

Observations of Form
in
Christian Lauba's
Dream in a Bar
for
Baritone Saxophone and Percussion

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1. Introduction

The purpose of this dissertation is to make observations of form in Christian Lauba's *Dream in a Bar* for baritone saxophone and percussion¹ through an analysis of pitch, rhythmic and timbral organisation. It will be shown that *Dream in a Bar* is a single movement work that is essentially through-composed and does not have any large-scale musical return, such as one would see in sonata form. Subsequently, this dissertation will explore other relationships by which to establish the form of the work. It will consider the large-scale functions of pitch, rhythm and timbre as organising elements.

Following an outline of concepts pertaining to twentieth century musical form within the western art music tradition, the analysis will consider Lauba's use of pitch, rhythm and timbre as individual delineators of form in *Dream in a Bar*. The conclusion and discussion will present the findings of the analysis. This dissertation will examine the large-scale functions of pitch, rhythm and timbre in *Dream in a Bar* as delineators of form, rather than discussing specific small-scale events. The structure of a piece of music is perceived, not as a series of discreet independent units strung together, but as a process wherein smaller ideas function as part of a larger organisation (Cooper&Meyer,1960,2).

Dream in a Bar is a complex and phrenetic work that employs the said independent units in terms of the larger organisation and many different ideas in order to express a variety of compositional concerns such as style and virtuosity. This leads to a large amount of information for the listener to comprehend; subsequently Lauba quantifies his ideas into a series of sections in order to express the relationships of the material.

¹ For exact instrumentation see Appendix 5.2: *Dream in a Bar*- score, and Appendix 5.3: Instrumentation – English translation.

These sections² are identified through a process of identification according to differentiated content, ie clear and significant changes in the organisation of the pitch rhythm and timbre. This dissertation will examine the relationships of these divisions and their influence on the form of *Dream in a Bar* in order to present a clear model.

clear as mud!

² For the purposes of this dissertation, the term 'division' refers to the delineations that occur with in the scheme of individual elements, while the term 'section' refers to the simultaneous delineations of the divisions.

2. Form in Twentieth Century Music

In music the term 'form' is used a number of ways to describe and quantify musical events into a context. When used in an aesthetic sense it means that a piece is organized and consists of elements that function like those of a living organism (Schoenberg, 1967, 1) and in the general sense it is the constructive or organizing element in music (Whitall, 1980, 709).

How does it work out?

Music must largely depend on questions of form, design and shape to describe its existence (Macpherson, 1930, 3). When a work has form it suggests division, organization, perspicuity and clarity of perception (Leichtentritt, 1951, 4).

The chief requirements for the creation of a comprehensible form are logic and coherence. The presentation, development and interconnection of ideas must be based on relationship. Ideas must be differentiated according to their importance and function. (Schoenberg, 1967, 1)

In the past, definition of form relied principally on tonal harmonic relationships, whereas now tonality has lost the power to control musical form (Kostka, 1990, 237), thus the variety of elements resulting in the differentiation of structural content is much greater. Tonalities and pitch were the dominating factors, whereas now all contributing elements can coexist in equality.

The primary determinants of musical form in tonal music were tonality and theme, with contrast of tonalities being a generally stronger force than contrast of themes. The decline in tonality as an organizing force has often led to a greater reliance on thematic contrast; but in many pieces, themes, in the sense of melodies, play a small or nonexistent part. The most obvious example is electronic music, where texture, register, dynamic and especially timbre are usually more important as shaping elements than themes are. Rhythmic activity is another organizing factor, as in Bartok's "Increasing-Diminishing" from the Mikrokosmos (1937), where rhythmic activity creates an arch form. (Kostka, 1990, 151)

In general, twentieth century music can be considered more demanding in terms of the simultaneous perception of a greater array of elements than earlier music, therefore each

arguable!

element must be taken into account when determining form. These include rhythm, pitch, timbre, dynamics and theme. *study*

With the demise of tonality [?] as a prominent feature, the use of pitch as a delineator of form has changed significantly in the twentieth century. Changes in the system of pitches, harmonic language and register all play a significant part in the pursuit of contrast and coherence. These changes result in delineations within the work. As a work may not rely on, or in fact employ at all, large scale pitch return by which contrast and coherence can be seen, it is the shift in the focus of particular passages that influence the form.

The twentieth century has seen much development in the use and possibilities of rhythm, it is an important element in tonal music (Kostka,1990,113). One of the many features distinguishing the music of the twentieth century from that of the tonal era its preoccupation with rhythm (Kostka,1990,113).

Rhythm both organises, and is itself organised by, all the elements that create and shape musical processes. Just as melody is more than simply a series of pitches, so then is rhythm more than a mere sequence of durational proportions. To experience rhythm is to group separate sounds into structured patterns. Such grouping is the result of the interaction among the various aspects of the materials of music: pitch, intensity, timbre, texture and harmony - as well as duration. (Cooper&Meyer,1960,1)

Thus, rhythm is a primary organizing force without which elements such as pitch and timbre cannot exist in relation to each other.

With the use of pitch and rhythm to delineate form, so too have composers established the exploration of the timbral possibilities of their work. Timbre is a term that describes the tonal quality of a sound (Emerson,1980,823); it means tone colour and can refer to the sound of both an individual instrument and an ensemble (Kostka,1990,220).

Timbral range has expanded considerably during the twentieth century (Kostka,1990,220) with much greater attention being paid to orchestration, idiomatic instrumental writing and

articulation. The desire of the composer to express more in sound texture within a restricted instrumental space has led to an increase in both the complexity of timbral instrumental writing and the sounds available.

As can be seen, there are a number of factors in *Dream in a Bar* that influence the form. Each of these can, and does, operate independently of the others, however the fact that pitch, rhythm and timbral schemes must function simultaneously within in every piece of music that has time means that to determine an effective form model they must be considered as a conglomerate.

To understand the form of *Dream in a Bar*, one must consider the work as independent of any pre-existing structure of form and instead examine the internal relationships of the musical material. These relationships must be examined in light of whether or not they provide coherence, contrast, repetition and logic. As the chief requirements of a comprehensible form are logic and coherence (Schoenberg, 1967, 1), it must be determined how the large-scale delineations of *Dream in a Bar* function in this context.

3. Form analysis of *Dream in a Bar*

3.1 Pitch as a delineator of form - Introduction

The central focus of pitch as a delineator of form in *Dream in a Bar* is Lauba's concern with assimilating contrasting pitch information in a coherent fashion. There are eleven clear changes in the organisation of pitch, that function cooperatively as a part of the complete and inter-related scheme. It is structured in such a way as to contain many intricate motivic relationships amongst frequent shifts in the context. All the pitch is related in some form creating a stable background, over which Lauba explores the extreme facets of the relationships and the inflections of any pitch idea.

The organisation of the work according to pitch does not suggest a standard form, ie traditional tonal relationship of I – V –I or section – theme – return. It also does not occupy a systematic approach to both the level of contrast and coherence or the order in which the designated divisions occur.

The analysis of *Dream in a Bar* will show that according to changes within the pitch scheme eleven divisions can be identified. The majority of these are due to the function of the saxophone which provides the larger portion of the pitch information. The role of the pitch for the most part is melodic as a result of the monophonic nature of the saxophone. The vibraphone and glockenspiel also contribute to the pitch, however on a much smaller degree.

The eleven divisions are determined primarily by their contrast to the material given by adjacent divisions . The coherence of the divisions is achieved by the use of pitch motives that occur throughout *Dream in a Bar* and subsequently become the identifiable consistencies between divisions.

For example, the vibraphone motif that occurs in measure one (Ex.3.1.1A,pg9) is frequently reiterated in terms of its pitch at numerous and contextually unrelated points, that is, the motive occurs as a group of pitches outside of it's initial context and is instead incorporated into a continually evolving pitch scheme. Examples include the second measure of rehearsal figure 5, first measure of rehearsal figure 8, first measure of rehearsal figure 68 and the final measure. This motive is also used at the catalyst for a number of the pitch developments. As will be stated in the analysis of pitch division #1 this group of notes is consistent with many of the modes used in the work and is incorporated unobtrusively into every significant pitch area.

Contrast is the result of prominent shifts in the character of the pitch, two prime examples are the system of scales used and the treatment of register and pitch classes. In general these changes are instituted for the majority of the divisions in which they occur, resulting in relatively clear delineations. For example, Pitch division #3 explores chordal writing in it's most condensed form by the use of multiphonics, while pitch division #5 explores the extreme upper range of the saxophone and pitch division #6 explores singular pitches and the low register.

Incorporated into much of the music of Christian Lauba is an interest in the exploration of scales and modes. For example, his *TADJ* for solo soprano saxophone is subtitled "[A] melodic etude based upon three modes and varied attacks" (Lauba,1996) and *BALAFON* for solo alto saxophone exploits the pentatonic scale, these ideas pervade *Dream in a Bar* also. The pitch systems used³ in *Dream in a Bar* include the mixolydian mode in pitch division #4, chromatic pitches in pitch division #8, the octatonic scale in pitch division #5, pentatonic scale in pitch division #8, blues scale in pitch division #3 scales and microtonal writing in pitch division #3. The microtonal writing occurs wholly within the context of the

³ See appendix 5.5: Modes and scales.

multiphonic, never as singular pitches, this suggests a stronger concern with the chromatic and diatonic systems of pitches.

The multiphonics themselves, as chords, are important pitch motives. There are a total of 24 used, a number of which play significant and repetitious roles. Every pitch division in *Dream in a Bar* makes significant use of multiphonics except for pitch divisions #6 and #8.

Of note in the establishment of coherence within the modal writing is the use of concert pitch C as a fundamental for much of the material. Lauba uses C blues, C pentatonic, C octatonic and C mixolydian. A primary example of the C mixolydian use occurs from rehearsal figure 13 at the beginning of pitch division #4 where it is outlined in a number of ways. Lauba uses only pitches consistent with the mixolydian mode and gives the tonic as the arrival point of the short phrases and motives, this is also true of the measure one vibraphone motive that is reiterated in the final measure, subsequently C is the final pitch of the work. The tonic is emphasised by placing it in a lower register and accenting it through varied articulation and slap tongue, as is the fifth by register placement and the use of a multiphonic (See Fig3.1.1D,pg11). Lauba makes reference to C outside of the context of the mixolydian scale, such as the beat preceding rehearsal figure 29 and the harmonic sweep⁴ at rehearsal figure 82.

The form that arises in *Dream in a Bar* within the pitch organisation is one that achieves continuity through the use of simple pitch motives, such as the singular pitch of Bb that occurs first in measure one (See Ex.3.3.1B), repetitiously in the differing contexts of the contrasting pitch divisions. The pitch divisions themselves each provide a characteristic that distinguishes them from those adjacent. The result is through composition with motivic consistency.

⁴ See Appendix 5.4: Idiosyncratic saxophone techniques.

3.1.1 Pitch as a delineator of form - Analysis

PITCH DIVISION #1 - beginning to rehearsal figure 1: The pitch in this section is drawn from five notes; these occur in the percussion within the first beat. They are given by two different motifs, the first by the vibraphone, the second by the glockenspiel. The first motive states G, A, C and E (Ex.3.1.1A).



Example 3.1.1A – measure 1, vibraphone.

These pitches are consistent with those of various modes used in the work, C pentatonic⁵, A blues, C mixolydian and C octatonic (semitone-tone). Although the figure is consistent with these modes, the intervals and pitches that seek to define them are not present within the set.

The second motif is a simple singular pitch of Bb (Ex.3.1.1B).



Example 3.1.1B – measure 1, glockenspiel⁶.

The percussion's adherence to only the G, A, C, E and Bb as its pitch source creates a division of form. These pitches are used individually and as chords and all appear in the same octave according to the first statement, with the addition of a second in a lower octave. This is the only division that relies completely on a pitch class set.

⁵ The C pentatonic scale is the most strongly manifest due to the use of four of its five pitches.

⁶ Verres a pied – See appendix 5.2: Instrumentation – English translation.

PITCH DIVISION #2 - rehearsal figure 1 to rehearsal figure 5: This division is defined by the entrance of the saxophone which makes free use of pitches outside the previously discussed pitch class set; including concert Db and Ab⁷ (Ex.3.1.1C).



Example 3.1.1C – rehearsal figure 3, saxophone.

PITCH DIVISION #3 - rehearsal figure 5 to rehearsal figure 13: The identifying feature here is the combination of contrasting pitch material and harmonically dense writing. It makes use all twelve chromatic pitches, microtones⁸ and the introduction in a short space, 13 measures, of more than half of the total 24 individual multiphonics⁹ used in the work. Subsequently this division sees the most condensed use of multiphonics at any point in the work.

PITCH DIVISION #4 - rehearsal figure 13 to rehearsal figure 40: The introduction of the concert C mixolydian mode begins this division. Initially only the root, third, fifth sixth and seventh of this mode are used (Ex.3.1.1D).



Example 3.1.1D – rehearsal figure 14, measures 1 through 2, saxophone.

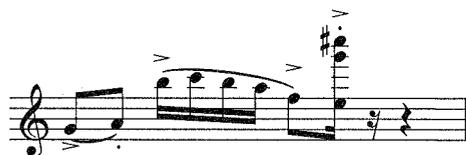
In the second beat of the bar before rehearsal figure 17 the second degree is introduced along with a minor third that is foreign to the natural mixolydian scale in a semiquaver figure. This minor third is given in the context of the A blues scale. The pitches as seen in

⁷ These pitches occur in the top notes of the multiphonic chords.

⁸ The microtones occur only in the partials of the multiphonic, never as singular pitches.

⁹ See Appendix 5.4: Idiosyncratic saxophone techniques.

example 3.3.1E are drawn from an earlier and definitive statement of the blues scale in the first measure of rehearsal figure 12 (See Fig.3.1.1K, pg12).



Example 3.1.1E – rehearsal figure 16, measure 4, saxophone.

PITCH DIVISION #5 - rehearsal figure 40 to rehearsal figure 46: In this division the pitch is given by the saxophone only. For the majority this is in the upper extremes of the register. The pitch system used is an octatonic scale of C, C#, D#, E, F#, G, A and Bb, written pitch. The pitch alternates between singular notes and multiphonics (Ex3.1.1F).



Example 3.1.1F – rehearsal figure 43, measure 1, saxophone.

PITCH DIVISION #6 - rehearsal figure 46 to rehearsal figure 57: The use of pitch in this division contrasts adjacent sections in its use of a relatively low tessitura and conjunct melodic writing. It is based around the melodic motif of the first measure of rehearsal figure 46 (Ex.3.1.1G) which introduces the central pitch group of the division.



Example 3.1.1G – rehearsal figure 46, measures 1 and 2, saxophone.

This division consists almost completely of singular pitches with only two occurrences of multiphonics. The only other division to do so is pitch division #8.

PITCH DIVISION #7 - rehearsal figure 57 to rehearsal figure 76: This division consists of a series of reiterated (Ex.3.1.1H) pitch and melodic motives from previous (Ex.3.1.1I) passages. The references that occur are predominantly simple pitch concepts, such as pentatonic scales, blues scales, melodic motives and individual pitches and multiphonics. Like pitch division #3 the pitch in this division is given only by the saxophone.



Example 3.1.1H – rehearsal figure 70, measure 1, saxophone.

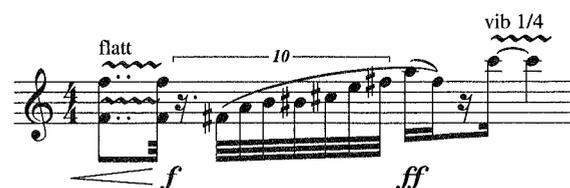


Example 3.1.1I – rehearsal figure 25, measure 4, saxophone.

PITCH DIVISION #8 - rehearsal figure 76 to rehearsal figure 77: This division is defined by the use of a series of pitches placed in quick succession (Ex.3.1.1J) that are drawn from scales used previously (Ex.3.1.1K). It is typified by the use of continuously repeated pitch groupings, including figures of both E flat and C pentatonic, written pitch.

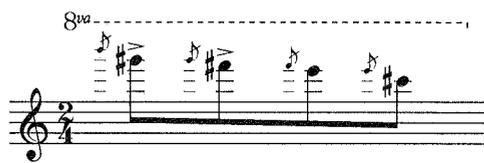


Example 3.1.1J – rehearsal figure 76 to 77, excerpt, saxophone.



Example 3.1.1K – rehearsal figure 12, measure 1, saxophone.

PITCH DIVISION #9 - rehearsal figure 77 to rehearsal figure 85: The central point of pitch significance in this division occurs in the fourth measure preceding rehearsal figure 82. The saxophone arrives on an extended concert C that evolves into a harmonic sweep of indeterminate pitch within the harmonic series of C. The division is also typified by the use of blues scale in the extremes of the high register. It also gives the highest determinate pitch of the work in the saxophone (Ex.3.1.1L).



Example 3.1.1L – rehearsal figure 79, measure 1, saxophone.

PITCH DIVISION #10 - rehearsal figure 85 to rehearsal figure 90: This division is made clear by the abrupt use of three multiphonics following the extensive use of singular pitches of pitch division #9. These multiphonics are the first chords used since material preceding rehearsal figure 76, specifically, the third measure before rehearsal figure 74. There is also the most condensed use of pitch indeterminacy, this occurs in unspecified multiphonics and individual pitches from the saxophone and cluster chords from the glockenspiel.

PITCH DIVISION #11 - rehearsal figure 90 to end: The final pitch division of *Dream in a Bar* is determined by its contrast to the previous and functions in a similar manner to the first. It utilises similar pitch content, although not exclusively, and treatment of that content, ie; the return of the tuned percussion to the pitch class restrictions as outlined in pitch division #1. There is the introduction of two previously unheard multiphonics¹⁰ and the reiteration of important pitch motifs such as the final statement from the vibraphone (Ex.3.1.1M).

¹⁰ These new multiphonics occur at rehearsal figure 92, measure 2 and rehearsal figure 94, measure 3.

Vibra

p 6
sans ped

The image shows a musical score for a vibraphone. It consists of two staves. The upper staff is a treble clef with a whole note chord (F4, A4, C5) and a slur over it. The lower staff is a bass clef with a sixteenth-note scale: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. The dynamic marking *p* and the instruction 'sans ped' are below the lower staff. A '6' is placed above the final note of the scale.

Example 3.1.1M – final measure, vibraphone.

3.2 Rhythm as delineator of form

3.2.1 General rhythmic characteristics - Introduction

The analysis will show that within the general rhythmic scheme seventeen divisions can be identified according to differentiated content. Each division of *Dream in a Bar* differs extensively to those adjacent yet remains consistent in its own character. The large-scale rhythmic functions will be discussed as delineators of form, rather than specific small-scale events, the character of each division rather than specific motives or themes.

A piece of music's rhythmic structure is perceived not as a series of ~~discreet~~^{etc} independent units strung together in a mechanical and additive way, but as an organic process in which smaller rhythmic motives that possess a shape and structure of their own function as integral parts of a larger rhythmic organisation. (Cooper&Meyer,1960,2).

Within the rhythmic force there exists three basic modes of temporal organization, these are pulse, meter and rhythm. Tempo, though it quantifies and modifies pulse, rhythm and meter, is not itself a mode of organization, it is an organizing force, not a relationship (Cooper&Meyer,1960,3). For the purposes of this dissertation rhythmic delineations will be discussed in the context of, firstly: rhythm¹¹ or combinations of durations independent of tempo and metrical restrictions, and secondly; tempo¹² and metre¹³.

¹¹ "Rhythm may be defined as the way in which one or more unaccented beats are grouped in relation to an accented one"(Cooper/Meyer,1960,6)

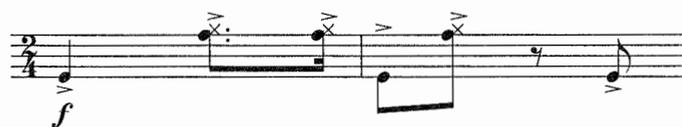
¹² "The 'time' of a musical composition; hence the speed at which its performance proceeds."
(Donnington,1980,675)

¹³ "Meter is the measurement of the number of pulses between more or less regularly occurring accents."
(Cooper/Meyer,1960,4) "The organization of the notes in a composition, or a section thereof, with respect to time, in such a way that a regular pulse made up of beats can be perceived and the time span occupied by each note can be measured in terms of these beats." (Sadie,1980,222)

The rhythmic writing of *Dream in a Bar* is complex and explores many different ideas. Lauba utilises specific notation and indeterminate notation, simple and complex figures, improvisation and measured and non-measured sections.

The most significant example of indeterminate notation occurs in rhythmic division #1 in the saxophone part between rehearsal figures 2 and 3. Here Lauba is specific about beat placement but allows freedom or internal interpretation of the rhythmic figure. This particular example of spatial notation exists as a quote form Lauba's earlier work *Adria* for two alto saxophones, which employs the same technique.

Improvisation, although occurring within the context of a rhythmically specific work is an important element. Its most significant use occurs in rhythmic division #14 between rehearsal figures 80 and 84. The score provides parameters and suggestions for the improvisation, alluding to an improvisation that continues in the rhythmic nature of the work. The suggested improvisatory catalysts are taken from earlier divisions. For example, the motive that occurs in the bottom staff of the percussion system at rehearsal figure 80 (Ex.3.2.1A), first occurs in the first measure of rehearsal figure 23 (Ex.3.2.1B), rhythmic division #6.



Example 3.2.1A – rehearsal figure 80, measures 1 and 2, percussion system 3.



Example 3.2.1B – rehearsal figure 23, measures 1, percussion.

Lauba gives notes in the score pertaining to the fact that the performer is to use the suggested materials (Ex.3.2.1A) to elaborate upon, gradually expanding to a point of complete improvisation. The significance of this improvisation is that it provides a strong contrast to the notated divisions and allows a deviation from strict pulse. It is the climactic point of the work and thus pulls together the many rhythmic motives used into a single point of undefined phreneticism, the measure before rehearsal figure 83, that seems to contradict or break free of the previous strictness.

The indeterminacy functions in two ways, firstly through spatial interpretation of rhythmic groupings and non-specific rhythmic figures, as occurs at the discussed rehearsal figure 2 and secondly through improvisation as in rehearsal figure 80, rhythmic division #14.

Lauba creates coherence in the rhythmic scheme by making repeated references to certain motives throughout the work. These initially simple motives are transformed into larger rhythmic features such as osinati through systematic repetition or by using them as source material on which to expand, as in the improvisation.

Coherence within divisions is achieved through the focus on a particular rhythmic figure or even a simple singular duration. This is the case with rhythmic division #8 which uses almost completely semiquavers (Ex.3.2.1C) for its 63 measures, and rhythmic division #6 with its constant quavers. It is this focus on specific rhythmic issues at different times that leads to the contrast.



Example 3.2.1C – rehearsal figure 46, measure 1 through 3, saxophone.

These divisions provide uniqueness in their rhythmic content due to the contrast against the frequently changing durations of the other divisions.

The contrast is achieved by exploring different rhythmic ideas within each division. Rhythmic division #4 for example employs a figure reminiscent of popular music with strict pulse while rhythmic division #13 uses no pulse. Such contradictions of rhythmic formation occur frequently in *Dream in a Bar* and function to clearly define each division. Subsequently it is the rhythmic contrast rather than the coherence that serves to delineate form.

3.2.1.1 General rhythmic characteristics - Analysis

RHYTHMIC DIVISION #1 - beginning to rehearsal figure 1: The percussion music that occurs here is notated in small individual fragments across four staves according to instrumentation. The writing is such that only a singular sound is articulated at any one time, creating an overall monophonic rhythmic line (Ex.3.2.1.1A).

Example 3.2.1.1A – measures 1 through 2, percussion.

RHYTHMIC DIVISION #2 - rehearsal figure 1 to rehearsal figure 5: The central difference in this division is the introduction of layered rhythmic writing in two ways. Firstly, through the saxophone's entrance at rehearsal figure 1, and secondly, through the use of continual percussion sounds, such as the cencerros¹⁴ tremolo at rehearsal figure 2 (Ex.3.2.1.1B).

Example 3.2.1.1B – rehearsal figure 2 second measure.

¹⁴ See appendix 6.2: Instrumentation – English translation.

RHYTHMIC DIVISION #3 - Rehearsal figure 5 to rehearsal figure 8: The rhythm in this passage is reduced to a single saxophone line. Although measured in 3/4 it suggests relative metrical freedom through frequent avoidance of down beats and natural subdivisions, employing quintuplet, triplet and sextuplet rhythms. It also repeats figures used in the percussion previously¹⁵, such as demisemiquaver sextuplets or those divisible by semiquaver quintuplets.

RHYTHMIC DIVISION #4 - rehearsal figure 8 to rehearsal figure 11: At rehearsal figure 8 the drum kit introduces an ostinato based on a rhythmic motive that was first given in the second measure (See Ex.3.2.1A, pg16) of the work. This ostinato continues until the end of this division. It is oriented around natural divisions of the beats through repetitious use of the bass drum on the downbeats and the snare drum on the even offbeats (Ex.3.2.1.1C). Even beat distribution is not a feature of any preceding division. The majority of the material is based around semiquaver durations.



Example 3.2.1.1C– rehearsal figure 8, measures 1 though 2, percussion/drum kit.

RHYTHMIC DIVISION #5 - rehearsal figure 11 to rehearsal figure 13: Lauba makes use of effectively no cross rhythms in this division, in contrast to the complex layering that occurs between the drum ostinato and the saxophone line in division #4. Instead the same divisions of beats are used between the saxophone and percussion parts.

RHYTHMIC DIVISION #6 - rehearsal figure 13 to rehearsal figure 40: This division is marked by an abrupt initial change to very simple quaver rhythms. This gradually develops in complexity over the course of the passage, yet maintains consistent

¹⁵ See measure 1 – vibraphone and measure 2, second beat – casseroles.

quaver subdivisions. Until the second measure of rehearsal figure 21, the rhythmic motif of the first two measures of this section is repeated continuously amongst the addition of new and very closely related material.

RHYTHMIC DIVISION #7 - rehearsal figure 40 to rehearsal figure 46: The saxophone makes a profound change from it's use of quaver rhythms to longer durations of up to seven crotchet beats (Ex.3.2.1.1D). This is exemplified by the change in tempo that occurs at rehearsal figure 41. The percussion continues with previous ideas, although becoming sparser and less consistently beat oriented. The end result of this division is fragmented gestures from each instrument.

Example 3.2.1.1D – rehearsal figure 40

RHYTHMIC DIVISION #8 - rehearsal figure 46 to rehearsal figure 57: This is the most frenetic division of the work, rhythm and metre are based entirely on semiquavers and characterised by uneven heavily pulsed beats and syncopation. For the most part all durations are semiquavers or quavers; this is particularly noticeable in the saxophone's use of semiquavers.

RHYTHMIC DIVISION #9 - rehearsal figure 57 to rehearsal figure 60: This division employs some indeterminacy due to the improvisation given to the drum kit for the first three measures of rehearsal figure 57. There is much less layering and use of

RHYTHMIC DIVISION #13 - rehearsal figure 76 to rehearsal figure 77:

This division is characterised by extended groupings of notes that are to be played rhythmically even and as fast as possible. It also makes use of repetitious statements of short rhythmic groupings (Ex.3.2.1G).



Example 3.2.1G – rehearsal figure 76 though 77, excerpt, saxophone.

RHYTHMIC DIVISION #14 - rehearsal figure 77 to rehearsal figure 85:

This division is defined by a sudden return to specified durations and heavy beat references. The saxophone uses predominantly quaver rhythms followed by the use of extended durations of up to fifteen beats beginning at rehearsal figure 81. The percussion figures are based on semiquavers initially, followed by a gradually introduced indeterminate section in the form of the improvisation that occurs between rehearsal figures 80-84.

RHYTHMIC DIVISION #15 – rehearsal figure 85 to rehearsal figure 90:

The rhythms in this division are based on a comparison between those that are long and those that are short, this is due to some spatial notation and a lack of metre, the result being rhythmic indeterminacy. This indeterminacy is relative to the notated material, whereas, that which occurs in division #14 is purely improvisational.

RHYTHMIC DIVISION #16 - rehearsal figure 90 to rehearsal figure 92:

This rhythmic division is the shortest of the work. It consists of a single rhythmic line as given by the saxophone and is a reiteration of the rhythmic idea that first occurred at rehearsal figure 60. It constitutes a rhythmic division due to the contrast to adjacent rhythmic divisions.

RHYTHMIC DIVISION #17 - rehearsal figure 92 to end: This division occurs due to a combination of long durations and short rhythmic fragments.

3.2.2 Metrical and tempo characteristics - Introduction

The analysis will show that within the scheme of metre and tempo sixteen divisions can be identified. The metrical and tempo divisions work closely with and enhance those of the rhythm. Metrical changes are extremely frequent. The tempi however, employ little notated rubato such as *accelerandi* and remain constant for extended periods, after which changes are generally clear, concise and instantaneous. The tempo works in close association with the meter; its main function is to quantify the rhythmic activity. Changes occur for the most part at the beginning of divisions and remain throughout as opposed to the unsettled nature of the metre.

The changes in tempo and metre in *Dream in a Bar* are strong delineators of form. As is the case with the other delineators it is the large-scale functions of these elements that influence the form, eg the tempo of an entire passage as opposed to a simple and short change. For example, in division #6 at rehearsal figures 57 through 60 there are frequent changes however they do not constitute divisions, instead it is this concentration of different tempi that distinguishes this division from the rest.

The metrical changes are extremely frequent and non-systematic, however when observing their relationships it can be seen that Lauba chooses certain denominators of rhythmic duration to provide consistency for a particular section. What can be seen is that it is not so much the change of metre itself or even the rate of change of metre within a particular division that serves to delineate the form. Rather the focus on a certain metrical character for a period of time provides the contrast and coherence.

For example, metre/tempo division #3 changes metre frequently, 61 times within the 121 measures between rehearsal figures 13 and 41, but employs a constant quaver duration. This is also the case with metre/tempo division #5 which changes in almost every measure between rehearsal figures 46 and 57 while adhering strictly to a common semiquaver pulse.

The following analysis will examine the described overall characteristics of each division and their influence as form delineators.

3.2.2.1 Metrical and tempo characteristics - Analysis

METRE/TEMPO DIVISION #1 - beginning to rehearsal figure 8: Tempo: crotchet = 48, metre: 3/4. This is consistent for the entirety of this division.

METRE/TEMPO DIVISION #2 - rehearsal figure 8 to rehearsal figure 13: Tempo: crotchet = 60, metre: 4/4. The tempo within this division is not altered, however from 2 measures before rehearsal figure 11 until rehearsal figure 12, which constitutes 8 measures, the metre changes in every measure according to a common semiquaver denominator.

METRE/TEMPO DIVISION #3 - rehearsal figure 13 to rehearsal figure 41: Tempo: crotchet = 132 (138), metre 4/4. Although beginning initially in strict 4/4 time, as the passage progresses this division employs increasingly frequent measure changes based on a common quaver denominator. The first of these changes occurs at rehearsal figure 21 in a 2/4 measure.

METRE/TEMPO DIVISION #4 - rehearsal figure 41 to rehearsal figure 46: Tempo: crotchet = 52, metre: 3/4. This division begins in 3/4 which occupies it for the majority, however there are several brief changes to other meters including 2/4, 4/4 and 7/16 for no more than two measures adjacent.

METRE/TEMPO DIVISION #5 - rehearsal figure 46 to rehearsal figure 57: Tempo: crotchet = 132 (144), metre: initially in 2/4, changes frequently. This division is characterised by extremely frequent metre changes, beginning in the third measure. These metre changes are based on a semiquaver denominator and occur in almost every measure. They are organised within the measures by heavy accenting in groups of 2 and 3.

METRE/TEMPO DIVISION #6 - rehearsal figure 57 to 2 measures before rehearsal figure 60: This division incorporates frequent metre changes between 3/4,

7/8, 2/4, 3/8 and 5/8. It features the most condensed use of tempo changes in a short space of time¹⁶, these include: crotchet = 52 at rehearsal figure 57; crotchet = 116 at the measure preceding rehearsal figure 58; and crotchet = 60 in the third measure before rehearsal figure 60.

METRE/TEMPO DIVISION #7 - 2 measures before rehearsal figure 60 to rehearsal figure 76: Tempo: crotchet = 132 (144), metre: 2/4. This excludes the first measure of this section, which is in 3/8.

METRE/TEMPO DIVISION #8 - rehearsal figure 76 to rehearsal figure 77: This division is non-measured and is one of only two such sections in the work¹⁷.

METRE/TEMPO DIVISION #9 - rehearsal figure 77 to rehearsal figure 79: Tempo: crotchet = 120. Metre changes are used in every measure apart from two appearances of paired 3/8 measures preceding rehearsal figure 79.

METRE/TEMPO DIVISION #10 – rehearsal figure 79 to the third measure of rehearsal figure 85: Tempo: crotchet = 144 (152), metre = 2/4 except for the three measures of this division that occur at rehearsal figure 85. The melodic material here is initially a continuation of the previous division, with the central difference being the tempo shift and use of regular metre. In the fourth measure of rehearsal figure 82 a fermata is given, during which an improvisation occurs, resulting in notated rhythmic stasis and indeterminate metre and tempo.

METRE/TEMPO DIVISION #11 – the third measure of rehearsal figure 85 to rehearsal figure 90: This division is non-measured, excluding a single measure of 3/4 at rehearsal figure 87 and a measure of 2/4 immediately preceding rehearsal figure 90.

¹⁶ There are four tempi in the space of thirteen measures.

¹⁷ The second non-measured section occurs from the third measure of rehearsal figure 85 to 90.

There are no indications of tempo or lack thereof, suggesting a continuation of the same temporal lengths of rhythmic values as defined by the previous division.

METRE/TEMPO DIVISION #12 - rehearsal figure 90 to rehearsal figure 92:

Tempo: crotchet = 144 (152) - according to the most recent marking, which occurred at rehearsal figure 79. Metre: 2/4.

METRE/TEMPO DIVISION #13 - rehearsal figure 92 to end:

Tempo: crotchet = 40 (44), metre: 3/4. Although evenly measured and consistent in tempo until the end, this division employs fermatas at three points: the first measure of rehearsal figure 92; the fifth measure of rehearsal figure 92; and the measure preceding rehearsal figure 95.

3.3 Timbre as a delineator of form - Introduction

The analysis will show that within the timbral scheme, fifteen divisions can be identified. *Dream in a Bar* utilises a number of significant timbral effects, including the majority of the baritone saxophone's idiosyncratic techniques¹⁸ and a large percussion set up. These timbral ideas play a central role as form delineators, however, due to the limitations of this dissertation, the timbral scheme will refer primarily to the orchestration.

The orchestration of *Dream in a Bar* is kept either relatively simple or consistent. Excluding the outer two divisions of the work, they all make use of the saxophone¹⁹ and either tuned or untuned percussion. The drum kit, along with the saxophone, is the most significant instrument used by Lauba in *Dream in a Bar* and appears in every division that utilises percussion.

For the most part, each division presented refers to a particular percussion instrument for the majority of its length. Each division except timbral division #1 uses the saxophone, subsequently it is the changes in percussion that delineate form. These changes can be simplified into three main categories, pitched, unpitched and a combination of the two. The pitched percussion focuses primarily on the vibraphone while the unpitched focuses on the drum kit, there is an alternation between this instrumentation, however it is not systematic. For example, timbral division #4 – rehearsal figures 8 to 13 uses the drum kit and cencerros²⁰, timbral division #5 – rehearsal figures 13 to 23 makes extensive use of the vibraphone for 38 measures and timbral division #15 – rehearsal figure 90 to the final measure makes equal use of the Thailand gongs, tam tam, glockenspiel, vibraphone, drum kit, triangle and cencerros.

¹⁸ See Appendix 5.4: Idiosyncratic saxophone techniques.

¹⁹ Following the entry of the saxophone at rehearsal figure 1, it is present in every measure of the work, employing infrequent and short rests.

²⁰ See Appendix 5.2: Instrumentation – English translation.

Lauba chooses his orchestration for specific effect in order to convey a certain atmosphere via timbre. The orchestration includes wineglasses, pots, a jazz drum kit and Thailand gongs. Each is used to simulate an aesthetic and does so for the length of particular divisions. For example, timbral division #1 utilises instruments including the wine gasses to make reference to the ambience of a bar, Lauba substantiates this in his preface to *Dream in a Bar*.

Dream in a Bar suggests a bar where the composer often finds inspiration among the jingling of the glasses and the rattling of the pinballs. First, former pieces come to his mind and mingle with the ambient sounds. In an ironical onirism he dozes off and dreams his piece. (Lauba,1992,1)

The combination of the rhythmic character and the drum kit instrumentation in division #4, clearly quantify the division by a timbral and rhythmic reference to popular music. Lauba also make timbral references to other influences. For example between rehearsal figure 1 and 5 the saxophone quotes other works by Lauba as specified in the score, *Hard* for solo tenor saxophone, *Adria* for two alto saxophones, and *Brasil sem fim* for piano.

The form in terms of timbre is determined most strongly by the instrumentation. Although each instrumentation is used frequently, it is the contrast between the focused use of a particular sound, instrumental or idiosyncratic, that serves to delineate the form.

3.3.1 Timbre as a delineator of form - Analysis

TIMBRAL DIVISION #1 - beginning to rehearsal figure 1: This division uses vibraphone, glockenspiel, chimes, tam tam, cencerros, casseroles²¹, triangle and drums, the most number of percussive instruments used in a short space of time. The orchestration is fragmented and detailed with not singular instrument dominating.

TIMBRAL DIVISION #2 - rehearsal figure 1 to rehearsal figure 5: The significant change at this division is the addition of the saxophone which, through pitch and timbre, imitates the instruments as suggested through the material that it is quoting. Lauba specifies in the score the quotes as *Hard* for solo tenor saxophone; *Adria* for two alto saxophones; and *Brasil sem fim* for piano. From here the saxophone is used continuously for the entirety of the work, functioning in every measure and never making use of specified rests for more than a fragment of a bar. The percussion is utilised in the same manner as the previous division.

TIMBRAL DIVISION #3 - rehearsal figure 5 to rehearsal figure 8: This division uses the saxophone only and is one of only three points in the work where the instrument is used as a solo line²². It is particularly identifiable by its condensed use of multiphonics.

TIMBRAL DIVISION #4 - rehearsal figure 8 to rehearsal figure 13: This division is defined by the distinct entrance of the drum kit and its use as the principle percussive instrument. The percussion also makes brief use of non-pitch specific percussive sounds such as the cencerros (Ex.3.3.1A).

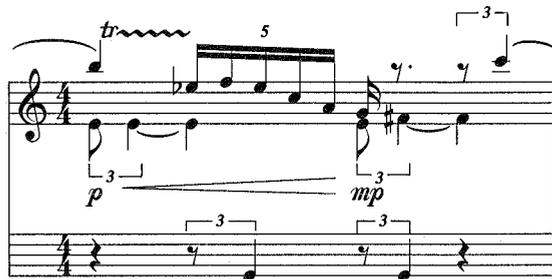
²¹ See Appendix 5.2: Instrumentation – English translation.

²² Solo saxophone occurrences: timbral division #3 - rehearsal figures 5 to 8, timbral division #10 – rehearsal figures 68 to 72 and timbral division #12 – rehearsal figures 76 to 77.



Example 3.3.1A – rehearsal figure 11, measure 1, percussion.

TIMBRAL DIVISION #5 - rehearsal figure 13 to rehearsal figure 23: A stark contrast to the previous division is created here by the percussion’s sudden change of focus from the drum kit to the vibraphone. However, sparse fragments from the bass drum continue to occur (Ex.3.3.1B).



Example 3.3.1B – rehearsal figure 18, measure, percussion.

TIMBRAL DIVISION #6 - rehearsal figure 23 to rehearsal figure 29: At this division the percussion reverts to the drum kit oriented instrumentation that includes other less frequent statements from untuned percussion.

TIMBRAL DIVISION #7 - rehearsal figure 29 to rehearsal figure 31: This division is defined by its contrast to adjacent sections. Its instrumentation, as in timbral division #5, is primarily drum kit.

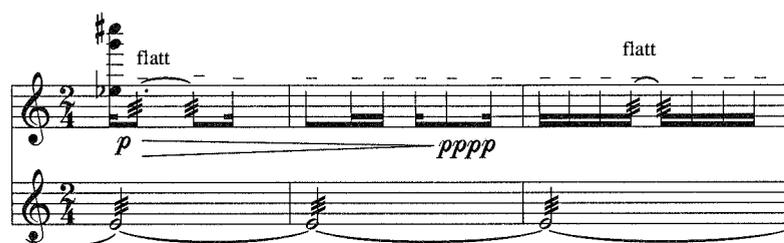
TIMBRAL DIVISION #8 - rehearsal figure 31 to rehearsal figure 46: This division is created by the return of the vibraphone in a function similar to timbral division #6. There is, however, a more even balance between the tuned and unpitched percussion.

The resulting structural significance of timbral division #8 is that it is a consolidation of timbral ideas as presented in divisions #5, #6 and #7.

TIMBRAL DIVISION #9 - rehearsal figure 46 to rehearsal figure 68: This division is dominated in the percussion by the drum kit, with very occasional use of the wood blocks and cencerros.

TIMBRAL DIVISION #10 - rehearsal figure 68 to rehearsal figure 72: The division is defined by the second appearance of the saxophone as a solo²³.

TIMBRAL DIVISION #11 - rehearsal figure 72 to rehearsal figure 76: This division consists for the most part of a pedal created by the tam tam and saxophone multiphonic (Ex.3.3.1C), with the brief use of the glockenspiel at rehearsal figure 76.



Example 3.3.1C – rehearsal figure 73, measures 1 through 2.

TIMBRAL DIVISION #12 - rehearsal figure 76 to rehearsal figure 77: This division is defined by the third appearance of the saxophone as a solo.

TIMBRAL DIVISION #13 - rehearsal figure 77 to rehearsal figure 86: This division is defined by the use of a predominantly drum kit oriented instrumentation that includes infrequent statements from the unpitched percussion.

²³ Solo saxophone occurrences: timbral division #3 - rehearsal figures 5 to 8, timbral division #10 – rehearsal figures 68 to 72 and timbral division #12 – rehearsal figures 76 to 77.

TIMBRAL DIVISION #14 - rehearsal figure 86 to rehearsal figure 90: This division consists predominantly of vibraphone and glockenspiel and is one of the few sections that make extended use of pitched percussion²⁴.

TIMBRAL DIVISION #15 - rehearsal figure 90 to rehearsal figure end: This division is defined by its contrast to the previous. According to its timbral scheme and instrumentation it is a reiteration of timbral division #1. This is the clearest repetition in the work, within the context of any delineating element, rhythm, pitch or otherwise.

²⁴ Extended use of tuned percussion: rehearsal figures 1-8, 13-23, 29-31, 86-90 and 90-end.

4. Discussion and Conclusion

Dream in a Bar is a single movement free form work that does not rely on the conclusive repetition of any particular large scale element or any pre-existing formal boundaries. Its construction is almost rhapsodic in its use of no regular form of confinement to a particular medium (Brown, 1980, 786).

As a result of the analysis, the aim of which was to find structurally significant differentiations with certain elements of the work, a number of delineations became apparent. To consider the effect of the delineations on the form of the work, the divisions within each element need to be considered simultaneously. The changes within the scheme of the pitch, rhythm and timbre rarely function in parallel, as can be seen by the different numbers of sections and the points of delineation. This suggests a lack of constant interdependence. However, at the points when simultaneous delineations of all elements do occur, major delineations of form are perceived. At these points in *Dream in a Bar* there is a significant change in the use of pitch, general rhythmic characteristics, tempo, metre and orchestration.

There are a total of five such structural points in the piece, these occur at rehearsal figures 13, 46, 76, 77 and 90 and result in six primary sections, measure 1 to rehearsal figure 13, rehearsal figures 13 to 46, 46 to 76, 76 to 77, 77 to 90 and 90 to the end. These sections are not equal in structural²⁵ or temporal²⁶ length or pitch, rhythmic and timbral organisation.

²⁵ Structural lengths: start – 13 = 58 measures, 13 – 46 = 138 measures, 46 – 76 = 172 measures, 76 – 77 = non-measure plus 4 measures, a total of 6.5 systems, 77 – 90 = 56 measures plus 3.5 systems of non-measured and 90 – end = 30 measures.

²⁶ Temporal length: start – 13 = 3 minutes and 19 seconds, 13 – 46 = 4 minutes and 23 seconds, 46 – 76 = 2 minutes and 42 seconds, 76 – 77 = 44 seconds, 77 – 90 = 1 minute and 16 seconds and 90 – end = 2 minutes and 2 seconds. These timings are in relation to the recording made by Marie-Bernadette Charrier (See Appendix 6.3 Selected Discography) who adheres to the prescribed tempi.

The nature of *Dream in a Bar* is one of extreme phreneticism in pitch, rhythmic and timbral organisation. The frequency and consistency of this results in an emphasis on those sections that provide contrast. As large scale repetition is not a relevant factor it is these changes in the level of activity which are perceived, they can be categorised as either contrast or coherence relative to one another. For example, although sections 46 to 57 and 77 to 85 are dissimilar in many ways, their cooperative use of semiquavers, fast tempo and heavy accenting provide a point of coherent reference in relation to surrounding material. These changes in activity appropriately coincide with the parallel delineations as described above.

Of note is the framing of *Dream in a Bar* by two divisions that are very similar in texture, motivic treatment, instrumentation, pitch and rhythm, these occur between the start and rehearsal figure 5 and rehearsal figure 92 and the end. Lauba chooses only to return clearly to previous ideas as the piece is ending, in contrast to the continual presentation of new information for the majority of the work. With the reiteration of the first measures' vibraphone motif in the final measure Lauba uses his most conclusive repetition in context, rhythm, pitch and timbre to end the piece.

The sectional organisation realised by the analysis in terms of the consolidated divisions of the pitch, rhythmic and timbral schemes functions as follows.

SECTION #1 - start to rehearsal figure 13: This section functions as an introduction to the work. It exposes the majority of the short motives that are referred to throughout the work and establishes the character, ie the assimilation of contrasting information, instrumentation and stylistic concerns.

SECTION #2 - rehearsal figure 13 to rehearsal figure 46: This is the first major section of the work and functions to established a point of reference for contrast and coherence.

SECTION #3 - rehearsal figure 46 to rehearsal figure 76: This section, in partnership with section #4, provides the contrast between the phreneticism of section #2 and section #5.

SECTION #4 - rehearsal figure 76 to rehearsal figure 77: This section is effectively a cadenza, a traditionally significant feature of form, it functions as the final point of the gradual crescendo that is sections #3 and #4 and leads to the climactic section – section #5.

SECTION #5 - rehearsal figure 77 to rehearsal figure 90: This section, in its phreneticism provides a reference to section #2. It is the climax of the work.

SECTION #6 - rehearsal figure 90 to end: Section #6 in its implied reiteration of the first section function as a coda to the work.

The concept of form that pervades *Dream in a Bar*, is one of through-composition and independent structure that uses large-scale functions to provide a number of contrasting sections, and small-scale motivic functions to provide coherence and consistency. The motivic ideas are used as catalysts for the larger developments. Lauba presents a composition that is not systematic, yet is logical, contrasting and coherent in its structure.

5. Appendix

5.1 *Dream in a Bar* – score

The following has been removed for copyright reasons:

1992). *Dream in a Bar* pour saxophone baryton et percussion, Paris, Gerard Billadout.

5.2 Instrumentation – English translation

Baritone Saxophone

Percussion

- 1 vibraphone
- 1 glockenspiel
- 1 chimes
- 1 (grand) Tam avec mailloche/Tam Tam
- 1 triangle
- 3 verres a pied (en crystal)/crystal wine glasses
- 3 cencerros/cow bells
- 3 casseroles/pots
- 2 wood blocks
- 3 gongs thailandais/Thailand gongs
- 1 jazz drum kit:
 - 1 cymbale a pied/high hat
 - 1 caisse claire/snare drum
 - 3 toms
 - 1 grosse caisse a pied/bass drum

5.3 Christian Lauba – biographical notes

French composer Christian Lauba was born in Sfax, Tunisia, in July 1952. He studied languages at the University of Bordeaux and harmony and composition at the Conservatory of Bordeaux in the class of Professor Michel Fuste-Lambezat of which he won the first prize of composition in 1983. Eleven years later, in 1994, he won first prize in the Berlin International Composition Competition. Lauba has given many masterclasses around the world and in 1996 was chairman of the jury for the International Gaudeamus Composition Competition. He is currently Professor of musical analysis at the Conservatory of the Landes region and has composed for the French State, l'Orchestre national Bordeaux-Aquitaine, Ensemble Musique Nouvelle, Ensemble Proxima Centauri, Ensemble 2e2m, Ensemble a vents neerlandais, De Vive Voix a, Quatour Danel Jean-Marie Londeix, Marie-Bernadette Charrier, Richard Rimbert, Jean-Michel Goury, Jean Marie Lamothe, Arno Bornkamp, Ivo Janssen and l'Orchestre national Bordeaux-Aquitaine. Lauba is closely associated with the current saxophone climate and has contributed some of the most significant additions to the repertoire in recent years.

5.4 Idiosyncratic saxophone techniques

The idiosyncratic saxophone techniques that are used in *Dream in a Bar* are as follows:

Slap tongue: Short length of sound and blasted. Comparable to the effect of Bartok pizzicato for strings. (Londeix,1989,97) It comes in three varieties that increase in intensity and decrease in pitch determinacy respectively; inverse slap; slap; and open slap.

Key clicks: By vigorously closing the keys and without blowing into the saxophone, subtly interesting percussion sounds may be obtained. (Londeix,1989,75).

Multiphonics: A multiphonic is the simultaneous production of more than one tone. This can be achieved by distorting the tone production through the use of special fingerings in combination with air speed and oral cavity adjustments (Caravan,1980,18).

Flutter tonguing: Flutter tonguing is a timbre or tremolo produced by the rapid beating of the tongue (Londeix,1989,45).

Bisbigliando: The bisbigliando is a type of timbral trill: soft, subtle and rapid, bringing the sound alive from within, without noticeable modification to the pitch. On the saxophone it is easily distinguishable and is easily produced, by alternately opening and closing the appropriate key (Londeix,1989,46).

Quartertone vibrato: A wide disjunct pitch vibrato covering approximately a semitone; oscillating a quartertone above and below the notated pitch.

Range: The written range of the baritone saxophone at its simplest extends from A below the treble clef stave to F sharp above. This can be increased upwards through the use of the

altissimo range which extends approximately an octave and a half above the initial range, beginning on the second G above the treble clef staff.

Harmonic sweep: Usually performed off a low note; A or B flat written pitch. It is achieved by using embouchure and air control to sweep through the harmonic series of a fundamental, often creating multiphonics through simultaneous combinations of the partials.

Subtone: Playing in subtone suppresses a large number of the partial or overtones; it facilitates playing at extremely soft dynamic levels and produces a covered sound. (Londeix,1989,44)

Dirty sound: Achieved by ~~literally~~ growling or producing vocal sounds whilst playing.

5.5 Modes and scales

The modes and scales as used in *Dream in a Bar* are as follows:

Mixolydian

The common name for the seventh of the eighth church modes, the authentic mode on G. In the middle ages and Renaissance the mixolydian mode was described in two ways: as the diatonic species from G to G', divided at D' and composed of a fourth species of fifth (tone-tone-semitone-tone) plus a first species of fourth (tone-semitone-tone), thus G-A-B-C'-D'-E'-F'-G'. (Powers,1980,371)

Chromatic

The chromatic scale is based on an octave of 12 semitones, as opposed to a seven-note diatonic scale. It consists of an ascending or descending line that advances by semitones. An interval is said to be chromatic if it is not part of a diatonic scale, eg F – F#, B – Eb. (Dyson/Drabkin,1980,377)

Octatonic

The octatonic scale consists of alternating major and minor seconds, so another name for this scale is the whole-step – half-step scale. There are only two modes to this scale, one beginning with a major second and one beginning with a minor second. In addition there are only three possible transpositions. (Kostka,1990,31-32)

Blues

The blues scale consists of a root, minor third, perfect fourth, tritone, perfect fifth and minor seventh. This renders a six-note scale that can start on any of the twelve chromatic pitches. Thus on G, G, Bb, C, Db, D and F.(www.majiel.com/guitarlessons/Default.htm)

Pentatonic

The term 'pentatonic' is applied to any music, mode or scale based on a system of five different pitches to the octave. (Sadie,1980,353)

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²⁷ Due to some articles being either too long or too short, or to the political climate of the author's country, *The New Grove Dictionary of Music and Musicians* does not acknowledge all authors. In such cases the writer of this dissertation attributes the appropriate articles to the editor, Stanley Sadie.

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6.2 Selected Music Scores

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6.3 Selected Discography

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----- (1995). *Hard pour saxophone tenor*, Bordeaux, Osmos 5614.

----- (1995). *Brasil sem fim*, Bordeaux, Osmos 6514.

----- (1995). *Adria pour deux saxophones alto*, Bordeaux, Osmos 5614.

----- (1995). *Reflets pour quator de saxophones*, Bordeaux, Osmos 5614.

----- (1995). *Rituels pour clarinette*, Bordeaux, Osmos 5614.

----- (1995). *Sud pour saxophone alto et piano*, Bordeaux, Osmos 5614.