

**A RECITAL ON THE APPLICATION OF SELECTED SAXOPHONE TECHNIQUES
FROM DIFFERENT GENRES OF MUSIC**

BY

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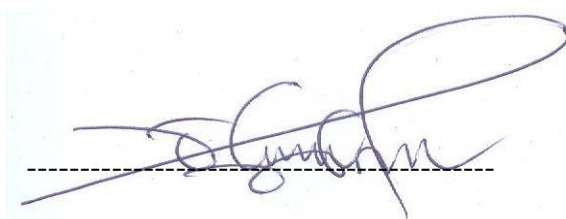
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CERTIFICATION

**I certify that this work was carried out by Olukayode, Oluwasegunfunmi Victory of the
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DEDICATION

This is dedicated to God Almighty whose Grace and Mercy kept and sustained me through my academic programme at Mountain Top University.

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Introduction

The saxophone is a woodwind instrument that was invented in 1840 and patented in 1846 by Sax Adolphus a Belgian. According to Hofmann and Goebel (2014) sax is an instrument that produced expressive sound on a single reed wood-wind with highly intricate motor task, that demands coordination among the finger, aural cavity and respiration. This woodwind instrument, which is frequently misidentified as a brass instrument, produces a wide range of sounds depending on the artist and their demands by using a mouthpiece and a single reed linked to a bent brass body. Comparing the Sax with the human voice, which could produce distinctive sounds, such as cheerleading, Schubert lieder guttural noises, finely crafted eloquence, racial tension and inspire admiration. The saxophone, for example, can elicit strong physical and emotional responses in listeners.

The saxophone was ushered into the scenes since the 18th century; it has faced certain setbacks for non-inclusion in certain genre of music, specifically as member of ensembles in orchestra. The shortfall did not affect the saxophone as contemporary society evolves and new genres emergence; today it performance in variety of music. Rubinoff (2007) opines that saxophone design makes it an effective musical instrument for diverse genres. The saxophone is without a doubt the premier jazz instrument; this is frequently reflected in its classical repertoire. However, Jazz musicians delayed in the adoption of saxophone. More importantly it can produce distinctive sound that ranges from tonguing, altissimo, vibrato, multiphonics, growling and among others. The techniques produce performance that can be done solo or as member of ensembles.

Metaphorically, the saxophone can act as a chameleon of instruments where it can blend and play in most ensembles, styles, and genres, and the performer believes this should be celebrated and not relegated or given a condensing treatment. However, these disputes and exclusion in

some music genres may result to uninformed composers and musician's indifference about saxophone because of the mainstream reputation and sound.

Background to the Performance

Adolphe Sax was born in 1814 in Dinant, Belgium to Charles –Joseph and Marie–Joseph Sax. Sax's father was an instrument maker and a craftsman and he commenced with "serpents and flutes" and then extended its collection to clarinets, bassoons, and instruments in brass." This influenced Sax interest in instrument at a younger age and trait of endurance that he would hinge upon his life journey in the musical world. He enrolled at the Royal School of Music, the precursor to the Royal Brussels Conservatoire in 1828. The study focused on Solfeggio, flute and clarinet. Even though he was in formal school, he engaged in apprenticeship in his father's workshop. This led to exhibition of his work at tender age of 15 years.

Sax earlier exposure to woodwind instruments prompted invention of other instruments such as saxhorn, saxotrombas and saxophone. Sax dissatisfaction with the design and quality of the brass clarinets sound and intonation of the upper register birthed saxhorn and saxotrombas. Saxhorn was widely acknowledged, saxotrombas was not so successful. This breakthrough was the highlight to Sax relevance in France musical sphere. Prior to these inventions, Sax while still leaving in Brussels visited France, where he had contacted with three men namely de Rumight the aid to the French King, Hector Berlioz and Jean-George Kastner both composers that would play significant roles in his life and advancement as well as growth of his inventions, especially Saxophone.

The De Rumight visitation of Sax workshop in Brussels to discuss the challenges of the France Military Band, presumably ignited friendship and presented Sax with opportunities to seek and pursue his ambition for fame in France. Sax commenced the design of a new family of brass instrument in France; first, the Saxhorn patented in 1843 and next Saxotrombas, patented in 1845

but did not fare well as its predecessor. Due to lack of acceptance of saxotombas, Sax emerged both into two families (Mitonla, 2009). The Saxhorn, baritone and alto horn are still used in contemporary society.

Sax builds on the accolades and success of Saxhorn to lobby for inclusion in the France Military band. He wrote a proposal that outlined the strength of Saxhorn over the current instruments in used by France military ensembles. The correspondent was conveyed through his contact and friend de Rumigny to the king. Subsequently, saxhorn was accepted into ensembles of France military band by the King. The success was based on Sax analysis of the weak sound produced by the France military band conventional instrument. However, a practical experiment was conducted to ascertain Sax claims, which lead to one ensembles performance with the traditional France instrument while the other with Sax new instrument, Saxhorn. After both performances audience concluded that Sax's saxhorn was superior in sound quality.

This success prompted Sax to somewhat invent Saxophone in early 1840s. Saxophone patented submission was in 1842 and official granted in 1846. Saxophone was distinctive from its earlier inventions of brass family musical instrument. Saxophone had a reed player and was of the woodwind lineage. Sax's motives for inventing the saxophone stem from his ambition to improve orchestral wind sections. In his patent for the saxophone, Sax explains that "wind instruments are either too harsh or too weak in sonority", especially for bass instruments, and that by inventing the saxophone he is creating an instrument that can "reconcile with the stringed instruments" and can "change the volume of its sound better than any other instrument".

Because the saxophone was met with much praise in its sonority and technical abilities from the public, it gained the interest of high-ranking officials in the French Military band. Specifically, General Rumigny was impressed by the saxophone and was in support of a French Military Band Reform which allowed Sax to integrate the saxophone into this ensemble. The acceptances of

Saxophone by the French military band gave Sax the success and recognition but also ushered in foes and challenges that will trail his musical profession.

In 1844, Sax wrote a proposal to the Commission for the “reorganization of regimental bands” that was encouraged by King Louis Philippe himself as he was a “great enthusiast of music” and wanted to see the French Military Band succeed. After much discussion with the officials of the French Military, a new instrumentation for the ensemble was created. This new instrumentation included saxophone for the first time in a large ensemble as a permanent member, and while the leaders of the French Military and King Louis Philippe himself were in support of the change, some musicians were not. Even though the French Military officials highly favoured Sax’s proposal, “virtually no one connected to the military bands—musicians, instrument makers, conductors, military brass—favoured the reforms.” As a result, other musicians and instrument manufacturers decided to submit their own proposals for a different instrumentation.

Prior to Sax emergences in France, instrumentalists and musicians already existed. With Sax monopoly and privilege to supply instrument of the France military band infuriated it competitors and instrument manufacturers. The manufacturers’ accused him of intellectual theft (plagiarism) resulted in litigation. The manufacturers argued that saxophone design is similar previous existing instruments. Although Saxophone was a new invention, the competitors had no knowledge of it because it was not familiar. The litigation affected Sax promotion and advancement of the saxophone outside the military in France.

Despite the challenges and difficulties Sax invention produced, Sax strategized still to promote Saxophone via training in his workshop. Sax continue to advocated for establishment of new military band in the France military to ensure that it students had employment and strengthen the

saxophone as a permanent member of the ensembles. This was necessitated because of the Cokins Saxophone courses at Gymnase De musiquenemilitariar that was closed in 1850. However, Sax was able to gain assistance from his friends Berlioz and in 1856 the Paris Conservatory was opened to saxophone students within the military band. Sax became an instructor in that school, but was unable to earned professorship because saxophone was not fully acceptance in other genres of music.

Sax proposal yielded result and more bands were set up opening prospect and limelight to saxophone. The outcomes brought testimonies of saxophone from friends. Fred Hemke states that the saxophone was "a new orchestral bass voice" with the "ability to reconcile the brass with the strings" while still possessing a "force and intensity" to its sound. Similarly, Hector Berlioz, a famous French composer, had many praises for the instrument: "flexible and suitable for rapidly-moving passages and charming passages of song, for religious and dreamy harmonious effects, saxophones are useful to a great advantage in every kind of music."

From the reactions of others and Sax's descriptions, it seems like the saxophone would have been a great addition to classical music and specifically the orchestra; however, the integration of the saxophone into classical music was riddled with both successes and failures. Despite the potential benefits of including a bass saxophone in the orchestra, as Sax points out, the saxophone never became a permanent member of the orchestra. Another daunting task or challenges Sax had was that scarcity of composer or writers of repertoire for saxophone players. Sax opened a publishing house to support production but it operated from 1858-1878. Most of the publications were composed by his friends, especially Berlioz and Kasner and those within his close circle. This affected the Saxophone promotion because of the rival and contention from music community in France. Sax woos continue as his success was short live when both friends

died in the 1860s. Sax misfortune was also associated with his personality but one of the main reasons is because of Adolphe Sax himself. As Fred Hemke states, as cited in Rothman (2015)

"Because Sax was an excellent performer, he understood the capabilities and acoustical theories of his instruments before applying any manufacturing techniques, allowing him the advantage of constructing instruments that were free from the usual manufacturing faults."

According to Rothman (2015) some aspects of his childhood and personality proved to be a detriment instead of a benefit. While Sax grew up in a perfect position to learn as much as possible about music and instrument making, the number of misfortunes that occurred in his early childhood made any future for him look impossible: Before he was two, he fell headlong down three flights of stairs and cracked his head on a stone floor. When only three years old he accidentally drank a mixture of vitriol and water for milk, and was revived with application of liberal doses of olive oil. With the apparent "agents of misfortune" that seemed to "conspire relentlessly" against Sax, it is no wonder that his mother is recorded to have said about Sax: "The child is doomed to suffer; he won't live"

However, Sax did live, and he grew up to become a prolific musician and inventor, but there is reason to believe that his propensity for misfortune would trail him to his adulthood. While it is debatable that these early childhood accidents may not be all Sax's fault, there is something to be said about Sax's tendency to act rashly spontaneous. In a specific instance with M. Bachman, a professional clarinetist, surrounding Bachman's refusal to play Sax's bass clarinet, Sax challenged the musician to a public musical duel in order to demonstrate "the superiority of his Sax invention." and he ended up winning many of these "duels."

Apart from his personality and those of his foes, Sax demise of his support teams, his rivals remerged to edge him from the market spaces in production of instrument. Sax lack of business acumen worked against him in this instance, because he had trained as music instructor and not a businessman. It was not until 1860 that the French courts "re-established Sax's solvency" by

citing that Sax had made “unique contributions” to the industry of musical instruments. As a result, Sax’s patent on the saxophone was extended from fifteen to twenty years, and he was “only the second man in French history since 1791 to have his patents extended.” That being said, this extension only bought Sax five extra years, and in 1866, Sax’s original patent for the saxophone went into the public domain.

Immediately after Sax’s patent entered the public domain, other instrument makers began proposing their own patents based on Sax’s. Instrument manufacturers such as Millereau and Company, Gautrot, Pierre Louis and Company, Pierre Goumas and Company, and many others all developed patents for the saxophone that were similar to Sax’s original model, sometimes with changes or improvements. Because of this rise in patents for the saxophone, Sax found himself contenting with individuals producing fake saxophones and reproducing part of the instrument. This battle to protect the saxophone’s integrity deepened Sax’s into debt which he ascribed to the short duration of the patent. The monopoly and royalty acquired from his saxophone was shared by not just himself but copiers.

In 1844, a fire broke out at one of Sax’s instrument plants that originated from “no apparent normal cause,” and with the “evidence of broken and scattered tools and instruments untouched by the fire” (Rothman, 2015). Moreover, due to the amount of money and time spent dealing with competition, patents, and litigation, Sax continued to struggle financially until, in 1877, he decided to sell his personal instrument collection of over forty years. These issues dampened his resources to promote saxophones beyond the French military band. Thus, officially he declared for liquidation twice, in 1873 and 1877, subsequently terminating saxophone production. It was against this backdrop that Sax disappeared from the public scene and lived a quiet life until his death in 1894.

Statement of the Problem

The lack of acceptance of the saxophone during the 19th century has had long lasting effects on saxophone in the classical music community today. One of such effect is the fact that the saxophone is not a permanent member of the orchestra to this day. Despite Sax inventing the saxophone for the purpose of filling a void in the lower woodwind voices of ensemble, the saxophone is only included in a handful of orchestral pieces. As unfortunate as this fact is, for current classical saxophonists, it has been accepted as something that may be unchanged. This could be associated with orchestra's propensity for playing music that were composed from the 17th to the 20th centuries, hence the ignorance of new music that could be written for inclusion with newer instruments, such as the saxophone.

Many musicians in the classical realm would openly welcome and permit saxophonists into the orchestra; the fact is that the music typically played is not written for saxophone excludes them from this ensemble. Likewise, orchestras decide not to program pieces that include saxophonists. This could be because it would mean having to pay another musician. This leads to orchestral pieces with saxophone not being played, or the pieces being played by an orchestral musician who does not specialize in saxophone, resulting in performances with potentially mediocre saxophonists.

The performer believes that it will not be until orchestras make more of an effort to play new music, or invest in playing the music that does not include saxophones, that saxophonists could have the opportunity to play at the professional level within these ensembles' specific orchestra. The performer also perceives a misconception surrounding the abilities of a saxophonist to play classical music effectively by some composers. Further, apparently some scholars presumably claimed that the saxophone's involvement in jazz and popular music was "the best way to ruin this beautiful instrument." In other words, the use of saxophone in jazz and popular music undermined the instrument reputation and abilities of the saxophone. The performer disagrees

that other styles of music plagued the saxophone from performance in some musical genres, rather saxophone's involvement in many different genres and styles revealed the versatility of the instrument. Therefore, the performer believes that with this study on a recital of application of selected techniques of the saxophone in different genres. With this, composers and musicians will be exposed to the initial intent of the instrument and learn about how well it blends with other instruments.

Aim and Objectives

The aim of this performance is to showcase some of the key works composed for the saxophone by a variety of composers from various nations, musical traditions and importantly, compositional styles. Each selected performer from the different era, shared common opinion that the saxophone deserved a prominent place in the solo, orchestral, and chamber music worlds.

The specific objective is to:

- show different techniques and apply them in each of the selected genre of music.
- assess the use of the Saxophone in other genres of music aside Jazz.
- express creativity using the selected techniques in different genres.
- explore the effectiveness of saxophone techniques and recommend same for musicians, targeting different genres of music.

Scope of the Study

The performer will concentrate on four specific musical genres in this study, that is jazz, Afrobeat, Western art music, and Nigerian art music. The performer enjoys learning about other musical genres, which is crucial for a musician, and considers the saxophone to be his primary instrument. During the recital, the performer will use the selected techniques. Among them are techniques of overtones, multiphonics, harmonics, pitch bends, noisily activating keys without

blowing, and the combination of a mouthpiece from one instrument with the main body of another. This includes using an alto saxophone mouthpiece on a standard trombone, that are some techniques employed to play the saxophone. Furthermore, flutter-tonguing, breath noises, blowing through a mouthpiece or reed that is not engaged, singing while playing the instrument, internal muting, key or tone-hole slap—the percussive sound made by slapping a key or keys against their tone holes, circular breathing, the growl, tone bending, vibrato and among others. A brief and concise means or description of the techniques is provided:

Alternate Fingering, or False Fingering: False fingerings were traditionally used to allow the rapid execution of passages that would have been difficult or impossible to play with conventional fingerings. They alter the timbre of the instrument.

Growling: This is a rough-sounding tone achieved in different ways by brass and woodwind players and singers. On wind instruments, the growl may be produced by transmitting a guttural rasp from the throat through the lips to the mouthpiece of the instrument, by flutter tonguing, or both.

Glissando: This is a pitching technique where the saxophonist bends the pitch of the note using voicing (tongue and embouchure placement) to move to another fretted note. Johnny Hodges was particularly noted for his mastery of this technique. A more modern expert on the saxophone glissando is Phil Woods, who can play a fluid glissando across the entire range of the horn.

Flutter Tonguing: The tongue is fluttered or trilled against the roof of the mouth, just behind the front teeth.

Slap Tonguing: Slap tonguing creates a "popping" or percussive sound. A slap may be notated as either pitched or unpitched. Pitched slaps are also called "closed" slaps (referring to the mouth on the mouthpiece) and result in a tone identical to the fingered pitch. A non-pitched slap is also called an "open" slap because the saxophonist must remove his or her mouth from the reed. It results in a more violent "thwack" sound. The amount of air that a saxophonist uses affects only

the volume of the slap. The sound of the slap in both the open and closed varieties is created by the reed rebounding and striking the mouthpiece.

Altissimo: This is a technique for playing notes that are above the normal saxophone note range. Players may play notes that are higher than F sharp, which is the highest normal note. Players need to know how to overblow.

Overblow: This refers to a technique used while playing a wind instrument which, primarily through the manipulation of the supplied air (versus, e.g., a fingering change or operation of a slide), causes the sounded pitch to jump to a higher one.

Circular Breathing: This is a technique that can let players produce a continuous tone without interruption. This is accomplished by breathing in through the nose while simultaneously pushing air out through the mouth using air stored in the cheeks.

Performance Note

Introduction

The document contains performance recommendations for the pieces performed in the corresponding graduate recital, as well as biographical, historical, and analytical information.

The pieces discussed include Au Privave by Charlie Parkers, Sonata for Alto Saxophone and Piano by Phil Woods, Georg Philipp Telemans' Sonata for Alto Saxophone and Piano, Water no get enemy by Fela Anikulapo Kuti and WAZOBIA by Stephen Olusojis.

The performer will utilize a variety of performance techniques which ultimately becomes a matter of preference. Some aspects will come naturally to the performer, while others would not. The performer hopes that by enhancing strengths and minimizing weaknesses, all saxophonists can strive for excellence and create distinctive sound on the instrument rather than just competence. There is, of course, leeway for bending the rules as each person is physically different hence adjustments may be necessary. Apart from that musical context and personal taste play a huge role in directing the actions of technique which implies that the use of musical judgment is germane.

Sonate pour Saxophone Alto Mib et Piano by Georg Philipp Telemann

Georg Philipp Telemann was a committed German composer of the Baroque era, born March 14, 1681 in Magdeburg and died June 25, 1767, in Hamburg. His parents were clergy at the Lutheran Church. He exhibited his musical talent at age twelve, when he wrote an opera. He studied the violin, flute, recorder, zither, and keyboard. By the time Telemann finished studying at the Gymnasium Andreanum, he had mastered several instruments and had also been exposed to newer musical genres, such as the compositions of Arcangelo Corelli. In 1701 Telemann enrolled at the University of Leipzig with intention to major in Law. Despite forging a career in

Law, his musical talent was explicitly thus he was consulted to compose music for two of the city's prominent churches. He established the Collegium Musicum, which featured his music in performances. Telemann also produced operas for the Leipzig Theatre, where he later rose to the position of Director.

In 1704 Telemann was appointed organist and served at the capacity of Cantor at the Neue Kirche. Similarly, he held position of Kantor at the Hamburg Johanneum in 1721. With this position came the duty of overseeing services at Hamburg's five main churches in addition to teaching duties. Telemann remained in this position for the remainder of his life, producing sacred music for important occasions as well as two cantatas for every Sunday service. In addition to directing another Collegium Musicum, which held regular weekly performances, he also taught singing and music theory. Numerous pieces of sacred and secular music were written by Telemann, including 1,043 church sonatas and 46 Passion settings, one for each year he spent in Hamburg. Telemann played a fundamental role in the early development of music education and writing and publishing theoretical treatises on music. His music was an essential link between the music of the late Baroque and early Classical styles.

The Baroque Period, which lasted from 1600 to 1750, produced an enormous and magnificent body of work. “An irregularly shaped pearl” is how the term baroque was originally defined. The term was first used to describe a particular aesthetic movement in art and architecture of the time, but in the early 20th century, it was also used to describe a particular musical movement. Imitative counterpoint, ornamentation, changes in musical notation, and changes in instrument playing all contributed to the development of the Baroque period in music. The three divisions of the Baroque Period—early (1600–1654), middle (1654–1707), and late (1707–1760)—cover a wide range of musical genres. Composers like J.S. Bach, G.F. Handel, Antonio Vivaldi, Claudio Monteverdi, Domenico Scarlatti, and Arcangelo Corelli are known for their baroque works. The

ornamented, decorative melodic line, the lavish counterpoint, and the use of basso continuo are all characteristics of baroque music.

These characteristics mark the transition from the Renaissance to the Baroque, as does the use of figured bass. The Doctrine of Affections was developed toward the end of the Renaissance to reinstate "the emotional state of being," which had been espoused by the classical Greek philosophers. For instance, it was thought that a Lamento bass was the tangible expression of sadness and a rapidly rising sequence of thirds represented the opposite, euphoria. It was believed that if the music was written and performed with this in mind, the listener would feel similar feelings. During this time, composers started to create music for particular instruments or voice parts. Previously, parts were interchangeable and were played or sung by any combination of instruments or voices. Sonatas and dance suites were composed for solo instruments as a result of this compositional change. As the orchestra developed during the Baroque era, the concerto and concerto grosso were born.

The Baroque period was when operas, oratorios, and sacred cantatas reached their height. Fugues, canons, and toccatas also flourished in keyboard composition. A baroque ornament It was not a question of whether or not to ornament for the baroque musician, but rather, "how and where to grace the line." According to flutist Trevor Wye, the concept of conflict—the building up of tension and its release—is at the heart of baroque music. Appoggiaturas, vibrato, trills, slides, and mordents are just a few of the ornaments and embellishments that are used to create this tension and release. The Italian word "appoggiatura" means "to lean". This kind of ornament slurs into the resolution while being stressed and dramatically dissonant. "The longer the appoggiatura, the greater its effect on the harmony," says Rebecca Schalk Nagel. Vibrato was only occasionally and ornamentally used in the 18th century.

Unlike today with students and performers who analyse and study it, vibrato was not a subject for serious discussion in the Baroque period. On the other hand, during the Baroque, trills were researched and codified. Trevor Wye, a flutist, says that baroque trills typically, but not always, begin from a higher note. Whether French or Italian influences can be heard in the music will determine this. Trills begin on the primary note in the Italian style. When it begins on the upper note, the French trill creates an *appoggiatura*, a dissonance that needs to be emphasized before it is released. It also decorates notes or harmonies. The two trill styles were combined by German composers, though even then, the style could vary from movement to movement.

Moreover, performers must ultimately decide whether to emphasize the consonance or the dissonance. Playing technique is important when it comes to the emotive and expressive aspects of the trill. When using trills as an expressive tool, it's important to consider the "character" of the piece; they don't always have to be played quickly. An abrupt step-up (or half-step-up) from the main note is referred to as a trill. Trills often started on a higher note by the middle of the Baroque era. Depending on the character, tempo, and mood of the piece as well as the composer's intentions, the tempo of the trill may change.

For illustration, Jean-Marie Londeix, a modern French saxophonist, has expertly arranged his sublime Sonata in C Minor for Oboe for alto saxophone. Sonata in C Minor for Oboe was written by Telemann while he was working for the German royal family. He wrote a ton of instrumental music during this time, including sonatas and concertos. By including adaptations for the saxophone, such as dynamics, phrase marks, performance and tempo directions, articulation, and breath marks, Londeix's arrangement of Telemann's sonata makes the baroque genre accessible to the instrument, which is comparatively modern.

Sonata for Alto Sax and Piano by Philip Wells Woods

Jazz saxophonist, clarinetist, bandleader, and composer Phil Woods lived in America from 1931 to 2015. Mr. Woods was well-known in the jazz world for his distinctive, flamboyant alto saxophone sound and his exquisitely composed improvised solos, which were influenced by Benny Carter and Charlie Parker. Since the 1950s, Woods had been a notable jazz performer and Woods then started to direct his bands. As a teenager, Woods embarked on expedition, travelling to New York City for piano lessons with Lennie Tristano, attended jazz concerts all night, and returned on early before sunset to Springfield, Massachusetts. Although woods engaged with saxophone at first because at that time programmes were not offered on saxophone hence, he majored in clarinet while studying classical music at the Julliard School.

His working career involves being a sideman with legends like Dizzy Gillespie, Thelonious Monk, and Quincy Jones, Phil Woods entered the New York jazz scene. Later, as an alto saxophonist and bandleader, he found fame with international jazz scene. With over 200 songs, instrumental compositions, and arrangements are the work of Phil Woods. One of Woods' later compositions was the jazz suite "The Children's Suite", which was inspired by A.A. Milne. This collection contains four published concert saxophone pieces, the most well-known of which is the Sonata for Alto Saxophone and Piano. Woods composed the piece, originally titled Four Moods, for his close friend Victor Morosco, who performed it for the first time on December 2, 1962, at Carnegie Hall in New York City.

Woods' compositions included a singular fusion of jazz and classical musical elements. He maintains a strict classical writing style while never losing the distinctive rhythmic energy of jazz, coupled with genuine harmonic tension. Western classical and jazz traditions are combined in the Sonata for Alto Saxophone and Piano. Along with improvisation, Mr. Woods uses

advanced saxophone techniques like overtones, multi-phonics, swinging eighth notes, and embellishments that change the tone's colour, such as smears, growls, and alternate fingerings. The four-movement Sonata for Alto Saxophone and Piano can be performed with definite jazz rhythmic and articulation feel. The performer should participate and be allowed to freely add jazz-style ornaments, accents, and articulations.

The composer used a jazz saxophone mouthpiece throughout his career, and the author performed on one to mimic Mr. Phil Woods' sound, legacy, and history. The first and second movements were also performed by the author (Performer) in his recital, and they will be discussed one after the other. First, alternating false fingers are used to create some of the piece's sound effects. These alternate fingerings produce ghosted notes, which the composer was known for using masterfully. The first set of ghost notes is played by alternating the given note's actual fingering with an alternate position of the same note with a (+) and the ghosted or false fingering with an (o). The first notes, C and D, should be played in their normal positions. The second D should be played using the palm key C1 without the octave key to producing a ghosted D. These palm keys are labelled as such due to their chromatic nature in the high register of the saxophone. The following note, F, is played in the standard position followed by a low B-flat multiphonic, producing the written F sound. The following G is performed in its usual position, followed by a low C multiphonic, producing the G, and on to a normal G-sharp position, alternating ghosted notes.

In this excerpt from the second group of alternating ghosted notes, the performer may alternate using regular positions followed by false fingerings or multiphonic fingerings. The performer of Sonata for Alto Saxophone and Piano by Phil Woods may choose to combine swing eighth notes or straight eighth notes throughout the piece. The author (performer) prefers to play with a swing eighth note feel throughout, as it is how the composer most likely chose to interpret the piece

himself. Victor Morosco suggests a “definite jazz feeling for articulation and rhythm” beginning at measure thirty-six of the first movement. At rehearsal number one hundred, the movement includes a 16-bar open section for improvisation, which is divided into one eight-bar phrase and two four-bar phrases.

The first eight-bar phrase is in D minor for the alto saxophone. Next, a short downward chromatic motion baseline is divided into two four-bar phrases. The chord progression continues into four bars in G at rehearsal number one hundred and eight. This four-bar section ends with a II–V transition into the progressions parallel to major tonality, D major. The last four-bar section for improvisation is in a 3/4 meter. This 3/4-meter four-bar section alternates from D major to B-flat major, a flat sixth away, giving the performer a hint to improvise using the D harmonic minor scale. This sixteen-bar improvisation section may be repeated ad-lib. Another unique feature of this movement is the accompanist’s feature as a soloist when at rehearsal numbers one hundred and thirty-four, the same improvisation section is opened for the pianist. After the pianist has finished the improvisation section, the composer gives an indication that reads a little faster and crescendo poco a poco directly into the coda section with a short ritardando and dramatic return to the 6/8 piano introduction, ending the Sonata with an A in the altissimo range a la Woods.

Phil Woods' Sonata for Alto Saxophone and Piano's opening movement

It combines jazz thematic development with a traditional ternary form (ABA).

In the first eight measures of the introduction, the pianist establishes the mood with a repeated motif that alluded to the Dorian minor scale. Woods expands a six-note motive into 30 measures of material that alludes to both the Dorian minor and blues scales when the saxophonist enters the piece in measure 5. The Allegro starts at measure 36 with a 16-measure A section whose main theme is derived from the concert F blues scale, which has been used to create tension

throughout the introduction. The players are given three equal phrases in the lengthy B section, which is driven by a recurrent 16-measure chord progression. This section also features a saxophonist improvised solo over the same chord progression. At the players' discretion, the solo segment may be repeated.

The abrupt return of the A section at measure 118 and is a definite surprise following the improvised solo by the saxophonist. The chord progression from the B section returns 16 measures later though, as the pianist is now given the opportunity to improvise. Once this is completed, a fragment of the A theme is reiterated in the coda. As the movement draws to a close, the introductory material returns in the piano, followed by a soaring climax that has the saxophone ending with notes in the altissimo register of the instrument. The right hand of the piano part dominates the initial entrance in the first four measures of the movement. The pianist plays a sixteenth-note figure in 6/8, repeated four times. The F Blues Scale is comprised of the following pitches: F, A-flat, B-flat, B, C, E-flat, F. times, that rises and falls over a span of three octaves.

Woods has indicated a tempo of dotted-quarter note equals 50, with an opening dynamic of piano. This depends on the discretion of the players; the pianist can push and pull with tempo here. A set tempo in the introduction could create a very rigid feel, especially where the sixteenth notes are concerned. The opening is essentially one measure, repeated four times. Though not indicated by any performance directions, the implication of this phrase is that the pianist should be encouraged to add shape using dynamics and articulation. Likewise, the pianist should experiment with by taking the beginning at a slightly faster tempo than is written. The only concern here is to ensure that the players agree on what will happen in the measure leading up to the entrance of the saxophone at measure five. The pianist must play clear eighth notes in the left hand leading to a strong downbeat at measure five, so that the saxophonist can enter on time.

Phil Woods’s Sonata for Alto Saxophone and Piano raises the same questions of proportion while utilizing vocabulary more directly associated with jazz (the presence of chord symbols that indicate traditional harmonic and melodic textures commonly found in jazz music). Although there is an introduction and some prologue material that is different, the first movement features a continuous variation form. The variation sequence resembles a passacaglia. The 16-bar harmonic pattern repeats itself several times after the introductory material. Each repetition is treated differently, as outlined in the approach to this variation is somewhat complicated by the fact that Woods writes specific quarter-notes in the saxophone part for the first three bars followed by a whole note in the fourth. Over these notes are chord changes and the written instruction “Alto Solo ad lib.” The piano part is written with block chords in half-note values with the written chord symbols above them. It is not clear if the composer intended the saxophonist to play the quarter note line and then proceed to improvise, or to improvise.

Treatment/Section Measure Numbers

Introduction to Prologue -----	1-9
Prologue -----	10-36
Transition to A (C pedal) -----	36-51
A1 (saxophone has written melody) -----	52-67
A2 (piano has written melody/saxophone has written obbligato)--	68-83
A3 (piano and saxophone have opposing obbligato) -----	84-99
A4 (saxophone improvises with repeats) -----	100-115
Transition to piano solo (same as bars 36-51) -----	118-133
A5 (piano improvises with repeats/ saxophone optional duet)-----	134-149
Transition to prologue (introductory material again) -----	154-170

The second movement features a very brief improvisation toward the end of the movement. Woods provides three chord symbols under fermatas with a written instruction that states “Player should think Free Jazz à la Eric Dolphy. Let yourself go crazy!” A formal analysis of this movement (which seems to serve as an intermezzo between the first and second) reveals a modified five-part rondo. The improvisation occurs at the end of the “C” section going into the last “A” section. The form is laid out below:

Section	Measure Numbers
A	1-20
B	21-39
A	40-59
C	60-68
A	69-81

The Woods Sonata for Saxophone and Piano Form of the Second Movement.

In addition, Eric Dolphy was a jazz musician who was known for his avant-garde use of extended techniques on woodwind instruments. In this case, the improvised serves as a transition to the last “A” section. This does not need to be a lengthy improvisation. The improvisation is simply part of a movement that culminates into a simple dominant/tonic relationship. While this cadence is necessary to make the transition to the next section, the improvisation serves as an embellishment to it. Without the improvisation, however, the “C” section would be briefer than the “B” section and therefore make the overall form unbalanced. Since the improvisation leads into the original “A” section material, the performer should connect the intensity of the “C” section to that of the “A” section.

Au Privave by Charlie Parker

Charlie Parker, by name of Charles Parker, Jr., also called Bird or Yardbird, was born August 29, 1920, Kansas City, Kansas, U.S. and died March 12, 1955, in New York City, New York, Parker is considered one of the great musical innovators of the 20th century. The American alto saxophonist, was a composer, bandleader, a lyric artist and considered as one of the greatest jazz saxophonists. At age eleven, he had just begun to play the saxophone. At age twenty he was leading a revolution in modern jazz music. At 34 years, he was dead due to use of illicit drug and alcohol. Today, Charlie “Yardbird” father of bebop, he influenced generations of musicians, and sparked the fire of one of the most important and successful American artistic movements.

Charlie Parker grew up just across the river in Kansas City, Missouri. By age twelve he was playing in the high school marching band and in local dance hall combos. It was then that he first heard the new sounds of jazz. Hanging around the Kansas City clubs; the young Parker went to hear every new musician to pass through. Some of his earliest idols were Jimmy Dorsey, Coleman Hawkins, Lester Young, Ben Webster, and Louis Armstrong. As a teenager he married his childhood sweetheart, Rebecca Parker Davis. Living in Kansas City, they had a child, but as Kansas City declined as a centre for jazz, Parker longed to leave his hometown for New York. So, just around age twenty, Parker sold his horn, left his family, and hopped on a train to New York, where he was destined to change the face of American music forever.

In New York, Parker had difficulty finding work at first, but playing with Jay McShann’s band he began to develop his fiercely original solo style. Within a short while he was the talk of the town and Dizzy Gillespie and other members of the Earl Hines band convinced Hines to hire him. Gillespie and Parker became close friends and collaborators. Of the time Gillespie recalled, “New York is the place, and both of us blossomed.” Leaving Hines, the two moved on to Billy

Eckstine's band, where they were able to expand their range of experimentation. The seeds of modern jazz, or "bebop," as the new style came to be called, were also being sown by now legendary pianists Thelonious Monk and Bud Powell, drummers Kenny Clarke and Max Roach, and trumpeter Miles Davis. All were frequent Parker collaborators on recordings and in the lively 52nd Street clubs that were the jazz centre of the mid-1940s.

Beyond his amazing technical capacity, Parker was able to invent a more complex and individual music by disregarding the four- and eight-bar standards of jazz and creating solos that were both fluid and harsh. Though the experiments of jazz were being heard worldwide, in the United States much of the popular media ignored the music and concentrated on the culture — the berets, horn-rimmed glasses, goatees, and language that characterized the bebop style. Jazz critic Leonard Feather noted, "There was no serious attention paid to Charlie Parker as a great creative musician in any of the media. It was just horrifying how really miserably he was treated. And this goes for the way Dizzy Gillespie was treated and everybody."

Due in part to dissatisfaction with the amount of critical attention he was receiving and in part to his years of on and off drug use, Parker slipped into serious addiction. On a two-year tour of California, his drinking and drug addiction worsened, and for six months he was in a Los Angeles rehabilitation centre. It was not until his tour of Europe that Parker began to receive the attention he deserved. Visiting Paris in 1949, Parker was greeted with an almost cult status. His European trips also encouraged him to expand his musical arrangements, including backing strings for both touring and recording.

However, as continuing personal and creative pressures mounted, he went into a tailspin: drinking, behaving erratically, and even being banned from "Birdland," the legendary 52nd Street club named in his honour. Throughout this time, however, one thing remained intact —

Parker's playing continued to exhibit the same technical genius and emotional investment that had made him great. In 1954, while working again in California, Parker learned of the death of his two-year-old daughter, and went into further decline. He separated from his then common-law wife, Chan Parker, and was reduced to playing in dives.

The cheap red wine he had become addicted to was exacerbating his stomach ulcers, and he even once attempted suicide. On March 12, 1955, while visiting his friend, the "jazz baroness" Nica de Koenigswarter, Charlie Parker died. The coroner cited pneumonia as the cause, and estimated Parker's age at fifty-five or sixty meaning while he was only thirty-four. Though Parker was a titan among jazz musicians of the time, it would take the country at large years to learn that for a short while in the 1940s and 1950s one of the most profoundly original American musicians had walked among them virtually unrecognized.

Analysing Charlie Parker's solo on "Au Privave", Au Privave was composed and recorded by Charlie Parker in 1951, at the tail end of Parker's most fruitful recording years. Parker spent 1949 and 1950 in Europe, where he recorded just over half of his surviving work. Parker's command of musical theory is clearly illustrated in the complex chord progression in "Au Privave." Intermediate chords create movement throughout the song and provide a dynamic playground for improvisation. The song has roughly twice as many chord changes as a standard jazz progression. And instead of returning to the tonic at the end of the 12-measure progression, "Au Privave" features a turnaround chord.

The Melody

The tune "Au Privave" is a 12-bar blues with a fairly typical bebop version of the chord progression in the key of F major (concert pitch). There is a slight deviation from the standard bebop chord progression for a blues in bar 2 during the melody, where we have a II-V in F major

(G-7 C7) and not the usual chord IV (Bb7) for a blues. However, we do find the chord IV in bar 2 reinstated for most of Parker's solo.

The melody itself is very fragmented and quite angular in nature, again a common trait for bebop. There are also some quite dissonant parts to the melody, notably the Bb crotchet in bar 4, a b13 in relation to the D7 chord (ed. from now on I'll talk in alto saxophone pitch), and the long-accentuated G# dotted crotchet of bar 5, a b9 in relation to the G7 chord. This G# is particularly interesting as whilst it is the b9 of G7 it actually just forms part of phrase derived solely from D blues scale (D, F, G, G#, A, C, D). This example helps show that whilst Parker no doubt pushed the harmonic boundaries of jazz, he definitely did not forget the roots of this wonderful music.

The Solo: Main Things to Learn

Bird's solo on "Au Privave" is a great one to study as he demonstrates so much language in just three short choruses. What the performer finds striking is his use of arpeggios throughout and his placement of chordal tones in key areas. Whilst scales are clearly important, the chord is undisputable the king. Bird mostly places chord tones on the beat with often either diatonic or chromatic notes acting as passing tones when he plays lines of quavers. The performer has highlighted two instances in the transcription.

An observation of Bird's use of tension in his lines, at the very first phrase, where he lands a G# squarely on beat 4 at the start. This is certainly intentional as it creates a tension that the rest of the phrase bounces off. Another example would be Parker's use of the 4th creating a tension which then resolves to the 3rd of the chord (we find this all the way back in Bach!) eg. in bars 16 and 28.

The performers inspiring to play with a bebop style sound when improvising need to learn to incorporate enclosures into our lines. An enclosure is a melodic device and a key part of the bebop sound. Essentially, you circle around a chordal tone, either delaying or accentuating its placement. Usually, the preceding notes are taken from outside the key for greater effect, but this is not always the case. In the solo transcription note the abbreviation “ENC.”. This reveals where one can see Parker’s use of enclosures. There are four instances:

The Solo: Other Points of Interest

As with the melody, first we can hear Parker use the blues scale during his solo, second, again over a G7 chord (bar 39). Third, his use E harmonic minor the III-VI in bar 8 of the blues progression (bar 21 and fourth, implied albeit incomplete again in bar 45). During the semiquaver passage, check out Parker’s use of chromaticism and implied harmony to create falling patterns. Even though there are lots of dominant 7th chords in the piece, there are only two uses of diminished scales (bars 30-31 and 46-47).

The Transcription

Charlie Parker's solo on Au Privave

CHARLIE PARKER'S SOLO ON "AU PRIVAVE"

WITH NOTES ON LANGUAGE

TRANSCRIBED BY
NATHAN HASSALL

UP SWING ♩ = 208

(A) D Em7 A7 D7 Am7 D7

5 G7 D F#m7 B7

9 Em7 A7 D B7 1. Em7 A7 2. Em7 A7

14 (B) D SOLO STARTS TEN. ENC. D7 TEN. 7TH Am7 D7 6TH

↑ ↑ ↑
CHORD TONES ON BEAT

18 G6 6TH Gm6 D 7TH APREGGIO CHROM. F#m7 B7 ENC.

APREGGIOS

APREGGIO E HARMONIC MINOR

22 Em7 9TH A7 5TH b13 3RD D 6TH Em7 A7

APREGGIO

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26 **(C)** D G7 G#o7 D T.E.N. (D7 IMPLIED) Am7 D7

30 G7 DIMINISHED SCALE I D F#m7 B7 EMIN IMPLIED

34 CHROMATIC PATTERN A7 IMPLIED A7 GMAJ7 FMAJ EMIN D ARPEGGIOS Em7 A7 9TH

38 **(D)** D G7 BLUES SCALE D DELAY... Am7 D7

42 G7 EVEN QUAVERS D F#m7 B7 CHORD TONES ON BEAT ENC. CPN CPN E (HARMONIC) (MINOR)

46 Em7 A7 D Em7 A7 D TRUMPET SOLO DIMINISHED SCALE II CPN ENC. 13TH 9TH

- GUIDE TO ANNOTATIONS: -
1. ARPEGGIO(S) - SPELLING OUT THE HARMONY
 2. BLUES SCALE - D, F, G, G#, A, C, D (THE E CROTCHET FALLS OUTSIDE THIS SCALE)
 3. CHROM - CHROMATIC PASSAGE
 4. CPN - CHROMATIC PASSING NOTE (SO CHORD TONES LAND ON THE BEAT)
 5. DIMINISHED SCALE I - G, Ab, Bb, B, C#, D, E, F, G
 6. DIMINISHED SCALE II - A, Bb, C, C#, D#, E, F#, G, A
 7. ENC. - ENCLOSURE (A MELODIC DEVICE TO ENCIRCLE CHORD TONES, OFTEN CHROMATICALLY)
 8. T.E.N. - TENSION (EMPHASISED NOTES OUTSIDE OF THE CHORD TO CREATE TENSION BEFORE RESOLVING)
 9. 5TH, 7TH ETC. - HARMONY OF INTEREST

Water no get enemy by Fela Anikulapo Kuti

Fela Anikulapo Kuti, the Afro-beat legend and Nigeria's most famous musician was born 15 October 1938, in Abeokuta, Ogun State Nigeria and died 2 August 1997, of AIDS and heart failure in Lagos State, Nigeria. The 1982 documentary: *Fela Kuti: Music is the weapon* directed and produced by Stéphane Tchali-Gadjieff and Jean Jacques (Tchal-Gadjieff & Jacques, 1982) describes Fela's birth into a middle-class family of Reverend Israel and Mrs Funmilayo Ransome-Kuti. Fela had his elementary education in Abeokuta, Ogun state while his higher education in London and embarked on trips to the United States for other ventures. Prior to that Fela learnt piano and percussion at Anglican Grammar school, Abeokuta where his father was the principal. Labinjoh asserts also that Fela was employed by the Nigerian Broadcasting Company (NBC) after studying music in England.

In 1963 Fela returned to Nigeria from England, it was afterwards he formed a musical band which was an off-shoot of the KoolaLobitos band. KoolaLobito's was a unique late 1950s dance band led that Fela Kuti was involved with while in college in the London. This musical band was the off-shoot that helped to create the foundation for the Afro-beat music and dance band called his new music style highlife-jazz (Collins, 2015). Afro-beat is a music style birthed in the 1970s. Fela Anikulapo Kuti pioneered Afro-beat as seen in Justin Labinjoh's narrative in *Fela Anikulapo-Kuti: Protest Music and Social Processes in Nigeria* (Labinjoh, 1982). In the 1970s in Nigeria highlife was a popular music but Fela was not passionate about it. Fela preferred jazz music and was greatly influenced by Miles Davis (Collins, 2015). Despite Fela's interest in Jazz he was not satisfied with it either just like highlife. He thought highlife had the beat but not the depth while jazz had the beat but not the depth. This probably prompted Fela's infusion of jazz and highlife music.

Despite Fela's interest in highlife and jazz, he continued to experiment with various styles of music such as soul music, funk music (of James Brown) and salsa until he eventually coined the

word 'Afro-beat'. According Labinjoh (1982) Afro-beat is a combination of highlife, jazz, funk and black American soul music. While Fela's Afro-beat music is rooted in Ghanaian highlife music – "a bright, sunny dance music driven by horns and/or guitars" (All Music, 2017), it has maintained a distinctive style from highlife music and other African music styles. The Afro-beat music style placed focus on chanted vocals and percussions (Labinjoh, 1982).

First, there is the infusion of African-American musical styles namely jazz and funk, and soul music with the Yoruba local music styles in a far more sophisticated manner than other African styles of music. Randall F. Grass describes this as an "Africanization of Afro-American rhythm and blues" There is also a difference between the way the lyrics are presented in Fela's Afro-beat music and other African styles of music. In Grass' analysis of Fela's music lyrics, he pointed out that, in contrast to the humorous, light-hearted moralizing of many other popular African musicians, Fela's Afro-beat music lyrics sent uncompromising messages of sharp societal observations. This idea is reflected in such recordings as "Buy Africa", "Black Man's Cry", "Fight to Finish", and others. Fela addresses the vices and honestly scrutinizes the ill of the ruling classes and oppression of the lower class.

Apart from Fela outspoken personality impacting is thoughts expressed in his music other people whom he associated with through his expedition in 1969 did too. For instance, a documentary opined Fela's rendezvous with Malcom X and the Black Power Movement, black Panthers, apparently influenced his ideology expressed in his music. Similarly, in a review, Sarah Adams described the searing music of Fela as critiques of the Nigerian government (Adams, 2004). Fela's mother a women leader and a human rights activist could have motivated his ideas. Thus, Fela musical aspiration provided a platform in which advocacy against poor governance and social injustice and oppression by the military rulers were exposed,

Though his lyrics still maintain a personal touch that is found in most lyrics of African traditional music, especially in Nigeria, Notably, Fela avoid accolades of his audience or fans. As Grass (1986) noted that Fela music does not sing the praises of anybody. Unlike other equally prominent Nigerian traditional music artiste such as Ebenezer Obey, King Sunny Ade (King of juju music), and other popular Nigerian performers, His lyrics are also written in Nigerian (pidgin) English or Yoruba or a combination of both. This is reflected in some of his titles such as “water no get enemy”, “chop and quench”, “overtake don overtake overtake”, “trouble sleep, yanga go wake am” and others. His lyrics also adopts the proverbial style in some of his songs such as “trouble sleep, yanga go wake am”.

Despite this fact, the messages in Fela’s songs were so straight that they rarely permitted listeners to get lost in the propulsive rhythmic feel – whether through the flashy choreography of his band and backup singers, the demanding length of his songs, or the frequent political rants aimed at provoking intellectual response (Grass, 1986). This makes Afro-beat to particularly stand out among other African- music styles. Moreover, Afro-beat was fundamentally a dance music, and it still is in contemporary society. For example, “Water No Get Enemy” has a less contentious, but for its time no less thought-provoking lyrics. It’s based on a Yoruba proverb concerning the power of nature. Live in harmony with nature, Fela advises, and you will be in live longer and wiser. In “Water No Get Enemy” Fela also suggests that, if the Nigerian political opposition work like or emulates nature, their ultimate victory is assured. In other words, nature teaches character and ethical conducts.

Wa - Zo – Bia (Three Dances for Saxophone & Piano) by Dr Stephen Olusoji

Stephen Olusoji, is an Associate Professor of Music in the Department of Creative Arts, University of Lagos. His areas of interest are Musicology, African music, Music education and composition. He is currently working on a compilation of Yoruba sacred composition in traditional, classical and contemporary musical styles. His techniques include using collected music from the field (research based), other musical materials and elements as resources for recreating Yoruba indigenous music. He has several collections of instrumental and vocal music performed at festivals and concerts at home and abroad. His methods and techniques include analysis of the music for proper documentation. Stephen Olusoji was born in Lagos to Rev. Joseph Alamu Olusoji, who comes from Ago - Ijaye, Joseph Alamu Olusoji, Abeokuta and the late Mrs. Susan Adeyemi Olusoji (Nee Otukoya) from Ijebu - Ode, Ogun state, Nigeria. Olusoji began his music career in the church as a choirboy (alto singer and recorder player) under the Tutorship of late Rev. George Shodipo. After his secondary education at Baptist Academy, Lagos, where he taught music by the late Ropo Odumosu (Action Sir), he studied music at the Polytechnic Ibadan and the university of Nigeria, Nsukka, where he majored in piano and composition. His composition teachers were Okechukwu Ndubuisi and Prof. Joshua Uzoigwe, both of blessed memory. He was the best final year performance major student of his set. Olusoji studied Piano with Christopher Ayodele, Dr Nissio Fiagbedzi, orchestration with Armison Dzokoto and voice with 'Soji Bucknor.

Olusoji obtained his M. Ed (Educational Management) from Lasu, and his M.A. and Ph.D. in music at the Institute of African Studies, University of Ibadan. He was lecturer and Head of Department of Music at Adeniran Ogunsanya College of Education, Oto - Ijanikan, Lagos. He also lectured in Theatre Arts and Music Department of Creative Arts, University of Lagos, Akoka. He plays the flute as well as other orchestral instruments. He was a member of Dr Ebenezer Onewerusoke (Fredo), and the Ibadan Music Circle Orchestra under the Directorship of Dr Moloye Bateye. He is a certified Cambridge IGSCE Music Examiner, and a part - time

Faculty member of the MUSON Diploma School, Onikan, Lagos. He has publications in reputable journals, and his compositions for a variety of media have been performed at home and abroad. He is a member of the Association of Nigerian Musicologists and other professional bodies. He directs “The Foundation Choir and Orchestra” in Lagos. Dr Olusoji is an avid gardener. He is happily married with children

Wa- Zo -bia (Three Dances for Saxophone and Piano) was premiered by AdeoluOusanya as part of his 1991 performance project at the Music Department, University of Nigeria, Nsukka, Enugu State and subsequently performed by others. Wazobia was composed in July 1991 during his National Youth Service Corp (N.Y.S.C) year in Kano as the composer. It was composed for a tenor saxophonist, AdeoluOgunsanya, who was then doing his final year performance project at university of Nigeria Nsukka. The title (Wa-zo-bia) which literally means ‘come’ in the three main Nigerian languages (Yoruba, Hausa and Igbo) is an attempt by the composer to share his experiences as he come in contact with these three cultures. The composer was born in Yoruba land, had his university education in Igbo land and did his Youth service in Hausa land. This background and experience form the focus of the composition and are reflected in the use of musical elements: melody, form and harmony. The work is divided into three sections: Wa-zo-bia all united by the same key and time signature.

Wa-

The Wa, section marked by the tempo *Adante Maestoso* (At a walking pace and majestically) is in six-eight time, opens with a rhythmic statement by the piano. Similar to the percussive sound of the Yoruba *Iya-Ilu* (mother drum) and melody couched in pentatonic scale as well as the flowing in stately movement was a reflection of the mode of the Yorubas’ of western Nigerian and the experiences of the composer in contact with them.

Thematic materials here are shared between the saxophone and the piano in variation style with the piano sometimes playing the ostinato rhythm.

-Zo

This section portrays the Northern region of Nigeria and the composer within the national youth service year trying to get acclimatize and attuned to their culture.

The opening by piano in broken chords and chordal notes is to establish the pace and the basic (base or basic) compositional style of this section is the call and the pace and the basic compositional style of this section is the call and response. However, a trill was intentionally given to the saxophone in bar 77 to imitate the Hausas 'yodelling' which is a common feature in Hausa music. Also, it is important to note the juxtaposition of two rhythms in bar 99 etc.

-Bia

Allegro - Brillante (lively and brilliant). The Igbos may be described as war-like people and from my little contact with them; they play fast and vigorous music hence, the structure of this section. The piano has a fixed rhythmic pattern on which the saxophone melo-rhythmic pattern is played which is similar to an Igbo folk tune. There is a constant interplay of this theme between the saxophone and the piano. The tempo of the movement is fast and lively.

Order of Performance

S/N	Title	Composer	Genre
1	Sonata for Alto Sax and Piano	Philip Well Woods	Classical/Jazz
2	Au Privave	Charlie Parker	Jazz
3	Sonata for Alto sax and Piano	George Philip Telemann	Classical
4	Wa-zo-bia	Olusoji Stephen	Nig. Art Music
5	Water no get Enemy	Fela Anikulapo Kuti	Afro-beat

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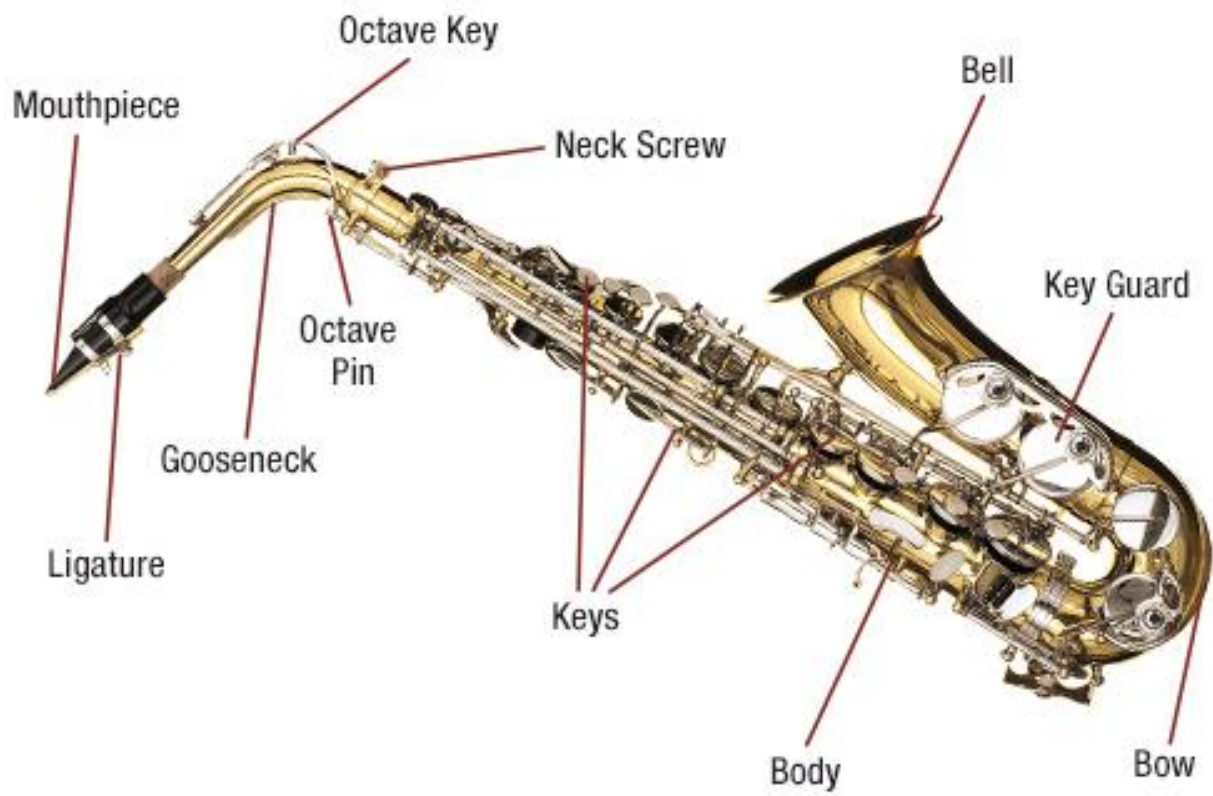
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Appendix I



Alto Saxophone



Tenor Saxophone



George Philip Telemann



Philip Well Woods



Charlie Parker



Fela Anikulapo Kuti



Stephen Olusoji