

CROUCH, BENJAMIN L., DMA. An Analysis of *Divertimento for Alto Saxophone and Piano* by Charles Wuorinen. (2014)  
Directed by Dr. Steven Stusek. 130 pp.

This paper presents an analysis of Charles Wuorinen's *Divertimento for Alto Saxophone and Piano* in four parts: an analysis of the work's form, a study of pitch-class and motivic content related to form, a study of rhythmic conflict within the piece, and a textural analysis drawn from Wuorinen's re-composition of the work for string quartet, which was completed shortly after the original composition. My examination of the piece from these varied perspectives is intended to enable performers to give more meaningful performances of *Divertimento*. The analysis includes interviews with saxophonist Christopher Ford, who commissioned and premiered the work, as well as with Charles Wuorinen.

AN ANALYSIS OF *DIVERTIMENTO FOR ALTO*  
*SAXOPHONE AND PIANO* BY  
CHARLES WUORINEN

by

Benjamin L. Crouch

A Dissertation Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2014

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## TABLE OF CONTENTS

	Page
LIST OF TABLES .....	v
LIST OF FIGURES .....	vi
CHAPTER	
I. INTRODUCTION .....	1
II. FORM .....	5
Introduction .....	5
Pitch-Class Content .....	7
Tempo .....	8
Conclusion .....	12
III. MOTIVE AND PITCH CONTENT .....	14
Introduction .....	14
The Opening Gesture .....	15
The Transplanted Motive .....	24
The Descending Tonal Motive .....	31
Doubling Moments .....	38
Conclusion .....	40
IV. METRIC DISSONANCE .....	42
Introduction .....	42
80:120 .....	44
“Resolution” of Metric Dissonance .....	54
Metric Dissonances within Motives .....	54
Conclusion .....	57
V. STRING QUARTET .....	58
Introduction .....	58
Who Plays the Saxophone Part? .....	61
Moving Melodies .....	64
Tripling and Quadrupling .....	68
Conclusion .....	69

VI. CONCLUSION .....	70
REFERENCES .....	75
APPENDIX A. INTERVIEWS .....	76
APPENDIX B. MEASURE MAP .....	86
APPENDIX C. METRIC MAP .....	93
APPENDIX D. METRIC DISSONANCE GRAPHS .....	102
APPENDIX E. ANNOTATED SCORE .....	106
APPENDIX F. CONSENT AND RIGHTS CLEARANCE FORMS .....	127

## LIST OF TABLES

	Page
Table 1. Form Chart of <i>Divertimento</i> .....	6
Table 2. Durational Values of Projected Pulses .....	10
Table 3. Projected Pulses of Durational Values .....	11
Table 4. Metric Dissonances in Each Section .....	46
Table 5. Reduced Metric Dissonances in Each Section .....	47

## LIST OF FIGURES

	Page
Figure 1. Metric Modulations, mm. 67–68 and mm. 188–89.....	8
Figure 2a. Mm. 1–7, Opening Phrase of Section 1 .....	16
Figure 2b. Mm. 68–74, Opening Phrase of Section 2A .....	17
Figure 2c. Mm. 189–94, Opening Phrase of Section 3A.....	17
Figure 3a. Mm. 179–81, Opening Phrase of Section 2A' .....	23
Figure 3b. Mm. 242–44, Opening Phrase of Section 3A' .....	23
Figure 4. Mm. 44–45, the Transplanted Motive.....	25
Figure 5. Mm. 77–78, mm. 183–84, and mm. 251–52.....	27
Figure 6. Mm. 10–11 .....	27
Figure 7. M. 199 and m. 250 .....	28
Figure 8a. Mm. 197–99 .....	29
Figure 8b. Mm. 248–50 .....	30
Figure 9. Mm. 7–9, Descending Tonal Motive .....	32
Figure 10. Mm. 73–76.....	34
Figure 11. Mm. 194–96 .....	35
Figure 12a. Mm. 181–83 .....	37
Figure 12b. Mm. 244–46.....	37
Figure 13. Common Appearances of 2:3 Metric Dissonance.....	48
Figure 14. Metrically Dissonant Triplets in m. 59 .....	49
Figure 15. Metrically Dissonant Dotted Eighth Notes in mm. 116–17.....	49

Figure 16. Mm. 68–72, 160 BPM Pulse.....	51
Figure 17. 80 BPM Pulse in m. 104 .....	52

## CHAPTER I

### INTRODUCTION

Charles Wuorinen's *Divertimento for Alto Saxophone and Piano* was composed in 1982 and premiered by saxophonist Christopher Ford, who commissioned the work, in the spring of that year.<sup>1</sup> It is a challenging yet approachable work by an eminent American composer, and it is a valuable representative of highly chromatic music in the saxophone repertoire. *Divertimento* is also one of few works to have originally been composed for saxophone and later rewritten for another ensemble (the work was released almost unchanged as a string quartet later in 1982).<sup>2</sup>

This analysis of the work aims at serving the performer. In music written in this compositional language, aspects of the music such as form, motivic development, and compositional process are frequently not as apparent with cursory listenings or slight familiarity as they are with tonal pieces. A performance of this work can be made more meaningful by acquiring great familiarity with it, particularly with the form and with the differing treatments of motives that recur throughout the piece. The varied approach I have taken in analyzing the work addresses many aspects of the music and enables a performer to develop enough of an understanding of the work to begin forming an interpretation or to further deepen an existing understanding of it. The analysis includes

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<sup>1</sup> Christopher Ford, interview by author, February 20, 2014. Included in full in Appendix A.

<sup>2</sup> The reverse, however—works originally for some instrument and later rewritten or transcribed for saxophone—is quite common. Some examples of works originally for saxophone that were later rewritten for other instruments include *Scaramouche* by Darius Milhaud, *Aria* by Eugene Bozza, and *Drastic Measures* by Russell Peck (which became two of the movements of his *Signs of Life II*).

brief explanations of relevant theoretical concepts, and a basic understanding of set-class theory is assumed.

The only other analysis of *Divertimento* is that by Mark Egge, in his 2005 master's thesis.<sup>3</sup> Egge's thesis, which proposes a methodology for constructing performance analyses of modern works, uses *Divertimento* as its main analytical example. Egge's method encourages performers to first segment the music on multiple hierarchical levels, determine the level of intensity throughout the work based on various intensity factors, and construct an intensity map of the work from the results of the prior steps.

I employ a number of approaches that, while not novel, reveal much through their combination. First, I will discuss the form of the piece. *Divertimento* is notated as one continuous work in three sections. Each section presents the same pitch-class material with different durational values, albeit transposed. Also, each section relates to the subsequent one by means of a metric modulation that results in a consistent acceleration of the tempo. Chapter II offers a discussion of form and illustrates the relationships between each large section of the work (which are differentiated by metric modulations) and each subsection of the work (which are derived by the origins of their pitch class<sup>4</sup> content).

Second, this paper presents an analysis of the work focusing on the treatment of pc collections as they return in each section. While pc material is recycled from section to

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<sup>3</sup> Mark N. Egge, *Toward a Method for Performance Analysis of Twentieth-Century Music*, Master's Thesis, Bowling Green University, 2005.

<sup>4</sup> Abbreviated pc.

section, motives and phrases that present that pitch material do not. Chapter III discusses pitch content, and focuses on the paths of several important motives that recur throughout *Divertimento*. Examining the changed and preserved elements of these repeated motives and phrases yields insight into the musical meaning Wuorinen ascribes to each and how performers of the work can emphasize this meaning.

Third, the analysis will cover the frequent metric dissonance in the piece and how metric dissonances project different pulses throughout. Wuorinen uses interacting pulses of metric dissonances to both unify and differentiate the three sections of the work. Chapter IV discusses the referential quality of one particularly important metric dissonance, and further describes the relative dearth of metric dissonance in the third section of the work, and the implications of this near-absence. The chapter also examines particular repeating motives and phrases, tracking the presence and evolution of metric dissonance contained in those motives and phrases as they reappear throughout the work.

Lastly, the analysis will examine the string quartet version of the work, the pc content and rhythms of which are almost entirely unchanged. Chapter V examines how the material of the original is distributed among string quartet members in the re-composition. Through these examinations of Wuorinen's re-composition of the work, I show how the string quartet arrangement reveals Wuorinen's conception of his own work. I further discuss how study of the quartet arrangement suggests ways in which performers of the saxophone version can strengthen their own performances. I include an annotated saxophone-piano score in this document that is color-coded to indicate which pitches are assigned to each instrument in the string quartet version.

In constructing this analysis, I have drawn upon a number of analytical techniques from a variety of sources. The post-tonal terminology I use is consistent with that of Joseph Straus.<sup>5</sup> In writing about metric dissonances, I rely on the terminology and methodology of Harald Krebs,<sup>6</sup> particularly his concepts of the metric map, metric dissonance and subliminal dissonance. I refer to the projected pulses mainly by metronome markings, a naming convention that is useful when dealing with changing tempi or meters. This convention I have adapted from Guy Capuzzo.<sup>7</sup> Finally, I turn also to the textbook by Wuorinen, *Simple Composition*,<sup>8</sup> for insight into the composer's philosophies, viewpoints, and compositional techniques.

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<sup>5</sup> Joseph Straus, *Introduction to Post-Tonal Theory*, 3<sup>rd</sup> edition (Upper Saddle River, NJ: Pearson, 2005).

<sup>6</sup> Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*, 2<sup>nd</sup> edition (Oxford: Oxford, 2003).

<sup>7</sup> Guy Capuzzo, *Elliott Carter's "What Next?": Communication, Cooperation, and Separation*, Eastman Studies in Music (Rochester, NY: University of Rochester Press, 2012).

<sup>8</sup> Charles Wuorinen, *Simple Composition* (New York: Edition Peters, 1979).

## CHAPTER II

### FORM

#### Introduction

Wuorinen establishes the form of *Divertimento* in part through setting each of the three large sections of music at different tempi and in part through transposed repetition of pc content. Wuorinen also further divides the latter two sections into subsections. The scheme of transposition and repetition Wuorinen uses is the primary vehicle for musical meaning in the work and is the subject of much of this document.

Wuorinen both unifies and differentiates each section of *Divertimento* by changing tempi and repeating pc content, as well as through the thickening texture and generally increasing dynamics of the work. He connects the sections by retaining certain motives, differentiates the sections by dissolving other motives, and transplants familiar rhythmic and pitch patterns onto material with which they were not previously associated.

Wuorinen produces the large-scale form of *Divertimento* by dividing spans of musical material with metric modulations<sup>9</sup> punctuated by fermatas, creating three distinct large sections.<sup>10</sup> By repeating the pc material of the first section in certain parts of the second and third, Wuorinen further divides the second and third sections into subsections.

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<sup>9</sup> Metric modulation is the process by which a continuous pulse changes notational value (e.g., the triplet eighth note of Section 1 becomes the eighth note of Section 2).

<sup>10</sup> Figure 1 on p. 8 shows these tempo changes as they occur in the work.

Table 1 provides the measure numbers,<sup>11</sup> tempo, and opening pc of each section and subsection of the work.

Table 1. Form Chart of *Divertimento*

Sections			
<b>Section 1</b>			
Measures	1–67		
Tempo	♩=80		
Length (in measures)	67		
Opening pc	9		
<b>Section 2</b>			
Subsection	2A (T <sub>8</sub> of Section 1)	2B	2A'
Measures	68–137	138–78	179–88
Tempo	♩=120		
Length (in measures)	70	41	10
Opening pc	5	0	5
<b>Section 3</b>			
Subsection	3A (T <sub>8</sub> of Section 2A) <sup>12</sup>	3B (T <sub>8</sub> of Section 2B)	3A' (T <sub>8</sub> of Section 2A') <sup>13</sup>
Measures	189–91,   : 192–202	202–42	242–55 :   256–61
Tempo	♩=160		
Length (in measures)	13	41	20
Opening pc	1	8 (1) <sup>14</sup>	1

<sup>11</sup> At times, there are more measures per line than are accounted for by the measure numbering given in the score. Measure numbers such as “27a” and “99a” refer to measures that appear to be unnumbered in the score. Such measure numbers are indicated in the annotated score.

<sup>12</sup> Section 3A includes material from Section 2A through m. 82.

<sup>13</sup> Mm. 251–55 are T<sub>0</sub> of Section 2A', discussed later in this chapter and in Chapter III.

<sup>14</sup> The actual first pc of Section 3B is 1 (the saxophone's B-flat); this is an additional pitch that has its analogue in Section 2A, and is discussed further in Chapter III, in the section “The Opening Gesture,” on p. 21. From the second note in the saxophone (pc 8, the saxophone's F), Section 3B follows the transpositional scheme, T<sub>8</sub>, used to generate material throughout the rest of the work.

This table is arranged so that vertically-aligned subsections (e.g. Section 1, Section 2A, and Section 3A) are those that are related by transposition. While sections 2A, 2A', 3A, and 3A' are derived from Section 1, sections 2B and 3B present new material. The third section of the work contains a repeat that encompasses mm. 192–255 (most, but not all, of the section's material). In this way, Wuorinen delineates the larger form of *Divertimento* by separating each section with a fermata and setting each at a different tempo, while further subdividing each section on the basis of the origin of repeated pc content.

#### Pitch-Class Content

Mm. 1–67, the entirety of Section 1, repeats at  $T_8$  in the first 61 measures of the second section, labeled Section 2A.<sup>15</sup> The exact pitch intervals, durations, and repetitions of pitches most often differ greatly from section to section, and some pitches are changed or omitted from one section to another. In large part, however, figures made up of certain ordered pcs performed by a given instrument in one section remain roughly in that order in that instrument in subsequent ones.<sup>16</sup> The opening pc material of Section 1 and 2A is again presented in Section 3A, though not in its entirety.

Section 2B (mm. 138–78) also presents material that returns at  $T_8$  in Section 3B (mm. 202–42). Sections 2A' (mm. 179–88) and 3A' (mm. 242–61) begin with pc material that references the opening of Sections 2A and 3A, untransposed. Sections 2A'

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<sup>15</sup> Sections 2 and 3 divide further into subsections based on the pc content of those subsections, discussed below.

<sup>16</sup> For a more detailed discussion of the relation of pc content in different sections, see Chapter III, and refer to Appendix B for a representation of how each measure of each section relates to those of other sections.

and 3A' do not correlate exactly to the opening material of Sections 2A and 3A, and conclude with new material. Thus, sections 1, 2A, and 3A are more closely related than Section 2A is to 2A' and than Section 3A is to 3A'. But the reference of Sections 2A' and 3A' to Sections 2A and 3A creates a rounded binary organization for Sections 2 and 3.

In this way, Wuorinen defines the form of *Divertimento* in part through his transposed repetition of the work's pc material. Certain pc material is associated with opening and closing gestures in each section, dividing each major section into subsections. However, equally important in creating the form is tempo, which Wuorinen uses to distinguish each of the three large sections from the others.

### Tempo

In addition to the pitch operations outlined above, Wuorinen sets each section at a consistently faster tempo than the previous one: ♩=80 BPM in Section 1, ♩=120 BPM in Section 2, and ♩=160 BPM in Section 3. Wuorinen accomplishes these tempo changes through metric modulations, an example of which is shown in Figure 1.

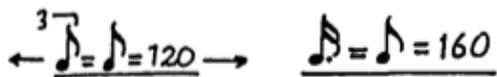


Figure 1. Metric Modulations, mm. 67–68 and mm. 188–89<sup>17</sup>

<sup>17</sup> All images taken and all score excerpts from *Divertimento for Alto Saxophone and Piano* are Copyright © 1983 C. F. Peters Corporation. Used by permission. All rights reserved.

By separating each section with fermatas, Wuorinen obscures the rhythmic relation of the new tempo to the old, meaning that the metric modulation is not felt as much as it serves as a notated reminder of the tempo relations. The two tempo changes, especially as carried out by these particular metric modulations, have two major effects on the work as a whole: they ensure the consistent speeding of the tempo throughout *Divertimento*, and they give rise to a number of shared projected pulses, of which Wuorinen makes extensive use.

The particular metric modulations Wuorinen employs set the three sections at metronome markings that have a number of common factors: for example, 80, 120 and 160 have the common factor 20. Because of these shared factors, commonly used durational values throughout the work project pulses that are the same as those created by other durational values in other sections. A list of pulses (represented in metronome indications in beats per minute) projected by common note values at these tempi is given in Table 2.

Table 2. Durational Values of Projected Pulses

Note value	Tempo (BPM)		
	Section 1	Section 2	Section 3
	10	15	20
	13.333	20	26.667
	20	30	40
	40	60	80
	53.333	80	106.667
	60	90	120
	80	120	160
	106.667	160	213.333
	120	180	240
	160	240	320
	240	360	480

Table 3 reorganizes the information of Table 2 by listing all pulses in order from slow to fast.

Table 3. Projected Pulses of Durational Values

Tempo (BPM)	Note Value		
	Section 1	Section 2	Section 3
10	♩		
13.333	♩		
15		♩	
20	♩	♩	♩
26.667			♩
30		♩	
40	♩		♩
53.333	♩.		
60	♩ <sup>-3-</sup>	♩	
80	♩	♩.	♩
90		♩ <sup>-3-</sup>	
106.667	♩.		♩.
120	♩ <sup>3</sup>	♩	♩ <sup>-3-</sup>
160	♩	♩.	♩
180		♩ <sup>3</sup>	
213.333			♩.
240	♩ <sup>3</sup>	♩	♩ <sup>3</sup>
320			♩
360		♩ <sup>3</sup>	
480			♩ <sup>3</sup>

20 BPM, the common factor introduced above, represents a half-note pulse in Section 1, a dotted half-note pulse in Section 2, and a whole-note pulse in Section 3. Wuorinen makes extensive use of many of these pulses, particularly by superimposing one against the other in the form of metric dissonance, shown in Table 4 on p. 53. These pulses are discussed in depth in Chapter IV.

Stylistically, the tempo acceleration causes each major section to be more energetic than the last. In addition to the faster tempi, Wuorinen extends this energy through a combination of increasingly active rhythms, increasingly thick textures, and increasingly loud dynamics throughout the work. Though Wuorinen establishes the form in part through his treatment of pc content, his treatment of tempo and metric modulations are just as integral in defining the form and further characterize and distinguish the piece's three major sections.

### Conclusion

Wuorinen's transposed repetition of the pc content and acceleration via metric modulations in *Divertimento* firmly outline the form. Wuorinen incorporates many musical parameters into the form, including pitch content, tempo and rhythm, texture, and dynamics, to draw rich connections and stark contrasts between each section of the piece. In terms of pitch content, he connects the sections through his retention of certain motives, differentiates the sections by dissolving certain other motives, and transplants familiar rhythmic and pitch patterns onto material it was not previously associated with. Chapter III discusses Wuorinen's varied treatment of material that is repeated throughout

the piece. In terms of tempo, Wuorinen uses metric modulations that allow certain pulses to be projected throughout the work despite a changing underlying pulse. He underscores many of these pulses by setting them against other projected pulses in the form of metric dissonance, a topic that is discussed at length in Chapter IV. In terms of texture, Wuorinen reset the pitch content of the work as a string quartet. Chapter V examines the relationship between the two versions of the work, yielding further insights about the connection between adjacent and non-adjacent material.

## CHAPTER III

### MOTIVE AND PITCH CONTENT

#### Introduction

As discussed in Chapter II, one of the formal determinants of *Divertimento* is the transposed repetition of pc content. Section 1 forms the basis of Sections 2A and 3A (which very often correspond on a measure-to-measure level, albeit with different measure lengths to accommodate different rhythms), as well as the opening of Sections 2A' and 3A'. Sections 2B and 3B present new material, and correspond to each other, as well. Appendix B provides a measure-by-measure correlation of each major section of the work.<sup>18</sup> When two measures correlate in this way, I refer to them as being “analogous.” Some motives I describe as appearing in non-analogous material, meaning that though the pc content may be similar or the same in both instances of the motive, the material does not correlate as is shown in Appendix B.

Because of the systematic transposed repetition of pc material throughout *Divertimento*, melodic material in nearly any part of the work is closely related to melodic material elsewhere. Though this material may bear little superficial resemblance to its analogues in other sections, each of Sections 1, 2A, and 3A outlines the same musical material by presenting the same pc content. An awareness of one's location within these parallel occurrences of the music is crucial to communicating the musical

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<sup>18</sup> Additionally, the appendix shows the correspondence between the A and A' subsections of Sections 2 and 3. Appendix B also illustrates which member of the string quartet is playing the original saxophone line in each section of the piece. It is color-coded to match the annotated score presented in Appendix E.

meaning in the work. This chapter examines the path of a few important recurring motives in *Divertimento*, discussing both what is retained and what is changed as they reappear in different sections of the work. First, I describe how the gesture that opens Sections 1, 2A, 2A', 3A, and 3A' exhibits a different character in each section. Second, I discuss the "transplanted motive," a melodic figure that recurs throughout the work in non-analogous pc material. Third, I discuss a motive with very strong tonal implications. This figure, which I call the "descending tonal motive," occurs early in Sections 1, 2A, 2A', 3A, and 3A', bridging the opening gesture with the rest of the section. Last, I discuss the moments in the work in which the piano and saxophone double each other, thereby highlighting those moments by strengthening melodic statements and removing accompaniment.

### The Opening Gesture

The opening gesture of the work reappears as part of the recurring transposed material in Sections 2A, 2A', 3A, and 3A'. The gesture consists of two particular pcs (different in each section because of transposition) a whole step apart, usually outlining that whole step in ascent, as well as elaborations of that interval (such as filling in the interval). Figure 2 shows the complete opening phrases of Sections 1, 2A, and 3A, each of which contain multiple instances of the opening gesture.

The image shows a musical score for Alto Saxophone and Piano. The Alto Sax part is in E♭ and features dynamic markings (pp, p) and articulation (acc). The Piano part includes chords and articulation (p, ord.). Circled notes indicate the opening gesture.

**Alto Sax (sounding):** In E♭, tempo 80. Measures 1-7. Dynamic markings: pp, p. Articulation: acc. Circled notes indicate the opening gesture (NV → FV → NV).

**Piano:** Measures 1-7. Dynamic marking: p. Articulation: ord. Circled notes indicate the opening gesture.

**Alto Sax (continued):** Measures 1-7. Dynamic markings: p, pp. Articulation: acc. Circled notes indicate the opening gesture (NV → FV → NV).

**Piano (continued):** Measures 1-7. Dynamic marking: p. Articulation: ord. Circled notes indicate the opening gesture.

Figure 2a. Mm. 1–7, Opening Phrase of Section 1. Instances of the opening gesture are circled.

Figure 2b. Mm. 68–74, Opening Phrase of Section 2A. Instances of the opening gesture are circled.

Figure 2c. Mm. 189–94, Opening Phrase of Section 3A. Instances of the opening gesture are circled.<sup>19</sup>

The opening gesture is coupled with a different performance technique in each section of *Divertimento*. The opening phrase of each large section states and restates the motive several times, elaborating upon it throughout. This same ascending interval is also

<sup>19</sup> Though I do not circle the C-sharp/B-natural pair and D-sharp/C-sharp pair in m. 194, these two pairs of pitches could be considered elaborations of the opening gesture, as well.

prominent in other motives throughout the piece, the most frequently occurring of which is the “transplanted motive,” the subject of the next section of this chapter. The statements of the opening gesture in Sections 1, 2A, and 3A share many features but are quite different than the statements in Sections 2A’ and 3A’<sup>20</sup> (which in turn are very similar to each other). Wuorinen develops this motive in divergent ways to more clearly define where in the large-scale form these statements occur: the opening of Sections 1, 2, and 3 each contain some element that characterizes the entirety of the following material of that section. The openings of Sections 2A’ and 3A’ do not contain such an element because they appear near the end of each large section and mark a return, rather than an introduction, of material. Additional restatements of the opening gesture occur in Sections 1 and 2A but not in Section 3A, which ends immediately before the restatement would have occurred; as such, this abandonment defines an important formal boundary in that section and retroactively in the previous two.

Section 1 begins with an ascent in the saxophone from its F-sharp to G-sharp coupled with controlled vibrato,<sup>21</sup> which is immediately repeated in mm. 3–4 in the saxophone and then played with muted strings in the piano beginning in m. 4. The motive is elaborated upon through the addition of the saxophone’s G in m. 5 (a passing tone between the two pitches of the opening gesture) and F in m. 6 (a substitution for F-sharp). The motive also accelerates and slows with regard to notated durations and finally elides

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<sup>20</sup> See Figure 3 on p. 23.

<sup>21</sup> Recordings of the piece indicate that interpretations of how to execute the controlled vibrato differ. John Sampen begins *non-vibrato* and introduces gradually more and faster vibrato as the first measure progresses, doing the opposite in the move from “fast vibrato” to “no vibrato.” Elliot Gattegno’s recording has a similar effect, except that Gattegno begins the note with some (albeit very little) vibrato. Dan Goble begins *non-vibrato*, only introducing vibrato on the note labeled “fast vibrato,” thus interpreting the arrow to signify sustaining the “no vibrato” state.

with the next motive in m. 7. Measure 7 again contains an added F and G, this time inserted between the two pitches of the opening gesture. After the opening phrase, the opening gesture returns in brief moments in m. 11 in the piano and saxophone (, and in m. 9 and m. 13 in the saxophone alone. The opening gesture in m. 13 leads to its return in the saxophone again in mm. 14–15, followed by the piano in m. 16, played with muted strings. In this instance, the muted strings with the held sustaining pedal allows the saxophone and muted piano timbre to be sustained through the following apparent silence. The opening gesture sets up the character that inhabits the entire first section: one of dramatic changes in dynamic and slow gestures punctuated by occasional flurries of activity. The rest of the first section only weakly reinforces its eighth-note pulse, which the surface rhythm often does little to articulate. This, too, is drawn from the opening gesture, which hardly outlines its own underlying pulse.

The role of the opening gesture of setting up the character of the section to follow is just as clear in that of Section 2A. Though it shares many similarities with that of Section 1, the opening gesture of Section 2A also includes new performance aspects that differentiate it. The entire phrase is abbreviated compared to the Section 1 opening, featuring only one sustained statement of the opening figure. The general dynamic of both instruments is louder (though not at first) and the tessitura of the saxophone melody is higher, often simply transposing the pitches of Section 1's opening phrase up by eight half-steps.<sup>22</sup> The opening gesture of Section 2 crescendos to *forte*, via a *forte-piano* in m. 72, but sets up the second section as less static than the first by omitting the subsequent

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<sup>22</sup> The saxophone's high D in m. 72 is transposed up a further octave, augmenting the effect of the higher tessitura.

decrescendos found in the first section. In addition, the opening gesture of the second section is coupled with glissandi in the saxophone in m. 70 and m. 74 rather than the controlled vibrato of the first opening gesture. Subsequently, pitch bending is significant in the remainder of this section, appearing first in m. 83 when the opening gesture returns.<sup>23</sup> The saxophone also executes quarter-tone pitch bending in m. 144 and in a climactic moment in mm. 151–56. The first statement of the opening gesture in Section 2 also includes the piano, which doubles the saxophone line in mm. 68–70, repeating the opening concert F.<sup>24</sup> The repeated re-articulation of pitches is also much more frequent in Section 2 than in Section 1, and the instances of re-articulation in the opening gesture foreshadow the abundance of re-articulations throughout the rest of the section. Like in Section 1 (in mm. 14–15), the opening gesture returns (in mm. 83–84) outside the boundaries of the opening phrase, again with a glissando. As a substitution for the muted ringing of the piano and saxophone in m. 15, the piano re-articulates F and G throughout mm. 84–85. In fulfillment of the opening gesture's role of establishing the character of the rest of the section, re-articulations of pitches occur frequently throughout the remainder of Section 2.<sup>25</sup> In this way, the opening gesture of Section 2 positions the remainder of the section as being louder, more metrically regular, and more rhythmically active than Section 1.

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<sup>23</sup> Though this technique was originally introduced in the work in m. 20, it occurs most frequently in Section 2.

<sup>24</sup> This repetition occurs with a metrically-dissonant dotted sixteenth-note pulse before moving to a consonant sixteenth-note pulse. The initial metric dissonance is repeated throughout the second section, and is discussed in detail in Chapter IV.

<sup>25</sup> Examples of this can be found in the piano in m. 82, m. 88–89, mm. 91–95 mm. 100–3, m. 106, mm. 120–21, mm. 152–54, and m. 157; in the saxophone in m. 91, mm. 97–98, and mm. 120–22; and in both instruments in mm. 86–87 and m. 144.

Section 3 again incorporates elements from the opening gesture into the remainder of the section, and the opening gesture in Section 3A (like in Section 2A) deviates in important ways from those of prior sections. Like Section 2A, Section 3A presents an abbreviated phrase containing the opening gesture, occupying mm. 189–94. The initial statement preserves the *glissando* from the initial statement of Section 2A and adds repeated articulations of the first pitch (taking on this aspect of the gesture from the Section 2A piano part) and *staccatissimo* accents, which appear infrequently in the saxophone prior to this section. The *glissando* reappears in mm. 220–21 in the form of quarter-tone pitch-bending. Repeated articulations of pitches occur in prominent places (and especially frequently in the piano), but are not as prevalent as in Section 2. *Staccatissimo* accents reappear in Section 3, often in the piano, and in mm. 210–212 in the saxophone. Other *staccatissimo* gestures occur in the saxophone but are not explicitly labeled as such: these occur in the form of successive tongued thirty second notes, which at this tempo are *staccatissimo* by default. These gestures appear in m. 194 and m. 250.

Unlike in Sections 1 and 2A, the opening gesture in Section 3A never returns after the opening phrase. While the opening gesture reappears in mm. 14–15 in Section 1 and in mm. 83–84 in Section 2A, the moment when the return should occur in Section 3 instead begins Section 3B. The saxophone even performs the first pitch of the opening gesture, a low B-flat in m. 202. From the second pitch in the saxophone on, it is clear that Section 3B has begun instead, even preserving the contour and, to an extent, the rhythm

of its analogue, mm. 138–39.<sup>26</sup> The material from the F onward thus functions as an interruption of the prior material, and thus this moment when the opening gesture *could have* returned but does not is structurally significant. The effect of interruption is heightened by the large interval between the first pitch of the opening gesture (the saxophone’s B-flat) and the note that interrupts it (its F a twelfth above). By separating these two pitches slightly so that the F sounds like the beginning of the melody that follows, saxophonists can enhance this division in the form and further reinforce the impression of an abrupt change of course. The abandonment of the Section 1 and 2A material also retroactively gives more significance to the analogous moments in those sections—mm. 14–15 and mm. 83–84—where the opening gesture returns.

Figure 3 shows the opening phrases of Sections 2A’ and 3A’.

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<sup>26</sup> The first note in the saxophone of Section 2B (a dotted eighth note) and Section 3B (a quarter note) even occupy the same duration due to the metric modulation between the sections.

Musical score for Figure 3a, showing two systems of music. The first system has two staves with treble and bass clefs, featuring a melody with circled notes and a piano accompaniment. The second system also has two staves, with the upper staff marked *ff* (2 hands) and the lower staff marked *sf*. Circled notes indicate instances of an opening gesture.

Figure 3a. Mm. 179–81, Opening Phrase of Section 2A'. Instances of the opening gesture are circled.

Musical score for Figure 3b, showing two systems of music. The first system has two staves with treble and bass clefs, featuring a melody with circled notes and a piano accompaniment. The second system also has two staves, with the upper staff marked *ff* and the lower staff marked *ff*. Circled notes indicate instances of an opening gesture.

Figure 3b. Mm. 242–44, Opening Phrase of Section 3A'. Instances of the opening gesture are circled.

Sections 2A' and 3A' are largely composed of the same pc content as the beginnings of Sections 2A and 3A but are much shorter.<sup>27</sup> The opening gestures of Sections 2A' and 3A' do not, however, fulfill the role of introducing their respective sections' character, and so serve the different purpose of reminding rather than preparing. The opening gestures in Sections 2A' and 3A' also share more characteristics with each other than with the opening gestures of Sections 1, 2A, and 3A, as well. Both are performed *tutti* and are rhythmically very similar. In both opening gestures, the saxophone performs the first pitch flutter-tongued, which the piano mirrors in Section 2A', performing its F *tremolo*. Sections 2A' and 3A' also both begin by rapidly repeating the opening whole-step ascent a number of times, which aurally distinguishes these sections greatly from the openings of Sections 1, 2A, and 3A. The opening gestures of Sections 2A' and 3A' also have a very different character and role than those of Sections 1, 2A, and 3A; they occupy a much smaller amount of time, are more frenetic with the obsessive repetition of the opening interval, and do not vary greatly from section to section. In their invariance, they do not serve the role of characterizing the following section as do the opening gestures in 1, 2A, and 3A, and so are differentiated in this regard in terms of conceptual importance.

### The Transplanted Motive

The transplanted motive is a melodic figure that recurs throughout the work—most often in the saxophone. All instances of the transplanted motive share the same

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<sup>27</sup> Section 2A' includes material up to but not including the return of the opening gesture (as occurs in Section 3A), suggesting that Section 2A' acts as a template for Section 3A.

rhythm—a dotted sixteenth- and thirty-second-note figure followed by four thirty-second notes—and outline either a whole step, half step, or alternate between the two. Thus, some instances of the transplanted motive are intervallically related to the opening gesture and further unify the opening phrase with the interior of each section. The material immediately following the transplanted motive also characterizes each instance of it: analogous statements of the motive include analogous pc material following the motive, and Wuorinen usually sets this pc material similarly or identically. Figure 4 shows the first occurrence of the transplanted motive in m. 44 and includes the following measure.



Figure 4. Mm. 44–45, the Transplanted Motive

This motive is one of the most frequently occurring in the piece. While it often involves the same pcs and intervals, it appears often in pc material that is not analogous. The motive also appears more frequently as the work progresses due to its introduction in material with which it is not previously associated in combination with its tendency to be preserved in analogous measures of later sections. It is this aspect of the transplanted motive that makes it unique: while one might expect a motive to repeat in analogous measures of later sections, this particular motive is transplanted also into material that, in prior sections, did not contain the motive. Because of its frequent recurrence throughout the piece, it brings surface-level cohesion to material throughout all parts of each section. This section of the chapter first discusses melodically similar presentations of the motive, then describes each occurrence of the transplanted motive in conjunction with its  $T_8$  correspondent in other sections and compares non-analogous instances when they have further connections.

Many of the occurrences of the transplanted motive in the saxophone begin on the same pitch and include very similar material immediately following. Five such occurrences are those that begin on the upper register A-sharp/B-flat. Three of these drawn (directly and indirectly) from the saxophone of mm. 10–11 are shown in Figure 5.



Figure 5. Mm. 77–78, mm. 183–84, and mm. 251–52. Transposed saxophone part shown, asterisk indicates unique pc variation in motive.

These three saxophone excerpts, which employ the half-step version of the transplanted motive, are highly similar on the surface: they are nearly identical in rhythm except for the presence and order of grace notes in the material following the motive.<sup>28</sup> In addition, they are nearly identical in pitch content, despite appearing in three separate sections—Sections 2A, 2A', and 3A', respectively.<sup>29</sup> All three excerpts are based on the saxophone material of m. 10–11, shown in Figure 6.

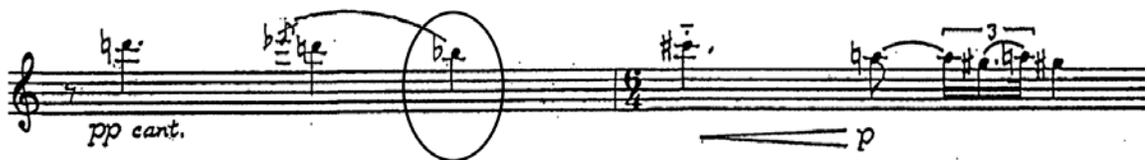


Figure 6. Mm. 10–11. Transposed saxophone part shown, circled pitch omitted in later sections.

<sup>28</sup> M. 251 contains a unique variation of the motive—one that moves to another pitch instead of alternating between a whole and/or half step above (realized as a G-sharp in the motive). This pitch is indicated with an asterisk in Figure 5.

<sup>29</sup> M. 251 begins a break from the systematic  $T_8$  transposition scheme, the significance of which is discussed later in this chapter.

Wuorinen omits the circled pitch to generate the transplanted motive in the three instances discussed. This figure also forms the basis for instances of the transplanted motive in mm. 197–98, and while it differs significantly in its rhythmic realization of the pc material, is an important example of how the transplanted motive appears in new material and is subsequently preserved in that material’s restatements. The piano parts of mm. 77–78, mm. 183–84, and mm. 251–52 are similar in texture but not in rhythm. Regardless, the similarity of the saxophone parts in these measures is striking, and illustrates the purpose of unity that the transplanted motive exhibits throughout *Divertimento*.

Additional statements of the motive beginning on the saxophone’s higher B-flat occur in m. 199 and m. 250. Figure 7 shows these statements.



Figure 7. M 199 and m. 250. Transposed saxophone part shown.

Apart from different articulations, these two statements of the motive (which use the variant that alternates between whole and half steps) are identical in the saxophone.

These two instances of the motive, which occur in Sections 3A and 3A’, illustrate a very close preservation of rhythm and register—preservation that is not nearly as exact when

material from Section 2A repeats in Section 2A', which is even more apparent when the preceding measures and the piano parts are taken into account. These measures are shown in Figure 8.



Figure 8a. Mm. 197-99



Figure 8b. Mm. 248–50

Each of these excerpts—both of which come from Section 3—contains two statements of the transplanted motive and exemplifies unity in the piece (particularly Section 3) through use of the motive beginning on the same pitch—the same pitch as in the statements shown in Figure 5. The  $T_0$  relationship between these excerpts intensifies the transplanted motive’s unifying effect.

Measure 44 contains the first appearance of the transplanted motive, and the only occurrence of the motive in Section 1. Because it is always notated using the same notated durations (involving a dotted sixteenth and thirty-second notes), the statement in m. 44 is the slowest in the work.

The nearly identical statements in m. 183 and m. 251 are discussed above, but they have greater significance in the work’s form than is expressed by comparing the

details of the transplanted motive. Measures 251–55 of Section 3A', which correlate with mm. 183–88 of Section 2A', repeat the material of mm. 183–88 at  $T_0$  and thus are the first that interrupt Wuorinen's systematic  $T_8$  scheme. This break from the transposition scheme encapsulates the final five measures of the repeated portion of Section 3 and all but the final two pitches of the work. This break is placed at a critical moment: that which precedes a literal repeat of most of Section 3 and, on the second time through, leads to the closing pitches of the piece. By beginning the  $T_0$  material in mm. 251–55 with the transplanted motive, Wuorinen ties the motive to the structure of the work.

#### The Descending Tonal Motive

After the opening phrase of the work, Wuorinen introduces a figure in the saxophone that has very strong tonal implications. This figure, which elides with the end of the opening phrase, sounds like "RE-DO-TE-LE-DO-SOL," where DO is the opening pitch of the work. I call the motive "descending tonal" because, other than the return to DO, it descends by step. Measures 7–9 are shown in Figure 9, with the motive circled.

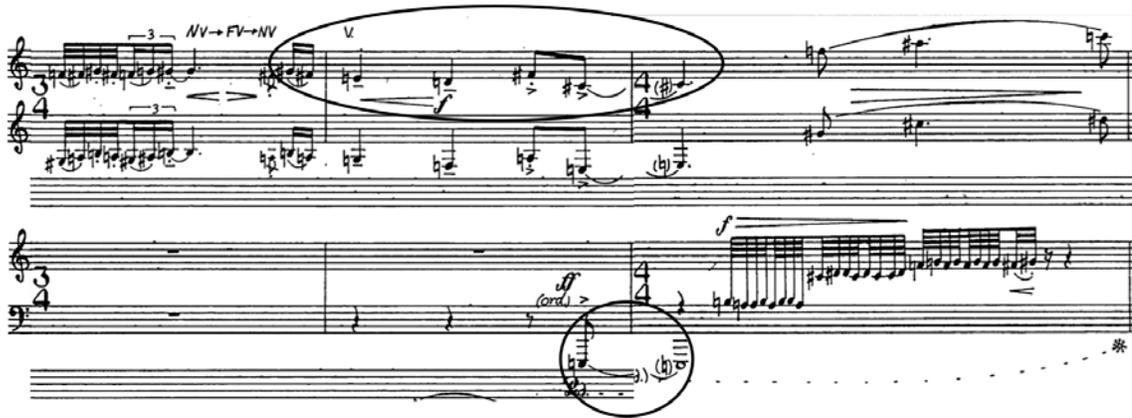


Figure 9. Mm, 7–9, Descending Tonal Motive

Despite the differing rhythms in the various statements, the pcs of the descending tonal motive always appear in the saxophone and usually in the same order, thus realizing the pc series as a motive. The opening phrase of the work is centered around the saxophone’s F-sharp, involving numerous returns to that pc as well as chromatic elaborations of the opening whole-step. The descending tonal motive, though it reinforces this centrality, prepares the transition away from it by introducing the saxophone’s E, D, and C-sharp.<sup>30</sup> The motive is especially important in Section 1 because, prior to its introduction, the pc language of the work is very limited compared to later material. Because this motive appears near the beginning of Section 1, and the same pc content is transposed to generate Sections 2A, 2A’, 3A, and 3A’, the motive always appears near the beginning of those sections. As with the opening gesture, the statements in Sections 2A’ and 3A’ differ greatly from those in 1, 2A, and 3A, and relate more to each other than to the other statements. In addition, Wuorinen differentiates the motive in each appearance in

<sup>30</sup> The piano introduces concert F in m. 4.

Sections 1, 2A, and 3A, much as is done with the opening gesture. Because of this motive's differences in each of its five occurrences,<sup>31</sup> it is a useful illustration of motivic transformation in *Divertimento*.

Figure 9 shows the first instance of the descending tonal motive. Because of the transposed preservation of the opening phrase and the descending tonal motive, the elision between the two occurs in Sections 2A and 3A as well. Sections 2A' and 3A' alter the surface of the repetition, so this elision is not as apparent. In each section, the motive is made more or less prominent by changing its rhythm and the accompaniment in the piano. The statement in mm. 7–9 is very salient in relation to the surrounding material. Its durational values are longer than the preceding material, the dynamic quickly crescendos from *piano* to *forte*, the saxophone part is accented, and the piano doubles the motive's final pitch several octaves lower, all of which have the effect of drawing attention from the opening gesture to the final pitch of the descent. The low doubling in the piano also highlights how this gesture contrasts with the opening phrase by introducing a new range and color to the piano; the E in the piano is substantially lower than any preceding material, and is much louder than any of the previous material.

The descending tonal motive in Section 2A appears in m. 75 and occurs with a considerably faster rhythm, consisting entirely of sixteenth notes, as shown in Figure 10.

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<sup>31</sup> The five occurrences are a result of the built-in formal relationships.



Figure 10. Mm 73–76. Descending tonal motive circled.

The faster rhythm and faster tempo combine to make the motive less pronounced than in Section 1. In addition, the motive has shorter durational values than the surrounding material, is not separated dynamically,<sup>32</sup> and ends on a weak subdivision of the beat. The piano does not double the saxophone line, as well, instead outlining the opening whole step of the section earlier than it does in Section 1 (in which this return occurs in m. 9), during the descending tonal motive. The effect of the opening whole step arriving earlier is that, from the beginning of Section 2A through the end of the descending tonal motive, the opening gesture is present, blurring the boundaries further between the opening gesture and the descending tonal motive. In a sense, Section 2A does not need as decisive a transition from the opening phrase as does Section 1, since the opening phrase and subsequent transition have already occurred once.

<sup>32</sup> The *forte* dynamic in m. 73 is reached in m. 72.

The descending tonal motive brings welcome contrast after the static opening phrase. Until the introduction of the descending tonal motive, the apparent pc universe of the piece is centered around concert A and features few pcs that do not support that centrality. The descending tonal motive reveals that this centrality does not persist throughout the entire work. In later sections, though, this revelation does not need to occur because the pc aggregate has already been completed numerous times, and the departure from the opening phrase is not a surprise.

The reduced role of the motive is preserved in Section 3A as well. Figure 11 shows mm. 194–96, which includes the statement of the motive in Section 3A.

The image shows a musical score for measures 194-196. It consists of three systems of staves. The top system has two staves (treble and bass clefs) with a descending melodic line in the treble staff circled in black. The middle system has two staves (treble and bass clefs) with a descending melodic line in the treble staff. The bottom system has two staves (treble and bass clefs) with a descending melodic line in the treble staff. The score includes various musical notations such as notes, rests, and dynamics like *ff* and *marcatiss.*. A circled descending tonal motive is highlighted in the first system.

Figure 11. Mm. 194–96. Descending tonal motive circled.

This occurrence of the motive in m. 195 is rhythmically similar to that of Section 2A, with the final pitch of the motive lengthened. Because the final pitch is an octave higher and the penultimate pitch an octave lower than before, this instance of the motive is more end-accented than the prior one in Section 2A. Though the suddenly higher final pitch undermines the descent that is elsewhere associated with the motive, it restores some of the prominence of the motive that was present in its statement in Section 1. As in Section 2A, the piano outlines the opening whole step while the saxophone performs the motive. Also as in Section 2A, the motive is not as instrumental in transitioning away from the centrality of the opening phrase (which has sounded in one form or another four times by m. 194)<sup>33</sup> as it was in Section 1. In all cases, the motive provides a pivot from the narrow range of pc material in the opening of each section to the more chromatic material to follow.

Figure 12a shows the descending tonal motive's appearance in Section 2A' in m. 182. Figure 12b shows the motive's appearance in Section 3A' in m. 256.

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<sup>33</sup> In Sections 1, 2A, 2A', and 3A.



Figure 12a. Mm. 181–83. Descending tonal motive circled.

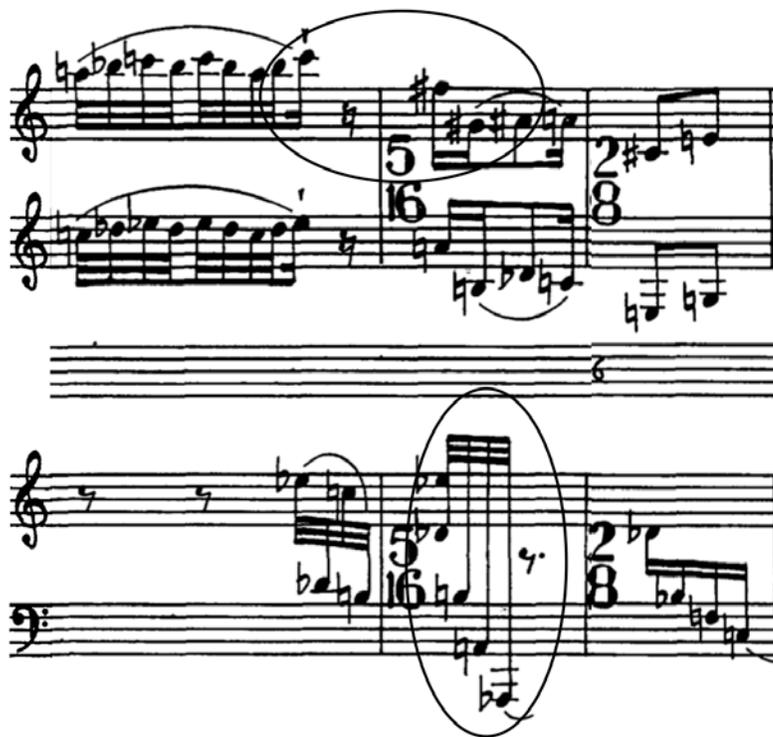


Figure 12b. Mm. 244–46. Descending tonal motive circled.

The Section 2A' instance of the motive in the saxophone reorders the pitches by swapping individually the first pair and second pair of pitches. In so doing, the motive creates "DO-RE-LE-TE-DO-SOL" and separates the initial "DO-RE" from the remainder of the pitches, effectively removing the elision in the previously discussed occurrences. The appearance of the motive in Section 3A' in the saxophone omits the final pitch, which appears in the piano alone instead. In both statements, the piano performs a version of the motive that omits the repeated DO but preserves the ordering of Sections 1, 2A, and 3A.<sup>34</sup> Just as with the opening gesture, the Section 2A' and 3A' statements of the motive relate much more closely to each other than to the other three statements. Because of the motive's placement in the A' sections—near the conclusion of the larger section as a whole—the role of launching from the opening gesture is further reduced, and the motive seems retained simply to be faithful to the Section 2A and Section 3A pc content.

### Doubling Moments

Wuorinen infrequently doubles a melodic figure in the piano and the saxophone, creating *tutti* statements without simultaneous accompaniment in the piano. In these few moments, Wuorinen gives added emphasis to the figures by deleting the non-melodic material and thus strengthening the melody.<sup>35</sup> The doubling sometimes occurs with identical rhythms in both parts, and sometimes occurs with different rhythms in both parts. This doubling occurs in three structurally important parts of Section 2 and in each

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<sup>34</sup> The first two pitches of the motive in Section 3A' sound simultaneously.

<sup>35</sup> Wuorinen uses this technique more frequently in the String Quartet version of *Divertimento*, tripling and quadrupling a line. Though the doubling in both versions in some cases occurs during the same material, they do not correlate exactly. The triplings and quadruplings in the string quartet and the implications of these differences are discussed in Chapter V.

instance is preserved in the analogous material in Section 3. By dramatically changing texture through doubling the melody and removing the accompaniment, Wuorinen draws attention to these critical structural moments. The first instance of doubling is in the opening gesture of Section 2A (and later of Section 3A); the next instance is in Section 2B in mm. 171–72 (and in the analogous m. 238 in Section 3B), beginning the final phrase of the subsection; the final instance in each section occurs in the opening gesture of Sections 2A' and 3A', in mm. 179–80 and mm. 242–43.

Measures 69–70, the opening gesture of 2A, is the moment in *Divertimento* that introduces large-scale transposed pc content. Wuorinen marks this moment by doubling the opening gesture in the saxophone and the piano, unlike the solo saxophone opening gesture in mm. 1–4. The piano repeatedly articulates the same pitch as the saxophone, projecting a dotted sixteenth-note pulse and then a sixteenth-note pulse. The analogous figure in Section 3A in mm. 190–91 proceeds similarly; the piano doubles the saxophone with repeated pitches, but does so for a shorter span of time and instead projects only a sixteenth-note pulse, omitting the metrically-dissonant dotted sixteenth notes.

Wuorinen similarly marks the final phrases of Sections 2B and 3B by doubling the melody and omitting accompaniment. Though Sections 1, 2A, and 2A' end with fermatas, Sections 2B and 3B do not. By doubling the beginning of the final phrase of each of these sections, Wuorinen calls attention to the formal closure that is occurring. In mm. 172–73, the saxophone and piano double each other in unison with the same rhythms. The first pitch of the saxophone crescendos from *pianissimo* to *fortissimo*, creating the effect of the saxophone timbre arising out of that of the piano. The doubling

occurs slightly differently in mm. 237–38. Though m. 238 contains the same rhythm and unison doubling as m. 172, the saxophone does not double the piano in m. 237.

Wuorinen similarly doubles the melody in the beginning of each phrase following the two just discussed—the opening gesture of Sections 2A' and 3A', shown in Figure 3. As in the final phrases of Sections 2B and 3B, this doubling occurs in Sections 2A' and 3A' in a slightly different way in each instance and are discussed in the final paragraph of the above section “The Opening Gesture.” As with the doubling in the opening gestures of Sections 2A and 3A, Wuorinen uses the technique to highlight an important formal moment—the beginning of a new subsection related by pc content to the opening of each respective section.

### Conclusion

Wuorinen's transposition of large sections of pc material in part defines the form of the work. Through examining in detail several important motives, it is possible to illustrate a number of the techniques Wuorinen uses to diversify or unify restatements of material throughout the work. The opening gesture, which appears at the beginning of Sections 1, 2A, 2A', 3A, and 3A', and which is repeated frequently throughout the opening phrase of each section, characterizes each of Sections 1, 2A, and 3A differently, and through a highly transformed setting in Sections 2A' and 3A', serves to orient the listener within the work's form. The transplanted motive appears increasingly frequently throughout, and appears in non-analogous pc material, unifying motivically a work with greatly varied melodic material. The descending tonal motive follows the opening phrase

in Sections 1, 2A, 2A', 3A, and 3A', and serves alternatively to launch the music beyond the restricted material of the opening phrase and later to remind listeners of this “launching” function. The saxophone and piano double material in key structural moments in the work, thus marking those moments by strengthening the setting of the melody while removing accompanimental figures.

## CHAPTER IV

### METRIC DISSONANCE

#### Introduction

In his treatise *Simple Composition*, Charles Wuorinen justifies the use of metric irregularity in highly chromatic music thus:

Pitch relations in tonal music are characterized by asymmetry and inequality at every level, from the broadest sense of harmonic motion to the smallest element of surface detail. Inequality of importance in the respective functions of tones prevails throughout. There is one tone in the 3-tone tonic triad—the root—which is prime among the seven tones of the scale, and also among the twelve tones of the total chromatic. On the other hand, the rhythmic physiognomy of truly diatonic music is characterized by periodicity on at least one level.

In highly chromatic music, on the other hand, this relationship between pitch and rhythm seems to be reversed. Chromatic music, especially 12-tone, is characterized by the presence of all twelve elements of the total pitch class vocabulary nearly all the time, and ... this is why such music cannot be founded on principles of pitch content but must turn instead to ordering. We have, then, metaphorically, a homogeneous pitch class situation in chromatic music, and it is significant that the rhythmic structure of most such music features aperiodicity and irregularity in its unfolding.<sup>36</sup>

In this excerpt, Wuorinen asserts a compensatory relationship between pitch and rhythm: if one is symmetrical and periodical, then the other is not. *Divertimento for Alto Saxophone and Piano*, composed three years after the publication of *Simple Composition*, features an equally-weighted chromatic pitch palette and, subsequently, an irregular rhythmic and metric one. The piece uses metric dissonance prominently in its formal

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<sup>36</sup> Wuorinen, 42.

development. Wuorinen uses one particular metric dissonance—a hemiola projected as 80 BPM against 120 BPM (abbreviated 80:120)—recurs throughout the first two sections despite changing tempi and meter signatures.<sup>37</sup> Saxophonists aware of this connection between the two sections—created by the presence of 80:120 in both—can heighten the effect of this commonality. In contrast, the third section contains relatively few metric dissonances and virtually none in its final 35 measures. Additionally, Wuorinen uses characteristic metric dissonances to individuate recurring motives. It is beyond the scope of this document to track every use of metric dissonance in each motive, and so one motive discussed in Chapter III and one phrase particularly rich in metric dissonance are examined to detail Wuorinen’s use of metric dissonance.

Despite my use of the phrase “metric dissonance,” as well as some of the terminology and methodology of Harald Krebs, I do not use the term “dissonance” to imply a necessity to resolve to consonance, since music like *Divertimento* does not involve such resolutions in the pitch or rhythmic realms. Rather, I use it simply to mean “sounding against.” I also use Krebs’ term to refer to local metric dissonance that appears for at most several beats at a time, rather than the dissonance that occupies often large sections in Schumann’s music that Krebs describes.<sup>38</sup> In addition to Krebs’ terminology, I

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<sup>37</sup> Briefly, “metric dissonance” as described by Krebs refers to the projection of pulses that sound against the metric pulse either explicitly articulated or implied by the surrounding music. “Grouping dissonance,” a particular type of metric dissonance, refers to the grouping of pulses or their subdivisions into a pulse that sounds against the meter. For a discussion of “grouping dissonance,” see Krebs, 31-33. For instance, in a 3/4 meter where ♩=120, groups of three eighth notes project a pulse of 80 BPM. Metrically consonant pulses will reduce to 1:2 or 1:3, while metrically dissonant pulses will not.

<sup>38</sup> See, for instance, the metric map on Krebs, 143.

also borrow his concept of the metric map,<sup>39</sup> which I have altered to fit the needs of this analysis. The metric map of *Divertimento* is found in Appendix C. I also use Guy Capuzzo's notation of pulses as metronome markings<sup>40</sup> to represent metric dissonance in a work with shifting meter signatures and tempi.

The three sections are marked as ♩=80, ♩=120, and ♩=160, respectively.

Wuorinen projects a principal eighth note pulse in each large section, though the lengths of measures are irregular. As described in Chapter II, the metric modulations allow certain pulses to sound throughout the work, albeit with different notated durations in each section. Tables 2 and 3 from Chapter II (on p. 10 and p. 11, respectively) illustrate these pulses and notation durations. Throughout the examples discussed, many of the projected pulses are not represented by constant note durations, and so rhythms are said to project a certain pulse despite the fact that their surface rhythms might ornament that pulse.

### 80:120

Throughout this analysis, I refer to metric dissonances as projected pulses given in beats per minute, following Guy Capuzzo's labeling of pulse streams in the music of Elliott Carter. I use Capuzzo's labeling because referring to pulses in absolute values allows one to discuss them consistently independent of how they are notated within the shifting tempi of *Divertimento*. These tempi come about as a result of the metric

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<sup>39</sup> This concept is first introduced on Krebs, 85. My metric map of *Divertimento* includes the number of complete instances of each metric dissonance per measure. Blank areas represent no metric dissonances.

<sup>40</sup> Capuzzo, 46.

modulations Wuorinen uses to generate new tempi in each section of the work. A discussion of these tempi and the related pulses they create is included in Chapter II. Referring to metrically dissonant pulses in beats per minute is also useful because Wuorinen at times treats them as entities whose importance lies more in their absolute pulse rather than their notated duration. The most frequently-occurring and important of these dissonant pulses in *Divertimento* is 80 BPM against 120 BPM, which appears often in Sections 1 and 2 (as eighth notes against triplet eighths and dotted eighth notes against eighths, respectively).

Table 4 lists the number of instances of each conflicting pair of pulses in each section of *Divertimento*.

Table 4. Metric Dissonances in Each Section. Subliminal dissonances are listed with implied pulses in parentheses.

Dissonance	Reduced Ratio	Section 1	Section 2	Section 3
40:60	2:3	2	0	0
53.3333	2:3	1	0	0
53.333:80	2:3	4	0	2
60:80	3:4	1	3	0
60(:80)	3:4	1	0	0
80:96	5:6	1	0	0
80:106.667	3:4	3	0	0
(80:)106.667	3:4	1	0	0
80:120	2:3	13	21	0
(80:)120	2:3	5	0	0
80(:120)	2:3	0	1	0
106.667:160	2:3	2	0	1
(120:)150	4:5	0	1	0
120:160	3:4	0	1	2
(120:)160	3:4	0	1	0
120:180	2:3	0	6	0
(120:)180	2:3	0	5	0
140(:160)	7:8	1	0	0
160:200	4:5	1	0	0
160:213.333	3:4	0	0	1
(160:)213.333	3:4	1	0	0
160:240	2:3	0	0	2
(160:)240	2:3	3	0	0
200(:240)	5:6	0	1	0
240:280	6:7	1	0	0
240:300	4:5	0	4	0
240:300	4:5	0	1	0
(240:)300	4:5	0	2	0
240:360	2:3	0	5	0
(240:)360	2:3	0	4	0
280(:320)	7:8	1	0	0
320:480	2:3	0	0	5
(320:)480	2:3	0	0	3
420(:480)	7:8	0	1	0
480:600	4:5	0	2	0
<b>Total</b>		<b>42</b>	<b>59</b>	<b>16</b>

Ratios (and BPM labels) listed for each dissonance are labeled with the slower pulse first, regardless of which is the metrically consonant one. The work includes a wide variety of metrically dissonant pulses, including what Krebs labels “subliminal dissonance,” in which the metrically consonant pulse does not explicitly sound against the metric dissonance. These are labeled with the implied pulse in parentheses in Table 4. The ratios included next to these dissonances represent the closest metrically consonant pulse in BPM to that particular dissonance. Sorting metric dissonances by their reduced ratio yields the data in Table 5.

Table 5. Reduced Metric Dissonances in Each Section

Ratio	Section 1	Section 2	Section 3	<b>Total</b>
2:3	30	42	13	<b>85</b>
3:4	7	5	3	<b>15</b>
4:5	1	10	0	<b>11</b>
5:6	1	1	0	<b>2</b>
6:7	1	0	0	<b>1</b>
7:8	2	1	0	<b>3</b>

By far the most frequently occurring reduced metric dissonance is 2:3. Depending on the tempo (always given as an eighth-note pulse in the work), there are a number of ways this dissonance can appear notationally. The most often-used realizations in *Divertimento* are a dotted eighth-note pulse sounding against an eighth-note pulse and a triplet eighth-note pulse against an eighth-note pulse, as shown in Figure 13.



Figure 13. Common Appearances of 2:3 Metric Dissonance

Among those metric dissonances that reduce to 2:3, 80:120 occurs most often. Appendix C includes a metric map that illustrates every occurrence of each metric dissonance in the piece. Appendix D includes a graph of the data in Table 4 as well as separate graphs of each section of the work.

The metric dissonance of 80:120 appears in Sections 1 and 2. In Section 1, 80 BPM corresponds to the consonant eighth-note pulse, and 120 BPM corresponds to the pulse of the triplet eighth note. Figure 14 provides an example of this metric dissonance.

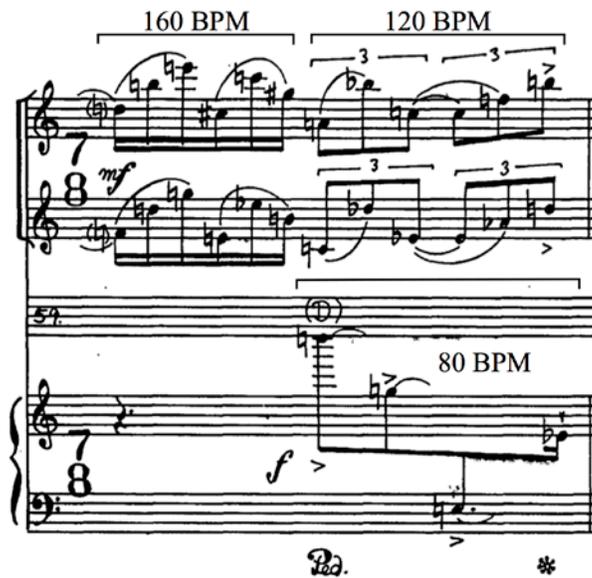


Figure 14. Metrically Dissonant Triplets in m. 59

In Section 2, 120 BPM corresponds to the consonant eighth-note pulse and 80 BPM corresponds to the dotted eighth note pulse. Figure 15 provides an example of this metric dissonance.

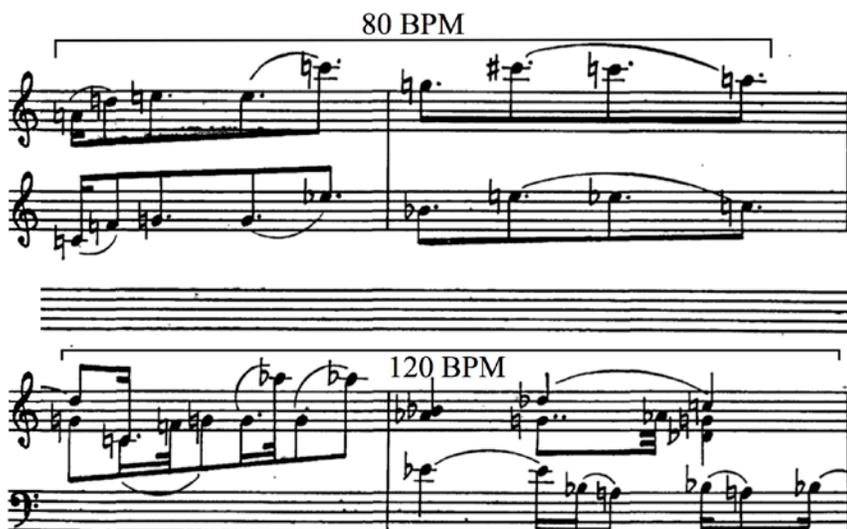


Figure 15. Metrically Dissonant Dotted Eighth Notes in mm. 116–17

Sections 1 and 2 exchange consonant and dissonant pulses in the same metric dissonance, allowing 80:120 to serve as an invariant element across both sections despite the changing metric background. Saxophonists performing *Divertimento* can strengthen these references by incorporating stylistic elements of Section 1 (for instance, through use of lyrical vibrato, connectedness, and entraining to the 80 BPM pulse) into the successive dotted eighth notes in Section 2 and by incorporating elements of Section 2 (such as the accents and sustained higher dynamic) into the triplet eighth notes in Section 1.

The 80:120 metric dissonance is manifested in Section 1 as metrically dissonant triplet eighth notes sounding against metrically consonant rhythms. Though these triplets most often occur in the piano (in mm. 10–13, m. 19, and mm. 24–25, for instance), they also appear in the saxophone, beginning in m. 32. The crescendo to *forte* in m. 32 is one of very few to this point in the work, and the accented final note that is mirrored, along with the crescendo, in the piano, is certainly the strongest release of a gesture to this point. The crescendo and accented final note, along with the projection in the saxophone of the 120 BPM pulse, foreshadow the tempo, louder dynamic, and more strongly-accented gestures prevalent in the second section. The piano even joins with the saxophone's pulse in the second half of the bar, reinforcing 120 BPM by slurring every two sixteenth notes. Even further reinforcing the out-of-place character of m. 32 is the *piano* and *pianissimo* dynamic of the material on either side of it. Performers of *Divertimento* can make much of this gesture by coordinating the crescendo with the piano and exaggerating (and coordinating) the sudden release at the end of the measure. In a similar gesture, the saxophone performs triplet eighth notes in mm. 58–59. These triplets,

which begin *piano* in m. 58, crescendo to *mezzo forte* and again end suddenly with an accented release. Unlike in m. 32, the consonant 80 BPM pulse is explicitly stated in the piano against the 120 BPM pulse, fully realizing the 80:120 dissonance. While this gesture does not as strongly reference Section 2 as does m. 32, the effect of the final note is similar, and performing a slight crescendo through that gesture and a coordinated release with the piano at the end of m. 59 again heightens the foreshadowing.

In Section 2, metrically consonant eighth notes articulate the 120 BPM pulse and the 80 BPM pulse is notated as dotted eighth notes. 80(:120)—or rather, the equivalent (120:):160—appears almost immediately in the second section, sounding in m. 69 in the piano as dotted sixteenth notes, shown in Figure 16.

The figure shows two systems of musical notation. The first system, spanning measures 68-72, consists of a piano part (bottom staff) and a vocal line (top staff). The piano part has a tempo marking of 120 BPM and a dynamic of *pp* with a crescendo. The vocal line has a tempo marking of 120 BPM and includes glissando markings. The second system, also spanning measures 68-72, consists of a piano part (bottom staff) and a vocal line (top staff). The piano part has a tempo marking of 160 BPM and a dynamic of *pp*. The vocal line has a tempo marking of 120 BPM and includes dynamics of *mf*, *sf*, and *f*. A 'Pd.' marking with a star is located below the piano part of the second system.

Figure 16. Mm. 68–72, 160 BPM Pulse

The dotted sixteenth note, which projects 160 BPM, is the same as the sixteenth-note pulse of Section 1. In fact, this metrically dissonant pulse is the first regular pulse that

sounds in Section 2, causing the listener to briefly perceive the dotted sixteenth notes as metrically consonant. The metric dissonance continues in m. 72 in the piano, outlining an 80 BPM pulse against the saxophone's 120 BPM. The 80 BPM dissonant pulse occurs often in the piano: in mm. 78–79 in the right hand as slurred eighth-note-plus-sixteenth-note pairs, in the right hand in m. 95,<sup>41</sup> and in both hands in m. 85, in m. 89, and in mm. 101–2. After m. 102, the 80 BPM dissonance appears mostly in the saxophone—the first of which occurs in m. 104, shown in Figure 17.

The image shows a musical score for a piano part in measure 104. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf*. Above the upper staff, a bracket labeled "80 BPM" spans the first two measures of the piano part. Above the lower staff, a bracket labeled "120 BPM" spans the first two measures, and a bracket labeled "600 BPM" spans the last two measures. The notation includes slurs, accents, and various rhythmic values such as eighth notes, sixteenth notes, and dotted sixteenth notes.

Figure 17. 80 BPM Pulse in m. 104

<sup>41</sup> Again, the rhythm favors interpreting the dotted sixteenth notes as subdivisions of the pulse rather than the pulse itself.

In m. 104 (notated in 3/4), the saxophone part can be reinterpreted as four compound beats at 80 BPM: the first two dotted eighth notes explicitly articulate this pulse, and the remaining sixteenth notes suggest groups of three by their articulation and pitch pattern and continue the precedent of the first half of the measure. By feeling and projecting an 80 BPM pulse in this measure, a saxophonist can draw a sharper contrast with the *scherzando* measure that follows. In m. 104, the piano retains the consonant 120 BPM pulse, creating a superimposed 80:120 metric dissonance with the saxophone. In mm. 116–17, the saxophone performs an unbroken succession of dotted eighth notes. That the 80 BPM dotted eighths are unaccented and often slurred causes them to sound like material from Section 1.

Section 2A, the only section in the work to *completely* restate the material of Section 1, ends with a reference to the tempo of the first section in mm. 136–37. This subsection ends abruptly with a rest held by a fermata in m. 137, an abruptness that is heightened by the saxophone's (and piano's) accented, *staccato*, and unison final pitch. The articulation of 80 BPM serves to create a momentary reverie that the rest suddenly interrupts. Through this reverie, Wuorinen extends the presence of the 80 BPM pulse through the end of Section 2A. This and all other appearances of 80:120 in the first two sections brings the connectedness that is so much a part of the pitch content and form of the work to the realm of rhythm and meter.

### “Resolution” of Metric Dissonance

Immediately apparent in Table 4 is that Section 3 contains far fewer metric dissonances than either Section 1 or 2, particularly in the last 35 measures of the piece. This near absence functions as a resolution to the metric dissonance so prevalent in the rest of *Divertimento*. Appendix D contains a graph of the metric map in Appendix C that illustrates the number of complete beats of metric dissonance every five measures. This graph shows that, after many measures of fewer metric dissonances (Section 3 begins in m. 189), there is a sudden spike around m. 224 (to be precise, in mm. 225–27), after which there are very few metric dissonances at all, the only exception being in the piano in m. 250 and a questionable instance in the piano in mm. 252–53. In a sense, this near complete absence of metric dissonance in the final 35 measures enables the piece to end more conclusively. In his interview, Wuorinen says that a common mistake made in performing *Divertimento* is to play too heavily, especially when the music is fast.<sup>42</sup> By bringing out metric dissonance when it occurs earlier in the work, performers can then emphasize the lightness of the final, more metrically stable section of the piece, thereby solidifying the resolution of the metric dissonance and the completion of the work’s form.

### Metric Dissonances within Motives

Certain motives and phrases containing metric dissonance preserve that dissonance in transposed restatements in other sections. In preserving the metric dissonance, Wuorinen characterizes certain motives and phrases with them, providing

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<sup>42</sup> Wuorinen, interview by author February 22, 2014. Included in Appendix A.

aural cues to the transposed repetition that underlies the form and content of *Divertimento*. Two examples of this preservation are in the descending tonal motive (discussed in Chapter III with regard to pitch content and rhythm) and what I label the “triplet phrase,” which occurs in Section 2B (in mm. 158–63) and Section 3B (in mm. 225–31<sup>43</sup>).

The descending tonal motive follows the opening phrase of Sections 1, 2A, 2A', 3A, and 3A'. Wuorinen uses metric dissonance in the Section 2A' statement and the irregular grouping of the Section 3A' statement (rather than strict metric dissonance) to mark them with respect to the metrically consonant Section 1, 2A, and 3A statements, helping distinguish the openings of the A' sections<sup>44</sup> from those of Sections 1, 2A, and 3A. In both Sections 2A' and 3A', this metrically dissonant motive occurs after three measures of very regular metric states and rhythmic material.<sup>45</sup> The descending tonal motive in Section 2A' constitutes four of the pitches in a sixteenth-note quintuplet, creating a subliminal dissonance with the implied consonant sixteenth note pulse (300 BPM against 240 BPM, 5:4). Measure 245 in Section 3A' contains a statement of the descending tonal motive in 5/16 meter. Because of the uneven meter, the figure is grouped into a beat of two sixteenths and a beat of three sixteenths. Though it is not metrically dissonant in the way that the descending tonal motive of Section 2A' is, that of

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<sup>43</sup> I consider the end of this phrase the sixteenth-note rest in m. 231. The material analogous to the triplet phrase of Section 2B, however, ends with the saxophone's F-sharp tied between m. 229 and m. 230, meaning that Wuorinen regroups the melodic material differently in Section 2B and Section 3B.

<sup>44</sup> See Figures 12a and 12b in Chapter III. These are the two statements of the motive that are doubled in the piano.

<sup>45</sup> See Figures 3a and 3b in Chapter III.

Section 3A' stands out particularly against the regularity of the material immediately preceding m. 245.

The “triplet phrase” first occurs in mm. 158–63 in Section 2B. Wuorinen marks both instances of this phrase with extensive metric dissonance, but includes a number of surface-level differences between the saxophone part of the two instances, particularly in articulation. The majority of the pitches in the saxophone part of the phrase group into threes, albeit with different pulses. The passage features sixteenth-note triplets (480 BPM), groups of three sixteenth notes (320 BPM, or 106.667 BPM for the group), and eighth-note triplets (240 BPM). In Section 3B, the passage uses fewer different note durations, although is still metrically dissonant. The saxophone performs only triplet sixteenth notes in mm. 225–27, returning to metrically consonant rhythms in mm. 228–31. The articulation of the Section 2B statement alternates between successive *staccato* pitches and slurred groups of pitches of varying length. In addition, the saxophone melody frequently leaps between registers of the instrument. Bringing out this somewhat counterintuitive articulation reinforces the disjointedness of the line. The articulation of the Section 3 statement of the triplet phrase is more regular, beginning only with *staccato* tongued pitches, and later using a “slur two, tongue one” pattern of articulation (the reverse of m. 159). Wuorinen’s notated articulations reinforce the transformation of the still-metrically-dissonant phrase from one that is more disjointed to one that is more regular. The more regular, more rhythmically consistent Section 3B statement leads to the aforementioned metrically consonant material of the final 35 measures.

## Conclusion

Metric dissonance appears frequently in *Divertimento*. Wuorinen uses metric dissonance in the work in a strategic way, uniting Sections 1 and 2 through a metric dissonance that projects the pulses of their respective tempi, 80 BPM and 120 BPM. This metric dissonance, notated differently in each section because of the different tempo at which each section is set, places the metrically consonant pulse of each of the first two sections in the other. Section 3, on the other hand, contains far fewer instances of metric dissonance overall, and nearly completely dispenses with it in the final 35 measures of the work. Finally, Wuorinen links metric dissonance to certain motives, but often deploys the metric dissonance differently in each statement of the material. By being aware of the purpose of the metrically dissonant pulses projected throughout the work, performers of *Divertimento* can heighten the effects of their inclusion in the ways discussed, thus strengthening the bridge between the first two sections, enabling the absence of metric dissonance in the third section to sound more pronounced, and emphasizing the prevalence of metric dissonance in certain motives and phrases in the work.

## CHAPTER V

### STRING QUARTET

#### Introduction

Charles Wuorinen composed *Divertimento for Alto Saxophone and Piano* in 1982 and re-wrote the piece for string quartet shortly thereafter. *Divertimento for String Quartet* is almost identical, note-for-note, to the version for saxophone and piano. At times, Wuorinen transposes pitches by an octave to facilitate simultaneous voicing on individual string instruments or due to range considerations for members of the string quartet.<sup>46</sup> Other than these pc-preserving transpositions, there are only a few changes of pitch and rhythm.

In fact, the degree of similarity allows us to view the two works as two interpretations, by the composer, of the same material. Thus, these two versions relate in much the same way as Luciano Berio's *Sequenzas* relate to his *Chemins*, which are orchestral re-imaginings of the *Sequenzas* and which Berio viewed as his own analyses of them. In recomposing *Divertimento* for string quartet, Wuorinen asserts that he "strip[s] away the sense of the original and simply look at it as a map of attacks and rhythms and registral deployments."<sup>47</sup> In this sense, both versions are analyses of the same abstract material—for instruments with different registral and tone-production capabilities and ensembles with different relations between voices. Because of these differences, each

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<sup>46</sup> This octave transposition primarily occurs in the cello, where certain material from the piano's bass staff is transposed up.

<sup>47</sup> Charles Wuorinen, interview.

version can reveal much about the other, and saxophonists performing *Divertimento* could benefit from incorporating aspects of the string quartet setting of the work into their own performance. It is from this perspective that the analysis in this chapter proceeds.

Wuorinen composed multiple versions of several of his compositions in addition to *Divertimento*. He wrote *Evolutio Transcripta* originally for chamber orchestra in 1961 and rewrote it for organ (as *Evolutio: Organ*) later that same year. Wuorinen composed several works in chamber orchestra and full orchestra versions, such as the three works in the *Dante Trilogy*—*The Mission of Virgil* (1993), *The Great Procession* (1995), and *River of Light* (1996)—each of which includes a chamber version as well as a full orchestral version. He wrote *Tashi* (1975) for the ensemble of the same name (an “end-of-time” quartet—clarinet, violin, cello, and piano) and a version for quartet and orchestra in 1976. The composition *Christes Crosse (after Thomas Morley)* includes a version for the end-of-time quartet and for soprano and piano. *Spinoff* (1981), originally for violin, contrabass, and congas, was recomposed in 2011 as *Big Spinoff* for eighteen winds, strings, and percussion. Wuorinen’s work *Concertino* (1981) also exists in two versions, one for full orchestra and one for fifteen solo instruments. Finally, Wuorinen’s other work to prominently feature saxophones, his *Saxophone Quartet* (1992), was substantially rewritten in 1993 as *Concerto for Saxophone Quartet and Orchestra*.

The analysis in this chapter will focus on texture in several specific ways. First, it considers which string quartet member is playing the saxophone part of the original work. The saxophone part of the original instrumentation, as was discussed, is granted a certain rhetorical importance by being the soloist of a “soloist-accompaniment” texture. This is

an oversimplification of the relationship between the piano and saxophone parts, which interact in ways that are both rhythmically and motivically complicated, and which Wuorinen acknowledges he did not conceive of as solo and accompaniment.<sup>48</sup> However, the sustaining monophonic line of the saxophone stands apart from the polyphony of the piano. Wuorinen acknowledges that, because the saxophone is a sustaining instrument, in this particular ensemble it seems to be the soloist. The saxophone part is given often to the first violin, preserving the texture of soloist and accompaniment to an extent. This analysis also examines how analogous material in different sections appears in the string quartet, focusing on the material originally in the saxophone. Melodic material originally in the saxophone is often scored similarly when that material returns in later sections. At times, though, these corresponding measures only roughly resemble each other with regard to scoring, and at others they do not resemble each other at all.

Second, this analysis will note Wuorinen's resetting of saxophone material to different quartet members within the boundaries of a single melodic gesture. While one does not expect a single instrument to perform all melodic material, Wuorinen often divides material between voices suddenly and in the middle of a phrase. In addition, this move occurs sometimes by introducing a melody, doubling it, and dropping the original quartet member out of the texture, and sometimes by rapidly moving a melody through all parts of the quartet.

Finally, this analysis examines passages in the string quartet where three or all four members of the ensemble double a line. These passages are always thematically

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<sup>48</sup> Wuorinen, interview.

important, but do not always coincide with doubling between the saxophone and piano in the original. At times, the triplings and quadruplings of parts emphasize connections between material that are less apparent in the original version of the work, and at times they occur in analogous materials in different sections.

Appendix E contains a complete annotated score of *Divertimento for Alto Saxophone and Piano* in which color-coded boxes indicate which string quartet member performs what material from the original version.<sup>49</sup> Pitches performed by the first violin are outlined in red, those by the second violin are orange, those by the viola are yellow, and those by the cello are green. Notes not appearing in the string quartet version are outlined in black. Typically, these notes are transposed at the octave (or compound octave) to suit the performance abilities of the stringed instruments, in which case I have annotated any changes made. The numbering of measures of the saxophone and piano version differs slightly from the string quartet version, and so the corresponding string quartet measure numbers have been included at the beginning of each line.

### Who Plays the Saxophone Part?

Appendix B, referenced in Chapter III as correlating measures in different sections based on pc content, illustrates the measure-by-measure distribution of the original saxophone part among the members of the string quartet. The color-coding matches that of Appendix E. Multiple colors overlaying each other indicate doubling of

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<sup>49</sup> The measure numbers in *Divertimento for Alto Saxophone and Piano* and *Divertimento for String Quartet* diverge. Throughout this chapter, I refer to measure numbers found in the saxophone and piano version of the work. Measures such as “27a” and “99a” refer to measures that appear to be unnumbered in the score.

the saxophone line that occurs during a measure or a change of string instrument within that measure.

Often Wuorinen treats analogous melodic material in different sections in the same way in the string quartet as in the saxophone and piano version of *Divertimento*. That is to say, just as saxophone and piano material largely remains in the same instrument when it reappears in a different section, the same member of the string quartet that performs a given melodic gesture (originally in the saxophone) in one section will often have the same gesture when it returns, however altered and transposed, in later sections. This is not always true—many stretches of material only roughly resemble their analogues in other sections—but the majority of the material originally in the saxophone stays within the same instruments in *Divertimento for String Quartet*.

In Appendix B's illustration of the re-instrumentation of the saxophone part, it is immediately apparent that the whole string quartet setting treats the saxophone line in roughly the same way in analogous material of different sections, and this remains the case even when examining smaller spans of material. Measures 47–67 in Section 1 (the final 21 measures of that section) and its analogue, mm. 115–37 (the final span of Section 2A), represent one of these close resemblances. The most notable difference between the two passages is how each begins—m. 47 begins with the saxophone melody present in the first violin, and m. 115 begins its gesture with the viola having the melody and passing it on to the first violin in m. 116. The rest of the two sections proceed similarly: the first violin takes over the melody, and when the saxophone takes up accompanimental dotted half notes in m. 51, the second violin takes over. This particular gesture, when it

returns in mm. 121–23, is more foregrounded: Wuorinen writes the line higher in tessitura, louder in dynamic, with accents, and with more active rhythms. The string quartet doubles this appearance of the motive in both violins. A similar example appears in mm. 171–77 and its analogue, mm. 237–42. Each of these excerpts begins with a strong gesture doubled in all voices of the string quartet (and doubled as well as between the saxophone and piano in the original version of the work) and proceeds to material doubled between the violins. Measures 173–74 break this correlation in Section 2B, probably because of the impracticality of doubling the violins on a line that acts against the notated and felt pulse of the piece, though the second violin rejoins the first in m. 175. The move to viola in m. 177 occurs at least partly out of necessity given the violin's range. On the other hand, m. 239–41 feature both violins doubling the saxophone line throughout.

At times, when examined in small, isolated excerpts, the treatment of the saxophone material does not resemble its analogues in different sections. For instance, the opening of each major section (beginning m. 1, m. 68, and m. 189) features the melody in different voices—all four voices in Section 1, violin 2 in Section 2, and viola and cello doubling in Section 3. The materials following the openings of these sections, mm. 8–12, mm. 75–79, and mm. 195–99, also bear little resemblance to each other in this regard. Wuorinen employs the setting of the string quartet version to further characterize the opening material of each section—material that is closely related in pc content yet

differentiated in dynamic, articulation, and in the first section, extended technique,<sup>50</sup> serving as further evidence to the argument presented in Chapter III in the section, “The Opening Gesture.”

### Moving Melodies

Throughout the string quartet setting of *Divertimento*, melodic material moves between members of the quartet. At times such movement occurs suddenly, with melodic material moving from one voice to another without interruption or fanfare. At other times, one instrument might begin a melody that is doubled by, then assumed by, another. In *Simple Composition*, Wuorinen writes:

It is my conviction that twentieth-century musical thought has generalized the notion of melody... [A] melody need no longer be confined to a single voice or instrument—it may be divided up among many.... [M]odern melody usually covers a far wider registral range than did its diatonic ancestors, and this has a double consequence. First, it blurs the distinction between melody and accompaniment, should there be any. Second, and more important, in contrapuntal circumstances it creates a network of intersecting, registrally overlapping lines. These conditions are the inevitable result of the registral expansion of individual lines: The more room they take up in the audible pitch space, the more they will have to invade each other’s territory.<sup>51</sup>

This view on melody is important in several regards. First, it problematizes to an extent the assertion that the saxophonist in *Divertimento* wears a rhetorical crown in terms of musical importance. In Wuorinen’s works, the melodic material is likely to constantly shift between voices and registers if his assertions are to hold true, and *Divertimento*

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<sup>50</sup> The opening of the work features controlled use of vibrato in the saxophone and *tremolo* and *pizzicato* in the string quartet version.

<sup>51</sup> Wuorinen, 49.

clearly demonstrates this technique. Finally, it illuminates the principal textural difference between the two settings of *Divertimento*—that of the strong timbral division between saxophone and piano that is not present in the string quartet version of the piece.

With this in mind, studying the movement of saxophone lines between voices of the string quartet provides insight into the roles these lines play in the work as a whole. The movement between voices is visibly apparent in the measure map in Appendix B. Appendix E, however, demonstrates these moves precisely. Before discussing these changes of saxophone line instrumentation, it is worth noting that sudden changes in voicing are not pervasive throughout the entire work. For instance, in mm. 23–37, the saxophone completes several complicated and contrasting melodic gestures, all of which are set in the first violin. These long statements are not limited to the first violin, either. The viola, for instance, completes a long melodic gesture without interruption in mm. 40–45.

Wuorinen moves melodic lines between voices in several different ways. At times, the original saxophone melody suddenly switches voices with no connecting material—that is to say, the voice being replaced does not immediately take up a new, connected melody and the voice doing the replacing enters suddenly rather than from a prior connected gesture. The single melodic gesture in mm. 5–9 in the saxophone, for instance, is principally performed by the first violin doubled by various other quartet members and is suddenly usurped by the viola in the final beat of m. 8. There is no other accompanimental material at that moment, and this move is made suddenly and decisively. This melodic treatment by the string quartet is in stark contrast to how the

material is presented by the saxophonist, who slurs the last note of the violins and cello to the note taken up by the viola immediately after. To generate the effect created by the string quartet, the saxophonist would put a greater weight on the final note of m. 7, interpreting it as an anacrusis to the bar that follows. Similarly, in mm. 206–7, the saxophone part, at first presented by the viola, moves after an eighth rest to the first violin. In this instance, the string quartet treatment of the two gestures reinforces the meaning conveyed by the saxophone line. The two statements (mm. 205–6 and mm. 207–8) are related by motivic and rhythmic similarities, with the primary difference being in range.

By emphasizing the difference in notated accents of the two gestures and by using changes in tone color to bring out the difference of the low and high tessitura of the saxophone, the soloist can create the same “call and response” effect implied by the string quartet gesture here.

Frequently, sudden changes in string quartet instrumentation (regarding which string part performs the saxophone line) occur while incorporating connecting material drawn from the piano part. This is one of Wuorinen’s more common techniques, and only several presentations of it are discussed below. For instance, the melodic gesture of mm. 10–13 first appears in the cello, then moves to the first violin and finally the viola. While the first change in instrumentation is not buffered by connecting material from the piano, the second is, with the violin immediately moving to a double stop in m. 12 that is closer in range to its previous notes than the continuing melody originally in the saxophone. The saxophonist can emphasize this shift by bringing out the tone color difference between

the upper and lower registers of the instrument. A similar shift, but between viola and violin 1, occurs in mm. 115–16. The violist, originally performing the saxophone line, moves to a nearby line originally from the piano part, at which point the violin enters on the saxophone line. This change occurs on at a moment when the line seems to start over: the first three pitches of m. 115 are C, F, and G. The first three notes of the next bar—the first three performed by the violin here—are the same C, F, and G. This second time, the melody gains its footing and moves on. This effect of starting over, explicitly articulated by the changing of instruments, can be brought out by the saxophonist by emphasizing the articulation of m. 116 and dropping in dynamic, for instance, thereby bringing out the separation of the two. In mm. 148–49, the first violin and viola again suddenly trade lines, this time in a reciprocal manner—the viola takes up the line the violin abandons, and the violin in turn takes up the viola's previous line (belonging to the saxophone in the original). This change in instrumentation provides a physical change of instruments in a section particularly characterized by dramatic leaps in all parts. The placement of this change is logical given the large interval of the two notes between which the change in instruments occurs.

Infrequently, the melody originally in the saxophone begins in one string part, is doubled by another, and is then taken up by the part that did not initiate the melody. In mm. 72–81, the melody begins in the first violin, is doubled by the second violin, and finally remains only in the second violin. This change in voicing, which occurs at a sudden shift in tessitura, dynamic, and accent, suggests that the material following the shift is perhaps of greater melodic importance. The doubling also occurs at a moment, in

mm. 78–80, in which the piano projects a pulse (the notated dotted eighth) that is metrically dissonant with the other articulated pulses. The end of the doubling coincides with the end of the metric dissonance.

### Tripling and Quadrupling

Throughout *Divertimento*, certain moments in the string quartet involve *tutti* (or almost *tutti*) articulations of the same lines. These moments are always thematically important, but do not always correspond to a doubling of the saxophone and piano parts in the original version of the work.

The first two statements of the opening gesture, mm. 1–4, is performed by three of the four quartet members—different members in each statement. Of the three main sections of the work, the opening gesture of the first is the only one in the string quartet that features this almost *tutti* setting. The second section begins with solo violin, and the final section of the work doubles the melodic line in only two voices. In the first section, when the opening gesture returns in m. 14, it is again tripled in the upper voices. While the importance of these gestures does not need additional reinforcement—at times it is the only sounding material—Wuorinen’s tripling of the lines sets up aural connections with tripling (and quadrupling) to occur later in the work. At times, this coincides with the saxophone-piano doubling, and thus such connections seem to be important. All four voices perform the first two beats of the piano part in m. 170. Though this doubling does not occur in the saxophone part, it bears special importance because in this measure’s analogue in Section 3, m. 236, the line is moved to the saxophone, connecting the gesture

timbrally with the motive as it proceeds in the next bars. The next measures (mm. 170–73 and m. 237, respectively) maintain the quadrupling of the part in all string quartet voices and double in the piano and saxophone, as well. M. 187 in Section 2A' and its analogue, m. 255 in Section 3A', represent the penultimate gestures in their respective sections. In both instances, Wuorinen underscores their importance by duplicating the gesture in all voices of the string quartet.

### Conclusion

By examining both the saxophone-piano and string quartet settings of *Divertimento*, one gains an understanding of both works through reinterpretation of nearly identical material. This understanding is aided not only by being aware of who is performing the saxophone part, and how that is treated similarly or dissimilarly in different sections, but also by tracking melodic lines as they move between voices in the string quartet version of the work, paying attention to the part in which those lines originate and where they go, and examining the motivic connections made by tripling and quadrupling melodic gestures. In this way, study of the piece's texture in both settings reveals what is not as apparent in either alone. By studying the string quartet setting of *Divertimento*, performers of the original version can see how Wuorinen reinterprets the material when resetting it for a different ensemble. Saxophonists (and pianists) can incorporate elements of that resetting into their performance, strengthening their own interpretation of the work.

## CHAPTER VI

### CONCLUSION

In this paper, I presented a multivalent analysis of Charles Wuorinen's *Divertimento for Alto Saxophone and Piano*. Each approach revealed a different understanding of the forms, processes, and coherence of the material of *Divertimento*, with my goal being to aid a saxophonist in an informed performance of the work.

The second chapter presented a detailed examination of the form of *Divertimento*. Particularly in this work, understanding the form is a logical beginning to analysis and, given the tight correlation between pc material and form in this work, it is the single aspect of *Divertimento* that alone reveals most about the piece. Besides the form being delimited by tempo changes, stylistic changes, and fermatas (space), this analysis portrayed the form of the piece as being generated by large-scale  $T_8$  transposition, interspersed with sections of new material.

Performers of *Divertimento* can use this information to label in the score the boundaries of each subsection and to be more aware where these boundaries lie. Being aware where formal closures occur when one first begins practicing the work allows performers to structure their interpretation around those closures from the outset. This is especially important for the A and B subsections, which often have little surface indication of where they end. In defining these sections' boundaries and including details of how each subsection relates to the others in terms of pc content, this document

provided performers of the piece with a detailed understanding of the form from which interpretations can be based.

Chapter III presented a detailed look at the pc content of the work. Drawing upon the conclusions of Chapter II, this chapter discussed in detail the recurrence of several important motives that illustrate Wuorinen's treatment of pc material as they repeat throughout the work. This chapter also revealed the ways in which Wuorinen uses different settings of pc material to enhance the musical meaning of these figures.

Performers can use the information in this chapter in conjunction with the correspondence charts in Appendix B to identify analogous material throughout the work. By practicing motives and phrases together with their pc analogues from the early stages of learning the piece, performers can more closely associate them. This allows performers to have an intellectual and tactile understanding of these motives' connections to their analogues, which is important given their separation by time in the piece. It similarly allows for more informed performance decisions with regard to emphasizing the similarities and differences between the analogous statements of the each figure. Finally, performers can extrapolate the examinations of selected motives in Chapter III to the rest of the material in *Divertimento*. By doing this, performers can consciously address the question of "how do these motives change in subsequent statements?," to which the answer is a significant aspect of the work as a whole.

Chapter IV examined instances of metric dissonance found throughout *Divertimento*, particularly the metric dissonance of an 80 BPM pulse sounding against a 120 BPM pulse, found extensively throughout the first and second sections. Wuorinen

uses these conflicting pulses, which represent the eighth note pulse of the first and section sections, to tie the sections together referentially. In contrast, the third section of the work contains relatively few metric dissonances, and Chapter III examined the meaning of this near-absence. The chapter also discussed certain motives and phrases throughout work that contain metric dissonance, examining the evolving form of that dissonance as the material repeats.

For all instances of 80:120, performers can practice internalizing the metrically dissonant pulse in order to heighten its referential effect in Sections 1 and 2. This allows the dissonant pulse to be felt as independent from the meter and as such facilitates expressing longer instances of metric dissonance more fluently. In addition, performers can find other instances of metric dissonances that are associated with certain motives. Analysis of the similarities of and differences between different statements of the motives and their inclusion of metric dissonance again reveals insight into Wuorinen's process of preserving or changing repeated material, a fundamental aspect of the piece.

The final chapter presented a comparison of the saxophone and piano version of *Divertimento* with the string quartet version of the work, which contains few deviations from the original in terms of pitch content (and the majority of those are attributable only to concerns of voicing and range). Appendix E contains an annotated score showing the exact correlation of the two versions of the piece. The analysis examined which quartet member plays which saxophone material from the original and how Wuorinen's treatment of that material is largely preserved as analogous material appears in different sections. The analysis also discussed the ways in which the melody changes voices within

the string quartet, often in the middle of melodic gestures. Finally, the analysis asserted that Wuorinen emphasizes certain key motives by tripling and quadrupling their voicing in the string quartet and connects motives that are separated by instrumentation in the saxophone-piano version.

Saxophonists performing *Divertimento*, using Appendix E as a guide, can annotate in their score where divisions between instruments in the string quartet setting occur in the saxophone part. This allows saxophonists to further investigate the question raised in Chapter V: “when these divisions occur in the middle of a phrase, what is the significance of the break occurring where it does?” When the divisions occur, saxophonists can use tone color to intensify the changes in dynamic, register, articulation, or style that often accompany the change in string quartet member. Performers can also note those moments where tripling or quadrupling occur in the string quartet but without similar doubling in the saxophone-piano version; such reinforcement of the melody indicates figures of importance in both versions of the work that perhaps are not as obvious in the original, where the doubling does not occur.

It is the goal of this analysis to provide any saxophonist who studies *Divertimento* with pertinent information and insights into the structure and surface of the work. The twelve-tone method of composition and related highly chromatic styles, when wielded by composers such as Wuorinen, yield pieces that are rich in their construction and simultaneously not necessarily obvious in their structural and superficial connections. As such, this paper strives to be a model of how players can deepen their own understanding

of this work or any other, and of how a variety of analytical approaches can work together to illuminate more about a piece of music.

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## APPENDIX A

### INTERVIEWS

#### Interview with Christopher Ford

February 20, 2014

Benjamin Crouch: First, thank you so much for talking to me. So the approach of my dissertation is that I'm writing sort of a performer's analysis of the work. Besides getting a DMA at UNCG, I'm getting a certificate in Music Theory Pedagogy, so this is sort of trying to combine the two things. I'm doing an analysis from the approach of a formal analysis and pitch-content analysis, which I've found for this work are very tied together. I'm doing an analysis based on metric dissonance in the piece, and one based on the texture of the piece and then the string quartet version.

Christopher Ford: Oh, I didn't realize there was a string quartet version.

BC: There is—that's interesting. It was written, I think—

CF: Was it '82, '81, something like that?

BC: I think it was written in '82—it was published, I know, after the saxophone-piano version, and I assume it was written afterwards.

CF: Well, it was originally a sax-piano.

BC: Okay, that's what I thought. And so you commissioned the work from Charles Wuorinen?

CF: Right.

BC: How specific were you in the commission? What did you ask for?

CF: Gosh, I probably have a letter somewhere. The purpose of commissioning it—the pedestrian purpose of commissioning it was I had a recital in Carnegie Recital Hall and I wanted a new piece there to drag in a reviewer. I asked a number of people to do it, and he came back and said "yes" and I could get the money together to make that happen. So, he did write the piece, and I don't recall if he suggested or if I inquired and he ended up playing the piece which me, which was really quite exciting for me.

BC: Really? I bet.

CF: It was interesting for me because he'd play with such a fluidity on a piece that's pretty challenging for most—I mean, I've played it with other pianists and they really had to buckle down and do it, and the phrase that came to mind to me back then was “he plays this music like it's a Mozart *Sonatina* or something.” I assume that if you conceptualize a piece, then it's not foreign to you and it's foreign to a lot of other people, so that was an interesting process for me, part of that whole thing. And to get to rehearse in his place and all that, which was cool.

BC: Did you work with him—so you just asked him to write a piece and he—

CF: Yeah, I did—you know he wasn't really familiar with the saxophone so I made a recording of a bunch of different things the saxophone could do. There was this book-slash-recording way back then, like in 1980 of extended techniques for flute and clarinet and I think—was it Gazzelloni—was a flutist that did it, was an Italian guy that had this idea, so I did a kind of thing like that for Charles to say “this is other stuff a saxophone can do that you might not have run into before.”

BC: Like the quarter-tone bends?

CF: Yeah... You know, that was from Denisov's stuff, maybe demonstrated some of that, and just other kinds of extended techniques like multiphonics and stuff like that. The kind of usual bag of tricks and that sort of stuff.

BC: Did you work with him pretty closely during the commission process, then?

CF: No, just in terms of the rehearsing and performing.

BC: Okay, wow. What challenges did you find being the first person to play that work, especially since it's—I assume—actually one thing I haven't found in my analysis is I could never locate a solid tone row, and so I can't absolutely, 100% prove that it is twelve-tone, but knowing what I know about Charles Wuorinen's music, at least it is intuitively twelve-tone.

CF: Yeah.

BC: So, what did you find to be the challenges of being the first person to play that?

CF: My memory is I wanted to be very well-prepared so that I was realizing what was on the page in terms of being accurate about everything from the first rehearsal, so my focus was on really being accurate and then, as we rehearsed, to become more fluid and more musical about the whole thing. So it wasn't one particular thing, I mean, there's a good bit of high notes but I wanted to be really accurate with those and really dependable. So that was something that jumps out a bit, but the main thing just to be playing his music

accurately as a form of respect for the text. I studied with Jean-Marie Londeix before that and that kind of stuff had been beaten into my head pretty thoroughly.

BC: How did Charles Wuorinen respond to that, or did he?

CF: He just said “well, that’s the way it’s supposed to go.” There was nothing unusual about it for him, so I could easily imagine him being unhappy if it wasn’t accurate, but he never expressed unhappiness.

BC: Did you do anything special to prepare for your performance of that piece?

CF: Not really. What would you be—

BC: Just in terms of going through it with a pen and paper, analyzing the score.

CF: Oh, yeah. My standard way of preparing something like that would be to take out the challenging bits and make exercises out of them and often writing those exercises out, so it wasn’t just playing licks or it wasn’t just rehearsing measures but it was excerpting things and making them part of my technique.

BC: So the premiere of it was in ’82 or ’83?

CF: I think ’82, maybe March, April, something like that. It was part of a series—there was a competition at that time run by a group called “East-West Artists,” and so I think they presented three winners over the course of that year, and I was one of those people.

BC: Did you perform the piece a lot afterwards?

CF: I don’t know a lot, maybe like ten times, something like that?

BC: Just on various recitals?

CF: Yeah, and then the pianist that I used for that moved away and it became challenging to find somebody else to put the time in I could afford. On a schedule I could afford, let’s put it that way.

BC: Do you have any additional advice for someone looking to perform the piece?

CF: Well, you know, it comes out of a body of work he created, and a body of work that was being—it seemed like it wasn’t a standalone kind of piece of music, and I guess my advice would be to try to be familiar with what that musical environment was like. That’s not a great way of saying it—what that cultural environment was like. That’s harder when you’re at a remove, and that it’s easier when you’re present there. You know, Charles was part of, what was it called, “Contemporary something or other,” that was at

Columbia. It was an ensemble. There was a bassoonist who led it, what was his name... I'm feeling really old. They made a lot of recordings, and it was at Columbia and then it was based in Manhattan. It was, maybe, "American Contemporary Music Ensemble,"<sup>52</sup> something like that. Charles was part of that group, and maybe his Pulitzer-winning piece was recorded by them. He won a Pulitzer shortly—like maybe late '70s or 1980. It was called "Time's Encomium," and I think it was recorded by that group, so that would be a way to backtrack that.

BC: So you think being familiar with the music of that group is important to understanding how this piece works?

CF: Yeah.

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<sup>52</sup> Frank J. Oteri, "Charles Wuorinen: Art and Entertainment," New Music Box, <http://www.newmusicbox.org/articles/charles-wuorinen-art-and-entertainment/2/> (accessed February 21, 2014). Wuorinen started the "Group for Contemporary Music" with Harvey Sollberger in order to allow composers greater control of the performers and quality of performances of their work.

Interview with Charles Wuorinen

February 22, 2014

Benjamin Crouch: Is it correct that you wrote the saxophone and piano version first?

Charles Wuorinen: I think so. It's a long time ago but that sounds right.

BC: Did you conceive of both versions of them separately or did you have the string quartet version in mind when writing the sax piano version.

CW: Not that I recall. The string quartet version came up because it was something that had a short deadline and I needed to use some pre-existing material, and so I picked that. So, in the initial conception of the saxophone piano thing I probably did not have any thought of another version until the occasion arose, so it was an afterthought.

BC: Did you feel that the material for *Divertimento* in particular was well-suited for setting for string quartet?

CW: I suppose so. I should say that when I reuse material in that way, I strip away the sense of the original and simply look at it as a map of attacks and rhythms and registral deployments. Of course, that means that from one version to the next, there may be very substantial changes, especially of octave position, durations of notes, articulation, what have you, although the overall form of the thing would remain pretty much the same.

BC: How do you think that communicates something similarly or differently, then?

CW: I don't know. I just try and write a piece that is reasonably well-shaped and suited to the medium for which it is composed. Beyond that, I leave others to judge.

BC: Were there any additional challenges beyond taking the material resetting it for a different ensemble that were particular to taking something for, for instance, saxophone and piano and then setting it for string quartet?

CW: You mean something about the saxophone and piano combination that would make it somewhat different and more difficult to transfer to another medium, is that what you're—

BC: Exactly, yes.

CW: I don't think so, I mean, especially because—Again, I'm remembering this at a very long distance, so I may be having a false memory here, but I'll mention it anyway. The only issue that would likely come up in this particular case is that one is dealing with, in the original version, a wind instrument and a piano, with two very different kinds of sound-producing mechanism. One is a single-line instrument that is capable of sustaining,

and the other is a contrapuntal instrument in which the sound dies away all the time, and which the illusion of *sostenuto* of course is produced by a good player, but it is an illusion. So when one maps that over onto a string quartet which is made up of, we presume, four independent voices in largely different registers, although they do overlap a great deal, and all the instruments are capable of *sostenuto*, that creates a completely different sound world. Without pretending to remember the specifics of the project at this long distance, I could imagine that that would be the principal issue in making a transfer of a piece for a sustaining instrument and piano into one for four sustaining instruments, in which also the range, while substantial, is not the same as the total range of the piano. I don't know if that helps you or not.

BC: Oh, it does greatly, thank you. Sort of related to that, I know, having listened to the string quartet version, the recordings, and then listening to the sax-piano version and performing the sax-piano version, a lot of what I consider to be the main melody—the saxophone line, because I'm so familiar with it—is often not the most audible thing in the string quartet version, and I'm wondering if you remember how intentional a lot of that was.

CW: I can't tell you at this distance, and won't pretend to remember. I should mention that any piece like these two, in my case, emerges as a result of a series of passes through the material, basically, many drafts—usually about seven—in which the surface of the piece, in the case of the saxophone piece, basically sort of a melodic part with an accompaniment which is nevertheless contrapuntally independent, the surface which emerges is the result of all kinds of operations down below. So, when transferring to another medium, I simply, in a sense, get down a little bit below the surface of the thing I'm transforming and regard it in a completely new light, so I don't regard the surface as a sacred thing. Naturally, when I have a project or an assignment, as it were, for piano and saxophone, I have to make a piece for piano and saxophone. I'm not going to make a piece for something else or struggle against the medium. But, unlike some composers, I don't start with the notion of the uniqueness of these two instruments. It's simply that they are the resources at my disposal at a given moment, and I have to proceed accordingly.

BC: Did you conceive, then, since it was written for Dr. Ford for a Carnegie Hall performance, do you consider the piece to be truly saxophone melody and piano accompaniment?

CW: No, not really, I meant just two independent voices, but the reality, of course, of such a combination is that the sustaining instrument is going to seem, in many places, as if it is being accompanied by the non-sustaining instrument.

BC: So regarding the other works that you've written for more than one ensemble—I've noticed that you have done that often—do you find that—why do you do that?

CW: Do what?

BC: Write the same or similar music—or a similar piece—for different ensembles?

CW: You mean a different version of the same piece?

BC: Yes.

CW: You mean transfer one piece into another medium—that's what you're talking about. Why do I do it? Because I want to reuse the material and/or there's a pressure of time. Although to be truthful it doesn't really save that much time because there's so many considerations and adjustments that have to be made when transferring from one domain to another that it often can take essentially as long as if I had started from scratch.

BC: Do you consider *Divertimento* to be programmatic?

CW: No.

BC: Is there any historical connotation that you are aiming for in titling it “Divertimento?”

CW: Well, it's not a grand symphony for two instruments, it's a generic title, it's just useful. I suppose its tone is fairly light. It has those accelerating characteristics—it gets faster as it goes along. In all those respects, it seemed like a reasonable title to give it; but, as I say, it's generic, rather than specific.

BC: Is *Divertimento* the first piece you wrote for the saxophone?

CW: I don't remember. Maybe—you'd have to look at my catalog. There are dates in it that'll give you an indication. It probably is, but I'd say that that, you should check on. Isn't that information all on my website? I think it is. I never look at it, so I don't know.

BC: As far as I could tell, it was. I just wanted to make sure that I wasn't proceeding from that assumption wrongly. So, were there any special considerations that you felt that you had to take writing for the saxophone?

CW: No, not particularly. It's a very flexible instrument and capable of a large dynamic range, so in that sense it suits me fine.

BC: So, besides becoming familiar with the surface of your work, particularly of *Divertimento*, what preparation do you recommend a player to do to better perform the piece.

CW: Oh, I don't have any specifics. Just learn the notes and the rhythms. I usually find that people have a tendency to play too heavily and to accentuate the beats too much. It is better to take a lighter approach, especially in places where things get very complicated and fast. Where it says "*forte*" it's still a good idea to hold back a little because it gets loud by itself. Now that's the sort of thing I usually tell an orchestra when I'm working with—or a large ensemble of players where the individual parts, how they fit in, may not be so obvious to the individual players. It's less of an issue in a solo piece like this, but it still can be a problem. As I go on writing music, I find myself marking less and less for precisely this reason. Now, I don't remember what stage I was articulatively when I did those two versions of *Divertimento* but I would suspect there are probably more dynamic marks, accents and other stuff in there than I would use now, mainly for this reason, because I find that oftentimes, a plethora of accents and *sforzandi* and other things of this sort are likely to cause a heaviness in the execution that I wouldn't want. Other than that, I'd just, you know, learn the notes and rhythms—and try to phrase. It's amazing to me how often people play notes in a string, rather than tying them together into larger units. One of the clichés in my direction of rehearsal is "group things in large units," rather than focusing on the individual, by which I don't mean to sacrifice accuracy at all, but still: think in larger terms.

BC: It's my understanding that you premiered the work with Christopher Ford.

CW: That's probably true. [Laughs] In fact I don't remember the performance. What is it, like 35 years ago or something? What's the date of the piece?

BC: It says 1982 on your website, but I think Christopher Ford said the performance was in March or April of '83.<sup>53</sup>

CW: Yeah, well, they were finished in '82, then. So that's 32 years ago. I'm not going to have a terribly vivid memory. If we played it in April, then that was a little bit less than 32 years.

BC: Pretending, then, that you were going to perform the piece again, what advice would you have for saxophonists were they going to prepare to play the piece with you?

CW: Well, just essentially what I just said. After having mastered the notes and rhythms and all that, to think in terms of large phrases as much as possible and to go about it with a light touch because it will get loud by itself.

BC: Do you believe that analytical endeavors improve performances of your music?

CW: I would tend to doubt it. My eyes glazed over many decades ago on matters of music theory because I never found in most cases that it was particularly illuminating, but

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<sup>53</sup> In my interview with Ford, he said the performance was in March or April of 1982.

that's a prejudice—not a prejudice really, but just an observation I made. I know some composers, especially—not so much now because we're kind of in an age of compositional illiteracy, but some decades ago when I was a lot younger, some of my colleagues seemed to believe that analysis and composition were retrogrades of each other—I'm not talking yet about performance. That, I think, is totally false, and a recipe for compositional disaster, because analysis, if it's worth anything, I assume, has its roots in perception and composition, I think, does not. Composition has its roots in conception. Bringing conception into the world of perception is something that is a major task, obviously, but it doesn't involve picking things apart. Now, I can imagine a situation where if someone is going to perform something of mine, or anyone else's for that matter, and is engaged by the idea of analysis on whatever terms that may be, I suppose that that would be beneficial, unless the analysis is allowed substitute for the raw and visceral and—how should I put it—superverbal experience of preparing the piece and playing it.

BC: Do you believe that analysis improves or affects the perception or reception of your music?

CW: I don't know. I've never analyzed it. People have, and I suppose it means something to them. To be realistic, any of these pieces of old music, do you hear it and say oh, here's this that or the other analytic feature? I assume it comes into your head directly as musical perception and musical understanding. I suppose it's of interest to some degree to whoever, you know, to students to be told these things, but I don't know how it affects one's hearing of things—one's musical understanding, one's, as I say, superverbal comprehension of music, which is beyond words in a literal sense. We live in such an alphanumerically-prejudiced society that words about music are often thought to have some meaning and most of the time they don't.

BC: I remember somebody told me a phrase about “writing about music is like dancing about art,” or something.

CW: Well, no. The difference is people like critics—and there are literary critics and art critics and what have you. Literary critics are expressing themselves in the same medium that they are writing about. They're writing about writing. The only possible parallel I could see would be if a music critic was capable of composing something—composing a counter-example to whatever it was he was criticizing. And, as we know very well, that is not within the capacity of these people. They can barely write words, let alone music. Art criticism is somewhere in the middle, I guess, because the art object is a fixed thing for the most part and just sits there and can be examined, dissected, pulled apart without the problem that we have in music which is that it lasts as long as it lasts, and then it's gone.

BC: Have you ever felt—what you said a second ago about music critics writing music as a counter-example—have you ever felt that recomposing a piece for a different medium is something like that?

CW: No, I don't think so. As I said, I've done it, when I've done it, either because of the pressure of time or because of a desire to reuse the same material that I labored to produce in the first instance and I say to myself "why in the world shouldn't I use it again" and that, of course, is very common of composers throughout the ages.

BC: As a final question, do you have any other thoughts you wish to share about *Divertimento* that I haven't gotten to in my questions?

CW: I don't think so. As I said several times, it was a long time since I wrote it, and it isn't just that it's a long time since I wrote it, it is also the fact that I have a tendency to forget very quickly the specifics that I engage in a particular project, so you could ask me something about a much more recent work of mine and I'm likely to be just as unhelpful as I am now.

## APPENDIX B

### MEASURE MAP

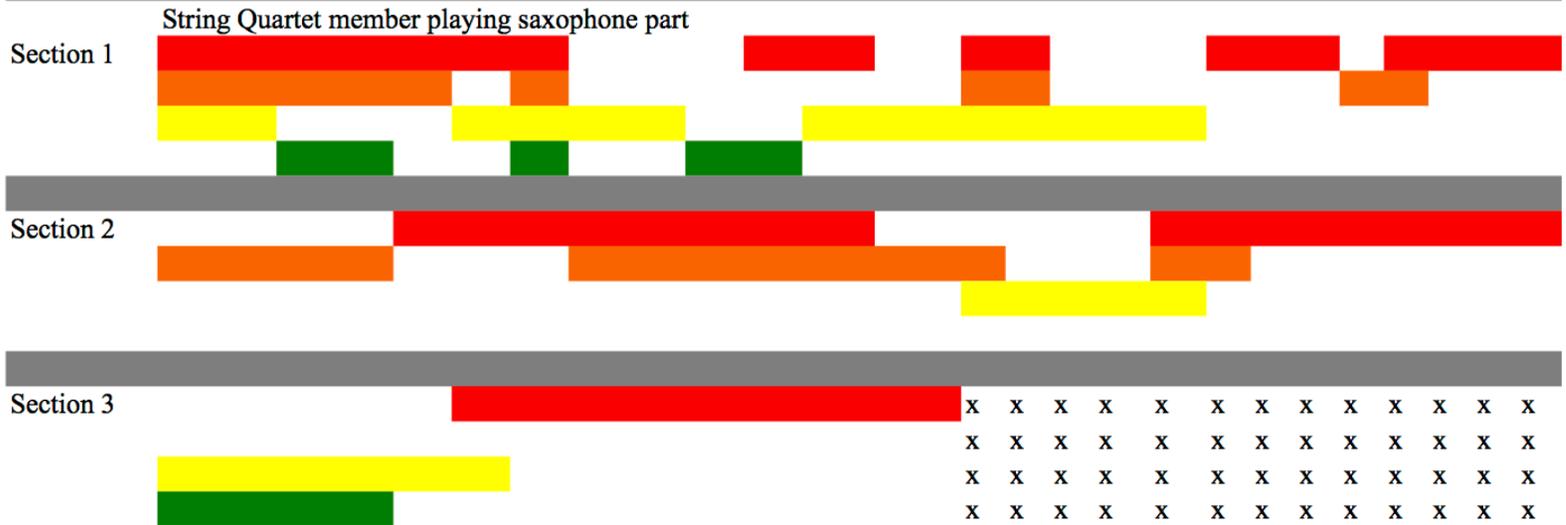
Appendix B presents first a measure-by-measure correspondence between the three sections of the work based on pitch material and second a correlation of Sections 2A and 2A' and Sections 3A and 3A'. Though the piano part is included in determining corresponding measures where repetition in the saxophone and piano parts diverge, the saxophone's material takes precedence (unless it is not playing).<sup>54</sup> Measures in which there is no correspondence are represented by dashes.

Below the measure numbers is a graphic that illustrates which member of the string quartet performs the saxophone part in the string quartet arrangement. The piano part is not represented in this portion of the graphic. The color-coding matches that of Appendix E: violin 1 is red, violin 2 is orange, viola is yellow, and cello is green. Multiple colors for demonstrate doubling of the saxophone line that occurs during a measure or a change of string instrument within that measure. Measures in which there is no correspondence between string part and saxophone part are represented by "x"s. Measures in which there is a correspondence but in which the saxophonist does not play are left blank.

---

<sup>54</sup> The single exception to this is in mm. 155–57 and mm. 222–24, in which the saxophone parts correlate much more loosely than the piano parts. For this reason, the piano part is used for reference here.

	Correlation of Measures																									
Section 1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
Section 2	68	70	71	71	72	73	74	75	76	77	78	78-9	81-2	83	84	84	(85	86)	87	88	89	90	90	91	92	93
Section 3	189	190	191	191	192	193	194	195	196	197	198	199	200-1	—	—	—	—	—	—	—	—	—	—	—	—	—







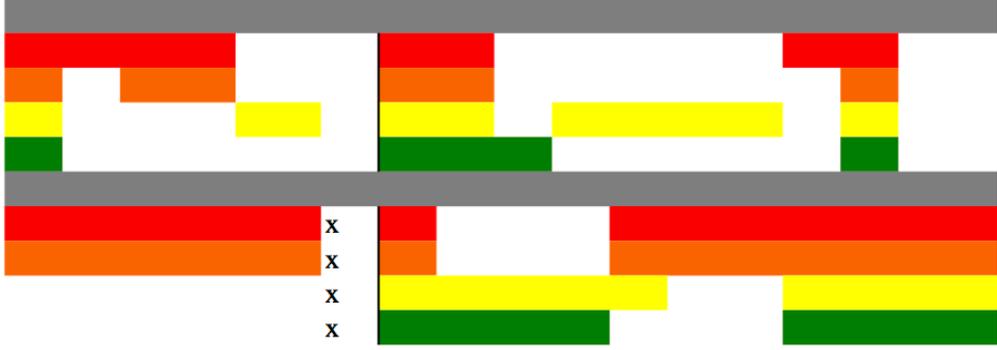
148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172  
 218 219 220 220 221 222 222 222-3 223-4 224 225 226 227 228 228-9 229-30 230 231 232 233 234 235 236 237 238

x  
 x  
 x  
 x



173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188
239	240	241	241	241-2		242	243	244	245	251	252	253	254	255	256-61

x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x



Correlation of Measures

Section 2A	68	69	70	71	72	73	74	75	76	77	78	79	80	81
Section 2A'	179		180				181	182	182	183	184	185	185-6	187

Correlation of Measures

Section 3A	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203
Section 3A'	242	243					245 (246-7)	248	249	250 (begin T0 of Section 2A')					

## APPENDIX C

### METRIC MAP

The following is a metric map of *Divertimento*. The metric map displays the various types of metric dissonance in each measure of the work, categorized by metronome pulses projected. Dissonances that are labeled with pulses in parentheses refer to what Krebs calls “subliminal dissonance,” in which the projected pulse conflicts with the understood underlying pulse (in parentheses), but in which there is no actual superimposition of the two. The number in each cell represents the number of beats of each metric dissonance in each measure. The number of metric dissonances is coded; one occurrence is yellow, two occurrences are olive-green, and three occurrences are green.













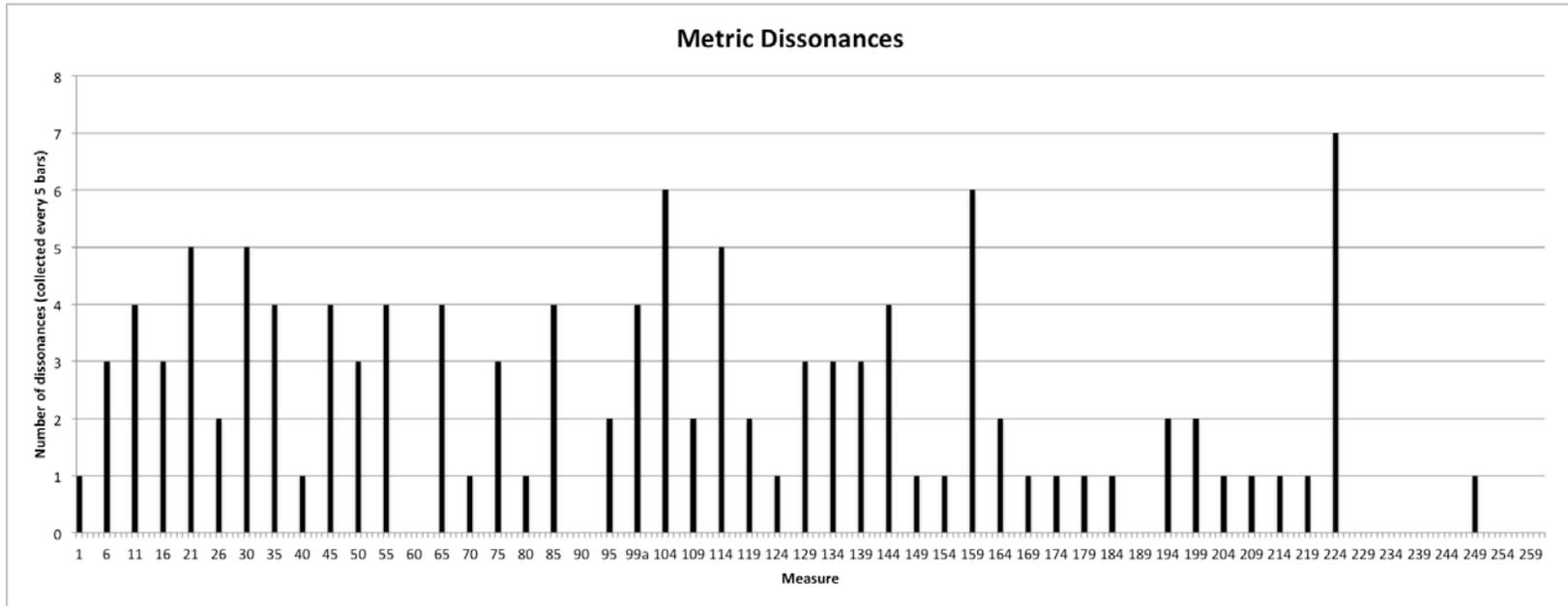


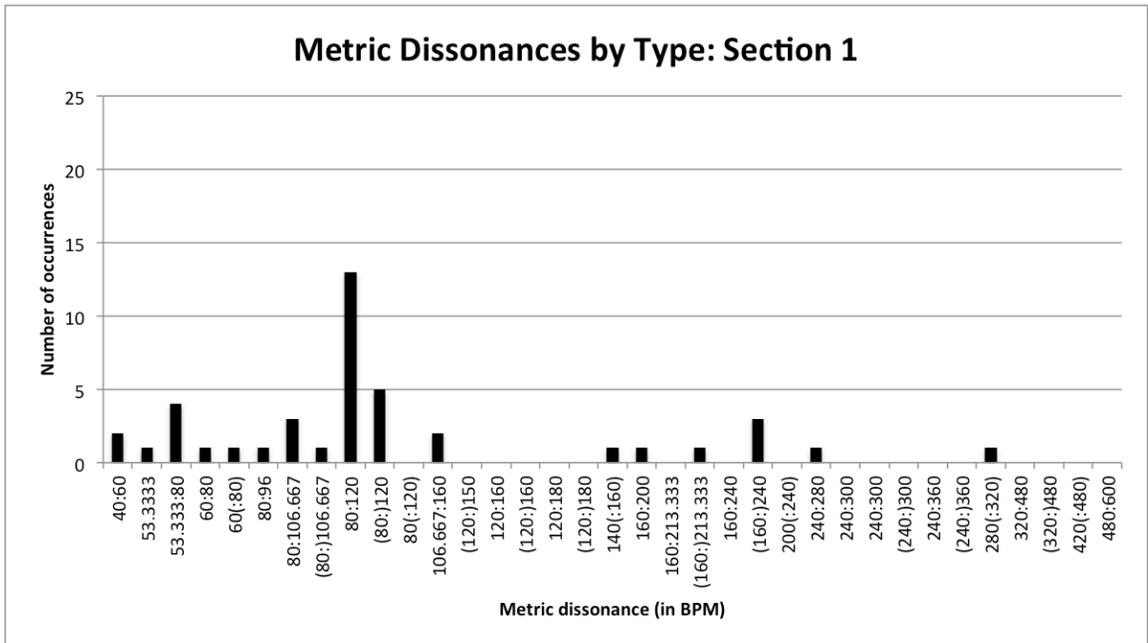
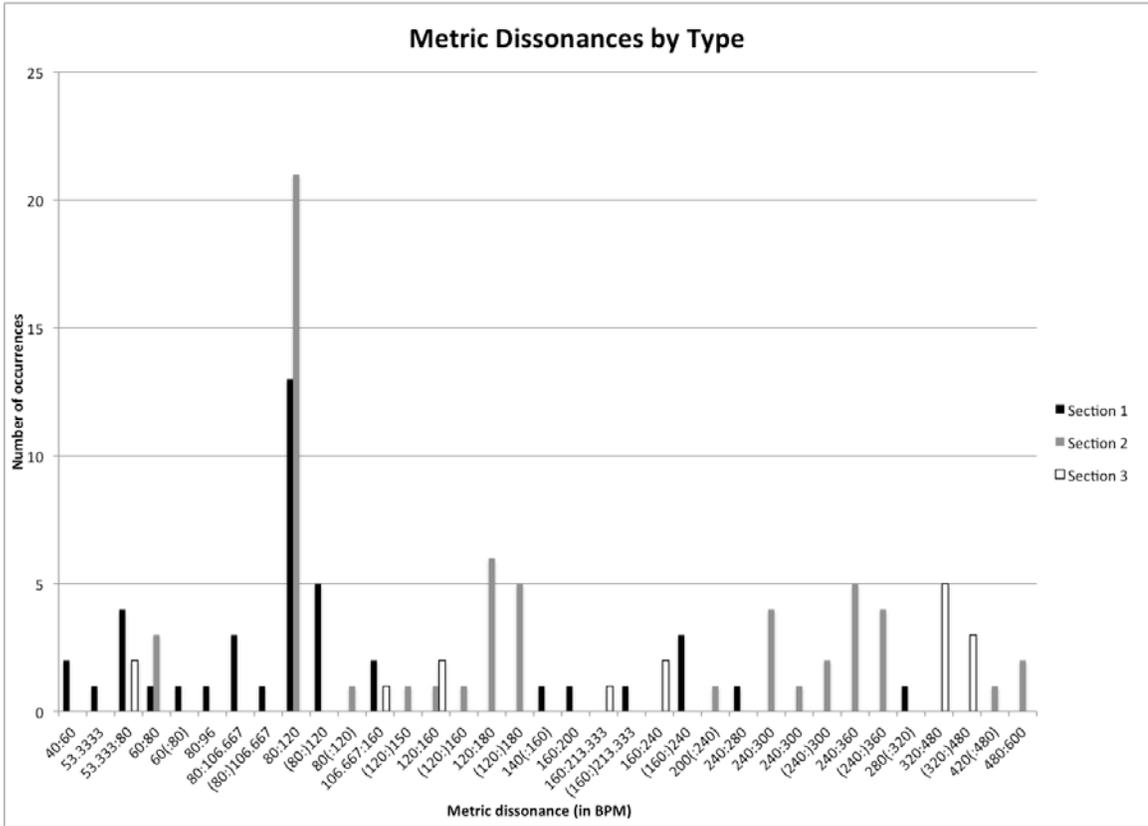


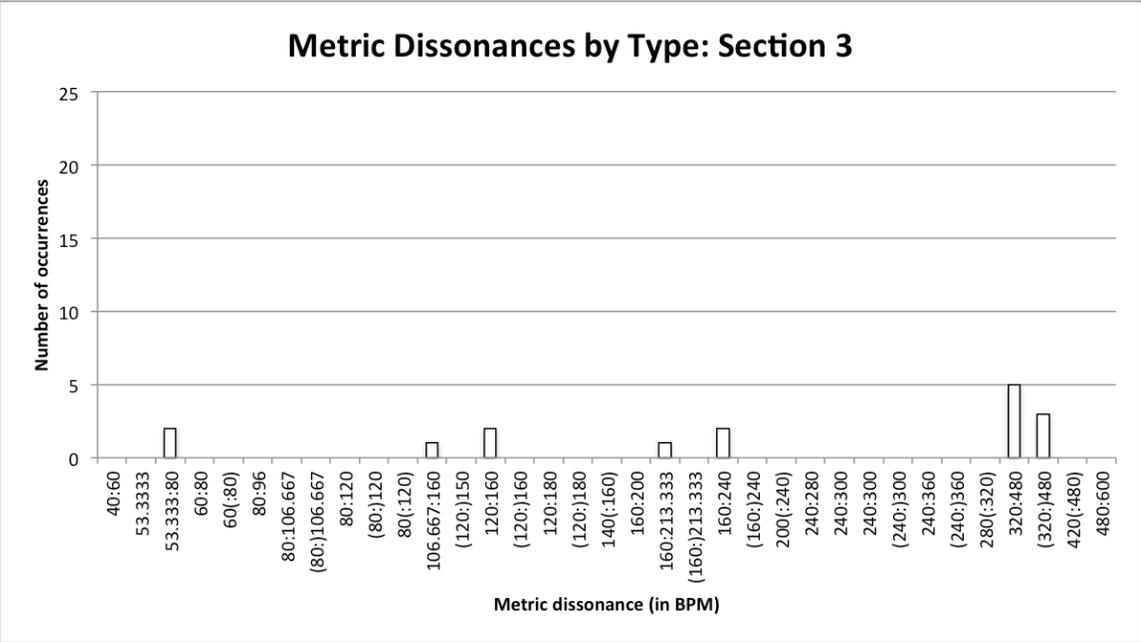
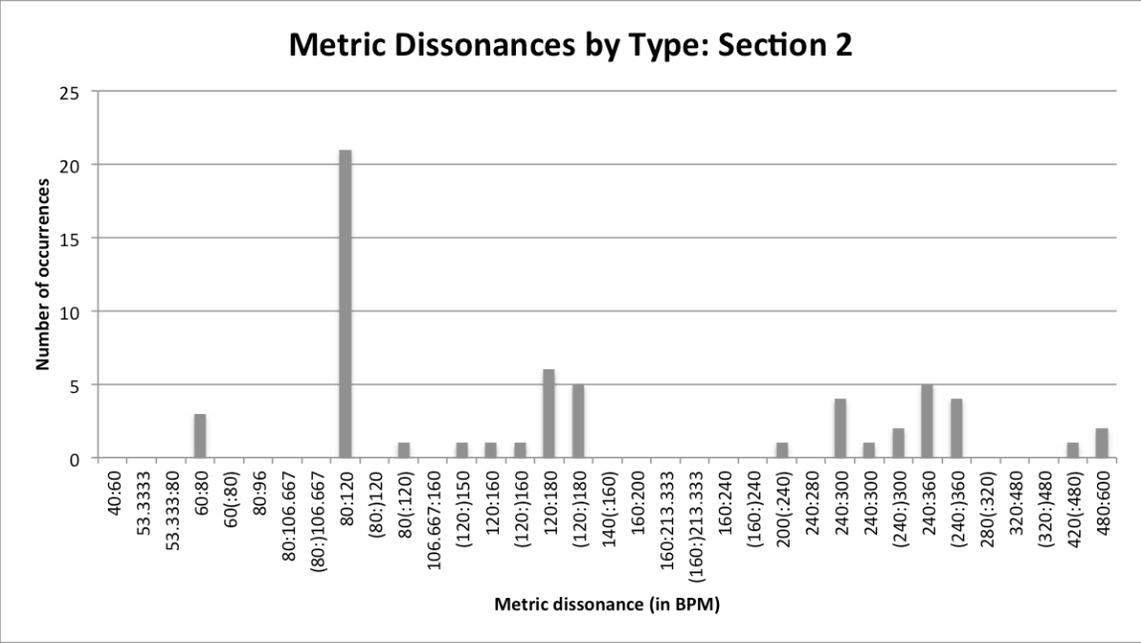
## APPENDIX D

### METRIC DISSONANCE GRAPHS

The following graphs illustrate the presence of metric dissonance throughout *Divertimento*. The first graph shows the number of total pulses of metrically dissonant material in every five measures of the piece. The second graph illustrates the data in Table 4 in Chapter IV, showing the number of each type of metric dissonance in each section. The following three graphs separate this illustration by section.







APPENDIX E  
ANNOTATED SCORE

The below score details note-by-note the relation between the saxophone and piano and string quartet versions of *Divertimento*. I have color-coded the saxophone and piano score so that each note in the piece reflects who performs it in the string quartet version. Pitches performed by the first violin are red, those by the second violin are orange, those by the viola are yellow, and those by the cello are green. Notes not appearing in the string quartet version are outlined in black. At times, notes are transposed at the octave (or compound octave) to suit the performance abilities of the stringed instruments, in which case I have annotated any changes made. Occasionally, changes have been made for some other reason. The numbering of measures of the saxophone and piano version differs slightly from the string quartet version, and so the corresponding string quartet measure numbers have been included at the beginning of each line, as well.

# DIVERTIMENTO

for Alto Saxophone and Piano

Measure numbers in the string quartet version differ with this version. When the measures diverge, the string quartet versions numbers are also given.

Charles Wuorinen

In Eb Alto Sax (sounding)

Piano

at 7, violin 1 plays double time, 2x notes

SEP 9 '84 WWS R-00 106765 B6  
Ac. = pt.

System 1: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.

System 2: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.

System 3: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.

System 4: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.

System 5: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.

System 6: Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a bass line with a triplet of eighth notes. A red box highlights the first measure of the treble staff, and a yellow box highlights the first measure of the bass staff.



The image shows a page of musical notation for piano and cello. It consists of six systems of staves. The piano part is written in treble clef, and the cello part is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Red boxes:** Highlighting specific melodic lines in the piano part, often containing triplets or complex rhythmic patterns.
- Yellow boxes:** Highlighting specific passages in both the piano and cello parts, often indicating technical challenges or specific phrasing.
- Orange boxes:** Highlighting specific notes or chords in the cello part.
- Black boxes:** Highlighting specific notes in the cello part, likely indicating fingerings or specific articulation.
- Dynamic markings:** *f*, *pp*, *espr.*, *p*, *mf*, *cresc.*, *f*, *p cant.*
- Performance instructions:** "8va in cello" and "15va in cello" are written below the cello staff in several places.
- Measure numbers:** 6, 8, 9, 16 are visible at the end of various systems.
- Technical markings:** "7-6", "7-8", "8-6" are written above notes in the piano part.

The image displays a musical score for a piece titled "Sva in violin". The score is written for violin and piano. It consists of several systems of staves. The first system shows the violin part with a 9/16 time signature and a 4/4 time signature. The second system shows the piano accompaniment with a 9/16 time signature and a 4/4 time signature. The third system shows the violin part with a 4/4 time signature. The fourth system shows the piano accompaniment with a 3/4 time signature and a 4/4 time signature. The fifth system shows the piano accompaniment with a 4/4 time signature. The sixth system shows the piano accompaniment with a 4/4 time signature. The seventh system shows the piano accompaniment with a 4/4 time signature. The eighth system shows the piano accompaniment with a 4/4 time signature. The score is annotated with various markings, including dynamic markings (p, pp), articulation marks (>), and fingerings (3, 4). There are also color-coded boxes: a large yellow box around the first system, red boxes around specific notes in the second system, green boxes around notes in the second and fourth systems, and orange boxes around notes in the fourth and sixth systems. The text "Sva in violin" is written above the second system.

C omitted from block chord, then E omitted in 57

8va in cello

All parts 8va in quartet.  
Viola first note 15ma

8va in cello.  
F 8vb in violin.

8va in viola, cello.  
3 8va in violin.

68  
67

7-8, 4+3, 4+3, 3,  $\text{♩} = 120$

*pp* *cresc.* *gliss.* *mf* *f* *ff* *f*

*pp* *mf* *sf* *f* *ff* *f*

*Da. - - - \**

74  
73

*gliss.* *gliss.* *ff* *f* *f*

*ff* *f* *f*

*Da. - - - etc.*

76  
75

*gl.* *gl.* *f* *f*

5/16, 3/8

*f* *f* *f*

5/16, 3/8

E 3 8va in cello

(col *Da.*) E-flat 8va in violin 1  
C 4 8va in viola

The image shows a page of musical notation for piano and cello/viola. The score is divided into systems, with measure numbers 84, 88, and 91 indicated. The piano part is written in treble and bass clefs, while the cello/viola part is in bass clef. The score includes dynamic markings such as *p*, *sf*, *mf*, and *ff*. There are several annotations and color-coded boxes: yellow boxes highlight specific melodic lines in the piano part; red boxes highlight passages in the piano and cello/viola parts; green boxes highlight bass lines in the piano part. A text annotation reads "Different voicing in cello. F in RH is A in viola". Another annotation at the bottom says "8va in cello". The score also includes performance instructions like "sac" and "pizz".



*scnerg; giusto*

106 *104*

109 *107*

113 *111*

*sonoro*

*pp ma distinto*

The image shows a page of musical notation for piano and strings, with several systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in yellow, orange, and green boxes highlight specific passages. The page is numbered 117 at the bottom.

117

120

Octaves in strings

Different register in SQ

125

Musical score system 125-126. Treble clef, 7/16 time signature. A red box highlights the first measure (125), and a yellow box highlights the final measure (126). The music features a melodic line with a fermata and a bass line with a similar melodic contour.

Musical score system 127-128. Treble clef, 7/16 time signature. The text "Cello, viola in different octaves" is written above the staff. A yellow box highlights the first measure (127), and a red box highlights the final measure (128). The music includes a melodic line with a fermata and a bass line with a similar melodic contour.

Musical score system 129-130. Treble clef, 5/16 time signature. A yellow box highlights the first measure (129), and a red box highlights the final measure (130). The music features a melodic line with a fermata and a bass line with a similar melodic contour.

Musical score system 131-132. Treble clef, 5/16 time signature. The text "F not in SQ" and "8va in cello / Between 2 octaves" is written below the staff. A red box highlights the first measure (131), and a yellow box highlights the final measure (132). The music includes a melodic line with a fermata and a bass line with a similar melodic contour.

Musical score system 133-134. Treble clef, 4/8 time signature. The text "p espr., then scherz." is written above the staff. A red box highlights the first measure (133), and a yellow box highlights the final measure (134). The music features a melodic line with a fermata and a bass line with a similar melodic contour.

Musical score system 135-136. Treble clef, 4/8 time signature. A yellow box highlights the first measure (135), and a red box highlights the final measure (136). The music includes a melodic line with a fermata and a bass line with a similar melodic contour.

*scherzo*

144 143

148 147

152 151

Octave doubling not in cello

Musical score for measures 157-160. The piano part (bottom staff) features a complex rhythmic pattern with triplets and sixteenth notes, highlighted by a red box. The violin part (top staff) has a melodic line with slurs and accents, also partially highlighted by the red box.

Musical score for measures 161-164. The piano part (bottom staff) includes a section marked "8va in vln 2" (8th octave in violin 2) and "B-flat 15ma in cello" (B-flat 15th measure in cello). The violin part (top staff) has a melodic line with slurs and accents.

Musical score for measures 165-168. The piano part (bottom staff) features a complex rhythmic pattern with triplets and sixteenth notes, highlighted by a red box. The violin part (top staff) has a melodic line with slurs and accents, also partially highlighted by the red box.

Musical score for measures 169-172. The piano part (bottom staff) features a complex rhythmic pattern with triplets and sixteenth notes, highlighted by a red box. The violin part (top staff) has a melodic line with slurs and accents, also partially highlighted by the red box.

Musical score for measures 173-176. The piano part (bottom staff) includes a section marked "8va in viola" (8th octave in viola). The violin part (top staff) has a melodic line with slurs and accents.

Musical score for measures 177-180. The piano part (bottom staff) includes a section marked "In different octaves" and "All 8va". The violin part (top staff) has a melodic line with slurs and accents.

# 3 8va in cello

All 8va

172 *pp* 5/16 *ff* 8:6

Cello 8va

178 *ff* 3 *ff* 5

D-flat 8va in cello

184 *ff* 7/16 *ff* 4

E-flat 8va in cello

Cello 8va

Detailed description: This page of a musical score for cello contains four systems of music. The first system (measures 172-177) features a treble clef with a 5/16 time signature and dynamic markings of *pp* and *ff*. It includes a first ending bracket labeled '8:6'. The second system (measures 178-183) has a treble clef and dynamic markings of *ff*. The third system (measures 184-189) has a treble clef and dynamic markings of *ff*. The fourth system (measures 190-195) has a treble clef and dynamic markings of *ff*. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 3, 4, 5, 6, 7). Hand-drawn boxes in red and yellow highlight specific passages across all systems. The text 'Cello 8va' appears at the end of the first and fourth systems. Measure numbers 172, 178, and 184 are printed on the left side of their respective systems.

18

Musical score for measures 18-19. The piano part (bottom staff) features a complex rhythmic pattern with triplets and sixteenth notes. The violin part (top staff) has a melodic line with slurs and accents. Annotations include a yellow box around the first measure of the piano part, a red box around the first measure of the violin part, and a green box around the second measure of the piano part. A tempo marking of  $\text{♩} = 160$  is present.

190

Musical score for measures 190-194. The piano part (bottom staff) includes a fortissimo (*ff*) marking and a section marked *marcato, lu*. The violin part (top staff) continues the melodic line. Annotations include a red box around the first measure of the piano part, a yellow box around the first measure of the violin part, and a green box around the second measure of the piano part. A note at the bottom right indicates *C 8va in cello*.

195

Musical score for measures 195-199. The piano part (bottom staff) features a *marcatiss.* marking. The violin part (top staff) has a melodic line with slurs. Annotations include a red box around the first measure of the violin part, a yellow box around the first measure of the piano part, and a green box around the second measure of the piano part. A note at the bottom right indicates *different octaves in cello*.

200

Musical score for measures 200-204. The piano part (bottom staff) includes a *marcato* marking. The violin part (top staff) has a melodic line with slurs. Annotations include a red box around the first measure of the violin part, a yellow box around the first measure of the piano part, and a green box around the second measure of the piano part.

The image shows a musical score for piano and cello/viola. It consists of six systems of staves. The first system (measures 204-207) features a piano part with a treble and bass clef and a cello/viola part with a single clef. The second system (measures 208-211) continues the piano part. The third system (measures 212-215) includes piano and cello/viola parts. The score is annotated with several colored boxes: red boxes highlight specific melodic lines in the piano and cello/viola parts; yellow boxes highlight rhythmic patterns and chordal textures; green boxes highlight bass lines and accompaniment. Measure numbers 204, 208, and 212 are printed on the left side of their respective systems. A note at the bottom of the score reads: \* 8va in cello,viola.

Musical score system 1 (measures 205-215). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, and 215; yellow boxes around measures 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, and 215; and green boxes around measures 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, and 215. A '16' is written above the staff in measure 208.

Musical score system 2 (measures 216-220). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 216, 217, 218, 219, and 220; yellow boxes around measures 216, 217, 218, 219, and 220; and green boxes around measures 216, 217, 218, 219, and 220. A '4:3' is written above the staff in measure 217. The text '8va' and 'mare. col 2a' is written below the lower staff in measure 216.

Musical score system 3 (measures 221-225). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 221, 222, 223, 224, and 225; yellow boxes around measures 221, 222, 223, 224, and 225; and green boxes around measures 221, 222, 223, 224, and 225. The text 'C not in SQ' is written below the lower staff in measure 221.

Musical score system 4 (measures 226-230). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 226, 227, 228, 229, and 230; yellow boxes around measures 226, 227, 228, 229, and 230; and green boxes around measures 226, 227, 228, 229, and 230. The text '15ma in vln 2' and '8va in cello' is written below the lower staff in measure 227.

Musical score system 5 (measures 231-235). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 231, 232, 233, 234, and 235; yellow boxes around measures 231, 232, 233, 234, and 235; and green boxes around measures 231, 232, 233, 234, and 235. A '3' is written above the staff in measure 231. A '16' is written above the staff in measure 234.

Musical score system 6 (measures 236-240). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music features complex rhythmic patterns with various note values and rests. Several measures are highlighted with colored boxes: red boxes around measures 236, 237, 238, 239, and 240; yellow boxes around measures 236, 237, 238, 239, and 240; and green boxes around measures 236, 237, 238, 239, and 240. The text 'sfz' is written above the staff in measure 239. The text '(A4)' is written below the lower staff in measure 240.

F-sharp omitted in SQ

231

237

242

*sfz* *sfz*

*ff*

*pizz*

8 (2 hands)

Omitted in SQ (2da.)

Diff. voicing      All strings 8va      Transposed to near C4

246

247

252

257

256

16

7

16

15mb

8va

8va

2a. - - - \*

2a. - - - \*

p

Duration: c. 11:10  
 Charles Wuorinen  
 Middle Valley, New York, San Francisco  
 16 July–22 August 1982

## APPENDIX F

### CONSENT AND RIGHTS CLEARANCE FORMS

Below are, in order, the rights clearance from C. F. Peters, the publisher of *Divertimento for Alto Saxophone and Piano*, the signed consent form provided to saxophonist Christopher Ford, and the signed consent form provided to composer Charles Wuorinen.



FRANKFURT • LEIPZIG • LONDON • NEW YORK  
www.editionpeters.com

C.F. Peters Corporation  
70-30 80<sup>th</sup> Street  
Glendale, NY 11385

Tel: +1 (718) 416-7800  
Fax: +1 (718) 416-7805  
Email: sales@editionpeters.us.com  
Web: www.edition-peters.com

Peters USA

March 25, 2014

Benjamin Crouch  
3227-D Cypress Park Rd  
Greensboro, NC 27407

Dear Mr. Crouch,

Thank you for your e-mail correspondence requesting permission to include excerpts from Charles Wuorinen's *Divertimento for Alto Saxophone and Piano* in your doctoral dissertation for University of North Carolina-Greensboro.

We will grant you this permission, gratis. In your acknowledgements you must include the following credit notice, *Copyright © [insert date] by C. F. Peters Corporation. Used by permission. All Rights Reserved.*

Our permission extends to the University of North Carolina-Greensboro, your website, web search engines and, to ProQuest/UMI to distribute copies of your dissertation upon request.

With all best wishes for success with your studies, I am

Sincerely,

C.F. PETERS CORPORATION

Héctor Colón

  
New Music and Rights Department

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: (Working) An Analysis of *Divertimento* for Saxophone and Piano by Charles Wuorinen

Principal Investigator and Faculty Advisor (if applicable): Benjamin Crouch (PI), Dr. Steven Stusek (FA)

Participant's Name: Dr. Christopher Ford

**What is the study about?**

This is a research project. Your participation is voluntary. This study is a multi-faceted analysis of the work *Divertimento for saxophone and piano* by Charles Wuorinen. The analysis will tentatively include a formal analysis, comparing the three sections in terms of preservation of pitch material and diversion of motivic placement, a pitch-level analysis comparing the treatment of pitch class sets as they appear in each section, and a textural analysis comparing the string quartet version of the piece to the saxophone and piano version. Though the project will primarily be analytical, it will also involve any pertinent historical or compositional information, particularly regarding the string quartet version of the piece.

**Is there any audio/video recording?**

If you have no objection, the recorded audio from any audio or audio/video interaction will be recorded to provide a more accurate transcript of the interview. You have the right to request that any portion of the interview be excluded from the final written product. Besides the interviewer, no one will have access to the recording.

If you have questions, want more information or have suggestions, Benjamin Crouch (principal investigator) may be reached at 704-560-4480 or [blcrouch@uncg.edu](mailto:blcrouch@uncg.edu) and Dr. Steven Stusek (faculty advisor) may be reached at 336-303-1513 or [scstusek@uncg.edu](mailto:scstusek@uncg.edu).

**Will you keep my information confidential?**

The information you provide will not be kept confidential. Any information you wish to exclude from the final written product will not be included.

**What if I want to leave the study?**

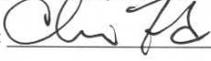
You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state.

**What about new information/changes in the study?**

If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

**Voluntary Consent by Participant:**

By signing this consent form/completing this survey/activity (used for an IRB-approved waiver of signature) you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate, or have the individual specified above as a participant participate, in this study described to you by Benjamin Crouch.

Signature:  Date: 2/19/14

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: (Working) An Analysis of *Divertimento* for Saxophone and Piano by Charles Wuorinen

Principal Investigator and Faculty Advisor (if applicable): Benjamin Crouch (PI), Dr. Steven Stusek (FA)

Participant's Name: Charles Wuorinen

**What is the study about?**

This is a research project. Your participation is voluntary. This study is a multi-faceted analysis of your work *Divertimento* for saxophone and piano. The analysis will tentatively include a formal analysis, comparing the three sections in terms of preservation of pitch material and diversion of motivic placement, a pitch-level analysis comparing the treatment of pitch class sets as they appear in each section, and a textural analysis comparing the string quartet version of the piece to the saxophone and piano version. Though the project will primarily be analytical, it will also involve any pertinent historical or compositional information, particularly regarding the string quartet version of the piece.

**Is there any audio/video recording?**

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The information you provide will not be kept confidential. Any information you wish to exclude from the final written product will not be included.

**What if I want to leave the study?**

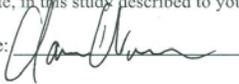
You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state.

**What about new information/changes in the study?**

If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

**Voluntary Consent by Participant:**

By signing this consent form/completing this survey/activity (used for an IRB-approved waiver of signature) you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate, or have the individual specified above as a participant participate, in this study described to you by Benjamin Crouch.

Signature:  Date: 3/12/2018