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“AS ALWAYS, HAVE BIG FUN!” A PERFORMER’S ANALYSIS AND GUIDE TO THREE SAXOPHONE WORKS BY ANTHONY R. GREEN AND THEIR SOURCE MATERIAL INSPIRATION

BY

JACKSON DAVID THORPE

THESIS

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Doctoral Committee:

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ABSTRACT

This project provides a theoretical analysis, performance guide, and contextualization of source material used in three of Anthony R. Green's compositions for saxophone: *Weightless* (2011), *dhakira: a middle eastern reflection* (2017), and *A Single Voice: Solitary, Unified* (2017). Through research on Green, his musical influences, and the specific source material identified by Green in each of these works' program notes, this paper is meant to guide saxophonists in beginning their interpretation of these three pieces. A close look at how Green implements source material in his compositions and how these different source materials affect the character of each work is provided through research on Lee Hyla, the *adhan*, and politics in music. A theoretical analysis of each work shows the commonalities in Green's writing despite these different forms of source material, and detailed performance guides cover not only the execution of specific extended techniques but how to implement them artistically within the pieces. This project provides the first formal academic research to be written about Green's writing for the saxophone.

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CHAPTER 1
INTRODUCTION

The creative output of contemporary American composer, performer, and social justice artist Anthony R. Green (b. 1984) includes musical and visual creations, collaborations, interpretations of new works, and educational outreach.[1] One of the hallmarks of Green's varied compositional output is his use of source material. In this paper, "source material" describes ideas or sounds that directly affect the composition of a piece and that can be identified by listening to the piece or reading the score. In Green's case, this kind of source material ranges from pre-existing music to historical figures and documents, current events in the socio-political landscape, sounds borrowed from the non-Western musical canon, and more. Three of Green's works for saxophone, *Weightless* (2011), *dhakira: a middle eastern reflection* (2017), and *A Single Voice: Solitary, Unified* (2017), show how Green uses different types of source material to create distinctly different works of varied instrumentation –alto saxophone and piano, solo alto saxophone, and alto saxophone and electronics respectively – while still writing in his own compositional voice through his use of extended techniques, extra-musical performance requirements, and chromaticism including the pitch-class sets (012), (013), (014), and (016).

The use of source material has been a common compositional tool in western classical music for centuries. Composers have frequently written works that have incorporated common folk melodies, repurposed their own musical material, borrowed non-western tonality and scales from other musical cultures, and directly quoted works by other composers. In the last century, the potential of source material has expanded as the development of compositional methods, increased access to highly skilled performers through a more prominent music education system,

[1] Anthony R. Green, "Bio," accessed September 15, 2021, https://www.anthonyrgreen.com/bio.

a more globalized economy, and the freedom to write with new forms of musical notation have freed composers and performers to push their creative boundaries. It can be difficult to differentiate between source material and compositional inspiration. While some composers, including Green, write music that is inspired by events, stories, landscapes, etc., Green's use of source material goes beyond inspiration. He uses certain pieces, text-based quotes, or sounds as inspiration and then directly implements them into the music such as his work *Verbinding* (2015) for saxophone and piano, which is inspired by *Goldberg-Variationen* BWV 988 by J. S. Bach and uses quotations from Ludwig van Beethoven's Sonata, Op. 109, Ed Bland's *Sketches Set 7*, and Dolly Parton's "I Will Always Love You."[2] While Bach's work inspired this piece, Green uses quotation of other works as a form of source material. Similarly, *Ahnungen* (2006) for solo clarinet or alto saxophone is inspired by Karlheinz Stockhausen's *In Freundshaft,* but it does not use quotes from Stockahusen's work as source material.[3] However, *Z.M.ID.* (2021) for saxophone duo uses pitch material derived from Zoom meeting identification numbers as source material.[4]

In his compositions, Green's use of source material affects the style, character, and performance requirements for each piece and can influence his pitch organizations. Awareness of the source material's influence on each piece is important in informing the performer's interpretation. This paper will discuss three of Green's works for saxophone: *Weightless*; *dhakira: a middle eastern reflection*; and *A Single Voice: Solitary, Unified*, the program notes of which each include specific mention of the music, sounds, or events that inspired the use of source material in each of these pieces. Through analysis and comparison of each of these works

[2] Anthony R. Green, *Verbinding*, Self-published, 2015.
[3] Anthony R. Green, *Ahnungen*, Self-published, 2006.
[4] Anthony R. Green, *ZM.I.D.*, Self-published, 2021.

to their source material, this paper aims to guide performers towards their own interpretation of Green's music, to convey the character of each piece, and promote the accessibility of contemporary music by under-represented composers.

Anthony R. Green's Biography and Influences

Born in Virginia and raised in Rhode Island, Green's musical life began with playing the piano by ear at five years old.[5] In an interview with Mel Mobley, Green discusses his earliest attraction to music and composing saying, "When I was younger, pre-college, I was so fascinated by making things. I hardly read fiction books. I was always reading non-fiction how-to books. I was always making things. So, when I started playing piano, I started playing by ear when I was 5, and throughout that time growing up I would make up melodies, and I would compose some pieces."[6] In the same interview, Green describes the eclectic musical influences he grew up with:

> My mom listened to easy listening, my dad listened to Motown, my brother listened to rap and gangster and R&B. My mom also took me and my brother to church every Sunday, so I was exposed to gospel. From the musicians in church, I was exposed to blues and jazz, and then my friends were mostly white and Jewish, so I was listening to alternative rock and punk and some Jewish traditional songs as well, and I played piano for the musical theater, and I studied Beethoven, Chopin, Bach, all of that with my piano teacher, and I loved everything.[7]

Green cites his earliest exposure to contemporary music as a performance of a Béla Bartók string quartet on Sesame Street as a child, though his first experience performing contemporary music was at the age of 16 when he attended the Apple Hill Center for Chamber Music where he performed *Lady Chatterley's Dream* by John Deak.[8] While Green

[5] Mel Mobley, "Interview with Anthony R. Green," posted by New Music on the Bayou, September 16, 2020, YouTube video, 46:45, https://www.youtube.com/watch?v=hAEuLeOTBaY.
[6] Ibid.
[7] Ibid.
[8] Ibid.

wrote some compositions for fun in his teenage years, his focus was on piano performance as he entered college.

In his freshman year at Boston University, Green showed a fellow student an opera he was composing, and his classmate encouraged Green to double major in composition.[9] Green also credits his own discovery of Stockhausen's *Gruppen* as an important moment in his journey to becoming a composer. As Green stated in an interview with Robert McClure, "When I [found] *Gruppen* by Stockhausen, I just thought, 'What is this craziness? What is this cut off score? What is this sound world? I want to know more. I can't believe this is even possible. I can't believe music has even done this.'"[10] Eventually Green dropped his piano major and focused solely on composition studying with Martin Amlin and Theodore Antinou.[11] For his master's degree Green stayed in Boston and attended New England Conservatory where he studied with composer Lee Hyla, and afterward he began a doctoral degree at University of Colorado Boulder where he was on the board for the Pendulum New Music Concert Series.[12] It was during his time in Boston in which Green met his friend and collaborator Ashleigh Gordon with whom he founded the organization Castle of Our Skins.[13]

> Originally, Castle of our Skins started with the mission to promote the music of Black American composers. With our own exploration into this rich world of Classical music and the lack of inclusion we saw in concert halls in Boston and abroad, we felt this made sense. After some time, though, we wanted to explore other areas of Black culture and artistic genres, works by composers from across the Black diaspora, and invite others–regardless of race–to join in our exploration. Our mission now is to *celebrate Black artistry through music*. With a more expansive mission, we are able to invite composers from any ethnicity, age, nationality, race, etc. to submit a proposal for a work inspired by some prompted aspect of Black culture.[14]

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[9] Eunmi Ko, "Piano Talk – EP 004: Anthony R. Green," YouTube video, 1:09:30, posted by "Contemporary Art Music Project (CAMP)," May 2, 2022, https://www.youtube.com/watch?v=iuMY85VqFHs.
[10] Robert McClure, "82 – Anthony R. Green," produced by ADJective New Music, *Lexical Tones*, October 22, 2018, podcast, 1:12:21, https://soundcloud.com/lexical-tones/82-anthony-r-green/.
[11] Mobley, "Interview with Anthony R. Green."
[12] Anthony R. Green in discussion with the author, September 30, 2022.
[13] Zoë Madonna, "5 Questions to Ashleigh Gordon and Anthony Green (Castle of our Skins)," *I Care if You Listen*, July 31, 2018, https://icareifyoulisten.com/2018/07/5-questions-ashleigh-gordon-anthony-green-castle-of-our-skins/.
[14] Ibid.

Green's Work as a Social Justice Artist and His Use of Political Source Material

Throughout his career, Green has been inspired by a wide range of source material for his compositions. As a politically minded composer and social justice artist, many of Green's works are influenced by politics. Green notes two early works of his as a sophomore at Boston University, *Icons I* and *9/11 in 93*, as his two earliest uses of political source material in his writing.[15] These pieces were inspired by the amount of under-reported deaths in the War in Iraq and the 1993 World Trade Center bombing respectively.[16] As his career has evolved, Green has expanded the ways in which he uses politics and history as source material, and it was in 2017 when Green decided to begin labeling himself as a "social justice artist."[17] In his own words, the title of social justice artist means that he is "aware of certain situations that need a greater story and need a bigger presence in the general social conversations, in political conversations, and in artistic conversations," making his role as a social justice artist "to advocate for these stories and to try to use [his] platform, whatever that may be, to bring these stories and these situations a little bit more attention."[18]

Other works of his that are inspired by politics and social justice issues include *Dona Nobis Veritatem* (2008) for piano, viola, and voice which uses text from the Preamble of the United States Constitution,[19] *Empathy I: Diamond Reynolds* (2017) for solo voice which uses quotes from Diamond Reynolds after Minneapolis police officers murdered her partner Philando Castille,[20] and *To Anacreon in the U.S.* (2019) for solo piano which quotes the United States

[15] Anthony R. Green in discussion with the author, September 30, 2022.
[16] Ibid.
[17] Ibid.
[18] Mobley, "Interview with Anthony R. Green."
[19] Gregory K. Williams, "Rocking the Boat: Twenty-First Century Music for the Viola that Inspires Social Change," *Journal of the American Viola Society*, 29 no. 1 (Spring 2013): 57-68.
[20] Mobley, "Interview with Anthony R. Green."

National Anthem and is inspired by a Debussy piano prelude.[21] In the introduction to her interview with Green, Chelsea Hallow details more of his social justice inspired works:

> His ongoing project *Alex in Transition* highlights the life of Alex, a trans woman, and her journey to truth and authentic living. Other works include short cabaret operas, which are comedic-yet-piquant critiques on capitalism via corporations, *His Mind & What He Heard in Central Park in the Late 90s* for solo voice, concerning a gay Black man's encounters with queer racism and toxic exotification; the sax quartet *Almost Over,* a musical symbol of Black history in the United States; *rest - reflect - reignite,* a video work exploring Black rest, inspired by *the Nap Ministry*; and *I Returned. I wanted to.,* a video work examining Black joy, Black queerness, Christianity in Africa, and more.[22]

Throughout history, composers have written politically oriented works that range from political propaganda to political critique. However, since the 19th century, more composers have felt moved to write works that critique the socio-political landscape in which they live through political allegory and symbolism within their music. Richard Wagner was a prominent voice in the political revolution in Dresden in 1849, and his essays encouraged people to revolt against monarchical rule.[23] Wagner's opera cycle *Der Ring des Nibelungen* (1848-1874) is seen as one of the most prominent examples of political allegory in music, with characters within the opera representing the archetypal characters in his political essays.[24] Another earlier work that critiques political authority is Darius Milhaud's *Machines agricoles* (1919) for soprano and chamber ensemble which sets text from a farm machinery catalog.[25] Milhaud's composition is a reaction to the mistreatment of rural, "peasant" men who bore the brunt of fighting in World War I, often coming back from war disabled and unable to fulfil their agricultural work, much of which had

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[21] Jason Hardink, "Composer Anthony R. Green discusses *To Anacreon in the US,*" YouTube video, 26:48, posted by "Utah Symphony & Utah Opera," December 15, 2020, https://www.youtube.com/watch?v=dzz1x6zbWKs.
[22] Chelsea Hollow, "Concert Rebels' Composer Interviews: Anthony R. Green," YouTube video, 31:14, posted by "Concert Rebels," April 8, 2022, https://www.youtube.com/watch?v=KN2DUH8nSfU.
[23] Hilda Meldrum Brown, "Richard Wagner and the 'Zurich Writings' 1849-1851: From Revolution to *Ring*," *The Wagner Journal* 8, no. 2 (July 2014): 28.
[24] James Garratt, *Music and Politics: A Critical Introduction* (Cambridge: Cambridge University Press, 2019), 151.
[25] Louis K. Epstein, "Darius Milhaud's *Machines Agricoles* as Pasto-Pastoral," *Music and Politics* 8, no. 2 (Summer 2014): 1.

already become obsolete due to the introduction of machines that replaced the need for physical labor.[26]

Both World War I and II inspired a great deal of politically responsive works, including Benjamin Britten's *War Requiem* (1962), one of the most famous examples of a composer's critique on the destructions of war. Britten "dedicated the War Requiem to four of his friends, three of whom had been killed in combat; the fourth had recently committed suicide…The six movements are based on the Latin Mass for the Dead, integrating nine poems in English by Wilfred Owen lamenting the death and destruction of World War I."[27] In the latter half of the 20th century, composers began expressing their political beliefs even more explicitly in their work such as Luigi Nono's *La fabbrica illuminata* (1964) which was "inspired by report on workers' conditions at the Fiat factory in Turin. Nono's composition uses recordings he made in the Italsider steel foundry in Genoa, including the voices of workers as well as noises from the furnace; in addition, it draws on a text compiled by Giuliano Scabia from clauses in union contracts and observations heard in the factory."[28]

Fredric Rzewski frequently used socio-political inspiration for his works such as his famous *Coming Together* (1974) which was inspired by the Attica prison uprising.[29] Similar to the socially and politically conscious work of Nono and Rzewski, Steve Reich's work for tape, *Come Out* (1966), uses a looped recording of the phrase "come out to show them" which was taken from a recorded interview with Daniel Hamm, one of six Black teenagers arrested and convicted for the murder of a white shop owner in the 1964 Harlem riots.[30] These composers and

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[26] Ibid., 10.
[27] Joseph Auner, *Music in the Twentieth and Twenty-First Centuries* (New York and London: W.N. Norton & Company: 2013) ,176.
[28] Garratt, *Music and Politics*, 166.
[29] William Robin, "Frederic Rzewski, Politically Committed Composer and Pianist, Dies at 83," *The New York Times*, June 27, 2021, https://www.nytimes.com/2021/06/27/arts/music/frederic-rzewski-dead.html.
[30] Auner, *Music in the Twentieth and Twenty-First Centuries*, 285.

many others have set the precedent for contemporary composers like Green to write works that speak out against oppression and misuse of power by political entities. Green's work *A Single Voice: Solitary, Unified* was written as a reaction to the 2016 United States presidential election, and in his critique of the far-right political movement Green uses quotes from minoritized individuals who fought for human rights as source material for each movement.

Green's Use of Pre-Existing Music as Source Material

Many composers in the past have written new pieces that use quotations from other composers' works. One of the most famous examples of quotation is Luciano Berio's *Sinfonia* (1968) for vocal octet and orchestra, the third movement of which uses direct quotes from Gustav Mahler's *Symphony No. 2* (1895).[31] Similarly, Berio uses text from Samuel Beckett's 1953 novel *The Unnamable* in the vocal octet parts.[32] "Among the many other composers who have used some type of quotation are George Rochberg, George Crumb, Donald Martino, Lukas Foss, Jacob Druckman, William Bolcom, and Joan Tower in the United States, and Bernd Alois Zimmermann, Luigi Nono, Hans Werner Henze, Peter Maxwell Davies, Alfred Schnittke, and Mauricio Kagel in Europe."[33] Green's teacher Lee Hyla also frequently quoted other composers in his works, including a quote in his violin concerto from the Art Ensemble of Chicago.[34] One of Green's own pieces, *To Anacreon in the U.S.*, is even based on the United States national anthem, which itself is based on the *Anacreonic Hymn*.[35]

[31] Miguel Roig-Francoli, *Understanding Post-Tonal Music* (New York: McGraw Hill, 2008), 310.
[32] Ibid., 309.
[33] Ibid., 301.
[34] Derek Jacoby, "The Music of Lee Hyla: An Analysis of the First Movement of *Concerto for Piano and Chamber Orchestra no. 2* and a Survey of Stylistic Elements in His Music, and an original composition, *Palindromic Once: Number 31*, for seven players" (PhD diss., Brandeis University, 2013), 3.
[35] Hardink, "Composer Anthony R. Green discusses *To Anacreon in the US.*"

Green has drawn inspiration from other composers in many of his pieces such as his piece *Verbinding* (2015) which was inspired by the work of J.S. Bach. Other pieces such as *Weightless* have been categorized as a larger series of works which Green calls his *Nicht Zart* series. In his interview with McClure, Green describes this series as "a study in taking ideas or specific pieces by composers and using them to form the basis of [his] own compositions."[36] In this *Nicht Zart* series, Green pays homage to 20th and 21st century contemporary composers, and in his description of this series' origin, which he began in his undergraduate degree, he also notes the double entendre in the German phrase "Nicht Zart." In German, "nicht" translates to "not," and in the interview with McClure, Green says, "'Zart' means 'sweet' in German, and I made this vow of using not typically sweet pieces of music for this series. But 'zart' is also half of Mozart's name, and I never really liked Mozart growing up, so this was also a way for me to say that these pieces are definitely not Mozart."[37] In other *Nicht Zart* compositions Green has written pieces in homage to composers such as Stockhausen, Scelsi, and Pamela Z.

Green credits one of his earliest composition professors, Martin Amlin, as a point of inspiration for his *Nicht Zart* series.

> I think I got this from my very first formal composition teacher, Dr. Martin Amlan. He talked to me about how his composition lineage he can trace back to Faure because he studied with Nadia Boulanger, and Nadia Boulanger either studied with Faure or studied with someone who studied with Faure. And when he told me that, I thought, well I have a compositional lineage to Faure because I'm studying with you. And that got me thinking about all of this historical information that gets passed down.[38]

Green does not have a set process for deciding the source material he uses in each work and says that his inspiration can come from a commission with a specific theme in mind, or if he is writing a piece that is not being commissioned by someone else, he may base the piece on

[36] McClure, "82 – Anthony R. Green."
[37] Ibid.
[38] Anthony R. Green in discussion with the author, September 30, 2022.

"something that [he has] come across in [his] research, a lived event personally, or a story from one of [his] friends and family."[39] For his *Nicht Zart* series, Green's decision to use specific composers comes from his own appreciation of their work, and in the case of *Weightless*, Green planned to write a piece for saxophone inspired by Lee Hyla's *Pre-Amnesia* (1979) because he was planning for Hyla to visit the University of Colorado Boulder as a guest composer with the Pendulum New Music Concert Series.[40] Green recalls the first time he heard Hyla's *Pre-Amnesia* for solo alto saxophone, which is the source material used in *Weightless,* saying

> It was [Hyla's] last year there, so at the end of that year New England Conservatory put on a portrait concert, and *Pre-Amnesia* was the very first piece on that concert. I hadn't heard it before. I'm sitting in the audience, and then this kind of raggedy, hippie-looking sax player stumbles on the stage with a saxophone, and you're just thinking, "Oh, this is gonna be so weird." And then all of a sudden, this magical piece comes out! I'm sitting there thinking, "What the hell did I just listen to? This was amazing!" It just sits in this nether realm, and it's so schizophrenic, and it's over like that, but it's over in such a way that it sticks with you for the rest of your life, and I will never forget this moment of listening to this morsel of a schizophrenic psycho piece in the altissi-issimo and just thinking, "This is a moment in my life that I can always go back to, not only just in terms of my life's memories but compositionally as well." I can always reference this piece …So, that's how that piece entered my DNA in all of the right, unexpected ways. And I knew that I had to work with that piece in some way.[41]

Green's Use of the *Adhan* as Source Material

While social justice issues and pre-existing musical material are common forms of source material in Green's work, some of his pieces use very specific source material that falls outside of these categories such as his work *Z.M.ID.* (2021) for saxophone duo in which he used his own past Zoom Meeting IDs to come up with pitch material. In Green's work *dhakira: a middle eastern reflection* he similarly uses a very specific kind of source material, the Islamic call to prayer known as the *adhan*. Prayer, along with confession of faith, charity, observance of

[39] Ibid.
[40] Ibid.
[41] Ibid.

Ramadan, and pilgrimage to Mecca is one of the five pillars of Islam.[42] Muslims are expected to pray five times a day with each prayer signaled by the *adhan.*[43] While there are many accepted spellings of *adhan* (e.g., *ezan, adhane, azan*) based on translations and transliterations from different languages such as Turkish and Arabic, this paper will use the spelling *adhan* for consistency. The same principle will be applied to the spellings of the Quran, *maqam*, *maqamat,* and *muadhdhin* unless spelled differently in direct quotes. The *adhan* is recited publicly and amplified with loudspeakers from mosques' towers to be heard by the community which the mosque serves.[44]

The *adhan* serves as an important religious text in Islam, but its function in day-to-day Islamic practice is based solely in recitation and has been passed down orally much like the Quran. In Islam, the Quran and the *adhan* are recited using pitches derived from the *maqam* tradition, a "system of scales, habitual melodic phrases, modulation possibilities, ornamentation techniques and aesthetic conventions that together form a rich melodic framework and artistic tradition."[45] *Maqamat*, the plural form of *maqam*, can be found in music and pitch-based content such as Quranic recitation, *adhan*, *taksim* instrumental improvisations, and secular song throughout the middle east and other geographic regions that were ruled by the Ottoman Empire. Ottoman influence was so vast that over time many variations to *maqam* practices have developed across these different regions, leading pitch content within Quranic recitation to vary based on regional preferences.[46] However, in recent history the *maqam* practices in recitation

[42] Huston Smith, "Chapter VI: Islam," in *The Illustrated World's Religions: A Guide to Our Wisdom Traditions*, (New York: HarperOne, 1994), 160-163.
[43] Scott Marcus, "The Muslim Call to Prayer," *Garland Encyclopedia of World Music,* Vol. 6 (New York and London: Routledge, 2002), 153.
[44] Ibid., 153.
[45] Johnny Farraj, "Maqam World," last modified 2018, http://www.maqamworld.com/en/index.php.
[46] Eve A. McPherson, "The Beautiful Voice: Voice Quality and the Turkish Call to Prayer" (PhD diss., University of California Santa Barbara, 2009), 96.

have come to follow the Turkish music system with octaves divided into 24 notes rather than the western 12-note octave.[47] While styles of *adhan* recitation vary regionally, Green uses a *maqam* that is frequently used when reciting *adhan* to derive pitch material in *dhakira: a middle eastern reflection*.

In writing *dhakira: a middle eastern reflection*, Green adopts the qualities of pitch, range, and phrasing from his experience hearing different recitations of the *adhan* to create a piece of music that emulates sounds that a pedestrian might hear in cities with publicly amplified *adhan* recitations. In my interview with Green, he discusses his inspiration for *dhakira: a middle eastern reflection* further.

> I just remember thinking simultaneously, "This is organic," and, "Wow, this is incredible." I had never felt that about something before. Well, I guess maybe snow, but I grew up with snow, and I didn't grow up hearing these Islamic calls to prayer. The fact that it's just tied to such a controversial religion is also another sort of impressive aspect about Akko because the people there live rather peacefully together. You don't really hear too, too much about violent outbreaks in either Akko or Haifa. That did change relatively recently, but there are very specific reasons why as attacks on Palestinians amplify, people are getting more and more angry. But before this amplification, Akko and Haifa were known as places where there is relative harmony between all of the different cultures and religions that are represented there. So, a part of this piece was to reflect not only upon the adhan itself and how it fits so naturally within the other sounds of the city, but also to reflect upon the possibility of peace.[48]

Compositional Commonalities in Green's Works

While these three pieces by Green are based on contrasting source material, there are distinct commonalities found in his compositional voice among them. Green's use of extra-musical performance requirements, extended techniques, and recurring pitch-class sets can be found in all three of these works. In the abstract of James Fusik's dissertation "The Theatrical Saxophone: Visual and Narrative Elements in Contemporary Saxophone Music," his advisor,

[47] Murat Aydemir, *Turkish Music Makam*, edited and translated by Erman Dirikcan (Istnabul: Pan Yayıncılık, 2010), 23.
[48] Anthony R. Green in discussion with the author, September 30, 2022.

John Sampen, lists extra-musical performance requirements including "choreographed movements or gestures, the elocution of text, specific staging and lighting indications, the inclusion of props, and costuming."[49] These types of extra-musical components have evolved in classical music throughout the 20th and 21st centuries. In the early 20th century, Italian Futurist artists and composers like Luigi Russolo began to push boundaries in concert settings by building new instruments and creating new forms of musical notation, and it was movements such as Futurism that allowed composers to experiment beyond what a performer could execute on their instrument alone.[50]

In Fusik's dissertation, he writes about many pieces for saxophone that use theatrical extra-musical components such as William Bolcom's *A Short Lecture on the Saxophone* (1979), which requires the saxophonist to recite a prepared monologue in between statements of quotes from pieces in the saxophone repertoire, and Ernest Papier's *AXE à 4* (1993) for saxophone quartet, which requires the players to stand in a specific configuration, slowly change positions, and to execute a pirouette during the piece before the work ends with lights in the hall being cut to darkness.[51] Green similarly requires saxophonists to speak and execute choreographed movement in his pieces. In *Weightless,* the saxophonist is instructed to perform the piece on multiple music stands and to remove their shoes in order to slowly and quietly move from one stand to the next as the piece progresses.[52] In *dhakira: a middle eastern reflection*, the saxophonist ends the piece by slowly descending to the floor so that the last line of the work is executed while the saxophonist kneels on the ground.[53] *A Single Voice: Solitary, Unified* uses the

[49] James Paul Fusik, "The Theatrical Saxophone: Visual and Narrative Elements in Contemporary Saxophone Music" (DMA diss., Bowling Green State University, 2013), iii.
[50] Michael Kirby, *Futurist Performance* (New York, NY: PAJ Publications, 1986), 37.
[51] Fusik, "The Theatrical Saxophone," 32, 40-42.
[52] Green, *Weightless*.
[53] Anthony R. Green, *dhakira: a middle eastern reflection* (New York: NewMusicShelf, Inc., 2020).

most extra-musical components, with the saxophonist required to speak in two of the movements, instructed to "mime" playing without making a sound in the first movement, and to "freeze" in silence in two of the movements.

Extended techniques are also used frequently throughout these three works, with all three pieces using slap tongue, flutter tongue, and timbral trills. In each of these works Green uses extended techniques to vary the texture and expression within the musical line such as the addition of flutter tongue, growling, and slap tongue to the saxophone line as it plays in unison pitch and rhythm with the piano in *Weightless*. Green also frequently uses growling, air sounds, and key clicks in his compositions. The final commonality throughout these works lies in the pitch content of the pieces. Throughout these three works Green frequently uses the pitch-class sets (012), (013), (014), and (016). Each of these pitch-class sets include at least one half step, and the chromatic nature of each of these sets comes from the atonal tradition started by the Second Viennese composers Schoenberg, Berg, and Webern. For example, (014) is commonly found in the hexatonic scale; and (016) highlights the tritone, and these even divisions of the octave can be destabilizing to the ear. Even *dhakira: a middle eastern reflection,* which uses a specific *maqam* for most of its pitch material, contains many of these pitch-class sets. These same sets can also be found in Hyla's *Pre-Amnesia*, showing how Hyla taught Green to "think about pitch critically."[54]

"As always, have big fun!"

In each of Green's scores he finishes his performance note with the phrase "As always, have big fun!" The phrase appears with varying amounts of capital letters and exclamation

[54]Green, *Weightless*.

points, but the message is always there as a reminder to the performers to enjoy the process of working on his music. When I asked about his use of this phrase Green said:

> I stole this from my high school English teacher. His name is Brian Robert, and he dropped out of college to play drums for the Grateful Dead, and he's on their year of 69 CD compilation thing, and he's just such a cool guy. So, I remember just being in high school everybody wanted to have English with Mr. Robert…Mr. Robert always used to say, "Alright, have big fun!" and…when he gave these more involved assignments he would write out a prompt and then at the end he would say, "Have big fun!" and it always stuck with me. I think, I would say 92% of my scores have that phrase in it. It definitely happened at a very early point in my career, so even some of those early, early, early pieces I think the program notes have "Have big fun!" in it because of Mr. Robert.[55]

Methodology

This paper will detail the use of source material in Green's compositional output and contextualize these three pieces (*Weightless*, *dhakira: a middle eastern reflection*, and *A Single Voice: Solitary, Unified*) into his larger compositional output, based on interviews Green has given over the past eight years on podcasts and radio programs, as well as my own interview with Green. My interview with Green is the first to discuss these three pieces in detail. Throughout this paper, all interviews – all originally in audio-visual formats – have been transcribed to reflect what the interviewer and subject have said in the clearest, most grammatically correct form. This type of transcription follows the denaturalized transcription practices as established by the work of D. G. Oliver et al., in Leandro da Silva Nascimento's and Fernanda Kalil Steinbruch's article "'The interviews were transcribed,' but how? Reflections on Management Research."[56]

In my analyses, I focus on pitch content and pitch-class sets, sectional divisions of these through-composed works, and relation to source material by following the methodology of

[55] Anthony R. Green in discussion with the author, September 30, 2022.
[56] Leandro da Silva Nascimento and Fernanda Kalil Steinbruch, "'The interviews were transcribed,' but how? Reflections on Management Research," *RAUSP Management Journal* 54, no. 4 (December 2019): 419.

postmodern musical analysis considering quotation, musical layering and texture, extra-musical performance requirements, and non-traditional tonality as exhibited by Miguel A. Roig-Francoli, Joseph Auner, and James Fusik. In writing performance guides and referencing the process of executing extended techniques within this music I consult writing by saxophonists Debra Richtmeyer, Patrick Murphy, and Marcus Weiss.

In my analysis of *Weightless*, the piece is compared to its source material, starting with background information on Lee Hyla's career and my own analysis of his work *Pre-Amnesia*. The analysis of Hyla's work includes the designation of pitch-class sets and recurring intervals as well as delineation of different sections within the work based on range, texture, and dynamics. For my analysis of *Weightless*, I follow the same analytical approach as in *Pre-Amnesia*, dividing the work into sections based on the relationship between the saxophone and piano in addition to the qualities of range and pitch-class sets used.

In my analysis of *dhakira: a middle eastern reflection*, I first focus on the organization of sound, categorizing the score into melodic material and moments in which the saxophone mimics everyday sounds. Melodic material is then compared to pitch material and phrasing of *adhan* recitations and the *maqamat* commonly found in these recitations, particularly the *Hicazkar maqam*. In my analysis of *A Single Voice: Solitary, Unified* I focus on each movement's pitch content, phrase structure, and the extended techniques and extra-musical performance requirements used. For each movement, I consider how the pitch content and extended techniques correspond to its quote inspiration, and how these compositional techniques reflect the emotion of the quote programmatically. Analysis of movements with electronic accompaniment detail the ways in which the fixed media reflects each quote rhythmically,

texturally, or through pitch. James Garratt's book, *Music and Politics: A Critical Introduction*, is used as a framework through which to view the political implications of Green's score.

For the performance guides to each piece, I detail how to execute required extended techniques, extra-musical performance requirements, and other performance suggestions such as use of vibrato and suggested fingerings for timbral trills within the context of how the performer can use them to add their own artistic interpretation within Green's emotional and artistic intention for the music. Through these analyses, background information on the works' source material, and performance guides, this paper will provide other performers necessary information to begin their own interpretations of Green's music.

CHAPTER 2
WEIGHTLESS (2011)

Introduction and Discussion of the Source Material

Green's 2011 work, *Weightless*, for alto saxophone and piano is a part of his *Nicht Zart* series which pays homage to different composers of the 20th and 21st centuries. Earlier compositions within his *Nicht Zart* series pay homage to composers like Stockhausen and Scelsi, but the fourth installment of this series, *Weightless*, was Green's first *Nicht Zart* work written in honor of one of his own composition teachers, Lee Hyla.[57] In Green's program notes for *Weightless,* he writes that this work "is based off of *Pre-Amnesia* by Lee Hyla – a short, psychedelic work for unaccompanied saxophone."[58] He goes on to describe Hyla's influence on his music and on this piece in particular:

> He taught me first and foremost to think about pitch critically, and I learned various creative approaches from his pedagogy and from a familiarity with his works. The pitch/rhythm content of this piece is Hyla-esque, yet incorporates many of my typical pitch organizations. It also is firmly rooted in my timbral voice, incorporating many techniques in similar ways as I've used in previous wind works.[59]

While *Weightless* is indicative of Green's compositional voice, the connections and similarities between Hyla's *Pre-Amnesia* and Green's work are undeniably noticeable, especially when the pieces are heard in succession. To fully understand Green's approach to *Weightless*, a further look into *Pre-Amnesia* and Hyla's compositional output is needed.

Leon Joseph Hyla was born in Niagara Falls, New York in 1952, and after spending the majority of his childhood in Greencastle, Indiana, he went on to study composition, earning a bachelor's degree from the New England Conservatory of Music in 1975 and a master's degree in composition from SUNY – Stony Brook in 1978.[60] Hyla's unexpected death in 2014 left

[57] Green, *Weightless*.
[58] Ibid.
[59] Ibid.
[60] Lee Hyla, "About," accessed July 2, 2022, https://leehyla.com/about/.

behind many unpublished works, sketches, and recordings which Hyla's widow Katherine Desjardins compiled into an archive in Chicago.[61] Bryan Hayslett's 2019 dissertation notes that he was the first person to do research in Hyla's archive and that Hyla's music has been largely unstudied in academic writing: only Hayslett's dissertation and three previous publications formally address Hyla's work.[62] Hyla's music has been described as having a "strong, unrelenting, assertive nature" known for its "syncopation, accents, sudden and shocking rhythms, honking and wailing."[63] In the scholarly work on Hyla's music, his musical influences have frequently been cited as an important aspect of his compositional style:

> The music of Lee Hyla sought to find a common ground between the tradition of postwar American Expressionism represented by composers such as Stephan Wolpe and Elliott Carter and the gritty urban style of avant-garde Jazz musicians like Cecil Taylor. Hyla also integrated aspects of the rougher styles of Rock (especially Punk) and free jazz into the unique mix of his music. Despite its high energy and raw surface, the music is fully notated, with nothing improvised, nor is there anything haphazard about Hyla's sense of pitch, or dramatic structure, both of which are meticulous in a way that allows raucousness to achieve elegance.[64]

Both Hayslett's and Derek Jacoby's dissertations point to Hyla's non-classical musical influences including Cecil Taylor, the Art Ensemble of Chicago, Neil Young, James Brown, and Captain Beefheart. Jacoby even points out Hyla's quotation of the Art Ensemble of Chicago in his violin concerto.[65] The Art Ensemble of Chicago was formed out of a collective of musicians in the mid-1960s in Chicago who focused on new and creative music such as avant-garde free jazz, contemporary classical compositions, and free improvisation, all of which were influential to Hyla.[66] In David Borgo's article on free jazz, he writes that "free jazz is sometimes defined

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[61] Bryan Hayslett, "A Linguistic Approach to Rhythm and Meter: Analysis of Temporal Structure and Phrasing in the Music of Lee Hyla" (PhD diss., New York University, 2019), 2.
[62] Ibid., 2.
[63] Jacoby, "The Music of Lee Hyla," 1.
[64] "About," https://leehyla.com/about/.
[65] Jacoby, "The Music of Lee Hyla," 3.
[66] George Lewis, "Experimental Music in Black and White: The AACM in New York, 1970–1985," In *Uptown Conversations: The New Jazz Studies*, edited by Robert G. O'meally, Brent Hayes Edwards and Farah Jasmine Griffin (New York: Columbia University Press, 2004), 53.

negatively, in terms of the conventional jazz features from which it may depart, including a reliance on tonal harmony, metrical rhythmic structure, sectional form, and standard jazz instrumentation, instrument timbres, techniques, and ensemble roles."[67] The deviation from tonal harmony and metrical rhythm structures can be found in many of Hyla's other inspirations and have played a large part in his own compositional output, including *Pre-Amnesia*.

Jacoby writes about three major compositional aspects of Hyla's writing: his use of the pentatonic and blues scales, his frequent writing of long lines surrounded by chaos, and rotational musical material and musical mobiles.[68] Contrastingly, Hayslett's dissertation focuses on the delineation of gestures in Hyla's music as well as the effect linguistic patterns such as those found in "unplanned talking" have on Hyla's compositions.[69] Hayslett writes that speech patterns influence Hyla's use of rhythm and meter, inspiring the frequently changing meter, polyrhythms, and uneven subdivisions of the beat found in his music. Hayslett also writes about individuals' ability to organize sound despite a lack of even metrical accentuation which originates from common speech patterns.[70] These attributes of Hyla's compositional voice are also indicative of his generation of composers. As composer Scott Wheeler writes:

> The generation of composers born in the 1950s was trained in the music of avoidance - no sustained explicit pulse, no undisguised repetition, no tonal references (not even octaves, in the stricter versions of the style). Somewhere around the time of our graduate studies, most of us decided that it was hard to say much within those constraints, so we adopted various of the forbidden elements. That opened up two broad compositional paths: drawing on earlier (pre-1945) European styles, or turning to pop, minimalism, non-western music, or other vernacular sources.[71]

Pre-Amnesia was written in 1979, just one year after Hyla graduated from SUNY Stony Brook, and the work exhibits both aspects of Wheeler's statement: music of avoidance and the freedom

[67] David Borgo, "Free Jazz," in *Grove Music Online*, January 31, 2014, accessed September 8, 2022.
[68] Jacoby, "The Music of Lee Hyla," 60.
[69] Hayslett, "A Linguistic Approach to Rhythm and Meter," 8-9.
[70] Ibid., 8-9.
[71] Scott Wheeler, "Beyond the flat surface: Form and rhetoric in Machover, Hyla and Lindroth," *Contemporary Music Review* 10, no. 1 (1994): 75.

from its constraints. Aspects of some of the compositional tools found by both Jacoby and Hayslett are present in Hyla's *Pre-Amnesia*, though this work's short length and its placement early in Hyla's output does not lend itself to fit into the broader, more generalized ideas that some of his later works may execute more consistently.

Pre-Amnesia was written for Tim Smith, a clarinetist and saxophonist with whom Hyla had a long-standing collaborative partnership. Smith premiered many works by Hyla including *Pre-Amnesia*, *We Speak Etruscan*, and Hyla's bass clarinet concerto. One of the only mentions of *Pre-Amnesia* from Hyla himself is a program note found in the liner notes to the American Academy in Rome's 2008 CD *Americans in Rome: Music by Fellows of the American Academy in Rome*. This CD includes two works by Hyla, *Pre-Amnesia* and a solo bass clarinet work called *Mythic Birds of Saugerties*, both of which were recorded by Tim Smith.[72] In the liner notes for his two selections Hyla writes

> *Pre-Amnesia* was written for Tim Smith and was completed in January of 1979 when we were both involved in a project funded by a National Endowment for the Humanities Youth Grant. The project was designed to encourage the appreciation of new music in high schools and senior citizen centers in the Boston area, and *Pre-Amnesia* was intended to serve as a brief but versatile example of the kind of enhanced virtuosity found in much of the twentieth century's solo repertoire. The compositional emphasis of the piece is on moment-to-moment extreme contrasts, with the rhythmic pattern in a state of continual nonmetered change, and with abrupt shifts in register and dynamics used to create a sense of counterpoint within the solo line. *Pre-Amnesia* reaches its climax in two ascending lines toward the end of the piece, that rise an octave above the traditional range of the instrument, bringing to mind the grand sax tradition of screamers and honkers.[73]

Analysis of *Pre-Amnesia* (1979) by Lee Hyla

Pre-Amnesia is a short, through-composed work divided into eight sections. I have delineated sections based on phrases, changes in character, and textural shifts identified when practicing the work. I have also identified sections based on significant changes in range,

[72] Donald Berman, *Americans in Rome: Music by Fellows of the American Academy in Rome*, Bridge Records, Inc., BRIDGE 9271A/D, 2008.
[73] Lee Hyla, liner notes to *Americans in Rome: Music by Fellows of the American Academy in Rome*, Bridge Records, Inc., BRIDGE 9271A/D, 2008.

common intervals, dynamics, rhythm, character, and articulation. Overall, the piece avoids clarity for the listener, not only in the "continual nonmetered change" of the rhythm and constant shifts of extreme registers and dynamics (as Hyla writes in his program note), but also in pitch and intervallic continuity.[74] Due to the work's absence of meter, measure numbers, or rehearsal markings, I have prescribed sections by system number (a total of 19 systems of music). All compound intervals in this analysis have been reduced to their simple interval equivalent, and all augmented 4ths and diminished 5ths have been grouped as tritones. See Figure 2.1 for descriptions of each section. Pitch-class sets in each section noted in the chart are used on their own and as subsets that build larger sets.

***Pre-Amnesia* Form Chart**				
	System Numbers of Each Section	**Range**	**Most Common Intervals**	**Commonly Used Pitch-Class Sets**
Section 1	Beginning to the two quarter rests on system 3	3 octaves + a minor 3rd (low B♭ to altissimo C♯)	Tritone	(012), (013), (014), (016), and (023)
Section 2	End of 3rd system to the Tempo 1 on system 6	2 octaves + a major 3rd (low C to high E)	Minor 3rd, Tritone	(012) and (013)
Section 3	Tempo 1 on system 6 to the breath mark on system 8	2 octaves + a major 7th (low B to altissimo A♯)	Minor 2nd, Minor 3rd, Major 3rd	(012) and (023)
Section 4	*ff* subito on system 8 to the rest on system 10	3 octaves + a minor 2nd (low C to altissimo C♯)	Tritone	(012), (013), and (014)
Section 5	Appassionatamente on system 10 to the ♩= 90 on system 12	2 octaves + a major 7th (low B♭ to altissimo A)	Minor 2nd	(012) and (013)
Section 6	♩= 90 on system 12 to the first breath mark on system 14	2 octaves + a minor 2nd (low C to high C♯)	Tritone	(012), (013), (014), (023), and (026)
Section 7	First breath mark on system 14 through the end of system 17	3 octaves + a minor 3rd (low D♯ to altissimo F♯)	Tritone	(013), (016), (023), and (026)
Section 8	System 18 to the end	2 octaves + a minor 7th (low B♭ to altissimo G♯)	Major 3rd, Tritone	(014) and (016)

Figure 2.1: Form chart for *Pre-Amnesia*.

[74] Ibid.

The tritone is the most frequently occurring interval in the piece, and because this interval divides the octave equally, repeated use of tritones disturb traditional key centers. In Hyla's case, frequent tritones help create a sense of unpredictability. Besides the tritone, Hyla uses pitch collections that are commonly found in the atonal tradition. Many of these pitch-class sets like (016) and (0236) include the tritone, though he also uses other chromatic pitch-class sets like (012), (013), (014), and (023) (see Figure 2.1 and Figure 2.2). Hyla avoids writing any perfect octaves in *Pre-Amnesia*, with pitch classes only ever repeating subsequently in moments of quick rearticulation, invoking the music of avoidance as described by Wheeler. Section 1 is characterized by its frequent dynamic changes (see Figure 2.1), its wide range, its frequent use of tritones, and its perpetual forward momentum through irregular divisions of the beat. Hyla's influence from free jazz and musicians like Cecil Taylor and Captain Beefheart—who often performed with purposefully inconsistent pulse—can be seen in Section 1's rhythmic irregularity.[75] This unpredictability in pitch and constant shifts in dynamics and pulse leave the listener in a nebulous, suspended state, unable to anticipate what is coming next. This opening section also uses flutter tonguing, quick staccato, and accented articulations that establish the hectic character present throughout most of the work.

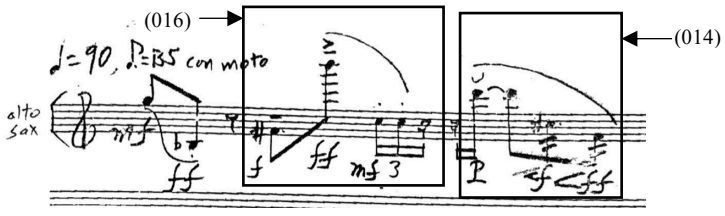

Figure 2.2: Excerpt from *Pre-Amnesia* (system 1).

[75] Hayslett, "A Linguistic Approach to Rhythm and Meter," 13.

Section 2 utilizes a much smaller range, longer rhythmic values, less frequent dynamic changes, and exhibits a reduced role of the tritone, giving this section a less tumultuous character (see Figure 2.3). While the tritone occurs less frequently, Hyla still uses pitch-class sets that include the tritone such as (0126) and (026) (see Figure 2.3). Despite these more subdued aspects, this section still has a perpetual forward motion similar in character to the first section through tied rhythms that create inconsistent pulse, harsh articulations, flutter tongue effects, and loud dynamics between *forte* and *fortissimo*.

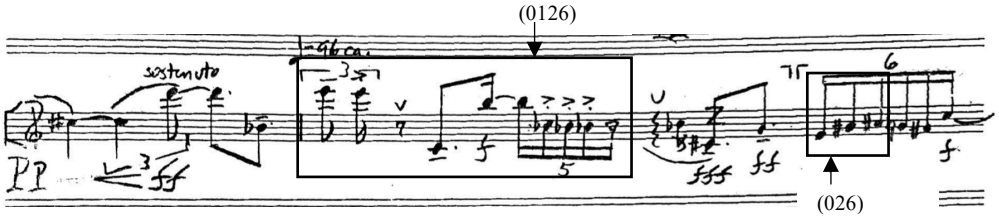

Figure 2.3: Excerpt from *Pre-Amnesia* (system 4).

Section 3 drastically reduces the frequency of the tritone as a successive interval, though it continues to use common pitch-class sets that include the tritone, highlighting Hyla's use of (026) (see Figure 2.4). Hyla also changes course in Section 3, creating the first moment of relaxation by elongating rhythmic values (see Figure 2.4). As the rhythms broaden out, the section ends with a decrescendo to pianissimo that dissipates into a moment of silence marked by the breath at the beginning of the eighth system. Section 4, which immediately follows this silence, is characterized by its juxtaposition of loud altissimo notes and quiet mid-register notes

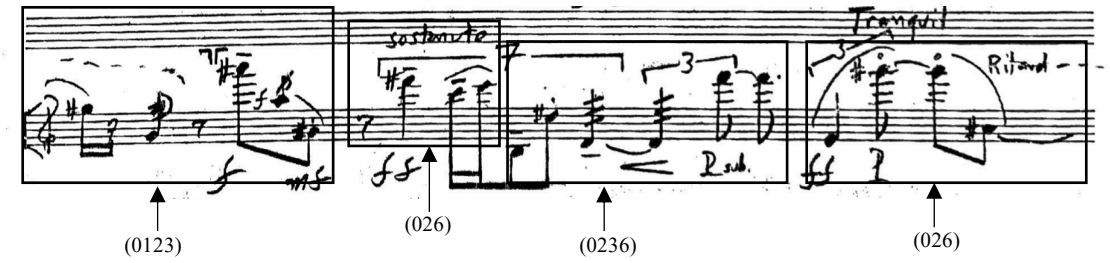

Figure 2.4: Excerpt from *Pre-Amnesia* (system 7).

as well as sustains followed by bombastic flourishes of 32nd notes (see Figure 2.5).[76] Hyla emphasizes the "feroce" character of this section with an abrupt finish after a series of quintuplet 32nd notes, returning to the more hectic character of Section 1 and 2.

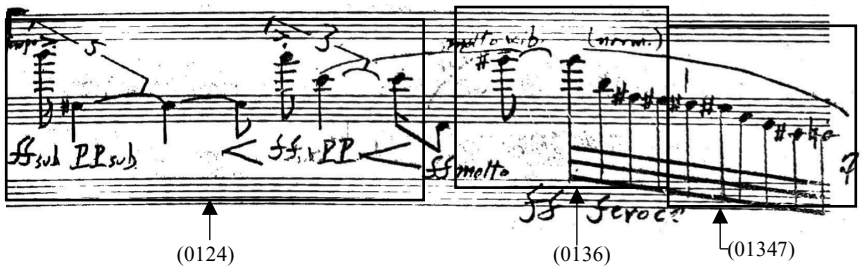

Figure 2.5: Excerpt from *Pre-Amnesia* (system 8).

Section 5 uses longer rhythms and more slurred notes as opposed to the frequent articulation in earlier sections (see Figure 2.6). These less bombastic qualities are further emphasized by the "appassionatamente" and "con moto, molto espressivo" markings on systems 10 and 11. Section 5's lyricism flows directly into the beginning of Section 6 which builds in intensity using shorter ideas, faster rhythms, and more frequent dynamic shifts. Section 6 again marks the return of the tritone as the dominant interval, and while it builds in intensity through

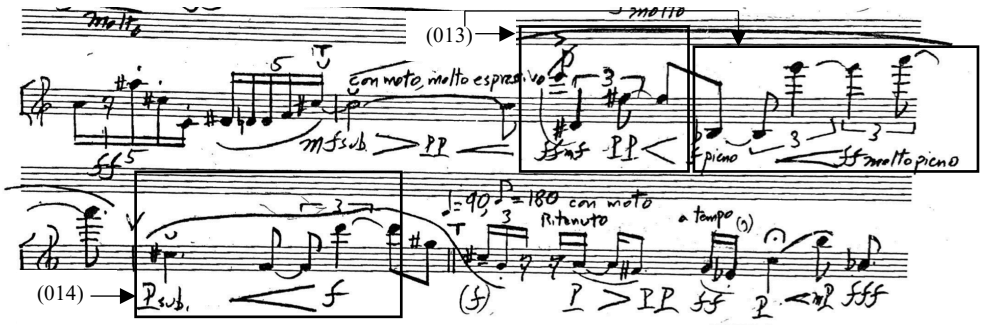

Figure 2.6: Excerpt from *Pre-Amnesia* (systems 11 and 12).

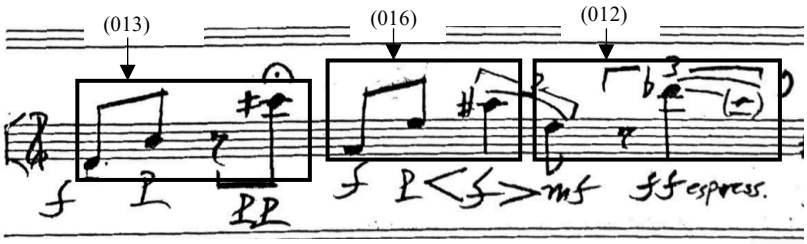

Figure 2.7: Excerpt from *Pre-Amnesia* (system 14).

[76] Jacoby, "The Music of Lee Hyla," 87.

fast crescendos, subito piano markings, and rapid interspersed ideas typically lasting less than two beats, Section 6 allows the listener to feel a sense suspension among the chaos through softer dynamics and the use of fermatas (see Figures 2.6 and 2.7).

Section 7 marks the climax of the piece with a return to more uneven divisions of the beat, frequent articulations, near constant dynamic shifts, and very few rests. The tritone remains the dominant interval, and the range increases to above three octaves just as in Section 1. This section ends with an ascent to the two highest pitches in the piece, an altissimo F and F♯ at *fortissimo* and *fortississimo* respectively (see Figure 2.8). These pitches are an entire octave

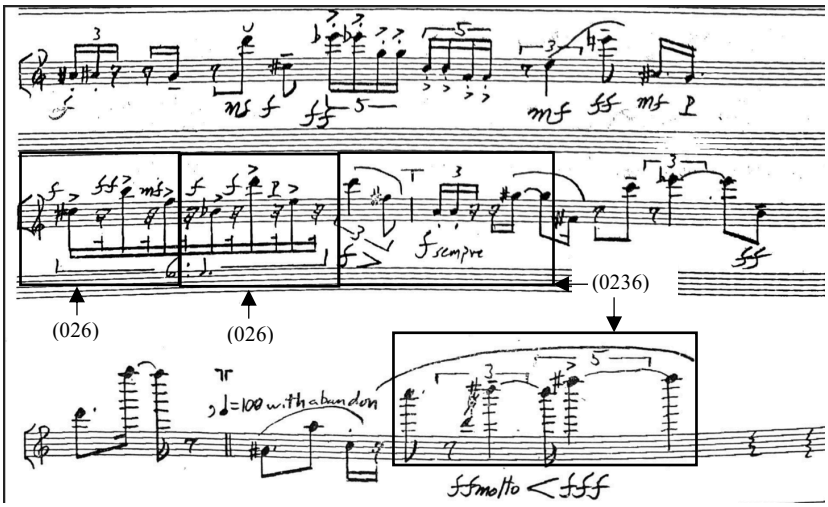

Figure 2.8: Excerpt from *Pre-Amnesia* (systems 15-17).

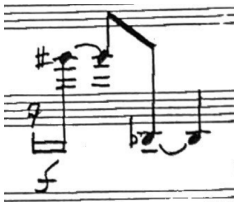

Figure 2.9: Excerpt from *Pre-Amnesia* (system 19).

above the saxophone's normal range, and their occurrence creates the most intense arrival point of the work with Hyla marking "with abandon" in the 17th system. After this climactic arrival, the final section acts as a recap of the material in the entire work. Section 8 uses wide intervals, irregular divisions of the beat, quick dynamic changes, a three-octave range, and frequent use of the tritone providing a sense of return to the characteristics of Section 1. The piece ends with the widest successive interval between two notes without rests in between (see Figure 2.9). This augmented 20th jump from an altissimo G♯ to a low B♭ mirrors the work's opening high G to low B♭ interval.

Analysis of *Weightless*

Green's *Weightless* and Hyla's *Pre-Amnesia* share many characteristics such as their through-composed form, frequent use of wide intervals, complex rhythms, a lack of meter, and frequent subito dynamic changes. However, the two pieces also diverge: Green adds a piano, uses a constant tempo, has a pitch-oriented goal, and writes more prolonged quiet dynamics and sustains. As in my analysis of *Pre-Amnesia*, this analysis of *Weightless* will refer to systems (20 in total) rather than measure numbers as the work is non-metered. *Weightless* is divided into six sections that I have designated based on the relationship between the saxophone and piano which alternate accompanying the other voice. As these instruments change roles, the musical texture varies through rhythm and the activity in each voice. These six sections are further defined by harmony and the presence of the pitch F♯ (see Figure 2.10).

Weightless Form Chart				
	System Numbers of Each Section	**Relationship Between Saxophone & Piano**	**Commonly Used Pitch-Class Sets**	**Presence of F♯**
Section 1	Beginning to the half rest at the end of system 4	Piano accompanies saxophone	(012), (013), and (014)	No F♯
Section 2	End of system 4 to the quarter rest on system 7	Piano and saxophone in unison	(012) and (023)	No F♯
Section 3	Middle of system 7 to the first 8th rest on system 11	Piano accompanies saxophone	(012), (013), and (014)	F♯ arrives but buried within series of notes
Section 4	First saxophone F on system 11 to the end of system 13	Piano accompanies saxophone	(01), (03), and (01236)	F♯ is given prominence when articulated by both instruments
Section 5	Beginning of system 14 to the second quarter rest on system 17	Saxophone accompanies piano	(012) and (023)	F♯ only occurs in the piano right-hand tremolo
Section 6	Middle of system 17 to the end	Piano accompanies saxophone	(012), (013), (014) and (023)	F♯ is largely omitted until the end of the section when it takes over as the dominant pitch

Figure 2.10: Form chart for *Weightless*.

In Section 1, the piano accompaniment consists of twelve whole-note octaves that are all preceded by a grace note pickup gesture, most of which are built off the (012) subset with (013), (014), and (023) each occurring once (see Figure 2.11). Figure 2.12 shows the presence of the (023) subset which harkens back to Hyla's frequent use of (0236). Throughout Section 1, the saxophone line consists of highly rhythmic and articulated bursts of music (see Figure 2.11). Uneven divisions of the beat and complex subdivisions – as seen in Figure 2.11 and Figure 2.13 – define the saxophone material and emulate the complex rhythms and turbulent character found

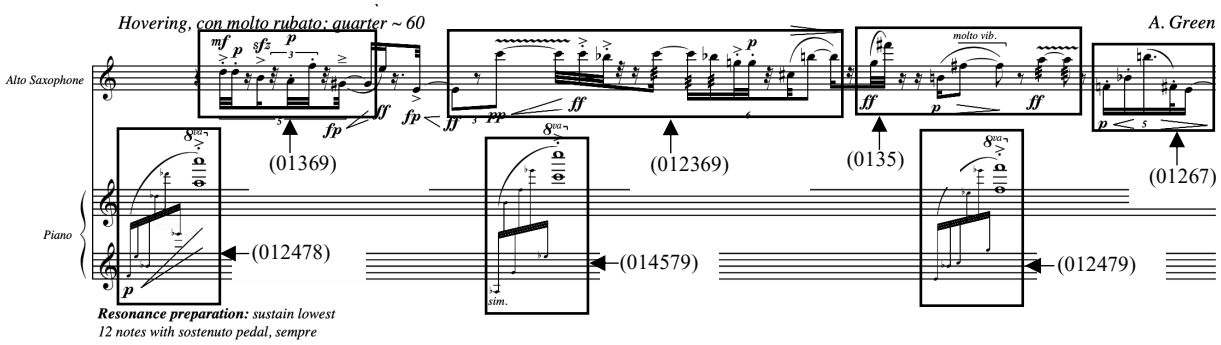

Figure 2.11: Excerpt from *Weightless* (system 1).

in much of *Pre-Amnesia.* This active rhythmic line and Green's addition of extended techniques like timbral trills, slap tongues, growls, and flutter tongue create a frenzied texture that is punctuated by the piano's grace note figures. In addition to its more active rhythmic qualities, the saxophone line differs from the piano material by relying less on (012). This variation in the saxophone line's harmonic material can be seen in the repeated use of (014) as the basis of sets in the second system (see Figure 2.13) as well as the use of (013) in the first system (see Figure

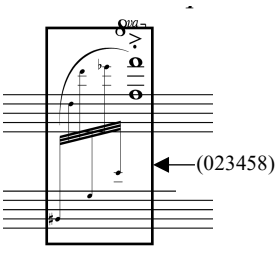

Figure 2.12: Excerpt from *Weightless* (system 2).

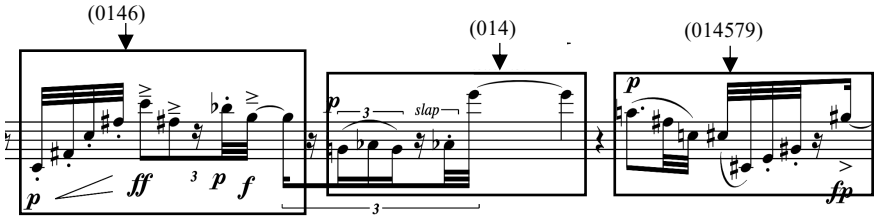

Figure 2.13: Excerpt from *Weightless* (system 2).

2.11). While similar pitch-class sets are used in both instruments throughout Section 1, there is no established tonal center. However, Green avoids the pitch F♯ in this opening section, making it the only pitch that does not appear. This lack of F♯ hints at Green's pitch-oriented goal which is achieved at the end of the piece.

Section 2 of *Weightless* marks a stark contrast with Section 1 in terms of the relationship between the saxophone and piano. While the piano accompanies the saxophone in Section 1, Section 2 has the saxophone and piano lines playing in unison (see figure 2.14). In addition to this unison playing, the piano also plays eight whole notes with grace note pickups like those found in Section 1 (see Figure 2.15). Like the previous section, most of the piano's grace note

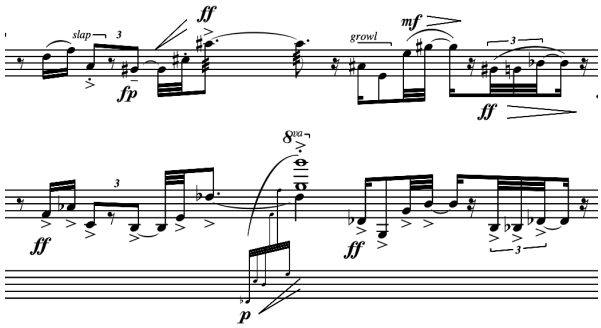

Figure 2.14: Excerpt from *Weightless* (system 5).

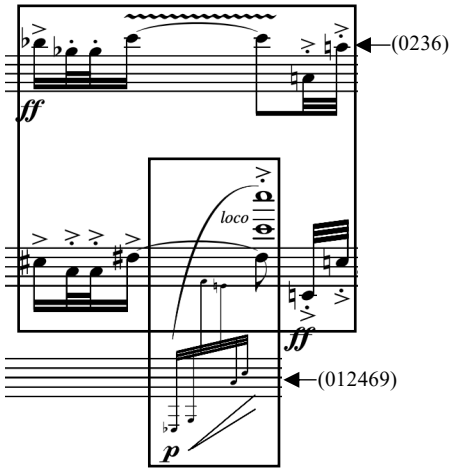

Figure 2.15: Excerpt from *Weightless* (system 5).

gestures are based on (012) with (014) and (023) both appearing once as the basis of a set. Similarly, Green uses (0236) once in the unison line (see Figure 2.15) as another reference to Hyla's use of the same set in *Pre-Amnesia*. While the unison saxophone and piano line is rhythmically active, this section of *Weightless* uses larger subdivisions of the beat compared to the saxophone line in Section 1. This relaxation from the frenetic rhythms of Section 1 sets up the less bombastic middle sections.

Though the two instruments are in unison rhythm and pitch in Section 2, the dynamics and articulations are different for the two voices. For example, Green continues to use extended techniques in the saxophone line that the piano is incapable of recreating (see Figure 2.16). Similarly, there are many times that traditional articulations do not line up between the two lines (see Figure 2.16), and both instruments change dynamics at different times (see Figure 2.17). Green changes these musical qualities to create variation within this unison section, allowing each of the two instruments to have moments in which they separate themselves by jumping out of the thicker texture.

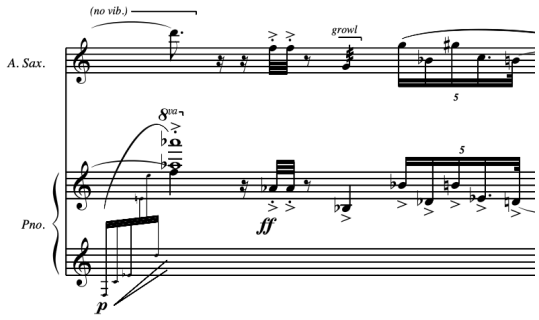

Figure 2.16: Excerpt from *Weightless* (system 6).

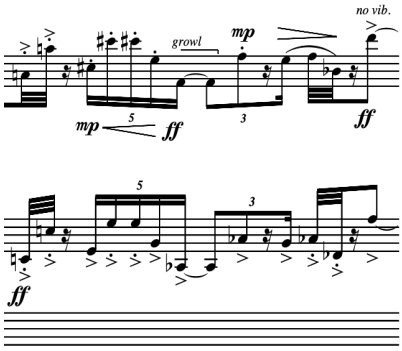

Figure 2.17: Excerpt from *Weightless* (system 5).

Section 2 also completely omits concert F♯, making it the only pitch that is yet to be heard. In speaking with Green, he discussed his omission of this pitch as it pertains to his larger goal for the piece.

> So, for this particular piece I had a very specific pitch scheme that unfolded, and the narrative of this piece was actually to reveal one pitch that is absent throughout the whole piece until the very end. That one pitch sneaks in one of the saxophone licks, but for the most part the whole piece is devoid of this one pitch until the very, very end. I wanted to experiment to see how that would affect not only my approach to composition but just the whole performance process and the psychology of listening.[77]

Aside from the lack of F♯, the majority of the remaining 11 pitch classes are used in a relatively equal amount. This equality in pitch is reminiscent of Hyla's writing in *Pre-Amnesia* which avoided pitch centers by frequent use of the tritone and a lack of perfect octaves.

[77] Anthony R. Green in discussion with the author, September 30, 2022.

In Section 3, the piano again assumes its accompanimental role, returning to grace-note pickups to whole notes. However, the section's first grace-note gesture is different than previous gestures. Whereas earlier sections' grace-note gestures consisted of multiple pitches, Green opens Section 3 with a repeated B-F tritone in different octaves, a departure from the prominent

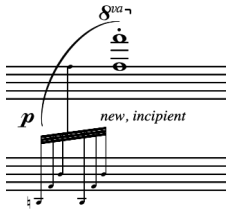

Figure 2.18: Excerpt from *Weightless* (system 7).

use of the (012) subset (see Figure 2.18). Throughout the section, the piano gradually crescendos and builds in intensity through increasing the number of grace notes in each successive gesture, another change from the previous pickup gestures which crescendo from *piano*. As the piano pickups evolve, Green begins to use his typical subsets, returning to larger pitch-class sets in which many of his frequently used subsets can be found such as the (01345679) on the tenth system. The saxophone's material in Section 3 mirrors the gradual increase of intensity by the piano and deviates from the constant dynamic shifts, angularity, large intervals, extended techniques, and complex rhythms found in Sections 1 and 2. In Section 3, the saxophone's line is made up of slurred ascents that build gradually while adhering to consistent subdivisions of the beat (see Figure 2.19). These chromatically ascending passages help the character shift of this section marked "brooding and brewing," a drastic change from the "bold" marking of Section 2.

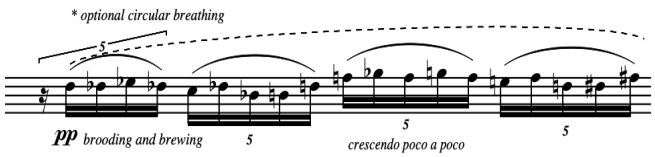

Figure 2.19: Excerpt from *Weightless* (system 7).

In addition to the textural and rhythmic changes, Section 3 also uses smaller intervals, though Green continues to use previously established pitch-class sets. Green's use of these sets can be seen in Figures 2.20, 2.21, 2.22, 2.23, and 2.24. The most important pitch-related development in this section is the first appearance of the concert F♯. The F♯ appears on system 7 in the saxophone's first beat (see Figure 2.20). This pitch becomes a frequent part of the saxophone line and piano grace-note gestures, but Green does not bring attention to the F♯. Instead, its introduction is seamlessly added to the brooding ascent in the piano and saxophone lines.

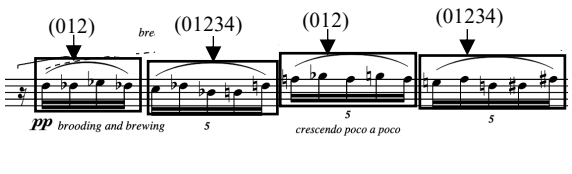

Figure 2.20: Excerpt from *Weightless* (system 7).

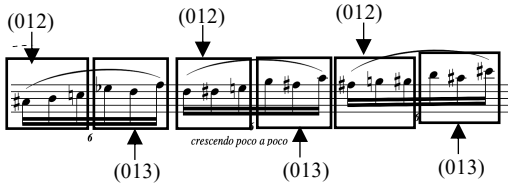

Figure 2.21: Excerpt from *Weightless* (system 8).

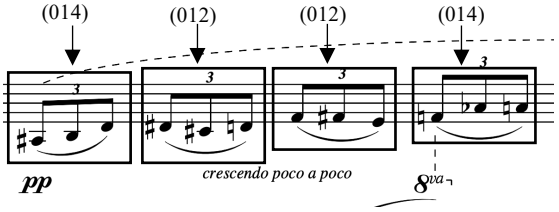

Figure 2.22: Excerpt from *Weightless* (system 9).

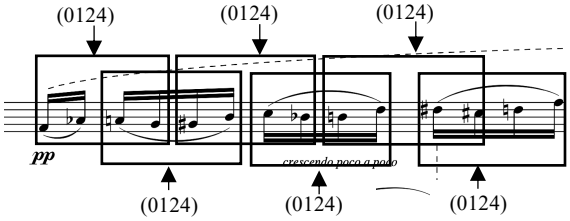

Figure 2.23: Excerpt from *Weightless* (system 10).

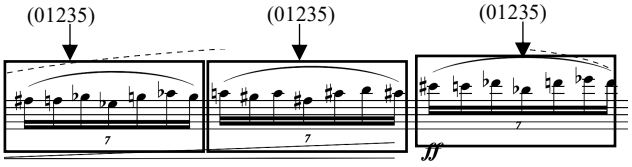

Figure 2.24: Excerpt from *Weightless* (system 11).

In Section 4, the piano maintains its accompanimental role but transitions from grace-note pickups to an octave tremolo on G, creating a thinner texture and more mysterious

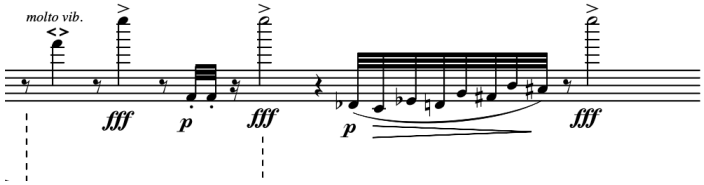

Figure 2.25: Excerpt from *Weightless* (system 11).

character. This tremolo provides space for the saxophone line, which is much less rhythmically active, consisting only of longer rhythmic values interrupted by short bursts of 32nd notes (see Figure 2.25). It is in this section that the saxophone reaches its highest note with a leap up to altissimo E (see Figure 2.25), referencing the high altissimo found in the penultimate section of *Pre-Amnesia*. Green then directly quotes Hyla using one of his (026) pitch-class sets (see Figure 2.26). The thinner texture and less rhythmically active material of this section make the accented unison F♯ after the Hyla quote - the first clear statement of the pitch in the piece so far - even

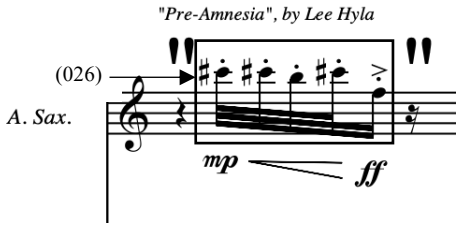

Figure 2.26: Excerpt from *Weightless* (system 12).

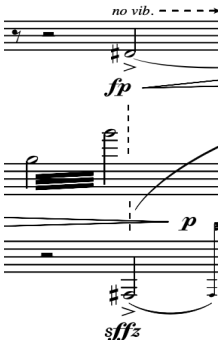

Figure 2.27: Excerpt from *Weightless* (system 12).

more effective for the listener (see Figure 2.27). This arrival on the F♯ marks a turning point in the piece, followed by the short piano interlude of repeated (01236) grace-note gestures. These gestures relax into the second part of Section 4, in which the piano's octave tremolo transitions from an octave to a major seventh between G and F♯. The presence of the F♯ in this new tremolo shows the growing importance of the F♯ in this section and in the work overall. Once the saxophone enters again, it is reduced to only two pitches, a concert F and A♭ minor third (03). The reduced pitch material and softer dynamics transition to Section 5 which begins to recap material from Section 1.

Section 5 is the only section of *Weightless* in which the saxophone plays an accompanimental role to the piano line. In this section, the saxophone takes over the grace note pickup gesture that has been present in the piano line (see Figure 2.8). Just as in Section 1, there

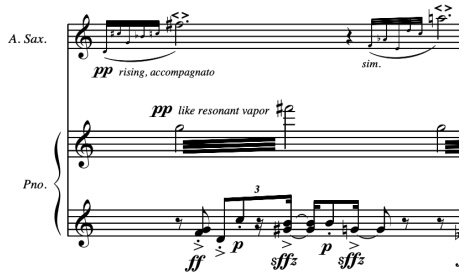

Figure 2.28: Excerpt from *Weightless* (system 14).

are twelve dotted half notes preceded by grace notes, and the pitches of the saxophone's dotted half notes are almost identical to the piano's whole notes in Section 1. In Section 1, the piano plays A, C, F, G♯, F, C, A, C, E♭, C♯, E, and D♭, and in Section 5 the saxophone plays concert A, C, F, G♯, F, C, A, C, E♭, C♯, F, and D♭, with the only difference being the eleventh note. Similarly, each of the grace note pickup gestures are nearly identical between the two sections. The saxophone grace-note gestures of Section 5 omit repeated notes leaving all twelve grace note gestures with five notes (see Figure 2.28), but other than the omission of repeated pitches, the pitch content of each grace note gesture is the same as those in Section 1, resulting in the same pitch-class sets used in Section 1.

In addition to the parallels between the whole note gestures of Sections 1 and 5, the piano's rhythmically active line mimics the saxophone line of Section 1, using multiple sets that are based on (012). However, in Section 5 Green frequently uses of the (023) set in the

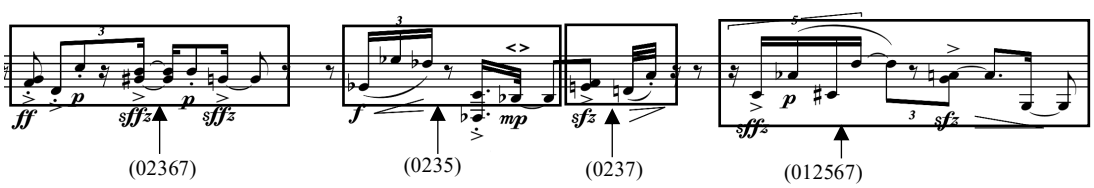

Figure 2.29: Excerpt from *Weightless* (system 14).

piano line which the saxophone does not play in Section 1 (see Figure 2.29). Both active lines in Sections 1 and 5 play angularly with frequent dynamic shifts, variations in articulation, complex rhythms, and lack F♯, but Green also alters the piano line in Section 5 to avoid an exact replica of the saxophone's material from Section 1. While the F♯ is avoided in the moving line, it is retained from Section 4 through the G-F♯ tremolo played above the active piano line, hinting at its return at the end of the work.

In the final section, the piano returns to its accompanimental role with grace-note gestures played underneath the saxophone line. The saxophone returns to material resembling that in Section 1 with the addition of the saxophone's altissimo register which did not appear until Section 3 (see Figure 2.31). The pitch collections in Section 6 are like those found earlier in

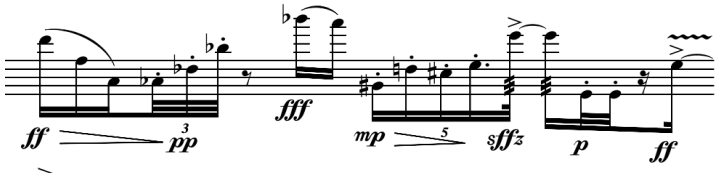

Figure 2.30: Excerpt from *Weightless* (system 17).

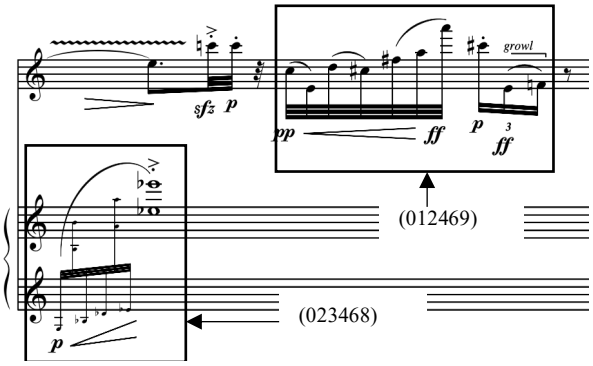

Figure 2.31: Excerpt from *Weightless* (system 18).

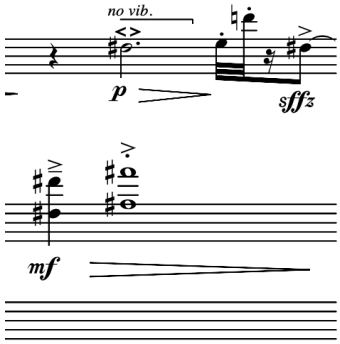

Figure 2.32: Excerpt from *Weightless* (system 19).

the piece with Green writing previously heard sets like (012469) and (023468) (see Figure 2.31). The concert F♯ is entirely omitted for most of Section 6, but as the saxophone's active line starts to wind down on the nineteenth system, the piano and saxophone articulate a concert F♯ together (see Figure 2.32), and the F♯ becomes the most dominant pitch. The rest of the section consists

almost entirely of concert F♯ played in octaves. The only other note is a concert A which is played once by the piano and once by the saxophone, mirroring the (03) minor third at the end of Section 4. The piece reaches its ultimate pitch goal with these repeated F♯'s, ending with the saxophone and piano fading to niente.

In his writing, Green is able to make clear connections between *Weightless* and its source material. Both works have highly virtuosic saxophone parts and are non-metered with wide intervals, bombastic outbursts, and juxtaposed loud and soft dynamics. All of these aspects plus the complex rhythmic writing gives both works a sense of instability and motion, but their shared lack of traditional tonal writing leaves the listener in a sense of suspension, not knowing where the music is headed or when it might come to a resolution. In Hyla's case, his writing does not ever reach a clear resolution. Instead, the piece culminates in a climax based in intensity, volume, and reaching to the highest points of the saxophone's altissimo range. However, Green reaches a goal, the final statements of the F♯, that is built throughout the entirety of the work. In *Weightless*, Green borrows ideas and inspiration from Hyla's writing while creating an entirely new and original work. Green's addition of the piano allows for an even more varied texture, and Green does not shy away from writing perfect intervals which were rare in *Pre-Amnesia*. Perfect fourths and fifths were the two least common intervals in *Pre-Amnesia*, and Hyla avoided writing perfect octaves all together. These avoided intervals and Hyla's frequent use of the tritone creates a never-ending forward motion with nothing for the listener to hold on to regarding motivic pitch material. Green, on the other hand, uses perfect intervals frequently in *Weightless* but is able to still create a feeling of suspension or weightlessness by mimicking the constant moment-to-moment changes found in *Pre-Amnesia*.

Performance Guide

This performance guide is divided into overarching topics and techniques that occur frequently throughout the piece. My suggestions within each section work together, and all should be considered where applicable. For example, the opening material in the saxophone line requires the performer to count in complex subdivisions but also requires frequent dynamic shifts. Both must be practiced together to learn the music most efficiently and to determine how to best execute the idea artistically. Practicing the subdivision until it is consistent and up to tempo and then going back to add the dynamics will result in a less cohesive artistic interpretation and a slower learning process overall. While Green uses Hyla's *Pre-Amnesia* as source material for his work, it is not necessary for a saxophonist to learn *Pre-Amnesia* prior to learning *Weightless*. However, listening to Hyla's piece and becoming familiar with the style and character of the work, particularly the extreme contrasts between chaos and moments of relaxation, is beneficial in developing an artistic interpretation of *Weightless*.

Subdividing Complex Rhythms

Green's writing in *Weightless* provides a sense of freedom as suggested through the lack of meter and Green's markings like the opening instruction "Hovering, con molto rubato." These types of instructions may give performers the impression that accuracy of rhythm is not important, but practicing these complex rhythms accurately will allow the pianist to follow the saxophonist more easily, and establishing a consistent tempo and fitting the rhythms as written within that tempo will allow for the saxophonist to determine how to artistically implement the suggested rubato. The proportional accuracy of these complex rhythms is important to invoke the right character in performance.

In the chapter "The Art of Rhythm and Time" of her book *The Richtmeyer Method for Saxophone Mastery*, Debra Richtmeyer provides a detailed pedagogical guide on how to practice different subdivisions. Referencing Richtmeyer's writing on subdivision, particularly that which relates to polyrhythms, I will use the first beat of Green's *Weightless* as a template for how to subdivide complex rhythms throughout the piece. Richtmeyer uses the idea of the Lowest Common Multiple when subdividing polyrhythms. "Polyrhythms with ratios such as 5:4, 11:8, 7:3 have Lowest Common Multiples that are larger than standard subdivisions in music and are therefore difficult to subdivide easily or exactly."[78] The first beat of *Weightless* is a 5:4 polyrhythm with a triplet embedded within the quintuplet (see Figure 2.34). Because of this embedded triplet as well as the rests and use of 32nd notes within this beat, it is best for the saxophonist to first practice a traditional quintuplet with consistent divisions of the beat before trying to play the written rhythm. To practice the quintuplet accurately, the saxophonist should identify the five 16th notes or "legs" of the quintuplet (see Figure 2.33).

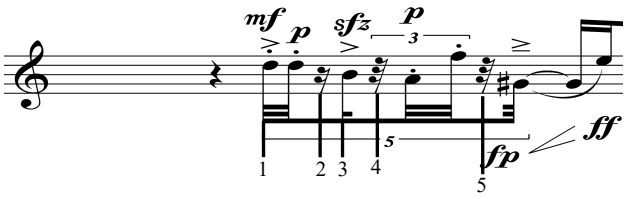

Figure 2.33: Excerpt from *Weightless* (system 1).

After practicing how to count the quintuplet, practice rearticulating the 16th note quintuplet on one pitch at quarter note = 60 BPM. The first two 32nd notes of this figure fit into one "leg" of the 16th note quintuplet. Practice subdividing the 32nd notes by saying or singing them out loud while you conduct or tap each 16th note of the quintuplet. Then, practice articulating the same note of the quintuplet making the first 16th note two 32nd rearticulations

[78] Debra Richtmeyer with Connie Frigo, *The Richtmeyer Method for Saxophone Mastery Volume 1: Unlocking Artistry Through Fundamentals & Pedagogy*, (Malvern, PA: Theodore Presser Company, 2021), 141.

followed by the remaining four 16th notes. Once the 32nd note rearticulation is comfortable, follow this same process for the last 16th note "leg" of the quintuplet, which is made up of a 32nd rest and a 32nd note in Green's piece (see Figure 2.34).

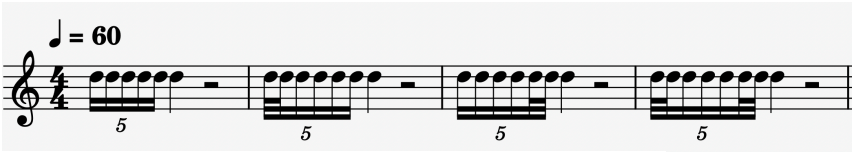

Figure 2.34: Articulation Practice for Subdivisions.

A similar process of counting aloud and rearticulating the rhythm can be followed for the triplet embedded within this quintuplet. This articulation will feel considerably quicker than the 32nd note articulation. It is best to practice this subdivision slower and gradually speed up when counting as well as when rearticulating (see Figure 2.35). The saxophonist is not required to

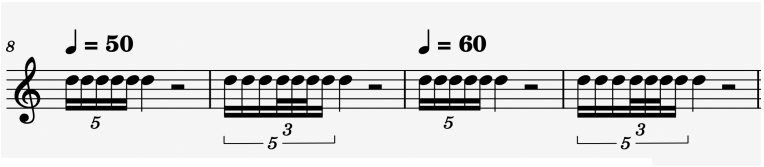

Figure 2.35: Articulation Practice for Subdivisions.

rearticulate this many notes in a row in the piece, but using rearticulation as a subdivision tool can be helpful. To account for rests in asymmetrical rhythms, Richtmeyer encourages, "it is best to practice the rhythms with the rests temporarily replaced with the same note that precedes or follows the rests. This strategy makes it much easier to feel the proper length of the rest and to play the figure more accurately and musically once the rests are reinserted."[79] Following this instruction, the saxophonist should take the notes of the quintuplet in *Weightless* and assign one pitch to each "leg" of the quintuplet. After this is comfortable, practice omitting the second leg of the quintuplet which is made up of a rest in Green's piece (see Figure 2.36). Slowly incorporate the different rhythmic values and rests within the beat of music as written in *Weightless* such as

[79] Ibid., 144.

adding the 32nd notes, the 32nd triplets, and their respective rests (see Figure 2.37 and 2.38). When it is comfortable to play the written notes with rhythmic accuracy, begin adding rubato to achieve the artistic intention without losing the rhythmic intention.

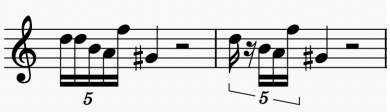

Figure 2.36: Subdivision Practice Version 1.

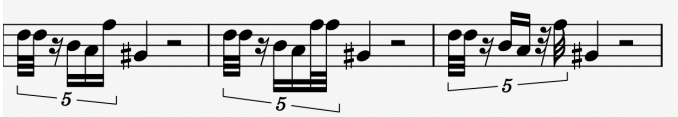

Figure 2.37: Subdivision Practice Version 2.

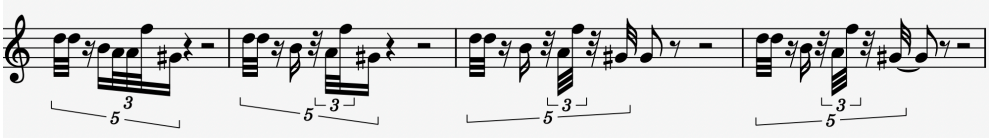

Figure 2.38: Subdivision Practice Version 3.

Sudden Dynamic Shifts

Throughout *Weightless*, Green writes many sudden dynamic shifts which provide challenges for the saxophonist. To change dynamics, saxophonists must manipulate the volume of air they put through the instrument. Softer dynamics require less air volume than louder dynamics. When making subito dynamic changes, saxophonists sometimes alter their jaw pressure and tongue position to make the changes easier, but this can cause unwanted changes in tone color and intonation. To execute these dynamic shifts quickly and accurately, the saxophonist should first establish their dynamic range by playing one or more notes in each pitch range from *pp* to *fff*. Once these dynamic levels have been established throughout the range of the instrument, the saxophonist will have a reference point for how to execute each volume. Using the first two notes of the saxophone part as an example, the saxophonist should play the two notes at their respective dynamics with a considerable amount of space between them. The saxophonist must determine what differences in emotion and style the composer intends for the notes of different dynamics and add the artistic expression to the dynamic contrast. Once the saxophonist is proficient playing each note with the intended dynamic and artistic expression,

they can slowly decrease the amount of space between the notes until they are able to execute them subito, as notated in the music (see Figure 2.39).

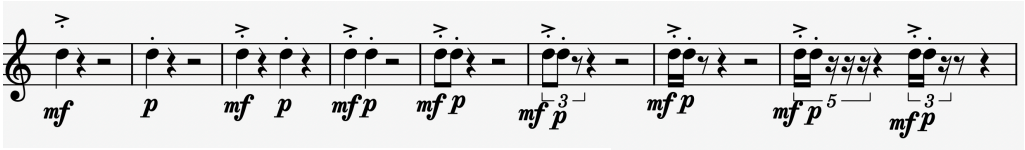

Figure 2.39: Sudden Dynamic Change Practice.

Altissimo Intonation

In Section 4, the altissimo E creates an intonation and execution challenge. Because this note is in the highest range of the saxophone's altissimo, it is important for the saxophonist to be comfortable playing the altissimo E with consistent response and a consistent pitch center. To develop accuracy and consistency with producing the altissimo E, the saxophonist may find it helpful to first practice a stepwise scale from the E above the staff to the altissimo E while a concert G drone sounds. It is important to note that for best results, saxophonists should use less air in the altissimo than the regular range, especially for altissimo E and above. Many saxophonists struggle with this range because they use too much air and try to force it. Done correctly, it should be effortless, even at *fortissimo* volume. Once the altissimo E is stable and in tune, the saxophonist should then play the altissimo E down an octave next to the written palm key F to hear the half-step relationship between the E and the F. Then they should play the phrase as written, but down an octave, to be able to accurately hear the leap of a seventh up to the E.

To practice approaching the altissimo E by a larger leap, the saxophonist should play the octave between palm key E and the altissimo E while a concert G drone sounds. Using this drone will allow the saxophonist to make sure that their palm key E is in tune and to hear the intonation of the highest E. If the saxophonist is having trouble achieving the octave leap at first, playing an E major arpeggio in the altissimo can aid in approaching the altissimo E by leap. Once the

saxophonist is comfortable approaching the altissimo E by an octave leap in tune and with immediate response, they can put the altissimo E in context of the music. The saxophonist should once again practice the leap of a seventh between the F and E down an octave to hear the proper interval and then play the two notes in the written octave while separating the E from the F before it. The saxophonist should slowly decrease the space between the notes to reflect how it is written in the music. See Figure 2.40 for the process of practicing this altissimo section.

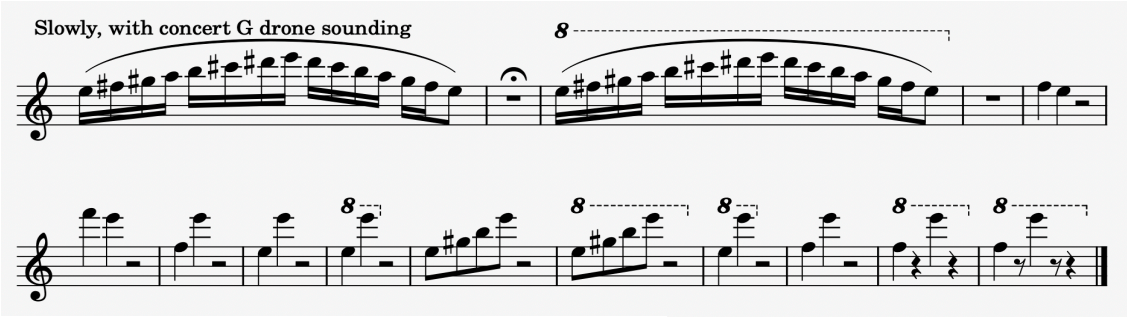

Figure 2.40: High Altissimo E Practice.

Use of Vibrato

Throughout the work, Green marks certain notes with “molto vibrato,” but outside of these instances, no vibrato or minimal vibrato is recommended. Green uses molto vibrato, timbral trills, growling, flutter tongue, and slap tongue to vary the textures and expression within phrases. A lack of vibrato or very minimal vibrato usage allows for the moments of molto vibrato to be clearer to the audience, and adding too much vibrato, especially lush or romantic vibrato, to other notes can take away from the texture and emotions conveyed in molto vibrato notes. Debra Richtmeyer explains vibrato’s effect on the character of the music through depth and frequency of undulations. She writes that “slow, narrow vibrato” is used for “calm and tender or mysterious emotions,” while “faster, wider vibrato” is used “for loving, passionate, or

poignant emotions," and "fastest, slightly less depth than wider vibrato" is used "for bravura and exhilarated emotions."[80]

In *Weightless*, the vibrato needed for "molto vibrato" notes should be the widest vibrato possible, wider that what one would typically do to create a bravura style. Throughout *Weightless*, Green uses molto vibrato in two ways: on notes that decrescendo into a rest, and on louder notes that propel the phrase forward. For molto vibrato notes that decrescendo, the saxophonist should use a very wide vibrato but can slow down the frequency of the undulations to convey a feeling of relaxation compared to the bombastic material played beforehand. For other molto vibrato notes, the saxophonist should increase the frequency of their wide undulations to create a feeling of intensity beyond exhilaration that helps drive the phrase forward. While these kinds of vibrato can be distracting and sound jagged in many styles, Green is intentionally asking for this exaggerated vibrato to create specific emotions and textures in the music.

While "molto vibrato" requires a wider undulation than other styles of vibrato, it is important for the saxophonist to maintain a consistent pitch center. To avoid a change in the pitch center of the "molto vibrato" note, the saxophonist should practice wide vibrato slowly while making sure to return to the same pitch at the end of each undulation. Once these slower undulations feel comfortable, the saxophonist should slowly increase the speed of the undulation until a wide and fast vibrato is comfortable and consistent. There are also moments in *Weightless* in which Green calls for a note to start with a straight tone and build to molto vibrato. To build from no vibrato to molto vibrato, the saxophonist should practice a held note with a straight tone and gradually add slow, narrow vibrato to the note. Once this transition is comfortable, the

[80] Richtmeyer, *The Richtmeyer Method for Saxophone Mastery Volume 1*, 56.

saxophonist should repeat this process while gradually growing into wider and faster vibrato, all the while focusing on pitch center and the intended artistic expression of the vibrato.

Suggested Fingerings for Timbral Trills

Green writes many timbral trills throughout this work, and each trill requires its own specific fingering alteration. This section lists timbral trills as they appear in the score using the French fingering system as found in Jean-Marie Londeix's *Hello! Mr. Sax* to notate which keys are added or subtracted.[81] Some timbral trill fingerings may need to be altered based on the dynamic at which the trill is played as well as other factors such as the addition of growling or flutter tonguing. For example, in Section 1 there is a timbral trill on A that requires the addition 4, 5, and 6 because the note is played at *fortissimo* with a timbral trill and flutter tongue. There is another timbral trill on an A in line 3, but this trill only requires the addition of 4 because the note is being played *piano*. Similarly, some timbral trills require an alternate fingering such as the timbral trill on a G# in line 3. When using the normal G# fingering, the addition of other keys either changes the pitch or produces a timbre change that is not noticeable. To fix this issue, the saxophonist must finger the G# using the low B key. With this additional tone hole closed, the addition of the C key disrupts the timbre of the G# enough to create an effective timbral trill. When practicing these timbral trills, it is important for the saxophonist to maintain focus on the intended artistic expression, including the dynamic and speed of the trill. Just as the saxophonist may use slightly slower vibrato undulations on softer notes marked "molto vibrato," a timbre trill at *piano* such as the A on line 3 will require slower movement between the note and the timbre change to convey peace and weightlessness. A faster timbral trill in instances like the A on line 1 creates a more intense and energetic emotion that helps the forward direction of the phrase.

[81] Jean-Marie Londeix, *Hello! Mr. Sax* (Paris: Éditions Musicales Alphonse Leduc: 1989) 6.

Section 1
Line 1: C – add 4 & 5
Line 1: A – add 4, 5, & 6
Line 2: E – subtract C2
Line 2: F – add 6
Line 3: A – add 4
Line 3: G♯ - finger the G♯ using the B key, add C for the timbral trill
Line 4: Bb – add 4 & 5

Section 2
Line 5: C – add 4 & 5
Line 6: F – subtract C3
Line 7: F♯ - subtract C4

Section 4
Line 13: F – minus C3
Line 13: D – add 2

Section 6
Line 17: E – add C
Line 18: C – add 4 & 5

Flutter Tongue

In *Weightless*, Green notates flutter tonguing with three diagonal lines on the beams of the flutter tongued notes, a common notation used when flutter tongue or its German translation "flatterzunge" is not written in a score. Flutter tonguing is executed by rolling the tip of the tongue against the roof of the mouth like a rolled "r" in Spanish. Weiss and Netti describe the "true flutter tongue" as a "voiceless 'rrr' or 'drrr', created by the tip of the tongue at the front of the palate. The tip of the tongue comes lightly into contact with the palate, but should be careful not to touch the mouthpiece."[82] Weiss and Netti describe different kinds of growling as effects similar to flutter tonguing, but in *Weightless*, Green requires the performer to execute flutter tonguing and growling. If flutter tonguing cannot be done by the saxophonist, they could choose

[82] Marcus Weiss and Giorgio Netti, *The Techniques of Saxophone Playing* (Kassel, Germany: Bärenreiter, 2010), 154.

to substitute flutter tonguing with a uvula growl and a vocal cord growl for the notes marked "growl" without disrupting the artistic intent of Green's use of flutter tongue.

When flutter tonguing, just as with slap tonguing and growling, the tongue position should largely remain the same. The tip of the tongue will have to change position to vibrate against the roof of the mouth, but the back of the tongue and the middle of the tongue should maintain the normal position. The correct tongue position plays a large part in the "Ideal Oral Cavity" as described in Richtmeyer's book. Richtmeyer writes that the opening of the throat in addition to the position and shape of the tongue "play a crucial role in saxophone tone production, articulation, and intonation. When intentionally shaped and coordinated, they form an Ideal Oral Cavity, enabling significantly better tone quality, resonance, intonation, articulation, vibrato, altissimo, breathing, and dynamic range."[83] Richtmeyer explains the Ideal Oral Cavity in more detail, noting that the middle and back of the tongue should be higher than the front to create a downward slope, with the back of the tongue broadened past the molars and the tip of the tongue close to the bottom lip.[84] Maintaining the "Ideal Oral Cavity" while flutter tonguing will allow the tone to stay focused rather than spread, and it will allow the pitch to be more consistent.

To practice flutter tonguing, the saxophonist should learn to roll the front of their tongue (just a bit past the tip of the tongue) against the roof of the mouth without the mouthpiece. Once this is comfortable, they can practice rolling their tongue while blowing a long steady airstream to practice sustaining the tongue roll. Then, they can add this effect to the saxophone. It is best to practice flutter tonguing on a sustained note while a drone is playing the same pitch to listen for any changes in intonation. If the pitch center drops, the saxophonist should double-check their

[83] Richtmeyer, *The Richtmeyer Method for Saxophone Mastery Volume 1*, 43.
[84] Ibid., 43.

"Ideal Oral Cavity" and try the pitch with the flutter tongue again. The saxophonist should also practice flutter tonguing to convey different emotions by changing the volume and speed of the flutter tongue. A moderate volume and speed of the flutter tongue could create joyful character. Increasing the speed and volume of the flutter tongue can change the character to exhilarated, and the fastest and loudest flutter tongue can become aggressive. See Figure 2.41 exercises to practice flutter tonguing.

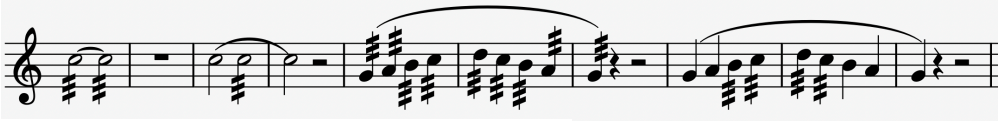

Figure 2.41: Flutter Tongue Practice.

Growl

Growling is also used to vary the expression and texture of the saxophone line. For the saxophone, growling is usually achieved in one of two ways: through using the vocal cords or the uvula. Richtmeyer writes about the uvula growl as an exercise to help find the correct throat opening for the "Ideal Oral Cavity" for saxophone playing, which is produced by finding the uvula through coughing and then relaxing the back of the tongue until a growl is produced through the vibration of the uvula.[85] The saxophonist can then recreate this uvula growl while blowing air through the instrument to create a new timbre. Weiss and Netti refer to this kind of growl as a French "r" or rolled "r" sound using the throat, though they include the uvula growl as a form of flutter tonguing.[86]

In many pieces, including *Weightless*, composers write "growl" but do not specify a specific type of growl. Therefore, it is up to the saxophonist to decide which kind of growl works artistically in the piece. For many saxophonists, this decision is based simply on which kind of

[85] Ibid., 45.
[86] Weiss and Netti, *The Techniques of Saxophone Playing,*154.

growl they are better at executing easily and effectively. In *Weightless*, a vocal cord growl is recommended because there are many instances of flutter tonguing, which as Weiss and Netti mention, can have a similar sound as the uvula growl. This also allows the uvula growl to be used in place of actual flutter tonguing if the saxophonist is unable to roll their "r's" sufficiently. To execute a vocal cord growl, the saxophonist should first practice without the instrument by blowing air using their saxophone embouchure while trying to engage their vocal cords at the same time. To make sure that the airstream is consistent the saxophonist should place their hand in front of their mouth while blowing the air and engaging the vocal cords. Once this process is comfortable, the saxophonist should then try to engage the vocal cords while playing a single held note. Varying the pitch and/or dynamic level of the vocal cord growl allows the performer increased artistic expression. Once the growl is comfortable, the saxophonist should practice stopping and starting the growl while playing (see Figure 2.42).

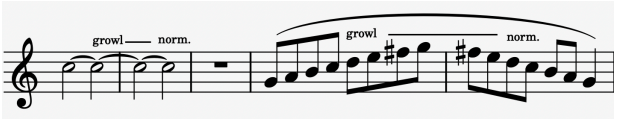

Figure 2.42: Growling Practice.

Slap Tongue

Green utilizes slap tongue many times in *Weightless*, but he does not specify the kind of slap tongue in his performance notes. Weiss and Netti identify three types of slap tongue in their book *The Techniques of Saxophone Playing*, which includes standard slap, secco slap, and open slap.[87] The open slap requires the saxophonist to release their embouchure upon the attack which creates a "strong, percussive, truncated, forceful sound."[88] The normal slap tongue and secco slap tongue are both closed slap tongues and therefore create a less forceful percussive sound.

[87] Ibid., 146-147.
[88] Ibid., 147.

These two slap tongues are produced in a very similar manner with the main difference being that less air used in the secco slap to create less of a pitched sound. Patrick Murphy describes the process of producing the closed slap tongue:

> By creating a vacuum between the tongue and the reed, the performer can draw the reed away from the mouthpiece. The sound of the slap is the reed releasing from that vacuum and hitting the tip-rail of the mouthpiece. The secco and the standard slap are identical except that, for the secco, air is not blown (or, is minimally blown) into the saxophone. The standard slap can be performed at almost any dynamic, while the secco slap is performed with lower dynamics.[89]

While Green does not specify the type of slap tongue in this piece, the normal slap tongue fits the context of the work most artistically. Green's use of slap tongue is meant to add a percussive sound to the articulation of the pitches, not to create a solely forceful and percussive sound. To execute a normal slap tongue, the saxophonist must create suction between the reed and mouthpiece and blow air as soon as the tongue is released for the written pitch to be heard. There are certain technical challenges that may come up when practicing these normal slaps in the context of *Weightless*. The saxophonist should practice first getting a clean slap tongue on one note. For many saxophonists, the tongue position can create an issue for properly executing slap tongue articulations. Because the tongue position must change at the tip of the tongue slightly in order for a larger portion of the tongue to create suction against the reed, the saxophonist must avoid altering the position of the middle and back of their tongue. Altering all portions of the tongue position will cause unwanted changes in intonation and will slow down the slap tongue articulation because the saxophonist will have to reset their tongue position with each attack.

[89] Patrick Murphy, "Extended Techniques for Saxophone: An Approach Through Musical Examples" (DMA diss., Arizona State University, 2013), 20.

Once the saxophonist can produce a clean normal slap tongue, they should begin experimenting with different dynamics and different levels of percussiveness to the slap tongue. A louder more percussive slap tongue achieved with more of the tongue suctioned to a larger portion of the reed can convey anger, while a slap tongue that uses less tongue against the reed can convey many different emotions from playfulness to excitement. The saxophonist must determine the character needed for each slap tongue, and once they feel comfortable executing a single slap tongue with a variety of emotions, they should practice playing multiple successive slap tongues with rests in between and slowly reduce the number of rests between slaps (see Figure 2.43).

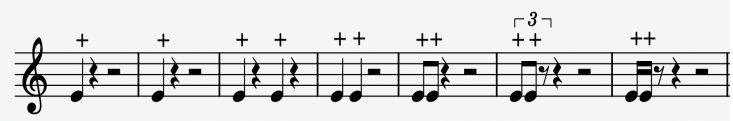

Figure 2.43: Slap Tongue Practice Version 1.

Green also includes slap tongues that are approached by a slur. To approach this kind of slap tongue, the saxophonist must practice long tones ending with a slap tongue. The saxophonist should hold one note and try to add a slap tongue at the end of the sustain (see Figure 2.44). If this is difficult, they should practice a sustained note that starts with a slap tongue. Once the sustain from the slap tongue initial attack becomes comfortable, the saxophonist should try to

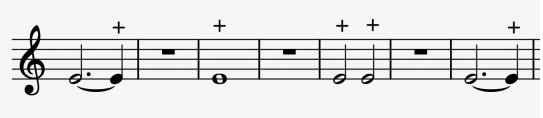

Figure 2.44: Slap Tongue Practice Version 2.

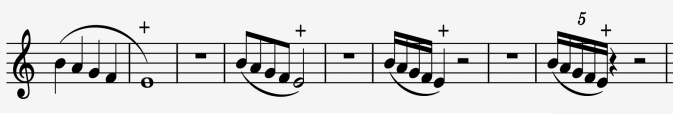

Figure 2.45: Slap Tongue Practice Version 3.

mimic the initial slap tongue articulation from the sustained pitch. This exercise requires control over the different parts of the tongue position. If the back or middle of the tongue position lowers to help the slap be produced, the intonation of the note will suffer. Once the slap tongue approached form a sustain is comfortable, the saxophonist should practice slurring into a slap in scalar patterns (see Figure 2.45).

Extra-Musical Performance Aspects

Green's performance notes specify how the saxophonist should be positioned on stage. He writes, "[i]deally, the sax player should have the piece sprawled out lengthwise in front of the piano, and walk as the piece progresses. Please do not wear shoes during the performance if you elect to perform the work in this vein. Otherwise, a page-turner will be inevitable for the saxophonist, as the 'sax part' must be the full score"[90] Typically, performers try to avoid the use of multiple stands in the way Green describes because it can cause a visual distraction for the audience. However, Green's suggestion that the saxophonist move across the stage slowly and quietly acts as choreography, enhancing the feeling of suspension or weightlessness that the piece conveys, especially in the quieter and more restrained moments. In requesting the saxophonist perform without shoes, Green avoids any extra noise that might result from the saxophonist slowly walking across the stage.

The silent movement of the saxophonist gliding across the stage and ending in a position closer to the piano also mimics the overall trajectory of the work, both emotionally and regarding the F♯ pitch-based goal of the piece. The saxophonist begins the piece at the farthest position form the piano. This distance between the saxophonist and pianist is mirrored by Section 1's frenetic writing in the saxophone line that suggests a sense of discombobulation. However, as the piece progresses and as the saxophonist traverses across the stage, the two voices begin working together more, and even the references to the frenetic writing of Section 1 are slightly more subdued. Ultimately, the piece ends with a fade to niente on a unison pitch with the two musicians in their closest proximity, conveying a sense of resolution emotionally, physically, and harmonically.

[90] Green, *Weightless*.

CHAPTER 3
DHAKIRA: A MIDDLE EASTERN REFLECTION (2017)

Introduction and Discussion of the Source Material

dhakira: a middle eastern reflection was inspired by Green's experience hearing recitations of the call to prayer (*adhan)* on the streets of cities like Akko and Istanbul.[91] In his program note for the work, Green writes that he recorded *adhan* recitations on his cell phone and found himself listening back to these recordings.[92] Taking inspiration from the memory of these *adhan* performances, Green wrote this piece as an "attempt to create a saxophone version of these calls, while including 'everyday' sounds within."[93] In my interview with Green, he recalled hearing the *adhan* for the first time, saying "my husband is from Israel, so I've been to Israel many times visiting his friends and family…we went to Akko, and I remember hearing the *adhan* and reflecting upon how it just felt natural."[94] In order to understand Green's interpretation of the *adhan* as source material for his piece, a further look into the *adhan*, its origins, its performance practice, and its development from inception to its function as a part of the lives and sound worlds of 21st-century citizens is needed.

Because the Quran was originally delivered by Muhammad via recitation, Muslims still view recitation as the purest form of receiving the Quran, and reciters must follow specific rules and practices known as the *tajwid*.[95] While many of these rules refer to pronunciation, reciters do not simply speak the Quran. Instead, they practice verses in pitch-based scalar patterns and motives of the *maqamat* tradition, which result in recitations having melodic qualities. Reciters can take liberties in terms of tempo, pitch, range, and incorporations of vocal ornaments. Kristina

[91] Green, *dhakira: a middle eastern reflection*.
[92] Ibid.
[93] Ibid.
[94] Anthony R. Green in discussion with the author, September 30, 2022.
[95] Kristina Nelson, *The Art of Reciting the Qur'an* (Cairo: Cairo Press, 1985), 14.

Nelson writes that "the ideal recitation is defined according to an intent which not only accepts, but depends on the melodic element for its fulfillment. The melody draws the listener more deeply into the experience, and there is no sense of a separation between the aesthetic and the religious involvement."[96]

The *adhan* is also performed in the *maqamat* tradition, but knowledge of its origin is less clear.[97] Maroussia Bedmarkiewicz's research on *hadith* literature found that all accounts "follow the same storyline despite their numerous differences: at some point Muslims felt the need to develop their call to prayer. They thought about, or used, the Jewish trumpet or the Christian *semantron*, before someone suggested a call to prayer consisting of chanted formulae."[98] Similarly, Joseph Progler describes a common version of the adhan's origin, writing, "[s]ome say that one of the Prophet Muhammad's companions dreamt of gathering Muslims for prayer by calling with the human voice. When he told this dream to the Prophet, the Prophet is said to have responded that the Angel Gabriel had taught him the words for *adhan*, which Muslims have handed down since."[99]

Progler and Bedmarkiewicz both mention the importance of Bilal ibn Rabah. "An African slave in pre-Islamic Arabia, Bilal was freed by Muslims and became the Prophet's favorite *muezzin* (one who calls adhan, a.k.a *muadhdhin*)."[100] Many publications reference Muhammad's appreciation for Bilal's voice and manner of recitation. In an article for *Middle*

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[96] Ibid., 52.
[97] Tsonka Al Bakri, Mohammed Mallah, and Nedal Nuserat, "Al Adhan: Documenting Historical Background, Practice Rules, and Musicological Features of the Muslim Call for Prayer in Hashemite Kingdom of Jordan," *Musicologica Brunesia* 54, no. 1 (2019): 175.
[98] Maroussia Bednarkiewicz, "The History of the Adhān: A View from the Hadith Literature," in *Modern Hadith Studies* (Edinburgh: Edinburgh University Press, 2020), 27-28.
[99] Joseph Progler, "Sound and Community in the Muslim Call to Prayer," *Smithsonian Folkways Magazine*, Fall/Winter 2014, accessed July 26, 2022, https://folkways.si.edu/magazine-fall-winter-2014-muslim-call-prayer/islamic-sacred/music/article/smithsonian.
[100] Ibid.

East Eye, Indlieb Farzi Saber writes that Bilal "was chosen to give the call to prayer because of his beautiful voice,"[101] and Ahmed Sahin writes in his article "Religious Music in Ottoman Istanbul" that Muhammad "had the *adhan* (Tr.: *ezan*, the call to prayer) delivered by Bilal, who had a powerful and lovely voice, and he also recommended that the Quran be read and recited with a harmonious and beautiful voice based on certain principles."[102]

Like Quranic recitation, *adhan* recitation styles have varied over time and regionally. "In general the guidelines for calling *adhan* follow those for recitation of the Quran, although the formal rules for Quranic recitation are less binding on *adhan*."[103] While the rules of the *adhan* are less strict, *muadhdhin* must go through extensive training to recite the *adhan* publicly.

> In Islamic colleges and schools, aspirant *sheikhs* and *mu'adhinun* are taught a myriad of canonic treatises regarding the correct pronunciation of the religious texts, including the *Holy Quran* and the *Adhan.* There are some fundamental rules concerning *tilawa,* or reading of the text; *mushaf,* the performance the written pages; *qura'a*, the phonological readings of the scripts; and *ahkam al tajwid*, the rules of recitation…However, music performance lay on loose guidelines, passed by oral tradition, and manipulated by free variables flying under the radar of references.[104]

In her dissertation, Eve McPherson also writes about the freedom with which a *muadhdhin* can explore melodic and rhythmic content:

> The text for the ezan was received in Arabic, and, as Arabic is the sacred language of Islam, recitation in Arabic is practiced in all Islamic countries and by all Muslims…While this text and its message are standardized, historically, however, it has not been uncommon for differences to exist melodically, modally and rhythmically. Rhythmically, the call to prayer is recited as unmetered text. Concerning melodic line and modal practice, these elements are generally chosen by the individual muezzin and have tended to be reflections of his personal training and cultural background.[105]

Beyond rules of pronunciation, there are some performance practices of *adhan* recitation that have become standardized across different countries. Some examples of these standard

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[101] Indlieb Farzi Saber, "The Art of the Adhan: the Multiple Melodies of the Muslim Call to Prayer," *Middle East Eye*, May 5, 2021, https://www.middleeasteye.net/discover/adhan-muslim-call-prayer-melodies-maqams.
[102] Ahmed Sahin, "Religious Music in Ottoman Istanbul," 2019, https://istanbultarihi.ist/602-religious-music-in-ottoman-istanbul.
[103] Progler, "Sound and Community in the Muslim Call to Prayer."
[104] Al Bakri, et al., "Al Adhan," 171-172.
[105] McPherson, "The Beautiful Voice," 26-27.

performance practices detailed by Tsonka Al Bakri, Mohammed Mallah, and Nedal Nuserat include:

- The beginning of *Adhan* '*allahu akbar, allahu akbar'* is performed in a faster tempo in relation to the second repeat, which is elongated in a more melodic manner.
- A pause must be made between each sentence, allowing the listener to grasp the meaning of what was said.
- The applied tempo is *rubato*, in lieu of a free pace, preferably a variable *Moderato.* Moderation and restraint are basic tenants of the musical performance of Muslim Holy texts.
- The performer must show emotion and warmth in his performance, so that he may portray the purest sentiment and inspire the faithful.[106]

While it is beyond the scope of this paper to detail the varied *maqam* practices of *adhan* recitation throughout the Muslim world, it is important to look at commonalities of the *maqam* tradition and the general structure of *maqamat*. Specifically, *maqamat* are pitch patterns that are built from pentachords and/or tetrachords known as *ajnas*, and "[t]he shape of each *maqam* can be represented as a network of pathways among *ajnas*, rather than simply a scale or set of scales divided into tetrachords."[107] In his article "Maqam Analysis: A Primer," Sami Abu Shumays writes about exploring the existence of *maqamat* beyond a scalar definition.

> The major gap I feel exists between the theory and practice of Arabic music is that, from what I have been able to understand, current theory in both Arabic and English amounts to little more than a description of scales. Not only does Arabic music tend to violate the constraints of octave-based scales, but the melodic content that uses those scalar skeletons is just as if not more important to treat theoretically as are the scales themselves.[108]

Similarly, in his video essay for the Society of Music Theory, Adem Merter Birson explains that most musicians performing in the *maqam* tradition (in this case referencing folk and classical music rather than recitation practices) did not focus on learning *maqamat* as scales, but rather learned melodic fragments known as *cesnis* that worked within the *maqamat*.[109] He points out

[106] Al Bakri, et al., "Al Adhan," 173-174.
[107] Sami Abu Shumays, "Maqam Analysis: A Primer," *Society for Music Theory*, 35 no. 2, (2013): 235.
[108] Ibid., 235.
[109] Adem Merter Birson, "Understanding Turkish Classical Makam," Vimeo video, 10:38, posted by "SMT-V," 2021, https://vimeo.com/485776021.

that Turkish musicologists of the early 20th century began notating *maqamat* in western staff notation leading to the focus on tetrachords and pentachords of *maqamat* to make them more digestible for western musicians.[110]

While the recitation of the *adhan* includes qualities that western listeners might consider "musical" such as pitch content, melodic contour, and phrasing, referring to recitation of the *adhan* or Quranic recitation as "music" is an oversimplification. In his article "Islamic Religious Music," Ekhard Neubauer comments:

> Strictly speaking, the words 'Islamic religious music' present a contradiction in terms…The melodious recitation of the Holy Qur'an and the call to prayer are central to Islam, but generic terms for music have never been applied to them. Instead, specialist designations have been used…The traditional term mūsīqī (which is classical Arabic) has been used in writings dating from the 9th century, is a loan and theoretical concept inherited from the ancient Greeks. In the countries of Islam it was rarely used in the sense of singing and instrumental music: reference to musical practice was made through a series of individual terms. The modern Arabic term mūsīqā is not representative of the traditional Islamic understanding of musical practice, but has connotations more akin to the Western sense of 'music'. [111]

Neubauer notes that some forms of *musiqa* can be seen as *halal* (legitimate) such as lullabies and wedding celebration songs, while other forms of *musiqa* can be considered *haram* (illegitimate) such as instrumental *taksim* improvisations.[112] However, he categorizes Quranic recitation and the *adhan* as *non-musiqa* and therefore *halal*. The discrepancies in *musiqa* and *non-musiqa* and what constitutes *halal* versus *haram* qualities in different musical and recitation practices comes from the many interpretations of Muhammad's views on music. While there are no statements in the Quran directly condemning music, Islamic scholars and Muslims have different interpretations of the *hadith* literature in which Muhammad may or may not have expressed his appreciation for music as an artform.[113]

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[110] Ibid.
[111] Ekhard Neubauer, "Islamic Religious Music," *Grove Music Online*, ed. Veronica Doubleday, accessed July 26, 2022. https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.52787
[112] Ibid.
[113] Ibid.

Nelson addresses this topic as the "*sama* polemic" and notes that the debate of what kinds of music or sounds are *halal* has been going on for centuries.[114] Nelson writes:

> The impulse to render the Qur'anic text melodically has been irresistible from the beginning of its practice…Evidence for the early alliance of Qur'anic text and vocal artistry can be found in the literature of *sama,* a debate carried on by Muslim legists, litterateurs, Sufi thinkers, and others concerning the permissibility of musical audition of any sort.[115]

Later she categorizes different types of appreciation for the sound of Quranic recitation.

> The dichotomy of the perception of Qur'anic recitation as a unique art and response to it as music could perhaps be more easily explained if the two operated in mutually exclusive arenas. For example, it would be clear enough if we could identify those who respond to Qur'anic recitation as music as those who are unaware of the nature of the text or those unequivocally seeking only aesthetic stimulation. But even Muslims who insist that Qur'anic recitation is not music and who participate in recitation with correct appreciation and sincere intent are also able to regard it as the highest example of vocal improvisation in the Arabic music tradition and may often find themselves responding to it as they would to music.[116]

Many other scholars have addressed the inconsistencies in interpretations of the sound of Quranic recitation and performance of the *adhan*. In her dissertation focusing on the vocal qualities of Turkish *muadhdhin* and their recitations*,* Eve McPherson writes:

> This debate concerns the way in which the line is drawn between the concept of music and that of recitation, which clearly adopts a given culture's prevailing music practices in order to recite. The discourse surrounding this debate affects melodic practice in terms of what is deemed "too musical" versus that which is seen as "appropriate" for recitation…The Ottoman Court, which was simultaneously the seat of Islam, had in its employ many Mevlevi, a sect of Sufis that considered music an inherent part of worship and which used music as part of its devotional services…music was most definitely part of their court practices. Further, as I wrote earlier, esteemed muezzins of the time would have been trained in makam practice.[117]

Tsonka, Mallah, and Nuserat corroborate McPerson's research that *muadhdhin* have been trained in the *maqam* tradition like Turkish musicians.

> The lack of rigidity in performance of *Adhan* and *Quran* could be attributed to the fundamental tradition of improvisation or *taqsim* in Arab culture. Rules of *taqsim,* are also branded with freedom and performative adaptation, lying upon the presence of some major anchor-points and formulas of orientation…Undoubtedly, the implementation of particular *maqamat* is the result of folkloric traditions, passed down orally through consecutive generations.[118]

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[114] Nelson, *The Art of Reciting the Qur'an*, 33.
[115] Ibid., 32.
[116] Ibid., 154.
[117] McPherson, "The Beautiful Voice," 38.
[118] Al Bakri, et al., "Al Adhan," 172, 175.

Scholars also note that early chapters of the Quran and the *adhan* share similarities with pre-Islamic chants and Bedouin incantations like pagan roots of early Christian music.[119]

Even though the *adhan* is not a musical practice, many listeners unfamiliar with Islamic practices identify it as such, and throughout the 20th and 21st centuries, recording technology has created a market for the commercialization of Quranic recitation and the *adhan*. Nelson writes about many Egyptian singers who started their careers as reciters of the Quran.[120] Similarly, *adhan* and Quranic recitation competitions have become commonplace in the Muslim world. McPherson writes about attending a regional Turkish *adhan* competition in 2006 at which a great deal of importance was placed on the correct usage of *maqamat* in the competitors' recitation.[121] Their point systems show how important the aesthetics of *adhan* performances has become in 21st-century Islamic society.

With conflicting ideas about the recitation of the *adhan* and the classification of its performance, it is easy for those who are unfamiliar with its origins to assume the *adhan* is a form of religious music. However, as shown through multiple scholars' work, the *adhan* is not itself a musical practice. Recitation of the *adhan* is a religious practice that has developed out of and adopted qualities of pre-Islamic chant, the musical *maqam* tradition, and secular instrumental and vocal folk and classical music of the Ottoman Empire. As David Font-Navarrete puts it, "Islamic theology posits that the adhan is not music. It is recited, not sung. Likewise, the text of the *Qu'ran* is not poetry. These sacred texts are certainly musical and poetic, but they are neither music nor poetry."[122]

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[119] Filishtinski and Shijdaf, *Description of the Arab – Muslim culture* (Moscow: Nauka, 1971): 50 and McKinnon, *Music in Early Christian Literature, Tatian: Discourse to the Greeks* (Cambridge, 1987): 20 in Tsonka, et al, 170.
[120] Nelson, *The Art of Reciting the Qur'an*, 158.
[121] McPherson, "The Beautiful Voice," 153-154.
[122] David Font-Navarret, "The Amplification of Muted Voices: Notes on a Recitation of the Adhan," *Sounding Out!,* March 7, 2016, https://soundstudiesblog.com/2016/03/07/the-amplification-of-muted-voices-notes-on-a-recitation-of-the-adhan/.

Analysis

dhakira: a middle eastern reflection consists of six sections that are defined by the presence of and relationship between "everyday sounds" and melodic material, the amount of ornamentation in the melodic material, variations in pitch content, and phrasing. Because the work is unmetered, I have delineated sections by systems (21 in total). As Green describes in his program note, he found himself listening back to his own personal recordings of *adhan* recitations on the streets of Istanbul, Akko, and Nicosia, but despite the reverence that many Muslims have for the *adhan*, for many people in these cities, daily life and activities cannot always halt for the *adhan*.[123] Therefore, Green's experience and recordings of these *adhan* recitations included extra sounds like wind, pedestrians talking amongst themselves, cars driving by, etc. The interference of these different sounds was not only found in Green's cell phone recordings but was also present in his own aural memory of these different *adhan* recitations, creating a complex and multi-layered soundscape. In reference to this complex soundscape that he experienced in Akko when first hearing the *adhan* Green said:

> You have this bullhorn on a post in the middle of a commercial shopping area or just a normal square, and people are folding their clothes and chit chatting, and then through this bullhorn you have this beautiful music, and people are just used to it. I don't want to say that they're numb to it because I don't think that's really what's going on, but I think in the same way that it snows and people just go about their day, this call to prayer happens and people just go about their day. So, I really wanted to reflect that in the piece and that there is this harmony between these calls to prayer and the quotidian practice of one's life and how everything can coexist, and we can find that balance.[124]

While Green does not explicitly label the "everyday sounds" in his score, he uses extended techniques to recreate these sounds such as slap tongue, air noises, flutter tongue, key clicks, glissandi, wide tremolos, and fan notation. Many of these sounds mimic identifiable

[123] Green, *dhakira: a middle eastern reflection*.
[124] Anthony R. Green in discussion with the author, September 30, 2022.

"everyday sounds" like the repeated articulations and tremolos written with fan notation that mimic the doppler effect of a siren changing in pitch, frequency, and dynamic as it passes through one's own soundscape, or the "violent" glissandi and flutter tongue attacks that represent an abrupt interruption of a passing car or helicopter. Green's use of air sounds is most obviously representative of wind of various speeds, but these air sounds may also represent the airy sounds of the *ney,* an end-blown cane flute popularly found in Turkish folk and classical music.[125]

Green also differentiates between "everyday sounds" and melodic material through the saxophone's range. Green writes melodic material in the saxophone's higher range imitating the traditionally high-pitched *adhan* performances, and the material played in the lower register of the saxophone corresponds to street noises. Throughout the melodic material in this piece, Green uses the pitch classes F, G♭, G, A♭, A, B♭, B, C, D♭, and E. The pitch classes D and E♭ are entirely omitted from the melodic material aside from an instance of E♭ added to grace note ornamentations in Section 5. Throughout the piece, Green uses these ten pitch classes to create two different scales, both of which use F as the tonic. These two scales are F, G♭, A, B♭, C, D♭, E, F (sometimes known as double harmonic major) and F, G, A♭, B, C, D♭, E, and F, with scale degrees 2, 3, and 4 being the only difference between them.

The scale with G♭, A, and B♭ as scale degrees 2, 3, and 4 (see Figure 3.1) is intervalically

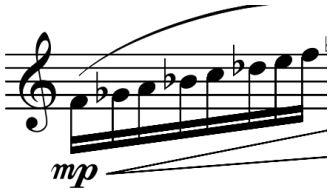


Figure 3.1: Excerpt from *dhakira: a middle eastern reflection* (system 14).

[125]Can Akkoc, Mustafa Kemal Karaosmanoglu, and William A. Sethares, "Experiments on the Relationship between Perde abd Seyir in Turkish Makam Music," *Music Perception* 32, no. 4 (2015): 322.

similar to the *Zirgüleli Hicaz maqam* as shown in Murat Aydemir's *Turkish Music Makam Guide* (see Figure 3.2). In Green's scale, the intervals include a minor second, minor third, minor

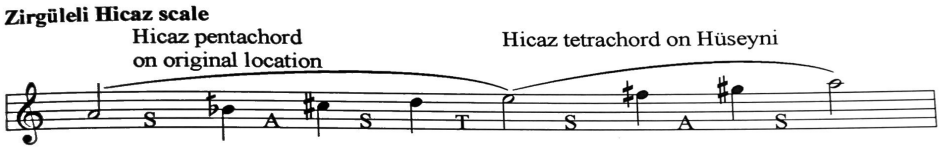


Figure 3.2: Zirgüleli Hicaz Scale from Aydemir in *Turkish Music Makam Guide* (pg. 159).

second, major second, minor second, minor third, and minor second when measured from F to its octave equivalent. Aydemir writes out this *maqam* with some slight microtonal variations. It is important to note that while these microtonal variations may appear to be quarter tones as one might see in western contemporary classical music, the *maqam* tradition uses different incremental division of each whole step. Bruno Nettl describes microtonal music in reference to half steps, which in western music are all 100 cents apart.[126] He writes that "[s]ome Western composers and music theorists have suggested the use of microtonal intervals derived from the octave of 100-cent half tones—e.g., intervals of a quarter tone (50 cents), 6th tone (33.3 cents), 12th tone (16.7 cents), and 16th tone (12.5 cents)."[127]

In his book, Aydemir writes that in Turkish music, each whole step is divided into 9 *komas* rather than these equal divisions of cents.[128] "The 24-note system uses unequal intervals, meaning that the notes used are not divided equally within the octave. This means that not all 9

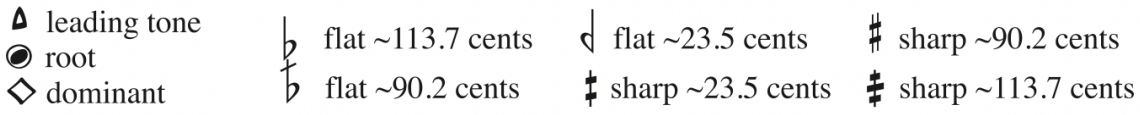


Figure 3.3: Koma Legend from Akkoc, Karaosmanoglu, and Sethares in "Experiments on the Relationship Between Perde And Seyir in Turkish Makam Music" (pg. 324).

[126] Bruno Nettl, "Microtonal Music," *Encyclopedia Britannica Online*, accessed July 28, 2022, https://www.britannica.com/art/microtonal-music.
[127] Ibid.
[128] Aydemir, *Turkish Music Makam*, 23.

komas that exist in a whole step are used."[129] In an article for *Music Perception*, Can Akkoc and Mustafa Kemal Karaosmanglu break down these *komas* in terms of cents that western musicians are more accustomed to (see Figure 3.3). Based on these divisions of the *komas* in cents, the intervals in Green's scale are a close approximation of Aydemir's *Zirgüleli Hicaz maqam.* In *Zirgüleli Hicaz maqam*, the first interval is approximately 90.2 cents, which is just shy of the full 100 cent half step between Green's first two notes, and the second interval in *Zirgüleli Hicaz maqam* is intervalically close to a minor third. The interval between scale degrees 5 and 6 in *Zirgüleli Hicaz maqam* is approximately 23.5 cents wider than the half step that is present between Green's own scale degrees 5 and 6.

Another approach to Green's scale could be a reinterpretation of the *Hicazkar maqam*. While many *maqamat* fit within an octave, some like *Hicazkar* can be wider as shown in Aydemir's representation of it as a pentachord, tetrachord, and pentachord (see Figure 3.4). Like the *Zirgüleli Hicaz maqam*, Aydemir's intervals are close to those in Green's scale when

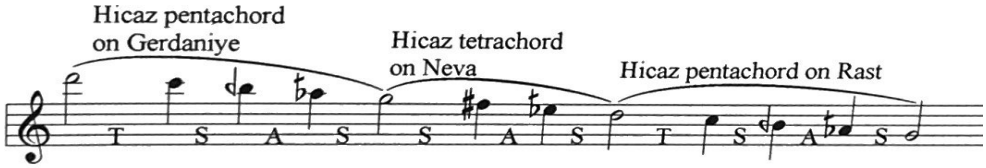


Figure 3.4: Hicazkâr Scale from Aydemir in *Turkish Music Makam Guide* (pg. 77).

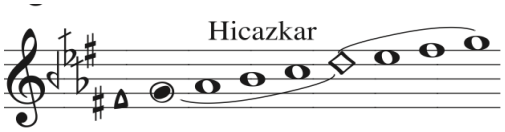


Figure 3.5: Hicazkar Scale from Akkoc, Karaosmanoglu, and Sethares in "Experiments on the Relationship Between Perde And Seyir in Turkish Makam Music" (pg. 324).

measured between the low G and the octave above. Akkoc and Karaosmanglu also provide a form of the *Hicazkar maqam* that is divided into intervals with microtonal variations that mirror those in Adyemir's book (see Figure 3.5). The *Hicazkar maqam* is similarly represented on

[129] Ibid., 24.

Johnny Farraj's maqamworld.com, though Farraj's divisions of the *maqam* consist of *ajnas* that differ from Aydemir's pentachords and tetrachords. Farraj's representation of this *maqam* does not include microtonal variations, allowing the intervals of Green's scale to be directly mapped onto the intervals of the lower octave of this *Hicazkar maqam* from the low C to its octave equivalent (see Figure 3.6). Due to its relationship with the *Hicazkar maqam,* I have labeled Green's scale *Hicazkar maqam* Version 1 (HMV1).

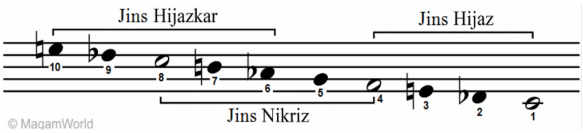


Figure 3.6: Hijazkar Scale from Maqamworld.com.

In addition to HMV1, Green's second scale (F, G, A♭, B, C, D♭, E, F) is labeled as *Hicazkar maqam* version 2 (HMV2), which has the same intervals as HMV1. HMV2 is a transposition of HMV1 up a perfect fifth and taking the fourth mode and can be mapped directly onto Farraj's *Hicazkar maqam* when only using the *jins nikriz* and *jins hicazkar* (see Figure 3.6). Similarly, when starting on the fourth scale degree and ending on the eleventh scale degree of Aydemir's *Hicazkar maqam,* the intervals in HMV2 are close approximations of the microtonal variations just as HMV1 was a close approximation to the first eight pitches of the *Hicazkar maqam* (see Figure 3.4). HMV2 is also intervalically equivalent to Akkoc and Karaosmanglu's *Hicazkar maqam* and Aydemir's *Zirgüleli Hicaz maqam* when inverted to start on scale degree 4 rather than the tonic (see Figure 3.5). For both scales, pitch-class sets common in Green's writing including (012), (013), and (014) can be found in consecutive pitches, and (016) can be mapped onto the scale in three separate ways (see Figure 3.7). For a form chart of the whole work, see Figure 3.8.

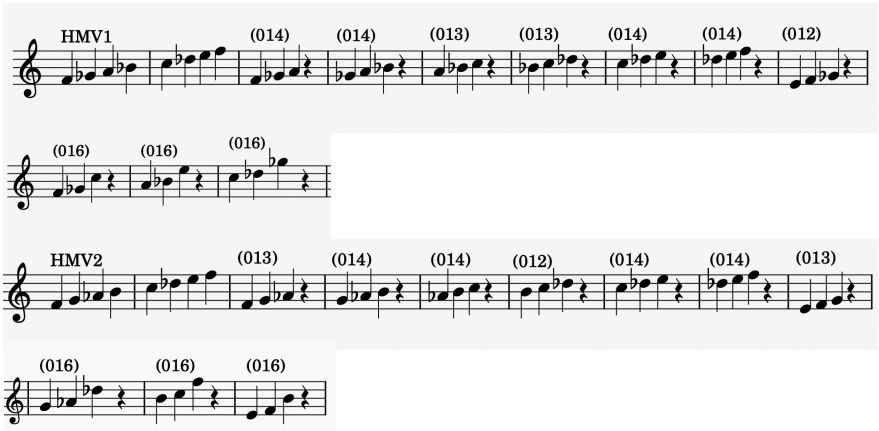


Figure 3.7: Scales used in *dhakira: a middle eastern reflection*.

***dhakira: a middle easter reflection* Form Chart**					
	System Numbers of Each Section	**Use of Everyday Sounds**	**Scales Used**	**Common Pitch-Class Sets Used**	**Melodic Phrase Lengths**
Section 1	Systems 1 and 2	Entirely everyday sounds: slap tongue, ½ air, fan notation, & low register	None	(012) and (014)	None – only short groupings of sounds separated by fermata rests
Section 2	Systems 3-7	Short interjections of everyday sounds: low register, air sounds, key clicks, flutter tosngue, & ½ air	HMV2 and combinations of the two scales	(012) and (014)	Short melodic ideas introduced with everyday sounds and followed by rests
Section 3	Systems 8-11	First phrase is all everyday sounds: Air sounds, key clicks, fan notation, ½ air, & flutter tongue	1 phrase of HMV2, 1phrase of HMV1, and 1 phrase of a combination of both scales	(012), (013), and (014)	The 3 melodic phrases are longer than those in Section 2 with more frequent ornamentation. These phrases are preceded by an entire system of everyday sounds, but are still followed by fermata rests
Section 4	Systems 12-15	First phrase is all everyday sounds, and everyday sounds interject between melodic phrases. Low register, slap tongue, & fan notation	1 phrase of HMV2, 1phrase of HMV1, and 1 phrase of a combination of both scales	(012), (013), and (014)	Green uses the scales to bridge the low and high registers of these 3 phrases. Phrase lengths are shorter with increased ornamentation to build in intensity. Phrases are still followed by fermata rests.
Section 5	Systems 16-19	Fewer everyday sounds used: ½ air & flutter tongue	1 phrase of HMV2, 1phrase of HMV1, and 1 phrase of a combination of both scales	(012), (013), and (014)	The longest phrase appears in systems 16-17. These phrases ascend and use new ornamentations (timbral trill ritard and fan notation)
Section 6	Systems 20 and 21	Entirely everyday sounds: Air sounds, flutter tongue, & key clicks	No pitches	No pitches	None – only a gradual decrescendo of air noises

Figure 3.8: Form Chart for *dhakira: a middle eastern reflection*.

Section 1 of *dhakira: a middle eastern reflection* is made up entirely of everyday sounds which represent the moments leading up to the recitation of the *adhan*. Most of this material is sparse with rests of varying length between the saxophone's interjections. The fan-notated articulated notes and their corresponding increase and decrease in dynamic at the end of line 2 create a pseudo-doppler effect that returns throughout the work (see Figure 3.9). While this section does use pitches, the pitches are not related to the *maqamat* used in the melodic material. However, Green does use some of his common pitch collections based on (012), (014), and (016) in the everyday sounds such as the (012) set in Figure 3.9.

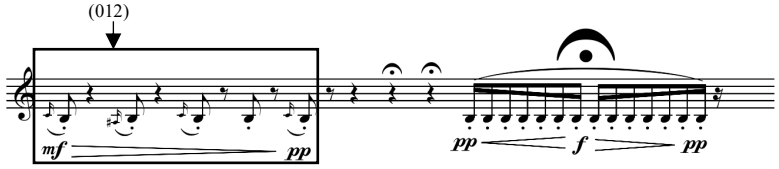


Figure 3.9: Excerpt from *dhakira: a middle eastern reflection* (system 2).

Section 2 begins with the first iteration of melodic material. Though Green introduces melodic material in this section, he does not present either *maqamat* variation in full until the last melodic idea on line 7 which is firmly adherent to HMV2. In lines 3 and 4, Green focuses on pitches that are common between his two scales (F, C, D♭, and E). There are two uses

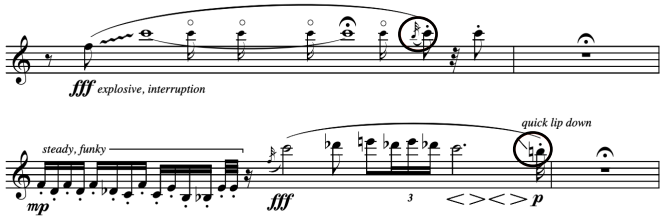
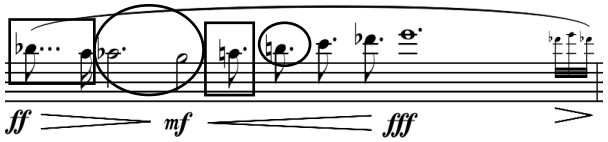


Figure 3.10: Excerpt from *dhakira: a middle eastern reflection* (systems 3 and 4).

of B in these lines, which hints at HMV2, but Green does not linger on these notes, making them feel less significant to the tonality of these melodic ideas (see Figure 3.10). These first two lines of melodic material also introduce ornamental figures that Green uses throughout the piece such as timbral variations to a sustained note, glissandi, and successive crescendo/decrescendo hairpin dynamics. These ornaments are reminiscent of those heard in *adhan* recitations, which

often contain slides between pitches and changes to the timbre of the reciter's voice due to pronunciation rules. These opening melodic statements are relatively short, mirroring the shorter duration of initial statements in the *adhan*.

Lines 5 and 6 signify an expansion in the length of the melodic statements, and both lines include pitches from both HMV1 and HMV2. Throughout the piece, Green cycles through adhering to a certain version of the *Hicazkar maqam* and a mixture of his two variations (see Figure 3.11). While the substitution or addition of different pitches from one *maqam* to another



Squares = HMV1 Pitches
Circles = HMV2 Pitches

Figure 3.11: Excerpt from *dhakira: a middle eastern reflection* (system 6).

is not a common performance practice in *adhan* recitation, modulation from one *maqam* to another is common. Al Bakri et al. refer to a common modulation practice in Jordan, writing that "[d]uring the performance of *Adhan*, one *Maqam* is used as major, thereafter, a secondary *Maqam* is modulated, after which the *Mu'adhin* returns to the primary *Maqam*. Most performers of the *Adhan* follow this principle of transposition."[130] However, McPherson describes modulation in Turkish *adhan* performance practice, writing, "[w]hen using the prevailing makam tradition, the muezzin tends to start and end in the same makam and very rarely modulates to another makam. Most Istanbul practitioners relate that it is undesirable to formally modulate to another makam when reciting the call to prayer."[131] With such variations in regional performance practices, it is likely that Green heard multiple iterations of the *adhan* that could have borrowed pitches outside of the prominent *maqam* whether through formal modulation or personal

[130] Al Bakri, et al., "Al Adhan," 176.
[131] McPherson, "The Beautiful Voice," 37.

preferences of the individual *muadhdhins*. It is also important to reiterate that the "melodic" content of each *adhan* recitation is entirely improvised, and it is likely that some recitations use pitches outside of the primary *maqam* whether planned or not. Throughout this section, Green uses "everyday sounds" to interrupt the pauses between the melodic phrases such as the three beats of sixteenth notes marked "steady, funky" (see Figure 3.12). This short interruption is reminiscent of a muted bass line heard from a passing car, and in line 5, Green uses air noises for the first time, a sound that mimics softer wind sounds one might hear as some pedestrians stop to listen to the *adhan*. These wind sounds return throughout the piece.

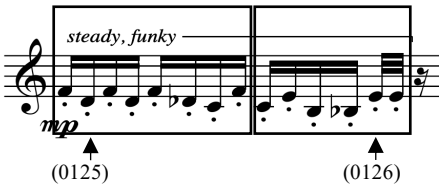


Figure 3.12: Excerpt from *dhakira: a middle eastern reflection* (system 4).

The melodic statements of Section 2 end firmly in HMV2 with varied ornamentations and rhythmic values. Variations in the number of ornaments used throughout the *adhan* is common, especially between the first statement and its repetition. As McPherson points out, "[o]ften the first phrase is recited in a less embellished manner, but when it is repeated a more melismatic and elongated presentation of the phrase is made."[132] Throughout this piece, Green similarly builds upon ornamentation and variation of melodic ideas. Green also utilizes pauses of undetermined length between each melodic statement, a phrasing decision lifted from *adhan* performance practice. Scott Marcus refers to these pauses, writing "[e]ach line is commonly rendered with lengthy unmetered melismas, and a pause of several seconds separates it from the next line. The whole, then, commonly lasts about two to two and a half minutes."[133] The increase

[132] Ibid., 37.
[133] Marcus, "The Muslim Call to Prayer," 154.

in the use of grace notes and Green's use of timbral trills on more than one pitch display the evolution of the ornamentation as is common in the *adhan*.

Sections 3 and 4 follow the same phrase structure consisting of one line of everyday sounds followed by three melodic statements. In both opening lines of these sections, lines 8 and 12, Green varies aspects of each sound through alternating his use of flutter tongue and key clicks with the air sounds and pitches, mimicking a realistic and unpredictable soundscape. The melodic content in Section 3 imitates a common performance aspect of the *adhan* with one phrase ascending in pitch, followed by another phrase of the same text descending in pitch.[134] Line 9 uses HMV2 and ascends a full octave with mostly stepwise motion, and line 10 descends a full octave in HMV1. In Aydemir's book *Turkish Music Makam Guide*, he writes about how *maqamat* typically ascend (start on lower tonic), descend (start on higher tonic), or have an ascend-descend behavior (focus on the dominant pitch).[135] Line 11 presents a combination of pitches from both versions of the *maqam* and has an ascend-descend behavior. Though the phrase does not start on dominant like an ascend-descend *maqam* would, the phrase utilizes the dominant pitch C throughout, and the overall descent is much smaller than the descent in line 10 (see Figure 3.13). These three melodic phrases on Section 3 are longer than those in Section 2 and have fewer interruptions of everyday sounds. These longer phrases, which are also written at louder dynamics, help build the anticipation of what comes in the next section.

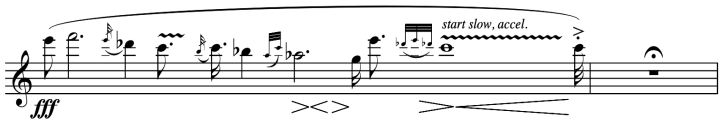


Figure 3.13: Excerpt from *dhakira: a middle eastern reflection* (system 11).

[134] Al Bakri, et al., "Al Adhan," 173.
[135] Aydemir, *Turkish Music Makam*, 28.

Figure 3.14: Excerpt from *dhakira: a middle eastern reflection* (system 13).

In Section 4, HMV1 is presented as a scale for the first time on line 13 (see Figure 3.14), and line 14 also opens with a sixteenth note HMV1 scale, though this time a truncated version. Within these two melodic phrases, Green disrupts his pattern of writing melodic material solely in the saxophone's upper register. Both scalar passages begin on the saxophone's lowest F at the bottom of the treble clef, mimicking a slide or glissando into the first melody note like the one found in the opening of Section 2. Green uses these scales to build the intensity of this section, using them as pickups that lead to shorter ornamented melodic phrases. Green continues this build in intensity by adding two "everyday sounds" in the melodic material of Section 4 that were not present in the melodic material of Section 3 and by gradually increasing the amount of ornamentation in the melodic material of Section 4, with the last melodic statement being one of the most ornamented phrases in the piece so far.

Section 5 opens with two quick "everyday sounds" that make up an (016) set, leading into the work's longest and most rhythmically active melodic phrase The phrase is written in HMV2, but Green adds the pitch E♭ four times in grace note ornamentations (see Figure 3.15). This addition of the E♭ (the only time that this pitch is used in a melodic phrase) alters the harmony Green has set up in the piece to aid the climactic build of this final melodic section. This climactic build is also signified by timbral trill ritardando at the end of line 17, a reverse of

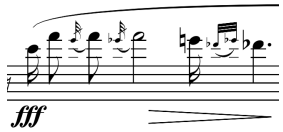


Figure 3.14: Excerpt from *dhakira: a middle eastern reflection* (system 16).

the figure that has previously been written as an accelerando throughout the timbral trills and the increase in rhythmic activity of the melodic phrases. In the last two melodic statements, Green mostly stays within HMV1, but both phrases end on scale degree 7 at *fff*. While not every melodic idea in previous sections has resolved to the tonic or dominant scale degree, Green's resolution to the leading tone implies an ambiguity, symbolizing his own memory as a passerby during these *adhan* recitations and being forced by other obligations to walk away from this soundscape before the recitation is complete.

The final section, much like Section 1, only uses "everyday sounds." Rather than the amalgamation of different sounds found in Section 1, this final section is made up entirely of air sounds that gradually decrescendo to niente. Green divides this closing section into four measures, each of which contain three air sounds and decrease in dynamic from *forte* to *mezzo forte*, *mezzo piano*, and *piano*. In the first six air sounds, Green still varies the texture and expression through the addition of flutter tongue and key clicks, effects that were also found in Sections 2, 3, and 4 (see Figure 3.16). These air sounds, which come after the final climactic arrival of the piece, represent a sense of decompression that comes after one has listened to the *adhan* and prepares to pray. Green has the saxophonist visually convey this decompression by descending to the floor to sit upon their knees for the last four air sounds. This visual aspect of the performance pays homage to the Islamic practice of prayer in which Muslims "begin while standing but reach their climax in the fetal position with forehead touching the floor."[136]

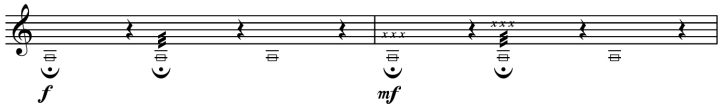


Figure 3.16: Excerpt from *dhakira: a middle eastern reflection* (system 20).

[136] Smith, "Chapter VI: Islam," 162.

Ultimately, Green's composition uses pitch, phrase structure, extended techniques, and extra-musical performance requirements to create a piece of music which embodies his own experience receiving the *adhan* as an outsider to the Muslim world. By adapting a traditional *maqam* in the work's melodic material, writing increasingly ornamented phrases bookended with silence, and using the saxophone's higher register, he is able to mimic qualities of *adhan* recitation. However, Green's addition of "everyday sounds" beyond the melodic material create an atmosphere for the listener that emulates the soundscape one might experience when the *adhan* is projected into the busy streets of cities like Akko and Istanbul. Despite these interruptive sounds, the melodic contour of the *adhan* is still able to affect people. Its beauty and reverent quality allow the listener to pause for a moment, reflect, and prepare to pray just as the saxophonist slowly descends into a kneeled position at the end of the work.

Performance Guide

As with the other performance guides in this paper, this guide is organized by topic rather than a guide through the entire piece. The analysis in the previous section delineates which sections/notes represent everyday noises vs. melodic representation of the *adhan.* Where extended techniques and concepts overlap with other chapters, specifics on how to perform these techniques and how to artistically implement them in *dhakira: a middle eastern reflection* will be discussed. While the basis of executing these techniques does not change, each guide focuses on the intended artistic expression of these techniques and how to use them to properly convey the emotional development of the specific work. In general, it is important that the performer play the everyday sounds such that they do not overshadow the overall beauty of the melodic flow of the *adhan.* As stated by Green in his performance notes for this composition, "[t]his work should

be performed with your utmost freedom, and a sense of spiritual abandon, within the realm of meditative devotion."[137]

Slap Tongue

In *dhakira: a middle eastern reflection*, Green writes two different kinds of slap tongues. In his performances notes, he writes that notes marked with a flageolet should be slap tongued, but the addition of a *sforzando* marking should result in a more percussive sound, while notes slapped at softer dynamics should focus more on pitch.[138] In this case, it is best for the saxophonist to perform the *sforzando* slap tongues as open slaps and other slap tongues as a standard slap tongue as described by Weiss and Netti. Weiss and Netti write that the open slap should be executed by releasing the embouchure after the saxophonist releases the suction between the reed and the tongue while simultaneously blowing a short air dart to result in a loud, percussive slap tongue with little pitch.[139]

The open slap only occurs in the first two notes of the piece, and while the open slap creates a louder and more percussive sound than a normal slap, the saxophonist should not execute these open slaps with an aggressive character. These open slap tongues are used as a call to attention in anticipation of what is to follow, mirroring the way that the *adhan* announces the time for prayer. To make these open slaps grab the attention of the audience without implying anger, the saxophonist should experiment with how much air they use as they approach the slap tongue. A faster, more focused air dart will result in a more aggressive open slap, but a less concentrated air dart will result in a more welcoming and reverent character while still grabbing the audience's attention. The standard slap is only used once on line 14. It is important for the

[137] Green, *dhakira: a middle eastern reflection*.
[138] Ibid.
[139] Weiss and Netti, *The Techniques of Saxophone Playing*, 147.

slap tongue on line 14 to be a normal slap and include the written pitch because this slap tongue articulation bridges the gap between the "everyday sounds" and melody in Section 4. This normal slap tongue should match the character of the rest of the phrase. For more detailed practice techniques for executing normal slap tongues while maintaining a consistent pitch center, refer to the slap tongue section of Chapter 2.

Air Sounds

Air sounds are one of the most common extended techniques Green uses in the everyday sound of this piece. Air sounds are executed by blowing air through the saxophone without producing pitch. This unpitched sound is created by using air that is too slow to let the reed vibrate, loosening the embouchure, or a combination of both. For most of the air sounds in *dhakira*, a loosened embouchure with an adjusted air speed is most effective because this looser embouchure allows the saxophonist to change the speed and direction of their airstream for more dynamic contrast and to convey different emotions. A slower and less concentrated airstream blown through the mouthpiece results in a softer air sound that is calm and relaxed, but as the saxophonist speeds up the airstream and blows across the tip opening between the reed and mouthpiece, a louder air sound can be produced. Similarly, a slower airstream blown across the tip opening will have a mysterious character, while increasing the air speed can sound excited or determined.

In air sounds that have crescendos, the saxophonist should start with a slower air stream and gradually increase the speed of their air. This increase in airstream speed can be helped by changing the tongue position. A lower tongue position will result in slower air, but gradually raising the tongue position in the back and middle part of the tongue will cause the air to speed up. Using the syllable "sh" while creating an air sound will also increase the volume. A faster

airstream that is blown between the mouthpiece and reed results in a brighter sound, which is beneficial for air sounds marked *forte*, but at the end of Green's work, the air sounds gradually decrescendo, ending with an air sound that decrescendos below *piano*. To create a more effective decrescendo that fits the character of the piece's ending, the saxophonist should gradually start to form an embouchure around the mouthpiece and pace the speed of the air so that the air sounds can gradually decrease in volume. Reforming a loose embouchure will allow the saxophonist's last three air sounds to have a hushed tone that more easily fades to niente.

Flutter Tongue

Green typically uses flutter tongue in everyday sounds in conjunction with air noises. The only instances of the flutter tongue with pitch occur in lines 6 and 16, and both are marked *sFFz* with a quick and "violent" pitch bend after the flutter tongue attack (see Figure 3.17). These

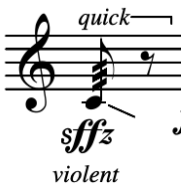


Figure 3.17: Excerpt from *dhakira: a middle eastern reflection* (system 6).

flutter tongues require the saxophonist to start the note with a fast air attack in addition to the initiation of the flutter tongue. The saxophonist should then quickly let the tongue position and jaw fall slightly to achieve the notated pitch bend. The louder, faster airstream and flutter tongue will create this violent character. To execute a flutter tongue during an air sound, the saxophonist must be able to roll their tongue against the roof of their mouth while blowing air through their loosened embouchure. For flutter tongued air sounds that crescendo, the increase in the speed of the saxophonist's airstream should also increase the speed of the flutter tongue which will help the effect of the crescendo. Just as with the air sounds discussed in the previous section, the saxophonist must experiment to find the right speed of the flutter tongue to

convey the proper character in each everyday sound. If the saxophonist is unable to flutter tongue, substituting the flutter tongue with a uvula growl could be acceptable as long as they are able to execute the uvula growl during the air sounds without producing a pitch on the instrument and can produce the uvula growl at the different dynamic levels needed in the piece.

Key Clicks

Key clicks in *dhakira: a middle eastern reflection* are always used in addition to air sounds, so it is important to follow the marked dynamics and any crescendos or decrescendos with the key clicks in addition to the volume of the air sound. To create quieter key clicks, the saxophonist should open and close fewer keys at a slower rate. To crescendo through key clicks, the saxophonist should gradually increase the speed with which and the number of keys that they are opening and closing. Typically, closing keys on the right hand when the left hand is already entirely depressed will result in louder key clicks with more pitch in the sound. For this work, pitch in the key clicks should be avoided to invoke unorganized street sounds with a mysterious character, so the saxophonist should open and close keys in random sequences.

Half-Air Sounds with Pitch

There are a few instances in this piece in which Green requires the saxophonist to play with a half-air sound. To create an airy tone while still producing pitches, the saxophonist should play the notated pitches with an airstream that is slower than they would usually use to produce notes with a full sound. It is important for the saxophonist to find the right airstream speed that allows the notated pitches to still be heard but is also slow enough to let air be heard in the

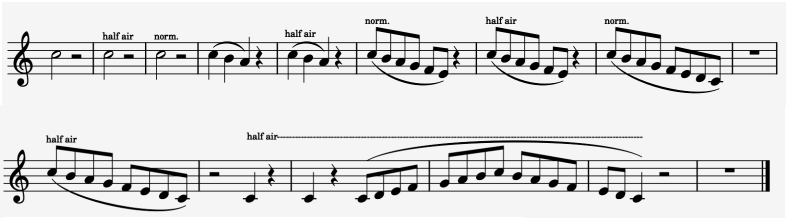


Figure 3.18: Half-Air Sound Practice.

sound. These half-air pitches create a sound that feels distant, allowing the saxophonist to play with reverence and nostalgia among the everyday sounds of the piece. Slightly loosening the embouchure so that some air can leak out of the lips can also help produce airiness in the sound, but this loosening of the embouchure should be used in addition to reducing the speed of the airstream. The saxophonist should first practice producing a half-air sound on a comfortable note like the C in the middle of treble clef. Once this note is comfortable, the saxophonist should practice moving to the lower range of the instrument while maintaining the half-air sound. Once the saxophonist is comfortable producing half air sounds in the lower register, they should practice initiating low register half air sounds because of Green's frequent use of half air sounds in the lower register. Examples of exercises to help practice half-air sounds can be found in Figure 3.18.

Fan Notation

Green uses fan notation multiple times, which creates a pseudo-Doppler effect by gradually changing the volume and frequency with which the saxophonist changes notes or rearticulates a repeated note. To pace the increase and decrease in speed, the saxophonist should pick a tempo that they want to accelerate to so that they can practice playing the material at that fastest tempo. Once the fastest tempo is chosen, the saxophonist should practice the fan notation material up to that tempo. Picking this fastest tempo is important so that the saxophonist knows how fast they want to play rather than starting at a slow tempo and trying to get fast aimlessly, which will result in inconsistencies in performance. Then the saxophonist should practice an

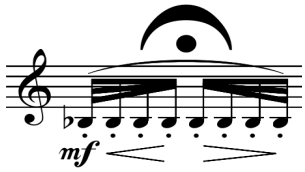


Figure 3.19: Excerpt from *dhakira: a middle eastern reflection* (system 15).

accelerando from their slow tempo to their fastest tempo followed by the reverse. The same process can be copied for the dynamic range of the fan notation material. It should be noted that in the published version of Green's score, the fan notation on line 15 is improperly written to match previous instances of fan notation, but Green's original score has this B♭ repeated in inverse fan notation. See Figure 3.19 for the correct fan notation marking.

While the fan notation material in this work is typically a part of the everyday sounds, it is important for the saxophonist to not become overly forceful or aggressive at the top volume and speed of the fan notation material. A less intense crescendo and accelerando fits the reverent and peaceful character that the melodic material conveys, and more intensely interruptive everyday sounds are marked throughout the piece. Playing the fan notation in the same style as some of the flutter tongued notes marked "violent" reduces the amount of nuance that can be achieved by playing the "everyday sounds" with more variation.

Vibrato

Green does not specify vibrato use in this piece, but for the saxophonist, using vibrato in the melodic material is recommended. Adding vibrato to this melodic material can help convey the appropriate character of the piece, which in general is reverent, thoughtful, and peaceful. While not every *muadhdhin* uses vibrato in every statement of the *adhan,* using vibrato in Green's work mimics the ornamentation found in these improvised recitations. To use vibrato to convey a reverent character, the saxophonist must be aware of the speed and depth of their vibrato undulations. As stated in the performance guide for *Weightless* in Chapter 2, Debra Richtmeyer's book prescribes different character qualities to different vibrato speeds and depths. For *dhakira: a middle eastern reflection*, the saxophonist should experiment with using slower and narrower vibrato in the softer dynamics to convey a sense of calm, while a slight increase in

speed and depth of the vibrato at louder dynamics will convey reverence and poignancy reflecting the nature of the *adhan* as a call to prayer.

Suggested Fingerings for Timbral Alterations and Trills

Green writes two types of timbral alterations in this piece. The first is notated by a circle above the written note which he describes in his performance notes as an "inflection" that "can be microtonally flat or sharp."[140] These inflections are only used two times in the piece, on lines 3 and 10. For the inflection on the C in line 3, adding Ta (the side B♭ key) is recommended, and on line 10 adding Tf (the side F♯ key) is recommended. These added keys will result in microtonally altered pitches, and using a greater change in pitch for these inflections helps the saxophonist differentiate these inflections from the timbral trills. Suggested fingerings for the timbral trills are listed below using French fingering system as found in Jean-Marie Londeix's *Hello! Mr. Sax* to notate which keys are added or subtracted. In timbral trills and inflections, the saxophonist must experiment with the speed and frequency of alternating between the two fingerings to play with the appropriate character.

Section 2
Line 5: C – trill 4 & 5
Line 7: B – trill Ta
C – trill 4 & 5

Section 3
Line 8: E♭ – finger using C4, trill C3
Line 9: F – trill 6
A♭ – finger using the low B key, trill low C
Line 11: C – trill 4 & 5

Section 4
Line 15: B – trill Ta

Section 5
Line 17: A♭ – finger using the low B key, trill low C

[140] Green, *dhakira: a middle eastern reflection*.

B – trill Ta
Line 19: C – trill 4 & 5

Phrasing and Character

As stated earlier, this piece is reverent and peaceful in character, and it is important for the saxophonist to perform the piece with an approach to phrasing, vibrato, and air use that conveys the work's defining characteristics. In addition to the character of the melodic material, some of Green's "everyday sounds" invoke the reverence and peacefulness of the melody, while others are more interruptive and are intended to be jarring to the audience. The saxophonist should not assume that all of these everyday sounds are to be treated exactly the same. The opening slap tongue articulations, while loud and percussive, should feel like an announcement of what is to come in Section 1 and should not be played angrily. The rest of the material in Section 1 should culminate in the fan notation low B which should be played with a broader airstream that allows the repeated articulations to sound as though they are expanding rather than an overly concentrated airstream which can cause the louder dynamic of the fan notation to feel forceful. The only "everyday sounds" that should feel like a shock to the audience are the flutter tongued notes marked "violent!" in lines 6 and 16. This violent character can be created by using a fast and forceful air dart that directs the note downward rather than as a part of the larger phrase.

In the melodic material, it is important for the saxophonist to play with a peaceful and reverent style which can be difficult to emulate due to the consistently loud dynamic markings. To play *forte* to *fortississimo* and maintain the correct character, the saxophonist should broaden their airstream so that the volume of air moving through the instrument is greater while avoiding forcing the air or blowing harder which will cause the sound to become aggressive. Because many phrases in the melodic sections end with notes that have an accent and/or staccato, the

saxophonist must be aware how they attack and release these notes. It is best to approach the notes by playing them as pickups to the rest rather than playing them as the end of an idea which will cause each statement of the melody to feel disjunct. Instead, the saxophonist should use an accented articulation in addition to an air dart that is not too short, which will allow the note to move up and forward into the rest, allowing the audience to anticipate the next melodic idea (see Figure 3.20).

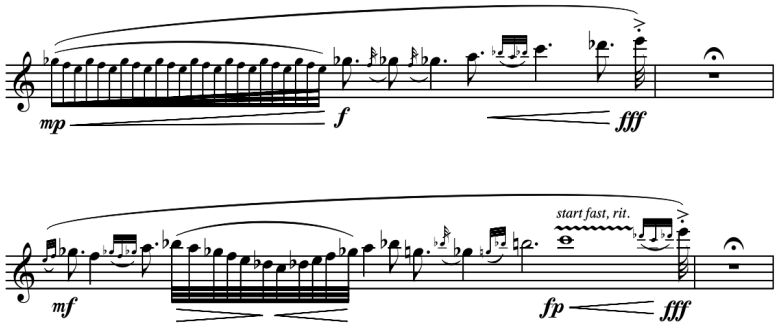


Figure 3.20: Excerpt from *dhakira: a middle eastern reflection* (systems 18 and 19).

Just as in actual *adhan* recitations, the saxophonist must use these rests to give the audience a moment to reflect on the previously stated material while also building anticipation. The saxophonist should perform each fermata rest as informed by the material that precedes it. For example, a shorter fermata rest may be more appropriate after a shorter melodic idea like in line 4, but a longer rest is more appropriate after a longer melodic idea like in lines 16 and 17. To find the correct pacing through each melodic phrase, the saxophonist should play with a flexible tempo that allows for rubato. While the work has notated rhythms, it is not necessary to play each rhythm exactly as it is written. Instead, the saxophonist should artistically implement rubato so that the notes feel proportionally related in duration as if the melodic material were being improvised as a *muadhdhin* would during a recitation.

Extra-Musical Performance Aspects

Green's only extra-musical performance requirement in this work occurs at the end of the piece when the performer is instructed to "descend to the floor, sit upon knees."[141] To properly execute this descent to the floor, the saxophonist should begin moving away from the music stand during the fourth to last air sound of line 21. Movements should be extremely slow, and the saxophonist should avoid creating any extra sounds with their body that may distract from the decrescendo of the air sounds. Once the saxophonist has moved from behind the stand, they should begin slowly descending to the floor, placing one knee on the ground quietly followed by their second knee. This movement should be practiced so that the saxophonist knows best how to pace their movements to be seated on their knees by the final air sound (see Figure 3.21). After the last air sound is finished, the saxophonist should remain still in this seated position until enough time has passed for the audience to reflect upon the ending of the piece.

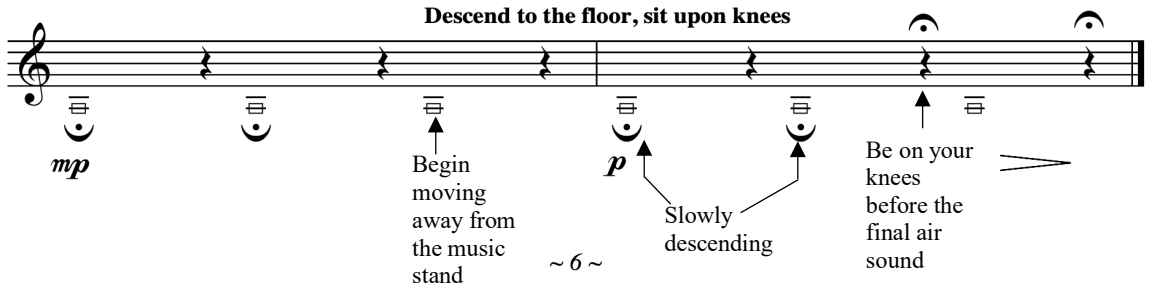


Figure 3.21: Excerpt from *dhakira: a middle eastern reflection* (system 21).

[141] Green, *dhakira: a middle eastern reflection*.

CHAPTER 4
A SINGLE VOICE: SOLITARY, UNIFIED (2017)

Introduction and Discussion of the Source Material

A Single Voice: Solitary, Unified was written in 2017, and of the three works discussed in this paper, it is the clearest example of Green's work as a social justice artist. In Green's program note for this work, he writes that the piece is a response to the election of Donald Trump as President of the United States on November 9, 2016. Green mentions neither Trump's name nor the presidential election but instead refers to the election result as a "decision…that would dramatically change the political landscape of the world."[142] Green also writes that "[i]n the months leading to this day, divisive rhetoric flooded the political discourse to the extent that, the number of hate crimes in the United States DRAMATICALLY increased. The rhetoric was especially charged towards people of color, Muslims, Latinx, women, LGBTQ people, and the disabled."[143] When studying Green's social justice music, it is important to understand how the relationship between music and politics has evolved, especially in terms of Western music history. While this work is intentionally and undeniably political in nature, musicians, artists, and composers have been integrating politics into their art for hundreds of years in different ways that have paved the way for composers of the 21st century to write more politically oriented works, even when those works are harshly critiquing the established socio-political norms.

Politics are typically associated with government and can be described as the "art of the exercise of power; the combination of individuals or parties (groups) making decisions that affect others and institutions (i.e., government, legal system, military, police) that governs based

[142] Anthony R. Green, *A Single Voice: Solitary, Unified*, self-published, 2017.
[143] Ibid.

on those decisions."[144] In James Garratt's book *Music and Politics a Critical Introduction*, he refers to the myriad definitions of politics based in different ideologies, but he makes a point to identify the growing inclusion of civil society into the definition of politics in addition to the more common political ideas surrounding the public and private sectors.[145]

> Contemporary political scientists tend to insert a third term, civil society, into the public-private equation, using this to accommodate institutions and activities which are not part of the state apparatus yet are public in the broader sense. While civil society includes the spheres of religion and education, it also draws in political institutions that are not part of the state, such as trade unions and social change organizations. From this perspective, the sphere of politics – and therefore also political music – naturally extends beyond government and party politics, encompassing social movements and public forms of artistic activism.[146]

Garratt's assertion that political music encompasses social movements is key to the social justice work of Green's compositional output, but even before music was used as a tool for social change, music has been used to exercise political agency.

Garratt categorizes three ways through which music can exercise political agency: intentionality, materiality, and aesthetic experience.[147] Intentionality "assumes that practices and texts convey the political ideologies and aims of their creators or performers," whereas materiality proposes that "musical sounds…can acquire their own agency, distinct from the human agencies involved in their production," and aesthetic experience presumes the ability of music's affective power "to be heard and felt by listeners in ways that confer political agency on it."[148] In addition to these forms of political agency, Garratt writes about the weaponization and control of music ranging from using music to distract protestors to music censorship.[149] However, contemporary concert music is not typically weaponized. It more frequently uses

[144] "Politics," Open Education Sociology Dictionary, accessed September 2, 2022, https://sociologydictionary.org/politics/.
[145] Garratt, *Music and Politics*, 6.
[146] Ibid., 6.
[147] Ibid., 24.
[148] Ibid., 24-25.
[149] Ibid., 49.

intentionality and aesthetic experience to affect its audience and communicate its political intentions. Because concert music does not embody the everyday applications of music in political contexts like popular protest songs or call-and-response protest chants do, political contextualization of music can reduce music to a purely reactionary artform. As Garrat notes, this line of thinking can make music seem devoid of its own political agency, but "[p]olitical contextualization is not just a synchronic maneuver, clustering music with chronologically proximate ideas, issues, and institutions. It also permeates diachronic approaches to music history, carving up time into chunks bookended by cataclysmic political events or regulated by other political rationales."[150] Music's critiques of history, current events, and socio-political movements, whether positive or negative, are important tools in swaying public sentiment.

Prior to its use as a form of political critique, music has historically been used for political promotion and affirmation such as Georg Friedrich Handel's work from 1713 *Ode for the Birthday of Queen Anne*, a cantata written about the successful negotiation of the peace Treaty of Utrecht. This cantata became a form of musical propaganda, imposing "an official standpoint or sanctioned reading of events," which Garratt refers to as "formal political promotion."[151] However, "informal promotional music," which "endorses a particular state initiative, policy, or figure but which is not state-sponsored," is rooted in a composer's personal views.[152] Garratt uses Beethoven's cantata *Der glorreiche Augenblick* Op. 136, a work that was written in honor of "the assemblage of crowned heads gathered at the Congress of Vienna following the defeat of Napoleon," as an example of informal promotional music.[153] Beethoven's cantata, which was not commissioned by the government, celebrates Friedrich Wilhelm III of

[150] Ibid., 66.
[151] Ibid., 112.
[152] Ibid., 111.
[153] Ibid., 113.

Prussia, Tsar Alexander I of Russia, and Emperor Franz II of Austria for their political triumphs, using "grandiose choral effects" that are also found in Handel's *Messiah* and Haydn's *Creation* which had come to be "symbols of sublimity, symbols that were constantly recycled for explicitly political ends."[154] Explicit religious references and Beethoven's use of multiple choirs to symbolize Europeans' appreciation of these monarchs work together to create politically oriented art.

Just as works by Wagner, Milhaud, Britten, Nono, Rzewski, and Reich have critiqued political entities and were composed as a reaction to political events, Green's *A Single Voice: Solitary, Unified* was written as a direct critique of the United States' 2016 presidential election. In this fourteen-movement work, Green uses quotes from people who belong to the categories of minoritized people towards which Trump's divisive rhetoric was aimed including "people of color, Muslims, Latinx, women, LGBTQ people, and the disabled."[155] In Green's program note he also references the increase in hate crimes after Trump's election. It is important to note the validity of Green's statement on hate crimes. In the Harvard Kennedy School's 2021 publication "Hate Crimes," the authors define a hate crime as a crime with evidence that the offender used hate language, left behind hate symbols, or in which the investigators determined the incident to be a hate crime.[156] This report also provides information on how hate crimes in the United States are prosecuted and the frequency with which they are recognized and registered by the FBI's Uniform Crime Reporting program. "According to its statistics, the overall number of hate crimes increased 17%, from 6,121 in 2016 to a decade-high 7,175 in 2017…Those numbers,

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[154] Nicholas Matthew, "Beethoven's Political Music, the Handelian Sublime, and the Aesthetics of Prostration," *19th-Century Music* 33, no. 2 (2009): 110-150 in James Garratt, *Music and Politics: A Critical Introduction* (Cambridge: Cambridge University Press, 2019), 115.
[155] Green, *A Single Voice: Solitary, Unified.*
[156] John Shattuck and Mathias Risse, "Hate Crimes," *Carr Center For Human Rights Policy Harvard Kennedy School*, 15 (Spring 2021): 3.

however, belie a disturbing shift from crimes against property, such as vandalism, arson, and robbery, to crimes against individuals, such as intimidation, assault, murder, and rape."[157]

Many other scholars and journalists have written about Trump's influence on the increase in hate crimes in 2017. Edwards's and Rushin's article "The Effect of President Trump's Election on Hate Crimes" states that "the recent spike in hate crimes was concentrated close in time to the election of President Trump in the fourth quarter of 2016. Such a surge in the number of reported hate crimes in the fourth quarter of a year is highly unusual; generally, the number of reported crimes declines between the third and fourth quarter of each year due to predicable seasonal variations in crime rates. After this initial surge in the fourth quarter of 2016, hate crimes remained elevated in 2017 relative to recent years."[158] Similarly, a 2019 article for the *Washington Post* found that "counties that had hosted a 2016 Trump campaign rally saw a 226% increase in reported hate crimes over comparable counties that did not host such a rally."[159] Green's use of quotes from individuals from minoritized groups as source material for each movement of *A Single Voice: Solitary, Unified* reflects his own resistance against the devastation of increased hatred and violence towards others. In this work, Green uses quotes from Malala Yousafzai, Paulo Coelho, Harvey Milk, Gabriel García Márquez, Harriet Tubman, Stephen Hawking, Audre Lorde, Laverne Cox, Leslie Feinberg, Marsha P. Johnson, Sonia Sotomayor, Helen Keller, Mohammed ElBaradei, and Bayard Rustin. In performance, all these quotes are to be projected behind the saxophonist to create an experience that is not only a political critique but a piece of musical resistance against those in power who deny others' human rights.

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[157] Ibid., 6.
[158] Griffin Sims Edwards and Stephen Rushin, "The Effect of President Trump's Election on Hate Crimes," January 14, 2018, available at SSRN, https://dx.doi.org/10.2139/ssrn.3102652.
[159] Ayal Feinberg, Regina Branton, and Valerie Martinez-Ebers, "Counties that hosted a 2016 Trump rally saw a 226 percent increase in hate crimes," *Washington Post*, March 22, 2019, https://www.washingtonpost.com/politics/2019/03/22/trumps-rhetoric-does-inspire-more-hate-crimes/.

Analysis

Each movement of *A Single Voice: Solitary, Unified* is a short musical response to Green's chosen quotes. For short biographies on all quoted individuals see Appendix B. The fourteen movements, seven of which are written for solo alto saxophone while the other seven are written for alto saxophone and fixed media electronics, range from 30 seconds to 2:30 in length and are varied in terms of style, pitch content, and phrase structure. Because each movement is so closely tied to the quote Green uses as source material, Green's writing reflects aspects of the quote in a programmatic sense. Program music itself is narrative or descriptive in nature in order to represent extra-musical concepts without the use of sung words.[160] Program music is predated by vocal music and the use of word-painting, a compositional technique in which musical gestures reflect "the literal or figurative meaning of a word or phrase."[161] While Green's movements in *A Single Voice: Solitary, Unified* are not text settings of the fourteen quotes, Green's writing for the saxophone embodies the meaning of the words in the quote. Green commented on his realizations of these quotes through the saxophone saying:

> That was the fun part honestly, to pick up on a kernel within the quote that could be realized in a non-text based vocal way. But I still think that this is a very vocal piece. I heard somewhere that if you look at the physical properties of the human voice and the saxophone's physical sonic output, it is the closest related to the human voice, so I wanted to also kind of draw that connection.[162]

The first movement of *A Single Voice: Solitary, Unified* is based on a quote by Malala Yousafzai which reads, "When the world is silent, even one voice becomes powerful."[163] Green

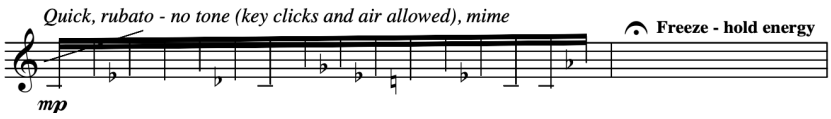

Figure 4.1: Excerpt from *A Single Voice: Solitary, Unified*: I (system 1).

[160] Roger Scruton, "Programme Music," in *Grove Music Online,* accessed September 6, 2022.
[161] Tim Carter, "Word-painting," in *Garland Music Online*, accessed September 6, 2022, https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.30568.
[162] Anthony R. Green in discussion with the author, September 30, 2022.
[163] Green, *A Single Voice: Solitary, Unified*.

reflects Yousafzai's quote by conveying a silent world, omitting pitched sounds from the saxophone for most of the movement. Instead, Green instructs the saxophonist to "mime" the movement without tone but allowing key clicks and air. Movement I is broken into five phrases, the first four of which end with a fermata directing the saxophonist to "Freeze – hold energy" (see Figure 4.1).[164] In each of the first four phrases, the saxophonist follows the general idea of the stems and beams, fingering approximate pitches and mimicking the dynamics and levels of intensity in the lines with their physical movements. The last three measures of the movement break this form and introduce the first pitch of the piece, a low D which is marked *fortississimo* and "shocking!" with "wild vibrato" that then descends a half step and decrescendos into a straight tone. The silence throughout most of this movement represents the struggle of young Pakistani girls forced to abandon their education, but the shocking first note of the movement represents the "one voice" Yousafzai speaks of. In this case, Green uses these loud low notes to represent Yousafzai herself, and the change that she brought to her community in standing up against the fundamentalist Taliban leadership.

Movement II is based on a quote by Paulo Coelho which reads, "Harm is done with acts, but also with silence."[165] Similar to movement I, Green's writing in this movement plays with silence. In this movement, the "harm" that Coelho references is represented by the low E♭ which crescendos into a flutter tongue that returns at the end of each musical idea (see Figure 4.2).

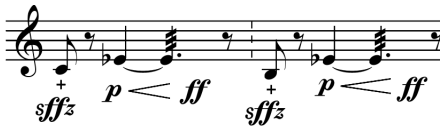

Figure 4.2: Excerpt from *A Single Voice: Solitary, Unified*: II (system 1).

[164] Ibid.
[165] Ibid.

While there is no meter in this movement, Green marks dashed lines at the end of each "measure." In the beginning of the movement, this low E♭ motive happens at the end of each measure, but after measure four, Green lengthens the material and delays the low E♭ to make each idea last for two measures. The musical material in between each low E♭ consists of active lines and complex rhythms reminiscent to those found in *Weightless*. Green uses uneven divisions of the beat such as quintuplets and starts ideas after the downbeat, both of which give the listener a sense of uneasiness and an inability to easily identify a pulse.

The destabilizing quality of these active lines is supported by Green slowly increasing the number of pitch classes present in each idea, and his frequent use of (014) which culminates in a hexatonic scale found in measure 11 (see Figure 4.3). The hexatonic scale alternates between

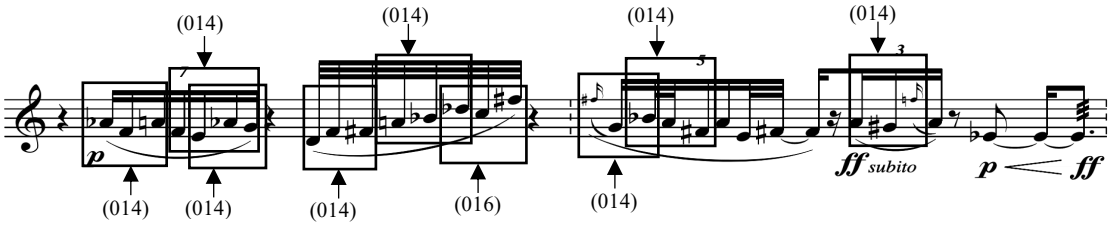

Figure 4.3: Excerpt from *A Single Voice: Solitary, Unified*: II (system 5).

half steps and minor thirds, creating a lack of a clear tonal center, which in this case helps symbolize the increasing harm done by people's actions. Throughout the movement Green also uses (012), (013), and (016) which similarly provide a sense of tonal instability. Ultimately each of these "acts" result in the "harm" of the low E♭ flutter tongue, but after the active lines reach their climactic point in measure 12, Green pivots to representing silence. In the last three lines of the movement Green only writes low E♭ slap tongues with *sFz* attacks. After each slap tongue, the distance to the next attack is lengthened, increasing to seventeen beats of silence. This lengthening of silence between each slap tongue mirrors the increase in the number of pitch classes used in each statement in the first half of the movement. After the final seventeen-beat

silence, the movement ends with one final low E♭ crescendo into a flutter tongue, showing that even though silence may seem less dangerous, its effect can be the same as the harm created by one's actions.

Movement three is inspired by a quote from Harvey Milk which reads, "Rights are won only by those who make their voices heard."[166] This movement is a departure from the style of the first two movements by adhering to steady rhythms and a more consistent phrase pattern, resulting in three four-measure phrases followed by an eight-measure coda. This movement begins with an F♯ - A dyad that defines the F♯ natural minor tonality of the movement (see Figure 4.4). The first two four-measure phrases only use the pitches F♯, A, B, E, and G♯, while

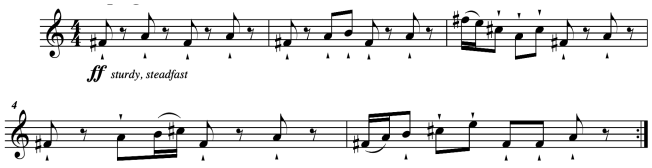

Figure 4.4: Excerpt from *A Single Voice: Solitary, Unified*: III (systems 1 and 2).

the third four-measure phrase introduces D as a part of the key and a few chromatically altered notes. Just as Green increases the number of pitches used throughout the first three phrases, he also slowly adds more active rhythms to each phrase. Both the pitch and rhythmic content change once again in the coda which uses rhythmic values longer than any rhythms earlier in the piece and returns to fewer pitches used. This third movement is also the first to be accompanied by fixed media electronics. Green's fixed media for this movement consists of recordings of crowds chanting like the sounds one might hear in call and response chants in protests and marches. In addition to the "stomping" marking at the beginning of the movement, the fixed media reflects the marches and protests that people like Milk participated in to fight for

[166] Green, *A Single Voice: Solitary, Unified*.

LGBTQIA+ rights. Green represents the idea of making your voice heard by having the saxophonist play between *fortissimo* and *fortissisissimo* throughout the movement.

Movement four is inspired by a quote from Gabriel García Márquez which reads, "Justice…limps along, but it gets there all the same."[167] In this fourth movement, Green returns to atonality, focusing almost entirely on half-steps and minor thirds. Green also presents two musical lines, a bottom line in the saxophone's lower register and a top line in the saxophone's middle and high register, which work together as the movement develops. For the first eight "measures" (Green once again abandons normal bar lines but includes dashed bar lines throughout), the only pitches present are D♯ and E. In measure 9, Green adds an F, making these first ten measures entirely based on (012) (see Figure 4.5).

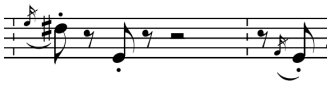

Figure 4.5: Excerpt from *A Single Voice: Solitary, Unified*: IV (system 2).

By measure 14, Green adds an (014) set between F, A♭, and A in the upper line (see Figure 4.6). Slowly, Green adds more pitches (A, F♯, D♭, B♭, and G), which is mirrored with the

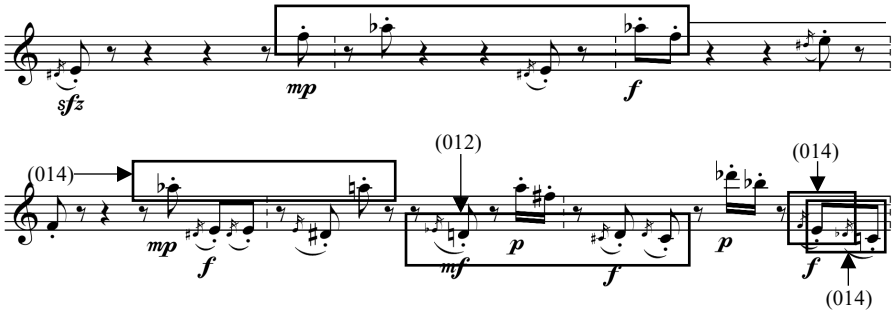

Figure 4.6: Excerpt from *A Single Voice: Solitary, Unified*: IV (systems 3 and 4).

addition of pitches to the lower line in measure 14 and 15, creating another (012) (see Figure 4.6). Like the increase in pitch content, Green gradually decreases the number of rests between ideas. These slow developments represent Márquez's notion that "[j]ustice…limps along."

[167] Ibid.

Green again uses fixed media electronics that programmatically match the corresponding quote. In this movement, Green's fixed media contains a series of irregularly spaced percussive sounds which mimic the rhythmic content of the saxophone line. Because of the long periods of rest in the opening of the movement, Green's placement of many of the saxophone's attacks on off beats, and the frequent use of grace notes, the rhythm of the saxophone line is difficult to anticipate for the listener. In this way, the saxophone and the fixed media audio work together to represent the "limp" with which justice moves. However, despite "limping" along throughout the movement, the saxophone line ends in a climactic arrival that crescendos to *ff*. Just as Márquez talks about justice, Green's music in this movement "limps along, but it gets there all the same."

The fifth movement is inspired by a quote from Harriet Tubman which reads, "I had reasoned this out in my mind; there was one of two things I had a right to: liberty or death. If I could not have one, I would have the other."[168] This movement is made up of two eight-measure phrases that can be divided into four sub-phrases – a five-measure phrase, a three-measure phrase, another five-measure phrase, and a final three-measure phrase. In this movement, the phrases are defined by their rhythmic content and character as well as the text that the saxophonist speaks while they are playing. The five-measure phrases include the saxophonist speaking the word "liberty" separated into three syllables with angular interjections of sixteenth note articulations from the saxophone. The three-measure phrases on the other hand use the one-syllable word "death," which is more spaced out from the saxophone playing than the "liberty" syllables. In the "death" phrases, the saxophonist plays lyrical slurred eighth note lines which Green marks "lush, mysterious." While the stylistic elements of the phrases are quite different, Green once again uses his common pitch-class sets with each of the four phrases beginning with

[168] Ibid.

(013). Other commonly used sets in Green's writing like (012) and (014) sets appear frequently in this movement (see Figure 4.7).

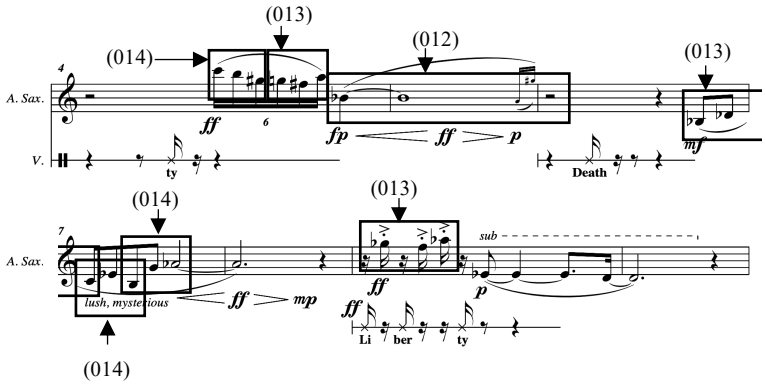

Figure 4.7: Excerpt from *A Single Voice: Solitary, Unified*: V (systems 2 and 3).

Green's use of these two different characters reflects Tubman's notion of having to decide between liberty and death. The harsher articulations combined with louder dynamics in the "liberty" phrases resemble the struggle in her pursuit of liberty while the more lush and lyrical melodies in the "death" phrases represent the idea of death being the "easier" choice. However, just as Tubman herself continued to fight for her freedom and liberty and the liberty of all enslaved people, Green finishes the movement with two fortissisimo accented notes marked "violent," representing the continued fight Tubman took part in to for human rights.

Movement VI is inspired by a quote from Stephen Hawking which reads, "However bad life may seem, there is always something you can do and succeed at. While there's life, there is hope."[169] This movement is divided into five phrases, the first four of which are concluded by fermatas of held silence in which Green instructs the saxophonist to "freeze – hold energy." These fermatas, which are the same markings that can be found in the movement I, are filled with the fixed media electronics that accompany this movement. While the fixed media does not provide a sense of pulse, it does support the saxophone line through undulating dissonant chords

[169] Ibid.

that vary in dynamics and texture. The audio begins with a D half-diminished chord, providing a sense of tension that is mimicked in the saxophone's heavily chromatic first phrase. Just like the saxophone's opening idea, the next three phrases of this movement use frequent half steps, and their lack of which is mirrored in the dissonant chords in Green's fixed media. Green uses his common pitch-class sets such as (014), (013), and (012) (see Figure 4.8). However, in the final phrase, Green transitions to using more consonant intervals, and the limited pitch content (E, F♯, G♯, A, B, and D♯) puts this last phrase in E major (concert G major). This concert G major ending is emphasized by the fixed media audio which ends on a much more consonant G suspended chord.

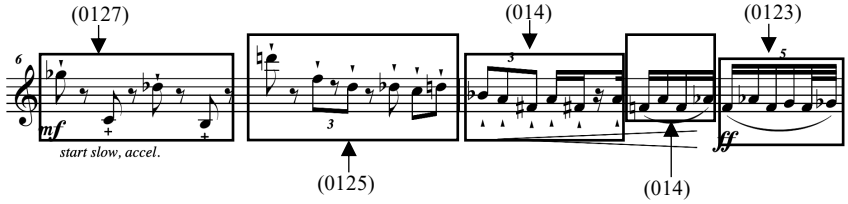

Figure 4.8: Excerpt from *A Single Voice: Solitary, Unified*: VI (system 3).

The first four phrases are also rhythmically destabilized by the consistent use of accelerando and Green's use of rhythmic diminution to create a written-out accelerando. These phrases consist of more angular writing that slowly builds in intensity throughout the phrases. The second and third phrases in particular build to climactic moments by tempo increases and the use of smaller subdivisions of the beat. The difference between the first four phrases and the last phrase is also mirrored in Hawking's quote. The disjunct phrases at the opening of the movement represent one's own struggle or "[h]owever bad life may seem," but the last phrase, a lush and lyrical melody that contradicts the four earlier phrases in terms of tempo, pitch, and character, signifies the hope Hawking mentions. Programmatically, the calmer nature of this last phrase embodies hope for one's future despite the struggles that life presents.

Movement seven is inspired by a quote from Audre Lorde which reads, “We have been raised to fear the yes in ourselves.”[170] In this movement, Green writes five distinct phrases, the last four of which begin with the saxophonist shouting “Yes!” The first, fourth, and fifth phrases each contain a great deal of chromaticism, and Green once again uses variations of (012), (013), (014), and (016) (see Figure 4.9). The second and third phrases use fewer pitches. While these

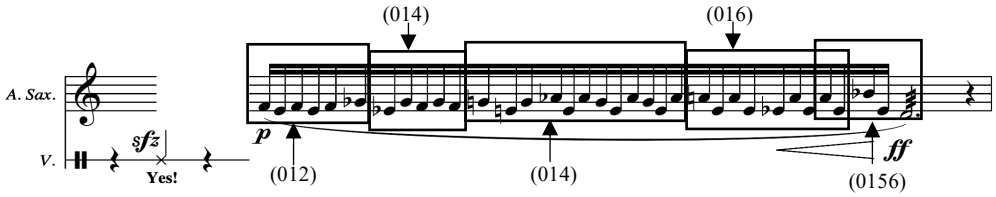

Figure 4.9: Excerpt from *A Single Voice: Solitary, Unified*: VII (system 3).

two inner phrases have fewer notes, Green is able to recreate the busier texture of the chromatic sixteenth notes in phrases 1 and 4 by varying the ways in which the saxophonist plays a sustained note. In the second phrase, Green has the saxophonist repeatedly articulate the B♭ with an accelerando notated by fan notation leading to the flutter tongue at the end of the phrase. In the following phrase, Green writes an accelerating timbral trill crescendo to *fortissimo*. The final phrase deviates from this busier texture with a gradual rhythmic accelerando, and Green subverts the expectation that the phrase will end on loudest, lowest note like the previous three phrases ended. Instead, he has the saxophone end on a B in the octave above the low D, giving the phrase a calmer ending and mirroring the softer ending of the opening phrase.

Each of these five phrases represent the internal struggle that Lorde references in her quote. Green represents this fear of “the yes in ourselves” by writing phrases that start at soft dynamics and build in intensity through chromatic moving lines and/or dynamics. In the second and third phrase, Green has the saxophonist start with one loud articulation but immediately return to a soft dynamic. The softer dynamics represent the ways in which people try to censor

[170] Green, *A Single Voice: Solitary, Unified*.

themselves to be more palatable to the status quo, but just as the internal struggle of denying one's own self-expression intensifies anger, Green's phrases build to a breaking point. The final phrase is the only one without quick chromatic sixteenth notes or extended techniques. Instead, this phrase, which represents the acceptance of the "yes" in oneself, starts with longer rhythmic values and gradually descends before fading away to niente.

The eighth movement is inspired by a quote form Laverne Cox which reads, "Most of us get to a point in our lives where we can no longer lie to ourselves."[171] This movement is also accompanied by a fixed media audio track which is largely made up of a perfect fourth drone between concert A and D. Green's writing in this movement is a departure from the more active rhythms of the previous movements. Instead, he writes longer melodic lines of dotted quarter notes and eighth notes in F♯ mixolydian, and this lush, lyrical quality represents the peace that comes with acknowledging one's own personal truth as alluded to in Cox's quote.

Movement eight is made up of six phrases, each of which end with a sustained fermata note fading to niente. The first three phrases represent the idea of self-realization or the freedom that comes from admitting a truth to oneself, and the saxophone mostly plays consonant intervals against the fixed media audio. In the opening phrase, Green's use of a sustained G (concert B♭) against the concert A/D drone represents the second-guessing that many people face when they begin to live as their authentic self. This same idea of hesitance is represented in the chromatic articulated sixteenth notes in the fourth phrase, measure 14-16, and the angularity in the fifth phrase, measure 17-19 (see Figure 4.10). However, in the same way that Cox's quote embodies a

[171] Ibid.

sense of peace from internal reflection, the movement ends with its last phrase as a calm reflection, returning to the lyrical and more consonant style of the first three phrases.

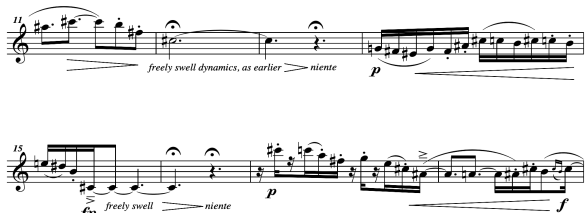

Figure 4.10: Excerpt from *A Single Voice: Solitary, Unified*: VIII (systems 3 and 4).

The ninth movement of this work is inspired by a quote from Leslie Feinberg, which reads, "My right to be me is tied with a thousand threads to your right to be you."[172] Invoking the idea of protest marches similar to his writing in the third movement, movement IX consists of driving eighth notes that provide a constant sense of forward motion, and the fixed media audio for this movement provides a steady pulse in 5/4 time. Throughout the movement, Green takes the opening phrase and reconfigures it through transposition and mirroring the material of Section A in Section B. See Figure 4.11 for a detailed look at the transpositions and Green's use of inverted intervals. Green's use of mirroring these two sections and intervallic inversions reflects Feinberg's notion that despite people's differences, everyone's identities are tied together, and all people can relate to one another because of the commonality of the human experience.

Mvmt. IX Form Chart					
Section A	**Phrase 1**	**Phrase 2**	**Phrase 3**	**Phrase 4**	**Phrase 5**
	• Mm. 1– beat 3 of mm. 4 • E♭ natural minor w/ very few chromatic alterations	• Mm. 4 beat 4 – mm. 8 beat 3 • Material from phrase 1 repeated but transposed up a minor 3rd to F♯ natural minor • Adds 2 beats of pickup material	• Mm. 8 beat 4 – end of mm. 9 • Material from phase 2 is repeated but transposed down a perfect 5th in C♯ natural minor • This phrase is truncated	• Mm. 10 – mm. 14 • Starts with the material from phase 1 is repeated but transposed up a ½ step to E natural minor • After mm. 10, the phrase introduces new material.	• Mm. 15 – mm. 19 • Coda of the first section • Only uses low D crescendos • Ends with flutter tongue at *ff*

Figure 4.11: Form Chart for *A Single Voice: Solitary, Unified*: IX.

[172] Ibid.

Section B	Phrase 1b	Phrase 2b	Phrase 3b	Phrase 4b	Phrase 5b
	• Mm. 20 – mm. 23 beat 3 • E♭ natural minor and copies the material in phrase 1 but inverts all of the intervals (see below)	• Mm. 23 beat 4 – mm. 27 beat 3 • C♯ natural minor • Inversion of phrase 2	• Mm. 27 beat 4 – mm. 29 • E♭ natural minor • Inversion of phrase 3	• Mm. 29 – mm. 32 • C natural minor • Inversion of phrase 4	• Mm. 33 – end • Coda of the second section • Gradually descends and decrescendos until the movement fades to niente

Figure 4.11, Continued.

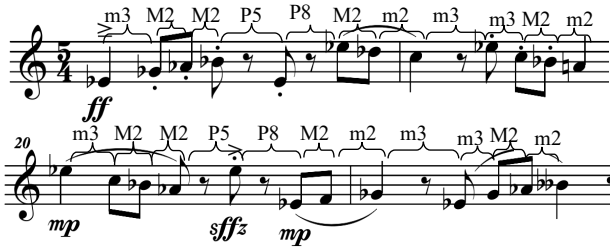

Figure 4.12: Excerpt from *A Single Voice: Solitary, Unified*: IX (systems 1 and 6).

Movement X is inspired by a quote from Marsha P. Johnson which reads, "What's the point of complaining? It don't get you nowhere."[173] It is the shortest movement of the piece and consists of only two pitches, B♭ and A, that constantly alternate in different rhythms. The movement can be broken into three short phrases, the first two of which end with a fermata, while the third and final phrase ends with an *fff* "forced squeak." This squeak is the only sound other than a B♭ or A in the movement. Most of this movement is written at *fff* with the first 6 measures marked "annoying!" Green constantly changes the rhythm in the piece with tied triplets, 16th notes, quintuplets, and 32nd notes creating an unsteady sense of pulse for the listener

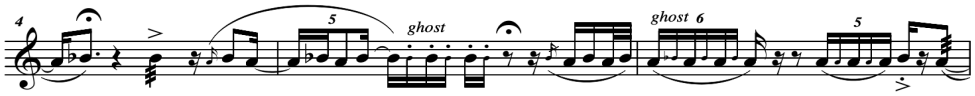

Figure 4.13: Excerpt from *A Single Voice: Solitary, Unified*: X (system 2).

like the rhythms found in the second movement. Throughout the first two phrases Green uses flutter tonguing and ghosted articulated notes to expand the textural elements (see Figure 4.13).

[173] Ibid.

The articulation variations and moments of extreme dynamic contrast allow Green to alter the texture despite the limited pitch material. This movement's loud dynamics and incessant repetition of the same two notes represents the complaining as referenced in Johnson's quote. Despite the saxophonist "complaining", no new material is introduced, leading to a frustrated squeak mirroring Johnson's matter-of-fact observation about life.

Movement XI is inspired by a quote from Sonia Sotomayor which reads, "Remember that no one succeeds alone. Never walk alone in your future paths."[174] This movement is one of two movements in this work that is based on an ostinato. The ostinato in this movement lasts for nine beats, a full measure of the 9/4 time, and is played twice before Green adds other material. After the second measure, Green writes the continuing ostinato at piano with downward facing stems while adding material to a top line above the ostinato. These two lines work in tandem to create a compound melody which slowly develops throughout the movement's last eight measures. The top line, which is written at *mezzo forte*, starts with simple eighth note interjections between the ostinato notes, but as the movement continues and the melodic material develops into more continuous sixteenth notes, the ostinato rhythm becomes truncated for the saxophonist to be able to play the two lines simultaneously (see Figure 4.14).

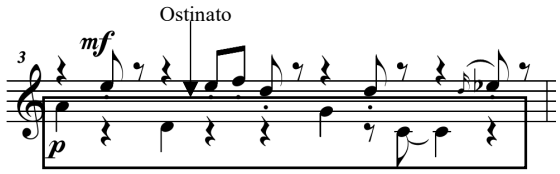

Figure 4.14: Excerpt from *A Single Voice: Solitary, Unified*: XI (system 2).

The movement is written in D dorian and stays in this mode with very few chromatic alterations. The movement ends with the saxophone's top and bottom lines converging into one unified voice with the final top-line statement descending into the lower register of the bottom-

[174] Ibid.

line ostinato, ending on a sustained D. This idea of two separate lines working in tandem until converging into one unified idea represents Sotomayor's quote which notes the importance of not "walk[ing] alone in your future paths." The need for working in harmony with others also mirrors Sotomayor's own career on the United States Supreme Court.

Green's twelfth movement is inspired by a quote from Helen Keller which reads, "Alone, we can do so little. Together, we can do so much."[175] Just as in movement IX, Green uses a fixed media audio track for movement twelve that provides pulse but does not provide pitch-related material or varied textures throughout the movement. The movement is divided into 7 three-measure ideas, the first five of which focus almost entirely on repeated articulations of the saxophone's low B followed by varied pickup gestures into the next measure (see Figure 4.15). As these three-measure ideas develop, Green slowly adds more variation to the repeated low B articulations such as the addition of D's interspersed with the low B's. While B is the most important pitch in the movement, Green does not write consistently in B major or minor. He continues to explore chromaticism through variations of (012), (013), and (014) sets in beat 5 of each measure (see Figure 4.15). Eventually, Green omits some of the low B sixteenth notes and

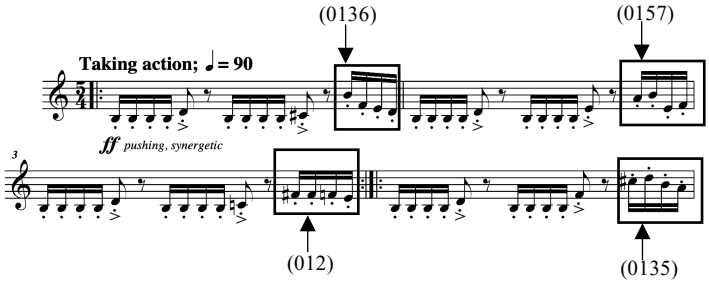

Figure 4.15: Excerpt from *A Single Voice: Solitary, Unified*: XII (systems 1 and 2).

adds more eighth notes where rests were in the previously established pattern. These additions build the intensity toward the coda which has more melodically oriented material.

[175] Ibid.

In the coda, Green continues to use the low B as the focal point, but he abandons his consistent rearticulations. Instead, he adds more melodic material in the saxophone's middle register with the low B articulations acting as a syncopated bass line. The movement ends with a descent back down to repeated low B articulations with one-note interjections interspersed throughout measures 19 and 20 until the saxophone ends on a sustained low B♭. The repetition of the low B with very little variation represents the lack of change one can achieve by working alone, but its eventual transformation into the low B♭ after playing in tandem with the melodic line in the coda mirrors Keller's sentiment that "together, we can do so much."

Movement XIII is inspired by a quote from Mohamed ElBaradei, which reads, "If you bet on individuals instead of people, you are going to fail."[176] Green marks this movement as a "cadenza: virtuosic, colorful, dynamic," which allows the movement to be freer in the pacing of ideas.[177] Throughout the movement, Green uses multiple different extended techniques on the saxophone to vary the texture with almost every figure shifting from one extended technique to another. The main connective material in the movement is a timbre trill on a high C followed be a G and F♯ grace note figure which returns in nearly every line of the movement. These three pitches form an (016) set that returns throughout the movement (see Figure 4.16). The final line

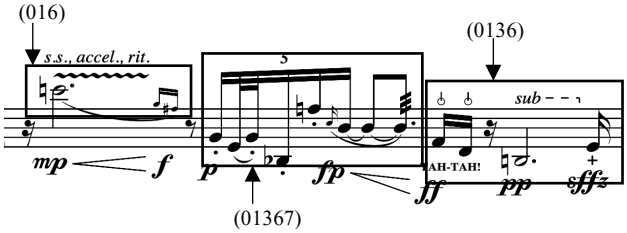

Figure 4.16: Excerpt from *A Single Voice: Solitary, Unified*: XIII (system 3).

of the movement, which has the most pitched material, transitions between different pitch-class sets based on the (012), (013), and (014) set used in previous movements.

[176] Ibid.
[177] Ibid.

Green uses timbre trills, subtone, tongue rams, air sounds, inhalations, ghosted notes, key clicks, slap tongue, flutter tongue, and smack tongue throughout this movement. In constantly switching between these techniques and having the saxophone play sudden dynamic changes frequently, Green uses the saxophone to create a dynamic and ever evolving musical texture which is mirrored in the fixed media audio. While the fixed media does not provide pitched or rhythmic content that is influential to the saxophone part, it contains many moments of crescendo and decrescendo among textural shifts which are similar to the extended techniques used throughout the movement. The chaotic nature of this cadenza-like movement represents consistent failure ElBaradei refers to as the failures that constantly occur because of society's focus on the individual instead of the people.

The fourteenth and final movement is inspired by a quote from Bayard Rustin which reads, "We are all one - and if we don't know it, we will learn it the hard way."[178] Just like movement XI, movement XIV is written using an ostinato that is stated in full in the first two measures of the movement. The ostinato hints at an F minor tonality, and as the movement progresses Green's use of F harmonic minor becomes clearer (see Figure 4.17). Just as in

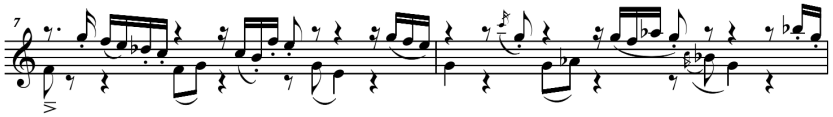

Figure 4.17: Excerpt from *A Single Voice: Solitary, Unified*: XIV (system 4).

movement eleven, Green introduces new material in a top line above the saxophone's ostinato, and throughout the two-measure ideas defined by the repeated ostinato, Green slowly develops the upper line moving from quarter notes and eighth notes in measures 3 and 4 to moving 16th notes until the majority of the top line consists of 16th notes. On beat three of measure 11 Green

[178] Ibid.

removes the top line, allowing the rest of the ostinato to be heard in full one last time before reintroducing an even more rhythmically active and chromatically altered top line in measure 13.

The compound melody of the saxophone's two distinct lines ends in the last three measures which has the top line's activity reduced until the two lines converge on a sustained middle C in the last measure. Just as in movement eleven, the convergence of these two lines programmatically resembles the acknowledgement of a unified society which works together to move forward. Just as Rustin refers to learning what happens "the hard way" when people do not work together, the two lines of the saxophone part in this movement remain at odds with one another until they come together to be one.

Throughout this piece Green writes movements that have a tonal, modal, or pitch center (movements III, VIII, IX, XI, XII, and XIV), atonal movements (movements II, IV, V, VI, VII, and XIII) and two movements which consist of only two pitches one half-step apart (movements I and X). In addition to analyzing the musical qualities of this work, it is important to assess the political agency that this work exhibits. In using Garrat's terminology, the intentionality of *A Single Voice: Solitary, Unified* is clear. Green's use of quotes from people in history who belong to minoritized groups shows the audience and performer an obvious intention, giving a musical platform to the resistance of offensive rhetoric and actions taken by far-right politicians. Similarly, Green's exploration of sound through extended techniques and the fixed media provides the piece with material connotations, particularly in movements that are reminiscent of marching or in which the saxophonist must speak. Finally, the work's aesthetic experience conveys struggle and resilience to the audience, providing not only a political critique but a sense of hope for what can come. While Green uses a wide variety of pitch content, extra-musical

performance techniques, extended techniques, and fixed media, the source material and Green's message of political critique creates a unity among the "single voices" of each movement.

Performance Guide

Just as with previous performance guides in this paper, I have organized the guide by topic rather than a guide through the entire piece. Where extended techniques and concepts overlap with other chapters, specifics on how to execute and artistically incorporate these techniques in *A Single Voice: Solitary, Unified* will be discussed. Because each movement of this work is inspired by a different quote, it is important for the saxophonist to reflect on each quote before they begin to interpret each movement. Determining how to convey the emotion of each quote will inform the saxophonist's phrasing, use of vibrato, and the way they execute different extended techniques.

Use of Vibrato

Vibrato usage throughout this piece must be decided from movement to movement. In some movements, Green has specific instructions regarding vibrato such as the "wild vibrato" marking in the first movement. For notes marked with "wild vibrato" the saxophonist should play vibrato that is extremely fast and wide beyond a bravura style, allowing for a jagged vibrato that creates a shocking shift in the texture and character of the surrounding material. In the sixth movement, Green marks the final phrase with "lush vibrato." In this instance, the saxophonist should play with a vibrato of medium speed and undulation width which allows for the saxophonist to phrase through the notes and achieve the dolce character of this section.

No other movements have specific vibrato markings, so it is up to the saxophonist to decide what kind of vibrato to use if at all. For movements II, III, IV, X, XII, and XIII no vibrato

is recommended because sustained notes longer than an eighth note are uncommon, and Green uses different extended techniques to enhance the character of each movement. In movement III for example, if the saxophonist adds vibrato to the half notes at the end of the movement, the vibrato may be out of character compared to the feeling of determination throughout the movement. The saxophonist could experiment with different speeds and depths of vibrato on these half notes, but it is my suggestion that playing with a straight tone and a slight crescendo to the next note better suits the emotion of the movement. In movement V, a slow and narrow vibrato is recommended in measures 6-8 and 14-15 to convey a mysterious character. In movement VIII, a wider lush vibrato like the last phrase in movement VI is recommended to convey love. In movement IX, a wider and faster vibrato can be used on longer notes to convey an exhilarated character. Similarly, in movements XI and XIV, vibrato that is moderately wide and fast can be used on longer notes to convey the poignancy of the quotes.

Flutter Tongue

Green uses flutter tongue in movements II, III, VII, IX, X, and XIII. Just as mentioned in previous performance guides, the optimal flutter tongue execution for this piece is the tip of the tongue vibrating against the roof of the mouth. However, in this work Green does not write any growls, so a uvula growl could substitute for a flutter tongue when needed. For each instance of flutter tonguing in this piece, it is important for the saxophonist to maintain their embouchure, tongue position, and ideal oral cavity as much as possible to avoid audible pitch fluctuation. The saxophonist must also decide how the flutter tongue fits within the emotional roadmap of each movement. For example, the flutter tongue in movement II represents harmful acts and can be executed with more aggression and a faster airstream, but in movements III and IX, the flutter

tongue is used to convey a more hopefully determined character which requires a less intense airstream.

Slap Tongue and "Tah" Articulation

In this piece, all of the slap tongues that Green writes should be played as closed slaps. For information on producing and practicing closed slaps see the performance guide to *Weightless* in Chapter 2. It is also important for the saxophonist to experiment with the closed slaps to make sure that they fit within the character of the movement. A second kind of altered articulation is used in thirteenth movement which Green labels with "TAH." In his program note, Green writes to "violently execute these notes with an audible TAH, which should also influence the attack/articulation of the note. The effect should be percussive."[179] This kind of articulation is sometimes referred to as a "smack tongue" and is achieved when the saxophonist places the tip of the tongue just beyond the tip of the reed and articulates by blowing an air dart and releasing the embouchure and tongue at the same time like an open slap tongue. This process creates a percussive smacking sound that results in a small amount of pitch in the note. The placement of the tip of the tongue should not be as far beyond the tip of the reed as a slap tongue would be which may result in suction between the tongue and the reed. For the smack tongue, the tongue should not create suction, resulting in a different percussive timbre than the slap tongue. The smack tongue articulation is used to convey anger or frustration in this movement.

Tongue Ram

Green uses tongue rams in the thirteenth movement, which Weiss and Netti describe as an articulation in which "the tongue 'rams' against the reed…the closing action creates a darkly resonating accent."[180] To achieve the tongue ram, the saxophonist should blow air and move the

[179] Green, *A Single Voice: Solitary, Unified.*
[180] Weiss and Netti, *The Techniques of Saxophone Playing*, 152.

tip of the tongue to the reed to stop any vibrations from the reed. This process is essentially a reversed articulation in which the air is initiated followed by the tongue motion. To achieve more resonance in the sound of the tongue ram, the saxophonist can ram their tongue against a lower part of the reed beyond the tip. Tongue ramming into the tip of the reed results in a much quieter sound. The tongue ram can only be achieved at very soft dynamics, and it is most effective when done in the lower register, creating a dark and mysterious sound.

Inhalations

Inhalations occur in the thirteenth movement. These inhalations should be executed with a sharp breath in while loosening the embouchure slightly so that the audience can hear the inhalation happening from the mouth. If the inhalation happens only through the instrument without loosening the embouchure, the inhalation will be too quiet. This process is similar to the loosening of the embouchure used when producing air sounds such as those in *dhakira: a middle eastern reflection*. While Green notates specific pitches for these inhalations, an actual pitch will not be produced by the inhalation itself. However, fingering the notated pitches will help vary the resonance of the inhalations. Lower notes with more tone holes closed will result in a more resonant inhalation such as the inhaled low D on the fourth line of the movement, but the F and A♭ inhalations on the first line will be quieter. Executing these inhalations effectively will create a jarring and nervous sound to aid in the chaotic character of the movement.

Suggested Fingerings for Timbral Trills

Green uses timbral trills in movements VII and XIII, and optional timbral trills can be added to movement VIII as decided by the performer. In Green's performance notes for the eighth movement, he notes that optional improvisation in the style of the movement is allowed. For this movement, I suggest added timbral trills, though other forms of improvisation in the

movement can be played by the performer. Suggested fingerings for the timbral trills are listed below using French fingering system as found in Jean-Marie Londeix's *Hello! Mr. Sax* to notate which keys are added or subtracted. As always, it is important for the saxophonist to experiment with the speed of the timbral trills to play with the correct character of each movement.

Movement VII
Line 3: C – trill 4 & 5

Movement VIII
Measure 7 & 8: A♯ – finger using Bis, trill 4
Measure 11 & 12: C♯ – trill 4
Measure 19: C♯ – trill 4
Measure 20-22: A♯ – finger using Bis, trill 4

Movement XIII
Line 1: C – trill 4
This timbral trill is repeated throughout the movement and should be played the same way each time.

Ghosted Notes

Green uses ghosted notes in movements X and XIII as notated with smaller note heads marked "ghost" (see Figure 4.18). To execute these ghosted notes, the saxophonist should treat them as subito piano notes while simultaneously reducing the air speed with which the notes are played. This reduction in air speed and volume will result in the ghosted notes sounding like rebounds or echoes of the previous note. The saxophonist should practice singing the ghosted note rhythms before playing them to get a feel of how these ghosted notes fit within the larger phrase. The saxophonist should also practice the ghosted notes separated from the full volume notes that surround them like how they practice subito dynamic changes. For more information on practicing subito dynamic changes see the performance guide in Chapter 2.

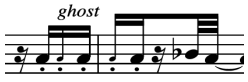

Figure 4.18: Excerpt from *A Single Voice: Solitary, Unified*: X (system 1).

Subtone

Subtone is only used in the thirteenth movement on low A♯, B, and C♯. Weiss and Netti detail two types of subtone execution in their book. The first type of subtone is created by muting the reed by placing the tip of the tongue on the reed which reduces the reed's vibrations, and the second type of subtone is achieved by loosening the embouchure and taking in less mouthpiece.[181] For subtones in Green's piece, which are used to create a dark, mysterious character similar to his use of tongue rams, either type of subtone can be used based on the saxophonist's preference and ability.

Air Sounds with Keys

In the thirteenth movement Green marks some air sounds with diamond-shaped noteheads underneath (see Figure 4.19). For these sections, the saxophonist should blow air through the instrument and finger the marked notes. However, the saxophonist should not use an airstream concentrated enough to produce a full sound. Instead, they must use a slower airstream that does not let the reed vibrate. The saxophonist can also loosen the embouchure slightly to give more air sound as done in *dhakira: a middle eastern reflection*.

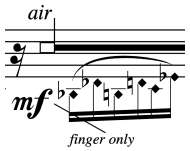

Figure 4.19: Excerpt from *A Single Voice: Solitary, Unified*: XIII (system 1).

Extra-Musical Performance Aspects

Movements I, V, VI, and VII of this piece require extra-music performance aspects such as miming and speaking. The first movement is almost entirely mimed with the saxophonist only playing notes on the instrument in the last three measures. To mime playing, the saxophonist

[181] Weiss and Netti, *The Techniques of Saxophone Playing*, 166.

should form their embouchure and hold the saxophone as if they were about to play, but they should not produce any pitches and should only pretend to play by fingering the contour of the line. This miming can result in key click sounds and some air noises, which Green notes is allowed. To mime the contour of the line more confidently, it is recommended that the saxophonist learn the sixth movement before rehearsing the mimed playing in the first movement. Movement I copies the structure and contour of the lines in movement VI but removes all the note heads, so the saxophonist can finger the passages of movement VI while they mime movement I. To make the miming of movement I effective in performance, the saxophonist should also move their body to convey the character of the movement. In this case, the saxophonist should move more at louder dynamics to mirror the frustration with and pushback against the silence against injustice as referenced in Yousafzai's quote. To practice these movements, the saxophonist should watch themself in the mirror or take videos of themself to see if their movements accurately portray the character. Similarly, in both movements I and VI the saxophonist is instructed to freeze during the fermata rests. For both movements the saxophonist should freeze in the exact position they were in at the end of the preceding line. The saxophonist can then move once then next phrase begins.

Movements V and VII both require the saxophonist to speak. For movement VII, the saxophonist must say "Yes!" four times, and Green writes in his program note that the spoken "Yes!" should "be confident and loud. It may be shouted." It is important for the saxophonist to practice saying "Yes!" both in a mirror and by recording themself and watching the video. The saxophonist must decide how loud and long the syllable will be to authentically express the intended emotion. The saxophonist can decide to say each "Yes!" the same way, or they can make slight variations such as each spoken statement growing in excitement and volume. I

recommend the first “Yes!” being a bit more restrained but with a sense of excitement. Each following “Yes!” should be said with increasing confidence, ending in exhilaration from accepting the “yes” in themself.

For movement V, the saxophonist has to say the word “liberty” broken up into different syllables. It is important for the saxophonist to practice each syllable so that each one is long and loud enough for the audience to hear the syllable. Similarly, the saxophonist must decide what emotion they want to convey with these three syllables. Based on Tubman’s quote, a sense of defiance and resistance is suggested. When the saxophonist says the word “death,” a more subdued character is suggested. The saxophonist must also practice the transition between speaking and playing which is much quicker in this movement than in movement VII. The saxophonist should practice the speaking and playing separately with the notated rhythms. Then they should practice transitioning between speaking and playing by separating out the spoken syllables and the played notes like how they would practice subito dynamic changes starting slow enough to easily transition between the two. For the syllables to be heard clearly, the saxophonist will have to take the mouthpiece out of their mouth. As the saxophonist speeds up these spoken interjections, they will have to maneuver reforming their embouchure quickly after each spoken syllable.

CHAPTER 5
CONCLUSION

I first came across Green's music in the spring of 2020 during the first year of my doctoral studies. My saxophone duo partner and I were researching composers to potentially commission when I found Green's website, and after hearing a recording of *Weightless* I decided to reach out to Green to inquire about a new piece. From our first email interaction, Green was friendly, supportive, and professional. The commission that started in 2020 resulted in his piece *Z.M.ID.* which my saxophone duo premiered in 2022. When I first reached out to Green, I had no plans to write about his music, but I continued to revisit recordings of his over the next year. When it came time to finalize a topic for my doctoral project, I searched to see if any academic writing had been done about Green's saxophone pieces. While I was surprised that nothing had been published on this topic, I was excited to start my research and add to the recognition of Green's work.

Throughout this paper, I have used my own research on Green and the source material he uses, my personal insight as a performer, and my interactions with Green to provide an in-depth look at these three works and how they fit within Green's larger artistic output. In writing about these three compositions, I have compared each work to its source material to provide a basis for my analysis and to contextualize Green's use of source material as a common theme in his work. Through analysis, I have shown that despite the differences between these three works in terms of their source material, style, character, and instrumentation, Green's compositional voice can still be heard in each work through his common use of extended saxophone techniques and frequently used pitch-class sets. In my performance guide for each work, I have provided performance suggestions and methods to effectively practice the extended techniques included in

each of these works while comparing the ways in which performers can execute different extended techniques based on their context within each piece and their intended expression.

In my interview and in other discussions with Green, I have found that while his use of source material, common pitch-class sets, extended techniques, and extra-musical performance requirements are all important parts to his writing process and the execution of his compositional voice, his focus is always on the audience's experience and their ability to connect emotionally with his work. When I asked Green how important it was for the audience to be familiar with source material used in his works, even some of his more avant-garde performance art-style piece such as *Empathy I: Diamond Reynolds*, he said:

> I would say first and foremost, I want my music to stand on its own. But with certain pieces, having the source material known does allow the audience to have a deeper connection to the music, but I don't want the source material to be a crutch that kind of dictates the level of enjoyment of the music. I want the audience to have a good experience regardless of whether or not they know the source material…it is about the experience, the duration of it, the intensity of it, the focused nature of it.

To me, this quote shows that Green's goal as a composer is to create art that others can connect to, learn from, or that sparks interest within them.

Throughout his adult life, Green has maintained an active career as a composer, arts administrator, performer, activist, and proponent of diversity and representation in classical music. The social justice work in his compositions and his advocacy for black artistry through music via Castle of Our Skins has allowed Green's career to develop into a multi-faceted example of what a composer and performer can become in the 21st century. In addition to his studies in the United States, Green was also a graduate fellow at Berlin University's Centre for Advanced Studies in Arts and Sciences.[182] Beyond these studies, he has held numerous compositional residencies and been interviewed by many musicians and scholars over the past

[182] Anthony R. Green, "Bio," accessed September 15, 2021, https://www.anthonyrgreen.com/bio.

decade, but little academic research has been done about his compositional output. While other pieces by Green have been mentioned in previous publications, no in-depth analysis of his music has been written, and there has been no writing published about his music for saxophone. This paper is intended to begin to fill this lack of academic writing about Green's work and to encourage other saxophonists to perform Green's pieces.

The beginning of Green's affinity for the saxophone can likely be attributed to saxophonists' willingness to perform contemporary music, but his continued relationship with and consistent output for the instrument stems from the relationships he has built with performers in the saxophone community. Because so many saxophonists have commissioned Green, he has been able to explore the instrument in various ways such as sound, texture, technique, and expressivity in different styles and characters as well as in different instrumentations from saxophone quartets to saxophone duos, solo saxophone, electroacoustic, and other chamber works. However, more important than his ability to understand the mechanics of writing for the instrument, the time he has spent writing for the saxophone has allowed him to develop his ability to express the meaning of his work through the instrument. While this paper focuses only on *Weightless*, *dhakira: a middle eastern reflection*, and *A Single Voice: Solitary, Unified,* Green has written several other works for saxophone. His appreciation for the saxophone and his large output of saxophone works is due for recognition among the classical saxophone community, and in writing this paper, I hope to inspire others to give Green's music the attention it deserves.

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APPENDIX A: TRANSCRIBED INTERVIEW WITH ANTHONY R. GREEN – SEPTEMBER 30, 2022

THORPE: A common thread in your compositional output is the use of source material as inspiration for your works. Do you have a process for deciding what kind of source material is going to influence a composition before writing a piece?

GREEN: Not really, only because some people will commission me, and they'll say "Hey, I'm doing this concert, and here's the theme." So, in those instances the source material is basically decided by somebody else in various degrees. And then other times, if I'm just writing a piece for myself, then it's based usually on something that I've come across in my research, or a lived event personally, or a story from one of my friends and family. So, the source material can come from many different places when I'm using source material. I travel a lot as well, so in my travels I've just gathered so many different stories and experiences, and I've been part of many different situations and discussions internationally, so there's never really a shortage of source material. The problem is just not having enough time in life to talk about everything that I want to talk about.

THORPE: Do you find that throughout your career so far there have been distinct periods of what you are drawn to in terms of inspiration for your pieces?

GREEN: I don't think I'm old enough to have periods yet. I wouldn't say so. I feel like in this kind of post-internet day and age, humanity is constantly bombarded with images, and advertisements, and sounds, and exposure to all sorts of different situations at alarmingly fast rates and alarmingly high quantities and always out of context. So, you can be watching the news and you can find out about a war, and then the next segment will be about an athlete, and then the next segment will be about a cat stuck up in a tree, and the next segment will be about a disease, and the next segment will be about poverty. It's disheartening because we become numb to all of these things, so in a way, I feel like this numbness has prevented me from having different periods. Not to say that throughout my life I haven't experienced different large social shifts because when I grew up there was no internet, and for the most part I wasn't really composing, and when I did it was just stuff for my family because I was very young.

Then the internet happened, and 9/11 happened, and people were writing all of these 9/11 pieces, but I had no interest in writing a 9/11 piece in the way that I had heard it, so I wrote a 9/11 piece that was about the first World Trade Center bombing in 1993, and I could only do that because I read so many articles and interviews and blog entries on the internet. But, after that it was just "internet, internet, internet." We've had social shifts in terms of, well the recent pandemic and paying more attention to the climate crisis, which I still don't think would've happened if Al Gore were president, but that's another topic, but, the thing is, ever since that 9/11 piece that I wrote when I was a sophomore at Boston University, I haven't backed away from talking about

social justice topics in my music. It was just in 2017 where I said "Okay, I'm gonna put this in my little blurb", my little Nike slogan, "composer, performer, social justice." That happened in 2017, but that wasn't when I started. I've been doing social justice all my life. I'm not sure how much I answered your question to be honest.

THORPE: Well, even with something like your *Nicht Zart* series which also started earlier in your career, were you actively thinking about what you chose as inspiration or was it just whatever came to you at the time?

GREEN: Yeah, so the first *Nicht Zart* piece came in either 2005 or 2006. It's a piece that isn't really played all that much for various reasons, but oddly enough that first Nicht Zart is about Stockhausen. It's an homage to Stockhausen, and as you've heard me say, Stockhausen is the reason why I continued as a composer. I came across *Gruppen*, and I was just shocked that anybody could come up with something like this. I was shocked in all of the right ways. At that time, I didn't know anything about Stockahusen's life or career. I was just listening to his music, so I didn't realize how controversial of a figure he was. I was just so enthralled by his music and his mind and how architectural and mathematic and scientific it was. And I really wanted to incorporate some of those elements in my practice. So, I wrote this Nicht Zart as basically a distant thank you, you know something I didn't think he would ever hear even though he was alive at the time. I didn't expect him to hear it or anything, but in my mind, I think I got this from my very first formal composition teacher, Dr. Martin Amlan. He talked to me about how his composition lineage he can trace back to Faure because he studied with Nadia Boulanger, and Nadia Boulanger either studied with Faure or studied with someone who studied with Faure. And when he told me that, I thought, well I have a compositional lineage to Faure because I'm studying with you. And that got me thinking about all of this historical information that gets passed down

So, when Dr. Amlan told me about Faure, I started thinking about now my lineage to Faure, and how there are other people before Faure who I'm also connected to, and then I will have people that will maybe use me as "I have a composition lineage back to Anthony R. Green," in the future, I started really considering the role that I play in the history of music composition, especially "classical music composition." So, it was around that time, it was 2005 that I made it a point to always consider history as I composed. And my coming across Stockhausen didn't happen until I want to say…actually Dr. Amlan was 2003-2004, and then Stockhausen was 2004-2005, so I've always had these feelings in my initial formal entry into studying composition. I always felt this weight of history but in a really good way. I wanted to be part of it, and I wanted to carry these traditions on, and it really wasn't until recently going to Africa for the first time and really examining tribal practices and African emphases on ancestry that I started to think that maybe there's some natural instinct within me to carry the weight of history in what I do because it's part of this African sense of acknowledging your past in order to move

on and continue in the future. And also, to recognize that one day you will be an ancestor, and these are things that I think aren't really paid attention to by many people, so I like to think that I do that in my music.

THORPE: In some of your pieces, especially in some of your social justice pieces, the source material is more obvious to the audience than others. For example, your work *A Single Voice: Solitary, Unified* uses quotes from individuals that are to be projected on stage during a performance, but your work *Weightless*, which pays homage to Lee Hyla, could easily stand on its own without the audience being aware of the references to Hyla's music within the composition. How important is it to you for the audience to be aware of a work's inspiration when they are listening to your music?

GREEN: I would say first and foremost, I want my music to stand on its own. But with certain pieces, having the source material known does allow the audience to have a deeper connection to the music, but I don't want the source material to be a crutch that kind of dictates the level of enjoyment of the music. I want the audience to have a good experience regardless of whether or not they know the source material.

THORPE: For you, how important is it that the performer of one of your social justice works like *A Single Voice: Solitary, Unified* - and I'm also thinking about your Diamond Reynolds piece - do you think it's important that the performers contextualize the subject matter of the piece for the audience prior to the performance?

GREEN: The performers definitely have to know because that's the only way they can interpret the music. Yeah, speaking about *Empathy I: Diamond Reynolds*, that's such a different piece. It's "notated" but this is my first real entry into what people would call performance art, so my notation is really just a suggestion. And I know we can sort of say that about all notated music that they're just suggestions, and performers sort of do what they want with them for the most part. I mean there are certain pieces that are stricter than others, but you take a Bach score, especially a keyboard piece that has no dynamics, no articulations, and you have to make it what you make it knowing what you know about Bach and performance practice at the time or not. But, with *Empathy I: Diamond Reynolds* that is actually a "piece" which really straddles the categories of music and art, so I think for that piece it is important for the audience to know what the piece is about before the experience starts or else it might take the audience by surprise in all of the wrong ways. And, I can probably say that about some other pieces of mine, especially the more performance art-oriented pieces, but even then, I have a couple of pieces like that where it doesn't matter what the audience knows about the piece beforehand because it is about the experience, the duration of it, the intensity of it, the focused nature of it. But I will always try to have pieces that check certain boxes and then check other boxes, and not check boxes, and live in a cesspool.

THORPE: I want to talk about *Weightless*. Can you tell me how it came to be composed and about the "Suspensions"-themed concert at which it was premiered?

GREEN: Yeah, so I was studying at CU Boulder at the time, and I was part of the Pendulum New Music Concert Series. I forget my specific role with them. I did have a named position. It was just a while ago, and I forget what that name was. It was either assistant or project director or something like that. I had some clout. We would have meetings, and in the meeting before this concert or maybe the meeting that sort of determined the unfolding of the season, we determined that "suspensions" would be the theme of one of the concerts, and it was based on a piece by Alan Green or Alan Fletcher - I forget. But his piece had this theme about it, and that's kind of how the theme came about. So, my friend Liz made a string quartet about weightlessness, and there were some other pieces, just known pieces by living composers that also had the theme, and I knew that I wanted to write a sax and piano piece for a sax player at CU Boulder who had asked me to write a piece for him. Yeah so, this meeting must have happened at the end of the year to determine the pieces for the following year because I wrote *Weightless* in the summer in the Netherlands. This was around the time where I spent my summers in the Netherlands, and I sent the piece to the sax player that I wrote it for, and he just stopped communicating with me. He just, yeah, I think he just thought, "Wow this piece is difficult. I really just don't want to play it."

And the thing is I knew quite a number of wonderful sax players from New England Conservatory where I did my masters, and my friend Ben was in California, and even though I was poor I guess I had enough money to fly him out, and he knew people in Boulder, so I said yeah you know I'll just fly you out, you can play my piece, and so that's kind of how that all happened. And also, during that meeting to determine the concerts for this season we discussed the invited guest composers for the season so Lee Hyla actually – actually, alright now I remember everything! It wasn't Alan Fletcher, it was Lee Hyla to be a guest for that particular concert, and they focused the concert around his piece called *Pre-pulse Suspended*, so that's why we had the theme suspensions. OK, I knew I would get there, I just had to talk through it. So, we knew that Lee Hyla would be the guest for that week that the concert was being performed, and the school put together students to play *Pre-pulse Suspended,* and he came and did master classes and everything, so that's how that happened.

THORPE: The piece, *Weightless*, definitely has that sort of suspended in time and space kind of aspect to it. And did you premiere the piano part as well for that piece?

GREEN: I did, yeah because I didn't want to pay anybody else.

THORPE: *Weightless* was premiered in 2011 just a few years before Lee Hyla passed away. I was going to ask if you know if Hyla heard the piece or knew that you used him as inspiration, but if he was there for this series then I'm sure he did hear the piece. Can you talk about having him hear the piece and maybe his feedback?

GREEN: Yeah definitely. He was there, and that was the last time that I saw him. It was amazing. He was there for the week, I was on the crew to lead him around Boulder and making sure everything was okay, and I gave an interview with him, and we had a masterclass where I got to show him some of my recent pieces and he was really blown away. And at the concert he was also just very happy with *Weightless* and gave me a hug on stage. Yeah, it was really awesome just having him there because this is also a Nicht Zart, so in the same way that I couldn't be who I was without Stockhausen, I definitely couldn't be who I am today without Lee, and it was really wonderful for him to hear the piece that says that, you know? He's the only one that has heard the Nicht Zart that I've written because I have an Nicht Zart about Scelsi, but Scelsi is dead, and then I have Nicht Zart about other composers but in various different guises. Pamela Z might actually hear a Nicht Zart about her. It's actually a video, so it's the only Nicht Zart that can't be performed by other people because it's just a video piece, but I'll make sure she sees it. I'm gonna spend some time with her pretty soon. But yeah, I saw Lee when it was premiered, and we hung out, but I just didn't know that that would be the last time I would see him so I'm really, really grateful that I had that moment.

THORPE: This is more about your compositional process for *Weightless*, but since you knew he was coming, was this piece always going to be an homage to Hyla? (*Green nods yes*) And I'm curious as well, what aspects of *Pre-Amnesia* stood out to you as calling cards of Hyla's compositional style, especially because it's not a work that's performed a lot. It's very difficult, and it's very short, so I'm wondering what other kind of compositional aspects you really took to be as indicative of Hyla's writing?

GREEN: Yeah totally, so when I went to New England Conservatory, he had agreed to stay there for one more year before going to Northwestern, so I was lucky, and I was really fortunate to have studied with him. It was his last year there, so at the end of that year New England Conservatory put on a concert, a portrait concert, and *Pre-Amnesia* was the very first piece on that concert. I hadn't heard it before. I'm sitting in the audience, and then this kind of raggedy, hippie-looking sax player stumbles on the stage with a saxophone, and you're just thinking, "Oh this is gonna be so weird." And then all of a sudden, this magical piece comes out. I'm sitting there like, "What the hell did I just listen to? This was amazing!" It just sits in this nether realm, and it's so schizophrenic, and it's over like that, but it's over in such a way that it sticks with you for the rest of your life, and I will never forget this moment of listening to this morsel of a schizophrenic psycho piece in the altissi-issimo and just thinking, "This defines my life." This is a moment in my life that I can always go back to, not only just in terms of my life's memories

but compositionally as well. I can always reference this piece and say, “Well, what's going on in this piece that I can bring into one of my pieces?” So, that's how that piece entered my DNA in all of the right, unexpected ways. And I knew that I had to work with that piece in some way, so knowing that this sax player at CU Boulder wanted me to write a piece for him as well, I thought I have to work with *Pre-Amnesia*, and that's what came out.

But Lee more than any other composition teacher that I've studied with taught me to consider pitch, and he always said that pitch is in everything. You know there's no real thing as an unpitched percussion because even the sounds that unpitched percussion instruments make have a pitch and they're attached to certain registers, right? So, for this particular piece I had a very specific pitch scheme that unfolded, and the narrative of this piece was actually to reveal one pitch that is absent throughout the whole piece until the very end. That one pitch sneaks in one of the saxophone licks, but for the most part the whole piece is devoid of this one pitch until the very very end. I wanted to experiment to see how that would affect not only my approach to composition but just the whole performance process and the psychology of listening. So, there was that, and then I knew that I wanted it to sit high to have that weightless feeling to it, and how do I write a piece that has a very specific registral scheme and make it interesting, you know? So, you have to just draw on other aspects of composition which I discovered throughout my career but also just by studying with Lee, so this was really a Lee piece. The least Lee thing about it is that it doesn't really have a time signature, and Lee’s music is schizophrenic. He will have something in 4/4 and then 3/16 and then 7/4 and then measures of 7/16 and then a 9/32, and then something really slow, and he's very specific. So, what I wanted to do with this piece is capture that sense but in a way that gives more performance freedoms to the interpreters, especially knowing that I was going to be on piano, so it's not to say that there isn't a specificity in the sax part because it's very specific, but that specificity comes from me wanting to get this sense of Hyla’s schizophrenic rhythm without over notating.

THORPE: I want to move on to your piece *dhakira: a middle eastern reflection* which you wrote after spending time in Cyprus, Turkey, and Israel. I was wondering what brought you to that part of the world when you were writing this piece or inspired to write this piece?

GREEN: Yeah totally, I think I wrote this piece before going to Turkey, but essentially my husband is from Israel, so I've been to Israel many times visiting his friends and family, and also doing some professional stuff. His mother arranged a performance of my opera *Alex in Transition* at the Israel Conservatory. I was on piano and so was my husband because he's a really wonderful pianist, and so we went to Akko, and I remember hearing the adhan and reflecting upon how it just felt natural. It felt like that's just what goes on here. I didn't feel like it was an interruption, but I also thought to myself, “Well, why didn't I feel like it was an interruption, and why isn't it really an interruption?” Because it's just so beautiful, but there is this joke where I guess some people who do the call to prayer have better voices than others so I

was really lucky that I got somebody that had a really good voice because sometimes it can be quite annoying. I just remember thinking simultaneously, “this is organic,” and “wow, this is incredible.” I had never felt that about something before. Well, I guess maybe snow, but I grew up with snow, and I didn't grow up hearing these Islamic calls to prayer. The fact that it's just tied to such a controversial religion is also another sort of impressive aspect about Akko because the people there live rather peacefully together. You don't really hear too, too much about violent outbreaks in either Akko or Haifa. That did change relatively recently, but there are very specific reasons why as attacks on Palestinians amplify, people are getting more and more angry. But before this amplification, Akko and Haifa were known as places where there is there is relative harmony between all of the different cultures and religions that are represented there. So, a part of this piece was to reflect not only upon the adhan itself and how it fits so naturally within the other sounds of the city, but also to reflect upon the possibility of peace.

THORPE: Had you ever heard or learned about the adhan before your time over there?

GREEN: Not so much. I mean, I knew that it existed, and I've heard that style of singing of course before, but I was never really told, “well it comes from this,” or “it can be in this context.” So, in Akko that was the first time that I heard it in context.

THORPE: So, since writing the piece, do you have any reflections on using something - the adhan, which is a religious recitation and in Islam is not considered a musical practice - do you have reflections or ideas about your own use of that as inspiration for a piece of classical music?

GREEN: Yeah, this is also really difficult because it can easily get into the territory of appropriation, and I hope that the intention of this piece, which is really to reflect upon peace, is heard throughout the performance of the piece and understood by others who experience this piece. I also think it's important for audiences who wouldn't otherwise be exposed to this type of practice to be taken out or to be transported into a space like this, not only because it makes audiences consider the Arabic world, but it also makes audiences or has the potential to make audiences consider materiality. You know, how composers can be in harmony with music practices around the world, and hopefully the Arabic world considers this piece respectful. I haven't heard anything to the contrary from my Arabic friends who have heard the piece, but I also haven't talked to just random strangers who are part of the Arabic world about the piece. I haven't said, “Well this piece was composed by Anthony Green, and my name is Michael Buchanan and I'm just wondering what you think of this,” so I haven't gotten an unbiased review or response of this piece, and I am kind of curious to hear how people in the Arabic world who aren't my friends respond to a piece like this. But for the most part, I think every time it's been performed it's been in this context where audiences can be like, “Oh yeah, the Arabic world exists, and it can be represented in a concert hall amongst music that isn't from the Arabic world,

and composers have worked with these sounds and these philosophies, and we can expand our materiality." I just hope that comes across.

THORPE: In having learned the piece myself, writing about it, and looking at it through my analysis finding that there's a specific maqam that is used within the piece, I think the piece - and I don't practice Islam - but I think it's done with respect and in a way that allows the audience to experience something new, especially audiences in America. Even for music students who maybe haven't had a great ethnomusicology education and aren't aware of different kinds of sounds, music making, or religions, and the ways religion and music coincide in the non-western world.

GREEN: Totally, and even with that, there are just so many negative images from the western world about the Arabic world, so I think any chance for audiences to see something not negative that's associated with the Arabic world is just a plus on so many different levels. So, hopefully I've contributed in that way as well.

THORPE: And, in the program notes you write that not only does the saxophone play these melodic lines that are reminiscent of the call to prayer, but there are these kind of street sounds or everyday sounds peppered in throughout. You kind of mentioned this earlier the idea of the call to prayer being organic, but were you at all surprised to see people kind of going about their day or hearing things on the street despite this call to prayer being projected?

GREEN: Yeah, totally! You have this bullhorn on a post in the middle of a commercial shopping area or just a normal square, and people are folding their clothes and chit chatting, and then through this bullhorn you have this beautiful music, and people are just used to it. I don't want to say that they're numb to it because I don't think that's really what's going on, but I think in the same way that it snows and people just go about their day, this call to prayer happens and people just go about their day. So, I really wanted to reflect that in the piece and that there is this harmony between these calls to prayer and the quotidian practice of one's life and how everything can coexist and we can find that balance.

THORPE: *dhakira: a middle eastern reflection* was premiered at a concert by Castle of our Skins for a concert titled #RESISTANCE #RESILIENCE which included lots of different art forms like spoken word performances, film, and live music. Was this work written specifically for this concert, and if so, how do you think *dhakira* fits into that larger theme?

GREEN: Yeah…I honestly don't remember. It may have been. I'm going to say yes even though I don't really remember, but I also can't think of why else I would have composed it to be honest. So, I knew that #RESISTANCE #RESILIENCE - I curated that particular project, and so I knew that I was working with a flute player who plays this Venezuelan guitar-like instrument I forget

the name of - he's from Venezuela - and I was working with a percussionist who also studied heavily in Afro Cuban percussion, and I was working with a sax player who loves playing alto and bari. So, with such a limited amount of musicians, flute, sax, percussion, it's like what pieces out there exist for flute, sax, percussion that can be part of this theme? It's difficult, so I knew that I had to compose at least two or three pieces for the concert, which I did, so it makes sense that I composed *dhakira* for #RESISTANCE #RESILIENCE, so I'm gonna say yes about 90% sure. The whole project was examining how cultures and peoples across the world have resisted oppression including queer people around the world and then of course the Arabic world, then we had this Venezuelan moment, and we focused on that wonderful Venezuelan violinist who was playing the violin throughout all those protests and exposing his body and his instrument to destruction, and I think his violin was destroyed - and you know some wonderful people sent him another violin, so it was a wonderful project to curate. I had some restrictions placed upon me which ended up being OK in the end, but ideally if I were to do this project again I would do it a little bit differently.

THORPE: I want to move on to the third piece, *A Single Voice: Solitary, Unified* which is more, or at least more obviously, politically motivated than *Weightless* and *dhakira.* We actually spoke about this earlier with your piece about the World Trade Center bombing, but I'm wondering is that your earliest memory of having incorporated a political message into your art, or are there earlier memories than that?

GREEN: You mean earlier than the World Trade Center bombing piece?

THORPE: Yes

GREEN: Well, let's see, so at that time before I wrote longer pieces - so the piece about the world the first World Trade Center bombing is called *9/11 in 93*, and that is 30 some-odd minutes, and it's for narrator and piano. So, what I did at that moment in my life if I knew that I was going to write a meatier peace about something, then I wrote smaller pieces that were sort of like exercises before writing the meatier piece. So, before I wrote the World Trade Center bombing piece, I wrote a smaller piece called *Icons I*, which was about death in the War in Iraq, and what I did was, I found an article about how the number of reported deaths in the war in Iraq were probably one tenth of the actual amount of deaths that happened at the time. So, if something like 10,000 reported deaths translated to 100,000 actual deaths, and I just remember reading this article and being like, “What the hell?” So, after that, I found this blog entry from I want to say somebody who was maybe 14 or 15, and he wrote about how one night he was sleeping, and he heard a landmine explode really close to his house, and his door was broken because of the explosion. Somebody was sleeping outside on the roof, and he survived, but he had shrapnel from the explosion enter into his body, and he just wrote this really poignant yet innocent-sounding blog entry about the experience, so I used that as the second movement. And

then in the third movement - so in high school I wrote lots and lots and lots of poetry, and I remember writing this one poem about death in general, so I use that as the last movement. So, that was really technically my first piece that I composed that used a social justice theme, but my first meaty piece was *9/11 in 93.*

THORPE: That blog post actually reminds me of Malala and the work that she did writing for the BBC online during the Taliban control, which leads me into my next question about *A Single Voice*. The piece is comprised of 14 short movements that vary between 30 seconds and two minutes long, and each movement is inspired by a quote from a person who belongs to a minoritized group that as you say in your program notes "has worked word equality and respect for humanity in some way or another." I'm wondering, what was your decision process for choosing these quotes, and is there anyone looking back now that you wish you had included or that you would have maybe added to that list in the few years that have passed since you wrote the piece?

GREEN: So, another important aspect about the people that I selected is that they belong to groups who were targeted by Trump during his campaign so…in terms of people that I would add, I was thinking a lot about this, and I kind of want to say I would add James Baldwin, but I work with James Baldwin so much, and I just wanted to have a group of people who I hadn't worked with before. But now I'm also going to write a huge piece about Bayard Rustin, so yeah, I would say no to be honest because when I went through the process of selecting these quotes it was quite intense, and I remember just having very difficult conversations. There were so many people out there. "How do I just choose 14?" But at the time, I had a specific intention that I forget because it was a while ago, but I remember being extremely focused on how I chose the quotes that I chose. After I think I picked maybe 50 or 60 then I had to filter them out. I wanted some quotes that seemed to contradict themselves in an effort to also say that we're all fighting oppression, and we're not a monolith. We can have contrary opinions, but it's within this diversity that there is beauty A, and B, within this diversity even though we have contrary opinions there are still these greater external forces that are that are attacking us, and so there is this odd sense of unification within internal diversity, but I also think that's important to emphasize.

THORPE: I think it's a really interesting group of people you chose, and in practicing each movement and looking at the programmatic aspects of the way that you interpret the quote through the saxophone, it would be different if it was a vocal piece in which you could set the text, but in this it's about how are you using a traditionally non-vocal piece and how you mirror these different quotes in very different ways through each movement.

GREEN: Yeah, and that was the fun part honestly, to pick up on a kernel within the quote that could be realized in a non-text based vocal way. But I still think that this is a very vocal piece. I

heard somewhere that if you look at the physical properties of the human voice and the saxophone's physical sonic output, it is the closest related to the human voice, so I wanted to also kind of draw that connection. So, I'm not sure for instance I could make a violin version of this piece. Not to say that it would be impossible, but this is definitely one of those pieces that has to exist as a sax piece.

THORPE: A lot of your music employs extra-musical performance aspects such as in *A Single Voice* speaking interspersed with playing, especially in the Harriet Tubman movement, as well as choreographed movement which we see in *dhakira* with the kneeling at the end and even in *Weightless* in which you recommend the saxophonist be sprawled across the stage and gradually glide across the stage. So, can you pinpoint a specific piece, performer, composer, or performance that you attended that really inspired you to kind of push these boundaries and use extra musical performance?

GREEN: When I was 16, I went to Apple Hill Chamber Music Camp for the very first time. So, my piano teacher at the time has a strong connection with Apple Hill and just encourages all of her students to go, at least all of the students that she feels like can play the piano well enough to go. So, my first time that I went, I was assigned these massive pieces. I was assigned Bach's *Musical Offering* and then the Kegelstatt trio and the Milhaud trio and this piece by John Deak, *Lady Chatterley's Dream.* So, in *Lady Chatterley's Dream* the pianist takes on the role of Clifford Chatterley and has to speak while playing the piano, and it's a piece for violin, viola, cello, contrabass, and piano, and everybody is speaking and playing at the same time and that was really the first time that I was exposed to music that was so theatrical. There was even a moment where I got up and I looked at the violinist who was portraying Connie Chatterley, Clifford's wife, and I was getting angry at her for having an affair with the gamekeeper Millers, so it was just so much fun to play that piece, and it was the very first contemporary piece that I played. It was solidly atonal. The middle movement was more romantic because that was the affair movement, but even then, it's rather narrative and atonal. There's even a moment where sex is being stimulated, so you have to breathe heavily in and out, and in the strings there's lots of scraping. That is another one of those moments in my life that I can always go back to. I will never forget that feeling that I had after performing this piece, and the piece is just so good. It's really, really good, so not only can I just look back on that piece in terms of a life thing that I did and I'm really proud of, but just compositionally I can always turn to that piece and say "well what did Deak do when he had to mitigate speaking and playing at the same time and tell the story but also have interesting music? How did that manifest?" And he does this in other pieces as well, but *Lady Chatterley's Dream* is the only one that of his that I've played, and ever since then I knew that I wanted to incorporate that into my practice in some way. I didn't realize I would become I guess as involved of a composer. I didn't know then that I would become as involved of a composer that I am now because I just thought that I would be a pianist all my life, but that changed.

THORPE: Have you ever had someone performing one of your pieces who didn't want to do the theatrical parts?

GREEN: Well, I had somebody perform *Weightless* that didn't do any of the extended techniques…

THORPE: Oh, that's interesting.

GREEN: No, it's not interesting. It's horrible.

THORPE: Well, I was trying to be diplomatic. In that piece the extended techniques are highly important because that's what varies the texture, especially in the second section where the saxophone and piano are playing in unison, the extended techniques are really what changes the texture between the two voices and what makes it interesting that they're playing in unison but at different dynamics and different articulations.

GREEN: Yeah totally, the extended techniques in that piece are the spice, so you take it out, and it's just bland.

THORPE: In thinking about all three of these pieces, *Weightless, dhakira, and A Single Voice,* each of them, even *Weightless* which is so highly specific in certain ways, each of them have a great deal of freedom for the performer executing the work, and that being said, I'm wondering how your experience as a performer has informed your approach to composition.

GREEN: Greatly. I still play piano and of course I now do quite a number of different things related to performativity and performance art and I personally love performance freedoms. I do understand that there are performers out there that want to be told what to do more strictly. I guess that's also kind of an unfair way of putting it, but I can't think of another way of putting it. They want to interpret a score very strictly, and they want to interpret strict scores. Some performers hide away from or avoid scores that are text-based scores or graphic notation scores and that's not me. I would rather have a stake in an interpretation, and that doesn't mean that I still don't love playing Beethoven because I do, or Margaret bonds, but I do also love interpreting pieces that are completely loose and open that I can contribute in some way to the realization of these. And I think I like doing that because nine times out of ten I feel like I come up with an interpretation that no one has ever come up with before, so I like being on that, for lack of a better term, cutting edge, and I also want to give my performers a chance to feel that way.

THORPE: I also wanted to ask about a common phrase that you put in your performance notes, and in each of your pieces that I've seen, with varying amounts of exclamation points and capital

letters, you always right “as always, have big fun!” As a performer, when I see that in the performance note it always not only makes me feel comforted because I am thinking this composer doesn’t take themselves seriously to their own detriment, but it reminds me that this music should be fun. I'm wondering when did you start including this in your performance notes, and how do you think it represents your relationship between your music and what you do as a composer and the performers who perform your music?

GREEN: I stole this from my high school English teacher. His name is Brian Robert, and he dropped out of college to play drums for the Grateful Dead, and he's on their year of 69 CD compilation thing, and he's just such a cool guy. So, I remember just being in high school everybody wanted to have English with Mr. Robert. He's also what the queer male community would consider a polar bear, I guess. He has this Santa face with a white beard. He has kind of a balding top with long white hair in a ponytail and is kind of a lumberjack and had one of those lumberjack voices as well with like the smallest button nose that was red but wore glasses, so he was an English teacher lumberjack intellectual. Everyone had a crush on him. I had a huge crush on him. I still do damn it, but he was also just super sweet and really nice and really supportive, and we got into some really fun conversations because he would let his students do creative projects. I did lots of research about electronic music, well electronic dance music, but found Stockhausen had taught the people of Kraftwerk, and Kraftwerk made “Trans Europe Express” which DJ Afrika Bambaataa sampled, so there's this weird relationship between contemporary classical music and all of the electronic experiments from Stockhausen that seeped its way into pop music. And mind you, this is before I knew Stockhausen composed *Gruppen*, and I think even when I stumbled upon this score, I didn't even put two and two together that this is the same person that taught Kraftwerk electronic music. That happened later. At any rate, Mr. Robert always used to say, “Alright, have big fun!” and he would write it on his papers if he would grade a paper. I forget how it would come because it wouldn't be on every paper that he graded, but in certain contexts I remember just reading “have big fun!” I think it was on his prompts. When he gave these more involved assignments, he would write out a prompt or a couple of prompts and then at the end he would say, “Have big fun!” and it always stuck with me. I would say 92% of my scores have that phrase in it. It definitely happened at a very early point in my career, so even some of those early, early, early pieces I think the program notes have “Have big fun!” in it because of Mr. Robert.

APPENDIX B: BIOGRAPHIES OF INDIVIDUALS QUOTED IN *A SINGLE VOICE*

Malala Yousafzai (b. 1997)
Yousafzai is a Pakistani education activist whose passion for access to education coincided with the Taliban's takeover of her hometown, a time in which "[g]irls were banned from attending school, and cultural activities like dancing and watching television were prohibited."[183] After publicly denouncing the Taliban's actions, Yousafzai was shot in the head by two Taliban members. After recovering, Yousafzai was awarded the Nobel Peace Prize and has continued to fight for accessible education.[184]

Paulo Coelho (b. 1947)
Coelho is a Brazilian writer most well-known for his book *The Alchemist*, but prior to his work as an author, Coelho was raised by devout Catholic parents who committed him to a mental institution three times because of his rebellious nature.[185] Later, Coelho "wrote song lyrics for Brazilian musicians protesting the country's military rule. He was jailed three times for his political activism and subjected to torture in prison."[186]

Harvey Milk (1930-1978)
"Harvey Milk was a visionary civil and human rights leader who became one of the first openly gay elected officials in the United States when he won a seat on the San Francisco Board of Supervisors in 1977…A commitment to serving a broad constituency, not just LGBT people, helped make Milk an effective and popular supervisor. His ambitious reform agenda included protecting gay rights—he sponsored an important anti-discrimination bill—as well as establishing day care centers for working mothers, the conversion of military facilities in the city to low-cost housing, reform of the tax code to attract industry to deserted warehouses and factories, and other issues."[187] Milk's political career was short-lived as he was assassinated on November 27, 1978, by a former city supervisor.[188]

Gabriel García Márquez (1927-2014)
Márquez was a Colombian writer who won the Nobel Prize for literature in 1982 who spent his early career as a journalist working as a foreign correspondent in Paris and New York.[189] After leaving his career as a journalist to write full time, Márquez became "one of the foremost interpreters of magical realism in literature" and "cemented his position as one of the greatest Latin American writers of all time."[190]

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[183] "Malala Yousafzai – Biographical," The Nobel Foundation, accessed September 9, 2022, https://www.nobelprize.org/prizes/peace/2014/yousafzai/biographical/.
[184] Ibid.
[185] "Paulo Coelho Biography," The Biography.com Website, April 1, 2014, https://www.biography.com/writer/paulo-coelho.
[186] Ibid.
[187] "The Official Harvey Milk Biography," Milk Foundation.org, accessed September 9, 2022, https://milkfoundation.org/about/harvey-milk-biography/.
[188] Ibid.
[189] "Gabriel García Márquez – Facts." The Nobel Foundation, accessed September 13, 2022, https://www.nobelprize.org/prizes/literature/1982/marquez/facts/.
[190] Ibid.

Harriet Tubman (1822-1913)
Tubman was an enslaved person who escaped "and helped others gain their freedom as a 'conductor' of the Underground Railroad. Tubman also served as a scout, spy, guerrilla soldier, and nurse for the Union Army during the Civil War. She is considered the first African American woman to serve in the military."[191] Tubman is praised for never being caught or losing a passenger along the Underground Railroad, and after the Civil War, she worked with Elizabeth Cady Stanton and Susan B. Anthony to fight for women's suffrage.[192]

Stephen Hawking (1942-2018)
Stephen Hawking is most well-known for his work as a theoretical physicist focusing on black holes using relativity theory and quantum mechanics.[193] However, Hawking's amyotrophic lateral sclerosis diagnoses in his twenties led him to be an advocate for the rights of people with disabilities.[194] In his foreword for the World Health Organization's 2011 World Report on Disability, Hawking wrote, "This report makes a major contribution to our understanding of disability and its impact on individuals and society. It highlights the different barriers that people with disabilities face – attitudinal, physical, and financial. Addressing these barriers is within our reach…In fact we have a moral duty to remove the barriers to participation, and to invest sufficient funding and expertise to unlock the vast potential of people with disabilities."[195]

Audre Lorde (1934-1992)
Audre Lorde was "a self-described 'black, lesbian, mother, warrior, poet'" who "dedicated both her life and her creative talent to confronting and addressing injustices of racism, sexism, classism, and homophobia."[196] Throughout Lorde's life she "was central to many liberation movements and activist circles, including second-wave feminism, civil rights and Black cultural movements, and struggles for LGBTQ equality. In particular, Lorde's poetry is known for the power of its call for social and racial justice, as well as its depictions of queer experience and sexuality."[197]

Laverne Cox (b. 1972)
Cox is known as "the first openly transgender actress to be nominated for a primetime acting Emmy Award and the first trans woman of color to have a leading role on a mainstream scripted television series."[198] Cox has also used her platform to fight for transgender rights and the issues

[191] Debra Michals, "Harriet Tubman," National Women's History Museum, 2015, www.womenshistory.org/education-resources/biographies/harriet-tubman.
[192] Ibid.
[193] "Stephen Hawking," Encyclopedia Britannica, accessed September 10, 2022, https://www.britannica.com/biography/Stephen-Hawking.
[194] Ibid.
[195] Stephen Hawking, "Foreword," *World Report on Disability 2011*, January 1, 2011, https://www.ncbi.nlm.nih.gov/books/NBK304077/.
[196] "Audre Lorde," Poetry Foundation, accessed September 12, 2022, https://www.poetryfoundation.org/poets/audre-lorde.
[197] Ibid.
[198] "Laverne Cox," Robert F. Kennedy Human Rights, accessed September 10, 2022, https://rfkhumanrights.org/voices-for-human-rights.

transgender women face daily "including workplace discrimination, homelessness, and gender-based violence."[199]

Leslie Feinberg (1949-2014)
"Feinberg, who resisted being called Ms. or any other gender-specific honorific, wrote fiercely and furiously on behalf of those she saw as oppressed because of their sexual, ethnic, racial or other identities."[200] Feinberg is most well-known for her book *Stone Butch Blues,* "a coming-of-age novel, drawn at least partly from her own life, about a young person, born female, who grows into adulthood at odds with her own family and comes to grips with her complicated, unconventional sexual and gender identity at a time when practicing a so-called alternative lifestyle invited stigma, open discrimination and, in many settings, menacing opprobrium."[201]

Marsha P. Johnson (1945-1992)
Johnson adopted the name Marsha P. Johnson after moving to New York City from Elizabeth, New Jersey.[202] The P in her name stood for her signature phrase, "Pay It No Mind."[203] Johnson was a self-described "gay person, a transvestite, and a drag queen [who] used she/her pronouns; the term 'transgender' only became commonly used after her death."[204]Johnson's life changed when she found herself engaging with the resistance at The Stonewall Inn on June 28, 1969. In the early morning hours, police raided the bar and began arresting the patrons, most of whom were gay men…There are many competing stories about what Johnson did during the raid on the Stonewall Inn, but it is clear she was on the front lines. Johnson, like many other transgender women, felt they had nothing to lose. They were not only angered by the police raid but also the oppression and fear they experienced every day. In the wake of the raid, Johnson and [Sylvia] Rivera led a series of protests.[205]

Sonia Sotomayor (b. 1954)
Sonia Sotomayor, "the first Hispanic and third woman to serve on the Supreme Court."[206] As a student at Princeton University, Sotomayor fought for Latinx representation, "becoming co-chair of the Acción Puertorriquena organization, where she supported Puerto Rican students and advocated for a more diverse faculty."[207] In her time as a justice of the Supreme Court, Sotomayor has become "known for her concerns for the rights of defendants, dissenting on issues of race, ethnicity, and gender, and calls for criminal justice reform. She has notably fought for the defense of affirmative action, which she has credited in part for her admission to Princeton and Yale. She ruled in the

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[199] Chinyere Ezie, "An evening of activism with Laverne Cox," Center for Constitutional Rights, August 2, 2019, https://ccrjustice.org/home/blog/2019/08/02/evening-activism-laverne-cox.
[200] Bruce Weber, "Leslie Feinberg, Writer and Transgender Activist, Dies at 65," The New York Times, November 24, 2014, https://www.nytimes.com/2014/11/25/nyregion/leslie-feinberg-writer-and-transgender-activist-dies-at-65.html.
[201] Ibid.
[202] Emma Rothberg, "Marsha P. Johnson," National Women's History Museum, 2022. www.womenshistory.org/education-resources/biographies/marsha-p-johnson.
[203] Ibid.
[204] Ibid.
[205] Ibid.
[206] Ashley Angelucci, "Sonia Sotomayor," National Women's History Museum, 2021, www.womenshistory.org/education-resources/biographies/sonia-sotomayor.
[207] Ibid.

majority in *Obergefell v. Hodges,* calling for the legalization of same-sex marriage in all 50 states."[208]

Helen Keller (1880-1968)
Keller, an activist for women's rights and the disabled, was left deaf and blind after a serious illness at the age of two.[209] After learning brail and developing new communication styles, Keller went to have a career as an author and lecturer, writhing "a dozen books and articles in major magazines, advocating for prevention of blindness in children and for other causes."[210] Throughout the early 20th century Keller "supported the suffrage movement, embraced socialism, advocated for the blind and became a pacifist during World War I."[211]

Mohamed ElBaradei (b. 1942)
Mohamed ElBaradei, an Egyptian lawyer and Nobel Peace Prize recipient known for his work for the International Atomic Energy Agency (IAEA).[212] In 2002, ElBaradei and former IAEA Director General Hans Blix traveled to Iraq, with a team of U.N. weapons inspectors, to prove that documents suggesting Iraq had tried to purchase uranium for nuclear weapons were inauthentic. Despite the proof that ElBaradei and Blix found in Iraq, the U.S. invasion began on March 19, 2003…In 2005, ElBaradei and the IAEA were jointly awarded the Nobel Peace Prize "for their efforts to prevent nuclear energy from being used for military purposes and to ensure that nuclear energy for peaceful purposes is used in the safest possible way."[213]

Bayard Rustin (1912-1987)
Rustin is most well-known for his work as a civil rights activist who fought for racial equality along with Martin Luther King, Jr. to whom he was also an advisor.[214] "Rustin organized and led a number of protests in the 1940s, 1950s, and 1960s, including the 1963 March on Washington for Jobs and Freedom. While Rustin's homosexuality and former affiliation with the Communist Party led some to question King's relationship with him, King recognized the importance of Rustin's skills and dedication to the movement."[215]

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[208] Ibid.
[209] Debra Michals, "Helen Keller," National Women's History Museum, 2015, www.womenshistory.org/education-resources/biographies/helen-keller.
[210] Ibid.
[211] Ibid.
[212] "Mohamed ElBaradei," Robert F. Kennedy Human Rights, accessed September 9, 2022, https://rfkhumanrights.org/our-programs/speak-truth-to-power.
[213] Ibid.
[214] "Rustin, Bayard Biography," Stanford University, The Martin Luther King, Jr. Research and Education Institute, https://kinginstitute.stanford.edu/encyclopedia/rustin-bayard.
[215] Ibid.

APPENDIX C: RECITAL PROGRAM

DOCTORAL RECITAL

Jack Thorpe, *saxophone*
Kevina Lam, *piano*

Music Building Auditorium
Friday, February 24, 2023
5:30 pm

LEE HYLA (1952-2014)	**Pre-Amnesia (1979)**
ANTHONY R. GREEN (b. 1984)	**Weightless (2011)**
	dhakira: a middle eastern reflection (2017)
	A Single Voice: Solitary, Unified (2017)
	DTJ(o)T-PWM-BTFTP (2023) *

*World Premiere

Jack Thorpe is in the saxophone studio of Professor Debra Richtmeyer. This recital is given in partial fulfillment of the Doctor of Musical Arts degree.