JAMES MADISON UNIVERSITY

The Quintessential Quintet: Using the Woodwind Quintet to Improve Your Instrumental Music Program

The Montpelier Wind Quintet

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SUGGESTED REPERTOIRE FOR THE STUDENT WOODWIND QUINTET

Numerous reference materials and publishers offer "grades" for this repertoire, but criteria for these classifications seems to vary. Some offer a six-level scale, while others use a nine-level scale of difficulty. Our *Suggested Student Repertoire List* uses a scale we devised to unify the various systems and to identify specific musical and technical elements that should be considered when selecting music for a young ensemble. The basic areas of range, complexity of rhythm, and tempo were considered. In addition, "instrument-specific" concerns were also taken into account. These are instrument doublings (piccolo, English Horn); clarinet in A; extensive use of tenor clef in the bassoon part; and transposition, use of bass clef, and muted or stopped techniques in the horn part. A rating of "**easy**" indicates that the above-mentioned concerns do not appear at all. A rating of "**medium**" indicates that some of the criteria outlined above are found but present the young ensemble with minimal challenges. A rating of "**difficult**" indicates that many of these more challenging elements are found in the parts.

COMPOSER & TITLE	COMMENTARY	DIFFICULTY LEVEL	SCORE AVAILABILITY	PUBLISHING INFORMATION
Agay: 5 Easy Dances	Challenging rhythms, grace notes, atypical scale patterns	Easy/Medium	Yes	Theodore Presser www.presser.com 588 North Gulph Road King of Prussia, PA 19406
Andraud, ed.: **22 Woodwind Quintets** Pieces include: Beethoven: Quintet, Op. 71; Beethoven: Minuet, Andante, and Variations, Op. 25; Beethoven: Variations from String Quartet, Op. 18 No. 5; Barraine: Ouvrage de Dame; Barthe: Passacaille; Colomer: Minuet, and Bouree; Chretien: Quintet; Deslandres: Quintet; Goepfart: Quartet; Haydn-Muth: Quintet; Haydn: Minuet, and Presto; Levebvre: Suite, Op. 57; Moritz: Quintet, Op. 41; Mozart: Minuet, and German Dance; Normand: Quintet; Pierné: Pastorale; Taffanel: Quintet; Scherrer: Sextet, Op. 11	Horn transposition, bassoon tenor clef, A clarinet	Ranges from Easy to Difficult	No	Southern Music www.southernmusic.com 1248 Austin Highway Suite 212 San Antonio, TX 78292
Arne: Suite of Dances	Bassoon tenor clef	Medium	Yes	Skidmore Music Co., Inc. 1270 Avenue of the Americas Rockefeller Center New York, NY

Arrieu: Quintette in C	Fast tempos	Medium/Difficult	No	Gérard Billaudot www.billaudot.com 14, rue de l'Échiquier 75010 Paris 01 47 70 14 46
Beach: Pastorale		Easy/Medium	No?	The Composer's Press, Inc. 1211 Ditmas Ave. Brooklyn, NY 11218
Beethoven: Adagio & Minuetto	Witmark Instrumental Library (arr. Trinkaus)	Medium	Yes	M. Witmark & Sons (out-of-print? May be available in older school music collections)
Berger: Partita	Stopped horn, horn bass clef, faster tempos	Medium/Difficult	Yes	Belwin Mills 15800 NW 48th Ave. Miami, FL 33014 (305) 620-1500
Brahms: Allegretto Grazioso (Symphony No. 2)	Sedilek, arr.	Easy	Yes	Southern Music
Butler: Down-Hollow Winds	English horn, challenging rhythms, meter changes, bassoon tenor clef, horn muted	Difficult	Yes	Oxford University Press www.oup-usa.org/music 198 Madison Avenue New York, NY 10016 (212) 726-6000
Danzi: Quintets	Tenor clef bassoon, horn transpositions	Ranges from Medium to Difficult	Some available as collected scores	F.E.C. Leuckart www.thomi-berg.de Nibelungenstr.48 D-8000 München 19 Germany
Dishinger, ed.: Baroque Suite Pieces include: Handel Bouree, Allegro, and Adagio; Rameau Tambourine; Lully Air Tendre; Boyce Allegro		Easy	Yes	Medici Music Press www.medicimusic.com 5017 Veach Road Owensboro, KY 42303 (270)684-9233
Ewazen: Roaring Fork	Instrument ranges, meter changes	Medium/Difficult	Yes	Southern Music

Farkas: Suite of Hungarian Dances	Clarinet in A, challenging key signatures, instrument ranges	Medium	Medium/Difficult	Editio Musica Budapest www.emb.hu Victor Hugo utca 11-15, H-1132 Budapest 36 1 2361-100
Gebauer: Quintet No. 2 in Eb	Horn in E flat, some bassoon tenor clef	Medium/Difficult	No	F.E.C. Leuckart
Goeb: Prairie Songs		Easy/Medium	Yes	Peer International distributed by Southern Music
Gorton: Folk Suite		Easy	Yes	Shawnee Press, Inc. www.shawneepress.com (570)476-0550
Grainger: Walking Tune	Endurance, shifting tempos in rubato	Easy/Medium	Yes	Masters Music www.masters-music.com PO Box 810157 Boca Raton, FL 33481
Grieg: Morning Mood from Peer Gynt Suite	Witmark Instrumental Library (arr. Trinkaus) Original orchestral version is in E, quintet version is in F (easier key)	Easy	Yes	M. Witmark & Sons (out-of-print?)
Haydn: Divertimento in Bb	Philadelphia Woodwind Quintet, arr.	Easy	Yes	Theodore Presser
Hindemith: Kleine Kammermusik	Bassoon tenor clef, instrument ranges, challenging rhythms, atypical scale patterns, stopped horn, piccolo, challenging ensemble	Medium/Difficult	Yes	Schott Music International www.schott-music.com
Holst: Quintet in Ab	Bassoon tenor clef	Medium	Yes	Faber Music Ltd. www.fabermusic.com 3 Queen Square WC1N 3AU, London England

Ibert: Trois Piece Breves	Muted horn, bassoon tenor clef	Medium/Difficult	Yes	Alphonse-Leduc www.alphonseleduc.com 175, rue Saint-Honoré 75040 Paris 33(0)1 42 96 89 11
Jacob: Swansea Town		Medium	Yes	Emerson Edition www.juneemerson.co.uk Windmill Farm, Ampleforth, York Y 06 4HF, England
Jansons: Suite of Old Lettish Dances	Tambourine part, bassoon tenor clef, challenging key and time signatures	Medium	Yes	Southern Music
Joplin: Entertainer		Easy		Masters Music
Joplin: Maple Leaf and Cascades Rags		Easy		Shawnee Press
Joplin: Original Rags		Easy		TrevCo Music www.trevcomusic.com
Klughardt: Quintet Op. 79	Challenging ensemble, Instrument Ranges,	Medium	No	McGinnis & Marx 236 W 26th Street New York, NY 10001
MacDowell: Idyl, Op. 28, No. 2	Witmark Instrumental Library (arr. Trinkaus)	Easy	Yes	M. Witmark & Sons (out-of-print?)
McCall: Two Tunes from Mother Goose	Fast tempos, meter changes	Easy/Medium	Yes	Southern Music
Milhaud: La Cheminée du Roi Rene	Piccolo, tenor clef bassoon, instrument ranges	Medium	Yes	Southern Music
Mozart: Allegro from Eine Kleine Nachtmusik	Ephross, arr.	Easy	Yes	Southern Music
Mozart: Sonata in e minor, KV 304	Ross Taylor, arr.	Easy	Yes	Raymond Ojeda 98 Briar Road Kentfield, CA 94904
Rameau: Suite in G	Minimal bassoon tenor clef arr. Nakagawa	Easy/Medium	Yes	Theodore Presser

Mendelssohn, Wagner, Mozart: Three Wedding Marches	arr. Nakagawa Challenging key signatures	Ranges from easy to medium	Yes	Theodore Presser
Persichetti: Pastorale	Some mixed meter	Medium	Yes	G. Schirmer www.schirmer.com 257 Park Avenue, South 20th floor New York, NY 10010 (212) 254-2100
Pierné: Pastorale		Medium		Alphonse-Leduc
Reicha: Quintets	Horn transposition, bassoon tenor clef, clarinet in A	Ranges from medium to difficult	Some score availibility	Leuckart, Kneusslin, Musica Rara www.musicarara.com Public Square, Naples 34-20146 Milan, ME (American distributor is www.thompsonedition.com)
Roseman, ed.: Rennaisance Suite	Ornaments, part independence, challenging rhythms, piccolo	Medium	yes	G. Schirmer
Ross Taylor: Woodwind Quintets Pieces include: Grieg: Notturno, Op. 54, #4; JS Bach: Sinfonia in b minor; Mozart: Adagio and Allegro; Purcell: Abdelazer; Sibelius: Berceuse; Handel: Suite in B flat Major; Mendelssohn: Kinderstkücke, Op. 72; Berlioz: Serenade to Madonna; JS Bach: Chorale Prelude Christe, Du Lamm Gottes; JS Bach: Kleines Harmonisches Labyrinth; JS Bach: Suite in c minor; Wagner: Albumblatt; Grieg: Lyric Suite; Tchaikovsky: Album for Winds; Schubert: Who is Sylvia?; Schubert: An die Nachtigall; Mozart: Divertimento No. 4; JS Bach: Giant Fugue	Tenor and treble clef bassoon, instrument ranges, bass clef and old notation in horn	Ranges from Medium to Difficult	No	Southern Music

Rubank Ensemble Repertoire for Woodwind Quintet Pieces include: Mozart-Voxman: Allegro Molto from Divertimento No. 14; CPE Bach-Voxman: Andante from Six Sonatas; Mozart-Voxman: Andante and Contradanse from Divertimento No. 8; Klughardt-Voxman: Andante Grazioso from Quintet Op. 79; Schwarz: Boutade; Lefebvre-Voxman: Canon from Suite, Op. 57; JS Bach-Hervig: In Dulci Jubilo from Das Orgelbüchlein; Lickl-Voxman: Menuetto from Quintetto Concertante; Haydn-Voxman: Minuetto and Trio from Octett; Balay-Voxman: Petite Suite Miniature; Koepke: Rustic Holiday; Hervig: Threne	Optional bass clarinet part to substitute for bassoon	Ranges from Easy to Medium	Yes	Rubank, Inc. 16215 NW 15th Ave. Miami, FL 33169
Sweelinck: Variations on a Folksong	Variation tempo changes, style and imitation	Medium	Yes	Boosey & Hawkes www.boosey.com 295 Regent Street London, W1B 2JH England
Tartini: Largo	Witmark Instrumental Library (arr. Trinkaus) Challenging rhythms, ornaments	Easy/Medium	Yes	M. Witmark & Sons (out-of-print?)
Washburn: Quintet	Mixed meter, contemporary tonalities, atypical scale patterns, fast tempos	Medium/Difficult	Yes	Oxford University Press
Washburn: Suite	Compound meter, fast tempo	Medium	Yes	Elkan-Vogel distributed by Theodore Presser 588 North Gulph Road King of Prussia, PA 19406

STANDARD REPERTOIRE FOR THE WOODWIND QUINTET

COMPOSER & TITLE	PUBLISHING INFORMATION
Agay: 5 Easy Dances	Presser
Andraud, ed.: 22 Woodwind Quintets	Southern Music
Arnold: Three Shanties	Paterson
Arrieu: Quintette in C	Billaudot
Barber: Summer Music	Schirmer
Berio: Opus Number Zoo	Universal Edition
Bozza: Scherzo	Leduc
Cambini: Quintets	Leuckart
Dahl: Arioso and Allegro	McGinnis & Marx
Danzi: Quintets	Leuckart
Etler: Quintets	AMP
Fine: Partita	Boosey & Hawkes
Francaix: Quintets	Schott
Harbison: Quintet	Schirmer
Hindemith: Kleine Kammermusik	Schott
Holst: Quintet in Ab	Faber
Ibert: Trois Piece Breves	Leduc
Jansons: Suite of Old Lettish Dances	Southern Music
Klughardt: Quintet Op. 79	Zimmermann
Milhaud: La Cheminée du Roi Rene	Southern Music
Muczynski: Movements	Shawnee
Muczynski: Quintet	Presser
Nielsen: Quintet Op. 43	Hansen
Persichetti: Pastorale	Schirmer
Pierne: Pastorale	Leduc
Ravel: Tombeau de Couperin (Jones)	Durand
Reicha: Quintets	Leuckart, Kneusslin, Musica Rara
Schoenberg: Quintett Op. 76	Ars Viva
Schuller: Quintet	AMP
Schuller: Suite	McGinnis & Marx
Sweelinck: Variations on a Folksong	Boosey & Hawkes
Taffanel: Quintet	Leduc
Ross Taylor: Woodwind Quintets	Southern Music
Villa Lobos: Quintette en Forme de Choros	Eschig
Washburn: Quintet	Oxford Press
Washburn: Suite	Elkan-Vogel

CHAMBER MUSIC REHEARSAL PRIORITIES

Efficient use of time

- Have a rehearsal "plan."
- Set short and long term performance goals, and focus on them as you rehearse to prepare for your scheduled performance.
- Maintain focus and concentration on that "plan."
- Notate tempos, etc., as a group.
- Keep a record of work accomplished, and decide on a projected plan for the next meeting.
- Assign each member a musical element on which to concentrate, then rehearse problematic areas of each of the following elements: pitch, rhythm, musical gestures, balance, ensemble.

Creative Practice

- Notate obvious musical gestures.
- Determine problems.
- Rehearse in a slow tempo with a musical "plan."
- Drill with a metronome.
- Break apart—rehearse—reconstruct—run.
- Record ensemble with tape recorder or minidisc player—listen and make decisions as a group.
- Engage in regular group and individual score study.

Elements for consideration and experimentation

- Phrasing length / cadences
- Motivic / harmonic material of importance
- Climactic areas / cadences
- Style / mood / group sound
- Your role in the piece at all times
- Balance / tuning / articulations / vibrato / accents / dynamics etc.

WIND QUINTET REHEARSAL GUIDE

GROUP: _____

REHEARSAL DATE	TECHNICAL WORK	MUSICAL & FORMAL WORK	COMMENTS ASSIGNMENTS NEXT SECTIONS TO WORK	SECTIONS RUN RECORDING	QUINTET BUSINESS
PIECE:					
PIECE:					
PIECE:					
PIECE:					

A GUIDE TO WOODWIND QUINTET PLAYING
FOR THE
DEVELOPING FLUTIST

by

Beth E. Chandler
James Madison University

The flute plays an important and independent role in the woodwind quintet, as does every instrument. First and foremost, the flutist serves in a significant leadership role, both musically and logistically. The flute often has the primary melodic material, is the highest-pitched instrument, has the highest range, and is first in score order. The following issues should be considered by the developing flutist in order to become a better ensemble player.

I. LEADERSHIP

A. CUEING

The responsibility of cueing most often falls to the flutist. Cueing can include starting the ensemble at the beginning of a piece, movement, or section, setting a new tempo, or leading the ensemble through challenging rhythmic or musical sections. Also, the placement of the flutist and the position of the flute can be conducive to the other players seeing cues. Cueing is a significant responsibility, so it is important for the flutist to become comfortable and adept at setting tempi, leading musical transitions, and generally helping the ensemble to stay together rhythmically, musically, and otherwise. The flutist, even in his or her own practice, should learn to begin a piece, movement, or section with a breath in the correct tempo in which the ensemble is about to play. In the ensemble it is important for the flutist to get in the habit of ensuring that all other players are ready to play before giving a cue to begin. Eye contact is crucial to ensuring that everyone is ready, and frequent eye contact while playing is encouraged. This practice encourages better music making on a variety of levels!

Even though the flutist does do much of the cueing, it is strongly encouraged that the flutist shares the wealth! In certain instances, it is more effective for another instrument to cue. Decisions about who should cue, and when, should be based on melodic material, active rhythmic figures while others have slower note values leading through transitions, and other musical and logistical factors.

B. MELODY/LEAD VS. ACCOMPANIMENT/FOLLOW

More often than not, the flute has melodic material. It is important that the flutist lead well and be confident in playing the melody.

On the less frequent occasions when the flute has accompanimental material, the flutist should listen and learn how to accompany from the bassoonist, hornist, and clarinetist, who accompany more regularly. Care should be taken to follow whoever has the melody with flexibility, appropriate balance, and a blending tone color. Score study and listening will help the ensemble to determine melodic versus accompanimental material.

II. TIMBRE AND BLEND

A. COLOR/TIMBRE

The flute is capable of producing a wide palette of tone colors, or timbres. The flutist should strive to use a variety of colors, from a pale, hollow, open sound, to a dark, rich, edgier sound, and many colors in between, to portray a particular characteristic within the music. Even younger students can experiment with varying tone colors, provided their sounds are well developed, and they are playing with efficient air. The flutist should strive to not sound too "flutey" all of the time. He or she should explore sounding like other instruments in the ensemble when appropriate.

B. VIBRATO

A defining and characteristic element of the flute sound is vibrato. Many younger flutists have two speeds of vibrato: on and off. The flutist should be encouraged to use vibrato as yet another means of expression by experimenting with the amplitude, or width, of the vibrato, as well as the speed of the vibrato. Using vibrato as another element of color will open up many new possibilities.

Use of vibrato may also be a challenge for the flutist in blending with the other instruments of the ensemble, as the clarinet and horn do not regularly use vibrato. It is very acceptable (and recommended!) for a flutist to play without vibrato (*non vib.*) at times, in order to develop greater variety in expression and color, and, especially, to improve intonation.

III. BALANCE

A. PROJECTION

Projection can be problematic for the flutist. The primary reason for poor projection is lack of air speed and general "ring" in the sound. The flutist must "play out," without sacrificing pitch. The low register is naturally softer on the flute, so the flutist must strive to project with a more robust tone in this range. On the contrary, the upper register tends to be louder, so the flutist must strive to play in this range without too strident or bright a tone.

In addition, the flutist should recognize the tendencies of the other instruments. The clarinet has the extraordinary ability to play softly with ease. However, it is difficult for the oboe and bassoon to play softly in the low register. These tendencies should be considered in making decisions regarding balance in the ensemble.

B. POSTURE AND PLACEMENT

The placement of the flutist in the woodwind quintet is, from the audience's perspective, on the left front of the ensemble. This location is effective, as the flute is directed toward the audience (even though sound is not only transmitted through the end of the instrument). The flute is not as directional an instrument as the horn, for example, but having the end towards the audience will help projection. This position can also be problematic because the flutist has to turn his or her body toward the rest of the ensemble to cue, often causing his or her back to be toward the audience. The best solution for this problem is to "fan out" the ensemble, so the inside players are slightly closer to each other, while the flute and clarinet (if on the outside) sit slightly further behind the players next to them.

DIAGRAM:

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          hn/bsn
      ob/cl   bsn/hn
    fl              cl/ob
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IV. INTONATION

A. PITCH TENDENCIES

Intonation is always a challenge for the ensemble player. For the flutist, it is a particular challenge because of the nature of the tessitura of flute lines. Because the flute is often scored in a higher range than other instruments, poor intonation seems amplified! It is important for the flutist to develop an understanding of the tendencies of the flute in general, as well as his or her own instrument and way of playing in particular. Equally as important is learning the pitch tendencies of the other instruments. In quintet playing, the flute should consider that the clarinet tends to go sharp when playing soft, and flat when playing loud—exactly the opposite from the flute! Also, the flute tends to be paired with the oboe frequently in woodwind quintet literature.

Environmental factors may also affect intonation. When addressing tuning issues, the temperature of the room in which the ensemble is performing should be considered. When the flute is cold, its pitch tends to be flat. Contrarily, when the flute is very warm, its pitch goes sharp.

The headjoint cork should also be checked periodically to ensure proper placement, and therefore, proper relative intonation of the scale of the instrument. The cork may be checked quickly by using the cleaning rod that is supplied with the instrument. On the opposite end of the "needle eye," there should be a small line

marked on the rod. When inserted into the headjoint, the line should be centered exactly in the middle of the embouchure hole. Adjustment of the cork may be made by partially unscrewing the headjoint crown and pushing in, or using the end of the cleaning rod (wrapped in a thin cloth) to push from the inside of the headjoint outward.

Many young flutists adjust pitch by rolling the flute in and out. This "technique" should be avoided at all costs, as the instability this causes will wreak havoc on tone production in general. It is important for the embouchure plate to be placed firmly in the crook of the chin and to remain stable. The sharp edge of the embouchure hole should be placed against the edge of the pink part of the lip. Pitch control should be achieved through proper air support/pressure, and embouchure and jaw flexibility/movement. There should be little to no head movement, except as a last resort to correct serious intonation problems on particular notes or in specific passages.

The developing flutist should also be aware that, while rehearsing or performing, if he or she feels that he or she is not completely in tune, he or she should not hesitate to attempt to make an adjustment during several measures rest, or between movements. It is much better to make an effort to adjust than to play an entire performance out of tune!

Ultimately, the best tool for good intonation is the player's ears, and listening skills should be constantly refined.

B. FINGERINGS

Correct fingerings are important to good intonation as well. It is imperative that the flutist has a good fingering chart. Fingering charts in many large ensemble method books contain numerous errors. The best fingering chart is one that is comprehensive, including regular fingerings and trill fingerings, and can be purchased as a separate reference book. Some of the most common incorrect fingerings include:

Key to below flute fingerings:

LEFT HAND: 1 2 3 (th) (G#) / RIGHT HAND: 4 (tr^1) 5 (tr^2) 6 (Eb) (Db) (C) (B)

	Incorrect Fingering	Correct Fingering
$F\#^1$ and $F\#^2$	1 2 3 (th) / **5** (Eb)	1 2 3 (th) / 6 (Eb)
D^2	**1** 2 3 (th) / 4 5 6	2 3 (th) / 4 5 6
Eb^2	**1** 2 3 (th) / 4 5 6 (Eb)	2 3 (th) / 4 5 6 (Eb)
Bb^3	**1** (th) / 4 (tr^1) **(Eb)**	(th) / 4 (tr^1)

Here are a few alternate fingerings that may improve intonation:

	Special Fingerings (all to lower pitch)
C^2	add 4
$C\#^2$	add 4 (optional), 5 & 6
E^3	no Eb key
F^3	add 6
$F\#^3$ (only this 8ve)	substitute 5 for 6
$G\#^3$	add 5 & 6
B^4	finger G^2, add both trill keys & Db, blow VERY fast air
C^4	add thumb or half hole 5

C. WORKING WITH A TUNER

Using a tuner in rehearsal can be a very beneficial rehearsal tool. However, it is very important for every player to understand that using a tuner only provides a reference point and does not take into consideration harmony or just temperament. No player in the ensemble should play with a tuner on his/her stand in order to check pitch randomly.

V. OTHER ISSUES TO CONSIDER

A. PICCOLO

There are a few pieces in the woodwind quintet repertoire that require the flutist to double on piccolo. Trying to attain the best quality instrument as possible will help the young piccoloist significantly. Fingerings for the piccolo are virtually the same, with the exception of the following.

Ab^3: 2 3 (G#) / 5 6 (Eb)

The piccolo also requires that the player use faster air, with a smaller aperture.

B. RELATIVE SIMPLICITY OF THE INSTRUMENT

In comparison to the other instruments in the woodwind quintet, the flute is a relatively simple instrument. There are no reeds, mutes, instruments in other keys, or other necessary accessories upon which the other instruments are reliant. The mechanics of the flute are somewhat less complex than the other woodwind instruments, and therefore, the flutist has fewer concerns with technique. Much of the focus in the young flutist's development should be on tone development and pitch control, so as to improve the overall sound of the ensemble in which he or she is playing.

Oboe Idiosyncrasies as Related to Wind Quintet Performance
by Dr. Michele Kirkdorffer, James Madison University

I. Equipment care greatly affects the success of your oboist

Many of the difficulties of playing the oboe in a wind quintet or any ensemble setting hinge upon a poor instrument or a new or excellent instrument that is not adjusted properly. An instrument that leaks a tiny amount will cause huge problems with response and intonation. I encourage all teachers of oboists to find a repairperson who specializes in the oboe. Often young players play on reeds that are too soft and buzzy to overcome an instrument that leaks. This prevents them from developing excellent respiration, a good embouchure and good tone.

II. Reed Selection

A. The reed performed in a wind quintet must meet similar requirements to reeds an oboist performs on in an ensemble. It must be:
   1. responsive
   2. in tune and stable in the whole range of the instrument
   3 produce a pleasant quality of sound

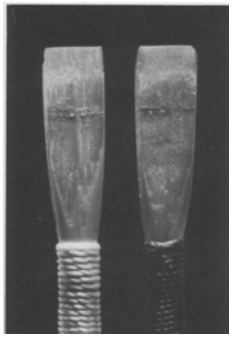
B. Qualities of a good reed:
   1. It is made of cane, not fibercane.
   2. A good reed will not have a wire on it!
   3. Upon visual inspection, the sides of a soaked cane reed should seal completely up to the tip.
   4. The reed should not leak.
      Check for leaks by:
      a. soaking the reed in fresh warm water for 2-3 minutes
      b. close the end of the tube of the reed with a finger
      c. blow into the reed
         - it leaks if air escapes (discard reed)
         - it seals if no air escapes (passes first test)
   5. After soaking in warm water for 2-3 minutes, the reed should have an acceptable elliptical opening:

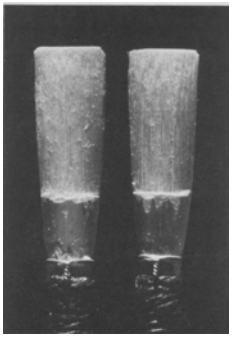
Good **Too Open** **Too Closed** **Leaking**

   6. The reed alone should easily produce a Bb with a proper embouchure. (See embouchure.)
      a. If the student is using a good embouchure and the reed is producing a pitch lower than a Bb, the oboist will play flat.
      b. If the pitch is sharper than a C, the oboist will play sharp.

7. Place the reed in the oboe and play a two octave C major scale to test for overall response, stability, ease, and sound quality. A responsive and stable reed will easily produce all notes of this scale with good intonation.
8. The best scenario is to encourage parents to find the student oboist an oboe teacher to study with so reeds can be adjusted to suit the student.
9. Crowing the reed. Advanced players who study with an oboist will learn how to crow a reed and what to listen to in the crow to adjust the reed.
    a. The Good Crow is going to sound octave C's:
        1. Put the lips down next to the reed thread
        2. Use a good embouchure with a relaxed jaw lowered and slightly forward with the corners of the lips hugging the sides of the reed
    b. Keep the vowel in your mouth as an "oo" or better an umlaut vowel of ü. (Say "ee" and while keeping your tongue in that position move your lips forward to hug the sides of the reed.)
    c. Begin blowing gently and increase air speed until the upper "C" sounds
    d. Once the upper C sounds, continue increasing the air speed until the lower C appears.
    e. An unacceptable crow is one that sounds like a modem starting up or crows at a pitch that is sharper or flatter than an octave C.
10. Look for an American Scrape (tip, heart, and back windows with rails on the sides of the back through the heart) vs. a European scrape**.**

American **European**





III. Reed Care

A. Do not leave reed in water container for more than three minutes, as it will break down the fibers in the cane faster and water log the reed.

B. Soaking the reed in the mouth will also break the fibers in the cane down faster from the enzymes in the saliva. It will work, but will shorten the reed's life. Get an empty film canister to hold the water--it's perfect!

C. Reed cases should not be airtight. Some companies put their reeds in plastic tubes to sell them. Once the reed is soaked and returned to this airtight container it will

grow a small forest of mold. Do not encourage the student to play the reed if it is moldy!

SOLUTIONS: You can take a pin and put holes in some types of plastic tubes so they are not airtight or purchase a legitimate oboe reed case.

IV. Tuning the oboe

A. The oboe is tuned by:
   1. The reed being stable and in tune.
      (Oboists who make their own reeds, build them this way.)
      (Oboists who purchase their reeds need to buy several at a time and choose the best to play. Yes, this is expensive.)
   2. A proper embouchure, use of air, and a good ear!

B. The oboe is NOT tuned by:
   1. Moving the reed out of the receptacle.
      (Doing this can cause 3rd space c to be very flat and gurgle.)
   2. By pulling the instrument apart at the tenon joints.
      (Doing either # 1 or 2 throws the instrument out of scale.)

C. Embouchure
   1. Whistle (with your lips formed forward like a kiss)
   2. Keep shape of lips like whistling and cover top and bottom teeth with lips by rolling them in around teeth. (The lower jaw must move downward for this to work.)
   3. Insert finger (in place of reed) and be sure the student has the teeth covered by the lips and is aware of this.
   4. Have them now try this with a reed.
   5. Place the reed tip on the lower lip to "seat" the reed and roll in with the very tip of the reed being surrounded completely by the lips.
   6. The corners of the lips should hug the sides of the reed to create a pillowy cushion for the top and bottom of the reed to rest in.
   7. Essential ingredients: jaw down and slightly forward to line up top and bottom teeth. (this should not cause discomfort...if it does they may be moving the jaw too far or adding tension!) Lips forward, NOT back like when you smile.
   8. Vowel sound inside your mouth should sound like a German umlaut - ü . Say the letter "E". Keeping your tongue in the same position push your lips forward to make the embouchure which "hugs" the side of the reed.
   9. Put as little reed in the mouth as possible.
   10. The chin should look relaxed and smooth, not bunched up or really tight like when playing clarinet.
   11. No air pockets should occur between lips and teeth or in cheeks.

D. The embouchure and a good ear are the principal methods of playing in tune with the other instruments in the wind quintet or a larger ensemble. The oboist must play with a flexible embouchure to adjust for pitch tendencies of the oboe and to match pitch with other ensemble members.

E. Reed exercises:

1. To determine the proper amount of lower and upper lip to be rolled in over the teeth the player should be able to:
   Place reed in the embouchure and, using no hands to hold it in place, play the following sequence of pitches: C, B, C, Bb, C, A, C, Bb, C, B, C
   If the embouchure has the right amount of flexibility to do this, the lips are in a good location over the teeth.

   Some people roll in too much of the lower lip, and this is a good exercise to correct this problem.

2. To further refine the embouchure and check the tuning of the reed:
   Place reed in the mouth with the embouchure described above and use a hand to hold it "seated" gently in the lower lip, then match the following two pitches: Bb-C. The C should be produced by gently moving the jaw up so that the space between the lower and upper teeth becomes slightly smaller. (Practice the jaw motion on your finger first.)

   If a student is playing lower or higher than these pitches on the reed, the embouchure or the reed is not right. If the overall pitch is lower than Bb the student will play flat; if the overall pitch is higher than C, the student will play sharp.

V. Tuning the Wind Quintet

A. The quintet traditionally tunes to the oboist. The oboist has little room to change the overall pitch level of the instrument without a different reed.

B. The oboist should select a reed that produces an A to an agreed upon pitch level—normally A=440.

C. The oboist should, however, produce the pitch level at which they will truly perform, once playing commences. The other instruments have more flexibility to adjust the overall intonation of their instrument by pushing in or pulling out.

D. The oboist must never begin sharp, look at the tuner, then drop the pitch to the accurate level. The ear tends to prefer the highest pitch level it hears and this falsely influences the other players. It is best to practice playing an A perfectly in tune upon initial response, or begin very slightly under pitch and bring it up to perfectly in tune.

VI. Low Register Response in Soft Passages.

A. Since the oboe is a conical instrument, it is more difficult to play softly in low passages and for the notes to respond. Other instrumentalists in the quintet need to be sensitive to the oboist in this low register. A clarinetist in particular may need to play louder than the softest dynamic their cylindrical instrument allows.

B. Solutions:
   1. Be sure the instrument does not leak and is in proper adjustment.
   2. For improved response--have the air in forward motion and fully supported before removing the tongue from the reed.
   3. To play more softly with enough air support for response, slightly "seat" the reed more on the lower lip by the weight of the left hand.

VII. Common Problems and Some Solutions.

A. Oboist is not able to play low notes without a **gurgling** sound.

Cause: The reed is too closed.

Solutions: **drop jaw** more and form mouth around reed like speaking the word **"Toe"** (This keeps the embouchure from closing the reed too much. Also using **less reed** along with lowering jaw will help.)

Instrument may need to be adjusted by an **Oboe Repair Specialist**.

May be a problem endemic to this brand of instrument...ask the Oboe Repair Specialist.

B. Very **honky** sound; shawm-like sound.

Solution: Oboe players have the tendency to put too much reed in their mouths. There should not be reed hanging freely inside the mouth. When feeling with the tongue, the student should feel just the tip opening and VERY little of the top and bottom part of the blade...almost none. If the student is already doing this--get a better reed.

C. If the reed is constructed to play with a **very bright sound,** the talented student may lower their head to darken and dull the sound.

Solution: **Get a better brand of reed**, or a darker sounding reed so the student plays in a good position--one that does not choke off the air.

D. **Pinched thin sound.**

Cause: Lips are pulled back like when smiling--so lips are not cushy but thin and stiff. The opening of the jaw or space between the upper and lower teeth is too closed.

Solution: Corners of embouchure forward to make pillowy, cushy lips. (See embouchure description above.)

E. **Half hole and octave keys.**
Students often are lazy about when to use the proper vent for these notes. You can hear a **fuzzier quality in the sound** when the wrong vent is being used. Carefully look at a decent oboe-fingering chart!

Half hole is used for third space C#, 4th line D, and E–flat.
(The finger should roll or rock to cover and uncover this vent. Do not allow the student to pick up this finger off of the half hole key!)

Thumb octave key is used for e, f, f#, g, and a-flat.

Side octave key is used for a, b-flat, b, and c.

F. Forked F
It is an **alternate** fingering used only to prevent sliding a finger for the regular F fingering.
Forked F without F resonator uses an additional finger down on e-flat key.
Forked F with F resonator on instrument-- DO NOT also depress e-flat key. The resonator takes the place of the e-flat key being depressed.
Help students plan in advance which F fingering to use. Write it in the music.

G. Alternate fingerings:
You should not have to slide across keys. Rarely does any passage of music require this.

There are alternate choices to finger these notes without sliding:
e-flat (2 choices) same in first two registers (different venting)
f (3 choices) same in first two registers (different venting)
a-flat (2 choices) same in first two registers (different venting)

Clarinet Idiosyncrasies Related to the Woodwind Quintet
by

Janice L. Minor, James Madison University

1. Playing a Dual Role as the "Alto" Instrument

The role of the clarinet in the woodwind quintet is twofold. One of the most challenging aspects is playing the part of both melodic voice and accompanimental voice. This interchange presents several important issues of which every clarinetist should be aware.

1) Balance: The clarinetist needs to know when his/her part is a melodic line and when it is not. This is not always as obvious as it may seem. Score study along with familiarity of the piece, either by listening to a recording and/or rehearsing with the ensemble, will clarify this. When the player is aware of his/her role throughout the piece, he/she can appropriately fit into the ensemble.

a) Melodic role: If the clarinet is not the solo line, it is often paired up with the "sopranos" of the quintet, the flute and/or oboe. This presents different challenges depending on which instrument is involved. The clarinetist will have to work on blending his/her sound and color with the instrument with whom he/she is sharing the melody.

Flute: The flute is brighter and lighter in color and timbre, especially in the upper register, than the clarinet. The clarinetist should strive to get into the sound of the flutist without overpowering him/her. Often the melody is written an octave lower than the flute for the clarinet, thus creating a richness to the musical line. Balance is not typically an issue if the flutist has a well-developed tone and the range is not too low. The clarinetist needs to listen carefully, and if he/she cannot hear the flute line, he/she is playing too loudly.

Oboe: The oboe is a darker instrument and, depending on the register, can be heavier in timbre, particularly the low register. Oboe players will have a difficult time playing softly in the low range, something the clarinet can do extremely well! The clarinetist will want to be sensitive to this and not play with too soft of a dynamic to assist the oboist. In general, the clarinetist can open up his/her sound to match the color of the oboe. The soli sections for these two instruments are often in the same register so the clarinetist should be aware of matching the oboist in dynamics and intensity.

b) Accompaniment role: When not playing the part of the "diva," the clarinetist provides a more utilitarian role with the bassoon and/or horn. This can be anything from a moving rhythmic line to sustained long note chordal passages.

Bassoon: The clarinetist is often paired up with the bassoon. These two instruments can really compliment one another. In this pairing, the clarinet is often written in the low chalumeau register, exploiting its dark beautiful sound in this range. The clarinet can enter and release notes with great ease and dynamic contrast/control in this register. Once again, as it is for the oboist, it may be difficult for the bassoonist to play too softly so the clarinetist needs to be sensitive to this. The clarinetist should plan on playing a bit above the written dynamic level to properly balance with the bassoonist. Not only will the colors and low timbres match better, but your bassoonist will be your new best friend!

Horn: When the clarinet is paired with the horn, it is usually playing long note values to fill in a chord tone or off beats in an energetic rhythmic passage. Typically, horn

players are masters at playing off beats. The clarinetist should allow the horn player to lead in these passages and play softer, just providing some background support. These passages often need to be light and agile, and too many "cooks in the kitchen" could drag the tempo down. When providing long note values as a background, the clarinetist could play out with a full, majestic tone to match the horn (and bassoon!) player. Remember that the horn is a brass instrument, and the player often feels like he/she cannot play full dynamics levels with this instrumentation. Show them that the clarinet can "run with the big dogs," and don't be shy when the music calls for a bravado style of playing.

2) Endurance: In many ways, the clarinet is the constant driving force in the quintet. If the clarinet is not the melody line, it is most likely filling an accompaniment role. This being said, the clarinetist needs to have great stamina and endurance because there may be many pages of music before he/she has a measure of rest, if any rests at all! *Because of this, page turns are also often a challenge. Make sure appropriate pages are copied and use two stands or stand extenders to assist with this process.*

2. Intonation in the Dual Role

It is important for the clarinetist (as well as all the players) to know his/her pitch tendencies, as well as the pitch tendencies of the other instruments in the quintet. This can vary from player to player, and there is no way to know the intonation of every single note on all the instruments. However, a ballpark estimate is always helpful.

1) Clarinet Tendency: The clarinet can tend to be sharper than the other instruments in the quintet. This can have something to do with the clarinetist's set up (ex: mouthpiece, reeds, barrel, instrument, etc.). This sometimes has to do with how the double reed players make their reeds and the overall pitch tendency of the group. The clarinet rises in pitch as the instrument becomes warmer. Dynamically, the louder the clarinet, the lower the pitch, and the softer clarinet, the sharper the pitch. Incidentally, this is the opposite for the flute. The lower register of the clarinet (from low d down) tends to be high which often clashes with the bassoon. Some notes notorious for sharpness are low d, c, b, and a. If technically possible, such as in longer note passages, the clarinetist should try to "shade" these notes. Shading entails using a finger or fingers below the last open hole, placing them close to the remaining open tone holes to bring the pitch down. For example, on low c all the right hand fingers can be held close to the tone holes by bracing the middle of the finger against the lower joint rod.

In addition to knowing pitch tendencies, the clarinetist should also be aware of some standard tuning choices.

a) Pulling out-Pushing in: When the clarinet is too sharp, the instrument should first be pulled out between the barrel and the upper joint. One should be careful not to pull out too far here, for this will cause the throat notes (the pitches e through b-flat between the chalumeau and clarion registers, written on the lowest three lines of the staff) to be flat in relationship to long fingerings like b or c above the break. If third space c is sharp, one could lower the pitch by slightly pulling out the lower joint from the upper joint. This should be done carefully and not too much, for this can interfere with the alignment of

the bridge key. If middle line b is sharp, one can pull out at the bell, but keep in mind that low e (the twelfth below) tends to be flat, and this can make this note even lower. If the pitch is too low after pulling out, the player should push the joints back in. Remember that a little does a lot, so too much on either end can be detrimental.

b) Barrel length: The standard barrel length that typically comes with the purchase of a clarinet is 66 millimeters. Clarinets get sharper as they age, so older instruments are generally very sharp. If a clarinetist is playing on old "Uncle Al's" clarinet from the attic, chances are the instrument is quite high in pitch. If one has to pull out too much to be "in tune," a large air gap between the barrel and upper joint makes the throat notes unspeakably flat.

Two solutions for this are 1) the use of tuning rings or 2) a longer barrel:

1) Tuning rings are hard, flat, O-shaped rings that look somewhat like water faucet washers. These can be purchased at most music stores that have woodwind supplies. The rings occupy the airspace created by a large pulling out. This will help the throat notes not to be quite so flat when extreme pulling out is necessary. Tuning rings come in varying thicknesses, and several can be stacked together if necessary.

2) Though the more expensive option, the better solution is to purchase a longer barrel. Barrel lengths can range from 62-69 millimeters. Although 66 mm is the standard length barrel, a 67 mm barrel can make all the difference in the world for the clarinetist. There will not be nearly as much tug of war with pitch for the player, and intonation will lie much more comfortably. This is not to say that adjustments will no longer be necessary. The clarinetist still needs to know his/her instrument and its tendencies within the group. A longer barrel will simply assist with this skill.

2) Intonation and Fingerings: These are only a few suggestions for alternate fingerings that do assist with pitch issues. One should work with a tuner in the ensemble to see which fingering is best for the particular passage in question.

a) Fingering choices/ alterations: Some notes on the clarinet can be played with more than one fingering, and some, for example altissimo G, can have a dozen or more choices. One fingering for a note might have a slightly different color and intonation from another fingering for the same note. In most cases, the standard fingerings are facilitated for technical means, but these may not always be the ones that have the best pitch. In slow passages where technical agility is not a factor, substituting the better-pitched fingering makes sense. On the following page, there are some examples of alternate fingering choices starting from the low range to high range.

* T= thumb, R=register key

	Standard Fingering	Alternative Fingering
Low B:	T 123/2	T123/1forked fingering (lower in pitch)
Throat F-sharp	1 (no thumb)	T/ two bottom right hand side keys (lower in pitch)
E-flat	T12/bottom right sided key	T12/ left hand bis key (same in pitch, brighter in color)
Clarion F-sharp	TR123/2	TR123/1 forked fingering (slightly higher in pitch)
Altissimo E-flat	TR23/1 fork/e-flat pinky key	TR23/3/e-flat pinky key (lower in pitch)
Altissimo F	TR23 c/g-sharp pinky/e-flat pinky key	TR123 c/g-sharp pinky/123 (no e-flat pinky: higher in pitch)
Altissimo F-sharp	TR2/e-flat pinky key (* very flat note add left hand bis key to bring up pitch)	TR123c/g-sharp pinky/123/ e-flat pinky key (higher in pitch)
Altissimo G	TR2/12/e-flat pinky key (sharp fingering)	TR1/12/ e-flat pinky key TR1/13/ e-flat pinky key (both lower in pitch)

b) Covered fingerings: In addition to alternate fingerings, some of the throat notes on the clarinet (g, a-flat, a, b-flat) can require the use of covered fingerings. This will not only assist with pitch, but also color, focus and timbre. Typically, the fingers of the right hand are used to cover their designated holes or add pinky keys in a variety of combinations. Some holes may be covered from the left hand as well. Because each instrument can vary, there are not necessarily "standard" covered fingerings for these notes. Some are more commonly utilized than others, but the clarinetist needs to work with a tuner and make his/her choices based on his/her instrument. One should be careful not to select a covered fingering that just makes the note sound better. Sometimes this may not be the wisest choice in terms of pitch.

3. Reed Quality/Selection

The topic of reeds can be a never-ending discussion, but there are few important pointers that could help the clarinetist to have consistent and stable reed success. Most clarinetists purchase commercial reeds, but there are many players who have mastered the skill of making their own. This is a time consuming and costly endeavor, and those who have mastered the art of reed making claim there is no going back. For those who have not developed this ability, commercial reeds are all they have. Regardless of what type of reed one is using, the necessity for good working reeds is universal. There are many brands and types to select from, and clarinetists can

choose whichever ones they like. The following are a few suggestions for achieving as good a track record as possible for reed performance.

1) Reed Selection: There is always safety in numbers, meaning have a wide selection of reeds from a variety of reed stages. Reeds should range from older, on their "last legs" to fresh right out of the box. The point being made here is to try and keep a constant rotation of reeds to ensure something playable. If all the reeds in one's possession are from the same breaking-in period, the player may find that all his/her reeds are weak and unresponsive. Even if one is confident that his/her reeds are responding and stable, uncontrollable variables like weather, climate, and change of environment could be an unwelcomed surprise. The constant addition of new reeds to older broken-in reeds, even when one has a good reed to perform on, is wise. Have some reeds which are new, some which are at their playing peak, and some which are on their decline. These reeds are good for practice and may sometimes surprise the clarinetist by resurrecting themselves when needed.

2) Reed Storage: It is important to keep reeds in a high quality reed case. There are several companies that make very good reed cases in varying price ranges. One does not have to get the most expensive reed case on the market. Reed cases with glass or plexiglass help the reed from warping. Make sure the case closes tightly and securely to keep the reed pressed against the glass. To assist with humidity issues, it helps to keep the reed case in a plastic zip lock bag. Although not foolproof, the zip lock bag helps to maintain some moisture. Some clarinetists go so far as to purchase cigar humidors to keep their reeds in, but they can be expensive and are not very portable.

No matter what, reeds are reeds, and they will always be subject to outside elements. The most the clarinetist can do is try to keep them as stable as possible and have a wide selection from which to choose.

4. Transposing A Clarinet Parts

There is quite a bit of standard woodwind quintet literature written for the clarinet in A. Most intermediate and possibly advanced high school players would not yet own this instrument. The problem that could arise is that the transposition from one to the other can be confusing and challenging for the young or inexperienced transposing player. For example, in order to play in concert B-flat, the A clarinet gets to play in C Major and the B-flat clarinet would have to play in B Major. The B-flat clarinetist will have to develop the skill of transposing down a half-step which can get quite messy when fast tempos and accidentals are involved, not to mention some of the technical challenges that could arise from awkward key signatures. This is not meant to discourage the clarinetist from developing this skill. This is actually something they should have the ability to do, along with C transposition as they mature into highly advanced clarinetists. Most composers who write for the A clarinet do so because of key area ease and the dark, beautiful color/timbre that the instrument possesses. If possible, the player should try to obtain an A clarinet for the repertoire that requires it. If not, it is probably best to write the part out to avoid potential transposition difficulties.

BASSOON FUNDAMENTALS: THE BASSOONIST'S ROLE IN THE WOODWIND QUINTET

by
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The bassoon, as a member of the woodwind quintet, assumes several different roles: that of bass line provider and rhythmic motor, as a member of the clarinet-bassoon-horn choir, and as a melodic contributor to the ensemble. A solid foundation in basic bassoon skills is necessary when performing in each capacity. Tuning, cueing and blending in the ensemble will be difficult if a good, flexible embouchure and relaxed posture are not properly executed.

In addition, reeds and the special techniques of flicking, vibrato, tenor clef interpretation and fingerings will be important items for the young bassoonist to consider when playing in a woodwind quintet. Often many of these skills are overlooked in a large ensemble setting because the bassoon rarely functions as a soloist, when compared to the relatively thin texture of a woodwind quintet.

THE BASICS

I. The Bassoon Embouchure as a 4 – Step Process

1. Pronounce the syllable "OH"
Note how the lips form a round shape and the inside of the mouth is round with the teeth slightly separated.

2. Maintaining this position, place the tip of the reed on your bottom lip and roll in until 2/3 of the reed blade is covered by your lips.
Maintain the "oh" shape inside and outside of the lips. The fleshy portion of the lips should fold into the embouchure. The teeth simply offer support to the lip and should not play an active part in the bassoon embouchure. The student should not attempt to fold lips tightly over the teeth.

3. Inhale and place the tip of tongue on the tip of the reed. Pressurize the air column behind the tip of the reed.
The tip of the tongue should touch the reed on the bottom of the tip opening.
The balance of air pressure will change with range and the relative resistance of the bassoon. It is important that this pressure be gentle and only enough to ensure that the note speak reliably.

4. "Crow" the reed.
Release the tongue from the reed. The appropriate sound should be a multi-phonic (multi-note) "Crow" and will require that the reed be in proper working order. If you hear only one note, this usually indicates that the embouchure is providing too much top to bottom pressure on the reed. Relax the lip pressure on the reed by pulling the lips away from the reed slightly. Equal, gentle pressure should be placed on the reed by the lips – like a drawstring, always maintaining the "Oh" shape.

The bassoon embouchure gives the appearance of an overbite when examined in the profile view. It is important to remember that each individual player has a unique mouth and facial physiology. Monitor the student closely to be sure that they are not pulling the jaw back as they drop it down. This can cause serious jaw fatigue and potentially a long-term injury. They should also not move the jaw to the right or to the left for the same reasons. The reed should enter the lips and mouth in the center.

II. Posture & Hand Position

Maintaining a relaxed, centered posture is important when playing the bassoon. NEVER go to the instrument—ALWAYS adjust the strap, bocal and reed angle to allow you to bring the instrument to you. A mirror can be a useful tool is establishing a good, relaxed stance while playing the bassoon. The ability to cue the beginning of a piece or movement will depend on range of motion, which, in turn will be dictated by the level of relaxation the player can achieve.

Seated Posture
Place both feet squarely on the floor. Sit evenly in the chair with the seat strap toward the front of the chair, under your thighs. Balance the upper part of the body over the hips. "Rest" your upper body over the "foundation" you have just built with your lower body.

The bassoon should rest on the left hand where the index finger meets the palm – small adjustments should be made to accommodate reach, and if you experience a tingling in the finger (pressure on a nerve in your index finger). The boot joint should rest against the right thigh. If the pressure is too great on the left hand, adjust the right leg either in to your left or out to your right.

The instrument should fall diagonally across the body with the bell pointing forward slightly (toward the left front of the chair) and the bottom of the boot joint pointing slightly backward (toward the back right of the chair).

Your shoulders should be down and relaxed, and the elbows should be allowed to fall into a comfortable position slightly away from the sides of the body. Be sure not to bend either wrist too much – this will vary depending on the length of your fingers and arms.

Fingers on both hands should be slightly curved as if you are holding a drinking glass. The fleshy pad of the fingertip is then placed on the keys or the open holes. The fingers should remain relaxed. White fingernails are an indication that the student is gripping the instrument too much. The most common hand position problem is resting the right thumb on the instrument above the Bb key, causing tension in hand and increasing the distance the thumb needs to travel to other keys.

The head should be up and your line of sight should be straight ahead. Avoid tilting the head to reach the reed or the bocal. Also avoid dropping the chin toward the neck—this restricts airflow, which is essential for producing a good tone on the bassoon. The reed should line up with the cleft in the chin or just below the fleshy portion of the bottom lip.

Use of Guide Keys
In an effort to develop proper hand position, establishing *guide keys* for the student's little fingers may be helpful. Place the left little finger on the low Db and Eb keys on the wing joint without depressing the keys. The right little finger can be placed on the low F and Ab keys, again without depressing the finger. The student should note the spread of each hand and maintain this distance always while playing.

IV. Articulation
To articulate on the bassoon, it is important to have a reed that responds easily. The best sound is produced using a "tu" or "du" syllable. Allow the tongue to meet the reed on the underside of the reed tip and keep the tongue as far forward in the mouth as possible. This will help to discourage the student from using a glottal articulation (closing the throat). The tip of the reed should meet the tongue about a half- inch from the tip on the upper side of the tongue.

It is important to remember that the air behind the tongue will cause the instrument to respond, NOT how hard the tongue touches the reed. The air stream must remain steady and constant. The tongue only interrupts the air stream but does not stop it.

Each note, when articulated, requires a particular vocal syllable placement inside the mouth. It is important to remember that the mouth should be open to this position prior to articulation for accurate pitch placement.

TUNING

Tendencies
The bassoon has a wide range available to its player (just short of 4 octaves). Most bassoons will reflect the following pitch tendencies, assuming that the instrument and reed are in working order, that the player is using a relatively relaxed embouchure, and that the room is approximately 72˚.

Low Bb to Low F	Sharp
Low F#, G, G#	Flat
2nd Space C# to 4th Line F#	Sharp
B to High G / Tenor Register	Flat
Above High G	Sharp

All tuning will be strongly influenced by:

Temperature – A warm room will raise the pitch of the instrument

Reed Strength, Shape and Length:

Hard Reed	Sharp in pitch, difficult to play in lower registers
Soft Reed	Flat in pitch, difficult to play above the staff
Wide Shape (Blade Flair)	Flatter in pitch, difficult to play above the staff, Articulation above the staff unclear
Narrow Shape	Sharper in pitch, easier to play above the staff particularly in high tenor clef or treble clef. Sharp in lower registers
Blade Length	Longer reeds will be flatter in pitch; shorter reeds will generally be sharper. This aspect must be considered in conjunction with reed shape

Embouchure Pressure – More pressure raises pitch by closing/raising the lower jaw.

Amount of Reed in the Mouth – Generally more reed in the mouth will give a fuller sound and the vocal syllable placement will have a greater influence on pitch. Less reed in the mouth will give a shallower tone and tend to be sharper in pitch.

Breath Support – Too little breath support will generate a flatter pitch and an unfocused tone. Too much breath support will cause the pitch to be sharp and the tone to be bright and thin.

Key or Finger Height – If this seems to be an issue, seek assistance of a competent bassoon repairman to adjust the keys. Regular visual inspection is important, note in particular any changes in the instrument's mechanism.

Quality of Equipment – Instrument must be in proper working order.

Bocal Length - A good bocal can improve response and tone quality of fair instrument. Bocals come in a variety of metals/alloys and lengths, 00 being the shortest and 4 being the longest. Most student instruments require a 2 or 3 length to bring the scale to A440. The scale should be even and the bocal should add relatively little resistance to the overall set up. Once the bocal has been dented, it cannot be repaired and must be replaced. If the student is having difficulty with the instrument and there is no apparent damage to the instrument itself, check the bocal for stress fractures in the metal or fractures around the whisper key nib. Also clean the bocal and nib hole regularly. Hot soapy water and a small pin will not damage the bocal.

Vocal Placement

The use of syllables to assist airflow and tuning of the bassoon are necessary when the musical line ventures away from the center of the bass clef staff. As a general rule, notes that fall below the bass clef staff should be in the "toe" position, and notes above the bass clef staff or in the tenor clef staff should be in the "tay" or "tee" position.

Air	Increase Breath Support	Higher Pitch
Air	Decrease Breath Support	Lower Pitch
Embouchure	Increase Pressure – Jaw Up	Higher Pitch
Embouchure	Decrease Pressure – Jaw Down	Lower Pitch
Syllable	Tay – Tee: Closed Mouth Cavity	Higher Pitch
Syllable	Toe – Tay: Open Mouth Cavity	Lower Pitch

To develop a good sense of pitch, use a constant pitch to match or a tuner. Tune within the bassoon section. Practice playing and tuning with heterogeneous sounds and blending instrument timbres. Focus on playing "in tune" within your own scale. If a note sounds remarkably different than those that surround it in a scale, the student is probably not playing with a centered sound and will most likely be out of tune within his or her scale. The embouchure must be open to the appropriate syllable before articulation or pitch will be initially too flat or too sharp.

THE REED

The most important aspect of producing a good tone on the bassoon, with good intonation, is the reed.

Preparation for playing

Reeds should be soaked in warm water for the same amount of time it takes you to assemble your bassoon. Soaking the reed longer will make it harder, and not soaking the reed will not allow it to vibrate freely. Saliva will break down the reed quicker and will shorten the life of your reed.

Testing

Always test your reed when wet and use a proper bassoon embouchure. The reed should produce a multi-phonic (multi-note) "crow". If your reed sounds only one note, relax the lip pressure on the reed by pulling the lips away from the reed.

Wire Adjustments

Wires should be snug but not so tight that they "choke" the reed.

a. Bright/"Buzzy" Sound – Tighten the wires with pliers and a bassoon mandrel if they can be moved with the fingers.
b. 3rd space E is unstable or "sinks" – Tighten the 2nd wire so that the tube is rounder. This will also raise the pitch of the "crow" and the reed in general.

Visual Inspection

Thickness of the Tip - Should be thin (no measurable thickness) – if the reed tip is too thick, articulation will be heavy or resistant.

Blade Length - Most reeds range from 27 – 30 mm from the 1st wire (closest to tip of reed). The reed is too long if any of the following are true:

3rd space E is flat
2nd space C# is unstable
C above the staff is unstable or flat

Tip Opening - Should be an even ellipse with the distance between the blades no more than the thickness of a dime. The blades of the reed should be even – not "slipped" (off center). This will cause a leak in the reed. To check for leaks wet your fingertip and seal the bottom of the reed. Suck the air out of the reed, causing a vacuum and release your lips. If you do not hear a "pop" as the blades come apart your reed has a leak and will probably be difficult to play or get a good "crow" on.

SPECIAL TECHNIQUES

Use of Vibrato

Vibrato is a pulsing of the air column, which creates a waiver in the tone. As a member of the woodwind quintet, this must be used sparingly. Generally, when blending with the clarinet or the horn or when providing a bass upon which the upper instruments are tuning, it is important not to use too much vibrato. The pitch center must be clear to the other members of the ensemble. Clarinet and horn players do not usually use vibrato to color their tones, and using it in these pairs can create a sense on intonation difficulties within the ensemble. Use is recommended when the bassoon assumes a solo role as enhancement to the line and to assist with projection.

Flicking

"Flicking" is a technique used by bassoon players to assist in playing above that bass clef staff (over the break). The keys on the wing joint are used to "vent" the notes, allowing them to speak more freely. If they continually crack or do not speak without an articulation by the tongue, this technique should be employed.

The High A key is used when slurring to or from 5th line A.
The High C Key is used when slurring to or from Bb, B & C above the bass clef staff.
The High D Key is used when slurring to or from D above the bass clef staff.

Accuracy is important in this process. The "vent" key must open at the start of the note to smoothly execute the slur. To work on finger placement, a cloth band-aid may be placed on the key to change the "feel" of its surface and thus assist in finding the correct key. This must be practiced slowly and methodically.

Learning Tenor Clef
The bassoonist will encounter the tenor clef often in much of the standard quintet repertoire and may occasionally find the use of treble clef, particularly in music by French composers. The following methods will improve the student's ability to read and play in music notated in the tenor clef:

1. Recite note names with accidentals as a steady rate away from the bassoon. The tempo should be slow enough to ensure accuracy without any hesitation in the recitation.
2. Avoid notating pitch names above the musical line. This is cumbersome to read and will slow down cognitive musical and technical process.
3. Write the material in bass clef on staff paper. Play.
4. Place a rest between each pitch when practicing to allow the student to process the next note.
5. Avoid transposing from a familiar clef. This will eventually become too time consuming and slow the processing of printed musical information on the page.

Fingerings
Selecting a standard set of fingerings is important when confronted with the number of possible fingering options on the bassoon. The following fingerings are regularly used on the instrument but not found in most instrumental method books. Fingerings will be given in the following format:
(L.H.) OOO | (R.H.) OOO + Additional keys by key name – an X will indicate a closed hole.

3rd Space Eb
The basic fingering for this note is XOX | OOO + Whisper key. This is very unstable and usually sharp.

Use XOX | OOO + Whisper key & Low Eb key (L.H. pinky) in rapid technical passages.

Use XOX | XOO + Whisper key & Low Eb key & Bb key (R.H. thumb) for tuning and stabilization.

Use XOX | OXO + Whisper key & Low Eb key & Bb key for tuning and stabilization.

4th Space G
The basic fingering for this note is 1/2 XX | XXX + Whisper key. This is very sharp. Adding the low Eb key will lower the pitch.

F# above the staff
There are more then 13 fingerings for this note. The most reliable both technically and from a tuning consideration is the fingering that follows:

1/2 XX | XXO + Whisper key & Low F key

Front F#
Front F# in the 1st or the 2nd octave should be used when the line requires a move to or from Bb/A#. This frees the right thumb for this motion. This should not be used as a stand F# fingering. The Front F# is located next to the Low F key and should be opened by the right pinky.

Full C#
This fingering may be used if the regular or short C# fingering (XXX | OOO + Whisper key & C# key & Low D key) is flat or unfocused in the 2nd & 3rd octaves.

Full C#: XXX | XXX + Low F, Bb & C# Keys (Whisper key in the 2nd octave)

A comprehensive fingering chart, which can be purchased as a separate reference book from the method book, should be consulted whenever a fingering question arises. This type of publication gives numerous options, all of which should be tried before selecting a fingering. In most cases, trills require a different set of fingerings. Instruments are relatively individual in their response to these fingerings, and what works successfully on one instrument may not yield the same favorable result on another.

Use of the Whisper Key Lock

The whisper key lock is a device found on most bassoons that, when engaged, locks the whisper key closed, thus freeing the left thumb to negotiate the lowest octave more easily. This device is relatively inexpensive and can be added to an instrument quite easily. The bassoon is called upon to play in this lowest octave frequently in woodwind quintet literature, often presented with challenging technical passages that are facilitated by the use of the whisper key lock.
A rest or note that requires only the left hand will be required to allow for time to engage the mechanism and a similar place must be located in the music to disengage the lock. Students should develop a symbol that indicates a closed lock (such as an O with an X through it) and an open lock (such as an O) and notate this in the music as a reminder.

Some Ideas on Playing Horn in a Wind Quintet

by
Abigail Pack, James Madison University

The horn player in a wind quintet has the exciting responsibility of playing with four other completely different instruments in an intimate chamber setting. These four other instruments belong to the woodwind family, which creates a unique experience for the horn player whose musical voice is of the brass family.

There are several things of which a horn player must be aware as the sole brass member of a woodwind group. First and foremost, the instrumental differences must be recognized in such musical issues as style, volume, intonation, and blend. Further, the horn is a directional instrument, which means that part of the make-up of the ideal "horn-sound" is appropriate seating for the player, as perceived by his or her quintet colleagues, as well as the audience.

Other instrumental differences that affect the responsibility of the horn player include articulations, phrasing, range of the horn, and use of the vibrato.

I. Style, blend, intonation, and volume.

a) Style

1. Familiarity

The style of a wind quintet is very often achieved after much practice and after a familiarity has developed in the ensemble. Members begin to learn the style of each other and can anticipate the musical ideas of their colleagues. The very best way to strengthen this in a quintet is, in frequent rehearsal, to listen carefully and respond to the players who have melodic material.

2. Communication

Communication among members while playing is crucial to good style. The horn player should "get inside" of the woodwinds' sound as much as possible. This means that the horn player will try to sound like the other instruments through the horn. Of course, when the horn player is the predominant voice melodically or has a solo, he or she gets to explore setting the style to which, hopefully, the other members will respond.

b) Blend

Learning how the horn sounds with the other quintet instruments individually will help the horn player develop the ability of blending well. The quintet member most closely related to the horn in sound is the bassoon. The two instruments often share, trade, and imitate musical roles. A good horn player will blend with the bassoon by trying to sound like the bassoon through the horn. Blending well with the other quintet instruments is challenging, but, with careful listening on the part of the horn player, not impossible to do well. The other three wind instruments are much higher in sound and further away from the horn sound. The horn player must still play into the flute, oboe, or clarinet's sound. Excellent intonation is crucial for the good blend. Otherwise, the most important thing for the horn player to remember is to not outplay, i.e. cover, the sound of his or her colleague.

c) Intonation

Excellent intonation is, as we all know, one of the most important techniques necessary to any successful ensemble. A good horn player will go into the wind quintet rehearsal (not to mention band or orchestra rehearsal!) already knowing the tendencies of the instrument and other fundamentals of pitch and pitch relativity. These tendencies are learned best through constant practice with a tuner.

d) Volume

1. Part markings in the horn part

How loud the horn plays in wind quintet always starts with what is indicated in the part. Sometimes the volume must be adjusted based on where the notes are in the staff. For example, a high note played the same volume as a low note will sound louder simply because of the acoustical properties of the overtone. Horn players must also be aware of the dynamic markings of the others as an indication.

2. Melodic Importance

Melodic importance is primary in quintet balance. Is the phrase supposed to be homogeneous in volume where everyone has an equal importance? If so, then how high the note is should be considered. If the phrase is not homogeneous, who has the melody? The horn should maintain a supportive role while remembering not to cover up the other supportive voices.

3. Style

If the horn has melodic importance, then the style of the piece must be considered to determine the volume of the horn. Is it loud and aggressive? Are there accents? Is it soft and dolce? These are just a few of the questions that must be asked in order to discover the style of the piece. The more questions that are asked, the more answers there will be.

II. Seating arrangements and where to point the horn.

Where should the horn point? This is often an overlooked facet of horn playing in ensembles. With the wind quintet facing the stage, the horn player can sit in the middle directly facing the audience, or can sit as the second player in from the left. In each place the bell direction is drastically different. Sometimes the room in which the group performs should be the determining factor. For example, if the backdrop is a heavy velvet curtain, then perhaps the horn should sit as the second player from the left so that his or her sound has a chance to project. Or, if the group has a spacious setting, the horn could sit in the middle facing the audience so that the sound has more balance. Experimentation and group preference is a must here. Factors such as player strength, volume, and performance space should be considered. Once the group has established a seating arrangement it should be kept so that the group can continue to develop balance.

III. Articulation and Phrasing Differences.

a) Articulation

Horn players must spend a great deal of time developing and perfecting articulations and phrasing. Although the two techniques are different, they play a supportive role of each other. Woodwind instruments have a terrific ability to create soft articulations. The horn player must listen very carefully and practice imitating the woodwind technique so that he or she doesn't stick out of the group texture. Practicing "air attacks," or articulations without the use of the tongue but with the buzz alone, will help the horn player also create soft attacks. This is not to say that the horn player should or should not implement this technique while rehearsing or performing with the ensemble, but it should become a practice tool. Soft attacks and articulations require a great deal of embouchure and air control. Likewise, louder articulations require the same strength and control. It is the horn player's responsibility to support the sound of the group with strong articulations. Practicing accents and staccato tonguing will help a great deal.

b) Phrasing

Phrasing within a wind quintet can be a challenge for the horn player because some woodwind instruments have the ability to create very long phrases. The ideal example is the oboe. Horn players must practice breathing exercises and long phrases to sustain with the reed instruments. The group will have to decide where phrases begin and end and mark breath marks accordingly. The horn player must not sacrifice the musical phrase in order to breathe.

IV. Registers and Accuracy.

a) Registers/Range

Because there are only five members in the wind quintet, each voice has a greater individual responsibility to the whole. Often the range of quintet music is more demanding for the horn player due to this responsibility. The role of the horn can be soloistic, as one of a duet, or as accompaniment. Each role will have differing ramifications depending on who else is also playing. For example, a duet with the bassoon will certainly be scored in a lower range than that which might be scored with the flute.

b) Accuracy

Also, the horn player must always be ready to change roles accurately in an instant. Range is always an issue when deciding repertoire, so it is best for the horn player to have a good range that he or she can move in and out of quickly and accurately. It is also important for he or she to consistently work to develop a larger range. Scales and etudes that focus on range and accuracy should be a daily portion of the practice regimen.

V. Use of Vibrato.

a) When to use the vibrato

The use of vibrato is unlikely to be discussed or considered in the young horn player, but is a technique worth experimentation by high school students and all students beyond. The vibrato is a technique that can be most useful when blending with other instruments that use vibrato a great deal. The horn player should not use vibrato when supporting a solo voice in quintet. However, when the horn line gets to solo, it would be most appropriate for the horn player to experiment with vibrato. This technique is very natural for the other wind instruments and should not be avoided by the horn player. Rehearsing with instruments that are so familiar with vibrato is the perfect time and environment in which to listen and study successful vibratos.

b) Practicing the Vibrato

Practicing the vibrato on a brass instrument requires an exaggerated jaw and embouchure motion working simultaneously. Practicing an exaggerated version will help the horn player to refine a vibrato into something musical. Often it is necessary to "go overboard" with a technique to get the desired result. A refined vibrato will have minimal movement and maximum style and taste. Good musical examples of vibrato are vocal recordings, other brass recordings such as famous trumpet players, flute recordings, and great cello recordings (because of the similarity in range).

James Madison University
School of Music

Beth Chandler, Flute
Michele Kirkdorffer, Oboe
Janice L. Minor, Clarinet
Susan N. Barber, Bassoon
Abigail Pack, Horn

Biographies

The Montpelier Wind Quintet is the faculty woodwind quintet in-residence at the James Madison University School of Music in Harrisonburg, Virginia. Named for the fourth American President James Madison's home in nearby Orange, Virginia, the quintet was founded in 1975. The current members have been playing together since 2001. Comprised of JMU faculty members Beth Chandler, flute, Michele Kirkdorffer, oboe, Janice L. Minor, clarinet, Susan N. Barber, bassoon, and Abigail Pack, horn, the quintet performs frequently on and off campus in a variety of venues, including chamber concerts, school presentations, workshops and masterclasses. In addition, the Montpelier Wind Quintet presents programs featuring compositions by women in music and the arts. Each of the quintet's members is active as a solo recitalist, chamber musician, orchestral player, clinician and full-time professor of applied and other music courses.

The ensemble presents varied programs of standard quintet repertoire, such as works by Nielsen, Barber, Hindemith, and Taffanel, arrangements by Bach, Mozart, and Bernstein, and literature by lesser-known composers. The quintet also enjoys performing collaborative works with piano and other wind instruments. For the past two years, the quintet has been a featured chamber ensemble at the James Madison University Contemporary Music Festival, collaborating with composers David Maslanka and George Tsontakis. The Montpelier Wind Quintet was featured at the 2002 National Flute Association Convention in Washington, D.C., performing Maslanka's *Quintet No. 3*, as well as the 2003 *Virginia Music Educators Association In-Service Conference* in Norfolk, Virginia. Other current projects and upcoming performances include a commission of a choreographed wind quintet by JMU composer-in-residence John Hilliard, which will be performed in collaboration with the JMU School of Theatre and Dance.

Beth Chandler, Assistant Professor of Flute at James Madison University, enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. A frequent guest artist and masterclass clinician, Ms. Chandler has performed and presented at universities and flute festivals throughout the United States. She has been the winner of numerous national and international competitions, including the 1999 Myrna Brown Artist Competition and the 1999 *Flute Talk* Competition, for which she was featured on the cover and in an interview in the July/August 1999 issue of *Flute Talk* magazine. She was also a semifinalist in the Concert Artists Guild 2001 International Competition, the 2000 NFA Piccolo Artist Competition, and the 1998 National Flute Association Young Artist Competition. She has performed at National Flute Association conventions in Washington, D.C., Columbus, Phoenix, Boston, and Los Angeles. Guest artist appearances include the 2003 Tennessee Tech University Flute Day, the 2002 Mid-Atlantic Flute Fair, the 2001 Florida Flute Fair, the 2000 Texas Flute Festival, and concerto performances with the Dallas Chamber Orchestra and the James Madison University Wind Symphony. As a Fulbright Scholar, Ms. Chandler studied with Trevor Wye in Kent, England. A native Texan, Ms. Chandler is a candidate for the Doctor of Musical Arts degree in Flute Performance at the University of Cincinnati College-Conservatory of Music, where she studied flute with Bradley Garner and piccolo with Jack Wellbaum. She holds degrees from New England Conservatory, where she studied with Paula Robison, and Baylor University where she studied with Helen Ann Shanley. Previously, she was on the faculty of the University of Florida School of Music.

Michele Kirkdorffer, Assistant Professor of Oboe and Music Admissions Coordinator at James Madison University, received a B.M. and M.M. at the University of Northern Iowa and a D.M.A. at the University of Cincinnati College-Conservatory of Music. Dr. Kirkdorffer studied with Sara Lambert Bloom and Thomas Barry and has coached with Robert Bloom, Allan Vogel, Alex Klein and John Mack. She has performed with the Roanoke Symphony, in Virginia; the Richmond Symphony in Indiana; Louisville Symphony Orchestra in Kentucky; West Virginia Symphony Orchestra; and has been an active freelance musician in Cincinnati. Kirkdorffer has also performed at the Lucca Festival in Lucca, Italy, American Oboist Festival and the Sarasota Music Festival. During the Lincoln Center Mozart Bicentennial Celebration, she performed in Avery Fischer Hall, Alice Tully Hall and the Juilliard Opera Theater. Dr. Kirkdorffer currently performs with the Montpelier Wind Quintet, the resident quintet at James Madison University and is an active freelance musician. On numerous occasions she has appeared as a soloist with JMU ensembles performing concertos by composers such as; Mozart, Schickele, Bach, Telemann, Rimsky-Korsakov, and Harbison. She performs on soundtracks for The Learning Channel and National Geographic and performed on the 2003 Emmy award-winning soundtrack *Stalking Leopards* composed and produced by David Cottrell of Mangum Music.

Janice L. Minor is the Assistant Professor of Clarinet at the James Madison University School of Music. A native of Long Island, New York, Ms. Minor earned a Bachelor of Fine Arts degree from the State University of New York-Purchase College where she studied with Ben Armato. She graduated with a double Masters of Music degree, (Pi Kappa Lambda), in music performance and music education from Northwestern University where she studied with Clark Brody and Robert Marcellus. Ms. Minor was the director of bands and instructor of instrumental music for eight years in Park Ridge, Illinois. She held the principal clarinet position with the Northwest Symphony Orchestra and a second clarinet position with the Richmond Symphony Orchestra in Richmond, Indiana. Ms. Minor worked with Chicago Symphony Orchestra clarinetists, Larry Combs and John Bruce Yeh, while earning an Artist Diploma from DePaul University and is currently a Doctoral Candidate at the University of Cincinnati-College Conservatory of Music where she studied with Ronald de Kant. She has been a soloist with the United States Army Band *Pershing's Own*, the Northwest Symphony Orchestra, the Cincinnati Conservatory of Music-Eighteenth Century Ensemble, the James Madison University Wind Symphony and Jazz Ensemble. She performs regularly with the Cincinnati Symphony Orchestra/Pops, the Cincinnati Opera, the Roanoke Symphony Orchestra and Opera Roanoke. Ms. Minor has performed at the International Clarinet Association *Clarinetfest*, the National Flute Association Conference, Virginia Music Educator's Association, the Aspen Music Festival and was a featured soloist with the Opera Theater of Lucca Music Festival in Lucca, Italy. In addition to being a member of the Montpelier Wind Quintet, Ms. Minor is a member of the award winning Prestige Clarinet Quartet. She currently performs on soundtracks for The Discovery Channel and National Geographic.

Susan Barber is currently Assistant Professor of Bassoon at James Madison University. She teaches at the New England Music Camp in Sidney, Maine during the summer season. In addition, she has performed with the Rockbridge County Choral Society, Roanoke Symphony, Chamber Orchestra of Southwest Virginia and Opera Roanoke. Dr. Barber earned a Bachelor of Music in Bassoon Performance at the Crane School of Music in Potsdam, New York, a Master of Music at The Juilliard School in New York, and a Doctor of Musical Arts from Louisiana State University. Her principal teachers include William Ludwig, Stephen Maxym, and Frank Wangler. Dr. Barber is an active recitalist and has held the positions of assistant principal bassoon of the Baton Rouge Symphony Orchestra and principal bassoon of the Natchez Opera. She has also held positions with The Hartford Symphony, The Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia (Spain), Acadiana Symphony, and the Soni Fidelis Woodwind Quintet. In addition, she has participated in the Banff and Sarasota Chamber Music Festivals. Recent performances include the 1999 International Double Reed Society's Convention in Madison, Wisconsin; at the National Museum of Women in the Arts and the 2002 National Flute Association Convention, both in Washington, D.C. Recent clinics include annual JMU Double Reed Day festivities and guest appearances at the University of Oregon, the University of Central Arkansas, Fairmont State University, University of New Hampshire/Greater Boston Double Reed Day and Wichita State University.

Abigail Pack, Assistant Professor of Horn at James Madison University, received a Bachelor of Music degree in Music Education from East Carolina University and a Master of Arts degree in Horn Performance and Pedagogy from The University of Iowa in Iowa City, IA. Currently Ms. Pack is a candidate for the Doctor of Musical Arts degree at University of Wisconsin-Madison. Ms. Pack has held teaching positions at Knox College in Galesburg, IL, Western State College in Gunnison, CO, and in the Gunnison Watershed School District in Gunnison, CO and was awarded the Bolz Teaching Fellowship while in residence at UW-Madison. Ms. Pack has held playing positions with the Barton Symphony Orchestra, Quad Cities Symphony Orchestra, Des Moines Symphony Orchestra, Cedar Rapids Symphony Orchestra, Green Bay Symphony Orchestra, and the Wisconsin Chamber Orchestra. She has performed with the Lynchburg Symphony, Charlottesville Oratorio Society among other regional ensembles and performed at the 2001 and 2003 International Horn Symposiums while performing regularly at the Southeast Horn Symposium. She currently performs with the Southwest Chamber Orchestra, the Roanoke Symphony Orchestra, the Roanoke Opera, the Massanutten Brass Band and with the Wintergreen Summer Music Festival. Her former teachers include Mary Burroughs, Kristin Thelander, and Douglas Hill.