

A PERFORMER'S ANALYSIS OF SELECTED JAZZ WORKS FOR SAXOPHONE QUARTET

By

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Carl Spaeth

Submitted to the graduate degree program in Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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## ABSTRACT

The purpose of this lecture recital is to impress upon educators the importance of including jazz in the standard saxophone quartet literature and to provide a detailed description of appropriate stylistic choices for performing such works. Jazz is an important part of the saxophone's history, and educators and performers can benefit from engaging with both classical and jazz styles. The focus of this document is *Three Pieces for Saxophone Quartet* by Bob Mintzer and *Three Improvisations* by Phil Woods. These works were selected because the composers are also prominent jazz saxophonists representing differing styles.

The document will include an interview with saxophonist/composer/educator Bob Mintzer. Topics to be discussed include a comparison of writing styles including harmony, rhythm, improvisation, and articulation, as well as appropriate practices such as swing, articulation, tone, vibrato, and releases. The benefits of jazz saxophone quartets to reach a wider audience, provide educational opportunities for advanced students, and expand the standard repertoire will be noted. Important challenges of performance such as the balance of quartal/quintal harmonies, dissonance, and intonation problems will be discussed.

## ACKNOWLEDGMENTS

I would first like to acknowledge my major professor, Vince Gnojek, for his dedication to helping me grow as a musician and pedagogue, and for first introducing me to the quartets by Bob Mintzer and Phil Woods. I would also like to state my appreciation of the support and encouragement given to me by the rest of my doctoral committee, Dr. Bryan Haaheim, Dr. Margaret Marco, Dr. Roberta Schwartz, and Dr. Chuck Berg. I cannot express enough my thanks to Bob Mintzer. As a model performer, composer, and educator, his contributions to the saxophone community are vast. His participation in this study without reservation has been truly rewarding. I am very grateful for the efforts of the other members of KU's first Graduate Saxophone Quartet, Zak Pischotte, Robert Harvey, and Dave Berrios. Thank you for agreeing to perform these quartet pieces and for the many hours we have spent making music together. Finally, I would like to offer my sincere thanks to my friends, family, and previous teachers. A terminal degree is a difficult journey, and you have collectively made this possible.

## DEDICATION

To my parents, Kevin and Becky, who  
bought me my first saxophone.

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The amount of saxophone quartet literature is small in comparison to the chamber music available for other instruments. Much of what is available has been written recently. Within this repertoire is an even smaller amount of jazz quartets. Saxophone quartet literature mainly contains classical works. The jazz quartets discussed in this document contribute to the legitimization of jazz within saxophone quartet repertoire. It is important that saxophonists and educators use this music to reach a wider audience, provide educational opportunities for advanced students, and expand the standard repertoire. These works give educators the opportunity to address elements of harmony, rhythm, improvisation, tone, and vibrato in a different setting. Just as skills acquired through classical chamber works can be transferred to solo performances and playing in larger ensembles, playing jazz in a chamber setting is an essential part of the education of a musician. Performing in any chamber ensemble requires each individual to perform their part confidently.

This document provides a detailed overview of two pieces: Bob Mintzer's *Three Pieces for Saxophone Quartet* and Phil Woods' *Three Improvisations*. These pieces were chosen because they represent jazz quartets for the advanced musician written by saxophonist/composers. Saxophonists are fortunate to have these quartets which were written by major jazz composers who have greatly contributed to the big band and combo repertoire. These two pieces are appropriate for a collegiate quartet, or the exceptionally advanced high school quartet. The two pieces are written in different jazz styles; therefore, each offers different challenges such as improvisation, syncopation, and interpretation of style. Consideration of each of these performance challenges will be addressed.

## **COMPOSER BIOGRAPHIES**

### **Bob Mintzer**

Bob Mintzer is considered a triple threat in the world of musicians. He is equally active in the areas of performance, composing/arranging, and music education. Mintzer was born on January 27, 1953 in New Rochelle, New York. Mintzer says the following about how his life as a musician began:

In 1969 my folks had the foresight to encourage me to audition for the Interlochen Arts Academy in Michigan. I received a scholarship to attend this great school for my senior year of high school. My classmates were Peter Erskine, Danny Brubeck, Elaine Duvas (principal oboist in the Metropolitan Opera Orchestra), and Tom Hulce (who played Mozart in the film *Amadeus*). This year provided the inspiration and information that was to establish my practice and training regimen for years to come. I was studying classical clarinet, playing guitar and piano, learning how to play the saxophone and flute, learning songs and writing tunes for the little combos we would put together.<sup>1</sup>

In 1970, Mintzer attended the Hartt College of Music in Hartford, Connecticut on a classical clarinet scholarship. Jackie McLean had just started a jazz program at Hart, and Mintzer spent time with him while working on a multitude of skills. McLean eventually encouraged Mintzer to consider moving down to New York City. He took the suggestion and transferred to the Manhattan School of Music in 1973. In 1974, Mintzer was recommended to Eumir Deodato by a Manhattan School of Music classmate.

In 1975, Mintzer joined the Buddy Rich Big Band and spent two and a half years playing every night with Buddy, except for a week off at Christmas.<sup>2</sup> He left Rich's band in 1977 and settled down in New York to work on his writing and playing. In 1978, he joined the Thad Jones/Mel Lewis Big Band. In 1981, he joined Jaco Pastorius' Word of Mouth Band along with saxophonist Michael Brecker.

In 1983, Mintzer put a big band together to play at Seventh Avenue South in New York City, a club owned by Mike and Randy Brecker. Members of this band included Dave Sanborn, Mike and Randy Brecker, Don Grolnick, Peter Erskine, Lew Soloff, Will Lee, and Barry Rogers. Mintzer spent the rest of the decade working with his big band. After moving to Los Angeles in 2008, he put together a big band there, which plays regularly as well. Donald Megill's *Introduction to Jazz History* states, "The Bob Mintzer big band is best known through its recordings, and although he employs the same superior musicians on most sessions, the band has been largely a showcase for Mintzer's compositional and arranging skills."<sup>3</sup> The Bob Mintzer Big Band's 2012 album entitled "For the Moment" includes the following personnel: Bob Mintzer (tenor saxophone, flute), Chico Pinheiro (vocals, guitar), Lawrence Feldman (alto saxophone, flute), Mike Tomaro (alto saxophone, flute), Bob Malach (tenor saxophone,

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<sup>1</sup> "Press Kit," *Bob Mintzer*, n.d. <<http://www.bobmintzer.com/press.php>> (March 23, 2014)

<sup>2</sup> Ibid.

<sup>3</sup> Donald Megill and Richard S. Demory, *Introduction to Jazz History* (Englewood Cliffs, N.J: Prentice Hall, 1993), 216.

clarinet), Frank Basile (baritone saxophone, clarinet), Steve Hawk (trumpet), Tony Kadleck (trumpet), James Moore (trumpet), Scott Wendholt (trumpet), Jay Ashby (trombone), Michael Davis (trombone), Keith O'Quinn (trombone), Max Seigel (bass trombone), Russell Ferrante (piano, keyboards), Marty Ashby (guitar), Lincoln Goines (bass), Peter Erskine (drums), and Alex Acuna (percussion).<sup>4</sup>

In 1990, Mintzer was asked to record with the Yellowjackets on the GRP album entitled “Greenhouse.”<sup>5</sup> The Yellowjackets is a leaderless band where each member is called upon to write, arrange, play, and make decisions as an equal partner. Mintzer brought his years of experience and talent as a big band musician and songwriter to this already established small group. The band has had a history of personnel changes; however, the current personnel also includes Bob Mintzer on saxophones, bass clarinet, and EWI (since 1990), Russell Ferrante on keyboards and synthesizers (since 1977), Felix Pastorius on bass (since 2012), and Will Kennedy on drums and percussion (1987-1999, 2010-present). The band has received 13 Grammy nominations and continues to perform regularly.

Mintzer has written over 200 big band arrangements, including charts for small ensemble and young bands, as well as many saxophone quartets with a variety of accompanying instruments (see Table 1).

**Table 1 - Saxophone quartets by Bob Mintzer**

Title	Number of Movements	Instrumentation	Year
<i>Quartet #1</i>	3	SATB	1995
<i>Quartet #2</i>	3	SATB, optional drum set	2000
<i>Quartet #3</i>	3	SATB	2001
<i>Rhythm in the Americas</i>	4	SATB with orchestra, band, or piano	2001
<i>Three Pieces for Saxophone Quartet</i>	3	SATB	2005

Mintzer has performed in several different musical settings. His early gigs with Eumir Deodato, Tito Puente, and the Thad Jones and Mel Lewis Big Band remain influences to this day. He has also

<sup>4</sup> Dan Bilawsky, “Bob Mintzer Big Band: For the Moment (2012)” *All About Jazz*, June 29, 2012 <[http://www.allaboutjazz.com/php/article.php?id=42415#.Uy84\\_\\_ldWSo](http://www.allaboutjazz.com/php/article.php?id=42415#.Uy84__ldWSo)> (March 23, 2014)

<sup>5</sup> “Press Kit,” *Bob Mintzer*, n.d. <<http://www.bobmintzer.com/press.php>> (March 23, 2014)

performed with the New York Philharmonic, the GRP All Star Big Band, and the American Saxophone Quartet. Mintzer is one of the great saxophonists who came out of the New York school of players in the 1970's, which includes Michael Brecker, Bob Berg, David Liebman and Steve Grossman.<sup>6</sup> A complete discography, including 126 albums, is available in Appendix B.

Mintzer has been professor of music and the chair of the jazz studies department at the University of Southern California since 2008. He was previously on the faculty at the Manhattan School of Music for 25 years. One of his greatest contributions as a pedagogue is his book *Playing the Saxophone* (1994). He has also written a number of etude books.

### **Phil Woods**

Phil Woods is commonly known as a living legend, having been influenced by contemporaries such as Benny Carter, Johnny Hodges, and Charlie Parker.<sup>7</sup> Woods is often referred to as the “New Bird,” which is a reference to his expanding the legacy of Parker’s bebop innovations.<sup>8</sup> As both a composer and performer of both saxophone and clarinet, Woods keeps the bebop style alive through his compositions and performances.

He was born in Springfield, Massachusetts on November 2, 1931. After graduating from high school at the age of 16, he moved to New York City. There he studied with jazz pianist and composer Lennie Tristano. He then studied for one semester at the Manhattan School of Music in 1948. Woods attended the Juilliard Conservatory from 1948-1952, where he studied clarinet with instructor Vincent “Jimmy” Abato.<sup>9</sup>

Woods has performed and recorded with well-known jazz artists, including Benny Goodman, Benny Carter, Clark Terry, Bill Evans, Michel Legrand, Oliver Nelson, Thelonious Monk, Dizzy

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<sup>6</sup> Ibid.

<sup>7</sup> Phil Woods, *Three Improvisations* (Mainz, Germany: Advance Music, 2001), notes.

<sup>8</sup> Michael Ibrahim. “New Aesthetics in Contemporary Saxophone Music” (DMA diss., Manhattan School of Music), 55.

<sup>9</sup> “Jimmy” Abato was succeeded by Joseph Allard in 1956.

Gillespie, and Charlie Barnet. From 1968-1973 he played with the avant-garde jazz group called the European Rhythm Machine. During this time he lived in France but toured worldwide.

In 1973, Woods returned to the United States, where he formed The Phil Woods Quartet.<sup>10</sup> The group was primarily a quartet from 1973 until 1982, when it became a quintet. Woods speaks about this change in Ben Sidran's *Talking Jazz: An Oral History*: "I'm looking for a cat who can blow me away so that I can maintain the challenge. A good healthy competitiveness. You can get complacent with a quartet, you're the only voice, you know. Now we're a band."<sup>11</sup> Two of the original members of the quartet, Steve Gilmore and Bill Goodwin, are still members more than thirty years later. Bill Charlap is only the group's fourth pianist, following in the footsteps of Mike Melillo (1974-1981), Hal Galper (1981-1990) and Jim McNeely (1990-1995). Although briefly a quintet in 1977-1978, due to the addition of Harry Leahey on guitar, the group remained a quartet until October 1982, when they were joined by Tom Harrell on trumpet and flugelhorn. In May 1989 Harrell resigned to form his own group and was replaced by Hal Crook on trombone. Brian Lynch replaced Crook in January 1992, continuing the tradition of great players in a great band. The quintet has won Grammy awards for "Best Instrumental Jazz Performance, Individual or Group" in 1977, 1983, and 1984, and has received many more nominations.<sup>12</sup>

In 1994 Woods was inducted into The American Jazz Hall of Fame. He was also the recipient of honorary Doctorates from East Stroudsburg University in Pennsylvania and DePaul University. A list of his awards appears in Appendix D.

Woods has written for a variety of musical ensembles. He has composed more than 200 songs, instrumental pieces, and arrangements, as well as *Sonata* for alto saxophone and piano in 1997. In 1994, Woods composed a second quartet, entitled *Deer Head Sketches*, for SATB.

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<sup>10</sup> Woods, *Three Improvisations*, notes.

<sup>11</sup> Ben Sidran, *Talking Jazz: An Oral History* (New York: Da Capo Press, 1995), 184.

<sup>12</sup> "Quintet," *Phil Woods* < <http://www.philwoods.com/quintet.htm> > (23 March, 2014)

## MINTZER'S *THREE PIECES FOR SAXOPHONE QUARTET*

Bob Mintzer's *Three Pieces for Saxophone Quartet* is written in three movements: 1. "Swingin'" 2. "Softly" 3. "Funkification". The movements are stylistically divergent. It was commissioned by Frank Mazzeo and The New Jersey Saxophone Quartet.<sup>13</sup> It has an approximate duration of 11 minutes and is marked as a Grade 6 piece.

### Movement 1

The large-scale form of the movement can be labeled ABA (see Table 2, below).

**Table 2 - Formal organization of Mintzer, *Three Pieces for Saxophone Quartet*, Movement 1**

Measure	Melodic Material	Key	Formal Function
1	<i>a</i>	E-flat Major	A
17	<i>a</i>	A-flat Major	
25	<i>b</i>	A-flat Major	
33	<i>a'</i>	E-flat Major	
49	<i>c</i>	E-flat Major	B
57	<i>d</i>	C Minor	
65	<i>e</i>	C Minor	
78	<i>c</i>	E-flat Major	
86	<i>f</i>	C Minor, briefly F Major	
101	<i>g (cadenza)</i>	C Minor	
109	<i>Retransition</i>	B-flat Dominant	A
117	<i>a</i>	E-flat Major	
131	<i>a</i>	E-flat Major	
139	<i>a</i>	E-flat Major	

The initial melodic material is diatonic, highlighting the major 7 and 9 of the harmony. The thematic structure within Section A is *aaba'* which is a common form in jazz literature. The A Section begins and ends in the tonic key of E-flat major, changing to A-flat major the second theme *a* and theme *b*. The A Section closes with a sustained E-flat in the soprano part in mm. 44-48. The movement ends with the same sustained pitch in the soprano part in mm. 140-144, only in a different octave.

<sup>13</sup> "New York Saxophone Quartet," *Jerry Nowak*, n.d. < <http://www.jerrynowak.net/njsq.html> > (March 23, 2014). The quartet also includes Jason O' Mara on alto saxophone, Todd Groves on tenor saxophone, and Jerry Nowak on baritone saxophone.

Following a half-rest and a cadence in m. 48, the B Section begins in m. 49. The melodic material shifts primarily towards quartal intervals. The baritone saxophone plays much more sparingly, emphasizing the root of the chord. The composer introduces a greater level of chromaticism. This melody makes use of the sharp-four and sharp-five scale degrees in the key of E-flat major.

**Example 1 – Mintzer, *Three Pieces for Saxophone Quartet*, “Swingin’,” soprano part, mm. 49-56**

This B Section is homophonic, but no longer homorhythmic, and the soprano has the theme. The inner voices act as an accompanying pair, and the baritone line is written sparsely. The baritone saxophone accents a low E-flat on the downbeat every other measure as a pedal tone.

Although the music beginning at m. 57 is in C minor, Mintzer outlines a D-flat minor 7 chord in the soprano part in measures 58, 62, and 63. In each case, the D-flat minor 7 occurs within a passage that is primarily in C minor.

**Example 2 – Mintzer, *Three Pieces for Saxophone Quartet*, “Swingin’,” soprano part, mm. 57-64**

Functionally, these can be labeled as chromatic neighbor chords, reminiscent of a pianist or guitarist shifting to these chords and back while in a C minor passage. In Dave Liebman’s *A Chromatic Approach*

to *Jazz Harmony and Melody*, he defines this as “superimposition.” Liebman writes, “This means the placement of one musical element over another to be sounded simultaneously with the original. This is not to be confused as a substitution, which means replacement of the original. Superimposition is quite obvious when accomplished harmonically where two or more key centers are simultaneously sounded.”<sup>14</sup>

Following a grand pause in m. 100, the tenor saxophone plays an eight measure cadenza. Melodically, this is built on quartal intervals, recalling the intervals at 49 in the soprano melody. Mintzer changes the rhythms to triplets and breaks the eight bar cadenza into four two-measure phrases. This is similar to the two-measure triplet phrases stated previously by the entire quartet in mm. 87-88 and mm. 90-91. This is followed by a short retransition in the dominant key in mm. 109-116.

The recapitulation of Section A returns in m. 117. Mintzer returns to theme *a* in varied form; however, theme *b* does not return. In m. 139, the soprano’s sustained final pitch is written down an octave. As a method of ending the movement less conclusively, the movement ends on a deceptive cadence on a C minor triad.

Stylistically, Mintzer’s writing for this quartet is in the jazz idiom. Measures 1-2 are stated in homorhythm, as if written as a saxophone soli in a big band. Although the entire movement is not homorhythmic, when the parts deviate from one another rhythmically, the rhythmic layers are interconnected. The melodic contour is generally similar where the parts are homorhythmic. For this reason, the soprano saxophone often carries the melody, simply because of the voicing. Examples of this technique can be found in measures 1-16, 25-32, 65-69, 86-100, and the return of Section A. These instances occur at significant formal points within the movement.

Harmonically, the writing for the quartet is in the jazz idiom as well. Unlike typical classical writing, strictly stacked thirds and simple triads are avoided. When I asked Mintzer if he used any particular voicing guide as a reference, he replied:

I’m pretty much a seat of the pants composer in that regard. I draw upon the music I have listened to as well as the bands/orchestras/chamber groups I’ve played in. I have picked

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<sup>14</sup> Dave Liebman. *A Chromatic Approach to Jazz Harmony and Melody* (Rottenburg N., Germany: Advance Music, 1991), 14.

up voice leading concepts through osmosis in the process of playing the music in these settings. Occasionally I will listen repeatedly to a piece of music to see how things move in some sense of detail, which ultimately helps my ensemble writing in some indirect way.<sup>15</sup>

His voicings follow the basic rules as explained by Frank Mantooth in his book *Voicings for Jazz*

*Keyboard*: “Our task is now to inspect alternative ways of voicing these harmonies. A favored means to contemporary sounding voicings is to ‘detertialize,’ or rearrange our stacked thirds so that the desired harmony is achieved, but the strict succession of thirds is avoided.”<sup>16</sup> A reduction of the first measure of the quartet demonstrates Mintzer’s avoidance of strict tertian voicings.

**Example 3 - Piano reduction of Mintzer Movement 1, m. 1**

Another characteristic of this movement is Mintzer’s use of polyrhythm, another common jazz feature. This can best be seen in mm. 13-14 of the soprano line (see Ex. 4). This idea is repeated often in the movement as a closing gesture of the A theme, and can easily be recalled by the listener. This type of syncopation is a style often found in jazz.

**Example 4 - Mintzer, *Three Pieces for Saxophone Quartet*, “Swingin’,” soprano part, mm. 13-14**

The written articulations and dynamics help the performers interpret the jazz idiom. There are few dynamic markings, so many choices are left to the performer. This is typical of jazz composition. Dynamically, this movement hovers around *mp* and *mf*. Measures 86, 89, 92, and 96 are marked *ff*, but

<sup>15</sup> Bob Mintzer interview with the author, February 20, 2014.

<sup>16</sup> Frank Mantooth. *Voicings for Jazz Keyboard* (Winona, MN: Hal Leonard, 1986), 7.

immediately drop back down to *mp* or *mf*. Dynamic shading can be created by following the contour of the melody.

## Movement 2

The middle movement, in 4/4 time with an *adagio* tempo marking of quarter-note=60, is written in an entirely different style. It is to be played legato, slurred, and with straight eighth notes. The phrases are much shorter in contrast to the first movement. The chord voicings are more similar to classical writing because they contain more stacked thirds.

**Table 3 - Formal organization of Mintzer, *Three Pieces for Saxophone Quartet*, Movement 2**

Measure	Melodic Material	Key	Formal Function
1	a	C major	A
10	b	C major	A
16	c	C major	B
22	d	C major	B
27	e (Alto Cadenza)	Moving	C
47	f	C major	D
54	g	C major	D
60	h	C major	E

The tenor's opening melody must be played louder than the indicated mezzo piano in order to be heard as a solo voice. The accompanying saxophones often have moving notes under the melody, so those performers must strive to play softer than the tenor saxophone. The accompanying parts are primarily conjunct, while the tenor's melody is more disjunct.

This movement never leaves the key of C major for longer than a measure or two, with the exception of the alto saxophone cadenza at mm. 27-46. The cadenza is to be played freely. Mintzer writes rhythms that naturally accelerate, beginning with eighth-notes, and then moving to eighth-note triplets, sixteenth-notes, and so on. The cadenza is written in three sections. Each section begins softly with slower rhythms, builds to a peak dynamic with faster rhythms, then closes with soft dynamics and slower rhythms. Mintzer composed the cadenza in a way that should sound as if the performer is interpreting the music in a *rubato* style. The melodic content is based on intervallic patterns that are

played in many different keys. Examples 5 and 6 reflect two different versions. In m. 36 (Ex. 5), Mintzer uses a four note pattern. In m. 45 (Ex. 6), Mintzer uses a three note pattern outlining different triads.

**Example 5 - Mintzer, *Three Pieces for Saxophone Quartet*, “Softly,” alto part, m. 36**



**Example 6 - Mintzer, *Three Pieces for Saxophone Quartet*, “Softly,” alto part, m. 45**



The breaks between the three sections of the cadenza foreshadow Mintzer’s use of space beginning in m. 47 and continuing until the end of the piece. The movement ends with the soprano mainly sustaining the tonic pitch for five measures, which is similar to the ending of the first movement.

**Movement 3**

The third movement is titled “Funkification.” Mintzer’s use of short, accented notes, and syncopation coupled with rests make this movement an effective representation of the funk style. These aspects are found in both the melodic material and the accompaniment. The movement opens with the baritone saxophone playing a funk groove for eight measures (Ex. 7) that is similar in style to how a slapped electric bass guitar would sound. The melodic line highlights the tonic, while leaping to and accenting the fourth 16<sup>th</sup> note of each measure. The syncopation and short accented notes followed by rests give this movement the qualities of funk.

Example 7 - Mintzer, *Three Pieces for Saxophone Quartet*, "Funkification," mm. 1-8

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At m. 9, the main theme of the movement is stated in E-flat minor. This theme returns several times throughout the movement, creating the feeling of a rondo. Although the harmonic functions are different than in classical rondo form, the return of the theme is something recognizable and familiar for the listener.

**Table 4 - Formal organization of Mintzer, *Three Pieces for Saxophone Quartet*, Movement 3**

Measure	Melodic Material	Key	Formal Function
1	Introduction	E-flat minor	Introduction
9	a	E-flat minor	A
17	a	E-flat minor	A
25	b	A-flat major	B
33	a	E-flat minor	A
41	c	E-flat minor, then major	C
49	a	E-flat minor	A
57	Percussive vocals	No key	Interlude
62	d	E-flat minor	
70	c	E-flat minor, then major	C
78	a	E-flat minor	A

Measures 56-60 are a unique portion of the piece. Mintzer directs the quartet to vocalize in a percussive manner. When asked what the inspiration for this section was, Mintzer replied, “Rhythm. Singing is an integral part of conceptualizing rhythm. It made for a bit of variety in the orchestration.”<sup>17</sup>

**Example 8 – Mintzer, *Three Pieces for Saxophone Quartet*, “Funkification,” mm. 57-60**

57 Percussively speak parts with accent

Blap Blap Blap Blap Fa Ba Dap Ba Dap Ba Dap Blap Blap Blap Blap Fa Ba Dap Ba Dap Ba Dap

Ba Ba Do Do Ba Ba Do Bap Ba Ba Do Bap Bap Ba Ba Do Bap Ba Ba Do Bap Ba Ba Do Bap Bap

Bip Bip Bip Bip Bip Bip Bip Fla Dat Dat Bip Bip Bip Bip Bip Bip Bip Bip

Un Cha Un Un Cha Un Un Cha Boom Ba Boom Un Cha Un Un Cha Un Un Cha Un Un Cha

In m. 62, the upper three voices state a short motive that was first introduced in m. 21 of the second movement by the inner voices. It is rhythmically and intervallically similar; however, it is articulated differently. This appears to be the only point in the piece that an idea from a preceding movement is recalled, although the stylistic differences make the similarity subtle.

<sup>17</sup> Mintzer interview.

**Example 9 - Mintzer, *Three Pieces for Saxophone Quartet*, “Softly,” m. 21**



**Example 10 - Mintzer, *Three Pieces for Saxophone Quartet*, “Funkification,” m. 62**

Musical score for Example 10, showing four staves of music in G major, marked 'mp'. A box containing the number '62' is positioned above the first staff. The first staff has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second staff has eighth notes G4, A4, B4, C5, B4, A4, G4. The third staff has eighth notes G4, A4, B4, C5, B4, A4, G4. The fourth staff has eighth notes G4, A4, B4, C5, B4, A4, G4.

Measures 70-84 are an exact restatement of mm. 41-55. The final measure, m. 85, is a restatement of measure 24; however, the last chord is voiced differently to create a more impactful ending. Measure 85 is also written fortissimo to add even more emphasis to the piece’s ending.

**WOODS’ *THREE IMPROVISATIONS***

Phil Woods’ *Three Improvisations* is written in three movements: I. “Presto,” II. “Broadley-Freely” [sic], III. “Fast.” The original version, written in 1978, was published by Kendor Music in 1981; however, it has been revised by the composer and newly typeset.<sup>18</sup> The 2001 version of the piece is published by Advance Music and is marked as a Grade 5 piece; however, Kendor’s 1981 version of the

<sup>18</sup> Rhett L. Bender, “An Annotated Bibliography of (Soprano, Alto, Tenor, and Baritone) Saxophone Quartets Published by American Composers (2000),” (D.M.A. Dissertation, University of Georgia, 2000), 113.

piece is marked as Grade 6. It has an approximate duration of 10 minutes. Woods' quartet contains harmonic and rhythmic writing associated with the bebop style, in contrast to the modal writing of Mintzer's quartet.

### **Movement 1**

The first movement is marked presto, with the quarter-note=90 in 4/4 time. According to recordings of this piece, this is a misprint. The quarter-note should equal 180, or the half-note=90.

In contrast to Mintzer's quartet, Woods' quartet contains sections of improvisation. Kendor's version of movement 1 ends at measure 97, before the improvisation starts in the version by Advance Music. Advance Music's added Kendor's optional extension containing improvisation beginning in measure 98. If a quartet does not have performers who can improvise, the group can choose to end movement 1 after the fermata in m. 97.

If improvising, it is required that the performers be able to interpret lead sheet chord symbols. The movement is written in the bebop style, which includes improvisation, fast runs and arpeggiation, swing, chromaticism, wide leaps, syncopation and irregular accentuation. Like the first movement of the Mintzer, this movement is also primarily homorhythmic. It begins in F minor, and although there is a large amount of chromaticism, the movement stays in F minor until m. 98.

At m. 98, which Woods labels "Bluesy," the harmony shifts to a G7 harmony. When the soprano enters, it is marked as a solo. This continues until m. 116, which calls for "even eighths." Measures 116-147 is the only portion of the movement that is not swung, and it provides an interesting contrast to the bebop style. The key changes reflected in the table below move chromatically from D to F from mm. 148-225. The keys shift upwards chromatically, this causes each key change to feel unresolved before finally arriving in F in m. 225.

**Table 5 - Outline of Woods, *Three Improvisations*, Movement 1**

Measures	Style	Key	Function
1-97	Bebop	F minor	
98	Bluesy	G7	
116	even 8ths	F minor	
128			
148	Swing	D7	Tenor Improv
162		D7	Transition
174		D7	Alto Improv
186		D7	Soprano Improv (open)
200		E-flat 7	Soprano Improv
214		E7	Soprano Improv
225		F7	Soprano Improv
234		F7	Soprano Improv
238			Ending

The score indicates: "The solo section from 174-238 can be played by Soprano or Alto, or divided between the players. If divided, it is suggested that Alto play 174 through the open section at 186. Soprano can start at 186 and cue 200. When not soloing, play the written part."<sup>19</sup>

Some liberties have been taken by different groups when performing this movement. The 1980 self-titled recording by the New York Saxophone Quartet features a Latin break for solo alto saxophone in m. 38.<sup>20</sup> The 1998 self-titled recording by the German quartet called Saxofourte features trumpeter Tony Toontown during the optional extended solo section.<sup>21</sup> This movement is customizable to the needs of each ensemble, and as shown by the Saxofourte recording, the many solo sections can be used as opportunities to showcase performers who are fluent in improvisation.

## **Movement 2**

The middle movement is a ballad, marked "Broadley-Freely" [sic]. This is the only movement beginning in 6/8 time; however, the movement alternates between 5/8, 3/4, and 4/4. All four parts share

<sup>19</sup> Woods, *Three Improvisations*.

<sup>20</sup> New York Saxophone Quartet, Ray Beckenstein, Dennis Anderson, Billy Kerr, Wally Kane, Louis Bellson, George Duvivier, et al. *The New York Saxophone Quartet*. New York: Stash, 8.559612.

<sup>21</sup> Saxofourte. Piazzolla ; Gershwin ; Woods. [S.l.]: BMG Ariola Classics 0743215806127

the melody, with the baritone saxophone receiving a solo in mm. 29-50. The soprano saxophone has a solo in mm. 6-11 and the alto saxophone has a solo in mm. 16-22.

Like the Mintzer quartet, Woods' second movement is stylistically different from the outer movements. It is lyrical in a slow, legato style, with relatively soft dynamics. The texture of this movement is densely chromatic with non-functional harmonies. Mm. 7-11 demonstrate a chromatic descent from a D major 7 b5 to an E-flat minor 6, which is difficult to associate with a tonal center (Ex. 11). The combination of sustained chromatic counterpoint and a slow tempo creates prolonged dissonances throughout the entire movement.

**Example 11- Woods, *Three Improvisations*, Movement 2, mm. 8-11**



In the Harvey Pittel Saxophone Quartet's recording of this movement, Pittel chooses to take selections of the soprano part down an octave.<sup>22</sup> This is likely to keep the part within the character of the composition, creating closer voicings of the chords. An example of where Pittel chooses to play in a lower octave is found in the final three measures of the movement, along with an F-natural eighth-note pick-up (See Ex. 12).

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<sup>22</sup> Harvey Pittel Saxophone Quartet, Vince Gnojek, Roger Greenberg, Todd Oxford, Harvey Pittel, Charles Richard, Wayne Scott, et al. 1996. *The Harvey Pittel Saxophone Quartet live in Chicago*. Mark Custom, 2106-MCD.

**Example 12 - Woods, *Three Improvisations*, Movement 2, mm. 51-55**

Musical score for Example 12, Movement 2, mm. 51-55. The score is for a saxophone quartet (Soprano, Alto, Tenor, Bass) in 4/4 time. It features a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking. A bracket labeled "8vb" spans measures 51-55. The Soprano part has a fermata at the end of measure 55.

**Movement 3**

The final movement is marked “Fast,” with the dotted quarter-note=65, a tempo much slower than the earlier version published by Kendor. The style of this piece is rather heavy, as a result of the accents on strong beats coupled with loud dynamics. The movement alternates between driving sixteenth-notes in mixed meter and swing at quarter=180 in 4/4; both share a common melodic motive that is written in two different ways. A comparison of mm. 92-93 (Ex. 13) and mm. 129-130 (Ex. 14) below demonstrate how Woods notates this in the two different sections.

**Example 13 - Woods, *Three Improvisations*, Movement 3 (soprano part, mm. 92-93)**

Musical score for Example 13, Movement 3 (soprano part, mm. 92-93). The score is for a soprano saxophone in 4/4 time, starting at measure 92. It features a dynamic marking of *f* (forte) and a series of accents over sixteenth notes.

**Example 14 - Woods, *Three Improvisations*, Movement 3 (soprano part, mm. 129-130)**

Musical score for Example 14, Movement 3 (soprano part, mm. 129-130). The score is for a soprano saxophone in 4/4 time, starting at measure 128. It features a dynamic marking of *f* (forte) and a SOLO marking. The score shows a melodic line with sixteenth notes and accents.

In an annotated bibliography of saxophone quartets, Rhett Bender writes the following about the Kendor version of the third movement of Woods’ quartet:

The third movement is one level of difficulty higher than the other two movements. Without the third movement this quartet would be a grade 5. All movements have meter changes, but the nature of the meter changes in movement three is much more difficult. The ensemble must negotiate meter changes (6/8, 3/4, 5/16, 5/8, 3/8, and 9/8), a tempo of dotted quarter = 88, and syncopated sixteenth notes. In addition, the ensemble must change styles from straight eighths to jazz swing eighths. Performance of the last movement requires an advanced ensemble and extensive score study.<sup>23</sup>

In the Harvey Pittel Saxophone Quartet's recording of this movement, Pittel once again chooses to take selections down an octave.<sup>24</sup> An example of this can be heard in measures 11 and 107, which contain the same melodic material. An advantage of taking these selections down an octave is that the technical facility of the palm-keys in the upper register of the soprano is not required.

## PERFORMANCE STYLE

### Tone Production

There are numerous books that explain how to properly produce a satisfactory tone quality on the saxophone. Among them are books by Larry Teal, Sigurd Rascher, Dave Liebman, and Bob Mintzer. In Teal's *The Art of Saxophone Playing* he states, "Blending with other instruments does not mean sacrificing the character of the saxophone tone, but rather utilizing its flexibility to improve the musical result. [...] A fundamental of ensemble playing is to contribute to the total sound without being heard as an individual."<sup>25</sup>

One technique that saxophonists use to create a full sound is what is called matching overtones, which can be practiced on all types of saxophones, and is useful for both jazz and classical performers. Rascher's *Top-Tones for the Saxophone* and Liebman's *Developing a Personal Saxophone Sound* are both useful resources. It is important to note that the purpose of the exercise is to produce the full tone quality offered from the long-tubed fingering when using the normal fingering. It is not beneficial to simply sound an overtone. Below is an example of how a matching overtone exercise can be played.

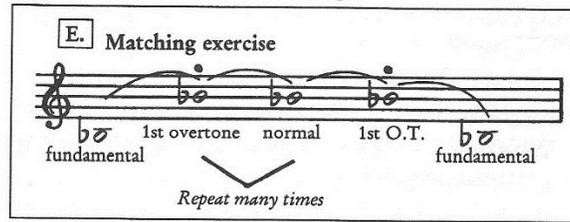
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<sup>23</sup> Bender, "An Annotated Bibliography of (Soprano, Alto, Tenor, and Baritone) Saxophone Quartets," 114.

<sup>24</sup> *The Harvey Pittel Saxophone Quartet, Live in Chicago.*

<sup>25</sup> Larry Teal, *The Art of Saxophone Playing* (Secaucus, NJ: Summy-Birchard, 1963), 52.

Figure 1 - Matching Overtones Exercise<sup>26</sup>



Another important consideration regarding tone production is breathing and air support. In Mintzer's *Playing the Saxophone* he writes:

The common thread between all of the great saxophonists is that they all play with a full, vibrant tone from top to bottom of the horn. This is achieved, in great part, due to the way they move air through their horn at a quick enough velocity to make the reed, mouthpiece, and horn vibrate with intensity.<sup>27</sup>

He also mentions that in order to produce a full, vibrant tone, one must have good quality equipment.<sup>28</sup> When asked if he preferred that performers change to jazz mouthpieces and reeds for a performance of his quartet, he replied, "No. I always played on the same mouthpiece for different kinds of playing. Sometimes I would use a softer reed if the situation called for piano playing in the low register."<sup>29</sup> This does not mean that a jazz tone quality cannot be created with classical equipment. Vanessa Hasbrook's "Alto Saxophone Mouthpiece Pitch and its Relation to Jazz and Classical Tone Qualities" states, "With a total success rate of 73.4%, playing the correct voicing (on any mouthpiece) makes a greater difference in overall tone quality than playing the correct mouthpiece alone."<sup>30</sup>

## Articulation

In *The Art of Saxophone Playing*, Teal writes, "The student must always bear in mind that the meaning of a mark of articulation is dependent on the character of the musical score and the size and

<sup>26</sup> David Liebman, *Developing a Personal Saxophone Sound* (Medfield, Mass: Dorn Publications, 1989), 17.

<sup>27</sup> Bob Mintzer, *Playing the Saxophone* (Delevan, NY: Kendor Music, 1994), 1.

<sup>28</sup> *Ibid.*, 2.

<sup>29</sup> Mintzer, Interview.

<sup>30</sup> Vanessa Rae Hasbrook, "Alto Saxophone Mouthpiece Pitch and its Relation to Jazz and Classical Tone Qualities" (D.M.A. Dissertation, University of Illinois at Urbana-Champaign, 2005), 47.

nature of the musical ensemble with which he is performing.”<sup>31</sup> This is essential to performing jazz within a classical quartet setting. Many of the articulations in the Mintzer and the Woods quartets are notated; however, as is the case with many jazz works, several articulations are implied.

Depending on the style of the movement, different articulations are appropriate. For example, in the first movement of Mintzer’s quartet, several elements should be considered.

1. Notes at the end of phrases and/or slurs should be stopped with the tongue to create a “dot” syllable.

Examples include the final notes in measures 1, 2, and 7 (See Example 15 below).

**Example 15 – Mintzer, *Three Pieces for Saxophone Quartet*, Movement 1 (soprano part, mm. 1-8)**

Swing feel ♩ = 84

2. Notes that leap upwards should be accented. Examples include the last note in m. 14 of the soprano part, and the last note in m. 62 of the soprano part.

**Example 16 - Mintzer, *Three Pieces for Saxophone Quartet*, Movement 1, soprano part, mm. 13-16**

**Example 17 - Mintzer, *Three Pieces for Saxophone Quartet*, Movement 1, soprano part, mm. 62-64**

<sup>31</sup> Larry Teal, *The Art of Saxophone Playing* (Secaucus, NJ: Summy-Birchard, 1963), 90.

3. Syncopated rhythms can be accented. An example of this can be seen in the last note in m. 15 in all parts (Ex. 18). It should be accented as it is written later in the movement.

**Example 18 - Mintzer, *Three Pieces for Saxophone Quartet*, Movement 1, mm. 13-16**

The image shows a musical score for four saxophones, arranged in four staves. The music is in 4/4 time and features syncopated rhythms. The first staff (likely soprano saxophone) has notes with accents and dynamic markings of *mf* and *mp*. The second staff (likely alto saxophone) also has notes with accents and dynamic markings of *mf* and *mp*. The third staff (likely tenor saxophone) has notes with accents and dynamic markings of *mf* and *mp*. The fourth staff (likely baritone saxophone) has notes with accents and dynamic markings of *mf* and *mp*. The score is divided into measures 13, 14, 15, and 16. The last note in measure 15 is accented in all parts.

It is worth noting that the quartets by Woods and Mintzer do not require fast articulations. The tip of the tongue should lightly touch the tip of the reed. It is not appropriate to articulate further back on the tongue. This is called anchor-tonguing, and it creates a slap-tongue effect, although it is not a true slap-tongue. Young saxophonists tend to over-articulate, especially to compensate for low-register response. Instead, musicians should strive for a consistent embouchure and air support. An example of a difficult place to achieve a light articulation is on the downbeat of m. 16 in the baritone saxophone part in Mintzer's second movement. The performer is asked to play a low B-natural softly after resting. To practice this, the performer could try not tonguing the note, to ensure that the air support and embouchure are appropriately used. Once this is verified, a light articulation may be added for additional clarity.

Whether a performer is more familiar with jazz or classical saxophone performance is important to take into consideration regarding articulation. In a chamber music setting, it is important that the members articulate in a similar style. Scott Zimmer's dissertation, "A Fiber-Optic Investigation of Articulation Differences Between Selected Saxophonists Proficient in Both Jazz and Orchestral Performance Styles," provides a detailed analysis of articulation comparisons. In his conclusion, Zimmer writes: "Subjects in [the] jazz task articulated in the same region or closer to the tip of the tongue than

subjects in the orchestral task. Subjects in the orchestral task articulated in the same region or farther back from the tip of the tongue than subjects in the jazz task.”<sup>32</sup>

### **Swing Style and Time**

As is the case with many jazz pieces, the style of swing can vary. When a young musician is first learning how to swing, a triplet subdivision of the beat is often suggested. This creates a heavy swing pattern that is not always appropriate. In music such as the first movement of Mintzer’s quartet, the swing pattern is much straighter, meaning that the perceived offbeat comes earlier than it would with a triplet subdivision. Subtleties such as lightly articulating the off-beats can create a swing feeling when playing rather straight. Every offbeat in m. 2 should be lightly articulated, for instance. Mintzer confirms this method in his book by stating, “These strategically placed, accented notes were responsible for setting up the jazz swing feel that was typical of that era.”<sup>33</sup>

For the majority of these two pieces, they must be performed in perfect time. This can be referred to as playing in the pocket, or on top of the beat. The reason they must be performed this way is because of the vast amount of homorhythm and lack of accompaniment by a rhythm section. The only instances where a performer can play behind the beat is during the improvised solo sections, but the other three performers must strive to not follow the soloist and should continue playing in perfect time.

### **Jazz Improvisation**

Woods’ *Three Improvisations* contains opportunities for improvisation for the soprano, alto, and tenor saxophonists during the opening movement. The alto saxophone solo may be played by the soprano saxophone and vice versa if necessary. These chord changes are not difficult for advanced players, and many of them are major-minor seventh chords. The chord symbols that are necessary to understand are listed below in order of appearance.

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<sup>32</sup> Scott Zimmer, “A Fiber-Optic Investigation of Articulation Differences Between Selected Saxophonists Proficient in Both Jazz and Orchestral Performance Styles,” (D.M.A. diss., Arizona State University, 2002), 298.

<sup>33</sup> Mintzer, *Playing the Saxophone*, 12.

Soprano Saxophone: E7, A7, Am7, F7, Bb7, F#7, B7, D7, G7

Alto Saxophone: B7, E7, Em7, C7, F7, C#7, F#7, A7, D7

Tenor Saxophone: E7, E7alt., C-7, Gm, A7, Ab7, Gm7, Bm7, Bbm7

Each of these three saxophonists has nine different chord symbols that they must understand in order to improvise during this movement. If a student is not comfortable reading lead-sheet symbols, then they should learn how to build the chords before learning how to play scales over them. This will help train the student to identify which chord tones change from one symbol to the next. Greg Fishman's *Jazz Phrasing for Saxophone* states: This is the essence of good voice-leading, because it highlights the sound of the current chord changing to a new chord with a minimum of movement.<sup>34</sup>

There are several sources available that can help students learn how to improvise. One of the best resources available is Jamey Aebersold's *How to Play Jazz and Improvise*.<sup>35</sup> In addition to explaining how to read lead sheet symbols, Aebersold's book contains a play-along CD, methods for ear-training skills, and a list of other suggested sources. Improvising for the first time can be intimidating for a student, so it is best to start as simply as possible. Students often hear a recording of an advanced improviser and immediately try to imitate their style. It is important for a student to first establish their strengths and weaknesses and then focus on what is necessary.

## **CONCLUSION: SOURCES FOR FURTHER STUDY**

As educators and performers, it is necessary to realize the importance of jazz written for saxophone quartet. Rhett Bender's annotated bibliography lists several pieces for saxophone quartet that are written in a jazz style, including works by Sonny Burnette, Paquito D'Rivera, Rusty Dedrick, Jerry Dodgion, David Liebman, Carleton Macy, Sammy Nestico, Lennie Niehaus, Russell Peck, Robert Rollin,

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<sup>34</sup> Greg Fishman, *Jazz Phrasing for Saxophone: Volume 1* (Evanston, Ill: Greg Fishman Jazz Studios, 2013), 8.

<sup>35</sup> Jamey Aebersold, Rufus Reid, and Jonathan Higgins, *How to Play Jazz and Improvise* (New Albany, IN: Jamey Aebersold, 1992).

Charles Ruggiero, and Phil Woods.<sup>36</sup> Bender also mentions some pieces that are simply influenced by jazz, such as works by Robert Carl, Michael Cunningham, Elliot Del Borgo, Frederick Fox, Robert Linn, Glenn Smith, Roger Vogel, Dana Wilson, and Charles Young.<sup>37</sup> A smaller number of works listed require jazz improvisation, including D’Rivera’s ‘New York Suite,’ Dodgion, Liebman, and Woods.<sup>38</sup> Another valuable resource is Jeffrey Benedict’s dissertation entitled, “Incorporating Jazz into the Study of Saxophone at the Undergraduate Level: A Graded Index of Materials and Recommendations for Their Use.”<sup>39</sup>

There are currently no recordings available of Mintzer’s *Three Pieces for Saxophone Quartet*; however, Woods’ *Three Improvisations* has been performed and recorded by The New York Saxophone Quartet, Quatuor de Saxophones de Montreal, Quator Gabriel Pierne, the Capitol Quartet, the Harvey Pittel Saxophone Quartet, the Sassofoni Accademi Quartet, the Prism Quartet, Saxofourte, Sax 4<sup>th</sup> Avenue, the Northern Saxophone Quartet, Iwan Roth, and the Trouvere Quartet (See Table 6).<sup>40</sup> These recordings are useful source when considering how these pieces can be performed. Although interpretations can be made by strictly reading the music, recordings offer quick answers to possible questions. Relative dynamics, phrasing, improvisational choices, identifying the melody, articulations, balance, rhythm and tempo can all be informed by these sources.

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<sup>36</sup> Bender, 120.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Jeffrey W Benedict, “Incorporating Jazz into the Study of Saxophone at the Undergraduate Level: A Graded Index of Materials and Recommendations for Their Use” (D.M.A. Dissertation, University of Texas at Austin, 1992).

<sup>40</sup> “Biography,” *Phil Woods* <<http://www.philwoods.com/biography>> (23 March, 2014)

**Table 6 - Recordings of Phil Woods' *Three Improvisations***

Ensemble	Album Title	Label	Album Year	Album Number	Movements Recorded
The New York Saxophone Quartet	The New York Saxophone Quartet		1980		I, Extension, II, III
Quatuor de Saxophones de Montreal					
Quator Gabriel Pierne					
The Capitol Quartet	American Sketches	Klavier	1997		I, II, and III
The Harvey Pittel Saxophone Quartet	Live in Chicago	Mark Records		2106-MCD	II and III
The Sassofoni Accademi Quartet	Round Midnight Jazz	Dynamic	2000		I, II, and III
The Prism Quartet	The Prism Quartet	Koch International Classics	1993	KOCH 3-7024-2 cd	I, II, III
Saxofourte	Saxofourte	BMG Ariola /BMG/RCA Classics	1998		I, Extension, II, III
Sax 4 <sup>th</sup> Avenue	Delusions de Grandeur	AMP Recordings	2009		I, II, III
Northern Saxophone Quartet		Foxglove Audio		FOX034 cd	
Iwan Roth				PAN 510529 cd	I, II, III
The Trouvere Quartet		Apollon	1990	APCE-5133 cd	

## **APPENDIX A: INTERVIEW WITH BOB MINTZER**

This interview was conducted via e-mail on February 20, 2014. This is formatted as a spoken interview.

Spaeth: As an educator, I know that you stress the importance of being a performer/educator/composer to your students. What do you believe is the best way to achieve this? Do you find this difficult to achieve?

Mintzer: Anything done well is difficult to achieve. That said, you first and foremost have to be a good player with vast experience playing the music. This generally leads logically to writing and arranging as a vehicle for one's playing and associating with other musicians. The teaching piece comes as you formulate your playing conception and make choices as far as what you play and why.

Spaeth: I know that you have written a lot of music for big band. What made you want to write for saxophone quartet?

Mintzer: I was commissioned to write a sax quartet about 20 years ago. I enjoyed the experience a lot, and was asked to do several more by various groups. It is a great instrument for a saxophonist who is a composer.

Spaeth: What is your approach to composition? Do you compose at the keyboard or with saxophone in hand?

Mintzer: I used to do all my writing at a piano with pencil and score paper. For the last 8 years I've used the Sibelius software pretty much all the time, and circumvented using a piano or keyboard. My general approach to composing is to hear something in my head away from an instrument. Sometimes this is accomplished in general terms and shapes that are dealt with in greater detail at a later time.

Spaeth: What do you typically compose first: Melody, form, ostinato, etc.?

Mintzer: It varies. I generally start with some kind of perimeters, [sic] as in tempo, key, title, groove, or a primary melody. On occasion I improvise an obstinate groove or accompaniment figure of some sort, and write the melody second.

Spaeth: What challenges are presented when writing jazz for four voices? Do you reference any specific books for voicings?

Mintzer: I'm pretty much a seat of the pants composer in that regard. I draw upon the music I have listened to as well as the bands/orchestras/chamber groups I've played in. I have picked up voice leading concepts through osmosis in the process of playing the music in these settings. Occasionally I will listen repeatedly to a piece of music to see how things move in some sense of detail, which ultimately helps my ensemble writing in some indirect way.

Spaeth: Who were your saxophone and composition teachers?

Mintzer: I never formally studied composition, but am constantly studying composition through the act of listening to all kinds of music. I studied saxophone for a semester with Don Sinta while at Hart College in Connecticut. I feel that my saxophone study today consists of listening to the players who have something to offer and seeing if I can emulate some component of their way of doing things.

Spaeth: What are your influences as a composer?

Mintzer: VAST! Stravinsky, Mozart, Early Music, James Brown, Schoenberg, Liggett, [sic]Tower of Power, African Music, Cuban music, Coltrane, Miles Davis, Duke Ellington, Monk, and all the great bands I played in (Thad, Mel, Jaco, Yellowjackets, NY Philharmonic)

Spaeth: Do you wish to continue writing for saxophone quartet? What direction do you wish to go when writing for saxophone quartet?

Mintzer: Sure. Want me to write you one? As far as a direction, the direction generally becomes clear once I start writing, unless there are perimeters determined by the situation.

Spaeth: Do you recall any poor performances of your saxophone quartets? What made these poor performances?

Mintzer: It's always an honor when someone plays your music. I try to see the positive in every situation.

Spaeth: Do you suggest that your saxophone quartets be performed with jazz mouthpiece setups, or do you find that classical equipment is appropriate?

Mintzer: No. I always played on the same mouthpiece for different kinds of playing. Sometimes I would use a softer reed if the situation called for piano playing in the low register.

Spaeth: Specifically regarding *Three Pieces for Saxophone Quartet*, what can you tell me about your approach to this composition? What were some of the challenges in writing this piece?

Mintzer: This piece wrote itself. I started with the shape of 3 movements: med-fast swing, slow, funk, and kept writing.

Spaeth: Are you aware of any specific recordings of your saxophone quartets, specifically *Three Pieces for Saxophone Quartet*?

Mintzer: No

Spaeth: Have you personally performed *Three Pieces for Saxophone Quartet* in a quartet?

Mintzer: No

Spaeth: What was the inspiration for the vocal parts in *Three Pieces for Saxophone Quartet*? Was this well received?

Mintzer: Rhythm. Singing is an integral part of conceptualizing rhythm. It made for a bit of variety in the orchestration.

Spaeth: Is there anything additional that you'd like to say about your background and *Three Pieces for Saxophone Quartet*?

Mintzer: No

## APPENDIX B: MINTZER DISCOGRAPHY

The following discography is available online at <http://www.bobmintzer.com/cds.php>

### Small Band

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
The Source	Pony Canyon	1981
Bop Boy	Pony Canyon	2004
Canyon Cove	Pony Canyon	2009
In The Moment	Art of Life	2004
The Hudson Project	Stretch Records	2000
Quality Time	TVT Jazz	1998
Longing with Gil Goldstein	Sunnyside Records	1997
New York Ensemble - Groovetown	Owl	1996
Twin Tenors	Novus	1993
I Remember Jaco	Novus	1991
Hymn	Owl	1991
One Music	DMP	1991
Horn Man	Agharta	1982

### Big Band

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
For the Moment	MCG Jazz	September 22-24 2011
DVD Live at MCG	MCG Records	2006
Swing Out	MCG Jazz	8-Feb
Old School: New Lessons	MCG Records	2006
Live at MCG with Kurt Elling	MCG Records	2004
Gently	DMP	2003
Homage to Count Basie	DMP	2000
Latin from Manhattan	DMP	1998
Big Band Trane	DMP	1996
Live at Jazz Club Fasching	Dragon	1995
The First Decade	DMP	1995
Only in New York	DMP	1994
Departure	DMP	1993
Art of the Big Band	DMP	1991
Urban Contours	DMP	1989

**Big Band, continued**

<b>Titled</b>	<b>Label</b>	<b>Recording Dates</b>
Spectrum	DMP	1988
Camouflage	DMP	1986
Incredible Journey	DMB	1985
Papa Lips	CBS/Sony	1983

**Yellowjackets**

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
Timeline	Mack Avenue Records	2010
Twenty Five	Heads Up	2006
Altered State	Heads Up	2005
Peace Round	Yellowjackets Records	2003
Times Squared	Heads Up	2003
Mint Jam	Yellowjackets Records	2002
Club Nocturne	Warner Bros	1998
Dreamland	Warner Bros	1995
Collection	GRP	1995
Run For Your Life	GRP	1994
Like A River	GRP	1993
Live Wires	GRP	1992
Greenhouse	GRP	1991

**Sideman/Guest**

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
Kurt Elling - The Gate	Concord Records	2010
Fahir Atakoglu - Faces and Places	Far and Here	2010
Chico Pinheiro - There's a Storm Inside	Sunnyside	2010
Toninho Horta - To Jobim with Love	Renosance Records	2008
Deodato - Do It Again	Verve	2007
Miroslav Vitous - Universal Syncopations 2	ECM	2003
Steve Khan - Borrowed Time	Tone Center	2007
Kurt Elling - Night Moves	Concord Records	2007
Nancy Wilson - Turned To Blue	MCG	2006
Ada Rovatti - Air Bop	Apria / Kindred Rhythm	2006
Andrea Marcelli - Beyond the Blue	Art of Life Records	2005
Rolf Kuhn - Internal Eyes	Intuition	2001

**Sideman/Guest, continued**

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
Brian Bromberg - Jaco	AMG	2001
Buddy Rich - Wham Live!	Hyena Records	2001
Jaco Pastorious - Twins	WPCR	1999
Nnenna Freelon - Maiden Voyage	Concord Records	1998
Sergio Salvatore - Point of Presence	N2K Encoded Music	1997
Ed Palermo Big Band - Plays the Music of Frank Zappa	Astor Place	1997
Carmen Lundy - Old Devil Moon	JVC	1997
Peter Erskine - Behind Closed Doors	Fuzzy Music	1997
Randy Brecker - Into the Sun	Concord	1997
Mike Manieri - Live at Seventh Avenue South	NYC Records	1996
Mike Longo - New York 1978	CAP	1996
Chuck Loeb - The Music's Inside	Shanachie	1996
Jaco Pastorius - The Birthday Concert	Warner Bros.	1995
Bobby McFerrin - Bang / Zoom	Blue Note	1995
GRP Big Band - All Blues	GRP	1995
Michael Franks - Abandoned Garden	Reprise	1995
Ben Sidran - Life's a Lesson	Go Jazz	1994
Buddy Rich Big Band - Burning for Buddy - A Tribute to The Music of Buddy Rich	Atlantic	1994
Byron Olson - Sketches of Coltrane	Angel Records	1994
Milton Nascimento - Angeles	Warner Bros.	1994
Marvin Stamm - Mystery Man	Music Masters	1993
Special EFX - Play	GRP	1993
Sergio Salvatore	GRP	1993
Kim Pensyl - Eyes of Wonder	GRP	1993
Bryon Olson - Sketches of Miles	Angel Records	1993
Jimmy Haslip - Arc	GRP	1993
Mordy Ferber - All The Way To Sendai	Enja	1993
GRP Big Band Live	GRP	1993
Special EFX - Global Village	GRP	1992
Buddy Rich - No Jive	Novus	1992
Jaco Pastorious - Invitation	WEA	1992
GRP All-Star Big Band	GRP	1992

**Sideman/Guest, continued**

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
Leandro Braga E Por Que Nao?	Arabesque	1992
Warren Berhardt - Reflections	DMN	1992
James Taylor - New Moon Shine	Sony (Japan)	1991
Marvin Stamm - Bop Boy	Music Masters	1991
Vince Mendoza - Instructions Inside	Manhattan Records	1991
Chuck Loeb - Balance	DMN	1991
Joyce - Language and Love	Verve	1991
Rodney Jones - Articulation	Timeless	1991
Jeff Jarvis - Golden Palm	Optimum	1991
Peter Erskine - Sweet Soul	Novus	1991
Jim Beard - Song of the Sun	CTI	1991
Vince Mendoza - Start Here	Capitol	1990
Don Grolnick - Weaver of Dreams	Blue Note	1990
Randy Brecker - Toe to Toe	MCA	1989
Buddy Rich Big Band - Ease on Down the Road	LRC	1989
Jeff Beal - Perpetual Motion	Antilles	1989
Nancy Wilson - Nancy Now	Columbia	1988
Lyle Mays - Street Dreams	Warner Bros.	1988
Peter Erskine - Motion Poet	Denon	1988
Jorge Dalto - Rendezvous	Cheetah	1988
Peter Erskine - Transition	Denon	1987
Steve Winwood- Back in the High Life	Island Records	1985
Harvie Swartz & Urban Earth - It's About Time	Gramavision	1985
Bob Moses - Visit with the Great Spirit	Gramavision	1982
Koyaanisqatsi Soundtrack - Phillip Glass	Antiles	1983
David Sanborn - As We Speak	Warner Bros	1982
Peter Erskine	Contemporary	1982
Stone Alliance - Heads Up	PM Records	1980
Buddy Rich - Very Alive at Ronnie Scott's	DCC Jazz	1980
Mel Lewis and the Jazz Orchestra - Bob Brookmeyer	DCC Jazz	1980
Sam Jones - Something New	Pony Canyon	1979
Al Foster - Mixed Roots	Sony (Japan)	1978
Buddy Rich - Plays and Plays and Plays	RCA	1977
Buddy Rich - The Greatest Drummer That Ever Lived With the Best Band I Ever Had	DCC Compact	1977
Bob Thiele - The Mysterious Flying Orchestra	RCA / Doctor Jazz	1977

**Sideman/Guest, continued**

<b>Title</b>	<b>Label</b>	<b>Recording Dates</b>
Johnny Tropea - Tropea	Video Arts	1976
Buddy Rich Big Band Machine	Groove Merchant	1975

## APPENDIX C: MINTZER BIG BAND ARRANGEMENTS

The following list of arrangements is available online at  
[http://www.bobmintzer.com/music.php?c=big\\_band](http://www.bobmintzer.com/music.php?c=big_band)

<b>Title</b>	<b>Publication Information</b>
<i>A Brazilian Affair</i>	S.I.: Mintzer Music Co, 1989
<i>A Long Time Ago</i>	Oskaloosa, IA: Barnhouse, 1986
<i>Acha</i>	Delevan, N.Y: Kendor Music, 1997
<i>Acknowledgement</i>	
<i>Aha</i>	
<i>Ancestors</i>	Delevan, N.Y: Kendor Music, 1994
<i>Antigua</i>	
<i>April in Paris</i>	Miami, Fl: Warner, 2001
<i>Art Of The Big Band</i>	Delevan, N.Y: Kendor Music, 1990
<i>Berimbau</i>	
<i>Beyond The Limit</i>	S.I.: Mintzer Music Co, 1988
<i>Black Sand</i>	Delevan, N.Y: Kendor Music, 2005
<i>Body and Soul</i>	
<i>Bright Lights</i>	Delevan, N.Y: Kendor Music, 1991
<i>Brotherhood</i>	Delevan, N.Y: Kendor Music, 1993
<i>But Not For Me</i>	
<i>Chant</i>	Delevan, N.Y: Kendor Music, 1998
<i>Children's Song</i>	
<i>Christopher Columbus</i>	
<i>Corcovado</i>	
<i>Cute</i>	Miami, Fla: Warner Bros, 2004
<i>Dialogue</i>	S.I.: Mintzer Music, 1991
<i>Dolphin Dance</i>	Delevan, NY: Kendor Music, 1966
<i>Each Day</i>	Delevan, NY: Kendor Music, 2006
<i>Easy Living</i>	
<i>Eighth Avenue March</i>	Delevan, N.Y: Kendor Music, 1989
<i>Ellis Island</i>	Delevan, N.Y: Kendor Music, 1997
<i>Elvin's Mambo</i>	S.I.: Mintzer Music Co, 1989
<i>Eye of the Hurricane</i>	United States: Hancock Music, 1981
<i>Flying</i>	
<i>For All We Know</i>	
<i>Frankies Tune</i>	S.I.: Mintzer Music Co, 1987
<i>Freedom Song</i>	Delevan, N.Y: Kendor Music, 2007
<i>Gently</i>	Delevan, N.Y: Kendor Music, 2003
<i>Go Go</i>	Delevan, N.Y: Kendor Music, 2003

<i>Good News (complete version)</i>	
<i>Good News (published version)</i>	S.I.: Mintzer Music Co, 1980
<i>Hanky Panky</i>	S.I.: Mintzer Music Co, 1987
<i>Happy Song</i>	S.I.: Mintzer Music Co, 1988
<i>Heart Of The Matter</i>	S.I.: Mintzer Music Co, 1986
<i>Hip Hop</i>	S.I.: Mintzer Music Co, 1985
<i>Horns Alone</i>	Delevan, N.Y: Kendor Music, 1991
<i>I Hear A Rhapsody</i>	New Berlin, WI: Jenson Publications, 1988
<i>I Want to Be Happy</i>	Miami, FL: Warner Bros, 1995
<i>In The 80s</i>	S.I.: Mintzer Music Co, 1986
<i>Incredible Journey</i>	S.I.: Mintzer Music Co, 1984
<i>Irrequieto</i>	
<i>Joshua</i>	S.I.: Advance Music, 1900
<i>Latin Dance</i>	S.I.: Mintzer Music Co, 1985
<i>Lazy Day</i>	Delevan, N.Y: Kendor Music, 1985
<i>Lester Jumps Out</i>	Delevan, N.Y: Kendor Music, 2000
<i>Life Of The Party</i>	Delevan, N.Y: Kendor Music, Inc, 1993
<i>Life With Thilo</i>	Delevan, N.Y: Kendor Music, Inc, 1999
<i>Like A Child</i>	S.I.: Mintzer Music Co, 1986
<i>Lil' Darlin'</i>	
<i>Mambone</i>	Delevan, N.Y: Kendor Music, 1996
<i>March Majestic</i>	Miami, FL: Warner Bros, 2005
<i>Meeting Of The Minds</i>	Delevan, N.Y: Kendor Music, Inc, 1990
<i>Modern Day Tuba</i>	
<i>Mofongo</i>	Miami, FL: Warner Bros, 1965
<i>Moonlight Serenade</i>	United States: EMI Robbins, 1994
<i>Mr. Fonebone</i>	S.I: Mintzer Music Co, 1982
<i>Mr. Funk</i>	Delevan, N.Y: Kendor Music, 1987
<i>My Foolish Heart</i>	
<i>My One and Only Love</i>	
<i>My Shining Hour</i>	
<i>New Mambo</i>	Delevan, N.Y: Kendor Music, 1997
<i>New Rochelle</i>	Delevan, N.Y: Kendor Music, 1997
<i>NEW! My Soliloquy</i>	
<i>NEW! Why is it</i>	
<i>No Jive</i>	
<i>One Finger Snap</i>	United States: Hancock Music, 1981
<i>One Man Band</i>	S.I.: Mintzer Music Co, 1986
<i>One O'Clock Jump</i>	Van Nuys, Calif: Alfred Publishing, 2000
<i>One People</i>	S.I.: Advance Music, 1995
<i>Original People</i>	Delevan, N.Y: Kendor Music, 2002

<i>Oye Como Va</i>	
<i>Papa Lips</i>	S.I.: Mintzer Music Co, 1985
<i>Party Time</i>	Oskaloosa, IA: Barnhouse, 1977
<i>Paul's Call</i>	Delevan, N.Y: Kendor Music, 1989
<i>Pots and Pans</i>	
<i>Recife</i>	
<i>Relentless</i>	Delevan, N.Y: Kendor Music, 1992
<i>Runferyerlife</i>	
<i>San Juan Shuffle</i>	Delevan, N.Y: Kendor Music, 1997
<i>Slo Funk</i>	S.I.: Mintzer Music Co, 1980
<i>Softly Spoken</i>	Delevan, N.Y: Kendor Music, 1995
<i>Sophisticated Lady</i>	Delevan, N.Y: Kendor Music, 1993
<i>Speak Like a Child</i>	Delevan, N.Y: Kendor Music, 1968
<i>Spectrum</i>	S.I: Mintzer Music Co, 1987
<i>Spirits</i>	
<i>Sunset</i>	Delevan, N.Y: Kendor Music, 1990
<i>Swangalang</i>	Delevan, N.Y: Kendor Music, 2006
<i>Swing Out</i>	
<i>Tales of Rhoda Rat</i>	
<i>Technopop</i>	
<i>The Big Show</i>	
<i>The Ring</i>	S.I.: Mintzer Music Co, 1985
<i>The Way I Feel</i>	S.I.: Mintzer Music Co, 1988
<i>Timeless</i>	Delevan, NY: Kendor Music, 2002
<i>Treasure Hunt</i>	Delevan, NY: Kendor Music, 1992
<i>Tribute</i>	S.I: Mintzer Music Co, 1984
<i>Truth</i>	
<i>TV Blues</i>	Rottenburg, Allemagne: Advance Music, 1993
<i>Vision - City of Hope</i>	S.I.: Advance Music, 1995
<i>What Might Have Been</i>	
<i>When the Lady Dances</i>	
<i>Weird Blues</i>	S.I.: Mintzer Music Co, 1989
<i>Without a Song</i>	
<i>Yeah Yeah Yeah</i>	S.I.: Mintzer Music Co, 1988

## APPENDIX D: WOODS' AWARDS

The following list of awards is available online at <http://www.philwoods.com/Biography.html>

New Star Award (alto sax): 1956, *DownBeat* Magazine

Playboy Poll: 1972

*DownBeat* Magazine Talent Deserving of Wider Recognition (clarinet): 1963

*DownBeat* Magazine Critics' Poll Winner (alto saxophone): 1975-1979,

1981-1985, 1988-1990, 1992, 1996-2001, 2008

*DownBeat* Magazine Readers' Poll Winner (alto saxophone):

1975-1995, 2000-2008, 2011

*DownBeat* Magazine Critics' Poll Winners (Phil Woods Quintet): 1988-1991

*DownBeat* Magazine Readers' Poll Winners (Phil Woods Quintet): 1985, 1988-1989, 1991

Leonard Feather's Golden Feather Award (Phil Woods Quintet): 1985

Grammy Award for IMAGES with Michel Legrand: 1976

Grammy Award for The Phil Woods Six, Live from the Showboat: 1977

Grammy Award for More Live by The Phil Woods Quartet: 1982

Grammy Award for At The Vanguard by The Phil Woods Quartet: 1983

Grammy Award Nominations as soloist and/or group: 1971, 1980, 1994 (Big Band)

National Association of Jazz Educators Poll Winner (alto saxophone): 1987

National Association of Jazz Educators Poll Winners (Phil Woods Quintet): 1987

Officer of the Order of Arts and Letters, France: 1989

Jazz Times Readers' Poll (Phil Woods Quintet) (tied with the Modern Jazz Quartet and Art Blakey & the Jazz Messengers 1990; winners 1991)

East Stroudsburg University Honorary Doctor of Letters Degree: 1994

Induction into the American Jazz Hall of Fame: 1994

Induction into Omicron Kappa Delta: 1997

Beacons in Jazz Award: 2001

Jazz Times Readers' Poll (alto saxophone): 1990-1995, 2004-2006, 2008

Swing Journal Readers' Poll (alto saxophone): 2004

Jazz Journalists Association Jazz Awards (Alto Saxophonist of the Year) 2005 - 2006

National Endowment for the Arts Jazz Master Fellowship: 2007

President's Merit Award from the Grammy Foundation: 2007

Kennedy Center Living Legends in Jazz Award: 2007

Governor's Awards for the Arts - Creative Community Award (with COTA): 2008

DePaul University Honorary Doctor of Humane Letters Degree: 2009

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