

Summary

Transcription as a vital element of the development and popularization of the saxophone

This paper is devoted to transcription, being an element that is closely related to the development and popularization of the saxophone, notably in the 19th and 20th centuries. It is posited that the transcription of world literature for the saxophone significantly contributed to the appearance of the new instrument in the public consciousness, inspired the creation of original repertoire and supported the teaching process. It was pointed out that the transcription played a key role in the history and popularization of the saxophone, contributing to its equal status in the family of wind instruments and still continues to be an important element of the professional practice of saxophonists. The basic concepts of transcription were defined, and a classification was made based on the use of various techniques for transferring original compositions to a different performance cast. In the historical context, the origins of the saxophone are described, and the profile of Adolphe Sax was presented against the background of the economic and political conditions of the 19th century. The profiles of the virtuosos of the saxophone of the 19th and 20th centuries, whose repertoire included transcribed works, have been presented, and their role in the popularization of the instrument was described, especially in Europe and the United States. The pedagogical aspect of transcribing was discussed in the context of the earliest methodological publications, and the figures of saxophone pedagogues using transcriptions as a valuable teaching material have been introduced.

A significant part of the work is a description of the technical and interpretation issues of selected transcriptions for solo saxophone and saxophone and piano. It also contains new, previously unpublished pieces transcribed by the author for alto saxophone and piano, and for alto saxophone, piano and frame drum.

An extensive appendix organized a catalogue of printed editions of sheet music, from which it was possible to identify the name of the person who made the transcription, arrangement or elaboration. It was concluded that there is still a real need to expand the repertoire with music of previous eras, building continuity of musical culture and stylistically enriching contemporary art. The artistic part is a recording of selected works in transcription for alto saxophone and piano, alto saxophone and voice, and alto saxophone, piano and frame drum.

The recording includes the following works:

Claude Debussy (1862-1918) *SYRINX*

Nebojša Jovan Živković (*1962) *VALSE SERBE*

Georg Philipp Telemann (1681-1767) *SONATA IN A MINOR* TWV 41:a3

Johann Sebastian Bach (1685-1750) *PARTITA IN A MINOR* BWV 1013

Josef Ceremuga (1930-2005) *SONATA ELEGICA*

In the practical part of the paper, the recorded works were subjected to considerations derived from the author's performance and pedagogical experience. Source materials, including manuscripts and available sheet music editions, were analyzed and critiqued. In order to identify interpretive solutions, musical passages in selected works were identified and linked to the recitation or text of the poem that directly inspired the composer. The historical context of the creation of each work is preceded by biographical notes of the composers.