

REED REVOLUTION

A Fundamental Approach to Reed
Quintet

by Ben MacDonald

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<i>Eternal Ascent</i> - Grade 3.5	Chris E. Hass (b. 1993)
<i>Celebration Loops</i> - Grade 4	Parker Fritz (b. 1997)

About the Author

Ben MacDonald is a recognized performing saxophonist known for his innovative and collaborative approach to music. His musical journey has been marked by collaborations that have taken him to esteemed stages worldwide. With a career spanning both the United States and Europe, he has presented concerts in renowned venues such as Carnegie Hall and the Croatian National Theatre.

As a passionate advocate for contemporary music, MacDonald has premiered compositions by twenty-four different composers, collaborating with names such as David Maslanka, Roger Zare, and Kevin Day. MacDonald values the artistic dialogue with composers, developing relationships that lead to the creation of exceptional new music.

Chamber music exists at the core of MacDonald's identity as a musician. He is a founding member of the Zenith Saxophone Quartet, a chamber ensemble celebrated for its unique approach to chamber music performance. The quartet's performances have garnered recognition and prizes in prestigious chamber music competitions. He is also a founding member of the innovative Arcane Reed Quintet (ARQ), which aims to push the boundaries of reed quintet performance and contribute to the development of the ensemble through new commissions and creative artistic collaborations.

Beyond the stage, MacDonald's contributions extend to academic research that focuses on advancing chamber music pedagogy. His passion for music administration has led him to work with organizations like Madeline Island Chamber Music and, currently, as Program Manager for SOUNDS Academy, where he works to create music education opportunities in underserved communities.

Introduction

Chamber music serves as a medium for connection and collaboration, linking musicians on stage, bridging performers with their audience, and establishing connections between musicians and composers. Music can even connect individuals more deeply with themselves by tapping into their self-expression. I wrote this method book to be your guide to forming your own chamber ensemble, creating music with others, and fostering meaningful connections.

To the dedicated band director who envisions a thriving chamber music program at their school but faces constraints of time and resources, this book was written with your needs in mind. I understand the myriad responsibilities you juggle, from zero-hour jazz band rehearsals to after-school marching band practices, parent band booster meetings, holiday parade arrangements, annual band trip fundraising, and end-of-semester concert arrangements. The demands on your time are endless.

REED REVOLUTION: A Fundamental Approach to Reed Quintet was designed as a holistic approach to chamber music through the reed quintet. This book provides any five students who are eager to form a reed quintet with all the essential tools to learn how to communicate effectively, rehearse, and perform at a high level.

Through this method book, students will:

- Develop valuable interpersonal skills that extend beyond music performance, enriching their personal and professional lives.
- Establish a strong foundation in chamber music performance through meaningful, proven exercises.

- Perform newly commissioned works, thoughtfully written to provide a gradual and well-rounded challenge that will prepare the quintet to explore existing reed quintet repertoire.

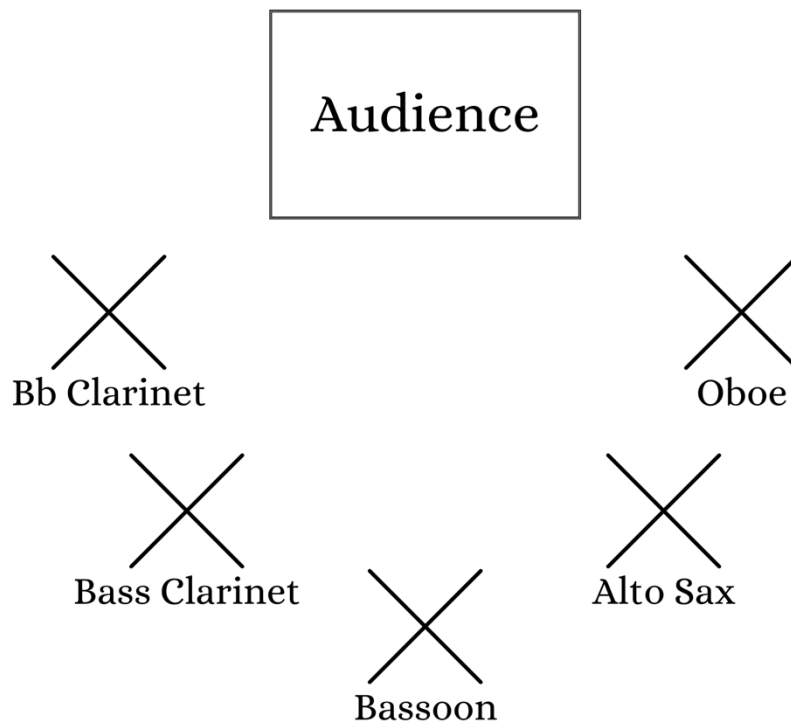
Lastly, to the students embarking on their journey of chamber music performance, **enjoy every moment!**

Preface: Basic Instrumentation/Set Up

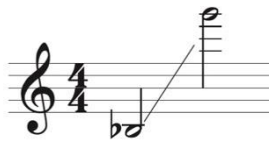


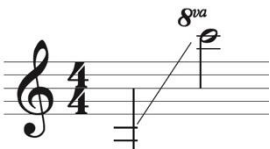







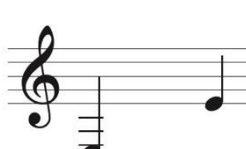

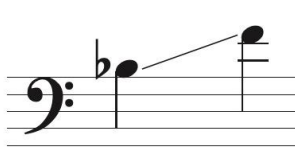

Standard Reed Quintet Instrumentation

- Oboe
- B \flat Soprano Clarinet
- E \flat Alto Saxophone
- B \flat Bass Clarinet
- Bassoon

The recommended physical stage set up for a reed quintet is a semi-circle where the ensemble members can see each member of the quintet while also still able to see the audience. It is recommended that reed quintets stand when rehearsing and performing, but ensembles do have the option to sit if they prefer. Lastly, the standard order from left to right while performing is B \flat Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, and Oboe, but ensembles can experiment with what they prefer.



Standard Instrument Information

	Written Range	General Tuning Tendencies - Sharp Notes	General Tuning Tendencies - Flat Notes
Oboe			
Bb Clarinet			
Eb Alto Saxophone			
Bb Bass Clarinet			
Bassoon			

**Remember that tuning tendencies are often dependent on one's instrument and their personal playing. Become familiar with your own tuning tendencies on your instrument through frequent practice with a tuner.

Chapter 1: CHAMBER MUSIC 101

Building Strong Bonds

Getting to know your quintet-mates is the essential first step in forming a successful chamber ensemble. Before your ensemble dives into playing your instruments, take the time to invest in meaningful connections with your fellow musicians. In the world of chamber music, knowing each other on a personal level is just as important as mastering your instruments.

Chamber music requires a great deal from each member of the ensemble. You need to know your part inside and out, be familiar with everyone else's parts, communicate without speaking, develop a musical vision, and provide a memorable experience for your audience. That is a LOT! Doing these things is much easier with a group of musicians that you trust, enjoy being around, and have developed a personal connection with.

Building these relationships won't happen overnight, but setting aside time for regular interactions beyond rehearsals will be incredibly rewarding. Each quintet will have its unique schedule, but dedicating time to connect outside of formal practice will forge deeper bonds and improve overall ensemble dynamics. Consider scheduling weekly get-togethers for the first month after forming your ensemble.

Deciding what your group would like to do during these informal get togethers is the fun part! What interests do you all share? What are things that you personally have wanted to do that your fellow ensemble members may be interested in? Below is a list of potential activities, but this list is not all encompassing...the possibilities are endless! Your goal should be to do something that everyone in your group can participate in together, agrees to, and is comfortable with.

Visit a Local Park	Book Club
Video Game Tournament	Nature Hike
Cook Together	Board Game Night
Movie Night	DIY Arts and Crafts
Group Picnic	Group Fitness
Sight-Reading Party	Road Trip
Volunteer Outreach	Karaoke Night

Individual Responsibility

Chamber music presents a unique opportunity for developing musicians to not only enhance their ensemble playing but also to grow as individual performers. Many of us who participate in large ensemble settings may have encountered challenging passages that pushed our limits, leading to the temptation to play quietly or rely on others to cover for us. “It’s okay...I’ll let the person next to me handle this one.” No one was ever the wiser...

In stark contrast, when you perform in a chamber ensemble, *no one else is playing your part*. If you decide to let the others carry you and leave out any of your individual part, the music will be changed, and your fellow ensemble members will be left hanging! This can all be avoided by acknowledging and committing to one thing: **Individual Responsibility**.

By agreeing to perform with a group of musicians in a reed quintet, you are accepting the responsibility that comes with that commitment. You must always come to rehearsals with a willingness to collaborate (more on this soon), your part prepared, and a high level of focus and engagement. Rehearsals are rehearsals, not

practice sessions. This is the time for your group to work through this workbook and discuss topics such as intonation, balance, vertical alignment, phrasing, etc. Of course, there will be instances where you and your quintet-mates will need to slowly work through a technical section of a piece as a group and that is great! However, you need to be sure that you have always done your part outside of rehearsal to make sure you are prepared.

Unfortunately, life can sometimes disrupt your individual practice, and that's understandable. However, such instances should be exceptions, not the norm. When unforeseen circumstances arise, open communication with your quintet-mates is key. Cultivating a supportive and understanding environment outside of rehearsals through meaningful connections will encourage honest and constructive communication during rehearsals.

Lastly, when you arrive to rehearsal, ARRIVE to rehearsal. It's crucial that you come to rehearsals ready to be productive and with a high level of focus and engagement. How can you do that and what does that look like? One tip: *leave your phone in your instrument case*. Instead of scrolling as soon as you aren't immediately needed to play, listen to your other quintet-mates, and provide valuable feedback! Additionally, for anyone who reads their music off a tablet, be sure to set your device to "Do Not Disturb." This will go a long way for the development of the group's playing and commitment to the ensemble. The outside world is a very loud place that constantly grabs for our attention. However, when we step into our ensemble rehearsals, we are agreeing that we are going to press pause on the world for an hour or two and give our all to creating music with friends. What could be better?

“WE” Speak

Effective communication within a chamber ensemble is essential for growth and improvement. Giving feedback in a positive, respectful manner is a skill that requires practice and mindfulness.

First, it’s always a good idea to keep in the back of your mind that what you find acceptable might not be the same for everyone else in your ensemble. The same comment said to two different people may elicit very different responses depending on the person. Therefore, always evaluate what you are saying with the person in mind that you are saying it to, not just your own perspective.

When giving a comment about someone’s playing or performance, default to using “WE” Speak as opposed to “YOU” Speak. Frame your comments in a way that emphasizes the collective effort of the group rather than singling out an individual. By using inclusive language, you encourage a sense of ownership and collaboration within the ensemble. A simple shift in perspective and tone can significantly impact how your comments are received:

- “You are playing really out of tune.” **VS** “Can we tune the chord at the end of this phrase? You have the major third and it sounds a little high to me. Let’s check it together.”
- “Why aren’t you playing in time?” **VS** “Let’s play this section with a metronome. I feel like we aren’t all playing together quite yet.”
- “You just aren’t blending into the group sound.” **VS** “I think we should discuss our envisioned balance of parts during this section.”

Put simply, your words and tone carry the power to affect rehearsals and your colleagues’ experience positively or negatively as a member of the ensemble.

Make the decision to get your point across clearly, while doing so with kindness and compassion.

No Ego Listening

Music making is at its core requires a great deal of vulnerability. You are willingly putting yourself in a position to be judged by others, positively or negatively, which can feel dangerous to our bodies. Chamber music adds an additional layer of vulnerability because you are allowing others to speak into your playing as an individual and chamber musician. This vulnerability, however uncomfortable, is a necessary and beneficial aspect of growth.

In a supportive chamber ensemble, all members must feel free to point out areas that need improvement, both individually and as a group. Feedback should always be viewed as constructive and given with the unified goal of serving the music and elevating the ensemble's performance. **Understand that comments about your playing are not personal attacks;** they are opportunities for growth and refinement. Be grateful that your ensemble has fostered an environment where members can openly share their thoughts and suggestions.

When you come to rehearsal, the prerequisite is that **you leave your ego at the door.** Embrace the fact that your playing will be critiqued; after all, that's precisely why you are there—to improve collectively. Respond to comments with appreciation and a willingness to try out suggested changes. Acknowledge that receiving feedback may not feel pleasant, but it is essential to remain focused on the greater goal of performing at the highest level possible. Again, if your quintet has been actively building friendships outside of rehearsal and is using "WE" Speak to communicate during rehearsals, you will become more comfortable

speaking freely to each other with the greater goal of performing at the highest level possible.

One of the worst experiences in chamber music is to feel that your voice goes unheard. To avoid this, actively strive to create a culture where every member feels validated and empowered to share their opinions. The easiest and most effective strategy to create a culture of encouragement and support within your quintet is to adopt the motto: “Let’s try it.” It is really that easy! Whenever someone gives a suggestion for how to phrase a melody or a certain articulation for a bass line, your first instinct should be to give it a try. This includes when you are certain that the suggestion is going to sound terrible. Do it anyway. This not only shows that you value the opinions of your quintet-mates, but it allows whoever made the suggestion to hear what it would sound like. Often, when someone makes a poor suggestion and they have the chance to hear it, they end up saying something to the effect of, “Wow, that did not sound the way I thought it would.” Or perhaps what you thought was a bad suggestion turns out to sound better than you expected. Either way, your ensemble celebrates the thoughts and ideas of all its members, and that will provide you one step closer to success.

Conflict Resolution

If you do everything outlined in this chapter thus far, you must be guaranteed a smooth, problem free chamber music experience, right? Unfortunately, that will not always be the case. The human variable creates the opportunity for conflict along the way and that is natural. It’s important to invest in your ensemble’s approach to when such conflicts inevitably arise.

Perhaps most important is the commitment your quintet must make to always come to the group when you have a personal issue or complaint that is bothering you. Holding that weight inside will only weigh you down and allow the problem to continue and amplify. Understand that keeping problems on the inside is usually easier in the short term than shining the light on the issue. However, this will lead to a fracture in your experience which only hurts the ensemble and the potential for music making. Be brave and allow others to see what is troubling you so they can help create change.

Letting your problems and thoughts out is important and can be done in a healthy way. It is critical to avoid talking about your quintet-mates behind their backs. You may feel the need to vent and that is valid, but reserve that vent session for either your face-to-face conversation with your ensemble or a very close, loved one who is not connected with any other group members that you can rely on to keep the discussion private. When the person who was talked about behind their back inevitably gets word of these conversations through the grapevine, the initial issue will only be magnified two-fold. Have the courage to bring these issues up early and directly.

A general rule of thumb: **everyone reads text messages in the worst way they can be read.** Don't use your quintet group chat to air out your grievances! There will almost certainly be no texted response that can be as well received as a response made in person or over a phone call. Additionally, if someone texts something that frustrates you, don't engage via text. Ask them what they meant by that message or let them know how it made you feel face-to-face, and you will most likely learn that the way that you read the message was not their original intent.

Semi-regular “Family Meetings” without instruments can benefit every ensemble. Use these meetings to check in with each other, discuss goals, aspirations, and make any necessary adjustments to rehearsal and performance plans. Encourage open dialogue during these sessions, allowing each member to speak their mind without interruption. Speak to one another with the goal of **clarity**, expressing any changes needed to feel excited, valued, and respected within the chamber ensemble.

Conflict resolution is an ongoing process that requires commitment and empathy from every member. Embrace the challenges that arise, knowing that by addressing conflicts openly and respectfully, you strengthen the bond within the ensemble. Together, you can overcome any hurdles and create a supportive, inspiring environment that fosters growth, friendship, and exceptional music-making.

So much of chamber music relies on people skills and team building. The human aspect of music making is what makes it so special. But it is also the human aspect that requires consistent effort, time, and consideration to keep your quintet a healthy environment for creativity.

CHAPTER TWO: REHEARSAL TECHNIQUES

Share Your Thoughts

The concept of a rehearsal is relatively simple. It is a time for your ensemble to play through exercises, pieces, or smaller sections, refine what you played, and make unified decisions about the music you're making. However, this usually does not happen naturally. When in rehearsal, it is crucial that all members are willing to give their thoughts on how the group can improve or the direction that the rehearsal should be heading in next. Your thoughts and contributions are not only valid, but necessary! Not everyone is comfortable speaking in a group setting or sharing their opinion. However, by deciding not to contribute, you risk hindering your quintet's growth and missing unique perspectives that can elevate your music-making.

On the other side of the spectrum, some ensemble members may easily dominate rehearsals with their willingness to speak up and provide direction for the quintet. Their enthusiasm should be appreciated, but it is crucial that their eagerness to share does not prevent others from having a chance to give their thoughts. Most groups will find a natural flow of rehearsal that fits their group best. This takes time but will eventually come with enough consistent rehearsals. If you find that you're someone who has no issue contributing to rehearsals and you enjoy taking a leadership position within the ensemble, challenge yourself to encourage others to share. This requires you to not only occasionally hold back your thoughts, but to also ask your quintet-mates who don't share as often, "What do you think?" Be extra generous in giving your fellow ensemble members the opportunity to speak. Providing an invitation to contribute to the rehearsal may encourage those who are less likely to do so of their own accord.

If your group can avoid simply playing an exercise or piece, looking around at each other like deer in headlights, and then immediately moving on, you'll be much better for it. Take ownership of your chamber ensemble and rehearsals. Your quintet is something you and the other members share, and it is truly **yours!** Invest wholeheartedly in your chamber ensemble and you will see your quintet begin to improve exponentially.

Effective Rehearsal Planning

Chamber ensembles should always be striving to avoid simply “going through the motions” in anything they do. This applies especially to rehearsals. If your quintet shows up to rehearsals and warms up the same way, plays through exercises and pieces, and works on the same trouble spots every rehearsal, you are essentially running on a hamster wheel. Chamber music requires careful and well thought out planning to be successful.

Prior to every rehearsal, a well-thought-out plan should be in place and communicated clearly to all quintet members. This enables everyone to know precisely what will be addressed and what preparation is expected beforehand. The rehearsal plan should be unique to the ensemble and will most likely differ from group to group. Some ensembles will benefit most from having a detailed, written out rehearsal schedule down to the minute, while others will find success by simply verbally agreeing what the group will work and focus on next time at the end of every rehearsal.

Consistent rehearsal planning, discussions on short-term and long-term goals, and maintaining an organized structure contribute significantly to the group's likelihood of success.

Example Rehearsal Plan (1 Hour)**Warm Up (20 Minutes)**

Exercise 2) Unison Major Scales (10 Minutes)

B \flat Major Scale

F Major Scale

D Major Scale

Exercise 4) Tuner Test (5 Minutes)

Exercise 9) Rhythm Expansion (5 Minutes)

Piece - *The Power of Yet* (40 Minutes)**Recording and Listening**

Most musicians who have performed live have shared the experience of hearing a recording of their performance and not at all remembering it sounding the way the recording does. A performer often experiences the music they make very differently from the audience members who are listening. While immersed in the act of performing, the energy devoted to precision and expression leaves little room for self-evaluation. As a result, chamber ensembles may discover they would have made different decisions had they listened to recordings of their own rehearsals and performances. This highlights the immense value of consistently recording your quintet during your rehearsals.

While it may not be practical to record the entirety of your rehearsals, recording run-throughs of pieces or smaller sections can assist your ensemble in the refinement process. Thankfully, it has never been easier to quickly record yourself thanks to the smart phones to which most musicians have easy access. Because of this, your ensemble can now gain new perspectives on your playing through the experience as a listener rather than a performer. Lastly, recording yourself can

often mimic how your group may feel during a performance with increased pressure, no stopping, etc.

Having hours of recordings serves no purpose without **critical listening sessions**. Sitting together with full scores, listening as a group without distractions, and having discussions allows for growth and direction for future rehearsals and performances. Be sure to regularly set aside time for your group listening sessions, especially when your quintet first begins playing together. You should not only be reviewing your own recordings together, but plan to also listen to high-level performing reed quintets. Evaluate what you enjoy about their playing and brainstorm ways to achieve these aspects in your ensemble. Be very specific in your critical listening. “They sound good” is not a specific evaluation of a reed quintet performance. “This group’s balance and blend is amazing! The lows really sound like they are supporting the melody in the upper voices” is a comment that gives specific details your ensemble can work to replicate. Also, group listening does not have to be limited to reed quintets. Be sure to evaluate recordings by string quartets, woodwind quintets, brass quintets, saxophone quartets, etc. Use the following questions as prompts while your quintet listens to professional chamber ensembles to foster discussion:

1. What did you enjoy most about their performance?
2. What words would you use to describe the group’s overall sound/tonal concept and why?
3. How does the group balance and blend sound? Does it change depending on the musical context or does it stay mostly consistent?

4. Did you enjoy the piece the ensemble performed? If yes, why and if no, why not?
5. Was there anything about the group's playing or performance you did not enjoy? If yes, what did you not enjoy and why?
6. What was the most musically surprising or interesting moment for you during the performance and why?
7. What is the biggest difference in this ensemble's playing and your own reed quintet's playing?
8. Do you hear any similarities between your reed quintet's playing and the professional ensemble's playing?

Duos, Trios, and Quartets

We have established that musicians experience music much differently when playing verses when only listening critically. Therefore, a key aspect of a quintet's rehearsals should be isolating sections or passages and having 2-4 people play while the others listen and give feedback. Whether it be a section where the focus is on only a few instruments or it highlights the full ensemble, it is always helpful to break the quintet down into smaller groups while the others evaluate.

Few groups will have the luxury of having a coach at all their rehearsals. Therefore, the quintet must collectively take on the role of a "coach," actively listening, giving feedback, and implementing recommended adjustments. Having ensemble members whose sole focus is critical listening when they aren't playing can provide unique insights that propel the ensemble's progress.

CHAPTER THREE: CUEING AND NON-VERBAL COMMUNICATION

Cues

Cueing involves physically conveying the beginning, ending, or change of a note using your body and instrument. Showing time and cueing is the responsibility of the conductor in a large ensemble setting, however, in chamber music, this responsibility falls most often to the highest voice of the ensemble. In the case of the reed quintet, this is the oboe and clarinet. Nevertheless, any ensemble member should be able to take up this responsibility when agreed upon. A shared comfort with cueing and timing is essential for effective communication within the ensemble. There will be moments in music where the person who cues most often might not be playing or doesn't have the moving line. In this case, the other ensemble members will be required to communicate time and how it will navigate through the music.

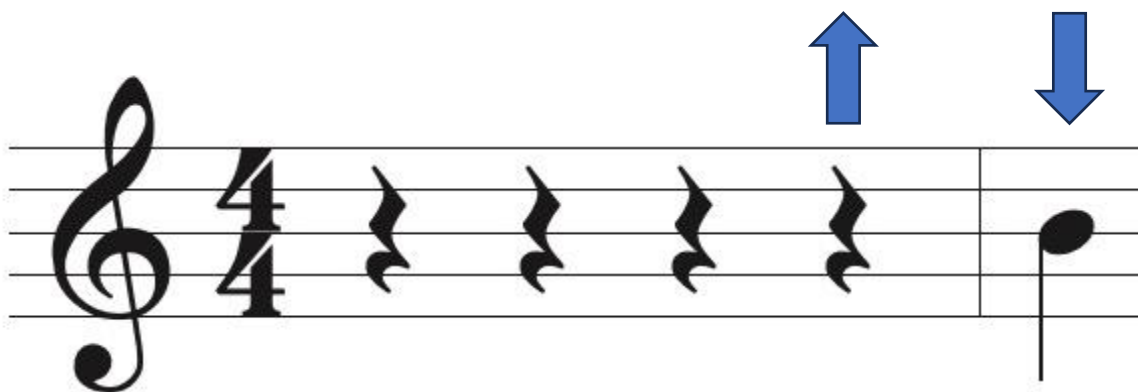
Cues are not only used to show time but can also show the style and level of intensity of a note. Imagine a band or orchestra conductor in front of their ensemble. If a piece started softly and slowly, they would not make large, sudden movements to cue the note. The conductor would instead move slowly, and gently so that **their movements match the character of what they are cueing**. All these same sentiments are true in chamber music as well. It is important to make sure that your fellow ensemble members understand the time, character, and clarity of your cue.

The Breath

One of the most important aspects of a clear cue is a clear breath. As the musicians cueing raises their instrument to initiate the cue, they should also audibly breath in at the same moment, but not so loudly it becomes a distraction to the audience. It is very important that the breath is *in the tempo of the music that is being cued*. For instance, if the music adopts a moderate common time tempo, the breath and cue should span the duration of a quarter note. The upward motion of the cue coincides with the beat before the music's start, while the downward motion aligns with the initial note's onset.

The visual below notates when each part of a cue occurs. The up arrow indicates when both the physical lift of the instrument and inhale of the breath should occur. The down arrow indicates when the instrument should be lowered in time and the cued note should begin.

Breath Cue Visual



Reading Cues

This exercise serves as a platform for each quintet member to refine their cueing abilities across various styles. Through diverse physical gestures, you'll experiment and observe how your ensemble responds. Imagine you want your quintet to play a loud start followed by a forceful, sudden cutoff. How would you communicate that style through your cue alone? You wouldn't move slowly with a very subtle cue, but instead take an audible breath with a very clear, quick cue to communicate the intensity of the start. To enhance your cueing, study conductors' techniques and observe how they express styles through their gestures. What kinds of movements do they use when the music is soft and delicate versus louder and more intense?

For this exercise, first determine how you would like your quintet to play the start and end of the note. Be creative and try different dynamic levels and speed of the onset and cutoff. Next, without telling your quintet what to expect, cue them in the style of the dynamic and intensity level of your choice. Allow your quintet to give you feedback on what they thought you were trying to communicate and how easy it was for them to determine.

The first cue has been provided with an example dynamic level and style. Create your own for the following cues.

1) Reading Cues

Oboe

Clarinet in B \flat

Alto Sax

Bass Clarinet

Bassoon

Cue Start and Release

Cue Start and Release

Cue Start and Release

Cue Start and Release

Cue Start and Release

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

Cue Start and Release

Etc.

16

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score block covers measures 16 through 23. It features five staves for woodwind instruments: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The notation is as follows:
- Measure 16: All instruments have a whole rest.
- Measure 17: All instruments play a half note G \flat (B \flat 4th line).
- Measure 18: All instruments have a whole rest.
- Measure 19: All instruments play a half note G \flat (B \flat 4th line).
- Measure 20: All instruments have a whole rest.
- Measure 21: All instruments play a half note G \sharp (B \sharp 4th line).
- Measure 22: All instruments have a whole rest.
- Measure 23: All instruments play a half note G \flat (B \flat 4th line).

24

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score block covers measures 24 through 27. It features the same five woodwind staves as the previous block:
- Measure 24: All instruments have a whole rest.
- Measure 25: All instruments play a half note G \flat (B \flat 4th line).
- Measure 26: All instruments have a whole rest.
- Measure 27: All instruments play a half note G \flat (B \flat 4th line).

Move Together, Play Together

For an ensemble to communicate effectively, they must rely on wordless communication. The majority of chamber music communication takes place through movement alone while playing. Experiment during rehearsals with how your quintet-mates interpret your movements while playing. Do your movements communicate high energy or calmness? Are certain aspects of your movements distracting? Are you not moving enough to effectively communicate to your fellow members? All these questions are important to consider when evaluating the ways your ensemble moves.

It can be especially easy during performances to feel glued to the stage while your body tightens up due to nerves. Allow yourself to move freely! This movement will help process the adrenaline your body is producing and will allow you to communicate more easily. Win, win!

Eye Contact

For an audience member, one of the most engaging things a chamber ensemble can do is simply make eye contact with each other while performing. This sounds trivial, but it is true! Audience members understand the correlation between ensembles who are enjoying themselves while having fun on stage and chamber groups that make eye contact while playing. Audiences want performers to enjoy what they are doing because it makes the spectators' experiences more enjoyable.

If you look like you're having fun and connecting on stage, your audience members will join in! However, sheet music and music stands typically stand in the way, literally and figuratively, of your ensemble making eye contact on stage. Therefore, it will take some practice for your group to get your eyes off your music

and look at your ensemble members. Try these tips and tricks to make eye contact something your group does without thinking about it!

Tip #1: Lower Your Music Stands.

Because your quintet is most likely standing while playing, resist the urge to raise your music stand higher than necessary. From the audience perspective, it can look as if the quintet is attempting to hide behind your stands. Also, stands that are raised too high will make it more difficult for your quintet to see each other. Make your group's stand uniform to the lowest height that you can all still see each other and your music.

Tip #2: Get Your Eyes Off Your Music.

Your sheet music isn't going anywhere, so there is no need to keep your eyes on it for the entirety of a performance. Commit a few seconds' worth of music to memory every couple measures as the piece progresses. This will allow you to look up at other ensemble members instead of the music. If you have an important melody with someone else or play a similar part together, look at each other during that section and you'll find that most musical mistakes will resolve themselves.

Tip #3: Start Every Piece by Looking Up.

Before starting any exercise or piece, the full ensemble should be watching whoever is cueing. **All members should memorize their first note, which allow them to look up.** Once you know what note you start on, you will be free to watch the person who is cueing to ensure that your ensemble starts together.

Tip #4: Write in Your Music When to Look Up.

If there is an especially important moment in your music that you know that you should look up, write it down in your sheet music. Perhaps you write “Look,” draw pair of glasses in your music, or write the instrument you need to look up at, but whatever you do, make sure you know that it means to look at your quintet-mates. This could be during a fermata, a duet with another ensemble member, the peak of a musical phrase, etc.

Tip #5: Memorize Your Music.

The best guaranteed way to not have your sheet music and music stands interfere with your quintet’s communication is to perform your music memorized. This will force your ensemble to look at each other and connect because there isn’t anywhere else to look. Memorizing music can also allow for more natural musicality because your attention is not occupied with reading music. Once your ensemble can successfully perform a piece with music, you all should consider setting the goal to memorize your music.

Tip #6: Practice Making Eye Contact.

Take turns pairing up with your quintet-mates. See how long you can hold a steady eye contact with each other without smiling or bursting out laughing. Were you able to make it five seconds? Now try making it ten seconds. Then try for 15 seconds and so on and so forth. This will be funny and challenging, but like anything, the more you practice it, the more natural it will become.

CHAPTER FOUR: TONE AND INTONATION

In music, tone is always the top priority. Tone is simply the way that you sound while playing your instrument. No amount of technical virtuosity will solve for an underdeveloped tone. Similarly, poor intonation is detrimental to any chamber ensemble performance. Playing with bad intonation is like playing a wrong note.

Intonation and tone go hand-in-hand. Those who perform with an excellent tone almost always play in tune and those who play in tune almost always have an excellent tone. The following exercises are designed for your ensemble to develop your ability to play in tune with a mature, unified group sound.

Default Tuning Pitches - Concert A 440hz

The image displays five staves of musical notation, each representing a different woodwind instrument. All staves are in 4/4 time. The instruments and their corresponding notes are:

- Oboe:** Treble clef, 4/4 time, one whole note on the second line (D4).
- Clarinet in B \flat :** Treble clef, 4/4 time, one whole note on the second line (B \flat 3).
- Alto Sax:** Treble clef, 4/4 time, two notes: a quarter note on the second space (F \sharp 3) and a quarter note on the second space with a sharp sign (F \sharp 4).
- Bass Clarinet:** Treble clef, 4/4 time, one whole note on the second space (B \flat 3).
- Bassoon:** Bass clef, 4/4 time, one whole note on the second space (D3).

Unison Scales

Scales are the building blocks of Western Classical Art Music (typically referred to as simply “classical music.”) Therefore, quintets at all levels can utilize playing scales in octaves or unison as an intonation exercise. These scales should be played slowly with the intent to tune each note before moving on to the next. Determine someone to cue each note when they feel the ensemble is in tune. Vary who cues each scale for everyone to benefit from practicing their cueing clarity. As the quintet plays the scale, the ensemble members who aren’t cueing should make mental notes of which pitches the quintet should double check for intonation and isolate after completing the scale. The main objectives are to play each note of the scale together, with a beautiful tone, and perfect intonation. Regardless of skill level, this is not a simple task! Don’t get discouraged if this takes time for your ensemble to do consistently well. Keep coming back to this exercise and your group will continue to improve your overall intonation and tone.

Vary the scales that your ensemble chooses when playing this exercise but focus on the key or keys found in the piece you plan to focus on during your rehearsal.

2) Unison Major Scales

Bb Major

Slowly

Musical score for Bb Major unison scale, 4/4 time signature. The score is written for five instruments: Oboe, Clarinet in Bb, Alto Sax, Bass Clarinet, and Bassoon. The Oboe part starts on G4 and ascends to G5. The Clarinet in Bb part starts on G4 and ascends to G5. The Alto Sax part starts on G4 and ascends to G5. The Bass Clarinet part starts on G3 and ascends to G4. The Bassoon part starts on G2 and ascends to G3. The scale is played slowly.

F Major

Musical score for F Major unison scale, 4/4 time signature. The score is written for five instruments: Ob., Bb Cl., A. Sx., B. Cl., and Bsn. The Ob. part starts on G4 and ascends to G5. The Bb Cl. part starts on G4 and ascends to G5. The A. Sx. part starts on G4 and ascends to G5. The B. Cl. part starts on G4 and ascends to G5. The Bsn. part starts on G3 and ascends to G4. The scale is played slowly. A fermata is placed over the first measure of the Oboe part.

C Major

17

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score is for the C Major key, starting at measure 17. It features five staves for woodwind instruments: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe staff is in treble clef with a key signature of one sharp (F#). The Clarinet and Bass Clarinet staves are in treble clef with a key signature of two sharps (F# and C#). The Alto Saxophone staff is in treble clef with a key signature of three sharps (F#, C#, and G#). The Bass Clarinet and Bassoon staves are in bass clef with a key signature of two sharps (F# and C#). The music consists of a sequence of eighth and quarter notes across 8 measures.

G Major

25

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score is for the G Major key, starting at measure 25. It features five staves for woodwind instruments: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe staff is in treble clef with a key signature of one sharp (F#). The Clarinet and Bass Clarinet staves are in treble clef with a key signature of three sharps (F#, C#, and G#). The Alto Saxophone staff is in treble clef with a key signature of four sharps (F#, C#, G#, and D#). The Bass Clarinet and Bassoon staves are in bass clef with a key signature of one sharp (F#). The music consists of a sequence of eighth and quarter notes across 8 measures.

D Major

33

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

A Major

41

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

E Major

49

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

B Major

57

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

F[#]/G^b Major

65

Ob.

B^b Cl.

A. Sx.

B. Cl.

Bsn.

D^b Major

73

Ob.

B^b Cl.

A. Sx.

B. Cl.

Bsn.

A \flat Major

81

Ob.

B \flat Cl.

A. Sax.

B. Cl.

Bsn.

E \flat Major

89

Ob.

B \flat Cl.

A. Sax.

B. Cl.

Bsn.

3) Unison Minor Scales

G Minor

97

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

D Minor

105

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

A Minor

113

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

E Minor

121

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

B Minor

129

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

F# Minor

137

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

C# Minor

145

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

A♭ Minor

153

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

E \flat Minor

161

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

B \flat Minor

169

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

F Minor

177

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

C Minor

185

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

Tuner Test

The Tuner Test will give each member of your quintet the opportunity to check their own personal intonation tendencies in the context of playing in your ensemble. Additionally, your quintet will practice developing your *audiation* skills. Audiation is hearing one or more notes in your mind and being able to replicate it on your instrument.

To play this exercise, your quintet will need access to a digital tuner, ideally on a device large enough that you can all see clearly, like a tablet, but phones will suffice. Place the tuner on a stand in the middle of your group's semicircle so you can all see it clearly. Everyone will begin by playing the same note in octaves. Next, one person will cut off the group, but that person continues to play the note by themselves. The person playing will be able to see what their individual tendency is on that note and make any necessary adjustments. Once that person is in tune, the other ensemble members will listen very carefully to the note being played and attempt to "audiate" that pitch. Once each person feels confident that they hear the note in their head, they can join back in whenever they are ready while striving to match intonation to exactly what they are hearing. The next person now cues the release of the same pitch so they can have a chance to see their personal intonation tendencies and so on and so forth.

4) Tuner Test

Breathe as Needed

Cue Release

Enter when solo is stable

Cue Release

Cue Release

Oboe

Clarinet in B \flat

Alto Sax

Bass Clarinet

Bassoon

8

Cue Release, etc.

Cue Release

Cue Release

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

16

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

Cue Release, etc.

Cue Release, etc.

Cue Release, etc.

Cue Release, etc.

Cue Release, etc.

Cue Release, etc.

24

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

32

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score covers measures 32 through 39. It features five woodwind staves: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes quarter notes, half notes, and whole notes, with various phrasing slurs and ties. The Oboe part has a slur over measures 36-38. The Bass Clarinet part has a slur over measures 36-38. The Bassoon part has a slur over measures 36-38. The Alto Saxophone part has a slur over measures 36-38. The B-flat Clarinet part has a slur over measures 36-38.

40

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score covers measures 40 through 47. It features the same five woodwind staves as the previous system: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes quarter notes, half notes, and whole notes, with various phrasing slurs and ties. The Oboe part has a slur over measures 44-46. The Bass Clarinet part has a slur over measures 44-46. The Alto Saxophone part has a slur over measures 44-46. The Bass Clarinet part has a slur over measures 44-46. The Bassoon part has a slur over measures 44-46.

49

Ob.

B♭ Cl.

A. Sax.

B. Cl.

Bsn.

55

Ob.

B♭ Cl.

A. Sax.

B. Cl.

Bsn.

61

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score covers measures 61 through 68. It features five woodwind parts: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is D major (two sharps). The Oboe part begins with a melodic line in measure 61, consisting of a half note D5, followed by a slur over two eighth notes E5 and F5, and then a series of quarter notes G5, A5, B5, and C6. The B♭ Clarinet part has a half note D4 in measure 61, followed by a series of quarter notes E4, F4, G4, and A4. The Alto Saxophone part has a half note D4 in measure 61, followed by a series of quarter notes E4, F4, G4, and A4. The Bass Clarinet part has a half note D4 in measure 61, followed by a series of quarter notes E4, F4, G4, and A4. The Bassoon part has a half note D3 in measure 61, followed by a series of quarter notes E3, F3, G3, and A3. The score includes various musical notations such as slurs, ties, and rests.

69

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This musical score covers measures 69 through 76. It features the same five woodwind parts as the previous system: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is D major (two sharps). The Oboe part has a half note D5 in measure 69, followed by a series of quarter notes E5, F5, G5, and A5. The B♭ Clarinet part has a half note D4 in measure 69, followed by a series of quarter notes E4, F4, G4, and A4. The Alto Saxophone part has a half note D4 in measure 69, followed by a series of quarter notes E4, F4, G4, and A4. The Bass Clarinet part has a half note D4 in measure 69, followed by a series of quarter notes E4, F4, G4, and A4. The Bassoon part has a half note D3 in measure 69, followed by a series of quarter notes E3, F3, G3, and A3. The score includes various musical notations such as slurs, ties, and rests.

78

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This system of music covers measures 78 through 86. It features five staves for woodwinds: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is D major (one sharp). The time signature is 4/4. The Oboe part consists of quarter notes with stems pointing down, alternating between D5 and E5. The B-flat Clarinet part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Alto Saxophone part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Bass Clarinet part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Bassoon part consists of quarter notes with stems pointing up, alternating between G4 and A4. There are various phrasing slurs and accents throughout the system.

87

Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

Detailed description: This system of music covers measures 87 through 95. It features the same five woodwind staves as the previous system. The key signature is D major (one sharp). The time signature is 4/4. The Oboe part consists of quarter notes with stems pointing down, alternating between D5 and E5. The B-flat Clarinet part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Alto Saxophone part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Bass Clarinet part consists of quarter notes with stems pointing up, alternating between G4 and A4. The Bassoon part consists of quarter notes with stems pointing up, alternating between G4 and A4. There are various phrasing slurs and accents throughout the system.

96

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

This musical score covers measures 96 through 103. It features five staves: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is D major (two sharps). The Oboe part has a melodic line with slurs over measures 97-98 and 101-102. The Bass Clarinet and Alto Saxophone parts have slurs over measures 98-99 and 102-103. The Bass Clarinet part has a slur over measure 103. The Bassoon part has a slur over measures 97-98. The other instruments (B \flat Cl., B. Cl., and A. Sx.) play whole notes with rests in the other measures.

104

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

This musical score covers measures 104 through 111. It features the same five staves as the previous system. The key signature is D major (two sharps). The Oboe part has a melodic line with slurs over measures 105-106 and 109-110. The Bass Clarinet part has a slur over measure 111. The Bassoon part has a slur over measures 104-105. The other instruments (B \flat Cl., A. Sx., and B. Cl.) play whole notes with rests in the other measures.

112

Ob.

B♭ Cl.

A. Sx.

B. Cl.

Bsn.

Detailed description of the musical score: The score is for five woodwind instruments. The Oboe (Ob.) part is in treble clef with a key signature of three sharps (F#, C#, G#) and consists of a series of quarter notes: G5, A5, B5, C6, B5, A5, G5. The B♭ Clarinet (B♭ Cl.) part is in treble clef with a key signature of three flats (B♭, E♭, A♭) and consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto Saxophone (A. Sx.) part is in treble clef with a key signature of three flats (B♭, E♭, A♭) and consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Bass Clarinet (B. Cl.) part is in treble clef with a key signature of three flats (B♭, E♭, A♭) and consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Bassoon (Bsn.) part is in bass clef with a key signature of three sharps (F#, C#, G#) and consists of a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. Slurs are present over the second and third notes of the B♭ Cl., A. Sx., and B. Cl. parts, and over the last three notes of the Bsn. part. Rests are indicated by small black squares on the staff lines.

Just Intonation Chart

Thus far, your quintet's objective has been to play every note together perfectly in tune at 0.0 cents. This is always the case when playing in unison or octaves. However, music provides a wide variety of possible chords and combination of notes that each require a specific manipulation of pitch to sound in tune. The raising or lowering of chord tones to achieve an in-tune chord is referred to as "just intonation." The following chart provides the specific changes in pitch required for each voice of the chord. There are an incredible number of chords that can exist, but this chart provides some of the most found in Western Classical Art Music. The intonation chart remains the same regardless of what key the chord is in.

When your quintet identifies a chord that is out of tune, first determine **the root and third of the chord**. Go around your ensemble and each say aloud what note you have in concert pitch. Most often, finding the third and comparing it to the root will determine the quality of the chord and allow you to check the chart for the necessary intonation adjustments for each member of the chord. If your ensemble is having trouble identifying the chord, write out the notes of the chord on a piece of staff paper and try to stack them in as close to thirds as possible, regardless of which instrument has which pitch. Once done, this should allow you to compare the chord in question to the intonation chart to determine the chord quality.

5) Just Intonation Chart

Major	Minor	Diminished	Augmented
 +2 -14	 +2 +16	 -17 +16	 -4 -14

Major 6	Minor 6	Dominant 7th	Major 7th
 -16 +2 -14	 +19 +2 +16	 -31 +2 +14	 -12 +2 -14

Min Maj7th	Minor 7th	Augmented 7th
 +11 +2 +16	 +18 +2 +16	 +26 -4 -14

Dominant 7th #5	Half-Diminished 7th	Diminished 7th
 -31 +2 -14	 +18 -17 +16	 +19 -17 +16

Major, Minor, Diminished

For all quintet members to familiarize themselves with tuning different chord tone members, this exercise should be used regularly during your rehearsals. The “Major, Minor, Diminished” exercise starts with the quintet playing a major chord. Once the chord is fully in tune, the member playing the major third moves down a half-step, changing the chord to a minor quality. Next, the fifth lowers by a half-step creating a diminished chord. Last, the root is lowered, creating yet another major chord, and then the process restarts on the new major harmony. This pattern continues and allows for each member to perform the role of the third, fifth, and root at least once. If multiple instruments are playing the same note of the chord, such as the root or the fifth, they will need to move together when changing notes.

Pay special attention when you are assigned to the third of the chord. Due to just intonation, the third requires significant change when moving between major, minor, and diminished chords.

All chords are based on the root being tuned to “0.0” cents sharp or flat. The intonation adjustments necessary to achieve the correct tuning in just intonation are rounded to the nearest whole number.

6) Major, Minor, Diminished

a. B \flat Clarinet - 3rd

Oboe
 Clarinet in B \flat
 Alto Sax
 Bass Clarinet
 Bassoon

b. Alto Sax - 3rd

Ob.
 B \flat Cl.
 A. Sx.
 B. Cl.
 Bsn.

c. Oboe - 3rd

Musical score for Oboe - 3rd, measures 9-15. The score includes five staves: Oboe (Ob.), Bass Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

Measure 9: Ob. (-14), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 10: Ob. (+16), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 11: Ob. (-14), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 12: Ob. (+16), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 13: Ob. (-14), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 14: Ob. (+16), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

Measure 15: Ob. (-14), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (no adjustment), Bsn. (no adjustment).

d. Bass Clarinet - 3rd

Musical score for Bass Clarinet - 3rd, measures 13-19. The score includes five staves: Oboe (Ob.), Bass Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

Measure 13: Ob. (-2), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (-14), Bsn. (no adjustment).

Measure 14: Ob. (-17), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (+16), Bsn. (no adjustment).

Measure 15: Ob. (-2), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (-14), Bsn. (no adjustment).

Measure 16: Ob. (-17), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (+16), Bsn. (no adjustment).

Measure 17: Ob. (-2), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (-14), Bsn. (no adjustment).

Measure 18: Ob. (-17), B♭ Cl. (-17), A. Sx. (no adjustment), B. Cl. (+16), Bsn. (no adjustment).

Measure 19: Ob. (-2), B♭ Cl. (-2), A. Sx. (no adjustment), B. Cl. (-14), Bsn. (no adjustment).

Note: An "Optional 8vb" (octave below) is indicated for the Bass Clarinet part in measures 13-19.

e. Bassoon - 3rd

The musical score displays intonation adjustments for five instruments across four measures. The instruments are Ob., B \flat Cl., A. Sx., B. Cl., and Bsn. The adjustments are indicated by numbers above or below the notes.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Ob.	17			
B \flat Cl.				
A. Sx.	-2	-17	-2	-17
B. Cl.				
Bsn.	-14	+16	-14	+16

Optional 8vb

CHAPTER FIVE: BALANCE AND BLEND

The exercises in this chapter will encourage your ensemble to pay attention to the balance and blend of your ensemble. Picture a counterweight scale, the kind of scale that has two plates that compare the weights of whatever are on the two plates to one another. When the plates weigh the same, the two are suspended equally in the air, but when one weighs more, it falls lower while lifting the other plate. For a lighter object to weigh the same as a heavier object, additional lighter objects would need to be added to the plate for the two plates to balance. The same can similarly be said for chamber music. **Balance** refers to the levels at which an audience member can hear each individual voice within the quintet. The lower voices serve as the foundation of the ensemble and should generally play with a large enough sound so the other instruments can fit into it. Next, the middle voices provide additional depth to the sound and fill in the sonic gaps. Lastly, higher voices are typically the easiest to hear, so they fit on the top of this sonic pyramid. This description provides a general idea of traditional balance but be prepared for music to call for a change in the levels of balance if the melody moves to a lower voice, for example.

In the instance of reed quintets specifically, **the saxophonist will most often need to be the most aware of balance within the ensemble.** It is very easy for the saxophonist to overpower the other ensemble members due to the saxophone's natural projection level. On the flipside, the double reed players will typically be required to project louder than normal for the ensemble to be balanced. Spend time as an ensemble demonstrating your personal dynamic range and be willing to work to expand your dynamic range both softer and louder.

Blend is the degree at which your ensemble sounds like a unified voice as opposed to five individual soloists that are simply performing at the same time. Great ensemble blend comes from fitting into your ensemble members' sounds and playing with a unified tonal concept. When someone "sticks out" because their idea of a beautiful tone is very different than everyone else's opinion or they play out of balance, the ensemble's blend will suffer.

Remember, chamber music skills build upon one another. Because your ensemble focuses on one aspect of playing during an exercise does not mean the other areas should be forgotten. Comments regarding tone and intonation while rehearsing the following exercise are valid and permitted even if the focus is to develop your quintet's balance and blend.

Consistent Intervals

This exercise will force your quintet to maintain blend and intonation while switching between two pitches.

1. The quintet is split into two groups of different instruments. Each member in a group plays the same pitch. Example: oboe and clarinet are in one group and saxophone, bass clarinet, and bassoon are in another.
2. The two groups are assigned one of two pitches that will result in an interval of a perfect fifth and then a perfect fourth.
3. The quintet will then play the perfect interval, striving for correct intonation and blend.
4. Finally, a member of the ensemble will cue and the two groups will switch notes while still maintaining the correct intonation and blend. Regardless of which register the group is playing in, the group overall blend and intonation should remain consistent and clear.

7) Consistent Intervals

5

Oboe

Clarinet in B \flat

Alto Sax

Bass Clarinet

Bassoon

Detailed description: This musical score is for five woodwind instruments: Oboe, Clarinet in B \flat , Alto Sax, Bass Clarinet, and Bassoon. The music is in 4/4 time and consists of five measures. The Oboe part starts on G4 and moves up stepwise to D5. The Clarinet in B \flat part starts on G3 and moves up stepwise to D4. The Alto Sax part starts on G3 and moves up stepwise to D4. The Bass Clarinet part starts on G2 and moves up stepwise to D3. The Bassoon part starts on G2 and moves up stepwise to D3. The intervals between adjacent parts are consistent: Oboe to Clarinet in B \flat is a 9th, Clarinet in B \flat to Alto Sax is a 9th, Alto Sax to Bass Clarinet is a 9th, and Bass Clarinet to Bassoon is a 9th. The Alto Sax and Bass Clarinet parts have a sharp sign (#) above the notes in the second and fourth measures, indicating a change in intervallic relationship.

5

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

Detailed description: This musical score is for five woodwind instruments: Oboe (Ob.), Clarinet in B \flat (B \flat Cl.), Alto Sax (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music is in 4/4 time and consists of five measures. The Oboe part starts on G4 and moves up stepwise to D5. The Clarinet in B \flat part starts on G3 and moves up stepwise to D4. The Alto Sax part starts on G3 and moves up stepwise to D4. The Bass Clarinet part starts on G2 and moves up stepwise to D3. The Bassoon part starts on G2 and moves up stepwise to D3. The intervals between adjacent parts are consistent: Oboe to Clarinet in B \flat is a 9th, Clarinet in B \flat to Alto Sax is a 9th, Alto Sax to Bass Clarinet is a 9th, and Bass Clarinet to Bassoon is a 9th. The Alto Sax and Bass Clarinet parts have a sharp sign (#) above the notes in the second and fourth measures, indicating a change in intervallic relationship.

9

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

This musical system covers measures 9 through 12. It features five staves: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music is written in treble clef with a key signature of one sharp (F#). The notation consists of quarter notes and half notes, with some notes beamed together. A double bar line is present after measure 10.

13

Ob.
B \flat Cl.
A. Sx.
B. Cl.
Bsn.

This musical system covers measures 13 through 16. It features the same five staves as the previous system. The music continues in treble clef with a key signature of one sharp. The notation includes quarter notes, half notes, and some beamed eighth notes. A double bar line is present after measure 14, and the system concludes with a final double bar line at the end of measure 16.

Half-Step Descent

While this exercise highlights quintet blend, it also allows the ensemble to continue refining their overall group sound and intonation. The Half-Step Descent moves the quintet through long tones that descend chromatically across the span of an octave. The ensemble will always return to the starting pitch after moving a half step lower each time. Use this opportunity to audiate the interval that your ensemble will change to next while you play the initial starting pitch.

8) Half-Step Descent

5/4

Oboe

Clarinet in B \flat

Alto Sax

Bass Clarinet

Bassoon

Detailed description: This musical score is for a woodwind quintet. It features five staves: Oboe (top), Clarinet in B \flat , Alto Sax, Bass Clarinet, and Bassoon (bottom). The music is in 5/4 time and consists of six measures. Each measure contains a half note. The notes follow a descending half-step pattern: G \sharp 4, F \sharp 4, E4, D4, C4, B \flat 3. The Oboe and Clarinet in B \flat parts are in the treble clef, while the Bassoon is in the bass clef. The Alto Sax and Bass Clarinet parts are also in the treble clef. The notes are written as half notes with stems pointing up.

4

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

Detailed description: This musical score is for a woodwind quintet. It features five staves: Oboe (top), B \flat Clarinet, Alto Sax, Bass Clarinet, and Bassoon (bottom). The music is in 4/4 time and consists of six measures. Each measure contains a half note. The notes follow a descending half-step pattern: G \sharp 4, F \sharp 4, E4, D4, C4, B \flat 3. The Oboe and B \flat Clarinet parts are in the treble clef, while the Bassoon is in the bass clef. The Alto Sax and Bass Clarinet parts are also in the treble clef. The notes are written as half notes with stems pointing up. A rehearsal mark '4' is placed above the first measure of the Oboe staff.

7

Ob.

B \flat Cl.

A. Sax.

B. Cl.

Bsn.

Detailed description: This block contains the first system of music, measures 7 through 9. It features five staves for woodwind instruments: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and stems. The notes are primarily half notes and quarter notes. The key signature is one flat (B-flat).

10

Ob.

B \flat Cl.

A. Sax.

B. Cl.

Bsn.

Detailed description: This block contains the second system of music, measures 10 through 12. It features the same five woodwind parts as the first system. The notation continues with similar note values and accidentals. A double bar line is present at the end of measure 12, indicating the end of the system.

CHAPTER SIX: MATCHING ARTICULATION

Matching articulation between the variety of instruments found in a reed quintet can prove to be a challenge. The response and level at which one can play with short articulations can vary greatly between the five instruments. Listening critically for how articulations match will be extremely important while working through the following exercises. Perform these at a variety of tempos to experience how articulation changes depending on the speed of the music being performed.

The most noticeable articulation differences tend to arise between the highest and lowest voiced instruments within the quintet. Larger instruments, such as the bass clarinet, may face challenges in matching the articulation style of smaller instruments like the oboe. It's important to recognize that the primary goal is achieving consistent articulation across the entire ensemble rather than being fixated on a specific articulation approach. **It is more important to match, rather than being "right."** As a quintet, be prepared to engage in discussions about how well you are matching articulations and be open to finding compromises when necessary. Typically, this will involve larger, lower-voiced instruments striving to play as short as they can, while smaller, higher-voiced instruments work to match the articulation length of the lower instruments. Also, double-reed instruments are typically able to play shorter articulations more easily while single-reed instruments, especially clarinets, typically excel with niente entrances and breath attacks.

9) Rhythm Expansion

Oboe

Clarinet in B \flat

Alto Sax

Bass Clarinet

Bassoon

Ob.

B \flat Cl.

A. Sax.

B. Cl.

Bsn.

7

Ob.
B \flat Cl.
A. Sax.
B. Cl.
Bsn.

This musical system covers measures 7, 8, and 9. It features five staves for woodwind instruments: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe part begins with a measure rest, then plays two eighth notes with accents in measure 7, followed by eighth-note triplets in measures 8 and 9. The other instruments play eighth-note patterns, with triplets in measures 8 and 9. All parts end with a measure rest in measure 9.

10

Ob.
B \flat Cl.
A. Sax.
B. Cl.
Bsn.

This musical system covers measures 10, 11, and 12. It features the same five woodwind instruments as the previous system. The Oboe part begins with a measure rest, then plays two eighth notes with accents in measure 10, followed by eighth-note triplets in measures 11 and 12. The other instruments play eighth-note patterns, with triplets in measures 11 and 12. All parts end with a measure rest in measure 12.

This musical score is divided into two systems, each containing five staves for woodwind instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), B♭ Clarinet (B. Cl.), and Bassoon (Bsn.).

System 1 (Measures 13-15):

- Measure 13:** Features a half note with an accent (>) and a breath mark (v) for all instruments.
- Measure 14:** Features a quarter note with an accent (>) and a breath mark (v) for all instruments.
- Measure 15:** Features a quarter note with an accent (>) and a breath mark (v) for all instruments.
- Measures 16-18:** Each instrument plays a triplet of eighth notes, indicated by a '3' below the notes. The notes are beamed together.
- Measure 19:** Features a half note with an accent (>) and a breath mark (v) for all instruments.
- Measures 20-22:** Each instrument plays a quarter note with an accent (>) and a breath mark (v) for all instruments.

System 2 (Measures 16-18):

- Measure 16:** Features a half note with an accent (>) and a breath mark (v) for all instruments. The key signature changes to one sharp (F#).
- Measure 17:** Features a quarter note with an accent (>) and a breath mark (v) for all instruments.
- Measure 18:** Features a quarter note with an accent (>) and a breath mark (v) for all instruments.
- Measures 19-21:** Each instrument plays a triplet of eighth notes, indicated by a '3' below the notes. The notes are beamed together.
- Measure 22:** Features a half note with an accent (>) and a breath mark (v) for all instruments.

This musical score is divided into two systems, each containing five staves for woodwind instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), B♭ Clarinet (B. Cl.), and Bassoon (Bsn.).

System 1 (Measures 19-22):

- Measure 19:** All instruments play a half note with an accent (>). The key signature has one sharp (F#).
- Measure 20:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.
- Measure 21:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.
- Measure 22:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.

System 2 (Measures 22-25):

- Measure 22:** All instruments play a half note with an accent (>). The key signature has one sharp (F#).
- Measure 23:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.
- Measure 24:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.
- Measure 25:** All instruments play a quarter note with an accent (>). The key signature has two sharps (F# and C#). Triplet markings (3) are present above the notes.

This musical score is divided into two systems, each containing five staves for woodwind instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

System 1 (Measures 25-27):

- Measure 25:** Each instrument plays a half note with an accent (>). The notes are: Ob. (D4), B♭ Cl. (G3), A. Sax. (D4), B. Cl. (G3), Bsn. (D3).
- Measure 26:** Each instrument plays a quarter note with an accent (>). The notes are: Ob. (D4), B♭ Cl. (G3), A. Sax. (D4), B. Cl. (G3), Bsn. (D3).
- Measure 27:** Each instrument plays a triplet of eighth notes with an accent (>). The notes are: Ob. (D4, E4, F4), B♭ Cl. (G3, A3, B3), A. Sax. (D4, E4, F4), B. Cl. (G3, A3, B3), Bsn. (D3, E3, F3).

System 2 (Measures 28-30):

- Measure 28:** Each instrument plays a quarter note with an accent (>). The notes are: Ob. (D4), B♭ Cl. (G3), A. Sax. (D4), B. Cl. (G3), Bsn. (D3).
- Measure 29:** Each instrument plays a quarter note with an accent (>). The notes are: Ob. (D4), B♭ Cl. (G3), A. Sax. (D4), B. Cl. (G3), Bsn. (D3).
- Measure 30:** Each instrument plays a triplet of eighth notes with an accent (>). The notes are: Ob. (D4, E4, F4), B♭ Cl. (G3, A3, B3), A. Sax. (D4, E4, F4), B. Cl. (G3, A3, B3), Bsn. (D3, E3, F3).

The score concludes with a double bar line and repeat signs at the end of each system.

The image displays a musical score for five woodwind instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is divided into two systems, with the first system covering measures 31-33 and the second system covering measures 34-36. Each instrument part is written on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The exercises focus on matching articulation, with accents (>) and breath marks (v) used to indicate phrasing. In measures 32 and 33, triplets of eighth notes are used to create a rhythmic pattern. The notation includes various note values, rests, and articulation marks to ensure precise performance across the different instruments.

10) Articulation Pass Off

Oboe

Clarinet in B \flat

Alto Sax

Opt. 8va

Bass Clarinet

Bassoon

Detailed description: This musical score is for a woodwind quintet. It consists of five staves. The Oboe staff is in treble clef with a key signature of two flats and a 4/4 time signature. The Clarinet in B \flat staff is also in treble clef with a 4/4 time signature. The Alto Sax staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The Bass Clarinet staff is in treble clef with a key signature of two flats and a 4/4 time signature, with the instruction 'Opt. 8va' above it. The Bassoon staff is in bass clef with a key signature of two flats and a 4/4 time signature. The music is a 'Pass Off' exercise, where each instrument plays a short phrase in a specific order. The first measure shows the Oboe playing a quarter note with an accent, followed by the Clarinet in B \flat , then the Alto Sax, then the Bass Clarinet, and finally the Bassoon. The second measure shows the Clarinet in B \flat , then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The third measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The fourth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The fifth measure shows the Oboe, then the Bassoon, and finally the Clarinet in B \flat . The sixth measure shows the Bassoon, then the Oboe, and finally the Clarinet in B \flat . The seventh measure shows the Oboe, then the Clarinet in B \flat , then the Alto Sax, then the Bass Clarinet, and finally the Bassoon. The eighth measure shows the Clarinet in B \flat , then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The ninth measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The tenth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The eleventh measure shows the Oboe, then the Bassoon, and finally the Clarinet in B \flat . The twelfth measure shows the Bassoon, then the Oboe, and finally the Clarinet in B \flat .

Ob.

B \flat Cl.

A. Sx.

B. Cl.

Bsn.

Detailed description: This musical score is for a woodwind quintet. It consists of five staves. The Oboe staff is in treble clef with a key signature of two flats and a 4/4 time signature. The B \flat Clarinet staff is also in treble clef with a 4/4 time signature. The Alto Sax staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The Bass Clarinet staff is in treble clef with a key signature of two flats and a 4/4 time signature. The Bassoon staff is in bass clef with a key signature of two flats and a 4/4 time signature. The music is a 'Pass Off' exercise, where each instrument plays a short phrase in a specific order. The first measure shows the Oboe playing a quarter note with an accent, followed by the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Bassoon. The second measure shows the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The third measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The fourth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The fifth measure shows the Oboe, then the Bassoon, and finally the B \flat Clarinet. The sixth measure shows the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The seventh measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The eighth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The ninth measure shows the Oboe, then the Bassoon, and finally the B \flat Clarinet. The tenth measure shows the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The eleventh measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The twelfth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The thirteenth measure shows the Oboe, then the Bassoon, and finally the B \flat Clarinet. The fourteenth measure shows the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The fifteenth measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The sixteenth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon. The seventeenth measure shows the Oboe, then the Bassoon, and finally the B \flat Clarinet. The eighteenth measure shows the B \flat Clarinet, then the Alto Sax, then the Bass Clarinet, and finally the Oboe. The nineteenth measure shows the Alto Sax, then the Bass Clarinet, and finally the Oboe. The twentieth measure shows the Bass Clarinet, then the Oboe, and finally the Bassoon.

10

Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn.

Detailed description: This system of musical notation covers measures 10, 11, and 12, plus the beginning of measure 13. The instruments are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature has one flat (B-flat). The time signature is 7/8. In measure 10, the Oboe and B-flat Clarinet play a sixteenth-note triplet with accents. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon have quarter notes. In measure 11, the Oboe and B-flat Clarinet have quarter rests. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon play eighth-note triplets with accents. In measure 12, the Oboe and B-flat Clarinet play eighth-note triplets with accents. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon have quarter notes. The beginning of measure 13 shows the Oboe and B-flat Clarinet playing eighth-note triplets with accents, while the other instruments have quarter notes.

13

Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn.

Detailed description: This system of musical notation covers measures 13, 14, and 15. The instruments are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature has one flat (B-flat). The time signature is 7/8. In measure 13, the Oboe and B-flat Clarinet play eighth-note triplets with accents. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon have quarter notes. In measure 14, the Oboe and B-flat Clarinet have quarter rests. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon play eighth-note triplets with accents. In measure 15, the Oboe and B-flat Clarinet play eighth-note triplets with accents. The Alto Saxophone has a quarter rest. The Bass Clarinet and Bassoon have quarter notes.

16

Ob.

B♭ Cl.

A. Sax.

B. Cl.

Bsn.

CHAPTER SEVEN: REED QUINTET PIECES

If your ensemble has worked to develop a healthy, productive collaborative environment and is making efforts to build a solid foundation of chamber music skills, you're ready to start working on your first pieces for reed quintet! All the time and energy devoted to developing your quintet's cues, communication, group sound, intonation, balance and blend, and articulation will now pay off. The following five pieces written for reed quintet were commissioned specifically for *REED REVOLUTION* and developed to provide a set of works that progressively get longer in length and more difficult. The composers of these works represent a diverse group of international artists dedicated to the further development of the reed quintet. A brief guide is provided for each piece that includes specific exercises and readings from earlier chapters that will apply directly to the piece, important rehearsal suggestions, and specific challenges to be aware of.

Online learning resources, such as practice tracks and reference recordings, can be accessed at www.benxmacdonald.com/reed-revolution for each of the five pieces. These valuable resources include reference recordings performed by the Arcane Reed Quintet (ARQ), offering your ensemble a chance to study alongside the score of each piece. Furthermore, two versions of practice tracks are available for each individual part. The amplified practice tracks enable you to play along with your part as performed by an ARQ member. Conversely, the reduced tracks allow you to practice your individual part while listening to the other four parts. This provides you with a unique opportunity to immerse yourself in your instrument's role alongside the members of the Arcane Reed Quintet.

The Power of “Yet”

Grade 2

Tyler Mazone (b. 1998)

Important Exercises/Readings

- Chapter 3: Eye Contact (Page 19)
- 2) Unison Scale – B \flat Major (Page 24)
- 9) Rhythm Expansion (Page 59)
- 10) Articulation Pass Off (Page 65)

Performance Guide

- Study the score and identify all instances where you share a unison or octave pitch with one or more of the other quintet members. Isolate those pitches and check for correct intonation. For example, both the oboe and bassoon and the clarinet and bass clarinet play in octaves on the first note of the piece.
- Clear cues will be very important in *The Power of “Yet.”* Many unison breaths will require a clear cut off from someone in the ensemble. Make sure to discuss who is going to cut off each breath mark and who is cueing the following reentrance.
- When one or more voices has the melody line, listen to whether the other parts are covering up the soloist or duet. Make any necessary adjustments to the overall group balance.
- Articulation styles must match across instruments. Experiment with different degrees of staccato and accented notes and come to a group consensus of how you plan to play each articulation.

- Measure 42 to end of the piece will require eye contact and clear group communication of the time and pulse to accurately slow down and perform in the new tempo at measure 44.

The Pull

Grade 2.5

Jenni Watson (b. 1985)

Important Exercises/Readings

- Chapter 3: The Breath (Page 15)
- 2) Unison Scale – F Major (Page 24)
- 4) Tuner Test (Page 36)
- 7) Consistent Intervals (Page 52)
- 9) Rhythm Expansion (Page 59)
- 10) Articulation Pass Off (Page 65)

Performance Guide

- The opening section of *The Pull* includes multiple instances of perfect intervals (perfect fourths, perfect fifths, and octaves) or unisons between two or more instruments. Identify where these perfect intervals or unisons take place and check them for intonation. Exercise 7) Consistent Intervals will assist in becoming familiar with tuning perfect intervals.
- Take the time to study the score so you are familiar with every other member's parts. There are many instances where you may be holding a long note, and another voice is moving. It will be important to know their part to ensure you do not get lost in your long note.
- A large section of this piece requires your quintet to play unison rhythms and articulations. It is critical that your ensemble matches articulation and utilizes the exercises found in Chapter 6.

- Ensure that any pass offs between instruments happen seamlessly and are communicated visually. Look up from your music and connect with the person you're passing your figure to next.
- The “Audible Inhale and Exhales” will need to be exaggerated to be heard. Discuss with your quintet how you will perform these and any necessary balance adjustments.
- Measures 49-52 require the ensemble, except the bassoon, to pass a concert D between one another. It is crucial that the articulation and pitch matches between each instrument. Utilize exercise 4) Tuner Test to practice performing Concert D in tune.

Turbulent Cycles

Grade 3

Josh Trentadue (b. 1994)

Important Exercises/Readings

- Chapter 3: The Breath (Page 15)
- 1) Reading Cues (Page 16)
- 9) Rhythm Expansion (Page 59)
- 10) Articulation Pass Off (Page 65)

Performance Guide

- Matching articulation will be very important throughout *Turbulent Cycles*, with many instances of short and accented notes that occur across the ensemble. Be sure that all instruments are performing the staccato, tenuto, staccato-accent, and accent articulations the same way.
- Melodies and motives are often passed between instrument voices. For example, the material first presented by the bass clarinet and bassoon in measures 1-10 is then passed to the oboe and alto saxophone in measure 11. Later, the oboe and clarinet perform nearly the same idea in measure 67. The phrasing and overall character of this phrase should match between the groups of instruments.
- There are many instances of independent rhythms that are passed between instruments. Count and subdivide carefully through these sections and do not get distracted by the other person's entrances.
- The optional growls are performed by humming or "singing" while simultaneously playing on your instrument. The result is a distorted sound

that is often played at a louder volume. When experimenting with growling on your instrument, start by only humming into your instrument with your embouchure fully formed around your mouthpiece or reed. Next, continue humming and begin to add more and more air into your instrument until your reed starts to vibrate and a note sounds. You will likely need to hum or sing into your instrument louder than you may expect while learning how to growl. Be careful that the pitch you hum or sing is not the same pitch you are playing on your instrument. This will often be much harder and lead to instability in your growl. Be sure to not back off your air when the note first begins to speak, but instead increase your air pressure to allow the reed to freely vibrate.

- Group entrances will need to be precisely cued and communicated, especially in the last four measures of the piece. This will require a clear breath, cue, and coordination.

Eternal Ascent

Grade 3.5

Chris Hass (b. 1993)

Important Exercises/Readings

- 1) Reading Cues (Page 16)
- Chapter 3: Move Together, Play Together (Page 19)
- 6) Major, Minor, Diminished (Page 47)
- 7) Consistent Intervals (Page 52)
- 8) Half-Step Descent (Page 55)

Performance Guide

- *Eternal Ascent* is the slower, more melodic piece within the set of works provided in *REED REVOLUTION*. Spend extra time discussing and planning overall phrasing and musicality. Your ensemble is encouraged to push and pull time to take advantage of this musical opportunity.
- *Eternal Ascent* includes many solos written throughout this piece. Mark in your parts who has a solo when and be sure that musician can be heard very clearly. The accompaniment will likely need to play softer than anticipated for the soloist to be easily heard. It is often one musician playing against four others, so make the necessary adjustments to the overall group balance for the solo to be the most present voice.
- Work to smoothly pass solos from one musician to another. The transition between solos should be seamless. It is very important to know who has the solo line before and after you, when applicable.

- Be sure to communicate time physically and clearly during the ritardandos, slower sections, and accelerandos. The tempo changes in *Eternal Ascent* are not drastic but need to be noticeable and clear to the audience. Communication from all ensemble members will be a crucial factor during these sections.
- Rehearsal markings G-H involve complex rhythms that must be counted and performed accurately. It is recommended that the lower three instruments practice this rhythm by counting out loud simultaneously together. Isolating the rhythm without instruments may prove to be beneficial.
- The last two measures of the piece will likely require additional focus for your quintet to play the rhythms accurately. Your quintet collectively plays a composite rhythm that will occur only if each individual rhythm is performed correctly. Mark in your part when the other voices change notes or rearticulate to assist in playing your part correctly.

Celebration Loops

Grade 4

Parker Fritz (b. 1997)

Important Exercises/Readings

- Chapter 1: Individual Responsibility (Page 2)
- 2) Unison Scale – C Minor (Page 35)
- 2) Unison Scale – Eb Major (Page 29)
- 9) Rhythm Expansion (Page 59)
- 10) Articulation Pass Off (Page 65)

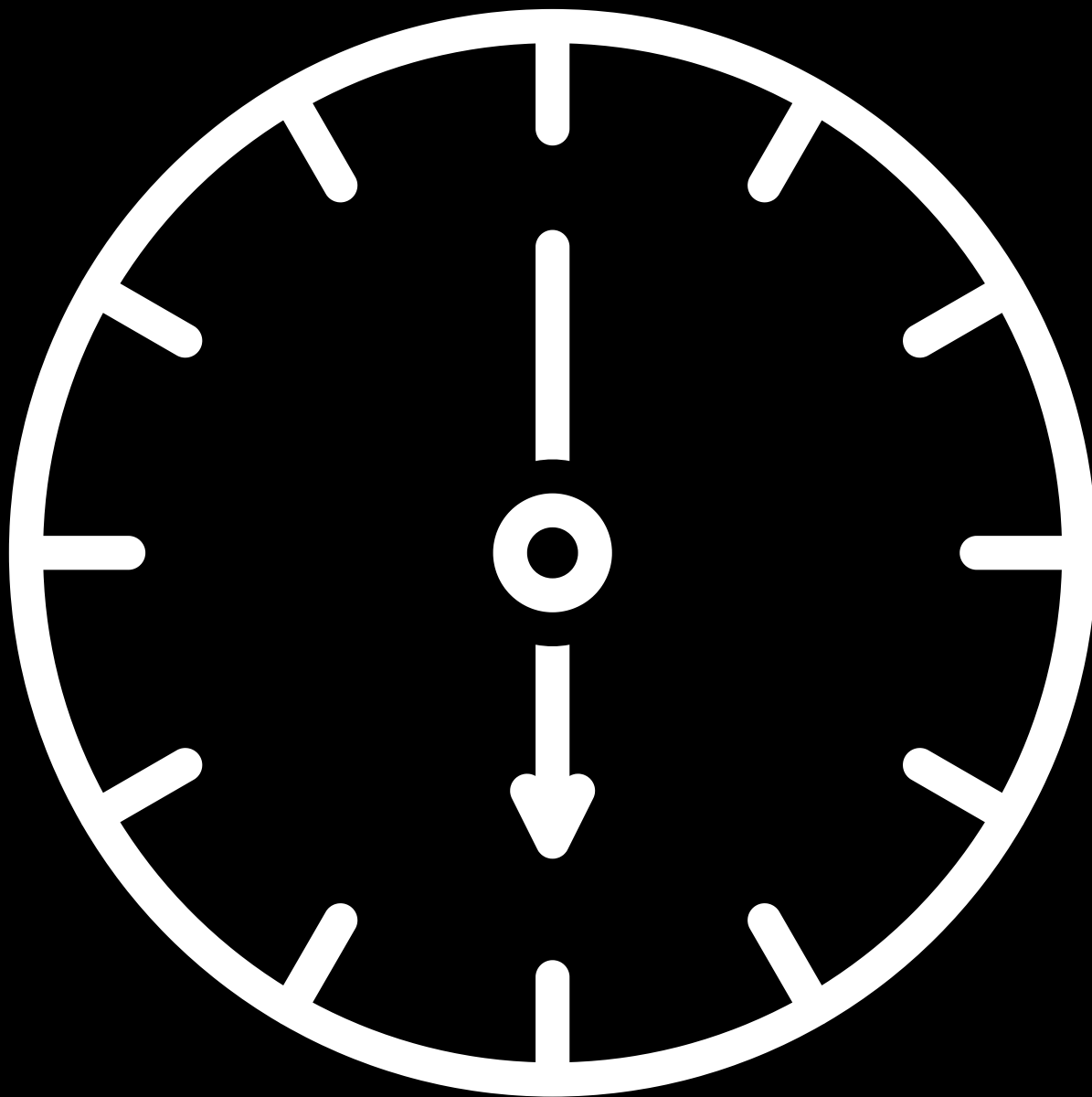
Performance Guide

- *Celebration Loops* alternates between time signatures almost every measure, so it is very important that each musician count their rests accurately. Study the score and familiarize yourself with the other parts to assist in counting your rests.
- Articulation accuracy is a very important aspect of this piece. The repeating groove will be more effective if the articulation is performed accurately throughout.
- Sudden interjections marked at sforzando need to jump out of the musical texture. Make sure that these moments align correctly with the other grooves and melodies that are occurring at the same time.
- There are many hockets, or “broken rhythms,” found throughout *Celebration Loops*. For example, the bass clarinet and bassoon parts in measures 178-184 is a hocket that requires rhythmic independence from both musicians. The

saxophone and clarinet continue this hoquet starting at rehearsal marking “O.” The full ensemble performs a hoquet in measures 79-82.

- The overall character and aesthetic of *Celebration Loops* is obviously celebratory. Be mindful that the short, dance-like articulation does not become too heavy, losing its light, jovial character.
- *Celebration Loops* is a technically demanding piece for all members of the reed quintet. It is very important that each musician practices their parts independently and come to rehearsals with their parts well prepared.

Tyler Mazon



The Power of "Yet"

for Reed Quintet (Grade 2)

Tyler Mazono (b.1998)

The Power of "Yet"

for Reed Quintet (Grade 2)

Commissioned by Ben MacDonald, for the method book:

Reed Revolution: A Fundamental Approach to Reed Quintet

Program Note

I had a conversation recently with a friend about the effectiveness of the word "yet." "I can't do this...yet."

"I don't know this...yet." These and similar statements are powerful because they show learners that they have the potential to do something that they may not be comfortable with...yet. There is always room to grow, which is why I felt this was a fitting title and piece for the first in the method book *Reed Revolution: A Fundamental Approach to Reed Quintet Music!*

Full Score
Duration: c. 2'

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso ♩ = 112

5

Oboe *mf dolce*

Clarinet in Bb *mf dolce*

Alto Sax *mf dolce* *p* *mf dolce*

Bass Clarinet *p*

Bassoon *p*

7 9 13

Ob. *mf dolce* *p* *mf cantabile*

Cl. in Bb *p* *p*

A. Sax. *mf dolce*

B. Cl. *mf dolce*

Bsn. (opt.) *p* *mf dolce*

14 *ritardando* 19 **a tempo**

Ob. *p*

Cl. in Bb *mf* *p* *mf playful*

A. Sax. *p* *mf playful*

B. Cl. *p* *mf* *p* *mf playful*

Bsn. *p* *mf* *p* *mf playful*

21 26

Ob. *p* *f* *sf* *sf* *sf* *sf* *sf*

Cl. in Bb *f* *sf* *sf* *sf* *sf* *sf*

A. Sax. *f* *sf* *sf* *sf* *sf* *sf*

B. Cl. *f* *sf* *sf* *sf* *sf* *sf*

Bsn. *f* *sf* *sf* *sf* *sf* *sf*

27 *ritardando* 30 *a tempo*

Ob. *sf sf p mf dolce*

Cl. in Bb *sf sf p mf dolce*

A. Sax. *sf sf p mf dolce*

B. Cl. *sf sf p mf dolce*

Bsn. *sf sf p p*

33 35

Ob.

Cl. in Bb

A. Sax. *p*

B. Cl. *mf p*

Bsn. *mf p*

39 ritardando

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn.

44 Slower, more settled ♩ = 88-92

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn.

Oboe

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso ♩ = 112

mf dolce

mf dolce

p

mf cantabile

ritardando.....

19 a tempo

p

f

sf

sf

sf

sf

sf

sf

ritardando.....

30 a tempo

sf

p

mf dolce

35

1

ritardando.....

p

44 Slower, more settled ♩ = 88-92

mf

p

Clarinet in B \flat

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso $\text{♩} = 112$

5

mf dolce

7

p *mf*

16

ritardando 19 a tempo

p *mf playful* *f*

22

26

sf

28

30

ritardando a tempo

sf *p* *mf dolce*

34

35

mf

39

1

ritardando

mf

44 Slower, more settled $\text{♩} = 88-92$

mf *p*

Alto Sax

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso ♩ = 112

5

7

9

13

15

ritardando..... 19 a tempo

21

26

30

27

ritardando..... a tempo

35

39

ritardando.....

44 Slower, more settled ♩ = 88-92

mf dolce *p* *p*

Bass Clarinet

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso ♩ = 112

5

8 9 13

15 *mf dolce* ritardando 19 a tempo *p* *mf playful*

21 26

27 30 *sf* *sf* *sf* *sf* *sf*

33 35

38 ritardando *p*

44 Slower, more settled ♩ = 88-92 *mf dolce* *p*

Bassoon

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone

Grazioso ♩ = 112

5

Musical staff 1: Bassoon part, measures 1-5. Key signature: two flats, time signature: 4/4. Dynamics: *p*.

Musical staff 2: Bassoon part, measures 6-13. Key signature: two flats, time signature: 4/4. Dynamics: *p*, *mf dolce*, *p*. Includes an optional measure (opt.) with a fermata.

Musical staff 3: Bassoon part, measures 14-19. Key signature: two flats, time signature: 4/4. Dynamics: *mf*, *p*, *mf playful*. Includes a ritardando section.

Musical staff 4: Bassoon part, measures 20-25. Key signature: two flats, time signature: 4/4. Dynamics: *f*, *sf*.

Musical staff 5: Bassoon part, measures 26-30. Key signature: two flats, time signature: 4/4. Dynamics: *sf*, *p*. Includes a ritardando section.

Musical staff 6: Bassoon part, measures 31-35. Key signature: two flats, time signature: 4/4. Dynamics: *p*, *mf*, *p*. Includes a fermata.

Musical staff 7: Bassoon part, measures 36-39. Key signature: two flats, time signature: 4/4. Dynamics: *p*. Includes a ritardando section.

44 Slower, more settled ♩ = 88-92

Musical staff 8: Bassoon part, measures 40-44. Key signature: two flats, time signature: 4/4. Dynamics: *mf dolce*, *p*.

THE PULL



JENNI WATSON

REED QUINTET

DURATION: 2'20

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The Pull

Jenni Watson

Reed Quintet

Duration: 2'20



The Pull

Jenni Watson

Reed Quintet

Duration: 2'20

Composed 2023

U.S. Grade 2.5

Commissioned by Ben MacDonald (USA) for the method book *Reed Revolution: A Fundamental Approach to Reed Quintet*.

As ensemble playing is so dependent on teamwork and listening/responding to each others' needs (focussing less on an individual part and more on the collective goal), this could be likened to an imagined scenario of a group climbing an unfamiliar mountain, pulling each other along and supporting each other, physically and mentally.



The Pull

Reed Quintet
Duration: 2'20
U.S. Grade 2.5

Commissioned by Ben MacDonald (USA)
for the method book *Reed Revolution: A Fundamental Approach to Reed Quintet*

Jenni Watson

An imagined scenario of a group climbing an unfamiliar mountain,
pulling each other along physically and mentally

$\text{♩} = 120$

G.P.
(in time)

Musical score for measures 1-8. The score is for a Reed Quintet in 3/4 time. The instruments are Oboe, Clarinet in Bb, Alto Saxophone, Bass Clarinet in Bb, and Bassoon. The key signature has one sharp (F#). The music features a melodic line in the Clarinet in Bb and Bassoon, with the Oboe and Bass Clarinet in Bb providing harmonic support. Dynamics include *mp* and *p*. A crescendo is marked in the Clarinet in Bb and Bassoon parts.

Musical score for measures 9-16. The score continues for the Reed Quintet. The instruments are Oboe (Ob.), Clarinet (Cl.), Alto Sax. (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music features a melodic line in the Oboe and Bassoon, with the Clarinet and Alto Saxophone providing harmonic support. Dynamics include *mp* and *p*. A crescendo is marked in the Oboe and Bassoon parts.

Musical score for measures 17-24, marked with a box 'A'. The score continues for the Reed Quintet. The instruments are Oboe (Ob.), Clarinet (Cl.), Alto Sax. (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music features a melodic line in the Oboe and Bassoon, with the Clarinet and Alto Saxophone providing harmonic support. Dynamics include *p* and *mf*. A crescendo is marked in the Oboe and Bassoon parts.



42

Ob. *mp* *dolce*

Cl. *mp smooth* *dolce*

Alto Sax.

B. Cl.

Bsn.

A Tempo
♩=120
Audible inhale together

D

G.P.
(in time)

47

Ob. *pp*

Cl. *mf* *p* *mf*

Alto Sax. *mp* *p* *p* *mf*

B. Cl.

Bsn.

53

Ob. *p* *mf* *f* audible inhale w/Cl.

Cl. *p* *mp* *f* audible inhale w/Ob.

Alto Sax. *mp* *mf*

B. Cl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*



E

56

Ob. *mf* *p*

Cl. *mf* *p*

Alto Sax. *mf* *p*

B. Cl. *mf* *mp*

Bsn. *mf* *p*

F

60

Ob. *mf* *p*

Cl. *mf* *mp* *p*

Alto Sax. *mf* *p*

B. Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

audible exhale w/Bass Cl.

audible exhale w/Cl.

64

Ob. *mp* *mf* *mp*

Cl. *mp* *mf*

Alto Sax. *mp* *mf*

B. Cl. *mf* *mp* *mf*

Bsn. *mp* *mf* *mp*



69 **molto rit.** **G** **A Tempo**
♩ = 120

Ob. *p* *mf*

Cl. *mp* *p* *mf*

Alto Sax. *mp* *p* *mf*

B. Cl. *mp* *p* *mf*

Bsn. *p* *mf*

76 **poco rit.**

Ob. *p* *mf* *p* *pp*

Cl. *p* *mf* *p* *pp*

Alto Sax. *p* *mf* *p* *pp*

B. Cl. *p* *mf* *p* *pp*

Bsn. *p* *mf* *p* *pp*



Oboe
Duration: 2'20
U.S. Grade 2.5

The Pull

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for the method book *Reed Revolution: A Fundamental Approach to Reed Quintet*

Jenni Watson

An imagined scenario of a group climbing an unfamiliar mountain,
pulling each other along physically and mentally

1 $\text{♩} = 120$ **4** **G.P.** (in time) *mp* *mp* *mp*

14 **G.P.** (in time) **A** *p* *mf* *p* *mf*

25 **B** *p* *mp*

33 *p* *mf*

39 **C** *f* *molto rit.* *dolce* *mp*

47 **A Tempo** $\text{♩} = 120$ **D** **G.P.** (in time) *pp* *p* *mf* *f* audible inhale together w/Cl.

56 **E** *mf* *p* *mf*

61 **F** *p* *mp*

65 *mf* *mp* *p* *molto rit.*

72 **G** **A Tempo** $\text{♩} = 120$ *p* *mf* *p* *mf* *p* *poco rit.* *pp*



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$\text{♩} = 120$ **G.P. (in time)**

9 **G.P. (in time)**

17 **A**

25 **B**

32

39 **C** *molto rit.* *dolce*

A Tempo
 $\text{♩} = 120$
Audible inhale together **D** **G.P. (in time)** audible inhale w/Ob.

47

56 **E** audible exhale w/Bass Cl.

62 **F** *molto rit.*

72 **G** **A Tempo**
 $\text{♩} = 120$ *poco rit.*



Alto Saxophone
Duration: 2:20
U.S. Grade 2.5

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$\text{♩} = 120$

2

G.P. (in time)

mp

mp

9

G.P. (in time)

mp *p* *mp* *mp*

17 **A**

p *mf* *p* *mf*

25 **B**

p *mp*

32

p *mf*

39 **C** *molto rit.* *smooth* **4**

f *mf*

A Tempo

$\text{♩} = 120$

Audible inhale together

47 **D** **G.P. (in time)**

mp > p *p < mf* *mp* *mf*

56 **E**

mf *p* *mf*

61 **F**

p *mp*

65 *molto rit.*

mf *mp*

72 **G** **A Tempo** $\text{♩} = 120$ *poco rit.*

p *mf* *p* *mf* *p* *pp*



Bass Clarinet in Bb
Duration: 2'20
U.S. Grade 2.5

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$\text{♩} = 120$

G.P. (in time) **4** **G.P. (in time)**

mp > *mp* > *mp* *mp* > *mp* >

17 **A**

p ————— *mf* ————— *p* ————— *mf* —————

25 **B**

p *mp*

32

p *mf*

A Tempo
 $\text{♩} = 120$
Audible inhale together

39 **C** **molto rit. smooth** **5**

f

49 **D** **G.P. (in time)** **2**

mf *mp* *mf*

56 **E** **audible exhale w/Cl.**

mf *mp* *mf*

62 **F** **molto rit.**

mp < > *mf* < > *mp* < > *mf* < > *mp* < >

72 **G** **A Tempo**
 $\text{♩} = 120$ **poco rit.**

p ————— *mf* ————— *p* ————— *mf* ————— *p* > *pp*



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$\text{♩} = 120$

3

G.P.
(in time)

4

G.P.
(in time)

p *mp* *mp* *mp*

17 **A**

p *mf* *p* *mf*

25 **B**

p *p*

32

p *mf*

A Tempo
 $\text{♩} = 120$
Audible inhale together

39 **C**

f *mf smooth*

5

49 **D**

G.P.
(in time)

2

mf *mp* *mf*

56 **E**

mf *p* *mf* *mp*

62 **F**

p *mp* *mf*

molto rit.

67

mp

72 **G**

A Tempo
 $\text{♩} = 120$

p *mf* *p* *mf* *p* *pp*

poco rit.



GRADE 3 (INTERMEDIATE)

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TURBULENT CYCLES

for reed quintet

J O S H T R E N T A D U E



Josh Trentadue

TURBULENT CYCLES

(2023)

for Reed Quintet

written for Ben MacDonald's method book
"Reed Revolution: A Fundamental Approach to Reed Quintet"

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INSTRUMENTATION

OBOE

B \flat CLARINET

ALTO SAXOPHONE

BASS CLARINET

BASSOON

PROGRAM NOTES

"Turbulent Cycles" is a gritty, robust, and mechanical-sounding reed quintet intended to introduce younger players to the world of performing chamber music. The piece is directly inspired by the idea of facing various obstacles while climbing a mountain, such as turbulent winds pummeling this majestic force of nature and shaping it from time to time. On one hand, the higher one climbs, the greater the dangers become. On the other hand, the higher one climbs, the closer they are to the peak of the mountain and a precious, breathtaking view of our natural world.

Written at an intermediate difficulty level, the quintet is given rigid-sounding melodies, dissonant harmonies, and rhythmic structures to interact with. Sixteenth-note runs permeating throughout the piece are mainly based on scale patterns, evoking the swirling wind gusts. The players are therefore engaged to listen to each other intently in order to lock in these different patterns together at the correct time. A few brief moments of optional growling/ fluttertonguing are included to tie the conceptual ideas of "Turbulent Cycles" together, intended to introduce players to the extended technique and add some additional contrast to the piece.

My sincerest gratitude to Ben MacDonald for commissioning this work for his method book "Reed Revolution: A Fundamental Approach to Reed Quintet".

PLEASE DIRECT ALL QUERIES TO:

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(artistic and technical questions, errata submissions, purchasing music, commissions/arranging, submitting performances, additional licensing requests such as for commercial recordings or marching band performances, live and virtual residency/workshop scheduling, saying hello, sending food/drink/music/book/video game recommendations, and more!!)

FOLLOW ME ON SOCIAL MEDIA:

FACEBOOK, TWITTER, INSTAGRAM, SOUNDCLOUD: **@trentaduemotif**

YOUTUBE: **www.youtube.com/c/JoshTrentadue**

Printed and Engraved in the USA.

First Printing: September 2023

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time $\text{♩} = 114-120$

Musical score for measures 1-10. The score is for a Reed Quintet and includes parts for Oboe, B♭ Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon. The music is in 3/4 time with a tempo of 114-120. The Oboe, B♭ Clarinet, and Alto Saxophone parts feature a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*. The Bass Clarinet and Bassoon parts play a more complex rhythmic pattern with dynamic markings of *f*.

Musical score for measures 11-14. The score continues with the same instruments. Measure 11 is marked with a box containing the number 11. The Oboe, B♭ Clarinet, and Alto Saxophone parts continue with their rhythmic patterns, with dynamic markings of *p*, *f*, and *mf*. The Bass Clarinet and Bassoon parts also continue with their patterns, with dynamic markings of *f* and *p*.

TURBULENT CYCLES

13

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn

p *f* *p* *f* *p* *f*

Detailed description: This system contains five staves of music for measures 13 through 17. The instruments are Oboe (Ob.), Bb Clarinet (Bb Cl.), Alto Saxophone (A. Sax.), B Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time. The Oboe part features a melodic line with various dynamics and accents. The woodwinds provide harmonic support with rhythmic patterns. Dynamics range from piano (*p*) to forte (*f*).

19

22

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn

pp *f* *mf* *mp*

f *p*

Detailed description: This system contains five staves of music for measures 19 through 22. The instruments are Oboe (Ob.), Bb Clarinet (Bb Cl.), Alto Saxophone (A. Sax.), B Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time. The Oboe and Bb Clarinet parts have dynamic markings of *pp*, *f*, and *mf*. The Alto Saxophone part has a dynamic marking of *f* and *p*. The B Clarinet and Bassoon parts have dynamic markings of *f* and *p*. A box containing the number 22 is located above the Oboe staff in measure 22.

23

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn

p *p*

legato if possible

Detailed description: This system contains five staves of music for measures 23 through 26. The instruments are Oboe (Ob.), Bb Clarinet (Bb Cl.), Alto Saxophone (A. Sax.), B Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time. The Oboe and Bb Clarinet parts feature complex rhythmic patterns. The Alto Saxophone part has a dynamic marking of *p*. The B Clarinet and Bassoon parts have dynamic markings of *p* and *p*. The B Clarinet and Bassoon parts have a marking of "legato if possible" with a dashed line indicating a long note.

TURBULENT CYCLES

27

Ob. *pp* *f* *mp*

Bb Cl. *p*

A. Sax. *p*

B. Cl. *p*

Bsn. *pp* *f* *mp*

Measures 27-30. The score features complex rhythmic patterns with frequent time signature changes (4/4, 3/4, 4/4, 3/4). The woodwinds play melodic lines with dynamic markings of *pp*, *f*, and *mp*. The reeds play sustained notes with a *p* dynamic.

31

34

Ob. *pp* *f* *mp* *mf*

Bb Cl. *mf*

A. Sax. *mf*

B. Cl. *pp* *f* *mp* *mf*

Bsn. *p* *mf*

Measures 31-34. The score continues with complex rhythmic patterns and time signature changes. The woodwinds play melodic lines with dynamic markings of *pp*, *f*, *mp*, and *mf*. The reeds play sustained notes with a *p* dynamic.

36

Ob. *p* *mf*

Bb Cl. *mp* *mf*

A. Sax. *mp* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Measures 36-39. The score continues with complex rhythmic patterns and time signature changes. The woodwinds play melodic lines with dynamic markings of *p* and *mf*. The reeds play sustained notes with a *mp* dynamic.

TURBULENT CYCLES

41

Ob. *mp*

Bb Cl. *p*

A. Sax. *p*

B. Cl. *mp*

Bsn. *p*

Detailed description: This system covers measures 41 to 45. The Ob. part has a melodic line starting at measure 41 with a *mp* dynamic. The Bb Cl., A. Sax., and Bsn. parts have sustained notes, with the Bb Cl. and A. Sax. marked *p* and the Bsn. marked *p*. The B. Cl. part has a rhythmic pattern starting at measure 42, marked *mp*. The time signature changes from 4/4 to 3/4 at measure 44 and back to 4/4 at measure 45.

46

Ob.

Bb Cl. *pp*

A. Sax. *pp*

B. Cl.

Bsn. *p*

Detailed description: This system covers measures 46 to 50. The Ob. part is silent. The Bb Cl. and A. Sax. parts have sustained notes, marked *pp*. The B. Cl. part has a rhythmic pattern, marked *p*. The Bsn. part has sustained notes, marked *p*. The time signature changes from 4/4 to 3/4 at measure 46 and back to 4/4 at measure 50.

55

Ob. growl (optional) *ff* *fff* *mf*

Bb Cl. growl (optional) *ff* *fff* *mf*

A. Sax. growl (optional) *ff* *fff* *mf*

B. Cl. growl (optional) *ff* *fff* *f*

Bsn. *ff* *fff* *f*

Detailed description: This system covers measures 51 to 55. The Ob., Bb Cl., and A. Sax. parts have a growl (optional) and a melodic line, marked *ff*, *fff*, and *mf* respectively. The B. Cl. part has a melodic line, marked *ff*, *fff*, and *f*. The Bsn. part has a melodic line, marked *ff*, *fff*, and *f*. The time signature changes from 4/4 to 3/4 at measure 51 and back to 4/4 at measure 55.

TURBULENT CYCLES

58

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn.

pp

Detailed description: This system contains measures 58 through 63. It features five staves: Oboe (Ob.), Bb Clarinet (Bb Cl.), Alto Saxophone (A. Sax.), Bb Clarinet (B. Cl.), and Bassoon (Bsn.). The music is in 4/4 time. Measures 58-62 consist of a rhythmic pattern of eighth notes with accents. Measure 63 features a melodic flourish for the woodwinds, marked *pp*.

64

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn.

f *mf* *pp* *f* *mf*

Detailed description: This system contains measures 64 through 66. The woodwinds (Ob., Bb Cl., A. Sax.) play a melodic line with dynamic markings *f* and *mf*. The Bb Cl. and A. Sax. parts have a *pp* marking. The B. Cl. and Bsn. parts provide harmonic support with sustained notes. The time signature changes from 4/4 to 3/4 in measure 65.

67

Ob.
Bb Cl.
A. Sax.
B. Cl.
Bsn.

f *f* *(mf)* *mf* *mf*

Detailed description: This system contains measures 67 through 72. The music is in 3/4 time. The Oboe (Ob.) and Bb Clarinet (Bb Cl.) parts start with a *f* dynamic. The Alto Saxophone (A. Sax.) part is marked *(mf)*. The Bb Clarinet (B. Cl.) and Bassoon (Bsn.) parts are marked *mf*. The woodwinds play a rhythmic pattern of eighth notes.

73

Ob.

Bb Cl.

A. Sax.

B. Cl.

Bsn

ff

ff

ff

ff

ff

79

Ob.

Bb Cl.

A. Sax.

B. Cl.

Bsn

pp

f

mf

pp

f

f

pp

f

TURBULENT CYCLES

83

Ob. *f* *mf* *f* *ff* *fff* growl (optional)

Bb Cl. *ff* *fff* growl (optional)

A. Sax. *ff* *fff* growl (optional)

B. Cl. *f* *mf* *ff* *fff* growl (optional)

Bsn *ff* *fff* growl (optional)

89

Ob. *mp* *p* *pp*

Bb Cl. solo *p* *pp*

A. Sax. *mp* *p* *pp*

B. Cl. *mp* *p* *pp*

Bsn *mp* *p* *pp*

Oboe

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120

11

15

21

22

25

29

32

34

37

43

p *f* *p* *f* *p* *f* *p* *f*

mf *f*

pp *f* *mf*

mp

f *mp* *pp*

f *mp* *mf*

p *mf* *mp*

46 4 2 growl (optional) 55

46-49 50-51 *ff* *fff* *mf*

Detailed description: This musical staff contains measures 46 through 55. It begins with a 4-measure rest (46-49) and a 2-measure rest (50-51). At measure 52, there is a dynamic marking of *ff* with an accent (>) and a hairpin (<). At measure 53, the dynamic changes to *fff* with an accent (>) and a hairpin (<). At measure 54, the dynamic is *mf* with an accent (>). The staff continues with eighth-note patterns in measures 55 and 56.

57

Detailed description: This staff contains measures 57 and 58. It features eighth-note patterns with accents (>) and hairpins (<). Measure 58 ends with a fermata.

63

pp *f* *mf* *pp*

Detailed description: This staff contains measures 63 and 64. It features a melodic line with a dynamic range from *pp* to *f* and back to *mf*. Measure 64 ends with a fermata.

66 67

f *mf* *f*

Detailed description: This staff contains measures 66 and 67. It features a melodic line with a dynamic range from *f* to *mf* and back to *f*. Measure 67 ends with a fermata.

72

ff

Detailed description: This staff contains measures 72 and 73. It features a melodic line with a dynamic marking of *ff* and a hairpin (<). Measure 73 ends with a fermata.

79

pp *f* *mf* *pp*

Detailed description: This staff contains measures 79 and 80. It features a melodic line with a dynamic range from *pp* to *f* and back to *mf*. Measure 80 ends with a fermata.

83 growl (optional)

f *mf* *f* *ff* *fff*

Detailed description: This staff contains measures 83 and 84. It features a melodic line with a dynamic range from *f* to *fff*. Measure 84 ends with a fermata.

89 3

89-91 *mp* *p* *pp*

Detailed description: This staff contains measures 89 through 91. It begins with a 3-measure rest (89-91). The staff continues with eighth-note patterns in measures 90 and 91, with dynamic markings of *mp*, *p*, and *pp*.

B \flat Clarinet

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time $\text{♩} = 114-120$

8 $p \text{---} f$ $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

11

15 mf f $p \text{---} f$ $p \text{---} f$

21 $p \text{---} f$ $p \text{---} f$ $pp \text{---} f \text{---} mf$

22

25 mp

31 mf mp

34

38 mf

44 p pp ff fff growl (optional)

54 55

mf

Musical staff 54-55: Treble clef, 4/4 time signature. Measure 54 starts with a whole rest. Measure 55 contains a series of eighth notes with accents, starting on G4 and moving up to B4. Dynamic: *mf*.

60

pp *f* *mf*

Musical staff 60-62: Treble clef, 4/4 time signature. Measure 60: eighth notes with accents. Measure 61: eighth notes with accents. Measure 62: eighth notes with accents, ending with a fermata. Dynamic: *pp* to *f* to *mf*.

65 67

pp *f* *mf*

Musical staff 65-67: Treble clef, 3/4 time signature. Measure 65: eighth notes with accents. Measure 66: eighth notes with accents. Measure 67: eighth notes with accents. Dynamic: *pp* to *f* to *mf*.

70

ff

Musical staff 70-72: Treble clef, 4/4 time signature. Measure 70: eighth notes with accents. Measure 71: eighth notes with accents. Measure 72: eighth notes with accents. Dynamic: *ff*.

77 79

pp *f* *mf*

Musical staff 77-79: Treble clef, 4/4 time signature. Measure 77: whole note. Measure 78: eighth notes with accents. Measure 79: eighth notes with accents. Dynamic: *pp* to *f* to *mf*.

82

growl (optional)

f *ff*

Musical staff 82-84: Treble clef, 4/4 time signature. Measure 82: eighth notes with accents. Measure 83: eighth notes with accents. Measure 84: eighth notes with accents. Dynamic: *f* to *ff*.

88 89 solo

fff *p* *pp*

Musical staff 88-90: Treble clef, 4/4 time signature. Measure 88: eighth notes with accents. Measure 89: whole notes. Measure 90: whole notes. Dynamic: *fff* to *p* to *pp*.

Alto Saxophone

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120

The musical score consists of seven staves of music for the Alto Saxophone part. The key signature is one flat (Bb) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: Measures 1-4. Dynamics: *p* to *f* (marked with a wedge), *p* to *f*, *p* to *f*, *p* to *f*. Articulation: accents (>).
- Staff 2: Measures 5-8. Measure 5 is boxed with the number 11. Dynamics: *mf* to *f* (marked with a wedge). Articulation: accents (>).
- Staff 3: Measures 9-15. Measure 9 is boxed with the number 16. Dynamics: *f*. Articulation: accents (>).
- Staff 4: Measures 16-21. Measure 16 is boxed with the number 22. Dynamics: *p*. Articulation: none.
- Staff 5: Measures 22-27. Measure 22 is boxed with the number 28. Measure 27 is boxed with the number 34. Dynamics: *p* to *mf* (marked with a wedge). Articulation: none.
- Staff 6: Measures 28-35. Measure 28 is boxed with the number 36. Dynamics: *mp* to *mf* (marked with a wedge). Articulation: accents (>).
- Staff 7: Measures 36-45. Measure 36 is boxed with the number 41. Measure 41 is boxed with the number 46. Dynamics: *p* to *pp* (marked with a wedge). Articulation: none.
- Staff 8: Measures 46-55. Measure 46 is boxed with the number 51. Measure 51 is boxed with the number 55. Dynamics: *ff* to *mf* (marked with a wedge). Articulation: accents (>). Includes the instruction "growl (optional)" above measure 51.

58

63

67

72

78

79

84

growl (optional)

89

3

Bass Clarinet

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114-120

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes slurs and accents. The second staff starts at measure 8 and features dynamic markings of *p* and *f* with slurs. The third staff starts at measure 16 and includes dynamic markings of *p* and *f*, along with time signature changes to 4/4, 3/4, and 4/4. The fourth staff starts at measure 24 and includes the instruction "legato if possible" and a dynamic marking of *p*. The fifth staff starts at measure 31 and includes dynamic markings of *pp*, *f*, and *mp*, along with a *mf* marking. The sixth staff starts at measure 36 and includes dynamic markings of *p* and *mf*. The seventh staff starts at measure 42 and includes a dynamic marking of *mp*. The eighth staff starts at measure 45 and includes a dynamic marking of *p*. A rehearsal mark "3" is placed above the staff at measure 47, with "47-49" written below it.

51 growl (optional)

55

Musical staff 51-55. The staff begins with a treble clef and a key signature of two flats. It contains a series of notes with various dynamics: *ff*, *fff*, and *f*. There are also slurs and accents. A box containing the number 55 is positioned above the staff.

Musical staff 59-65. The staff continues with a treble clef and two flats key signature. It features notes with accents and dynamic markings such as *f* and *mf*. The time signature changes from 3/4 to 4/4.

67

Musical staff 66-71. The staff starts with a treble clef and two flats key signature. It contains a sequence of notes with dynamic markings including *mf*. The time signature changes from 4/4 to 3/4.

Musical staff 72-78. The staff continues with a treble clef and two flats key signature. It features notes with dynamic markings such as *ff*. The time signature changes from 3/4 to 4/4.

79

Musical staff 78-82. The staff begins with a treble clef and two flats key signature. It contains notes with dynamic markings *f* and *pp*. The time signature changes from 4/4 to 3/4.

growl (optional)

Musical staff 83-88. The staff continues with a treble clef and two flats key signature. It features notes with dynamic markings *f*, *mf*, *ff*, and *fff*. There are slurs and accents. The time signature changes from 4/4 to 3/4.

89

3

Musical staff 89-91. The staff begins with a treble clef and two flats key signature. It contains a triplet of notes marked with a '3' above them, followed by notes with dynamic markings *mp*, *p*, and *pp*. The time signature changes from 3/4 to 4/4.

89-91

Bassoon

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time $\text{♩} = 114-120$

1
2
3
4
5
6

7
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37
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39
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41
42
43
44
45
46

51 growl (optional)

55

Musical staff 51-55: Bassoon part. Starts with a *ff* dynamic, followed by a *fff* dynamic with a crescendo hairpin. The staff contains a series of eighth and sixteenth notes with various accidentals (flats and naturals) and accents.

59

Musical staff 59: Bassoon part. Features a sequence of eighth notes with various accidentals and accents, transitioning through different time signatures (4/4, 3/4, 4/4).

67

Musical staff 67: Bassoon part. Starts with a *mf* dynamic and consists of a continuous eighth-note pattern with various accidentals and accents.

72

Musical staff 72: Bassoon part. Continues the eighth-note pattern, ending with a *ff* dynamic and a final note with an accent.

78

79

Musical staff 78-79: Bassoon part. Features a sequence of eighth notes with various accidentals and accents, starting with a *f* dynamic.

84

growl (optional)

Musical staff 84: Bassoon part. Includes a *ff* dynamic and a *fff* dynamic with a crescendo hairpin. The staff contains a series of eighth notes with various accidentals and accents.

89

3

Musical staff 89: Bassoon part. Features a triplet of eighth notes with a *mp* dynamic, followed by a *p* dynamic and a *pp* dynamic. The staff contains a series of eighth notes with various accidentals and accents.

89-91

mp

p

pp

Eternal Ascent

for Reed Quintet

*Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet*

Chris Evan Hass

Program Notes

Eternal Ascent portrays the Greek myth of Sisyphus, who was punished by the Gods and sentenced to roll a large boulder up a hill every day, only for it to fall back down when it neared the top.

This constant and arduous task symbolizes the more frustrating side of learning to play an instrument, the stretches of time where no progress is being made or even periods of regression. The music reflects this anguish through its dark and somber tone, with moments of ascending hope anticlimactically returning to the same introductory material, starting this relentless journey over once more.

Though this myth can be a daunting one, we can all be hopeful that we have the ability to push the metaphorical boulder to the top of the mountain with enough work and persistence.

Eternal Ascent was written for Ben MacDonald's method book, *REED REVOLUTION: A Fundamental Approach to Reed Quintet*.

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio ♩ = 72-80

A

Musical score for measures 1-5 of 'Eternal Ascent'. The score is for a Reed Quintet and is written in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is Adagio, with a metronome marking of ♩ = 72-80. The score is divided into four measures, with a 2-measure rest in the first measure, a 3-measure rest in the second, and a 4-measure rest in the third. The fourth measure contains the letter 'A' in a box. The instruments are Oboe, Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon. The dynamics are *p* (piano) and *mp* (mezzo-piano). The Oboe part has a *p* dynamic in measure 4. The Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon parts have *p* dynamics in measures 1, 2, and 5, and *mp* dynamics in measures 3 and 4.

Musical score for measures 6-9 of 'Eternal Ascent'. The score is for a Reed Quintet and is written in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is Adagio, with a metronome marking of ♩ = 72-80. The score is divided into four measures, with a 3-measure rest in the first measure, a 7-measure rest in the second, and an 8-measure rest in the third. The fourth measure contains the word 'accel.' (accelerando). The instruments are Oboe, Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon. The Oboe part has a *p* dynamic in measure 6 and an *mp* dynamic in measure 9. The Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon parts have *p* dynamics in measures 6, 7, and 9, and *mp* dynamics in measures 8 and 9.

10 *rit.* 11 **A Tempo** 12 13

Ob. *mf* *p*

Cl. *mf* *p*

Alto Sax. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

14 **B** 16 17

Ob. *mf* *mp*

Cl. *mf* *mp*

Alto Sax. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

18 19 20 21

Ob. *mf*

Cl. *mp* *mf*

Alto Sax. *mf*

B. Cl. *mf*

Bsn. *mf*

22 23 24

rit. *p* *cresc.* *mp* *cresc.* *accel.*

Meno Mosso ♩ = 52-60

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Alto Sax. *p* *cresc.*

B. Cl. *p* *cresc.*

Bsn. *mp* *cresc.*

C Tempo I ♩ = 72-80

Musical score for Section C, measures 25-28. The score is for five instruments: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The tempo is marked 'Tempo I' with a quarter note equal to 72-80 beats per minute. The dynamics are marked 'f' (forte). The time signature changes from 2/4 to 3/4 and back to 4/4. The key signature has two flats. Measures 25-26 show a rhythmic pattern of eighth notes. Measures 27-28 feature triplet eighth notes in the B. Cl. and Bsn. parts.

D Più Mosso ♩ = 84-92

Musical score for Section D, measures 29-32. The score is for five instruments: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The tempo is marked 'Più Mosso' with a quarter note equal to 84-92 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has two sharps. Measures 29-30 show a melodic line in the woodwinds. Measures 31-32 feature triplet eighth notes in the B. Cl. and Bsn. parts.

33 34 35 36

Ob. *mf* *pp*

Cl. *mf* *pp*

Alto Sax. *mf* *pp*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Detailed description: This system contains measures 33 through 36. The music is written for five instruments: Oboe, Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon. The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 4/4 between measures 35 and 36. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). The Oboe, Clarinet, and Alto Saxophone parts feature melodic lines with slurs and accents. The Bass Clarinet and Bassoon parts provide harmonic support with rhythmic patterns.

37 39 40

E

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

B. Cl.

Bsn. *mf* *cresc.*

Detailed description: This system contains measures 37 through 40. A section marker 'E' is placed above measure 37. The key signature remains two sharps. The time signature is 4/4. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The Oboe, Clarinet, and Alto Saxophone parts have melodic lines with slurs. The Bassoon part features a prominent rhythmic pattern with a crescendo. The Bass Clarinet part has a melodic line with slurs.

accel.

F Tempo I ♩ = 72-80

41 42 44

Ob. *f* *ff* *p*

Cl. *f* *ff* *p*

Alto Sax. *f* *ff* *p*

B. Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

poco accel.

G Più mosso ♩ = 80-88

45 46 48

Ob. *mp* *mf* *f* *mf*

Cl. *mp* *mf* *f* *mf*

Alto Sax. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

rit.

49

50

51

7

Musical score for measures 49-51. The score is for five instruments: Ob. (Oboe), Cl. (Clarinet), Alto Sax. (Alto Saxophone), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 at measure 50 and back to 3/4 at measure 51. The dynamics are *f* (forte) for measures 49-50 and *p* (piano) for measure 51. The music features melodic lines for the woodwinds and a rhythmic accompaniment for the saxophones and bassoon.

H Tempo I ♩ = 72-80

53

54

55

Musical score for measures 53-55. The score is for five instruments: Ob. (Oboe), Cl. (Clarinet), Alto Sax. (Alto Saxophone), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 at measure 54 and back to 3/4 at measure 55. The dynamics are *f* (forte) for measures 53-54 and *p* (piano) for measure 55. The music features melodic lines for the woodwinds and a rhythmic accompaniment for the saxophones and bassoon.

rit. **Meno Mosso** ♩ = 66-72

8

56 57 58 **I** 60

Ob. *f*

Cl. *f*

Alto Sax. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

61 62 63 **poco accel.**

Ob. *mp* *pp cresc.*

Cl. *pp cresc.*

Alto Sax. *mp* *pp cresc.*

B. Cl. *mp*

Bsn. *mp* *p cresc.*

molto rit.

J Tempo I ♩ = 72-80

64 65 67

Ob. *ff* *p*

Cl. *ff* *p*

Alto Sax. *ff* *p*

B. Cl. *mp* *ff* *p*

Bsn. *ff* *p*

Detailed description: This block contains the first system of a musical score, covering measures 64 to 67. It features five staves for woodwinds: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). A tempo marking 'Tempo I' with a quarter note equal to 72-80 is shown in a box. A 'molto rit.' (molto ritardando) instruction is at the top left. Measure numbers 64, 65, and 67 are indicated above the staves.

68 69 70 71 72

Ob. *f* *p*

Cl. *f* *p*

Alto Sax. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Detailed description: This block contains the second system of the musical score, covering measures 68 to 72. It continues with the same five woodwind staves. The key signature remains two flats. The time signature continues to alternate between 3/4 and 4/4. Dynamics are marked as *f* (forte) and *p* (piano). Measure numbers 68, 69, 70, 71, and 72 are indicated above the staves.

Oboe

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio ♩ = 72-80

2 3 4 **A** 6

p

7 8 9 *accel.* 10 *rit.* 11 **A** Tempo

mf

12 13 14 **B** 16

p *mf* *mp*

17 18 19 20 21

mf

22 *rit.* 23 **Meno Mosso** ♩ = 52-60 24 *accel.* 25

p *cresc.*

C Tempo I ♩ = 72-80 27 28 29 **D** Più Mosso ♩ = 84-92 31

f *mp*

32 33 34 35 36 37

mf *pp*

Oboe

2

E 39 40 41 *accel.* 42

mf *f* *ff*

F Tempo I ♩ = 72-80 44 45 46 *poco accel.*

p *mp*

G Più mosso ♩ = 80-88 48 49 50 *rit.*

mf *f* *mf* *f*

51 **H** Tempo I ♩ = 72-80 53 54

p *f*

rit. **I** *Meno Mosso* ♩ = 66-72 55 56 57 58 61

p *f* *mp*

62 *poco accel.* 63 64 65 *molto rit.*

pp cresc. *ff*

J Tempo I ♩ = 72-80 67 68 69 70 71 72

p *f* *p*

Clarinet

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio $\text{♩} = 72-80$

2 3 4 **A** 6

7 8 9 *accel.* 10 *rit.* 11 **A Tempo** 12

13 14 **B** 16 17

18 19 20 21 22 *rit.*

23 24 25 26 27 **C**

Meno Mosso $\text{♩} = 52-60$ *accel.* Tempo I $\text{♩} = 72-80$

28 29 30 31 32 **D**

Più Mosso $\text{♩} = 84-92$

33 34 35 36 37 **E**

Clarinet

2

39 *40* *41* *42* **accel.**

f *ff*

F **Tempo I** ♩ = 72-80 *44* *45* *46* **poco accel.**

p *mp*

G **Più mosso** ♩ = 80-88 *48* *49* *50* **rit.**

mf *f* *mf* *f*

H **Tempo I** ♩ = 72-80 *51* *53* *54*

p *f*

I **Meno Mosso** ♩ = 66-72 *55* *56* *57* *58* *61* *62*

p *f* *pp*

J **Tempo I** ♩ = 72-80 *63* *64* *65* *67*

cresc. *ff* *p*

68 *69* *70* *71* *72*

f *p*

Alto Saxophone

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio $\text{♩} = 72-80$

2 3 4 **A** 6

7 8 9 accel. 10 rit. 11 A Tempo 12

13 14 **B** 16 17

18 19 20 21 22 rit.

23 **Meno Mosso** $\text{♩} = 52-60$ 24 accel. 25 **C** **Tempo I** $\text{♩} = 72-80$ 27

28 **D** **Più Mosso** $\text{♩} = 84-92$ 31 32 33

34 **E** 35 36 37

Alto Saxophone

2

39 40 41 42

accel.

f *ff*

F Tempo I ♩ = 72-80 44 45 46 **G** Più mosso ♩ = 80-88

poco accel.

p *mp* *mf*

48 49 50 rit.

rit.

H Tempo I ♩ = 72-80 51 53 54

p *f*

55 56 57 58 **I** 60 61

rit. Meno Mosso ♩ = 66-72

p *f* *p*

62 63 64 65 **J** Tempo I ♩ = 72-80

poco accel. molto rit.

mp *pp* *cresc.* *ff*

67 68 69 70 71 72

f *p*

Bass Clarinet

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio ♩ = 72-80

2 3 4 **A** 6

7 8 9 **accel.** 10 **rit.** 11 **A Tempo** 12

13 14 **B** 16 17

18 19 20 21 22 **rit.**

Meno Mosso ♩ = 52-60 **accel.** 24 25 **C** **Tempo I** ♩ = 72-80

27 28 29 30 **D** **Più Mosso** ♩ = 84-92 31

32 33 34 35 36

Bass Clarinet

2

37 **E** 39 40 41 *accel.* *f*

Musical notation for measures 37-41. Measure 37 has a box 'E'. Measure 41 has 'accel.' and 'f'.

42 **F** *Tempo I* ♩ = 72-80 44 45 *ff* *p* *mp*

Musical notation for measures 42-45. Measure 42 has a box 'F'. Measure 44 has 'Tempo I' and '72-80'. Measure 45 has 'mp'.

46 *poco accel.* **G** *Più mosso* ♩ = 80-88 48 49 *mf*

Musical notation for measures 46-49. Measure 46 has 'poco accel.'. Measure 48 has a box 'G' and 'Più mosso' and '80-88'. Measure 49 has 'mf'.

50 *rit.* 51 **H** *Tempo I* ♩ = 72-80 53 *p* *f*

Musical notation for measures 50-53. Measure 50 has 'rit.'. Measure 53 has a box 'H' and 'Tempo I' and '72-80'. Measures 51 and 52 have 'p'. Measure 53 has 'f'.

54 *rit.* 55 56 57 58 *Meno Mosso* ♩ = 66-72 *Bsn.* **I** *p* *f* *p*

Musical notation for measures 54-58. Measure 54 has 'rit.'. Measure 58 has 'Meno Mosso' and '66-72' and 'Bsn.' and a box 'I'. Measures 55 and 56 have 'p'. Measure 57 has 'f'. Measure 58 has 'p'.

60 61 62 63 64 65 *poco accel.* *molto rit.* *mp* *mp* *ff*

Musical notation for measures 60-65. Measure 60 has 'poco accel.'. Measure 65 has 'molto rit.'. Measures 61 and 62 have 'mp'. Measure 64 has 'mp'. Measure 65 has 'ff'.

J *Tempo I* ♩ = 72-80 67 68 69 70 71 72 *p* *f* *p*

Musical notation for measures 67-72. Measure 67 has a box 'J' and 'Tempo I' and '72-80'. Measures 68, 69, 70, 71, and 72 have 'p'. Measure 70 has 'f'.

Bassoon

Eternal Ascent

for Reed Quintet

Chris Evan Hass

Adagio ♩ = 72-80

A

B

C

D

E

Meno Mosso ♩ = 52-60

Più Mosso ♩ = 84-92

Tempo I ♩ = 72-80

p *mp* *p* *mf* *p* *mf* *mp* *mf* *p* *mf* *cresc.* *f* *mp* *cresc.* *mf* *p* *mf* *cresc.*

Bassoon

2

39 40 41 42

accel.

f *ff*

F Tempo I ♩ = 72-80 44 45 46 **G** Più mosso ♩ = 80-88

poco accel.

p *mp* *mf*

48 49 50 51

rit.

p

H Tempo I ♩ = 72-80 53 54 55 56 57

rit.

f *p* *f*

Meno Mosso ♩ = 66-72 58 60 61 62 63

I poco accel.

p *mp* *p cresc.*

64 65 67

molto rit. **J** Tempo I ♩ = 72-80

ff *p*

68 69 70 71 72

f *p*

Celebration Loops

For Reed Quintet

Parker Fritz
(2023)

Instrumentation

Oboe
Clarinet
Alto Saxophone
Bassoon
Bass Clarinet

Duration: c. 5'

Celebration Loops

Instrumentation

Oboe

Clarinet (B-flat)

Alto Saxophone

Bassoon

Bass Clarinet

Duration: ca. 5'

Commissioned by Ben MacDonald

Program Note:

Celebration Loops serves as the final (grade 4) work for Ben MacDonald's method book on reed quintet pedagogy.

The music is jovial and light, taking influence from minimalism and dance forms. Many rhythmic motives, doublings, and articulations were selected to give the players the opportunity to communicate in real-time across the ensemble. Ultimately, the work is a celebration of each musicians' growth and the ensemble's developing maturity.

Performance Notes:

Small noteheads indicate an optional part intended to accommodate extremities in the range, mostly used in the bass clarinet part to facilitate student-model instruments that do not extend the bottom of the instrument's range.

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160

The first system of the musical score consists of five staves. From top to bottom, they are: Oboe, Clarinet in Bb, Alto Saxophone, Bass Clarinet, and Bassoon. The Oboe, Alto Saxophone, Bass Clarinet, and Bassoon parts are marked with rests throughout the system. The Clarinet in Bb part is the only active instrument in this system, playing a rhythmic melody. The tempo is marked as 'Energetic, but steady' with a quarter note equal to 160 beats per minute. The key signature has three flats (Bb, Eb, Ab). The time signature is 3/4, which changes to 4/4 for the second and fourth measures of the system. The Clarinet part begins with a dynamic marking of *p* (piano) and includes accents and slurs over its notes.



The second system of the musical score consists of five staves. From top to bottom, they are: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The Oboe, Bass Clarinet, and Bassoon parts are marked with rests throughout the system. The Clarinet in Bb part continues its rhythmic melody, starting with a dynamic marking of *mf* (mezzo-forte). The Alto Saxophone part has a single note in the final measure of the system, marked with a dynamic of *p* (piano). The tempo and key signature remain the same as in the first system. The time signature continues to alternate between 3/4 and 4/4 measures.

A

Ob. *p*

Cl. in Bb *p*

A. Sax.

B. Cl.

Bsn *p*



13

Ob. *sfz* *p*

Cl. in Bb *sfz* *p*

A. Sax. *sfz* *p*

B. Cl. *p* *sfz*

Bsn *sfz* *p*

17 **B**

Ob. *sfz* *p fp*

Cl. in Bb *sfz* *p* *sfz* *p*

A. Sax. *sfz* *sfz*

B. Cl. *p* *sfz* *sfz*

Bsn *sfz* *sfz*

21

Ob. *pp* *p* *f*

Cl. in Bb *sfz* *p* *f*

A. Sax. *sfz* *p* *f* *sub. mp*

B. Cl. *p* *fp* *pp* *f*

Bsn *sfz* *mp* *f*

25 C

Ob. *sub. mp* *mf* *pp*

Cl. in Bb *mp* *mp*

A. Sax. *mp* *mp*

B. Cl. *sub. mp* *mp*

Bsn *mp* *mp*



29

Ob. *pp* *pp*

Cl. in Bb *mp* *mp*

A. Sax. *pp* *mf* *pp* *mp*

B. Cl. *mp* *mp*

Bsn *mp* *mp*

D

33

Ob. *mf* *pp* *p*

Cl. in Bb *p*

A. Sax.

B. Cl.

Bsn

Detailed description: This system contains measures 33 through 36. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwind parts include Oboe, Clarinet in B-flat, Alto Saxophone, Bass Clarinet, and Bassoon. The Oboe part starts with a half note D-flat, followed by a quarter rest, and then a half note G-flat. The Clarinet in B-flat part has a half rest in measure 33 and 34, then a half note D-flat in measure 35. The Alto Saxophone part has a half note D-flat in measure 33, followed by eighth notes in measures 34 and 35. The Bass Clarinet and Bassoon parts have eighth notes in measure 33, followed by quarter notes in measures 34 and 35. Dynamics include *mf*, *pp*, and *p*. A box labeled 'D' is above the first measure.

37

Ob. *mf* *pp* *p*

Cl. in Bb *mf* *pp* *p*

A. Sax.

B. Cl.

Bsn

Detailed description: This system contains measures 37 through 40. The music continues in the same key signature and time signature. The Oboe part has a half note D-flat in measure 37, followed by a quarter rest, and then a half note G-flat. The Clarinet in B-flat part has a half note D-flat in measure 37, followed by a quarter rest, and then a half note G-flat. The Alto Saxophone part has a half note D-flat in measure 37, followed by eighth notes in measures 38 and 39. The Bass Clarinet and Bassoon parts have eighth notes in measure 37, followed by quarter notes in measures 38 and 39. Dynamics include *mf*, *pp*, and *p*.

E

41

Ob. *mf*

Cl. in Bb *mf*

A. Sax. *mf*

B. Cl. *mf*

Bsn *mf*

45

Ob. *mf*

Cl. in Bb *mf*

A. Sax. *mf*

B. Cl. *mf*

Bsn *mf*

F

48

Ob. *f* *pp* *mf*

Cl. in Bb *f* *pp* *mf*

A. Sax. *f* *pp*

B. Cl. *f* *mf*

Bsn *f* *mf*

52

Ob. *p*

Cl. in Bb

A. Sax. *mp*

B. Cl. *p*

Bsn *p*

57 G

Ob. *p cantabile*

Cl. in Bb *p*

A. Sax. *p cantabile*

B. Cl.

Bsn *p*

62

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

66

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mf

mf

mf

mf

70

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

p

p

p

H

74

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mp

Detailed description: This system of music covers measures 74 through 77. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The key signature is three flats (Bb, Eb, Ab). The time signature starts in 4/4, changes to 3/4 for measures 75 and 76, and returns to 4/4 for measure 77. The Oboe part begins in measure 74 with a quarter note followed by eighth notes. The Clarinet in Bb part has a rest in measure 74 and enters in measure 75 with a quarter note. The Bassoon part has a long note in measure 74 and enters in measure 75 with a quarter note. The Bass Clarinet part has a rest in measure 74 and enters in measure 77 with a quarter note. Dynamics include *mp* (mezzo-piano) and accents (>).



78

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mp

mf

Detailed description: This system of music covers measures 78 through 81. It features the same five staves as the previous system. The key signature remains three flats. The time signature starts in 4/4, changes to 3/4 for measures 79 and 80, and returns to 4/4 for measure 81. The Oboe part has a rest in measure 78 and enters in measure 79 with a quarter note. The Clarinet in Bb part has a rest in measure 78 and enters in measure 79 with a quarter note. The Alto Saxophone part has a rest in measure 78 and enters in measure 80 with a quarter note. The Bass Clarinet part has a quarter note in measure 78 and continues with eighth notes. The Bassoon part has a quarter note in measure 78 and continues with eighth notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte), along with accents (>).

82

Ob. *fp*

Cl. in Bb *fp*

A. Sax. *fp*

B. Cl. *f* *sub. mp*

Bsn *f* *sub. mp*

85

Ob. *f*

Cl. in Bb *f*

A. Sax. *mf*

B. Cl. *f*

Bsn *f*

I

89

Ob. *p*

Cl. in Bb *p*

A. Sax. *p*

B. Cl. *p*

Bsn *p*



94

Ob.

Cl. in Bb

A. Sax. *mp*

B. Cl.

Bsn *mp*

98

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

J

mp

p

p

102

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

106

Ob. *mf*

Cl. in Bb *mf*

A. Sax. *mf*

B. Cl. *mf*

Bsn *mf*

110

Ob. *fp* *mf*

Cl. in Bb *fp* *mf*

A. Sax. *fp*

B. Cl. *fp* *mf*

Bsn *fp*

114

Ob. *fp* *p*

Cl. in Bb *fp* *p*

A. Sax. *fp*

B. Cl. *fp* *p*

Bsn *fp*

Detailed description: This system contains measures 114, 115, and 116. The music is in 4/4 time. The Oboe and Clarinet in Bb parts feature melodic lines with accents and dynamic markings of *fp* and *p*. The Alto Saxophone and Bassoon parts play a rhythmic accompaniment of eighth notes with accents. The Bass Clarinet part has a similar rhythmic accompaniment. A double bar line is present at the end of measure 116.

118

Ob. **K**

Cl. in Bb *mp*

A. Sax.

B. Cl. *mp*

Bsn *mp*

Detailed description: This system contains measures 118, 119, 120, and 121. The music is in 4/4 time. A key signature change to one sharp (F#) occurs at the beginning of measure 119, indicated by a box labeled 'K'. The Oboe part has a melodic line with accents. The Clarinet in Bb and Bassoon parts have melodic lines with accents and dynamic markings of *mp*. The Alto Saxophone part is mostly silent. A double bar line is present at the end of measure 121.

122

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

Detailed description: This system contains measures 122 through 125. The music is written for five instruments: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The time signature changes from 4/4 to 3/4 and back to 4/4. The Oboe part features a melodic line with accents. The Clarinet in Bb and Bassoon parts have long, sustained notes. The Bass Clarinet part has a rhythmic pattern. The Alto Saxophone part is mostly silent, with a few notes in measure 125 marked with a piano (*p*) dynamic.

126

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

mp

Detailed description: This system contains measures 126 through 129. The music continues for the same five instruments. The time signature changes from 4/4 to 3/4 and back to 4/4. The Oboe part continues its melodic line. The Clarinet in Bb part has a melodic line with a piano (*p*) dynamic in measure 126. The Alto Saxophone part has a melodic line with a mezzo-piano (*mp*) dynamic in measure 128. The Bass Clarinet part has a rhythmic pattern. The Bassoon part has a melodic line with a piano (*p*) dynamic in measure 126.

130 **L**

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

f

Detailed description: This system of music covers measures 130 to 133. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time and begins with a key signature of one flat (Bb). Measures 130 and 131 contain triplet eighth notes with accents and slurs. A box labeled 'L' is positioned above the Oboe staff in measure 130. Measures 132 and 133 show a change in the time signature to 3/4 and then back to 4/4, with various note values and rests. The dynamic marking *f* (forte) is present throughout the system.

134

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

Detailed description: This system of music covers measures 134 to 137. It features the same five staves as the previous system. The music continues in 4/4 time with a key signature of one flat. Measure 134 starts with a rest for the Oboe and Clarinet in Bb, followed by eighth-note patterns. Measures 135 and 136 show a change in the time signature to 3/4 and then back to 4/4. Measure 137 returns to 4/4. The dynamic marking *f* is maintained throughout the system.

138

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn



141

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

ff

145 **M**

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

f



149

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mf

153

Ob. *p*

Cl. in Bb *p*

A. Sax. *mp*

B. Cl.

Bsn *mp*

Detailed description: This system of music covers measures 153 to 156. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The key signature is one flat (Bb) and the time signature is 4/4. The Oboe and Clarinet in Bb parts play a rhythmic pattern of quarter notes with accents, marked *p*. The Alto Saxophone part has a melodic line with accents, marked *mp*. The Bass Clarinet and Bassoon parts are mostly rests, with the Bassoon having a melodic line in the final measure of the system.



157

Ob.

Cl. in Bb

A. Sax.

B. Cl. *mp*

Bsn *mp*

Detailed description: This system of music covers measures 157 to 160. It features the same five staves as the previous system. The Oboe and Clarinet in Bb parts continue their rhythmic pattern. The Alto Saxophone part continues its melodic line. The Bass Clarinet part has a melodic line in the final measure of the system, marked *mp*. The Bassoon part has a melodic line in the final measure of the system, marked *mp*.

161 N

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mp

p

p

p

Detailed description: This system of music covers measures 161 to 164. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The Oboe part starts with a measure rest, followed by eighth-note patterns in 4/4, 3/4, and 4/4 time signatures. The Clarinet in Bb part has a melodic line with accents and a mezzo-forte (*mp*) dynamic. The Alto Saxophone part has a similar melodic line with accents and a piano (*p*) dynamic. The Bass Clarinet and Bassoon parts play sustained notes with a piano (*p*) dynamic. A box containing the letter 'N' is positioned above the Oboe staff at the beginning of measure 162. A double bar line is located at the end of measure 164.

165

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mp

p

mp

Detailed description: This system of music covers measures 165 to 168. It features the same five staves as the previous system. The Oboe part continues with eighth-note patterns and a mezzo-forte (*mp*) dynamic. The Clarinet in Bb part has a melodic line with accents and a piano (*p*) dynamic in measure 165, followed by a mezzo-forte (*mp*) dynamic in measure 167. The Alto Saxophone part has a melodic line with accents and a piano (*p*) dynamic. The Bass Clarinet and Bassoon parts play sustained notes with a piano (*p*) dynamic. A double bar line is located at the end of measure 168.

169

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

mp

p

p

p

Detailed description: This system of music covers measures 169 to 172. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time and changes to 3/4 time for measures 170 and 172. The Oboe part starts with a melodic line in measure 169, marked with accents and dynamics *p* and *mp*. The Clarinet in Bb part has a melodic line in measure 169, marked with accents and dynamics *p*. The Alto Saxophone part has a melodic line in measure 169, marked with accents and dynamics *p*. The Bass Clarinet part has a melodic line in measure 169, marked with accents and dynamics *p*. The Bassoon part has a melodic line in measure 169, marked with accents and dynamics *p*.

173

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

p

mp

Detailed description: This system of music covers measures 173 to 176. It features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The music is in 4/4 time and changes to 3/4 time for measures 174 and 176. The Oboe part starts with a melodic line in measure 173, marked with accents and dynamics *p*. The Clarinet in Bb part has a melodic line in measure 173, marked with accents and dynamics *p*. The Alto Saxophone part has a melodic line in measure 173, marked with accents and dynamics *p*. The Bass Clarinet part has a melodic line in measure 173, marked with accents and dynamics *mp*. The Bassoon part has a melodic line in measure 173, marked with accents and dynamics *p*.

177

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mp

p

mp

182

Ob.

Cl. in Bb

A. Sax.

B. Cl.

Bsn

mf

f

mf

f

mf

f

mf

f

186

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

This system contains measures 186, 187, and 188. The music is in 3/4 time and features five staves: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The Oboe part has a melodic line with slurs and accents. The Clarinet in Bb and Alto Saxophone parts have more complex rhythmic patterns with slurs and accents. The Bass Clarinet and Bassoon parts provide a harmonic foundation with slurs and accents.

189

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

This system contains measures 189, 190, and 191. The music continues with the same five staves as the previous system. The Oboe part has a melodic line with slurs and accents. The Clarinet in Bb and Alto Saxophone parts have more complex rhythmic patterns with slurs and accents. The Bass Clarinet and Bassoon parts provide a harmonic foundation with slurs and accents.

P

Musical score for measures 192-195. The score is for five instruments: Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), A. Sax. (Alto Saxophone), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The key signature is one flat (B-flat major). The time signature changes from 4/4 to 3/4. The dynamic marking is *ff* joyful. The music features a mix of eighth and quarter notes with accents and slurs.



Musical score for measures 196-199. The score is for five instruments: Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), A. Sax. (Alto Saxophone), B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The key signature is one flat (B-flat major). The time signature changes from 4/4 to 3/4. The dynamic marking is *ff*. The music features a mix of eighth and quarter notes with accents and slurs.

200

Ob. *fff sub. p*

Cl. in Bb *fff sub. p*

A. Sax. *fff* *p*

B. Cl.

Bsn *fff*

204

Ob. *sub. f*

Cl. in Bb *sub. f*

A. Sax. *sub. f*

B. Cl. *sub. f*

Bsn *sub. f*

molto rall.

208

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

Detailed description: This musical score block covers measures 208 to 211. It is marked 'molto rall.' (very slow). The score is for five instruments: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn). The key signature has one sharp (F#) and the time signature is 4/4. The Oboe, Clarinet in Bb, and Alto Saxophone parts feature a melodic line of quarter notes with accents. The Bass Clarinet and Bassoon parts provide a rhythmic accompaniment of quarter notes. The music concludes at measure 211.

212

Q **Faster** ♩ = 172

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

ff

Detailed description: This musical score block covers measures 212 to 215. It is marked 'Faster' with a tempo of ♩ = 172. The score is for the same five instruments as the previous block. The key signature has one sharp (F#) and the time signature changes from 4/4 to 3/4. The Oboe, Clarinet in Bb, and Alto Saxophone parts feature a melodic line of quarter notes with accents. The Bass Clarinet and Bassoon parts provide a rhythmic accompaniment of quarter notes. The music concludes at measure 215.

216 R

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

fp
fp
fp
ff
ff

221

Ob.
Cl. in Bb
A. Sax.
B. Cl.
Bsn

ff
ff
ff
ff
ff

mf
fp

sub. p
sub. p
sub. p
sub. p

tr

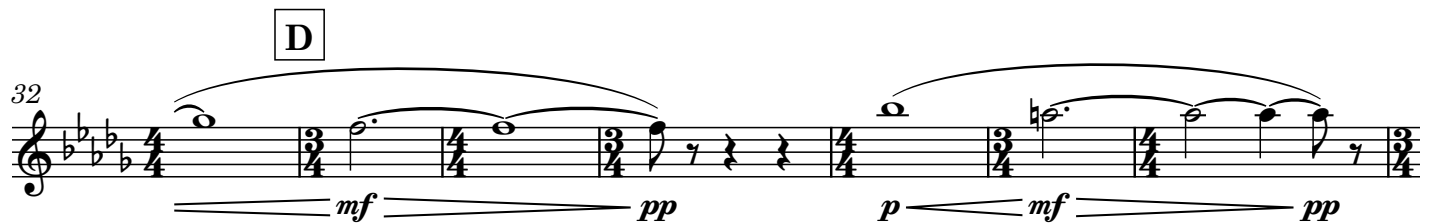
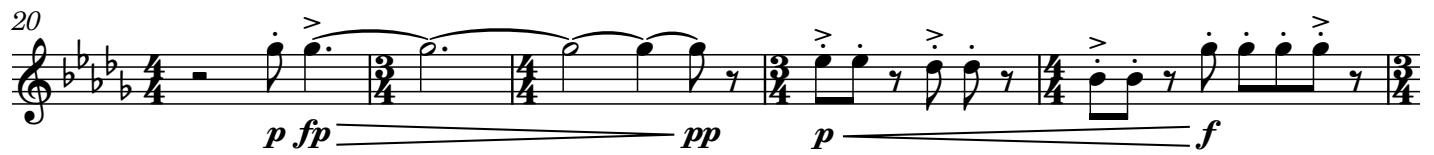
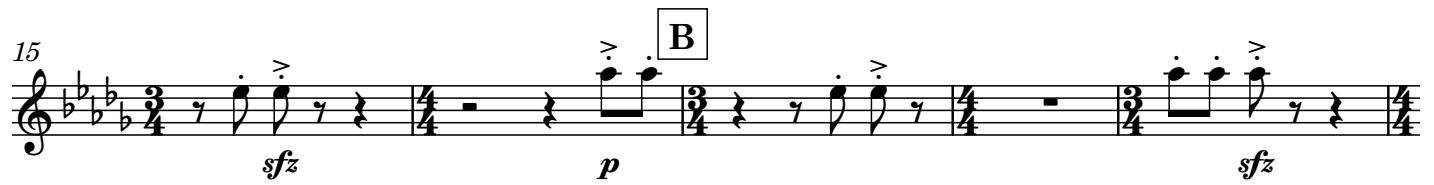
Musical score for measures 225-231. The score is for five instruments: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is one flat (Bb) and the time signature is 4/4. Measure 225 features a trill (tr) in the Oboe part. The Clarinet in Bb part has a dynamic marking of *fp*. The Alto Saxophone, Bass Clarinet, and Bassoon parts have various articulations and dynamics. The score ends with a double bar line.

Musical score for measures 228-234. The score is for five instruments: Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The key signature is one flat (Bb) and the time signature is 4/4. Measure 228 features a dynamic marking of *ff*. The Clarinet in Bb part has a dynamic marking of *fff*. The Alto Saxophone, Bass Clarinet, and Bassoon parts have various articulations and dynamics. The score ends with a double bar line.

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160



45 F

f

50

pp *mf*

56 G

p *p cantabile*

63

68 H

mf *p*

74 3

75-77

mp

81

mf *fp* *f*

86 I

p

91

91

99

J

mp

105

mf

111

fp *mf* *fp*

117

K

p

121

126

f

131

L

f

136

Musical staff 136-139: Treble clef, key signature of one sharp (F#). Measures 136-139 feature a melodic line with various rhythmic patterns and dynamic markings.

140

140

Musical staff 140-144: Treble clef, key signature of one sharp (F#). Measures 140-144 feature a melodic line with various rhythmic patterns and dynamic markings. A *ff* marking is present below the staff.

145

145

Musical staff 145-151: Treble clef, key signature of one sharp (F#). Measures 145-151 feature a melodic line with various rhythmic patterns and dynamic markings. A box containing the letter 'M' is positioned above the staff. A *p* marking is present below the staff.

152

152

Musical staff 152-156: Treble clef, key signature of one sharp (F#). Measures 152-156 feature a melodic line with various rhythmic patterns and dynamic markings. A *p* marking is present below the staff.

157

157

Musical staff 157-160: Treble clef, key signature of one sharp (F#). Measures 157-160 feature a melodic line with various rhythmic patterns and dynamic markings.

161

161

Musical staff 161-164: Treble clef, key signature of one sharp (F#). Measures 161-164 feature a melodic line with various rhythmic patterns and dynamic markings. A box containing the letter 'N' is positioned above the staff.

165

165

Musical staff 165-168: Treble clef, key signature of one sharp (F#). Measures 165-168 feature a melodic line with various rhythmic patterns and dynamic markings. A *mp* marking is present below the staff.

169

169

Musical staff 169-172: Treble clef, key signature of one sharp (F#). Measures 169-172 feature a melodic line with various rhythmic patterns and dynamic markings. *p* and *mp* markings are present below the staff.

173

173

Musical staff 173-181: Treble clef, key signature of one sharp (F#). Measures 173-181 feature a melodic line with various rhythmic patterns and dynamic markings. A *p* marking is present below the staff. A box containing the letter 'O' is positioned above the staff. A **4** marking is present at the end of the staff. The text "178-181" is written at the bottom right of the staff.

182

182

Musical staff 182-185: Treble clef, key signature of one sharp (F#). Measures 182-185 feature a melodic line with various rhythmic patterns and dynamic markings. *mf* and *f* markings are present below the staff.

188 P

ff joyous

Musical staff 188-192: Treble clef, key signature of one flat. Measures 188-192. Dynamics: *ff* joyous. A box labeled 'P' is above measure 190.

193

Musical staff 193-197: Treble clef, key signature of one flat. Measures 193-197.

198

fff sub. *p*

Musical staff 198-202: Treble clef, key signature of one flat. Measures 198-202. Dynamics: *fff* sub. *p*.

203

sub. f

Musical staff 203-206: Treble clef, key signature of one flat. Measures 203-206. Dynamics: *sub. f*. A '5' is written below measure 205.

207

molto rall.....

Musical staff 207-211: Treble clef, key signature of one flat. Measures 207-211. Dynamics: *molto rall*.

Q

212 *Faster* ♩ = 172

ff

Musical staff 212-216: Treble clef, key signature of one flat. Measures 212-216. Dynamics: *ff*. A box labeled 'Q' is above measure 212.

217

fp *ff*

Musical staff 217-221: Treble clef, key signature of one flat. Measures 217-221. Dynamics: *fp* *ff*. A box labeled 'R' is above measure 219.

222

mf *fp*

Musical staff 222-227: Treble clef, key signature of one flat. Measures 222-227. Dynamics: *mf* *fp*. A 'tr' marking is above measure 223.

228

ff *fff*

Musical staff 228-232: Treble clef, key signature of one flat. Measures 228-232. Dynamics: *ff* *fff*.

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160

5 **A**
p *mf* *p*

10 *sfz*

16 **B**
p *sfz* *p*

20 *sfz* *p* *sfz* *p*

24 **C**
f *mp* *mp*

29 **D**

34 **E**
p *mf* *pp* *p* *mf*

42

mf

47

F

f *pp* *mf*

53

G

p

59

mf

65

mf

70

H

p

76

mp *mp* *mf*

82

fp *f*

86

I

p

91

99 **J**

104

108

114 **K**

120

126

131 **L**

136

141 *ff*

146 **M** *p* *mf*

152 *p*

156

160 **N** *mp*

165 *p* *mp*

169 *p*

173 **3** 178-180

181 **O** *mp* *mf* *f*

186

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160

8 **A** *p*

12 *sfz p*

16 **B** *sfz sfz*

21 *sfz p f sub. mp* **C**

26 *pp mf*

32 **D** *pp mp*

36

40 **E**
45 **F**
50 **G**
58
64
70 **H**
78
84 **I**
90

mf
mf *f*
pp *mp* *p cantabile*
mf
p *mf* *fp*
mf *p*

3 51-53
3 75-77

Detailed description: This musical score is for an Alto Saxophone part, spanning measures 40 to 90. It is written in a key signature of two flats (B-flat and E-flat) and features a variety of time signatures: 4/4, 3/4, and 2/4. The score is divided into sections labeled E, F, G, H, and I. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo). Articulations include accents, slurs, and breath marks. Section E (measures 40-44) starts with a *mf* dynamic. Section F (measures 45-49) begins with *mf* and ends with *f*. Section G (measures 50-57) starts with *pp*, includes a triplet of eighth notes (measures 51-53), and ends with *p cantabile*. Section H (measures 70-74) starts with *p* and includes a triplet of eighth notes (measures 75-77). Section I (measures 84-89) starts with *mf* and ends with *p*. The score concludes with a final line of music in 4/4 time (measures 90-94).

141 *ff*

146 **M** *p*

153 *mp*

157

161 **N** *p*

165

169 *p*

176 **2** *mp* *mf*

178-179

183 **O** *f*

187

191

P

f joyous *ff*

197

fff

202

p *sub. f*

207

molto rall.....

212

Q Faster ♩ = 172

ff

217

R

fp < *ff* (*ff*)

223

sub. p

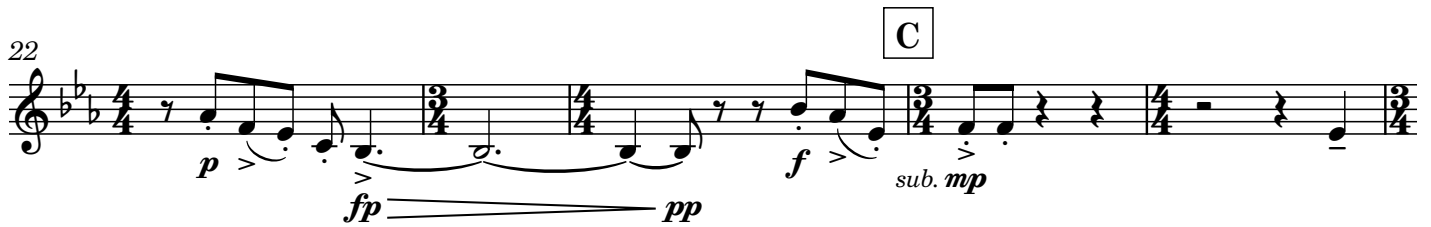
227

ff *fff*

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160



45

49 **F** *mf*

54 *f* *mf* **G** *p* 59-61 3

62 **H** 3 3 2 63-65 67-69 71-72

74 2 75-76 *mp*

80 *mf* *f* *sub. mp*

84 *f*

88 **I** *p*

95 **J** *mp*

102

108

114

119 **K**

124

129 **L**

134

138

143 M

Musical notation for measure 143, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 2/4, 3/4, 4/4, and 3/4. The first two sub-measures contain eighth notes with accents. The third sub-measure has a quarter rest followed by eighth notes. The fourth sub-measure has a quarter rest followed by a half note. A dynamic marking *p* is at the end.

149

Musical notation for measure 149, consisting of a sequence of time signatures: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4.

158 N

Musical notation for measure 158, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter rest. The second sub-measure has a quarter note with a dynamic marking *mp*. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note. A dynamic marking *p* is at the end.

166

Musical notation for measure 166, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter note with a flat (Bb) and a dynamic marking *p*. The second sub-measure has a quarter note. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note.

172

Musical notation for measure 172, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter rest. The second sub-measure has a quarter note. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note. A dynamic marking *mp* is at the end.

176

Musical notation for measure 176, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter note. The second sub-measure has a quarter note. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note. Dynamic markings *p* and *mp* are present.

181 O

Musical notation for measure 181, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter note. The second sub-measure has a quarter note. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note. A dynamic marking *mf* is at the end.

186

Musical notation for measure 186, starting with a treble clef and a key signature of one sharp (F#). The measure is divided into four sub-measures with time signatures 3/4, 4/4, 3/4, and 3/4. The first sub-measure has a quarter note. The second sub-measure has a quarter note. The third sub-measure has a quarter note. The fourth sub-measure has a quarter note.

191 P

ff joyous

Detailed description: Musical staff 191-195. Treble clef, key signature of one sharp (F#). Measures 191-195 contain eighth-note patterns. A box labeled 'P' is above measure 191. A dynamic marking of *ff* is below measure 191, with the word 'joyous' written below it. A slur covers measures 191-195.

196

fff

Detailed description: Musical staff 196-200. Treble clef, key signature of one sharp (F#). Measures 196-200 contain eighth-note patterns. A dynamic marking of *fff* is below measure 200. A slur covers measures 196-200.

201 2

202-203 *sub. f*

Q

Detailed description: Musical staff 201-206. Treble clef, key signature of one sharp (F#). Measure 201 is a whole rest. Measure 202 is a whole note with a '2' above it. Measures 203-206 contain eighth-note patterns. A dynamic marking of *sub. f* is below measure 203. A box labeled 'Q' is below measure 206. A slur covers measures 201-206.

207 *molto rall* *Faster* ♩ = 172

ff

Detailed description: Musical staff 207-212. Treble clef, key signature of one sharp (F#). Measures 207-212 contain eighth-note patterns. A dynamic marking of *ff* is below measure 212. A slur covers measures 207-212.

213

Detailed description: Musical staff 213-217. Treble clef, key signature of one sharp (F#). Measures 213-217 contain eighth-note patterns. A slur covers measures 213-217.

218 R

(ff)

Detailed description: Musical staff 218-222. Treble clef, key signature of one sharp (F#). Measures 218-222 contain eighth-note patterns. A box labeled 'R' is above measure 218. A dynamic marking of *(ff)* is below measure 222. A slur covers measures 218-222.

223

sub. p

Detailed description: Musical staff 223-226. Treble clef, key signature of one sharp (F#). Measures 223-226 contain eighth-note patterns. A dynamic marking of *sub. p* is below measure 226. A slur covers measures 223-226.

227

ff *fff*

Detailed description: Musical staff 227-231. Treble clef, key signature of one sharp (F#). Measures 227-231 contain eighth-note patterns. Dynamic markings of *ff* and *fff* are below measures 227 and 231 respectively. A slur covers measures 227-231.

43 *mf*

47 **F** *f*

51 *mf*

56 **G** *p* 59-60 *p* 64-65

66 **2** *mf* 67-68

72 **H** *p* *mp*

78 *mf*

82 *f* *sub. mp* *f*

86 **I** *p*

91

p

96

mp

100

p

J

104

108

mf *fp*

112

fp

117

mp

K

122

127

p

131 **L**

f

136

141

ff

146 **M**

f

151

mp

157 **N**

mp *p*

165

p

173

p

180 **O**

mp *mf* *f*

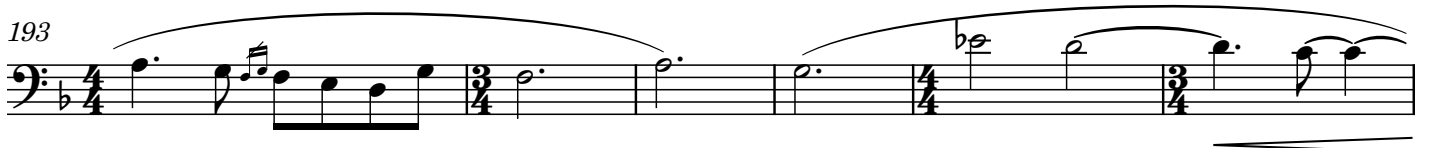
185



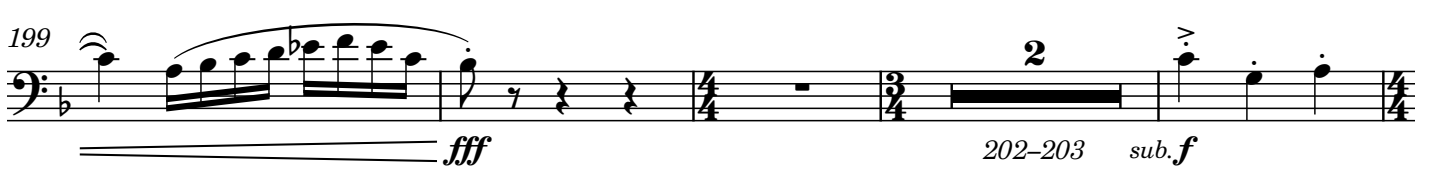
189



193



199



205



210



215



220



224



228

