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The Influence of Jazz Elements in Don Freund's Sky Scrapings for Alto Saxophone and Piano

Wade Howles
*University of Nebraska - Lincoln, jhowles@gmail.com*

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THE INFLUENCE OF JAZZ ELEMENTS IN DON FREUND’S *SKY SCRAPINGS* FOR
ALTO SAXOPHONE AND PIANO

by

Jason Wade Howles

A DOCTORAL DOCUMENT

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Jazz influence surfaces within traditional repertoire for the saxophone more often than other instruments. This is due to the saxophone’s close association with the jazz idiom. Of particular interest is the use of jazz elements in Don Freund’s *Sky Scrapings* for alto saxophone and piano. Often, while studying a jazz-influenced work, students and professors alike may not recognize the importance of these elements appropriately. Because of this, their performance loses a portion of the stylistic nuance the composer intended while writing the work. This lack of recognition and loss of stylistic nuance is commonly due to a lack of knowledge about common jazz elements seen in the areas of melody, harmony, rhythm, and texture. By providing saxophonists who are not familiar with elements of jazz influence with specific, documented examples of the influence of jazz in *Sky Scrapings* and evidence to support these claims, they will be better prepared to recognize and acknowledge the jazz elements present in this piece. In addition, they will be better prepared to identify, interpret, and implement jazz elements and influence in other works for saxophone.

The document begins with a discussion of elements commonly used within the jazz idiom from the areas of melody, harmony, rhythm, and texture. Each area is discussed thoroughly with references to supporting documentation and musical examples from additional works within the canon of saxophone repertoire when appropriate.
Following this is a biography of Freund with an emphasis placed on his experiences with the jazz idiom. Next is an overall synopsis of *Sky Scrapings* followed by specific examples of how the jazz elements discussed earlier in the document present themselves within the context of *Sky Scrapings*. The document concludes with a discussion of additional performance considerations for saxophonists wishing to highlight the influence of jazz elements while performing *Sky Scrapings*.
DEDICATION

This document is dedicated to:

My Mother and Daddy: For their love, unwavering patience, and support in anything I have ever pursued.

My wife, Janet: For her love, support, and believing that I was capable of great things even when I didn’t believe it myself.

My son, Jackson: For providing great company while we “worked on our papers” together.
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This document also would not have been possible without my mentor, Dr. Paul Haar - your guidance and friendship has helped me unlock a deeper love for music than I thought was possible and has impacted my life profoundly.

I owe thanks to my Supervisory Committee members for their hard work and the high standards to which they held my own work: Dr. Diane Barger, Dr. Anthony Bushard, and Dr. Hendrik Van Den Berg, as well as committee member emeritus, Dr. Eric Richards.

Dr. Joshua Mietz provided outstanding proofreading expertise, encouragement, and friendship throughout this process. Dr. Bob Fuson and Jeff Hoover also provided an invaluable support system when my outlook seemed bleak. Finally, I would like to thank any friends and family who encouraged me or simply asked, “How’s your document coming along?”
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CHAPTER 1: THE INFLUENCE OF JAZZ ON MELODY, HARMONY, RHYTHM, AND TEXTURE

Although jazz as a genre is relatively young compared to other musical genres, it inspires a significant amount of modern composers and their output. Jazz music thrived in France after World War I and French composers of the early twentieth century were some of the first to embrace the relatively new genre.\footnote{Chris Goddard, \textit{Jazz Away From Home} (New York: Paddington Press, 1979), 19.} Works by Darius Milhaud, Eugène Bozza, Jacques Ibert, and Paul Bonneau all show this early influence. As jazz developed during the 1940s, 50s, and 60s, American composers such as Aaron Copland and Leonard Bernstein began to incorporate elements of jazz, specifically syncopation, into their compositions. In addition to composers writing for orchestra and other traditional ensembles, popular musicians, such as The Beatles, Elvis Presley, and Chuck Berry, also incorporated elements of jazz into their unique styles.

Jazz has traditionally been disseminated aurally since coming into existence over a century ago. Beginning in the 1970s, through the works of jazz scholars, including Alan Shipton, Gunther Schuller, Jerry Coker, David Baker, and Jamey Aebersold, has jazz been catalogued into scholarly texts on theory, history, and performance practice. Many colleges and universities offer courses in these areas and musicians are able to study elements of jazz that are truly unique to the genre. While not all jazz elements exist within the modern repertoire for saxophone, scholarship exists to elucidate on their use within the repertoire. This chapter will examine some of the specific ways in which jazz influences elements in the areas of melody, harmony, rhythm, and texture. Examples of
how each element appears within a jazz context will be provided, as well as examples of how each element presents itself within modern saxophone repertoire where possible.

**Melody**

Since the early 20th century improvisation remains an integral and unique aspect of the jazz idiom. Jerry Coker says of the link between jazz and improvisation:

> The awe-inspiring secret of the lure of jazz is improvisation. As it captured the imagination of the aristocracy in seventeenth and eighteenth century drawing rooms, where great composers such as Bach, Mozart, and Beethoven improvised from themes given them by members of the audience, improvisation is what captures the imagination of the person who listens to jazz.²

Though improvisation was a prominent technique used in music of the Baroque and Classical eras, because of modern performance practices, it is more closely associated with jazz. Jazz musicians typically improvise over chord progressions after playing the melody of a composition. This is done so that musicians might express themselves within the framework of the chords written by the composer. Rhythm section members, commonly a drummer, pianist, and upright bassist, will often rest for 2 or 4 measures while the musician improvises in what is called a “solo break.”³

While traditional melodies commonly rely on antecedent and consequent relationships and are constrained to a standard eight to twelve measure phrase, modern improvised jazz melodies commonly do not. They frequently extend their phrasing past the typical eight to twelve measure phrase, thereby delaying harmonic resolutions, briefly obscuring tonality, dissolving a sense of antecedent and consequent relationship, and allowing for greater freedom for the improviser. Modern improvised jazz melodies and

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improvisations also have a unique melodic contour, which typically contains rapidly ascending arpeggios and descending scalar or chromatic passages creating a unique set of closely grouped high and low points. Example 1.1 demonstrates Charlie Parker’s use of extended phrasing and a characteristic melodic contour during his second chorus of improvisation on his composition “Confirmation”. Accents have been added to illustrate the accenting pattern created by Parker’s unique melodic contour.

Topographical accenting, or emphasis of the high points of a melodic line while deemphasizing the descending portions, also creates syncopation in jazz improvisation. The accented note is often, but not always, approached by a leap. The melodic line then immediately descends by the interval of a half or whole step between a weak beat and a strong beat. Examples of this are found in measures 3, 4, 6, and 7 of Charlie Parker’s second chorus of improvisation on “Confirmation” (see Example 1.1) from his 1957 album Now’s the Time (Verve 8005).

Example 1.2 demonstrates how a jazz improviser would typically accent this section of Victor Morosco’s Blue Caprice, a piece written for solo saxophone that shows
considerable jazz influence. The only accent marked by the composer occurs on beat three of measure 117.

In modern concert saxophone music composers often include sections of what can be referred to as “quasi-improvisation.” These sections resemble “a spontaneous exchange or interplay of musical ideas and moods” yet are clearly written out for the performers. This feeling of spontaneity and instability can be achieved through numerous pathways including the use of “non-traditional rhythmic proportions,” jazz harmony, and melodic contour resembling a jazz improvisation. Example 1.3 shows the use of non-traditional rhythmic proportions and a melodic contour resembling jazz improvisation in measures 4-5 of the third movement of Denisov’s Sonata for Alto Saxophone.

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5 Paul Haar, “The Influence of Jazz Elements on Edison Denisov’s Sonata for Alto Saxophone and Piano” (D.M.A. diss., University of Texas at Austin, 2004), 66.
Jazz melodies and improvisations, especially those with a blues influence, rely heavily on what is termed by Christopher John as the “ambiguous dominant third.” John defines this term as, “The third scale degree used melodically in both major and minor forms in close proximity. The ambiguous dominant third is used mainly for expressive purposes rather than for the purpose of defining a tonality.”

An early example of ambiguous thirds is found in measures 38-49 of Andre Jolivet’s Fantaisie- Impromptu. In measures 38-39 of this passage the pitch center is G major. Jolivet initially uses the major third, B-natural, melodically. Jolivet quickly shifts to the minor third, B-flat, during measures 40-41, before returning to the major third in measures 42-43. In measures 45-46 Jolivet again uses the minor third melodically. Through measure 46 the piano mirrors the use of major and minor thirds in the saxophone part. In measures 47-49 the saxophone returns to using the major third melodically. The piano deviates from the saxophone by using both the major and minor

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Example 1.3: Measures 4-5, Movement III of Sonate pour Saxophone Alto et Piano by Edison Denisov. AL 24654
third in rapid succession throughout these measures. Jolivet’s use of both the major and minor third in this section, seen in Example 1.4, gives the melody a “Blues-like” quality.

Example 1.4: Measures 38–49 of Fantaisie Impromptu pour Saxophone Alto et Piano by André Jolivet.

© 1953 Alphonse Leduc Editions Musicales. Used with permission.

Digital patterns, a term coined by jazz educator David Baker, are defined as “cells of notes, usually numbering 4-8 notes per cell, that are structured according to the
numerical value of each note to the root of a chord or scale. Generally speaking, digital patterns occur at one rhythmic level for the entire cell.”8 Jazz musicians will often use these digital patterns as a melodic device during their improvisations at very rapid tempos. Example 1.5 shows several commonly used digital patterns.

Perhaps the most commonly cited example of digital patterns in jazz improvisation is found in the music of saxophonist John Coltrane. Coltrane used digital patterns while improvising, specifically 1-2-3-5 and 5-6-7-5, to navigate the chord progressions of his composition Giant Steps. Coltrane also used the inverse of these patterns as well as transposed them up a perfect fifth. Example 1.6 shows a portion of the second chorus from Coltrane’s improvisation on Giant Steps with digital patterns, inverses, and transpositions notated above the staff.

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Closely related to the digital pattern, is the use of melodic sequences. Jeffrey Hellmer notes that a sequence “ensures certain elements of predictability and cohesiveness…A sequence usually occurs as the result of the transposition of a motive. Each recurring statement of that motive begins on a different note but follows closely, if not exactly, the intervallic structure established in the initial motive.”9 It is important to note that while these sequences do not always follow the exact same intervallic structure, they retain the same shape.10 Jazz musicians also chromatically sequence digital patterns and motives in rapid succession when playing over relatively static harmony. This superimposition of chord progressions often serves no overarching or macro-scale harmonic function, but allows a soloist to briefly create additional harmonic interest

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10 Levine, 114.
through dissonance. Saxophonist Michael Brecker’s improvisation on his composition Peep, as heard on his 1990 album *Now You See It...*, contains many examples of chromatic sequencing and superimposition (see Example 1.7). Ari Poutiainen points out that, during this improvisation, Brecker uses rapid and chromatic sequencing to superimpose the chord progressions to John Coltrane’s Giant Steps over a static F9sus chord, notated above the staff. Superimposed chords are notated below the staff. The G-sharp on beat three is originally presented as an A-flat in the source material.

Another melodic jazz element present in the modern saxophone repertoire is call and response, which traces its roots back to Africa. Africans brought to the New World as slaves retained their musical traditions and, while they were generally not allowed to talk while working, slaves were allowed to sing field hollers and work songs in call and response format. Typically, one person would call out a simple melodic statement and the group would respond with a contrasting statement. Jazz historian Mark Gridley points out that, though call and response is not exclusive to African music or jazz, certain characteristics of the format are. He illustrates a difference between the two by writing:

> There is an interesting distinction...between the type of call and response used in West African and that used in European music. Often the sound of the call (in West African call and response) is still in the air when the response begins. The

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two parts overlap. And sometimes the call begins again before the response is done, thereby overlapping once more. This causes rhythmic conflict and results in a provocative effect. It is the prominence of overlapping call and response, not merely call and response that distinguishes West African and African American music from music elsewhere.\footnote{Mark Gridley, \textit{Jazz Styles: History and Analysis} (8th ed. Upper Saddle River, NJ: Prentice Hall, 2003), 43.}

Early jazz band leaders such as Count Basie, Fletcher Henderson, and Benny Moten used overlapping call and response techniques when writing melodies. As jazz grew and developed during the 20th century musicians continued to use the technique. In his 1959 composition So What, Miles Davis illustrates overlapping call and response with the opening statement. The opening call, eighth-notes followed by a whole note, is answered by the dotted-quarter and eighth-note response. This is repeated in measure 3-4 (see Example 1.8).

![](image)

**Example 1.8: Melody from So What by Miles Davis.**
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**Harmony**

The pianist or guitarist in a rhythm section will often engage other members of the ensemble by comping or “accompanying and complementing the other members of the combo.”\footnote{Levine, 145.} Comping is a rhythmically active statement of the underlying harmony in a composition and is helpful to improvisers in developing ideas and themes both
rhythmically and harmonically. This technique also surfaces in modern saxophone repertoire. Chiaki Hanafusa points out in her doctoral dissertation, the first movement of Takashi Yoshimatsu’s *Fuzzy Bird Sonata* contains multiple instances of notated comping patterns in the right-hand voice of the piano such as the one illustrated in Example 1.9.\(^{15}\) The syncopated comping figures in the right hand are extensions and elaborations of the underlying harmony of C Mixolydian.

![Example 1.9 Measures 20-22, Movement I: of Fuzzy Bird Sonata by Takashi Yoshimatsu with Chordal Analysis.](https://example.com/example1.9.png)

During the bebop era in jazz of the 1940s and 1950s pianists, such as Bill Evans, often employed simplified chord voicings during their comping. This served two purposes: to prevent their comping patterns from interfering with the increasingly complex melodies performed by soloists and to promote smooth voice leading during

rapidly changing chord progressions. Pianists simplified their chord voicings in several ways. One way is by omitting the 5th of a chord also known as a shell voicing. Shell voicings are “economical voicings with the roots in the left hand and the 3rd and 7th in the right hand.” Pianists may also use rootless shell voicings in the left hand when the root of the chord is not necessary or is being played by the bass player of the rhythm section. Additionally, while improvising or playing a melody, the pianist may use only the root and 7th in the left hand to simplify things further in what Noah Baerman describes as a “bebop-style left-hand voicing.” These voicings can be seen in Example 1.10.

Example 1.10: Common Shell and Bebop-Style Voicings for Piano.

A unique harmonic element of jazz is the inclusion of blue notes in melodic ideas, underlying harmonies, and the blues scale. Blue notes are defined as “altered tones when compared to the major scale.” These altered tones are generally accepted to be the lowered 3rd, 5th, and 7th scale degrees when compared to a major scale. Because performance practices were disseminated aurally when jazz first developed as a genre, there is no concrete evidence of how blue notes and the blues scale evolved. Scholars generally agree that the origins of the blues scale can be traced back to the sliding and bending of pitches in native African music, the field hollers and work songs of African-

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16 Baerman, 11.
17 Ibid.
18 Lawn and Hellmer, 18.
American slaves, and the pentatonic scale used in traditional African music. Example 1.11 shows three commonly accepted forms of the blues scale. Notice that the only altered pitch contained in all three variations is the lowered third scale degree.

Directly related to blue notes the blues scale is the dominant seventh sharp ninth chord, also known as the “Purple Haze or the Foxy Lady chord, based on Jimi Hendrix’s liberal use of it.”¹⁹ This chord is most commonly notated as 7(#9) and occurs when the raised ninth scale degree is included in a dominant seventh chord. This chord is a vertical expression of a horizontal concept, that being the blues scale, and is often included in jazz comping patterns to invoke the sound of the blues. Dominant seventh sharp ninth chords can be notated and voiced in several different manners, most commonly with the raised ninth enharmonically respelled as a lowered third and the fifth of the chord omitted. See Example 1.12.

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Example 1.12: Dominant Seventh Sharp Ninth Chord and Common Voicings.

Diminished and octatonic scales are commonly used in jazz composition and improvisation. While both scales are comprised of alternating half and whole steps, they have very different applications. Octatonic scales, beginning with the interval of a major second followed by a minor second, are primarily used to improvise over diminished chords. The half-step/whole-step diminished scale, beginning with the interval of a minor second followed by a major second, are primarily used to improvise over dominant chords.20 This is because the half-step/whole-step diminished scale not only contains the notes for a dominant seventh chord, as well as the generally accepted blue notes and the lowered ninth scale degree, but places chord tones on strong beats while altered notes are incorporated on weaker beats. The half-step/whole-step diminished scale also gives composers and improvisers several notes from which to choose when they wish to increase tension and add direction to melodic lines.

Several modes are also commonly used in jazz improvisation. Aeolian and Dorian modes are commonly used while improvising over minor chord progressions because of their close relation to minor keys. Mixolydian mode is frequently used when improvising over a dominant seventh chord or ii-V-I chord progression. This mode contains all four

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20 This concept can also be conceived as playing an octatonic scale beginning a minor second above the root of a given chord.
chord tones of the dominant chord, as well as those of the minor ii chord in a key, giving improvisers a way to simplify rapidly moving chord progressions.

During the 1960s, when modal jazz became popular, pianists such as McCoy Tyner began to incorporate harmonic planing techniques into their comping. These techniques involve parallel movement of the chord voicing within the mode that is being emphasized. Diatonic planing stays strictly within the given mode while chromatic planing maintains specific intervals without regard to a key center. These techniques are used to increase tension in comping patterns by introducing dissonance. Chromatic planing can also be useful for harmonization when a melody contains several minor second intervals. Tyner also uses quartal voicings in conjunction with chromatic planing, which often involves a Perfect 4th or 5th in the left hand and stacked fourths in the right hand (see Example 1.13).

![Example 1.13: Diatonic and Chromatic Planing with Quartal Voicings.](image)

Harmonic ostinato, or “vamping,” is a technique frequently implemented in jazz. At the beginning of an improvisation the harmonic instruments of the rhythm section will often vamp on a predetermined chord or simple chord progression to allow the soloist an

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21 Levine, 142, 143.
opportunity to develop rhythmic and melodic material before eventually continuing on to the written chord progression. One example of harmonic ostinato in a jazz composition is “Chameleon” by Herbie Hancock. In it, the composer wrote a melody over two chords: B-flat minor seventh and E-flat dominant seventh. This harmonic ostinato allows soloists to freely improvise without being bound to the intricate chord progressions that became common during the early 1970s.

**Rhythm**

Jeffrey Hellmer notes that, aside from improvisation, rhythm and certain unique rhythmic features are the most important characteristics to jazz.\(^2^3\) One of the most common rhythmic occurrences in jazz is that of a cross-rhythm or hemiola. This phenomenon involves “multiple rhythmic levels operating simultaneously. One of several layers in these polyrhythms usually outlines a ground, or regular, rhythm that serves as the basic foundation upon which other, more intricate and sometimes improvised rhythms, are layered.”\(^2^4\) The ground rhythms to which Hellmer refers were not developed in isolation. Immigrants from Africa, the Caribbean, Cuba, Mexico, and South America merged in New Orleans. The “Habanera” ground rhythm used in Example 1.14 is one which permeates the music of these cultures.

Cross-rhythms are the basis from which syncopation, one of the most recognized elements of jazz rhythm, springs forth. Syncopated rhythms create a certain amount of forward motion and added tension that make jazz “buoyant, swinging, [and] bouncy.”\(^2^5\) They also gives rise to motor rhythms that drive a composition with a constant sense of

\(^{2^3}\) Lawn and Hellmer, 149.
\(^{2^4}\) Ibid., 151.
\(^{2^5}\) Ibid., 153.
forward motion. Example 1.14 shows a common ground pattern, the Habanera, compared to examples of rhythmic patterns from early jazz, James P. Johnson’s The Charleston and Scott Joplin’s The Entertainer, and bebop, the first two beats of Charlie Parker’s “Confirmation”, to show the relationship between them.26

Example 1.14: Common Ground Pattern Compared to Jazz Rhythms.

Cross-rhythms and syncopation can be found not only in the written rhythms of a composition but also implied in the articulation and accent patterns of an improviser, as well as their melodic movement. Articulations on the weak beats, or back beats, can also create a syncopated feeling. As discussed earlier in this chapter, topographical accenting, or emphasis of the high points of a melodic line while deemphasizing the descending portions, also creates syncopation in jazz improvisation. The accented note is often, but

26 Ibid., 152.
not always, approached by a leap. The melodic line then immediately descends by the interval of a half or whole step between a weak beat and a strong beat.

**Texture and Timbre**

Much of the texture in small group jazz comes from the “rhythm section” of a group. The chief responsibilities of the rhythm section are to provide a consistent pulse and “ground” rhythm for the group, outline and emphasize the underlying harmonic progressions of the compositions being played, and interact with improvising soloists when appropriate.

The bass player of a rhythm section often serves several purposes at once. Prior to the 1940s, bassists often only played chord tones on the first and third beats of a measure. However, bassists like Jimmy Blanton of Duke Ellington’s Orchestra began playing in a manner that is now referred to as a walking bass line. These bass lines are “generally in quarter-notes (one for each beat) and move in a scalar, semi-chromatic fashion, as opposed to two notes per measure on simple chord tones.”

Directly related to the walking bass line is the “eight to a bar” style of piano that permeates early jazz and features eight notes in the left hand per measure of 4/4 time. This texture differs from ragtime piano as ragtime pianists generally use four notes per measure in the left hand. Eight to a bar style is most prominent in the boogie-woogie style of piano and is notable because, when used in any context, the piano functions as both a rhythmic instrument and a harmonic instrument; both carrying the pulse and outlining the basic harmonic progressions of the music. Early jazz pianists such as James

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28 Ibid., 34.
P. Johnson, Albert Ammons, and William “Count” Basie were notable musicians who used this style of piano.\footnote{Ibid.} Example 1.15 illustrates the use of eight to a bar piano by Count Basie in the first two measures of “Jumpin’ at the Woodside” found on The Complete Decca Recordings.

![Example 1.15: Count Basie’s Eight-to-the-bar Piano Technique from “Jumpin’ at the Woodside.” Transcription by author.](image)

Bass instruments also frequently play ostinato bass lines. This type of bass line is often a component of vamping and is extremely common in funk and jazz fusion music where harmonic ostinatos are also common. The bass line most commonly played during Herbie Hancock’s “Chameleon”, cited earlier as an example of vamping, is also an excellent example of an ostinato bass line and is shown below in Example 1.16.

![Example 1.16: Bass Line from “Chameleon” Written by Herbie Hancock, Paul Jackson, Bennie Maupin, and Harvey Mason. © 1975 Hancock Music (BMI). All Rights Reserved. Used by Permission.](image)

Walking and ostinato bass lines surface in several modern compositions for saxophone. The first movement of Takashi Yoshimatsu’s Fuzzy Bird Sonata contains both elements within one section. As illustrated in Example 1.17 the left-hand voice of the piano outlines the underlying harmony of C Mixolydian through the use of both chordal and non-chord tones in a scalar fashion. This motive lasts for two measures and
repeats in an idiomatic fashion. This passage is also marked *basso sempre*, which lends further support to the notion that it is meant to simulate a walking bass line.

Example 1.17: Measures 20-22, Movement I: of *Fuzzy Bird Sonata* by Takashi Yoshimatsu.

Copyright © 1995 by Gérard Billaudot Editeur, Paris. Used with permission.

Finally, jazz influences the different timbres and sounds that modern musicians create with their instruments and modern composers include in their compositions for saxophone. Vaudeville saxophonists, such as Rudy Wiedoeft and Benny Kreuger, exploited timbral techniques such as slap tonguing, harmonics or overtones, pitch bends, flutter tonguing, and growling. Jazz saxophonists such as Coleman Hawkins and Ben Webster, as well as Rock n’ Roll saxophonists of the 1940s and 50s, like Louis Jordan, also used growling and flutter tonguing to give their tone a harsher sound or express a pained feeling during their improvisations. Jazz saxophonist Michael Brecker frequently used overtones during improvisations and composed a piece, titled Delta City Blues, whereby the entire melody is based on an overtone exercise taught to him by Joseph Allard.
Modern composers incorporate many of these effects in compositions for saxophone. Specifically, growling and flutter tonguing are used frequently throughout contemporary concert saxophone music. Though similar, these timbral effects are distinctly different: growling involves producing a gargling or humming effect with the back of the throat while flutter tonguing requires the saxophonist to execute an alveolar trill, resulting in a “rolled R” sound while playing. This is akin to the sound produced when saying the Spanish word for dog, “perro.” Paul Haar noted the use of such an effect in the first movement of Edison Denisov’s Sonata for Alto Saxophone.30

30 Haar, 98.
CHAPTER 2: A BRIEF BIOGRAPHY OF DON FREUND AND THE IMPACT OF JAZZ AND POPULAR MUSIC ON HIM

Don Freund was born in Pittsburgh, Pennsylvania on November 15, 1947. Freund was surrounded by classical music for much of his early life from recordings of Tchaikovsky to participating in the choir at his private Catholic school. At the age of twelve, Freund began taking piano lessons, primarily studying Baroque and Classical literature, including Bach’s *Well-Tempered Clavier*, Haydn and Mozart sonatas.\(^{31}\)

During the 1950s and 1960s, jazz was more prominently played in the home, on the radio, and on television, and Freund was exposed to jazz from a very early age. Growing up, Freund describes listening to the recordings of jazz pianist Dave Brubeck and playing along on the piano. Freund says of this early influence:

> I got a hold of the “Take Five” album by Brubeck [*Time Out*] and... his brother’s transcription of all the tunes... so I had that on my piano and I just played that all the time. I feel like there’s a lot of Brubeck in my “jazzy” kind of stuff... I would have to say that, if anything, that goes back to high school maybe even, like, junior high thinking, so that got into my system and my blood pretty early.\(^{32}\)

Additionally, Freund was an avid fan of popular music of the 1950s and 1960s including The Beatles. While not thought of as jazz artists in a traditional sense, The Beatles were influenced by jazz and spent much of their early years covering popular jazz standards of the time. They were also influenced by American music including R&B and Motown. Freund notes:

> They’re probably my largest inspiration! But again, not stuff that you can point to as if I stole it from a Beatles tune. Rather, there’s just something about the

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\(^{32}\) Don Freund, interview by author, 22 March 2013, Bloomington, IN, digital recording, Jacobs School of Music, Indiana University Bloomington.
imagination, and the quality, and the worlds that somehow feels like there’s something really great being said there.\textsuperscript{33}

Though Pittsburgh is known for being the birthplace of jazz greats such as Erroll Garner, Earl Hines, and Sammy Nestico, Freund was not heavily involved with the jazz culture in his hometown while growing up. He also has never considered himself to be a jazz pianist. Freund did, however, occasionally engage in public performances of jazz with his friends while attending Duquesne University. These are people to whom he refers as “jazzers.” Still, Freund does not consider his time in Pittsburgh to be a major point of jazz influence on his compositional output.\textsuperscript{34}

During the summer of 1968, Freund studied with Darius Milhaud at the Aspen Music Festival in Aspen, Colorado. Though Freund acknowledges that he “[doesn’t] know if studying with him had a huge effect on [him]… listening to his music did.”\textsuperscript{35} Before studying with him, Freund familiarized himself with Milhaud’s music including \textit{La Création du Monde}. This work is known as one of the first compositions to be influenced by the jazz idiom and it had a strong influence on Freund. He says of this influence:

It’s just a great piece and it’s one of a kind. I think it’s one of the few pieces that really uses jazz influence in a way that don’t feel like it’s trying to imitate jazz as much as incorporate that language into the composer’s own voice. Gershwin sounds sort of like a jazz band piece, but Milhaud doesn’t… It’s seeping with that kind of attitude and harmonic colors, and some of the riffs you hear in jazz. I think that’s something that I’ve wanted my music to use as influences in the same way, whether it’s rock n’ roll, folk music, or whatever music I’m being influenced by. I want it to feel like that has become a part of me the way that Milhaud does. I think one of the things I really admire about that piece is the sparseness of the ensemble, it’s a very small ensemble, and how every little bit of it is so closely focused and cleanly realized. That’s another something I’m always trying to get in

\textsuperscript{33} Ibid.
\textsuperscript{34} Ibid.
\textsuperscript{35} Ibid.
any piece I write. Even if it’s a large orchestra piece, I want it to have that feeling of that kind of clarity and focus.\textsuperscript{36}

*La Création du Monde* is also one of the first major works to incorporate the saxophone within a small orchestral setting. Milhaud uses an alto saxophone in place of the viola in a string section that also includes two violins, cello, and double bass. Freund says specifically about Milhaud’s use of saxophone:

That sound is just so characteristic to that piece. I can’t imagine that piece without the saxophone sound. That sound, and that use of the saxophone, in that context… Maybe it’s the first classical saxophone piece I really hooked onto. I guess I had heard [Maurice Ravel’s orchestration of Modest Mussorgsky’s] *Pictures at an Exhibition*, and I mentioned that I listened to a lot of [Dave] Brubeck when I was a teenager, so I heard a lot of saxophone.\textsuperscript{37}

After obtaining his Bachelor of Music degree from Duquesne University in 1969, Freund pursued a Master of Music and Doctorate of Musical Arts at the Eastman School of Music, graduating in 1970 and 1972 respectively. Upon completion, Freund was hired by Memphis State University (MSU) as the chair of their Composition Department. Freund was on faculty at MSU from 1972-1992. While there, he studied jazz piano with his colleague Gene Rush, professor of jazz studies at MSU. Freund noted that he personally “just didn’t work hard enough at it and wasn’t as good at it as [he] thought [he was going to be]. It didn’t just suddenly pop out.”\textsuperscript{38} While Freund’s modesty is admirable, this time in his career cannot be understated as it relates to his connection to the jazz idiom. Early in his tenure, MSU was recognized as one of the top schools for jazz in the nation with students such as jazz pianists Donald Brown, Mulgrew Miller, and James Williams in attendance.

\textsuperscript{36} Don Freund, telephone interview by author, 06 July 2017, digital recording.
\textsuperscript{37} Ibid.
\textsuperscript{38} Don Freund, interview by author, 22 March 2013.
Additionally, while in Memphis, Freund spent time on the Beale Street and Blues Alley districts of Memphis where he was influenced by the blues and funk music often played in the local clubs and bars. He says of this experience, “I loved that… There were a lot of really good blues singers there. Obviously, I was here [Indiana University-Bloomington] when I wrote Sky Scrapings, so that was after all of that, but that got into my blood in Memphis.”  

Speaking specifically about jazz and blues singers that have influenced him, Freund says:

One that I can name, clearly, is Ruby Wilson. Great jazz and blues singer. I’ve written pieces just trying to emulate her style, and her spirit, and the soul that comes through in her music. She was more of a jazz singer… There were some old blues singers. I guess I love the women blues singers. They got in my ear more than anything else. This one was 85 or 90 years old and she was still singing. That really got in my ear and my blood. She sounded like something I wanted people to feel when they were hearing my music… I don’t think there’s a piece I’ve written that doesn’t have some of that in there. 

Freund left MSU in 1992 to become Professor of Composition at Indiana University-Bloomington (IU), and he currently remains in that position. Since arriving at IU, Freund has received grants from the Jacobs School of Music in 2001, for Earthdance Concerto, and the National Endowment for the Arts in 2011 for Passion with Tropes. He also received a Guggenheim Fellowship in 2005 for Romeo and Juliet: A Shakespearian Music-Drama. Freund also wrote most of his major works for saxophone during his tenure at IU including Sky Scrapings for alto saxophone and piano (1997), Louder Than Words for alto saxophone, tenor saxophone, and piano (2001), ON AGAIN, off again for solo alto saxophone (2004), Sunscapes: Concerto for Alto Saxophone and Orchestra (2006), and Random Acts of Kindness for soprano saxophone and piano (2015).
Additional Jazz Influences

When asked about any additional jazz artists and composers who have influenced him, Freund specifically mentions Thelonious Monk. Freund recalls going through a period where he “just tried to listen to everything [he] could of Thelonious.” \(^{41}\) Monk was known for his “angular, rhythmically disjunct” style of composition and improvisation, as well as the aggression that can be heard in his playing. \(^{42}\) These elements are heard throughout Freund’s compositional output including *Rabble Rouser*, composed in 2013 for solo piano, and *Killing Time*, composed in 1980 for Alan Rippe during Freund’s tenure at MSU. Freund describes Monk’s influence on him by saying:

> It’s really my aesthetic that less is more. I like whenever a single note or two, or a little short phrase with lots of rests around it is a strong part of the style. I like things that... really stand out as being focused and getting the maximum out of the minimum. There’s something about Monk that has got this kind of almost violent undertone to it because it’s so rough and crude. To me he just sounds a little rougher a cruder than any other jazz pianist, and the tunes also had that kind of terseness and focused energy in them. That’s sort of my ideal. That’s what I want my music to have is that kind of strong character with not a lot of notes and not a lot of connection and things flowing, but rather hitting you like a slap. I find that in Monk’s music. It sort of seems like that’s a hallmark of his character.\(^{43}\)

Finally, Freund acknowledges jazz pianist McCoy Tyner as a possible source of inspiration in regards to his use of quartal harmonies in his piano voicings. \(^{44}\) Freund says of McCoy Tyner:

> I probably had some of that in my ear. I’m sure. I do an awful lot of this stuff and it’s basically simple, functional progressions that have been “jazzed up”. The way jazzers jazz things up is they go and make quartal things out of triadic harmonies and add some chromatic voice leading. Then those chromatic tones become part of the sonority so they start to become harmonic or part of the voicing. I love that

\(^{41}\) Freund, interview by author, 22 March 2013.
\(^{42}\) Coker, *How to Listen*, 36.
\(^{43}\) Freund, telephone interview by author, 06 July 2017.
\(^{44}\) Freund, interview by author, 22 March 2013.
world… I love the way those chromaticisms are in there… When I started doing this I thought it sounded authentic and yet I can approach it from my other personality, which is the more academic composer, and see that that’s a technique that I can use in lots of different ways too.\textsuperscript{45}

\textsuperscript{45} Ibid.
CHAPTER 3: AN OVERVIEW OF DON FREUND’S SKY SCRAPINGS FOR
ALTO SAXOPHONE AND PIANO

Sky Scrapings is a piece in five movements for alto saxophone and piano. It was
composed in 1997 for Eugene Rousseau, Professor Emeritus of Saxophone at the
University of Indiana. Don Freund gave the premiere performance on October 20, 1997
in Bloomington, Indiana, with Eugene Rousseau on alto saxophone and Freund at the
piano. Freund includes these notes about Sky Scrapings with the published piece:

Sky Scrapings (1997) is a subversive serenade for alto saxophone and piano. Sub-
versive, in that none of the material ends up going in the direction it appears to be
pointed. “Transient Fixations” begins as a rondo between a nonchalant opening
tune and rougher, slightly faster music, but the movement prematurely dissolves
in swirls of descending dissipation. “Hypertoccata” is marked “electric, ‘wired’,
feverish,” but its opening section is abruptly displaced by torrential unison scales
jigsawed against a driving flurry. In “Colliding Cantilenas” tunes which suggest
cocktail piano, “chaste” early Renaissance-style, and pop ballad abut one another,
flanking a scurrying middle section marked “anxious, fugitivo (chased).” “ Gather-
ing” begins easy and buoyant, but soon turns darker and threatening, careening
through rough juxtapositions to a cumulative cataclysm. In the aftermath, a mor-
phing multiphonic leads to “a little Adieu”, short, simple, and tinged with
nostalgia.46

Freund describes the writing process of Sky Scrapings as “a lot of just sitting
down and improvising and playing things.”47 As part of his compositional process,
Freund carries a recording device that he refers to as a “play it in sketchbook” for him to
note musical ideas as they reveal themselves.48 He then sorts through these ideas,
sometimes years later, and uses them in his compositions. Over the years, Freund has
amassed a large library of “little tunes [and] little chord riffs” and Freund specifically
remembers that some of the chords and motifs in Sky Scrapings were in this

46 Don Freund, Sky Scrapings Serenade for Alto Saxophone and Piano (Bloomington, IN: Freundworks
47 Freund, interview by author, 22 March 2013.
48 Ibid.
“sketchbook” for four to five years before he used them. In his 2011 article, “Guiding Young Composers,” Freund further discusses the inclusion of improvisation in his compositional process:

Improvisation is rarely totally “free.” It can be very disciplined and sometimes works best when the options are severely limited. . . When we are improvising, we are letting the music flow, more concerned with seeing where the music takes us than remembering where we have been. This feeling of natural flow and spontaneity is something we might want to emulate in our composed music. However, if we stumble upon an idea we would like to hear again, perhaps tweaked a bit to make it more engaging and memorable, we have passed from the world of improvisation to the world of composition. During the exploratory phase, composers spend much of the time with one foot in the improvisation world and the other in composition, although often the improvisation is only simply imagined in the composer’s head. The composition begins when we try to capture an idea in some way, examine it, and begin to develop some notions about why it sounds the way it does and how we can use it in our piece.

For Freund, this was his first major piece for alto saxophone and piano. While Freund mentions that that he generally feels as though he can “write pretty much any finger pattern and any saxophone player is going to say, ‘The harder it is, the more fun it’ll be,’” he also mentions that Sky Scrapings was not composed simply to be a difficult piece of music. Freund wanted to compose “something that works on a saxophone recital without having to bring out the bells and whistles.”

Freund doesn’t recall whose idea it was to compose Sky Scrapings but he “had [Rousseau] in mind” while composing it. Freund was well aware of Rousseau’s virtuosity on the saxophone and knew that there would be few limitations both technically and emotively. Freund says of writing for Rousseau, “I wanted to write

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49 Ibid.
51 Don Freund, telephone interview by Adam McCord, 12 June 2013, transcript.
52 Freund, interview by author, 22 March 2013.
something that was a mix between the far-out stuff that I might write for [Alan] Rippe and the Bernhard Heiden Sonata [for alto saxophone]. I thought of Rousseau as being somewhere in that mix. So that pulled me to write something that was Neo-Classical in a way but at the same time didn’t sacrifice any of its blood and guts.”

When asked specifically about the use of jazz elements in *Sky Scrapings*, Freund notes that he did not intentionally look to use jazz elements and content. However, he also acknowledges that, because of the rich history and tradition of the saxophone in jazz, certain elements from jazz are naturally associated with the saxophone. He says of this association, “When you write for saxophone, there are just certain things that [happen]. Jazz has to be in your mind. I can’t imagine writing for saxophone and not thinking about jazz.” Freund also acknowledges the influence of works in the saxophone canon which exhibit the influence of jazz elements, such as *La Création du Monde* by Darius Milhaud. These compositions permeate his thoughts when writing for saxophone and Freund says of this, “I think that the saxophone in *La Création du Monde*, that color and the way it sort of handled the art music kind of licks, definitely still… when I’m thinking of saxophone that’s something I hear in my head.”

Freund describes *Sky Scrapings* as “aggressive, angular, nervous, mercurial, kind of violent, kind of willing to be an asshole, on the edge.” This description suggests the influence of Thelonious Monk, who Freund also describes as “violent” and was known for his angular improvisations and melodies. Freund also applies this description to the
saxophone at large by saying, “Maybe that is my definition of saxophone, too, and that is why I like saxophone so much because it is my definition of what I like in music. I like that kind of edge and confrontational quality to it and also the bringing together of the different worlds, the pop world and the classical world.”

It is also worth noting that Freund frequently refers to his “Spectrum of Fifths” theory when composing, shown in Table 3.1. This theory utilizes the traditional circle of fifths and places it on a spectrum of “notes that are relatively sharp or relatively flat to each other.” He describes this theory by saying:

The circle [of fifths] makes them all look like they’re equal members of the family, whereas the Spectrum [of fifths] deals with something that is building on itself and goes in a certain direction. When you start looking at music that way, all of these notes take on much stronger personalities and meanings. I find almost any kind of music you look at and start talking about… this is a flatter note or this is a sharper note… suddenly takes on a lot more meaning. The structure, the color… everything comes to life in a way that, I think, almost any musician understands [and can] get excited about.

<table>
<thead>
<tr>
<th>“darker” sound</th>
<th>“brighter” sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>flat infinity &lt;= D♭ – A♭ – E♭ – B♭ – F – C – G – D – A – E – B - F# =&gt; sharp infinity</td>
<td></td>
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</tbody>
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Table 3.1: Don Freund’s “Spectrum of Fifths”

This Spectrum theory explains Freund’s perceived timbral relationships between pitches: that pitches on the “sharper” end of the spectrum relative to a tonal center sound “brighter,” and pitches on the “flatter” end of the spectrum sound “darker.” These are not relationships between finite pitches, but rather the comparative relation of pitches. Freund

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60 Ibid.
uses a series of Parent/Child/Grandchild relationships to describe these connections and provides this example:

If I play a “C,” that’s going to be the first note you hear. That’s going to be your reference point. If I add a “G” to it, that’s going to be a stronger reference point because you have a Parent [C]/Child [G] relationship. It makes “C” sound like a very important note. Now I’m in a position where I can start adding notes. That note is going to be a color note… So, if I add an “E” to that, it’s a note that’s very far down the spectrum… three steps… The brightness of it, I think, comes… from the place of things on the Spectrum [of fifths]… If I start from the same place, but this time I add an “E flat”… very dark. That’s a note I can only get to in this geology of the Spectrum [of fifths] by going way down towards the flat side.61

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CHAPTER 4: AN ANALYSIS OF THE INFLUENCE OF JAZZ ELEMENTS IN DON FREUND’S SKY SCRAPINGS FOR ALTO SAXOPHONE AND PIANO

Movement 1: “Transient Fixations”

With regard to jazz elements and influence, the author divides the first movement of Sky Scrapings, “Transient Fixations,” into six sections. Each section contains varying degrees of jazz influence. These sections are outlined, with a brief summary of the jazz elements present in each, in Table 4.1.

<table>
<thead>
<tr>
<th>m. 1-13</th>
<th>m. 14-21</th>
<th>m. 22-27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call and Response</td>
<td>Jazz Articulation</td>
<td>Simulated Jazz Solo Break</td>
</tr>
<tr>
<td>4:3 Cross Rhythms</td>
<td>Motor Rhythms</td>
<td>Quasi-Improvisatory Aesthetic</td>
</tr>
<tr>
<td>Chromatic Planing</td>
<td>Eight-to-the-Bar Piano</td>
<td>Quasi-Improvisatory Gestures</td>
</tr>
<tr>
<td>Chords Voiced in Fourths</td>
<td>Dominant 7(#9) Chords</td>
<td>Diminished Scales</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>m. 28-42</th>
<th>m. 43-56</th>
<th>m. 57-72</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call and Response</td>
<td>Syncopation</td>
<td>Quasi-Improvisatory Aesthetic</td>
</tr>
<tr>
<td>4:3 Cross Rhythms</td>
<td>Walking Bass Lines</td>
<td>Altered Chord Extensions</td>
</tr>
<tr>
<td>Chromatic Planing</td>
<td>Duke Ellington Quote</td>
<td>Diminished Scales</td>
</tr>
<tr>
<td>Chords Voiced in Fourths</td>
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</table>

Table 4.1: Diagram of Jazz Elements in “Transient Fixations.”

In measure 1, the saxophone plays a sustained, accented C-natural, firmly establishing this pitch as the tonal center of the movement. During the section from measures 1-13, seen in Example 4.1, the saxophone and piano engage in overlapping call and response. The responses in the piano part occur in the form of comping patterns and a quasi-improvisatory statement in measure 8. Harmonically, the piano employs chromatic planing during measures 1, 2, 4-6, and 12 to add tension and direction to the sustained C-naturals in the saxophone. Many of the chords during this section are voiced in fourths. Rhythmically, the saxophone and piano both engage in a 4:3 cross-rhythm during measure 6. This type of cross-rhythm is prevalent throughout the entire composition.
Example 4.1: Measures 1-10 of “Transient Fixations.”
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The next section begins with an unaccompanied statement of a new theme in measure 14 for the saxophone (see Example 4.2). This theme, marked “rough,” contains a nod to jazz articulation in that the performer is to slur the second and third sixteenth-
notes of the second beat. This articulation pattern, commonly referred to as back-beat articulation by jazz musicians, creates syncopation by emphasizing the metrically weaker notes of each group. The melody in measure 14 primarily consists of pitches relative to the A-natural half-step/whole-step diminished scale and has a characteristically jazz-influenced melodic contour. While there is no underlying dominant harmony, the piano strikes an A-natural in octaves on beat one of measure 14. In addition to strong metric and harmonic emphasis, measure 15 contains similar melodic material and begins with the piano playing an eight-to-the-bar bass line emphasizing A-natural. Freund uses the half-step/whole-step diminished scale over static harmony continues through measure 17 (see Example 4.2).

In measure 16, the saxophone briefly engages in a syncopated motor rhythm, created by the articulation and accent pattern seen in the bracketed section of Example 4.2. In measure 17, Freund uses both major and minor thirds, the lowered ninth, and the lowered thirteenth over implied F-natural dominant harmony, which serves as a tritone substitution for a tonal center of E-natural. Measure 18 begins with a metrically and texturally emphasized E-natural and sets the following material in E-natural, the dominant key of A-natural.
Example 4.2: Measures 14-17 of “Transient Fixations.”
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Measures 18-21 follow a similar harmonic and melodic pattern as measures 14-17. Beginning with an Em\(^{(Maj7)}\) chord and followed by multiple dominant sharp ninth chords, the piano once again engages in an eight-to-the-bar bass line. During measures 20-21 the saxophone engages in another syncopated motor rhythm, echoed briefly by the piano, which drives the melody forward into the next section, beginning in measure 22.

At measure 22 the piano abruptly stops and the saxophone engages in a two measure solo break. A similar technique is used again in measures 24 and 26. The saxophone melody from measure 22-27 has a quasi-improvisatory character due to both the characteristically jazz-influenced shape and the extension of phrases across the
barlines. Also of note are the second two notes of the triplet and the quintuplet in measure 25. This descending six note grouping, seen in Example 4.3, is written in a non-traditional rhythmic proportion and is marked with a decrescendo, which suggests a “fall” typically seen in jazz music. A fall is executed by quickly descending in a scalar fashion from a note.

Example 4.3: Measures 22-27 of “Transient Fixations.”
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At measure 28 the original theme returns along with the key center of C-natural and chromatic planing in the piano. This time, however, Freund alters the articulations in the melodic line and makes further use of back-beat articulation. The 4:3 cross-rhythms that were used sparingly during the first thirteen measures of this movement are now
developed further, increasing the tension in this section by obscuring the meter. Much like the opening of this movement, this section relies heavily on call and response.

For the purposes of this document, the next section begins at measure 43 and extends through measure 56. This section is marked by rhythmic instability, caused by constantly shifting time signatures, and the use of syncopation in the melodic line. Amongst the relative chaos, the piano briefly engages in chromatic planing during beat four of measure 44 and the first two beats of measure 45, shown in Example 4.4. These chords are also voiced in fourths, further illustrating the influence of jazz. In measure 46-48, the piano plays a chromatic walking bassline in both hands.

Example 4.4: Measures 44-48 of “Transient Fixations.”
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62 In his document, “Don Freund’s Sky Scrapings and Louder Than Words: A Performer’s Guide,” Adam McCord further delineates measures 43-56 into a section from measure 43-48 (c) and another section from 49-56 (c¹). Since the material in measures 43-56 is similar to the material in measures 14-21 in both structure and harmony, it is more congruent to analyze them in a similar manner.
The saxophone melody from measures 43-48 contains several instances of weak beat articulations giving it a highly syncopated feel. Finally, Freund appears to quote a rhythm from Duke Ellington’s “It Don’t Mean A Thing (If It Ain’t Got That Swing)” in measure 46 of the saxophone part and measures 55-56 of the piano part. While Freund mentions that this, and similar sections, were not a conscious decision to quote Ellington and that any similarity would “be subconscious,” Example 4.5 shows a striking similarity between the rhythmic accenting of Ellington’s original melody and that of the aforementioned piano measures.63 In Example 4.5, Ellington’s original melody, which extends past the portion quoted by Freund, is first shown written in eighth-notes and set in 4/4 time. It is then rewritten in sixteenth-notes and set in 3/4 time for a more accurate comparison to its use in the first movement.

Example 4.5: Comparison of Duke Ellington’s “It Don’t Mean A Thing (If It Ain’t Got That Swing)” to Measure 55 of “Transient Fixations.”

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63 Freund, interview by author, 22 March 2013.
The final section of the first movement begins at measure 57. This section begins with a chromatic and quasi-improvisatory motive, marked “floating” in the saxophone part. This motive exclusively uses chromatic surround tones that blur any sense of major or minor tonality contained within the underlying chords. Freund also indicates that the piano should use the damper pedal from measure 57 to the end, thereby obscuring any sense of tonality. The first four chords in the piano part during measures 57 and 58, shown in Example 4.6, make use of the lowered ninth and raised eleventh scale degrees. Additionally, the final chord includes the lowered thirteenth. Due to the presence of ambiguous thirds and the lack of a distinguishing seventh in either the piano or saxophone parts, they are analyzed as “slash chords” instead of dominant chord variations, which accurately reflects the complex harmonic movement during measures 57-58. The material following these measures is meant to disorient the listener and to end the movement as it “prematurely dissolves in swirls of descending dissipation.”

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Example 4.6: Measures 57-58 of “Transient Fixations.”
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Movement 2: “Hypertoccata”

With regard to jazz elements and influence, the author divides second movement of *Sky Scrapings*, “Hypertoccata,” into two primary sections with a five-measure transition separating the two. Each section contains varying degrees of jazz influence through the use of jazz elements that differ significantly from the first movement. These sections are outlined, with a brief summary of the jazz elements present in each, in Table 4.2 (Rapid Melodic Sequencing is abbreviated as RMS).

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1-36</td>
<td>Vamping</td>
</tr>
<tr>
<td>m. 37-42</td>
<td>Quasi-Improvisatory Melody</td>
</tr>
<tr>
<td>m. 43-77</td>
<td>4:3 Cross Rhythms</td>
</tr>
<tr>
<td>4:3 Cross Rhythms</td>
<td>RMS</td>
</tr>
<tr>
<td>Digital Patterns</td>
<td>Syncopation</td>
</tr>
<tr>
<td>RMS</td>
<td>Digital Patterns</td>
</tr>
<tr>
<td>Superimposed Keys</td>
<td>RMS</td>
</tr>
<tr>
<td>Thelonious Monk Aesthetic</td>
<td>Duke Ellington Quote</td>
</tr>
</tbody>
</table>

**Table 4.2: Diagram of Jazz Elements in “Hypertoccata.”**

“Hypertoccata” begins with the piano playing E-naturals in repeated sixteenth-notes. The saxophone joins in the second measure and plays frantic and disjointed motives. The two voices continue in this fashion until a brief interruption occurs in measures 3-4. The piano then returns to the repeated E-naturals in measure 5. This technique, a repeated note in the bass or harmonic instrument with elaborations in the melodic instrument, resembles harmonic ostinato and vamping practices of jazz improvisation.

As seen in Example 4.7, the vamping pattern is interrupted by sections that rely heavily upon 4:3 cross-rhythms similar to those in the first movement. While the underlying pulse of this section is 3/4 time, the articulation pattern of the saxophone and “biting” accent pattern of the piano implies a four beat measure. Freund describes the
effect he was trying to achieve by saying that “the rhythm that gets superimposed or the
*Klangfarben*-thing that comes out of it is going to be dotted-eighths. That’s going to
create that sense or that feel… I didn’t consciously think, ‘I’m going to use this to make
that happen.’ But rather it’s a series of sixteenth-notes and I didn’t want it to sound too
much like [a rapid succession of sixteenth-notes with no inflection].”\(^{65}\)

\(^{65}\) Freund, interview by author, 22 March 2013.
These interjections also show the rapid melodic sequencing of digital patterns, or “cells of notes, usually numbering 4-8 notes per cell, that are structured according to the numerical value of each note to the root of a chord or scale. Generally speaking, digital
patterns occur at one rhythmic level for the entire cell.”66 Due to rapidly shifting major and minor intervals throughout this movement, consistent with jazz performance practice of maintaining the initial shape of a pattern even if the intervallic structure is not maintained, these patterns will be referred to by interval structure. In measure 3, Freund begins with a three-note digital pattern in the saxophone that begins on D-sharp, followed by the intervals of a minor second and a minor third, shown in Example 4.8, which suggests a tonal center of E-natural and use of the melodic minor scale. The pattern is then sequenced, in measure 3, through the tonal centers of F-natural and F-sharp. In this instance implying F-sharp, Freund uses an F-natural instead of an E-sharp, which fits with his practice of “occasionally, especially in fast, technical passages, [choosing an enharmonic respelling which is] technically the most readable.”67 The final sequence in measure 3, implying a tonal center of A-flat, maintains the original motivic shape while breaking the established interval pattern by ascending a minor second, followed by a major third. While the underlying harmony in this measure is not static in a traditional sense, the constantly shifting cluster chords eliminate a firm tonal center. Because of this, the rapid melodic sequencing in the saxophone creates superimposed chords.

Freund uses this technique again in measures 8, 20, and 30, each time obscuring a firm tonal center with cluster chords in the piano. In measures 8 and 20, the pattern initially implies a tonal center of F-sharp, and sequences through G-natural, G-sharp, and B-flat. These instances differ from the initial presentation in measure three by maintaining the minor second/minor third interval pattern throughout. During measure

67 Don Freund, E-mail message to author, 29 July 2017.
30, the pattern initially implies a tonal center of A-natural, and sequences through B-flat and B-natural before altering the final iteration. This instance mirrors the interval structures seen in measure 3. All four of these instances are shown in Example 4.8 with superimposed chords notated above the staff.

Example 4.8: Measure 3, 8, 20, and 30 of “Hypertoccata.”
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Another way in which the influence of jazz is seen during the second movement is in the verbiage that Freund uses to describe his desired effect. One example of this is the use of the words “biting” (see Example 4.7) and “raucous” next to very closely-voiced and, at times, rhythmically scattered cluster chord, which occur during measures 3, 10, 23, and 36 (see Example 4.9). The context of these descriptions, along with Freund’s
affinity for the “violent undertone” of Thelonious Monk’s comping style, points to the influence of Monk on these sections.  

Example 4.9: Measure 36 of “Hypertoccata.”
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The melodic line in the saxophone part from measures 37-40 contains several notes, on weak beats, which are approached by a leap and are immediately followed by a descending interval of a half or whole step. This melodic motion gives the melody a characteristically jazz-influenced contour, creates an emphasis of the weak beat which results in syncopation, and lends itself to topographical accenting. This melodic motion is also present in the piano part during measures 37-38.

This section also contains rapid melodic sequences as one would commonly see in the jazz improvisations of performers such as Michael Brecker and Bob Berg, as illustrated in Example 4.10. Freund initially uses a seven-note motive, sequences the last four notes up a minor third, and then repeats the process. This occurs in both measures 37-38 and 39-40. In this instance the sequenced material is chromatic and does not imply any superimposed keys.

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68 Freund, telephone interview by author, 06 June 2017.
Beginning in measure 44, Freund returns to the use of 4:3 cross-rhythms to create rhythmic instability. Freund also includes a vertical hemiola (3:2 cross-rhythm) in measure 54 (see Example 4.12). During this section, Freund uses the saxophone to emphasize the ground rhythm while the piano executes the cross-rhythm. Freund also uses descending scalar passages in both instruments between these cross-rhythms, such as the one seen in measure 46, to briefly emphasize a firm sense of duple time before obscuring it once again (see Example 4.11). This sense of rhythmic instability continues on until the end of the movement. Measure 44 also shows a return to the rapid melodic sequencing of digital patterns in the piano. Though the digital pattern sequenced in
measure 44 is the minor second/minor third pattern, the composer also incorporates new digital patterns in the following measures.

Example 4.11: Measure 44-48 of “Hypertoccata.”
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In measure 45, the saxophone and piano introduce a new digital pattern of a minor second followed by a perfect fourth. This pattern begins on G-natural and is sequenced beginning on A-natural, as seen in Example 4.11. Both instruments then rapidly sequence
this pattern in measures 47. In measure 48, the minor second/major third pattern is briefly reintroduced and alternated with the minor second/perfect fourth pattern. Freund continues alternating and sequencing both patterns through measure 55. Freund also inverts the minor second/perfect fourth pattern in measure 53 (see Example 4.12). The incorporation of not one, but two established patterns, further contributes to the hyperactive feeling of the movement.

As the movement continues, both instruments rapidly alternate between the minor second/major third and minor second/perfect fourth digital patterns. Beginning in measure 58, the piano engages in a steady stream of 4:3 cross-rhythms, obscuring the underlying quarter-note pulse. In measure 63 and 64, the saxophone and piano converge
on the minor second/minor third pattern starting on B-natural. An extended descending scalar passage reestablishes a firm sense of time and leads into measures 66-67 where both instruments engage in unison descending sixteenth-note motor rhythm. The syncopation of this motor rhythm creates a 4:3 cross-rhythm. Another extended descending scalar passage is performed in measure 68. In measure 69-70 both instruments return to rapidly alternating between the minor second/major third and minor second/perfect fourth digital patterns, always performing them concurrently. The patterns ascend until a climax in measure 71-72.

The climax in measure 71-72 contains another partial imitation of Ellington’s “It Don’t Mean A Thing (If It Ain’t Got That Swing).” This time, the saxophone and right-hand voice of the piano play in unison. Ellington’s original melodic rhythm, which extends beyond the portion quoted by Freund, is notated underneath both parts for comparison in Example 4.13.

As the movement concludes, measures 75-77 provide one final example of cross-rhythm and shifting bar lines. In this section, the saxophone outlines the underlying harmony of C major with the minor second/major third digital pattern, which is often the
function of the string bass in a jazz rhythm section. In this instance, the composer elongates the pattern into quarter-notes, which are used throughout the rest of the movement. The piano, outlining the same harmony with the same digital pattern, continues to use sixteenth-notes, which obscures the bar line. This juxtaposition, shown in Example 4.14 creates an unsettling rhythmic conflict between the two voices.

Example 4.14: Measures 75-77 of “Hypertoccata.”
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## Movement 3: “Colliding Cantilenas”

With regard to jazz elements and influence, the author divides the third movement of *Sky Scrapings*, “Colliding Cantilenas,” into twelve sections. Each section contains varying degrees of jazz influence. These sections are outlined, with a brief summary of the jazz elements present in each, in Table 4.3. Once again, the elements which surface in this movement vary significantly from the previous two.

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<thead>
<tr>
<th>m. 1-2</th>
<th>m. 3-6</th>
<th>m. 7-10</th>
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<tbody>
<tr>
<td>Cocktail Piano Aesthetic</td>
<td>Mixolydian Mode</td>
<td>Cocktail Piano Aesthetic</td>
</tr>
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<td>Chords Voiced in Fourths</td>
<td>Ambiguous Thirds</td>
<td>Chords Voiced in Fourths</td>
</tr>
<tr>
<td>Shell Voicings</td>
<td>Altered Chord Extensions</td>
<td>Shell Voicings</td>
</tr>
<tr>
<td></td>
<td>Tritone Substitution</td>
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</tr>
<tr>
<td></td>
<td>Chromatic Planing</td>
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</table>

<table>
<thead>
<tr>
<th>m. 11-14</th>
<th>m. 15-22</th>
<th>m. 23-39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixolydian Mode</td>
<td>Cocktail Piano Aesthetic</td>
<td>New Orleans Aesthetic</td>
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<td>Ambiguous Thirds</td>
<td>Chords Voiced in Fourths</td>
<td>Syncopation</td>
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<td>Altered Chord Extensions</td>
<td>Shell Voicings</td>
<td>Altered Chords</td>
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<th>m. 44-46</th>
<th>m. 47-50</th>
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<td>Diminished Scales</td>
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<tr>
<td>Ambiguous Thirds</td>
<td>Quasi-Improvisatory Gestures</td>
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<tr>
<td>Altered Chord Extensions</td>
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<table>
<thead>
<tr>
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<th>m. 81-82</th>
<th>m. 83-86</th>
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<tr>
<td>Diminished Scales</td>
<td>“Baker Street” Solo</td>
<td>Mixolydian Mode</td>
</tr>
<tr>
<td>Dominant 7(#9) Chords</td>
<td>Ambiguous Thirds</td>
<td>Altered Chord Extensions</td>
</tr>
</tbody>
</table>

**Table 4.3: Diagram of Jazz Elements in “Colliding Cantilenas.”**

The beginning of the third movement features an aesthetic that Freund refers to as “cocktail piano.” When asked to elaborate, Freund described it as, “Lounge lizard kind of stuff! I mean it to be something a little cheesy and have some of these schmaltzy chords and lines. To me it feels a little bit like [film] noir. It’s 3 o’clock in the morning, you’ve
had too much to drink, and the guy at the piano is playing ‘Melancholy Baby’ or something. That’s the quality of it.” Freund attains this quasi-improvisational aesthetic by using extended harmonies, chords voiced in fourths in the left hand, shell voicings, and marking “freely expressive” at times in the piano part.

The first measure contains a Dø7 chord, voiced A-flat, F-natural, G-natural, C-natural, D-natural. The two pairs of perfect fifths created by this voicing, F-natural and C-natural, and G-natural and D-natural, give it a hollow and open sound. In measure 2 the dominant chord built on G-natural is voiced with only the root, third, and seventh present in the left hand. These two chords serve as the ii and V chords in a ii-V-i chord progression, suggesting C minor in measure 3.

The consecutive use of perfect fifths followed by an augmented or perfect fourth in the left-hand voice points to the influence of the chord voicings McCoy Tyner commonly used while comping throughout his career. The voicing of this dominant chord also, though it is not a strict representation of the technique, resembles a shell or rootless shell voicing, which is supported by both the third and seventh chord tones appearing in the range where they would likely be played for a rootless shell voicing, and the root of the chord being attacked before any other note in the measure, simulating the bass player in a jazz rhythm section. Both can be seen in Example 4.15.

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69 Freund, interview by author, 22 March 2013.
When the saxophone enters in measure 3 the tonal center is G-natural, instead of the expected C-natural. This melody suggests the Mixolydian mode often used by jazz composers in modal compositions to create the characteristic sound of a major triad with a minor seventh chord tone. The piano echoes the saxophone in canon at the distance of one eighth-note behind and at the interval of a perfect fourth lower. In measures 3-6, Freund uses the ambiguous third judiciously in the saxophone as well as the lowered ninth and lowered thirteenth in both parts. While Freund describes this melody as “chaste early-Renaissance style” and the term cantilena can be traced back to the thirteenth century, it is the addition of these tones that would not normally appear in the Mixolydian mode, labeled above the staff in Example 4.16, that highlights the jazz influence present in this movement.

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Example 4.15: Measures 1-2 of “Colliding Cantilenas.”
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Example 4.16: Measures 3-6 of “Colliding Cantilenas.”
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In measures 7-8, Freund returns to the cocktail piano material used in measures 1-2. Unlike measures 1-2, which creates an expected tonal center of C-natural yet remains in a tonal center of G-natural, the material in measures 7-8 creates an expected tonal center of C-natural yet is followed by an F#m⁹ chord, the tritone substitution of C-natural. This is followed by chromatic planing in measures 9-10. During this chromatic planing the chord progression is F#m⁹, G⁷, E⁷, A⁷⁹, shown in Example 4.17.

The use of the augmented chord as a substitute for a dominant chord points to the influence of 20th century popular music. While augmented chords have been used in Classical music for centuries, they were also used by numerous popular musicians and
ensembles during the 1950s and 1960s, including The Beatles’ “Oh! Darling,” as a substitute for the dominant chord in a ii-V-I chord progression. Since Freund counts The Beatles as “probably [his] largest inspiration,” it stands to reason that these harmonies were influenced by them even if only on a subconscious level. In regard to chord voicing, the G7, F#m9, and A7(♭9) chords reflect a variation of shell voicings while the E7 chord is voiced with a Bebop-style left hand, with only the root and seventh present in the left hand.

Example 4.17: Measures 7-10 of “Colliding Cantilenas.”
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72 Freund, interview by author, 22 March 2013.
73 Further examples of shell voicings and Bebop-style left hand piano voicings can be found in the Harmony section of Chapter 1: The Influence of Jazz on Melody, Harmony, Rhythm, and Texture.
The chord progression in measures 9 and 10 creates the expectation that the following material to be centered in a mode based on D-natural, with E\(^7\) serving as V/V for A\(^{(b9)}\). However, in measure 10, the saxophone plays the third of A\(^{(b9)}\) enharmonically respelled as D-flat. Freund uses this common tone to modulate to a tonal center of D-flat, and both instruments then play the opening canon melody transposed up a diminished fifth, in D-flat Mixolydian, from measures 11-14.

The material from measures 15-22 returns to the highly chromatic and improvisatory cocktail-piano material seen in measures 9-10 and develops it further. Freund continues to use primarily shell voicings in measures 15-18, though he does incorporate more Bebop-style left hand voicings in measures 16 and 18. One major change to the material in this section comes when Freund marks “freely expressive” in measure 21. When asked about sections such as this one Freund responded:

> It’s hard to distinguish between improvisation and a “free” kind of playing. I think everyone, classical musicians especially, tries to play too mechanically. They think that because something is written a certain way that’s how it’s supposed to be played. If you write something that tries to break away from that by having more complicated looking [notation] they think it’s there to be complicated. It’s hard as a composer, at least with my sense of the musical language [to create an improvisational aesthetic]. Notation is kind of a bad thing in that it forces people to think that there’s more unimportant information there to worry about than they should be worried about… Somehow I want the performer to feel like they’re playing the notes because that’s how they feel they ought to be.\(^{74}\)

For the purposes of this analysis, measures 23-39 are grouped together and labeled as they are stylistically similar. This grouping of measures is divided into two subsections: an initial melodic statement from measures 23-33 and a restatement from

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\(^{74}\) Freund, interview by author, 22 March 2013.
measures 34-39, both set in B-flat major. Freund describes the quality he desires as, “a saxophone sound more than a vocal sound. To me it sounds a little more plaintive. I hear it as the kind of sound of a guy playing on a street corner in the middle of the night. That kind of lonely, soulful songfulness.”

The initial melodic statement in the saxophone (see Example 4.18), marked “singing (more vibrato),” is significantly more rhythmically active than the underlying material. These elements create a feeling of improvisatory freedom that is furthered by Freund’s frequent use of syncopated rhythms, and strong emphasis on triplet figures. Underneath this melody, the piano plays a simple, sustained quarter-note accompaniment. The practice of a piano, banjo, or band playing accompanying figures on all four beats of a measure was common in early 20th-century New Orleans jazz. Examples of this style can be heard in the recordings of Louis Armstrong’s “West End Blues” and Ma Rainey’s “Deep Moaning Blues.” These elements, along with the sparse chord voicings in the left hand and a slowing of the tempo, create the aesthetic of early 20th-century New Orleans blues.

Throughout this section, the chords in the piano highlight many of the extended chord tones in B-flat, such as the ninth and thirteenth. This continues with the F7(b9) chord in measure 27, the C57(b13) in measure 29, and the F7(b9#13) chord in measure 31. During the last two chords of measure 31, the piano chromatically planes through two consecutive sharp nine chords spelled B-D-Eb-Gb (enharmonically respelled B-D-D#-F#) and F-Ab-A-C. Finally the piano plays a C7(b9#9#11) chord, also known as CAlt.

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75 Freund, interview by author, 06 June 2017.
Example 4.18: Measure 23-32 of “Colliding Cantilenas.”
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In measure 27, Freund’s intent appears to be a brief moment of bitonality by superimposing a tonal center F-sharp in the saxophone over F-natural in the piano.
Referring to Freund’s Spectrum of Fifths theory, this would a very bright sound for the melody. However, it is not sustained long enough for the listener to perceive it as bitonal. Instead, when the melody is included in the chordal analysis, it is analyzed as an F\(^{7(599613)}\) chord, also known as FA\(\text{Alt}\). This chord, shown in Example 4.18, most closely relates to the seventh mode of the melodic minor scale. This scale is referred to by many in the jazz community as the Altered Scale or Super Locrian Mode.\(^{76}\)

The improvisatory melody played by the saxophone beginning at measure 23 is restated by the piano beginning in measure 34. This time the melody is transposed down a whole step into A-flat major. In measure 36 the saxophone resumes playing the melody with the piano returning to a sustained quarter-note accompaniment. This melody is truncated in measure 40, where the opening canon melody begins in E-flat Mixolydian. This time the canon voices are reversed with the piano leading and saxophone following. The ambiguous thirds, lowered ninth, and lowered thirteenth are all still present.

The saxophone melody, beginning on the second eighth-note of count three in measure 43, is marked “suddenly sultry” and then “expansive, singing vibrato.” Freund describes this melody as being influenced by the opening saxophone solo of Gerry Rafferty’s 1977 song “Baker Street.” Freund says of his desired effect, “It’s a rock sax solo, but it has that kind of whining, crying, super vibrato… And I don’t know if I want anybody to try to… I mean, the sound is really crass… It’s about contrasting as much as you can with the other kinds of singing. The sort of Renaissance-style, and the section [from measure 23-39].”\(^{77}\)

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\(^{76}\) Lawn and Hellmer, 58.

\(^{77}\) Freund, interview by author, 06 June 2017.
This motive is restated in measure 45, but with a quasi-improvisatory gesture on beat four, as shown in Example 4.19. This gesture has a quasi-improvisatory quality due to several factors: its emphasis is placed on a weak beat, it creates an extension of the phrase, it differs from similar material in the preceding measure, and it is repeated an octave lower in the following measure. The harmonic material of this section contains primarily augmented major seventh and augmented seventh chords. Many of these chords are voiced in fourths and Freund uses chromatic planing to navigate between chords.

The saxophone solo from measures 47-50 is marked “with lots of give and take.” This marking refers to the tempo of this section, and continues the improvisatory
character of the preceding melodic material. The descending scalar passage in measure 50, comprised primarily of material from the E-natural half-step/whole-step diminished scale, sets the groundwork for the material from measures 51-80. The melodic content of this section relies heavily on half-step/whole-step diminished scales in the keys of D-natural, and E-natural, used to tonicize both E-natural and G-natural. The chords in the piano are played very sparsely, which avoids conflict with the rapid melody as one would see in Bebop era jazz piano comping. Many of the chords throughout this section are spelled F#-D-F-natural, as seen in measure 53 of Example 4.20. Though these chords are not fully realized D\(^7(#9)\) chords, they indicate jazz influence through the use of ambiguous thirds.

Example 4.20: Measures 52-55 of “Colliding Cantilenas.”

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In measure 81, the “expansive” theme is restated. This time the first chord in the piano part is $B^7_\flat$, as opposed to the augmented major seventh chord seen in measure 44. The final example of jazz influence in this movement is the return of the original canon theme in measure 83, this time in D Mixolydian. In addition to the use of ambiguous thirds, the lowered seventh, lowered ninth, and lowered thirteenth, Freund also uses the raised eleventh scale degree in measure 86, further indicating the influence of jazz harmony.
Movement 4: “Gathering”

With regard to jazz elements and influence, the author divides the fourth movement of *Sky Scrapings*, “Gathering,” into thirteen sections. These sections are outlined, with a brief summary of the jazz elements present in each, in Table 4.4 (Rapid Melodic Sequencing is abbreviated as “RMS”). Each section contains varying degrees of jazz influence and many combine elements of jazz heard during the prior three movements. This gives the fourth movement a unifying character.

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<th>Section</th>
<th>Jazz Elements</th>
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<td>Syncopation</td>
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<td>Walking Bass</td>
<td>Ambiguous Thirds</td>
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<td></td>
<td>Altered Chord Extensions</td>
<td>Chords Voiced in Fourths</td>
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<tr>
<td>m. 6-11</td>
<td>Syncopation</td>
<td>Chords Voiced in Fourths</td>
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<td></td>
<td>Ambiguous Thirds</td>
<td>Chromatic Planing</td>
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<td></td>
<td>Chords Voiced in Fourths</td>
<td>RMS</td>
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<tr>
<td>m. 12-24</td>
<td>Syncopation</td>
<td>Chords Voiced in Fourths</td>
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<td>Chords Voiced in Fourths</td>
<td>RMS</td>
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<td>m. 25-39</td>
<td>Chords Voiced in Fourths</td>
<td>Mixolydian Mode</td>
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<td>Chromatic Planing</td>
<td>Cool Jazz Aesthetic</td>
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<td>4:3 Cross Rhythms</td>
<td>Ostinato Bass Lines</td>
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<tr>
<td>m. 40-50</td>
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<td>Mixolydian Mode</td>
</tr>
<tr>
<td></td>
<td>Chromatic Planing</td>
<td>Cool Jazz Aesthetic</td>
</tr>
<tr>
<td></td>
<td>4:3 Cross Rhythms</td>
<td>Ostinato Bass Lines</td>
</tr>
<tr>
<td></td>
<td>Thelonious Monk Aesthetic</td>
<td>Altered Chord Extensions</td>
</tr>
<tr>
<td>m. 51-53</td>
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<td>Cool Jazz Aesthetic</td>
</tr>
<tr>
<td></td>
<td>Chromatic Planing</td>
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<td></td>
<td>4:3 Cross Rhythms</td>
<td>Ostinato Bass Lines</td>
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<tr>
<td></td>
<td>Thelonious Monk Aesthetic</td>
<td>Altered Chord Extensions</td>
</tr>
<tr>
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<td>Mixolydian Mode</td>
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<td>Ostinato Bass Lines</td>
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<td>Omitted 5th of Chord</td>
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<td>Mixolydian Mode</td>
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<td></td>
<td>Dave Brubeck</td>
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</tr>
<tr>
<td></td>
<td>5:4 Cross Rhythm</td>
<td>Chromatic Planing</td>
</tr>
<tr>
<td></td>
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<td>Ostinato Bass Lines</td>
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</tr>
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<td>m. 66-71</td>
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<td>5:4 Cross Rhythm</td>
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</tr>
<tr>
<td></td>
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<td>Chromatic Planing</td>
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<tr>
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<tr>
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<td>Ostinato Bass Lines</td>
<td>Ostinato Bass Lines</td>
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<td>Mixolydian Mode</td>
</tr>
<tr>
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<td>Cool Jazz Aesthetic</td>
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</tr>
<tr>
<td></td>
<td>5:4 Cross Rhythm</td>
<td>Chromatic Planing</td>
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<tr>
<td></td>
<td>4:3 Cross Rhythms</td>
<td>Chromatic Planing</td>
</tr>
<tr>
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<td>Ostinato Bass Lines</td>
<td>Ostinato Bass Lines</td>
</tr>
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<td>m. 90-119</td>
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<td>Mixolydian Mode</td>
</tr>
<tr>
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<td>Cool Jazz Aesthetic</td>
<td>Cool Jazz Aesthetic</td>
</tr>
<tr>
<td></td>
<td>5:4 Cross Rhythm</td>
<td>Chromatic Planing</td>
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<tr>
<td></td>
<td>4:3 Cross Rhythms</td>
<td>Chromatic Planing</td>
</tr>
<tr>
<td></td>
<td>Ostinato Bass Lines</td>
<td>Ostinato Bass Lines</td>
</tr>
<tr>
<td>m. 120-142</td>
<td>Mixolydian Mode</td>
<td>Mixolydian Mode</td>
</tr>
<tr>
<td></td>
<td>Cool Jazz Aesthetic</td>
<td>Cool Jazz Aesthetic</td>
</tr>
<tr>
<td></td>
<td>5:4 Cross Rhythm</td>
<td>Chromatic Planing</td>
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<tr>
<td></td>
<td>Ostinato Bass Lines</td>
<td>Ostinato Bass Lines</td>
</tr>
</tbody>
</table>

*Table 4.4: Diagram of Jazz Elements in “Gathering.”*
Measures 1-5 center around C-natural and highlight many of the chord extensions commonly seen in jazz including both the lowered and raised ninth, the raised eleventh, and the lowered thirteenth. While these elements are used in prior movements, their use in conjunction with a truncated version of the Charleston rhythm in the right hand and chromatic walking bass line in the left hand of the piano, seen in Example 4.21, make them an even more compelling example of the influence jazz has had on Freund. This example shows multiple levels of jazz influence: while the fast tempo, syncopation, and single note left hand bass lines evoke the sound of ragtime piano, the chords in the right hand of the piano show the influence of contemporary jazz harmony.

Example 4.21: Measures 1-5 of “Gathering.”
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In his analysis of *Sky Scrapings*, Adam McCord states that measures 6-11, shown in Example 4.22, as well as similar sections, are centered around F, C, and G, and contain a “repetitious groove centered on G major in the saxophone part but over F in the bass… The G major melody over the F Lydian chord in measure 6 can be viewed as another example of bitonality.”78 This author asserts that the consistent presence, as well as

78 McCord, 45.
metric and melodic emphasis of G-natural in the saxophone part when the piano chords are struck, indicates that it should be included as part of the chordal analysis. This analysis, placing the section in G-natural, more accurately accounts for the mode mixture seen throughout the melody in this section. This mode mixture surfaces primarily as ambiguous thirds as well as both the major and minor seventh. The underlying harmonies in measures 6 and 9 should be analyzed as $G^7_{add11}$ and $G^7(13)_{sus}$, respectively. Many of the chords in this section are voiced in fourths, further emphasizing the sound of the suspended chords to the listener, and the piano figures resemble jazz comping. The “bright, light, buoyant” melody of this section is heavily syncopated, which obscures the bar line.

Example 4.22: Measures 6-11 of “Gathering.”
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For the purposes of this document, measures 12-24 are analyzed as one transitionary section showing three primary examples of jazz influence. The first and most prominent illustration of jazz influence is Freund’s heavy use of chromatic planing in conjunction with chords voiced in fourths. Freund uses this combination of techniques with or immediately preceding the motive from measure 12 in the saxophone marked as “joyous.” Examples of this can be seen in measures 12-13 (see Example 4.23), 18, and 22 (See Example 4.24).

As the initial melodic motive recurs throughout this section, syncopation and obscuring of the bar line are a continued signs of jazz influence. The initial melodic motive is also developed through the use of rapid melodic sequencing over static harmony in measure 21. During measure 21, a portion of the motive, now centered around A-natural, is rapidly sequenced through G-flat over static harmony of Fm\(^{(\text{Maj7})}\). This is shown in Example 4.24.

\[\text{Example 4.23: Measures 12-13 of “Gathering.”}\
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79 In Adam McCord’s document, “Don Freund’s Sky Scrapings and Louder Than Words: A Performer’s Guide,” which focuses on a more traditional formal analysis, measures 12-24 are further delineated into five 2-3 measure sections.
Measures 25-39 mark an abrupt contrast in style. The ascending dotted-eighth and sixteenth-note figures in the saxophone sets the groundwork for what will eventually become an ostinato bass line. The motive recurs several times during this section. Each instance firmly establishes a sense of duple time before a cross-rhythm, shown in measure 26 of Example 4.25. Though there is no ground pulse for this cross-rhythm, the bracketing measures, firmly set in duple time, create the illusion of a steady quarter-note pulse. The marking of “rugged” in both parts points to Freund’s affinity for Thelonious Monk’s “rough and crude” style.  

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80 Freund, telephone interview with author, 06 July 2017.
planing and chords voiced in fourths, both used during measure 28 and shown in Example 4.25, as seen in the previous section.

In measure 40, the piano begins playing an ostinato bass line, marked “threatening,” seen in Example 4.26. The material for this bass line originates from the ascending dotted-eighth and sixteenth-note figures in the saxophone part during measure 25, also seen in Example 4.25. This bass line establishes a vamp in the key of E-flat minor, with some brief diversions to F minor, and lasts until measure 51. This bass line serves to reestablish a firm quarter-note pulse and sense of groove that is inherent in jazz. Freund continues to use chords voiced in fourths during this section, such as those seen
on beat two in measure 42. The saxophone melody during this section is highly syncopated, which creates several instances of 4:3 cross-rhythms. Freund’s consistent use of the raised eleventh scale degree during this section gives it a distinctly Lydian sound.

Example 4.26: Measures 40-42 of “Gathering.”
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This vamp section is contrasted with an arpeggiated and syncopated theme in B-flat Mixolydian. This initial statement of the theme, shown in Example 4.27, lasts from measures 51-53 and is marked “light, cool, (no accents).” The language used to describe this theme evokes the era of “Cool” jazz and demonstrates the impression Dave Brubeck left on Freund, as previously discussed in Chapter 2. When asked about the possible influence of long-time Brubeck saxophonist Paul Desmond on this specific section, Freund said, “I think so. I don’t think there is another saxophone player I can imagine playing like that.”

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81 Freund, telephone interview by author, 06 July, 2017.

Measures 54-55 contain a truncated version of the ostinato bass theme, this time in E minor. Interrupting the bass line each time are cross-rhythms, which obscure the bar lines, as well as chromatic planing and chords of increasing complexity and relation to jazz. In this instance of chromatic planing, not all voices are moving parallel to each other. Rather, the saxophone and right-hand voice of the piano work together in ascending motion while the left hand of the piano moves in descending motion. The chord progression, as noted below the staff in Example 4.28, is F#9, D♭Aug, CM7(#5), Eb7(b9), D7(b9,#11). When not necessary to establish chord quality, the fifth of the chord is generally omitted. These interruptions of the ostinato-bass theme also show the influence of Thelonious Monk; Freund is creating an aesthetic of “not a lot of connection and
things flowing, but rather hitting you like a slap." Freund uses similar techniques in measure 56-57.

Example 4.28: Measures 54-57 of "Gathering."
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The ostinato-bass theme is, again, contrasted with the B-flat Mixolydian theme, which is reintroduced in measures 59-65. During measures 62-63 both instruments develop this theme further. Marked as "gentle" and "like a gentle rain," both the piano and saxophone parts rely heavily on 5:4 cross-rhythms in this development. Freund switches from Mixolydian mode to Aeolian mode in measures 64-65. This material, marked "warmer" and being more scalar, contrasts with the Mixolydian theme and

82 Freund, telephone interview by author, 06 July, 2017.
creates a quasi-improvisatory texture through the use of non-traditional rhythmic proportions in measure 65.

The ostinato bass theme returns again in measures 66-71 along with a 4:3 cross-rhythm in the saxophone part. Several of the chords during this section have an omitted fifth continuing this instance of jazz influence. The B-flat Mixolydian theme is reintroduced in measure 72 and the quasi-improvisatory “warmer” theme follows in measure 75-78. A truncated version of the ostinato bass theme, this time in F minor, reestablishes a firm sense of duple time in measure 79. This continues until measure 83 when Freund further shortens the motive in measure 83-88 and sets it in G minor. This rapid shortening of the ostinato bass theme furthers the sense of improvisatory freedom created by the “warmer” theme and adds a frantic feeling to it.

Harmonically, measures 90-119 revolve around the C\(^{13}(\#11)\). While other chords which are native to jazz appear during this section, including E\(_b\)\(^7\#9\) used as a tritone substitution in measure 103, Freund continually returns to the C\(^{13}(\#11)\) chord. This section also contains a large amount of rhythmic instability, non-traditional rhythmic proportions, and large intervals in the melody creating a quasi-improvisatory aesthetic that evokes the “Free” era in jazz. This is further supported by the use of flutter tongue in measures 113-114. These elements are shown in Example 4.29.
Example 4.29: Measures 110-114 of “Gathering.”
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The material from measures 122-140 is laden with jazz influence in the areas of melody, harmony, and texture. Melodically, the composer again uses non-traditional rhythmic proportions in the saxophone throughout this section to create an unsettling amount of rhythmic instability. The saxophone also rapidly shifts between octaves and
explores the altissimo register, creating large intervals in the melody. These two elements combined create a quasi-improvisatory aesthetic similar to “Free” jazz improvisation.

Harmonically, the repeated sixteenth-note quintuplet figures in the piano, both ascending and descending, can be combined in the linear fashion to form the half-step/whole-step diminished scale beginning on C-natural as seen in Example 4.30. When combined, these quintuplet figures create a CAlt chord, spelled C-Db-Eb-E-F#-G-A-Bb. The sixteenth-note quintuplets in this section are contrasted with various eighth-note figures containing mostly cluster chords, many of which are voiced in fourths.
Texturally, the aggression with which these chords are played, the fortissimo dynamic, and the sporadic rhythm show an influence of Thelonious Monk’s unique jazz improvisation style. Finally, Freund calls for a “cross-fade” on the penultimate note of this movement in measures 141-142. He indicates that as the D-natural fades out the performer should create an overtone on the third partial of A-natural. This timbral effect creates an unexpected texture for the listener, and a quasi-improvisatory character through the use of the overtone series within a melody.
Movement 5: “a little Adieu”

With regard to jazz elements and influence, the author divides the fifth movement of Sky Scrapings, “a little Adieu,” into two sections. Each section contains different jazz elements and varying degrees of jazz influence. These sections are outlined, with a brief summary of the jazz elements present in each, in Table 4.5.

<table>
<thead>
<tr>
<th>m. 1-12</th>
<th>m. 13-18</th>
</tr>
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<tbody>
<tr>
<td>Ambiguous Thirds</td>
<td>Chord Extensions</td>
</tr>
<tr>
<td></td>
<td>Chords Voiced in Fourths</td>
</tr>
</tbody>
</table>

Table 4.5: Diagram of Jazz Elements in “a little Adieu.”

The final movement of Sky Scrapings, shown in Example 4.31, would be easy to overlook, as it is only eighteen measures in length. Freund describes this movement as a “sort of non sequitur. It almost frames the world you’ve just been in by giving you the opposite world.”\(^83\) Although this movement is short, contains elements of jazz, particularly ambiguous thirds. The movement begins, set around a tonal center of A-flat, with the saxophone outlining a tonic triad and the piano sustaining an A-flat in the left-hand voice with descending chromatic movement in the right-hand voice. Freund then uses the lowered seventh, G-flat, as an upper neighbor tone in the melody during measure 3. Measures In measures 7-10, Freund introduces the minor third, C-flat, into the melody as a prominent feature. While most of the harmony in measure 11 explicitly outlines an \(A_b^\text{M7}\) chord, this is quickly contrasted by the use of the minor third in the saxophone part during the same measure. Freund returns to the use of the major third in measure 12, this time D-natural in the context of a \(B_b^\text{M7}\) chord.

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\(^{83}\) Freund, interview by author, 22 March 2013.
Measures 13-18 closely resemble measure 27 of the third movement. In measures 13-16, Freund’s intent appears to be a brief moment of bitonality by juxtaposing a tonal center of A-flat in the saxophone against a tonal center of A-natural in the piano.

Referring again to Freund’s Spectrum of Fifths theory, a melodic tonal center of A-flat played against an underlying harmony of A-natural would create a darker sounding melody. However, this juxtaposition is not sustained long enough for the listener to perceive it as bitonal. Instead, it is heard as an Am$^{9(add13)}$ chord voiced with a fourth in the left hand of the piano. In this analysis, both the major seventh, A-flat enharmonically respelled as G-sharp, and minor seventh, G-natural, are used melodically.
Example 4.31: Measures 1-18 of “a little ‘Adieu’.”
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CHAPTER 5: CONCLUSIONS AND ADDITIONAL PERFORMANCE CONSIDERATIONS

Conclusions

While *Sky Scrapings* was not written with the specific intent of being a jazz-influenced composition, it is clear that many elements of jazz surface throughout the piece. However, certain elements manifest more often than others. In the area of melody, Freund’s use of a quasi-improvisatory aesthetic is the primary manifestation of melodic jazz elements in *Sky Scrapings*. While Freund also uses call and response, rapid melodic sequencing, and digital patterns, these elements are generally contained to one movement, Freund’s ability to create sections of music which have the quality and character of being improvised while being completely written out surfaces throughout *Sky Scrapings*.

Harmonically, Freund uses chord extensions native to the jazz language in all five movements of *Sky Scrapings*. The use of these extensions throughout all five movements creates a common harmonic language throughout the movements and unifies the piece from a listener’s perspective. Rhythmically, the element of cross-rhythm is used extensively in three of the five movement of *Sky Scrapings*. Freund uses cross-rhythms in both the written rhythms and melodic motion within *Sky Scrapings* to create syncopation, motor rhythms, and give the piece a sense of constant forward motion. Finally, Freund’s use of jazz texture and timbre primarily manifests as the piano taking on the role of a bass player within a jazz rhythm section. At many times throughout *Sky Scrapings*, Freund uses eight-to-the-bar piano, walking bass lines, and ostinato bass lines in the left-hand voice of the piano.
Philosophical Approach

Throughout the presentation of analysis in Chapter 4, performers may question to what extent they should attempt to realize these jazz elements in their own performances of *Sky Scrapings*. Should a performer who is not well-versed in jazz performance practice attempt to bring all of these elements to the surface in their performance? While the author and composer both agree that *Sky Scrapings* should not arbitrarily be performed a certain way “because it’s jazz,” the author believes that performers of *Sky Scrapings* should endeavor to give a well-informed performance.\(^{84}\) Jazz-influenced works are frequently performed by musicians who have minimal experience with jazz performance practice and performers often fail to explore the full potential of bringing jazz elements to the surface. It is important for performers to consult recordings and scholarly research in order to develop their sense of what the composer intended and infuse that experience into their performance. Freund seems to agree with this statement when he says, “If you find something that adds more character, you can’t really go too far in that direction.”\(^{85}\) Performers of *Sky Scrapings* are encouraged to experiment with how much each element of jazz can change the character of this piece.

Most importantly, Freund believes musicians should take ownership of the music they perform. He elaborates on this by saying:

I want a performer to feel like they’re playing the notes because that’s how they feel they ought to be. If they ever play anything that’s just there because it has to line up with some abstract beat then it’s going to sound that way. When it sounds that way then it sounds wrong. It’s not so much improvisation as it is feeling like you own the music, and good music should be easy to own. One of the challenges when composing is trying to write music that’s rich enough to engage what your personality is but simple enough that you feel like you can own it and not have to work too hard at it. If it gets beyond the point that you’re playing something just

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\(^{84}\) Don Freund, interview by author, March 22, 2013.

\(^{85}\) Don Freund, interview by author, March 22, 2013.
because that’s how you trained yourself to play it or that’s how it’s mechanically executed, I don’t think that’s music.  

Freund does, however, caution performers on adding too much to the written music by saying:

I wouldn’t say it’s inappropriate, but I wouldn’t encourage too much of that because I think sometimes that can be the easy way of avoiding a better way of making an impact. I don’t think it should be done indulgently. You have to figure out, “What do I want this note to do?” If [adding a note is] the only way you can make that note do what you think the composer wants it to do then I think you should add it. I think it’s very important for anybody studying a piece to try out everything the composer does and make sure you’ve really given it your best shot at the tempo he or she is asking for. Try the articulations and try playing the rhythms strictly but only as a way of trying to figure out what he or she might have been thinking of and then say, “Okay. Now I’ve got it. Screw all that stuff… It’s ownership… I don’t want to give carte blanche to them but I’ve had lots of people add notes to my pieces and always end up enjoying it.”

The following suggestions are made with regard to interpretation when attempting to highlight the jazz elements present in Sky Scrapings. When taking these suggestions into consideration, it is important to note that Freund looks at every performance of a piece as an evolution over time:

Things in life and in music just never actually stay frozen. There’s always this sense of every time you hear it, it’s different. Your listener’s perspective is always changing. That’s what excites me a lot as a composer. You recognize the things being repeated, but you also recognize that this time is different from every other time you’ve heard it.

**Timbral and Tonal Considerations**

Performers of Sky Scrapings should aim to produce a tone that is aligned more closely with traditional, classical saxophone and should not alter their embouchures greatly. While jazz embouchures are often as unique as the individual musicians, the...
embouchures of classically trained saxophonists are much more closely aligned and individuals should trust their training for achieving a classical saxophone sound. For those performers who wish to experiment with different tone colors on the jazz palette, several suggestions are available. Lowering or flattening the tongue from its normal arched position can open the throat and create a more open sound as can relaxing the lower jaw. Performers may also experiment with sub-tone\(^{89}\) by allowing a larger portion of their lip to contact the surface of the reed near the tip. This technique can produce an array of tonal colors depending on the amount of lip in contact with the reed.

Though *Sky Scrapings* does contain significant amounts of jazz content this piece is firmly entrenched in the growing body of classical literature for saxophone and is designed as a recital piece. Because of this, the author does not recommend that saxophonists use a reed, mouthpiece, and ligature configuration that is suited for jazz when performing this piece. These configurations often use a very wide-tipped mouthpiece in conjunction with a softer reed to produce a certain amount of buzz or fuzziness to the core sound. Saxophonists should use a more traditional configuration consisting of a closed mouthpiece and a harder reed. A more traditional configuration will help provide a pure and consistent tone, eliminate many of the intonation issues present when using larger tipped mouthpieces, and make the execution of the altissimo notes in the third and fourth movements easier as well.

Vibrato width and speed varies greatly between saxophonists. In a jazz setting, saxophonists may use a very wide and choppy vibrato, a smaller and more subtle vibrato, or no vibrato. If they choose to use vibrato, it is often delayed until after the

\(^{89}\) Sub-tone is the practice of removing some of the higher frequencies from a pitch.
pitch is sustained for a beat or more. The speed may also vary from very fast to a more reasonable pace, often times beginning slowly and widely before eventually becoming faster and more narrow. In contrast, classically trained saxophonists generally maintain a more controlled vibrato with a consistent speed that is started at the beginning of the pitch and sustained throughout.

In order to perform *Sky Scrapings* with conviction, a saxophonist should be able to play a variety of vibrato speeds and widths to bring out the jazz influence present. This concept is best illustrated in “Colliding Cantilenas” during the section beginning at measure 23 where Freund marks “more vibrato” and “singing.” Performers are advised to take a an informed approach to this section by listening to several examples of vibrato by jazz saxophonists, and experimenting with delaying the start of their vibrato and varying its width by beginning slow and wide and becoming faster and narrower as the pitch is sustained.\(^\text{90}\)

**Fingerings**

The author does not recommend the use of any alternate fingerings outside of using alternate D-natural (C2) during the second measure of the second movement as well as in the third movement during the passages at measure 53 and following. Freund extends the range of the saxophone into the altissimo register twice during *Sky Scrapings*. During the passage in measure 32 of “Colliding Cantilenas” the author suggests the following fingerings:

\(^{90}\) Some examples of saxophone vibrato in a jazz context are Charlie Parker’s 1946 recording of Lover Man (Oh Where Can You Be?), Joe Henderson’s 1964 recording of You Know I Care, and Dexter Gordon’s 1962 recording of Guess I’ll Hang My Tears Out to Dry.
Table 5.1: Suggested Fingerings for Altissimo G, B, and D.

During measures 106 through 136 the author suggests the following fingerings (in order of appearance):

Table 5.2: Suggested Fingerings for Altissimo Bb, G#, A, and C.

Extended Techniques

The first extended techniques seen in *Sky Scrapings* come in measures 114 and 115 of “Gathering” where Freund marks “flutter effect”. Such a marking would traditionally require the performer to roll their tongue, as in an alveolar trill, while playing the written notes. When asked about this passage Freund remarked, “I just wanted grain and that painful sound or that dirty sound. So it’s not so much that it’s an
effect I want to use but rather, ‘This is the sound I want to get. How can I get it?’ … It’s more about the quality than the technique used to get it… I think if I was writing the piece again I might say growl instead of flutter.‘91 Knowing Freund is open to the use of other extended techniques, performers are able to experiment with either a flutter effect or the growl effects prominently used by jazz musicians.

In measures 140-142 of “Gathering,” shown in Example 5.1, Freund notates “Crossfade: D fades out as A fades in” and “bring out 3\textsuperscript{rd} partial”. While a vast majority of performers who play Sky Scrapings will have the embouchure control to execute this harmonic by changing the arch of their tongue and narrowing their throat, younger students may require assistance at the end of such a taxing piece. It is recommended that anyone struggling with this technique slowly press the octave key while increasing the arch of their tongue, which should help produce the desired crossfade effect.

Example 5.1: Measures 140-142 of “Gathering.”
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91 Freund, interview by author, 22 March 2013.
Marked Accents and Articulations

Special attention must be paid to the marked accents and articulations within *Sky Scrapings* to appropriately highlight the jazz influence that is present throughout the piece. For example, in passages containing a motor rhythm, such as that seen in measure 16 of “Transient Fixations” seen in Example 5.2, the accents on the fourth sixteenth-note of beats two and three serve to drive the music ahead and should be heavily emphasized. This emphasis must not, however, interfere with the performer’s ability to keep a consistent tempo.

![Example 5.2: Measure 16 of “Transient Fixations.”](https://example.com/5.2)

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It is important to note that jazz musicians generally conceive written articulations and accents differently than their classically trained counterparts. This difference in conception is particularly true when discussing staccatos at the end of a musical phrase. Example 5.3 shows two options for performers to consider when performing the sixteenth-notes in measure 14 of “Hypertoccata” and similar passages. Note that only the final sixteenth-note is marked differently in each option.
Example 5.3: Measure 13-14 of “Hypertoccata” with Altered Articulations. © 1997 Freundworks Publishing. Used with permission.

The pianist must also be keenly aware of what purpose the written articulations in the piano part serve within Sky Scrapings. For example, in measures 15-21 of “Transient Fixations,” seen in Example 5.3, the marked staccatos must not be played too short. Rather, they are meant to be lightly separated as the notes of an acoustic bass would be while playing a walking bass line. Pianists may want to conceive this as being more portato. This technique can also be found in measure 46-48 of the same movement.

Example 5.4: Measures 16-17 of “Transient Fixations.” © 1997 Freundworks Publishing. Used with permission.

In addition, the ostinato bass line passage played by the piano beginning in measure 40 of “Gathering,” seen in Example 5.4, contains two types of accents:
traditionally marked and those that are textural. The only marked accent in this passage comes on the fourth eighth-note of the measure and should be executed as normal. However, the eighth-note grouping in the right hand on count four should also be interpreted as accented due to the inclusion of three pitches when the surrounding material is purely single pitches.

Example 5.5: Measure 40 of “Gathering.” © 1997 Freundworks Publishing. Used with permission.

Suggested Additional Accents

Certain passages in Sky Scrapings lend themselves to the inclusion of additional accents in the saxophone part to appropriately highlight the jazz influence. One of these passages happens during measure 17 of “Transient Fixations.” As written, the passage is marked with only an accent on beat one. In order to highlight the syncopation of beat four, the final sixteenth-note must not only be articulated but accented as well. It is also important to establish a strong emphasis on the downbeat before accenting this syncopation. This concept is congruent with Freund’s tendency to establish and quickly negate a listener’s expectation and is accomplished by using the additional accents shown in Example 5.5.
Another passage which requires additional accenting occurs in the saxophone part during measures 37-40 of “Hypertoccata.” In this section the downward chromatic motion between each beat creates the need for topographical accenting. Though the interval between the final sixteenth-note of measure 37 and the first beat of measure 38 is a whole step the material in the surrounding measures suggests an overarching pattern. Example 5.6 shows the accent pattern needed to achieve this.

The piano and saxophone parts in measure 66 of “Hypertoccata” also benefits from additional accents. While the three note groupings create a 4:3 cross-rhythm this is not sufficient to highlight the jazz influence present, and each grouping should be accented as marked in Example 5.7. Similar sections throughout the movement should be accented in a similar manner.
Example 5.8: Suggested Accenting of Measure 66 in “Hypertoccata.”
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The passage beginning in measure 6 of “Gathering” should also be accented differently than it is marked. As written, the passage contains no accents. However, the passage is highly syncopated and should be marked in a manner sufficient to highlight the syncopation. In measure 6, the B-flat on beat two, dotted-eighth-note on beat three, and final eighth-note of the measure should all be accented. In measure 7, the two dotted-eighth-note G-naturals should be accented. Finally, in measure 8 the E-flat on beat two should be accented. This accent pattern, supported by the marked accenting in the piano, helps to establish the sense of hemiola on which much of this movement is based on and also helps the performer to navigate the time signature change in measure 7. The accent pattern in Example 5.9 should be applied to any section similar to that in measures 6-8.
Finally, measures 51-79 of “Gathering” contain several instances in both the saxophone and piano parts which should be accented differently than marked to convincingly highlight the influence of jazz. The recurring B-flat Mixolydian theme is highly syncopated and relies on 5:4 cross rhythms. While it is marked “no accents,” Freund notes that he was trying to convey that performers should “avoid any… heavy syncopation” during this section.\(^{92}\) Since Freund also acknowledges the influence of Paul Desmond’s style of improvisation, where notes were not overtly accented but became accented as a result of the shape of his melodic line, performers should apply very light topographical accenting to these passages. The suggested accenting pattern of measures 51-52 and other similar figures is shown in Example 5.9.

\(^{92}\) Freund, telephone interview with author, 06 July 2017.
In measures 62-63 the piano part also benefits from the use of light topographical accenting to bring out the 5:4 cross rhythms that are present. A similar approach should be taken by the saxophone during measure 74. This accent pattern is shown in Example 5.10.

Example 5.11: Suggested Accenting of Measures 62 in “Gathering.”
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APPENDIX A: SELECTED INTERVIEWS AND CORRESPONDENCE WITH

DON FREUND

22 March 2013
Personal Interview
Bloomington, IN
3:00 PM

WH: The biography on your website is pretty sparse.

DF: Yeah, sometime I need to do that. That’s something I need to do!

WH: It says you were born in Pittsburgh. You grew up there as well?

DF: Yes.

WH: Pittsburgh is known for having a rich culture of jazz. Were you involved with that while growing up?

DF: No. I’d have to say no. I went to Duquesne University in Pittsburgh and some of my friends were “jazzers,” you know? I played gigs with them, but I could never call myself a “jazz pianist”.

WH: But you did gig a little bit?

DF: Yeah, I gigged a little bit and listened to a lot [of jazz]. I guess I would say, and this has nothing to do with Pittsburgh, but I got a hold of the “Take Five” album by Brubeck [Time Out] and I got a hold of, I think, his brother made a transcription of all the tunes on [Time Out], so I had that on my piano and I just played that all the time. So I sort of… I feel like there’s a lot of Brubeck in my “jazzy” kind of stuff. I would have to say that, if anything, that goes back to high school maybe even, like, junior high thinking, so that got into my system and my blood pretty early.

WH: Are there any other influential players that you can think of or monumental albums besides “Take Five”?

DF: Well, I guess, this would be a lot later, but before I did Sky Scrapings I had a little Thelonious [Monk] period where I just tried to listen to everything I could of Thelonious. But that’s basically… my jazz roots are pretty shallow. It’s sort of what everybody picks up from the culture we live in. So the Brubeck thing was kind of a special thing. I took some jazz lessons when I was in Memphis from Gene Rush, the guy who was in charge of their jazz ensemble for several years. But I just didn’t work hard enough at it and I wasn’t as good at it as I thought I was going to… it didn’t just suddenly pop out. Some people think I’m a jazz pianist and I’ve done a lot of improvisation sort of pieces that are contemporary music pieces that call for improvisation components that are supposed to sound a little bit “jazzy”, and that’s kind of what I do.
DF: I’m probably getting way ahead of your agenda, but one of the things that keeps me from being much of a “jazzer” is I’m not a great fan of improvisation.

WH: Really?

DF: Yeah, I’m really not. I mean, I’m a big fan of composition and my idea is, yeah, improvisation is great to get your ideas, but I don’t want to hear somebody’s conversational thoughts. I want to hear their poetry and, for me, that means you distill and work and it should take you three months to write a five minute piece. You should work so that every measure in that piece represents the most refined thing. It shouldn’t sound anal retentive but it should feel like that’s the best stuff and it’s put together in the best way it can be put together. Improvisation always sounds a little bit like flying by the seat of your pants. I appreciate that that’s what makes it great, and I appreciate the fact that sometimes it’s just good to sit back and relax and have a beer and just enjoy that, but I have trouble getting over my basic demand. What I really love about Bach, and Beethoven, and Bartok, and Stravisky is I just have the feeling that that music just has a certain kind of… everything is put together in the best way and improvisation is just the opposite. So it’s not…

WH: It’s completely spontaneous.

DF: Yeah! Yeah! Again, I’m probably getting way ahead of the questions you’re going to ask later on. But Sky Scrapings… A lot of that was just sitting down and improvising and playing things. I keep a list of… it’s like a sketchbook but it’s on Digital Performer. It’s a “play it in” sketchbook. So any time I come up with or find an idea and I’m just missing a piano or if something comes up or if I’m just walking around thinking of something. Before the digital thing came up I’d have to go to a sketchbook and write these things down and then come back two days later and say, “Why did I think THAT was interesting?” But, when you play it in, the way you play it, there’s a lot of things you do. The inflections and kind of bull shit harmonies you play along with it that may not be what you’re eventually going to use but they give it a certain reason for being

WH: They give it some context.

DF: Yeah. It gives you some context. So I do that a lot and I’ve been doing it for about twenty years now! I’ve got a very large MIDI playback library of little tunes, little chord riffs, and they make their way into pieces. Some of those ideas in Sky Scrapings, I remember specifically having them sitting around on that [playback device] for four or five years. I’d go back and say, “Yeah! This is the place for it!” So, that’s a long answer, and not a very direct one, to your question.

WH: That’s fine! You mentioned Memphis and I know you spent a while there…

DF: Twenty years!

WH: Yes! And obviously, that’s another hot bed for jazz.
DF: Now that, I can say influenced me! The jazz culture in Pittsburgh, not so much, but in Memphis I did go to a lot of Blues clubs and heard a lot of Blues. Not so much of the jazz stuff, but the more “Beale Street” funk.

WH: And that’s really what Memphis is known for.

DF: Yeah I loved that and there were a lot of pieces that were influenced by specific singers. There were a lot of really good Blues singers there. Obviously I was here [University of Indiana-Bloomington] when I wrote Sky Scrapings, so that was after all of that. But that got into my blood in Memphis.

WH: You mentioned Bach a bit earlier and I know you’ve studied the Well-Tempered Clavier a lot. There’s a quote attributed to Phil Woods that says, “If you understand Bach, you get a better picture of where Bird [Charlie Parker] is at and vice-versa.” What would you say to that statement?

DF: I would say it’s dead on. It’s funny; I got an e-mail last week from someone asking me what they could do to “make their compositions sound more like Bach.” I said, “No, man! You missed the whole point!” It’s not sounding like Bach. You don’t want to sound like Bach. You want to understand what kind of thought processes that he made to make his music as good as he could make it. Then you’ve got to use those same processes to make your music as good as you can make it. It’s about the processes; not sounding like Bach. So, I don’t think you hear much Bach in Bird but I think the kind of things that drive the creative approach to writing music and organizing it and trying to get your creativity to go in a direction where it’s going to produce something that’s strong and usable; that’s what I learned from Bach. I would imagine that, no matter what kind of music you’re trying to write, something that’s as good on so many levels like Bach is would have to inform the way you approach it.

WH: Do you feel like studying Bach has helped you understand jazz phrasing better? Bach’s phrasing is often compared to that of Bebop players like Parker and Phil Woods.

DF: Yeah. I’m just now thinking about this since you asked the question! I haven’t really thought about it that much! I think there’s something about the way that Bach constructs lines and structures, as opposed to the way Mozart or Beethoven would think about the way things are put together, that’s much more translatable into jazz or new music. I think that’s why contemporary composers can lean a little more heavily on Bach than they can on Beethoven and Mozart. There’s something about [Bach] that gets out of the style and more into the process.

WH: You studied with Darius Milhaud. How long did you actually study with him?

DF: Just a summer in Aspen. People ask me about that and I just have to say, “Yeah. It looks good on your resume!” Even before I studied with him, I spent some time listening to his music and I love La Création du Monde. I think it’s one of the greatest pieces. Just listening to that piece had a great affect on me. I don’t know if actually studying with him had a huge effect on me, but listening to his music did!
WH: You mentioned *La Création du Monde* and we know Milhaud wrote other pieces for saxophone like *Scaramouche*. Are there any other pieces for saxophone by other composers that are considered to be influenced by jazz, like the [Edison] Denisov Sonata or the [Phil] Woods Sonata, that have had an influence on your writing for the saxophone?

DF: Off the top of my head I can’t think of any, so I guess that means no, but I have a feeling that I’m probably just… it’s kind of scary sometimes that you come back to something you wrote twenty years after and say, “Oh! I know where I stole that from! I didn’t realize that was having an influence on me.” I did a lot of work with Alan Rippe, the sax teacher at Memphis. He came in about the fifth or sixth year I was teaching there and I worked with him a lot so he was the inspiration behind everything I wrote while I was in Memphis. We played a lot and I wrote a lot of music for him. I think I played the Denisov with him or maybe just a movement. A lot of it was not really good music. That’s part of my inspiration for writing is bad music. I think, “I could write a better piece than that!” But Alan got me into the saxophone sound and was always showing me riffs. I heard a lot of sax music and got familiar with the sax sound, but I can’t think of any specific piece that really got into my blood.

WH: Eugene Rousseau was at Indiana when you wrote *Sky Scrapings* and the piece is dedicated to him. What kind of influence did he have on the piece? Did he commission you to write it? Was there any kind of collaboration?

DF: Not really. He knew I was writing the piece and that I had wanted to write a piece for him. I don’t know if it was his idea or my idea but we talked about writing a piece and he was definitely the person I was writing it for. I had him in mind when I wrote it. He’s just a great guy who inspires you as a fantastic musician and a wonderful human being. I knew he could do practically anything so I threw a lot of things into *Sky Scrapings*. But on the other hand it’s a little more “buttoned down” piece than most of the sax stuff I had written before that; like *Killing Time* that I wrote for Rippe. In this case I wanted to write something that was kind of a mix between the far out stuff that I might write for Rippe and the Bernhard Heiden Sonata [for alto saxophone]… you know? I thought of Rousseau as being somewhere in that mix. So that pulled me to write something that was Neo-Classical in a way but at the same time didn’t sacrifice any of its blood and guts. I think that’s basically the Rousseau influence.

WH: So the piece didn’t start out as you wanting to write something that was specifically jazz-influenced?

DF: No. That’s basically just my thing. I think that, when you write for saxophone, there are just certain things that [happen]. Jazz has to be in your mind. I can’t imagine writing for saxophone and not thinking about jazz.

WH: I’m glad you see it that way! Not everyone does!

DF: Yeah! That instrument! You can try to make it sound like a recorder or something but…

WH: Going back to improvisation, you said you don’t like it when it relates to jazz.
DF: Well, no! No! Actually, I like jazz improvisation more than any other kind of improvisation! I really don’t like “new music” kind of “free” improvisation. My favorite kind of improvisation is just Bebop. I have such admiration for guys that can just stay with the changes and get things going, and there’s a discipline in Bebop that gives that music a shape and form. I feel that sometimes “free” improvisation just sounds like a bunch of bull shit. So for me it’s about, “What do you like at certain times of the day or times of the year or situations that you happen to be in?” I’ve really just chosen my musical environment to be more about the craftsmanship of the actual music. I see improvisation as a tool and as part of that craft.

WH: And, in a lot of the pieces of yours that I’ve listened to, you seem to have improvisatory elements. Whether it’s something that actually says, “Improvise” or it’s a bit more written out and meant to sound improvisatory. Specific to Sky Scrapings, were there any elements of jazz improvisation that you wanted to include? If so, how did you include those elements when they are written out?

DF: It’s hard to distinguish between improvisation and a “free” kind of playing. I think everyone, Classical musicians especially, tries to play too mechanically. They think that because something is written a certain way that’s how it’s supposed to be played. If you write something that tries to break away from that by having more complicated looking notation they think it’s there to be complicated. It’s hard as a composer, at least with my sense of the musical language. Notation is kind of a bad thing in that it forces people to think that there’s more unimportant information there to worry about than they should be worried about. Because I have this opposite feeling about it and how I want things to be controlled, at least I want to feel like I’ve thought through this and have the best way of doing it, but to write that down in a way that gives the right information to the performer is a real problem. I think it’s a problem for every composer. Some of them are too stupid to know that and some of them aren’t. I think Bach and Beethoven knew it! I don’t think Bach wanted you to play the music exactly like he wrote it and I don’t think any good composer should want their pieces [played like that] because the ideas transcend notation. They probably transcend what can actually be produced. It has to be that you hear somebody doing something and your mind understands what they’re hearing and goes beyond the physical sound waves that are coming at you. I just had some pieces played by the genius kids group. People like Joshua Bell come out of this program. It’s called Violin Virtuosi and they just played in Carnegie Hall. They played seven duets that I wrote for them and they played it from memory. Everything comes natural to them [when they play]. To hear music played from memory and played like that’s what they’re feeling and understanding, rather than playing this note because it’s on this beat and the conductor is pointing at me, is what every composer should want. Getting your music to that point requires… I think if the language is so foreign to the performer that they couldn’t improvise something like that, then that can’t work. Somehow I want the performer to feel like they’re playing the notes because that’s how they feel they ought to be. If they ever play anything that’s just there because it has to line up with some abstract beat then it’s going to sound that way. When it sounds that way then it sounds wrong. It’s not so much improvisation as it is feeling like you own the music and good music should be easy to own. One of the challenges when composing is trying to write music that’s rich enough to engage what your personality is but simple enough that you feel like you
can own it and not have to work too hard at it. If it gets beyond the point that you’re playing something just because that’s how you trained yourself to play it or that’s how it’s mechanically executed, I don’t think that’s music.

WH: It almost isn’t worth playing at that point.

DF: Yeah.

WH: That kind of relates to something else I wanted to talk about. I was listening to an interview you posted on your website from back in the late-1990s. In it you said that you “like to give your performers a lot of leeway and performers should take the ideas as they’ve learned them and make their own musical communication out of it.” So, if I’ve learned *Sky Scrapings* and I have a different background than a strictly Classical saxophonist, should I take the ideas that I see on the paper and interpret them how I have learned them. In the end, is that what you want?

DF: Definitely. I would be much more interested in hearing what you’re bringing to the piece from you than to hear it played “correctly”.

WH: So then, if someone has a vast background in jazz and jazz performance practice, they should infuse that into *Sky Scrapings*?

DF: Absolutely! I’ve played this piece a lot with Joe Lulloff and he does a lot of jazz. But it’s funny because his jazz isn’t my jazz. I’ve got more rock and roll in my sense of jazz articulation. And I’m not correcting him or anything, but I think there were just some things that didn’t sound convincing to me. It wasn’t because he was doing his own stuff. It was because his stuff wasn’t quite… I thought if I talked to him a bit. It was interesting because he’s great. He picked it up and did it. But his instinctive way of approaching it was a little… I don’t even know… I don’t have a strong enough vocabulary to explain these kinds of differences but I think the difference between rock and roll and jazz is that rock and roll is a little more heavy [*sic*]. Heavier beats. It’s more beat oriented. This isn’t true of the lyric sections but there are a lot of sections that are more about rhythm.

WH: They’re driven.

DF: Yeah. I want this sort of driving rhythm that you have to feel a sort of way of doing it. And still I don’t think it’s metronomic either. I don’t think it’s the MIDI version. Rock and roll is closer to the beat than jazz is. But there still has to be something away from the beat that makes it push, somehow. Finding that is kind of a search.

WH: You’ve worked with Joe Lulloff on this. The recording that gets sent out all the time is of Tom Walsh.

DF: Oh! Yeah! Tom! Of course!

WH: Tom obviously has a huge background in jazz and you’ve heard this played by tons of people. Is there anything in *Sky Scrapings* that you hear people interpret as jazz that you like or dislike?
DF: I think I like all of it. I’m trying to think if there’s anything. It’s funny. I had a lot of students who were “jazzers”, particularly in Memphis, and one of those guys said that he had trouble with my music because it was just changing too much. He felt like he could never get a groove going because I like sharp edges and I like little bits of things. I like this sort of jump cutting technique. When I give masterclasses on Sky Scrapings I’m spending most of the time trying to get them to recognize distinctive elements from one phrase to another so that they don’t get too much of the groove that it doesn’t cut against the groove and doesn’t change or shift gears as much as I’d like it to. Even inside of phrases the way that some of the articulations… I have to sing to get them to feel it. I think it’s written there in the notation, but notation covers a multitude of sins. Just how much of an accent is an accent? How much of a staccato do you want? The only kind of articulation I can’t stand is the “dit dit dit dit dit” that sounds like the French Conservatory. But I also don’t want “goo”, you know? And to figure out that certain notes need to be articulated different ways… it’s kind of a magical and intuitive kind of thing. I feel the same way about Bach, by the way. I used to like Glenn Gould a lot and the more I listen to it, he’s just playing “dit dit dit dit dit” and too much of that. I think what makes Baroque music great is articulation. But there are a million different articulations and you need to find the way to keep it changing and use it to show that this note isn’t like that note. I think what I would object to is if there was something that homogenized it. Sort of like if you applied a certain type of thing that you thought was jazz and you played everything a certain way “because it’s jazz”. That would be wrong. Otherwise… I like things that have a lot of character! If you find something that adds more character, you can’t really go too far in that direction.

WH: Along those same lines, some people have firm beliefs that, if it’s written on the page, it has to be exactly like it’s written. Jean-Marie Londeix was very well-known for this. Some people take a much looser interpretation and play things “around this tempo” or think that adding a scoop [slide into a note] or adding a grace note somewhere is okay. Do you think adding to the written music is appropriate?

DF: I wouldn’t say it’s inappropriate but I wouldn’t encourage too much of that because I think sometimes that can be the easy way of avoiding a better way of making an impact. I don’t think it should be done indulgently. You have to figure out, “What do I want this note to do?” If [adding a note is] the only way you can make that note do what you think the composer wants it to do then I think you should add it. I think it’s very important for anybody studying a piece to try out everything the composer does and make sure you’ve really given it your best shot at the tempo he or she is asking for. Try the articulations and try playing the rhythms strictly but only as a way of trying to figure out what he or she might have been thinking of and then say, “Okay. Now I’ve got it. Screw all that stuff…” Play the piece! Again, it’s ownership. I want people to feel like they own the piece. Now if they’re just adding stuff because they think they have to do something…

WH: “Oh! This might be cool here!”

DF: Yeah. I don’t want to give carte blanche to them but I’ve had lots of people add notes to my pieces and always end up enjoying it.
WH: Getting more into *Sky Scrapings*, was there anything in the piece that you felt you needed to phonetically spell out so that performers would interpret it a certain way? There are certain places in the piece where it seems like you’re writing out a “fall”.

DF: You mean if what’s written there is supposed to invoke a certain type of articulation or affect?

WH: Well, I don’t know if you’re familiar with Randall Snyder.

DF: Yeah. I know who he is.

WH: In some of his pieces he has written out “swing rhythm” to get a certain effect and it’s very intense looking with 32\textsuperscript{nd} notes. But when you play it exactly as it’s written it sounds like a swing rhythm. So is there anything that you felt you needed to write out to get that type of affect?

DF: I don’t know off the top of my head. You know the trouble is that you get distance from these things and that could be not such a healthy thing. Once you finally make your decisions and you get everything down you sort of think, “Oh, those notes are what I was thinking of all along!” Maybe they weren’t. Or, “This is there because those are the notes I wanted” when they’re actually there because you had a more abstract gesture in mind. I would say that almost everything starts out with more of the abstract gesture and the notes are just some way of figuring out the best way to get someone to feel what you want to hear. I don’t think I can point to anything specifically and say that it is the perfect example of what you’re talking about but, if you found something like that, I would say you’re probably right. That’s about the only way I could answer.

WH: Well that’s comforting!

DF: Yeah! I would be happy for you to think that! Who knows!?! All of these gestures and things probably come from some speech pattern or some physical thing that you do. I think all of these gestures have some relation to something outside the musical context that they appear in. I think deep inside of us we’re hearing that and feeling that. That’s part of the whole big picture… Sometimes I wish I could write good lyrics. Sometimes I think if I could find the right words, and not just the meanings of the words but the speech patterns and syntax, to explain how something should sound. I feel that there are certain ways you could play things and say things and if you knew the words that they felt like, it would be easier to explain them. But I could never really come up with the right words that would do what I want them to do and that’s very frustrating because I have the feeling that, if I had a better sense of how to make the right kind of words, I could put them over every phrase and sort of tell you what to do. But I’ve never been able to do that.

WH: Well, you do put some words that are descriptive in the score. You’re a lot more descriptive than most composers and you seem to be a lot more informal with your descriptions. I think that really helps musicians get into your brain a little more and try to interpret it as you were thinking it should sound.
DF: Thanks! I think that’s important. That’s something that I think is a principle that I try to tell my students too… just to get people away from thinking that these are just notes, you know? It’s not just allegro or staccato or typical things that we associate with those. It has got to go way beyond that and into something that isn’t a feeling you can describe with a word. The knock against that is sometimes it doesn’t tell you much. How do you make something sound “edgy”? You still have to figure out what to do but it should at least put you in the right direction.

WH: I think it does!

DF: Good! I mean, obviously I keep doing it so I’m convinced there’s some use to it!

WH: There are a few specific markings that I wanted to ask you about.

DF: Sure! I should probably have the score somewhere…

WH: I’ve got mine with all of my crazy markings on it.

DF: Oh! Good! So when you ask a question we can find it and maybe I can be helpful.

DF: To answer one of your earlier questions, this thing [pointing to the section from m. 57 to m. 71 in the first movement], I don’t want to hear notes at all. And this thing… how do you write that you don’t want it to be clean? I want the piano to come in before the saxophone stops. Rather than figure out some way of writing the rhythm to make it more complicated, I just wrote what you see! I think that’s a good example of what we were talking about. I just wanted to get this sense that the notes are just there to create this waterfall. The ensemble between the instruments needs to be very loose. But I’m afraid people will think, “Well how do I play the fives?” No. That’s not what it’s about.

WH: In the second movement, there’s something near the end where it goes *sings measures 71-72*. Off the top of my head, it seems like an Ellington quote from “It Don’t Mean a Thing (If It Ain’t Got That Swing)” Doo-what-doo-what-doo-what-doo-waa! I don’t know if that was intentional or…

DF: Nah. I can tell you it wasn’t intentional, at least not consciously. I mean, a lot of the stuff in this movement is doubling of the piano and Klangfarbenmelodie. Heterophony. That’s the main genesis behind it. But then, when you apply that, certain things come out that you didn’t know were there until you applied it! So I liked the way it turned out but why I liked it, whether it’s because it reminded me of something I had heard before, that would be subconscious.

WH: In the second movement there is a lot of cross rhythm and specifically a lot of 3-over-4 cross rhythm. To me that gives the movement, even though it’s really rapid, a bit of a swing feel. Was that your intention when you included all of the cross rhythms?

DF: Basically the cross rhythms are created by patterns. Because the piano has a three-note pattern, the rhythm that gets superimposed or the Klangfarben-thing that comes out of it is going to be dotted-eighths. That’s going to create that sense or that feel. I like that. I didn’t consciously think, “I’m going to use this to make that happen.” But rather it’s a
series of sixteenth-notes and I didn’t want it to sound too much like [a rapid succession of
sixteenth-notes with no inflection]. So the way to do that is to write *sings sixteenth-
notes with off-beat accents* and make the patterns be of different lengths. When you do
that it creates that byproduct. Once you find the byproduct the question is: how much do
you want to bring that to the surface? The choice to make it come to the surface and how
much or how often to use it and bring it to the surface is part of the whole balancing act
that you have to do with ideas in a piece.

WH: Moving to the third movement, what is “cocktail piano”??

DF: What is cocktail piano?

WH: I like the description! I think I know what you’re getting at!

DF: Yeah! You know, lounge lizard kind of stuff! I mean it to be something a little
cheesy and have some of these schmaltzy chords and lines. To me it feels a little bit like
[film] noir. It’s 3 o’clock in the morning, you’ve had too much to drink, and the guy at
the piano is playing “Melancholy Baby” or something. That’s the quality of it.

WH: So was there a specific performer that you were thinking of to emulate or was it just
the guy sitting at the end of a piano bar?

DF: Yeah, it’s more like that guy… more generic.

WH: Okay! Now the chords you use and the voicings are very quartal and quintal. Some
people might go back to McCoy Tyner [as an influence] for those voicings since he is one
of the more well-known pianists to heavily emphasize quartal harmonies in jazz. Was
there a reason you voiced the chords that certain way?

DF: Well, I probably had some of that in my ear. I’m sure. I do an awful lot of this stuff
and it’s basically simple, functional progressions that have been “jazzed up”. The way
jazzers jazz things up is they go and make quartal things out of triadic harmonies and add
some chromatic voice leading. Then those chromatic tones become part of the sonority so
they start to become harmonic or part of the voicing… I love that world. It’s very much
on my mind right now because I’m writing sort of a “tango-y” piece. I love the way those
chromaticisms are in there… There’s a lot of quartal stuff in there too! And I didn’t
actually sit down and say, “Oh! Well tango guys use a lot of quartal things.” That never
really occurred to me. But when I started doing this I thought it sounded authentic and yet
I can approach it from my other personality, which is the more academic composer, and
see that that’s a technique that I can use in lots of different ways too.

WH: So, in the fourth movement, you call for some flutter tongue and overtones. I think
you’ve written “edgy” and “pained”. I think when Tom [Walsh] played it, he growled a
little bit in those spots.

DF: Yeah!

WH: What about those effects drew you to them?
DF: Well I think it’s more the other way around. I think that I started out where I just wanted grain and that painful sound or that dirty sound. So it’s not so much that it’s a effect I want to use but rather, “This is the sound I want to get. How can I get it?” I’m trying to remember now but maybe Tom can’t flutter and used the growl instead and I decided I liked it better. And with Eugene [Rousseau], he doesn’t do a lot of extended technique stuff. That’s not his bag like it is other players. So there’s a lot of things that lots of saxophone players can’t do but then they find other ways to do it. So that’s basically it. It’s more about the quality than the technique used to get it. So it’s in here close to the end. YEAH! The growl is great there [measure 113-114 of movement 4]! I think if I was writing the piece again I might say growl instead of flutter. *Louder Than Words* has the growl written in. It’s a similar thing. I don’t think there’s any real difference in what I want at those two places. That was written about ten years later and at that point I think I had met more saxophone players where flutter just wasn’t right and the growl was better.

WH: It’s kind of funny looking over the score with you now, measure 40 in the fourth movement, and talking about how you have a more rock ‘n roll side, that absolutely makes sense now. That kind of driving bass line.

DF: Yeah. That’s definitely rock n’ roll.

WH: Now this spot towards the end [measure 122 of movement 4]. This spot kind of feels like it’s improvisation. Is it supposed to feel that way?

DF: Yeah. It’s one of those things where you wish you didn’t have to write the notes. You know? I just want spontaneous sounds. But that doesn’t seem to work if you don’t write the notes. I just hope that people who are playing the notes don’t think the notes are that important.

WH: Okay! So a squeak or a squawk might not be so bad?

DF: Yeah! Yeah! Or anything along those lines! Right! This is definitely about sound and…

WH: Chaos?

DF: Yeah. What’s going on in your guts.

WH: And this little thing at the end, “A little Adieu”. The accompanist I’m working with called it a “palate cleanser”. Was that the intent? We just got done with this whole chaotic mass of sound.

DF: It definitely should feel like the aftermath and something that’s just sort of pretty and direct. So I think that’s a great way to describe it.

WH: Almost a dandelion after a tornado.

DF: Yeah! That’s perfect! I never could have thought of that! And I think endings are really important in that they need to be maybe not what you expect. They have to add a sort of a whole other level of thinking. So a lot of times I end pieces with that sort of non
sequitur. It almost frames the world you’ve just been in by giving you the opposite world. I’ve used this example in talking about several other pieces, but one of my favorite things is the end of “Abbey Road” [by The Beatles] where it’s, “Her Majesty’s a pretty nice girl.” Right before that is, “And in the end the love you take…” and it’s almost like too full of itself and too grandiose. Then you get this little thing at the end! It was just perfect! That made it all just right. And I’ve done that in several pieces where you get this big climax or this big thing and then what you throw on the end is just kind of like, “What was that??”

WH: I love that you made a Beatles reference there! They’ve always been my favorite group!

DF: Yeah! Well talking about The Beatles, they’re probably my largest inspiration! But again, not stuff that you can point to as if I stole it from a Beatles tune. Rather, there’s just something about the imagination, and the quality, and the worlds that somehow feels like there’s something really great being said there but there’s also great tunes. So a lot of my music tries to be something as good as The Beatles and as good as Bach in its own way.
WH: When I first interviewed you we talked briefly about when you studied with [Darius] Milhaud. You said that actually studying with him may not have influenced you that much, but that listening to his music and studying it certainly did. Can you go into just a little more detail about what kind of influence La Création du Monde may have had on you?

DF: Yeah, and it still does, actually. It’s just a great piece and it’s one of a kind. I think it’s one of the few pieces that really uses jazz influence in a way that don’t feel like it’s trying to imitate jazz as much as incorporate that language into the composer’s own voice. Gershwin sounds sort of like a jazz band piece, but Milhaud doesn’t. Still you can feel… it’s seeping with that kind of attitude and harmonic colors, and some of the riffs you hear in jazz. I think that’s something that I’ve wanted my music to use as influences in the same way, whether it’s rock n’ roll, folk music, or whatever music I’m being influenced by. I want it to feel like that has become a part of me the way that Milhaud does. I think one of the things I really admire about that piece is the sparseness of the ensemble, it’s a very small ensemble, and how every little bit of it is so closely focused and cleanly realized. That’s another something I’m always trying to get in any piece I write. Even if it’s a large orchestra piece, I want it to have that feeling of that kind of clarity and focus. So, those are the two things about that pieces that really excite me. And it’s funny, I think I might have mentioned that my big influence as a kid was choral music and oratorios. I just happened to buy this record of [Arthur] Honegger’s Le Roi David, and it had, to fill out the other side of the LP, Création du Monde on it. So, I just kind of happened into it and going from this sort of heavy oratorio style into that world was just a 180-degree turn for me. I don’t think I’ve ever turned back. Even when I go back to the choral stuff I want it to sound like Milhaud rather than Honegger.

WH: Would you say that Milhaud’s use of the saxophone in La Création du Monde particularly piqued your interest?

DH: Yes. For sure. That sound is just so characteristic to that piece. I can’t imagine that piece without the saxophone sound. That sound and that use of the saxophone, in that context… maybe it’s the first classical saxophone piece I really hooked onto. I guess I had heard [Maurice Ravel’s orchestration of Modest Mussorgsky’s] Pictures [at an Exhibition], and I mentioned that I listened to a lot of [Dave] Brubeck when I was a teenager, so I heard a lot of saxophone. But I think that the saxophone in La Création du Monde, that color and the way it sort of handled the art music kind of licks, definitely still… when I’m thinking of saxophone that’s something I hear in my head.

WH: Well, you kind of segued into something else I was going to ask. You mentioned Brubeck. We talked about how he influenced you, and how playing his transcriptions influenced you. We didn’t talk about Paul Desmond at all, and you mentioned hearing saxophone with Brubeck. What kind of influence do you think Paul Desmond tone or improvisations may have had on you?
DF: Well, it has got to be enormous, although I would have to say, to be clear, that I didn’t think about it that much. I wasn’t listening to it the way that a saxophone player would listen and focus on Desmond’s tone. I think, definitely, the kind of licks he played and the articulation he played… I guess the rhythm and style of the things he did really got into my subconscious. But I wasn’t a wind player, I wasn’t even much of a jazzer, so I wasn’t really thinking consciously, “Oh! Paul Desmond. Yeah.” To me it was just another jazz saxophone player. But, because I listened to it a lot in the context of Brubeck’s music and the harmonies and rhythms and approaches to jazz phrasing that I think… I don’t know. I don’t know any Desmond outside of Brubeck! I don’t even know if I’d recognize him if he weren’t playing with Brubeck.

WH: Well, there’s not much else out there!

DF: Yeah, okay.

WH: Continuing the trend of talking about jazz artists, we talked a bit about [Thelonious] Monk and you said there was a time when you listened to everything you could find that he did. What, in particular, about his compositions and his improvisations did you enjoy?

DF: I guess, just hearing myself talk, it’s really my aesthetic that less is more. I like whenever a single note or two, or a little short phrase with lots of rests around it is a strong part of the style. I like things that really stand out as being focused and getting the maximum out of the minimum. There’s something about Monk that has got this kind of almost violent undertone to it because it’s so rough and crude. To me he just sounds a little rougher and cruder than any other jazz pianist, and the tunes also had that kind of terseness and focused energy in them. That’s sort of my ideal. That’s what I want my music to have is that kind of strong character with not a lot of notes and not a lot of connection and things flowing, but rather hitting you like a slap. I find that in Monk’s music. It sort of seems like that’s a hallmark of his character.

WH: That’s a good description of him! We talked a little bit about McCoy Tyner being somewhere that you got your affinity for quartal chord voicings. Was there ever a time that you got into Tyner’s playing like you did with Monk or was that just something that you picked up from listening here and there?

DF: No. I mean, McCoy Tyner doesn’t mean… you must have reminded me of something because, consciously, I don’t think about McCoy Tyner. I couldn’t really tell you what I’ve heard that he has done. But, on the other hand, I wouldn’t deny that there are probably things of his that I’ve heard that really hit me.

WH: Sure. He first came to prominence with Coltrane.

DF: Right.

WH: Talking about when you were in Memphis, you mentioned that you spent time on Beale Street. Who doesn’t when they’re down there?

DF: Sure.
WH: Can you think of any specific artists, either vocal or instrumental, that influenced you during that time?

DF: One that I can name, clearly, is Ruby Wilson. Great jazz and blues singer. I’ve written pieces just trying to emulate her style, and her spirit, and the soul that comes through in her music. I’m having a name issue with another blues singer. She was more of a jazz singer. I went to a lot of her concerts but this is going back thirty years now. There was a place called Blues Alley. It wasn’t on Beale Street. Beale Street was something that came to being as a place to go listen to jazz later in my time there. I got to Memphis in 1972. I don’t think Beale Street really became a place to hang out until the 80’s. So it was kind of nouveau establishments trying to resurrect or imitate what was there. Blues Alley was a place that had been there all along. When I first got to Memphis, that’s where I would go and listen to… I can’t remember her name right now. There were some old blues singers. I guess I love the women blues singers. They got in my ear more than anything else. This one was 85 or 90 years old and she was still singing. That really got in my ear and my blood. She sounded like something I wanted people to feel when they were hearing my music.

WH: What pieces did those singers inspire?

DF: Oh! Almost everything! The most specific one I can tell you is a song cycle I wrote using poetry of Gwendolyn Brooks; black Chicago poet, won the Pulitzer Prize. Her stuff keeps coming out. There were three poems she wrote that I set. It was kind of odd because it was a commission piece for flute, harp, and soprano, which hardly sounds like it is well situated for doing blues. I guess that is what really intrigued me. It’s a song cycle called Backyard Songs and it’s all poetry of Gwendolyn Brooks. The first couple of songs are more Ella [Fitzgerald] oriented. But the last number… It goes through three movements with scat singing interludes in between. The three big songs start with… The reason it’s called Backyard Songs is there’s a song called “Songs From the Front Yard”. It’s about a girl who wants to get wild and go out in the back yard. So it starts out that way and the second movement is the most famous of her poems. It’s called “We Real Cool.” Even in movies people quote that poem. I just saw it in Midnight (2016) or some movie about the black experience because it’s about young guys that go off to play pool, and drink gin, and go crazy, and the last line is, “we die soon.” That sort of segues into the last song, which is a funeral dirge. It’s for Dewitt Williams on his way to the cemetery. That a blues and that’s the one that’s real Ruby Wilson inspired. That piece is the one that consciously draws on that. Maybe my most famous piece, the piece that people have heard of me when I go anywhere, “Oh yeah! We know Jug Blues and Fat Pickin’.” which is a band piece. That was written for Tennessee homecoming in the 1980s… I think ‘86 maybe. So I had to write something that was commemorating Tennessee or influenced by things that went on in Tennessee. So, I chose two influences: one was the jug blues bands of the ‘20’s in Memphis, and the “fat pickin’” part is The Tennessee Gentlemen, East Tennessee kind of guitar picking. But the blues was built on listening to recording of jug blues from the ‘20s. Those pieces might be the most consciously, specifically in the program notes, taken from those specific influences, but I don’t think there’s a piece I’ve written that doesn’t have some of that in there.
WH: Speaking of that jazz singer quality, looking at Sky Scrapings, there’s that “singing” section in the third movement [beginning at measure 23]; you’ve got “singing (more vibrato)” marked a couple of places. Did you have that jazz singer quality in mind?

DF: That was something that, trying to go back to… You know I’ve heard it played so many times that I’ve got it in my ear as how it eventually sounds. I think it has always been a saxophone sound more than a vocal sound. To me it sounds a little more plaintive. I hear it as the kind of sound of a guy playing on a street corner in the middle of the night. That kind of lonely, soulful “songfulness”.

WH: Sure. In the fourth movement you’ve got a spot that’s marked “light, cool (no accents).” Were you trying to avoid performers using really heavy accenting or were you trying to get rid of any accents at all.

DF: Do you know what measure that is?

WH: Measure 51.

DF: Yeah. I think I was trying to avoid any real heavy syncopation. Kind of this water flowing gently. I was going for contrasts there. I think every time this comes up it’s right after a really rough section.

WH: It is. Is that a spot that may have some Paul Desmond influence?

DF: You know, now that you mention it, I think so. I don’t think there is another saxophone player I can imagine playing like that.

WH: Yes. The accents in his playing seemed to be more a function of where he placed the notes rather than a conscious effort to accent each note.

WH: There is one final spot I’d like to talk about in the third movement. Looking at measures 44-46, are those all augmented chords?

DF: Yes. There’s a lot of whole tone stuff going on there.

WH: What were you going for in that section? You have “singing vibrato!” marked for the saxophone.

DF: It’s a song called “Baker Street” that starts out with a big sax solo. I guess I didn’t realize it, then I heard that song after I’d written Sky Scrapings. It’s a song from the ‘80s. I guess I didn’t know that I was really thinking of that. But then, when I heard that, I thought, “Yeah! Subconsciously, that was the kind of whining sax sound I wanted.

WH: Okay!

DF: It’s funny, when you look up “Baker Street” saxophone solo and something else comes up about this guy that played the solo and he was only paid 27 [British] pounds to play it. So it’s not any saxophone player anyone has ever heard of, but the song is kind of a big pop hit.

WH: Yeah, Gerry Rafferty, right?
DF: Well Gerry Rafferty isn’t the sax player, is he? He’s the singer.

WH: Yeah, written and recorded by him. That’s the one we’re talking about?

DF: Yeah. That’s the piece.

WH: Oh, and I found the “I was paid 27 Pounds for Baker Street Sax Solo” article. Raphael Ravenscroft?93

DF: Yeah. No idea who that is. And I don’t know if I want anybody to try to… I mean, the sound is really crass. It’s a rock sax solo, but it has that kind of whining, crying, super vibrato. So it’s the kind of sound I’m looking for in that section. It’s about contrasting as much as you can with the other kinds of singing. The sort of Renaissance-style, and the section that we talked about before.

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Hi, Wade,

I never heard of a détaché lancé! If that’s what you call a dot with a dash over it, I mean a tenuto staccato: a long staccato — separated but with some sustain.

I’m usually pretty religious about spelling things in a way that reflects their tonal meanings, but occasionally, especially in fast, technical passages I’ll go with what I feel is technically the most readable, which explains (I hope) the passage you cite — although that also could be spelled as it is because it’s polytonal, the right hand has a different function for those notes than the left hand due to the surrounding pitches. But no — I’d never say that I use flats and charts interchangeably. I think you’ve seen my YouTubes on the spectrum of 5ths.

Thanks for asking!
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