Compositional Techniques in the Saxophone Works of Yusef Lateef

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A dissertation

submitted in partial fulfillment of the

requirements for the degree of

Doctor of Musical Arts

University of Washington

2017

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Program Authorized to Offer Degree:

Music

University of Washington

Abstract

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Yusef Lateef (1920-2013) is one of the most influential figures in the history of the saxophone. After garnering acclaim from his hundreds of improvisatory recordings on a wide array of instruments, Lateef also inspired generations of students through his decades of teaching at the University of Massachusetts. It was here that, during the decade of the 1990s, he completed eight works for concert saxophone.

The purpose of this study is to examine six specific compositional tools found in Lateef's concert saxophone works. Further, this study explores Lateef's musical career and broad compositional influences and provides analysis on the themes of each selected piece. This dissertation also utilizes a standardized grading system for each work to provide a valuable tool for selecting literature for both pedagogues

and performers. Lateef's compositions for concert saxophone are quality works within the saxophone repertoire and deserve additional consideration and performance.

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PART I - OVERVIEW

Chapter 1: Background and Research

Significance of Lateef's Concert Saxophone Works

Long known as a leading figure in the world of saxophone and improvised music, Yusef Lateef wrote his first fully-composed work for saxophone in 1990 at the age of seventy. Over the next decade, he would go on to complete eight pieces for saxophone. Yusef Lateef's composed saxophone works stand as a valuable contribution to the instrument's repertoire and deserve additional study and performance. My hope is that by detailing the musical complexity, stylistic influences, and technical demands of these works they will garner greater attention throughout the worldwide saxophone community.

These works provide an interesting opportunity to observe the many influences of a legendary improviser and multi-instrumentalist filtered through classical forms. While Lateef generally performed in a style that would be widely considered outside the "classical" saxophone spectrum, these pieces easily adhere to a style suited to a more traditionally "classical" approach and tonal imagination. Wayne Tice's recordings of Lateef's pieces (released in 2002 and completed under the composer's guidance) reinforce this idea, given the general saxophone timbre and interpretation on his record.

Biography

Yusef Abdul Lateef (October 9, 1920 – December 23, 2013) was born in Chattanooga, Tennessee as William Emmanuel Huddleston. He spent his formative years in Detroit, where he would become a leading figure on the jazz scene and develop associations that saw him play with jazz luminaries such as Dizzy Gillespie, Cannonball Adderley, Kenny Burrell, Elvin Jones, Barry Harris, and more. Despite his popular association with jazz, Lateef shunned the term in relation to his music as he felt it "evokes misperceptions" and is disrespectful to the seriousness of his craft.[1] Rather, Lateef crafted the term "autophysiopsychic music," which means to play "music from one's physical, mental, and spiritual self."[2] Spirituality played an important role in Lateef's work following his conversion to Ahmadiyaa Islam in 1948, to which he remained a committed practitioner for the rest of his life.

Lateef appeared on hundreds of records both as a sideman and a bandleader, performing not only on saxophone and flute, but also establishing himself as the first musician in the American improvised tradition to successfully incorporate non-traditional jazz and non-Western instruments such as the oboe, bassoon, argol, and shenai. In 1987, he won a Grammy Award for his *Little Symphony*, a thirty-minute work on which Lateef played all the instruments, including sitar, keyboard, and multiple flutes, saxophones, and drums. In 2010, Lateef was named a Jazz Master by the National Endowment of the Arts for his lifetime of achievements.

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[1] Yusef Lateef and Herb Boyd, *The Gentle Giant: The Autobiography of Yusef Lateef* (New Jersey: Morton Books, 2006), 112.
[2] Ibid., 111.

Despite his stature as a performing and recording artist, Lateef elected to go back to school, enrolling to study flute at the Manhattan School of Music (MSM) in 1966, completing a Bachelor's Degree of Music in 1969, and graduating a year later with the title of Master of Music Education. Prior to this, Lateef had taken courses at the Larry Teal School of Music and Wayne State University but had not completed a degree. With two degrees earned, Lateef went on to teach autophysiopsychic music at MSM and served as an Associate Professor of Music at the Borough of Manhattan Community College from 1972-1976. In 1975, he completed his doctoral degree in education with a dissertation titled *An Overview of Western and Islamic Education*.[3]

In 1981, Lateef published his landmark text: the *Repository of Scales and Melodic Patterns.*[4] The musical materials in Lateef's book include scales and harmonies from numerous world cultures, serial patterns from composers like Alban Berg, harmonies from Igor Stravinsky, and numerous references to African-American improvised music including synthetic constructions from Eric Dolphy. The book remains an important source of material for improvisers and composers.

From 1981 to 1984, Lateef and his family lived in Nigeria, where he "accepted the position as a senior research fellow in the Center for Nigeria Cultural Studies at Ahmadu Bello University."[5] Here, Lateef studied the music of the Fulani herdsmen and completed the first fingering chart for their flute called the *sarewa*.

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[3] Yusef Lateef, "An Overview of Western and Islamic Education" (Ed.D diss., University of Massachusetts-Amherst, 1975).
[4] Yusef Lateef, *Repository of Scales and Melodic Patterns* (Amherst: FANA Music, 1981).
[5] Lateef and Boyd 2006, 129.

He further taught courses to cultural officers for the Center of Nigerian Cultural Studies, conducting instruction in research methodology.

Returning to the United States, Lateef established himself as a professor at the University of Massachusetts-Amherst and the five-college system in the surrounding area, where he inspired hundreds of students until his retirement in 2002. It was during his tenure at the university that he composed his concert works for saxophone, with an output encompassing eight pieces in the years spanning from 1990 to 1999. In addition to these works, Lateef composed a number of other solo and chamber works for winds, a piano sonata and concerto, and large-scale orchestral works such as his *Symphony No. 1 (Tahira)* and *African-American Epic Suite.*

Also during the 1990s, Lateef began his own record company (YAL) to go alongside his music publishing enterprise (FANA Music). With "over 35 CDs in its catalog,"[6] Lateef sought to embrace "the concerns of a rich tradition of autophysiopsychic music"[7] and document "crucially free expressions that are typically new to player and hearer."[8] Lateef's decision to self-release his own music and recordings provided him with complete creative control over his public output and reinforced the multi-faceted career trajectory that he employed throughout his life.

Following his retirement from the university, Lateef continued to live a life of unbridled creativity, continuing to perform, compose, lecture, write prose and

[6] Lateef and Boyd 2006, 152.
[7] Ibid., 153.
[8] Ibid., 153.

poetry, and paint. In his introduction to Lateef's autobiography, percussionist and longtime musical collaborator Adam Rudolph states that "Yusef is a prototype of the modern renaissance artist. He has refused to let any outside force or persons define him or his activities."[9] Indeed, the broad scope of Lateef's musical career makes him hard to summarily describe. His influence on generations of performers, students, and fans cannot be denied.

Descriptive and Pedagogical Goals

As collegiate students are often introduced to new works for study and performance through their own professors, I aim to increase the awareness of Lateef's concert works at the collegiate level by contributing a significant scholarly discourse on his compositional techniques. By organizing Lateef's output in the form of an annotated bibliography and descriptive catalog, I hope to aid college saxophone professors in selecting Lateef's works for their students by providing appropriate insights into the attendant techniques and difficulties of each concert work.

Despite Lateef's historical legacy as an improvising musician, his compositions for concert saxophone seem to have garnered comparatively little attention for programming and recording. Aside from Wayne Tice's 2002 release[10] that included at least portions of seven of the eight works discussed here, I have uncovered only one other published recording of Lateef's concert music: saxophonist Idit Shner included *Romance* on her album *Fissures: 20th Century Music*

[9] Ibid, xii.
[10] Wayne Tice, *Wayne Tice Plays the Music of Yusef Lateef*, YAL Records (CD), 2002.

for Saxophone and Harp.[11] In addition to performing the works discussed in this dissertation, I have recorded and released several of Lateef's compositions. I will continue to make new recordings available publicly in order to augment the amount of access to Lateef's compositional output.

Overall, a cursory search for program notes or concert reviews containing the compositions discussed in this document yields few results. In one notable exception, a 2013 concert of Lateef's music documented the New York City premiere of *Trio in December* (1998). Still, the fourteen-year gap between composition and performance, despite the city's close proximity to Lateef's home in Massachusetts and the composer's own history and legacy in New York, reinforces the lack of public performance.[12] Perhaps due to its uncommon instrumentation, *Romance* appears to be the work most cited in public performance at the time of my writing. In contrast, I have found no performance or recording information for *Saxophone Sagacity*. I intend for this document to raise awareness of the great compositional merit of these works and encourage their performance throughout the saxophone community.

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[11] Idit Shner and Yumiko Endo Schlaffer, *Fissures: 20th Century Music for Saxophone and Harp*, Origin 33008 (CD), 2010.

[12] Scott Krane, "Yusef Lateef: Celebrating 75 Years of Music at Roulette in Brooklyn," *Jazz Times*, April 13, 2013, http://jazztimes.com/community/articles/82035-yusef-lateef-celebrating-75-years-of-music-at-roulette-in-brooklyn (accessed December 7, 2015).

State of Existing Research

Despite his immense and diverse contributions to many forms of music and his influence on generations of saxophonists, little scholarly material has been written on Yusef Lateef's concert saxophone works. Only one other dissertation at the time of my writing focuses solely on the music of Yusef Lateef. As such, this thorough examination into his compositional style should prove valuable to composers, historians, and performers alike.

Darryl Harper's *Something Borrowed, Something New: Parody and Irony in Yusef Lateef's Sonata for Clarinet and Piano*[13] takes a detailed look at Lateef's only composition for clarinet. Harper's research is beneficial to the discussion of Lateef's saxophone works as he focuses on the composer's practice of musical borrowing – something that also appears in his concert saxophone repertoire. Through musical analysis and personal interviews with Lateef, Harper discusses Lateef's use of Johannes Brahms' first *Sonata for Clarinet* as the formal and rhythmic basis for Lateef's own composition. He further details instances of cultural borrowing by Lateef to create pitch collections for his own melodic and harmonic ideas. As Lateef's *Sonata for Alto Saxophone No. 2* is a transposition of the clarinet work, Harper's detailed investigation of this piece is very useful to the discussion of the composer's concert saxophone output.

In *African-American Composers for the Concert Saxophone: A Look at Three Prolific Composers,* Brian N. Perez offers a brief analysis of four of Lateef's concert

[13] Darryl Harper, "Something Borrowed, Something New: Parody and Irony in Yusef Lateef's Sonata for Clarinet and Piano" (DMA diss., New England Conservatory of Music, 2008).

saxophone works: *Sonata for Alto Saxophone and Piano* (1990), *Romance* (1991), *Sonata No. 2 for Alto Saxophone* (1997), and *Trio for Malcolm* (1997).[14] In the scope of one chapter, Perez offers analysis of these four works, discussing tempo, meter, rhythm, range, and harmonic elements in each composition. Perez does not include a detailed discussion of prominent and recurring compositional techniques employed by Lateef across his concert saxophone works. My writing will expand on the analysis set forth by Perez.

Idit Shner's dissertation[15] on compositions for saxophone and harp includes an entry regarding Lateef's *Romance* for soprano saxophone and harp. Her analysis is in the form of an annotated bibliography. It is aimed at providing a graded level of difficulty in comparison to other works in the saxophone/harp repertoire, rather than an investigation into how the work fits into the compositional output and techniques of Lateef. Her use of a standardized grading system across a genre of music influenced my own use of a similar system.

Focusing on Lateef's improvised, non-concert works, Jason Squinobal's *West African Music in the Music of Art Blakey, Yusef Lateef, and Randy Weston*[16] ties Lateef's music back to the drum ensembles of the Yoruba. Additionally, it delivers a synopsis of Lateef's collaboration with other important figures in the African jazz movement including Weston, Blakey, and percussionist Babatunde Olatunji. The

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[14] Brian N. Pérez, "African-American Composers for the Concert Saxophone: A Look at Three Prolific Composers" (DMA diss., University of Maryland, 2014).
[15] Idit Shner, "Music for Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography" (DMA diss., University of North Texas, 2007).
[16] Jason John Squinobal, "West African Music in the Music of Art Blakey, Yusef Lateef, and Randy Weston" (PhD diss., University of Pittsburgh, 2009).

document thoroughly explores Lateef's path to incorporating pan-Africanism into his compositions and improvisation, detailing his relationships with like-minded bebop musicians, his conversion to Ahmadiyaa Islam, and his four years spent in Nigeria. Focusing on Lateef's improvised works, Squinobal does not include a discussion of Lateef's fully composed solo and chamber compositions for saxophone.

There are several notable dissertations that inspired the format of my work, as they also analyze and document a single composer's concert saxophone works using the form of an annotated bibliography. Ann Bradfield's *An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano*[17] includes short harmonic, melodic, and thematic analyses of each work discussed while providing musical examples for each entry. Bradfield also seeks to assign each work a grade of difficulty in an effort to facilitate the study and performance of Ruggiero's music in the collegiate setting. The jazz inflection of many of Ruggiero's concert works also provides an interesting parallel to the forthcoming discussion of improvised elements found within Lateef's concert style.

William Bingham's 1988 dissertation[18] focusing on the music of Pierre-Max Dubois (1930-1995) offers another blueprint for analyzing and cataloguing the concert saxophone works of a single composer. Bingham comments on Dubois'

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[17] Ann Bradfield, "An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano" (DMA diss., University of North Texas, 2010).

[18] William Edwin Bingham, "Pierre-Max Dubois: A Performance Guide to Selected Works for the Saxophone" (DMA diss., University of Kentucky, 1988).

music on three different levels of depth: completing an annotated bibliography, a more detailed analysis of certain works, and a compendium of the composer's compositional devices. My own dissertation will also serve as a bibliography with additional descriptive analysis and summary.

John Bleuel's dissertation[19] on the solo and chamber music of composer Lucie Robert provides another framework for the detailing of a single composer's output for saxophone. Bleuel also organized his work both by providing detailed descriptions of Robert's pieces and an overview of general compositional characteristics that permeated Bleuel's music for saxophone. Bleuel provides information on range and extended techniques present in each piece. Additionally, he offers written comments on each work's difficulty rather than using a set graph or grid to assign a numerical value.

Gregory Miller offers another framework for a detailed analysis of the saxophone works by a single composer with his dissertation *The Saxophone Music of Frederick Fox: An Annotated Bibliography with an Analysis of S.A.X for Solo Alto Saxophone and Saxophone Quartet.*[20] Like Bradfield, Miller offers an expanded analysis of one particular work as his medium for providing expanded understanding of the composer's compositional background. Miller provides general recommendations as to the challenge of each work but does not utilize a standardized system for outlining the difficulty in various musical elements. Miller

[19] John Stephen Bleuel, "A Descriptive Catalog of the Solo and Chamber Saxophone Music of Lucie Robert" (DMA diss., University of Georgia, 1998).
[20] Gregory E. Miller, "The Saxophone Music of Frederick Fox: An Annotated Bibliography with an Analysis of S.A.X for Solo Alto Saxophone and Saxophone Quartet" (DMA diss., University of North Texas, 2008).

also elects to include a brief compositional overview of Fox's style before his analyses of Fox's individual works.

In addition to the Shner document mentioned above, there are also several annotated bibliographies related to the saxophone that apply to certain genres of saxophone music rather than a single composer. Rather than investigating a compositional style, these documents generally provide a more standardized ranking system of performance difficulty that can be of use to both saxophone students and their teachers. These provided me a worthwhile comparison point in how to grade the difficulty in the various areas of saxophone playing while lending me insight into how to organize my own analyses.

Rhett Bender's dissertation, *An Annotated Bibliography of Published Saxophone Quartets by American Composers*, provides graded difficulties in the musical elements of meter, key signature, tempo, note/rest value, rhythm, articulation/timbre changes/advanced techniques, and range.[21] Bender's aim was to produce a resource that could be used by quartets and educators for selecting literature and aid them in seeking out publishing and recording information. His categorized grading system was adapted with limited modification in dissertations by Ann Bradfield,[22] Idit Shner,[23] and Cheryl Fryer,[24] who all focused on chamber music for saxophone, winds, and percussion. I intend for this document to also be a

[21] Rhett Lyle Bender, "An Annotated Bibliography of Published Saxophone Quartets by American Composers" (DMA diss., University of Georgia, 2000).
[22] Bradfield, 2010.
[23] Shner, 2007.
[24] Cheryl A. Fryer, "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" (DMA diss., University of North Texas, 2003).

valuable resource for educators and performers alike in selecting literature for study and performance.

Additionally, Scott Kallestad uses Bender's model to grade alto saxophone sonatas in another annotated bibliography focusing standard saxophone literature.[25] The established popular appeal of his subject material sets his study apart from my discussion of Lateef's overlooked output.

The scholarly research detailed above has established the annotated bibliography and descriptive catalog as effective models for the analysis of concert saxophone literature. Those researchers that have focused on a particular type of composition or ensemble have most commonly assigned grades to literature for the purpose of helping performers and pedagogues select concert and study materials. Bibliographies focusing on the efforts of a single composer have looked to increase the understanding and programming of that specific composer's works and have typically engaged compositions with a greater depth of analysis.

To summarize the existing documents regarding Lateef specifically, Harper's dissertation provides the most detailed view of his compositional tendencies. However, Harper focuses his discussion primarily on just one aspect of Lateef's composing style and does not discuss his saxophone compositions. While addressing Lateef's concert saxophone works, Perez examines only four of the eight

[25] Scott D. Kallestad, "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*" (DMA diss., University of North Texas, 2005).

pieces under consideration in my writing. Squinobal's project, while looking at certain compositional influences in the improvised setting, again does not address the concert pieces on which I have focused. The limited scholarly research on Yusef Lateef demonstrates a clear need for a more detailed analysis on this luminary figure in the history of the saxophone.

Method

The compositions discussed in this document were acquired from Lateef's own publishing branch – FANA Music. I have assigned relative grades for different musical categories using my own adaptation of the grading chart established by Cheryl Frier,[26] Rhett Bender,[27] and Ann Bradfield,[28] among others. My adaptation of this grading system can be seen below in Table 1.1 on the following page and includes the following nine musical aspects: meter, key signature, tempo, rhythm, articulation, dynamics, range, ensemble issues, and extended techniques.

[26] Fryer 2003, 6.
[27] Bender 2000.
[28] Bradfield 2010, 11.

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8, 5/4	9/8, easy changing meter	5/8, 7/8, intermediate changing meter	Changing asymmetrical meters	Constant Shifts or no meter
Key Signature	0-3 flats or sharps, 0-1 key change	3-5 flats or sharps, 0-3 key changes	5-7 flats or sharps, 0-5 key changes	No key signature, limited accidentals	No key signature, extensive accidentals	Any key situation, extensive chromaticism
Tempo	72-120	72-132, rit., accel.	56-144, rit., accel.	44-168, rit., accel.	44-208, rit., accel.	Any tempo, aleatoric
Rhythm	Simple duple subdivision,	Simple syncopation, triple subdivision	Moderate syncopation, mix of duple and triple	Frequent syncopation, sextuplets	Expanded asymmetrical subdivision, (quintuplets, septuplets)	Infrequent downbeats, syncopation, asymmetrical subdivisions with rests
Articulation and Dynamics	Slurred, legato mostly mp/mf	Staccato, accent, short repetitions, p-f	Mixed staccato/legato, moderate fast repetition, pp-ff	High-register staccato, low-register entrances, long pp sections	Low-register articulations, long phrases of fast staccato, soft entrances in extreme registers	Altissimo entrances and articulations, mixed and rapid articulations
Range	Primarily within D1-D3	Within natural range	Extended use of extreme high and low register	Limited altissimo, some intervals wider than octave	Regular altissimo use, frequent wide intervallic jumps	Abundant altissimo, range above altissimo Bb
Ensemble	Primarily tutti writing, limited exposure	Mostly tutti, some individual parts exposed	Exposed parts and thinner texture	Exposed parts in extreme registers, moderate syncopation	Difficult ensemble rhythms, mix of duple and triple divisions	Disjointed rhythmic structure for all players, difficult transitions between players
Extended Techniques	None	Falls, growls, key-clicks	Flutter tongue, slap tongue, bisbigliando	Simple responsive multiphonics	Simple microtones, difficult multiphonics	Circular breathing, extensive microtones, advanced multiphonics

Table 1.1 (Composition Difficulty Criteria Grading Chart)[29]

[29] Adapted from: Cheryl A. Fryer, "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" (DMA diss., University of North Texas, 2003).

Due to the varied nature of the instrumentation within Lateef's concert catalogue, I have adapted these categories to provide a more comprehensive and general understanding of the inherent challenges for both solo and ensemble saxophones. In mixed chamber works, the additional non-saxophone parts are not considered in assigning a grade.

I do not assign an overall grade level to each work, but instead provide a general description on the difficulty of the work and grade individual performance components. Guiding this method is the understanding that all of Lateef's concert works are intended for advanced performers and suitable for both professional performance and collegiate study. Additionally, I have included the following information regarding each work:

- Year Composed
- Instrumentation
- Duration
- Movements
- Purchase Availability
- Recording Availability
- Author's Formatting Notes

In addition to these annotations, the entry for each work contains a detailed description of the piece's predominant thematic ideas. Each analysis then outlines any of the six compositional techniques described later in this chapter that may be present in the work. Thus, each subsequent chapter provides insight into the unique melodic content of an individual work and the overarching compositional traits that exist throughout Lateef's concert saxophone repertoire.

Compositional Overview

Yusef Lateef's works for concert saxophone provide greater understanding of the many influences and experiences that he had accrued over seven decades of life prior to publishing *Sonata for Alto Saxophone and Piano* in 1990. A commanding tenor saxophonist born out of the Detroit blues and jazz traditions, Lateef had gone on to tour with hard-bop legend Cannonball Adderley, earned a degree in classical flute, incorporated numerous non-Western instruments into a fairly rigid jazz instrumentation, won a Grammy award in the "New Age" category, composed multiple symphonic works for orchestra, and embraced both what many referred to as avant-garde and "World Music." Critics had already recognized this stylistic *mélange* in Lateef's recordings, with Bob Hammer writing in 1965 that, "Yusef Lateef has always been intrigued by the curiously compatible musics of jazz, the non-Western world, and the avant-garde movement."[30] In the same notes, Hammer concisely states why Lateef's compositions in any style or genre are worth study, proclaiming, "everything in Lateef's approach is musically valid."[31] Along the same lines, David Pope's analysis of Lateef's *African-American Epic Suite* sums up the composer's techniques, noting, "Lateef is never fully bound by any one compositional technique, but rather freely combines procedures which ultimately must give way to the composer's musical will."[32]

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[30] Bob Hammer. Liner Notes for Yusef Lateef – *1984*, Impulse Records A-84 (LP), 1965.
[31] Ibid.
[32] David Pope, "Diverse Compositional Techniques in Yusef Lateef's *African American Epic Suite* First Movement – The African as Non-American," *Ex Tempore* 9, no. 2 (1999): 20-33.

It is within this tradition and expectation of evolution in Lateef's compositional and performance media that one can best understand his desire to compose "classical" works for the saxophone. On one level, the completion of these significant pieces can easily be viewed as just the next step in Lateef's musical evolution, perhaps spurred on by his time working in the academic realm after his return from Nigeria. The saxophone by this time had established strong roots at the university level. In particular, the University of Massachusetts-Amherst enjoyed a strong classical saxophone studio with longtime professor Lynn Klock[33] at the helm. Concisely, Lateef knew there would be saxophonists willing to perform his work. All completed in the decade of the 1990s, his compositions are listed in the following table.

Title	Instrumentation	Year Composed
Sonata	alto sax, piano	1990
Romance	soprano sax, harp	1991
Klockology	any solo saxophone	1995
Sonata for Saxophone Quartet	soprano, alto, tenor, and baritone saxophones	1996
Sonata No. 2	alto sax, piano	1997
Trio for Malcolm	soprano sax, bass, piano	1997
Saxophone Sagacity	soprano sax, 2 alto saxes, 2 tenor saxes, baritone sax	1997
Trio in December, Op. 2 No. 2, (Elan Vital)	soprano sax, alto sax, baritone sax	1998

Table 1.2 (Chronological Order of Lateef's Concert Saxophone Compositions)

Whatever the composer's inspiration, he brought to his concert saxophone works many of the same ideas that are prevalent in both his compositions and improvisations across other genres. Of course, being a long-tenured saxophonist

[33] Klock taught at University of Massachusetts-Amherst as Professor of Saxophone from 1979-2014.

himself, Lateef was also able to write idiomatically for the instrument based on decades of practiced and internalized techniques and expressions. His compositions showcase a diverse array of methods and are valuable compositions for saxophonists to study and perform.

Lateef's Compositional Techniques

In analyzing Lateef's composed works for saxophone, I have identified the following six prevalent compositional techniques:

1. Non-Western Scale Sources
2. Symmetrical and Synthetic Scale Constructions
3. Endophytic Composition
4. Idiomatic Improvised References
5. Musical Borrowing
6. Atonal and Serial Devices

Individual instances of these techniques contained in the eight concert works will be addressed in later chapters, each of which focuses on a single composed saxophone work. I discuss these elements generally here while providing examples from Lateef's other compositions and materials to provide a broader context for the discussions that follow. An investigation into Lateef's adoption and use of these methods in his performance, recording, and total compositional output provides a broader understanding of these elements within his composed saxophone works.

Non-Western Scale Sources

Drawing inspirations from all corners of the world, Lateef's composed works for saxophone provided him another platform to utilize his far-reaching musical inspiration and knowledge. His interest in new tonalities and timbres was brought

forth by his performance and recording long before his concert saxophone catalog came to exist. In fact, it may have been the sheer frequency of his recording in the 1950s that opened Lateef up to new sounds:

> Having completed two albums for Savoy, it dawned on me that perhaps I could be recording for a few years, and it was no use reinventing the wheel with each new album. To break the mold, I began to study other instruments from different cultures. This new pursuit meant I had to spend time in the public library doing the research on Africa, India, Japan, and China.[34]

As he shunned the term "jazz" and moved away from the swing-oriented style of his 1950s and 1960s recordings, Lateef was viewed critically under the umbrella of "World Music." As *New York Times* columnist Peter Keepnews wrote in Lateef's 2013 obituary, "anticipating the cross-cultural fusions of later decades, he flavored his music with scales, drones and percussion effects borrowed from Asia and the Middle East. He played world music before world music had a name."[35] Keepnews also notes that, "African influences became more noticeable in his music when he spent four years studying and teaching in Nigeria in the early 1980s."[36] Interestingly, Lateef's large-scale *African-American Epic Suite*, a programmatic work that musically describes the journey of the slave trade, was premiered in 1993 in the midst of the composer's concert saxophone output. While *Epic Suite* has European underpinnings on the basis of its relation to a concerto grosso for quintet and orchestra, the role of the soloists readily contrasts the medium, with instruments

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[34] Lateef and Boyd 2006, 74-75.
[35] Peter Keepnews, "Yusef Lateef, Innovative Jazz Saxophonist and Flutist, Dies at 93," *New York Times*, December 24, 2013.
[36] Keepnews, 2013.

such as *dumbek*, *kalimba*, *gimbre*, and bamboo flute engaging in improvised sections that offset the purely composed portions.

Also commenting on Lateef's interactions with both African and European culture, Christopher Bakriges observes that, "Lateef is an artist who works within African and African American music genres and re-interprets them following his own creativity, as opposed to reacting to European acculturative pressure."[37] Lateef's concert works, utilizing only European instruments in classical forms, allow us to view his non-Western musical influences through a decidedly European filter. With instrumentation and timbre more formalized in the context of these concert works, Lateef's use of non-Western influences derives in large part from his use of scale constructions from other cultures, which are aptly laid forth in his famous *Repository of Scales and Melodic Patterns*. Detailing the immensity of this work, Christopher Bakriges writes:

> Lateef explores Chinese, Mongolian, Greek, East Indian, Arabian, and Persian scales with equal vigor through extensive Ethnomusicological study. Harmonic analysis of a Pygmy scale sits on the same page as Alexander Scriabin's *Prometheus* harmonic analysis. A Hungarian major scale is likened to the Blues scale. Chopin's various diminished patterns are considered as important as Tad Dameron's turn-backs, one of the defining features of be-bop.[38]

While many of Lateef's harmonic designations are defined by a single nationality (i.e. Japanese, Egyptian, or Chinese) in his *Repository* without including the background information on the reasons these particular scales fit within their given cultural identities, the coherent organization and breadth of the harmonic material reinforces Lateef's authority on their sources.

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[37] Christopher G. Bakriges, "African-American Musical Avant-Gardism" (PhD diss., York University, 2001), 204.
[38] Bakriges 2001, 211.

Lateef's career as a touring musician gave him plenty of first-hand experience in learning new instrumental techniques, harmonies, and melodic sequences from around the world. Looking at one specific example, Lateef writes in his autobiography about his time with Cannonball Adderley in Japan, where in July 1963 the group recorded the iconic album *Nippon Soul*, adding personal experience to his previous academic study of the music.[39] It is not surprising then, that the 1981 *Repository of Scales and Melodic Patterns* contains six pages of what Lateef simply calls "Japanese Scales and Patterns."[40]

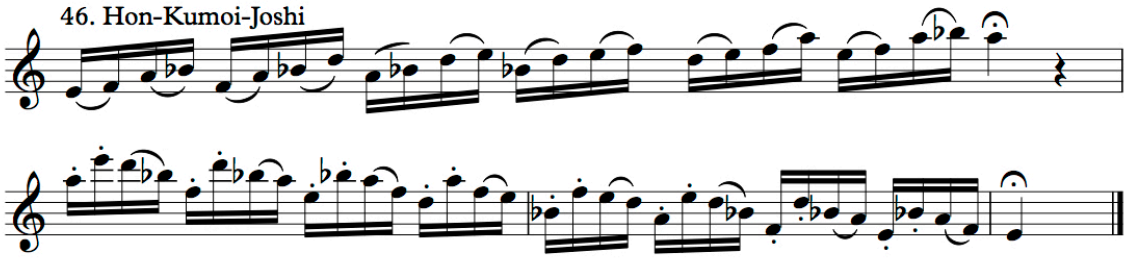

Figure 1.1 (*Repository*: Japanese Scale Patterns, Pg. 81)[41]

Published in 1998, eighteen years after the *Repository* and the same year as his last concert work for saxophone, Lateef's book of duo compositions, *123 Duets*, continues to show Japanese influence, with multiple entries taking Japanese names. For example, *Gagaku*, the name for the pentatonic music of an ancient imperial court dance, is a short three-line duet utilizing the tones of B, C#, Eb, F#, and G#.[42]

[39] Lateef and Boyd 2006, 94.
[40] Lateef 1981, 78-84.
[41] All applicable musical figures in Chapter One are provided in the written pitch taken directly from Lateef's scores.
[42] This scale could also be described as a Major Pentatonic, featuring scale degrees 1,2,3,5 and 6 in a major key.

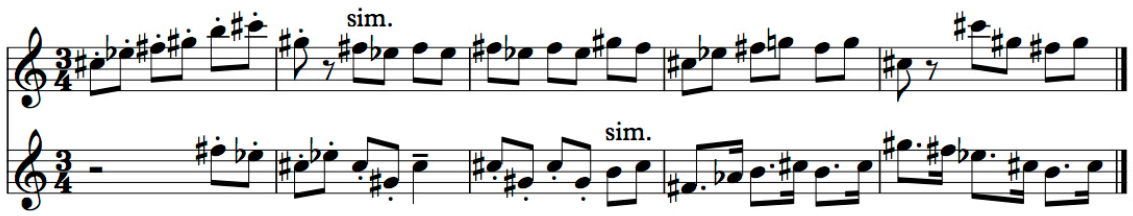

Figure 1.2 (*123 Duets*: Gagaku Scale Duet, Pg. 35, mm. 1-5)

Lateef's Gagaku composition is simple – only a few lines – but demonstrates the composer's interest in working strictly within one pitch set, which here is limited to a pentatonic construction.

The two-line "Sato (Sugar)" from the same text utilizes a transposed five-pitch scale that Lateef identifies as *Kokin-Choshi* (Modern Japanese Scale) in the *Repository*. "Sato" contains the same intervallic relationship as the *Kokin-Chosi* from his *Repository* despite the different scalar root. This scale can be seen in the first measure of Figure 1.3.

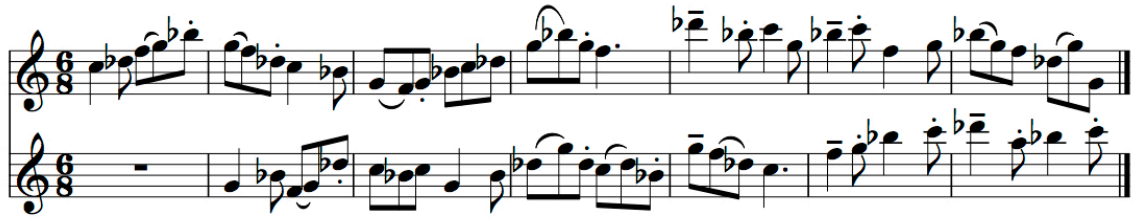

Figure 1.3 (*123 Duets*: Sato Duo Excerpt, Pg. 35, mm. 1-7)

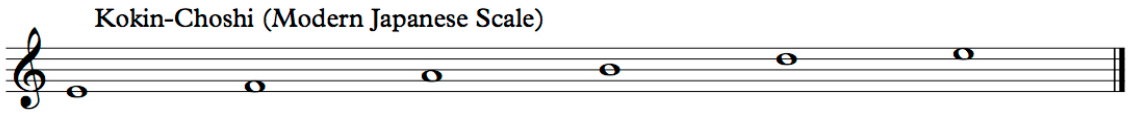

Figure 1.4 (*Repository*: Kokin-Choshi Scale Listing, Pg. 78)

Again, a short duo composition provides insight into how Lateef treated these materials. The transparency of these compositions gives valuable context to

his usage of non-Western constructions in his long-form compositions. As the subsequent discussion of Lateef's individual works will continue to make clear, the composer very clearly still had these non-Western constructions at the forefront of his compositional technique while composing his concert saxophone repertoire.

Symmetrical and Synthetic Scale Constructions

Lateef's *Repository* showcases the composer's interest in both symmetrical and synthetic scales. For clarity, I define a *symmetrical scale* as having an even, unchanging, and patterned distribution of half or whole steps, which would encompass chromatic, whole-tone (hexatonic), and diminished (octatonic) scales. *Synthetic scales* are here defined as those that are not symmetrical, nor diatonic within a traditional major or minor mode, while also excluding common major and minor pentatonic scales.[43] J. Murray Barbour's 1929 article for the *American Mathematical Monthly* looks at the problem of defining "synthetic scales," noting hundreds of possible permutations within a 12-pitch octave. Critiquing the prior work of composer Ferruccio Busoni, Barbour works within the idea that the maximum interval within a scale can be a doubly-augmented second (four semi-tones) and that synthetic scales need not be heptatonic. He thereby established a precedent for limiting what we consider a synthetic construction of scales.[44]

[43] While the minor pentatonic scale contains the scale degrees <1,3,4,5,7> from the natural minor scale, the major pentatonic scale contains the degrees <1,2,3,5,6> from the major scale.
[44] J. Murray Barbour, "Synthetic Musical Scales," *The American Mathematical Monthly* 36, no. 3 (March 1929): 155-160.

Providing a concise example of working with previously established synthetic constructions, Lateef uses the "Prometheus Chord"[45] made famous by Alexander Scriabin as a basis for another of his *123 Duets*. A predominantly quartal chord, the scale from which it is derived is a hexatonic pattern. This pattern is different from a whole-tone scale by only one pitch as the G# is raised to the A as shown in Figure 1.5.

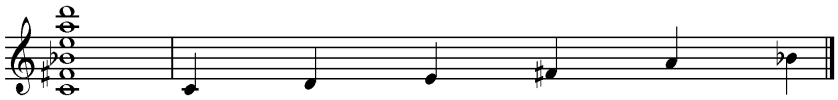

Figure 1.5 (Scriabin's Prometheus "Mystic" Chord and Scale)

Seen below in Figure 1.6, Lateef utilizes this hexatonic construction verbatim in the opening to his aptly titled "Prometheus" from the *123 Duets*. In this excerpt, Lateef restricts the top voice to the six Prometheus pitches (C, F#, Bb, E, A, D) for the first two measures. He then places the other six chromatic pitches (Eb, F, Ab, B, G, Db) in the lower voice with each part sharing the Bb as a connecting tone. Subsequently, each part uses the six-pitch collection freely while alternating groups of each pitch set, as shown by the lower voice in measures 4-5.

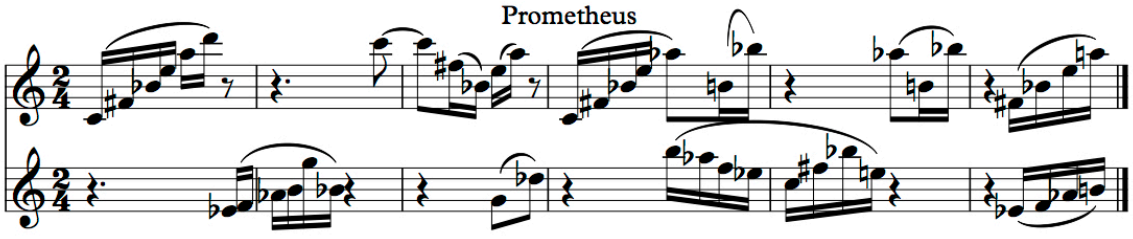

Figure 1.6 (*123 Duets*: Prometheus Scale Duet Excerpt, Pg. 84, mm. 1-6)

[45] Also commonly referred to as the "Mystic Chord."

Interestingly, the grouping is also reminiscent of Lateef's "Ten Tone Hybrid Scale" shown in his *Repository* and excerpted in Figure 1.7 below. Lateef writes only brief interjections of G and Db in the lower voice that stand out against the otherwise ten-tone limitation. That Lateef chose to withhold the same two pitches as his Hybrid scale from almost two decades prior demonstrates the lasting current of his harmonic influences throughout his long career. This propensity of the composer to work within limited and clearly defined structures that do not fall into common symmetrical categories will also be examined in more detail in the later discussions of endophytic and serial compositional traits.

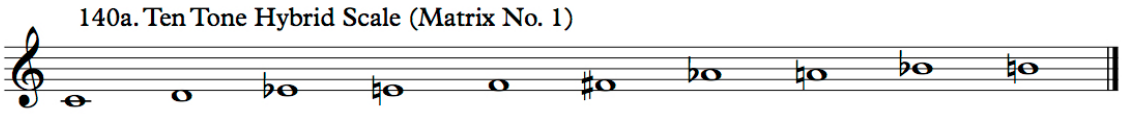

Figure 1.7 (*Repository*: Ten-Tone Synthetic Matrix, Pg. 258)

Lateef also gives considerable space to synthetic formations given to him by fellow multi-instrumentalist and master improviser Eric Dolphy (1928-1964). Reprinting an eleven-pitch scale and thirteen 4- and 5-pitch manipulations within that collection, Lateef expands Dolphy's materials in a manner that accentuates the wider intervals suggested by the range of Dolphy's excerpts (all but one of Dolphy's sets have a minimum range of a minor 9th between the lowest and highest pitches). With the limited pitch material in each measure in Figure 1.8 below, these constructions in their original form can be viewed effectively as pitch sets as well. Each notably still maintains an absence of the omitted E in the original scale provided by Dolphy in the first line of Figure 1.8.

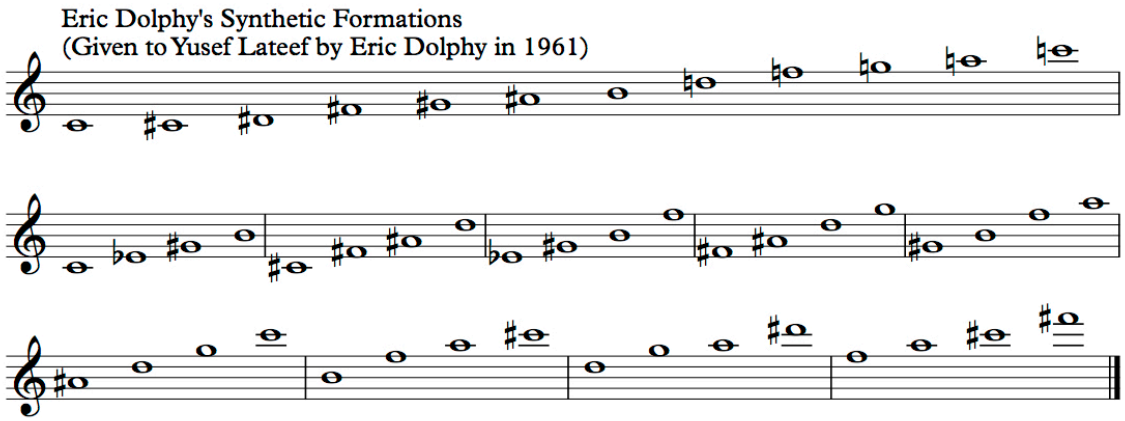

Figure 1.8 (*Repository*: Eric Dolphy Synthetic Formations, Pg. 15)

As seen in his interpolation in Figure 1.9, Lateef reduces Dolphy's synthetic scale to six-note patterns while adding his own secondary connecting material that he extrapolates to emphasize the interval of the major 7th in the accompanying exercises in Figure 1.9.

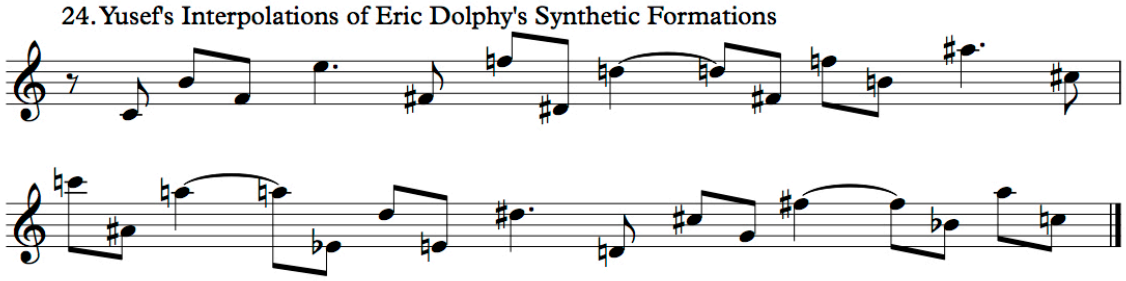

Figure 1.9 (*Repository*: Lateef Patterns on Dolphy's Synthetic Forms, Pg. 16)

Using Dolphy's synthetic formation as his impetus, Lateef devotes seven pages of his *Repository* to explore these derived pitch collections.

Contrasting this use of the decidedly asymmetrical language that is born out of the synthetic collections, Lateef commonly employs the more common chromatic, hexatonic, and octatonic symmetrical scales seen commonly within both the jazz and Western Classical traditions. Lateef was particularly drawn to the sound of the

octatonic, or diminished scale, which alternates half and whole-step intervals, as well as its resulting diminished seventh arpeggios that feature four tones each separated by the interval of a minor-third. Lateef would commonly utilize these scales and arpeggios in what he referred to as the "double-diminished scale" and "triple-diminished scale." In a 2008 interview with jazz columnist Marc Myers, Lateef describes the triple-diminished scale in the following manner:

> My triple diminished pattern has 12 tones with no two adjacent notes from the same diminished seventh chord. For example, in order for a triple diminished pattern to have 12 notes in groups of three, the first three notes are C, D and C sharp. The next group would start a minor third above the C. So you'd play E flat, F and E. The next group would start on F sharp and move to G sharp and G. The last three would be A, B and B flat. That's just one triple diminished pattern.[46]

Lateef's triple-diminished pattern ostensibly serves to create a recurring pattern within a twelve-tone serial system.

In his own description, David Pope denotes the use of this particular pattern in Lateef's *African-American Epic Suite*, more concisely defining the triple-diminished scale as, "a twelve-tone passage with no two adjacent notes being from the same fully diminished seventh chord."[47] The following excerpt in Figure 1.10 shows Lateef's conception of this triple-diminished pattern:

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[46] Yusef Lateef, interview by Marc Myers, February 6, 2008. http://www.jazzwax.com/2008/02/yusef-lateef-pa.html (accessed September 17, 2016).
[47] Pope 1999, 23.

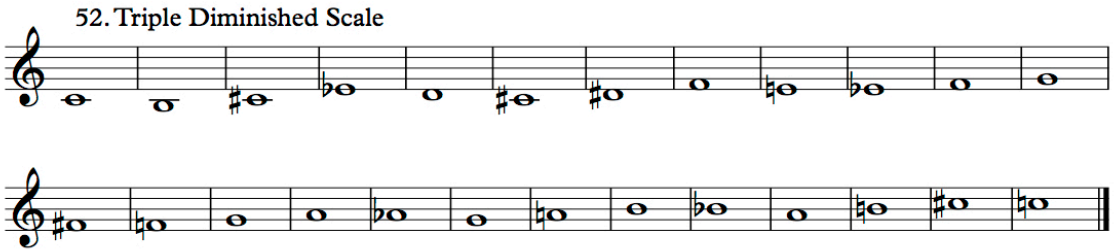

Figure 1.10 (*Repository*: Triple-Diminished Scale, Pg. 91)

This realization does not constitute a traditional twelve-tone row, as certain pitches are repeated before the twelve chromatic possibilities have been exhausted. However, it does display the effect of three-note groupings of pitches from each fully-diminished seventh chord. In providing numerous configurations of this pattern in his *Repository*, Lateef does indeed include versions that would establish the triple-diminished idea within the specifications of a traditional twelve-tone row such as the excerpt in Figure 1.11.

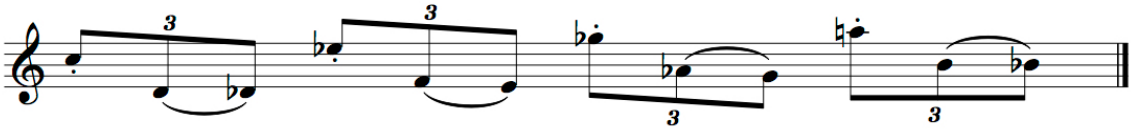

Figure 1.11 (*Repository:* Triple-Diminished Pattern, Pg. 33)

While Lateef also refers to a "double-diminished scale," its ability to contain adjacent pitches from the same diminished seventh chord can also be translated as a traditional octatonic, diminished scale, since the alternating whole and half steps also fulfill this requirement. Again demonstrating how the composer concisely writes with these ideas, the duo excerpt in Figure 1.12 shows the top voice following a triple-diminished pattern, while the lower uses a double-diminished line.

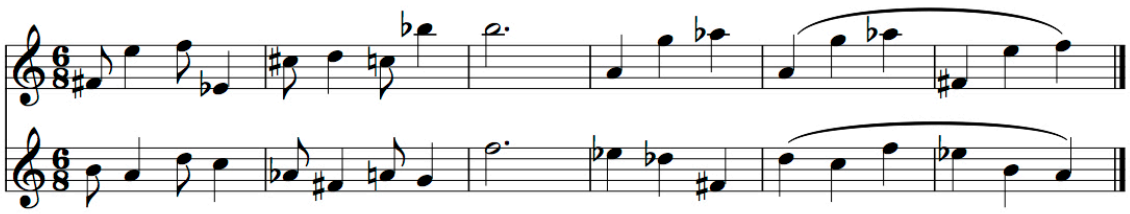

Figure 1.12 (*123 Duets*: Triple and Double Diminished Duo, Pg. 46, mm. 1-6)

The adjacent F# and A in the second measure of Figure 1.12 would disqualify the lower voice from being classified a triple-diminished pattern. The top voice is characteristic of the most common triple-diminished idea the composer employs, moving chromatically over three notes, begun in this example by the F#-E-F grouping at the beginning of the excerpt.

Additionally, Lateef pairs symmetrical material with other harmonic influences under consideration in this section. The *Repository* features harmonizations that pair double and triple-diminished material with both non-Western and serial constructions. Shown below in Figure 1.13, the composer uses a double-diminished excerpt in the top voice while placing a ten-tone row in the bottom to provide the outer voices of an SATB harmonization.

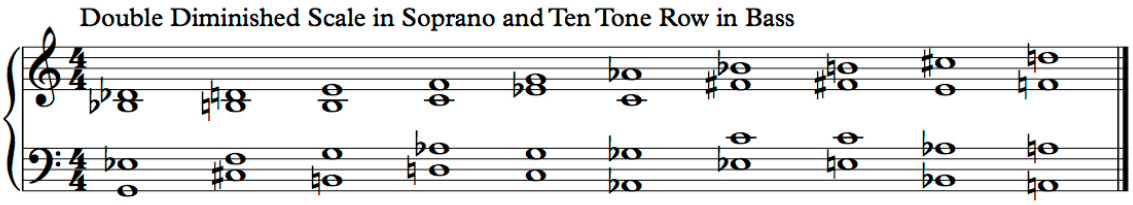

Figure 1.13 (*Repository*: Double-Diminished and Hybrid Harmony, Pg. 90)

What sets Lateef apart in his use of these harmonic materials is not only the propensity to plainly utilize them in his concert works, but the depth at which he

manipulates the material, creating melodic patterns both set forth in his *Repository* and compositions. Moving past simple recitations of these symmetrical patterns, he combines them with asymmetrical materials in intentional and organized methods. Lateef's use and development of symmetry in his compositions represents a significant contribution to his overall creative pallet. Having here explored these materials using the expansive variations provided in the *Repository* and concise compositions set forth in Lateef's *123 Duets*, I will apply these synthetic and symmetrical materials in the context of Lateef's concert saxophone works in later chapters.

Endophytic Composition

In realizing his harmonic language melodically, Lateef often draws upon a technique he refers to as "Endophytic Composition." Its root in biology, the term "endophyte" refers essentially to an organism living within the cell structure of another organism in relative symbiosis. The composer began thinking of this process musically after taking a biology class at the University of Massachusetts, creating a system in which he could compose melodically within the intervals displayed in vertical chord structures. In his autobiography, Lateef described the process:

> Endophyte composition gives me the absolute freedom to take the vertical intervals of a chord and allow each note in the chord to move horizontally, each having its own rhythm, and each note moves the intervallic distance of one of the intervals assigned to it, which are selected from the group of vertical intervals.[48]

[48] Lateef and Boyd 2006, pg. 114.

The extra-musical impetus of this technique reflects on Lateef's own life as a composer who maintained varied interests throughout his long career and gives meaning to the dual nature of the polytonality that can be implied within endophytic composition.

Previously, in a recorded interview for the National Museum of American History, Lateef expounds on the intervallic nature of this idea in more detail:

> So, I've applied this concept to chordal sounds, and I'm not talking about conventional chords. I'm talking about verticalities, whereas if I had, say, a minor second it could a half-step apart, and then a C to F-sharp in the octave; but say this, I had a verticality of, say, four notes vertically, and there was an interval of a minor second, a minor third and a perfect fourth, I would say that, after stating this five- note chord, that any one of the five notes could move, only those three intervals, could move. Maybe the bass note could move a minor second, and then a minor third, and then a perfect fourth at any rhythm, but only those intervals that you, that are in the vertical sonority, and all of the five notes can move at different times, which will give you counterpoint, but they would only move in the specific intervals that you find there vertically. Now, I call that "endophyte composition. [49]

In the simplest terms, endophytic composition is Lateef's name for activating vertical chord tones melodically. In this sense, Lateef is unapologetically residing solely within a chord or collection of tones for what can be an extended duration of time. Different than composing within a certain scale or key, this system can use chords that can be either tonal or atonal in nature. The following original excerpt in Figure 1.14 conveys Lateef's endophytic principles, using a melody constructed entirely from the pitches and resulting intervallic material of the original chord.

[49] Yusef Lateef, interview by Reuben Jackson, June 21, 2000, transcript, National Museum of American History, Washington D.C., 61.

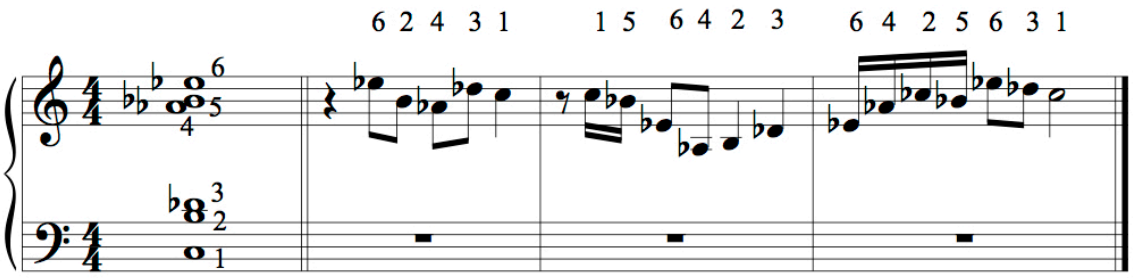

Figure 1.14 (Original Endophytic Example)

In his analysis of Lateef's *African-American Epic Suite*, David Pope also cites the use of this technique, noting that the composer "uses this concept as a way of creating lines based upon the intervals which reside in vertical structures."[50] Lateef also writes in more detail about his usage of the technique in his autobiography:

> A plant living within another plant is known as an endophyte in biology, and I relate some of these ideas to constructing melodies and counter melodies from intervals already existing within a vertical chord. I also create a certain aesthetic by assigning a group of notes to a certain instrument, exclusive to other instruments which are assigned other groups of notes.[51]

Lateef utilizes this technique both as a foundation for the entire texture at any given moment in a work or as the basis for a single melody or countermelody contained within a broader instrumentation. Much like his setting of symmetrical and atonal material harmonized together, the composer freely combines the various approaches discussed within this section. Also freeing himself to move within the spirit of endophytic composition, Lateef further notes that he will sometimes use an interval "not in the verticality." He refers to this technique as "hybrid endophyte" composition.[52]

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[50] Pope 1999, 28.
[51] Lateef and Boyd 2006, 156-157.
[52] Lateef and Jackson 2000, 61.

While the endophytic can house large intervals, Lateef states that he spent much of the decades of the 1980s and 90s exploring the six intervals found within a tri-tone, or augmented-fourth, as well as their inversions that would then complete the span of an octave. Lateef writes about his focus on these intervallic relationships in his autobiography:

> The idea of using some, all, or some parts of the six intervals pervaded my thinking at this time. The six intervals I'm referring to are: minor seconds, major seconds, minor thirds, major thirds, perfect fourth, and augmented fourth, as well as their inversions. I found the particular utilization of intervals yielded a variety of lucid sound formations. This realization moved me into practicing all the six intervals and various combinations of them. I believed that a poised application of certain intervals gives a distinctiveness to one's expressions of autophysiopsychic music.[53]

The primacy of the interval brought forth by endophytic composition shows in Lateef's melodic patterns.

The endophytic process employed by the composer indeed stresses the idea of potentially unrelated intervals instead of adherence to a functional key center. Providing the foundation for Lateef's adoption of the endophytic system, the idea of interval is critical to Lateef's compositional style. He employs repetition of certain intervals or the exclusion of others to create cohesiveness in his writing. The composer's own comments on his use of intervals as the primary source material for melody takes on added importance in his own concert saxophone catalogue, as his interest in the topic developed concurrently with his concert works under discussion here.

> See, this is something I've been dealing with about the last four or five years with intervals. See, there are only six kinds of intervals...and their inversion. In school,

[53] Lateef and Boyd 2006, 145-146

> they teach us intervals in order to sight sing or to take dictation, but no teacher ever said to me, 'Use particular kinds of intervals to write melodies, play melodies.' And that's what I'm beginning to realize, that no matter what melody you have it is composed of intervals, but when you restrict a linear line to particular elements, particular intervals it becomes unique because of intervocality, if you will. If you write a melody with all the intervals, it really has no definition....and I could go so far as to say it becomes comedic.[54]

With the above statement, Lateef directly acknowledges that he sees certain intervals as evoking a particular mood and uses that relationship to establish an emotional groundwork within his music.

In searching to move past the common phrases and compositional ideas that he had utilized in popular music styles, Lateef sought to advance beyond the idea of diatonicism and the inherent momentum and tension included within major and minor keys. By limiting himself to certain intervallic relationships, he could concisely create new melodies, each having a distinctively different emotional appeal. In this manner, Karlheinz Stockhausen influenced him, as Lateef studied with one of the German composer's former students in Boston. Again emphasizing the primacy of intervallic relationships, Lateef approached this topic in another interview noting that, "he (Stockhausen) used large intervals as melodies, like elevenths, and he was a very savvy composer. He taught me to seek my way of doing it, just as he had."[55] Like Stockhausen's music, Lateef's concert saxophone works also frequently employ intervals larger than an octave, despite Lateef's discussion of relying on the six intervals housed within the tri-tone. Lateef offers no explanation about expanding his six-interval system using octave displacement.

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[54] Lateef and Jackson 2000, 31.
[55] Yusef Lateef, Interview with Ken Weiss, *Jazz Inside*, March 2012, 38.

Lateef developed his interest in the six-interval method during the 1990s and cited its concurrent development alongside his endophytic composition techniques. Whether working within the six-intervals and inversions or intervals greater than an octave, Lateef's comments demonstrate his intervallic considerations during the decade of his concert saxophone compositions. This willingness to combine and alter intervallic systems is seen throughout Lateef's compositions.

Once again, the concise selections in Lateef's *123 Duets* provide a clear example of his intervallic approach to composition. The opening to the piece "7, 4, and Eleven" shown in Figure 1.15 features the upper voice following the pattern of an ascending major-seventh followed by a descending fifth. Concurrently, the lower voice moves up by perfect-fourth before falling by a minor-second. Interestingly, each three-note motive in the opening two measures represents a triple-diminished pattern with no adjacent pitches belonging to the same diminished 7th chord. At the same time the two voices in rhythmic unison move in minor-thirds and their major-sixth inversions, creating harmony that is derived from a particular diminished sound.

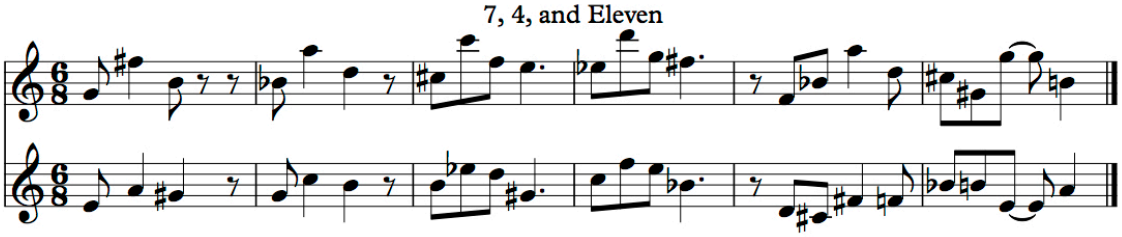

Figure 1.15 (*123 Duets*: 7,4, and Eleven – Intervallic Patterns, Pg. 80, mm. 1-6)

At an even more rudimentary level, Lateef offers some insight into his use of intervals though his preparatory exercises for instrumentalists to convey emotion through any genre of musical exploration. In his *Method on How to Perform Autophysiopsychic Music* (1979), Lateef prescribes technical mastery of the Mixolydian mode (which he refers to as the "Seventh Scale") in all twelve keys. Lateef writes exercises of intervallic sequences from diatonic seconds to sixths and sevenths, with the last two excerpted below in Figure 1.16.[56]

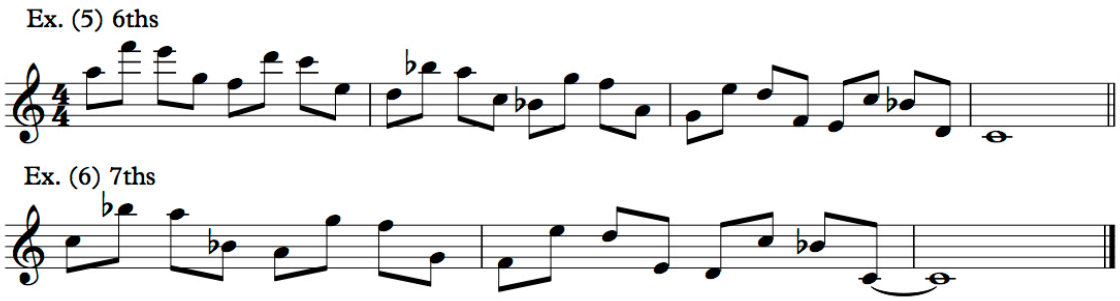

Figure 1.16 (*Method on How to Perform Autophysiopsychic Music*: Lateef's Intervallic Method, Pg. 9)

The importance of the interval in Lateef's compositions is supported by the composer's own statements on the matter and reinforced by the manner in which he clearly composes melodies based on intervallic patterns. This idea of the interval as a compositional catalyst is the grounding of Lateef's endophytic approach to composition, representing a method that can result in both consonant and atonal melodies. Moreover, Lateef uses endophytic composition to both establish a

[56] Yusef Lateef, *Method on How to Perform Autophysiopsychic Music* (Amherst: FANA Music, 1979).

unifying pitch group amongst multiple instruments and to create a unique pitch set for a single voice.

Idiomatic Improvised References

As Lateef is most widely known and recognized for his improvised recordings, it should come as no surprise that his improvisational techniques have found their way into his extended composed works as well. Again, out of deference for the composer, I am avoiding the use of term "jazz," as he found the negative connotation associated with this particular term to be demeaning to his art form. Further, I do not wish to overlook the quality of the compositions he wrote as a vehicle for those improvisations, but simply recognize the prevalence of improvisation on his most established recordings.

Lateef's background as an improvising musician lead him to employ melodic sequences (melodies repeated at a higher or lower pitch level) and patterns throughout his compositions. Generally speaking, advanced artistic improvisation requires musicians to have at their disposal a memorized catalogue of technical patterns on which they can rely to create original melodic material. Lateef's own *Repository of Scales and Melodic Patterns* supports this idea, as it is the manipulation of these scales into the patterns that makes this text a valuable resource for composers and improvisers, taking it beyond the harmonic listings of Slonimsky. Figure 1.16 above also demonstrates the importance of patterns in another of Lateef's texts, instructing the learner to familiarize themselves with all the intervallic derivations of the Mixolydian mode. The modern industry developed

around jazz pedagogy takes advantage of these patterns, with numerous books demonstrating popular melodic figures that correspond to common functional harmony progressions. Jerry Coker's *Patterns for Jazz* (1970)[57] and Oliver Nelson's *Patterns for Improvisation* (1966)[58] are two long-tenured texts that highlight this relationship between melodic patterns and improvisation, with concise titles that support the basis of this idea.

In this regard, however, Lateef in fact does not view the manipulation of these prepared materials as improvisation, but rather a form of performing what he refers to as autophysiopsychic music. In his interview from the year 2000, Lateef explains this principle concisely:

> Yeah, the reason I call it "so-called improv," because one of the definitions of improvisation is 'to present something without previous preparation,' and that's not true in the case of our music. We use a lot of preparation to play it. That's why that word is not correct.[59]

While I will withhold much of the analysis of this influence to discussion of the individual concert works themselves, the harmonic and melodic organizations synonymous with improvised styles bear out from a broad view of his published output. In his *123 Duets*, even the composition titles offer contextual clues on Lateef's influences. Titles like "Igorified" and "Bartokian" reference the likes of Stravinsky and Bartok alongside homages to "jazz" musicians such as Stan Getz ("Getzion"), John Coltrane ("Coltrane"), and Jimmy Heath ("J. Heath"). Although a

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[57] Jerry Coker, *Patterns for Jazz* (Indiana: Studio PR, 1970)
[58] Oliver Nelson, *Patterns for Improvisation* (Los Angeles: Noslen Music, 1966).
[59] Lateef and Jackson 200, 49.

broad discussion of what constitutes improvisation is beyond the scope of my discussion, Lateef's own penchant for developing melodic patterns and his nods to his jazz contemporaries showcase the influence of these patterns in his own composition.

Likewise, Lateef's expansive manipulation of harmonic material into melodic patterns within his *Repository* provides resources that are "convenient to composers and improvisers of music who are in search of new materials."[60] Concisely, one section shown here in Figure 1.17 features the composer writing "improvisations" along the cycle of fourths within Dominant-Tonic or "Secondary Dominant" chord movement.

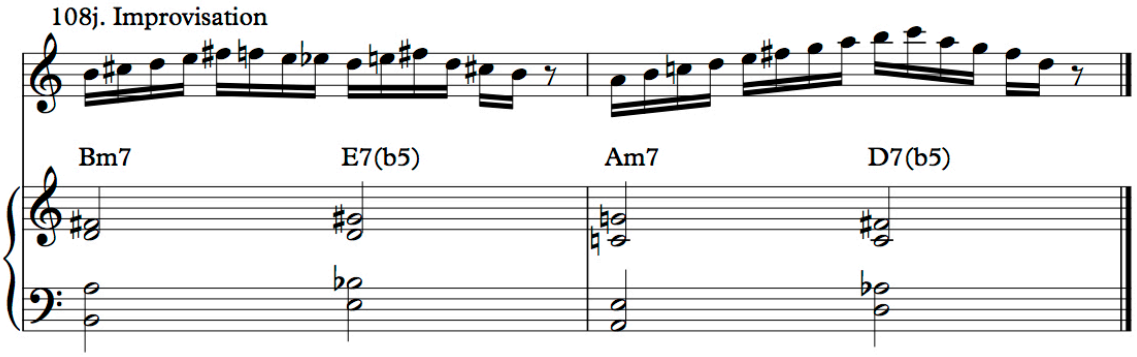

Figure 1.17 (*Repository*: Secondary Dominant Improvisations, Pg. 178)

The addition of traditional chord symbols within this section of patterns is a clear homage to the lineage of functional harmony improvisations in which Lateef began his long career. Additional excerpts reminiscent of improvisatory phrases appear later in the *Repository*. Excerpted in Figure 1.18, Lateef provides running eighth-note phrases in what he refers to as "turn-backs," or progressions that lead back to a

[60] Lateef 1981, Introduction.

tonic chord, to which he credits the famed pianist Tadd Dameron.

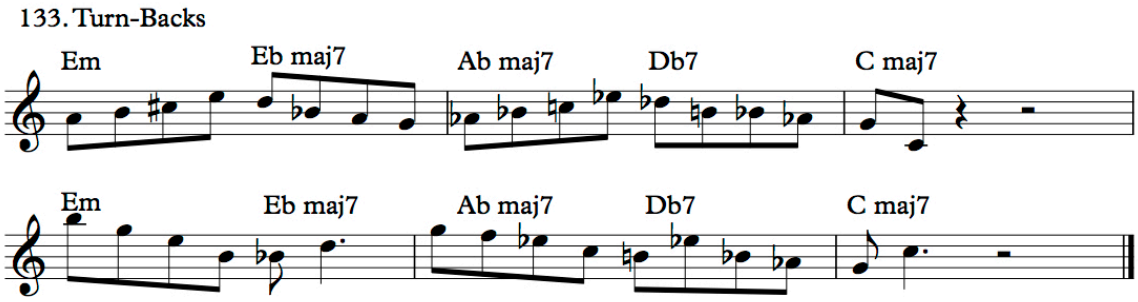

Figure 1.18 (*Repository*: Turn-Back Patterns for Improvisation, Pg. 247)

While hard to quantify in musical terms in adherence with how the composer viewed music, the longstanding relationship Lateef had with a more spontaneous style of music (whether "jazz," "improvised," or "autophysiopsychic") undoubtedly provided another source from which Lateef drew in his concert saxophone works. Moreover, a conversation with Mr. Wayne Tice (who, as mentioned earlier, recorded many of Lateef's concert saxophone works) details that Lateef did not necessarily draw the divisions in style that exist between classical and jazz saxophonists in other spheres. Noting that he did not understand why saxophonists changed mouthpieces for different styles of music, Lateef purportedly told him, "I've played the same mouthpiece for all music."[61] Viewed in this context, Lateef's concert works can be seen as another avenue for the composer to catalogue the saxophone sounds he had heard over the previous seven decades of his life.

Musical Borrowing

[61] Wayne Tice, e-mail message to author, December 18, 2015.

Having detailed the composer's organization of harmonic material into short melodic segments in my examples thus far, Lateef's treatment of musical form and structure also leads to a notable compositional technique. In select pieces, Lateef uses the structure of an existing composition as a catalyst for his own harmonic language, ostensibly adopting a framework to which he attaches his own melodic orders. As referenced previously in the "State of Existing Research," clarinetist Darryl Harper spoke of this practice in his 2008 dissertation, "Something Borrowed, Something New: Parody and Irony in Yusef Lateef's Sonata for Clarinet and Piano."[62] I have maintained the "borrowing" terminology from Harper, who in turn selected the term from Peter Burkholder. The latter has dedicated significant research to this field. Examining one of Burkholder's articles that Harper also references, Burkholder postulates about the scope in the practice of borrowing, asking, "how can we define and delimit our field? Let us define musical borrowing broadly as taking something from an existing piece of music and using it in a new piece. This 'something' may be anything from a melody to a structural plan."[63]

I posit that using this definition also requires us to view different genres of music in very different ways. As Lateef was a composer who worked broadly throughout the musical spectrum, it is helpful to establish the grounds on what is considered noteworthy musical borrowing within his concert saxophone works, in addition to all of the influences mentioned in Lateef's other compositional traits. More specifically, I would mostly exclude the previous musical influences detailed in

[62] Harper 2008.
[63] Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes* Second Series 50, No. 3 (March 1994): 863.

the sections above, viewing them as "influences" rather than the extremely specific context of using the bedrock materials of a long-form classical work. Still, given Lateef's place in the history of American improvisatory music and the compositions that served as its vehicle, it is useful to acknowledge the propensity for musical borrowing within this "jazz" and popular music canon as well, with numerous melodies (contrafacts) written over popular chord progressions. Harper himself points out Lateef's adoption of George Gershwin's *I Got Rhythm* chord changes and melody as an inspiration for his 1961 composition *Water Pistol*.[64] However, in this context, Lateef's addition to the canon of what is hundreds of versions of Gershwin's popular song must be viewed differently than a very deliberate reworking of a piece in the concert saxophone repertoire.

My forthcoming discussion of Lateef's musical borrowing includes his adherence to the structure of Paul Creston's *Concerto* for alto saxophone for his own *Sonata*, the first long-form concert saxophone piece he completed. This comparison, alongside Harper's identification of Lateef's clarinet sonata owing many qualities to Johannes Brahms' *Sonata Op. 120, No. 1 for Clarinet and Piano* (1997), brings forth the function of musical form and the tradition inherently adhered to by working within that genre. However, Lateef's borrowing practices move beyond the general similarities brought on by working within a certain formal outline, indeed satisfying Burkholder's requirement that a work "must be sufficiently individual to be identifiable as coming from this particular work."[65] Comparing the clarinet sonatas

[64] Harper 2008, 11.
[65] Ibid.

considered here, Harper speaks of the similarities:

> Lateef leaves no verbal indication of this connection in his score. I recognized references to Brahms's piece, however, as I read through and played each of Lateef's movements. These references did not seem obscure though. For anyone familiar with Brahms's work, the references were quite conspicuous, and as Brahms's sonata is a canonical work within the realm of classical literature, it is likely that many followers of that tradition would be familiar with it. Many of my colleagues, for example, recognized and corroborated the references immediately.[66]

Harper defines an intentional and conspicuous use of formal elements within an established body of work as the basis for Lateef's borrowing practices.

Lateef certainly borrows from the canonical aspects of genre and instrumentation but also refers to the source composition's time signature, rhythm, and melodic shape. Notably, Harper also references this practice in Lateef's 1988 *Woodwind Quintet*, written two years before the saxophone *Sonata*, that would also share this borrowing technique. For this piece, Lateef used Paul Hindemith's *Woodwind Quintet Op. 24, No. 2* (1922) as his framework. Harper comments on this comparison:

> Lateef borrows Hindemith's instrumentation, genre, meter, tempo, and rhythmic motives. He even gives character markings for his piece in Hindemith's native German. Lateef changes the pitch material considerably, however, and the result is an overt and easily recognizable reference adapted to Lateef's own compositional language.[67]

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[66] Harper 2008, 1-2.
[67] Ibid., 16.

Harper's discovery also highlights the composer's penchant for borrowing from an identifiable work within the same repertoire, using a clarinet work for his own clarinet piece and likewise for woodwind quintet and saxophone.

Within his practice of borrowing, I see significance both in what material Lateef uses to borrow as his compositional framework, as well as the methods with which he manipulates and changes those sources. While Lateef did not intend for the listener to note the borrowed source material (at least in the case of his clarinet sonata), he chose well-known repertory material in each of the three cases discussed thus far. For his saxophone *Sonata*, Lateef's selection of Paul Creston's *Concerto* draws on a major work from one of the most prominent composers for the instrument.

I believe that Lateef's musical borrowing was spurred on by engaging in well-established classical forms and brought to the fore by his continued presence at the University of Massachusetts. Wayne Tice writes about the influences that surrounded Lateef during this time, noting that, "inspiration came from hearing saxophone sounds from Lynn Klock's[68] office," and, "the sax class practiced more than anyone, and since Yusef's office was the corner practice room, he heard a LOT of saxophone."[69] Certainly, it is not a stretch to imagine Lateef hearing a student preparing this particular work in the practice rooms surrounding his own office and

[68] Klock was Professor of Saxophone at University of Massachusetts-Amherst during Lateef's tenure on faculty.
[69] Wayne Tice, e-mail message to author, December 18, 2015.

himself then deciding to investigate superimposing his own harmonic material onto its structural components.

Approaching Lateef's borrowing from another angle, the significance of this facet of the composer's process is tied to the musical background of the listener. It is difficult to imagine the average listener hearing Lateef's *Sonata* making the connection back to Creston's work. Harper wrestles with this question, spurred by considering the "profile of the listener" and "audibility" of the musical reference.[70] Speaking personally, I only became aware of parallels to Creston's *Concerto* after undertaking preparations to perform the Lateef *Sonata* some years after undertaking serious study of Creston's saxophone works as well.

Concisely, Lateef draws on wide-ranging and varied influences in producing musical works in any genre. His long-form "classical" compositions exhibit the tendency to utilize pre-existing pieces for the same instrumentation, using them as a framework on which Lateef superimposes his own harmonic and melodic ideas. His alterations to canonical works provide a valuable way of observing how he arranges his many musical influences.

Atonal and Serial Devices

Lateef maintained a long interest in atonality and serial techniques. Accordingly, both appear frequently in his composed output. I have detailed how

[70] Harper 2008, 30.

his use of synthetic and symmetrical formations and endophytic composition techniques allowed him to compose within an atonal framework. Lateef writes directly about his relationship with serial techniques in his autobiography, "I attended Wayne State University, studying musical theory…I was thoroughly involved with understanding Arnold Schoenberg's twelve-tone system and his composition[71] '*Transfigured Night.*'"[72] In his *123* Duets, Lateef dedicates no fewer than four pieces to exploring the musical language of Schoenberg with titles such "Schoentime," "Schoenonym," "Schoenberg Revisited," and "Schoenberg Remembered." Lateef further adapted the technique of creating and composing with twelve-tone rows for his own purposes. In his analysis of *The African-American Epic Suite*, David Pope notes that a discussion with Lateef clarified the composer's usage of this material:

> Lateef does not feel obliged to follow any rigid set of rules regarding use of the tone row. In a discussion with the author, Lateef indicated that he will sometimes skip notes in a row, or freely move pitches around to find the sound that he is looking for. He further explained that when writing with tone rows, if the row is interrupted by a rest, he finds it acceptable to restart the row from any other point. A tone row is only a point of origin, and it can be mutated whenever he sees fit.[73]

Pope analyzes the duet "Schoenberg Remembered" to demonstrate some of these techniques, noting Lateef's manipulation of tone rows consisting of nine pitches. In the similar "Schoenberg Revisited" excerpted below in Figure 1.19,

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[71] Arnold Schoenberg's *Transfigured Night* (*Verklärte Nacht, Op. 4*) is a sextet for strings composed in 1899.
[72] Lateef and Boyd 2006, 76-77.
[73] Pope 1999, 25.

Lateef uses an eleven-tone row, placing the original row in the bottom voice against the retrograde above. Lateef shows his willingness to play with the row, interjecting two pitches into the bottom voice at the end of the first system. He then uses different starting points in the row for each subsequent phrase. Lateef differs from traditional twelve-tone methods by withholding a pitch from the initial row and subsequently breaking the order of the eleven-pitch segment by including pitches "7" and "5" (shown by the dashed brackets) before restarting the row in reverse order from the pitch "9."

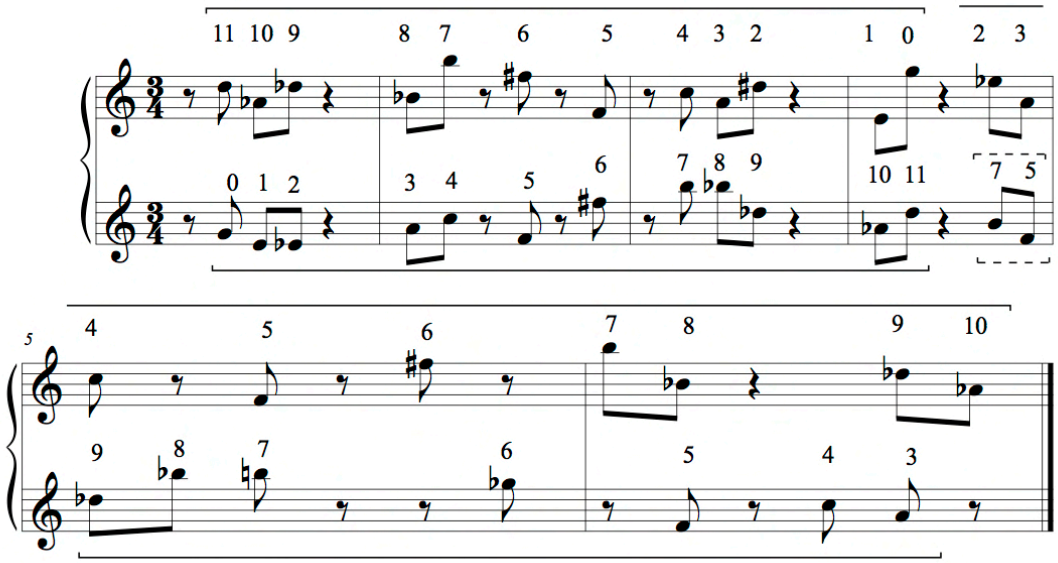

Figure 1.19 (*123 Duets*: Schoenberg Revisited Tone Rows, Pg. 112, mm. 1-6)

As shown above, Lateef treats serialism as another expressive and organizational tool that he adapts to his own compositional desires, rather than approaching the system as a strict edict. Paralleling his use of pre-existing works as a formal catalyst, the twelve-tone system popularized by the composers of the

Second Viennese School[74] acts as a framework on which Lateef superimposes his many influences, freely moving in and out of the serial system whenever he sees fit.

Lateef's *Repository* also includes numerous manipulations of the twelve-tone chromatic scale that the composer referred to as a "serialized chromatic scale."[75] For Lateef, this designation does not always mean using all twelve pitches before allowing one to repeat, but rather focuses on a certain intervallic pattern that is repeated and sequenced throughout the chromatic scale. An example of this idea, excerpted in Figure 1.20 below, shows Lateef moving the intervals of an adjacent perfect-fourth and minor-second around the cycle of fourths.

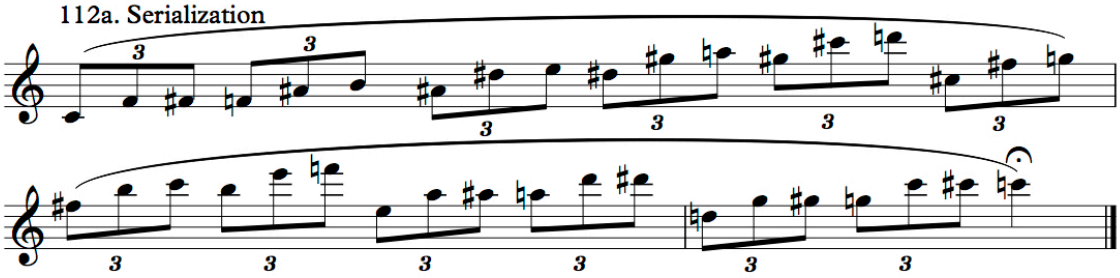

Figure 1.20 (*Repository*: Serialized Chromatic Scale with Repetition, Pg. 185)

In other serializations, Lateef's intervallic movement does result in a twelve-tone row, albeit via patterned and symmetrical movement. The following row in Figure 1.21 demonstrates this technique as Lateef brings each pair of eighth-notes together in contrary motion by a semitone.

[74] The Second Viennese School refers to Arnold Schoenberg and his students, of whom Alban Berg and Anton Webern were to primary examples.
[75] Lateef 1981, 185.

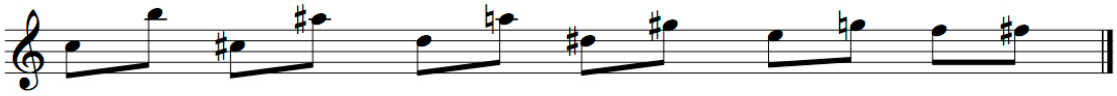

Figure 1.21 (*Repository*: Serialized Chromatic Tone Row, pg. 185)

With this same patterned approach, Lateef's triple-diminished patterns can act as a twelve-tone chromatic row as well. The excerpted segment from Figure 1.11 in my discussion of symmetrical and synthetic materials provides an example of this triple-diminished serialized chromaticism.

Lateef's recorded compositions that were used as a vehicle for improvisation also show the composer's propensity for serialism. Christopher Bakriges notes that his recording of the piece *1984*, "derives its material from a twelve-tone row produced by a Taiwanese flute."[76] Additionally, one of Lateef's most popular albums, *Live At Pep's* (1964), features a composition simply entitled *Twelve-Tone Blues*, in which the first four measures clearly encompass two separate tone rows.

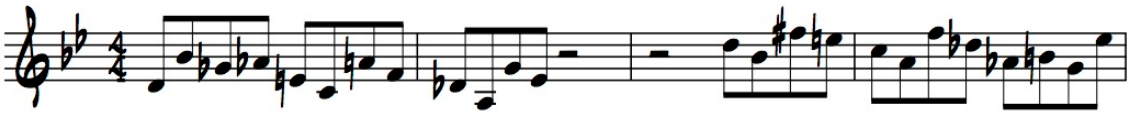

Figure 1.22 (*Live at Pep's:* Twelve-Tone Blues Phrases)

These two rows also demonstrate Lateef's willingness to both use patterns and break away from them freely. The second row above uses the intervallic inversions of the first row through the initial four pitches. It then moves on to apply a similar intervallic shape as the first row, but without regard for the exact interval material.

[76] Bakriges 2001, 202.

Again, Lateef establishes a pattern from which he derives his melodic content, but also freely abandons it when he sees fit.

Summary

Lateef's many musical inspirations are clearly evident throughout his long career that saw him master multiple instruments, tour the world as an improvising musician, record hundreds of albums, earn advanced musical degrees, and serve as a long-time faculty member at the collegiate level. These influences can be seen in his musical compositions and resources, such as his *Repository of Scales and Melodic Patterns* and *123 Duets*. The background on these musical ideas is further clarified by Lateef's own words. His interviews and autobiography reveal how he came to use ideas such as serialism and endophytic composition and how he altered these techniques to fit his own expressive tendencies. Additionally, previous academic writing by Lateef's former students brings these compositional traits to light in other extended works by the composer, which I will explore in the context of Lateef's concert saxophone works in the forthcoming chapters. With a diverse array of influences and techniques displayed in a sizable output of concert works, Lateef's pieces for saxophone represent a significant contribution to the concert saxophone repertoire.

PART II

ANALYSIS OF INDIVIDUAL WORKS

Chapter 2: *Sonata for Alto Saxophone and Piano*

Year Composed: 1990
Instrumentation: alto saxophone and piano
Duration: c. 17 minutes
Movements: Three

1. Quarter = 138
2. Meditative
3. (no title)

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	4
Key Signature	5
Tempo	4
Rhythm	5
Articulation/Dynamics	4
Range	3
Ensemble	4
Extended Techniques	1

Lateef's *Sonata for Alto Saxophone and* Piano is his first work for concert saxophone and one of the most substantial in his catalog. At around seventeen minutes, it boasts the longest average performance time of any of the works studied. While the initial performance history of the work cannot be formally determined, longtime University of Massachusetts-Amherst professor Lynn Klock recalls, "I remember performing the Sonata. I don't know whether that was a premiere or

not."[77] The work showcases each of the six compositional techniques discussed in the "Compositional Overview" section of Chapter One and highlights additional aspects of Lateef's overall compositional style.

Thematic Overview

As will be seen throughout the entirety of his concert catalog, Lateef opts for a generally sparse texture throughout the piece, with the piano rarely playing more than three pitches with one hand. There are significant lengths of static harmony that feature few piano chords at all, as is evidence in this section marked "Slower" in the third movement and shown in Figure 2.1.

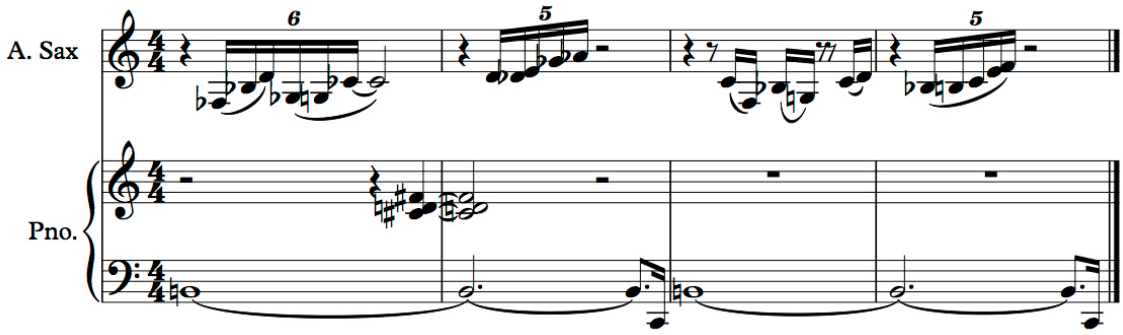

Figure 2.1 (*Sonata*: Sparse Piano Texture and Pitch Set, Mvt. 3, mm. 44-47)

In the excerpt above, the piano's role is primarily the sustained B in the left-hand, otherwise supplying only one chordal interjection between the saxophone's first two phrases. This ostinato continues for six additional measures with only one more chord from the piano's right hand. This brief section effectively displays the rhythmic variability that dominates Lateef's catalog, with a focus on odd-numbered

[77] Lynn Klock, e-mail message to author, December 09, 2015.

note groupings. Finally, the piano's lone right-hand chord (C#, D, F#) represents the (0,1,5) pitch set that is the primary thematic underpinning of the *Sonata*.[78]

The (0,1,5) set is used in conjunction with a (0,1,6) set to both derive melody and harmony throughout each movement of the piece. The (0,1,5) set can be further described as a perfect-fourth with an intervening minor-second above the root. The (0,1,6) set expands the minor-second downward so that the perfect-fourth interval is no longer between the outer notes of the grouping. Instead, the enclosed pitch and the upper voice form a perfect-fourth, now creating a tri-tone between the outer voices. This theme is apparent in the initial saxophone exposition as shown in Figure 2.2 I have added boxes around both (0,1,5) and (0,1,6) pitch sets to highlight this use.

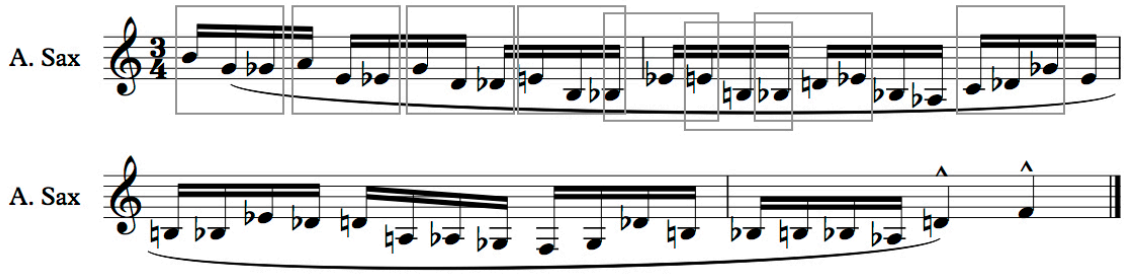

Figure 2.2 (*Sonata*: Pitch Sets in Opening Saxophone Melody, Mvt. 1, mm. 16-19)

Lateef introduces a secondary theme at measure sixty-six in the first movement. After a rising saxophone line, the piano has seven measures of solo playing, with a new tempo marking of "a little faster" further signifying the compositional transition point. The secondary theme again relies on a mixture of semitones and perfect-fourths to derive melodic and harmonic material.

[78] The numbers used to represent pitch class sets throughout this dissertation will refer to the number of semi-tones above the root of that set.

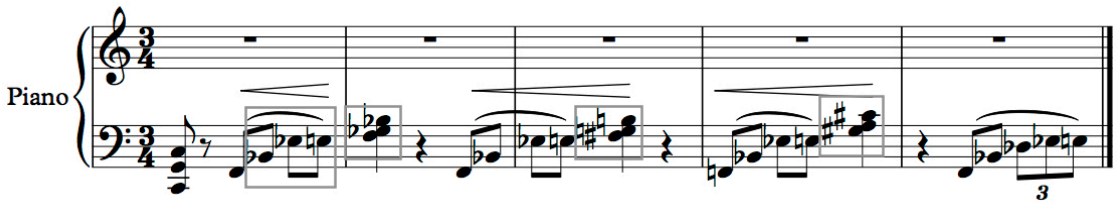

Figure 2.3 (*Sonata*: Pitch Sets in Second Theme, Mvt. 1, mm. 66-70)

With the added grey enclosures showing the pitch sets utilized, Lateef uses a repeating four-note ascending melody (0,1,6) leading to a (0,1,5) cluster chord that moves up with each repetition within the four-beat hemiola pattern.

These pitch-set chords continue leading into the first movement's next major transition. Set in the piano's right hand, Lateef places five different (0,1,5) harmonies in ten measures from measures 90-99.

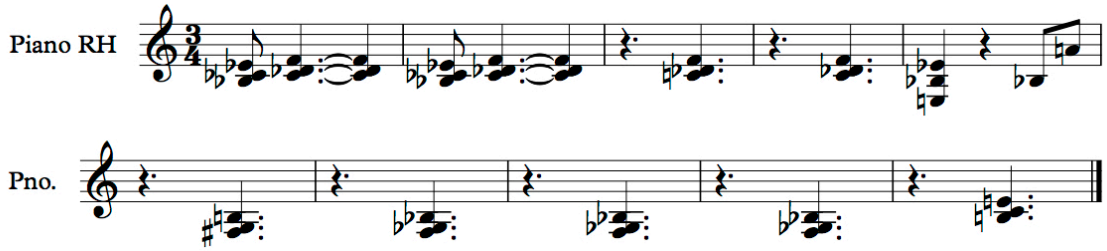

Figure 2.4 (*Sonata*: Pitch Sets in Piano Chords, Mvt. 1, mm. 90-99)

With such ardent repetition, it is clear that Lateef is drawn to this pitch-set as a means of creating continuity throughout this extended work. At the same time, he emphasizes the incongruities of the chromatic minor-second against the openness of the perfect-fourth interval.

In measure 100 of the first movement, Lateef brings the primary (0,1,5) theme in the saxophone together with the secondary (0,1,6) theme that appeared in the piano at measure sixty-six. This combination creates a contrapuntal dialogue between instruments over a new 5/8 time signature.

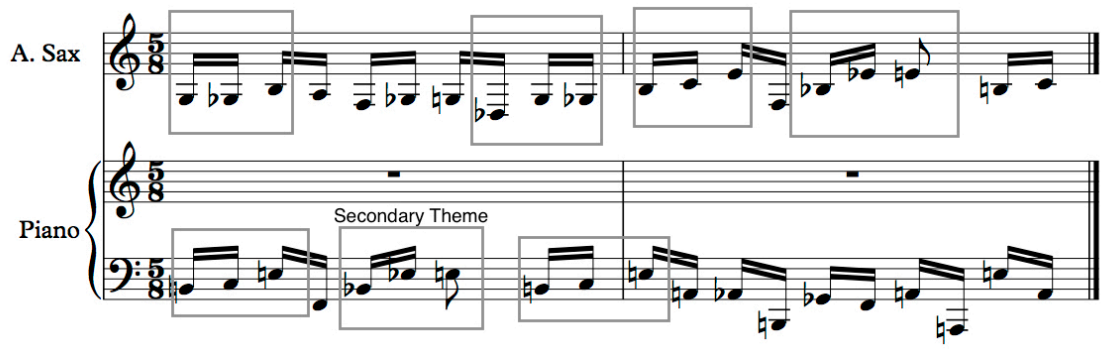

Figure 2.5 (*Sonata*: Primary and Secondary Themes, Mvt. 1, mm. 100-101)

In addition to the thematic mixture above, the saxophone undertakes the secondary theme in measure 105 (14 measures prior to the close of the movement), fully establishing both the (0,1,5) and (0,1,6) themes in both instruments going forward.

The second movement of the sonata is reminiscent of a jazz ballad. It employs extended static harmony and frequent ostinato under expressive statements from the saxophone that focus on rapidly shifting dynamics and grace note approaches and releases. The movement begins with the same pitch sets in the piano's right hand above a shifting bass line that outlines a (0,1,7) set of Bb-E-F.

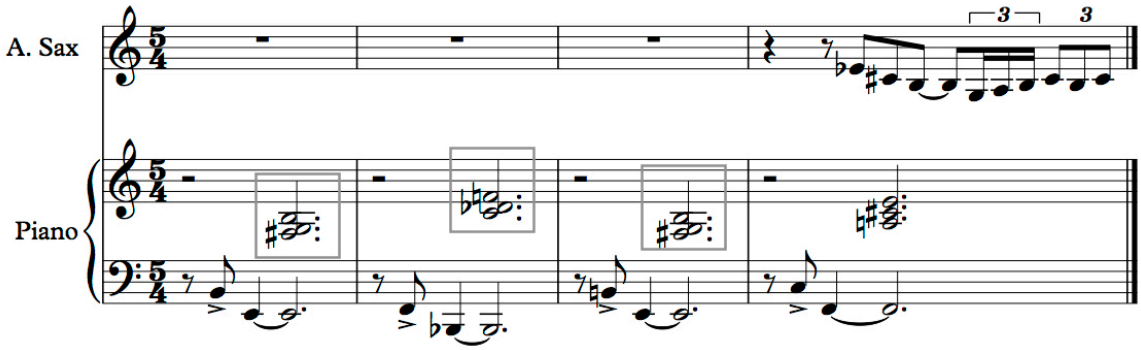

Figure 2.6 (*Sonata*: Pitch Sets in Second Movement, Mvt. 2, mm. 1-4)

The piano continues to emphasize Bb and F for twenty-three of the first thirty measures, settling into an eventual F pedal point over which the saxophone highlights a concert G. Following this, Lateef shifts the harmonic center to Db,

alternating with Bb while exploring the different chord tones over the static piano harmony as shown in Figure 2.7 below.

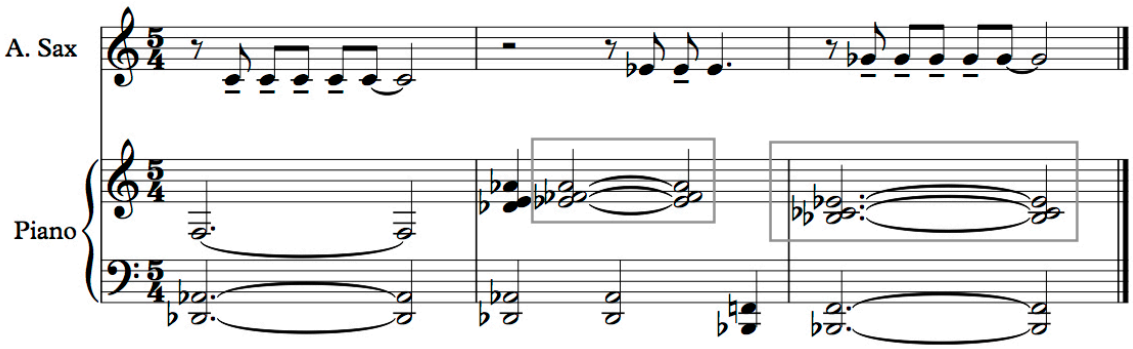

Figure 2.7 (*Sonata*: Shifting Saxophone Harmonies, Mvt. 2, mm. 38-40)

These simple saxophone recitations remain a theme throughout the movement. Twenty-one of the eighty-seven measures in this middle section contain only one or two pitches in the saxophone melody. With its "Meditative" marking, Lateef is inviting the listener to sink into the repeated static harmonies and ostinatos. This simplicity allows the saxophonist to display their control of timbre and tone across the instrument in a very transparent context.

While the third movement opens with a flurry of sixteenth-notes in the saxophone, it features much of the same static harmony and sparse orchestration. The minimal piano texture described in Figure 2.1 is part of a nineteen-measure section that highlights B in the piano. Lateef writes chromatically in the saxophone, utilizing all twelve pitches over the course of the nineteen measures.

Continuing to employ the minor-second and perfect-fourth intervals, the final movement of the *Sonata* also sees Lateef emphasize the major-seventh interval, inverting the chromatic half-step pair that is encompassed within the (0,1,5) and (0,1,6) pitch sets. His predilection toward both the major-seventh and minor-ninth

intervals will be a continuing theme throughout his concert saxophone catalog. Again, Figure 2.1 at the beginning of this analysis provides one example of this, as Lateef places a sixteenth-note C as a pick-up note to the repeated B holds that dominate this nineteen-measure section. Interestingly, Lateef returns to a variation on the single-pitch saxophone motive in measure thirty-eight of the second movement as seen in Figure 2.7. Here, the saxophone explores this major-seventh interval, playing a C above the piano's Db.[79] When Lateef returns to this theme in the third movement as shown in Figure 2.8, he places the saxophone in octaves with the piano's bass voice, instead emphasizing the major-seventh interval in his piano voicings, with C-B and Gb-F pairings in measure fifty-nine.

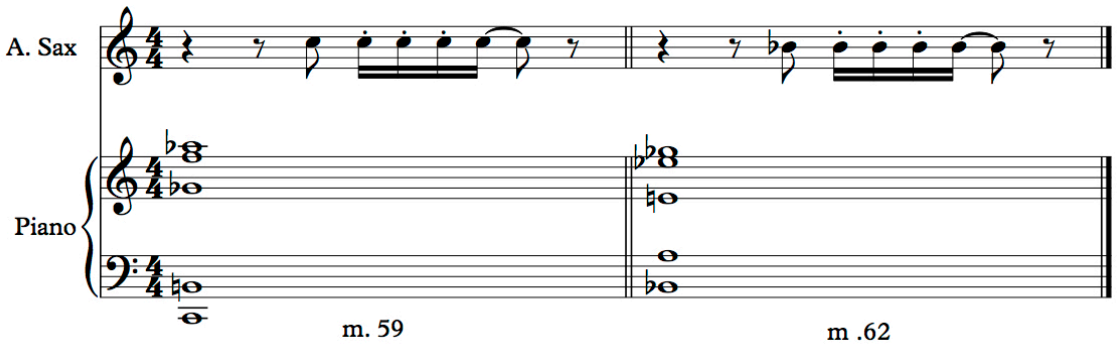

Figure 2.8 (*Sonata*: Major-Sevenths and Octaves, Mvt. 3, mm. 59, 62)

The composer shifts the tonality from C to Bb with an intervening two measures of solo saxophone, maintaining the piano's three-note chord a tri-tone above the left-hand root.

Seven of the final eleven measures of the work have the piano playing sparse downbeats of G-A-D around a torrent of saxophone melody, establishing an open-

[79] This major-seventh theme can also be observed at measure 111 in the first movement.

harmonic basis of perfect-fourths around which the saxophone moves through chromatic harmonies. The piece closes with the piano returning to the same major-seventh voicing in the piano's left-hand (Bb-A), while the top voice of the piano is an E, effectively providing the inversion of the (0,1,6) theme (E, A, Bb). The final measure sees the saxophone sequencing major-seconds, ascending upward to close on a concert A and further emphasizing the major-seventh interval.

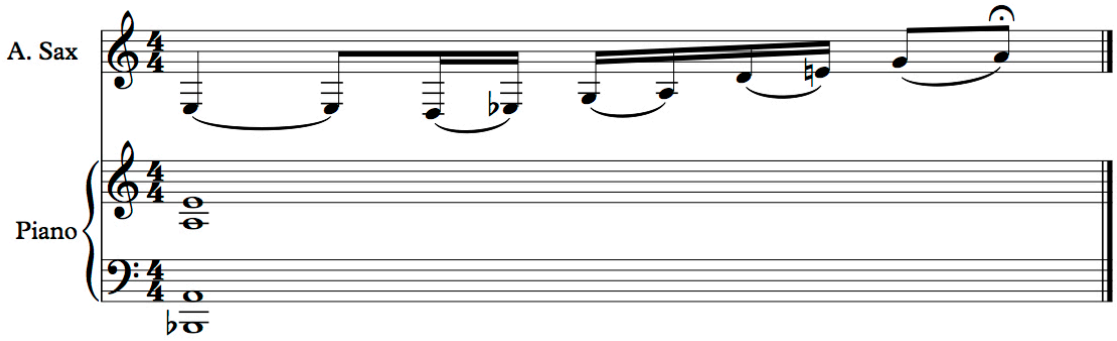

Figure 2.9 (*Sonata*: Final Measure Emphasizing Major-Seventh, Mvt. 3, m. 103)

While Lateef shifts the intervallic emphasis in this final movement, the primacy of intervallic relationships to form both melody and harmony is a guiding principle of his compositional strategy for the *Sonata*.

Compositional Techniques

Atonal and Serial Devices

The *Sonata* does not feature the prevailing and intentional focus on serialism and tone-row composition that Lateef's later works showcase. However, the pitch sets outlined above provide a highly-chromatic overall structure to the work. Moreover, Lateef commonly writes all twelve chromatic pitches within the saxophone melodies, but does not withhold repeating pitches as would be expected

in a strict serial compositional style. While the work's other compositional elements prevail in clear intent by the composer, their resulting effect is one of dense chromaticism, even when housed within the confines of static harmony.

Non-Western Scale Sources

Lateef employs what he refers to as the Egyptian Scale for an unbroken nineteen-measure span of the first movement. This particular scale appears commonly throughout his concert catalog and can best be described as a harmonic minor scale with a raised fourth degree. This construction has the effect of creating two augmented-second/minor-third intervals within the seven pitches.[80] This scale is featured on page 123 of Lateef's *Repository* and is further mentioned by the composer in an interview for the Smithsonian National Museum of American History in which he states, "Miles (Davis) talked about" this particular scale.[81]

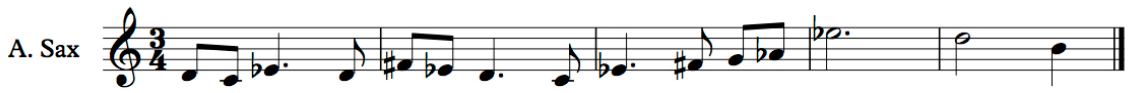

Figure 2.10 (*Sonata*: Egyptian Scale in Saxophone Melody, Mvt. 1, mm. 31-35)

Figure 2.10 shows the first five measures of this longer section written in a C Egyptian Scale. This scale notably creates a (0,1,5) pitch set with the combinations of F#-G-B and G-Ab-C, creating continuity with the work's thematic emphasis.

In the final movement, Lateef highlights what he refers to as a Disjunct Japanese Polytetrachord in the *Repository*.

[80] This scale would be spelled (C, D, Eb, F#, G, Ab, B) from a root of C.
[81] Lateef and Jackson 2000, 61.

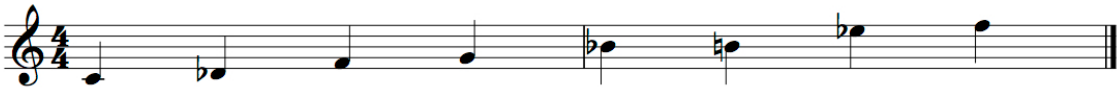

Figure 2.11 (*Repository*: Disjunct Japanese Polytetrachord, Pg. 234)

I will refer to Lateef's usage in the third movement as an *Expanded* Disjunct Japanese Polytetrachord as Lateef expands the pattern outward, utilizing the Ab that would be the next note if the scale continued as shown above in Figure 2.11. Lateef places the first five notes of the Polytetrachord in the piano, while the saxophone shares the Bb. The saxophone uses that Bb pitch as the starting point for its own pitch set while continuing through to the "expanded" Ab.

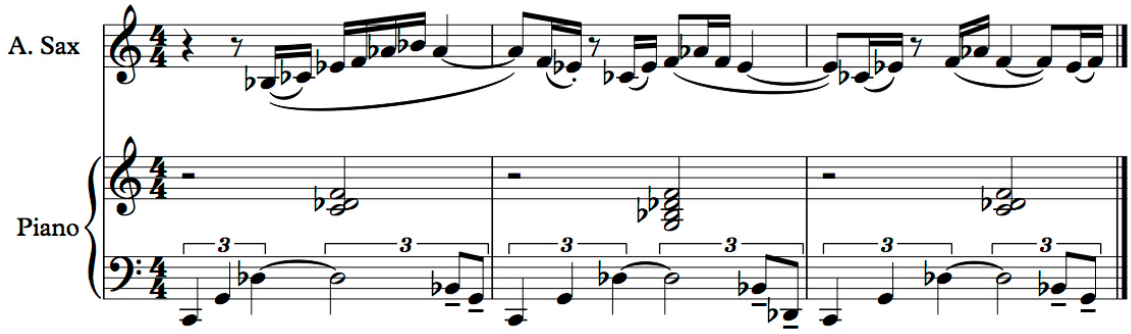

Figure 2.12 (*Sonata*: Expanded Disjunct Japanese Polytetrachord, Mvt. 3, mm. 28-30)[82]

The (0,1,5) pitch set returns again in this scale, with the first three notes in each tetrachord providing the grouping. Lateef displaces the half-step in the piano's tetrachord to create the disjunct minor-ninths separated by the G on the second beat of the triplet. With clearly defined sections of the work utilizing identifiable

[82] The triplets in the piano's left-hand are notated as half-notes in Lateef's score, which do not fit into the 4/4 meter provided. I have notated the composer's intent without changing the rhythmic relationships within triplets.

harmonic collections that Lateef defined in his *Repository*, it is evident that the composer was drawing from his wide knowledge of scale sources and patterns.

Endophytic Composition

In addition to what I've referred to simply as "static harmony" – multi-measure sections of repeated chords or melodic pitch collections – Lateef composes extended sections of the *Sonata* working strictly within a restricted pitch set. The nineteen-measure section in the first movement that utilizes almost only the Egyptian Scale is the foremost example of this compositional principle within this work. In the same Smithsonian interview referenced earlier, Lateef also discusses using the Egyptian Scale as a resource with which to compose endophytically and "hybrid-endophytically."[83] A look at the most dense two measures of this section provides further insight into how Lateef activates a pitch set both harmonically and melodically.

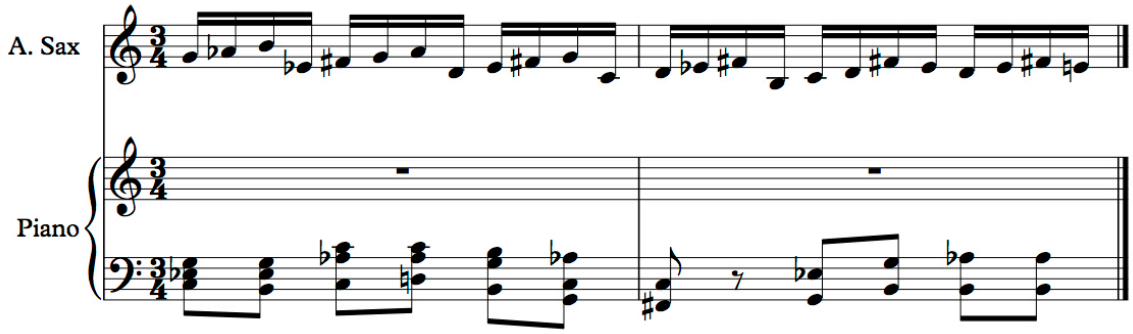

Figure 2.13 (*Sonata*: Endophytic Composition of Egyptian Scale, Mvt. 1, mm. 42-43)

In Figure 2.13 above, Lateef places constantly shifting chords in the piano's left hand, while the saxophone plays a melodic sequence that descends by one scale

[83] Lateef and Jackson 2000, 61.

tone every four notes. Notably, this figure ends with an E that is not within the Egyptian Scale. This is the only departure from the scale in this endophytic section and resolves to the expected Eb on the following downbeat. As such, the E is essentially acting as a chromatic passing tone that delays the resolution to the scale's third degree.

Lateef's usage of the Expanded Disjunct Japanese Polytetrachord is also handled endophytically, comprising a full seven measures of the third movement. Additionally, Lateef activates a hexatonic scale endophytically, breaking away from the link between non-Western sources and his extended static harmonies. Lateef uses the pitch collection (C, Db, F, G, Ab, Bb) from measures 55-60 of the first movement, with a four-measure excerpt provided in Figure 2.14 below.

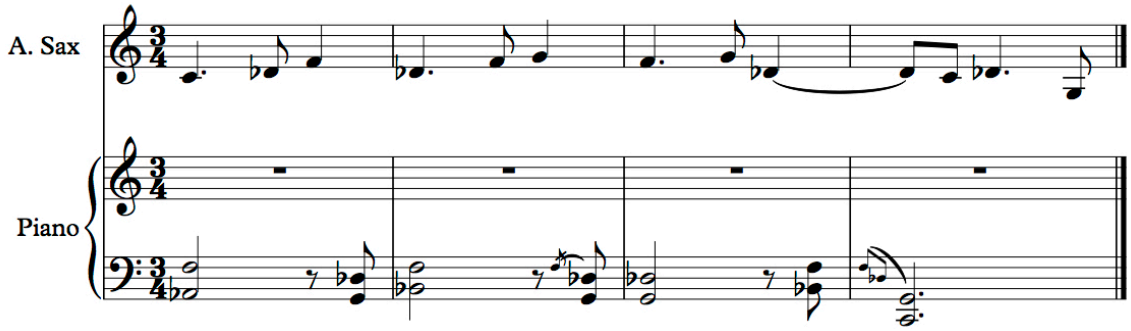

Figure 2.14 (*Sonata*: Hexatonic Endophytic Excerpt, Mvt. 1, mm. 50-53)

Like the Egyptian Scale example, Lateef moves piano harmonies up and down within the six possible tones while outlining a saxophone melody from same pitch collection.

Symmetrical and Synthetic Scale Constructions

Lateef utilizes diminished scales liberally throughout the final movement. In an interesting example, Lateef writes four 5-note segments that are each triple-diminished. Additionally, each note placement within the quintuplets forms a diminished seventh-chord with the note in the same placement in the subsequent figures. The different shapes enclosing selected notes in the except below highlight some of these diminished seventh chords.

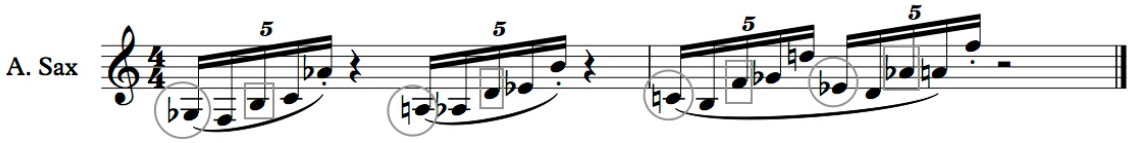

Figure 2.15 (*Sonata*: Triple-Diminished Saxophone Melody, Mvt. 3, mm. 60-61)

The five-note sequences disguise the symmetrical nature of the triple-diminished pattern. The quintuplets also preclude the passage from being considered a traditional tone-row, as the second note in each quintuplet is a repeat of the final note from the grouping prior. Lateef uses this same organization to write with diminished sources earlier in the third movement as well.

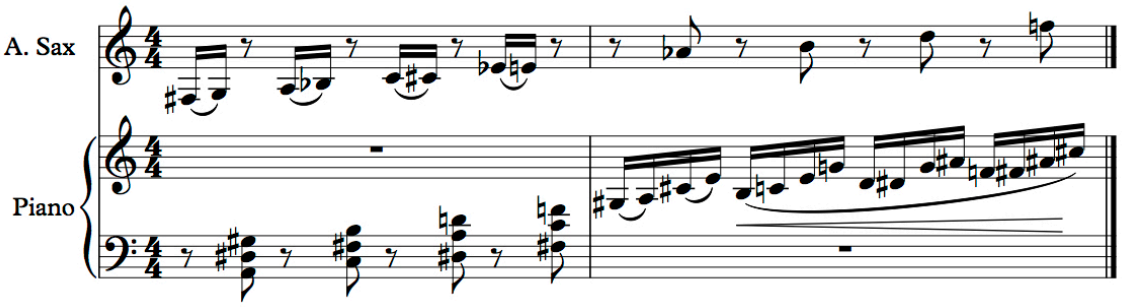

Figure 2.16 (*Sonata*: Diminished Usage in Piano and Saxophone, Mvt. 3, mm. 17-18)

The saxophone's note pairs in the first measure in Figure 2.16 combine to form an F# half-whole diminished scale. The second measure is an arpeggiated Ab

diminished seventh chord, constituting a twelve-tone row over the course of the two measures. Each pitch within the piano chords forms a diminished seventh chord with each subsequent pitch in the same chordal position (root, middle, top). Each pitch in the piano's ascending sixteenth-note line also forms a diminished seventh chord with the note in the same position of each following four-note grouping. Since the final note in each group is a minor-third above the note previous, the third and fourth pitches in each group form the same chord (E-G-Bb-C#).

Lateef alters another symmetrical scale source in the first movement, changing a hexatonic, whole-tone scale by one pitch to create an asymmetrical variation on this recognizable pattern.

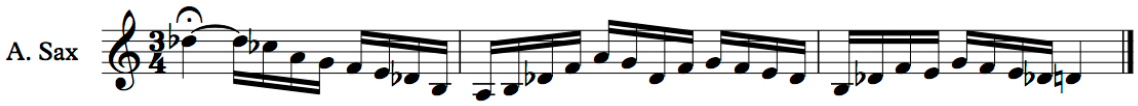

Figure 2.17 (*Sonata*: Altered Hexatonic Melody, Mvt. 1, mm. 28-30)

Here, Lateef alters the Eb necessary to complete a traditional whole-tone scale, moving it up by one half-step. This alteration renders it a synthetic hexatonic scale as it does not adhere to conventional major, minor, or symmetrical structures.

Idiomatic Improvised References

Lateef introduces a new technique during the third movement, sequencing short melodic statements by descending major-seconds. Figure 2.18 below shows the equivalent of the 1st, 2nd, 3rd, and 5th scale degrees of a minor scale in descending whole steps. A common pattern among improvisers, it is quite likely that this

particular line evolved from Lateef's improvisatory language and familiarity with sequenced melodic fragments.

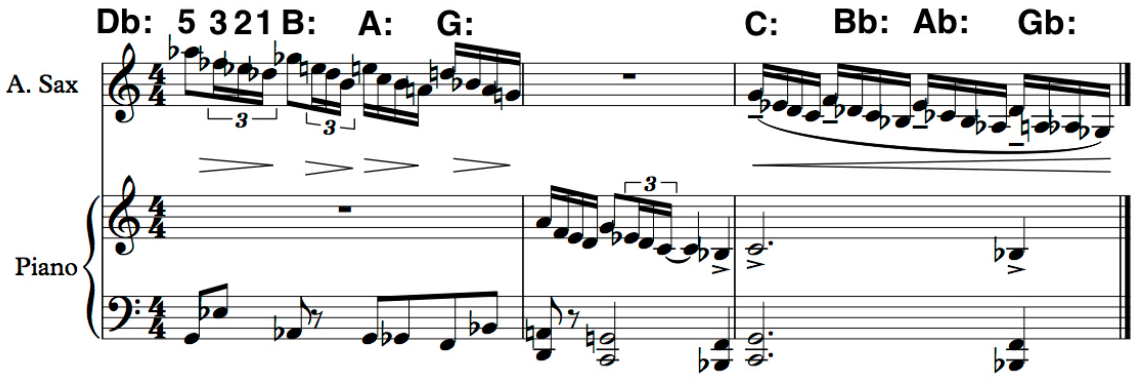

Figure 2.18 (*Sonata*: Descending Melodic Sequences, Mvt. 3, mm. 19-21)

Lateef again disguises the repetition inherent within the sequence by shifting in and out of the triplet rhythm. The piano continues the saxophone's descending line, but begins a perfect-fourth lower.

Musical Borrowing

Lateef bases the first movement of his *Sonata* off the rhythms and formal structure of Paul Creston's *Concerto for Alto Saxophone*. Written nearly fifty years after Creston's piece, Lateef's *Sonata* aligns closely in melody for the first sixty-six measures of the first movement. However, Lateef's harmonic language is highly chromatic compared to Creston's piece. Lateef's work also features the same sparse textures in the piano that have been evident in the musical figures thus far, compared to the denser textures and harmonic complexities brought forth in Creston's orchestration. This connection is seen in the following comparison of the

first four measures from the introduction of Lateef's *Sonata* and the piano reduction of Creston's *Concerto*.

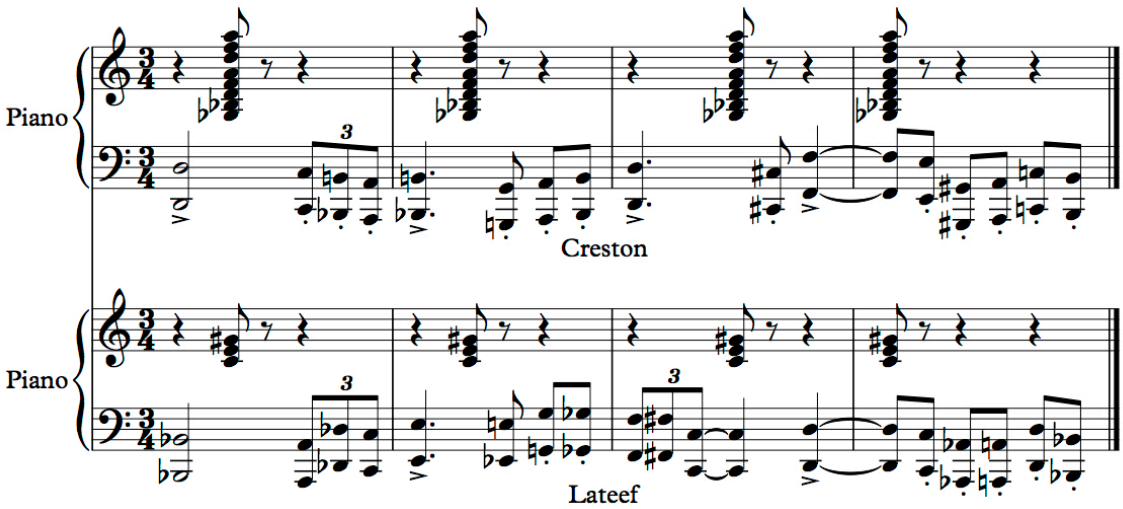

Figure 2.19 (*Sonata*: Opening Comparison with Creston *Concerto*, Mvt. 1, mm. 1-4)

Lateef makes no strides to hide the nature of his compositional impetus. While Lateef adds a triplet to the third measure, the rhythms are otherwise identical between both pieces. Lateef aligns his work so closely that he mirrors the same accent and staccato pattern that Creston uses in his introduction. By reducing original elements of form, rhythm, and melody involved in Lateef's introduction, the *Sonata* gives further insight into how the composer freely moves among his other compositional techniques.

Chapter 3: *Romance*

Year Composed: 1991
Instrumentation: Harp and Soprano Saxophone (also available for Oboe d'Amore)
Duration: c. 8 minutes
Movements: Three

1. With Love
2. Cheerfully
3. Quarter = 100

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)
Origin Classical Records. *Fissures*. Idit Shner and Yumiko Endo Schlaffer. (2009)

Grade Level of Difficulty: Moderate. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	1
Key Signature	2
Tempo	2
Rhythm	3
Articulation/Dynamics	4
Range	2
Ensemble	4
Extended Techniques	1

Due to its uncommon instrumentation, *Romance* is likely the most performed and recorded work in Lateef's concert saxophone catalog, and the only work that has received additional commercial release beyond Wayne Tice's comprehensive album. A brief description of the piece is included in Idit Shner's 2007 doctoral dissertation on music for harp and saxophone. Bruce Ronkin's 2012 update to the *Londeix Guide to Saxophone Repertoire* lists only fourteen works specifically

composed for soprano saxophone and harp.[84] As such, saxophonists looking to perform with harp are more likely to come across Lateef's repertoire contribution than a performer looking for pieces with saxophone and piano.

Thematic Overview

The defining style of *Romance* is characterized by its instrumentation, with the harp's limited chromatic abilities and resonance giving rise to a work that is extremely transparent texturally. The piece is also much more harmonically static than many of Lateef's other works for the concert saxophone. Lateef dictates five to seven-pitch sets for the harp tuning and requires only two pedal changes throughout the three-movement composition. These restrictions offer a worthwhile viewpoint into how the composer incorporates his compositional language within a restrained environment. Due to this particular instrumentation, the work does not feature much of the atonality and serial techniques that are the focus of many of Lateef's other saxophone works and can thus be held in special regard within his concert saxophone catalog.

The first movement of *Romance* is set entirely in Eb-minor, with Lateef designating the harp tuning as: Db, Cb, Bb, Eb, F, Gb, and Ab. These seven pitches correspond to an Eb-Aeolian or natural minor scale. For the first twenty measures, Lateef keeps the saxophone melody largely within these seven pitches, with only four of forty-one notes occurring outside of this scale. When Lateef does move outside the harp's pitch class, he highlights D three times. He also includes one G,

[84] Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire 1844-2012,* (Pennsylvania: Roncorp Publications, 2012), 704.

primarily evoking a harmonic-minor sound with the major-seventh in the soprano melody.

For the final eighteen measures of the first movement, the harp plays stacked perfect-fifths on each downbeat (Eb-Bb-F) while the saxophone explores more chromaticism over the static harmonic sense. As the excerpt in Figure 3.1 below demonstrates, Lateef once again highlights the D, but also now the A that represents the raised fourth degree within the Eb-minor scale. The C and B effectively place the saxophone melody into a bi-tonal conflict with the repeating Eb ostinato from the harp, representing a raised fifth and natural sixth that contrast with the establish natural minor.

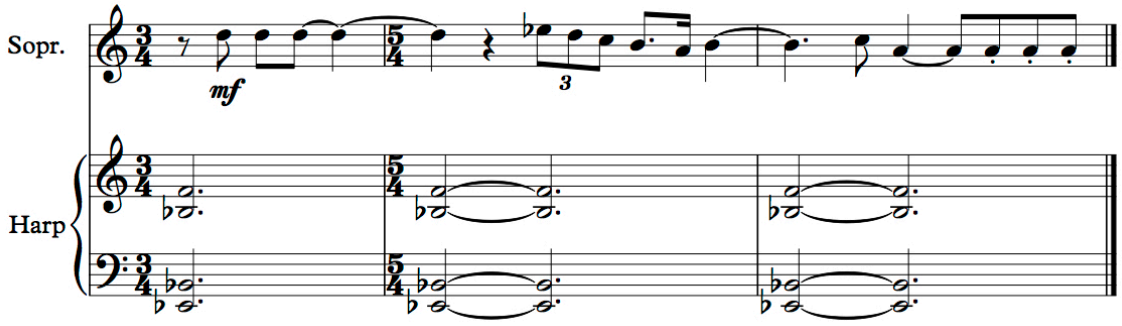

Figure 3.1 (*Romance*: Chromaticism over Static Harmony, Mvt. 1, mm. 46-48)

The second movement begins with the same pedal markings for the harp. The composer emphasizes Bb-minor with the relative lack of tertian harmony creating a continued open and static harmonic landscape. The saxophone once again stays entirely within the Eb-natural minor scale for the first eighteen

measures, during which time the harp is playing continuously without rest.[85] When Lateef finally breaks away from the diatonicism of Eb-minor by writing a C in the saxophone part, he prepares the departure by reducing the harp texture to single pitches around periods of silence.

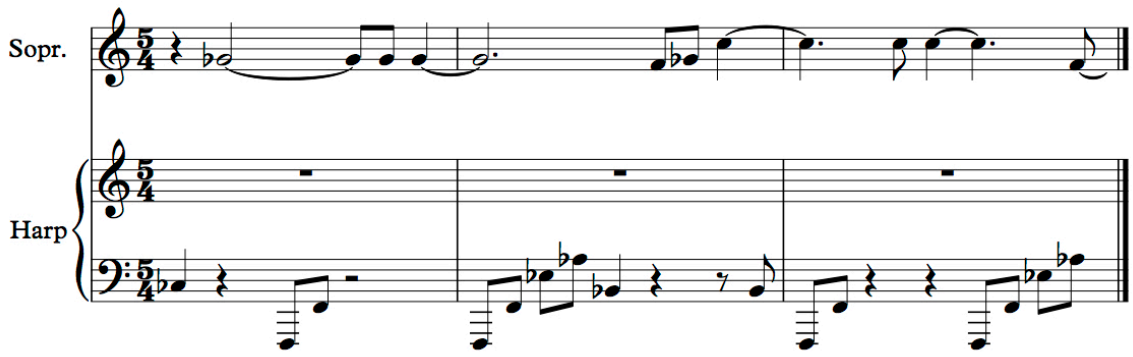

Figure 3.2 (*Romance:* Non-Diatonicism over Reduced Texture, Mvt. 2, mm. 18-20)

In Figure 3.2 above, Lateef waits nine beats after the last Cb in the harp to introduce the C-natural in the soprano saxophone, and does so only while the harp is resting. In a piece dominated by minimalist textures and extended rhythmic values, Lateef treats harmonic transitions and dissonance with extreme care and preparation.

Lateef also uses texture and range to further intensify cadence points and arrivals. Before moving to the new Db key center in measure twenty-eight of the second movement, Lateef prepares the key change with five measures of descending bass notes in the harp over a static Eb in the harp's top voice. The final measure in Figure 3.3 shows Lateef's expansion downward, doubling the Bb in the lowest bass voice.

[85] Grace note E-naturals appear before their upper-neighbor F-naturals, but are interpreted by the author as expressive gestures rather than harmonically significant additions.

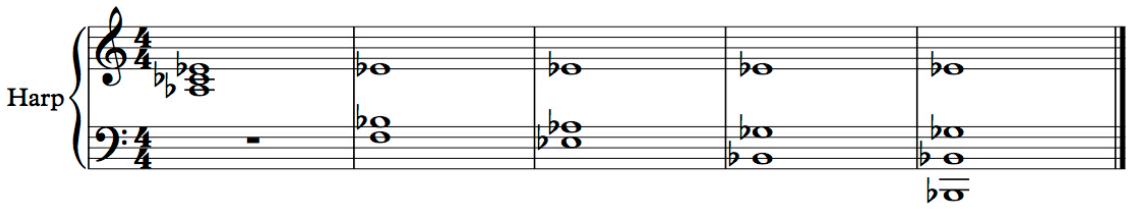

Figure 3.3 (*Romance*: Chordal Expansion into Key Change, Mvt. 2, mm. 23-27)

To close the second movement, Lateef again uses descending root motion under an eighth-note ostinato on a Db-minor sixth chord (Db, Fb, Ab, Bb). Placing the bass voice in a palindromic rise and fall, Lateef emphasizes the root motion by resting the soprano saxophone until having it hold a single Ab for the final five measures.

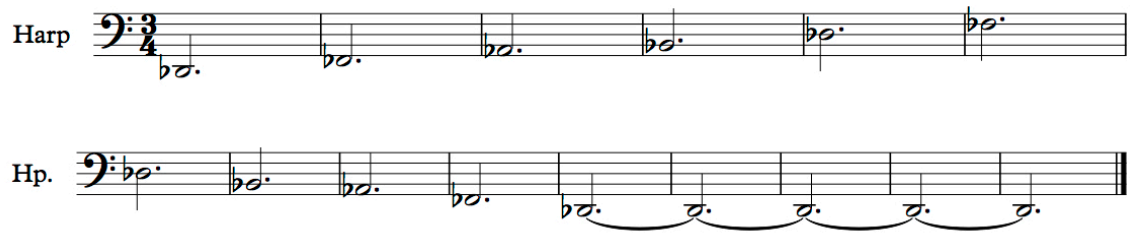

Figure 3.4 (*Romance*: Palindromic Root Motion, Mvt. 2, mm. 61-75)

By reducing the texture to no more than two harp pitches at any given point, Lateef accentuates the one harmonic change in each measure.

The third movement, which is marked at the same tempo as the first, is significantly denser in texture and rhythmically active. Lateef marks the harp tuning as: Db, Cb, Bb, Eb, Fb, G, and Ab. I was unable to find this particular note order in Lateef's *Repository* using Db as a root. However, the pitches do form a harmonic-minor scale when using the Ab as the scale's tonic pitch. As such, this movement is perhaps best defined as residing loosely within the fourth-mode of Ab-harmonic minor. The soprano saxophone closely adheres to the pitch collection

given to the harp in this movement as well, with only two notes in the entirety of the sixty-eight measures falling outside of the seven designated pitches.

In the opening of the final movement, Lateef again makes texture a primary compositional element, placing the soprano saxophone in unison with the top voice in the harp. This unison presents a striking contrast to the sustained individual melodies that preceded in much of the first two movements. Shown in Figure 3.5, measure twenty-eight also signifies a development of the final movement, with more disjunct rhythms in the soprano saxophone occurring over angular accompaniment from the harp. The first of two non-diatonic notes (C) in the saxophone happens in this measure as well, as Lateef again cues harmonic change with textural preparation.

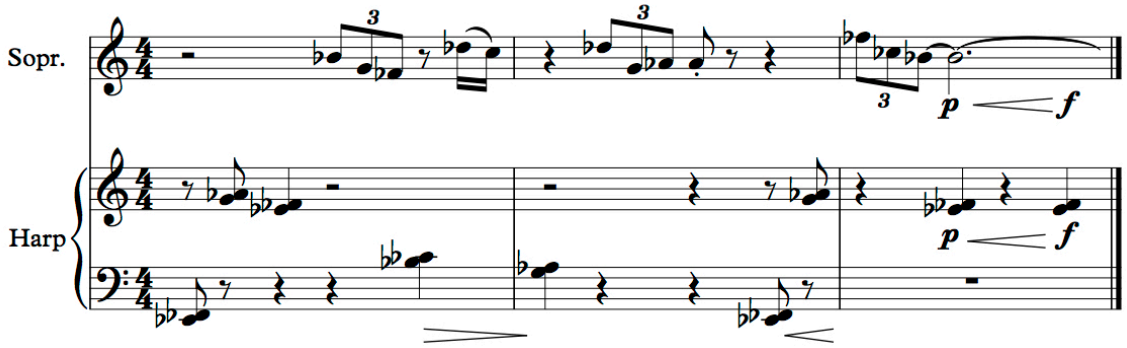

Figure 3.5 (*Romance*: Textural Shifts and Chromatic Pairs, Mvt. 3, mm. 28-30)

Additionally, Lateef utilizes the three chromatic pairs (Eb-Fb, G-Ab, Bb-Cb) found within the movement's pitch set. Even with unyielding diatonicism, the composer invokes a different character by utilizing minor-seconds in the harp accompanied by shifting dynamics.

Despite the limitations brought forth by the unique instrumentation, Lateef's compositional characteristics are still on display in *Romance*. While not able to

pursue the same level of atonality as many of his other saxophone works, his reliance on perfect intervals, minor-seconds, and static harmonies align this work with the others in his concert saxophone catalog. Further, he utilizes other facets of the six compositional tendencies explored in Chapter One, while crafting a highly transparent piece that demands a refined expressiveness from the performers.

Compositional Techniques

Musical Borrowing

Lateef uses the melodies and textures from Robert Schumann's *Three Romances for Oboe and Piano* (1849) as the basis for part of his own work, with even the piece's title representing a nod to this stalwart of the oboe repertoire. Furthermore, the piece's designation as being scored for both soprano saxophone or oboe d'Amore provides another link to Schumann, as does Lateef's own history as a performing oboist. Lateef commonly uses the opening phrases of a borrowed work as his own starting point before delving into his own melodic contributions. In the first movement, the symmetry between Schumann and Lateef's opening phrases is undeniable but brief, as Lateef adheres to Schumann's melody for only two measures.

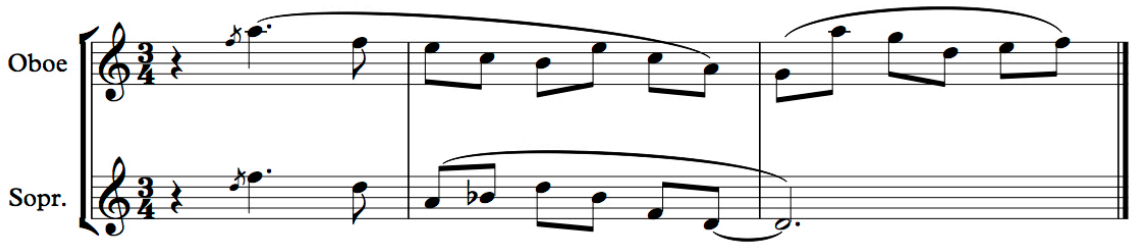

Figure 3.6 (*Romance*: Opening Phrase Comparison, Mvt. 1, mm. 3-5)

Schumann's phrase, shown on the top line in Figure 3.6, continues in eighth-notes and proceeds for an additional five measures, while Lateef's shorter phrase ends with the dotted half-note shown in this excerpt.

In the third movement, Lateef's adoption of Schumann's work is even more striking and continues for the first eleven measures. Lateef not only appropriates Schumann's rhythms for this section, but his texture as well, pairing the harp in unison with the soprano saxophone as noted previously in this chapter.

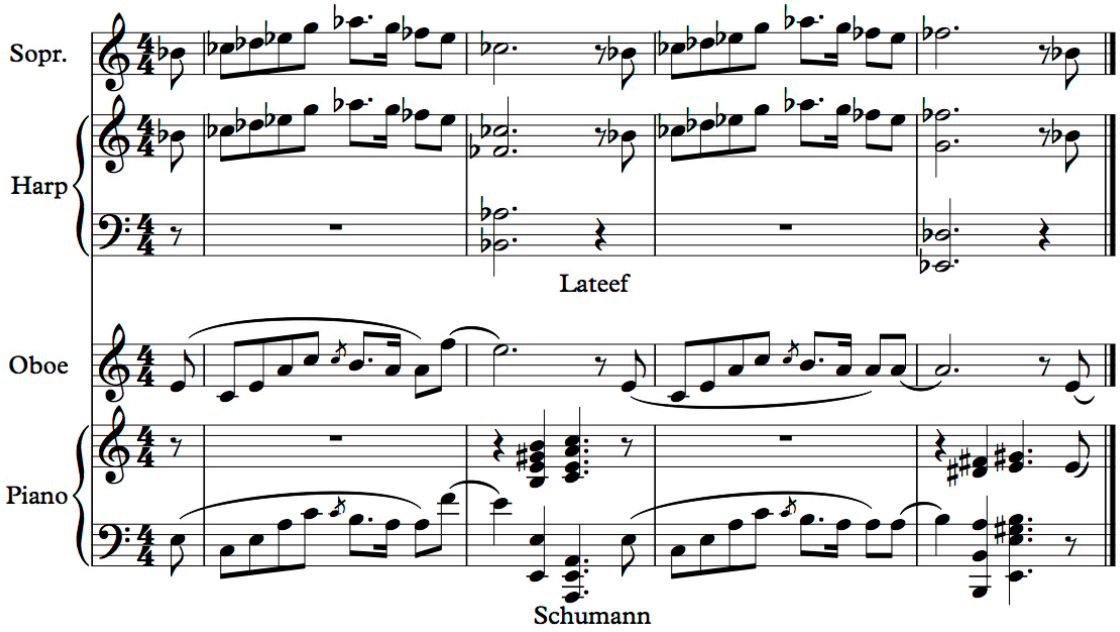

Figure 3.7 (*Romance:* Comparison of Opening Melodies, Mvt. 3, mm. 1-4)

Shown above, Schumann begins by doubling the oboe melody an octave below while Lateef places the harp in true unison with the saxophone. Lateef keeps the saxophone in unison with the harp's highest pitch throughout the eleven measure opening. In contrast, Schumann later moves the unison voice throughout the piano part, breaking away to create a harmony that moves in rhythmic unison for brief

episodes. Lateef departs from and returns to Schumann's melodic ideas throughout this final movement.

Non-Western Scale Sources

While the third movement is working within a mode of the common harmonic minor, Lateef's unison pairing with the harp is evocative of more "Eastern Sounds."[86] Idit Shner concludes that this pairing evokes the *zurna*, a double-reed instrument made of wood and coming from Egyptian origin.[87] More generally, Lateef's frequent invocation of the chromatic pairs and minor-thirds in both the saxophone and harp parts invites the listener to step out of an expectation for standard tertian harmony.

Endophytic Composition

While the limitations brought forth by the harp's tonal restrictions certainly contribute to a propensity for modal writing, the fact that Lateef chooses to withhold chromaticism so completely signifies an intention toward endophytic composition. With such sparse and open harmony, the composer could have looked to pursue a broader harmonic landscape, but chose to keep the saxophone within the given harp pitches for the vast majority of the work. The third movement is the most conclusive example of this restriction with only two non-diatonic pitches. Lateef's willingness to remain within this limitation speaks to his comfort of writing

[86] *Eastern Sounds* (1962) is the title of one of Lateef's most popular improvisational recordings on which he plays a number of non-traditional jazz instruments including the oboe.
[87] Shner 2007, 40.

within static harmony. With *Romance*, he utilizes texture and the expressive possibilities brought forth by the soprano saxophone to give character and interest to the understated melodic and harmonic ideas.

Chapter 4: *Klockology*

Year Composed: 1995
Instrumentation: Solo Saxophone (soprano, alto, tenor, or baritone)
Duration: c. 3 minutes
Movements: One
1. Lento; Vivo

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *written pitch*.

Criteria	**Grade**
Meter	6
Key Signature	5
Tempo	6
Rhythm	5
Articulation/Dynamics	4
Range	2
Ensemble	NA
Extended Techniques	1

As the work's title implies, *Klockology* was written for Lynn Klock, longtime professor of saxophone at the University of Massachusetts-Amherst, and was premiered by Mr. Klock on November 26, 1996. Recalling his introduction to the piece, Klock explained, "Yusef wrote it for me, and he just gave it to me out of the blue as a gift."[88] Wayne Tice postulates that, "he wrote Klockology because he wanted to (in my opinion) catalogue many sounds he heard, but the inspiration

[88] Lynn Klock, e-mail message to author, December 09, 2015.

came from hearing saxophone sounds from Lynn Klock's office."[89] As a monophonic solo work, *Klockology* provides great insight into Lateef's use of serialism, chromaticism, sequencing, and scale selection.

Thematic Overview

Klockology is written in the style of a fantasy, with a recurring theme and long interjections of secondary material that include extended chromatic melodies within shifting odd-numbered groupings as long as seventeen notes. The work has no time signature and no bar lines. Accidentals only apply to the note they immediately proceed.

Chromatic pairs and clusters dominate Klockology, often moving in sequence, while perfect interval repetitions serve as secondary material. These paired sequences are evident from the introduction of the piece, with three eighth-note passages notated in Figure 4.1 below.

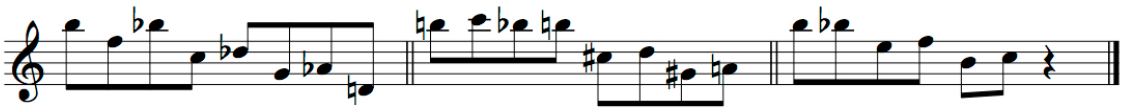

Figure 4.1 (*Klockology*: Chromatic Pair Sequences in Introduction)

These chromatic pairs return in the second statement of the Vivo, which starts on the third system of music and represents the beginning of the main structural component of the work. The composer also uses chromatic pairs in ascending lines that are the combination of two major-seventh chords. Shown below in Figure 4.2 with the thirteen-note grouping, Lateef combines D and Eb major-seventh chords.

[89] Wayne Tice, e-mail message to author, December 18, 2015.

This combination creates a three-note cluster (Db, D, Eb) in the middle of the line as the pattern repeats. The D serves as both a chord tone and lower neighbor into the repeated Eb. This pattern can also be understood as simply an Eb major-seventh chord with a chromatic lower neighbor preceding each chord tone.

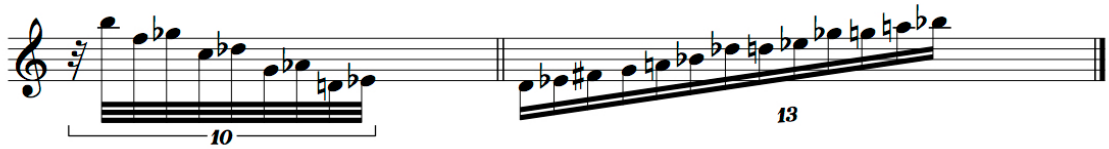

Figure 4.2 (*Klockology*: Chromatic Pairs in Different Forms)

Lateef also makes the frequent use of perfect intervals a focus of the composition, commonly stacking perfect-fourths or employing them in combination with other intervals to create sequenced patterns, as observed in Figure 4.3.

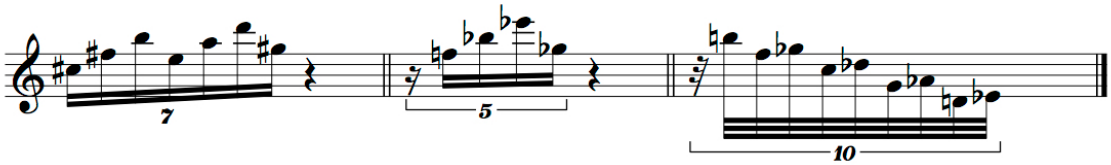

Figure 4.3 (*Klockology*: Perfect Interval Phrases)

The composer's use of these repeated intervals helps create angular melodies that offset the snaking, chromatic lines that are derived from the tone rows and chromatic pairs present throughout the work. Further, these open intervals showcase Lateef's command over various intervallic patterns as previously demonstrated by his *Repository*.

Compositional Techniques

Atonal and Serial Techniques

The three note chromatic cluster derived from the combined major-seventh chords shown in Figure 4.2 is also notable as a possible impetus of source material for a similar three-note cluster that appears in the work's main theme, which is subsequently repeated nine times throughout the composition. To derive this theme, Lateef begins the Vivo section with an eleven-pitch row embedded within a longer phrase encompassing the two octuplets as shown in Figure 4.4 below. Then, starting on the B of the first octuplet, Lateef removes the following E (bracketed below) to create the nine-pitch motive that features a three-note cluster that includes G-Gb-F. I have added the brackets in Figure 4.4 to clearly display the derivation of this theme.

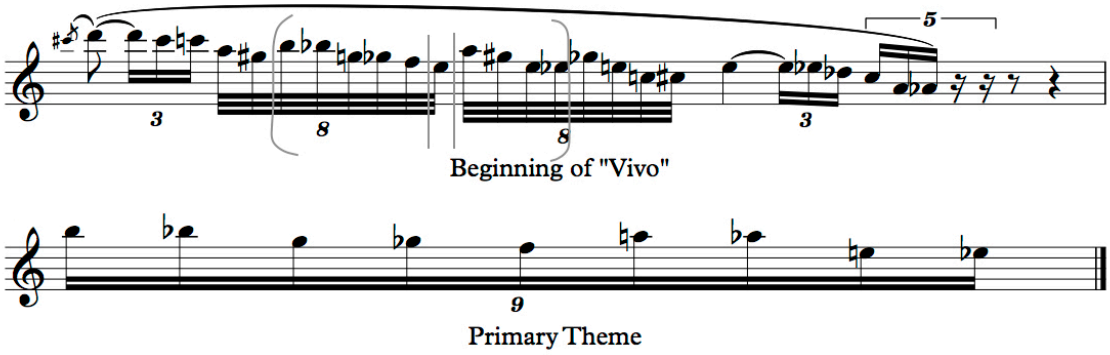

Figure 4.4 (*Klockology:* Vivo Exposition and Primary Theme)

At the end of the work, Lateef returns to the eleven-pitch row found at the exposition of the Vivo, combining the primary nine-pitch motive with the A-Ab/G# and C-C# pairings after. Seen in Figure 4.5, this row notably omits D, which the composer artfully places on top of a sequence of ascending perfect-fourths during

the penultimate system of music. This previously withheld note now becomes the final peak of the composition. From here, the piece races to a finish mashing the chromatic themes together before a final declaration of the primary nine-note motive.

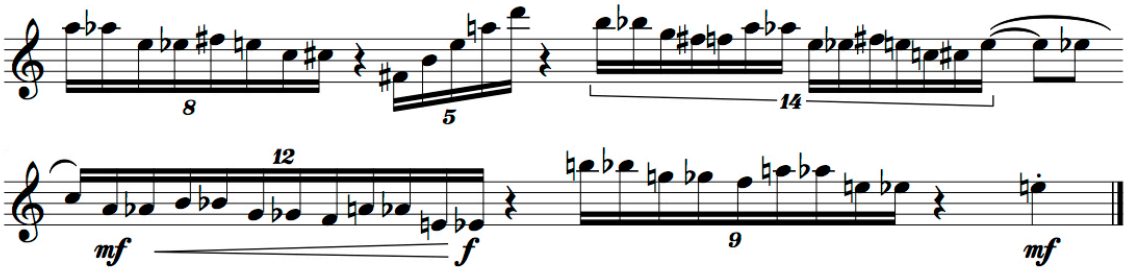

Figure 4.5 (*Klockology*: Thematic Combination and Pitch Withholding)

This monophonic work provides a window into how Lateef constructs and alters tone rows to create melodies and demonstrates his affinity for chromatic pairs and clusters. The frequent returns to the nine-pitch tone row provide continuity within the atonal framework. Additionally, the withheld pitch materials give the conclusion of the work a sense of direction and finality. Secondary materials of repeated perfect intervals and jazz references provide further harmonic interest and help add variation around the recurring motives.

Lateef also uses his triple-diminished patterns to create symmetry and cohesion through melodic sequences as shown in Figure 4.6. Returning to sequenced perfect-fourths, Lateef moves each triplet up by a minor-third so that one note belonging to each of the three diminished seventh chords occurs every third pitch. The Cb in the third triplet breaks this pattern. My investigation into whether this was intentional by the composer or an unintended errata has been inconclusive.

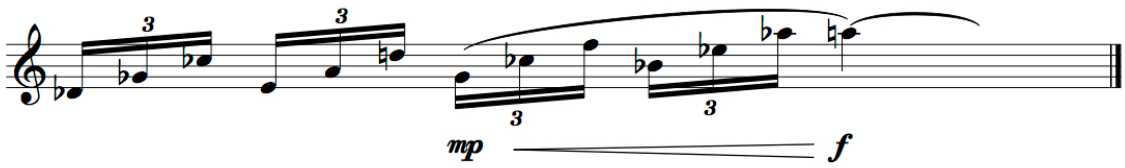

Figure 4.6 (*Klockology*: Triple-Diminished Pattern)

Regardless, the intent of Lateef's melody is clear, effectively combining the fourths and diminished material that he uses as secondary sources in connecting his primary motivic themes.

Symmetrical and Synthetic Scale Constructions

In addition to the obvious chromatic nature of the work, Lateef utilizes symmetrical scale material in the form of unaltered octatonic (diminished) scales. A clear example of this scale material is apparent in the sixth system of the piece with two descending septuplets each using the same octatonic scale.

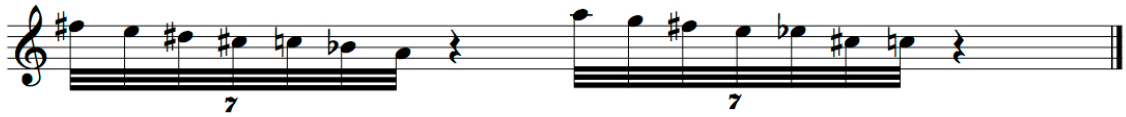

Figure 4.7 (*Klockology*: Diminished Scale Patterns)

Lateef's odd-numbered groupings hide the repetitive and symmetrical nature of the pitch material. The composer also masks symmetry within his chromatic pairs and arpeggiations. An ascending melody in the fourth system (Figure 4.8) uses an augmented triad (E, G#, C) that Lateef pairs with an F-major triad to create chromatic neighbor tones within the ascending melody.

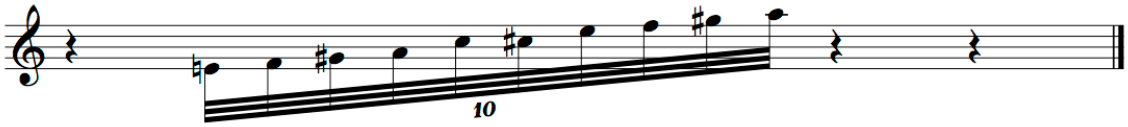

Figure 4.8 (*Klockology*: Augmented Triad Arpeggio)

Again, Lateef uses a compositional idea, here recognized as lower-neighbor tones, and places them within different chordal structures to control repetition and change throughout the work.

Non-Western Scale Sources

One system after reintroducing the primary nine-pitch motive, Lateef breaks away from his chromatic and symmetrical connecting material, placing a thirteen-note excerpt of what he refers to as the Egyptian Scale. Again, this scale is located on page 123 of his *Repository* and discussed previously in the analysis of Lateef's first *Sonata for Alto Saxophone*.

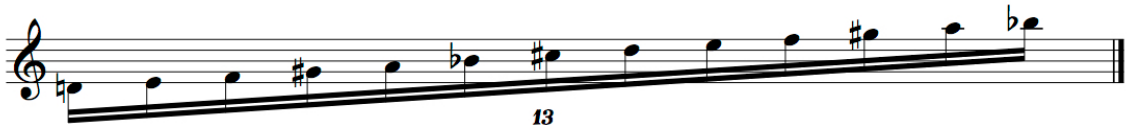

Figure 4.9 (*Klockology*: Egyptian Scale Excerpt)

This scale provides two augmented-second/minor-third intervals, and can be characterized as a harmonic-minor scale with a raised fourth scale degree. Lateef uses this pattern to shift in and out of symmetrical patterns. This particular scale is one of the most frequently employed non-Western resources in Lateef's harmonic arsenal.

Idiomatic Improvised References

In the fifth system of *Klockology*, Lateef appears to channel one of his primary saxophone influences by writing a melody that bears striking similarities to an excerpt from Lester Young's playing on *Tickle Toe* (1940).

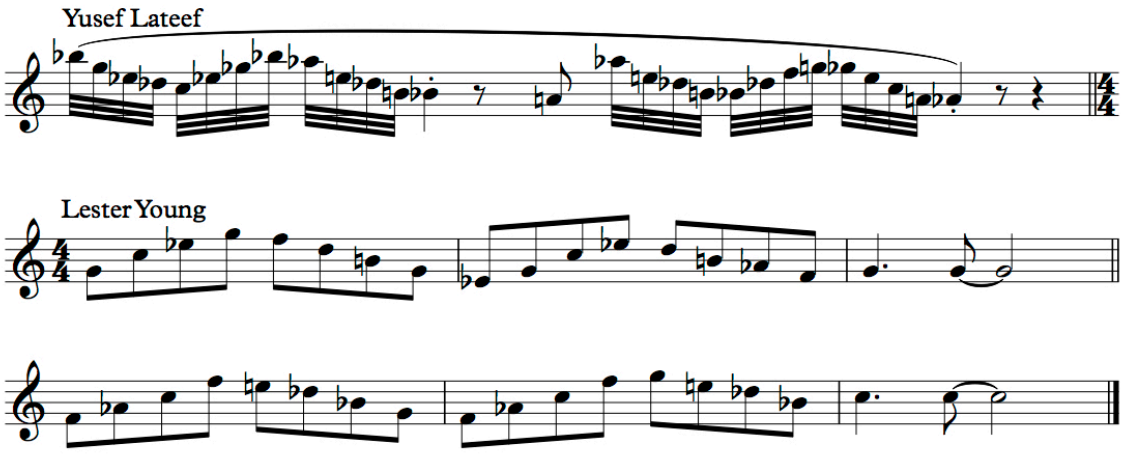

Figure 4.10(*Klockology*: Lester Young Reference)

As shown in Figure 4.10, both Lateef and Young's lines feature a combination of minor arpeggios and passing diminished seventh chords. Lateef's line centers around Db-minor, while Young's moves between C and F-minor. While Lateef's ideas are shorter (in three 4-note groupings), both his and Young's melodies sequence downward by a major-second to begin the second statement, further solidifying their connection.

In discussing *Klockology* with Wayne Tice, who first recorded the piece, he noted that two passages are cataloguing a particular "warm-up lick that (Charlie) Parker played all the time."[90] Although Lateef's lines differ slightly, they are comprised mainly of minor and major-second intervals, with an abrupt downward

[90] Wayne Tice, e-mail message to author, December 18, 2015.

resolution, here by a perfect-fourth and augmented-fifth respectively. Indeed, a brief survey of Parker's improvised solos uncovers numerous instances of this same truncated downward resolution.

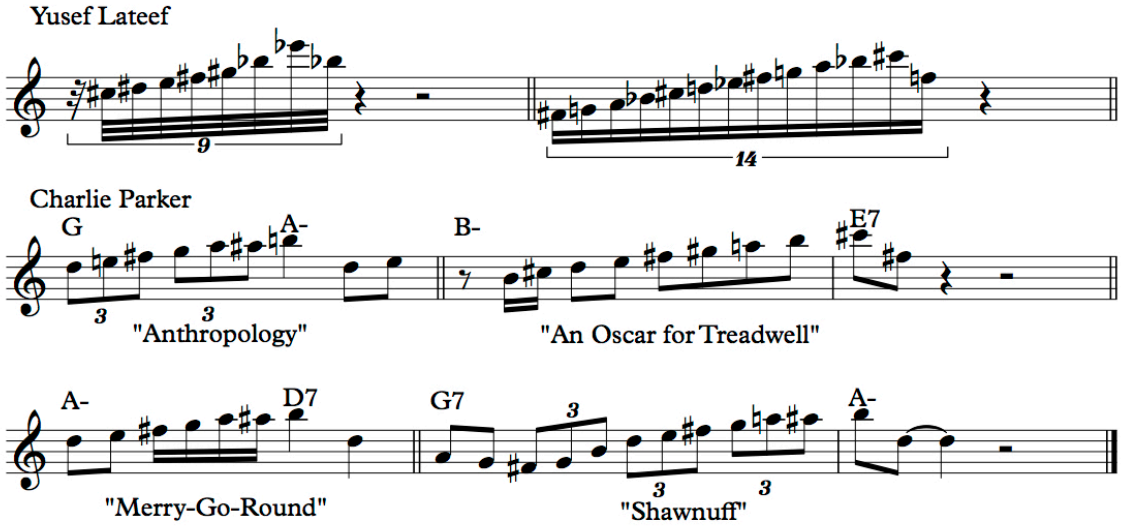

Figure 4.11 (*Klockology*: Charlie Parker References)

While the rhythm of Parker's lines vary in these transcribed improvisations, the method of resolution is constant with the shape of the improvised figures matching those written by Lateef.[91]

Klockology is an effective catalog of Lateef's saxophone influences and compositional tendencies. From improvised references to patterns taken from his *Repository* and beyond, this concise work showcases Lateef's saxophone language. For saxophonists looking to understand and incorporate Lateef's compositional underpinnings into their own writing and playing, the clarity and transparency of *Klockology* provide a valuable resource.

[91] Jamey Aebersold and Ken Slone, *The Charlie Parker Omnibook* (Hollywood: Atlantic Music, 1978).

Chapter 5: *Sonata for Saxophone Quartet*

Year Composed: 1996
Instrumentation: soprano, alto, tenor, and baritone saxophone
Duration: c. 17 minutes
Movements: Four

1. Half = 72
2. Minuetto Allegretto (Quarter = 152)
3. Larghetto (Quarter = 72)
4. Quarter = 60

Availability: FANA Music. Purchase at <http://yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)

- Recording Note: The fourth movement of Tice's recording features a cut from measure 18 to measure 34 during the fourth movement.

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	3
Key Signature	5
Tempo	4
Rhythm	5
Articulation/Dynamics	4
Range	3
Ensemble	6
Extended Techniques	2

Sonata for Saxophone Quartet stands out in Yusef Lateef's concert saxophone repertoire in that, while it was composed by Lateef, it was orchestrated by his student Rick Hirsch (b. 1970). The piece incorporates sections of Lateef's piano *Sonata* that Hirsch then re-orchestrated upon Lateef's request. The work was

premiered in 1996 by the David Pope Saxophone Quartet at the Eastman House in Rochester, New York.

Thematic Overview

Sonata for Saxophone Quartet is an intensely chromatic work that rarely settles into an established pitch center and never features a written key signature. While almost entirely atonal, the work does not widely utilize serial techniques. However, it further establishes the chromatic pairs and pitch-sets that are present throughout much of Lateef's concert repertoire. The texture of the piece showcases various approaches. While a soloist is often evident with the other three voices in support, the piece also features ensemble homorhythm, instrument pairs, counterpoint, and sparse interjections moving amongst solo voices.

The work is rhythmically disjunct, with extended sections of duple and triple-meter in opposition, as well as melodies written in 5:4, 6:4, and 7:4 time. Rapid septuplets, dectuplets, and 32nd notes further highlight the rhythmic variability throughout the piece. Large intervallic leaps are prominent in each part and appear in every movement, contributing to an impression of disjunct atonality. A three-measure soprano saxophone melody in the third movement shown in Figure 5.1 below clearly demonstrates both the shifting rhythms and wide intervals found throughout the work.

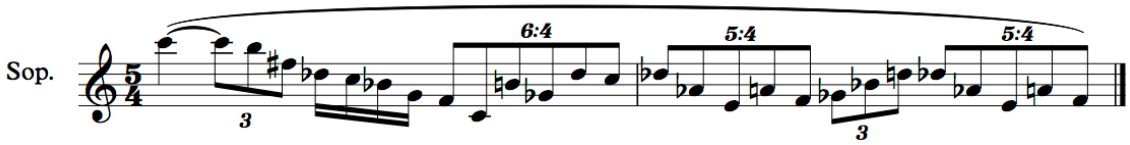

Figure 5.1 (*Saxophone Quartet*: Complex Rhythms in Melody, Mvt. 3, mm. 23-24)

After descending for three beats to begin the line, no more than three of the next nineteen notes continue in the same direction, complementing the unsettled nature of the underlying atonality.

Lateef's use of chromatic pairs is plainly evident throughout the piece. The composer relies on the major-seventh inversion of the minor-second as an accompaniment foundation. This technique can be seen in the following example where the baritone saxophone cycles through various major-sevenths while accompanying a soprano saxophone melody.

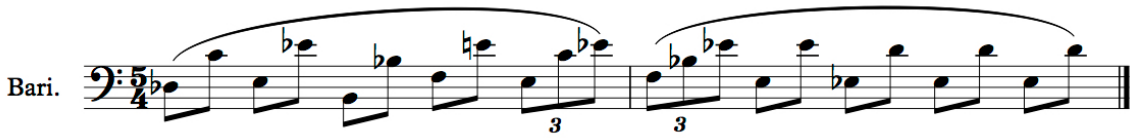

Figure 5.2 (*Saxophone Quartet:* Major-Seventh Intervals, Mvt. 3, mm. 19-20)

The large chromatic intervals shown above in Figure 5.2 in the baritone saxophone voice obfuscate any sense of an established key center.

Lateef also makes frequent use of the (0,1,5) pitch set referred to in my analysis of Lateef's *Sonata for Alto Saxophone*, with the numbers indicating the number of semitones from the root. Shown below in the chord voicings amongst the soprano, alto, and tenor saxophones, this mixture of quartal and chromatic motion is prevalent throughout much of the work.

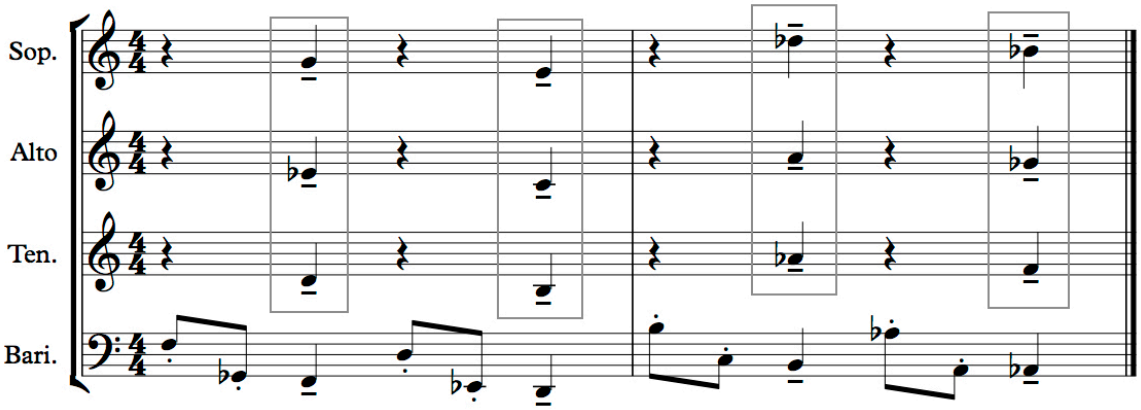

Figure 5.3 (*Saxophone Quartet*: Pitch Set in Top Three Voices, Mvt. 1, mm. 82-83)

Figure 5.3 clearly shows the upper three saxophones moving in parallel motion within the (0,1,5) set. These sets have been bracketed in the example above. Interestingly, the baritone saxophone once again moves by major-sevenths and minor-seconds in a line that completes a diminished scale over the course of the two measures. Additionally, the simple rhythms contrast with the much more complex ideas noted previously, providing a succinct look at Lateef's rhythmic variations.

Compositional Techniques

Atonal and Serial Devices

While highly atonal, the quartet does not feature an abundant use of serialism as do some of Lateef's other works and does not regularly rely on tone rows as the compositional basis. Still, Lateef does employ some of the serialized patterns outlined in the *Repository.* Shown in Figure 5.4, the baritone saxophone here plays a section of a triple-diminished pattern, wherein no three two pitches belong to the same diminished seventh chord.

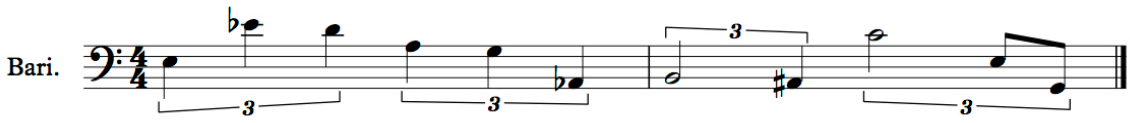

Figure 5.4 (*Saxophone Quartet:* Triple-Diminished Excerpt, Mvt. 1, mm. 22-23)

Lateef shows his willingness to use only part of a row, here following the triple-diminished idea for the first five pitches before the adjacent Ab and B break the established pattern. Like previous examples, this one employs large intervals within the three note chromatic groupings that make up each section within the triple-diminished excerpt. Along with these octave displacements, the change in rhythm between quarter and half-note triplets helps hide the symmetry inherent in the pitch groupings and keeps it from being a melodic sequence in the same way shown in the *Repository*.

In contrast, later in the first movement, Lateef utilizes a full twelve-tone row in a clear and sequenced triple-diminished pattern doubled in the soprano and tenor saxophone parts, as evidenced in Figure 5.5.

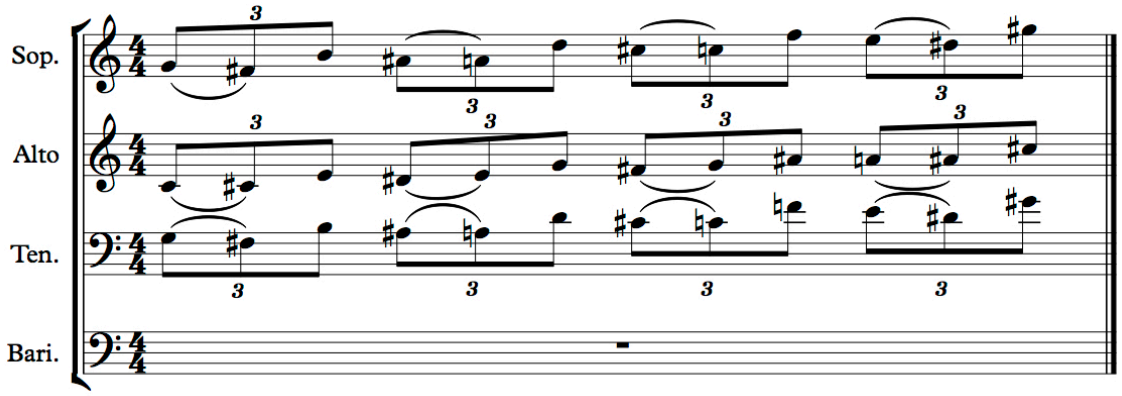

Figure 5.5 (*Saxophone Quartet*: Triple-Diminished Pattern, Mvt. 1, m. 90)

While the outer voices in the above excerpt form traditional triple-diminished patterns, the alto voice features adjacent notes from the same diminished chord while repeating pitches within the measure to form a nine-pitch grouping. Still, each note in the alto voice forms a diminished seventh chord with the other three pitches in the same position within each triplet. Lateef uses the upward chromatic motion between the first two notes in each triplet to create contrary motion throughout the line. Although clear serial techniques do not prevail within the established atonality, Lateef still relies on some of his favorite patterns to create what are in essence serialized tone rows. By manipulating the usage of the triple-diminished pattern and employing it in manners both obvious and obscured, he creates cohesion within the highly atonal work.

Symmetrical and Synthetic Scale Constructions

A significant use of symmetrical material has already been established by instances of triple-diminished patterns in the musical examples discussed previously in this section. Additionally, Lateef's utilizes the diminished scale with other methods that do not fall under these patterns. One prominent section occurs in the first movement when a diminished pattern moves downward contrary to major-seventh intervals in the baritone and tenor.

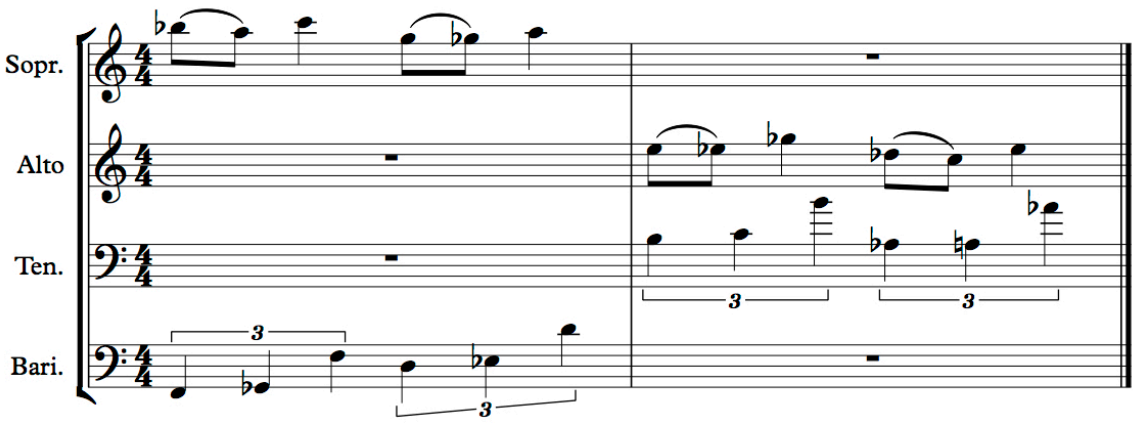

Figure 5.6 (*Saxophone Quartet*: Diminished Usage, Mvt. 1, mm. 76-77)

This descending melody outlines a half-whole diminished scale beginning on C. Lateef pits this descending motion against a rising whole-half diminished scale in the lower voices (again using C as a starting pitch), effectively using all twelve chromatic pitches within this two-measure excerpt in Figure 5.6.

Endophytic Composition

The final movement of the quartet breaks away from the shifting chromaticism of the prior movements and establishes pitch sets for multi-measure sections. Table 5.1 below shows the duration and pitch selection for these harmonically stable ideas, listed from the bottom voice in each example.

Measures	Included Pitches
53-58	Eb, F, Gb, A, Bb, B, C, D
67-73	E, F#, G, B, C#, D
74-78	F#, A, C, F
79-82	C, D, Eb, F, G, A, Bb
84-90	C, D, Eb, F#, G, Ab, B

Table 5.1 (*Saxophone Quartet*: Endophytic Pitch Sets, Fourth Movement)

Notably, the final pitch set in measures 84-90 occurs during an improvised alto saxophone solo for which the composer provides the eight pitches, followed by the traditional "hash marks" in the following six measures to denote an improvisation within this system. The pitch collections seen above do not have an obvious relationship. Groups of four, six, seven, and eight pitches contract to the smallest four-note set in the middle, with the seven and eight note groupings on each end.

Measures 67-73 constitute a fully composed solo for the baritone saxophone, for which the composer includes a chord symbol of "Emi6" ("E-Minor Six) at the beginning, giving a clear indication of his harmonic intentions during this section. The pitch set included in the table above corresponds to the chord symbol as well, with the composer choosing not to utilize the A that is the fourth note of the given scale. The set in measures 79-82 can further be easily identified as a C-Dorian mode, also stated as the second mode of Bb Major. While these are common modes and systems, their inclusion next to the first and third collections, which are both synthetic in nature, lead me to include them in context of a longer endophytic section.

Non-Western Scale Sources

The final pitch collection of the endophytic examples in the table above once again showcases what Lateef refers to as the Egyptian Scale. Lateef includes it in a seven-measure improvised solo in the alto saxophone, accompanied by a baritone

saxophone ostinato and a prominent G in the tenor saxophone as shown in the first three measures of the solo below in Figure 5.7.

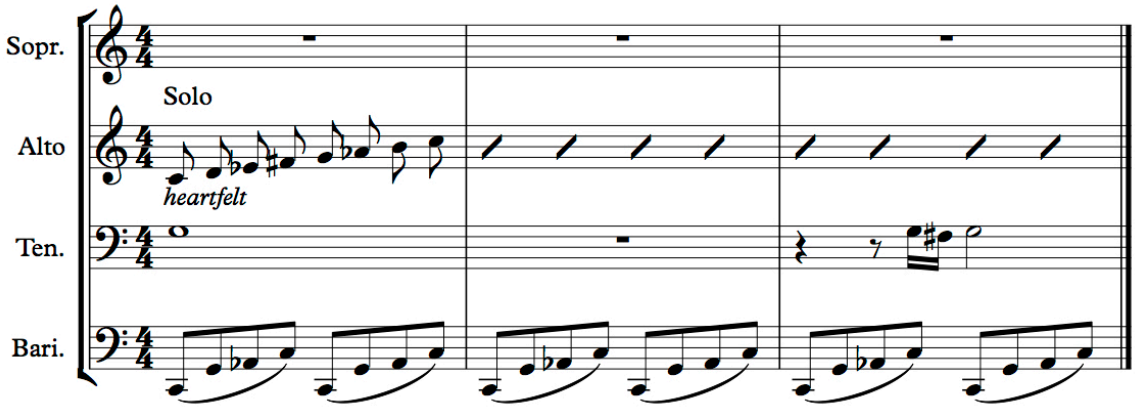

Figure 5.7 (*Saxophone Quartet*: Egyptian Scale Solo, Mvt. 4, mm. 84-87)

Lateef's inclusion of the Egyptian Scale with the "heartfelt" instruction gives an insight into the composer's intent for this particular scale, and how he views its expressionistic possibilities in this context. Lateef uses this non-Western resource in combination with synthetic scales and traditional minor modes to create a shifting tonal and emotional expression across the previously defined endophytic section.

Idiomatic Improvised References

While mainly concerned with how Lateef composes using patterns and phrases reminiscent of the idiom of what most refer to as American "jazz," his inclusion of fully-improvised solo sections within the last movement of the quartet also highlights how Lateef would draw on his experience as an improvising musician while composing his concert works. Using both defined pitch sets and traditional chord symbols, Lateef includes three seven-measure improvisations

within the *Sonata*. The odd-numbered length notably differs from the eight-measure sections that comprise the forms in many of the songs in the "Great American Songbook" that improvisers employ as source material. Like his use of serialism, his inclusion of improvisation is flexible and is suited to the static harmony of the piece.

How Lateef treats the accompanying material under these improvisations changes throughout the piece as well. Already having seen a chordal arpeggiation from the baritone saxophone above in Figure 5.7, the remaining two improvisations have the three accompaniment parts playing in rhythmic unison with a repeating dotted-quarter and eighth-note pattern. In a soprano saxophone solo in measures 9-15, an Eb-natural minor scale is notated for the soloist to use. Interestingly, Lateef does not highlight the chord tones in the accompaniment of this particular scale, rather opting to employ dissonance by having the three accompanying saxophones play a cluster of Ab-Bb-Cb. These notes correspond to the fourth through sixth notes of the Eb-minor scale.

Like the second alto saxophone *Sonata*, Lateef's *Sonata for Saxophone Quartet* is a work that is derived from a previously composed piece within Lateef's catalog. As such, it is useful in looking at the ways this composition both aligns and differs with those other works written originally for saxophone. The fact that Lateef chose to have the quartet orchestration made indicates he felt the autophysiopsychic expression of the original piano version could be potentially enhanced by the saxophone. Additionally, the orchestration also opened up this work to a new

community of musicians, including the large studio of saxophonists known to be studying during his years on faculty at the University of Massachusetts.

Chapter 6: *Sonata for Eb Alto Saxophone and Piano, No. 2*

Year Composed: 1997 (arranged from previous clarinet version)
Instrumentation: alto saxophone and piano
Duration: c. 15 minutes
Movements: Four

1. Allegro Appassionato
2. Andante un poco adagio
3. Allegretto Grazioso
4. Vivace

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)
- Recording Note: Only the first movement is included on Tice's recording.

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	1
Key Signature	5
Tempo	3
Rhythm	5
Articulation/Dynamics	4
Range	4
Ensemble	4
Extended Techniques	1

Sonata No. 2 is unique within Yusef Lateef's concert saxophone catalog as it is an adaptation of his previous *Sonata for Clarinet*, which was completed in 1997 at the request of clarinetist Marcus Eley. The work was subsequently performed by Lateef's student Darryl Harper, who completed his own doctoral thesis on the work in 2008. As discussed in the "State of Existing Research" section previously in Chapter One, Harper investigates Lateef's use of the formal and rhythmic framework

of Johannes Brahms' *Sonata for Clarinet (Op. 120, No. 1)* as the basis for his own work, providing one of the most significant uses of musical borrowing in Lateef's catalog. In transposing his clarinet sonata for alto saxophone, Lateef is also fundamentally borrowing from himself, albeit in a different manner than the re-orchestration of the *Sonata for Saxophone Quartet*.

Thematic Overview

Harper's writing on Lateef's adaptation of Brahms' work is a thorough investigation of both his methods of musical borrowing and the thematic elements contained within his restructuring of the original work. Due to the borrowed nature of the piece's structure and Harper's previous research into the composition's transformation, I will avoid a complete retelling of the work's alignment with Brahms, instead focusing on the six compositional techniques that I outlined in Chapter One.

Concisely, Lateef's retelling of Brahms' piece includes many of the thematic hallmarks of his compositional language. The piece moves between stages of both static harmony and intense chromaticism. Harper notes the pervasiveness of static harmony, citing that, "drones and ostinato patterns occupy more than half of the 233-measure first movement."[92] Table 6.1 on the following page demonstrates these static pitch centers in more detail.

[92] Harper 2008, 62.

Pitches	Measures
G, Db	6-24
E, B	33-37
Eb, C	44-47
A, C	48-53
F#	60-69
Db, Ab	96-103
F	104-131
C	160-163
B, G, F, Db	180-184
Bb, A, Eb, D	196-203
Eb, F	209-216
G, D, A	223-229

Table 6.1 (*Sonata No. 2*: Pitches in Piano Harmony, First Movement)

These oppositions appear melodically as well as harmonically, with Lateef's melodies featuring both stretches of repeated notes and disjunct intervallic leaps. The musical example in Figure 6.1 demonstrates this dichotomy of melodic range with the mm. 226-228 demonstrating static harmony in the saxophone. Following, mm. 177-178 combine leaps in both the saxophone and piano parts. Lateef's expanded intervallic jumps are an example of his compositional style overlaid onto Brahms' framework. Harper identifies a third type of melody as well, noting a "lyrical" state that is derived from Brahms' own writing. This third melodic style complements these "static" and "fragmented" states that are demonstrated by Figure 6.1.[93]

[93] Harper 2008, 45.

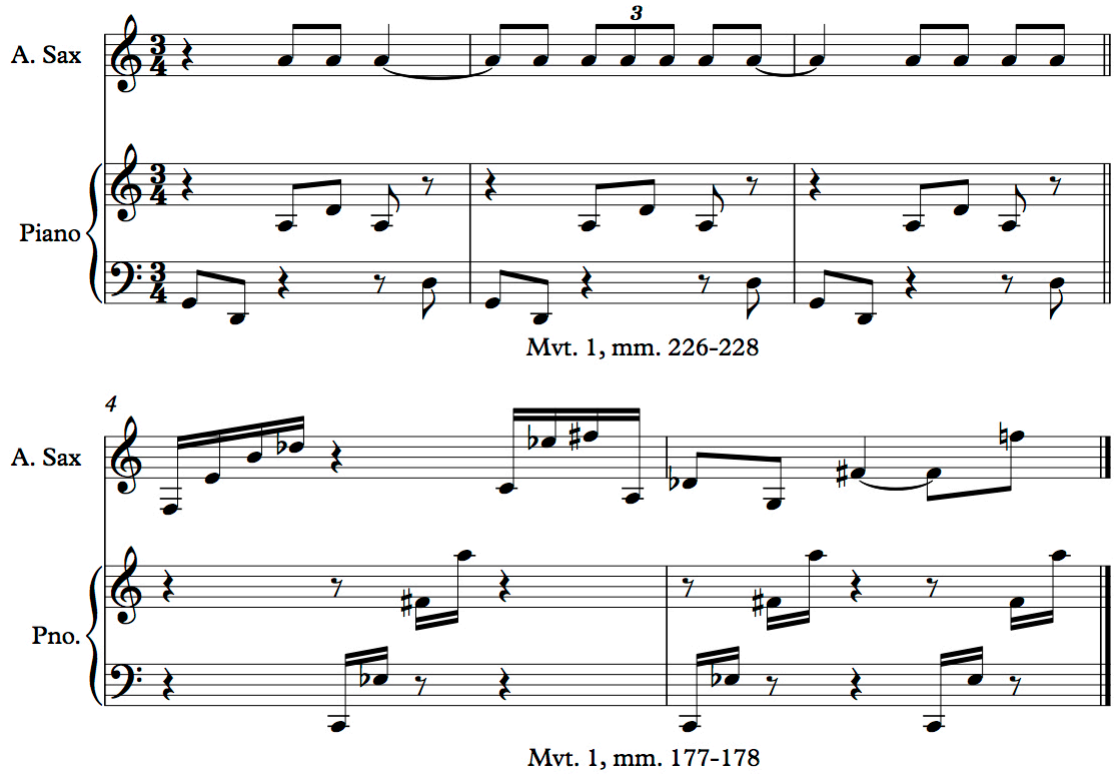

Figure 6.1 (*Sonata No. 2*: Static and Disjunct Melodies, Mvt. 1, mm. 177-178, 226-228)

Texturally, Lateef's work is consistently more sparse than Brahms' original. He rarely places more than three notes into either hand of the piano and often features single-note melodies in the piano that serve to enhance the saxophone melody. Harper highlights his intentional omission of certain rhythmic ideas used by Brahms as a way of creating "textural incongruity" within his own work. He also observes that the piano plays a more subservient role in Lateef's piece.[94] A comparative view of the two composers' disparate styles can be observed in Figures 6.2 and 6.3 below. Lateef's affinity for dense chromaticism can be seen in the minor-seconds in the piano's right-hand, which contrast the open tertian harmony written by Brahms.

[94] Harper 2008, 68.

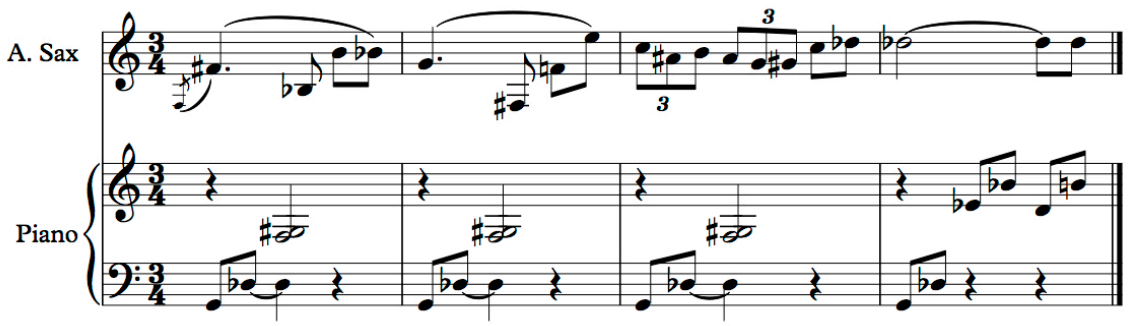

Figure 6.2 (*Sonata No. 2*: Typical Piano Texture, Mvt. 1, mm. 19-22)

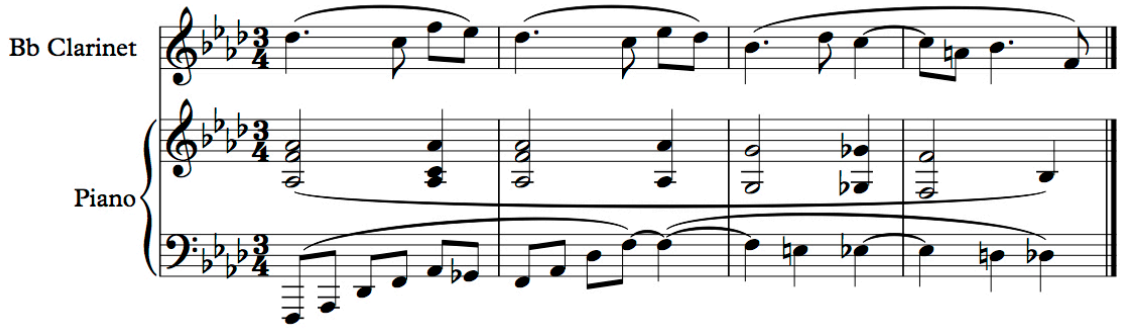

Figure 6.3 (*Brahms' Clarinet Sonata*: Piano Texture, Mvt. 1, mm. 19-22)

Lateef's adoption of Brahms' landmark work for clarinet as a framework for his own compositional language serves to highlight the stylistic tendencies of Lateef even further. With Brahms' rhythms, melodic placements, and forms serving as a catalyst for Lateef's own writing, the superimposition of harmonic elements can be viewed more independently of these other musical components. This transparency of harmony effectively showcases the mix of musical inspirations that Lateef brings to his concert works. In focusing on the aspect of irony in Lateef's clarinet version of the piece, Harper details the oppositional quality of these aspects – not just "borrowed versus new," but also "Japanese against triple diminished, endophytic

against clustonic, drone against ostinato, homophonic against call-and-response."[95]

The transition from clarinet to saxophone poses notable challenges for the performer, as the transposition from Bb clarinet to Eb alto saxophone forces the saxophone part much higher in the instrument's register than is required by the clarinetist. Lateef displaces the saxophone melody an octave downward at times, while maintaining the upward major-sixth from concert pitch required by the saxophone at others. This transposition for Eb creates elongated sections of high-register playing and leaps into the altissimo range. The four measure excerpt in Figure 6.4 shows both displacement and extreme register usage, with the *transposed* melodies for both clarinet and saxophone versions shown.[96]

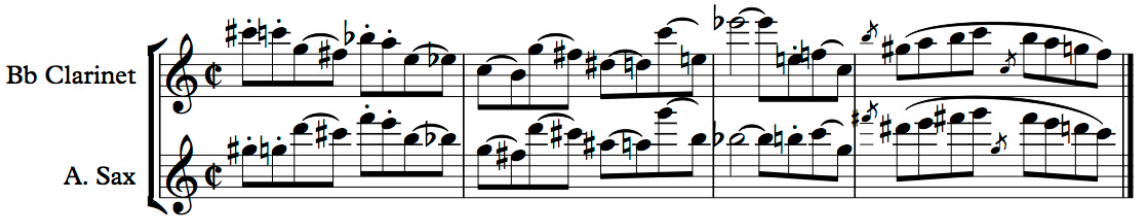

Figure 6.4 (*Sonata No. 2*: Octave Displacement and Altissimo, Mvt. 4, mm. 11-14)

Lateef inverts the relationship in the first four eighth-notes, placing the first pair lower in the saxophone while higher in the clarinet. He further displaces the third-measure Bb lower before returning to the same octave, reducing what was a major-seventh interval to a simple minor-second before continuing the saxophone melody into the altissimo register. This extended range at the vivace tempo must be

[95] Harper 2008, 72.
[96] All musical examples up to this point have been written in concert pitch.

taken under consideration for saxophonists looking to perform this transposed version of the original clarinet work.

Compositional Techniques

Atonal and Serial Devices

Combining both his lyrical and fragmented approaches, Lateef showcases his use of patterned chromaticism and large intervallic leaps in the first movement of the *Sonata*. Over a recurring F# in the piano's left hand, the saxophone interacts with the piano's right hand in an expanding and contracting chromatic melody.

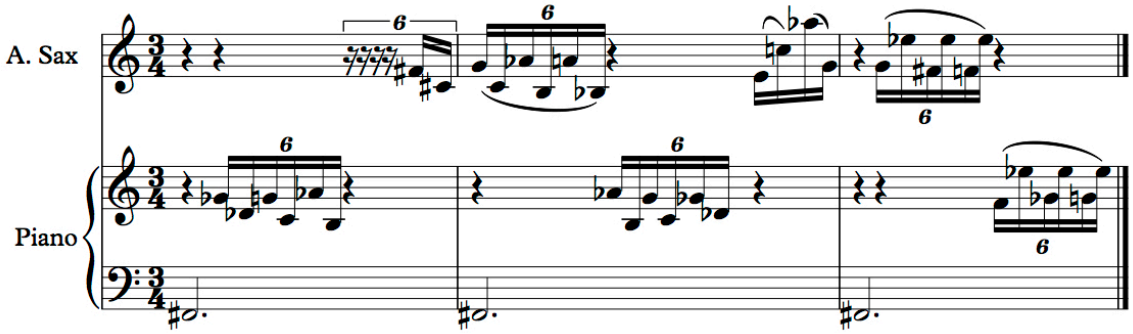

Figure 6.5 (*Sonata No. 2*: Chromatic Expansion and Contraction, Mvt. 1, mm. 65-68)

Shown in Figure 6.5, Lateef creates a melody by taking the first note pair in the piano's sextuplet and moving each pitch respectively upward and downward by one half step. The saxophone then adopts these same pitches. However, Lateef obscures the tradeoff by placing the first note on the fifth sextuplet division of measure 65. He repeats the piano's first statement in the saxophone and expands it by one

additional pairing (A, Bb). After this, the piano takes over and contracts the melody back down to its initial Gb-Db pairing. This expansion and contraction is then repeated in the third measure above, with only the lower note of each pair changing pitch while the Eb stays constant.

Lateef returns to this theme later in the first movement and completes a 10-pitch tone row using the same system. Shown in Figure 6.6, beginning from the C at the end of measure 129, Lateef places ten chromatic pitches without repeating until returning to B on the penultimate sixteenth note. Additionally, the beginning of the second measure has the saxophone play a minor-ninth that then contracts by two half-steps for each note pair that follows.

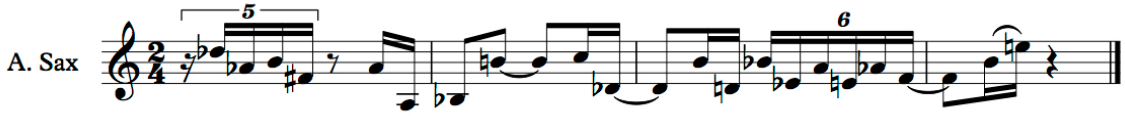

Figure 6.6 (*Sonata No. 2*: Ten-Pitch Contracting Row, Mvt. 1, mm. 128-131)

Lateef continues to use chromatic pairs prominently throughout this work, with another notable example occurring near the beginning of the piece. Shown in Figure 6.7, Lateef expands Brahms' intervals from thirds and fourths to sevenths and ninths.

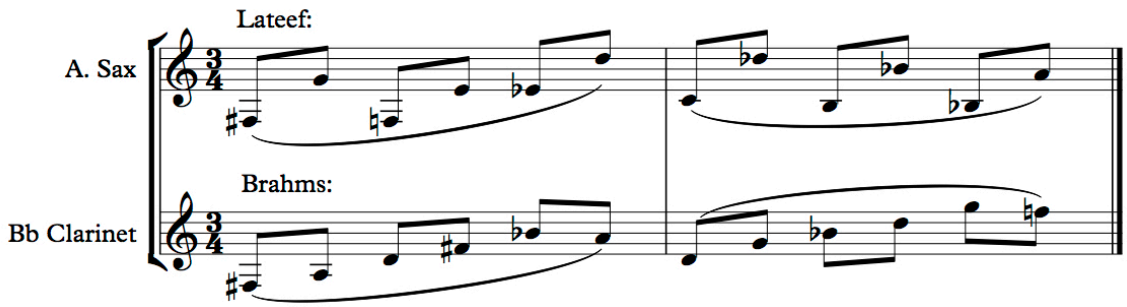

Figure 6.7 (*Sonata No. 2*: Chromatic Pairs in Lateef Melody, Mvt. 1, mm. 17-18)

Lateef even begins his melody on the same F# as Brahms and maintains the same eighth-note rhythm, but uses octave displacement with his chromatic pairs to create a disjunct melody that contrasts the contours set forth by Brahms.

In the third movement, the composer combines chromatic pairs and serialized melody, placing the former in the piano voicings while the saxophone plays melodies that are nine and ten-pitch rows.

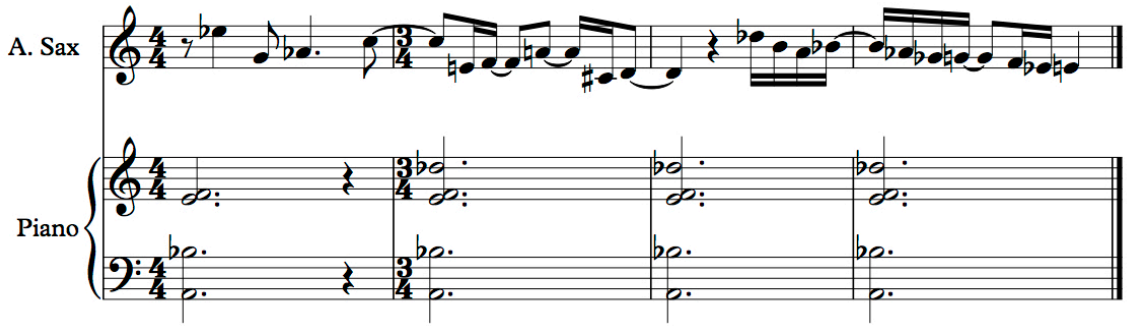

Figure 6.8 (*Sonata No. 2*: Chromatic Pairs and Tone Rows, Mvt. 3, mm. 97-100)[97]

Utilizing static harmony with the A-Bb and E-F pairs, Lateef places a fragmented

[97] The author has corrected the last measure of this excerpt to what he believes to be the composer's intent. The original scores and parts have one 16th note missing from this measure.

melody in the first two measures. He follows with a new row after the quarter rest, sequencing enclosures (B-A-Bb; Ab-Gb-G; F-Eb-E) of the longer rhythmic values to create a patterned statement that moves by minor-thirds. With these methods, Lateef creates a unique atonal melody out of symmetry and repetition.

Again working in serialized patterns, Lateef uses his triple-diminished sequences throughout the *Sonata*. Measures 17-18 of the first movement (shown above in Figure 6.7) comprise an eleven-pitch triple-diminished idea, with the repeating Bb inhibiting the row from completion. This compositional flexibility again demonstrates Lateef's willingness to break a pattern at any time to correspond to his musical whims.[98] As exemplified in Figure 6.9, Lateef uses triple-diminished patterns in primarily six and seven-note segments before expanding the pattern to eleven pitches near the end of the movement.

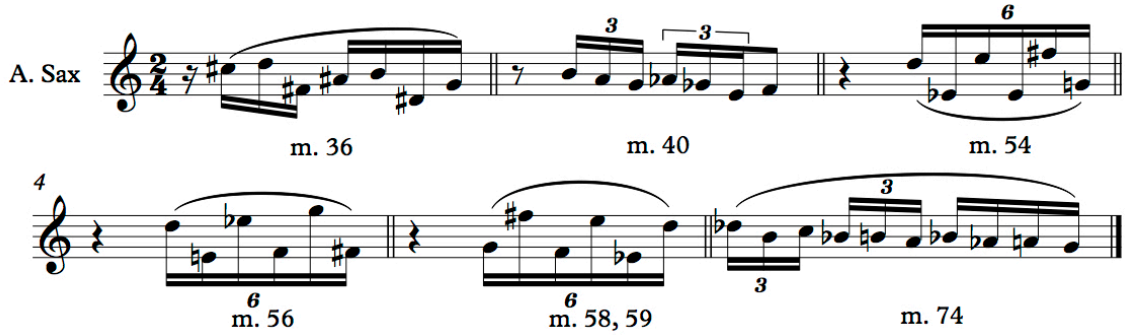

Figure 6.9 (*Sonata No. 2*: Triple-Diminished Melodies, Mvt. 2)

Lateef intersperses these triple-diminished phrases amongst other chromaticism and alternates small intervallic ideas with expansive leaps of sevenths.

[98] Darryl Harper also identifies this pattern on page 58 of his thesis (Harper 2008).

Symmetrical and Synthetic Scale Constructions

The abundance of triple-diminished figures highlights the composer's frequent use of the minor-third interval as he recalls the diminished scale and its included fully-diminished seventh chords. Figure 6.4 shows this sequencing in measure eleven of the fourth movement. Here, Lateef moves chromatic pairs by minor-third to create a pattern that contains the eight notes of a C half-whole diminished scale. Additionally, measures 99-100 of the third movement (Figure 6.8) demonstrate a triple-diminished enclosure sequence in minor-thirds. This pattern, shown in Figure 6.10 below, also continues beginning with the F# in measure 101 now reversing the enclosure pattern.

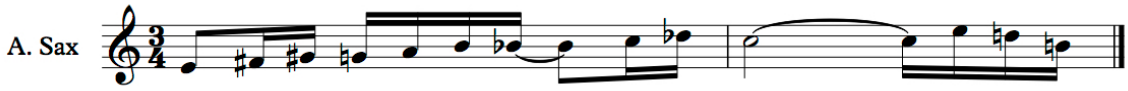

Figure 6.10 (*Sonata No. 2*: Minor-Third Enclosure Sequence, Mvt. 3, mm. 101-102)

Earlier in the third movement, Lateef combines the minor-third interval with a perfect-fourth to create a repeating three-note motive that encompasses a minor-sixth. This intervallic combination is shown below in Figure 6.11.

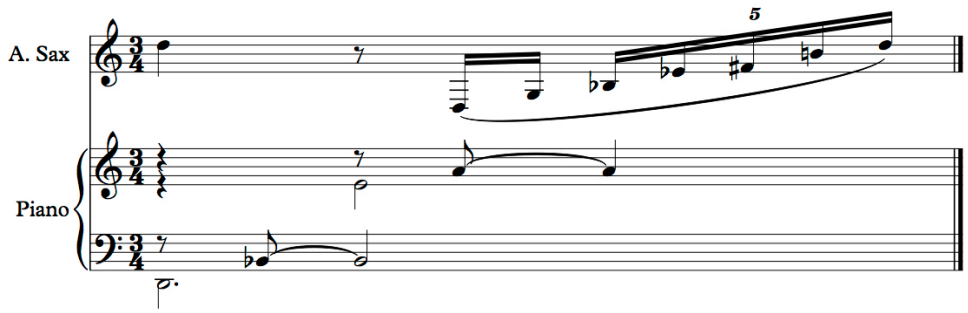

Figure 6.11 (*Sonata No. 2*: Perfect-Fourths and Minor-Thirds, Mvt. 3, m. 52)

While this pattern does not adhere to the same diminished tonality as the previous examples, it melds Lateef's propensity to create melodies using repetition of his own synthetic intervallic patterns and combinations.

Endophytic Composition

With static harmony maintaining a significant influence on large portions of the *Sonata*, it is unsurprising that Lateef uses these sections to engage his tendencies for endophytic composition. Harper speaks of this endophytic inclusion, and notes a seven-measure example in the second movement that I will describe in more detail.[99] Beginning in measure forty-one, Lateef places a recurring seven-note motive in the piano's right-hand over a sustained minor-ninth interval in the left.[100] Having established these seven pitches, Lateef constructs the saxophone melody from exclusively these notes, thereby developing melodic content from the static harmony.

[99] Harper 2008, 80.
[100] The score omits B-natural in measures 42-43. It is the opinion of the author that this was an inadvertent oversight and that the original seven-note motive should be maintained.

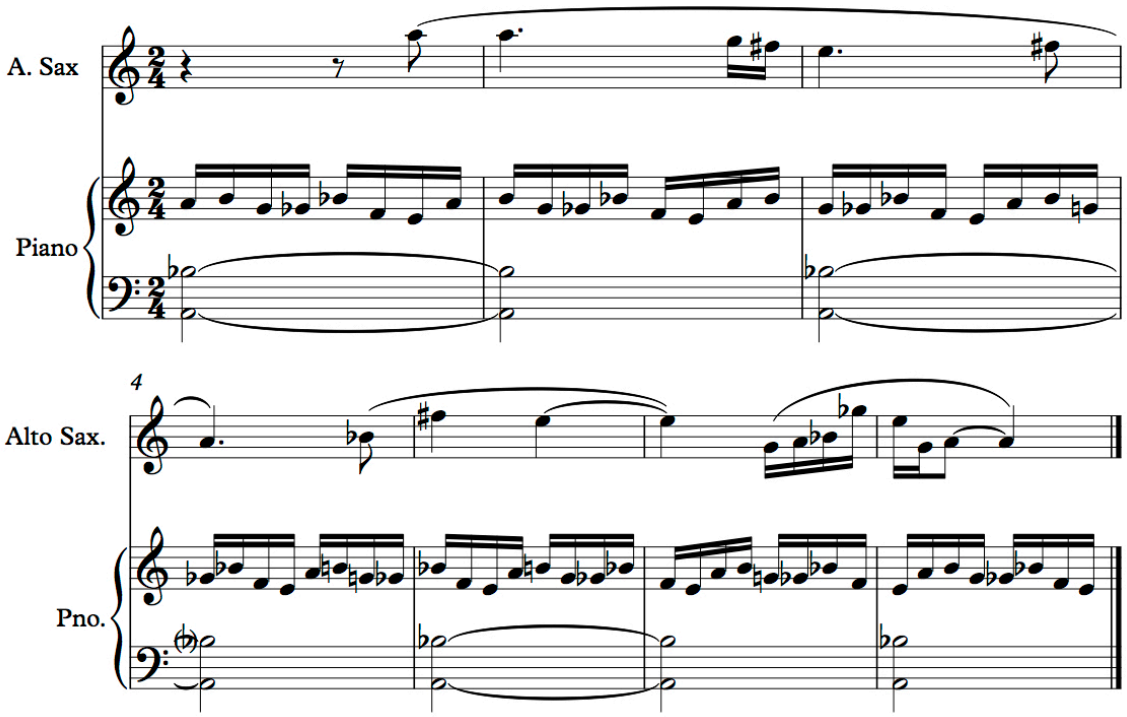

Figure 6.12 (*Sonata No. 2*: Endophytic Example, Mvt. 2, mm. 41-47)

While the seven notes in Figure 6.12 above do not appear in a vertical chord, the chromatic nature and strict limitation lend credence to the endophytic designation. Lateef uses both a four-pitch and three-pitch chromatic cluster offset by a whole step (E-F-Gb-G, A-Bb-B) in the piano, while the saxophone uses only five of these notes. This limitation effectively creates a pentatonic melody over the piano ostinato. The endophytic section highlights odd numbers (5, 7, 9) in intervals and pitch sets. The left-hand's minor-ninth intervals give way to the seven-note ostinato that is further reduced in the five-note saxophone melody.

Moreover, the opening saxophone melody in the first movement is limited to six pitches for the first twelve measures (mm. 5-16 in the score).

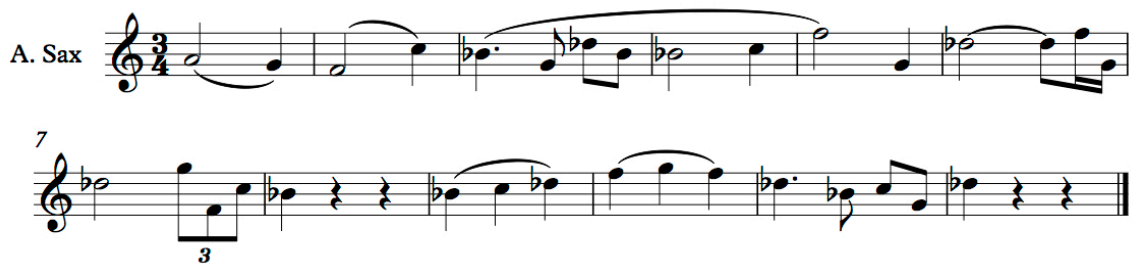

Figure 6.13 (*Sonata No. 2*: Endophytic Saxophone Melody, Mvt. 1, mm. 5-16)

Unlike the second movement, Lateef does not precede this melody with a chord or ostinato that is then utilized by the saxophone. This six-note pitch set for saxophone (C-Db-F-G-A-Bb) is also more expansive than the four-note piano ostinato (G-A-B-Db) while the Bb and B in the respective parts are incongruous. I define this excerpt as hybrid-endophytic. Although there are pitch discrepancies with the piano, the shape of the saxophone melody and its strict adherence to the pitch set aligns it with other endophytic selections in the composer's concert repertoire.

The saxophone's pitch collection from Figure 6.13 also returns in the fourth movement and is shared by the piano, creating a fully-endophytic section in measures 112-118. As observed in Figure 6.14, the saxophone plays sparsely while the composer moves these pitches around the piano in an excerpt of this endophytic selection.

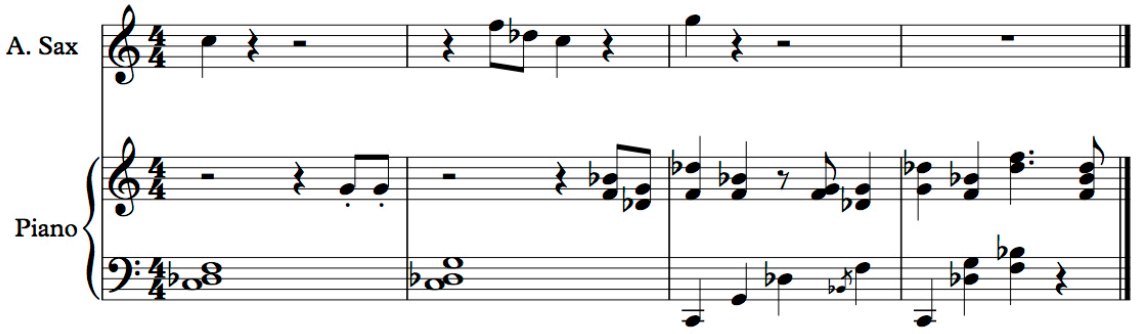

Figure 6.14 (*Sonata No. 2*: Endophytic Return, Mvt. 4, mm. 112-115)

No longer working with an ostinato, the shifting chordal inversions and intervals align with Lateef's description of endophytic composition--a melodic activation of a vertical chord that can be derived from either tonal or atonal sources.

Non-Western Scale Sources

In selecting the two endophytic examples above, I am also highlighting Lateef's use of "foreign" scale sources for his harmonic and melodic materials. The pitch set for the endophytic section of the fourth movement (Figure 6.14) corresponds to the Modern Japanese Scale (Kokin-Choshi) that Lateef lists in his *Repository* and consists of the pitches C, Db, F, G, and Bb.[101] This particular scale was also seen in Figure 1.3 as the basis of Lateef's duo composition "Sugar." The saxophone melody in the hybrid-endophytic section expands this scale by one pitch, including an A between the G and Bb. Harper speaks of this usage as well and further highlights additional use of what Lateef refers to as "Iwato" and "Hon-Kumoi-Joshi."[102] With three scale sources all coming from the Japanese excerpts in Lateef's *Repository*, it seems that the composer was using these particular scales as a compositional choice.

Idiomatic Improvised References

During the fourth movement, Lateef constructs eighth-note lines that resemble those of swing and bebop patterns. While the rhythmic outline is drawn

[101] Lateef 1981, 81.
[102] Harper 2008, 52.

from Brahms, the shape and character of the lines departs, alternating direction with frequent chromatic neighbor and passing tones.

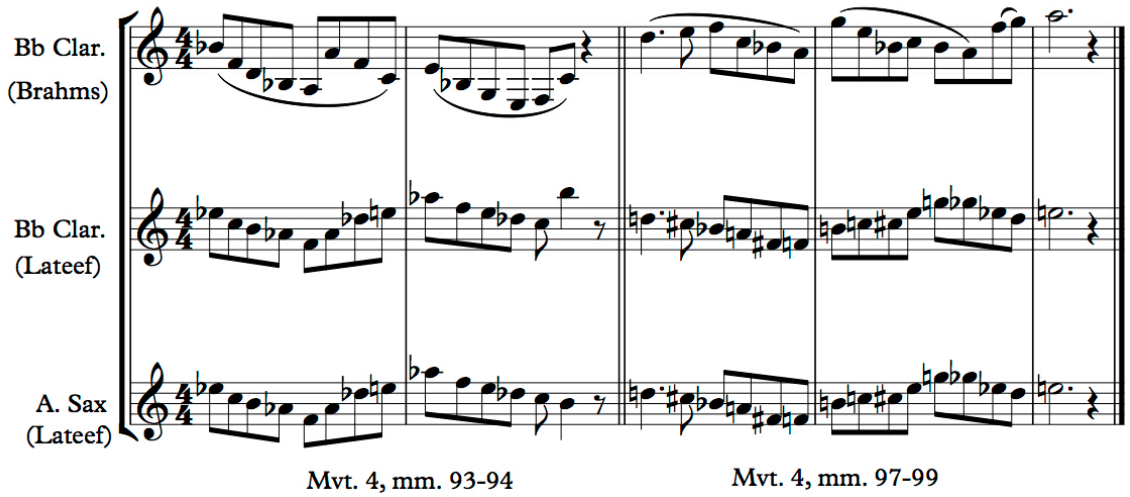

Figure 6.15 (*Sonata No. 2*: Improvisational Gestures, Mvt. 4, mm. 93-94, 97-99)

In Lateef's alto saxophone transposition, he opts to abandon the upward leap at the end of measure ninety-four to avoid a demanding altissimo G#. In the excerpted phrase in measures 97-99 shown in Figure 6.15, Lateef uses descending chromatic pairs sequenced in major-thirds to begin the phrase, returning to the same sequence two beats later before resolving into the concert E. Lateef's propensity for writing with these patterns, shapes, and sequences is on display in these figures.

Musical Borrowing

The parallels to Brahms' rhythmic, melodic, and formal outlines are undeniable. While the composer did not necessarily intend for the listener to make the connection, he established this relationship by choosing one of the most

recognizable works in the clarinet repertoire to serve as the basis for his own piece. The scope of the borrowed material outstrips how Lateef used the same technique in his first *Sonata for Alto Saxophone*, in which the referenced source material is used primarily at the beginning of the work. In this work, even the relative length of each movement underscores the references back to Brahms' original, with the total measures included in each movement listed below in Table 6.2.

	Brahms	Lateef
Mvt. 1	236	233
Mvt. 2	81	80
Mvt. 3	136	127
Mvt. 4	220	199

Table 6.2 (*Sonata No. 2*: Comparison of Movement Length)

This sonata utilizes Brahms' pre-existing material as a canvas for Lateef's varied compositional palette throughout the entire work. In borrowing from himself to rework the original clarinet version for his concert saxophone catalog, we can assume that Lateef was satisfied with the piece in its original form and thought it to be a significant contribution to his catalog that warranted further study by saxophonists. The inclusion of all six compositional techniques throughout the work demonstrates that these ideas are not only found in his concert saxophone works, but are on display throughout his pieces for other instruments. As such, this adapted sonata and its placement in Lateef's saxophone catalog provides valuable insight into not only his saxophone works, but also his broader compositional catalog.

Chapter 7: *Trio for Malcolm*

Year Composed: 1997
Instrumentation: soprano saxophone, piano, and bass
Duration: c. 10 minutes
Movements: Three

1. Quarter = 76
2. Quarter = 88
3. Quarter = 108

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	1
Key Signature	5
Tempo	2
Rhythm	5
Articulation/Dynamics	3
Range	4
Ensemble	5
Extended Techniques	1

Trio for Malcolm was composed on commission from saxophonist and vocalist Ann Malcolm, an American-born musician living in Switzerland who studied with notable saxophonists Joe Allard and Jean-Marie Londeix. However, the piece was premiered by Wayne Tice in West Point, New York in 1999, a full two years after the composition's copyright date. Malcolm's biography notes that during her time at the New England Conservatory, the saxophonist was "involved in the Third

Stream Department, created by Gunther Schuller."[103] Certainly, Lateef's long involvement in improvised music and his then-recent foray into concert saxophone works provided an appealing opportunity for performers looking for new works that incorporated elements of both jazz and classical styles. The instrumentation of the work alone is notable for both its reference to a jazz rhythm section, as well as the relative obscurity of the particular instrument combination in the concert repertoire. To this point, the 2012 *Londeix Guide to the Saxophone Repertoire* lists only nineteen known compositions for any type of saxophone along with bass (acoustic or electric) and piano.[104]

Thematic Overview

Comprised of three movements, the work is characterized by a sparse texture and reliance on chromatic pairs that Lateef often utilizes as major-seventh and minor-ninth intervals. The addition of the bass is used to provide harmonic clarity, often emphasizing chordal roots and pitches selected for an endophytic section of composition. The bass also grounds the work's rhythmic contours as it highlights downbeats and ostinatos for much of the work. Lateef then uses primarily single-pitch motives and simple three-pitch chords over which the saxophone plays a more active rhythmic role. These textural and rhythmic balances are outlined in the excerpts below in Figures 7.1 through 7.3.

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[103] Ann Malcolm, "Biography," Ann Malcolm Official Website, http://www.annmalcolm.com/biography (accessed October 14, 2016).
[104] Ronkin 2012, 598.

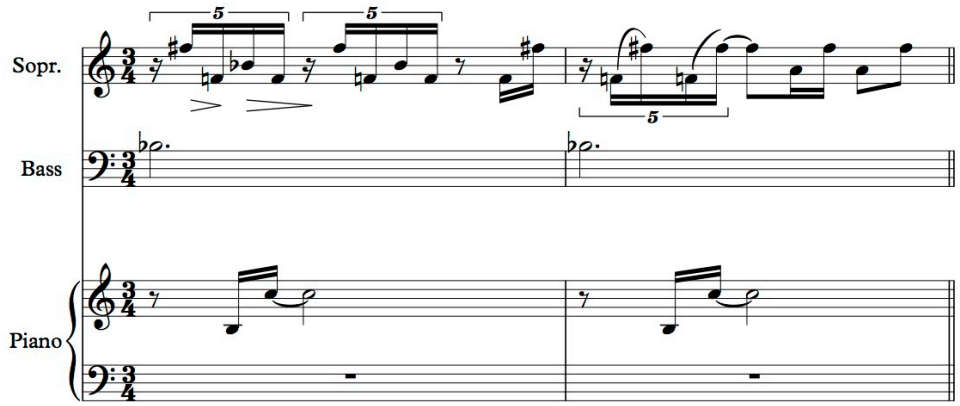

Figure 7.1 (*Trio for Malcolm*: Sparse Texture and Quintuplets, Mvt. 1, mm. 21-22)

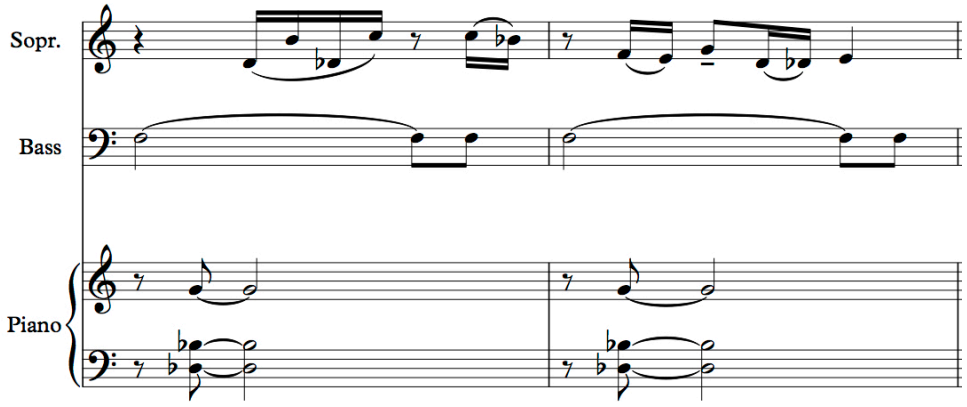

Figure 7.2 (*Trio for Malcolm*: Piano Chords and Bass Ostinato, Mvt. 1, mm. 45-46)

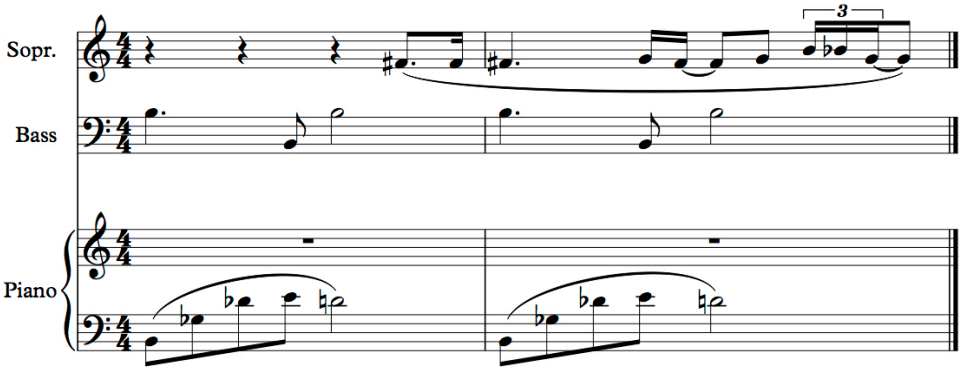

Figure 7.3 (*Trio for Malcolm:* Eighth-Note Motion in Piano, Mvt. 2, mm. 25-26)

Additionally, the above examples provide a concise demonstration of some of the intensely chromatic techniques Lateef uses throughout the work. In Figure 7.1 the bass and piano combine to form a three-note chromatic cluster utilizing the pitches Bb, B, and C while the saxophone repeatedly jumps the interval of a minor-

ninth (F-F#) in its quintuplet melody. Figure 7.3 features the saxophone moving in half-step pairs of F#-G and B-Bb. Lateef also employs chromaticism in the piano using a method that mirrors his use of clusters in his other works, as most completely defined in this document by my analysis of his first *Sonata*. Placing a minor-second in the bottom two voices, Lateef repeatedly employs the pitch sets (0,1,4) and (0,1,5) as shown below in Figure 7.4 where each number represents the number of semitones from the bottom voice in the chord.

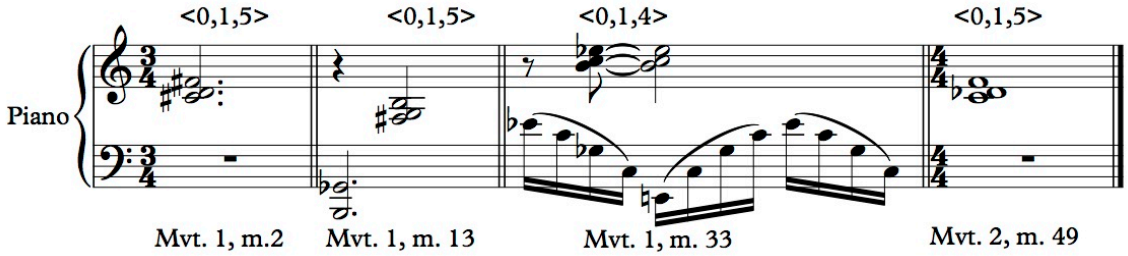

Figure 7.4 (*Trio for Malcolm*: Examples of Piano Cluster Sets)

Lateef also activates these pitch sets within single-line melodies using the same intervals in the saxophone as evidenced in Figure 7.5 below. Here, the (0,1,4) and (0,1,5) pitch sets are evident in the pitches that make up the first and third segments of the saxophone melody (utilizing the pitches C, Db, and E, as well as Ab, A, and C#).

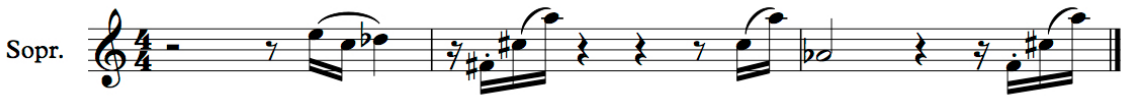

Figure 7.5 (*Trio for Malcolm*: Pitch Sets in Saxophone, Mvt. 2, mm. 14-16)

Interestingly, almost the entire sixty-seven measure third movement features a descending pitch center that lowers by semitone save for a brief three measure interlude. This motion is clearly evidenced by the left-hand of the piano, the lowest note of which is always playing the root pitch in its lowest voice.

Measures 7-10 shown in Figure 7.6 provide a clear example of this simple root motion, along with the chromatic pairs alluded to in the excerpts above.

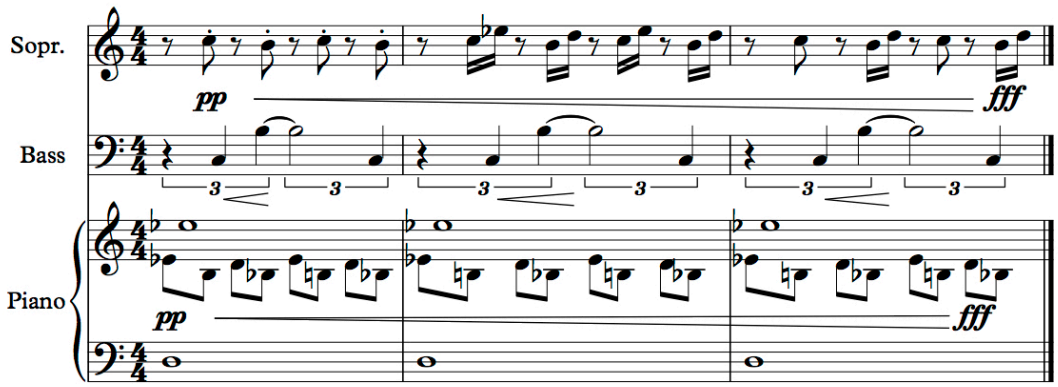

Figure 7.6 (*Trio for Malcolm:* Piano Root D, Chromatic Pairs, Mvt. 3, mm. 7-10)

The whole note D that appears in the piano's bass clef staff repeats for ten measures before giving way to Db for nine more. This descending motion continues after a pause in measures 22-23. The total harmonic underpinning of this movement can be viewed in Table 7.1.

Pitch	Measures
D	3-12
Db	13-21
Bb	25-28
A	29
Ab	30-60
G	61-67 (END)

Table 7.1 (*Trio for Malcolm*: Chromatic Root Descent, Third Movement)

The excerpt in Figure 7.6 also provides another example of Lateef's frequent use of the minor-ninth interval that gives the work an unsettled harmonic feel for much of its duration. This effect is intensified by the offset triplet rhythm of the bass, which employs another chromatic pair as a major-seventh from C to B. Concurrently, the

piano's right hand and the saxophone move chromatically between pairs of notes in regular rhythm. Lateef's use of this chromaticism conveys the spirit of what the composer refers to as endophytic composition. The compositional technique also stands on its own merit as a recurring theme throughout the piece with each instrument working with its own chromatic pairs, evidenced again in Figure 7.7 below.

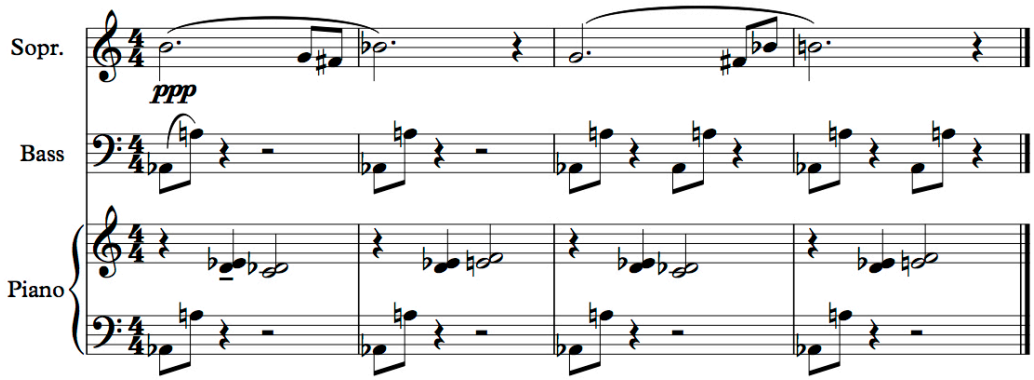

Figure 7.7 (*Trio for Malcolm*: Chromaticism in All Voices, Mvt. 3, mm. 32-35)

Here, the piano and bass double the minor-ninth from Ab to A while the piano's right hand interjects minor-seconds under the saxophone melody comprised of the note pairs F#-G and Bb-B. Lateef uses the descending root motion outlined in Table 7.1 to provide this continuous chromaticism a sense of harmonic momentum to the end of the work.

Compositional Techniques

Atonal and Serial Devices

Beyond the atonal nature of the work demonstrated by the intense chromaticism, Lateef employs additional serial techniques. Lateef creates melodies

from chromatic tone-rows while often withholding one or two pitches from the possible twelve. The saxophone melody excerpted from the first movement in Figure 7.8 demonstrates this idea in the form of an eleven-pitch melody with a withheld Bb.

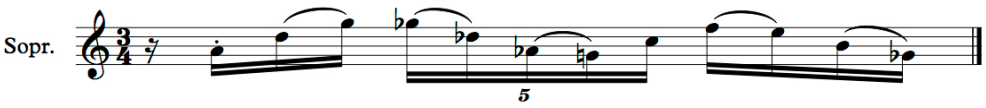

Figure 7.8 (*Trio for Malcolm*: 11-Pitch Tone Row, Mvt. 1, m. 30)

The eleven-pitch row is reminiscent of his similar withholding of one note in his "Schoenberg Revisited" duo that was discussed earlier in the Compositional Overview section from Chapter One, as well as the final systems of *Klockology*. Because most of *Trio for Malcolm* features extensive repetition of pitch material, instances of a large number of the available twelve pitches being used in sequential order increases the significance of those statements within the overall structure of the work.

In the second movement, Lateef writes a twelve-tone row in the saxophone part, setting it in rhythmic unison against the piano whose line freely repeats pitches. The same row with one repeated pitch is featured earlier in the piano during the first two measures of the second movement. However, Lateef chooses to repeat the first F for the fourth note rather than move to the Ab as shown in the fully realized twelve-pitch row seen below in Figure 7.9.

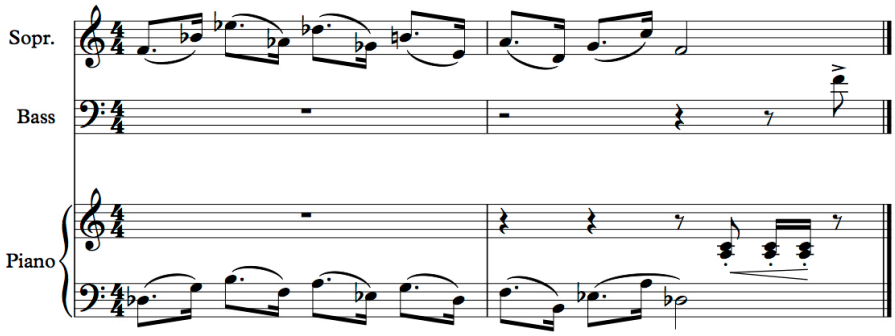

Figure 7.9 (*Trio for Malcolm*: Tone Row in Saxophone, Mvt. 2, mm. 12-13)

This technique of combining two different harmonic systems in separate voices is also seen in Lateef's *Repository* (see Figure 1.13).[105] Here, the tone rows serve to act as catalysts for longer melodies that stand apart from the repetition found elsewhere in the piece and further the chromatic nature of the work as a whole.

Employing another technique that is prominent in the *Repository*, Lateef again creates melodies from both double and triple-diminished patterns. In measures 13-14 of the third movement, Lateef uses a triple-diminished idea to create a twelve-pitch tone row. He follows this statement by rhythmically truncating the pattern into triplets for the final measure of the excerpt in Figure 7.10 on the following page.

[105] See examples on pages: 90, 91, 113, 115, 118.

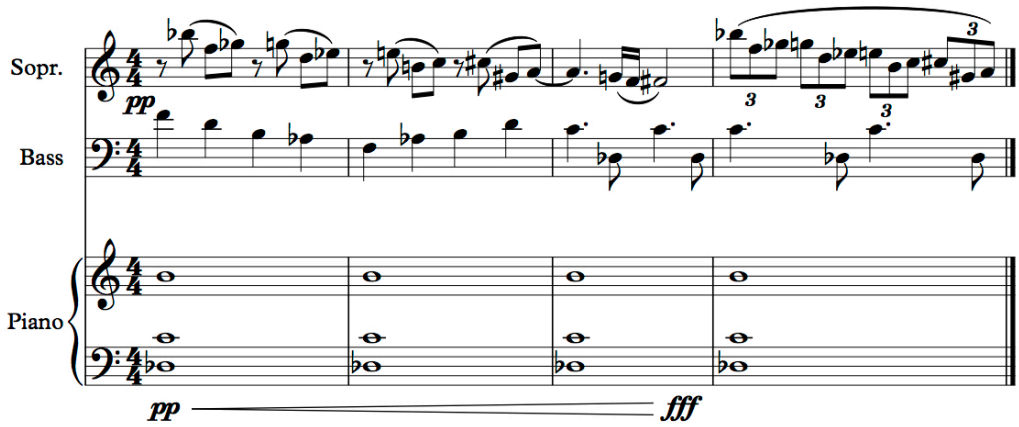

Figure 7.10 (*Trio for Malcolm*: Triple-Diminished Row, Mvt. 3, mm. 13-16)

Lateef places this patterned row over a three-note chromatic cluster in the piano (Db-C-B). The bass also adheres to a diminished tonality, arpeggiating a fully-diminished F seventh-chord before giving way to major-sevenths in measure fifteen. Here, the Db and C in the bass part reinforce the three pitches in the piano.

Symmetrical and Synthetic Scale Constructions

In addition to the diminished language serialized in the previous excerpt, Lateef plainly uses symmetrical scales for melodic material throughout the work. The composer prepares the pitch center of F in the second movement by opening with the bass descending in a strict hexatonic, whole-tone pattern.

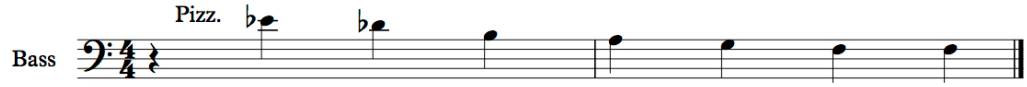

Figure 7.11 (*Trio for Malcolm*: Whole-Tone Scale in Bass, Mvt. 2, mm. 1-2)

Further, in the opening movement, the composer constructs a four-measure saxophone melody entirely from the pitches of a C half-whole diminished scale (C, Db, Eb, E, F#, G, A, Bb), demonstrated below in Figure 7.12.

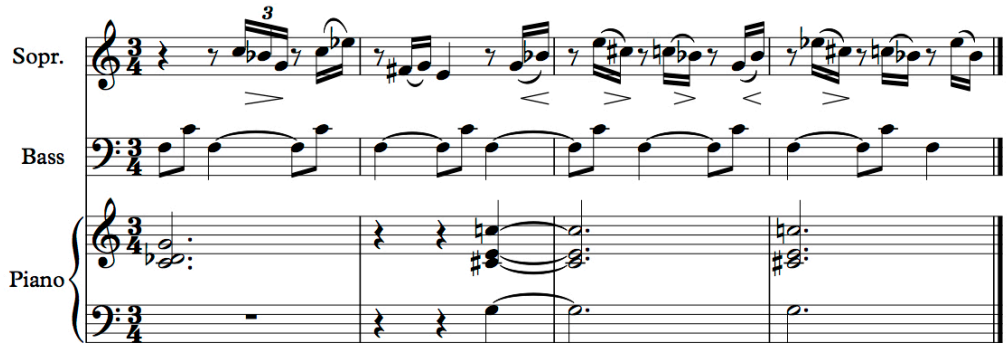

Figure 7.12 (*Trio for Malcolm*: Diminished Melody in Saxophone, Mvt. 1, mm. 39-42)

The accompanying piano chords also fit into this pitch system while outlining a C#-minor triad in second inversion. This piano harmony contrasts with the repeated bass ostinato centering on F. The resulting opposition reinforces the chromatic sense of the work and demonstrates Lateef's propensity to limit different instruments to certain pitch collections.

Lateef also limits pitch material effectively in each voice and creates patterns around the chromatic pairs that dominate the work. This technique results in the creation of synthetic scales that do not adhere to common major or minor constructions. Measure five of the second movement concisely demonstrates this idea (Figure 7.13), as Lateef creates an ascending melody in the saxophone through sequencing chromatic pairs by the interval of a major-third.

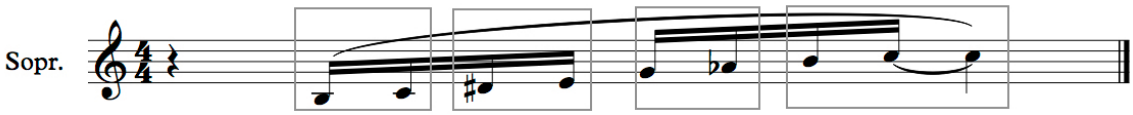

Figure 7.13 (*Trio for Malcolm*: Synthetic Scale in Saxophone, Mvt. 2, m. 5)

This particular scale looks to be organically derived from the work's emphasis on semitone pairs that I have enclosed in the excerpt above. Furthermore, I was not

able to identify this particular pitch collection anywhere within the extensive *Repository*, providing more justification for the classification as a synthetic entity.

Endophytic Composition

There are brief endophytic sections interspersed throughout all three movements of *Trio*. However, the work's second movement stands out as a particularly clear example of what Lateef means when he uses this term and how he utilizes endophytic writing as a compositional technique. Measures 48-63 in the middle movement are almost entirely composed with five pitches: F, G, Bb, C, and Db.[106] Lateef prepares for this extended harmonic stability by moving the left-hand of the piano downward chromatically in a shorter version of this technique detailed previously in the third movement. Table 7.2 below shows the root motion leading to the key center of F that the endophytic section employs.

Pitch	Measures
C	21-24
B	25-29
Bb	30
A	31-32
Ab	33
G	34-35
Gb	36-38
F	39-End

Table 7.2 (*Trio for Malcolm:* Chromatic Root Descent, Second Movement)

While Lateef moves to the pitch center of F before the endophytic section is established, he leaves little doubt as to the transition into the endophytic idea. To signal the endophytic component, he has the piano roll a chord featuring the five

[106] One sixteenth-note E appears in the bass solo at measure fifty-one.

pitches (C, Db, F, G, Bb) that make up all of the harmonic material for the next sixteen measures. Lateef is clearly employing his idea of melodically activating the intervals of a given chord. The following excerpt in Figure 7.14 demonstrates the arrival into this endophytic portion and the subsequent melodic treatment of the new pitch set.

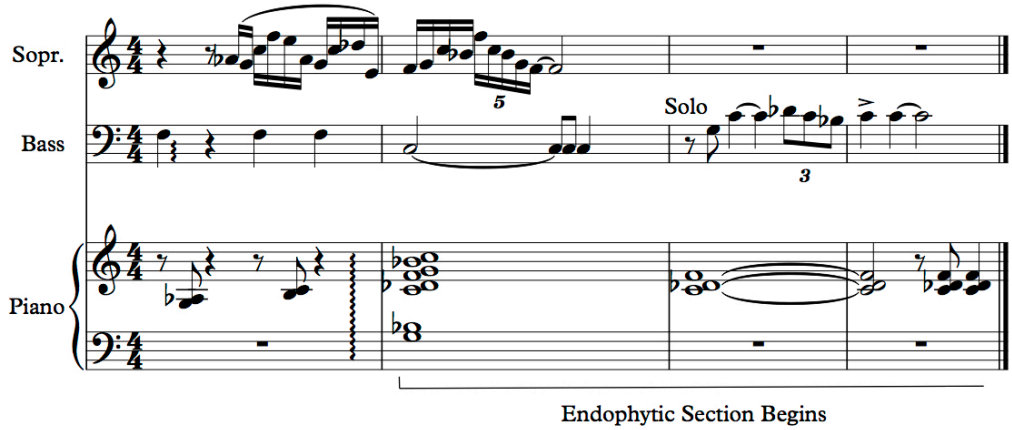

Figure 7.14 (*Trio for Malcolm*: Beginning of Endophytic Segment, Mvt. 2, mm. 47-51)

The texture of this endophytic section remains sparse, with the piano cycling three-note chords that are limited to one hand. Much of the melodic material during this extended endophytic section consists of a solo in the bass voice, with the saxophone contributing only six 16th notes total in measures 49-57. Lateef allows the endophytic technique to bask in the sense of conclusion brought forth by the chromatically descending key center and the change in melodic voices.

In short, the compositional elements included within *Trio for Malcolm* make Lateef's work one that is a signature of his compositional style. His use of serialism along with symmetry and synthetic techniques provide much of the melodic shape. Extended endophytic sections provide clarity to the harmonic motion of the piece. Further, the transparency of these devices combine with prevalent chromatic pairs

and recurring pitch sets to give the work a notable cohesiveness. The rare instrumentation for concert saxophone works provides additional interest to the performer and makes *Trio for Malcolm* a piece worthy of additional study and programming.

Chapter 8: *Saxophone Sagacity*

Year Composed: 1997
Instrumentation: soprano saxophone, two alto saxophones, two tenor saxophones, baritone saxophone
Duration: c. 9 minutes
Movements: Three

1. Quarter = 76
2. Quarter = 56
3. Slowly

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: None Known.

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Errata: The score should correspond to the parts in the following sections:

- Mvt. 2, m. 1, Alto I: The second sextuplet note should be a concert Ab.
- Mvt. 2, m. 1, Alto I: The third sextuplet note should be a concert Bb.
- Mvt. 2, m. 4, Alto I: The second quintuplet note should be a concert Ab.
- Mvt. 2, m. 22, Alto I: the first sixteenth-note should be a concert Bb.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	3
Key Signature	5
Tempo	3
Rhythm	6
Articulation/Dynamics	3
Range	2
Ensemble	6
Extended Techniques	2

Saxophone Sagacity is the largest chamber work in Yusef Lateef's concert saxophone catalog. Little information is available about the piece, including past performers or details regarding the premiere. With the most expansive

instrumentation of any of his concert saxophone works, it is perhaps the least likely to receive regular performance. However, the piece is noteworthy for its extensive use of the six compositional techniques that I have identified in Lateef's concert saxophone works.

Thematic Overview

Saxophone Sagacity is highly chromatic as is indicative of Lateef's style and relies on serial techniques to develop much of the melodic material throughout. Lateef utilizes a variety of textures, including sparse and disjunct sections that move a melody throughout the ranges of the various saxophones and others that feature strict rhythmic unison amongst all voices. The composer also sets a solo voice against unified chordal accompaniment for much of the final movement of the piece. The piece features shifting time signatures throughout. The advent of a new time signature often signals a new tonality or cadence point featuring ensemble homorhythm.

The first movement is characterized by contrasting rhythms between groups of instruments, with duos and trios within the ensemble trading downbeat and upbeat attacks as demonstrated in Figure 8.1 below.

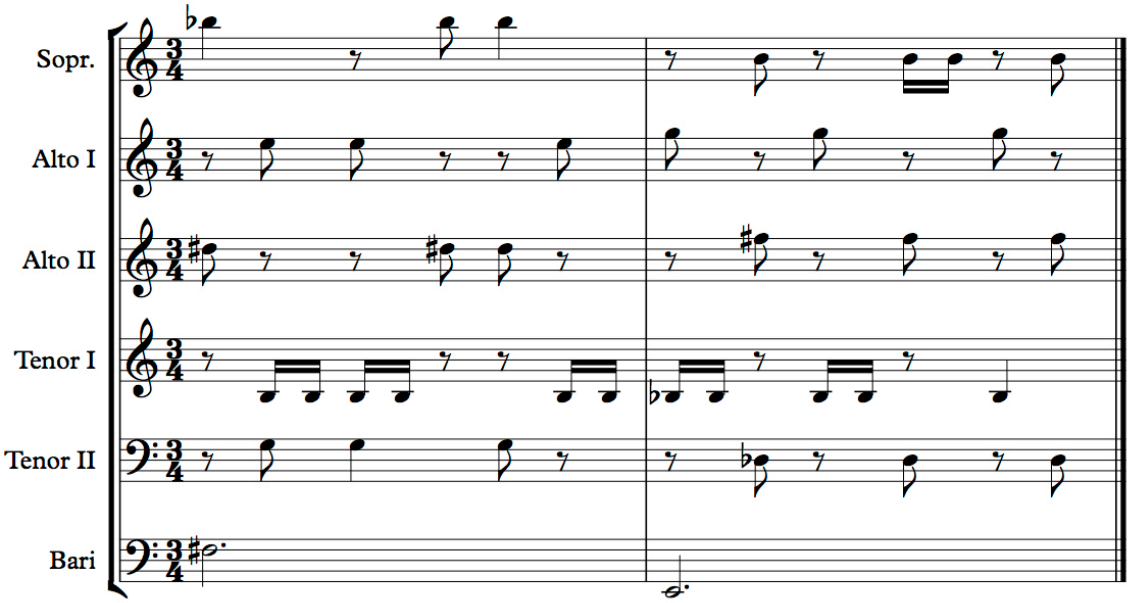

Figure 8.1 (*Saxophone Sagacity*: Disjunct Texture, Mvt. 1, mm. 19-20)

The above excerpt also provides another example of Lateef's affinity for chromatic pairs. The pitch material for the first measure above features three pairs of semitones: F#-G, Bb-B, and D#-E. Further shaping the harmony in the opening movement is a recurring chord that acts as a cadence point and also stands as the final chord of the movement. Containing the pitches C, Db, E, Ab, and B, the chord appears at points of rhythmic rest as seen in the examples shown in Figure 8.2.

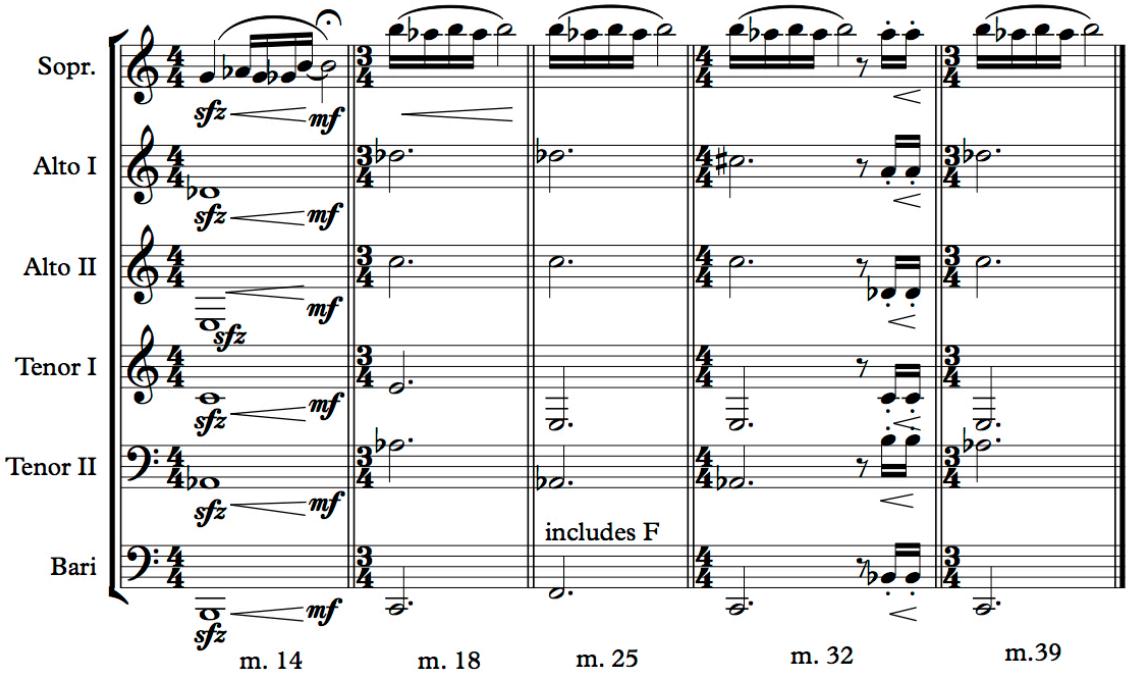

Figure 8.2 (*Saxophone Sagacity*: Five-Pitch Motive, Mvt. 1)

Throughout the opening movement, Lateef rarely doubles more than one voice at a time. The resulting effect is a continuously shifting chromaticism brought together by the pitch set shown above in Figure 8.2. Additionally, Lateef weaves chromaticism through the different voices in the ensemble by placing isolated notes in different saxophones rather than writing a chromatic melody in one. This technique reinforces the constant textural shifts in the movement. The melodic patchwork is seen below in Figure 8.3, as Lateef moves a three note chromatic idea consisting of the pitches Eb, D, and Db amongst the soprano and tenor saxophones.

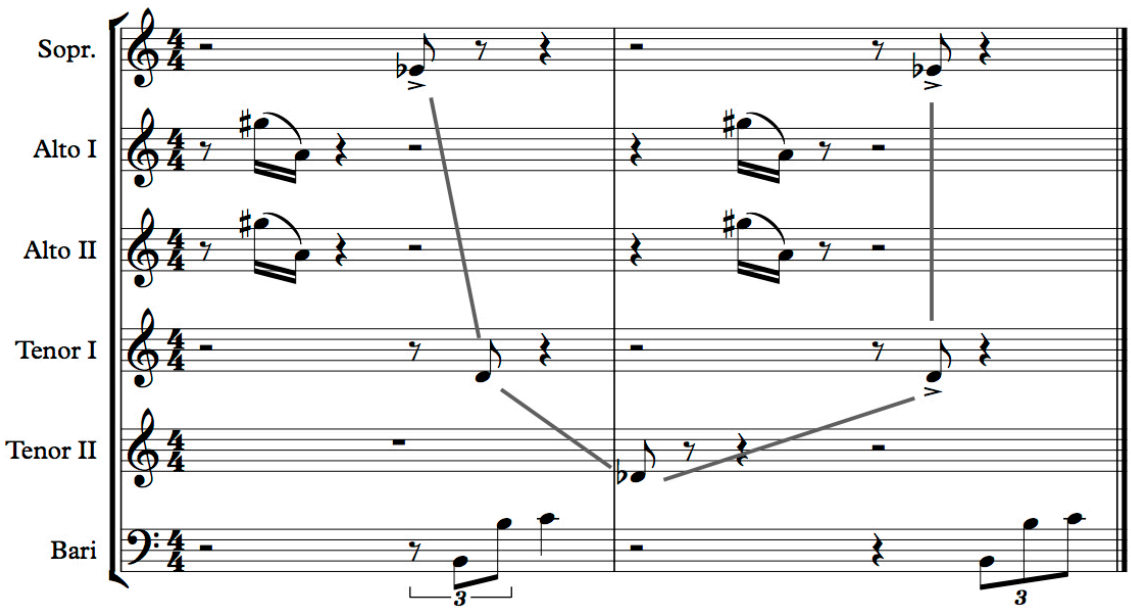

Figure 8.3 (*Saxophone Sagacity:* Chromatic Dispersion, Mvt. 1, mm. 58-59)

In Figure 8.3, I have added straight lines between the chromatic movement points to clarify this effect. This section once again demonstrates the frequent use of the major-seventh and minor-ninth intervals in Lateef's writing as shown here by the alto and baritone saxophones.

The second movement is built off of multiple tone rows, and features significantly more ensemble homorhythm. 21 of 51 measures feature complete rhythmic unison from the entire sextet. An additional eleven measures at the end of the movement have five of the saxophones playing repeated long tones in rhythmic unison while a single saxophone (predominantly the soprano) plays a serial melody on top of the resulting static harmony. The composer once again chooses to voice the sextet in chromatic pairs throughout, sustaining the idea of chromatic semitones but changing the pairing amongst the saxophones.

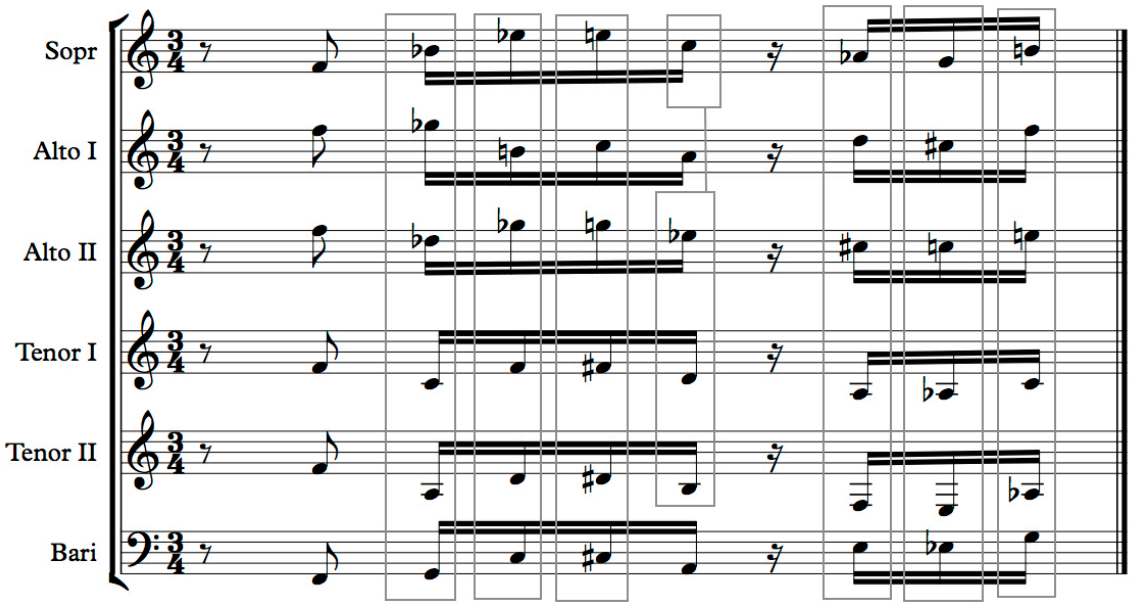

Figure 8.4 (*Saxophone Sagacity*: Shifting Chromatic Pairs, Mvt. 2, m. 14)

These shifting chromatic pairs can be seen in Figure 8.4 as marked by the boxes enclosing the three separate half-step combinations. The changing instrument couplings further the chromatically shifting nature of the movement and again highlight the composer's inclination to work freely within a compositional idea. The ensemble rhythm in the above example is indicative of much of the movement.

The final movement of the sextet contrasts the frenetic serialism that comprised much of the previous movement and utilizes a more sparse texture with long periods of harmonic stability. Compositionally, the third movement is an extension of the final fifteen measures of the previous movement. Lateef shifts away from the disjunct ensemble homorhythm to write serial melodies in the soprano and first alto saxophone while the lower voices play static harmony. Lateef closes the second movement with the familiar voicing of chromatic pairs, now using E-F, C-Db, and Ab-A. He opens the third movement with the same F-Db-A pitches in the lowest three voices, shown by Figure 8.5 below.

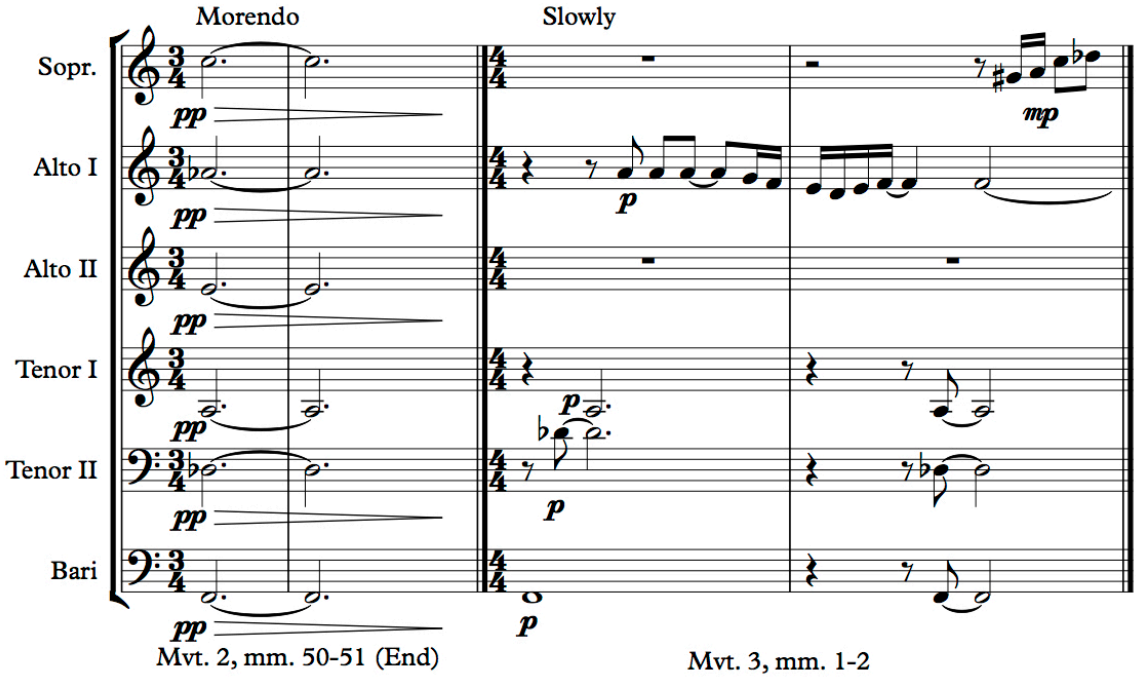

Figure 8.5 (*Saxophone Sagacity*: Harmonic Continuity, Mvts. 2-3, mm. 50-51, 1-2)

While the third movement extends the final tonality of the second, Lateef does alter the harmonic content of the melodies in the soprano and alto saxophones. He abandons the serialism that defined the prior movement for a more modal approach that relies on smaller pitch sets.

In measure twenty-two, the baritone begins an ostinato that continues mostly unabated for ten measures before initiating an eleven-pitch tone row melody interlude. After the tone row, it then moves to nine measures of repeating a new ostinato in F until the movement concludes. At this point, Lateef reestablishes his serial techniques, placing an eleven-pitch row over the ostinato, flanked by chromatic accompaniment in the alto and tenor saxophones.

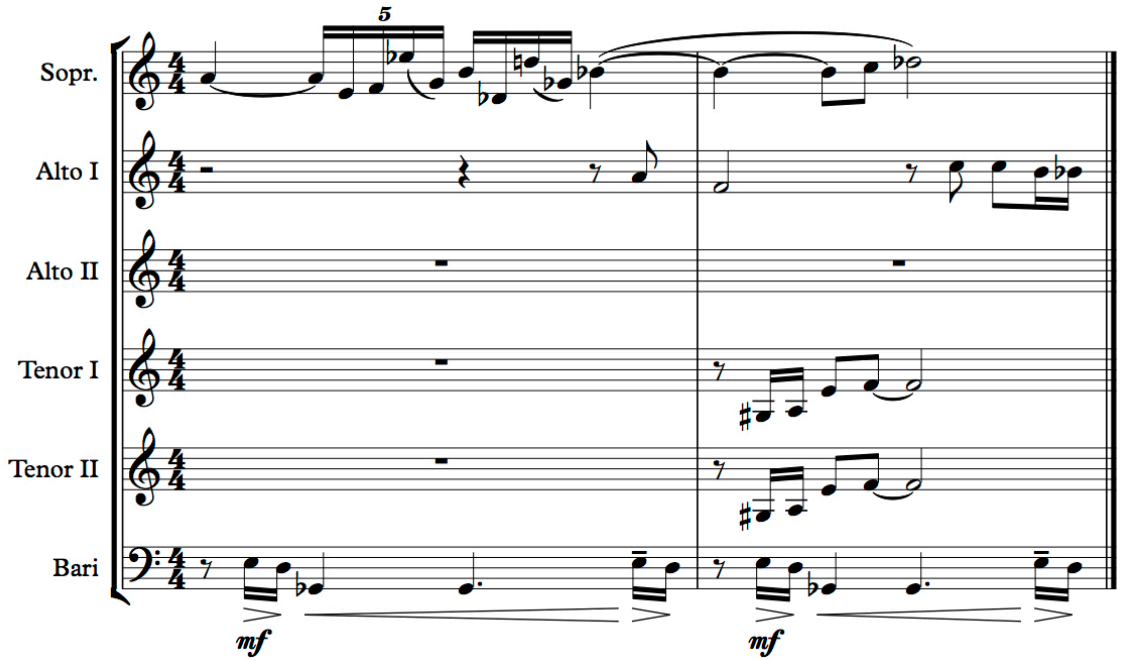

Figure 8.6 (*Saxophone Sagacity*: Ostinato and Tone Row Melody, Mvt. 3, mm. 23-24)

The two-measure example above in Figure 8.6 represents the culmination and combination of the techniques the composer employs in *Saxophone Sagacity*, with disjunct and serialized melodies, harmonic stability centered around pitch sets, and extensive chromaticism often used in half-step pairs.

Compositional Techniques

Atonal and Serial Devices

Already having seen Lateef's frequent use of tone rows through the thematic analysis above, it is evident that the composer was opting to employ his command of serial techniques to provide much of the material for this chamber work. Concisely, I believe it is the clearest example of his serial techniques within his concert saxophone repertoire. His manipulation of the tone rows in this work offers further insight into his overall compositional style.

The first five measures of the second movement (Figure 8.7) represent the most complex combinations of serial material throughout all six saxophone parts. Each part begins on a different pitch. All but one ascends by the same interval sequence: minor-second, major-second, minor-third, major-third, and major-third (C, Db, Eb, G, Bb, D in soprano). The first alto saxophone features a major-second interval moving from Gb to Ab in the first two pitches, demonstrating Lateef's willingness to pursue exceptions to the organizational method he is imposing.[107] Reinforcing this flexibility, four of the saxophones complete a nine-pitch row within the first measure, while two (both alto saxophones) feature pitch repetition. Lateef breaks from the ensemble homorhythm in the second measure and excerpts portions of each instrument's tone row.

After bringing the ensemble back into rhythmic unison, Lateef returns each voice to its initial pitch on the first sixteenth-note of the third measure. The subsequent sixteenth-note features each instrument moving once again to a different pitch before playing each instrument's respective second row-pitch on the quarter-note downbeat of the fourth measure. In the fifth measure, Lateef brings the ensemble into chromatic pairs once again (Db-D, F-F#, B-C) while the soprano saxophone completes its progression through the twelve chromatic pitches. Only the soprano saxophone part uses all twelve notes. All other voices each withhold between one and three pitches. The baritone saxophone and first alto saxophone

[107] The first alto saxophone also descends a minor-sixth for the last note in this sequence, which is most likely for range considerations to avoid a high-F# in the transposed part.

both utilize eleven pitches, each notably withholding the pitch G throughout this opening section.

For all of his extensive use of tone rows in this second movement, Lateef does not invoke the retrograde or inversion of any of the rows he composed. Rather, he places a different row in each voice at this beginning section and excerpts different portions of it to create changing harmony across the ensemble unison sections. He interrupts and inserts new pitches as he wishes. This technique prioritizes melodic contour and ensemble harmony over the idea of establishing a traditional development of the tone row. The excerpt in Figure 8.7 on the following page visually demonstrates the ideas I have described. I have once again added pitch numbers for clarity.

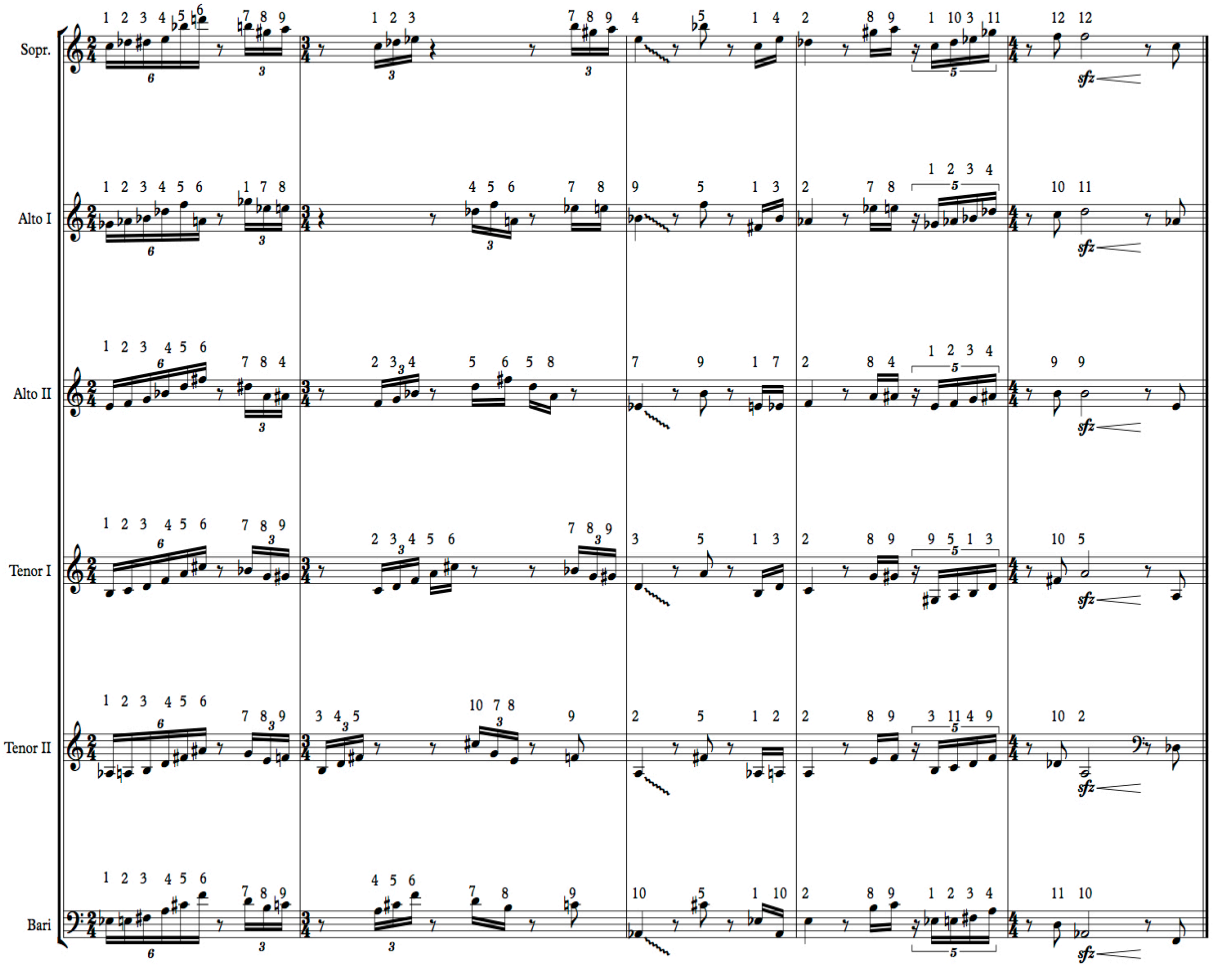

Figure 8.7 (*Saxophone Sagacity*: Tone Rows, Mvt. 3, mm. 1-5)

Later in the second movement, Lateef does work with one tone row across the ensemble. Measures twelve and thirteen (Figure 8.8) show the composer using a nine-pitch row as the compositional basis. Lateef places the nine-pitch melody in the soprano saxophone while starting the other voices on a different note of the soprano's row. He subsequently moves in order through the row from that spot for two to six pitches. Interestingly, the first tenor saxophone begins with an A that is outside of the initial row and results in a four-pitch chromatic cluster. The subsequent harmony throughout measure twelve again establishes chromatic pairs

between instruments. This dissonance is resolved in the following measure when all six instruments play in almost full unison,

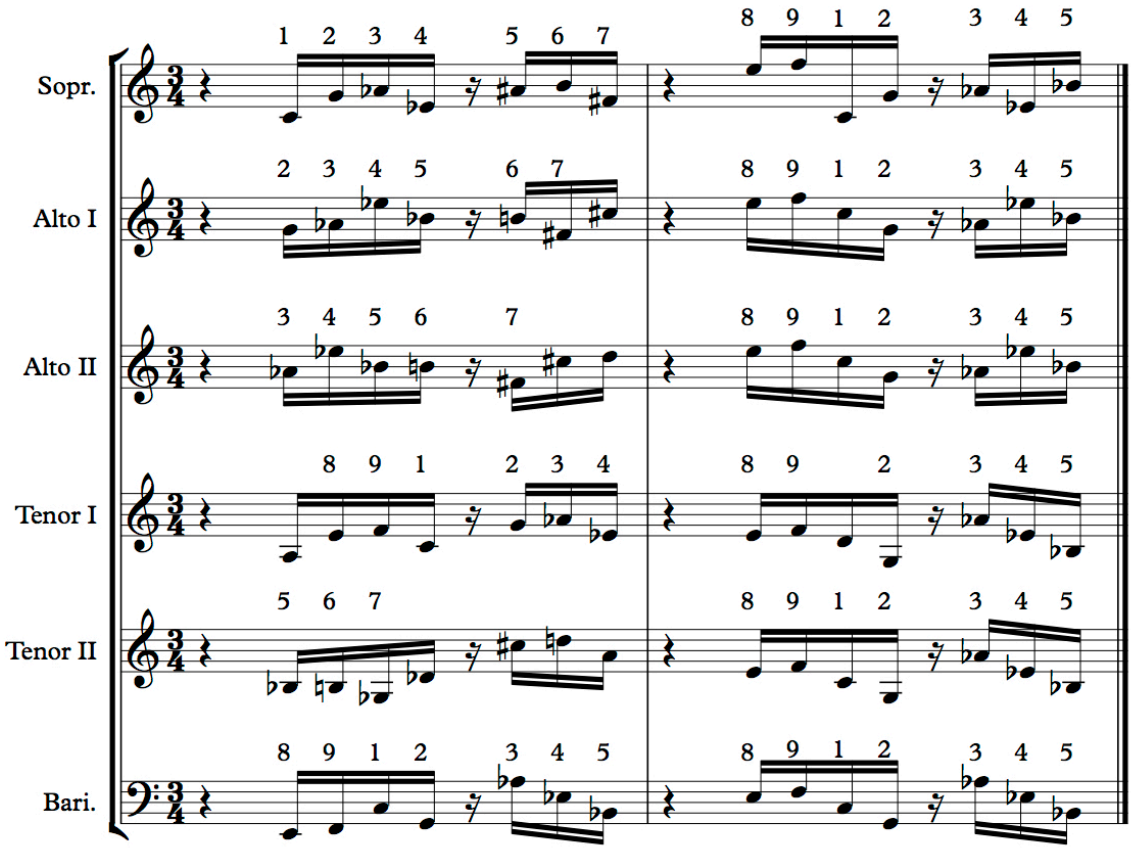

Figure 8.8 (*Saxophone Sagacity*: Nine-Tone Row Usage, Mvt. 2, mm. 12-13)

Again, Lateef does not use retrograde or inversion statements of the tone row. He freely begins and ends row excerpts and deviates from the row at any time in any single voice.

A combination of pitch withholding and restatements of the row from different pitches can be seen in a final example during the third movement. Lateef places a nine-pitch row in the second alto sax part. Two measures later, the soprano saxophone begins a new melody with the first six pitches the same as the alto saxophone part. However, Lateef changes the second half of the row and expands it

to eleven pitches in measure twenty-four. In measure twenty-five, the soprano begins a similar melody from the second pitch of the row and completes it using the Ab that was absent from the previous idea, finally utilizing all twelve pitches.

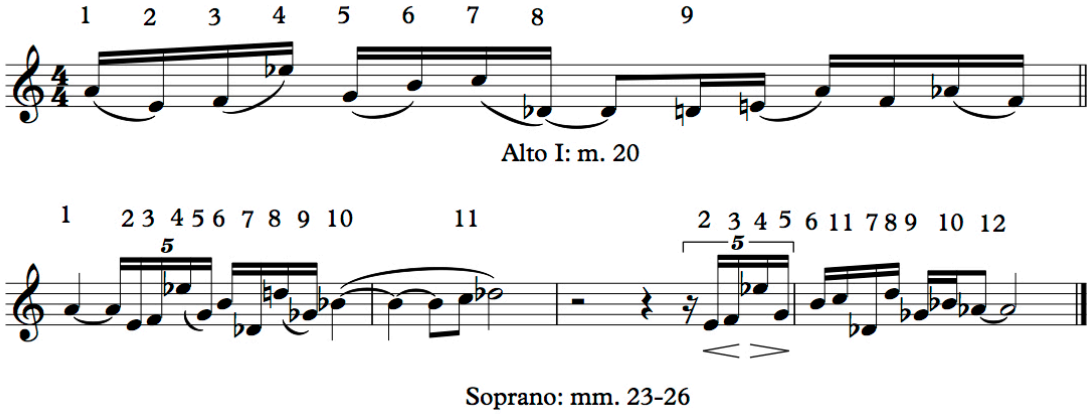

Figure 8.9 (*Saxophone Sagacity*: Tone-Row Melodies, Mvt. 3, mm. 20-26)

Figures 8.7 and 8.8 demonstrate Lateef using tone-rows to create harmony during rhythmic unisons. Figure 8.9 shows his use of tone-rows to create a melody for a single instrument.

Symmetrical and Synthetic Scale Constructions

A vivid use of symmetry is evident in the third movement when Lateef uses consecutive major-thirds that result in an augmented triad both vertically and horizontally in the top three voices. As seen in Figure 8.10, the introductory pitches (Ab, C, E) form an augmented triad. Each voice then moves in parallel motion upward to complete a melodic augmented triad as well. Lateef uses this open voicing to accompany a serial melody in the baritone saxophone.

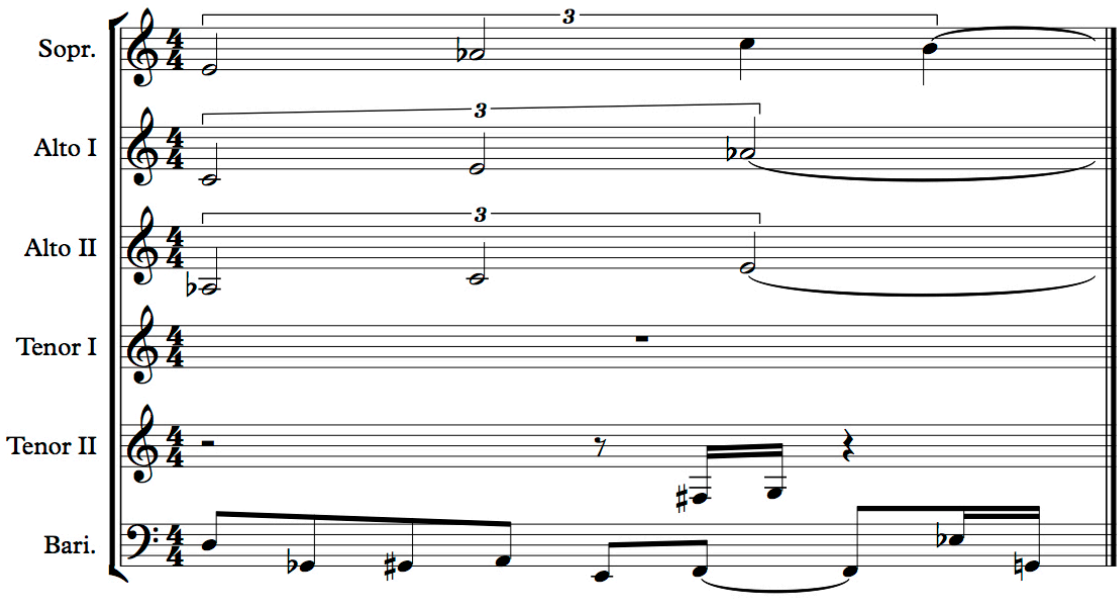

Figure 8.10 (*Saxophone Sagacity*: Augmented Triads, Mvt. 3, mm. 33)

Two measures later, Lateef continues the augmented voicing amongst the top three saxophones while reintroducing the chromatic pairs in the voicings with the lower three. This development effectively melds the augmented chord to the established chromaticism that pervades the work. As such, Lateef underpins his chromatic melodies with a sense of symmetry brought forward by the repeated major-thirds of the augmented chords.

Non-Western Scale Sources

The five-note set (C, Db, E, Ab, B) that returns throughout the first movement is derived from the Persian Scale that is located on page 114 of Lateef's *Repository*.

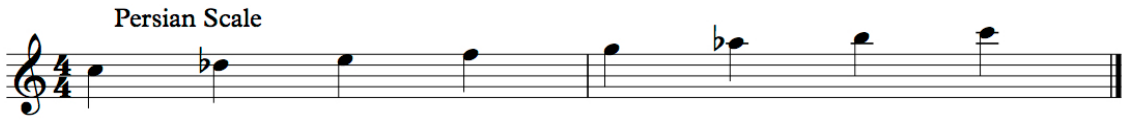

Figure 8.11 (*Repository of Scales and Melodic Patterns*: Persian Scale, pg. 114)

The scale itself is characterized by its possible division into four chromatic pairs: C-Db, E-f, G-Ab, and B-C), with the repeated C creating a three-note chromatic set. The theme of chromatic pairs has been well established within the piece. Half-step relationships are present both in the voicings between instruments and in horizontal melodies in each voice. Again, this five-pitch set can be observed no fewer than six times in the opening movement and is visible in Figure 8.2. The inclusion of an F to the five-pitch set in measure 25 of the first movement lends further credence to the establishment of this particular scale, leaving only the G unaccounted for in the original Persian Scale designation.

Chapter 9: *Trio in December 1998 Op.2, No. 2 (Elan Vital)*

Year Composed: 1998
Instrumentation: soprano saxophone, alto saxophone, baritone saxophone
Duration: c. 10 minutes
Movements: Three

1. Allegro Vivace e con Brio
2. Largo Assai ed Expressivo
3. Presto

Availability: FANA Music. Purchase at <www.yuseflateef.com/compositions>.
Recordings: YAL Records. *Wayne Tice Plays the Music of Yusef Lateef*. (2002)

Recording Notes:

- Tice's recording begins at measure 81 in the first movement

Grade Level of Difficulty: Difficult. Suitable for undergraduate study and professional performance.

Formatting Notes: All musical examples in this chapter are provided in *concert pitch*.

Criteria	**Grade**
Meter	1
Key Signature	5
Tempo	4
Rhythm	5
Articulation/Dynamics	4
Range	4
Ensemble	6
Extended Techniques	2

Trio in December is the last of Lateef's three chamber works that contain only saxophones, coming after both the *Sonata for Saxophone Quartet* and *Saxophone Sagacity*. The work's subtitle provides context into the inspiration for the piece, as *élan vital* translates to "vital impetus" and is a term coined by philosopher Henri Bergson in his 1907 text "Creative Evolution." Like Lateef's adaptation of the

endophytic terminology from studying biology, *élan vital* has a biological significance, as Bergson's text referred to the manner in which organisms evolve and change over time.

Thematic Overview

Trio in December shares many of the same qualities seen in Lateef's previous ensemble works. Highly chromatic, the piece features extremely large intervals with consecutive leaps greater than an octave common throughout. The work is notable for its expanded range, with the alto saxophone playing five notes above the high-F# (widely regarded as the top of the "traditional" range of the instrument). Requiring the A, which is a minor-third above this traditional limit, it is one of the only times in the repertoire that Lateef demands altissimo playing. The composer employs constantly shifting ensemble textures which range from ensemble homorhythm, two saxophones set against one melodic voice, and all three instruments playing in disjunct individual rhythms. The work highlights each of these textures following the three movement format, increasingly changing from disjointed intervals and rhythms in the first movement, to unfolding melodies over accompaniment in the second, and extensive rhythmic unison in the third.

Lateef uses many of the same chromatic techniques that are evident in his previous works as well. He expands on his affinity for half-step pairings between instruments, utilizing the trio format to create a three-pitch cluster voicing that encompasses the interval of a major-second. Displayed in Figure 9.1, this technique is evident in the first movement when the composer brings each saxophone

together into a rhythmic unison. Here, each saxophone is pitched one half-step above the instrument below to form a Bb-B-C cluster that then proceeds in parallel motion.

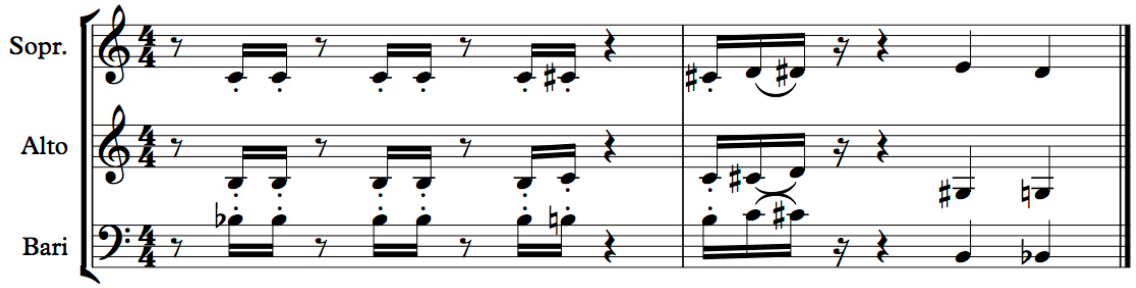

Figure 9.1 (*Trio in December*: Chromatic Clusters, Mvt. 1, mm. 82-83)

Lateef resolves the dissonance of the cluster sixteenth-notes by resolving to an E-major triad in second inversion, which then also descends in parallel motion.

These clusters appear in tandem with the familiar three-note grouping seen in Lateef's first *Sonata* and *Trio for Malcolm* – a perfect-fourth interval with an enclosed half-step (0,1,5). Seen in Figure 9.2, Lateef alternates the chromatic clusters with a (0,4,5) grouping, which is the inversion of the (0,1,5). I have notated boxes around the chromatic clusters in the figure below to highlight the different chord voicings.

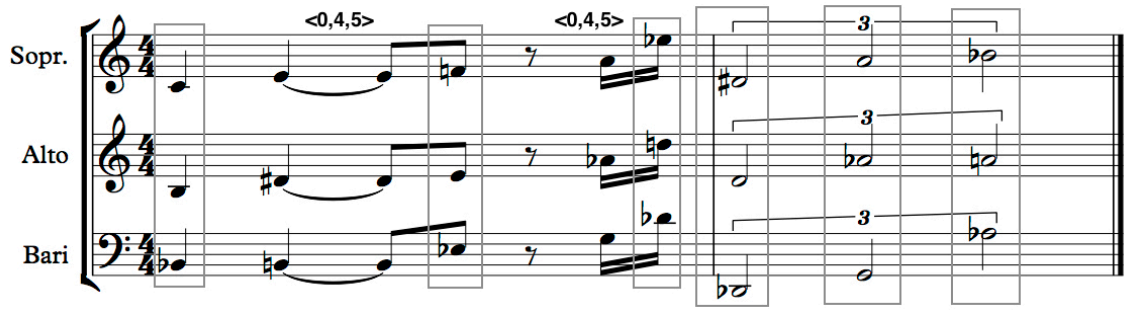

Figure 9.2 (*Trio in December*: 3-Note Sets, Mvt. 1, mm. 39-40)

This same (0,4,5) pitch set is activated horizontally later in the first movement when all three saxophones unify rhythmically. Interestingly, Lateef again uses the three-note cluster voicing vertically. This voicing has the effect of using both the chromatic and pitch set motives simultaneously. This harmonic symmetry in the ensemble homorhythm serves as a cadence point within the overwhelming atonality of the movement.

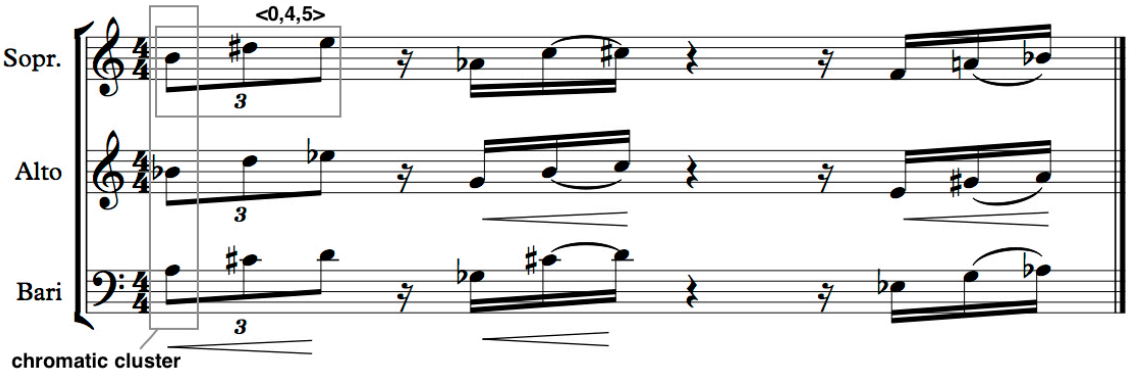

Figure 9.3 (*Trio in December:* Pitch Sets and Chromatics, Mvt. 1, m. 58)

In Figure 9.3 above, Lateef again disguises his melodic sequencing by changing the rhythm from triplets to sixteenth notes. Each instance of the pitch set is also transposed by a minor-third, creating a nine-note triple-diminished pattern.

Lateef uses the tri-tone and minor-second to generate much of the melodic content in each of the trio's three movements. Lateef's affinity for exploiting major-seventh and minor-ninth intervals continues in this work, creating immense vertical shifts across the range of the three saxophones. In the first movement, a change in the time signature from 3/4 to 4/4 in measure eleven signals the beginning of an eighteen measure section where the composer uses these chromatic pairs almost exclusively. In more detail, he moves by minor-second, major-seventh, or minor-

ninth from an initial pitch. After a chromatic pair has been completed, he moves to any pitch, which then serves as the first note of a new semitone dyad. The repetitive nature of this technique is softened by the continually shifting rhythms and direction, as well as the rests that can be found between the pitches of a chromatic pair. A three-measure excerpt from this eighteen-measure section concisely demonstrates these pairs and rhythmic complexity. The grey lines in Figure 9.4 below have been added by the author to highlight the chromatic motion in these measures.

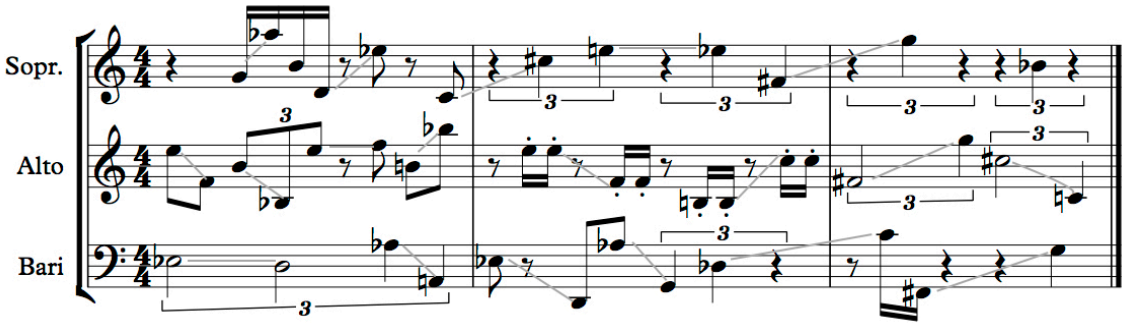

Figure 9.4 (*Trio in December*: Chromatic Melodies, Mvt. 1, mm. 14-16)

The second movement breaks away from the chromatic pair motive, predominantly featuring the soprano saxophone in the melodic role. The composer develops a recurring rhythmic theme, which he places in the soprano voice five times throughout the movement, with excerpts seen in Figure 9.5. While the first movement was dominated by large intervals, these melodies employ smaller ranges as no interval exceeds a perfect-fifth.

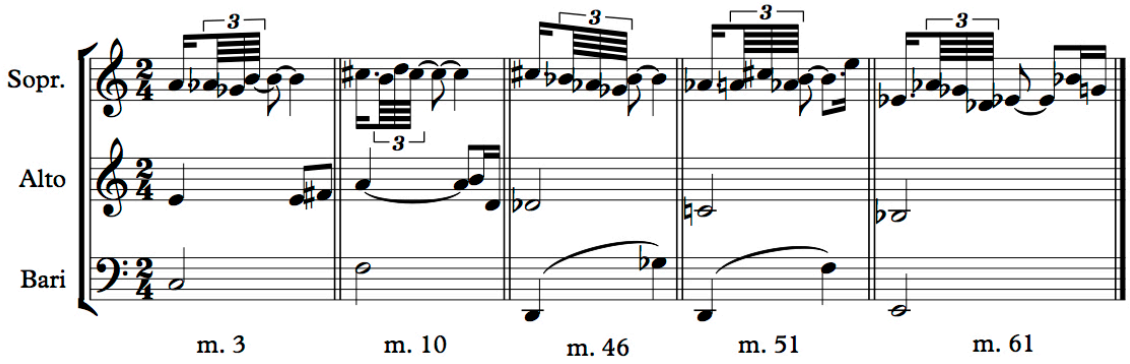

Figure 9.5 (*Trio in December*: Soprano Motive, Mvt. 2)

The second movement returns to the disjunct chromaticism of the first movement in the 81st measure, highlighted by a switch from 2/4 to 4/4 time. Lateef varies his use of chromatic half-steps here and creates melodies that do not strictly move by chromatic pairs. He also distributes the pairs among the three instruments rather than having the couplings in each individual voice. The three-measures in Figure 9.6 show this technique, with the connecting lines once again added by the author to highlight the chromatic movement.

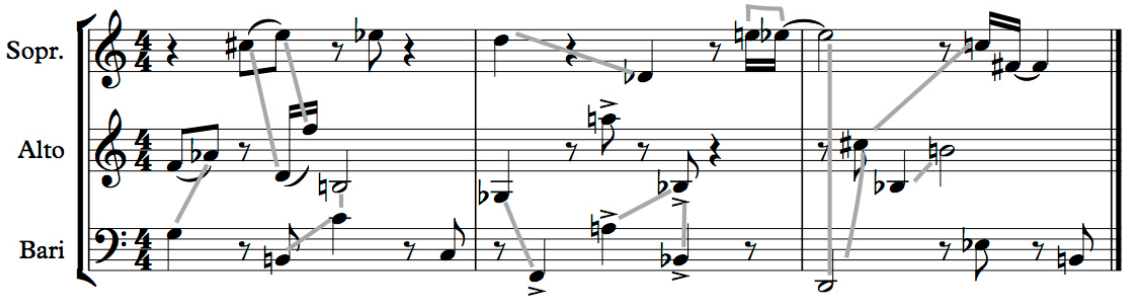

Figure 9.6 (*Trio in* December: Chromatic Voice Exchange, Mvt. 2, mm. 92-94)

The return of the half-step pairings establishes the intent behind this technique and highlights the composer's methods for manipulating a compositional idea throughout a multi-movement chamber work.

The third movement continues the use the chromatic and serial techniques but utilizes much more ensemble homorhythm, largely moving by quarter and eighth notes at the new presto tempo. Lateef uses the rhythmic homogeneity to contrast the complexity of the previous movements. He moves between the two textures repeatedly throughout the final movement. The opening measures show the establishment of this metric rhythmic unity.

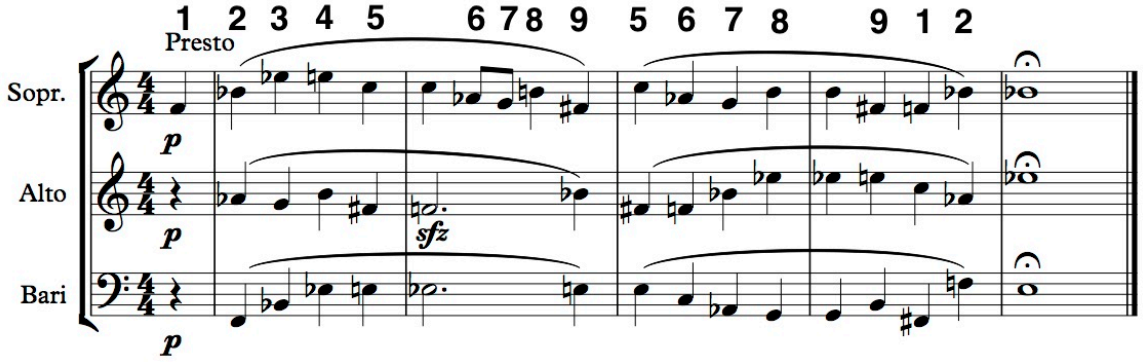

Figure 9.7 (*Trio in December*: Quarter-Note Rhythms, Mvt. 3, mm. 0-4)

Figure 9.7 above also demonstrates Lateef using a nine-pitch tone row in the soprano voice laid out over the first two measures. He then restarts the row from the fifth pitch (C) at the beginning of the third measure, completing the row again before shifting back to the first two notes to conclude the phrase on the fermata. I have added pitch designations in the figure above for added clarity.

Compositional Techniques

Atonal and Serial Devices

The extensive atonality of *Trio in December* has already been established by the frequent use of chromatic pairs described in the thematic analysis of this work. Lateef also makes extensive use of tone rows in creating atonal melodies throughout

the work. Visible in the beginning measures of the first movement, Lateef places twelve-tone rows in each of the three voices.

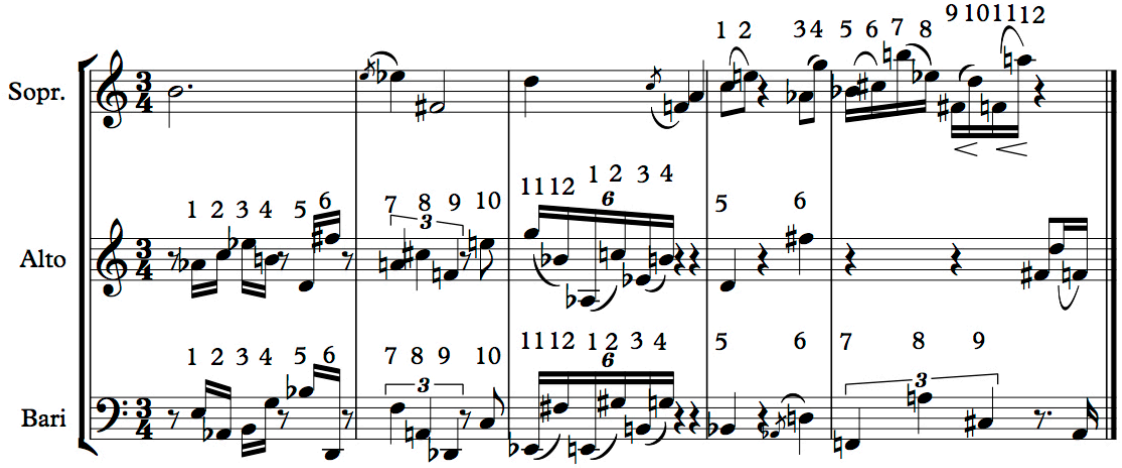

Figure 9.8 (*Trio in December*: Twelve-Tone Rows, Mvt. 1, mm. 6-10)

After proceeding through each of the twelve pitches, the restatement of the rows in the alto and baritone parts are disguised by their placement within the sextuplet. Again, Lateef simply begins the row from the beginning without using any retrograde or inversion, with a different twelve-pitch sequence in each part. Each row is interrupted by rests and features large intervallic leaps greater than an octave.

Later in the first movement, Lateef expands on his chromatic pair theme by now alternating minor-second intervals with tritones (or these intervals expanded by one octave) to create a new tone row. Seen below in Figure 9.9, Lateef writes in unison for all three saxophones, outlining the initial row statement. He then excerpts sections of the row while widely maintaining the alternating minor-second (m2) and diminished-fifth (d5) intervals.

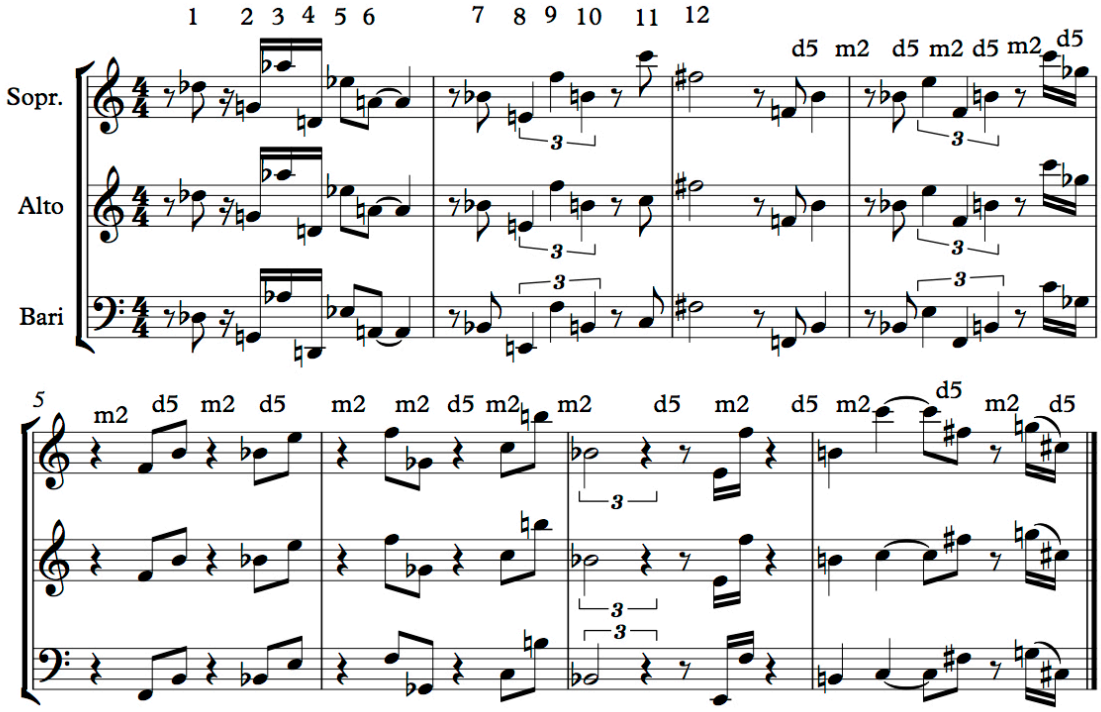

Figure 9.9 (*Trio in December*: Alternating Intervals, Mvt. 1, mm. 30-37)

The resulting effect is a combination of serialism and symmetry. This melody is provided a further palindromic appeal due to the Db/C# that bookends the section as both the first and final pitch. Lateef introduces the tritone interval into his melodies to offer variety from the minor-seconds that pervade the work. The tritone serves to maintain the chromatic atonality of the music while obscuring any identifiable pitch center through long sections of the piece. This m2/d5 combination will appear throughout the later movements as well, with a concise example provided in Figure 9.10 that shows a ten-pitch row in a soprano saxophone melody.

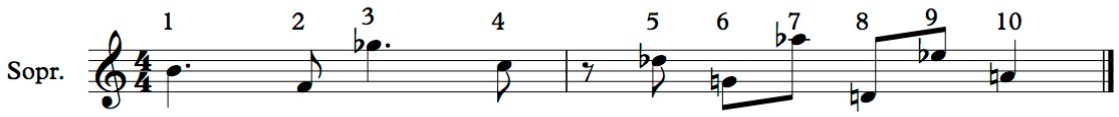

Figure 9.10 (*Trio in December*: Alternating Interval Row, Mvt. 3, mm. 39-40)

The composer's treatment of serial techniques in *Trio* parallels much of his usage throughout the other works in his concert repertoire. He uses complete twelve-tone rows alongside incomplete variations, freely excerpting sections of those rows and restarting them from any pitch after the initial statement. Multiple rows will be used at any given time, with one pitch collection in each saxophone voice. The symmetrical alternating between minor-second and tritone intervals is a new technique applied to this work. While the symmetry inherent within that technique can lead to a sense of intervallic inversion within the rows, it is more a byproduct of the intervals used rather than a strategic choice for the tone row.

Symmetrical and Synthetic Scale Constructions

Lateef's primary use of symmetry within this work occurs within the intervallic sequencing where alternating minor-second and tritone intervals creating long symmetrical melodies. In addition to the usage in tone rows, Lateef uses symmetrical scales and arpeggios to construct melodic material in other areas of the work. In Figure 9.11 below, the baritone saxophone plays an unaltered whole-tone scale as a descending melody before sequencing the d5/m2 theme by major-third in the following measure.

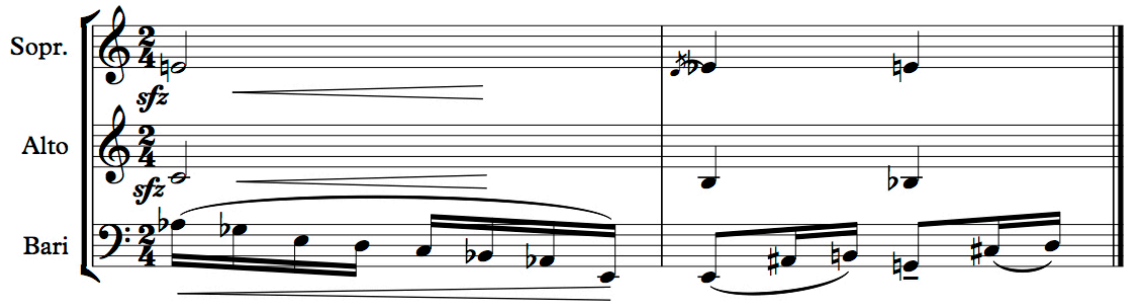

Figure 9.11 (*Trio in December*: Whole-Tone Scale and Sequence, Mvt. 2, mm. 65-66)

Moving away from strict hexatonic and octatonic symmetry, the composer employs the perfect-fourth interval throughout much of the third movement, which contrasts the minor-seconds that are still found throughout. Two prominent examples of Lateef's treatment of the P4 interval can be seen in Figure 9.12.

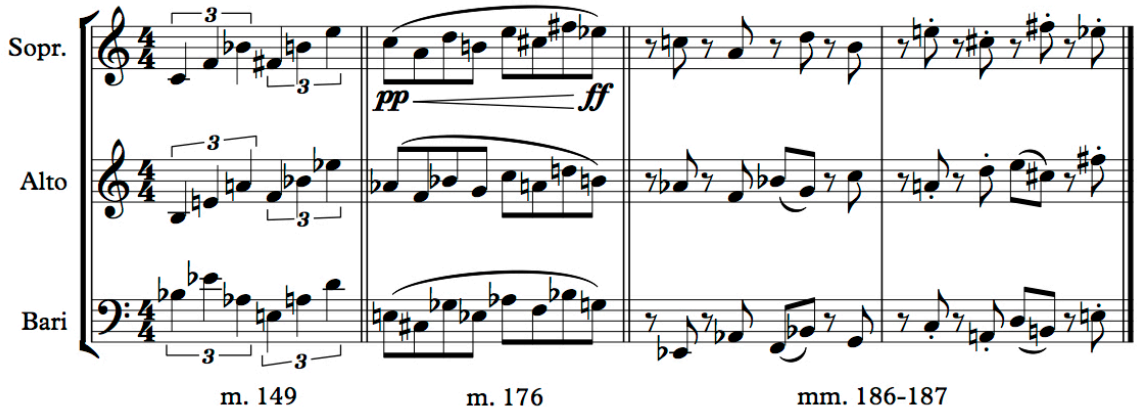

Figure 9.12 (*Trio in December*: Perfect-Fourth Intervals, Mvt. 3)

In measure 149, Lateef places two perfect-fourth intervals next to each other and then sequences two more at the interval of a tritone. The horizontal fourths are contrasted by another return to the chromatic cluster voicing across the three saxophones that begins with the Bb-B-C grouping. In the second example, Lateef alternates minor-thirds with the perfect-fourth intervals, beginning and ending with the descending minor-third. Here, the vertical voicing forms an augmented triad (E,

Ab, C), which is then repeated in a different voicing on the third beat of the measure. In the final excerpt, the soprano saxophone plays the same pitches as staccato eighth-notes as the alto and baritone alter their lines slightly. The result still adheres to the alternating thirds and fourths while the rhythmic contrast creates shifting vertical voicings throughout.

Endophytic Composition

Trio in December features a second movement with slow, repetitive statements of simple rhythms, often moving by solely half and quarter-note rhythms for multiple measures. Still, within these simple repetitions, Lateef uses larger pitch sets of up to eight pitches. The larger pitch selection leads me to withhold an endophytic classification for this movement, choosing instead to label it simply "minimalistic." The four-measure excerpt below demonstrates a typical example of this minimalism.

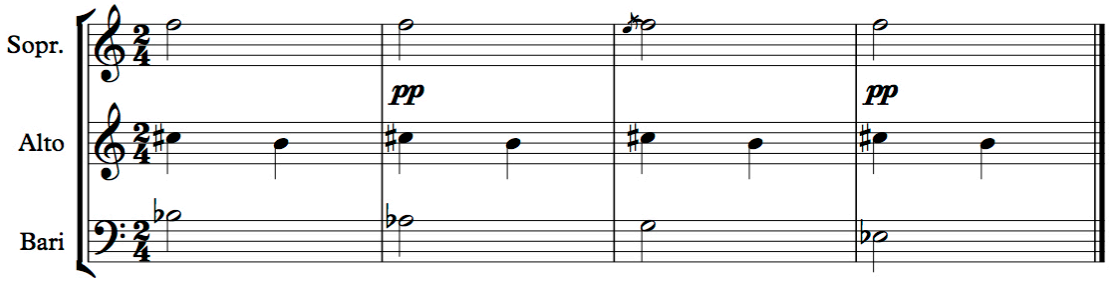

Figure 9.13 (*Trio in December*: Minimalism and Repetition, Mvt. 2, mm. 32-35)

In Figure 9.13, the harmonic variation is provided only by the descending bass line in the baritone saxophone. The shifting dynamics and single grace-note in the soprano part represent other points of interest in this delicate section.

However, opening the work and preceding the first twelve-tone rows that are excerpted in Figure 9.9, Lateef uses a different four-pitch set for each saxophone to compose the initial five-measure melody. In short, the twelve possible pitches are divided evenly amongst the three saxophones. Each saxophone then adheres strictly to its four-note set. While not preceded by a chord, this use of pitch sets adheres to Lateef's idea of endophytic composition, with each voice moving strictly within the intervals assigned to it. Again, octave adjustments create a disjunct and rhythmically complex beginning.

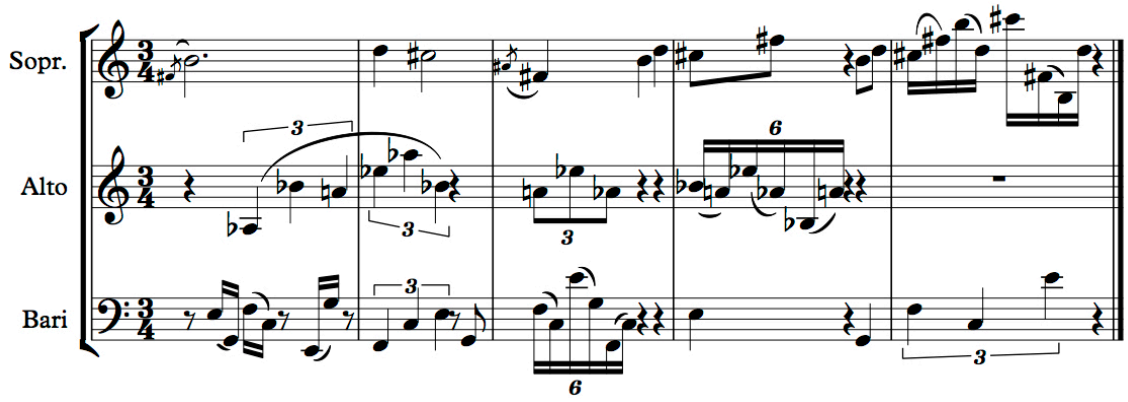

Figure 9.14 (*Trio in December*: Endophytic Melodies, Mvt. 1, mm. 1-5)

The composite pitch material of the three 4-note sets comprises the entire chromatic scale. Lateef uses each set in strict order, rather than starting from different places as he does with longer tone-rows. The division of twelve tones into the three 4-note melodies demonstrates Lateef mixing his atonal and serial ideas with his endophytic process.

Idiomatic Improvised References

Lateef's use of patterns in repetition has already been seen throughout his uses of serialism and symmetry as noted previously in this section. He employs sequencing and repetition to great effect at the close of the entire piece with melodies that are reflective of the eight-note patterns that make up swing and bebop improvisation. Working again in ensemble homorhythm, Lateef shifts from the documented quarter-note ideas that began the movement, utilizing the shorter note durations to effectively shorten the harmonic duration of each idea. His usage of rising and falling eighth-notes and regular sequencing of melodic ideas to other pitch levels mirror the spirit and construction of common improvised melodies.

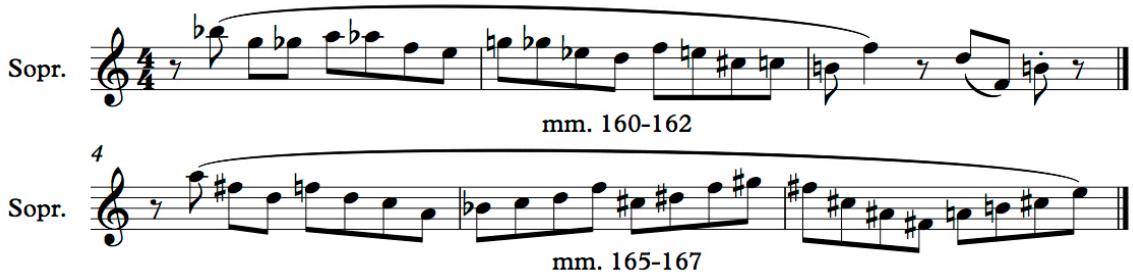

Figure 9.15 (*Trio in December*: Improvised Parallels, Mvt. 3, mm. 160-162, 165-167)

In the first example in Figure 9.15, two sets of descending half-steps are sequenced downward by major-second before resolving by the common m2/d5 interval combination. The second excerpt features three repetitions of a (1,2,3,5) pattern in the keys of Bb, C#, and A. This four-note motive excerpts the first four pitches of a major-pentatonic scale, a frequent source of improvisatory material in the improvisatory canon. Additionally, the inclusion of the descending chords (F6 and F#Maj) provide the shape of a common line in the bebop style while allowing the line to turn around with half or whole-step intervals. Measures 160-162 are also

reminiscent of a previously-discussed two-measure improvised reference in Lateef's *Sonata for Clarinet* (Mvt. 4, mm. 93-94) that features the same rising and falling eighth-note line with an abrupt leap on the resolution.[108]

Musical Borrowing

Trio in December references Beethoven's *Trio Op. 70, No. 1* for piano, cello, and violin. The titles of each movement match Beethoven's designations for the piano trio, which is how I first became aware of the connection. For his second movement, Lateef adopts the recurring piano theme in Beethoven's piece, placing it in the soprano saxophone. The first four measures of this second movement are shown below in Figure 9.16 and demonstrate this melody, first played by the piano's right hand.

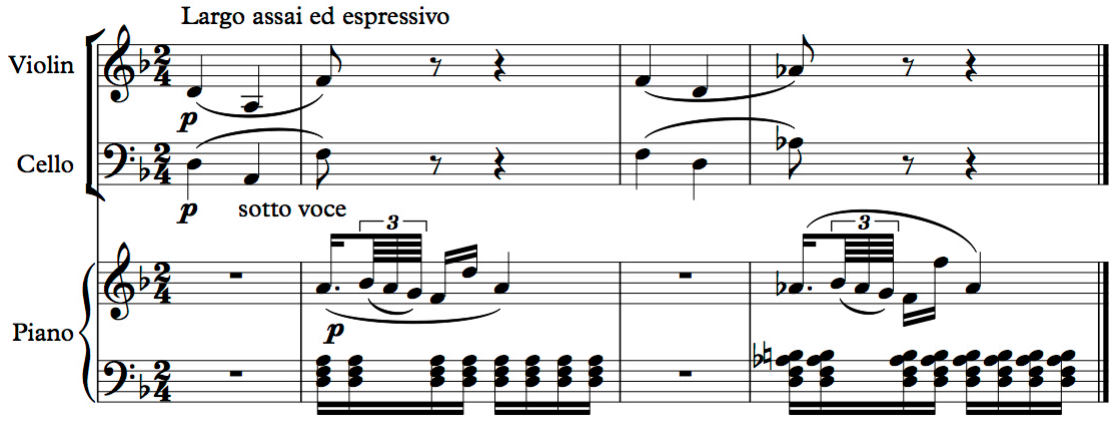

Figure 9.16 (Beethoven *Trio*: Piano Theme, Mvt. 2, mm. 1-4)

[108] This leap is transposed downward to a descending minor-second in the alto saxophone version.

This melody occurs more than forty times in Beethoven's second movement. Lateef's adoption of the figure is evidenced by the soprano saxophone's motives that I notated above in Figure 9.5.

Lateef utilizes Beethoven's rhythmic and melodic setting for the beginning of his own third movement, paralleling Beethoven's work for the first twenty measures before fully abandoning the unified quarter note theme for disjunct eighth-notes and triplets. Beethoven's opening piano theme can be seen in Figure 9.17 below.

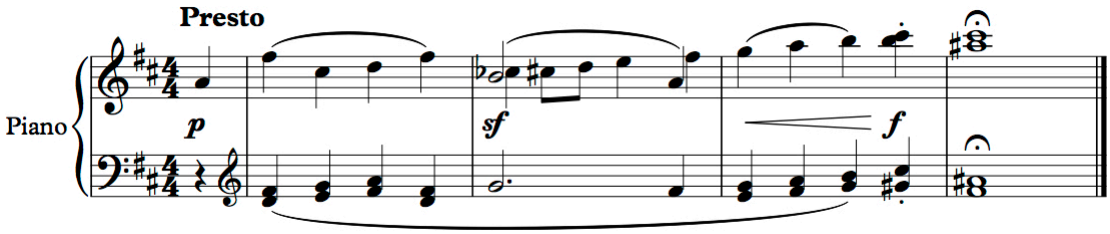

Figure 9.17 (Beethoven *Trio*: Presto Theme, Mvt. 3, mm. 1-4)

A comparison of the melody shown here in in 9.17 to Lateef's own third movement opening notated in figure 9.7 shows the undeniable symmetry between the two melodic statements. Most telling, Lateef maintains the pick-up quarter note to begin the movement as well as the piano dynamic marking.

Trio for December showcases the diverse palette of Lateef's compositional techniques found throughout his concert saxophone repertoire. His extensive manipulation of repeated intervals and constantly shifting textures are especially notable in the context of his catalog. His disjunct intervallic tendencies and complicated rhythmic interplay again compose an integral point of study for the piece. As the final composition for only saxophone in his concert catalogue, *Trio in*

December provides a valuable point of comparison and contrast for both the continuity and evolution of Lateef's compositional style.

Chapter 10: Conclusion

Yusef Lateef's eight compositions featuring the saxophone represent a valuable addition to the classical saxophone repertoire. Showcasing diverse compositional techniques, his works combine influences of serialism, non-Western harmonies, and improvisation. He further worked from the established repertoire, placing his own ideas over the formal outlines of canonical works. He drew from influences outside of music using a biological idea to establish his own endophytic technique, while always following his sense of spirituality and autophysiopsychic performance.

Like his compositional influences, Lateef's concert saxophone catalogue is varied, ranging from multi-movement solo sonatas to the brief, unaccompanied *Klockology*. He utilized both common ensembles such as the saxophone quartet, while exploring rare combinations, pairing the soprano saxophone with harp in *Romance* and bass and piano in *Trio for Malcolm*. His saxophone sextet is a complex, atonal work that relies on the expansive range brought forth by the broad register of the saxophone family.

Still, his concert works are held together by the common threads of the six techniques I have outlined and contain thematic ideas of chromaticism, pitch sets, and ostinato throughout much of the repertoire. He alluded to his own previous musical expositions, with numerous ideas from his *Repository* identifiable throughout his pieces for saxophone, as well as parallels to those ideas seen throughout his collection of duos and works for other instruments. Lateef's concert saxophone works are notable because he wrote for his primary instrument, and he

utilized the patterns and ideas inherent in his own playing and history as an improviser.

Lateef's contributions to the saxophone repertoire are unmatched by any improviser of his stature. Indeed, his concert works are a catalog of sounds and ideas, formed from a storied life that spanned seven decades before his first extended work for saxophone. Moving beyond the saxophone, Lateef's expansion into classical forms and settings is arguably more significant than any other improvising musician. His stature as a chronicled performing and recording artist offers a valuable viewpoint into the possible relationship between improvisation and long-form composition. Moreover, as a scholar and educator who obtained advanced degrees in both performance and education, and whose conversion and adherence to Islamic principles shaped his life and musical approach, Lateef's rich and storied background provides his music with a cultural significance that is noteworthy within the overall history of the saxophone.

Yusef Lateef was regarded as a caring and generous man eager to share his musical explorations with generations of students who studied under him. His life was a diverse array of experiences and influences that helped him continue to develop his musical language in the later decades of his life. His concert saxophone works are a reflection of his life – complex and storied compositions that represent a valuable part of the saxophone's lineage.

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