

**An Annotated Bibliography of Selected Classical Saxophone Works by
South African Composers**

by

**Karlien Gerber
10052641**

A mini-dissertation submitted in partial fulfilment of the requirements for the degree

Magister Musicae (Performing Art)

in the

Department of Music
University of Pretoria

Supervisor: Ms M. Botha

August 2019

DECLARATION

I, Karlien Gerber, declare that the mini-dissertation, which I hereby submit for the degree Magister Musicae (Performing Art) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

SIGNATURE:



DATE:

01 August 2019

ACKNOWLEDGEMENTS

I would like to thank my supervisor Madaleen Botha for her guidance, advice and motivation. My connection to playing South African saxophone works has been nurtured by my former teacher, Matthew Lombard, who I will be forever thankful to. My gratitude is also extended to co-musicians Deryn Griffiths and Karin Groenewald who have all been keen to support my study of South African saxophone compositions with me.

I gratefully acknowledge the assistance of Masale Ramonyathi at the South African Music Rights Organisation for providing and helping me find the South African saxophone scores at SAMRO. I am also grateful for all the assistance, guidance and friendship I have received from Isobel Rycroft at the University of Pretoria.

I would like to extend my sincere thanks to the composers Clare Loveday, Niel van der Watt, Michael Blake, Clara Marincowitz, Keith Moss, Arthur Feder, Jesse Dreyer, Shaun Acker, Natali Frenz and Pieter Bezuidenhout for providing me with their scores.

A special thank you to the Greenberg family who were always there to support me.

Finally, I must express my profound gratitude to my parents, grandmother and brother for providing me with their continuous love and support.

ABSTRACT

This mini-dissertation serves as an annotated bibliography of saxophone works by South African composers, composed between 1981 to 2018 which provides a performance level and pedagogical descriptive performance commentary on each work. It is the first study that focuses exclusively on the classical saxophone in South Africa as no annotated bibliography or comprehensive graded worklist exist regarding repertoire choice. Due to the lack of knowledge that new music is being composed and available, these works have rarely been researched and performed. Classical music in South Africa is derived from Western musical traditions and European history, and is generally composed for specific instruments and follows defined musical structures. This annotated bibliography is designed to assist the saxophone performer and teacher in the selection of classical South African saxophone works for use in public performance and classroom instruction.

The annotated bibliography includes a short biography of the composer; title of the work; instrumentation; date of composition; publisher, copyright and location; contact details; available recordings; duration; dedication, commission and premiere; a suggested assigned performance level; a graded chart; and an annotated description of the work. The performance level of the saxophone part is determined by examining the meter, key signature, note or rest value, rhythm, articulation, and range by making use of an existing level of difficulty criteria chart by Dr. Rhett Lyle Bender (2000).

One hundred and two selected classical saxophone works by 15 South African composers were sourced and annotated. Worklists categorised by performance level, composer, and instrumentation classification are available in the Appendix for reference. Only works for unaccompanied solo saxophone, saxophone and piano, saxophone(s) and one other instrument, saxophone duet, saxophone quartet and saxophone octet compositions for the soprano, alto, tenor and baritone saxophones are included in the annotated bibliography. This study is not a stylistic analysis of the works and no repertoire with improvisation is studied. The goal is to increase the exposure of these works to a wider saxophone community.

Keywords

Annotated bibliography, annotated worklists, classical music, graded works, saxophone repertoire, South African composers, South African classical saxophone works

CONTENTS

DECLARATION	i
ACKNOWLEDGEMENTS	ii
ABSTRACT	iii
CONTENTS	iv
LIST OF FIGURES	vii
LIST OF TABLES	viii
CHAPTER 1 INTRODUCTION	1
1.1 Introduction	1
1.2 Background to the study	3
1.3 Rationale for the research	5
1.4 Statement of purpose.....	6
1.5 Value of the study	7
1.6 Research questions	7
1.7 Delimitations of the study	8
1.8 Research methodology	8
1.9 Musical terminology and concepts	8
1.9.1 Format of study	8
1.9.2 Performance indications.....	9
1.9.3 Instrumentation clarification	9
1.9.4 Instrumentation classification	10
1.9.5 Abbreviations	11
1.9.6 Octave designation chart	12
1.10 Chapter layout.....	13
1.11 Conclusion and summary	14
CHAPTER 2 LITERATURE OVERVIEW	15
2.1 Introduction.....	15
2.2 A brief history of the saxophone in South Africa	15
2.3 Literature studies on repertoire	16
2.3.1 South African studies	16
2.3.2 International studies	22

2.4	Summary	30
CHAPTER 3 METHODOLOGY		31
3.1	Introduction	31
3.2	Research design.....	31
3.3	Data collection	31
3.4	Procedure	32
3.5	Analysis.....	33
3.6	Organisational arrangements of annotations.....	36
3.7	Ethical considerations	38
3.8	Summary	38
CHAPTER 4 ANNOTATED BIBLIOGRAPHY		39
4.1	Introduction.....	39
4.2	Acker, Shaun (b. 1985)	39
4.3	Bezuidenhout, Pieter (b. 1987)	41
4.4	Blake, Michael (b. 1951).....	43
4.5	Dreyer, Jesse (b. 1995).....	47
4.6	Feder, Arthur (b. 1987)	49
4.7	Frenz, Natali (b. 1995)	55
4.8	Hofmeyr, Hendrik (b. 1957)	56
4.9	Klatzow, Peter (b. 1945)	58
4.10	Loeb van Zuilenburg, Paul (b. 1926 - 2017).....	59
4.11	Loveday, Clare (b. 1967)	70
4.12	Marincowitz, Clara (b. 1988).....	85
4.13	Moss, Keith (b. 1982)	88
4.14	Roux, Isak (b. 1959).....	90
4.15	Stockton, Noel (b. 1930).....	95
4.16	Van der Watt, Niel (b. 1962).....	103
4.17	Summary	113
CHAPTER 5 SUMMARY AND CONCLUSION		114
5.1	Introduction.....	114
5.2	Available South African classical saxophone works	114

5.2.1	Current scope.....	114
5.2.2	Performance levels	117
5.2.3	Technical considerations	119
5.2.4	Composers	119
5.2.5	Accessibility	122
5.3	Limitations and challenges.....	122
5.4	Recommendations for further research	123
5.5	Conclusion	124
REFERENCES.....		126
APPENDICES		140
Appendix A: List of annotated compositions according to composer		140
Appendix B: List of annotated compositions according to instrumentation classification ...		144
Appendix C: List of annotated compositions according to performance level.....		148
Appendix D: Bender’s level of difficulty chart		152
Appendix E: Research ethics committee approval		153
Appendix F: Letter to the composer		154

LIST OF FIGURES

Figure 1: Octave designation chart	12
Figure 2: Instrumentation classification results	115
Figure 3: South African saxophone composition growth	116
Figure 4: Performance level results	117

LIST OF TABLES

Table 1: Level of difficulty criteria chart (Bender 2000)	24
Table 2: Level of difficulty criteria chart (McGinnis 2002).....	26
Table 3: Level of difficulty criteria chart (Fryer 2003)	27
Table 4: Ensemble criteria level of difficulty chart (Shner 2007)	28
Table 5: Saxophone criteria level of difficulty (Shner 2007)	28
Table 6: Bender’s level of difficulty chart.....	33
Table 7: Graded chart.....	34
Table 8: Performance level and grade comparison.....	36

CHAPTER 1

INTRODUCTION

1.1 Introduction

This mini-dissertation is an annotated bibliography of 102 classical compositions for saxophone composed by South African composers between 1981 and 2018. No explicit mention or study has previously been done on the repertoire, development, or history of the classical saxophone in South Africa, and a need by saxophone instrumental teachers has been identified. Preliminary research indicated that limited sources are available on this topic and this study aims to fill the void of unknown saxophone compositions to encourage saxophonists and educators to perform and study South African works. The works collected in the annotated bibliography are presented in alphabetical order, and each annotation includes a short biography of the composer, information on the composition, descriptive pedagogical comments and a suggested performance level¹. The outline of the performance levels are as follows: Level I: Easy; Level II: Moderately easy; Level III: Intermediate; Level IV: Advanced; Level V: Difficult; and Level VI: Very difficult. Classical saxophone compositions for unaccompanied solo saxophone, saxophone and piano accompaniment, saxophone(s) and one other instrument, saxophone duets, quartets and octets composed for the soprano, alto, tenor and baritone saxophones are included. The appendices are informative with worklists categorised by composer (Appendix A), instrumentation classification (Appendix B) and performance level (Appendix C).

Invented in the 1840's by Adolf Sax (b. 1814-1894), the saxophone is regarded as a relatively young musical instrument, compared to traditional orchestral instruments. Initially designed to be an orchestral instrument, the saxophone found its way into French military bands and soon after featured more prominently in vaudeville and jazz, especially in the United States of America (Ferraro 2012). In Europe, the saxophone developed a unique position in the Western classical music scene with compositions, sonic experimentation and performances by the composers Jean-Baptiste Singelée (b. 1812-1875), Jacques Ibert (b. 1890-1962), Darius Milhaud (b. 1892-1974), and Marcel Mule (b. 1901-2001) as students and lecturers at the Paris Conservatoire. These composers explored the technical virtuosity and timbre possibilities of the instrument which led to the composition of multiple solo classical saxophone works.

¹ Level of difficulty.

Marcel Mule (b. 1901-2001) a French saxophonist, can be considered one of the most influential soloists and contributors to classical saxophone. Mule became the second saxophone professor at the Paris Conservatoire, after Adolph Sax himself, and introduced the French school which focuses on the methodological teachings on breathing, tonguing, intonation, vibrato and tone production. Mule pioneered the use of vibrato, and introduced contemporary saxophone techniques (Powell 2012: 2). A student of Mule, Jean-Marie Londeix (b. 1932) also became a significant figure in the music world of the classical saxophone. Londeix taught and performed with focus on traditional music and tone production as Mule initiated, and after a visit to America, he started incorporating the American school avant-garde styles and extended techniques in his music performance and teaching (Taylor 2012: 3). Londeix taught at the Conservatoire de Bordeaux from 1971 until his retirement in 2001 and his contribution to the contemporary saxophone has been significant. Londeix created a modern, contemporary sound for the saxophone, and wrote a substantial number of teaching manuals, etude books, and performance guides (Taylor 2012: 4). The Paris Conservatory not only played an essential role in the pedagogy and development of the classical saxophone style and repertory, but also produced two students, Ali-Ben-Sou-Alle and Edward A. Lefebvre, which participated in introducing the instrument to South African audiences.

In South Africa, the saxophone is mostly known for its performance in South African jazz, however, many repertoires for the instrument in the genre of classical art music are composed, but the compositions are not well known (Loveday 2010: 5). Cripps (2006) defines classical saxophone music as Western art music that contains the stylistic features of classical music with a multitude of international and contemporary influences (Di Marco 2014: 23). The end of the Apartheid era in South Africa in 1994 resulted in a new national culture, one where racial segregation was no longer enforced as law, and where a diversity of cultures could contribute to a new national identity. In the dissertation *South African Music in Transition: A Flutist's Perspective* (2012), Deppe states that these social developments resulted in a significant increase in cross-cultural borrowings in musical works. Although this type of hybrid South African soundscape was not a new phenomenon for the nation, it is notable that more of this type of musical fusion and experimentation has occurred freely in the new political dispensation of democracy. Many composers, particularly with European heritage, decided to include more indigenous or "African" musical idioms in what can be described as their "art" or "classical" compositions. (Deppe 2012: 1)

While searching for repertoire it was noted that South African saxophone works have increased significantly over the past few decades. However, due to the lack of availability or knowledge that new music is composed, these works are not performed or considered as examinable repertoire. The collection and documentation of repertoire into an annotated bibliography aims to demonstrate that classical compositions are indeed available for study and guidance in terms of the works is provided. This research intends to be of significant practical value to saxophone performers, teachers and tertiary students, and serves as a promotion of saxophone compositions by South African composers.

1.2 Background to the study

My experience at the University of Pretoria, as an undergraduate student training for a Bachelor of Music degree in Saxophone Performance (2010-2013), and postgraduate Master of Music degree in Saxophone Performance, initialised a keen interest in studying and performing classical saxophone works. Several of the works studied and performed included *Duo Concertant Op.55*, by Jean-Baptiste Singelée, *Scaramouch* by Darius Milhaud, *Concertino da camera* by Jacques Ibert and *48 studies* by Marcel Mulee, which all contain different methods focusing on technique, articulation, tone production and vibrato.

While obtaining classical literature to study for my performance examination in 2014, I decided to investigate South African compositions. No systematically compiled source was available for repertoire choice and sources which contained listings were limited and outdated. I found it problematic that one had to purchase the compositions without having any descriptive information on the work or any knowledge of the level of difficulty. Performance recordings of these works were also not found.

My saxophone lecturer during my postgraduate studies, Matthew Lombard, introduced me to other South African composers and performers. To promote South African classical saxophone compositions and to affirm my own identity as a South African musician and saxophonist, I chose the work *Meditation* for soprano saxophone and organ, composed by Niel van der Watt, for inclusion in my performance examination. I was fortunate enough to have met van der Watt on several occasions and also hear his saxophone works being performed by Lombard.

My search for South African saxophone works yielded mostly jazz repertoire in the form of lead sheets and featured improvisation sections. However, I had very limited knowledge on the interpretation and performance of jazz improvisation techniques due to a restricted understanding of harmonic progressions using chord symbols. In the classical or Western art tradition, musicians are dependent on a full music score, as produced by the composer for skilful interpretation and exact performance.

My fascination and experimentation with South African classical saxophone repertoire continues to this day and as a music educator, I encourage my students to take part in external music exams that allocate saxophone repertoire by South African composers. There are two internationally recognized schools which offer examination opportunities in South Africa, the Associated Board of the Royal Schools of Music² and Trinity College, London. South African music examination opportunities are also available, the University of South Africa³ has a local examination board which provides an opportunity for music students to perform and be examined on a national level. I observed that the Directorate Music: UNISA Woodwind Syllabus: 2012 until further notice⁴ was the only graded saxophone repertoire list which included South African composers in a graded compilation. This syllabus lists nine works⁵ by Noel Stockton for Grades 1 to 4, with no local repertoire in the Grades 5 to 7 syllabus. The Grade 8 syllabus contains two South African works for the B-flat saxophone, and six South African works are available as options for the advanced Performer's Assessment Certificate. These six works were added at the beginning of 2016 during an update of the syllabus, after this study was initiated.

Another source which includes reference to South African saxophone repertoire is the Southern African Music Rights Organisation saxophone catalogue. The South African Music Rights Organisation⁶ is a platform created to protect the intellectual property of South African composers to ensure composers receive full accreditation and compensation for their work, nationally and internationally (SAMRO 2019). Clare Loveday is a South African contemporary, classical composer mostly known for her compositions for the “straight”

² Henceforth, I will refer to the Associated Board of the Royal Schools of Music as ABRSM.

³ Henceforth, I will refer to the University of South Africa as UNISA.

⁴ Henceforth, I will refer to the Directorate Music: UNISA Woodwind Syllabus: 2012 until further notice, as UNISA syllabus.

⁵ Works are available for the E-flat and B-flat saxophone.

⁶ Henceforth, I will refer to the South African Music Rights Organisation as SAMRO.

saxophone (i.e. not jazz). Loveday (2010: 7) states that in 2008, only 26 original works for saxophone were composed by South African composers as listed in the SAMRO catalogue. Loveday noted that the SAMRO catalogue was not an accurate or complete catalogue of all the works composed for the saxophone in South Africa, but that the document did list a useful source of the local repertoire available. In August 2015, I requested a similar catalogue from SAMRO for pedagogical reasons and noticed that the repertoire had increased. I requested the 2018 catalogue and found that no new compositions have since been added. As a result of the limited list that the UNISA syllabus offers, and the fact that only certain works are listed in the SAMRO catalogue, many South African works are excluded from performance as they are not known to the public. When selecting a work from the above SAMRO catalogue, the teacher and student will not know what performance level these compositions are as they are not graded according to level of difficulty. The lack of a balanced, systematically compiled graded performance level source with annotations, which describes the content of South African classical saxophone works, creates a problem for saxophonists and teachers who want to include South African repertoire in their studies.

1.3 Rationale for the research

As the South African saxophone repertoire catalogue and examination lists were limited, I began searching for alternative works. After thoroughly reviewing the list of South African saxophone compositions registered by SAMRO, it became evident that this list was incomplete. I began sourcing repertoire from libraries, composers, musicians and the internet, with the intention to fill the void of ungraded and accessible repertoire

Different difficulty charts available in practical, musicological annotated bibliographies were consulted in order to determine the level of difficulty or performance level of the collected works. One study, *An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor and Baritone) by American Composers* (Bender 2000) proved to be a valuable source as it contained a graded level of difficulty chart⁷ which Dr. Rhett Lyle Bender created to accurately describe and assign a difficulty level to each work in his study. The chart indicates the parameters applied for each level and contains six grades of difficulty based on meter, key signature, tempo, note and rest values, rhythm, articulation, timbre changes and advanced techniques, and range. This chart was later adapted and applied by Eugene McGinnis (2002),

⁷ See Appendix D, p. 152 for chart.

Cheryl Fryer (2003) and Idit Shner (2007) in their saxophone annotated bibliographies to suit their instrumentation needs⁸. As the UNISA works were already graded, I collected the manuscripts and used the level of difficulty chart by Bender (2000) to determine the performance level of each work to see how it compared. The result was similar to the grade UNISA allocated to the compositions, and a decision was made to use the level of difficulty chart by Bender (2000) to accurately assign performance levels and descriptive comments to the saxophone works by South African composers.

As my research progressed, I decided to share my findings with other musicians. Upon sharing the results, it became apparent that these educators and performers were not aware of the existence of any additional works apart from those in the UNISA syllabus. A postgraduate student approached me about repertoire choice as her repertoire proposal was denied due to the absence of a South African work. Collaborating with this student resulted in finding and assigning a performance level to the composition *48km North-West of Kokstad*, for alto saxophone and guitar, composed by Clare Loveday. This gave me even more cause to collect works and provide aid for fellow saxophonists. Saxophonists and saxophone music enthusiasts agreed that a study like this has been long needed and that this document would be beneficial to their teaching, performance practices and selecting repertoire for music competitions and examinations.

1.4 Statement of purpose

This study aims to collect, collate and assign a suggested performance level to classical saxophone works by South African composers through a comprehensive search, document the works into an annotated bibliography and provide pedagogical descriptive commentary on each source. The commentary will produce a description of the music elements used in the score, with the intention of assigning a performance level to each work by using the level of difficulty chart by Bender (2000). The commentary will also provide other descriptive musicological information relevant to the teacher and performer. Saxophone works composed by South African composers, both published and unpublished, are included. The current study seeks to address the void of scholarly resources available to saxophonists, simultaneously demonstrate how local classical saxophone repertoire has grown and to add a performance level to these works.

⁸ Refer to Chapter 2, p. 23-30 for discussion of referred studies.

1.5 Value of the study

This type of annotated bibliography is useful for educational and pedagogical purposes, and performance practices that encourages performance of South African works. This study will assist performers in selecting skill-appropriate works, create an awareness of existing repertoire, provide opportunities for individuals to record these works, and address the void for certain saxophone instrumentations.

1.6 Research questions

As it is the purpose of an annotated bibliography to provide the reader with a comprehensive, graded selection of sources that may be used for further research or performance practices, it is untenable to formulate the customary research question. However, taking all of the above into consideration, the following research question may be formulated as follows:

How can the current scope of classical South African saxophone repertoire, composed between 1981 and 2018, be collected, compiled and a suggested performance level accurately assigned to create a descriptive reference guide for saxophonists and teachers?

In addition, the following research questions will be examined throughout this study:

1. What are the performance levels of the saxophone parts?
2. What are the technical considerations for each of the works?
3. What is the most significant and relevant biographical information of each composer?
4. Where can one access and obtain saxophone works by South African composers?

1.7 Delimitations of the study

As such an extensive variety of instrumental combinations in compositions exists, this study examines repertoire for unaccompanied solo saxophone, saxophone and piano, saxophone(s) and one other instrument, saxophone duets, saxophone quartets and saxophone octets composed by South African composers between 1981 and 2018.

Although jazz saxophone music plays a significant role in South Africa, this study limits itself to the collection and examination of South African classical saxophone works and compositions with improvisation are therefore not studied. Only works composed by South

African composers are taken into account. For the purpose of this research, a “South African” composer can be defined as one who has South African nationality, or individuals born in a foreign country that consider South Africa to be their home.

It is furthermore important to note that the scope of this study does not include a stylistic analysis of the works, but instead provides a thoroughly selected and graded collection of accessible South African classical saxophone repertoire by describing and listing the musical content used in the compositions. Any information which was not included in the annotation was either not available, or omitted due to the lack of permission from the composer.

1.8 Research methodology

The research follows a qualitative design through document analysis. O’Leary (2014) states that the document analysis process includes: know the data one is searching for, gather relevant texts, consider how texts will be assessed, ask questions about the document and explore the content. These classical saxophone works are assessed and compiled in an annotated bibliography and worklists are included in the appendices. The data collection process is discussed in detail in the methodology chapter.

1.9 Music terminology and concepts

The following section includes definitions of musical terms and concepts relevant to the study. Firstly, terms related to the format of the study will be clarified, followed by performance descriptions, instrumentation clarification, instrument classification, relevant abbreviations, concluding with an explanation of the octave designation chart.

1.9.1 Format of study

This study aims to record all available information on South African classical saxophone compositions in a systematically compiled format, with an annotation that summarises, describes and evaluates the key elements in the score in order to assign a suggested performance level, and to make the repertoire inclusion more concise and accessible.

Annotated bibliography

An annotated bibliography is an organised list of sources, followed by a descriptive or evaluative annotation which informs the reader of the relevance, accuracy, and quality of the

sources cited. Williams (2018) states that an annotated bibliography may serve many purposes, to mention but a few; to illustrate the quality of research, provide examples of the types of sources available and most importantly concerning this research, to describe other items on the topic that may be of interest to the reader through a summary (Williams 2018). The summary in the descriptive section highlights the key elements used when assigning a level of difficulty to the composition.

Annotated lists

To summarise all the works collected and assessed, annotated worklists are included according to composer (See Appendix A), instrumentation classification (See Appendix B), and assigned performance level (See Appendix C).

1.9.2 Performance indications

Altissimo

Any written note above the highest note of the normal range of the saxophone F-sharp6 (F#6)⁹, in the treble clef staff. (Rousseau 1978: 3)

Articulation

The distinct interpretation of tones created. Attack and release (tonguing) and legato (slurred) articulation are the two main types. Stability of air control support and finger coordination is essential. (Teal 1963: 87-90)

Contemporary techniques

Techniques that were not initially created for the saxophone. These techniques are included but not limited to; *altissimo*, *glissandos*, multiphonics, flutter tonguing, growls, pitch bends, key clicks, and microtones. (McGinnis 2002: 5)

1.9.3 Instrumentation clarification

According to Teal (1963:13) the saxophone family consists of 10 different members of saxophones and states that the following are the most commonly used today¹⁰:

⁹ Henceforth a sharp is indicated as #.

¹⁰ Only works for the four most commonly used saxophones are included in this study.

Soprano saxophone

One of the smaller, higher pitched members of the saxophone family. This saxophone is pitched in B-flat and sounds an octave higher than the tenor saxophone.

Alto saxophone

A medium sized saxophone that sounds an octave higher than the baritone saxophone. This saxophone is pitched in E-flat.

Tenor saxophone

A larger sized saxophone than the alto saxophone, but smaller than the baritone saxophone. This saxophone produces a tenor tone and is pitched in B-flat.

Baritone saxophone

The lowest pitched and largest of the common saxophones. An extension of a low A3¹¹ allows this saxophone to derive from the standard range of the saxophone. This saxophone is pitched in E-flat.

1.9.4 Instrumentation classification

Works are sourced for the following instrumentation combinations:

Unaccompanied solo saxophone

Solo saxophone without accompaniment.

Saxophone and piano

Any solo saxophone with piano as accompaniment.

Saxophone(s) and one other instrument

One or more saxophones accompanied by any other instrument, not including the piano. The accompanying instruments in this study includes guitar, organ, and tape¹².

¹¹ See octave designation chart for how pitches are written.

¹² A prerecorded audio track designed to accompany the work.

Saxophone duet

A combination of two saxophones that play a musical composition together. If not specifically indicated for which saxophones, a combination of either the E-flat or B-flat saxophone may be used. Other combinations include one work for two alto saxophones (AA), and another work for soprano and tenor saxophone (ST).

Saxophone quartet

A combination of four saxophones that play a musical composition together. Typically, the quartet comprises of the soprano, alto, tenor and baritone saxophones (SATB). One work for two alto, one tenor and one baritone saxophone (AATB) is included.

Saxophone octet

A combination of eight saxophones that play a musical composition together. The different combinations in this study includes one work for seven alto and one tenor saxophone (AAAAAAT); two works for one soprano, three alto, two tenor and two baritone saxophones (SAAATTBB); and two works for two soprano, two alto, two tenor and two baritone saxophones (SSAATTBB).

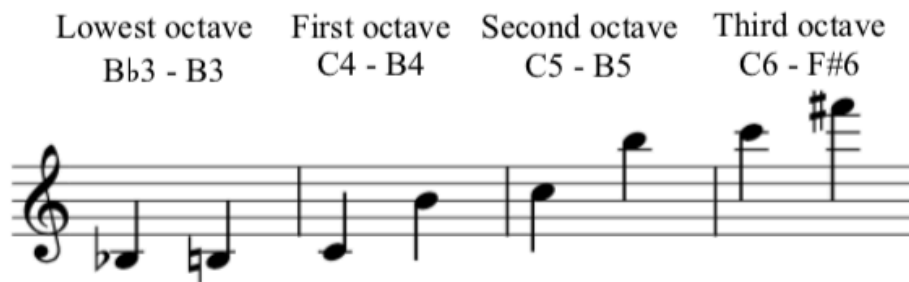
1.9.5 Abbreviations

The following abbreviations are used in the annotated bibliography entries:

articulat.	articulation
b.	date of birth
c.	copyrighted
ca.	approximately
key sig.	key signature
m.	measure
min.	minutes
mm.	measures
sec.	seconds

1.9.6 Octave designation chart

The octave designation chart¹³, as seen in Figure 1, represents the lowest, highest and *altissimo* notes of the saxophone range as portrayed in each composition. The octave designations are similar for all sizes of the saxophone. The International Standards Organization system for register designations allocate middle C as C4. The standard range of the saxophone is identified as follows:



The *altissimo* range of the saxophone is identified as follows:

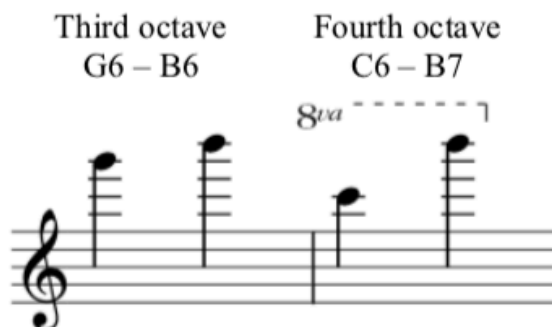


Figure 1: Octave designation chart. Adapted from Kallestad (2005: 81)

The lowest and highest pitches in a work are occasionally mentioned in the annotation comments, especially in the beginner works and in those which contain *altissimo*. These notes are indicated as the note name and the octave range it falls within. Note that B-flat3 (B \flat 3)¹⁴ is the lowest note and F#6 the highest note of the standard saxophone range. The range of the baritone saxophone is extended to reach a low A3.

¹³ Method to identify notes from the lowest to the highest pitches.

¹⁴ Henceforth a flat is indicated as b.

1.10 Chapter layout

The study contains five chapters and six appendices¹⁵.

CHAPTER 1: INTRODUCTION

The introduction announces the study with focus on explaining the background, rationale, value, delimitations, research questions, research methodology, statement of purpose, music terminology, and concludes with a layout of the chapters.

CHAPTER 2: LITERATURE OVERVIEW

The literature overview includes a summary of local and international studies that have been executed in the annotated bibliography field. Connections and correlations to the current study are examined and discussed. A brief mention of the history of the classical saxophone in South Africa is included.

CHAPTER 3: METHODOLOGY

The methodology chapter clarifies the statement of the research design, data collection process, procedure, analysis, and layout of the organisational arrangements of the annotations. An in-depth explanation of how the level of difficulty is applied to assign the graded performance levels is included, and the ethical considerations contemplated in this study is reviewed.

CHAPTER 4: ANNOTATED BIBLIOGRAPHY

The annotated bibliography includes 102 South African works. Each annotation aims to include information on the title of the work, instrumentation, date of composition, publisher and location, contact information, duration, performance level, graded chart, available recordings, commission, dedication and premier, a short biography of the composer and an annotation comment that describes the key elements applied in the work.

CHAPTER 5: SUMMARY AND CONCLUSION

The summary and conclusion answer the research questions with focus on the discussion of the results, discussion of the method, limitations, challenges, and suggestions for further research.

¹⁵ The appendices include annotated worklists of compositions according to the composer, instrumentation classification, and assigned performance level.

1.11 Conclusion and summary

This chapter contains an overview of the introduction of the study which includes the background, statement of purpose, rationale, value and the research questions of the study. An outline of the research methodology and delimitations of the study are also discussed. South African saxophone repertoire, in general, appears to be difficult to obtain, with students, teachers and performers having limited accessibility to these scores. This study therefore aims to provide a new source of available and graded classical saxophone repertoire to saxophonists and educators. The annotated bibliography will familiarise saxophonists with South African composers, available repertoire, details on compositions and provide graded worklists for study opportunities, which in the past has been inaccessible and challenging to obtain. Chapter One concluded with a clarification of key concepts and a layout of the chapters.

CHAPTER 2

LITERATURE OVERVIEW

2.1 Introduction

Upon researching the classical saxophone and its repertoire in South Africa, it has become apparent that very little has been documented. Although numerous annotated music bibliographies have been compiled as part of postgraduate research, no single study to date has exclusively focused on the classical saxophone works by South African composers. The literature reviewed for this study therefore include references to the history of the saxophone in South Africa; information on South African composers who are known to have composed saxophone works; sources listing South African saxophone repertoire; and annotated bibliographies of other woodwind instruments, both nationally and internationally. In the following chapter, I will discuss the history of the saxophone in South Africa and refer to local and international literature studies on annotated bibliographies and saxophone repertoire.

2.2 A brief history of the saxophone in South Africa

The history of the saxophone in South Africa has not been clearly documented yet, and the only mention of the arrival of the saxophone in South Africa is made by Steltzner (2016) in *The History of the Clarinet in South Africa* and Noyes (2000) study of *Edward A. Lefebvre (1835*-1911): Preeminent Saxophonist of the Nineteenth Century*. According to Steltzner (2016: 97) the saxophone was introduced in South Africa by two distinct touring clarinet players - Ali-Ben-Sou-Alle in 1858 and Edward Anthony Lefebvre in 1859. The French Ali-Ben-Sou-Alle, born Charles Jean Baptiste Soualle (1824-1876)¹⁶ in Arras, visited South Africa from 22 February 1858 to 30 March 1859 and performed concerts on both the saxophone and clarinet in Cape Town, the Eastern Cape and the then Natal¹⁷ province (Steltzner 2016: 97). Edward Anthony Lefebvre (1835-1911), born in Leeuwarden, Netherlands, came to South Africa in 1859 as a musical director and managed a music shop in Cape Town. While in South Africa, Lefebvre introduced the saxophone as a solo instrument by performing for dignitaries and admiring audiences. According to Noyes (2000), it can be assumed that he performed the solo works of Singelee's *Fantasie sur un thème Suisse* and Savari's *Fantasie sur des motifs du*

¹⁶ Different dates of birth and death are available.

¹⁷ Name changed to KwaZulu-Natal.

Freyschutz for these audiences. These two works were performed regularly throughout Lefebre's career. (Noyes 2000: 18)

According to the sources, both Sou-Alle and Lefebre were essential figures in the history of the saxophone in South Africa. Lefebre is however considered as the first documented saxophone teacher in South Africa. (Steltzner 2016: 104)

2.3 Literature studies on repertoire

The starting point for this literature study was to search for literature specifically relating to saxophone repertoire in South Africa. In this case the SAMRO catalogue and the UNISA Woodwind syllabus deemed useful, as it includes listings of South African compositions. However, only a limited number of compositions were graded and upon closer examination it was found that not all South African saxophone compositions were listed. On a global level, multiple annotated bibliographies on international saxophone repertoire are available, with the studies of Bender (2000) and Londeix (2012) being of significant value for this research, and other annotated bibliographies.

2.3.1 South African studies

With the current literature on South African classical saxophone repertoire being limited, annotated bibliographies of woodwind instruments and any other source dealing with South African compositions and subject matter were consulted. Fellow South Africans have compiled similar annotated catalogues and annotated bibliography studies on South African composers. South African woodwind literature studies include three studies for clarinet (Hartshorne 1989; Webb 2005; Carter 2014), one for oboe (Gerber 2010), and two for flute (Smith 1986; Deppe 2012). Other instrumental South African annotation studies reviewed includes annotated catalogues for violin (Smith 2013), string quartet (Martens 2017), and guitar (Kinsey 2009). Repertoire listings include one examination syllabus (UNISA 2012) and one catalogue (SAMRO 2018).

An Investigation of Selected Flute Compositions by Composers Resident in South Africa (Smith 1986) briefly analysed and evaluated selected works for flute. Smith (1986: 1) stated that scores were sourced from composers and that the *Catalogue of Serious Music, Original Works, Arrangements and Orchestrations, Published and in Manuscript, by Members of SAMRO*

compiled by Michael S. Levy (1977), was sourced from SAMRO. Smith noted that the list should not be deemed as complete as many composers did not submit their compositions to the organisation. Smith (1986) argued that the SAMRO flute list was extensive as it covered solo flute, flute and keyboard, duets, trios with flute as one of the instruments and works for flute and voice or choir. Smith set limitations to the study and only collected works for flute and keyboard, and solo flute. Each composer is introduced as a new chapter, followed by a short biography and investigation of the work, which includes a brief structure analysis, a general description, technical difficulties, compositional techniques, problems with performance and selected musical examples. The aim was to broaden the scope of South African flute repertoire and provide guidance to the flute performer and teacher.

L.A. Hartshorne collected and compiled an annotated catalogue of 24 clarinet compositions between 1928 and 1981 in the study *The Compositions for Clarinet by South African Composers* (1989). Hartshorne's study inspired Clare Louise Webb to catalogue South African works from 1981 onwards in *An Annotated Catalogue of Selected Works for Clarinet by South African Composers* (2005). Nineteen works were annotated and are presented in chronological order according to the date of the composition. This study contains three chapters, where Chapter One shortly introduces the study with mention of the layout and background of the study. Chapter Two contains the notes on selected clarinet works by South African composers and introduces each composer as a subheading. Each annotation includes a short biography of the composer, followed by a form analysis of the work, while selected works receive a grade. All the solo clarinet works and works for clarinet and piano have been graded, but no reference of how the grading was done is included. Reference to the UNISA grades are made at several of the entries. In Chapter Three Webb concludes the study with a short aim of the study, which was to introduce teachers, students, and performers to South African works. The Addendum is a compilation of various sources and lists works according to instrumentation: clarinet and orchestra, clarinet and strings, wind quintet, trios, other chamber works, clarinet and piano, and solo clarinet. In each instrumentation genre, the composer is listed alphabetically. The term "South African composer" is used and it includes South African born composers living abroad as well as composers born elsewhere but see South Africa as their home.

Another important South African clarinet literature stylistic analysis source is Justin Munro Carter's dissertation *The South African Clarinet Concerto: An Examination of the Clarinet*

Concerto Genre within the South African Context (2014). Carter catalogues and annotates selected nine clarinet concerto works by South African composers and then examines each work within the South African context, in the classical music domain. Examining each work from the point of origin, through to their style conception and musical characterisation, including commenting and analysing the formal structure and harmonic language (Carter 2014: v). This dissertation does not include an aim, explanation of the data process, methodology or literature review, but only includes a short introduction and conclusion. In the introduction Carter makes it clear that sounding pitches (un-transposed/concert pitch) are always used and C4 is representative of middle C. Carter (2014) concludes that a wide variety of styles are incorporated in South African clarinet works, including serialism, free atonal elements, expanded technology, and lush neo-romantic style, and hopes to stimulate further interest and research in this growing genre of music. Carter's research can be considered as the first thorough analysis of the clarinet concerto genre in the South African context (Carter 2014: 1).

The dissertation, *South African Music in Transition: A Flutist's Perspective* by Deppe (2012) examines cross-cultural content in the musical form of nine South African composers. The study ranged from 1985 to 2006, to give enough time before and after the Apartheid era to examine whether the composers used traditional African elements in their flute compositions. Deppe makes use of the term Art Music throughout the study and acknowledge that it could have different meanings to different people. In the narrow sense Art Music refers to all music descended from the Western classical music tradition which is written down and transmitted through generations (Deppe 2012: 2). Thus, as Deppe suggests, South African Art Music is Western classical compositions composed by South African composers which include African influences. Deppe (2012) found that in the mid-twentieth century, South African composers already started using cross-cultural borrowing. This study provides an in-depth biographical information on each composer and include their compositional philosophies before the analysis of their works. Nine South African composers were examined, including Michael Blake, Robert Fokkens, Hendrik Hofmeyr, Hans Huyssen, Bongani Ndodana-Breen, Isak Roux, Martin Scherzinger, Becky Steltzner and Kevin Volans. Chapter One includes the parameters of the study, whereas Chapter Two contains the biography of the composers and a description of their compositional style. Chapter Three includes references to the indigenous elements, African characteristics, African instruments and African influences represented in the works, and Chapter Four includes a discussion of the works collected.

The study by Elizabeth Cornelia Gerber *An Annotated Bibliography of South African Oboe Music* (2010) annotates 106 compositions found up to the end of 2009 by 45 South African composers. These compositions were sourced from composers and the study set out to only include repertoire for solo oboe and chamber works for up to six players. Gerber (2010) states that each entry includes a brief biography of the composer, original title of the piece, composition date, instrumentation, publishers and date of publication, commissions, dedications, location in South African libraries, and duration of the piece in minutes and seconds. The title and/ or tempo marking of each movement is also included. Gerber included composers residing in South Africa, composers with South African nationality who has emigrated and non-South Africans who have settled in South Africa and regard it as their home.

Compositions for the violin by South African composers produced from 1992 to 2012: A provisional annotated list (Smith 2013) contained 212 violin works by 64 South African composers. Smith commented that these works are rarely being performed and that it is time to include them in the mainstream repertoire in South Africa and in the world. Chapter One was dedicated to the introduction which explained the background to the study, research question, literature review, and research design and methodology. Smith disputed the inclusion of a research question in an annotated bibliography, as the purpose was to provide sources for research and performance, nonetheless the following research question was formulated: “Which compositions have been produced for the violin by South African composers from 1992 to 2012?”. Smith consulted various databases to find existing annotated bibliographies and found only three related to the study. One of the studies was a saxophone study; *An Annotated bibliography of published works for saxophone, violin, and piano* (2008) by Stephen M. Fisher which described various levels of difficulty for the performer, illustrated various styles and gave guidance on the variety of “extended” techniques in the instrumentation. The layout of each annotation listing was clarified and included composer’s dates of birth and death and where available, the title, publisher and date, accessibility of manuscript, available audio and/or visual material, number of movements, instrumentation, composition date, commission, dedication, premier, and difficulty level. The difficulty level in this case was only included when provided. Chapter Two was the conclusion of the study, whereas the Appendices served as the bibliography organised in subsections. Appendix A included solo compositions (solo violin with or without accompaniment by the piano or one other instrument), Appendix B included ensemble compositions (3-10 players), Appendix C included large ensemble

compositions (11 to 17 players), Appendix D included works for violin and orchestra, and Appendix E and F indexed the works according to composer and instrumentation. Problems that were experienced in this study included information that was incomplete or outdated, and institutions and composers whom did not reply to enquiries on repertoire which could have been included.

The study by Avril Kinsey (2009), *Music for Guitar by South African Composers – A Historical Survey, Notes on Selected Works and a General Catalogue*, inspired me to collect and collate saxophone repertoire composed by South African composers. Kinsey's study is the first comprehensive research of music for classical guitar by South African composers and contains a detailed investigation, discussion and cataloguing of guitar repertoire. Kinsey aimed to include a cross-section of composers, styles and genres represented from 1947 until 2007 and uncover as much of the repertoire as possible to collate, study, catalogue and report on the information. Seventeen selected solo and chamber works are included with in-depth discussions on biographical sketches, background notes, technical notes, structure and style and thematic material. The study follows a quantitative research approach by collecting scores from SAMRO, guitarists, teachers and the composers themselves. Publishers, libraries, recording companies, broadcasting corporations and the internet were also consulted. The study is divided into four parts with an introduction to the study, notes on the selected works, conclusion and addendums. The catalogue is presented as Addendum A and contains 320 works from 70 composers. Each entry includes instrumentation, subtitles, number of movements, sources, dedications, commissions, first performances, composer's notes and availability of recordings. The works are divided into the following categories: Works for solo guitar; works for two guitars; works for guitar and voice; works for guitar and another instrument; works for guitar quartet; ensemble works with guitar; concertos; and other guitar works. Addendum B contains contact details of composers.

String quartets by South African composers: a comprehensive catalogue and annotated discussion of works composed between 1940 and 2016 (2017) by Hester Susanna Martens deemed to be the most important local study for my research in terms of layout and approach. Martens' aim was to create a document containing basic information, as well as performance notes, where possible, regarding as many quartets, composed within this time frame, as could be found (Martens 2017: ii). After thoroughly consulting the SAMRO list of string quartets,

Martens found that the list was incomplete, and began collecting data by contacting composers, libraries, and internet resources. She discussed a historical outline of the development of the string quartet systematically and researched the origins of the string quartet in South Africa. More than 75 composers are listed alphabetically according to the composer's surname, and more than a 180 works are listed. Martens suggests that this document should not be regarded as entirely complete. The inscriptions of each annotation consist of the composer's surname, followed by first name(s); the composer's birth date and death date where necessary; country of birth; country of residence, if not in South Africa; composer's publishing details, where applicable; composer's contact detail; title of work and year of composition; dedicatee and commission, where applicable; approximate duration; titles of movements; details of first performance; details of recordings; notes (annotations). Martens consulted similar South African literature studies (Kinsey 2009; Webb 2005) before starting the research process.

The SAMRO catalogue and the UNISA syllabus proved to be valuable as they provided the names of a selected number of South African composers, and compositions which are included in this study. The UNISA syllabus contains a list of graded works, with the name of the composer, the title of the work and the publisher, whereas the SAMRO catalogue is a listing of the works. The SAMRO catalogue provides title, access number, composer, composition date, instrumentation, parts-in-file, number of pages, duration, commission and remarks. These works are listed according to title. Not all information is available for each composition.

This literature overview was most beneficial when designing my study. All of the above studies define "South African" composers as individuals residing in South Africa, individuals with South African nationality who has emigrated and non-South Africans who have settled in South Africa and see it as their home. None of these studies aim to allocate a grading to works compiled and collected. Smith (2013) includes the difficulty grading found, if graded, for violin works, and Smith (1986) describes what degree of playing would be best suited to perform the flute compositions. Annotation comments in the current study will provide a general description of each work (Smith 1986), and will not examine the elements of cross-cultural borrowing and African influences in the South African context as in the studies by Deppe (2012) and Carter (2014). Similar to Martens (2017), the current research also suggests that the completed list should not be regarded as fully comprehensive, as more works can be found. A short biography layout and pitch system approach as used by Carter (2014) will be employed.

The annotation inscriptions used in three studies (Martens 2017; Gerber 2010; Smith 2013) will be reviewed further and appendices will follow a similar format as Kinsey (2009).

2.3.2 International studies

Several international saxophone sources were obtained and these sources include saxophone literature, materials, and annotated bibliographies, which are models for my study. International woodwind studies include one for unaccompanied clarinet (Gillespie 1973), one for saxophone quartets by American composers (Bender 2000), one for saxophone and percussion by North American composers (McGinnis 2002), one for chamber music (Fryer 2003), one for saxophone repertoire (Londeix and Ronkin 2012), one for saxophone works by Taiwanese composers (Chang 2015), and one for the saxophone in Puerto Rico (Colón-Martín 2015).

One of the most important literature guides created for international saxophone repertoire is Jean-Marie Londeix's *A Comprehensive Guide to Saxophone Repertoire: 1844-2012* (Londeix and Ronkin 2012). This publication indexes all the works from the 1971, 1985, 1994 and 2003 editions. William Street writes in the introduction of the 2003 edition that the repertoire increased from less than 300 compositions during the time of Adolphe Sax's death in 1894, to more than 18 000 compositions in 2003. The current edition has been updated to even more than 29 000 works. The compositions are cross-indexed by composer and instrumentation, and each entry includes valuable information: title, duration, year of composition, publisher, arranger, dedicatee, movement titles, and information on the composer. Initially, this source was thought of a primary importance as Londeix created a pedagogically beneficial tool to help both students and professionals discover new music, but no information with regards to difficulty level or performance practice for any composition written for the saxophone is provided. Despite the vast amount of repertoire collected in the comprehensive guide, researchers responded to the lack of the above-mentioned information and as a result, annotated bibliographies discussing the level of difficulty, descriptions, and biographies of composers, have been used as a basis for research.

The book, *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works* (1973) by Gillespie is also a model which many annotated bibliographies follow. The layout of the annotated list of solos for unaccompanied clarinet is organized as follows: composer's

name, composer's dates and name of country with which he is associated, title of the composition, length, location and name of the publisher, date of composition and copyright, movement titles and/or tempo indications, brief commentary on the style and performance considerations, and miscellaneous information. Gillespie determined the duration of the piece by playing through the work.

Rhett Lyle Bender wrote a dissertation *An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers* (2000) and this source has been critical to my research. The purpose of Bender's study was to examine quartets published by American composers and provide a resource for teachers and saxophone quartets searching for recital or competition literature, gathering program information, or seeking recordings of the annotated works. In this invaluable source, Bender identified and annotated 24 published saxophone quartet works and assigned a difficulty level appropriate for freshman and sophomore students¹⁸. In Chapter One Bender explained the ratings of the levels of difficulty, defined musical terms used in the annotations and provided information on how sources were located, whereas Chapter Two was an annotated bibliography of the quartet works. The entries in the bibliography were alphabetized by composer and included the following information: the composer's birth and death year; title; date of composition; location and name of publisher; date of publication; commissioning body; dedication; level of difficulty; and approximate duration. The research only include works by American composers, and "American" is defined as a citizen of the United States of America, through birth or naturalization (Bender 2000: 3). Bender referred to Londeix and Dorn Publications to compile the list of quartets, and the origin, date of publication and publisher was sourced from the Londeix book. A recommendation of level of difficulty, style characteristics and quartet's form are briefly covered in the annotations. A summary of compositional styles and characteristics identified in the quartets are included in the conclusion in Chapter Three. Bender concludes with a bibliography and lists of annotated works, categorised alphabetically and by level of difficulty, accompanied by a list of publishers.

This study proved to be both influential in the design of this document, and the highly practical pedagogical level of difficulty chart, which has been used in similar saxophone repertoire studies, is sourced from this study. Bender addresses the void in graded repertoire and adapted

¹⁸ Year names for undergraduate students, referring to first and second year of studies.

a chart from an article published in the journal *BandWorld, Music Grading and Selection* (Blake et al. 1990: 24), which enabled him to determine the difficulty of each composition entry in his annotated bibliography. Bender's level of difficulty criteria chart, as seen in Table 1, was created to accurately describe and assign a difficulty level to each of the compositions in the annotated bibliography.

Table 1: Level of difficulty criteria chart (Bender 2000)

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to three flats or sharps	Two to three flats or sharps	Four to five flats or sharps.	Five to six flats or sharps	Six to seven flats or sharps	Any key or chromatic notes
Tempo	72–120	72–132 ritard, accel.	56–144 ritard, accel.	44–168 ritard, accel.	44–208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16th note rhythm	Complex 16th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multiphonics, slap tongue, key pops	Any technique, microtones
Range Middle C=C4	E4-C6	C4-D6	B3 –E6	Bb3-F6	A3-F#6	Any note altissimo

Bender (2000: 139)

Table 1 indicates the parameters applied for each level of difficulty. In this chart, the left column lists musical criteria: meter, tempo, note/ rest value, rhythm, articulation, range, and key signature. The upper row lists difficulty rating, from 1 to 6 (6 being the most advanced). Bender determines the level of difficulty through study and performance of the works according to the progressive scale of: Easy = 1, Moderately Easy = 2, Intermediate = 3, Advanced = 4, Difficult = 5, Very Difficult = 6. (Bender 2000, 7) Bender's research proves to

be one of the most important references for many musically orientated annotated bibliographies and presents itself as indispensable for my research.

The dissertation, *An Annotated Bibliography of Selected Published Works for Saxophone and Percussion by North American Composers* (McGinnis 2002) aimed to examine and compile a listing of published compositions for saxophone and percussion instruments by North American composers, and hence created a resource for performers and teachers who are searching for recital music in this genre. Literature that was reviewed falls in listings of works for saxophone and percussion, journals, similar research for other instruments and percussion and annotated bibliographies. McGinnis notes that even though Jean-Marie Londeix (1994) collection contains an extensive listing of pieces for saxophone and percussion, no annotations of the pieces are available. The works for saxophone and percussion are organized in six chapters: (I) review of literature, (II) single saxophonist and single percussionist, (III) single saxophonist and multiple percussionists, (IV) multiple saxophonists and single percussionist, (V) multiple saxophonists and multiple percussionists, and (VI) conclusion and suggestions for further studies.

McGinnis identifies two areas of sub problems which are examined in the study: “What is the level of difficulty of the saxophone parts for these works?”, and “Are there certain publishers that are publishing large numbers of these works?”. The level of difficulty of these saxophone parts were determined by examining the range, meter, key signature, tempo, articulation, and use of contemporary techniques by adapting the chart developed by Bender (2000).

As can be seen in Table 2, McGinnis adapted the level of difficulty criteria chart by Bender (2000) through simplifying the parameters. These ratings are presented in each annotation while the layout is organized in the following manner: composer, title, date of composition, publisher, performance time, saxophone instrumentation, percussion instrumentation, saxophone difficulty level and comments. The comments included details on the musical elements used in the ratings, and performance considerations which contained contemporary techniques, performance directions by the composer, legibility of parts and any notated additional information available on the score. McGinnis arranged each annotation alphabetically in each instrument category chapter. After all the necessary information of each

work was obtained, the research question was answered by examining the name of the publisher of each work.

Table 2: Level of difficulty criteria chart (McGinnis 2002)

	1	2	3	4	5
Meter	2/4, 3/4, 4/4	2/2, 6/8, 9/8, 12/8	5/8. 7/8. easy changing meters	complex meters	complex changing meters
Key Signature	one to two flats or sharps	three to five flats or sharps	six to seven flats or sharps	changing key signatures	no key signature is used
Tempo	72-120	72-132 ritard, accelerando	56-144 ritard, accelerando	44-168 ritard, accelerando	44-208 ritard, accelerando
Articulation and Contemporary Techniques	attack, release, slurs, staccato, accent	attack, release, slur, staccato, legato	any articulation	any articulation and simple contemporary techniques	any articulation and advanced contemporary techniques
Range Middle C=C4	E4-C6	C4-D6	Bb3-E6	Bb3-F#6	Bb3-F#6 and altissimo register

(McGinnis 2002: 199)

Cheryl Fryer's document *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds, and Percussion with Analyses of Danses Exotiques by Jean Françaix, and Nonet by Fisher Tull* (2003) examined works for saxophone in a mixed ensemble and provided a historical overview on selected works. Fryer explains that the study is of a descriptive nature and the aim is to create a tool to make performers more aware of available scores. Fryer adapts Bender's level of difficulty chart, as seen in Table 3, by adding the musical elements of phrasing, dynamic requirements and ensemble demands to the criteria.

Table 3: Level of difficulty criteria chart (Fryer 2003)

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter (contemporary technique)
Key Signature(s)	Zero to three flats or sharps, Zero to one key change	Three to five flats or sharps, Zero to three Key changes	Five to seven sharps, Zero to five key changes	No key signature, Limited accidentals	No key signature, Extensive accidentals	Any key situation or chromatic note or accidentals
Tempo	72-120	72-132 ritard, accel.	56-144 ritard, accel.	44-168 ritard, accel.	44-208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16 th note rhythm	Complex 16 th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multiphonics, slap tongue, key pops	Any technique, microtones
Range	Limited normal range	Within normal range	Much use of upper and lower ends of normal range	Limited use of extended ranges	Moderate use of extended ranges	Abundant use of extended ranges
Musical Needs: Phrasing, Dynamic Requirements	Simple 3 or 4 bar phrase structure	Simple 3 or 4 bar phrase structure with extreme dynamics	Uneven phrase length	Uneven phrase length with extreme dynamics	Contemporary phrase units	Aleatoric phrasing
Ensemble Demands	Primarily tutti writing, limited exposure	Exposed individual parts, still much tutti	Moderately challenging rhythmic demands relating to ensemble precision	Difficult rhythmic demands relating to ensemble precision	Solos contained within difficult ensemble rhythms	Very disjointed rhythmic structure combined with demand for very advanced technique from all or most players

Fryer (2003: 6)

In *Music for Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography* (2007) Idit Shner investigated works composed for harp and saxophone to create an annotated bibliography with the focus on historical, pedagogical and descriptive goals. Shner (2007: 2) states that the lists provided in Londeix's *A Comprehensive Guide to the Saxophone Repertoire: 1844-2003* do not include all compositions for saxophone and harp, and an updated list, combined with information on level of difficulty, range, descriptions of works and other helpful performance practice aspects, is needed. The main criteria for selection of pieces were that they had to be composed for a harpist and saxophonist. The methodology used in this study is an explanation of how sources were located; by contacting libraries and musical distributors in the United States and Canada, and descriptions of previous studies on annotated bibliographies which will be used as reference and layout

models for the study. The study is organized in two parts: Part I Music for Saxophone and Harp: An Investigation of the Development of the Genre, which includes the introduction and the investigation; and Part II Annotated Bibliography. In the annotated bibliography 30 published, readily available works for saxophone and harp were selected and graded according to an adapted version Bender's (2000) chart to include additional criteria unique to the harp, such as pedalling and fingering, and criteria for an ensemble. Shner's charts include an ensemble criteria level of difficulty chart, as seen in Table 4, and a level of difficulty criteria chart for the saxophone, as seen in Table 5. Shner made reference to Fryer (2003) and McGinnis (2002) who both used Bender's (2000) chart in their dissertations.

Table 4: Ensemble criteria level of difficulty chart (Shner 2007)

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical rhythm	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature ¹⁸	Zero to three flats or sharps, no key changes	Three to five flats or sharps, up to three key changes	Five to seven flats or sharps, up to five key changes	No key signature, limited accidentals	No key signature, extensive accidentals	Any key situation or chromatic notes and accidentals
Tempo	72-120	72-132 ritardandi, accelerandi	56-144 ritardandi, accelerandi	44-168 ritardandi, accelerandi	44-208 ritardandi, accelerandi	Any tempo, aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, no syncopation	Simple syncopation	Basic duple and triple syncopation	All rhythms except compound or complex 16 th note rhythm	Complex 16 th note rhythms or hemiola	Any rhythm, individual syncopation, not tutti
Musical Needs	Simple 4-bar phrase structure	Simple 3- or 4-bar phrase structure with wide dynamic range	Uneven phrase length	Uneven phrase length with extreme dynamic	Contempor-ary phrase unites with extreme dynamics at upper and lower ends of range	Aleatoric phrasing or dynamics
Ensemble Demands	Saxophone playing melody with harp accompani-ment throughout	Exposed individual parts, still much tutti	Moderately challenging rhythmic demands relating to ensemble precision	Difficult rhythmic demands relating to ensemble precision	Solos contained within difficult ensemble rhythms	Very disjointed rhythmic structure combined with demand for very advanced technique from both players

Shner (2007: 10)

A grade number is assigned after the parameters are considered. Each annotation consists of a title, composer (years), dedication, duration, publisher or contact information for obtaining the piece, type of saxophone used, saxophone criteria grade of difficulty chart, harp criteria grade of difficulty chart, and a short analytical discussion on the form of the work.

Table 5: Saxophone criteria level of difficulty (Shner 2007)

Grade	1	2	3	4	5	6
Range	Limited regular range ¹⁶	Within regular range	Much use of upper and lower ends of regular range	Limited use of altissimo	Moderate use of altissimo	Abundant use of altissimo
Articulation	Mostly slurred	Mostly slurred, need for staccato, accent, and tenuto	Use of different articulation patterns that change rapidly	Rapid staccato at upper and lower ends of the instrument	Rapid staccato for long durations needed	Any Articulation combination, double tonguing
Extended Techniques ¹⁷	No use of extended techniques	Simple timbre trill, key pops	Variation of vibrato	Growl or flutter tongue	Moderate use of multiphonics, slap tongue	Any technique, microtones

Shner (2007: 9)

Po-Fang Chang's purpose was to create a bibliography of rarely performed and researched compositions by Taiwanese composers to encourage more performance and research opportunities of these works in *An Annotated Bibliography of Saxophone Works by Taiwanese Composers* (2015). Chang states that the saxophone was not seen as a "serious" instrument and that academia only welcome the saxophone in the late 1990's in Taiwan after the first three saxophonists, namely Shyen Lee, Chia-Hsiu Tsai, and Ching-Shyan Yen, completed their saxophone training in the United States and Europe. Saxophone programs were then initiated in universities over Taiwan and a growing number of performers began to collaborate with composers. The repertoire had grown so much to an extent that it could not be disregarded. The bibliography only made use of primary sources, such as interviews with composers and score studies, as no secondary sources were available. Each work was introduced with the composer's background information, with website addresses and emails, followed by the annotation which included the title, composition date, performance length, instrumentation, publisher, premiere, commission, and a performance guide. The performance guide consisted of comments which included compositional ideas, suggested level of difficulty, a brief stylistic analysis and educational issues to be considered. Appendix A includes a list by instrumentation, and Appendix B recital programs. According to Chang, this study would hold significant value, as it is the first research into Taiwanese composers.

In *The Saxophone in Puerto Rico: History and Annotated Bibliography of Selected Works* (2015) Marcos David Colón-Martín investigated the saxophone in Puerto Rico through a historical and musical culture overview. The document is divided into the following chapters: Musical Life in 19th Century Puerto Rico; 20th Century Bands and Entertainment; The Saxophone in Puerto Rican Popular Music; Classical Saxophone in Puerto Rico; Annotated Bibliography of Selected Works; and a Full List of Compositions for Saxophone by Puerto Rican Composers. A thorough historical overview is given in each chapter on the saxophone and its connection to the island. Colón-Martín performed interviews with composers and the transcripts were included in the study. Five works for saxophone by Puerto Rican composers are included in the annotated bibliography and each entry consists of the biography of the composer, a description of the piece and the composer's contact information. A sample page of the manuscript was included to pique the interest of the prospective saxophonists and give them the opportunity to look at the music and review the piece before obtaining it for performance. Permission from composers were obtained to include the score in the study.

The current study will follow the same procedure as Gillespie (1973) did, that is by playing through the works to determine duration, descriptions and difficult parts. My annotations will follow an alike structure to Shner's research (2007); however, I will only give descriptive commentary as McGinnis (2002) did on each work, as opposed to an analytical discussion on the form. Bender's (2000) level of difficulty chart will be used to assign a performance level to each work. As Fryer (2003) explained, my study will also be of a descriptive nature to create a tool to make performers more aware of available scores. Adding the legibility of parts, as McGinnis (2002) did, is valuable as several South African works contains handwritten scores and parts. The annotation layout format will contain information similar to the studies by Bender (2000) and Chang (2015).

2.5 Summary

This chapter included a brief history of the classical saxophone in South Africa, followed by a review of local and international annotated bibliographies. South African studies included literature studies for woodwind and strings, whereas the international studies only included woodwind literature. Three of the literature studies made use of the Londeix (2012) saxophone volume to source repertoire and three of the annotated bibliographies adapted the level of difficulty chart by Bender (2000) to assign a performance level or level of difficulty to the works sourced. To date, no thorough graded list, with descriptive information on South African saxophone works, was available for study. The need for such a source therefore became even more significant.

CHAPTER 3

METHODOLOGY

3.1 Introduction

The chapter describes the methodology employed in this study. A qualitative approach was considered the most appropriate to source and gain music scores for this specific study. This chapter will clarify the research design, data collection, procedure, analysis and organisational arrangements of annotations. An established chart was used to assign a performance level for each work and an in-depth explanation of the graded chart is included in the analysis of this chapter. The ethical considerations in terms of score reproduction and permission are stated, and the chapter concludes with a summary.

3.2 Research design

This study follows a conceptual study design, specifically a document analysis, within the qualitative research approach. Arsenault and Anderson (1998: 119) define qualitative research as “a form of inquiry that explores phenomena in their natural settings and uses multi-methods to interpret, understand, explain and bring meaning to them”. Maree (2010: 71) states that a conceptual study critically engages with the understanding of concepts and that it generates knowledge to our current understanding by adding to our existing body of knowledge. Bowen concludes that document analyses is a process of “evaluating documents in such a way that empirical knowledge is produced and understanding is developed” (Bowen 2009: 33). With this study being an annotated bibliography consisting of graded musical scores, a document analyses deemed to be the most suitable research design.

3.3 Data collection

The first step in the data collection process was to set a perimeter on the works being collected to create a data base of South African saxophone repertoire. For example, with classical saxophone works being the focus of the study, all jazz compositions are omitted from the list. Furthermore, only works for unaccompanied solo saxophone, saxophone and piano, saxophone(s) and one other instrument, saxophone duets, saxophone quartets and saxophone octets are collected. The acquisition of manuscripts and recordings were located and obtained using diverse sources, such as the internet, composer websites, catalogue listings from SAMRO and the UNISA syllabus, scores from libraries, collections, and unpublished manuscripts.

Composers who are involved in the classical music field and individuals whose compositions were easily accessible through the internet were included to correctly portray the number of saxophone compositions that are available for study without any bias.

3.4 Procedure

The UNISA syllabus and SAMRO catalogue provided a limited amount of information on compositions, but the listings proved valuable in terms of identifying compositions and collecting manuscripts. Publishers and composers were approached first, with the possibility to gain scores for perusal free of charge or at a reduced price. When the printed score was not obtained free of charge, scores were purchased from the composer and music retailers as the scores can be used for future performances and pedagogical tuition. Information on compositions were sourced from manuscripts, composers' notes, performance notes and the internet.

As the compilation of the repertoire data increased, more manuscripts were obtained and the annotation procedure began. Each annotated work includes a short biography of the composer, title of the work, type of saxophone used, date of composition, publisher, contact details, available recordings, duration, dedication, commission and premiere, a suggested assigned performance level, a graded chart, and an annotated description of the work. I played through and examined each work to determine the duration¹⁹ and then applied Bender's level of difficulty chart, as seen in Table 6²⁰, to complete the grading chart, assign a suggested performance level and contribute to give descriptive pedagogical comments in the comment section. All available information is collected and compiled in the annotated bibliography, with Appendix A including a list according to the composer, Appendix B including a list according to instrumentation classification, and Appendix C including a list according to performance level.

¹⁹ A calculated duration is indicated by a * symbol.

²⁰ As discussed in Chapter 2, p. 24.

Table 6: Bender's level of difficulty chart

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to three flats or sharps	Two to three flats or sharps	Four to five flats or sharps.	Five to six flats or sharps	Six to seven flats or sharps	Any key or chromatic notes
Tempo	72–120	72–132 ritard, accel.	56–144 ritard, accel.	44–168 ritard, accel.	44–208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16th note rhythm	Complex 16th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multiphonics, slap tongue, key pops	Any technique, microtones
Range Middle C=C4	E4-C6	C4-D6	B3 –E6	Bb3-F6	A3-F#6	Any note altissimo

Bender (2000: 139)

3.5 Analysis

The analysis primarily includes information from the following three sources:

1. Printed comments and directions by the composer on the score.
2. Any information given by the composer or publisher about the work.
3. A listing of important musical elements to make consideration for performance easier, with pedagogical views on selected works.

Each annotated work is assigned a performance level once the features of the work was observed and the key elements of the musical content have been analysed according to the level of difficulty criteria chart as stipulated by Bender (2000). The key elements analysed include meter, key signature, tempo, note and/or rest values, articulation and range. A performance level is assigned by making use of the six difficulty grades on the level of difficulty chart where

the levels gradually get more challenging and technique demanding. The value of 1 is easy, whereas the value of 6 is seen as very difficult. For example, the rhythmic complexity, *altissimo* range and constant meter changes specifies a higher difficulty rating, whereas a simple rhythm and standard range justifies a lower value. The average of the values assigned in the graded chart of the annotation determines the suggested performance level. Table 7 shows the graded chart as seen in the annotation:

Table 7: Graded chart

meter	key sig.	tempo	note value	rhythm	articulat.	range

The value of 1 is allocated to works which are in easy 2/4, 3/4 or 4/4 meters with a tempo indication of 72-120 that does not change. The key signature contains zero to three flats or sharps. Note or rest values consist of semibreves, minims, crotchets or quavers with rhythms that comprise of simple quavers, mostly played in unison. Articulation types includes attack and release, slurs, staccatos and accents. The range of the saxophone part lies entirely within the standard range with notes played between E4-C6.

The value of 2 is allocated to works which are in 2/2 or 6/8 meters with a tempo indication of 72-132 including *ritardandos* and *accelerandos*. The key signature contains two to three flats or sharps. Note or rest values consists of simple semiquavers notes and triplets utilizing simple syncopation rhythms. Articulation types includes attack and release, slurs, staccatos, accents and *legato*. The range of the saxophone part lies entirely within the standard range with notes pitched between C4-D6.

The value of 3 is allocated to works which are in 9/8, easy changing meters and easy asymmetrical meters with a tempo indication of 56-144 including *ritardandos* and *accelerandos*. The key signature contains two to three flats or sharps. Note or rest values are all in duple, easy compound rhythms utilizing basic duple and triple syncopation. Articulation types include attack, release, slurs, staccatos, accents, *legato*, *tenuto* and a variation of vibrato. The range of the saxophone part lies entirely within the standard range with notes pitched between B3-E6.

The value of 4 is allocated to works which are in 5/8, 7/8 and more advanced changing meters with a tempo indication of 44-168 including *ritardandos* and *accelerandos*. The key signature contains five to six flats or sharps. Note or rest values can all be in duple meter and all values in compound meter utilizing all rhythms except complex compound or complex semiquaver note rhythms. Articulation types include two or more articulations simultaneous in the ensemble and growl or flutter tongue. The range of the saxophone part lies entirely within the standard range with notes pitched between B \flat 3-F6.

The value of 5 is allocated to works which are in more advanced asymmetrical meters with a tempo indication of 44-208 including *ritardandos* and *accelerandos*. The key signature contains six to seven flats or sharps. Note or rest values include complex duple meters and compound rhythmic values utilizing complex semiquaver note rhythms or hemolia. All articulation types are used including simple multiphonics, slap tonguing and key pops. The range of the saxophone part lies entirely within the standard range with notes pitched between A3-F#6.

The value of 6 is allocated to works which has constant meter changes or no meter, aleatory²¹ features or any tempo. The key signature contains any key or chromatic notes. Note or rest values includes any value or ratio including any rhythm, with individual syncopation and no *tutti* playing. Any articulation type is utilized, including microtones. The range of the saxophone part can include any *altissimo* note.

The average of each completed graded chart determines the suggested performance level. The performance levels are outlined as follows:

Level I: Easy

Level II: Moderately easy

Level III: Intermediate

Level IV: Advanced

Level V: Difficult

Level VI: Very difficult

²¹ An element which is left to chance.

Taking the varying degrees into account, Level I compositions are easy and signifies suitability for beginners. Level II compositions are moderately easy and signifies suitability for intermediate beginners. Level III works are considered intermediate and appropriate for advanced high school students, or first year students at a university. Level IV works are advanced and considered as professional level repertoire suitable for university undergraduate study. Level V compositions are difficult and considered as professional level which signifies suitability for graduate study. Level VI compositions are very difficult and considered as professional level works suitable for postgraduate study.

My interpretation of the assigned performance levels in comparison to the South African²² grading system, seen in Table 8, can be classified as:

Table 8: Performance level and grade comparison

Level I	Grade 1-2
Level II	Grade 3-4
Level III	Grade 5-8
Level IV	University undergraduate study or Performance Level Assessment
Level V	Graduate study
Level VI	Postgraduate study

The descriptive comments in the annotation text are taken from the manuscript and is a further explanation of the key elements used as to make repertoire choice more applicable for each individual student or performer.

3.6 Organisational arrangements of annotations

The annotated bibliography is organised alphabetically by the composer's last name. A short summary of the most significant and relevant biographical information of each composer introduces each annotated entry. The structure of each annotation is as follows:

²² In comparison with the UNISA syllabus.

COMPOSER NAME (Dates of birth and death)

Title of composition (Composition date)

I. (Movement titles, when applicable)

Instrumentation

Publisher: (Information on locating work included, when applicable)

Duration:

Performance level:

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range

Commission and/or dedication and/or premier:

Available recordings:

Contact information:

Descriptive summary

The name, birth and death dates of the composer are included if known. The title of the work is included as it appears on the manuscript. Movement titles for multi-movement compositions are listed and the tempo, style or the character indication is used if the movement is untitled. The alternative instrumentation and accompaniment are included. The date of copyright, date of publication, and name of publisher are notated as on the score, with reference made on where to obtain the work.

The duration is listed according to the score, recordings, composer notes, or performed as by me. The suggested performance level is attained through an evaluation of the level of technical and musical difficulty by using the level of difficulty chart by Bender (2000). The graded chart includes values in terms of the range, meter, key signature, note or rest value, rhythm, articulation and range of each composition. Information on the commission, premiere and dedication of the work is listed, if available. The location and date are included if it is available. Any information on recordings or excerpts of the work are provided. Contact information of composer is listed, if agreed upon. The information is sourced from program notes, score comments and composer websites.

The text of the annotation serves as a description summary of the work which includes the key elements of meter, tempo, key signature, notes or rest values, rhythm, articulation, and range of each selected work, and my personal view, as an educator, on selected works.

3.7 Ethical considerations

Permission from relevant composers were obtained to gain access and evaluate their saxophone compositions for research purposes. No copies of their compositions are included in this study, nor will their scores be republished or distributed. Full recognition is given to each composer. Permission was obtained from selected composers to include their contact details. The assigned performance level and difficulty rating are mere suggestions and open for consideration and development.

3.8 Summary

This chapter provided an in-depth description of the methodology employed in this study. The study followed a qualitative research approach, through researching and evaluating the musical contents shaped by musical concepts with focus on a conceptual study design, and specifically document analysis. The research comprises of sourcing, performing and assessing manuscripts to provide descriptive information and assigning a performance level to each work by using the level of difficulty criteria chart by Bender (2000). Saxophone works were sourced, collected, assessed and compiled into an annotated bibliography which included a short summary of biographical information on the composer, title of the work, type of saxophone used, date of composition, publisher and location, contact details, available recordings, duration, dedication, commission and premiere, an assigned performance level, a graded chart, and an annotated description of the work. This chapter stated the ethical considerations, and clarified all of the organisational and annotation layouts, specifically addressing how the works were obtained and assessed.

CHAPTER 4

ANNOTATED BIBLIOGRAPHY

4.1 Introduction

This study aims to collect and collate South African classical saxophone compositions, assign a performance level to each work, give descriptive comments and document the findings as an annotated bibliography. This chapter comprises of an annotated bibliography of a selected 102 classical saxophone works by South African composers. Each annotation consists of a short summary of the most significant and relevant biographical information of each composer, title of work, instrumentation, date of composition, publisher, duration, performance level, graded chart, available recordings; commission, dedication and premier; contact information, and a descriptive annotation comment. The quality of the majority of scores and parts are clearly printed and legible, and mention will be made to handwritten scores in the entries where necessary. The composers are introduced alphabetically.

4.2 Acker, Shaun (b. 1985)

Shaun Albert Acker is an actor, voice artist, multi-instrumentalist, educator and active South African composer. Acker graduated with a Bachelor of Music degree in Saxophone Performance and Composition in 2008 from Rhodes University, followed by a Master of Arts degree in Drama in 2011. Acker has been the principal saxophonist in the South African National Youth Orchestra²³ Foundation and has performed Jacques Ibert's *Concertino da Camera* with the East Cape Philharmonic Orchestra. He has been a member of The Phax Trio since 2012. In 2006 he won the first prize in the Mavis Hill Music Competition and in 2007 he received the SAMRO bursary (SANYO 2014). Acker composes for a variety of saxophone instrumentation combinations, which includes compositions for saxophone septet, and a trio for alto saxophone, euphonium and baritone saxophone. (Acker 2018)

Two of Acker's compositions are included and a suggested performance level is assigned.

ACKER, SHAUN (b. 1985)

Vixen (2016)

Instrumentation: Saxophone quartet (AATB)

²³ Henceforth, I will refer to the South African National Youth Orchestra as SANYO.

Publisher: c. Acker 2016. Manuscript available from composer.

Duration: 03 min. 10 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	1	2	2	4	5

Contact information: www.shaunacker.com

Vixen is a suggested intermediate work suitable for advanced high school students or first-year students at a university. Acker (2016) explains that *Vixen, The Hipster Reindeer*, is a composition which portrays pensive modal lines, a mix of blues and eastern style, accompanied by rock motives smattering of blues, relishing the rhythmically ambiguous capabilities of the saxophone quartet. The work is introduced by a syncopated motive between the alto one and baritone parts which repeats in different sections of the work. Alto one and alto two play similar rhythmic material whereas the tenor and baritone provide the bass line. The main meter utilised in this work is 4/4, with one bar of 2/4 meter. The tempo in this work stays constant with a “smooth groove” crotchet = 105. A key signature of three sharps is indicated for the Eb instrumentations, and limited accidentals are prominent. Accents and *staccatos*, are a feature of this work and are sporadically placed on the off beats. The composer writes that the *sforzando* on accented notes should be applied stylistically throughout, and that the *staccatos* should be played crisply and leaning more towards *marcato*. Note values mostly consist of beamed quaver and crotchet values with a limited number of semiquaver passages. The tenor and alto one parts have indicated solos, while only the alto one part includes a mordent, trill and *appoggiaturas*. The range of the saxophone parts lie within the standard range of the saxophone, except for a low A3 in the baritone part. From a pedagogical perspective, this work has a light feel, with energetic rhythms and is suitable for advanced high school students.

ACKER, SHAUN (b. 1985)

Quackery

Instrumentation: Saxophone duet

Publisher: c. Acker 2010. Manuscript available from composer.

Duration: ca. 01 min. 18 sec.

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	4	1	2	4	3

Contact information: www.shaunacker.com

Quackery is a suggested moderately easy work suitable for intermediate beginners. The work utilises a simple 4/4 meter with the tempo marking “light and comical” crotchet = 165. The articulation consists of slurred melodic lines accompanied by opposing *staccato* and accented material. Note values include crotchets, dotted crotchets, minims and mostly beamed quavers. The range of the saxophone parts lie within the standard range of the saxophone, covering the pitches from C4 to E6. Short range *glissandos* are used in this work. Strong accented material introduces the work, followed by slurred beamed quaver arpeggios. The arpeggiated material primarily accompany the melody first played in the saxophone part ²⁴, where the parts then interchange with one another. Dynamics include *piano*, *mezzo piano*, *forte*, *mezzo forte*, *crescendos* and *decrescendos*. Both performers read from copies of the full score. The parts indicate that the duet is playable by two similar saxophones. This is a short and entertaining work for two saxophones.

4.3 Bezuidenhout, Pieter (b. 1987)

Pieter Lodewikus Bezuidenhout is a young and aspiring South African choral composer and conductor. Bezuidenhout has composed works for ensembles ranging from solo instrumental works, chamber groups, to festival choirs. In 2010 Bezuidenhout featured as the soloist at the premier of his work *Concerto for Piano and Orchestra* accompanied by the University of Pretoria Symphony Orchestra for the inauguration of the new Vice- Principal and Chancellor of the University of Pretoria. He was the winner of the 2015 and 2017 Stefans Grové National Composition Competition Award and he has also received the award in composition from the European Academy of Choral Conductors for his work, *Stardance*. Bezuidenhout (personal communication, 21 May 2019) explains that he is currently the conductor of five²⁵ choirs in South Africa and that young South African composer’s works are premiered and performed by his adult chamber choir, The Horizons Project Choir. International and local musicians commission works from Bezuidenhout, and his works have been performed in

²⁴ Indicated as on score.

²⁵ Loreto Convent Girls’ Choir, the Oos-Moot Girls’ Choir, the Magalies Mixed Youth Choir, The Tygervalley children’s Choir and The Horizons Project Choir.

Bratislava, Istanbul, Hong Kong, Washington, Tokyo, Graz and Singapore. (Helbling Music 2018)

One composition²⁶ by Bezuidenhout is included and a suggested performance level is assigned.

BEZUIDENHOUT, PIETER (b. 1987)

The Blue Lady Sonata (2017)

I. *Movimento*

II. *Dreamlike*

III. *Molto Ritmico*

Instrumentation: Alto saxophone and piano

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 06 min. 00 sec.*

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	5	4	4	4	3	4

Dedication and premier: The work is dedicated to the memory of Monika Po-Su-San who died on the 20 June 2017, and premiered by Deryn Griffiths (alto saxophone) and Andre Breedt (piano) on 22 May 2018 at the Musaion, University of Pretoria.

Contact details: bezuidenhoutpl@gmail.com

The Blue Lady Sonata is a suggested advanced work suitable for professional level performances and university undergraduate study. Bezuidenhout (2017) states that this work is inspired by the Green Lady, as painted by the South African artist Vladimir Tretchikoff in 1952. Monika Po-Su-San was painted and only found out 60 years later that her face had received international fame. Her life story was tragic, with happiness found much later on. This work has subtle influences of jazz harmonies and rhythms, and aims to portray her life story. The movements contain traditional forms and compositional devices. This untitled three-movement work with the tempo notation of *Movimento*, where a dotted crotchet = 100 for the first movement, character indication “Dreamlike”, where a crotchet = 50 for the second movement, and *Molto Ritmico*, where a dotted crotchet = 95 for the third movement. A key

²⁶ *The Blue Lady Sonata* consists of three movement works.

signature and limited number of accidentals are present. The first movement is in compound 3/8 meter and comprised almost solely of eighth notes. The rhythmic groupings are not complex, with indicated articulations of slurred, accented and staccato material. Melodic and rhythmic material comprises of beamed quavers, frequent melodic repetition and an optional G#6 is given above an E#6 as a substitute for an option to include the contemporary technique of *altissimo*. Movement two, “Dreamlike”, is in a 4/4 meter, includes beamed note values of demisemiquavers, double-dotted quavers, a crotchet and a minim, and utilises *piano* dynamics with one *crescendo* and *mezzo forte* towards the end of the movement. Movement three, the most rhythmically inclined of all the movements consists of 6/8 and 7/8 meters, *staccato* semiquaver and quaver passages with *staccatissimo* symbols, and a vast use of accidentals are prominent.

4.4 Blake, Michael (b. 1951)

Michael Blake is considered as one of the most influential art music composers in South Africa. His experimental compositional styles range from atonal, serial, minimalist to reductive or post minimalist, accompanied by the incorporation of African elements, 18th and/or 19th century music or jazz or popular music. Blake was born in Cape Town and completed a Bachelor of Music degree at the University of the Witwatersrand in 1970, whereafter he departed to Europe and obtained a Master of Music degree in Theory and Analysis at University of London Goldsmiths College in 1977 (Blake 2018). Blake returned to South Africa in 1998 where he lectured in Composition at Rhodes University, and was awarded a Doctorate in Composition in 2000. He was appointed as Professor Extraordinary at the University of Stellenbosch in 2012. Blake has produced works in every medium for different instrumentation including keyboard, instrumental, vocal, choral, stage, orchestral and electronic, with numerous video collaborations and a collaborative project with the artist Willem Boshoff which consisted of a large-scale audio-visual piece. (Martens 2017: 53)

Blake established the organisations, the New Music Indaba, and an annual New Music festival, to support South African conceptual music practices, encourage compositions, make information available, promote public awareness and promote the exchange of ideas and practices between composers and musicians. The annual Sterkfontein Composers Meeting was also founded, which serves as a gathering for young composers to receive masterclasses, and to give an opportunity for new music to be composed, discussed and premiered. After an

absence of nearly four decades South Africa was no longer part of the International Society for Contemporary Music²⁷ organisation, but Blake negotiated the re-entry. This stemmed an opportunity for collaboration between the Gotland ISCM section and the South African ISCM section resulting in the Visby Residencies exchange programme where composers would travel to Sweden and spend time on their works at the Visby International Centre for Composers. (NewMusicSA 2019)

Three of Blake's compositions²⁸ are included and a suggested performance level is assigned.

BLAKE, MICHAEL (b. 1951)

Lovedale Harmony (2017-2018)

I. *Steadfast*

II. *Molto adagio e sempre legato*

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Bardic Edition 2018

Duration: ca. 14 min. 00 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	3	5	5	5	3

Available recordings: *Lovedale Harmony II* by Michael Blake, available on Soundcloud.

Dedication and premier: Premiered on 23 February 2018 by the Stockholm Saxophone Quartet at the Fourth Purpur Festival in the Youngblood Gallery, Cape Town. Dedicated to Siya Betana.

Contact details: www.michaelblake.co.za

Lovedale Harmony is a suggested difficult work suitable for professional level performances and graduate study. Blake (2019) states that the first movement uses a chorale variation technique with a cut-and-paste construction to honour Charles Ives, and the second movement

²⁷ Henceforth, I will refer to the International Society for Contemporary Music as ISCM.

²⁸ *Lovedale Harmony* consists of two movement works.

is more deconstructing, and combines the same hymns in a chance-derived manner with a homage to John Cage. This work was written in memory of Siya Betana, a member of the Hout Bay Music Project²⁹, where Blake accompanied and coached students. Betana was a member of the project for nine years, and had just started to teach music theory and drumming at HBMP when he was fatally shot in the street during a protest. *Lovedale Harmony* is an untitled two-movement work with the character indication of “Steadfast” for the first movement, and *Molto adagio e sempre legato* for the second. This work uses material from the Lovedale Press Solfa Sheets of the choir works composed by Moerane, Tyamzashe, Caluza, Marivate, Monaisa, Mphahlele and Jonas (Blake 2019). The interchanging meters utilised in the first movement are 4/4, 3/4, 2/4, 1/4, 3/8, 5/4, and 3/2. The meter in the second movement is 4/4 with a tempo marking of crotchet = 52 which does not change. Movement one includes wide *vibrato*, *tremolo* and *tenuto-staccato* articulation with energetic rhythmic figures of quintuplets, septets, and triplets, whereas the second movement is a contrast of the first movement with long melodic lines, consisting mostly of note values larger than a quaver. Contemporary techniques required of the saxophonist is slap tonguing in the opening motive which repeats throughout the first movement. The tempo varies widely in the first movement from crotchet = 60, crotchet = 90, crotchet = 120, minim = 100, minim = 120, crotchet = 100 to crotchet = 142 and changes frequently with no *accelerandos* or *ritardandos*. The tempo notations of “faster”, *allegro misterioso*, *moderato*, *allegro*, *volatile* and *presto* are indicated for the performer. The last 24 bars of the first movement indicate motives from the choir works of the above-mentioned composers with their names introducing each section. Movement two is mostly performed *piano* with tied note values which create an ambient sad atmosphere. Triplets are used over these note values and the saxophone does not cover a wide range. The movement ends with an indication of “Freeze!”.

BLAKE, MICHAEL (b. 1951)

Song of the Bullfrogs (2006)

Instrumentation: Saxophone quartet (SATB) and tape³⁰

Publisher: c. Bardic Edition 2006. Manuscript available from SAMRO
(call no. A06486).

Duration: ca. 10 min. 30 sec.

²⁹ Henceforth, I will refer to the Hout Bay Music Project as HBMP.

³⁰ Pre-recorder audio track (CD).

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	3	5	5	5	5	3

Commission and premier: Commissioned by the SAMRO Endowment for the National Arts, for the Stockholm Saxophone Quartet. Premiered on 30 June 2006 by the Stockholm Saxophone Quartet at the New Music Indaba in Grahamstown, South Africa. Originally requested by the Stockholm Saxophone Quartet for a premiere performance in Gothenburg, Sweden.

Contact details: www.michaelblake.co.za

Song of the Bullfrogs is a suggested difficult work suitable for professional level performances and graduate study. This work consists of two features; the quartet, and the accompanying tape. The different sections and ideas of the work are introduced by the interchanging simple and compound time signatures of 12/8, 6/8, 4/4, 3/4, 2/4, 7/16, 7/8, 5/4, 6/4, 15/8, 9/8 and 3/8. The tempo indications range from dotted crotchet = 90, crotchet = 90, crotchet = 108, crotchet = 120, crotchet = 180 with no *accelerandos* or *ritardandos*. The rhythmic figures of the bass line include beamed *glissando* quavers with *crescendo* markings to mimic frog sounds. The same rhythmic triplet figure is repeated holding different rhythmic note values in several of these different sections. Much of the work is played in rhythmic unison. The range of the saxophone parts lies within the standard range of the saxophone, except for a low B3 in the baritone part, and wide leaps are used to portray the character. Musical terms of “bouncingly”, *meno mosso*, *marcato*, and *expressivo* are indications on the score. The syncopation and articulation of attack and release, *staccatos*, *staccato-accents* and *ornamented acciaccaturas*, plays an important part. Notes for the performer and sound engineer concerning when the CD must start and stop and indications for sound set up, are included.

BLAKE, MICHAEL (b. 1951)

Tombeau de Mosoeu Moerane (2011-2013)³¹

Instrumentation: Alto saxophone and tape

Publisher: c. Bardic Edition 2012

³¹ The tape was created in 2011 in the Alpha Studio, Visby. Solo part revised in 2012, Stellenbosch and 2013, Vilnius.

Duration: 13 min. 36 sec.

Performance level: VI

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	6	6	6

Premier: Premiered as a clarinet work at the International Society for Contemporary Music World Music Days in Ljubljana on 29 September 2015.

Contact details: www.michaelblake.co.za

Tombeau de Mosoeu Moerane is a suggested very difficult work suitable for professional level performances and postgraduate study. This work contains two primary elements: the alto saxophone, and tape. Blake (2019) states in the composer's note that DNA samples from Michael Mosoeu Moerane's most loved choral pieces were taken and combined into new music while keeping the essential elements of Moerane's musical language. The work features frequent meter changes of 5/2, 6/2, 8/2, 4/2, 3/2, 4/4, 3/4, 5/8, 5/32, 6/32, 7/32; extreme changes of wide leaps in the register and instant contrasts in dynamics. This work is technically demanding, particularly with the frequent and extreme use of the *altissimo* register. This contemporary technique is used simultaneously with pitch bends to reach the highest note in the work, C#7, which is immediately followed by flutter tonguing. Many extended techniques are applied with very clear and specific notations: breath sounds, finger slapping, key clicking sporadically, start flutter tonguing and increase to rapido and a light slap tongue. Measure 37-47 include several long lines of *pianissimo* "bubbling, no accents" demisemi-quaver passages, interrupted with two bars of accented *altissimo* notes, to be played *forte*. Trills should be played in a baroque style, as indicated. The performer reads from a copy of the full score, which is necessary for coordination with the accompanying tape, especially with the frequent meter changes.

4.5 Dreyer, Jesse (b. 1995)

Jesse Dreyer is a South African composer, arranger, orchestrator and production manager currently based in Stellenbosch. Dreyer obtained a Bachelor of Music degree, *cum laude*, in Composition at Stellenbosch University in 2017, and commenced with a Master of Music degree in Composition in 2018 whilst being a part time lecturer at Stellenbosch University. She

is an active member of KOMPOS³², and a production manager at Sein Media³³. At the 2017 New York Festival one of her collaborative projects with The Animation School in Cape Town won a Gold World Medal. (Sein 2018)

One of Dreyer's compositions, which she composed during the Sterkfontein Composers Meeting in 2018, is included and a suggested performance level is assigned.

DREYER, JESSE (b. 1995)

This is not a sound (2018)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Dreyer 2018. Manuscript available from composer.

Duration: ca. 03 min. 20 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	2	4	4	4	5	5

Available recordings: *This is not a sound* by Jesse Dreyer, available on Soundcloud.

Commission and premier: Composed for and premiered by the Stockholm Saxophone Quartet on 24 February 2018 at the Young Blood Gallery, Cape Town.

Contact details: www.sein.co.za

This is not a sound is a suggested advanced work suitable for university undergraduate study or professional performance. Dreyer (2018) explains that this work was inspired by the visual artwork, *This is not a pipe*, by Belgian surrealist painter René Magritte and that the title of this work was converted into Morse code and notated musically to demonstrate the duplicitous function and perception of sound. A single repeated rhythmic phrase represents Morse code through the patterns played simultaneously by the ensemble. This work utilises a 6/8 meter with a tempo indication of a dotted crotchet = 150 that changes for each part, as indicated on the score. The saxophone parts stay within a limited range and only expands with the use of multiphonics. Other techniques include growls, slap tonguing, wide fluctuating *vibratos* and trills which are to be performed at the same time by the different parts creating different sounds.

³² Composers Stellenbosch. A student composition organization committed to the composing and performance of new works in collaboration with other fine art departments.

³³ Sein Media offers music recording services at Stellenbosch University.

Dynamics are an essential feature of this work. Dreyer (2018) states that performers should stand far away from one another, preferably surrounding the audience, while facing each other. First presentation of this phrase in the alto and tenor saxophones has been visually divided into units to indicate the division of letters and words. Brackets indicate letter, and dotter lines the end of each word. Control and flexibility of the embouchure is important in the recreation of this piece.

4.6 Feder, Arthur (b. 1987)

Arthur John Feder is an active South African composer with a diverse compositional style which includes elements of jazz and art music. In 2011, Feder graduated from Stellenbosch University with a Bachelor of Music degree specializing in Composition. He continued his studies at the university and in 2015 graduated *cum laude* with a Master of Music degree in Composition, with focus on orchestration (Martens 2017: 68). Feder is currently a part-time Composition and Music Theory lecturer at Stellenbosch University, and is passionate about the promotion of new music. He has been a member of KOMPOS, and is currently a composer at Sein Media. Feder has received the SAMRO bursary for Composition annually from 2009 to 2015, and has won the merit prize in the Western Art Music category of the SAMRO overseas scholarship. He has composed works for films, sound installations, orchestra, jazz collaborations and various ensembles. His other saxophone compositions include a work for alto saxophone, clarinet and piano, and an ensemble work for soprano saxophone, tenor saxophone, bass clarinet and marimba. (Sein 2018)

Six of Feder's compositions³⁴ are included and a suggested performance level is assigned.

FEDER, ARTHUR (b. 1987)

Caged II: Rondo

Instrumentation: Alto saxophone and piano

Publisher: c. Feder 2014. Manuscript available from composer.

Duration: ca. 08 min. 00 sec.

Performance level: V

³⁴ *Sax Concerto* consists of three movement works; *Three Scenes* consists of three movement works.

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	5	6	5	6

Available recordings: *Caged II: Rondo* by Arthur Feder, available on Soundcloud.

Contact details: www.sein.co.za

Caged II: Rondo is a suggested difficult work appropriate for graduate study and professional performance. The opening section contains no meter, followed by indicated changing 3/4, 4/4, 5/4, 2/4, 8/8, 5/8, 7/8 and 9/8 meters, returning to the no meter opening material towards the end. The interchanging tempo indicates quaver = c. 120, crotchet = c. 90, crotchet = c. 60 and a “Rhythmic” dotted crotchet = 90 including *accelerandos*, *rallentandos* and *ritardandos*. All note values and rhythms are used in this work, including demisemiquaver, sextuplet, 6:4, 5:3, and triplet rhythms. This work contains many demisemiquaver and semiquaver *staccato* passages, accompanied by other articulation that includes accents, *marcatos*, *staccatissimo* and *tenutos*. Ornamentation includes *tremolos* and *appoggiaturas*. The range of the saxophone part lies within the standard range, with an ample number of notes in the *altissimo* register, reaching as high as B6 in the third octave. From a pedagogical perspective, the contemporary techniques of *altissimo*, multiphonics and slap tonguing recur in rhythmic, repeated phrases. It is technically difficult; a professional saxophonist could perform this piece well.

FEDER, ARTHUR (b. 1987)

It was without

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Feder 2018. Manuscript available from composer.

Duration: ca. 05 min. 36 sec.

Performance level: VI

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	6	6	6	6

Available recordings: *It was without* by Arthur Feder, available on Soundcloud.

Commission, dedication and premier: Composed for the Sterkfontein Composers Meeting and premiered by the Stockholm Saxophone Quartet on 24 February 2018 at the Young Blood Gallery, Cape Town.

Contact details: www.sein.co.za

It was without is a suggested very difficult work suitable for professional level performances and graduate study. This work does not include a key or time signature and the tempo indication of quaver = ca. 137 repeats throughout the work. “A long and intense moment, as if attacking the first note of a composition, pick up and hold the instruments, with gestural intensity, but utmost honesty” introduces the work, followed by a multiphonic initiated by each part through layering. Different technique difficulties feature in separate sections. The sections include a multiphonic section, a slap tonguing section, a synced multiphonic section where the tenor saxophone plays an “expressively” *ad libitum* phrase, a wall of sound section created by unison multiphonics played *fortissimo*, a “dancing” semiquaver section, and a key clicking section. The accompanying technical notes include fingering and accidental guidelines, how the different accidentals are determined, and an explanation of how the three different barlines should be executed. Multiphonics and slap tonguing are used simultaneously in the ensemble, including *staccatos*, *tenutos*, accents and *tenuto-staccatos* articulations. Feder uses many extended techniques, including slap tonguing, multiphonics, glissandi, and double-tonguing in the piece. From a pedagogical perspective, controlling extended techniques at a mature level is required to perform this piece properly.

FEDER, ARTHUR (b. 1987)

Sax Concerto (2016)

- I. *Free*
- II. *Slow and expressive*
- III. *Energetic*

Instrumentation: Alto saxophone and piano³⁵

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 15 min. 00 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	4	5	5	3	4

Contact details: www.sein.co.za

³⁵ Originally composed with string accompaniment.

Sax Concerto is a suggested difficult work appropriate for graduate study and professional performance. The work has three untitled movements with tempo indications of a “Free” crotchet = 46 for movement one, a “Slow and expressive” crotchet = 66 for movement two and an “Energetic” crotchet = 112 for movement three. Movement one utilises the changing meters of 5/4, 2/2, 4/4 and 3/4 and a new tempo of minim = 84 is introduced by an *accelerando* sextuplet melodic pattern of beamed semiquavers in the previous section. Movement two is shorter than the other movements and stays in 4/4 meter with a key signature, a limited number of accidentals and more extended note values including two semiquaver sextuplets. Movement three contains the changing meters of 8/8, 6/8, 5/8 and the final bar, 3/8, while the tempo stays constant. The running semiquaver passages throughout this movement gives it a more energetic feeling. Movement one and three contains no key signature, and accidentals are prominent. Note values in all three movements include semiquavers, quavers, crotchets, minims and semibreves, with a limited number of rhythmic syncopations.

FEDER, ARTHUR (b. 1987)

Scherzophrenia (2012)³⁶

Instrumentation: Alto saxophone and piano

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 10 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	3	4	3	6

Available recordings: *Scherzophrenia* by Arthur Feder, available on Soundcloud.

Commission: Commissioned by Liam Burden.

Contact details: www.sein.co.za

Scherzophrenia is a suggested advanced work suitable for university undergraduate study or professional performance. This work begins with no indicated time signature and contains changing 3/4, 4/4 and 5/4 meters. The indications of “Free” minim = 50, crotchet = 152, crotchet = 60, a “Rhythmical” crotchet = 138 and a minim = 40, are indicated and includes *allargando*, *molto ritardando* and *molto accelerando* terms. Performance indications include

³⁶ Revised in 2014.

“Free cadenza: note values are only relative”, “repeat pattern getting faster louder”, *ad libitum* and “cue pianist”. The work use *cadenza* rhythmic patterns with repeated melodic and rhythmic material which mostly contains beamed quavers and semiquaver note values. Sextuplets, quintuplets and a vast number of triplets are used. The two main difficulties in this piece are the rhythmic complexity and the variety of the articulation. No key signature is indicated and there is a use of accidentals. While there is not an abundance of extended techniques, the saxophonist must have control of the *altissimo* register, especially the *altissimo* notes of G6, G#6 and A6.

FEDER, ARTHUR (b. 1987)

Standing Stones (2016)

Instrumentation: Alto saxophone and piano

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 04 min. 40 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	2	3	3	3	3	2

Available recordings: *Standing Stones* by Arthur Feder, available on Soundcloud.

Dedication: For Liam Burden and his students.

Contact details: www.sein.co.za

Standing Stones is a suggested intermediate work suitable for advanced high school students or first-year students at a university. This is a single movement work which contains three distinct delineated sections. Section one and three contains no time-signature and a “Free” tempo. These sections include a variety of *vibratos*, *appoggiaturas* and triplet figures with a wide range of dynamics, including *forte-pianissimos*. The middle section has a tempo indication of “Lively” and utilises a 6/8 meter. This section consists of simple compound rhythms with a limited amount of syncopation. Note values in section two include dotted minims, minims, quavers and crotchets, and a dotted slur line indicates the phrases. Wide *vibratos* and *fermatas* are simultaneously used in this work. The range of the saxophone part lies within the standard range of the saxophone. The expression marks are very clearly marked in detail, including the use of vibrato, texture changes, tempo changes, and dynamic contrasts.

FEDER, ARTHUR (b. 1987)

Three Scenes (2009)³⁷

- I. *Scene One*
- II. *Scene Two*
- III. *Scene Three*

Instrumentation: Saxophone quartet (SATB)

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 25 min. 00 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	5	3	4	4	6

Available recordings: *Three Scenes* by Arthur Feder, available on Soundcloud.

Contact details: www.sein.co.za

Three Scenes is suggested difficult work suitable for professional level performances and graduate study. The work consists of three untitled movements with the tempo indication of crotchet = 50 for scene one, crotchet = 120 for scene two and crotchet = 80 for scene three. Movement one contains 4/4, 3/4, 2/4 and 6/8 meters, including tempo changes to crotchet = 118, and crotchet = 120 containing *accelerandos* and *ritardandos*. The introduction is played in unison by all parts of the quartet and is followed by the soprano part introducing the melodic material which repeats throughout the movement. Individual descending demisemiquaver patterns, beamed quavers and triplet figures are prominent in this movement. One bar contains a duplet and quintuplet to be played in unison by the ensemble. Movement two is written in changing 4/4, 3/4 and 2/2 meters with tempo changes crotchet = 180 and minim = 90. The baritone part introduces the movement with solo material while the quartet plays accompanying figures. The rhythmic material of a quintuplet and sextuplet is indicated for each instrument to be played individually after one another. Movement three is in simple 4/4 meter which changes tempo to crotchet = 100 and includes a *poco accelerando*. Simple note values and occasional semiquaver and demisemiquaver passages are used. A limited number of triplets, grace notes and no accidentals are used in this movement. Only movement three contains a key signature and accidentals are prominent in each movement. The range of the saxophone part lies within

³⁷ Revised in 2015.

the standard range of the saxophone, except for an *altissimo* Ab6 in movement three. Several passages require rapid staccato articulation and *tenutos* are a central feature in movement one and two.

4.7 Frenz, Natali (b. 1995)

Natali Frenz is a young South African multi-instrumental composer. Frenz was born in Pretoria and moved to the Western Cape in 2005 where she started taking piano and clarinet instrumental lessons. She completed her Bachelor of Music studies at Stellenbosch University in 2017 under Hans Roosenchoon, and has since explored compositions genres ranging from film music to serialism. Frenz has worked with and learned from influential South African composers, including Jeanne Zaidel-Rudolph, Clare Loveday, Kevin Volans, Michael Blake, Andile Khumalo and Paul Hanmer, and is continuing her studies with additional guidance from Arthur Feder. Frenz is an active member in KOMPOS and in 2018 Frenz became one of the composers at Sein Media. (N. Frenz, personal communication, 1 July 2018)

One composition by Frenz is included and a suggested performance level is assigned.

FRENZ, NATALI (b. 1995)

Magmawater (2018)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Frenz 2018. Manuscript available from composer.

Duration: ca. 03 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	6	4	1	6	6

Available recordings: *Magmawater* by Natali Frenz, available on Soundcloud.

Dedication and premier: Composed for and premiered by the Stockholm Saxophone Quartet on 24 February 2018 at the Young Blood Gallery, Cape Town.

Contact information: www.natali.co.za

Magmawater is a suggested advanced work suitable for university undergraduate study and professional performance. This single movement work utilises a changing 4/4 and 3/4 meters

and maintains a slow, “pensive” character with a tempo of crotchet = ca. 30 with a *rallentando*. The quartet does not often play the same material in unison as the indications “slowly exhale on ‘s’ sound”, “sing and play”, “hum”, “sigh (no vowel sound)” are indications for each part. Contemporary techniques include the use of *glissando*, *altissimos* and multiphonics. This work contains numerous multiphonics and the fingerings and explanation of the quarter tones are included. Dynamics consist of *piano*, *pianissimo*, *mezzo piano*, *mezzo forte*, *sforzando*, *forte*, *decrescendo* and *crescendos*. No note values smaller than a crotchet are used, and rest values are a prominent feature. From a pedagogical perspective the performers would need great control over their breath support, especially in the sustained notes with soft dynamics. This work is not terribly difficult, but definitely requires an open mind to successfully navigate its experimental aspects.

4.8 Hofmeyr, Hendrik (b. 1957)

Hendrik Pienaar Hofmeyr is an acclaimed South African composer and has composed repertoire for stage, orchestra, chamber music, piano, choral, vocal and various arrangements for different instrumentations. Hofmeyr was born in Cape Town and started attending piano lessons at the age of seven. In 1981, Hofmeyr completed a Master of Music degree from the University of Cape Town before leaving to further his studies in composition with an overseas scholarship in Italy, where he would spend ten years. In 1992 Hofmeyr returned to South Africa and became a lecturer at the University of Stellenbosch until his move to lecture at the University of Cape Town in 1998, where he still holds the position of associate professor in Composition and Music theory today. While lecturing at the South African College of Music³⁸, Hofmeyr was awarded a Doctorate of Music in 1999 (SA Composers 2008). Hofmeyr has won and participated in numerous competitions during his lifetime which includes the South African Opera Competition in 1987, the Nederburg Opera Prize, the 1995 Unisa-Transnet Composition Competition, and two international competitions in 1997; the Queen Elizabeth Music Competition of Belgium, and the Dimitris Mitropoulos Competition in Athens. His flute work, *Incantesimo*, was selected to represent South Africa at the 2005 Congress of the ISCM in Croatia. (SACM 2019)

One of Hofmeyr’s compositions is included and a suggested performance level is assigned.

³⁸ Henceforth, I will refer to the South African College of Music as SACM.

HOFMEYR, HENDRIK (b. 1957)

Concerto for Saxophone and Orchestra (2007)

Instrumentation: Alto saxophone and piano³⁹

Publisher: c. Hofmeyr 2007

Duration: ca. 09 min. 30 sec.

Performance level: V⁴⁰

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	5	4	4	3	6

Available recordings: Cameron Williams, *Concerto for Saxophone and Orchestra* by Hendrik Hofmeyr, available on YouTube.

Commission: Commissioned by the Hugo Lambrechts Music Centre for Hamman Schoonwinkel.

Concerto for Saxophone and Orchestra is a suggested difficult work suitable for professional level performances and graduate study. The work is a single movement work that follows the outline of a traditional sonata form. The saxophone solo gradually introduces the theme and leads the instruments in the background to a climax. The solo in this section presents a new rhythmical theme, and the ensemble gradually joins the rhythmical texture. Meters utilised in this work includes 3/4, 2/4, 4/4, 5/4 and 3/8. The work begins with no key signature and then several key signatures are introduced and changed, with the use of accidentals throughout. The sections are clearly defined with changes in tempo and style. The short introduction with the tempo notation *maestoso* contains a tempo marking of crotchet = ca. 84-92, and follows immediately with the exposition tempo *allegretto espressivo* marked crotchet = ca. 116-126. Other tempo markings include crotchet = ca. 46-48, crotchet = ca. 92-100 and quaver = ca. 184-200, with several *ritenutos*, *accelerandos* and *rallentandos*. A *cadenza*, in a *liberamente* style, includes material from the exposition. Articulation includes attack and release, slurs, *staccatos*, accents and accent-*staccatos* together with trills, *appoggiatura* and *acciaccatura* ornamentation. Eventhough the range extends once with a chromatic semiquaver triplet pattern reaching the *altissimo* notes of G6, G#6, and A6 to Bb6, it is generally conservative throughout.

³⁹ Originally composed with orchestral accompaniment.

⁴⁰ Work is included in the Performance Assessment UNISA syllabus.

A short analysis of the work with a biography of the composer is included in Afrikaans and English in the score.

4.9 Klatzow, Peter (b. 1945)

Peter James Leonard Klatzow born in Springs⁴¹ is a South African pianist and an internationally esteemed composer. Klatzow received the SAMRO Scholarship for Composers in 1964 and attended the Royal College of Music in London, where he studied composition with Bernard Stevens, orchestration with Gordon Jacob and piano with Kathleen Long and Angus Morrison. During 1965 and 1966 Klatzow studied in Florence and Paris with Nadia Boulanger. Klatzow worked as a music producer at the SABC⁴² when he returned to South Africa in 1966, and he was appointed as Director of the College of Music and Professor in Composition in 1973 at the University of Cape Town (SACM 2019). In 2011 he was awarded the Huberte Rupert Music Prize for his lifetime of work from the *SA Akademie vir Wetenskap en Kuns*⁴³, and was awarded with the prize again in 2014 for his commissioned work *Lightscares* for the 6th World Marimba Festival in Stuttgart, Germany in 2012. Klatzow has composed works for ballets, choirs, organ and orchestra, concertos for piano, marimba, clarinet, and a double concerto for flute and marimba. His works have been performed in numerous countries and he has won prizes in Spain, Toronto and the United Kingdom, to name a few. (SA Composers n.d.)

One composition by Klatzow is included and a suggested performance level is assigned.

KLATZOW, PETER (b. 1945)

Seapoint, before daybreak

Instrumentation: Alto saxophone and piano

Publisher: c. Klatzow 2004

Duration: ca. 02 min. 55 sec.*

Performance level: III⁴⁴

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	3	4	5	3	4

⁴¹ Gauteng, South Africa.

⁴² The South African Broadcasting Corporation.

⁴³ South African Academy for Arts and Science.

⁴⁴ Included in the Performance Assessment UNISA syllabus.

Dedication: For Abraham Mennen.

Contact information: <http://users.skynet.be/sky42414/klatzow>

Seapoint, before daybreak is a suggested intermediate work suitable for advanced high school students or first-year students at a university. The work is a single movement work that utilises 3/4, 2/4, 6/8 and 9/8 meters. The tempo indication states that a crotchet = 68 and should be played “slow, relaxed, as if improvising”. A key signature is indicated, and accidentals are prominent. Note values used creates syncopated rhythms in *legato* phrases. A wide variety of rhythms are used in this works, which includes ascending and descending demisemiquaver patterns, rhythmic patterns with quintuplet figures and semiquaver passages with triplet figures. Ornamentation includes *appoggiaturas* and *vibratos*. From a pedagogical perspective, this is a good work to assign to students interested in experimenting with jazz idioms.

4.10 Loeb van Zuilenburg, Paul (b. 1926 - 2017)

Paul Enea Otto Francesco Loeb van Zuilenburg was a notable South African composer of descent. Loeb van Zuilenburg grew up in Holland and obtained a Diploma of the Conservatoire in Piano Performance from the Amsterdam Conservatoire in 1952. In 1954, after one year’s study at the Ecole Normale de Musique in Paris, Loeb van Zuilenburg immigrated to South Africa where he became an active lecturer at the Conservatorium of Music in Pretoria. In 1970 he obtained his Doctorate degree at the University of the Witwatersrand and filled a lecturer position until his retirement in 1991 at the Conservatoire at the University of Stellenbosch. He was a recorder specialist, actively involved in composing and conducting wind bands, and composed and arranged works for a wide variety of instrumentation. He was awarded first prize in the South African Society of Composers competition for his work *Concerto for piano and orchestra* (1996). Loeb van Zuilenburg composed several works for saxophone, including works for saxophone trio. (Smith 1986: 104)

Fourteen of Loeb van Zuilenburg’s compositions⁴⁵ are included and a suggested performance level is assigned.

⁴⁵ Twelve works are suitable for any combination of similar saxophones; Two individual works are suitable for saxophone and piano.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Folk Song

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 20 sec.*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	3	4

Dedication: For Elize-Marié.

Folk Song, the first work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. This work utilizes a 2/4 meter with the tempo marking *tempo giusto*. The range of the saxophone parts lie within the standard range of the saxophone, with F4 as the lowest and F5 as the highest notes, covering a one-octave range in the *primo* part, whereas the *secondo* part encompasses a two-octave range with F4 as the lowest and F6 as the highest notes. Note values include crotchets, ascending and descending quaver patterns and minims, while limited amounts of rest values are used in the *secondo* part. Dynamic markings of *forte*, *piano*, *decrescendo*, and *crescendo* are indicated on the score. Articulation includes attack and release, slurs and *tenutos*. Breathing marks are added on the score. A key signature is stated. Both performers read from copies of the full score. The score is handwritten and legible. From a pedagogical perspective, this work is more difficult for the *secondo* part, as there is arpeggiated ascending material which ends the work on a *forte* F6 note.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

1A. Folk Song

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 20 sec.*

Performance level: I

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	3	2

Dedication: For Elize-Marié.

1A. Folk Song, the lower transcribed version of the first work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested easy work suitable for beginners. The work utilizes 2/4 meter with the tempo marking *tempo giusto*. The range of the saxophone parts lie entirely within the standard range of the saxophone with D4 as the lowest and D5 as the highest notes, covering a one-octave range in the *primo* part, whereas the *secondo* part covers a two-octave range with D4 as the lowest and D6 as the highest. Note values include crotchets, ascending and descending quaver patterns and minims, while a limited amount of rest values are used in the *secondo* part. Dynamic markings of *forte*, *piano*, *decrescendo*, and *crescendo* are indicated. Articulation includes attack and release, slurs and *tenutos*. Breathing marks are included on the score. A key signature is shown, and the use of accidentals is prominent. Both performers read from copies of the full score. The score is handwritten and legible. From a pedagogical perspective, the *secondo* player needs to be able to play beamed ascending arpeggiated material confidently.

LOEB VAN ZUILENBURG, PAUL (1926 - 2017)

Little Waltz

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 01 min. 00 sec.*

Performance level: I

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	3	2

Dedication: For Elize-Marié.

Little Waltz, the second work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested easy work suitable for beginners. The work is in a simple 3/4 meter with the tempo marking *commodo*. The melodic and rhythmic lines follow that of a traditional waltz, where the melody is played in the *primo*, and then later imitated by the *secondo*. The

range of the saxophone parts lie entirely within the standard range of the saxophone with D4 as the lowest and E5 as the highest notes in the *primo* part, and C4 as the lowest and D6 as the highest notes in the *secondo* part. Articulation includes attack and release, slurs, ties and *tenutos*. Note values consist of crotchets, minims and dotted minims, whereas the rest values consist of limited crotchet rests. Suggested breathing marks are included. Dynamics include *mezzo forte*, *piano*, *crescendos*, *decrescendos* and a *forte*. Both performers read from copies of the full score. The score is handwritten and legible. From a pedagogical perspective, this is a cheerful and light duet for beginner students to play; note that the *secondo* part is more difficult than the *primo* part because of the high register.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Clock Work Dolls

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 01 min. 10 sec.*

Performance level: I

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	3	3

Dedication: For Elize-Marié.

Clock Work Dolls, the third work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested easy work suitable for beginners. The work utilises a simple 4/4 meter with a tempo marked crotchet = 100. Four staccato crotchet notes begin the work, this motive is seen throughout, other material includes legato beamed quavers. The different articulations could portray a clock ticking sound, while the legato parts create an imagery of somebody turning or dancing. The range of the saxophone parts lie entirely within the standard range of the saxophone with D4 as the lowest and G5 as the highest notes in the *primo* part. The highest note in the *secondo* part is G5 and the lowest note is B3, an optional D4 is indicated as a substitute. Note values include crotchets, minims, one tied semibreve and running quaver patterns with a limited amount of rests values. Dynamic markings of *mezzo piano*, *crescendo*, *decrescendo*, *piano*, *mezzo forte* and *forte* are indicated. Articulation includes attack and release, *staccato*, *tenutos* and slurs. A key signature and accidentals are present. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Wolves

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 01 min. 10 sec.*

Performance level: I

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	1	2

Dedication: For Elize-Marié.

Wolves, the fourth work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested easy work suitable for intermediate beginners. This work uses a 3/4 meter with *andantino* as a tempo indication. The range of the saxophone parts lie entirely within the standard range of the saxophone with the lowest note D4 and the highest note A5 in both parts. Dynamic markings of *fortes* and *decrescendos* are included, with repeated features of *piano* and *mezzo forte* immediately followed by *crescendos*. Articulation includes mostly slurs, ties and limited attack and release. Note values include crotchets, minims and dotted minims, with a few semibreve and crotchet rests. The melody mostly follows a conjunct motion with limited jumps. The work has a *forte*, *poco ritardando* ending with a *fermata* on the last note. Both performers read from copies of the full score. The score is handwritten and legible. The dynamics used in this work, together with the melodic lines, creates an imagery of a wolf howling. The *primo* part states the material, and then the *secondo* joins in bar 3. From a pedagogical perspective, this piece can be used to experiment with dynamics.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Pastorale

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 01 min. 25 sec.*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	2	2	2	2	3	2

Dedication: For Elize-Marié.

Pastorale, the fifth work in Loeb van Zuilenburg's booklet *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. The work utilises a 6/8 meter with a tempo indication of *tranquilo*, and includes a *poco ritardando* towards the end. The legato lines over the syncopated rhythmic material, creates a pastoral ambience. Both parts imitate one another, no unison material is used. The range of the saxophone parts lie entirely within the standard range of the saxophone, with F#4 as the lowest and C6 as the highest notes in the *primo* part, and D4 as the lowest and C6 as highest notes in the *secondo* part. This work follows a call and response notion. Articulation includes slurs, *staccatos*, attack and release, and one *tenuto*. A key signature is stated, and accidentals are prominent. Note values include quavers, crotchets, beamed dotted quavers and semiquavers which creates syncopated rhythms, while the quaver rest values end each four-bar phrase. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Echoes

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 56 sec.*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	2	2	2	3	3

Dedication: For Elize-Marié.

Echoes, the sixth work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. *Echoes* has an easy interchanging meter of 2/4 and 4/4. Syncopated rhythms are created by beamed dotted quavers and semiquavers, accompanied by triplet figures. These syncopated ideas are repeated in both the *primo* and *secondo* parts as echoes of one another. The tempo indicates an *allegro* at the

beginning, and includes a *ritardando* towards the end. The range of the saxophone parts lie entirely within the standard range of the saxophone with E4 as the lowest and C6 as the highest notes in the *primo* part, and B3 as the lowest and F5 as highest notes in the *secondo* part. The work follows three parts; part one consists of an interchanging meter, syncopated material and triplets, part two utilises a 4/4 meter where the material is performed in a *cantabile* style, where a key change is prominent, and part three returns to similar material as in part one with an *a tempo* marking. Articulation includes slurs, *staccatos* and *tenutos*. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Protest

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 01 min. 13 sec.*

Performance level: II

Graded chart:

Meter	key sig.	Tempo	note value	rhythm	articulat.	range
1	1	1	2	2	3	2

Dedication: For Elize-Marié.

Protest, the seventh work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. The composer has notated on the score that the title is based on protest songs sung at a student demonstration during October 1995 at UNISA, Pretoria. A 4/4 meter is applied and a tempo indication of *tempo giusto* is stated. The crotchet rhythms are straightforward, accompanied with a triplet figure of a quaver and a crotchet, which creates syncopation throughout the work. The dynamic markings of *forte*, *fortissimo*, *fortississimo*, *piano*, *crescendo* and *mezzo forte* creates opportunity to differentiate between the police and the protestors. The "police!" is indicated on the score with a *fortissimo* and *fortississimo* phrase followed by a rest and *fermata*, before a stepwise down motion of crotchets begin, to be played *piano*. The range is modest with a low C4 in the lower register. The *secondo* part includes trills as ornamentation; and attack and release, *tenutos*, accents, slurs, ties and *staccato* articulation. The note values include crotchets, quavers, dotted crotchets, minims, and three tied semibreve notes which ends the *primo* part, while rest values include limited crotchet and semibreve full bar rests. Three accidentals were

noticed on the score. This work is entertaining for a performance, especially as the police part is played in unison, with a variation of accents, producing a dissonant harmony. Sound production and fingering control in the low register could pose difficulty to the beginner student playing the *secondo* part. Towards the end of the composition the music provokes an image of the protest quietly vanishing. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Ode to Czerny

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 45 sec.*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	2	3	1	1	3	2

Dedication: For Elize-Marié.

Ode to Czerny, the eighth work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. The work utilises a 2/4 meter with the tempo indication of *vivace*. The range of the saxophone parts lie entirely within the standard range of the saxophone, with D4 to B5 in the *primo* part, and C#4 to F#5 in the *secondo* part. The work is divided into four bar phrases, with staccato crotchets and slurred beamed quaver melodic material alternating between the *primo* and *secondo* parts. The tenuto articulation is used to put emphasis on the high register notes. The work is in D major, and limited accidentals are used. The only dynamic markings included are *poco forte*, *scherzando* at the beginning, and a *decrescendo* at the end. A *fermata* on the last note ends the work. An indication of *volti subito* is added for a quick page turn. Both performers read from copies of the full score. The manuscript is handwritten and legible. This work has a straightforward rhythm and captivating melody which any beginner duet players will memorise without difficulty.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Bicinium

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 45 sec.*

Performance level: II

Graded chart:

Meter	key sig.	Tempo	note value	rhythm	articulat.	range
2	2	2	3	3	3	2

Dedication: For Elize-Marié.

Bicinium, the ninth work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. This work is in simple 3/2 meter with a tempo marked indication of *minim* = 120 and changes to *poco ritardando* towards the end. The work can be divided into two parts; the first consists of *minim* and *crotchet* note values, whereas part two introduces the *leggiero* dotted *crotchets* and *quavers* which creates syncopation. The range of the saxophone parts lie entirely within the standard range of the saxophone with the lowest note F4 and highest Bb5 in the *primo* part, and lowest C4 and highest Ab5 in the *secondo* part. A key signature is indicated. Articulation includes attack and release, *staccatos*, slurs and *tenutos*. Dynamic markings include *mezzo piano*, *mezzo forte*, *forte*, *crescendo*, *decrescendo* and *piano*. Suggested breathing marks are indicated on the score. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Wedding March

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 00 min. 40 sec.*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	1	2	2	3	2

Dedication: For Elize-Marié.

Wedding March, the 10th work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophone*, is a suggested moderately easy work suitable for intermediate beginners. This work is in simple 4/4 meter and indicates a tempo of marking *allegro moderato*. Loeb van Zuilenburg takes inspiration and motives from Felix Mendelssohn's *Wedding March* and builds on it in this work. The main feature of this work is a beamed quaver triplet figure which repeats throughout. Note values include quavers, crotchets, minims and the beamed dotted quaver with semiquaver figure which creates syncopation. The range of the saxophone parts lie entirely within the standard range of the saxophone with D#4 as the lowest in the *primo* part and C#4 as the lowest in the *secondo* part, while B5 is the highest pitch for both the *primo* and *secondo* parts. A key signature is indicated, and accidentals are present. Articulation includes *staccatos*, slurs and *tenutos*. Dynamic markings include *forte*, *crescendo*, *piano*, *decrescendo* and *fortissimo*. Both performers read from copies of the full score. The score is handwritten and legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Chanson D'Amour

Instrumentation: Saxophone duet

Publisher: c. Stellenbosch: A-Z 1995

Duration: ca. 03 min. 00 sec*

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	1	1	2	2	3	3

Dedication: For Elize-Marié.

Chanson D'Amour, the 11th work in Loeb van Zuilenburg's booklet, *11 Duets for oboes or saxophones*, is a suggested moderately easy work suitable for intermediate beginners. This work utilises a meter of 6/8 with a tempo indication of *andantino*. This work contains legato phrases with beamed quaver material. There are several parts in the work where the *primo* and *secondo* parts play in rhythmic unison, and imitation between the parts are prominent. The range of the saxophone parts lie entirely within the standard range of the saxophone from the highest note in the *primo* part D6, to the lowest note F4, while the *secondo* part covers the lowest note C#4, to the highest note C6. Articulation includes *legato cantando* performing, with slurs, limited attack and release and limited *tenutos*. The note values of quavers and dotted

crotchets creates syncopated material. A key signature is indicated, and the work features accidentals. Limited dynamic markings are included and consist of *mezzo piano*, *piano*, *mezzo forte* and *decrescendos*. Both performers read from copies of the full score. *Volti subito* is indicated on the score for a quick page turn. The score is handwritten but legible.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Konzertstück (1998)⁴⁶

Instrumentation: Soprano saxophone and piano⁴⁷

Publisher: c. Loeb van Zuilenburg 1998. Manuscript available from SAMRO (call no. A02747).

Duration: 08 min. 00 sec.

Performance level: V⁴⁸

Graded chart:

Meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	4	4	5	5	4

Konzertstück is a suggested difficult work appropriate for graduate study and professional performance. This single-movement work contains two sections. The first section is marked *andante* and is written in simple 4/4, 3/4 and 2/4 meters, whereas section two is *allegro* and comprised meters of 9/8, 6/8, 3/8, and 2/8. Tempo indications include *andante*, *poco allegro*, *poco meno mosso*, *poco adagio*, and *allegro*, with *ritardandos* and *accelerandos*. The style indications of *molto cantabile*, *cantabile*, *spiritoso* and *veloce* are clearly indicated. No key signature is present and a vast number of accidentals are used. This work covers a wide range, with F#6 as the highest note. including *staccatos* and accents. Triplet figures are used with quaver, semiquaver and demisemiquaver rhythms and running ascending and descending semiquaver passages are prominent. From a technical perspective, the only extended technique that is applied in the work is flutter tonguing; which only occurs once. Other ornamentation includes trills which need to be played *rapide*. Wide beamed quarter note leaps between registers can be seen in mm. 91-92, and mm. 103-104 and should be played with *staccato* articulation.

⁴⁶ Revised 2004

⁴⁷ A version for soprano saxophone and strings is also available.

⁴⁸ Work is included in the Performance Assessment UNISA syllabus.

LOEB VAN ZUILENBURG, PAUL (b. 1926 - 2017)

Saxolo

Instrumentation: Tenor saxophone and piano

Publisher: c. Stellenbosch: A-Z 2003

Duration: ca. 09 min. 10 sec.*

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	4	5	4	4	3	4

Dedication: For Renée Belcher.

Saxolo is a suggested advanced work suitable for university undergraduate study. The work is a single movement composition which includes three clearly marked sections. The first section, *moderato*, moves between 4/4, 3/4, 7/8, 6/8, 3/8 and 2/4 meters. This section encompasses syncopated material with moderate use of accents and *staccatos*. The second section, *adagio*, is written in 4/4 and 3/4 meters where a crotchet = 96. The second section includes triplets and quintuplet figures with semiquaver and demisemiquaver note passages with prominent accidentals. The third section, *allegro* is 4/4 meter, contains visible key signature changes, and comprises of nine variations. The tempo indications in the variations include *allegro*, *adagio ma non troppo*, *moderato* and *poco piu musso* with the changing time signatures of 4/4, 6/8, 3/8 and 2/4. The range of the saxophone part lies entirely within the standard range of the saxophone, with B3 as the lowest note and F6 as the highest. The demisemiquaver note patterns are only seen in section one and two. Accents, *staccato-tenutos* and *tenutos*, including *appoggiatura* and *acciaccatura* ornamentations are used throughout. There are no contemporary techniques required of the saxophonist. A wide range of dynamics are indicated, including a *sforzato*.

4.11 Loveday, Clare (b. 1967)

Clare Loveday is a Johannesburg based composer and has played an important role in the development of South African saxophone repertoire. Loveday completed both her Bachelor of Music degree and her Doctorate of Music degree at the University of the Witwatersrand in 1990, and 2009. After obtaining her undergraduate degree Loveday worked as a freelance pianist, musical director and taught piano privately. Loveday became more involved in the composition of new music during her Masters in composition study in 2000 and started

composing works for the ‘straight’ saxophone. In 2004 Loveday held a fulltime lecture position at Wits University teaching music theory and composition, and began working on a Doctorate degree with a focus on composing works for the saxophone. *Untitled*, for saxophone quartet was one of her first doctoral composition and was premiered by the Stockholm Saxophone Quartet in 2006. In 2007 Loveday won a scholarship to spend time at the Swedish International Composers’ Centre in Visby and here her work *Duodectet*, for 12 saxophones started. In 2010 this composition was selected to be performed at the ISCM World New Music Days in Sydney and got premiered by the Sydney Conservatorium of Music Saxophone Ensemble. Loveday arranged the same work as an octet, and three days after the premier it was performed in London at the Royal College of Music. Loveday composes for a wide range of instruments, including orchestral, chamber, solo instrumental, vocal and dramatic works. Her works have been commissioned by various international musicians, ensembles and SAMRO, and these works are regularly performed and premiered abroad. Loveday often composes works which include artworks, dancers, DVD’s, and as in *The Collision Project*, a car wreck with attached string parts which lasts 50 minutes, as collaborative projects. (Loveday 2019)

Fourteen of Loveday’s compositions⁴⁹ are included and a suggested performance level is assigned.

LOVEDAY, CLARE (b. 1967)

48km North-West of Kokstad (2014)

Instrumentation: Alto saxophone and guitar

Publisher: c. Loveday 2014

Duration: 09 min. 00 sec.

Performance level: V

Graded chart:

Meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	5	6	6	3	4

Available recordings: Excerpt of *48km North-West of Kokstad*, available from Loveday’s website.

⁴⁹ *Duodectet for Octet* consists of two movement works; *Floating Underwater* series consists of four individual works; An alto and soprano score is available for *Wind-Play*.

Commission, dedication and premier: Commissioned and premiered by Duo Montagnard; Joe Murphy (alto saxophone) and Matt Slotkin (guitar) on 30 July 2014 at Wits University Great Hall, Johannesburg

Contact information: www.clareloveday.co.za

48km North-West of Kokstad is a suggested difficult work suitable for professional level performances and graduate study. Loveday (2019) explains that the work is inspired by the landscapes surrounding Kokstad, and the long dust farm roads, not only used by transport, but for people walking to different locations. The work also takes inspiration traditional Zulu walking songs. The composer's notes provide performance indications and states that tonguing should be softer than the neater tonguing of the French school, and should include a hint of jazz, as it inspires from a walking song. Also, that the short notes at the end of the phrases should sound dropped in, almost like an afterthought. short independent notes after phrases that should sound dropped in. The work is written in 4/4, 3/4, 5/4, 12/16, 9/16 and 6/16 meters. No key signature is indicated, and a vast use of accidentals are prominent. The tempo indication changes from a crotchet = 76 to be played "soft, distant", to a dotted quaver = 100 to be played in a "lyrical, gentle walking pace", and does not change. The range of the saxophone part lies entirely within the standard range of the saxophone and no contemporary techniques are required of the saxophonist. The work includes a diverse range of note-values, chromatic melodic material and syncopation. Several semiquaver and demisemiquaver rhythms make use of quintuplets, quadruplets, duplets and triplet figures. Due to the saxophones ability to overpower the guitar, it should be emphasized that the saxophonist should listen carefully to the guitar at all times and be keenly aware of balance. The peak of crescendo should not be so loud as to drown out the guitar's sound.

LOVEDAY, CLARE (b. 1967)

Arc (2007)⁵⁰

Instrumentation: Unaccompanied solo baritone saxophone

Publisher: c. Loveday 2007. Manuscript available from SAMRO (call no. A06819).

Duration: 07 min. 00 sec.

Performance level: IV

Graded chart:

⁵⁰ This work was completed at the Visby International Centre for Composers, Sweden.

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	5	3	4	4	5	3

Available recordings: Excerpt of *Arc* available from Loveday's website.

Commission, dedication and premier: Premiered by Charles Baggot (baritone saxophone) on 6 March 2008 at the Seippel Gallery, Doornfontein, Johannesburg.

Contact information: www.clareloveday.co.za

Arc is a suggested advanced work suitable for professional level performances and undergraduate study. Loveday (2007) states that *Arc* was composed in response to an abstract painting, the *Stella Rose* which is approximately 1.60 m in height, based on sections of circles and arcs by the artist Jill Trappler. The composer also notes that this saxophone work is based on incomplete circles, and that the performance requires a resonant space to create the echoes needed for performance. The performer must wait for sounds to fade away before continuing to play, and that the length of the work will depend on the venue and the total number of people present. The work is in simple 2/2 and 3/2 meter and contains a stately opening of a running sixteenth note pattern. Small segments of this motive repeats throughout the work and the rests give space for the echoes. Other rhythmic material includes sustained long semibreve and minim values which are contrasting to the semiquaver passages. The sudden dynamic variation and different articulation creates an image of a turning circle. This work covers the range of the baritone saxophone, with the lowest note A3 to a high C5. This writing style with the style indications of "bold", "faster", "friendly grumble", "throw away" and "lyrical" offers the performer a large amount of freedom to interpret the piece in his/her own way; hence it is a good work to challenge one's musicianship rather than technique.

LOVEDAY, CLARE (b. 1967)

Breath (2005)

Instrumentation: Soprano saxophone and piano

Publisher: c. Loveday 2005. Manuscript available from SAMRO (call no. A06414).

Duration: 05 min. 30 sec.

Performance level: III

Graded chart:

Meter	key sig.	tempo	note value	rhythm	articulat.	range
3	4	3	3	3	2	3

Premier: Premiered by Ceri Moelwyn-Hughes (alto saxophone) and Gregory Mollenz (piano) on 16 April 2005 at the Wits University Atrium, Johannesburg.

Contact information: www.clareloveday.co.za

Breath is a suggested intermediate work suitable for advanced high school students or first-year students at a university. The work is in simple 2/2 meter with one bar change to 3/2 and 1/2, which continuously return to 2/2. The tempo is indicated as crotchet = 66 with a *ritardando* towards the end. Three sections are evident with clear key signature changes. Section one is to be played “lyrical, expressively” by making use of “legato tonguing throughout”, section two “a little bolder” and section three with a “free tempo”. Note values include quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves and dotted semibreves. Longer melodic lines are a feature of this work. The range of the saxophone part lies entirely within the standard range of the saxophone. From a pedagogical perspective, this work is simple to perform; the melodic and rhythmic material is straightforward and the piano only accompanies the work with the same repeated chords, giving an opportunity for the saxophonist to project the lines expressively.

LOVEDAY, CLARE (b. 1967)

Displacement (2005)

Instrumentation: Alto saxophone and piano

Publisher: c. Loveday 2005. Manuscript available from SAMRO (call no. A06364).

Duration: 09 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	5	3	4	4	3	5

Commission and premier: Prescribed work for the intermediate round of the SAMRO Overseas Scholarships for Instrumentalists in 2008. Premiered by Ceri Moelwyn-Hughes (alto saxophone) and Gregory Mollenz (piano) on 16 April 2005 at the Wits University Atrium, Johannesburg.

Contact information: www.clareloveday.co.za

Displacement is an advanced work suitable for professional level performances and undergraduate study. This work contains changing 4/4, 5/4, 3/4 and 2/4 simple meters. The

tempo markings include a crotchet = 63, to be performed “with a touch of mystery” which changes to a crotchet = 72 and then returns to crotchet = 63. The first section includes beamed quaver rhythmic patterns which repeat on the same notes between longer note values. Accidentals are featured. The next section includes semiquaver and demisemiquaver disjunct melodic material which features wide leaps, especially in mm. 59 where a beamed quaver rhythm with the notes D#6 to E4 and F4 to E6 are used. A *fermata* rest followed by an *ad libitum* material using demisemiquaver note patterns. The return of the opening material ends the work. Ornamentation includes trills, *appoggiaturas*, *acciaccaturas* and a wide range of dynamics which range from *pianississimo* to *fortississimo*. The range of the saxophone part lies entirely within the standard range of the saxophone. From a pedagogical perspective, this work is easily manageable in its technical demands, but requires maturity in musicianship to create the mysterious atmosphere.

LOVEDAY, CLARE (b. 1967)

Duodectet for Octet (2010)

I. *Like angry bullfrogs*

II. *Lyrical*

Instrumentation: Saxophone octet (SAAATTBB)

Publisher: c. Loveday 2010. Manuscript available from composer.

Duration: 15 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	4	5	4	4	4	6

Available recordings: Excerpts of *Duodectet for Octet I and II*, available from Loveday’s website.

Premier: Premiered by the Royal College of Music Saxophone Ensemble, conducted by Kyle Horch, on 06 May 2010, at the Amaryllis Fleming Concert Hall, Royal College of Music, London.

Contact information: www.clareloveday.co.za

Duodectet for Octet is a suggested advanced work suitable for university undergraduate study or professional performance. The movements are untitled, but the character indication suggests that movement one is to be played “Like angry bullfrogs” and movement two “Lyrical”.

Movement one uses interchanging 3/4, 4/4, 2/4, 5/8, 6/4 and 5/4 meters. The tempo indications include crotchet = 175, crotchet = 200, crotchet = 208, crotchet = 160 and include the indications of “Like angry bullfrogs”, “Like happy bullfrogs”, “Like busy bullfrogs”, “Like flirting bullfrogs”, “Like slightly tired bullfrogs” and “Like bullfrogs on ‘speed’” introduce each new section. The key changes in each of these sections. Octet unison playing is prominent and occasional solos are afforded. Beamed quaver triplet figures, running semiquaver passages, a variety of *staccato* and accented articulation, with the dynamic markings of *forte* and *fortississimo*, are used in this movement. Movement two, contains changing 7/8, 6/8, 4/8, 8/8, 3/8, 5/4, 4/4, 6/4, 2/4 and 3/4 meters. Tempo indications include quaver = 180, crotchet = 72, quaver = 176 and quaver = 150. Style indications include “lyrical”, “strident”, “with a sense of fun” and “gorgeously drunk”. Individual syncopation is present in this movement, with unison rhythmic performance in the “with a sense of fun” sections. Rhythmic material mostly consists of quaver and semiquaver passages, with the inclusion of triplet figures. Articulation types include attack, release and slurs, including *staccato*, accents and *tenutos*. The range of the saxophone parts lie within the standard range of the saxophone, and includes the contemporary technique of *altissimo*. From a pedagogical perspective, these two works are excellent performance pieces which will keep the audience entertained and mesmerised by the different frog characterisations.

LOVEDAY, CLARE (b. 1967)

Floating Underwater (2010)

- I. *Floating Underwater in the Sun*
- II. *Floating Underwater in the Shade*
- III. *Floating Underwater in a Twisting River*
- IV. *Floating Underwater in a Forested Rock Pool*

Instrumentation: Unaccompanied solo soprano saxophone

Publisher: c. Loveday 2010. Manuscript available from SAMRO (call no. A06763).

Duration: 15 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	4	4	4	3	5

Available recordings: Excerpts of *Floating Underwater* series, available from Loveday’s website.

Commission and dedication: Written for Darius Klisys and dedicated to Steve de Gruchy.

Contact information: www.clareloveday.co.za

The *Floating Underwater* series is a suggested advanced work suitable for university undergraduate study or professional performance. Loveday (2010) states in the composer's notes that the series is based on four paintings by Trappler⁵¹, inspired by the sensual experience on the theme of water and it is dedicated to Loveday's brother-in-law, who drowned in the Mooi River on 21 February 2010. The *Floating Underwater* series consists of four works which are considered individually.

I. Floating Underwater in the Sun

The changing meter utilised in this work is mainly in 4/4, with a limited amount of 2/4 and 3/4 measures. The tempo stays constant with a "lyrical" crotchet = 85. The style indications include "light", "broad", "very light", "gradually broader", "emphatic", "very light, playful" and "joyful". The ascending and descending semiquaver passages creates an imagery of water flowing and the articulation of *tenutos* and *staccatos* on certain beamed quavers are responsible for creating the light feel of the work. Two triplet figures and dotted rhythmic patterns are used. Most of the light and playful material should be played *piano*. There is one instance where a crescendo ascending semiquaver passage, reach the highest note in the work, D6, and should be played *fortissimo*. Several wide leaps are present, with an abrupt change in dynamics.

II. Floating Underwater in the Shade

This work has a much calmer ambiance than the first. Different material is introduced with each changing tempo. The tempo interchanges frequently in this work with a constant change between "lyrical, languid" crotchet = 56, "bright, with a light touch" crotchet = 126, and "confident, playful" crotchet = 60. These changing simple meters of 4/4, 3/4, 2/4, 6/4 and 5/4 is used throughout this work. Syncopated rhythms with quaver, crotchet, dotted crotchet and semiquaver note values are prominent. The playful sections are mostly played in the second octave register, with a variation of articulations, whereas the slow lyrical and languid parts are played in the low register, mostly legato. This creates an image of sun and shade, where the

⁵¹ See *Arc* for Trappler collaborations.

shade is visualised by the slow legato parts, and the sun by the playful and light fast sections. Note that this work features less semiquaver passages than the first work of the series.

III. Floating Underwater in a Twisting River

This work moves through 6/8, 4/4, 3/4 and 2/4 meters which change, but not as frequently as in the other works. The tempo stays crotchet = 69 throughout with “flowing, twisting” and “gentle, legato” indications. A *staccato* duplet figure and accents are articulations that are prominent throughout. Dotted rhythms and semiquaver passages are prominent. The ascending and descending passages creates the image of a twisting river, as well as the change in meters. Dynamic markings are included, and a change from *pianissimo* to *forte* regularly takes place in the work.

IV. Floating Underwater in a Forested Rock Pool

The meter of the fourth work consists of 3/4, 5/4 and 4/4. The tempo is indicated as crotchet = 60 to be played “calm, gentle, with a light touch”. This work mostly contains long legato phrases and fragmented small motives with wide leaps between registers. Between mm. 46-52 the semiquaver triplet figures need to be played *fortissimo* and the dynamics changes immediately to *pianissimo*.

No key signatures are indicated in any of the works and accidentals are prominent. The range of the saxophone part lies entirely within the standard range of the saxophone. The scores are clearly printed and legible.

LOVEDAY, CLARE (b. 1967)

Judgement Call (2010)

Instrumentation: Saxophone duet (ST)

Publisher: c. Loveday 2010. Manuscript available from SAMRO (call no. A06764).

Duration: ca. 08 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	3	4	4	3

Dedication and premier: Dedicated and premiered by Jeff Judge (soprano saxophone) and Jonathan Judge (tenor saxophone) on 06 September 2010 at Howard College Theatre, University of KwaZulu-Natal, Durban.

Contact information: www.clareloveday.co.za

Judgement Call is a suggested advanced work suitable for university undergraduate study or professional performance. Loveday (2010) states that the duality of the classical and jazz saxophone should be reflected in this work through relishing the classically derived melody lines and jazz gestures. The primary motive is performed in unison by both parts. The different sections of this work are indicated by a change of tempo indications which include a crotchet = 84, crotchet = 72, crotchet = 88 and crotchet = 92, with the style indications of “lyrical”, *legato*, “rude and brash”, “with a gentle lilt”, “playful” and “aggressive, strident”. The work is written in the interchanging meters of 3/4, 4/4, 2/4 and 5/4. The articulation of *staccatos*, accents, *staccato*-accents and *tenutos* are used. The range of the saxophone parts lie entirely within the standard range of the saxophone, with B3 as the lowest note. The score includes performance guidance and a note from the composer. Accidentals are prominent throughout the whole work. Several quaver and semiquaver rhythmic patterns are utilized, and a limited use of triplet figures are used over these patterns. Certain parts of the duet rhythmically move in unison, whereas the tenor has an expressive solo of seven bars and the soprano a solo of 11 bars. Accents on the weak parts of the beat to produce the feeling of jazz swing.

LOVEDAY, CLARE (b. 1967)

Just a Bite (2011)

Instrumentation: Alto saxophone and piano

Publisher: c. Loveday 2011. Manuscript available from composer.

Duration: 02 min. 00 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	2	2	2	3	4

Commission: Commissioned by SAMRO for *The Book Project*, a publication of pieces for young players of Grade 3-5 standards.

Contact information: www.clareloveday.co.za

Just a Bite is a suggested intermediate work suitable for advanced high school students. The meter utilised in this work is 4/4 with a one bar change to 2/4 and then back to 4/4. No key signature is indicated, and accidentals throughout the work is present. Several passages require wide leaps and there are many abrupt changes in dynamics. There are a few short melodic figures in the third octave register, with E6 being the highest note. The work is to be played “with rhythmic vigour” where a crotchet = 126, and does not change, as neither *ritardandos* nor *accelerandos* are present. Articulation includes attack and release, *staccatos*, *tenutos*, accents, *staccato*-accents and a limited number of slurs. Several note groupings create syncopation on the off-beats. Note values include quaver, crotchets, dotted crotchets, minims, dotted minims and one rhythmic figure with a semiquaver. There are fragmented material at several places which adds to the idea of little “bites”.

LOVEDAY, CLARE (b. 1967)

Red Herring (2006)

Instrumentation: Unaccompanied solo alto saxophone

Publisher: c. Loveday 2006. Manuscript available from composer.

Duration: 08 min. 00 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	3	4	4	4	6	6

Premier: Premiered by Paul Richard (alto saxophone), on 07 May 2013 at the North-West University Conservatory, Potchefstroom.

Contact information: www.clareloveday.co.za

Red Herring is a suggested difficult work suitable for professional level performances and graduate study. The composer’s notes include performance indications on the use of multiphonics and accidentals, and also explains that the work was inspired by the Baka Forest people of Southeast Cameroon. This kind of music is based on repetitive melody and rhythm, with little variations, and polyphonic harmonies, which is evident in this work. Two prominently different sections are included and both have contrasting textures. The first section has a tempo of crotchet = 144 with the style indications of “lightly” and “strident” with repetitive *appoggiatura* jumping motives before each figure, and the second section changes to a tempo of crotchet = 60 to be played “lyrical, floating, distant” by making use of “legato

tonguing” and includes longer melodic lines and multiphonics. The work entails constant interchanging meter of 7/8, 5/8, 8/8, 6/8, 4/8 and 6/4. Key signatures are indicated and changes through the sections, with limited accidentals are used. The sudden changes between radically different dynamics and musical figures creates a vivid image of the Baka people singing. From a pedagogical perspective, this is a good performance piece which portrays ethnic elements from the African tribe. The work does not contain many contemporary techniques but focus should be placed on appoggiatura wide leaps.

LOVEDAY, CLARE (b. 1967)

Saxophone Octet 2 (2016)

Instrumentation: Saxophone octet (SSAATTBB)

Publisher: c. Loveday 2016. Manuscript available from composer.

Duration: 06 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	5	3	4	5	4	2

Commission and premier: Commissioned and premiered by the Royal College of Music Saxophone Ensemble, conducted by Kyle Horch on 24 June 2016 at the Amaryllis Fleming Concert Hall, Royal College of Music in London.

Contact information: www.clareloveday.co.za

Saxophone Octet 2 is a suggested advanced work suitable for university undergraduate study or professional performance. The work uses the interchanging meters of 5/8, 2/4, 3/4, 3/8 and 4/8. The tempo includes a crotchet = 80, crotchet = 68, quaver = 136 and crotchet = 84 to be played with the characteristics of “like a vigorous debate”, “as if murdered”, “little faster”, “whimsical” and “very aggressive”. Other style indications on the score include “bombastic, swaggering”, “legato, lyrical, with a hint of nostalgia” and “strident”. The performance notes give guidance on the order of players, cues, accidentals, articulation and state that at times the octet plays as a whole, and at other times in sections. The quaver *staccato*-accent motive in the introduction, repeats throughout the work. Section A includes quaver and crotchet triplets, with a semiquaver quintuplet figure. The saxophone parts in section C move entirely in rhythmic unison, and ends with a *tremolo* flutter tonguing note before the parts split into different groups from section D. Note values include demisemiquavers, semiquavers,

quavers, crotchets, dotted crotchets and minims to create fast driving and syncopated rhythms. The range of the saxophone parts lie entirely within the standard range of the saxophone. All articulation types are used, including *staccatos*, accents, *tenutos* and *staccato*-accents with *appoggiaturas* as ornamentation. The work was previously known as *Revolution Envy*. Fast sixteenth note patterns From a technical perspective, fast sixteenth note patterns occur and rapidly articulated passages are seen throughout the work. From a pedagogical perspective, the complexity of rhythm, ensemble, and technical demands greatly increases the difficulty of this work.

LOVEDAY, CLARE (b. 1967)

Saxophone Octet 3 (2017)

Instrumentation: Saxophone octet (SSAATTBB)

Publisher: c. Loveday 2017. Manuscript available from composer.

Duration: 11 min. 00 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	4	5	5	4	3

Premier: Premiered by the Birmingham Conservatoire Saxophone Ensemble, conducted by Naomi Sullivan on 25 October 2017 at the Royal Birmingham Conservatoire Recital Hall.

Contact information: www.clareloveday.co.za

Saxophone Octet 3 is a suggested difficult work suitable for graduate study or professional performance. Tempi include quaver = 138 and quaver = 160. The opening motive played by the ensemble consists of running semiquaver material with indicated triplets to be played “aggressive” and performed very loudly. Indications on the score includes, “lyrical, flowing” and “light, lyrical”. The changing meters consists of 2/8, 3/8, 4/8 and 5/8 meters. The “aggressive” sections contain demisemiquaver triplet figures played in unison by the whole octet, whereas the “light and lyrical” sections, are played by various individual parts each time. Dynamic changes from *pianissimo* to *fortississimo* are abrupt. Section ensemble playing is similar as in *Saxophone Octet 2*. The ensemble texture moves between thick and thin throughout the work. From a pedagogical perspective, the difficulty in this work comes from

not only the technical requirements, but also from assembling the ensemble due to its highly complicated rhythmic devices.

LOVEDAY, CLARE (b. 1967)

Tack (2015)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Loveday 2015. Manuscript available from composer.

Duration: 05 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	1	3	4	4	3

Premier: Premiered by the Connections Saxophone Quartet on 23 February 2015 at the Beethoven Room, Rhodes University, Grahamstown.

Contact information: www.clareloveday.co.za

Tack is a suggested advanced work suitable for university undergraduate study or professional performance. *Tack* is a single movement composition. The meters include 5/4, 4/4, 2/4 and 3/4. Frequent use of accidentals is prominent and no key signature is indicated. The tempo is marked at crotchet = 104 and does not change. Loveday (2015) writes in the performance notes the emphasis and duration of the accented and staccato crotchets and quavers are to be played the same in the first section. Section two include three-note semiquaver passages requires a lighter feel, a running moment rather than a stated motif. Performance indications of “attacking, mischievous”, “with a light touch, gentle”, “rhythmic strident” and “like drops of water” are included on the score. Immediate dynamic changes of *forte* and *piano* are an evident feature of this work. The saxophone parts move in rhythmic unison and for a limited part are treated independently. The articulation types include *staccato*-accented attacks, accents, *staccatos*, slurs and *tenutos*, and when vibrato is used, it should be applied minimally. Two or more different articulations in the ensemble playing is prominent. The range of the saxophone parts lie entirely within the standard range of the saxophone.

LOVEDAY, CLARE (b. 1967)

Untitled (2006)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Loveday 2006. Manuscript available from SAMRO (call no. A06817).

Duration: 08 min. 00 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	6	4	3	2	5	2

Available recordings: Excerpt of *Untitled* available from Loveday's website.

Premier: Premiered by the Stockholm Saxophone Quartet; Sven Westerberg (soprano saxophone), Jörgen Pettersson (alto saxophone), Leif Karlborg (tenor saxophone) and Per Hedlun (baritone saxophone) on 30 June 2006 at the NewMusicSA Indaba, Beethoven Room, Rhodes University, Grahamstown.

Contact information: www.clareloveday.co.za

Untitled is a suggested intermediate work suitable for advanced high school students or first-year students at a university. The work is in 3/4 meter with the tempo indication of crotchet = 50 and contains a repeated middle section. The primary focus of the work is on breath notes, tongued breath notes, tied breath notes, and key rattles. The score includes a symbol explanation for performance. Towards the end of the symbol section, the baritone starts producing sound, and the other players join in. Note values include crotchets, minims and dotted minims. Most of the note values are tied, and certain parts should be kept in for a total of 15 counts. A combination of tongued breath notes and sound tied notes end the work. Dynamics indicated includes *pianississimo*, *pianissimo*, *crescendos* and *decrescendos*. The range of the saxophone parts lie entirely within the standard range of the saxophone. From a pedagogical perspective, this is not a technique difficult work, but the difficulty lies with expression and breath support, especially in the sustained notes with soft dynamics.

LOVEDAY, CLARE (b. 1967)

Wind-Play (2001)

Instrumentation: Soprano⁵² saxophone and piano

Publisher: c. Loveday 2001. Manuscript available from SAMRO (call no. A05560).

Duration: 03 min. 30 sec.

Performance level: III

⁵² A score for alto saxophone is available.

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	2	2	3	3	2	2

Available recordings: Excerpt of *Wind-Play* available from Loveday's website.

Premier: Premiered by Adriaan Esterhuizen (saxophone) and Clare Loveday (piano) on 22 August 2001 at the Wits University Atrium, Johannesburg.

Contact information: www.clareloveday.co.za

Wind-Play is a single movement suggested intermediate work suitable for advanced high school students or first-year students at a university. The work utilises interchanging 5/8, 3/8, 6/8, 4/8 and 7/8 meters. The tempo is marked crotchet = 118 and remains the same, except for a *molto ritardando* in bar 96. The style indications include “playful, gentle”, “lyrical”, “bold, strident” and *legato*. The articulation and melodic flow of this work provides a light touch and the majority of the work consist mainly of quaver material. The different sections include different melodic material and is usually introduced with easy changing key signatures. Limited attack and release articulation are used with the primary focus on *legato* and *staccato* playing. The range of the saxophone part lies within the standard range of the saxophone. The accompaniment also reinstates the light and playful idea by using staccatos and a not extremely thick texture.

4.12 Marincowitz, Clara (b. 1988)

Clara Marincowitz is an aspiring writer, scientist and composer. She grew up in Limpopo in Northern South Africa and is currently completing her MSc degree in Medical Physiology at Stellenbosch University. Marincowitz plays the piano and alto saxophone and is mentored by the South African composer, Shaun Acker. Marincowitz composes works for different instruments, usually including African idioms and ideas derived from the Shangane and Tsonga tribes of South Africa. Her instrumentation works include compositions for solo flute, euphonium and piano, clarinet and piano, piano solo and a brass quintet, while other saxophone works include *Saxshangane* for saxophone trio, and *Rikud Shel Huruakh* for alto saxophone, trombone, tuba and euphonium. Marincowitz's compositions are frequently premiered and included in the KOMPOS concerts performed by The Phax Trio, or by herself. (C. Marincowitz, personal communication, 10 May 2018)

Three of Marincowitz's compositions are included and a suggested performance level is assigned.

MARINCOWITZ, CLARA (b. 1988)

Blueshift (2017)

Instrumentation: Saxophone octet (AAAAAAAT)

Publisher: c. Marincowitz 2017. Manuscript available from composer.

Duration: 02 min. 40 sec.

Performance level: II

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	2	2	3	3

Available recordings: *Blueshift*, by Clara Marincowitz, available on Soundcloud.

Contact information: claramarincowitz@gmail.com

Blueshift is a suggested moderately easy work suitable for intermediate beginners. Marincowitz (2017) states in the composer's comments that the work is appropriate for an ensemble with mixed abilities, ranging from beginner to intermediate players. The work is in 4/4 meter with a tempo that stays crotchet = 112 and does not change. The saxophone parts almost always move in unison rhythmically. Alto one presents the main melody which includes semiquaver passages, *acciaccaturas* and short *glissandos*, while alto two and alto three include similar melodic material using quaver, crotchets and minims. Alto four and alto five plays an accompanying role by keeping a steady beat, while alto six and alto seven consist of similar simple accompaniment figures, including crotchet and minim note values. The tenor provides the bass role with long, low notes with occasional jumps into the second-octave register. Articulation includes attack and release, accents, *staccatos* and slurs. A wide range of dynamics are indicated on the score. The range of the saxophone parts lie entirely within the standard range of the saxophone. From a pedagogical perspective, learning this work would be a collaborative opportunity for easy and intermediate beginners in an ensemble setup. Alto 6 and alto 7 plays the easiest parts, where the alto 1 part contains the most challenging material of the work.

MARINCOWITZ, CLARA (b. 1988)

Minor Wile

Instrumentation: Saxophone duet

Publisher: c. Marincowitz 2017. Manuscript available from composer.

Duration: 02 min. 54 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	3	3	3	3	4	4

Available recordings: *Minor Wile*, by Clara Marincowitz available on Soundcloud.

Contact information: claramarincowitz@gmail.com

Minor Wile is an intermediate work suitable for advanced high school students or first-year students at a university. Meters include 6/8 and 5/8. A key signature is indicated, and limited accidentals are prominent. The tempo indication is “playful” where a dotted crotchet = 66, and does not change. The majority of the parts are performed in rhythmic unison, and includes limited individual material. The opening material in part 1 are beamed grouped quavers that repeats throughout the work with a variation of articulations, part 2 includes simple crotchet and quaver material which later gets more difficult with material seen in part 1. Note values include mostly crotchet and quaver rhythms, with a few semiquavers and one demisemiquaver pattern. Articulation includes attack and release, slurs, *staccato*, accents and a *staccato*-accent. Ornamentation includes *acciaccaturas* and *glissandos*. The range of the saxophone parts lie entirely within the standard range of the saxophone. Marincowitz (2017) states in the composer’s notes that the work portrays a French café feel and that the teacher or a more advanced player can play the alto one part.

MARINCOWITZ, CLARA (b. 1988)

Salt Circle

Instrumentation: Unaccompanied solo alto saxophone

Publisher: c. Marincowitz 2017. Manuscript available from composer.

Duration: ca. 02 min. 54 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	1	4	5	3	6

Available recordings: *Salt Circle*, by Clara Marincowitz available on Soundcloud.

Contact information: claramarincowitz@gmail.com

Salt Circle is a suggested advanced work suitable for university undergraduate study or professional performance. The work utilises interchanging meters of 2/4, 3/4, 1/4 and 5/4. The tempo is indicated as crotchet = 100 and does not change. Fast-moving gestures with rhythmic variety, including scalar and arpeggiated figures are prominent. No key signature is indicated and a vast number of accidentals are used. Four different sections are clearly indicated. Section A includes semiquaver and demisemiquaver runs with disjunct material, triplets, constant changing meters and a *glissando*. Section B includes syncopated melodic motives which include quavers, crotchets, dotted crotchets and minims followed by semiquaver triplet and sextuplet figures. Section C consists only of *staccato* and accented quaver notes and rest values, together with one dotted crotchet and grace notes. Section D includes similar rhythmic material to section A, with an added *glissando* and a repeat. Several passages require rapid staccato and accented articulation. The imagery of a circle is created with fast passages ascending and descending. The saxophonist must have control of the *altissimo* register, which reaches an Ab₆ and B₆.

4.13 Moss, Keith (b. 1982)

Keith Moss is a leading South African chamber and orchestral composer of his generation. Moss was born in Pretoria, grew up in Port Elizabeth and currently resides in New Zealand. He is a full-time composer and is regularly commissioned to compose works for SAMRO, tertiary institutions and private individuals. During his Bachelor of Music degree Moss studied piano with Peter Klatzow. In 2007 Moss completed a Master of Music degree in Composition at Rhodes University under Peter Louis van Dijk, and in 2017 he was awarded the Faculty prize for his Doctoral degree at the University of Pretoria. For seven years Moss was the director of the music ensemble, The Paz Consort, which performed and promoted new works by South African composers. Moss has won the SAMRO Overseas Scholarship in 2010, and was the first winner of the Stefans Grové National Competition for Composition in 2012, a prize he won again in 2016. His orchestral work, *Wild Horses don't Break*, was premiered at the São Paulo Contemporary Composers Festival in 2018 (Moss 2019). Moss has composed works for different instrumentations, including a concerto for alto saxophone and wind ensemble. (K. Moss, personal communication, 21 May 2018)

One composition by Moss is included and a suggested performance level is assigned.

MOSS, KEITH (b. 1982)

Hymnus (2006)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Moss 2006. Manuscript available from composer.

Duration: ca. 06 min. 00 sec.

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	3	3	3	4	5

Available recordings: *Hymn for brass* is available on Soundcloud⁵³

Dedication: For the Stockholm Saxophone Quartet

Contact information: www.keithmoss.org

Hymnus is a suggested intermediate work suitable for advanced high school students or first-year students at a university. The work is in 4/4 meter with three one bar measures of 2/4 time which immediately returns to the 4/4 meter. The tempo indication is *lento*, “gently” where a crotchet = 60 and does not change, except for a *ritardando*. Note values mainly include quavers, crotchets, dotted crotchets, minims, dotted minims and semibreves which occasionally gets tied to create longer melodic lines. Homorhythm in the melodic lines of all four the instruments is a common textural trait, which builds up to occasional solo passages, and returns to the original motive which is rhythmically the same. Occasional semiquaver triplets are utilised in the baritone and tenor parts. Dynamic execution and control in the quartet is important as there is a frequent use of crescendos and decrescendos, followed by dynamic markings that range from *pianississimo* to *fortississimo*. The modest range extends to F6 in the tenor part. The baritone part requires a strong player as the high register is used frequently and two wide crotchet note leaps from D6 to E4 are to be played *fortissimo* and accented with a *tenuto*. The pace of the entire piece is slow moving with long phrases in each part. The performers will need control over their breath support, especially in the phrases with soft dynamics.

⁵³ <https://soundcloud.com/search?q=hymn%20for%20brass>

4.14 Roux, Isak (b. 1959)

Isak Roux is an active South African born composer, arranger and freelance pianist who relocated to Germany in 1989. Roux was born in Durban and furthered his studies under Jürgen Bräuninger and Kevin Volans at the University of Natal⁵⁴, where he obtained the degrees Bachelor of Music in 1982, and Master of Music in Composition in 1988. Between 1989 and 1992 he studied composition at the *Staatliche Hochschule für Musik und darstellende Kunst Stuttgart*⁵⁵ under Ulrich Süsse and in 1991 began teaching at the Waldorf School Uhlandshöhe (Boshoff 2007). Roux has participated in International Composers' Workshops, music festivals, and has delivered lecture-recitals on South African (township) jazz. His compositions reflect avant-garde, post-avant-garde and contemporary classical styles. South African compositional styles and African idioms are evident in his works, especially influences from township music. Roux collaborated with several African musical legends, including Jake Lerole, and recorded an album "No Boundaries" with Joseph Shabalala and the Ladysmith Black Mambazo ensemble which got nominated for a Grammy award in 2006. He has composed works for numerous instrumentation combinations in the categories of chamber music, choral ensembles, orchestral, stage, solo vocal and piano. Another saxophone composition by Roux is *Watermelon Song*, composed in 2007, which is a work for saxophone quartet, vibraphone, bass guitar and percussion. Roux sees his music as a cultural contribution to reconciliation in view of South Africa's past by combining African and European traditions. Roux's compositions are regularly performed in the United States of America, the United Kingdom, Germany and South Africa. (Roux n.d.)

Three compositions⁵⁶ by Roux are included and a suggested performance level is assigned.

ROUX, ISAK (b. 1959)

Diepkloof Groove (2006)

Instrumentation: Saxophone quartet (SATB)

Publisher: c. Roux 2006. Manuscript available from composer⁵⁷.

Duration: ca. 03 min. 11 sec.

Performance level: IV

⁵⁴ Later became University of KwaZulu-Natal.

⁵⁵ The State University of Music and Performing Arts Stuttgart.

⁵⁶ *Tekweni Suite* consists of four movement works.

⁵⁷ Performance only by prior arrangement with composer.

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	3	2	5	5	4	6

Available recordings: *Diepkloof Groove*, in the album *Bannoutah*, Saxofourte

Commission: Commissioned by Saxofourte.

Contact information: www.isak-roux.com

Diepkloof Groove is a suggested advanced work suitable for university undergraduate study or professional performance. This work utilises a 4/4 meter with the tempo indication of crotchet = 110 and does not change. Three sections are indicated with boxed letters and include codas. The majority of the work features syncopated rhythmic unison parts with indicated solos for the soprano and alto saxophones. There are several long lines of rapidly articulated and accented dotted quaver and semiquaver passages, which includes accents, *staccatos*, *tenuto*-accents and *staccato*-accents on other material. A key signature is indicated and does not change, except for one natural accidental. The range extends to an *altissimo* G#6, to be played by the tenor part. The variety of dynamics and accents used adds to the groove image of the work.

ROUX, ISAK (b. 1959)

Music for Tenor Saxophone and Piano (1981)

Instrumentation: Tenor saxophone and piano

Publisher: Unknown. Manuscript available from SAMRO (call no. A00677).

Duration: ca. 03 min. 50 sec*

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	2	2	4	5	3	5

Contact information: www.isak-roux.com

Music for Tenor Saxophone and Piano is a suggested difficult work suitable for university undergraduate study or professional performance. Five sections are indicated by blocked letters. The meter includes 4/4, 3/4 and 5/4. The tempo is marked crotchet = 72 and changes to crotchet = ca. 88 to be performed *ben articolato*, followed by a *ritardando* and an *a tempo* indication. A key signature is indicated, and accidentals are present. Note values include

semiquavers, quavers, dotted quavers, crotchets, dotted crotchets, minims and semibreves with triplet figures on certain crotchet, quaver and semibreve patterns, and sextuplets on other semiquaver patterns. Syncopated rhythmic motives are prominent in this work. *Tenuto articulation* and trill ornamentation is used. The modest range extends to F6. The score is handwritten and legible.

ROUX, ISAK (b. 1959)

Tekweni Suite (2005)

I. *Makwaya Sunday: A Township Gospel*

II. *The Beach Musician*

III. *Jake's Penny Whistle: A Kwela*

IV. *Concertina Jam: Rondeau Africain*

Instrumentation: Saxophone quartet (SATB)

Publisher: Unknown. Manuscript available from composer⁵⁸.

Duration: ca. 13 min. 30 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	4	4	5	4	5

Available recordings: *Tekweni Suite*, in the album *We Are Not Alone*, Saxofourte.

Commission: Commissioned by Saxofourte.

Contact information: www.isak-roux.com

Tekweni Suite is a suggested advanced work suitable for professional level performances and suitable for university undergraduate study. Roux states that this work is a tribute to his birthplace and its people. *Tekweni* was his childhood version of the word *eThekwini*, the Zulu name of the port of Durban. *Tekweni Suite* is a four-movement composition and each movement will be considered separately.

I. *Makwaya Sunday: A Township Gospel*

Roux (2005) states in the composer's notes that this work was inspired by the Zulu singing

⁵⁸ In F.Z. van der Merwe South African music collection at the University of Pretoria.

style of “Makwaya”. This style is more widely known as “isicathamiya” and holds a strong influence to European four-part vocal hymnody. This work features a unique rhythmic pulse and unison playing. Roux (2005) also mentions that “Makwaya” was one of the first musical forms which was synthesised between diverse South African cultures; Zulu rhythmic pulse, and secular choral singing. This movement is in 4/4 meter. The tempo is marked at crotchet note = 152 and does not change, accompanied by *sempre ben ritmico* tempo indication. The range of the saxophone parts lie within the standard range of the saxophone, with an exception of a low A3 in the baritone part. A key signature is indicated and accidentals are prominent. Clearly marked sections are included in this work. In section A and section E the parts almost always move in rhythmical unison, and make use of triplet figures over crotchets and syncopated rhythms. Section B has the tempo indication of a “relaxed groove” while a solo in the soprano part is introduced with the alto and tenor playing similar rhythmic material while the baritone carries a bass line. In section C and section D the solos are played by the alto and tenor parts. Most solos include running semiquaver patterns and accidentals. A wide range of dynamic markings are included with emphasis on *fortes* and *sforzatos*. Two or more articulations are used simultaneously in the ensemble.

II. The Beach Musician

The work is introduced by a solo syncopated musical line by the tenor saxophone, and then the texture systematically becomes thicker with each joining instrument, playing their own syncopated material. The meter utilised in this movement is 4/4 and does not change. Four clearly marked sections are evident. In section A the tempo is marked crotchet = 104, with “play staccato unless differently indicated” word notation, and changes to crotchet = 80 in section C. Section A, B and D consists of grouped quavers and semiquavers which are placed on the off beats and creates syncopation, while section C contains semibreves with an indicated repeat. A wide range of dynamic markings from *pianissimo* to *fortississimo* is included on the score. A key signature is indicated and accidentals are prominent. No triplet figures are utilised as were in the first movement. Material repeats and ensemble often plays in rhythmic unison. Several passages require rapid staccato articulation, whereas other parts are to be played legato. In several instances the soprano and alto saxophone play unison material, while the baritone and tenor saxophone imitate one another. The baritone plays ostinato patterns and join into the unison playing several times.

III. *Jake's Penny Whistle: A Kwela*

Roux (2005) states that this is a tribute to Jake Lerole, a penny whistle virtuoso, in the style of kwela. This Township style was very famous during the 1960's. Movement three represents the style of kwela in compound 12/8 rhythms with the tempo indication of a dotted crotchet = 129 that does not change. Three sections are clearly indicated on the score. The baritone begins this movement with the style indication of "bass groove, *ben ritmico*, but never too loudly! *non-legato* where not differently indicated", followed by the tenor's indication "rhythmic groove, like a guitar". The work has a simple melodic line, with the baritone providing a repetitive bass line. This movement features solos by the baritone and tenor saxophones while the soprano and alto play similar rhythmic material in unison. Syncopation is evident throughout, and the groupings of the rhythms are straightforward. Note values include quavers, crotchets, dotted crotchets, one dotted minim and only one chromatic semiquaver rhythmic figure in the baritone solo. The range of the saxophone parts lie entirely within the standard range of the saxophone, with the exception of a low A3 in the baritone part. The vast use of accented staccato material reinforces the kwela style. This movement is entertaining and does not consist of any contemporary techniques.

IV. *Concertina Jam: Rondeau Africain*

Roux (2005) was fascinated with the Zulu concertina playing when he was growing up. In this work he tries to incorporate some of the rhythmically vibrant styles and adds a brief canon of the short episodes, to create a modern-day African rondo. The meter used in this movement is mainly 4/4, with one 1/4 and one 2/4 bars to introduce a new section. Six sections, with an introduction and ending repeats, are prominent in this movement. The four bar introduction crotchet = 65, played by the soprano saxophone, uses a rhythmic figure of demisemiquavers and semiquaver triplets to state the melodic material that will follow through the work, answered by the alto saxophone, followed by repeating the pattern in unison. The tenor and baritone saxophone play a long-sustained note in the introduction. After an indicated breathing mark, section A starts with a tempo of crotchet = 104 and does not change throughout. Section A is to be played four times and other sections to be repeated once. This section includes articulated semiquaver and quaver patterns. The semiquaver triplet figures in the introduction is seen in section B, D, E and F. Section C includes differentiated material with mostly syncopated triplets. The last nine bars to be played *molto agitato* move almost in rhythmical unison towards a *fortississimo* ending.

4.15 Stockton, Noel (b. 1930)

Noel Desmond Stockton is one of South Africa's 'third-stream'⁵⁹ music composers who incorporates ethnic and jazz styles into his Western art music works and is a known South African jazz artist, arranger, composer and pedagogue. Stockton was born in Benoni, and according to van der Hoven (2008: 13) Stockton received his musical education from teaching, performing and composing, while never obtaining a music degree through a tertiary education institution. Stockton was a member of jazz bands in his youth, had a six-year apprenticeship in repairing and tuning piano, worked with Richard Cherry on music theory and composition, and was appointed as senior lecturer at Musicon in Bloemfontein by the Free State Education department where he taught for 17 years. Stockton has commissioned works for SAMRO and UNISA which ranges from beginner level works to professional performance pieces.

He was appointed as lecturer in Jazz Studies and Theory at the University of the Free State to attract more students by offering and establishing a jazz and light music program, as an alternative to Western art music studies. According to Britz (2012) Stockton was invited to deliver a series of lectures and performances at UCLA⁶⁰ Herb Alpert School of Music in 2012. He has composed, arranged and directed the productions of *Grease*, *Die Goue Kring*, *You're a Good Man Charlie Brown* and *Noel Stockton Big Band Shows I and II*. Stockton is seen as one of the main contributors to music in South Africa. (van der Hoven 2008: 13)

Nine of Stockton's compositions⁶¹ are included and a suggested performance level is assigned.

STOCKTON, NOEL (b. 1930)

A Maputswa

Instrumentation: Saxophone⁶² and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 10 sec.*

Performance level: II⁶³

⁵⁹ A mixture of jazz and classical music.

⁶⁰ University of California, Los Angeles.

⁶¹ Each work is transcribed, resulting in a total of eighteen works for the Eb and Bb saxophone.

⁶² Saxophone scores are available for both the Eb and Bb saxophone.

⁶³ Work is included in the Grade 4 UNISA syllabus.

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	2	3	3

A Maputswa is a suggested moderately easy work suitable for intermediate beginners. The work is in 4/4 meter with a “Slow (African) Beat” crotchet = 90 as tempo indication. Limited accidentals, with no key signature is indicated for the B \flat saxophone, and the range focus is placed on the first-octave register, between D4 to A5. Frequent jumps between the first-octave register and the second-octave register are evident. For the E \flat saxophone, a key signature of one sharp indicates the key of the work, followed by several accidentals throughout. Much use is made of the second-octave for this saxophone. *Acciaccatura* figures used in conjunction with the primary motive repeats throughout the work. Note values consist of quavers, crotchets, dotted crotchets and minims, but the rhythm consists mostly out of quaver passages. No dynamic markings are added onto the score. *A Maputswa*, which means blue in Sesotho, could be another indication to the blues style the player should incorporate within the “Slow (African) Beat” tempo. From a pedagogical perspective, intermediate beginners might have difficulty with the variety of articulations which creates the syncopation.

STOCKTON, NOEL (b. 1930)

Cubanoply

Instrumentation: Saxophone⁶⁴ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 06 sec.*

Performance level: I⁶⁵

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	3	1

Cubanoply is a suggested easy work suitable for beginner performance and study. The work uses a 4/4 meter with the tempo indication of a “Medium Latin Tempo” crotchet = 120. Simple melodic and rhythmic motives repeat with clear four-bar phrases. Note values include quavers,

⁶⁴ Saxophone scores are available for both the E \flat and B \flat saxophone.

⁶⁵ Work is included in the Grade 1 UNISA syllabus.

crotchets, minims, dotted minims and semibreves, and similar rest values. The melody mostly moves in a conjunct motion with minimal leaps in the first section, followed by ascending scale passages in the middle section, before the beginning material returns. The range of the saxophone part lies within the standard range of the saxophone. For the B \flat saxophone, the work is mostly performed in the first-octave range, G4 to F5. The ascending scale passages are easier to play as they do not cross over to the next register. The E \flat saxophone cross over registers to play the passages, and overall the second-octave is mostly used, with the lowest note B4 and highest note C6. Articulation includes attack and release, *tenutos*, slurs, and a strong *staccato*-accent last note. The work repeats with a first and second ending. No dynamic markings are added on the score. This work is an entertaining piece for a beginner student as the motives are simple and repetitive, and an opportunity to interact with the accompanist is given in the middle section where the piano and saxophone imitate one another.

STOCKTON, NOEL (b. 1930)

Elegy

Instrumentation: Saxophone⁶⁶ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 30 sec.*

Performance level: I⁶⁷

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	1	1	2

Elegy is a suggested easy work suitable for beginner performance and study. The work utilises a 4/4 meter with a tempo indication of a “Slow (Ballad)” where a crotchet = 80. The composer indicates that the quavers should be played evenly. The work is divided into three sections where melodic material repeats. In the middle section the saxophone and piano mimic one another with two repeated phrases and then return to the original opening material. Limited pitch jumps are employed with mostly stepwise movements, while the beamed quavers follow chromatic ascending and descending conjunct material. The range of the saxophone part lies within the standard range of the saxophone. For the B \flat saxophone, the work is mostly

⁶⁶ Saxophone scores are available for both the E \flat and B \flat saxophone.

⁶⁷ Work is included in the Grade 2 UNISA syllabus.

performed between the first and second-octave range, with the lowest note D4 and the highest note G5, the key signature indicates one flat, and accidentals of C#5 and G#4 is present. For the Eb saxophone, the work is performed in the second-octave range, with the lowest note G4 and the highest note C6, and the accidentals of G#5 and D#5 is used. Articulation consists of attack and release, and slurs. Note values consist of grouped quavers, crotchets, minims, dotted minims and semibreves, while the rest values include quaver, crotchets, minims and semibreve rests. Rest values are to be counted out while the accompaniment plays solo. No dynamic markings are added on the score.

STOCKTON, NOEL (b. 1930)

Flatangle

Instrumentation: Saxophone⁶⁸ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 40 sec.*

Performance level: I⁶⁹

Graded chart:

Meter	key sig.	tempo	note value	Rhythm	articulat.	range
1	1	1	1	2	3	2

Flatangle is a suggested easy work suitable for beginner performance and study. The work has a tempo indication of a “Medium Swing Style” where a quaver = 100 and beamed quavers are to be played as a subdivided triplet. A simple 4/4 meter is used, with regular four-bar phrases. This work is divided into two parts, as new material is introduced before the repeat sign returns to the opening material, and then reaches a *coda*. For the Bb saxophone, the focus is mostly on the first-octave range of the saxophone with the lowest note D4 and highest note E5, with limited jumps into the second-octave range. Even though the key signature indicates one sharp, and limited accidentals are used throughout. For the Eb saxophone, the focus is mostly on the second-octave range of the saxophone with the lowest note A4 and highest note B5. A key signature of two sharps is included and accidentals are used. The beamed quavers create syncopation throughout. Dynamic markings of *piano*, *forte* and *crescendos* are included on the score. Articulation includes attack, release, slurs, *tenuto* markings, an accent and a *fermata*. In

⁶⁸ Saxophone scores are available for both the Eb and Bb saxophone.

⁶⁹ Work is included in the Grade 2 UNISA syllabus.

the middle section, the slurs start on an off-beat. Note values include quavers, crotchets, minims, semibreves and one dotted minim, while the rest values only include quaver rests. The first section should be played loud and strong, and the second section is indicated to be played soft, the work should gradually get louder as the repeat section commences. The work ends with a beamed accented quaver which is tied to a minim with a *fermata*.

STOCKTON, NOEL (b. 1930)

Fo 'Sho'

Instrumentation: Saxophone⁷⁰ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 30 sec.*

Performance level: II⁷¹

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	1	1	2	3	2

Fo 'Sho' is a suggested moderately easy work suitable for intermediate beginners. The work is in a simple 4/4 meter with the tempo indication of a “Medium Latin Funk” where a quaver = 120 “to be played evenly”. The work follows a three-part form which consists of a continuous repeat. A syncopated rhythm of an accented tied quaver and crotchet figure is prominent and is repeated. Other material includes short, slurred phrases and descending broken chord material. For the B \flat saxophone, the higher range of the first octave register, up to the middle range of the second octave, with the lowest note F4 and the highest note G5, is used. For the E \flat saxophone, the first-octave range is used, with the lowest note C4 to the highest note D5. A variety of articulation includes attack and release, frequent *tenuto* markings, accents, slurs and ties. Note values include quavers, crotchets, dotted crotchets and minims, with only three bars which contain rests. This work is a very entertaining as the main motive of three tenuto marked crotchets followed by two beamed quavers drives the piece. Difficulty for the performer can occur when playing the beamed quaver E \flat 4 to C4 in m. 21, as the fingering could be demanding for beginner players.

⁷⁰ Saxophone scores are available for both the E \flat and B \flat saxophone.

⁷¹ Work is included in the Grade 3 UNISA syllabus.

STOCKTON, NOEL (b. 1930)

Mom's Song

Instrumentation: Saxophone⁷² and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 15 sec.*

Performance level: II⁷³

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	2	2	3	1

Mom's Song is a suggested moderately easy work suitable for intermediate beginner performance and study. The tempo indication is marked as a “Medium Swing” crotchet = 120 where beamed quavers are performed as triplets in a simple 4/4 meter. For the B \flat saxophone, the work nearly covers a one-octave range on the saxophone, with the lowest note F4 and highest E5, with only a few jumps into the second octave. One flat is indicated as the key signature, but the accidentals of G#4 and C#5 is prominent. For the E \flat saxophone, the work is performed in the second octave as the lowest note is C5, and highest B5. The accidentals of the enharmonic notes D#5 and E \flat 5, with the occasional F#5 and G#5, are used. This work is delineated into three-parts where the original opening material returns after the middle section. Tied notes and slurred off-beat rhythm patterns are repeated, including a *tenuto* pattern where a slur is combined with a *tenuto* marking. In the middle section articulation includes mostly attack and release. One chromatic pattern is included. Note values include beamed quavers, crotchets, minims, dotted minims and one semibreve, limited rests are included. No dynamic markings are added on the score.

STOCKTON, NOEL (b. 1930)

Reach Out

Instrumentation: Saxophone⁷⁴ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 05 sec.*

⁷² Saxophone scores are available for both the E \flat and B \flat saxophone.

⁷³ Work is included in the Grade 3 UNISA syllabus.

⁷⁴ Saxophone scores are available for both the E \flat and B \flat saxophone.

Performance level: I⁷⁵

Graded chart:

Meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	2	2	1	2

Reach Out is a suggested easy work suitable for beginners. The tempo indication of “Slow (Ballad) Swing” where a crotchet = 75 states that beamed quavers is played as triplets. The work is written in simple 4/4 meter and includes the note values of swung quavers, crotchets, dotted minims, a semibreve and one crotchet rest. There are two clear sections which both include four bar phrases; phrases in the first section start on the beat, whereas the second section starts on an upbeat. More than an octave range is covered for the B \flat saxophone with the highest note E5 and the lowest note B4, where an option is given to play the notes an octave higher on D5, C5 and B4, rather than D4, C4 and B3. The key signature indication for the E \flat saxophone is two sharps with one D#6 accidental, and the range includes the highest note B6 and the lowest note F#4. Tied notes are used in the smallest motive of this work and articulation consists of attack, release and easy to follow slurs. The melodic material includes some jumps from one register to the other. No dynamic indications are included. This is a short entertaining piece which features a lot of swing rhythms.

STOCKTON, NOEL (b. 1930)

Tenorly

Instrumentation: Saxophone⁷⁶ and piano

Publisher: c. UNISA 2010

Duration: ca. 01 min. 05 sec.*

Performance level: I⁷⁷

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	2	3	2

Tenorly is a suggested easy work suitable for beginner performance and study. The work is in simple 3/4 meter. The tempo is indicated as a “Medium Jazz Waltz”, marked quarter note =

⁷⁵ Work is included in the Grade 2 UNISA syllabus.

⁷⁶ Saxophone scores are available for both the E \flat and B \flat saxophone.

⁷⁷ Work is included in the Grade 2 UNISA syllabus.

90. The saxophone part starts on an upbeat after a short introduction by the piano. Two delineated sections are clearly marked, and is almost exactly repeated. The range of the saxophone part lies within the standard range of the saxophone with a focus on the standard middle range for the B \flat saxophone, and first-octave range for the E \flat saxophone. The key signature for the E \flat saxophone contains one sharp, and E \flat and B \flat accidentals are seen in the score. The beginner could have difficulty with the one bar with an ascending slurred phrase which starts on C4. The rhythmic motive of a dotted crotchet and three slurred quavers is repeated through the work. Note values consist of quavers, crotchets, dotted crotchets, minims and dotted minims. Simple syncopated rhythms are utilised. The articulation consists of attack and release, slurs and one *tenuto* marking. A tied note of a dotted minim, crotchet, and a quaver ends the work. No clear phrase structures or dynamic markings are included.

STOCKTON, NOEL (b. 1930)

Three Spree

Instrumentation: Saxophone⁷⁸ and piano

Publisher: c. UNISA 2010

Duration: ca. 00 min. 50 sec.*

Performance level: I⁷⁹

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	1	2	1	2

Three Spree is a suggested easy work suitable for beginner performance and study. The work is written in 3/4 meter and the tempo is indicated as a “Medium Jazz Waltz” where a crotchet = 110. A “Swing style” is applied where consecutive quavers are treated as a subdivided triplet. The work is in binary form where the ending is an exact repetition of the beginning material. No off-beat rhythms are used in this work. The range of the saxophone part lies entirely within the standard range of the saxophone, and optional notes are given to the low notes of D4, C4 and E4, to be played an octave higher for the E \flat saxophone. The majority of the work is performed in the second-octave range for the B \flat saxophone, with the middle section in the lower octave range. The dynamic markings of *forte*, *piano* and *decrescendo* are indicated, and

⁷⁸ Saxophone scores are available for both the E \flat and B \flat saxophone.

⁷⁹ Work is included in the Grade 1 UNISA syllabus.

the articulation includes attack and release, and slurs. Note values include quavers, crotchets, quavers, minims and dotted minims, while rest values include two semibreve rests and two crotchet rests. No clear phrases or breathing places are indicated. This is a good performance work for a beginner as there are no wide leaps and most of the material is repeated.

4.16 Van der Watt, Niel (b. 1962)

Gerhardus Daniel van der Watt is a South African choral and chamber music composer. Van der Watt was born in Pretoria and grew up in Messina⁸⁰ where he was introduced and exposed to native vocal and various musical styles early in his life. His instrument instruction included clarinet, piano and vocal training. Van der Watt completed his schooling in 1980 at the Pietersburg⁸¹ Afrikaans High School and returned to Pretoria to complete his formal training at the University of Pretoria where he obtained a Bachelor of Education (Music) in 1984, a Bachelor of Music (Honours) in 1988, a Master of Music in Composition in 1993 and a Doctorate of Music in Musicology at the University of South Africa in 1997. Since 1987, van der Watt has worked at Pretoria Boys High where he is currently the head of the music department. He continues to compose and arrange works for different instrumentation and voices. Van der Watt's compositions have been performed internationally and locally. (Bester 2014: 5)

Nine of van der Watt's compositions⁸² are included in this annotated bibliography and a suggested performance level is assigned.

VAN DER WATT, NIEL (b. 1962)

Con 'scertino (1992)

- I. *Longing for Something*
- II. *Celebrating Something*
- III. *Waiting for Something*
- IV. *Enjoying something*

Instrumentation: Soprano saxophone and piano

Publisher: Unknown. Manuscript available from composer.

⁸⁰ Name changed to Musina.

⁸¹ Name changed to Polokwane.

⁸² *Con 'scertino* consists of four movement works; *Sonare* consists of two movement works; *Sonata* consists of three movement works; *Tenor Stuff* consists of three movement works.

Duration: 11 min. 45 sec.

Performance level: III⁸³

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	3	4	4	3	5

Available recordings: *Con'scertino*, in the album *Chamber Music II - Niel van der Watt*.

Commission: Composed for Conrad Derksen.

Contact information: nvanderwatt@boyshigh.com

Con'scertino is a suggested intermediate work and appropriate for advanced high school students, or first year students at a university. *Con'scertino* is an untitled four-movement work which includes the character indications of “Longing for something” for movement one, “Celebrating something” for movement two, “Waiting for something” for movement three and “Enjoying something” for movement four. The tempo is marked for the first movement as crotchet = 72, the second movement as crotchet = 144, the third movement as crotchet = 72, and the fourth movement as crotchet = 144, which changes to “a little slower” crotchet = 112. *Ritardandos* are utilised in each of the movements and a return to the original tempo is indicated by an *a tempo* or *tempo primo* indication. Meters throughout the works include 4/4, 8/8 and 3/2. There are parts in the first and third movement where the saxophone performs solo material without accompaniment. Movement one contains *legato* quaver and crotchet rhythmic motives, with limited use of triplets and a sextuplet. Movement two adds semiquaver patterns, accents, a nonuplet and a vast use of accidentals. Movement three consists of longer phrases created by ties with a melody in the second-octave range, reaching an *altissimo* G6. Movement four consists of syncopated quaver rhythms, running semiquaver passages, accents, *staccatos* and material from the previous movements. The range of the saxophone part lies entirely within the standard range of the saxophone, except for the *altissimo* G6. From a pedagogical perspective, all three pieces can be performed by a university student, whereas selected movements can be attempted by an advanced high school player.

VAN DER WATT, NIEL (b. 1962)

Kaperjol (2010)

⁸³ Work is included in the Performance Assessment UNISA syllabus.

Instrumentation: Soprano saxophone and piano

Publisher: c. SAMRO 2016. Manuscript available from SAMRO (call no. A06843).

Duration: ca. 02 min. 50 sec.*

Performance level: III

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	3	2	3	3	2	3

Commission: Commissioned by the SAMRO Foundation in 2010.

Contact information: nvanderwatt@boyshigh.com

Kaperjol is a suggested intermediate work suitable for advanced high school students or first-year students at a university. *Kaperjol*, a one-movement work, is divided into three distinct sections based on thematic material and tempo changes. The sections are organized by character and tempo into the following divisions: “prettig⁸⁴”, where a crotchet = 132, and “dromerig⁸⁵”, where a crotchet = 96. The first section has an energetic texture with staccato and accented material which contains quaver triplets accompanied by leaping syncopated quaver and semiquaver rhythms, followed by the dreamy section which consists mostly out of *legato* phrases containing crotchets and short semiquaver patterns. In the *tempo primo* part that follows the dreamy section, material from the first section returns with a *poco ritardando* and an “effens stadiger⁸⁶” indication from the third section that repeats material from the dreamy section to end the work. A key change is noticeable in the sections. The range of the saxophone part lies entirely within the standard range of the saxophone. From a pedagogical perspective, the only difficulty would be the accuracy of the syncopated opening motive. The performer should also use the tempo indications with attentiveness. It is not extremely difficult technically; a good high school or first year student could perform this piece well.

VAN DER WATT, NIEL (b. 1962)

Lamennent (2002)

Instrumentation: Soprano saxophone and piano

Publisher: Unknown. Manuscript available from composer.

Duration: 03 min. 15 sec.

⁸⁴ Playful.

⁸⁵ Dreamy.

⁸⁶ A little slower.

Performance level: III

Graded chart:

meter	key sig.	Tempo	note value	rhythm	articulat.	Range
1	1	3	3	4	3	5

Available recordings: *Lamennent*, in the album *Chamber Music - Niel van der Watt*.

Commission, dedication and premier: Composed for Albert Mennen, and was first recorded by his teacher, Marc Botha.

Contact information: nvanderwatt@boyshigh.com

Lamennent is a suggested intermediate work suitable for high school students or first-year students at a university. The work is written in a C⁸⁷ time signature with an indication “a little intangible” crotchet = 66. The work has three sections, where the first section contains of a repeated motive of three crotchets and a demisemiquaver pattern. The middle section is an *ad libitum* solo, with ascending and descending sextuplet semiquaver rhythmic patterns, one trill and a *fermata*, performed without accompaniment. The last section contains similar material as the first, with the use of sextuplets, multiple grace notes and two semiquaver triplets. The range of the saxophone part lies entirely within the standard range of the saxophone. Dynamic markings include a range from *pianissimo* to *fortissimo*. From a pedagogical perspective, this work is easy in its technical demands, but requires breath control for the legato articulation, and control of fingerings when performing the ascending and descending semiquaver sextuplets from mm. 24-31.

VAN DER WATT, NIEL (b. 1962)

Meditation (1993)⁸⁸

Instrumentation: Alto⁸⁹ saxophone and organ

Publisher: Unknown. Manuscript available from composer.

Duration: 07 min. 06 sec.

Performance level: V

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	3	5	5	3	6

⁸⁷ 4/4 meter.

⁸⁸ Revised in 2000 and 2007.

⁸⁹ A score for soprano saxophone is available.

Available recordings: *Meditation*, in the album *Chamber Music II - Niel van der Watt*.

Dedication: For Malcolm Armstrong.

Contact information: nvanderwatt@boyshigh.com

Meditation is a suggested difficult work suitable for professional level performances and graduate study. The work contains two distinct sections; the first section is marked as “pensive” where a crotchet = 56, and the second section is marked as a “burlesque” where a crotchet = 116. A more advanced changing meter is used in this work and consists of 4/4, 5/8 and 6/8. The work is in three parts as the first motive returns towards the end. The first section has a quaver rhythmic pensive motive which gets repeated over a wide range of the saxophone, and the second section contains faster semiquaver patterns where many slurs starts on off-beats. The work covers a wide range of dynamics and accidentals are featured. *Vibrato* can be used on the longer note values. While there is not an abundance of extended techniques, the saxophonist must have control of the *altissimo* register which extends and reaches Ab6 on several occasions.

VAN DER WATT, NIEL (b. 1962)

Phylomonic (1995)

Instrumentation: Alto saxophone and piano

Publisher: Unknown. Manuscript available from composer.

Duration: ca. 04 min. 00 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	1	4	4	4	3	6

Available recordings: *Phylomonic*, in the album *Chamber Music - Niel van der Watt*.

Dedication: For Philip.

Contact information: nvanderwatt@boyshigh.com

Phylomonic is a suggested advanced work suitable for university undergraduate study or professional performance. The composition is a single movement work with two delineated sections. The first section utilises a 4/4 meter and the character is indicated as “Slomo” where

a crotchet = 52, and includes a *ritardando*. The second section is in 7/8 meter with a character indication of “Hypo” where a crotchet = 156, including a *poco ritardando*. A key signature is indicated and key change is noticeable, with a limited use of accidentals. “Slomo” is introduced with a simple lyrical melody of quaver and minim material. These notes are tied and the performer should give attention to the shaping of these lines before the new idea is introduced which contains syncopated patterns of a beamed dotted semiquaver to a demisemiquaver with *staccato*-accents. These figures provide momentum and the dynamic and articulation application is important. The majority of “Slomo” should be performed softly. “Hypo” contains running beamed quaver material, crotchets and minims with exciting articulation and groupings. The rhythmic material is repeated throughout the work and the middle part includes lyrical material similar to that of “Slomo”. The range is modest, extending to G6 only once.

VAN DER WATT, NIEL (b. 1962)

Rieter (2009)

Instrumentation: Soprano saxophone and piano

Publisher: Unknown. Manuscript available from SAMRO (call no. A06641).

Duration: ca. 07 min. 50 sec.*

Performance level: IV⁹⁰

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	4	4	3	4	3	5

Commission: Commissioned by the SAMRO Endowment for the National Arts in 2009 to amend the shortage of saxophone works in South African repertoire.

Contact information: nvanderwatt@boyshigh.com

Rieter is a suggested advanced work suitable for university undergraduate study or professional performance. The composer writes in the composer’s notes that the word “Rieter” can be loosely translated to “Reed-ride” referring playfully to the thin Saxophone or Clarinet bamboo reed and what can musically be achieved with it. This work utilises 2/2 and 4/4 meters, and interchanging tempos of crotchet = 154, minim = 65 and minim = 69, which includes *ritardandos*. Key signature changes are prominent and accidentals are frequently used in the middle section, which contains quaver, semiquaver and demisemiquaver rhythmic

⁹⁰ Work is included in the Grade 8 UNISA syllabus.

material. Van der Watt adds that the middle section should be played “straight” and not in a “swing style”. The key signature changes go from one flat, to two sharps, to five sharps to four flats. The 2/2 meter section contains legato melodic material which consists mostly out of beamed quavers, with limited semiquaver quintuplet figures. The 4/4 meter section includes syncopated rhythmic material and a vast use of triplets. The ascending and descending patterns creates an image of something moving, in this case the reed of the saxophone. Some of the character indications include “Vlugvoetig”⁹¹, “Ietwat breër as die aanvang”⁹² and “Ondeund”⁹³. This work contains trills as ornamentation, A wide range of dynamics is used and indicated on the score. From a pedagogical perspective, the only two extended techniques applied in the piece are glissando and an occasional slap tongue. It is not extremely difficult technically; a good undergraduate junior in college could perform this piece well.

VAN DER WATT, NIEL (b. 1962)

Sonare (2012)

I. *Intense*

II. *Bouncy*

Instrumentation: Alto saxophone and piano⁹⁴

Publisher: Unknown. Manuscript available from composer.

Duration: 11 min. 30 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	3	3	3	5	3	6

Available recordings: *Sonare*, in the album *Chamber Music II - Niel van der Watt*.

Contact information: nvanderwatt@boyshigh.com

Sonare is a suggested advanced work suitable for university undergraduate study or professional performance. *Sonare* is an untitled two-movement work with the tempo notation of “Intense” for the first movement and “Bouncy” for the second. Each movement is considered separately.

⁹¹ Swift or flighty.

⁹² Slightly broader than the opening.

⁹³ Mischievous.

⁹⁴ Originally composed with string accompaniment.

I. Intense

This work utilises 2/2 meter. The tempo indication is marked crotchet = 100, and does not deviate from this tempo, except for *ritardandos* before the beginning of each new section. Double bar lines indicate four sections, and key signature changes are noticeable. There are frequent use of semiquaver, quaver and crotchet triplets, quaver and semiquaver quintuplets and quaver sextuplet patterns, with one quaver septuplet figure. The range of the saxophone part lies entirely within the standard range of the saxophone, except for the *altissimo* G6, G#6, A6, B7 and C7. The contemporary technique of *altissimo* in a crotchet triplet B7 to C7 and back to B7 rhythmic pattern is demanding.

II. Bouncy

This work is written in 8/8 meter and does not change. The tempo indication is marked crotchet = 120 and changes to a “contemplative” crotchet = 100, including a *ritardando*. The work utilises several different key changes. Running semiquaver patterns followed by *staccato* quavers are prominent in this movement. *Appoggiaturas* are used as ornamentation. The imagery of something bouncy is visualised through the slurred ascending and descending passages which includes *staccatos*, *tenutos* and *staccatissimo*.

VAN DER WATT, NIEL (b. 1962)

Sonata (2012)

I. Lontano

II. Cantabile

III. Con Spirit

Instrumentation: Soprano saxophone and piano

Publisher: Unknown. Manuscript available from SAMRO (call no. A06937).

Duration: 15 min. 11 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	2	3	3	4	5	6

Available recordings: *Sonata*, in the album *Chamber Music II - Niel van der Watt*.

Commission: Commissioned by the SAMRO Foundation for Matthew Lombard.

Contact information: nvanderwatt@boyshigh.com

Sonata is a suggested advanced work suitable for university undergraduate study or professional performance. The movements are untitled, and the tempo indication is used. Each work is considered separately.

I. Lontano

This work is in 6/4 meter. The tempo indicates that a crotchet = 108, and does not change, except for a *poco ritardando*. Long melodic lines containing quaver, crotchet and minim note values, with limited use of semiquavers are seen in this movement. One triplet and several quintuplet figures are indicated, as well as accent and *tenuto markings*. The contemporary techniques required includes an *altissimo* G6 and *glissandis* from G4 to Eb6, and D5 to G6. Key signature changes are prominent and include accidentals. The use of extended techniques is confined to five *glissandis*. From a pedagogical perspective, the performer should play the glissando smoothly and effectively and that can be reached through mastering the control of both fingering, embouchure, and air.

II. Cantabile

This movement contains three sections. Section one is written in 2/2 meter with a tempo indication of a minim = 72, section two utilises a 4/4 meter of a crotchet = 72, to be played *meno mosso*. The tempos change after a *poco ritardando* indication. The majority of note values used in the *legato* phrases include crotchets, minims and beamed quavers. A limited number of trills, grace notes and quaver triplet figures are utilised. A majority of the articulation includes *legato*, and occasional *staccatos* are evident. Although the range extends to A6, it is generally conservative throughout.

III. Con spirit

The third movement of this work is a fast 4/4 meter with the tempo indications of *con spirit* crotchet = 144, *tranquillo* crotchet = 84 and *agitato* crotchet = 92, including *ritardandos*. The majority of note values in this work consist of running quaver and semiquaver passages, with occasional demisemiquaver patterns and crotchet note values. *Staccatos*, *tenutos* and accents, with the use of slurs, are used. Key signature changes are prominent and include accidentals. Attack and release, slurs and legatato phrases with focus on *staccatos*, accents and *tenutos* with trills as ornamentation, is included. The cadenza *ad libitum* passage contains triplets and *fermatas*. The range of the saxophone part lies entirely within the standard range of the

saxophone, except for *altissimo* G6 and G#6. From a pedagogical view, movement three includes the most diverse material of the three movements, and provides for an entertaining performance or examination work.

VAN DER WATT, NIEL (b. 1962)

Tenor Stuff (2016)

I. *Hard Driving*

II. *Mellowed Out*

III. *Stubborn*

Instrumentation: Unaccompanied solo tenor saxophone

Publisher: Unknown. Manuscript available from composer.

Duration: 06 min. 22 sec.

Performance level: IV

Graded chart:

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	3	3	4	4	6

Available recordings: *Tenor Stuff*, in the album *Chamber Music II - Niel van der Watt*.

Contact information: nvanderwatt@boyshigh.com

Tenor Stuff is a suggested advanced work suitable for university undergraduate study or professional performance. *Tenor Stuff* is an untitled three-movement work with the character indications of “Hard driving” for movement one, “Mellowed out” for movement two and “Stubborn” for movement three. The tempo for the first movement is marked dotted crotchet = 92, and does not deviate from that marking. In the second movement, the tempo is marked dotted crotchet = 63, with one *ritardando* towards the end. The tempo marking for the third movement is dotted crotchet = 144, and does not change. The meter is written as 12/8 and 9/8, with the exception that the 9/8 bars only last for one bar and then returns to 12/8. The meters utilised in the rest of the movements do not change. Movement two is in 9/8 meter, and movement three in 12/8 meter. All three movements cover the normal range of the saxophone, except for an *altissimo* G6 and C7 in the first movement. Contemporary techniques include *altissimo* in movement one, pitch bends in movements one and three, and a growl in movement three. Movement one and three has no key signature indicated, while movement two includes a key signature. All the movements contain accidentals. Articulation includes attack and

release, slurs, *tenutos*, *staccatos* and *staccato*-accents with limited *appoggiatura* and *acciaccatura* ornamentation. The majority of note values in this work are quavers, crotchets and dotted crotchets. Syncopated rhythms with limited use of semiquavers patterns and a “freely” *ostinato* demisemiquaver pattern occur at the end of movement one.

4.17 Summary

This chapter provided an annotated bibliography of a total of 102 selected classical saxophone works by 15 South African composers. These works were composed between 1981 and 2018 and include the instrumentation of unaccompanied solo saxophone, saxophone and piano, saxophone(s) and one other instrument, saxophone duets, saxophone quartets and saxophone octets for the soprano, alto, tenor and baritone saxophone. If all the information of a work was known the annotation consisted of a short biography of the composer, title of work, instrumentation, date of composition, publisher, duration, performance level, graded chart, available recordings, commission, dedication, premier, contact information and an annotation comment. The annotation comment consists of a descriptive summary of the key elements of meter, tempo, key signature, note or rest values, rhythm, articulation, and range of each selected work.

CHAPTER 5

SUMMARY AND CONCLUSION

5.1 Introduction

The purpose of this study was to begin the process of making South African classical saxophone works better known and to simultaneously create a systematically compiled source of South African repertoire through an annotated bibliography. In this chapter, I will include a summary and conclusion of my findings by referring to the outcomes acquired while collecting, collating and assessing the works to accurately provide a performance level and descriptive commentary on each work. The chapter covers the limitations and challenges of the study, and includes recommendations for further research.

5.2 Available South African classical saxophone works

It was found that a vast number of classical saxophone works by South African composers are indeed available for performance practices and study purposes. The discussion of the current scope of available literature, performance levels, technical considerations, current composers, and accessibility of scores provide a summary of the findings.

5.2.1 Current scope

The current scope of available classical saxophone repertoire by South African composers, annotated in this study, contains more than 100 compositions⁹⁵ ranging from easy level I works to very difficult level VI works. These works were composed by 15 South African composers between 1981 and May 2018. The instrumentation classification results of these compositions, as seen in Figure 2, has been identified as ten works for unaccompanied solo saxophone, 50 works for saxophone and piano accompaniment, and five works for saxophone(s) and one other instrument. The available ensemble compositions consist of 15 works for saxophone duets, 17 works for saxophone quartets and five works for saxophone octets.

⁹⁵ The total includes movement works, as movements can be performed separately.

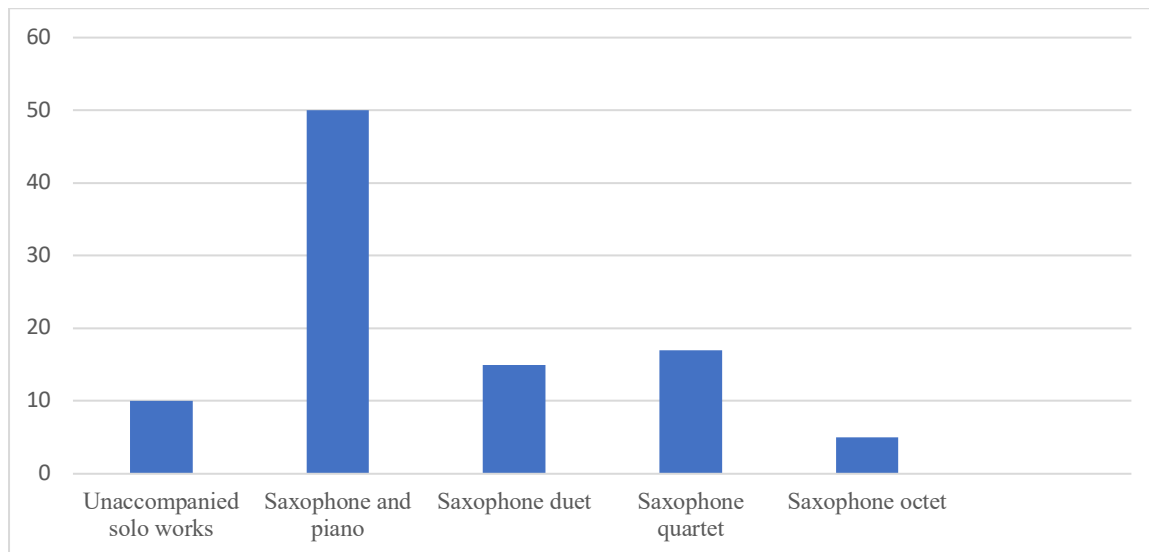


Figure 2: Instrumentation classification results

The ten unaccompanied solo works identified include one work for baritone saxophone, four works for soprano saxophone, two works for alto saxophone and three works for tenor saxophone. The 50 works for saxophone and piano comprises of 18 works for alto saxophone and piano, nine works for E \flat saxophone and piano, 12 works for soprano saxophone and piano, two works for tenor saxophone and piano, and nine works for B \flat saxophone and piano. The five works for saxophone(s) and one other instrument involves one work for alto saxophone and tape, one work for alto saxophone and guitar, one work for either alto or soprano saxophone and organ, and one work for saxophone quartet and tape. The 15 duet works consist of one duet for two alto saxophones, one duet for alto and tenor saxophones, and 13 works that are suitable to play by similar saxophones. The 17 works for saxophone quartet include one quartet work for an AATB⁹⁶ saxophone combination, whereas the other 16 works are composed for a traditional SATB⁹⁷ combination. The five works for saxophone octet contains two works for SAATTBB⁹⁸, two works for SSAATTBB⁹⁹, and one work for seven altos and one tenor.

The majority of South African compositions are composed for saxophone and piano, and the saxophone most commonly composed for is the alto saxophone. With regards to unaccompanied solo works, only one work has been composed for the baritone saxophone,

⁹⁶ Two altos, one tenor and one baritone saxophone.

⁹⁷ One soprano, one alto, one tenor and one baritone saxophone.

⁹⁸ One soprano, two altos, two tenors and two baritone saxophones.

⁹⁹ Two sopranos, two altos, two tenors and two baritones.

four for the soprano, and only three for the tenor saxophone. The baritone saxophone had only one solo unaccompanied work, the soprano four solo works, and the tenor, only three. The popularity of the alto saxophone repertoire could reflect that most saxophonists in South Africa perform mainly on the alto saxophone. The alto saxophone is also a good saxophone choice for beginners as it is the easiest to play, mostly because of its size. Despite the fact that only one baritone saxophone work exists, the baritone saxophone is a vital component in any saxophone ensemble work, and is included for performance in all the quartet and octet works in this study, except for one octet work. The baritone saxophone is one of the larger saxophones in the saxophone family and is not regularly performed as a solo instrument in South Africa.

The current scope of composition growth, as seen in Figure 3, indicates a total of 21 works composed by Loeb van Zuilenburg, Roux and van der Watt between 1981 and 2000. The repertoire increased with another 22 works between 2001 and 2009, composed by Stockton, Loveday, Moss, Hofmeyr and Klatzow. A total of 59 more works was sourced that were composed between 2010 and May 2018, by Acker, Feder, Marincowitz, Dreyer, Frenz, Bezuidenhout, Blake, and previously mentioned composers.

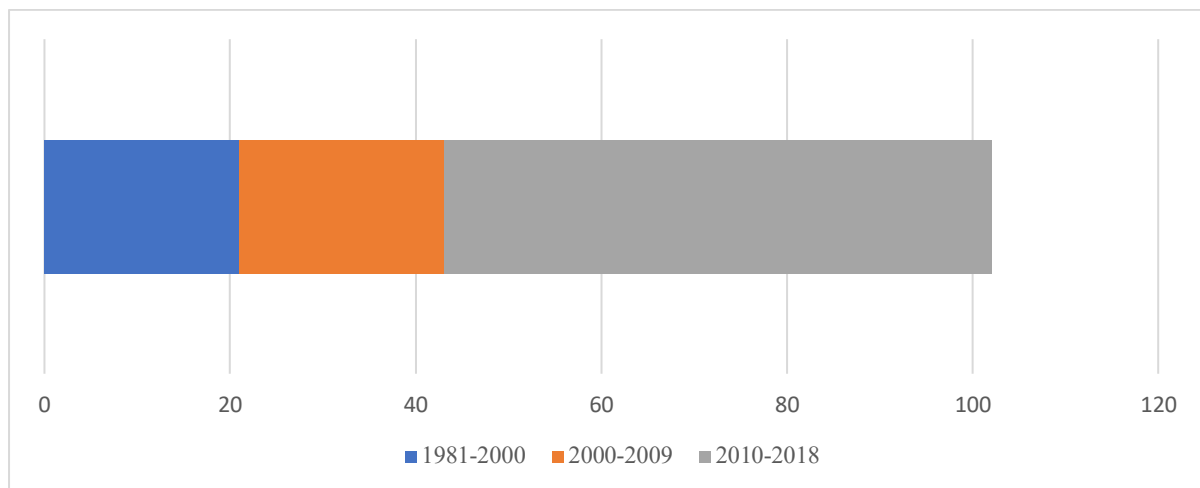


Figure 3: South African saxophone composition growth

It is noteworthy that the amount of works grew more than twice as much between 2010 and 2018, than the previous nine years before that. This growth could be an indication of a growing interest and popularity of saxophone study and performance practices in South Africa. South Africa has recently established an annual National South African Saxophone Symposium, which includes masterclasses and performances by the Apollo Saxophone Quartet, Artvark

Saxophone Quartet, Matthew Lombard, Karén Devroop and Douglas Masek. The symposium was so well received in South Africa that there has been one every year since the second National Saxophone Symposium in 2016. In 2019, the symposium will include a saxophone concerto competition, featuring a work by a South African composer.

The annual Sterkfontein Composers Meeting established by Blake creates a platform to compose new music, and as observed through this study, these new music works composed by South African composers, are mostly performed and premiered by the Stockholm Saxophone Quartet.

5.2.2 Performance levels

In response to the secondary research question: “What are the performance levels of the saxophone parts?”, stated in chapter one, the suggested assigned levels were determined through assessing the musical parameters of the works by making use of the level of difficulty criteria chart by Bender (2000). The performance level was determined by identifying and evaluating the key elements of meter, tempo, key signature, note or rest values, rhythm, articulation, and range of each composition. By calculating the average of each graded chart in every annotation resulted in an accurate suggested performance level. Figure 4 indicates the distribution of the performance level results.

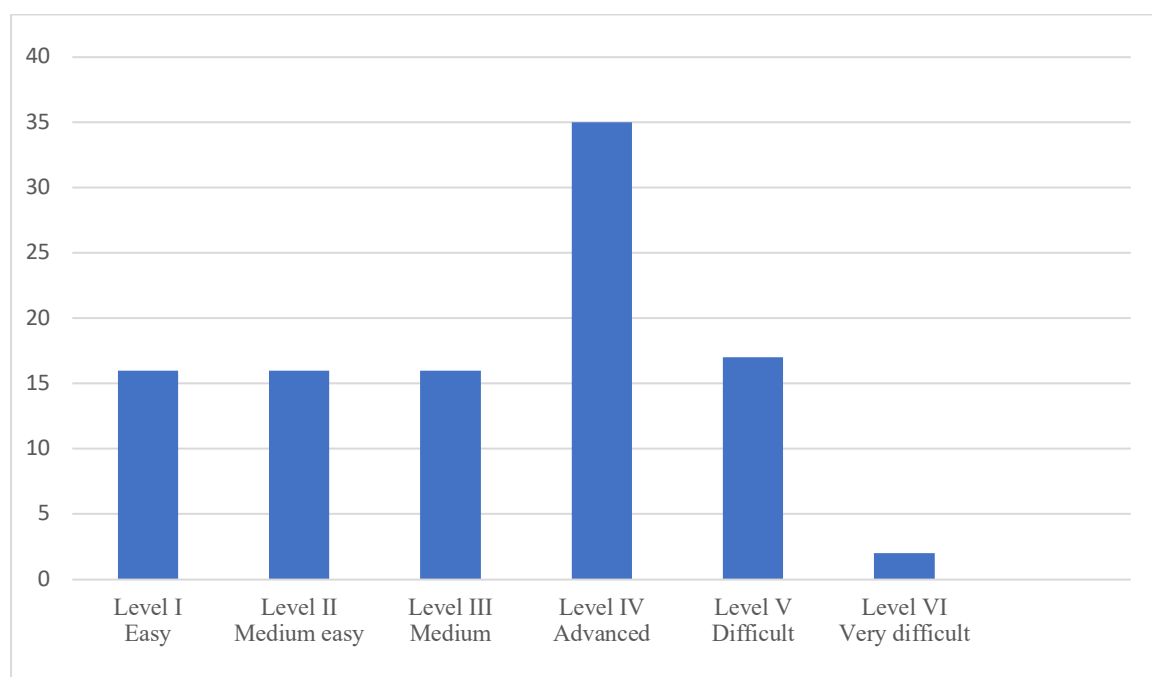


Figure 4: Performance level results

The majority of works examined in this study are grouped in the advanced level IV performance level, with a total of 35 works. These works are professional level compositions suitable for university undergraduate study, and professional performance by solo saxophonists and professional ensembles. Level IV advanced compositions include up to six flats or sharps in the key signature, and the meters of 5/8, 7/8 and more advanced changing meters are prominent. The use of two or more articulations used simultaneously in the ensemble, a limited usage of contemporary techniques and a wide saxophone range was noticed. These 35 works include three works for saxophone octet, eight works for saxophone quartet, nine works for unaccompanied saxophone, 14 works for saxophone and piano accompaniment, and one duet work for an alto and tenor saxophone. There are more than double the amount of advanced level IV works than each of the other levels. This could be due to the fact that professional international ensembles, and professional international and national individuals commission these levelled works for performance practices.

Sixteen easy level I works are suitable for beginner study. It is notable that 12 of these works are transcriptions of one another, and that the other four works can be performed by any combination of similar saxophones. A total number of 16 medium easy level II works are available for intermediate beginner study. Level II medium easy beginner works includes six transcribed works, nine works for any combination of similar saxophones, and one work for octet. Sixteen compositions were assigned as medium level III works, suitable for advanced high school students or first year students at a university. These level III works include one duet for similar saxophones, four quartet works, and 11 works for saxophone and piano accompaniment, which includes two transcribed works.

The most advanced levels in this study encompass difficult level V and very difficult level VI performance level works. These works contain more advanced asymmetrical meters, constant meter changes or no meter with a tempo, any or no key signature, complex rhythmic values, contemporary techniques, and any range. Seventeen difficult level V works for graduate study were sourced, which includes six works for saxophone and piano, four works for saxophone(s) and one other instrument, one work for unaccompanied solo saxophone, one work for an octet, and five works for saxophone quartet. Two compositions were identified in the very difficult level VI performance level, suitable for postgraduate and professional performance; *It was*

without for saxophone quartet composed by Feder, and *Tombeau de Mosoeu Moerane* for alto saxophone and tape, composed by Blake.

5.2.3 Technical considerations

In response to the secondary research question: “What are the technical considerations for each of the works?”, stated in chapter one, several required techniques were found. Articulation techniques included attack and release, *legato*, *tenuto*, variations of *vibrato*, *staccato*, accents, and *staccato*-accents. A variety of rhythmic figures, including syncopated rhythmic material and advanced contemporary techniques are included in these works.

Prominent technique difficulties observed in the easy level I and medium easy level II works include the sudden change in dynamics, simple syncopated rhythmic material, limited use of *glissandos* and two articulations, mostly *tenuto* and slurred material used simultaneously in the ensemble. Medium level III works mainly contained *ad libitum* solos, occasional use of *altissimo*, and indicated triplets, quintuplets, sextuplets, and nonuplets. The contemporary techniques of *altissimo*, *growls*, *flutter tonguing*, light tongue slaps, key pops, overtones and limited use of multiphonics are evident in the advanced level IV and difficult level V works, including constant meter and tempo changes. The suggested very difficult level VI works contain the most technique demanding features which include challenging rhythmic figures and some virtuosity in fast, scalar passages, multiple use of multiphonics, microtones, continuous interchanging meters, hemiolas, and a vast range of *altissimos*.

5.2.4 Composers

In response to the secondary research question: “What is the most significant and relevant biographical information of each composer?”, stated in chapter one, information on 15 South African composers were sourced. These composers were chosen in regard to their involvement in the classical music field, and individuals whose compositions were easily accessible through other sources were included.

Loveday is the most prolific composer with a total of 19 compositions which includes six works for unaccompanied solo saxophone, five works for saxophone and piano accompaniment, one work for alto saxophone and guitar, one saxophone duet work, two saxophone quartet works and four saxophone octet works. The techniques required to perform Loveday’s works include

a various amount of contemporary techniques, including slap tonguing, *altissimo*, multiphonics, growls and microtones. The work, *Untitled*, mostly consist of breath notes, tongued breath notes, tied breath notes, and key rattles, whereas another feature of her other works include constant meter changes and sudden dynamic changes. Her works have been commissioned, premiered and performed by local performers and international ensembles, including Ceri-Moelwyn Hughes, the Royal College of Music Saxophone Ensemble, the Birmingham Conservatoire Saxophone Ensemble, Matthew Lombard, and the Stockholm Saxophone Quartet. Loveday's works have been selected to be performed at ISCM events, and she has worked on compositions as an exchange composer at the Swedish International Composers' Centre in Visby.

This study contains ten works composed by Feder; six works for alto saxophone and piano accompaniment and four works for saxophone quartet. Nine of the ten works were graded as level V or level VI works, suitable for graduate, post graduate and professional level performances, and contains multiphonics, wide vibratos, *altissimos*, overtones and microtones. Feder has composed works for Liam Burden and his works have been premiered by the Stockholm Saxophone Quartet. Bezuidenhout's composition, *The Blue Lady Sonata*, was the winner of the 2017 Stefans Grové National Composition Competition. Both Feder and Bezuidenhout have received awards for their compositions.

Frenz, Dreyer and Moss each composed a work which was premiered by the Stockholm Saxophone Quartet, and the works by Hofmeyr and Klatzow are included in the UNISA Woodwind Performance Assessment examination syllabus. The works of Frenz and Dreyer contains the interesting features and style indications of "slowly exhale on 's' sound", "sing and play", "hum", "sigh (no vowel sound)" in *Magmawater*, and Dreyer's title, *This is not a sound*, was converted into Morse code and notated musically to demonstrate the duplicitous function and perception of sound. (Dreyer 2018)

Stockton and Loeb van Zuilenburg composed the majority of the beginner easy level I and intermediate beginner level II works in this study. Stockton composed and transcribed 18 works to be included in the Grade 1 to 4 UNISA Woodwind syllabus, which includes nine works for the Eb saxophone, and the exact same transcribed nine works for Bb saxophone. Loeb van

Zuilenburg's booklet, *11 works for oboes or saxophones*, is the only source of beginner duets compatible for any combination of saxophone included in this annotated bibliography.

This study contains two works by Acker, whose quartet work includes mordents, trills and *appoggiaturas*, and the duet consist of short *glissandos*. Marincowitz composed one work for an octet, one work for a duet and one solo unaccompanied work for alto saxophone. Acker is Marincowitz's mentor and he has recorded several of her compositions, including the level IV work, *Salt Circle*. Acker, Marincowitz, Feder, Dreyer and Frenz are active composers and musicians in Kompos, and frequently provide opportunities for new music to be performed. Bezuidenhout and Moss were both founders and musical directors of ensembles that premiered, performed, and promoted new works by South African composers.

Blake and Roux are composers who include African idioms in their works. Roux makes regular use of Zulu musical styles in *Tekweni Suite* and Blake includes material from the choir works composed by Moerane, Tyamzashe, Caluza, Marivate, Monaisa, Mphahlele and Jonas in *Lovedale Harmony*. The Stockholm Saxophone Quartet premiered *Lovedale Harmony*, and the German saxophone group, Saxofourte regularly commissions works from Roux.

Van der Watt's compositions includes a total of 18 works, which comprises of 10 works for soprano saxophone and piano, three works for alto saxophone and piano, three works for solo unaccompanied tenor saxophone, and two works for alto and soprano saxophone and organ accompaniment, *Meditation*. The techniques required to perform van der Watt's works include a vast use of *altissimo*, character portrayals of "Slomo", "Prettig¹⁰⁰" and "Hard driving", and includes a limited amount of meter changes. Van der Watt has commissioned works for SAMRO and his saxophone works have been recorded by the saxophonists Matthew Lombard and Marc Botha.

It is notable that a majority of international ensembles premier and commission works by South African composers. A total of eight works were premiered by the Stockholm Saxophone Quartet.

¹⁰⁰ Playful.

5.2.5 Accessibility

In response to the secondary research question: “Where can one access and obtain saxophone works by South African composers”, stated in chapter one, obtaining and accessing saxophone scores were challenging. As no complete source of saxophone composers or compositions is available, other methods of sourcing had to be used. Sources, such as the internet, catalogue listings from SAMRO, the UNISA syllabus, composer websites, and suggestions from fellow musicians were made to locate the composers and their compositions.

The F.Z. van der Merwe collection at the University of Pretoria contains 20 of the works, and 18 titles were sourced through the SAMRO 2018 catalogue. A limited amount of these works are published and available in music stores. The Stockton Grade 1 to 4 UNISA compilation is the only source which contains scores for different grades in a published book form, and it is the only work I purchased from a music shop. Seven composers were sourced from the UNISA syllabus.

Several of the composers maintain websites, but the websites are not always updated and the musical scores are not readily available for purchase. Composer websites are limited and only maintained by Acker, Blake, Feder, Loveday, Moss and Roux. The only composers whose scores are readily available for purchase from other websites are Marincowitz and Acker. For all the other composers, a price list is available upon request through a link on their websites.

The internet has made the distributing of scores easier and instead of working through a publisher, compositions can now be sourced directly from the composer.

5.3 Limitations and challenges

This study faced several limitations and challenges. As there is no concrete source which contains all the available saxophone repertoire in South Africa, only a selected number of classical works are included in this study, however many works can still be located. Only 15 composers were located with works composed between 1981 and May 2018.

Composers and works are not well known, and access to scores were problematic. The biggest challenge was to source and collect the works. The SAMRO catalogue was considered valuable for this study, but not all the works in South Africa are included in this catalogue, and due to

prescribed limitations of this study, only nine works were sourced from this catalogue. The UNISA syllabus included a total of 28 works, and 22 titles were located through this source. Several composers have withdrawn their compositions from the SAMRO catalogue and others did not provide me with their scores as they were not satisfied with their compositions and did not deem them of value for study purposes.

Some of the websites which were consulted in the search for compositions were either incomplete with regards to the information needed for this study, or outdated. Several composers did not respond to manuscript requests, causing those works to be eliminated and other works had to be purchased at a cost from composers for study purposes. It was later decided to include musical examples in each annotation to provide an opportunity for saxophonists to view a part of the manuscript, composers were contacted and permission was gained from several composers, but others were irresponsive in replying, thus these valuable extracts were omitted and should be included in future research.

Despite specific attempts to include compositions by composers from diverse racial backgrounds and genders, white males have composed the majority of the compositions in this study. Several compositions from diverse races were sourced, but due to the pre-set criteria of not studying jazz improvisation works, were excluded. The study is therefore unfortunately not an accurate reflection and representation of all South African saxophone composers.

Due to the fact that the popularity of the classical saxophone in South Africa has only recently started, limited documentation is available as no similar studies have been done. It is important to note that the purpose of this study was not to do a critical style analysis of the works, but to produce a provisionally compiled source of South African classical saxophone repertoire in a format where works can easily be chosen for study or performance practises.

5.4 Recommendations for further research

This study led to useful results by sourcing and compiling a large saxophone repertoire platform for professional performers and students, however, it has also exposed many areas for additional research. Even though a wide range of instrumentation combinations were researched, the scope is considered restrictive as many more compositions and instrumentation combinations were found which could be included in further research. The timeline of future

research studies could be extended to the first saxophone compositions by South African composers, and a more in-depth biographical, historical and score analysis study on these works could be done.

An area of much-needed literature includes a study of the history of the classical and jazz saxophone in South Africa. As jazz is such an essential facet of South African history, a similar study concerning South African jazz composers and compositions could be done to make these works more accessible to the public. The opportunity exists for ensembles and individual saxophonists to perform and record the works included and excluded in this study.

With regard to general recommendations in terms of South African compositions; composers should be encouraged to compose more works for unaccompanied solo saxophone, saxophone(s) and one other instrument, tenor saxophone and baritone saxophones. More works for beginners and very difficult professional works should be composed, as a void regarding these instrumentation and levels became evident upon research.

5.5 Conclusion

The research of this study documented a total of 102 saxophone works composed by 15 South African composers. Covering a 37-year time span the earliest work in this study was written in 1981, to the most recent works in 2018. There are ample saxophone works available for study and performance practices, with a total of 71 alto saxophone works, where the alto saxophone is either a solo instrument, or part of an ensemble. Saxophone with piano accompaniment deemed the most composed for with 50 compositions, followed by 18 works for saxophone quartets. This selected collection of works were graded and represents a wide range of performance levels appropriate for beginners, intermediate beginners, advanced high school or first-year students at a university, graduate study, postgraduate study and professional performance. The majority of South African classical saxophone works were rated as advanced level IV works. These 35 works are suitable for professional level performances and university undergraduate study.

Exciting performance opportunities are available for the saxophonist when performing South African works as several works include the contemporary techniques of multiphonics, *altissimos*, breathing sounds, sporadic key clicks, and the instrumentation options of octet

performances and saxophone(s) with tape. It was noted that the majority of works are premiered and commissioned by international saxophone ensembles and that the Stockholm Saxophone Quartet regularly premieres South African works. Throughout this study it became evident that a wide variety of saxophone and other instrumentation combinations are available for study, but due to the limitations of this mini-dissertation, had to be excluded.

The annotated bibliography of this mini-dissertation includes a selected number of 102 South African classical works and it is believed that more works which fall within the guidelines of this study will be found. It is hoped that the cooperation between the composer and saxophonist will grow, resulting in even more works for future research and performance. The main aim of this study was to create an easy available source, in this case an annotated bibliography, of South African classical saxophone works composed between 1981 and 2018, to assist the performer and teacher in the selection of repertoire for use in public performance and classroom instruction, by providing an accurate performance level with descriptive references for each work.

REFERENCES

Books, Dissertations, and Articles

- Arsenault, N. & Anderson, G. 1998. Qualitative research. In G. Anderson and N. Arsenault, *Fundamentals of Educational Research* (2nd ed.). London: Routledge-Falmer.
- Bender, R. L. 2000. *An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers*. D.M.A., University of Georgia.
- Bester, C. 2014. *The Influence of Indigenous Bushmen Musical Elements and Significant Compositional Traits on Niel van der Watt's Song Cycle, Die Wind Dreun soos 'n Khoera, 'n Siklus Boesman-Mites*. D.M.A., University of North Texas.
- Blake, R., Bonham, T., Henderson, H & Hess, V. 1990. Music Grading and Selection. *BandWorld* 5. March-April, 24-25.
- Bowen, G. A. 2009. Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27-40.
- Britz, E. 2012. "OSM PRESS: Buitelandse eer vir jazzmeester". *Volksblad*. 31 Oct.
- Carter, J. M. 2014. *The South African Clarinet Concerto: An Examination of the Clarinet Concerto Genre within the South African Context*. MMus dissertation, University of Cape Town.
- Chang, P. 2015. *An Annotated Bibliography of Saxophone Works by Taiwanese Composers*. D.M.A., University of South-Carolina.
- Colón-Martín, M. D. 2015. *The Saxophone in Puerto Rico: History and Annotated Bibliography of Selected Works*. D.M.A., Louisiana State University and Agricultural and Mechanical College.

Cripps, C. 2006. *Classical Saxophone Curricula in Central America*. Ph.D., University of Miami.

Deppe, L. M. 2012. *South African Music in Transition: A Flutist's Perspective*. D.M.A., University of Toronto.

Di Marco, E. 2014. *Australian Made: The Creation of New Australian Classical Saxophone Music*. *Eras*, vol. 16, no.1, pp.23-36.

Ferraro, M. C. 2012. *The Missing Saxophone: Why the Saxophone is not a Permanent Member of the Orchestra*. M.A., Youngstown State University.

Fryer, C. A. 2003. *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds and Percussion with analyses of 'Danses Exotiques' by Jean Francaix, and 'Nonet' by Fisher Tull*. D.M.A., University of North Texas.

Gerber, E. C. 2010. *An Annotated Bibliography on South African Music*. D.M.A., Arizona State University.

Gillespie, J. E. 1973. *Solos for unaccompanied clarinet: an annotated bibliography of published works*. Detroit: Information Coordinators.

Hartshorne, L. A. 1989. *The Compositions for Clarinet by South African Composers*. Mmus thesis, Stellenbosch University.

Kallestad, S, D. 2005. *An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Bourrel's Sonate Pour Alto Saxophone Et Piano*. D.M.A., University of North Texas.

Kinsey, A. 2009. *Music for Classical Guitar by South African Composers: A historical survey, notes on selected works and general catalogue*. MMus dissertation, University of Cape Town

Levy, M. S. 1977. *Catalogue of Serious Music, Original works Arrangements and Orchestrations, Published and in Manuscript by Members of SAMRO*. Johannesburg: SAMRO

Londeix, J.M. 1994. *One Hundred and Fifty Years of Music for the Saxophone*. Cherry Hill, NJ: Roncorp.

Londeix, J. M. 2003. *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*. Cherry Hill, NJ: Roncorp.

Londeix, J.M., and Ronkin, B. 2012. *Londeix Guide to the Saxophone Repertoire, 1844-2012*. Glenmore, PA: Roncorp.

Loveday, C. 2010. *Composing for the Straight Saxophone*. *Musicus* 28, no. 1: 3-17.

Maree, K. 2010. *First Steps in Research*. (6th ed.). Pretoria: Van Schaik.

Martens, H. S. 2017. *String quartets by South African composers: a comprehensive catalogue and annotated discussion of works composed between 1940 and 2016*. DMus dissertation, University of Pretoria.

McGinnis, B. E. 2002. *An Annotated Bibliography of Selected Published Works for Saxophone and Percussion by North American Composers*. D.M.A., University of Georgia.

NewMusicSA. 2019. "About". *NewMusicSA*. [Online] Available at: www.newmusicsa.org.za [Accessed 13 May 2019].

Noyes, R. 2000. *Edward A. Lefebvre (1835* - 1911): Preeminent saxophonist of the 19th century*. Ph.D., Manhattan School of Music.

O'Leary, Z. 2014. *The essential guide to doing your research project*. (2nd ed.). Thousand Oaks, CA: SAGE.

- Powell, T. J. 2012. *Saxophone Sonatas: 1980 – 2010*. D.M.A., University of Maryland.
- Rousseau, E. 1978. *Saxophone High Tones a Systematic Approach to the Above-Normal Range of the Saxophones: Soprano, Alto, Tenor, Baritone*. Bloomington, IN: Etoile Music. 3.
- SAMRO. 2018. *SAMRO Archive of South African Music Catalogue, Saxophone*. 29 June 2018.
- SAMRO. 2019. *The South African Music Rights Organisation*. [Online] Available at: <https://www.samro.org.za/about> [Accessed 10 January 2019].
- SANYO. 2014. *PHAX Trio at the National Arts Festival*. [Online] Available at: <http://test.sanyo.org.za/2014/06/phax-trio-at-the-national-arts-festival> [Accessed 10 January 2019].
- Shner, I. 2007. *Music for Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography*. D.M.A., University of North Texas.
- Smith, I. W. R. 1986. *An Investigation of Selected Flute Compositions by Composers Resident in South Africa*. MMus, University of Natal.
- Smith, L. 2013. *Compositions for the violin by South African composers produced from 1992 to 2012: A provisional annotated list*. BMus, University of Pretoria.
- Steltzner, B. L. 2016. *The History of the Clarinet in South Africa*. Ph.D., University of Cape Town.
- Taylor, M. J. 2012. *Teaching Extended Techniques on the Saxophone: A Comparison of Methods*. D.M.A., University of Miami.
- Teal, L. 1963. *The Art of Saxophone Playing*. Secaucus, NJ: Summy-Birchard.
- UNISA. 2016. *Directorate Music: UNISA Woodwind Syllabus: 2012 until further notice*. [Online] Available at: www.unisa.ac.za [Accessed 20 October 2016].

Van der Hoven, W. 2008. *Invictus: Orchestral Prelude in 3 Movements by Noel Stockton: Analytical Discussion of the Synthesis of the Basic Elements of Music in a Third Stream Composition*. M.A., University of Pretoria.

Webb, C. L. 2005. *An Annotated Catalogue of Selected Works for Clarinet by South African Composers*. MMus Dissertation, South African College of Music, University of Cape Town.

Williams, O. E. 2018. "Writing an Annotated Bibliography". *University of Minnesota*. [Online] Available at: <https://www.crk.umn.edu/library/writing-annotated-bibliography> [Accessed 20 June 2018].

Other¹⁰¹

Composer Websites

Acker, S. 2018. *The official website of Shaun Acker*. [Online] Available at: <https://www.shaunacker.com/> [Accessed 10 July 2018].

Blake, M. 2018. *The official website of Michael Blake – South African new music composer and performer*. [Online] Available at: <http://www.michaelblake.co.za/> [Accessed 12 January 2018].

Boshoff, J. P. 2007. "Roux, Isak". *University of Pretoria*. [Online] Available at: <https://www.up.ac.za/sacomposers/article/2756365/roux-isak> [Accessed 10 June 2019].

Helbling Music. 2018. "Pieter Bezuidenhout". *Helbling Composers*. [Online] Available at: <https://www.helblingchoral.com/?pagename=composers#Bezuidenhout> [Accessed 10 July 2018].

Loveday, C. 2019. *The official website of Clare Loveday – Composer*. [Online] Available at: <http://www.clareloveday.co.za/> [Accessed 12 June 2019].

¹⁰¹ Note that all recordings and musical scores are not cited in the text of the annotated bibliography.

Moss, K. 2019. *The official website of Keith Moss*. [Online] Available at: <http://www.keithmoss.co.za/> [Accessed 10 June 2019].

Roux, I. n.d. *The official website of Isak Roux – Composer, Arranger, Pianist*. [Online] Available at: <http://www.isak-roux.com/> [Accessed 17 December 2017].

SA Composers. 2008. “Hendrik Hofmeyr”. *The official website of SA Composers*. [Online] Available at: http://www.sacomposers.co.za/sacomposers/Hofmeyr,_Hendrik.html [Accessed 20 November 2017].

SA Composers. n.d. “Peter Klatzow”. *The official website of SA Composers*. [Online] Available at: http://www.sacomposers.co.za/sacomposers/Klatzow,_Peter.html [Accessed 22 February 2018].

SACM. 2015. “Hendrik Hofmeyr”. *The South African College of Music*. [Online] Available at: <http://www.sacm.uct.ac.za/sacm/staff/fulltime/professors/HendrikHofmeyr> [Accessed 20 February 2019].

SACM. 2019. “Peter Klatzow”. *The South African College of Music*. [Online] Available at: <http://www.sacm.uct.ac.za/sacm/staff/fulltime/eProfessors/PeterKlatzow> [Accessed 12 February 2019].

Sein. 2018. “Arthur Feder”. *The official Sein Film Scoring & Music Recording @ Stellenbosch University*. [Online] Available at: <https://www.sein.co.za/team/arthur-feder/> [Accessed 20 March 2018].

Sein. 2018. “Jesse Dreyer”. *The official Sein Film Scoring & Music Recording @ Stellenbosch University*. [Online] Available at: <https://www.sein.co.za/amo-team/jesse-dreyer/> [Accessed 15 June 2018].

Recordings

Blake, M. 2018. *Lovedale Harmony II*. [Sound recording]. [Online] Available at: <https://soundcloud.com/ichaellake/lovedale-harmony-ii> [Accessed 23 May 2018].

Botha, M. 2004. 'Lament' On *Chamber Music – Niel van der Watt* [CD]. Germany: Prospect.

Dreyer, J. 2018. *This is not a sound*. [Sound recording]. [Online] Available at: https://soundcloud.com/user-861828321/jesse-dreyer_this-is-not-a-sound-2018 [Accessed 30 June 2018].

Feder, A. 2009. *Three Scenes*. [Sound recording]. [Online] Available from: <https://soundcloud.com/arthur-feder/arthur-three-scenes-for> [Accessed 10 July 2018].

Feder, A. 2012. *Scherzophrenia*. [Sound recording]. [Online] Available from: <https://soundcloud.com/kompos/scherzophrenia> [Accessed 12 July 2018].

Feder, A. 2014. *Caged II: Rondo*. [Sound recording]. [Online] Available from: <https://soundcloud.com/arthur-feder/caged-ii-rondo-for-alto-sax-and-piano> [Accessed 10 March 2018].

Feder, A. 2016. *Standing Stones*. [Sound recording]. [Online] Available from: <https://soundcloud.com/arthur-feder/standing-stones> [Accessed 25 April 2018].

Feder, A. 2018. *It was without*. [Sound recording]. [Online] Available from: <https://soundcloud.com/user-861828321/it-was-without-2018-by-arthur-feder> [Accessed 12 July 2018].

Frenz, N. 2018. *Magmawater*. [Sound recording]. [Online] Available from: <https://soundcloud.com/user-861828321/magma-water-2018-by-natali-frenz> [Accessed 28 June 2018].

Lombard, M. 2016. 'Con'scertino' On *Chamber Music II – Niel van der Watt* [CD]. Pretoria: Ceasar d'Almeida.

Lombard, M. 2016. 'Meditation' On *Chamber Music II – Niel van der Watt* [CD]. Pretoria: Ceasar d'Almeida.

Lombard, M. 2016. 'Sonare' On *Chamber Music II – Niel van der Watt* [CD]. Pretoria: Ceasar d'Almeida.

Lombard, M. 2016. 'Sonata' On *Chamber Music II – Niel van der Watt* [CD]. Pretoria: Ceasar d'Almeida.

Lombard, M. 2016. 'Tenor Stuff' On *Chamber Music II – Niel van der Watt* [CD]. Pretoria: Ceasar d'Almeida.

Loveday, C. 2001. *Wind-Play*. [Sound recording]. [Online] Available at <http://clareloveday.co.za/MP3/Wind-Play.mp3> [Accessed 20 May 2018].

Loveday, C. 2006. *Untitled*. [Sound recording]. [Online] Available at <http://clareloveday.co.za/MP3/Untitled.mp3> [Accessed 15 May 2018].

Loveday, C. 2007. *Arc*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/Arc.mp3> [Accessed 17 March 2018].

Loveday, C. 2010. *Duodectet for Octet I*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/Duodectet1.mp3> [Accessed 20 April 2018].

Loveday, C. 2010. *Duodectet for Octet II*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/Duodectet2.mp3> [Accessed 20 April 2018].

Loveday, C. 2010. *Floating Underwater in a Forest Rock Pool*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/FloatingForestRockPool.mp3> [Accessed 12 May 2018].

Loveday, C. 2010. *Floating Underwater in a Twisting River*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/FloatingTwistingRiver.mp3> [Accessed 12 May 2018].

Loveday, C. 2010. *Floating Underwater in the Shade*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/FloatingShade.mp3> [Accessed 12 May 2018].

Loveday, C. 2010. *Floating Underwater in the Sun*. [Sound recording]. [Online] Available at: <http://clareloveday.co.za/MP3/FloatingSun.mp3> [Accessed 12 May 2018].

Loveday, C. 2014. *48km North-West of Kokstad*. [Sound recording]. [Online] Available at: http://clareloveday.co.za/MP3/48km_Kokstad.mp3 [Accessed 15 February 2018].

Marincowitz, C. 2017. *Blueshift*. [Sound recording]. [Online] Available at: <https://soundcloud.com/user-359660363/blueshift> [Accessed 28 February 2018].

Maricowitz, C. 2017. *Minor Wile performed by me with Shaun Acker*. [Sound recording]. [Online] Available at: <https://soundcloud.com/user-359660363/minor-wile-performed-by-me-with-shaun-acker> [Accessed 28 February 2018].

Marincowitz, C. 2017. *Salt Circle performed by Shaun Acker*. [Sound recording]. [Online] Available at: <https://soundcloud.com/user-359660363/salt-circle-performed-by-shaun-acker> [Accessed 28 February 2018].

Moss, K. 2006. *Hymn for brass*. [Sound recording]. [Online] Available at: <https://soundcloud.com/keith-dax-moss/hymn-for-brass> [Accessed 23 March 2018].

MusicScape. 2016. *Cameron Williams Alto Saxophone*. [Video presentation]. [Online] Available from: <https://www.youtube.com/watch?v=d-zji0yJLD4> [Accessed 11 January 2018].

Roos, J. 2004. 'Phylomonic' On *Chamber Music – Niel van der Watt* [CD]. Germany: Prospect.

Saxofourte. 2009. 'Diepkloof Groove' On *Bannoutah* [CD]. Germany: 36music.

Saxofourte. 2004. 'Isak Roux – Tekweni Suite' On *We Are Not Alone* [CD]. Europe: BMG Classics.

Scores

Acker, S. 2010. *Quackery*. [Photocopy of original score provided by the composer].

Acker, S. 2016. *Vixen*. [Photocopy of original score provided by the composer].

Bezuidenhout, P. 2017. *The Blue Lady Sonata*. [Photocopy of original score provided by the composer].

Blake, M. 2006. *Song of the Bullfrogs*. [Photocopy of original score provided by the composer].

Blake, M. 2012. *Tombeau de Mosoeu Moerane*. [Photocopy of original score provided by the composer].

Blake, M. 2018. *Lovedale Harmony*. [Photocopy of original score provided by the composer].

Dreyer, J. 2018. *This is not a sound*. [Photocopy of original score provided by the composer].

Feder, A. 2009. *Three Scenes*. [Photocopy of original score provided by the composer].

Feder, A. 2012. *Scherzophrenia*. [Photocopy of original score provided by the composer].

Feder, A. 2014. *Caged II: Rondo*. [Photocopy of original score provided by the composer].

Feder, A. 2016. *Sax Concerto*. [Photocopy of original score provided by the composer].

Feder, A. 2016. *Standing Stones*. [Photocopy of original score provided by the composer].

Feder, A. 2018. *It was without*. [Photocopy of original score provided by the composer].

Frenz, N. 2018. *Magmawater*. [Photocopy of original score provided by the composer].

Hofmeyr, H. 2007. *Concerto for Saxophone and Orchestra*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Klatzow, P. 2004. *Seapoint, before daybreak*. [Photocopy of original score].

Loeb van Zuilenburg, P. 1995. *11 duets for oboes or saxophones*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Loeb van Zuilenburg, P. 1998. *Konzertstück*. [Photocopy of original score provided by SAMRO].

Loeb van Zuilenburg, P. 2003. *Saxolo*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Loveday, C. 2000. *Wind-Play*. [Photocopy of original alto score provided by the composer].

Loveday, C. 2000. *Wind-Play*. [Photocopy of original soprano score provided by the composer].

Loveday, C. 2004. *48km North-West of Kokstad*. [Photocopy of original score provided by the composer].

Loveday, C. 2004. *Displacement*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2005. *Breath*. [Photocopy of original score provided by the composer].

Loveday, C. 2006. *Red Herring*. [Photocopy of original score provided by the composer].

Loveday, C. 2006. *Untitled*. [Photocopy of original score provided by the composer].

Loveday, C. 2007. *Arc*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2010. *Duodectet for Octet*. [Photocopy of original score provided by the composer].

Loveday, C. 2010. *Floating Underwater in the Sun*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2010. *Floating Underwater in the Shade*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2010. *Floating Underwater in a Twisting River*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2010. *Floating Underwater in a Forested Rock Pool*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2010. *Judgement Call*. [Photocopy of original score provided by SAMRO].

Loveday, C. 2011. *Just a Bite*. [Photocopy of original score provided by the composer].

Loveday, C. 2015. *Tack*. [Photocopy of original score provided by the composer].

Loveday, C. 2016. *Saxophone Octet 2*. [Photocopy of original score provided by the composer].

Loveday, C. 2017. *Saxophone Octet 3*. [Photocopy of original score provided by the composer].

Marincowitz, C. 2017. *Blueshift*. [Photocopy of original score provided by the composer].

Marincowitz, C. 2017. *Minor Wile*. [Photocopy of original score provided by the composer].

Marincowitz, C. 2017. *Salt Circle*. [Photocopy of original score provided by the composer].

Moss, K. 2006. *Hymnus*. [Photocopy of original score provided by the composer].

Roux, I. 1981. *Music for Tenor Saxophone and Piano*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Roux, I. 2005. *Tekweni Suite*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Roux, I. 2006. *Diepkloof Groove*. [Photocopy of the original score provided by the F.Z. van der Merwe Collection, University of Pretoria, South Africa].

Stockton, N. 2010. *A Maputswa*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Cubanoply*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Elegy*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Flatangle*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Fo'Sho'*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Mom's Song*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Reach Out*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Tenorly*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Stockton, N. 2010. *Three Spree*. UNISA Saxophone Stock B-flat and E-flat Saxophone with Piano Accompaniment. Pretoria: UNISA.

Van der Watt, N. 1992. *Con 'scertino*. [Photocopy of original score provided by the composer].

Van der Watt, N. 1993. *Meditation*. [Photocopy of original alto score provided by the composer].

Van der Watt, N. 1993. *Meditation*. [Photocopy of original soprano score provided by the composer].

Van der Watt, N. 2002. *Lamennent*. [Photocopy of original score provided by the composer].

Van der Watt, N. 2009. *Rietery*. [Photocopy of original score provided by SAMRO].

Van der Watt, N. 2010. *Kaperjol*. [Photocopy of original score provided by the composer].

Van der Watt, N. 2012. *Sonare*. [Photocopy of original score provided by the composer].

Van der Watt, N. 2012. *Sonata*. [Photocopy of original score provided by the composer].

Van der Watt, N. 2016. *Tenor Stuff*. [Photocopy of original score provided by the composer].

APPENDIX A
LIST OF ANNOTATED COMPOSITIONS ACCORDING TO COMPOSER

Composer	Title	Level	Page ¹⁰²
Acker, S.	<i>Vixen</i>	III	39
Acker, S.	<i>Quackery</i>	II	40
Bezuidenhout, P.	<i>The Blue Lady Sonata</i>	IV	42
	<i>I. Movimento</i>		42
	<i>II. Dreamlike</i>		43
	<i>III. Molto Ritmico</i>		43
Blake, M.	<i>Lovedale Harmony</i>	V	44
	<i>I. Steadfast</i>		45
	<i>II. Molto adagio e sempre legato</i>		45
Blake, M.	<i>Song of the Bullfrogs</i>	V	45
Blake, M.	<i>Tombeau de Mosoeu Moerane</i>	VI	46
Dreyer, J.	<i>This is not a sound</i>	IV	48
Feder, A.	<i>Caged II: Rondo</i>	V	49
Feder, A.	<i>It was without</i>	VI	50
Feder, A.	<i>Sax Concerto</i>	V	51
	<i>I. Free</i>		52
	<i>II. Slow and expressive</i>		52
	<i>III. Energetic</i>		52
Feder, A.	<i>Scherzophrenia</i>	IV	52
Feder, A.	<i>Standing Stones</i>	III	53
Feder, A.	<i>Three Scenes</i>	V	54
	<i>I. Scene One</i>		54
	<i>II. Scene Two</i>		54
	<i>III. Scene Three</i>		54
Frenz, N.	<i>Magmawater</i>	IV	55
Hofmeyr, H.	<i>Concerto for Saxophone and Orchestra</i>	V	57
Klatzow, P.	<i>Seapoint, before daybreak</i>	III	58
Loeb van Zuilenburg, P.	<i>Folk Song</i>	II	60

¹⁰² Reference to page number annotation is located within study.

Loeb van Zuilenburg, P.	<i>1A. Folk Song</i>	I	60
Loeb van Zuilenburg, P.	<i>Little Waltz</i>	I	61
Loeb van Zuilenburg, P.	<i>Clock Work Dolls</i>	I	62
Loeb van Zuilenburg, P.	<i>Wolves</i>	I	63
Loeb van Zuilenburg, P.	<i>Pastorale</i>	II	63
Loeb van Zuilenburg, P.	<i>Echoes</i>	II	64
Loeb van Zuilenburg, P.	<i>Protest</i>	II	65
Loeb van Zuilenburg, P.	<i>Ode to Czerny</i>	II	66
Loeb van Zuilenburg, P.	<i>Bicinium</i>	II	66
Loeb van Zuilenburg, P.	<i>Wedding March</i>	II	67
Loeb van Zuilenburg, P.	<i>Chanson D'Amour</i>	II	68
Loeb van Zuilenburg, P.	<i>Konzertstück</i>	V	69
Loeb van Zuilenburg, P.	<i>Saxolo</i>	IV	70
Loveday, C.	<i>48km North-West of Kokstad</i>	V	71
Loveday, C.	<i>Arc</i>	IV	72
Loveday, C.	<i>Breath</i>	III	73
Loveday, C.	<i>Displacement</i>	IV	74
Loveday, C.	<i>Duodectet for Octet</i>	IV	75
	<i>I. Like angry bullfrogs</i>		76
	<i>II. Lyrical</i>		76
Loveday, C.	<i>Floating Underwater</i>	IV	76
	<i>I. Floating Underwater in the Sun</i>		77
	<i>II. Floating Underwater in the Shade</i>		77
	<i>III. Floating Underwater in a Twisting River</i>		78
	<i>IV. Floating Underwater in a Forested Rock Pool</i>		78
Loveday, C.	<i>Judgement Call</i>	IV	78
Loveday, C.	<i>Just a Bite</i>	III	79
Loveday, C.	<i>Red Herring</i>	V	80
Loveday, C.	<i>Saxophone Octet 2</i>	IV	81
Loveday, C.	<i>Saxophone Octet 3</i>	V	82
Loveday, C.	<i>Tack</i>	IV	83
Loveday, C.	<i>Untitled</i>	III	83
Loveday, C.	<i>Wind-Play</i>	III	84

Marincowitz, C.	<i>Blueshift</i>	II	86
Marincowitz, C.	<i>Minor Wile</i>	III	86
Marincowitz, C.	<i>Salt Circle</i>	IV	87
Moss, K.	<i>Hymnus</i>	III	89
Roux, I.	<i>Diepkloof Groove</i>	IV	90
Roux, I.	<i>Music for Tenor Saxophone and Piano</i>	IV	91
Roux, I.	<i>Tekweni Suite</i>	IV	92
	<i>I. Makwaya Sunday: A Township Gospel</i>		92
	<i>II. The Beach Musician</i>		93
	<i>III. Jake's Penny Whistle: A Kwela</i>		94
	<i>IV. Concertina Jam: Rondeau Africain</i>		94
Stockton, N.	<i>A Maputswa</i>	II	95
Stockton, N.	<i>Cubanoply</i>	I	96
Stockton, N.	<i>Elegy</i>	I	97
Stockton, N.	<i>Flatangle</i>	I	98
Stockton, N.	<i>Fo'Sho'</i>	II	99
Stockton, N.	<i>Mom's Song</i>	II	100
Stockton, N.	<i>Reach Out</i>	I	100
Stockton, N.	<i>Tenorly</i>	I	101
Stockton, N.	<i>Three Spree</i>	I	102
Van der Watt, N.	<i>Con'scertino</i>	III	103
	<i>I. Longing for Something</i>		104
	<i>II. Celebrating Something</i>		104
	<i>III. Waiting for Something</i>		104
	<i>IV. Enjoying something</i>		104
Van der Watt, N.	<i>Kaperjol</i>	III	104
Van der Watt, N.	<i>Lamennent</i>	III	105
Van der Watt, N.	<i>Meditation</i>	V	106
Van der Watt, N.	<i>Phylomonic</i>	IV	107
Van der Watt, N.	<i>Rietery</i>	IV	108
Van der Watt, N.	<i>Sonare</i>	IV	109
	<i>I. Intense</i>		110
	<i>II. Bouncy</i>		110

Van der Watt, N.	<i>Sonata</i>	IV	110
	<i>I. Lontano</i>		111
	<i>II. Cantabile</i>		111
	<i>III. Con Spirit</i>		111
Van der Watt, N.	<i>Tenor Stuff</i>	IV	112
	<i>I. Hard Driving</i>		112
	<i>II. Mellowed Out</i>		112
	<i>III. Stubborn</i>		112

APPENDIX B
LIST OF ANNOTATED COMPOSITIONS ACCORDING TO INSTRUMENTATION
CLASSIFICATION

Unaccompanied solo

Loveday, C.	<i>Arc</i>	baritone
Loveday, C.	<i>Floating Underwater</i>	soprano
	<i>I. Floating Underwater in the Sun</i>	
	<i>II. Floating Underwater in the Shade</i>	
	<i>III. Floating Underwater in a Twisting River</i>	
	<i>IV. Floating Underwater in a Forested Rock Pool</i>	
Loveday, C.	<i>Red Herring</i>	alto
Marincowitz, C.	<i>Salt Circle</i>	alto
Van der Watt, N.	<i>Tenor Stuff</i>	tenor
	<i>I. Hard Driving</i>	
	<i>II. Mellowed Out</i>	
	<i>III. Stubborn</i>	

Saxophone and piano

Bezuidenhout, P.	<i>The Blue Lady Sonata</i>	alto/piano
	<i>I. Movimento</i>	
	<i>II. Dreamlike</i>	
	<i>III. Molto Ritmico</i>	
Feder, A.	<i>Caged II: Rondo</i>	alto/piano
Feder, A.	<i>Sax Concerto</i>	alto/piano
	<i>I. Free</i>	
	<i>II. Slow and expressive</i>	
	<i>III. Energetic</i>	
Feder, A.	<i>Scherzophrenia</i>	alto/piano
Feder, A.	<i>Standing Stones</i>	alto/piano
Hofmeyr, H.	<i>Concerto for Saxophone and Orchestra</i>	alto/piano
Klatzow, P.	<i>Seapoint, before daybreak</i>	alto/piano
Loeb van Zuilenburg, P.	<i>Konzertstück</i>	soprano/piano

Loeb van Zuilenburg, P.	<i>Saxolo</i>	tenor/piano
Loveday, C.	<i>Breath</i>	soprano/piano
Loveday, C.	<i>Displacement</i>	alto/piano
Loveday, C.	<i>Just a Bite</i>	alto/piano
Loveday, C.	<i>Wind-Play</i>	alto/piano
Loveday, C.	<i>Wind-Play</i>	soprano/piano
Stockton, N.	<i>A Maputswa</i>	Bb saxophone/piano
Stockton, N.	<i>A Maputswa</i>	Eb saxophone/piano
Stockton, N.	<i>Cubanoply</i>	Bb saxophone/piano
Stockton, N.	<i>Cubanoply</i>	Eb saxophone/piano
Stockton, N.	<i>Elegy</i>	Bb saxophone/piano
Stockton, N.	<i>Elegy</i>	Eb saxophone/piano
Stockton, N.	<i>Flatangle</i>	Bb saxophone/piano
Stockton, N.	<i>Flatangle</i>	Eb saxophone/piano
Stockton, N.	<i>Fo 'Sho'</i>	Bb saxophone/piano
Stockton, N.	<i>Fo 'Sho'</i>	Eb saxophone/piano
Stockton, N.	<i>Mom's Song</i>	Bb saxophone/piano
Stockton, N.	<i>Mom's Song</i>	Eb saxophone/piano
Stockton, N.	<i>Reach Out</i>	Bb saxophone/piano
Stockton, N.	<i>Reach Out</i>	Eb saxophone/piano
Stockton, N.	<i>Tenorly</i>	Bb saxophone/piano
Stockton, N.	<i>Tenorly</i>	Eb saxophone/piano
Stockton, N.	<i>Three Spree</i>	Bb saxophone/piano
Stockton, N.	<i>Three Spree</i>	Eb saxophone/piano
Roux, I.	<i>Music for Tenor Saxophone and Piano</i>	tenor/piano
Van der Watt, N.	<i>Kaperjol</i>	soprano/piano
Van der Watt, N.	<i>Sonare</i>	alto/piano
	<i>I. Intense</i>	alto/piano
	<i>II. Bouncy</i>	alto/piano
Van der Watt, N.	<i>Sonata</i>	soprano/piano

	<i>I. Lontana</i>	soprano/piano
	<i>II. Cantabile</i>	soprano/piano
	<i>III. Con Sprit</i>	soprano/piano
Van der Watt, N.	<i>Lamennent</i>	soprano/piano
Van der Watt, N.	<i>Phylomonic</i>	alto/piano
Van der Watt, N.	<i>Rieterly</i>	soprano/piano
Van der Watt, N.	<i>Con'scertino</i>	soprano/piano
	<i>I. Longing for Something</i>	soprano/piano
	<i>II. Celebrating Something</i>	soprano/piano
	<i>III. Waiting for Something</i>	soprano/piano
	<i>IV. Enjoying Something</i>	soprano/piano

Saxophone(s) and one other instrument

Blake, M.	<i>Tombeau de Mosoeu Moerane</i>	alto/tape
Blake, M.	<i>Song of the Bullfrogs</i>	SATB/tape
Loveday, C.	<i>48km North –West of Kokstad</i>	alto/guitar
Van der Watt, N.	<i>Meditation</i>	alto/organ
Van der Watt, N.	<i>Meditation</i>	soprano/organ

Saxophone duet

Acker, S.	<i>Quackery</i>	saxophones
Loeb van Zuilenburg, P.	<i>Folk Song</i>	saxophones
Loeb van Zuilenburg, P.	<i>1A. Folk Song</i>	saxophones
Loeb van Zuilenburg, P.	<i>Little Waltz</i>	saxophones
Loeb van Zuilenburg, P.	<i>Clock Work Dolls</i>	saxophones
Loeb van Zuilenburg, P.	<i>Wolves</i>	saxophones
Loeb van Zuilenburg, P.	<i>Pastorale</i>	saxophones
Loeb van Zuilenburg, P.	<i>Echoes</i>	saxophones
Loeb van Zuilenburg, P.	<i>Protest</i>	saxophones
Loeb van Zuilenburg, P.	<i>Ode to Czerny</i>	saxophones
Loeb van Zuilenburg, P.	<i>Bicinium</i>	saxophones
Loeb van Zuilenburg, P.	<i>Wedding March</i>	saxophones
Loeb van Zuilenburg, P.	<i>Chanson D'Amour</i>	saxophones

Loveday, C.	<i>Judgement Call</i>	soprano/tenor
Marincowitz, C.	<i>Minor Wile</i>	alto/alto

Saxophone quartet

Acker, S.	<i>Vixen</i>	AATB
Blake, M.	<i>Lovedale Harmony</i>	SATB
	<i>I. Steadfast</i>	SATB
	<i>II. Molto adagio e sempre legato</i>	SATB
Dreyer, J.	<i>This is not a sound</i>	SATB
Feder, A.	<i>It was without</i>	SATB
Feder, A.	<i>Three Scenes</i>	SATB
	<i>I. Scene I</i>	SATB
	<i>II. Scene II</i>	SATB
	<i>III. Scene III</i>	SATB
Frenz, N.	<i>Magmawater</i>	SATB
Loveday, C.	<i>Tack</i>	SATB
Loveday, C.	<i>Untitled</i>	SATB
Moss, K.	<i>Hymnus</i>	SATB
Roux, I.	<i>Diepkloof Groove</i>	SATB
Roux, I.	<i>Tekweni Suite</i>	SATB
	<i>I. Makwaya Sunday: A Township Gospel</i>	SATB
	<i>II. The Beach Musician</i>	SATB
	<i>III. Jake's Penny Whistle: A Kwela</i>	SATB
	<i>IV. Concertina Jam: Rondeau Africain</i>	SATB

Saxophone octet

Loveday, C.	<i>Duodectet for Octet</i>	SAAATTBB
	<i>I. Like angry bullfrogs</i>	SAAATTBB
	<i>II. Lyrical</i>	SAAATTBB
Loveday, C.	<i>Saxophone Octet 2</i>	SSAATTBB
Loveday, C.	<i>Saxophone Octet 3</i>	SSAATTBB
Marincowitz, C.	<i>Blueshift</i>	AAAAAAT

APPENDIX C
LIST OF ANNOTATED COMPOSITIONS ACCORDING TO PERFORMANCE
LEVEL

Level ¹⁰³	Title	Composer
I	<i>1A. Folk Song</i>	Loeb van Zuilenburg, Paul
I	<i>Clock Work Dolls</i>	Loeb van Zuilenburg, Paul
I	<i>Little Waltz</i>	Loeb van Zuilenburg, Paul
I	<i>Wolves</i>	Loeb van Zuilenburg, Paul
I	<i>Elegy</i>	Stockton, Noel
I	<i>Cubanoply</i>	Stockton, Noel
I	<i>Flatangle</i>	Stockton, Noel
I	<i>Reach Out</i>	Stockton, Noel
I	<i>Tenorly</i>	Stockton, Noel
I	<i>Three Spree</i>	Stockton, Noel
II	<i>Quackery</i>	Acker, Shaun
II	<i>Bicinium</i>	Loeb van Zuilenburg, Paul
II	<i>Chanson D'Amour</i>	Loeb van Zuilenburg, Paul
II	<i>Echoes</i>	Loeb van Zuilenburg, Paul
II	<i>Folk Song</i>	Loeb van Zuilenburg, Paul
II	<i>Ode to Czerny</i>	Loeb van Zuilenburg, Paul
II	<i>Pastorale</i>	Loeb van Zuilenburg, Paul
II	<i>Protest</i>	Loeb van Zuilenburg, Paul
II	<i>Wedding March</i>	Loeb van Zuilenburg, Paul
II	<i>Blueshift</i>	Marincowitz, Clara
II	<i>A Maputswa</i>	Stockton, Noel
II	<i>Fo'Sho'</i>	Stockton, Noel
II	<i>Mom's Song</i>	Stockton, Noel
III	<i>Vixen</i>	Acker, Shaun
III	<i>Standing Stones</i>	Feder, Arthur
III	<i>Seapoint, before daybreak</i>	Klatzow, Peter
III	<i>Breath</i>	Loveday, Clare

¹⁰³ Arranged according to graded chart average.

III	<i>Just a Bite</i>	Loveday, Clare
III	<i>Untitled</i>	Loveday, Clare
III	<i>Wind-Play</i>	Loveday, Clare
III	<i>Minor Wile</i>	Marincowitz, Clara
III	<i>Hymnus</i>	Moss, Keith
III	<i>Lamennent</i>	Van der Watt, Niel
III	<i>Kaperjol</i>	Van der Watt, Niel
III	<i>Con'scertino</i>	Van der Watt, Niel
	<i>I. Longing for Something</i>	
	<i>II. Celebrating Something</i>	
	<i>III. Waiting for Something</i>	
	<i>IV. Enjoying Something</i>	
IV	<i>The Blue Lady Sonata</i>	Bezuidenhout, Pieter
	<i>I. Movimento</i>	
	<i>II. Dreamlike</i>	
	<i>III. Molto Ritmico</i>	
IV	<i>This is not a sound</i>	Dreyer, Jesse
IV	<i>Scherzophrenia</i>	Feder, Arthur
IV	<i>Magmawater</i>	Frenz, Natali
IV	<i>Saxolo</i>	Loeb van Zuilenburg, Paul
IV	<i>Tack</i>	Loveday, Clare
IV	<i>Arc</i>	Loveday, Clare
IV	<i>Duodectet for Octet</i>	Loveday, Clare
	<i>I. Like angry bullfrogs</i>	
	<i>II. Lyrical</i>	
IV	<i>Displacement</i>	Loveday, Clare
IV	<i>Floating Underwater</i>	Loveday, Clare
	<i>I. Floating Underwater in the Sun</i>	
	<i>II. Floating Underwater in the Shade</i>	
	<i>III. Floating Underwater in a Twisting River</i>	
	<i>IV. Floating Underwater in a Forested Rock Pool</i>	
IV	<i>Judgement Call</i>	Loveday, Clare
IV	<i>Saxophone Octet 2</i>	Loveday, Clare

IV	<i>Salt Circle</i>	Marincowitz, Clara
IV	<i>Diepkloof Groove</i>	Roux, Isak
IV	<i>Music for Tenor Saxophone and Piano</i>	Roux, Isak
IV	<i>Tekweni Suite</i>	Roux, Isak
	<i>I. Makwaya Sunday: A Township Gospel</i>	
	<i>II. The Beach Musician</i>	
	<i>III. Jake's Penny Whistle: A Kwela</i>	
	<i>IV. Concertina Jam: Rondeau Africain</i>	
IV	<i>Phylomonic</i>	Van der Watt, Niel
IV	<i>Rietery</i>	Van der Watt, Niel
IV	<i>Sonare</i>	Van der Watt, Niel
	<i>I. Intense</i>	
	<i>II. Bouncy</i>	
IV	<i>Sonata</i>	Van der Watt, Niel
	<i>I. Lontana</i>	
	<i>II. Cantabile</i>	
	<i>III. Con Spirit</i>	
IV	<i>Tenor Stuff</i>	Van der Watt, Niel
	<i>I. Hard Driving</i>	
	<i>II. Mellowed Out</i>	
	<i>III. Stubborn</i>	
V	<i>Lovedale Harmony</i>	Blake, Michael
	<i>I. Steadfast</i>	
	<i>II. Molto adagio e sempre legato</i>	
V	<i>Song of the Bullfrogs</i>	Blake, Michael
V	<i>Caged II: Rondo</i>	Feder, Arthur
V	<i>Sax Concerto</i>	Feder, Arthur
	<i>I. Free</i>	
	<i>II. Slow and expressive</i>	
	<i>III. Energetic</i>	
V	<i>Three Scenes</i>	Feder, Arthur
	<i>I. Scene I</i>	
	<i>II. Scene II</i>	

III. Scene III

V	<i>Concerto for Saxophone and Orchestra</i>	Hofmeyr, Hendrik
V	<i>Konzertstück</i>	Loeb van Zuilenburg, Paul
V	<i>48km North –West of Kokstad</i>	Loveday, Clare
V	<i>Red Herring</i>	Loveday, Clare
V	<i>Saxophone Octet 3</i>	Loveday, Clare
V	<i>Meditation</i>	Van der Watt, Niel
VI	<i>Tombeau de Mosoeu Moerane</i>	Blake, Michael
VI	<i>It was without</i>	Feder, Arthur

APPENDIX D

BENDER'S LEVEL OF DIFFICULTY CHART

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to three flats or sharps	Two to three flats or sharps	Four to five flats or sharps.	Five to six flats or sharps	Six to seven flats or sharps	Any key or chromatic notes
Tempo	72–120	72–132 ritard, accel.	56–144 ritard, accel.	44–168 ritard, accel.	44–208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16th note rhythm	Complex 16th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multiphonics, slap tongue, key pops	Any technique, microtones
Range Middle C=C4	E4-C6	C4-D6	B3 –E6	Bb3-F6	A3-F#6	Any note altissimo

(Bender 2000: 139)

APPENDIX E

RESEARCH ETHICS COMMITTEE APPROVAL



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Research Ethics Committee

2 October 2017

Dear Ms Gerber

Project: An Annotated Bibliography of classical saxophone
Repertoire by South African Composers
Researcher: K Gerber
Supervisor: Ms M Botha
Department: Music
Reference number: 10052641 (GW20170909HS)

Thank you for your response to the Committee's correspondence of 2015

The **Research Ethics Committee** notes that there are no human subjects involved in the study. The above application has been **approved** on 28 September 2017. Along these guidelines, data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. However, should the actual research depart significantly from the proposed research, a new research proposal and application for ethical clearance will have to be submitted for approval.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

Prof Maxi Schoeman
Deputy Dean: Postgraduate and Research Ethics
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: tracey.andrew@up.ac.za
cc: Ms M Botha (Supervisor)

Prof A Johnson (HoD)

Research Ethics Committee Members: Prof MME Schoeman (Deputy Dean); Prof KL Harris; Dr L Blokland; Dr R Fasselt; Ms KT Govinder; Dr E Johnson; Dr C Panebianco; Dr C Puttergill; Dr D Reyburn; Prof GM Spies; Prof E Taljard; Ms B Tsebe; Dr E van der Klashorst; Mr V Sithole

APPENDIX F

LETTER TO THE COMPOSER



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Department of Music

To Whom It May Concern:

I, Karlien Gerber, am currently busy with a research project for a Master's degree in Performing Arts at the University of Pretoria. The study is entitled *An Annotated Bibliography of Classical Saxophone Repertoire by South African Composers*. This study aims to collect and collate classical saxophone works by South African composers (1986 – 2016) through a comprehensive search, catalogue them in an annotated bibliography and provide pedagogical commentary on each source.

My commentary will synthesise my analysis of the score, with the intention of assigning a level of difficulty to each composition by using a difficulty chart adapted by Bender (2000), and providing other pertinent musicological information relevant to teacher and performer. This type of document in the form of an annotated bibliography or anthology, is desperately needed in the South African performing art and teaching professions.

This research would be useful both for educational or pedagogical purposes, as well as performance practice that encourages South African performers to perform South African repertoire.

For this mini-dissertation I would like permission to obtain, access and analyse your saxophone compositions for research purposes. Your composition will not be published in any form during this research study. Should you consent to this, I uphold to respect your intellectual property and give you the full recognition where necessary.

Eagerly awaiting your reply.

Kind Regards,

Karlien Gerber;

karlien@karliengerber.com

Fakulteit Geesteswetenskappe
Departement Musiek
Lefapha la Bomotheo
Kgoro ya Mmino