The Performer-Composer: A reimagined career pathway for the modern-day saxophonist

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The Performer-Composer: A reimagined career pathway for the modern-day saxophonist

Jazmin Ealden

This dissertation is submitted for the degree of

Bachelor of Music Honours

Western Australian Academy of Performing Arts

Edith Cowan University

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ABSTRACT

The ambiguity of the twenty-first century classical musician career pathway has resulted in a change of professional traditions and opportunities for musicians both within Australia and internationally. The literature discussing the portfolio career model of musicians demonstrates a clear place for this career in the current music industry; one such pathway is that of the performer-composer musician. The aim of this research project was to explore the career pathways of three performer-composer saxophonists. Specifically, this study aimed to identify the change and development of traditional composer-performer roles, explore the fluidity in the spectrum of composer and performer led creative outputs, and determine whether or not saxophonists with no formal compositional training could establish successful performer-composer careers through their performance experience.

Following a qualitative research methodology, semi-structured interviews with two research subjects and the analysis of an interview transcript with a third formed the basis of this project. Results found that the performer-composer saxophonists were profoundly influenced by multi-stylistic performance experience, which in turn informed their compositional output. They utilised performance-oriented networks to assist in establishing themselves as composers through commissions and premiers of new works. Most importantly, performer-composer saxophonists recognised the need for diversity and versatility to maintain success in their careers.

The implication of this research is that the performer-composer career is one that does not necessarily require formal composition training, but rather one that can be developed through the application of transferrable skills gained through performance activity. Future research is recommended to further investigate the performer-composer career model and establish a framework for imminent emerging musicians to apply to their creative activity.
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CHAPTER ONE

INTRODUCTION

The ambiguity of the 21st century classical musician career pathway has resulted in a change of professional traditions and opportunities for musicians both within Australia and internationally.1 Traditional definitions of ‘musician,’ including that of the Oxford Dictionary: “A person who plays a musical instrument, especially as a profession, or is musically talented,”2 and the Cambridge Dictionary: “someone who is skilled in playing music, usually as a job,”3 are outdated and not encompassing of current industry trends and expectations.

Music graduates are now frequently told to equip themselves with “extra musical skills,”4 to “see the intrinsic and extrinsic benefits of pursuing a composite career incorporating a variety of roles and interests,”5 and to face the harsh reality that “no matter how good a musician you are, you still have to create your own career.”6 For classical saxophonists, this reality is more pressing given the absence of full-time saxophone positions within the industry, such as within an orchestra.7 Thus, as stated in research by Connie Frigo, "the commissioning of new music for the saxophone plays a critical role in the ongoing effort to strengthen the recognition and respect of the saxophone as a legitimate concert instrument."8 Emma Di Marco furthered this point, stating “the performer-composer relationship can be seen as an underpinning factor in the development of the CSM [classical saxophone music] genre both in Australia and internationally and therefore must be considered in any investigation of this music.”9 One important skill, then, is the ability for emerging career saxophonists to collaborate with composers and/or write music to suit the saxophone’s strengths and versatility.

1 Diana Tolmie, "My Life as a Musician: Designing a Vocational Preparation Strand to Create Industry-Prepared Musicians" (PhD diss., Griffith University, 2017).
4 K. Burland and S. Pitts, "Becoming a Music Student Investigating the Skills and Attitudes of Students Beginning a Music Degree," Arts and Humanities in Higher Education 6, no. 3 (2007): 289-308.
7 Andy Scott, interview by Jazmin Ealden, August 30, 2018.
9 Emma Lucy Di Marco, "Live Performance Practices of Australian Saxophonists" (PhD diss., Griffith University, 2016).
The concept of musicians engaging in both performance and composition activities within their careers is by no means unique to saxophonists. It dates back to the Baroque period, aligning with the start of instrumental music as active listening music when violinists such as Vivaldi composed for their instrument, a tradition further developed by pianists such as Liszt and Rachmaninov in the 18th and 19th centuries. Despite this, these musicians are widely regarded as ‘composer-performers;’ their achievements are far more led by their compositional activity. Discussions of this traditional role are now of importance to such newer instruments as the saxophone where the weighting of performer and composer has shifted. This is demonstrated through a noticeable increase of performance-based musical activity informing compositional output as supported by the three artists discussed in this paper.

Since the creation of the saxophone in 1846, saxophonists have extended its repertoire to many genres, often incorporating and engaging in multi-stylistic music. Today’s classical saxophonists are faced with a myriad of diverse musical opportunities within a repertoire that is expanding rapidly. Specifically, performer-composer saxophonists play a significant role in the current saxophone repertoire.

This research paper explores the performer-composer careers of three U.K. based saxophonists: John Harle, Andy Scott and Richard Ingham. In addition to a review of existing literature on relevant topics, semi-structured interviews form the basis of this research. It is hoped that findings from this project will serve as a pilot study to inform further research on the formation and benefits of a saxophonist performer-composer career and, more broadly, bring to light further professional opportunities for emerging musicians.

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CHAPTER TWO

LITERATURE REVIEW

The following literature review explores existing research in three primary areas relevant to this topic: musician careers, performer-composer roles and collaboration, and saxophone repertoire. As this project explores the specific career pathway of the performer-composer and discusses their experiences as performing saxophonists, it is necessary to first gain insight into the current climate of careers in music. Further, engagement with this literature will determine how performer and composer roles fit within this industry, and more specifically, how they fit within the saxophone genre.

MUSICIAN CAREERS

The career pathway of the classical musician has evolved and developed dramatically in recent years. The literature discussing the portfolio career pathway of musicians demonstrates a clear place for this career model in the current music industry.\(^\text{15}\) Current research indicates that portfolio career pathways are now considered a standard option for music graduates,\(^\text{16}\) and that the understanding of a ‘musician’ can no longer be recognised as strictly performance oriented.\(^\text{17}\) Flexibility is now a particularly important quality required of aspiring professional musicians, as explained in literature by Steven Franklin, in which he discussed the importance of marketing oneself “in a way that is relevant to the current needs and trends [of the industry].”\(^\text{18}\)

A study conducted by Dawn Bennett with over 200 participants found that very few musicians engaged solely in a performance career, nor were they solely engaged with classical music. Instead, multi-faceted career pathways were extremely common, and musicians frequently crossed into other musical styles within professional activities.\(^\text{19}\) Creech et al. further highlights the necessity for versatility. She found that those musicians who were more open to exploring a range of creative skills were more likely to achieve successful portfolio careers.\(^\text{20}\)

\(^{15}\) Creech et al., "From Music Student to Professional: The Process of Transition."
\(^{19}\) Bennett, "Utopia for Music Performance Graduates. Is It Achievable, and How Should It Be Defined?."
\(^{20}\) Andrea Creech et al., "From Music Student to Professional: The Process of Transition."
In recent years, there has been significant research conducted that specifically discusses ‘portfolio musicians,’ musician careers, and tertiary music education. A doctoral thesis by Diana Tolmie explores preparing tertiary music students for professional life through the implementation of an original university subject based on music business skills and encouraging the idea of a portfolio career.\textsuperscript{21} Findings from this study suggest that, at the time of the research, a large majority of tertiary music students held a negative view of employment opportunities as professional musicians, and further were doubtful of the state of the creative industry.\textsuperscript{22} This finding is strongly echoed in the saxophone world as detailed in research by Rebecca Tyson, where she investigates the available opportunities in the industry for performing saxophonists who, “owing to the sometimes-fickle nature of the music world, [find] other employment opportunities,” some of which may take the saxophonist away from the musical field.\textsuperscript{23}

When examining live performance practice of saxophonists within Australia, Di Marco concludes that portfolio careers are particularly prevalent.\textsuperscript{24} Through interviews with saxophonists from around Australia, Di Marco found that all participants were engaged in diverse professional activities including, but not limited to, performance, composition, teaching, and administrative roles. One increasingly popular career choice for saxophonists and other instrumentalists alike is that of the performer-composer. Di Marco’s research reveals that performer-composer saxophonists within Australia play a significant role in contributing to Australian saxophone music. Further, “the collaboration between saxophonists and composers in educational contexts suggests an approach to career preparation which is reflective of the modern concept of a ‘portfolio’ career musician.”\textsuperscript{25} Di Marco’s paper was limited to Australian saxophonist career pathways, and as such has provided a basis for this research to explore international examples.

\textbf{COMPOSER-PERFORMER ROLES}

Due to the recency of academic interest in the performer-composer collaboration career as a subject area,\textsuperscript{26} limited research on the career of performer-composer exists. In the classical field, the current literature is largely comprised of discussion of individual performer and composer collaboration relationships and processes – such as the work of Janet McKay, Nicole Canham &

\textsuperscript{21} Tolmie, "My Life as a Musician: Designing a Vocational Preparation Strand to Create Industry-Prepared Musicians."
\textsuperscript{22} Ibid.
\textsuperscript{23} Rebecca M. Tyson, "Modern Saxophone Performance: Classical, Jazz and Crossover Style." Paper presented in \textit{Australian Association for Research in Music Education} (Melbourne, 2004).
\textsuperscript{24} Di Marco, "Live Performance Practices of Australian Saxophonists."
\textsuperscript{25} Ibid.
\textsuperscript{26} Janet Cara McKay, "The Significant Other: A Flutists Role in Performer-Composer Collaborations" (PhD diss., The University of Queensland, 2015).
Carlos Lopez, Mark McGregor, and Heather Roche – rather than career processes for those seeking to be both composer and performer. Whilst McKay’s work discusses the collaborative process of commissioning new works for flute, and the subsequent benefits of working closely with the composer to inform timbral and performance elements within the works,\textsuperscript{27} Canham and Lopez focus further on the importance of collaborative work between the performer and composer when they state, “[a] common theme in recent research into the activities of composers and performers has been the unmasking of processes that were not previously viewed as central to a discussion about creating new works.”\textsuperscript{28} Specifically, they challenge the preconceived notion of the separation between the two musical roles, explaining that, “studies of collaboration have been one area of scholarship in which more nuanced pictures of performer and composer have been proposed.”\textsuperscript{29}

Like McKay, McGregor is interested in more standard performer-composer collaboration, describing it as “a dialogue in which the performer’s input shapes the final piece to some degree.”\textsuperscript{30} His paper explores the collaborative process undertaken by two professional flute players and their role in the contribution of new works to the flute repertoire.\textsuperscript{31} Roche’s work follows a similar style; using a mixed-method approach including case study, she explores the collaborative process of creating a new work for clarinet and piano.\textsuperscript{32} Roche’s findings highlight the importance of dialogue between collaborators throughout the creative process, as well as benefits of collaboration including the execution of a unique product and the development of the individual.\textsuperscript{33}

The importance of this dialogue between performer and composer is further identified in Jerrold Levinson’s work, where he discusses the idea of presenting a ‘good performance,’ yet failing to produce the authentic level of emotion and sound desired by the composer.\textsuperscript{34} Contrastingly, Daniel Leech-Wilkinson’s research into the composer-performer relationship aims to somewhat dismantle “the notion that composers are the creatives and performers their faithful servants,” discussing the creative freedom of the performer in the process of interpreting musical works.\textsuperscript{35} This suggests benefits of the collaborative relationship being directed by the performer, specifically when

\textsuperscript{27} Ibid.
\textsuperscript{29} Ibid.
\textsuperscript{30} Mark Takeshi McGregor, "Of Instrumental Value: Flutist – Composer Collaboration in the Creation of New Music" (DMA diss., The University of British Columbia, 2012).
\textsuperscript{31} Ibid.
\textsuperscript{32} Heather Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet" (PhD diss., The University of Huddersfield, 2011).
\textsuperscript{33} Ibid.
offering the performer more creative freedom within the work. The literature regarding performer-composer collaboration gives insight into the standard collaborative process between the performer and composer, but for the most part does not explore how these roles can be incorporated into a single creative output.

The history of the composer-performer role plays an important role in contextualising this career trend and legitimising its existence throughout musical eras. In the early nineteenth century, the evolution of score-based composition resulted in many other elements of the musical process being overlooked, which in turn led to a decline in the relationship between both composer and performer. Canham and Lopez explain that the role of the composer in regard to musical decisions was diminished; the onus was instead placed on the performer to extract and communicate musical ideas. They state, “this segregation of roles [performer and composer] is a product of the view of the score-as-object.” Conversely, the performer’s involvement in the development of the work was lessened; often leading to a limited understanding of the technical capabilities of the instrument within a piece. Literature by Lukas Foss identifies the composer-performer relationship shift in the early 1900s, as he states,

> We owe our greatest musical achievements to an unmusical idea: the division of what is an indivisible whole, “music,” into two separate processes: composition (the making of the music) and performance (the making of music), a division as nonsensical as the division of form and content.

Foss explains that the composer-performer separation occurred around 1915, where composition reportedly ‘withdrew underground’. It wasn’t until the 1960s that musicians saw the reform of the collaborative performer-composer relationship, fuelled by new compositional opportunities such as the expansion of instrument ranges and effects through the development of extended techniques.

Musicians employing both performance and composition within their careers exist as early as the Baroque period. Antonio Lucio Vivaldi (1678-1741) is one of the most renowned examples of a composer-performer; his music is considered a part of, “the first large repertory of music for active listening and the pleasure derived from it, music that was not an accompaniment to operatic music.

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37 Ibid.
38 Ibid.
40 Ibid.
or a background to another activity…” With more than 230 violin concertos to his name, Vivaldi used his comprehensive understanding of the instrument, derived from his virtuosic skill, to produce works that were both technically and musically suited to the capabilities of the violin. Like Vivaldi, Johann Sebastian Bach (1685-1750) was acknowledged not just for his compositions, but for his virtuosic performance skills. Throughout his life, Bach was widely renowned as an organist more than a composer, only posthumously being hailed as a master composer.

Wolfgang Amadeus Mozart (1756-1791) continued the composer-performer legacy in the classical period. Simon Keefe’s work explains how many of Mozart’s performing qualities are demonstrated through revisions to his compositional outputs. Keefe furthers this idea when he states,

...Mozart valued precision, clarity and expression in keyboard playing and those who heard him in action praised his grace and elegance. And these particular qualities emerge as priorities in the autograph revisions discussed: small adjustments to an instrumental or keyboard part signal a desire for sonic precision and clarity; modifications small and large uncover additional expressive layers and adjustments to the thematic presentations add elegance.

Despite his immense success and popularity, literature detailing Mozart’s interwoven role as a performer-composer is lacking.

Recognised both for his virtuosic piano skills, and his contribution to music within the romantic period, Franz Liszt (1811-1886) is another example of a renowned composer-performer. Describing his desired legacy as, “his life was poetic fiction, and his fictional poetry was life,” Alexander Rehding explains how his work as both a performer and composer is now being reexamined for its role as more of a fundamental part of his life as well as his musical career. Like Liszt, Sergei Rachmaninoff (1873-1943) was a composer-performer pianist. Widely acknowledged as one of the most popular composers of the early twentieth century, Rachmaninoff was able to perform many of his own works, resulting in the execution of his musical ideas sounding “as though

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41 Buelow, The Late Baroque Era from the 1680s to 1740.
42 Ibid.
46 Ibid.
48 Ibid.
they had been worked out in collaboration with God - the final statement of a work, to be played eternally this way and no other."\textsuperscript{50}

A more recent and local example of a successful composer-performer is that of British/Australian pianist-composer, Roger Smalley AM (1943-2015). Particularly renowned for his work in classical contemporary music, Smalley was awarded an array of musical accolades for composition competitions, solo performances, and ensemble collaborations.\textsuperscript{51} As seen in Stephen Walsh’s work, during the early years of his compositional career, many of Smalley’s works were sporadic and often unfinished. It wasn’t until he began composing more seriously for his own instrument, incorporating his own mastery of modern piano techniques such as pedal techniques and proportional notation, that his music began to demonstrate “a note of conviction.”\textsuperscript{52}

Whilst the aforementioned musicians are all examples of composer-performers using their comprehensive musical understanding to contribute significantly to the repertoire of their respective instruments, current research of this ilk focusing on the ‘composer-performer’ is driven by the idea of the composer performing their own music and discussing the resultant musical output. A significant gap in the literature lies in the discussion, or lack thereof, about how the term can describe similar career models based on the musician and their activity. By giving priority to ‘performer,’ the term ‘performer-composer’ suggests an increased emphasis on the musician’s performance practice leading their professional activity and potentially their subsequent compositional output.

**PERFORMER-COMPOSER SAXOPHONISTS**

Existing literature pertaining to the classical saxophone repertoire largely focuses on historical development, or the contribution and stylistic characteristics of specific composers. This includes Zachary Pischnotte’s research into the stylistic interpretation of works by Jacob Ter Veldhuis,\textsuperscript{53} a study by Keith Johnson who presents an analysis of music by Paul Bonneau,\textsuperscript{54} and Chiaki Hanafusa’s paper about Yoshimatsu’s *Fuzzy Bird Sonata*.\textsuperscript{55} The early development of the

\begin{itemize}
  \item \textsuperscript{50} Ibid.
  \item \textsuperscript{52} Stephen Walsh, "Roger Smalley," *The Musical Times* 109, no. 1500 (1968) 131-133-34.
  \item \textsuperscript{53} Zachary Pischnotte, "The Saxophone Music of Jacob Ter Veldhuis: A Discussion of Pitch Black, Garden of Love, and Buku" (DMA diss., University of Kansas, 2016).
  \item \textsuperscript{54} Keith T. Johnson, "A Theoretical Analysis of Selected Solo Repertoire for Saxophone by Paul Bonneau" (DMA diss., University of North Texas, 2002).
  \item \textsuperscript{55} Chiaki Hanafusa, "The Influence of Japanese Composers on the Development of the Repertoire for the Saxophone and the Significance of the Fuzzy Bird Sonata by Takashi Yoshimatsu" (DMA diss., University of North Texas, 2010).
\end{itemize}
The current saxophone repertoire includes contributions from many performer-composers in both solo and ensemble settings. Through accessing and reviewing various repertoire catalogues including Saxtet Publications, Astute Music, and Reed Music, it is clear that there are a significant range of works by performer-composer saxophonists such as Andy Scott, Richard Ingham, John Harle, James Crockford, Christian Forshaw, Rob Buckland, Will Gregory, Barry Cockcroft and Randall Hall in the current repertoire. These works range from solo unaccompanied compositions, to full scale symphonic works with saxophone soloist.

Previously mentioned work by Di Marco discusses the performance practice of key Australian saxophonists, including those who identify as performer-composers. Despite the saxophone’s “relatively late arrival on Australia’s classical music scene,” this is the only existing research that significantly explores performer-composers in the saxophone genre. Even with “the recognition and celebration of the classical saxophone tradition in the UK,” there is no equivalent literature recognising trends and development in the United Kingdom. This research project aims to bridge the knowledge gap and explore the careers of some of the key performer-composer saxophonists outside of Australia, and due to the size of this project, within the United Kingdom.

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61 Di Marco, "Live Performance Practices of Australian Saxophonists."
INTERVIEW PARTICIPANTS

Some of the most prominent performer-composers at the forefront of contemporary saxophone music in the UK as both performers and composers are Andy Scott, John Harle and Richard Ingham. These musicians have all completed tertiary education in music performance; however, none have had formal composition training.

Described as one of the greatest saxophonists of his generation, Harle has a career spanning four decades with success as both a performer and composer. His original music has won a vast array of awards including an Ivor Novello award and two Royal Television Society awards. Harle has written four original concertos for saxophone and has had nearly twenty saxophone concertos written for him.

Similarly, Scott’s professional musical endeavours have led to his recognition as a versatile performer and composer, particularly through his work to legitimise the area of classical tenor saxophone. His multi-stylistic compositions have won him a British Composer Award and appear on more than forty CDs across various genres. In addition to writing material for the educational syllabi within the UK, as well as maintaining a successful stream of work for a variety of instrumentations, Scott’s double saxophone concerto *Dark Rain* is perhaps his most award-winning contribution to the saxophone repertoire.

As a performer, composer and educator, Richard Ingham leads a successful and diverse international career. With a presence at every World Saxophone Congress since 1985, Richard is at the forefront of the current classical saxophone scene. He has commissioned numerous works and presented premieres of works by more than 20 different composers. As a composer, Richard’s oeuvre includes a variety of musical styles, instrumentations, and techniques. Works range from solo saxophone, to large saxophone ensemble, to full orchestra with narrator.

Harle, Scott and Ingham have all demonstrated a mastery of their instrument across an array of musical settings including orchestral work, chamber ensemble, jazz groups and solo

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67 Erin Royer, "A Discussion into the Careers of James Houlik and Andy Scott with Regards to Identifying the Vital Steps Needed to Establish a Performance Career as a Specialist Classical Tenor Saxophonist" (BMus Hons diss., Edith Cowan University, 2011).
performances. Scott’s role as founding member of Apollo Saxophone Quartet has seen him tour internationally, record multiple CDs, and work to produce new music for saxophone with world renowned composers including Michael Torke, Michael Nyman and Graham Fitkin. Harle’s work as an international solo artist as well as within an array of ensembles has provided him with experience playing in many genres. Moreover, his Saxophone Concertos CD (1990) has sold over 350,000 copies, further justifying his familiarity with the classical saxophone genre. Ingham’s experience as an international soloist, ensemble and orchestral musician, as well as international composer, has equipped him with an in depth understanding of the classical saxophone arena. Furthermore, his role as editor and co-author of Cambridge Companion to the Saxophone (Cambridge University Press), often regarded as the leading resource for the subject, gives him a unique view of the history and development of the instrument and subsequent career opportunities. An interview with Ingham, conducted by Barry Cockcroft in August 2018, will inform much of this research paper due to its similar content.

RATIONALE

Given the aforementioned information, there is a case to be made for saxophonists, with no formal composition training, writing their own music. The aim of this research project is to explore the career pathways of three performer-composer saxophonists. Specifically, this study aims to identify the change and development of traditional composer-performer roles, explore the fluidity in the spectrum of composer and performer led creative outputs, and subsequently determine whether or not saxophonists with no formal compositional training can establish successful performer-composer careers through their performance experience. Findings from this research will help to support the performer-composer career model by highlighting the link between performance experience and compositional output. It is hoped that this paper will serve as a pilot study for further research into musician career pathways and, more specifically, the development of new opportunities for saxophonists through the promotion of the performer-composer. To the best of the author’s knowledge, there is no existing literature on this topic.

RESEARCH QUESTIONS

1. Does the idea of the performer-composer saxophonist suggest a change in the traditional relationship between composition and performance roles?

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71 Harle, "John Harle: Biography."
72 Cockcroft, "Richard Ingham - English Composer and Saxophonist."
2. Can saxophonists establish successful composer careers purely through performance experience?
   2a. What are the benefits and opportunities found within this career pathway?

LIMITATIONS

Due to the limited size of this research project, this thesis has engaged with only three established and renowned research participants from the United Kingdom. The comments from the interviews cannot be extrapolated to all classically trained saxophonists; however, the comments do offer insight into the development, influences, benefits and opportunities of engaging in a performer-composer saxophonist career. Further, it is hoped that much of this study may be conceptually applied by musicians from other musical areas.

METHODOLOGY

Aside from contextualising the topic through a literature review of the relevant areas, this project has been primarily informed through qualitative research: semi-structured interviews with two selected participants and the analysis of an existing interview transcript by a third musician. Following a similar style to research conducted by Royer, who investigated career pathways of two saxophonists, semi-structured interviews have allowed for consistent questions in interviews whilst allowing for additional information and clarification if relevant to the topic. Drever confirms that semi-structured interviews are well suited to both gathering factual information, as well as exploring participants’ experiences and reasoning in some depth. Interviews have been recorded and transcribed for ease of analysis of responses. The research subjects [Andy Scott, John Harle, and Richard Ingham] have been selected because of their success in both performance and compositional work for saxophone.

Core interview questions included but were not limited to:

WRITING FOR SAXOPHONE

- Why did you start writing for saxophone?
- What are some of the major influences in your music for saxophone?
- What differences (if any) do you notice when writing for saxophone as opposed to for other instruments? (original compositions vs arrangements)

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73 Royer, "A Discussion into the Careers of James Houlik and Andy Scott with Regards to Identifying the Vital Steps Needed to Establish a Performance Career as a Specialist Classical Tenor Saxophonist"
• Do you perform your own music for saxophone? Why/why not?

PERFORMER-COMPOSER

• How would you describe your current career as a saxophonist?
• Currently, do you consider yourself more as a performer or composer?
• What do you think are the benefits of being a performer-composer, specifically for the saxophone?
• Have you noticed a clear shift in performer-composers becoming more prevalent?
• Were there performer-composers doing the same thing as you when you were studying music?
CHAPTER THREE

The following chapter discusses key points from the interviews in relation to the development and influences of a performer-composer career, and the benefits and opportunities of this career pathway. Additional information from existing literature will be used to reinforce the topics raised.

THE PERFORMER-COMPOSER CAREER

DEVELOPMENT

As explained in the literature review, the performer-composer relationship is not a new concept, nor is it foreign to the classical genre. Ingham supports this idea, stating,

I think it’s essential. It has produced some of the greatest music. When going back centuries in the clarinet tradition, Mozart and Anton Stadler, Brahms and Richard Mühlfeld, they were dependent upon each other. The Mozart concerto would not have come about if Mozart was not around Stadler. I’m sure that goes on today. Often people just meet at college and are inspired by each other. It works both ways... it’s crucial and more musical results come out of that rather than abstraction.  

The juvenescent nature of the saxophone was highlighted countless times by the interviewees as playing an important role in the development of their performer-composer careers. Due to the lack of established tradition surrounding classical saxophone when Ingham, Harle and Scott were undertaking tertiary music training, many of their early successes were completely self-initiated opportunities. Scott reflects,

I guess in one way... because the saxophone is such a younger instrument, ... the onus is on creativity and initiative from an early age, regardless of style.

He continues,

... because there aren’t full time salary jobs in an orchestra or something like that, it makes us think, it makes us be creative.

Harle reflects on the saxophone repertoire at the time of his emergence as an artist, stating,

75 Cockcroft, Barry. “Richard Ingham – English Composer and Saxophonist.”
77 Scott, Interview by Jazmin Ealden.
I hoped there was a future for my playing that wasn’t on the list of repertoire in the Leduc catalogue.\textsuperscript{78} The saxophone has always been in the top three most popular instruments in the world, alongside the piano and electric guitar, so there had to be room for music that wasn’t ‘standard.’\textsuperscript{79}

When talking about their career development, all three interview participants identified starting out as a performer, with the composition being later ‘onloaded.’ Although this thesis does not focus on tertiary offerings in saxophone, it is important to mention the education experience that has informed the career development of all three subjects. Scott, Harle and Ingham all acknowledged their tertiary music education experience, with Scott and Harle majoring on saxophone, and Ingham on clarinet. Ingham further explains,

\ldots when I was starting out when I was studying at University, I was principally a clarinettist and there were well trodden paths for performers. Certainly, with the saxophone, it was very, very different indeed.\textsuperscript{80}

As identified by Ingham, the 1980s was a turning point for the development of the saxophone in the UK.\textsuperscript{81} He identifies some key changes that greatly contributed to the rise of saxophone in the UK, one being the offering of graded exams on saxophone.

\ldots after 1984, then you could have graded exams. Then it was possible to get qualifications and then more and more colleges started offering classical saxophone. So that was \ldots really the turning point.\textsuperscript{82}

He continues,

\ldots there’s a classic case of the great saxophonist and clarinettist John Dankworth, a kind of UK legend in jazz and a very fine classical player as well. He studied at the Royal Academy of Music in London and basically, he had to hide his saxophone away and just not tell his teacher and then just became the international artist.\textsuperscript{83}

This reinforces the challenges faced in earlier days when establishing one’s self as a saxophonist.

\begin{footnotes}
\item[78] Alphonse Leduc is a publishing company supplying many popular works for saxophone. More information can be found at the following link, http://www.alphonseleduc.com/en.
\item[80] Cockcroft, “Richard Ingham – English Composer and Saxophonist.”
\item[81] Ibid.
\item[82] Ibid.
\item[83] Ibid.
\end{footnotes}
Scott’s time as a music student at the Royal Northern College of Music coincides with the start of the turning point for the perception of the saxophone in the mid 1980’s. Despite this, he still recalls a degree of segregation between musical roles throughout his time at university, stating, “...it did seem then that things were a bit more compartmentalised. They were put in their boxes and there was sort of this separation.”

When asked about their current careers, an array of professional opportunities and opinions for the three interviewees can be recognised. For Scott, his performance and composition outputs are no longer separate paths, rather they have formed to be one individual career. Harle now identifies with being primarily a composer-producer, having been informed through his extensive performance experience, and Ingham is working to increase his performing and composing output. All three interviewees view their careers as a sequence of creative projects that were founded in performance studies and experience, and not restricted by one sole element of music. Scott reflects on the development of his career and the similarities between first starting out and the present day,

When I was, say, 14 or 15, looking back on it, I was playing the saxophone, I was writing a little bit of music, transcribing and arranging, and I was getting creative projects together, I would get a sax quartet together, and I would get a little jazz group together. And I think nearly 40 odd years later, essentially, I think I’m doing the same thing. You know, I’m playing the saxophone, I’m writing music, and I’m getting creative projects together.

Similarly, Harle describes his current career as “completely directed at music and projects that I instigate,” later explaining his impressive experience collaborating with a wide range of artists including Michael Nyman, Elvis Costello and Marc Almond, with whom he performed, composed, arranged and produced an array of creative outputs. Ingham has similar views of a multi-faceted career pathway, “to me it was all music. I tried to spend the rest of my life trying to encourage people to cross boundaries and dip their toes into different kinds of music.”

For these musicians, the development of a performer-composer career stemmed from performing, and the composition subsequently followed. All musicians have discussed their careers as typically characteristic of ‘portfolio,’ as mentioned in the earlier literature review. It is clear that tertiary level music performance training at university was a crucial factor in the development of a successful and versatile career, providing a framework of musical understanding and opportunity to develop creative relationships and networks.

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84 Scott, Interview by Jazmin Ealden.
85 Ibid.
86 Harle, Interview by Jazmin Ealden.
87 Cockcroft, “Richard Ingham – English Composer and Saxophonist.”
It seems there is a notable increase of performer-composers in the current industry, as identified by both Harle and Scott. Harle talks about his network of other performer-composers as he was leaving university.

There were three of us at The Royal College of Music in London in the 1970’s - Nigel Kennedy (violin), Dave Heath (flute), and me. We all realised at the same time that we had to take control of where we were going as we didn’t think there was a slot or niche for us in the musical world as we saw it at the time.\(^88\)

Comparing that with the current climate of performer-composers, Harle comments,

At The Guildhall School, where I’m Professor of saxophone, composition and performance, performer-composer [is] now more or less the usual outcome for people...\(^89\)

Scott also acknowledges a seemingly increasing trend of performer-composers, particularly noticeable when attending saxophone specific events such as the World Saxophone Congress,\(^90\)

...there seem to be more people playing their own music, composing-performing, and I think it’s true. I think maybe proportionally, there was probably more evidence of that at an event like that.\(^91\)

### Influences

The influences of these performer-composers include a wide range of performance experience including multi-stylistic ensembles, and established networks and collaborations. For both Ingham and Scott, an identified history of jazz, dance and funk music from an early age has kept their minds open to exploring genres outside of classical. Scott explains,

...when I was 12 or 13 and started playing, from almost day one I was doing classical repertoire in lessons, and then thinking about that for exams, but at the same time I was playing in big bands. So, I think it was automatic about it not even being unusual to be playing swing and funk and jazz, and also classical. It was just music. There was no need for me to question that.\(^92\)

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\(^88\) Harle, Interview by Jazmin Ealden.
\(^89\) Ibid.
\(^90\) The World Saxophone Congress is an international event that happens once every three years. It attracts saxophonists from around the world and celebrates the instrument through performances, workshops, trade shows and masterclasses. More information can be found at the following link: http://zagrebsaxcongress.com/index.php/en/.
\(^91\) Scott, Interview by Jazmin Ealden.
\(^92\) Scott, Interview by Jazmin Ealden.
This cross-genre experience for Scott has informed many of his later compositional projects and opened up a lot of musical doors for him. He continues,

I’ve been writing for brass bands for ten years, and what they’ve told me, is that stylistically there was something here that was jazz influenced, Latin, funk influenced, that they found unusual and they seem to like.93

Ingham had similar experiences of a multi-stylistic musical upbringing, explaining that when he was first learning, much of his time was spent playing in dance bands.

I maintained my saxophone playing and it was kind of ‘dance-bandy’ and aspects of jazz and didn’t actually start classical saxophone until my twenties. My first teacher was actually a dance band leader, a very good dance band leader... We did some Mozart duets, we’d do some dance band stuff, it was the sixties so there was the latest pop stuff coming in. So, to me it was all music.”94

For Harle, his music is influenced by an array of styles,

I suppose there’s a very specific form of minimalism that comes from my time with Michael Nyman, Trip-hop (after working with Goldfrapp and Portishead), electronic sound manipulation, and simply creating space within all that for my own sound. Folk and Early music has also/always been a major influence on my music...95

An identifiable common theme is the idea that these musical upbringings are not restricted by genre, and much of the early experience that informed the initial learning of the instrument for these musicians, came from a place of music, rather than stylistic rules. This is not only evident in subsequent performance experience but demonstrated also through their compositional output.

Another influential factor was the opportunities for listening whilst being engaged as a performer. Ingham reflects on his own journey as a composer, explaining,

I was kind of interested in it early on and then actually had a lay off for about 20 years where I didn’t write anything up to the late 1990’s. Now I realise that I spent all that time listening. I think that informed my writing and then I just got into it.96

93 Ibid.
94 Cockcroft, “Richard Ingham – English Composer and Saxophonist.”
95 Harle, Interview by Jazmin Ealden.
96 Cockcroft, “Richard Ingham – English Composer and Saxophonist.”
All three interviewees have notable orchestral performance experience, which serves as an opportunity to better understand how instruments sound, blend and work together, as well as hear a wide range of compositional techniques from recognised composers. In an interview with John Brown, Scott described this experience,

The scariest thing is still *Romeo and Juliet*, that tenor part. It’s the build-up before it. You’ve got five or six minutes, then the flute plays this beautiful arpeggio, the strings are amazing - and you’re in! You have a choice: you can read the newspaper, or you can listen and get something from it.97

These multi-stylistic experiences influenced the compositional and professional output of all three musicians. Using performance situations, particularly orchestral works or collaborative ensembles, can be an effective way to gain insight into the capabilities of other instruments, and the compositional tools used by other composers. Additionally, the multi-stylistic nature of the saxophone has allowed the musicians to gain experience in jazz and funk ensembles, among others, which has in turn informed their musical palette and compositional tools.

**PERFORMANCE EXPERIENCE AND COMPOSITIONAL OUTPUT**

**BENEFITS**

Interview participants identified several benefits of a performer-composer career through their own experiences. These include having more control over the creative output, more utilising existing relationships as a performer, being more flexible as a touring artist, having more opportunities to have original compositions performed, and having a heightened sense of the needs of both the composer and performer when working with other musicians.

Harle talks about having a sense of control over how he is represented and perceived as an artist, explaining that,

...it’s the main benefit of being a performer-composer or producer - you can genuinely interact with the public (and be judged by them) with the confidence that you’re not being represented by bad music or bad sound.98

98 Harle, Interview by Jazmin Ealden.
He furthers this point, stating that the desire for control gets stronger as you get older. When explaining the process, Harle writes, “...it’s a job that takes me all the way from conceiving a composition or arrangement, through recording it, mixing it and mastering it.”

Scott highlights the benefits he has experienced as a performer-composer, particularly in the early days as he was emerging. As a performer, he utilised his networks with other instrumentalists to seek advice about instrument-specific compositional techniques, performance opportunities, and collaborations. He explains,

...that is a good thing about being a performer, is that you'll know people anyway. Let’s say you’re writing for French horn, you can go to your performer friends and say, I’m gonna read up about this and I’ve listened to this, but can we have a chat for a few minutes, and have you got your instrument? And then you can take sketches to them and say hey what do you think? And that is an advantage in itself. Because obviously you know people who you work with, and it’s a lot easier than if you’re an out and out composer contacting someone you don’t know and asking for feedback.

In addition to the compositional feedback, Scott recalls many early premieres of his work resulting from existing performer connections.

When I was at music college I started writing some original pieces, some people played them, colleagues played them, one of the other people hear[d] them, then someone might say can you write something for us. Then it was really sort of in tandem thing...

The relationships and networks formed as a performer in a tertiary institution were paramount in the success of Scott emerging as a composer in his field. He now identifies a sense of flexibility as a performer-composer when employed as a visiting artist. Being able to offer skills in performance, composition, as well as genres other than classical, makes him versatile and valuable as an artist. He explains, “...when I visit somewhere like WAAPA or Brisbane, I can bring my own music to play, we can talk about improvising, ensemble playing...”

Ingham identifies a mutual benefit of the performer-composer role, in relation to preparing works. He explains,

I do find that obviously when I'm coaching my own pieces, I know what's happening and what the composer i.e. myself requires, but I do find it very helpful when interpreting

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99 Ibid.
100 Scott, Interview by Jazmin Ealden.
101 Ibid.
102 Ibid.
another composer’s work. And so, it works both ways actually because it can help you interpret a piece by having a bit of insight into what a composer might be doing and also it inspires you in your own writing and gives you extra ideas.\textsuperscript{103}

The performer-composer connection also offers unique collaborative opportunities to support the premieres of new works. Ingham explains,

A composition doesn’t exist until it’s performed. And I know plenty of composers who perhaps don’t sign up to that because they’ve got plenty of music that isn’t performed and perhaps the, the joy’s in writing the music, not in putting it out there. And ... I think for a lot of composers they’re quite insular and the writing is the job. Putting the music out there. It’s a performance job. And I love that collaboration between performer and composer.\textsuperscript{104}

Ingham’s premiering of countless works by UK based composers demonstrates a commitment to the promotion and development of both saxophone performance and composition.

The performer-composer career offers a variety of musical benefits as highlighted by all three interviewees. Utilising relationships with other performers to inform compositional techniques seems to be a common theme. By being in control of both the music and the sound, the performer-composer feels more control over the end product, and subsequently feels more confident over the perception of the music by the public. The ability to approach music from both performer and composer perspectives also offers additional understanding and insight into how to potentially interpret and better communicate in a performance setting.

**OPPORTUNITIES**

Opportunities for development of the saxophone genre are confidently recognised by performer-composers, who hold a unique viewpoint of the repertoire from multiple professional perspectives. When asked about the current state of classical music and where the saxophone fits within that, Scott explains, “[w]e have to move forward with continual commissioning and increasing that repertoire ... it’s like anything, it needs that new music, it needs players pushing the boundaries and exploring.”\textsuperscript{105} Harle reaffirms the importance of being unique as a saxophonist, discussing the concept of a universal sound.

Nowadays, it’s not enough to be a ‘player’ - you must have an IDEA of what you want to do and make that idea real. On the saxophone, this is MORE important than other

\textsuperscript{103} Cockcroft, “Richard Ingham – English Composer and Saxophonist.”
\textsuperscript{104} Ibid.
\textsuperscript{105} Scott, Interview by Jazmin Ealden.
instruments because there is no ‘acceptable’ or universally accepted sound - it’s an instrument for individuals in Pop, Jazz or Classical music.\textsuperscript{106}

The added challenge of the saxophone not often included in the traditional classical orchestral instrumentation has further motivated these saxophonists to create new ideas, projects and opportunities for themselves. This is echoed in the interview responses, as well as the range of music that is pushing standard classical boundaries.

This chapter has discussed the interview responses of three interviewees: John Harle, Andy Scott and Richard Ingham. Through the analysis of interview transcripts and common themes, responses were broken into four areas: career development, influences, benefits and opportunities. These responses will now be analysed and further discussed to address the previously stated research questions.

\textsuperscript{106} Harle, Interview by Jazmin Ealden.
CHAPTER FOUR

DISCUSSION

This research explored the career development, influences, benefits and opportunities of three performer-composer saxophonists. The common themes from the interview responses include the need for versatility and flexibility to sustain a successful career, and the desire to focus on creative projects suited to the individual and the performer-composer role.

DEVELOPMENT

An analysis of the interview transcripts revealed significant change and development in the musical world since the tertiary years of Scott, Harle, and Ingham. For example, Scott reflected on how music seemed much more ‘compartmentalised’ when he was at college, and Harle noted that as he was studying at university, he could not see an existing spot for his career outside of the traditional repertoire. Research conducted by Tolmie shows that this attitude amongst tertiary music students still exists; however, there are now more strategies in place to encourage individuality and use of initiative in emerging artists, demonstrating a recognition of the need for diversity by tertiary institutions.

More specifically, the interview subjects raised points about the youthful nature of the saxophone and its development over time. Ingham reflected on a colleague who was forced to hide his saxophone away during university, but who subsequently became an internationally renowned saxophonist. These comments reflect the attitude about the saxophone as a less ‘serious’ instrument during this time period (1960s-1980s), before it was possible to study saxophone performance or take formal exams.

Harle highlighted the seemingly limited repertoire available for the saxophone, prompting his exploration of other creative ideas and pathways. Scott reinforced this idea, commenting on the need for saxophonists to be creative due to the lack of full-time performance opportunities available. He also addressed the importance of creativity and initiative without stylistic boundaries, which can further be demonstrated through his music.

107 Tolmie, "My Life as a Musician: Designing a Vocational Preparation Strand to Create Industry-Prepared Musicians."
108 Cockcroft, "Richard Ingham - English Composer and Saxophonist."
109 Astute Music, "Astute Music."
Di Marco’s discussion into the performance practice of professional Australian saxophonists reaffirms the importance of initiative and flexibility in saxophone careers,\(^{110}\) suggesting that these are universally required traits for aspiring professional saxophonists. Further, Frigo’s earlier comments concerning the importance of creating new works for the saxophone to develop the saxophone repertoire\(^{111}\) support Di Marco’s comprehensive study. Findings from the current study have revealed additional information that performer-composer saxophonists play an important role in influencing the saxophone genre.

**INFLUENCES**

The exposure to styles outside of classical music from an early point in musical development heavily influenced the compositional output of the three interviewees. This supports findings by Matthew Styles where he discussed jazz influences in Mark Anthony-Turnage’s predominantly classically structured works.\(^{112}\) Styles highlighted that Turnage was informed by the musical styles of Herbie Hancock and Miles Davis, and as such, produced multi-stylistic works sharing many of these jazz and funk inspired characteristics.\(^{113}\)

Scott’s involvement playing in jazz and funk ensembles, and Ingham’s experience with dance band music has resulted in a wider understanding of, and appreciation for, music without genre restriction. Perhaps the most multi-stylistic and virtuosic example from Scott’s oeuvre is his double saxophone Concerto, ‘Dark Rain.’ In 2006, Scott himself stated, “this concerto pays homage to the versatility of the saxophone and the different styles of writing for the instrument”.\(^{114}\) The musical influences seen within this work include contemporary classical, swing, bebop and big band, before ending with a chorale section. Other examples of Scott’s work include *Don’t Shoot the Duck* and *The Golden Horn*, both for saxophone ensemble. *Don’t Shoot the Duck* utilises jazz techniques and a groove feel with the addition of a rhythm section, whilst *The Golden Horn* bares a Turkish sound. The identification of these varied musical styles affirms findings by Royer, where she identifies Scott’s stylistic versatility as a contributing factor to his success as a musician.\(^{115}\)

Harle draws influence for his music through performance experience with minimalist composer Michael Nyman, as well as other cultural experiences relating to gypsy and folk music.

\(^{110}\) Di Marco, "Live Performance Practices of Australian Saxophonists."

\(^{111}\) Frigo, "Commissioning Works for Saxophone: A History and Guide for Performers."

\(^{112}\) Matthew Styles, "An Evaluation of the Concept of Third Stream Music and Its Applicability to Selected Works by Gunther Schuller and Mark-Anthony Turnage" (DMA diss., University of Western Australia, 2008).

\(^{113}\) Styles, “An Evaluation of the Concept of Third Stream Music and Its Applicability to Selected Works by Gunther Schuller and Mark-Anthony Turnage.”


\(^{115}\) Royer, (2011).
Folk influence is not unique to Harle’s music; many successful composers have taken inspiration from folk melodies and styles. This can be demonstrated in a study by Anthony Ritchie, in which he investigated the intrinsic folk characteristics in the music of Béla Bartok.\(^\text{116}\) Folk idioms can be clearly identified in Harle’s *Arcadia*, a piece for soprano saxophone, violin and piano. Grecian folk melodies feature throughout this five-movement work, as well as melodic lines paying homage to Stravinsky.\(^\text{117}\) Additionally, Harle has contributed multiple works to the saxophone quartet repertoire including ‘Foursquare,’ a piece written to demonstrate multi-saxophone doubling, and ‘The Little Death Machine’ for saxophone quartet and tape. This musical diversity embodies the professional diversity encouraged in literature by Creech et al. when working to establish a successful portfolio music career.\(^\text{118}\)

Both Scott and Ingham identified extensive listening as being one of their primary learning tools when developing compositional projects. Scott reflected on his listening experiences in orchestral settings, particularly due to the nature of the saxophone parts often having long breaks between entries. Ingham spoke about his extended time away from composition, reflecting that after 20 years of not writing, he realised he had instead been ‘listening.’ This experience was subsequently channelled into many works for saxophone, among other instrumentations. The demonstration of these listening skills reaffirms findings by Tristan Jehan, who cites, ‘listening’ as a primary element of the ‘music making paradigm,’ alongside performing and composition.\(^\text{119}\)

Ingham’s work *Mrs Malcolm, Her Reel* for saxophone ensemble is an example of this multi-stylistic influence. Originally commissioned for jazz orchestra, the piece has since been adapted for several other instrumentations. It features a “funky, insistent bass line” before opening up for solos with accompaniment.\(^\text{120}\) Contrastingly, Ingham’s ‘From Pennan to Penang’ for soprano saxophone and accordion was inspired by his travels throughout Scotland, Ireland, England, France and Malaysia. Comprising eleven movements, which can be played in any order, Ingham previously described this work as “many diverse disciplines in music - the whole, I hope, will just be heard as music, with no boundaries or categories.”

Through multi-stylistic musical experience as emerging musicians, Scott, Harle, and Ingham were able to apply this musical understanding to other aspects of their career, including their

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\(^\text{118}\) Creech et al., "From Music Student to Professional: The Process of Transition."

\(^\text{119}\) Jehan, Tristan "Creating Music by Listening" (PhD diss., Massachusetts Institute of Technology, 2005).

composition output. These transferable music skills, and furthermore the diverse range of performance experiences from which the skills were developed, are therefore an important aspect of the establishment of a performer-composer career.

**BENEFITS**

Benefits of their versatile career paths were highlighted by all three musicians and covered a range of advantages as both a performer and composer. Scott addressed the networks he developed as a performer and how these helped him as an emerging composer. By utilising these relationships, he was not only able to gain insight about other instruments on a personal level, but he was able to access ensembles and performance opportunities to have his music performed; this is something perhaps not achievable without that performing experience. By making use of these established collaborative networks, Scott was able to follow a similar creative path documented by both McKay\textsuperscript{121} and Roche\textsuperscript{122} where the dialogue and communication channels required for successful collaboration were already initiated.

Scott also discussed his subsequent flexibility as a practitioner when touring, visiting educational institutions, and engaging in other masterclasses and workshops. He highlighted his ability to offer a vast skillset based on his experience: being able to perform his own music, run ensemble classes, talk about improvisation, and composition techniques. These tools originated from a varied musical background combining performing and composing classical, jazz, funk, and Latin musical styles. Scott’s wide-ranging skill set reiterates a key area discussed in the study by Bennett, where she found that many of today’s successful musicians are now often practising within a number of specialist fields in the music industry\textsuperscript{123}.

The benefit of control was a major point for Harle, who explained that his current career as a composer-producer allows for complete control throughout all stages of the creative process. By utilising this array of complementary skills, he writes the music, performs it for the recording, and then mixes and masters the final track. This provides Harle with confidence about the quality of both the music and sound that the audience are experiencing. Similar elements of control over a performance were discussed by Levinson\textsuperscript{124}, however, his focus was centred around defining and evaluating a ‘good performance’ between performer and composer. Harle’s ability to take on both

\textsuperscript{121} McKay, "The Significant Other: A Flutists Role in Performer-Composer Collaborations."
\textsuperscript{122} Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet."
\textsuperscript{123} Bennett, "Utopia for Music Performance Graduates. Is It Achievable, and How Should It Be Defined?"
\textsuperscript{124} Levinson, "Evaluating Musical Performance."
roles, as well as to control the final mastering process, heightens the level of control over the entire creative output and therefore the representation of him as an artist.

Ingham highlighted the two-sided nature of the performer-composer career and its benefits. He noted that it has helped him as a performer to interpret the works of other composers and decipher the composer’s intentions. Contrastingly, as a composer, he has a deeper understanding of what is required by the performer and this provides additional ideas and inspiration in his own writing. This echoes the benefits of the performer-composer relationship as discussed by Canham and Lopez,¹²⁵ but with the added benefit of both roles being encompassed in a single career by an individual musician.

**OPPORTUNITIES**

The opportunities for performer-composers to contribute to the long-term saxophone community are substantial. The interviews suggest that the performer-composer career model is indeed becoming more popular in today’s industry. Scott discussed his experience at the most recent World Saxophone Congress (Croatia, 2018), noting that, although an event of that calibre was likely to perhaps exemplify more performer-composers in the field, he had a general sense that more people were following this path.

Harle highlighted that his graduate students now usually encompass both performance and compositional activities within their career. He further explained that freelance performance work alone is becoming increasingly less attractive. It is suggested that, much like the findings in research by Franklin,¹²⁶ performer-composers are utilising flexibility in their professional activity to satisfy their multi-faceted skill-set as well as remain employable across a number of creative opportunities.

The ultimate finding, which can be equally defined as a responsibility as much as an opportunity, relates to the future of the saxophone genre and the onus of the saxophonist to ensure the ongoing development of the modern-day genre. Scott firmly recognised the importance of moving forward with commissioning new works and developing the current saxophone repertoire. Additionally, he affirmed that musicians should be seeking to push boundaries and explore musical opportunities. Harle confirmed this idea when he explained the necessity for being more than a performer and stated the importance of having clear goals as a musician.

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¹²⁶ Franklin, "Living the Dream: Making It as a Classical Musician."
The importance of contributing new material to the saxophone genre is clearly supported in work by Di Marco,\textsuperscript{127} and Frigo.\textsuperscript{128} This existing research combined with the current findings suggest that, due to the two-fold creative output methods of performer-composer saxophonists, performer-composers hold a unique position of influence in the future development of the saxophone genre. Further, performer-composers have access to an important opportunity of creative contribution through the ability to both compose original works for the instrument, and either personally perform them or utilise established performance-based networks to premiere them.

\textsuperscript{127} Di Marco, "Live Performance Practices of Australian Saxophonists."
\textsuperscript{128} Frigo, "Commissioning Works for Saxophone: A History and Guide for Performers."
CHAPTER FIVE

CONCLUSION

The definition of a musician being primarily performance based is outdated and no longer encompassing of the industry expectations. Musicians are now required to embrace diversity within their careers and incorporate flexibility and versatility into their professional activity. This diversity is arguably more important for saxophonists than other classical musicians given the absence of full-time saxophone performance-based positions available.

One avenue for musical versatility in the current industry is the performer-composer career. Prevalent in the current saxophone scene, performer-composer musicians have assisted in the development and expansion of the repertoire, as well as forged a path to become highly respected ambassadors for the instrument. John Harle, Andy Scott and Richard Ingham have established successful careers as performer-composers and have subsequently played integral roles in expanding the saxophone tradition and its repertoire; these reasons led to them being chosen for this research project.

The aim of this thesis has been to explore the saxophonist performer-composer career model and development, and to highlight the influences, benefits and opportunities of this career pathway. Through the analysis of interviews with two participants and a publicly available transcript from a third musician, common themes were established and elaborated.

It is clear that the aforementioned careers have developed through versatility and flexibility both personally and professionally, in addition to a recognised need for new music and new direction within the genre. These careers all appear to be self-directed and flexible to include self-initiated creative projects. By employing skills gained from performing experience in genres other than classical music, including jazz, funk, dance, Latin and minimalist music, the interviewees have been able to appeal to a wide audience, whilst maintaining a sense of individuality and control over their creative output.

Utilising professional relationships formed through their experience as performers also played a large part in the establishment of compositional output including premieres and commissions of new works. Based on these results, it is evident that professional networks and multi-stylistic musical experience are perhaps two of the primary influential factors of the performer-composer career model. Implications of this research are not specific to the saxophone; however, there are elements that are more relevant to saxophonists given the portfolio nature of saxophonist careers.
The performer-composer career is one which does not necessarily require formal composition training, but rather can be developed through the application of transferrable skills gained through performance activity. Harle, Scott and Ingham all started their music careers as performance-based musicians. Based on the interview responses combined with the supporting literature, it can be argued that the interviewees’ compositional output was informed by both their performance experience and established performance based networks. The literature on musician careers supports the suggestion that the music industry is demanding change; this may be a reason for the expansion of musical skills within the careers of Harle, Scott and Ingham.

John Harle’s career pathway may be viewed as the summary of a new career model for modern day saxophonists. Harle started as a performer, then continued as a composer, and has subsequently added other roles including that of producer and manager. In this way, the performer-composer career can be described as a spectrum rather than a fixed pathway. Undertakings within this career are varied and exist on both a time and project based scale, however skills in performance and composition remain at the core and are utilised simultaneously.

Similar professional nuances can be identified in the careers of Scott and Ingham, who have demonstrated primary experience in performance, followed by composition, but have also expanded their opportunities to include professional activity in areas such as editing, publishing, and management. Through their widespread success and devotion to the future of the saxophone, these musicians are creating a reimagined career pathway for the modern-day saxophonist.

Future research opportunities include expanding the scope of this research and exploring, in more detail, the steps taken to approach composition as a performer. It is hoped that this thesis will serve as a pilot study for further research into the performer-composer career model, and how this career can be successfully realised by aspiring musicians.
BIBLIOGRAPHY


The APPENDICES are not included in this version of the thesis.