REED REVOLUTION

A Fundamental Approach to Reed Quintet

by Ben MacDonald

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The Pull - Grade 2.5 — Jenni Watson (b. 1985)

Turbulent Cycles - Grade 3 — Josh Trentadue (b. 1994)

Eternal Ascent - Grade 3.5 — Chris E. Hass (b. 1993)

Celebration Loops - 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.

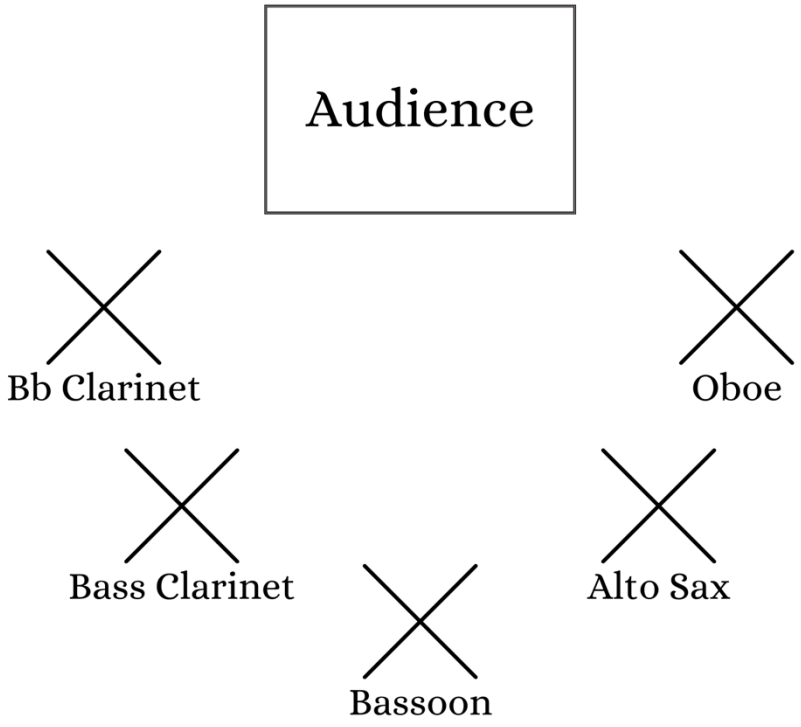
Lastly, to the students embarking on their journey of chamber music performance, **enjoy every moment**!

Preface: Basic Instrumentation/Set Up

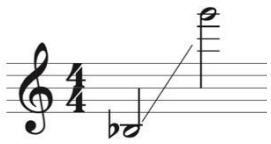
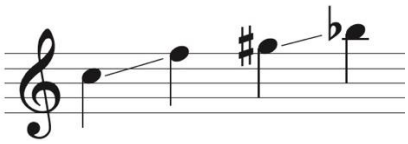
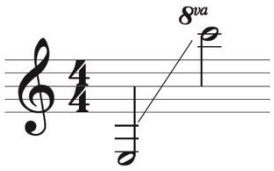
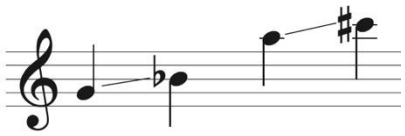
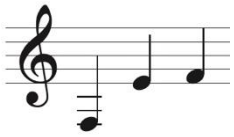
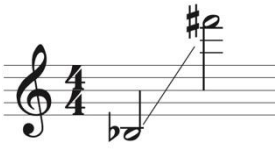
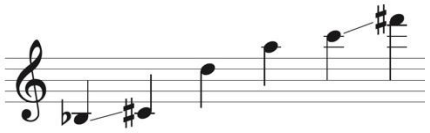
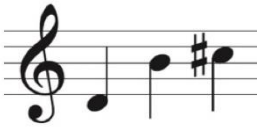
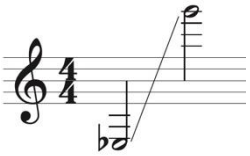
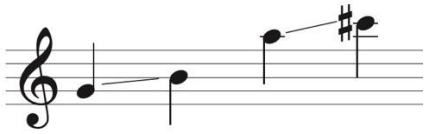
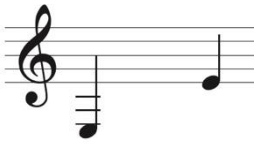
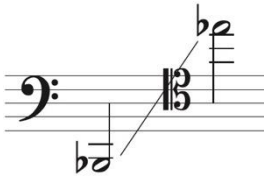
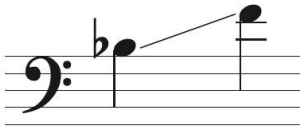
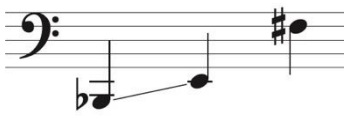
Standard Reed Quintet Instrumentation

- Oboe
- B♭ Soprano Clarinet
- E♭ Alto Saxophone
- B♭ 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♭ 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			
B♭ Clarinet			
E♭ Alto Saxophone			
B♭ Bass Clarinet			
Bassoon			

**Remember that tuning tendencies are often dependent 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 be 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♭ 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.

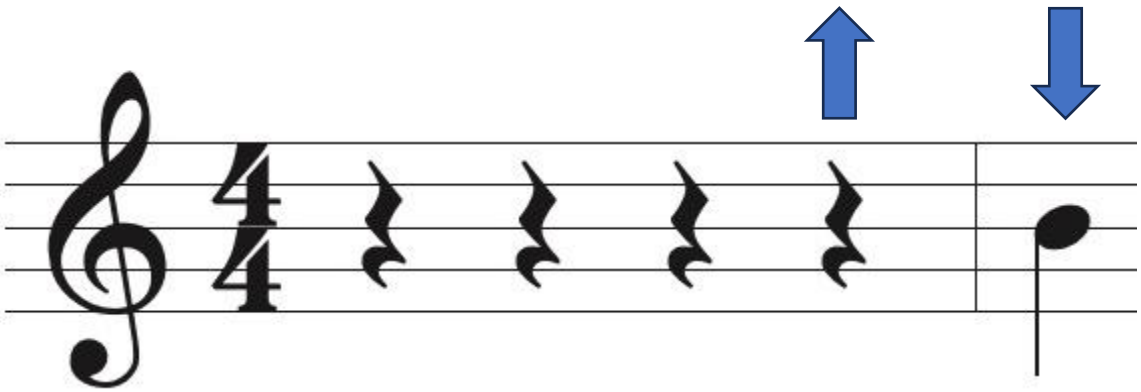
Cues are not only used to show time but can also show the style and level of intensity of a note. Imagine a band or orchestra conductor in front of their ensemble. If a piece started softly and slowly, they would not make large, sudden movements to cue the note. The conductor would instead move slowly, 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



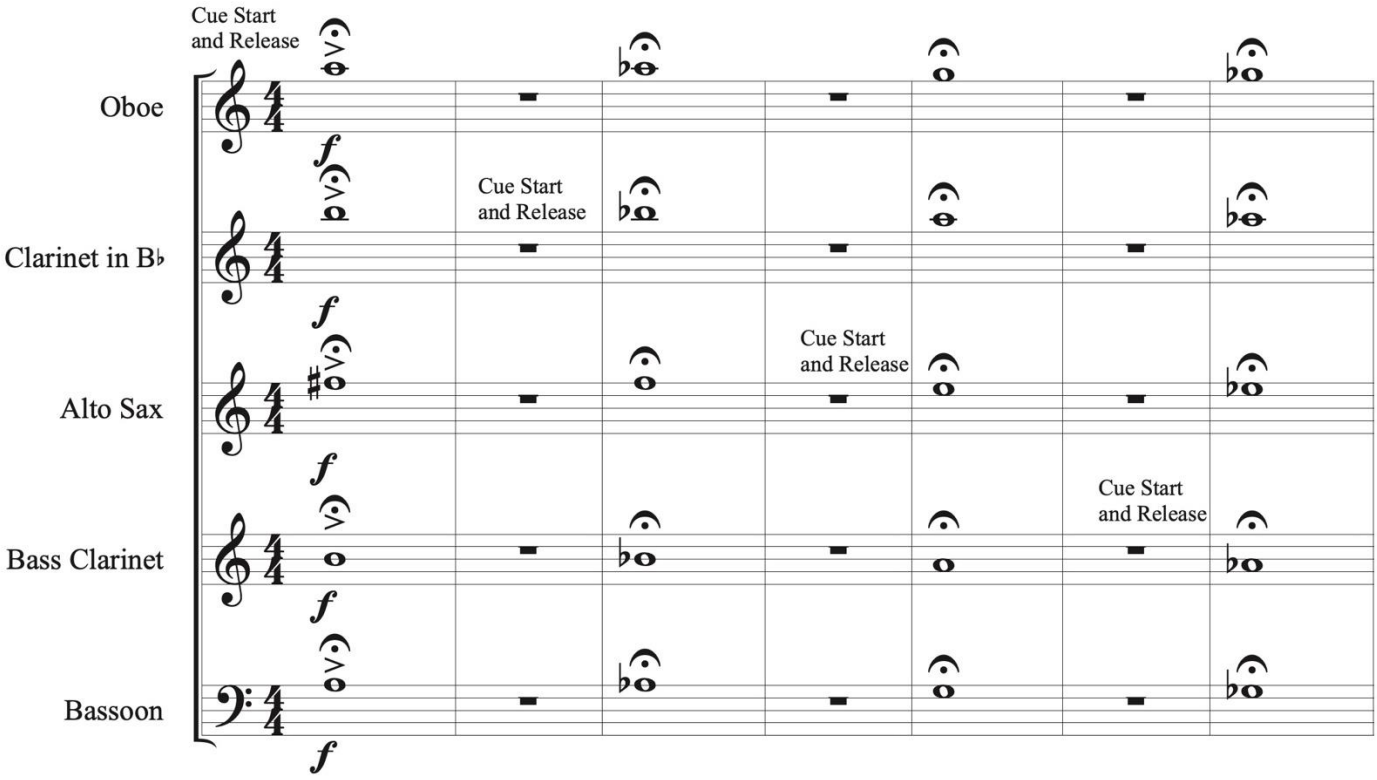
Reading Cues

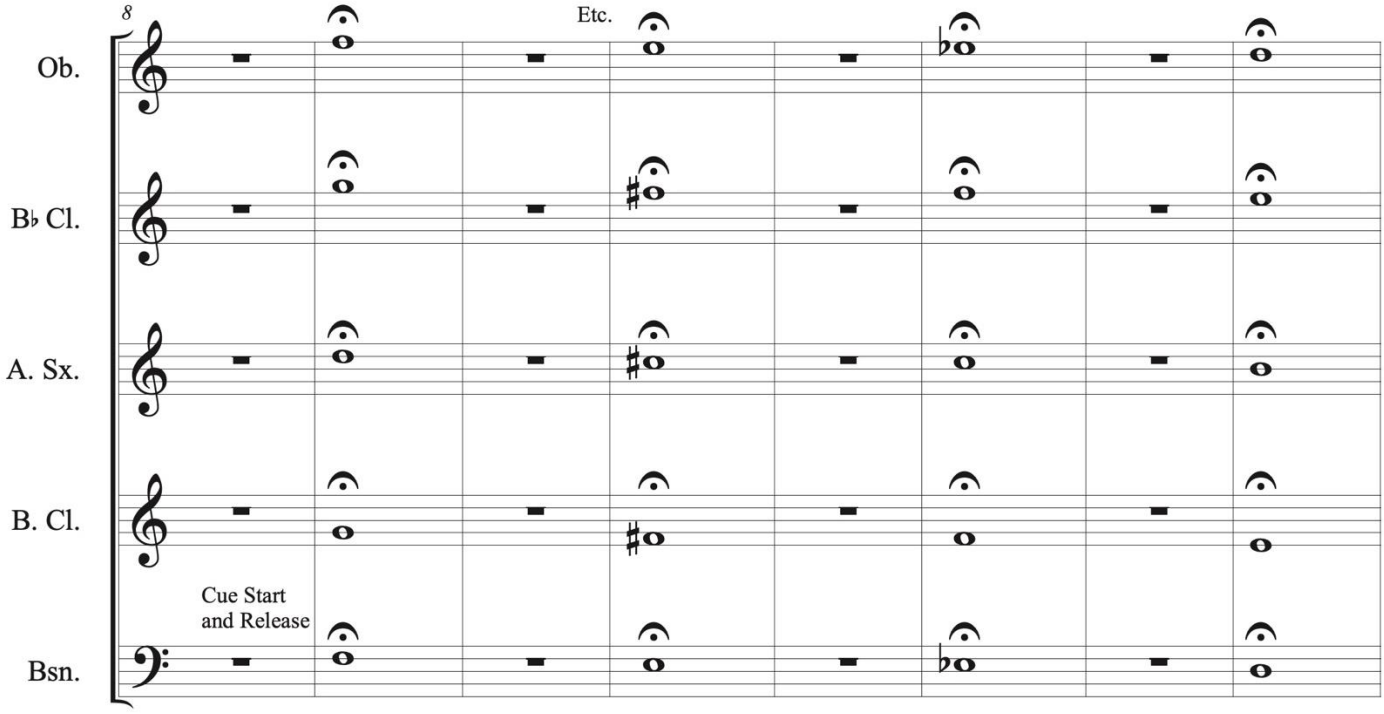
This exercise serves as a platform for each quintet member to refine their cueing abilities across various styles. Through diverse physical gestures, you'll experiment and observe how your ensemble responds. Imagine you want your quintet to play a loud start followed by a forceful, sudden cutoff. How 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?

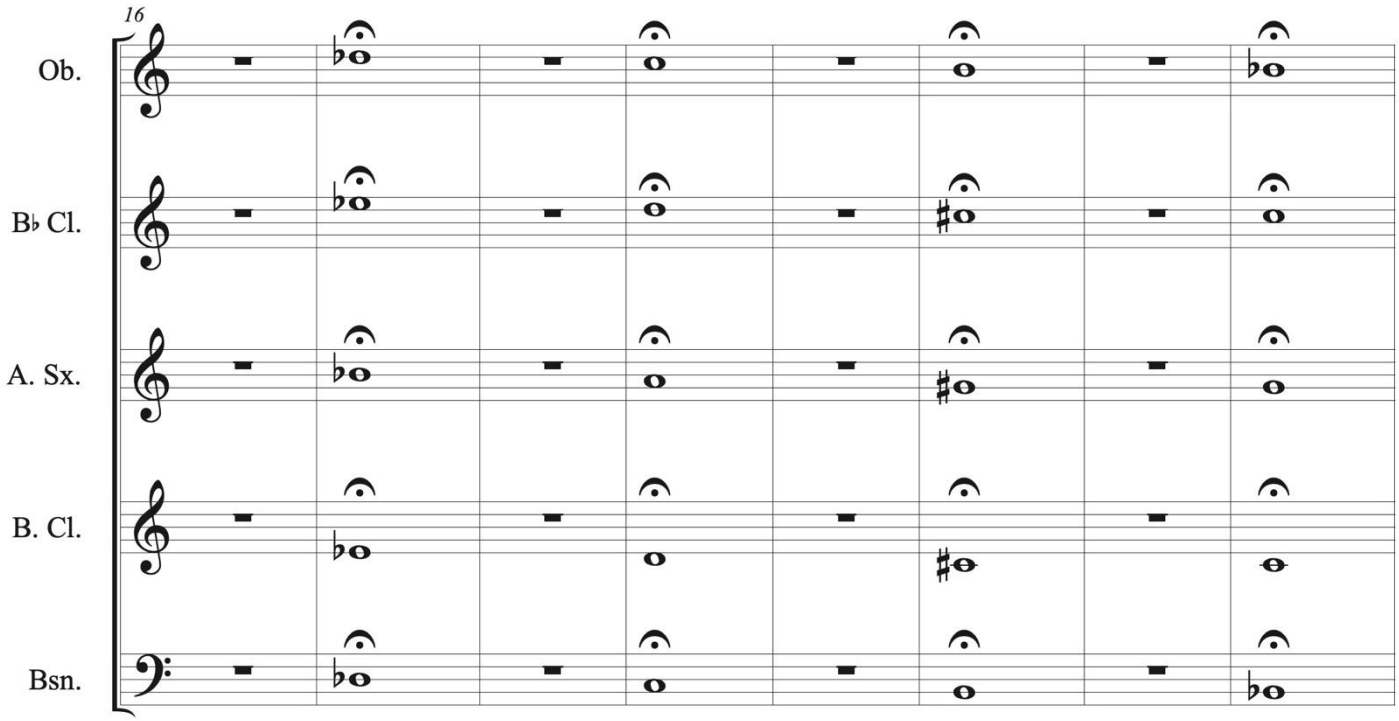
For this exercise, first determine how you would like your quintet to play the start and end of the note. Be creative and try different dynamic levels and speed of the onset and cutoff. Next, without telling your quintet what to expect, cue them in the style of the dynamic and intensity level of your 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.

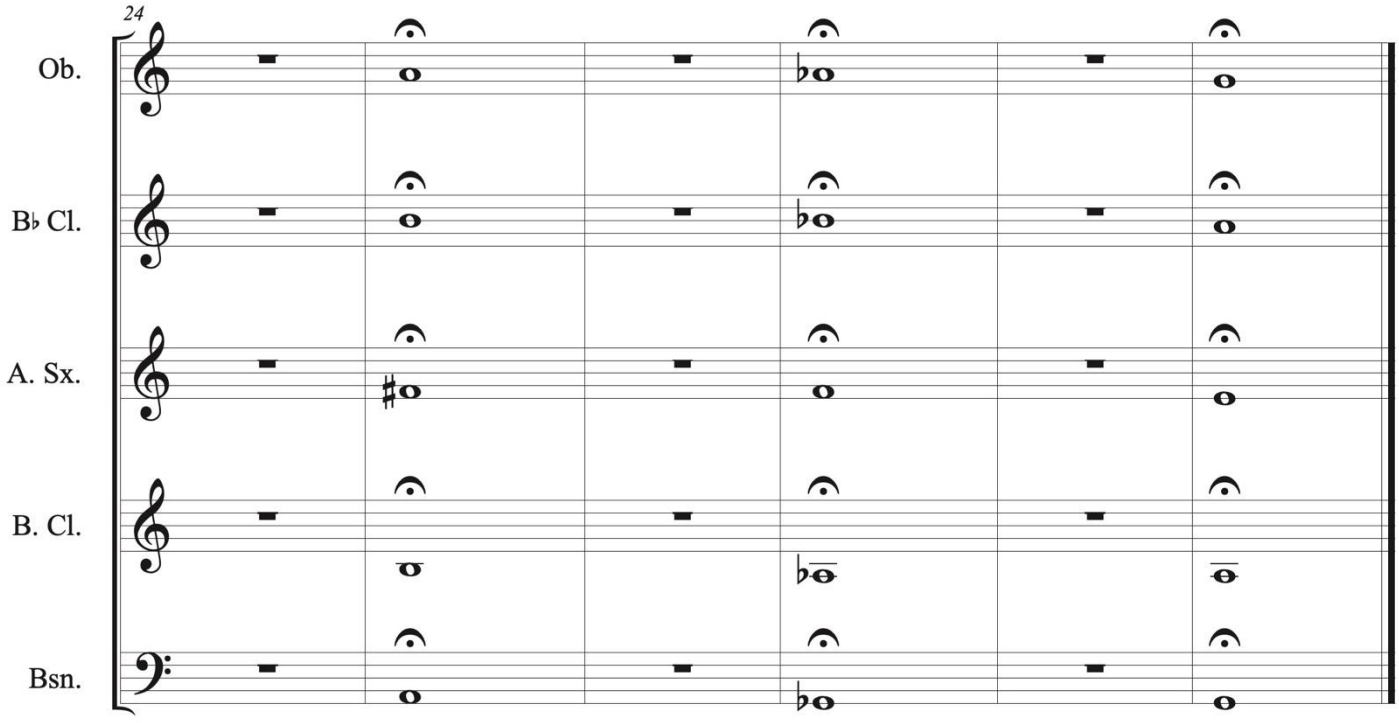
The first cue has been provided with an example dynamic level and style. Create your own for the following cues.

1) Reading Cues






16
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


24
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

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.

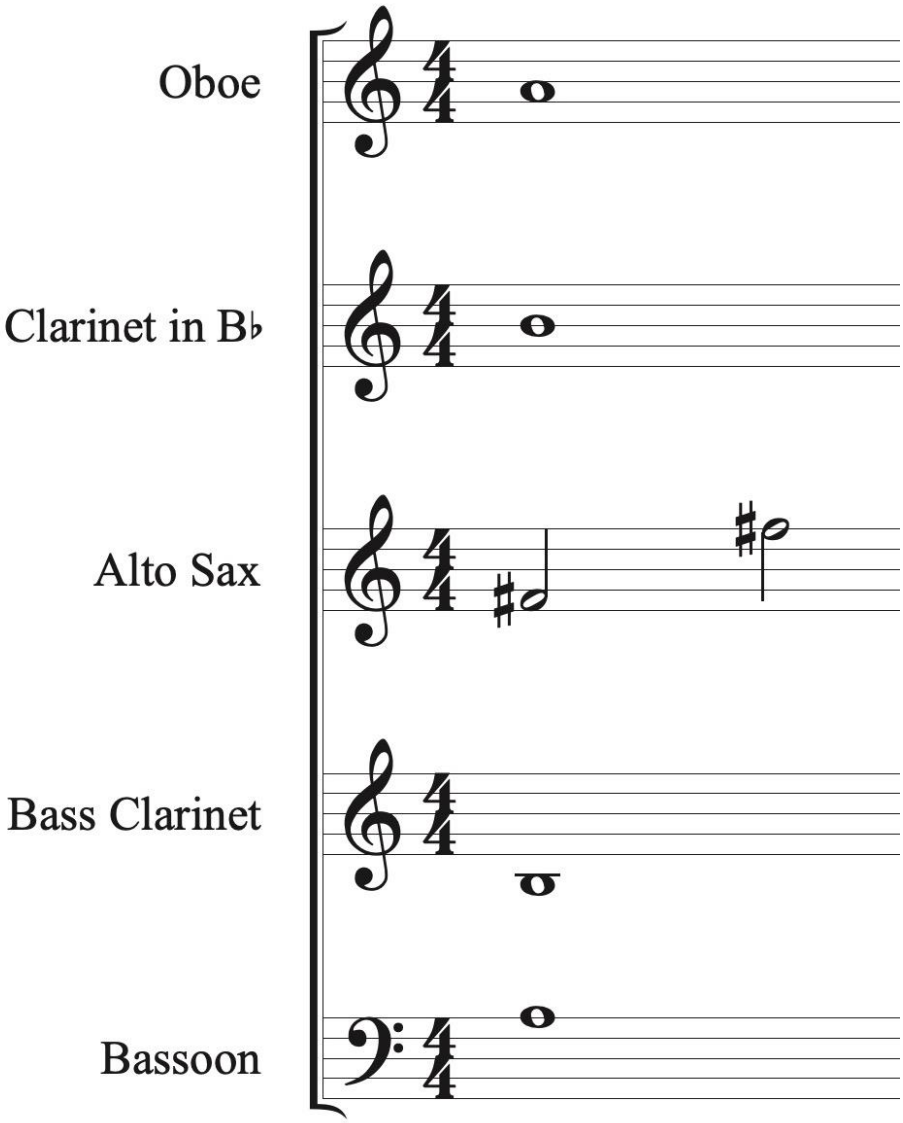
Tip #6: Practice Making Eye Contact.

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



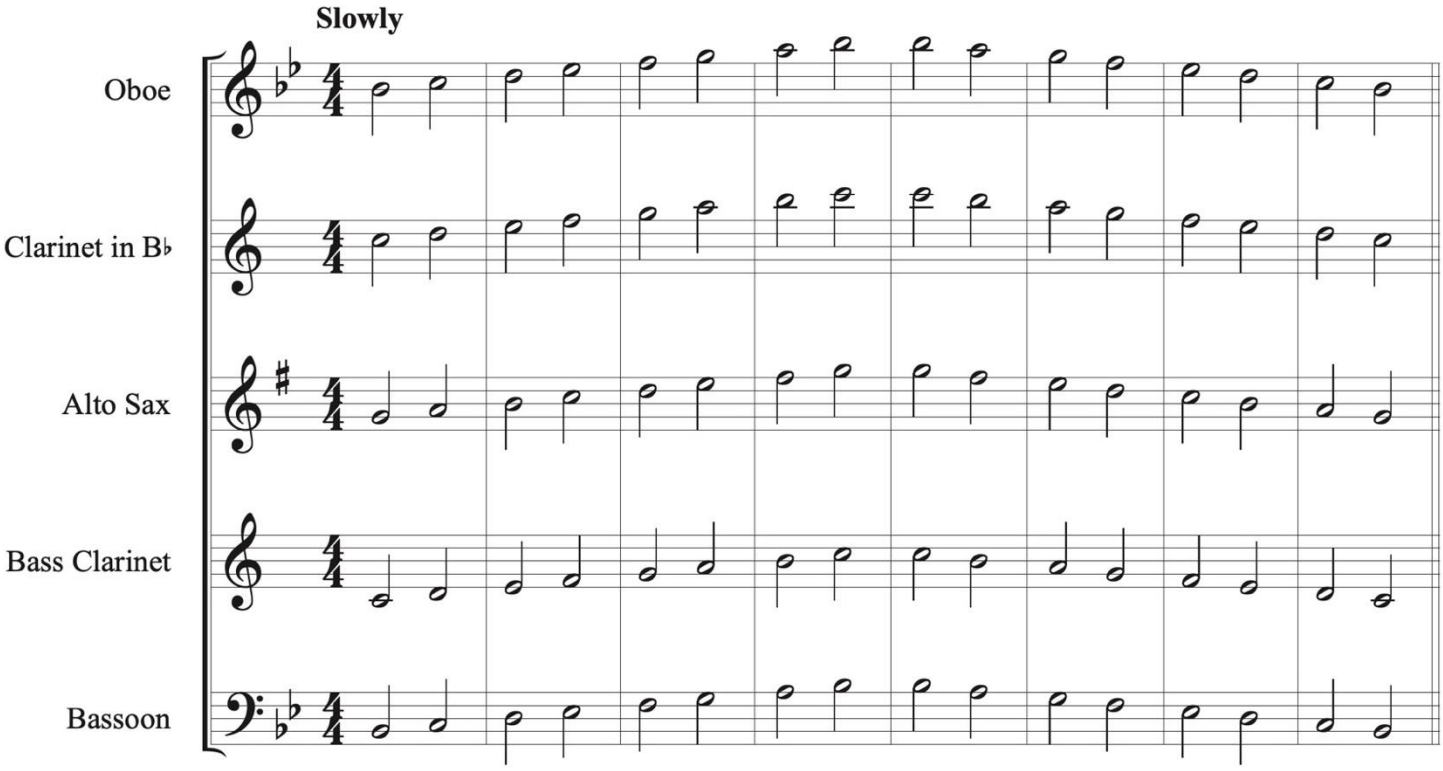
Unison Scales

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.

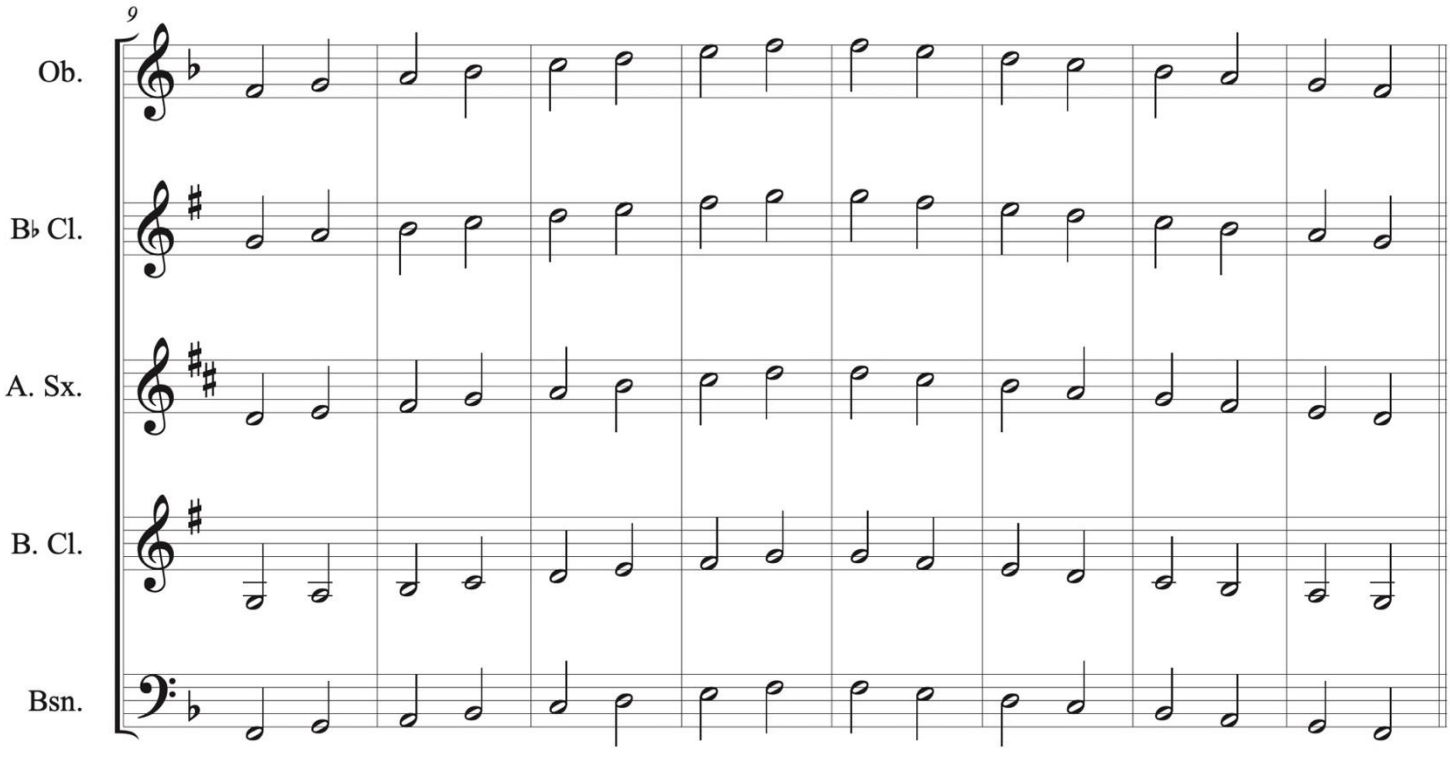
Vary the scales that your ensemble chooses when playing this exercise but focus on the key or keys found in the piece you plan to focus on during your rehearsal.

2) Unison Major Scales

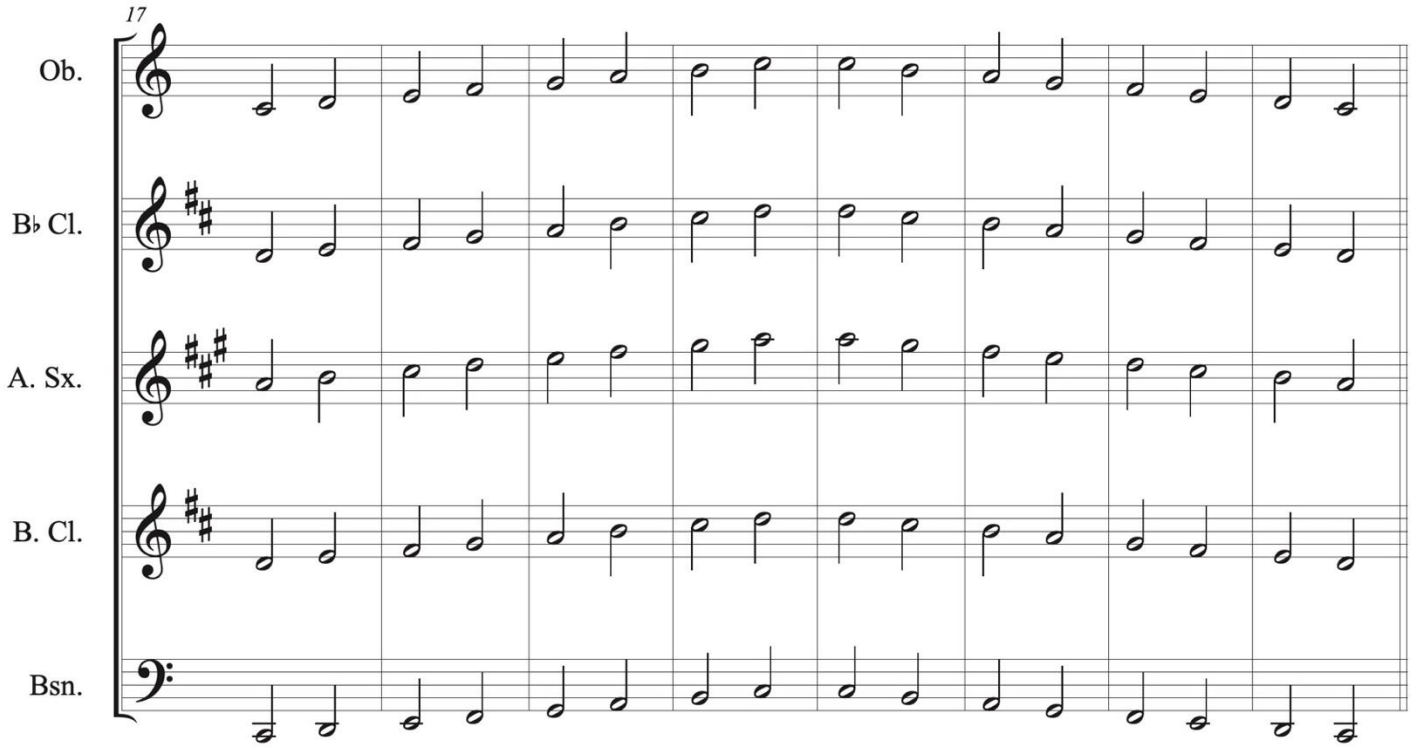
B♭ Major



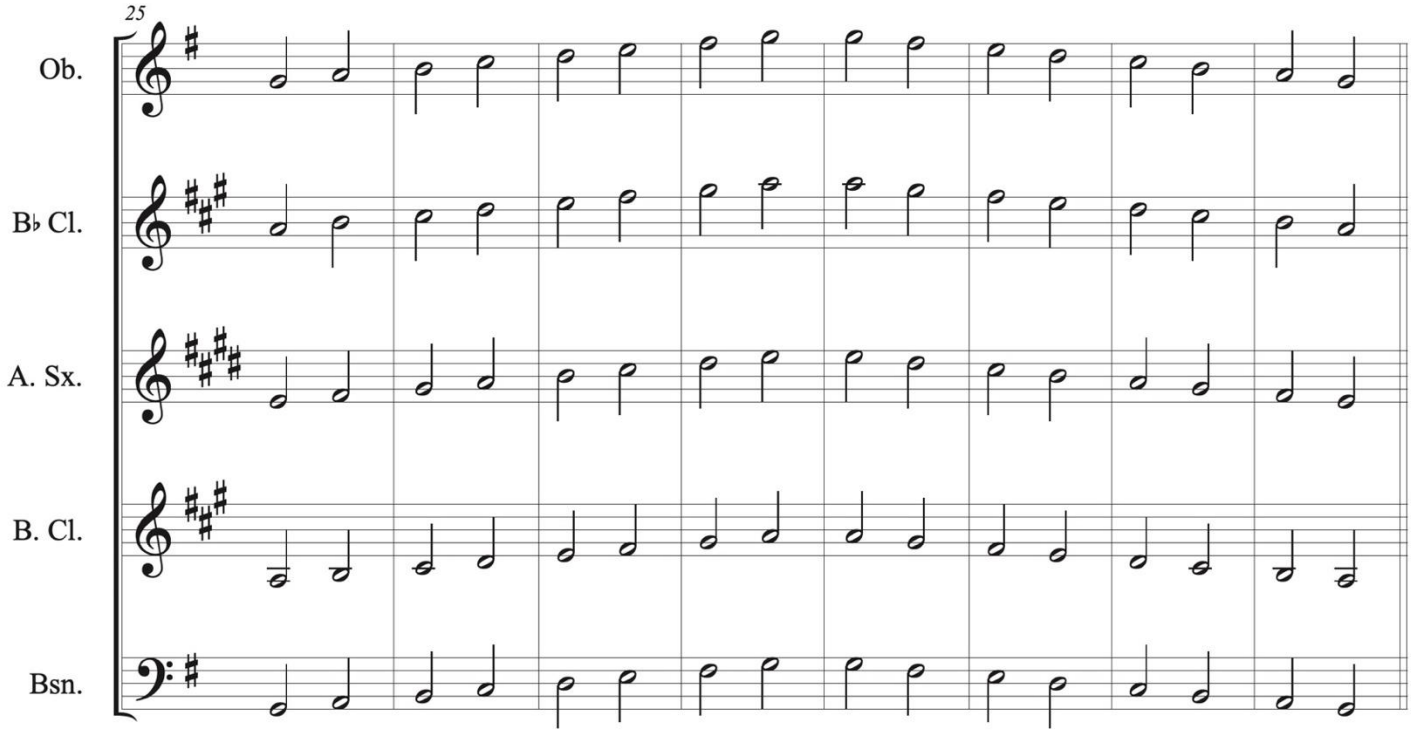
F Major



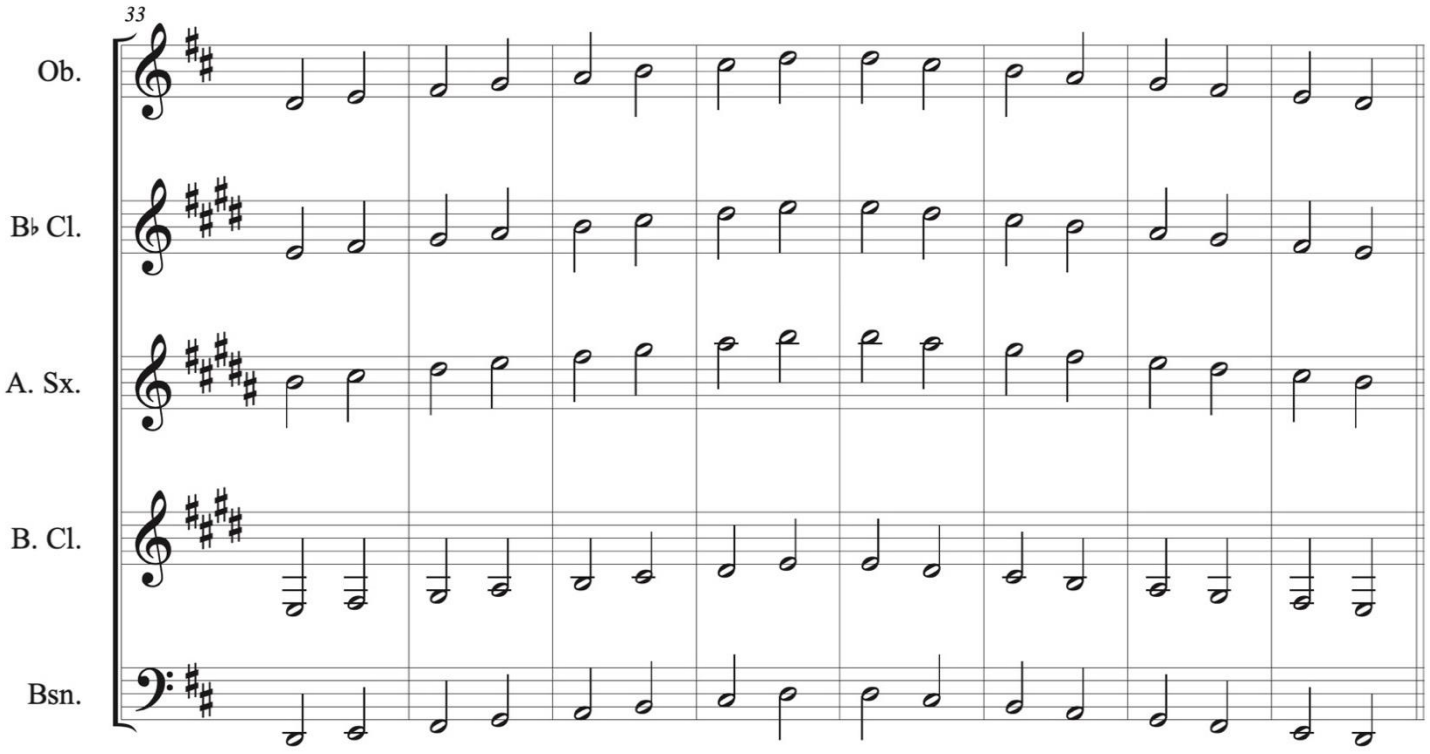
C Major



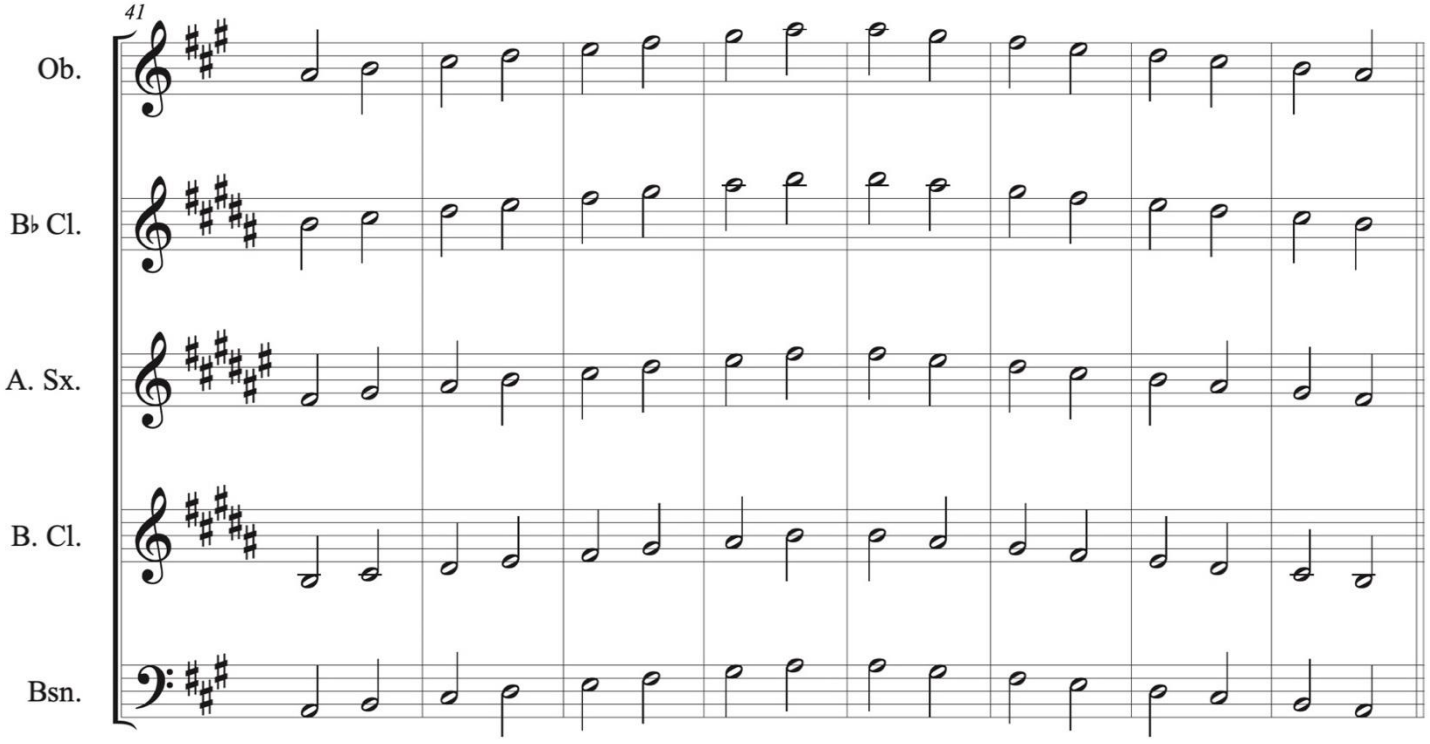
G Major



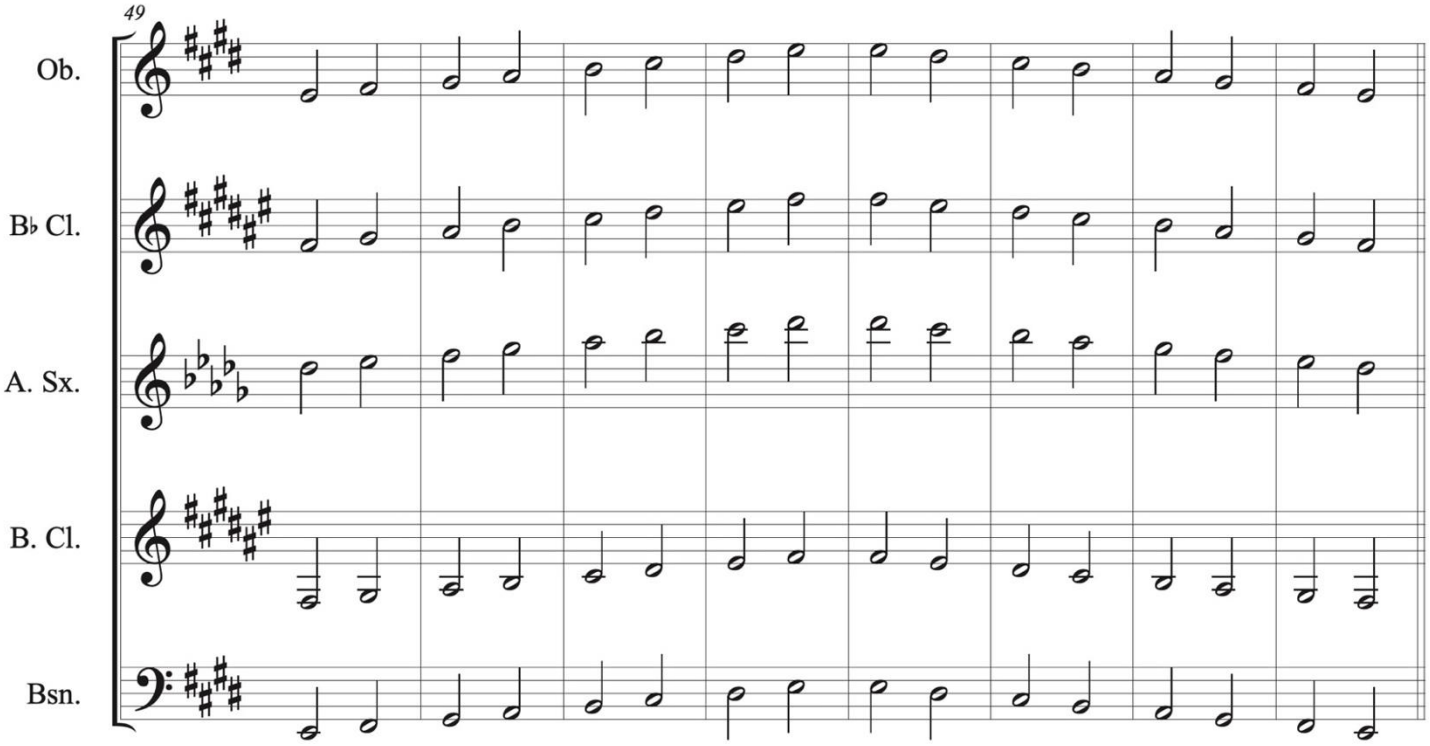
D Major



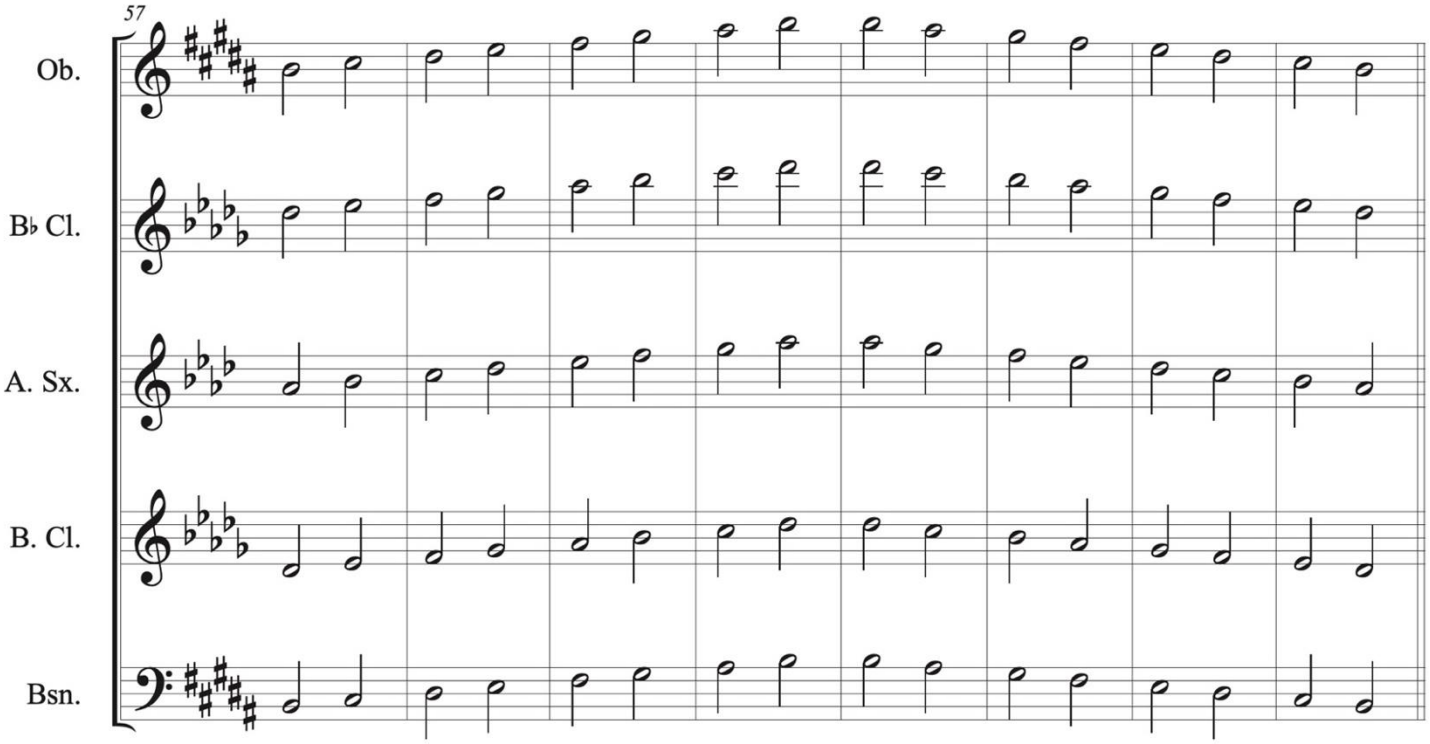
A Major



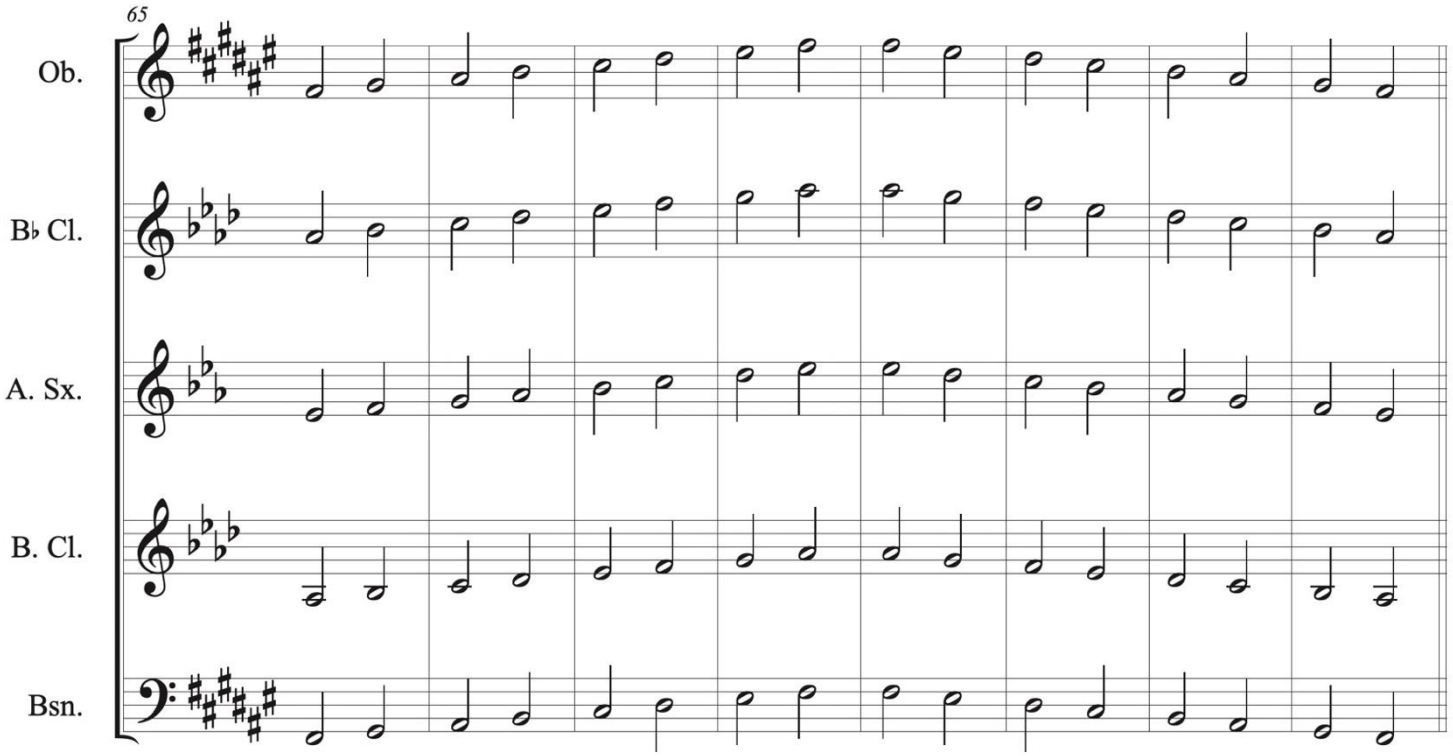
E Major



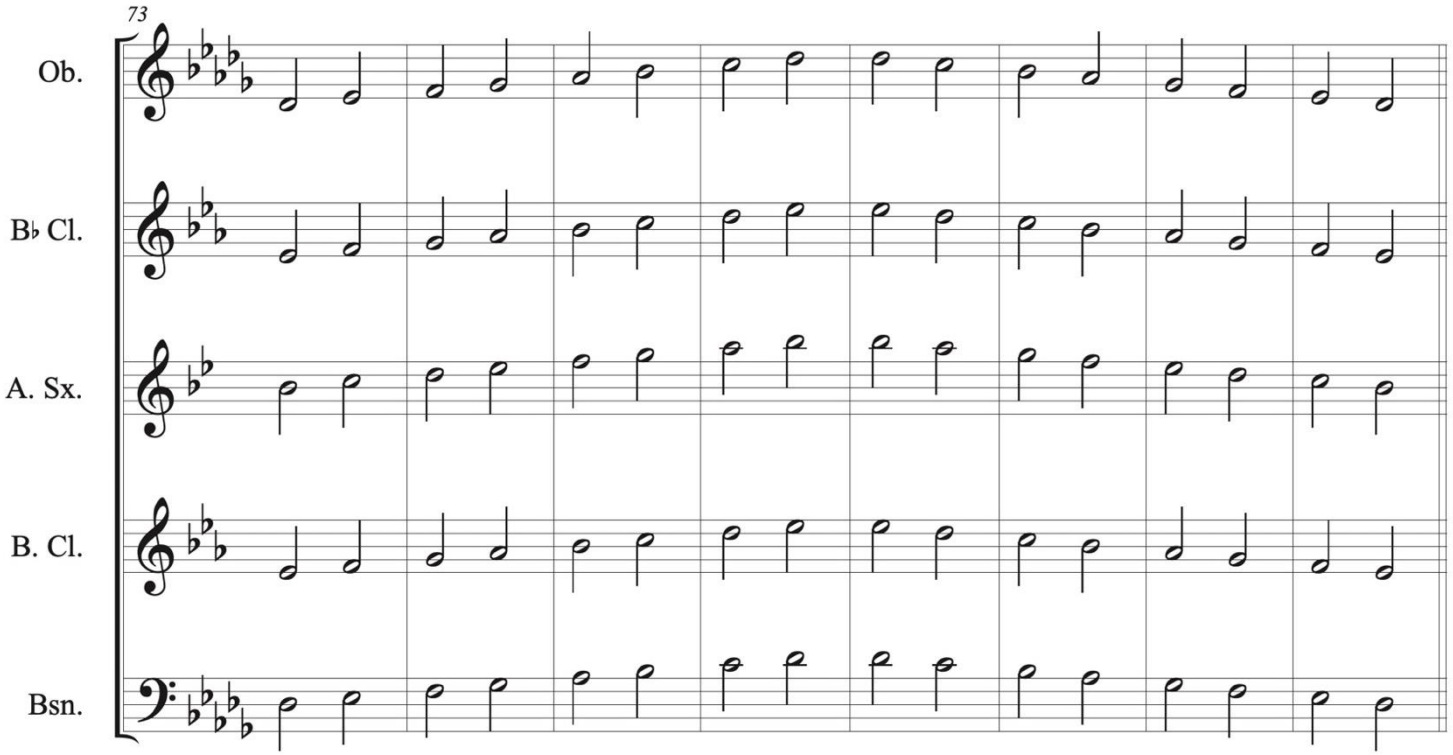
B Major



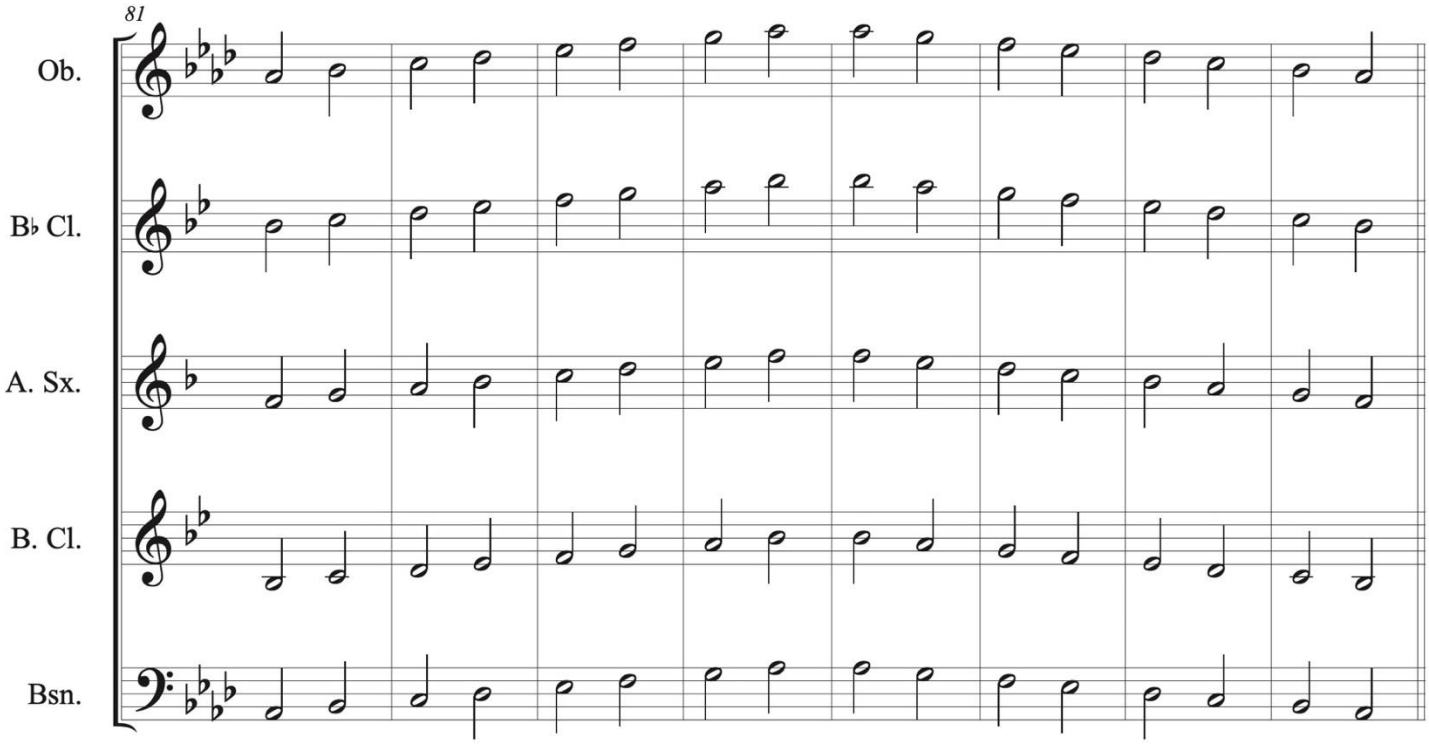
F♯/G♭ Major



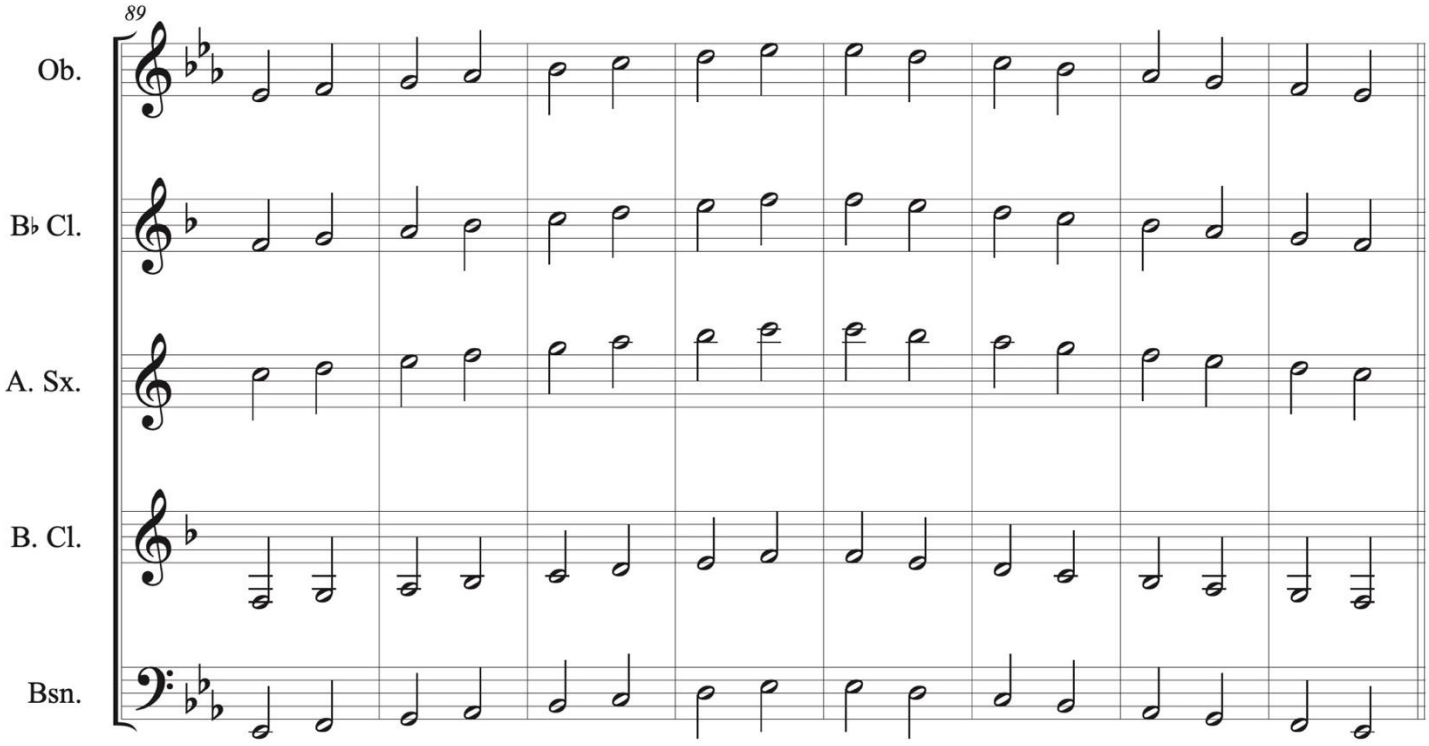
D♭ Major



A♭ Major

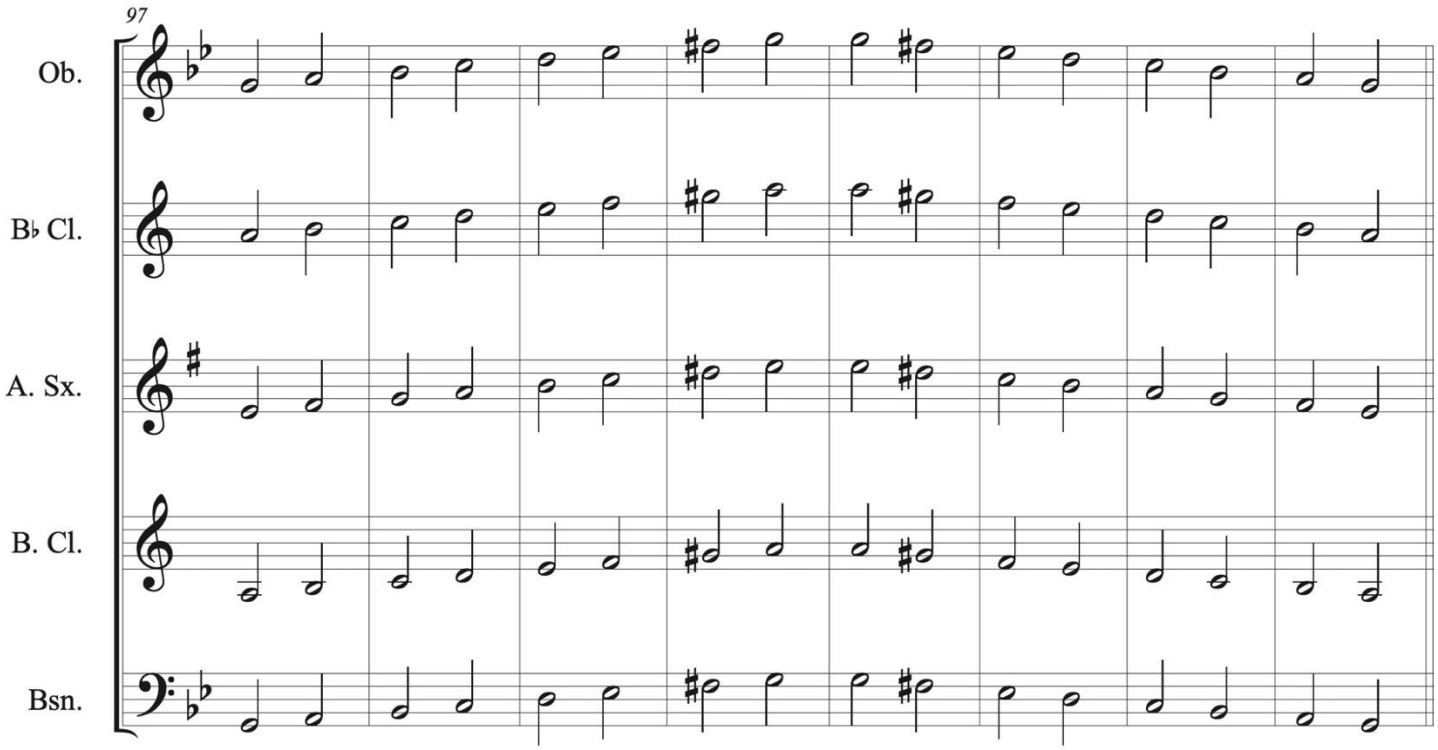


E♭ Major

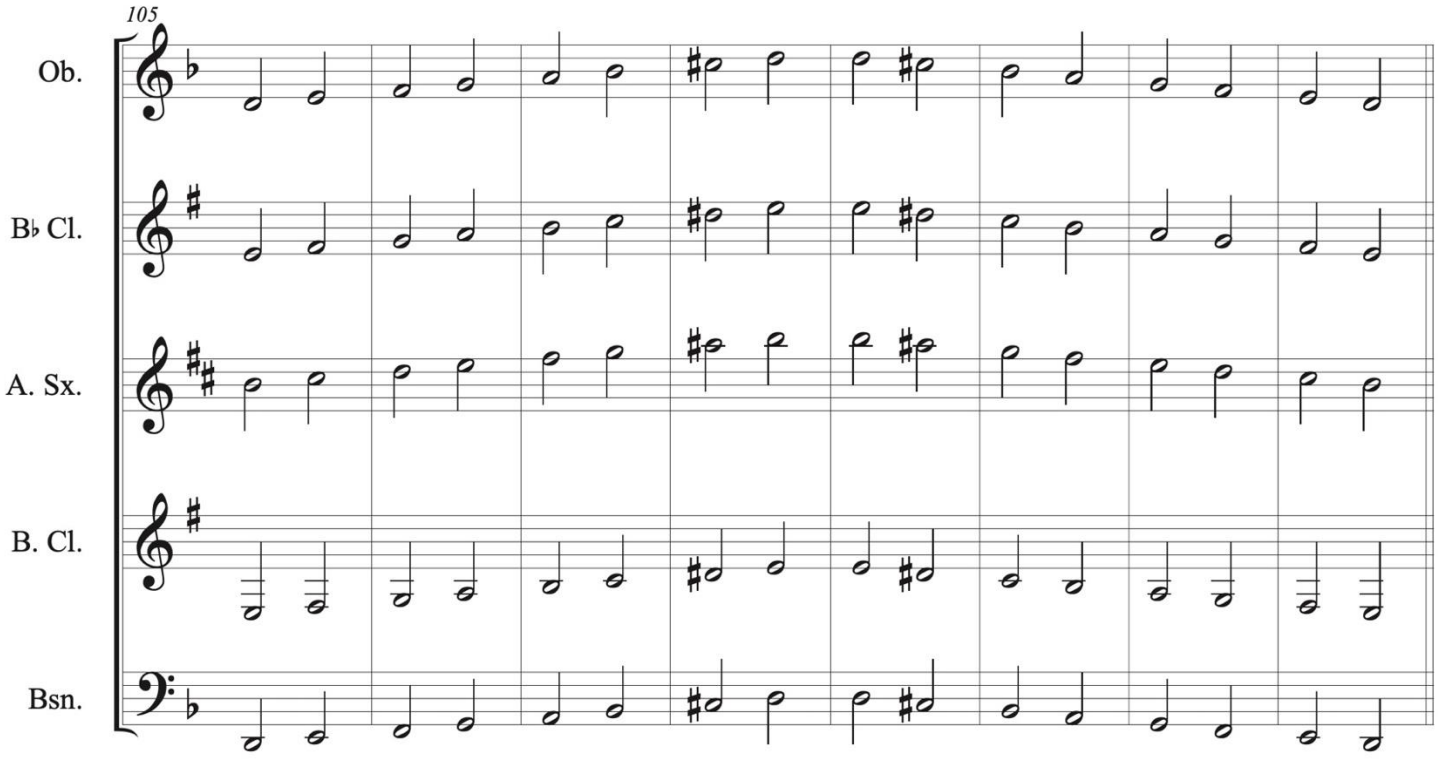


3) Unison Minor Scales

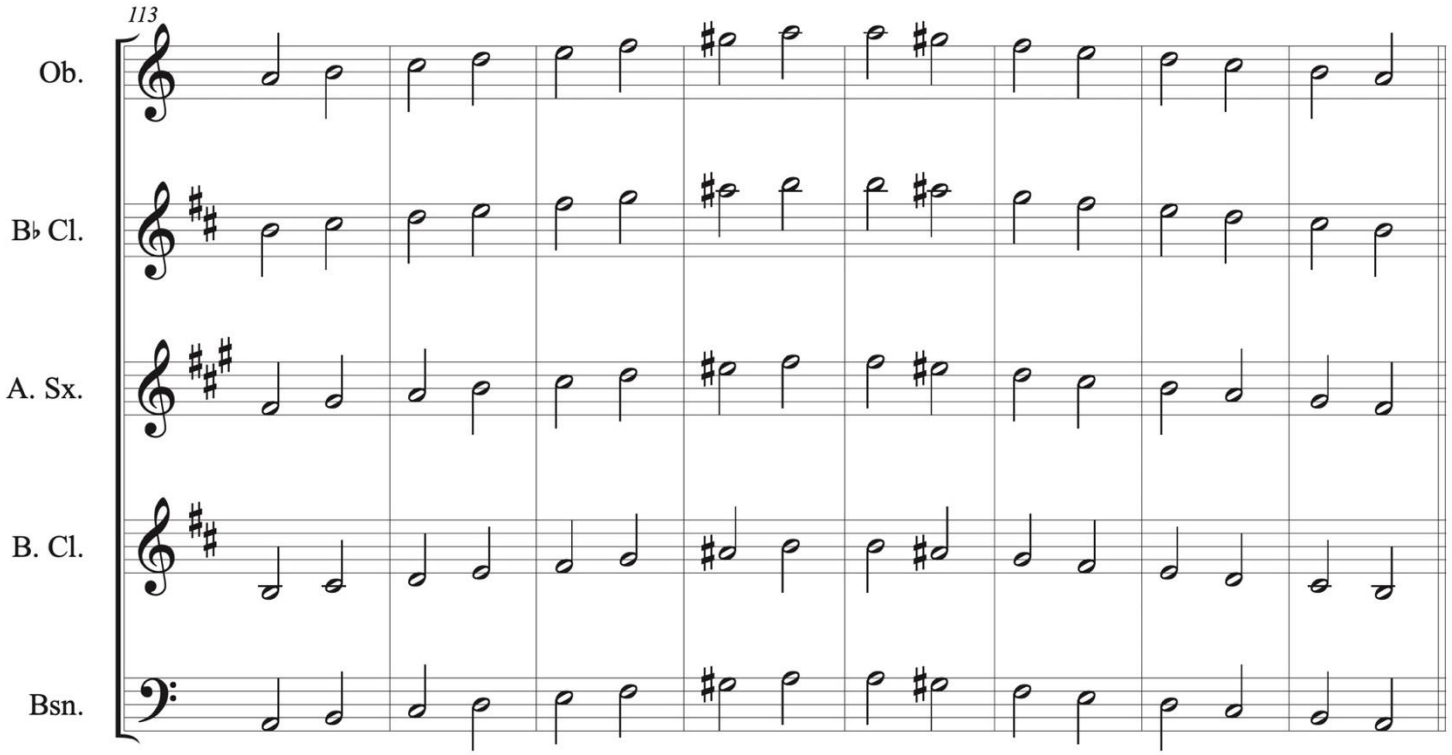
G Minor



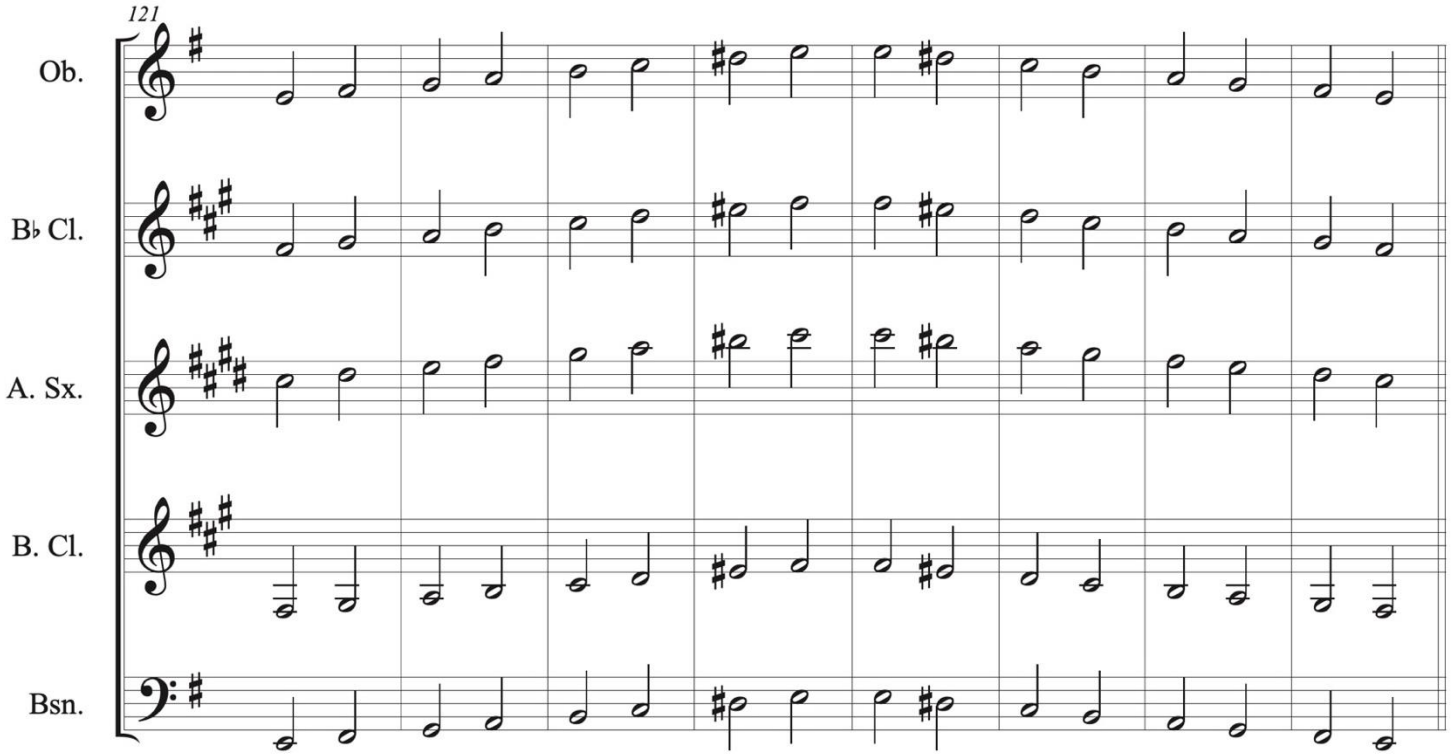
D Minor



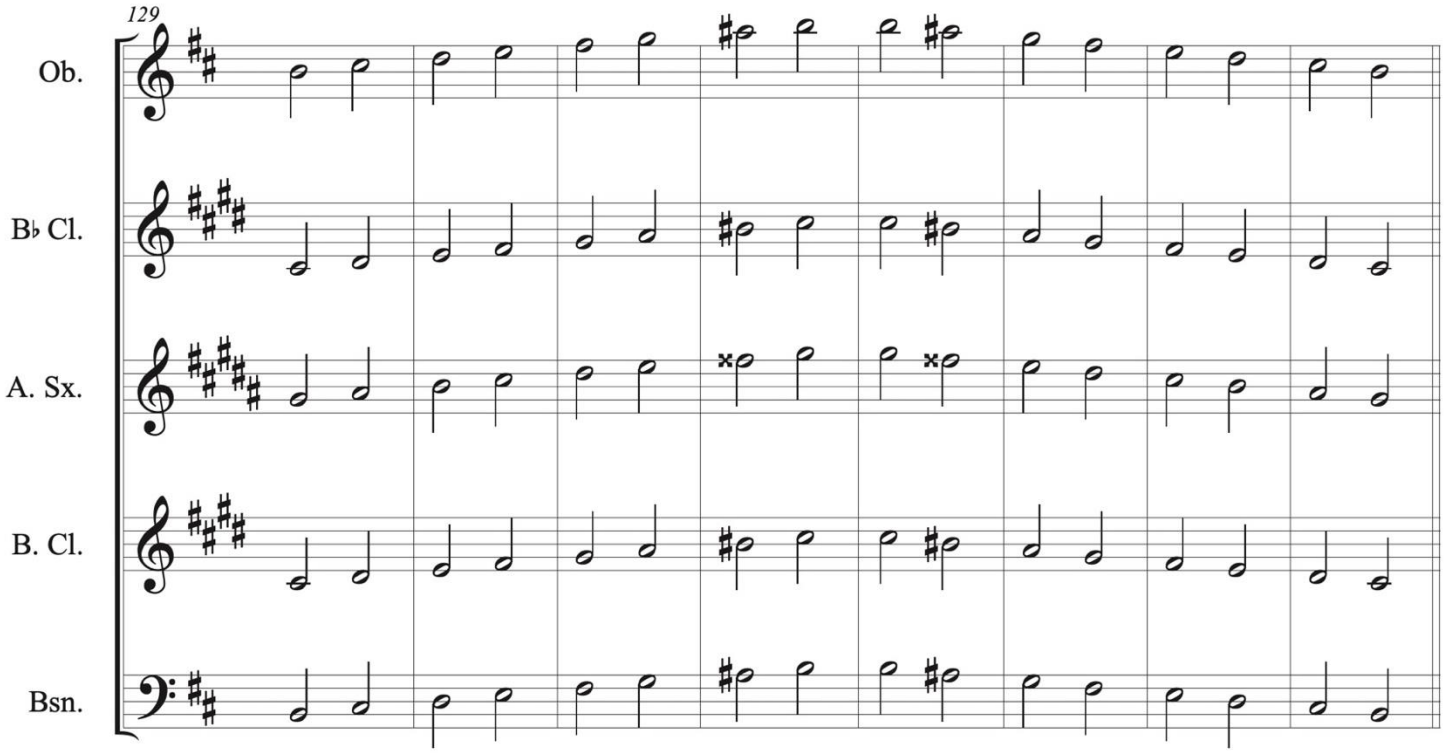
A Minor



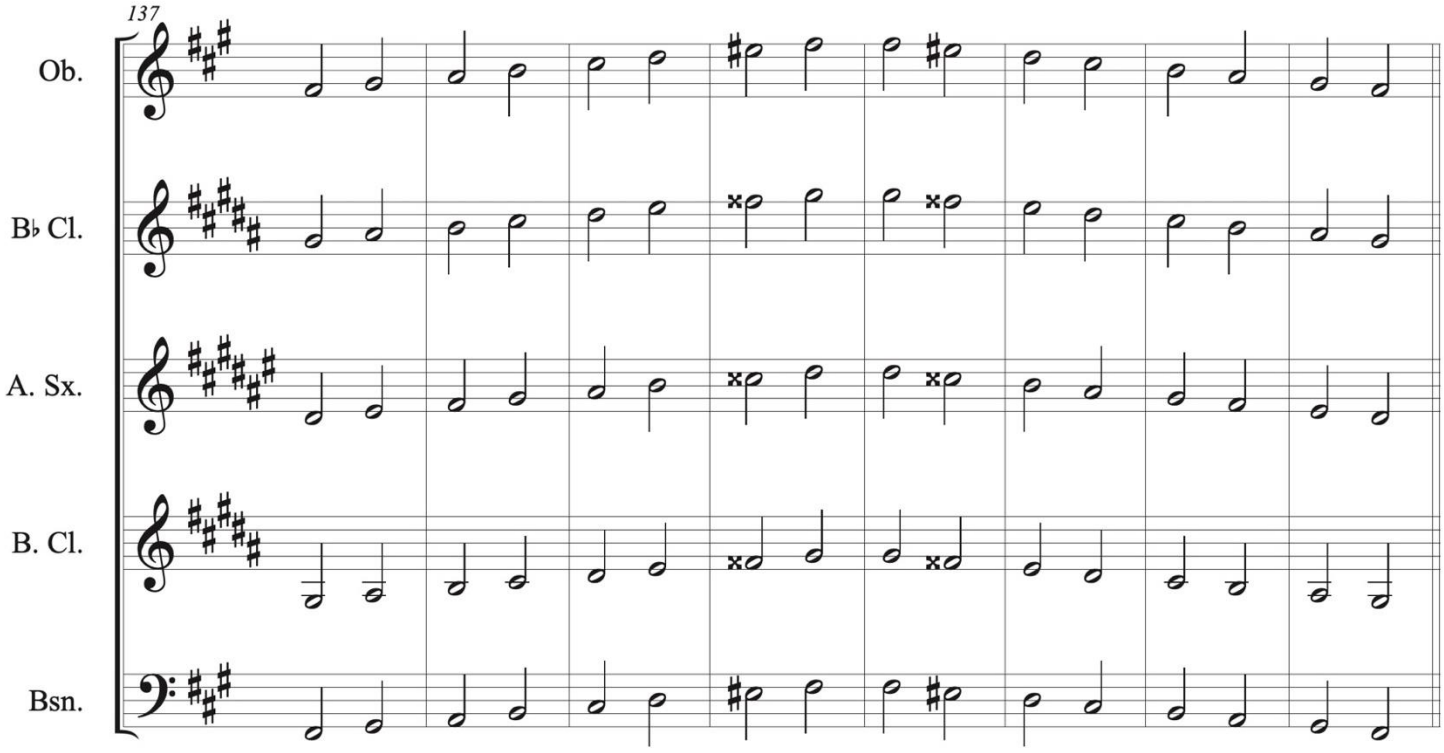
E Minor



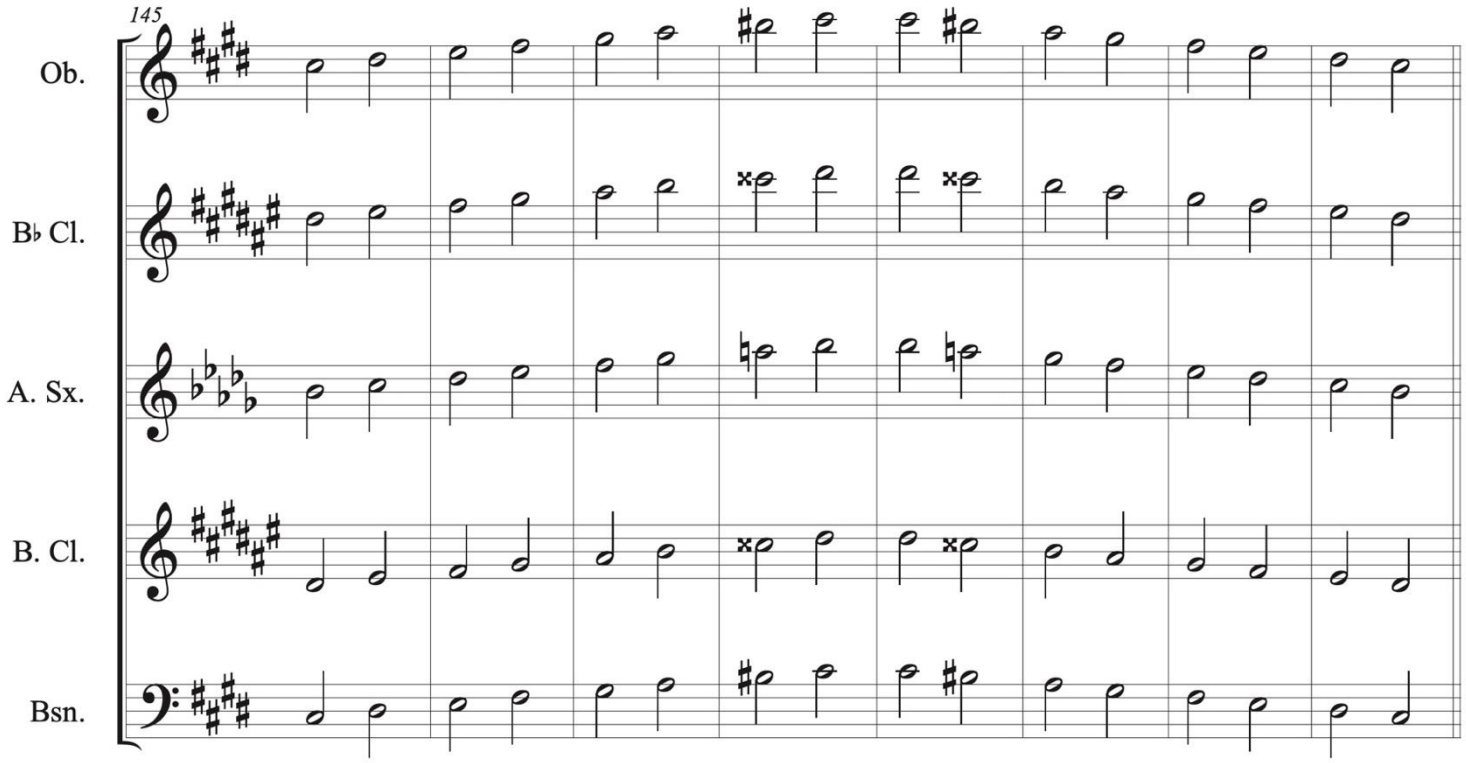
B Minor



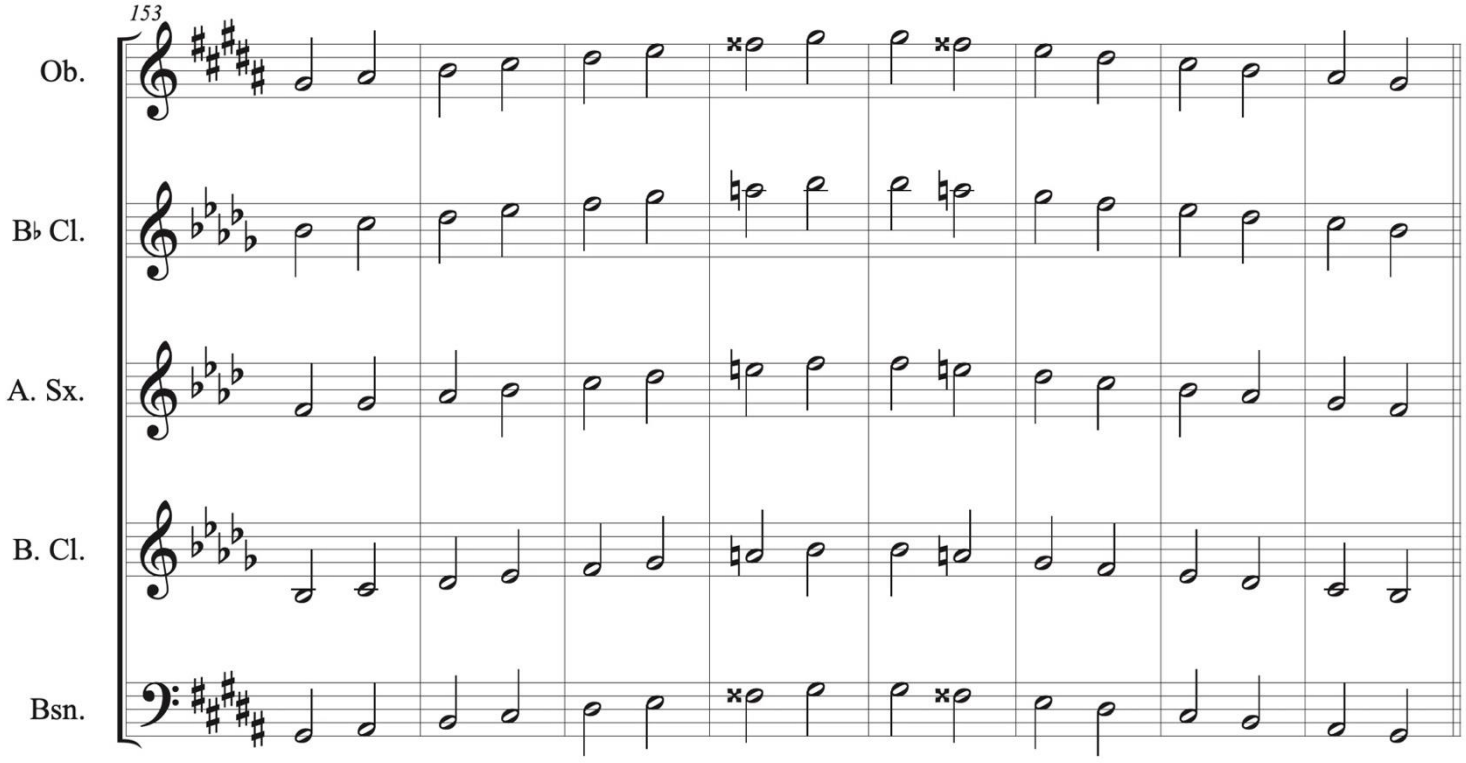
F♯ Minor



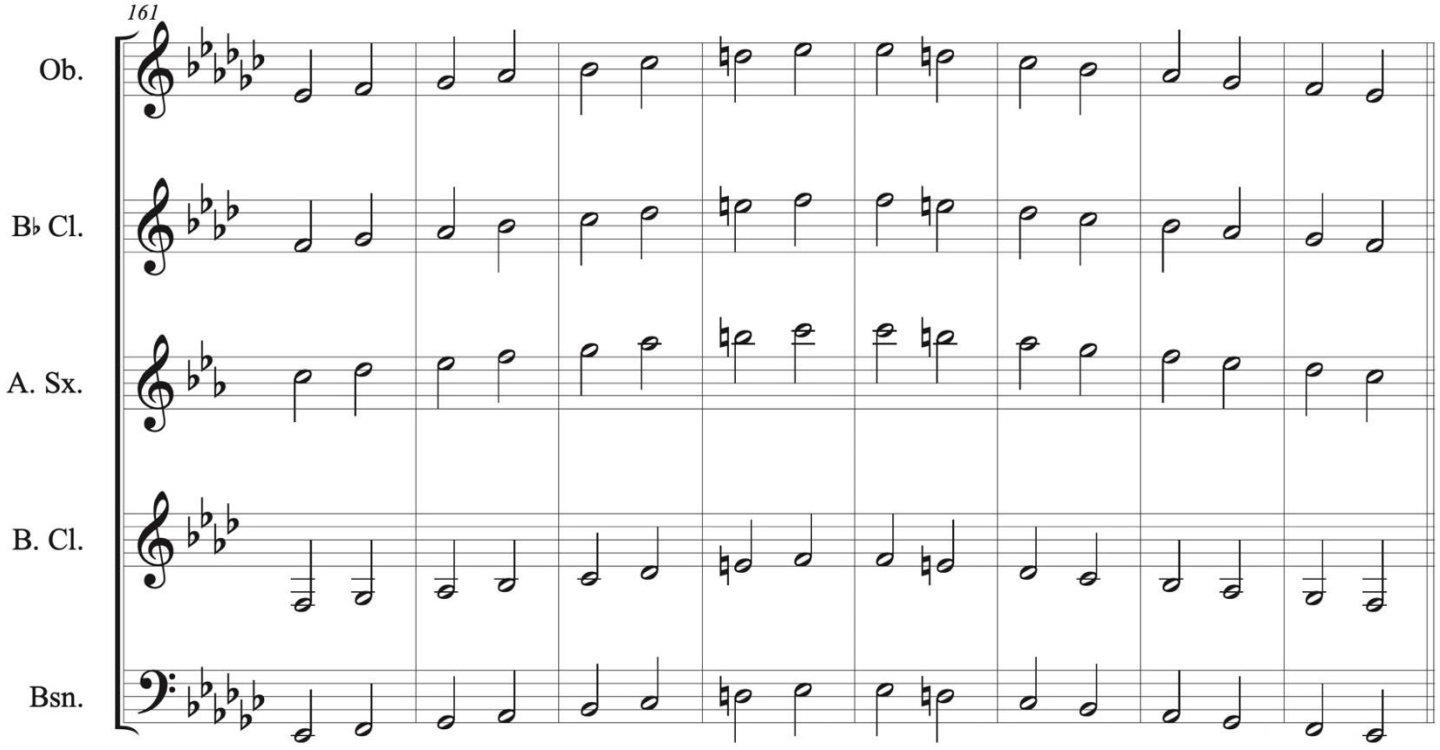
C♯ Minor



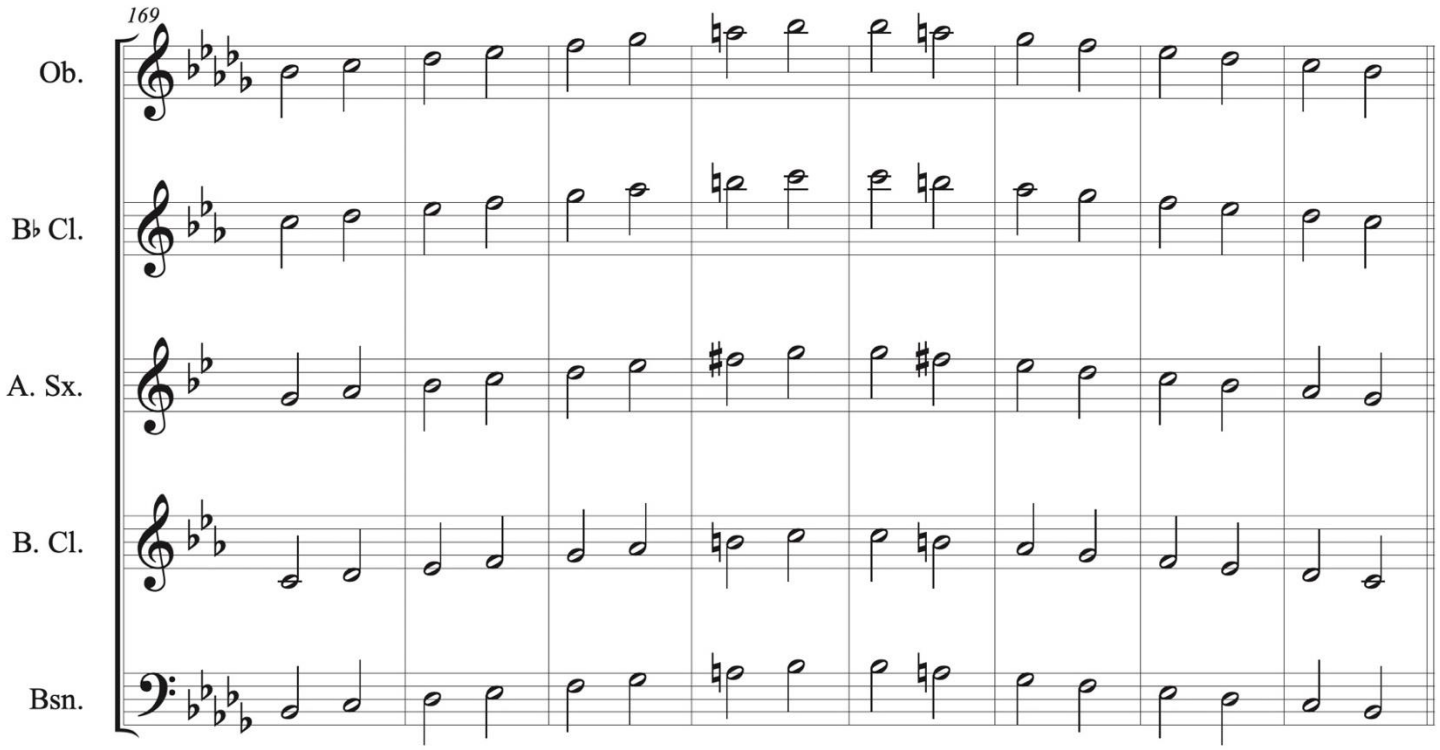
A♭ Minor



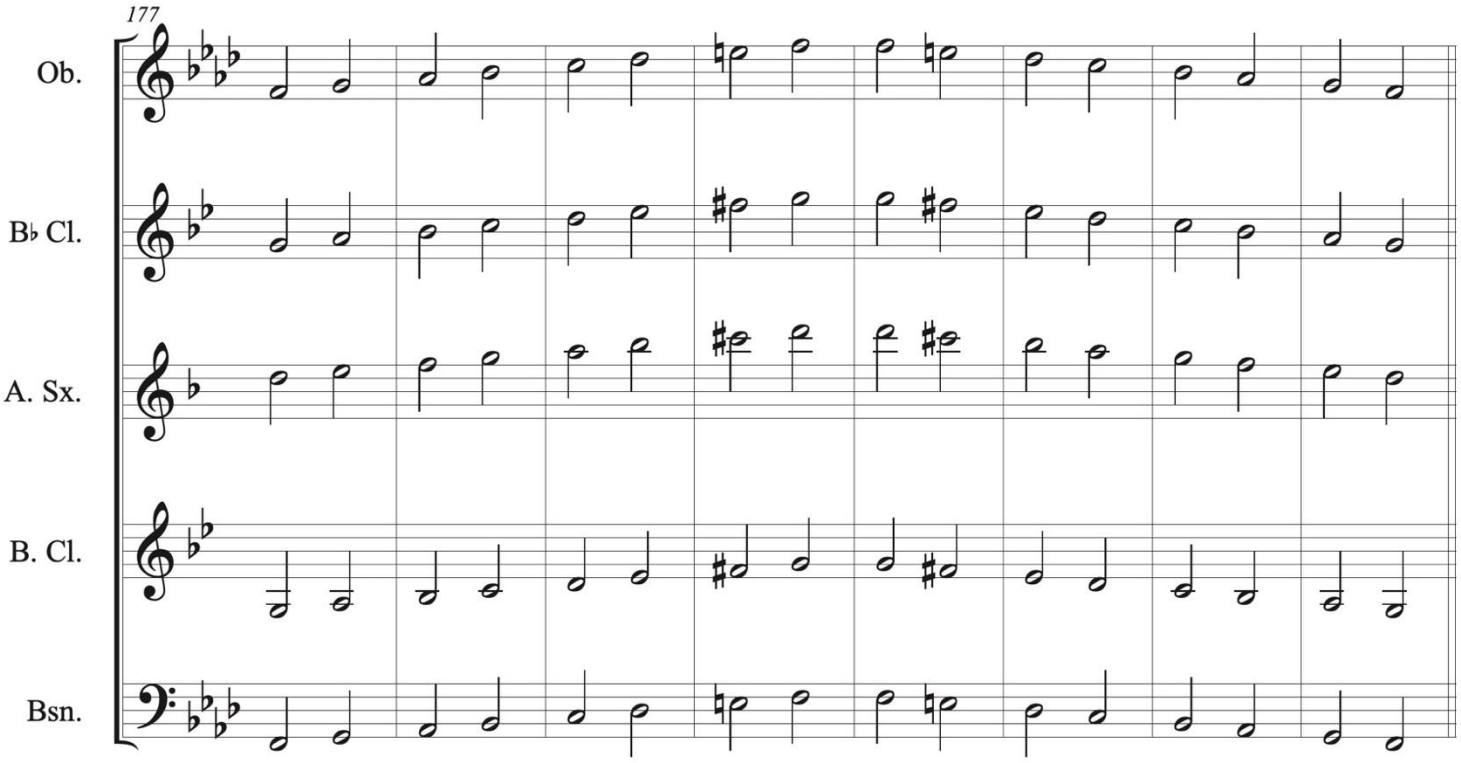
E♭ Minor



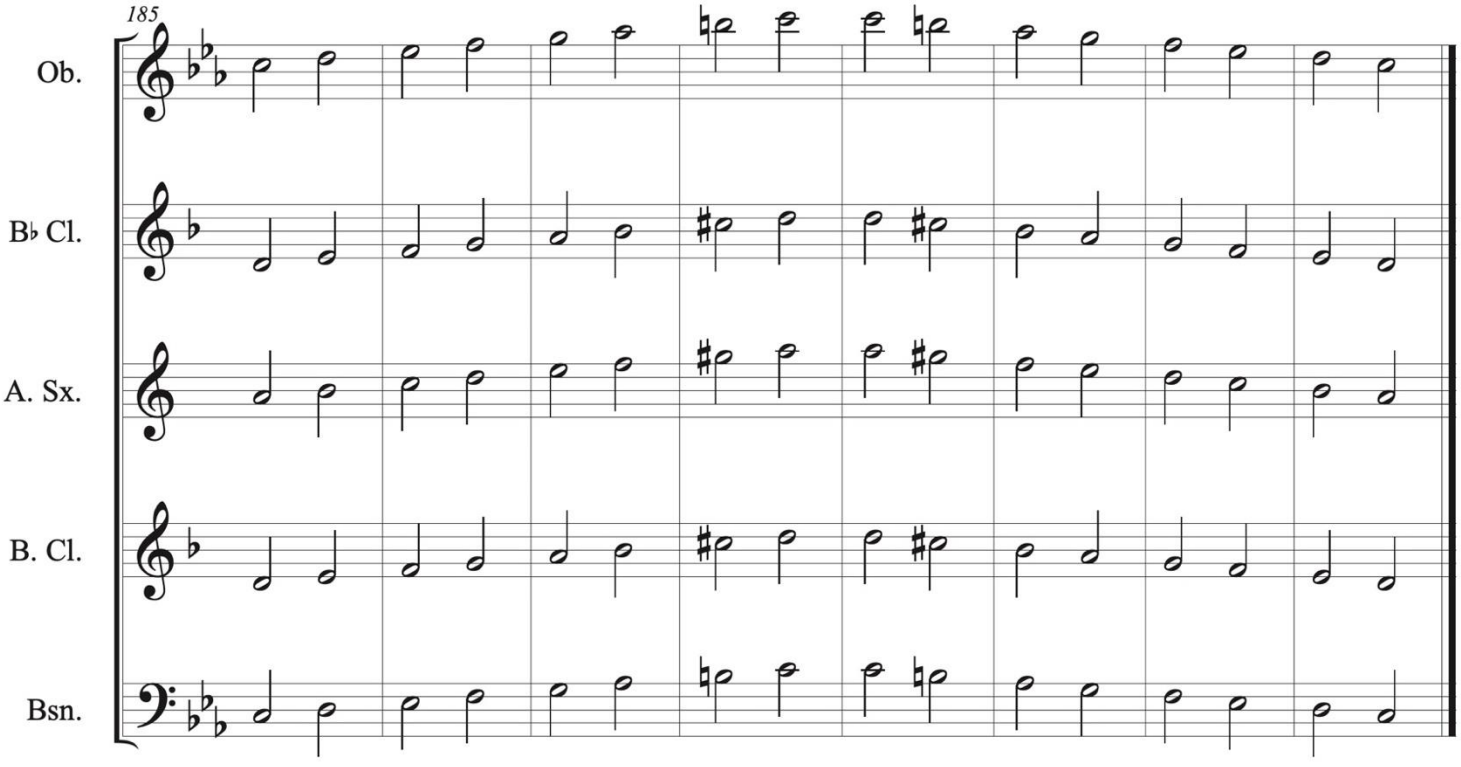
B♭ Minor



F Minor



C Minor

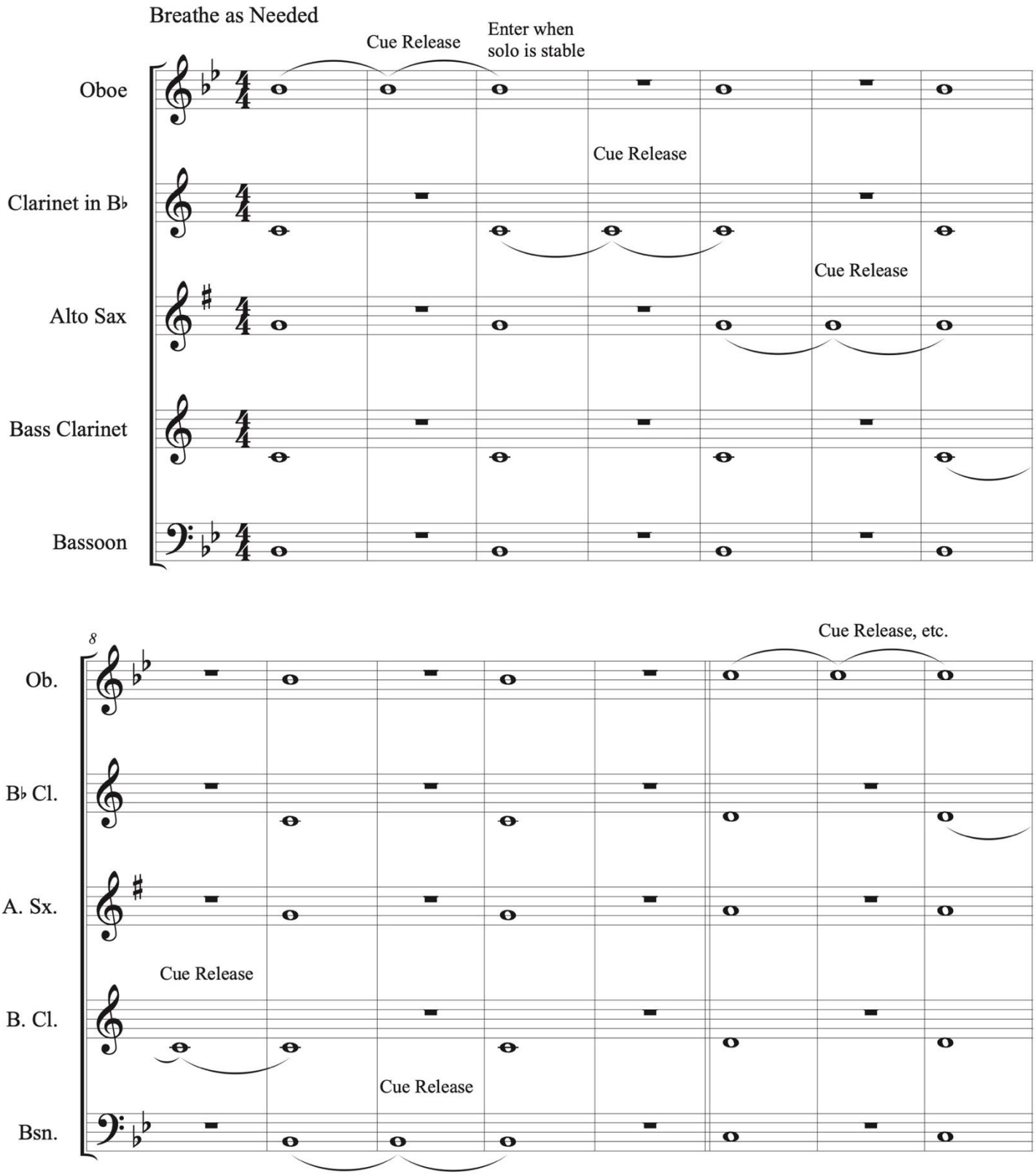


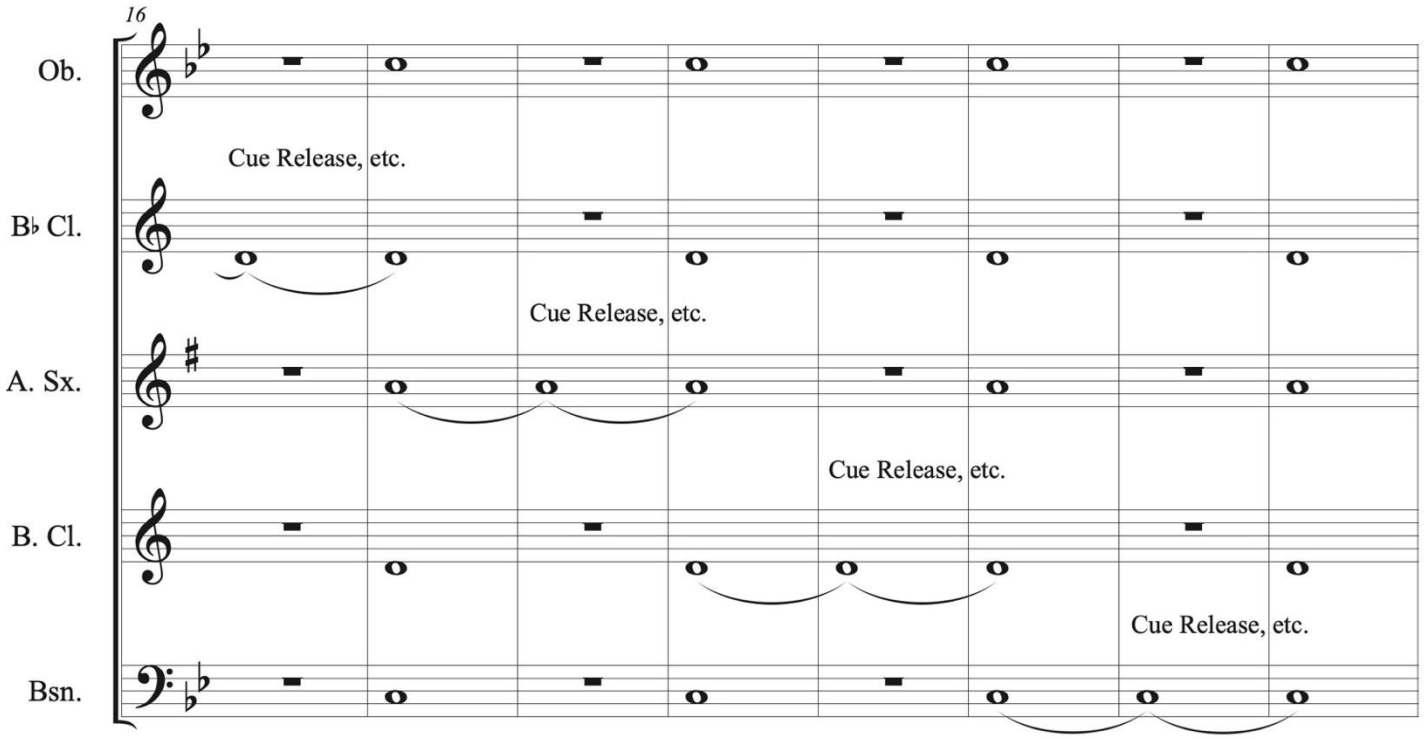
Tuner Test

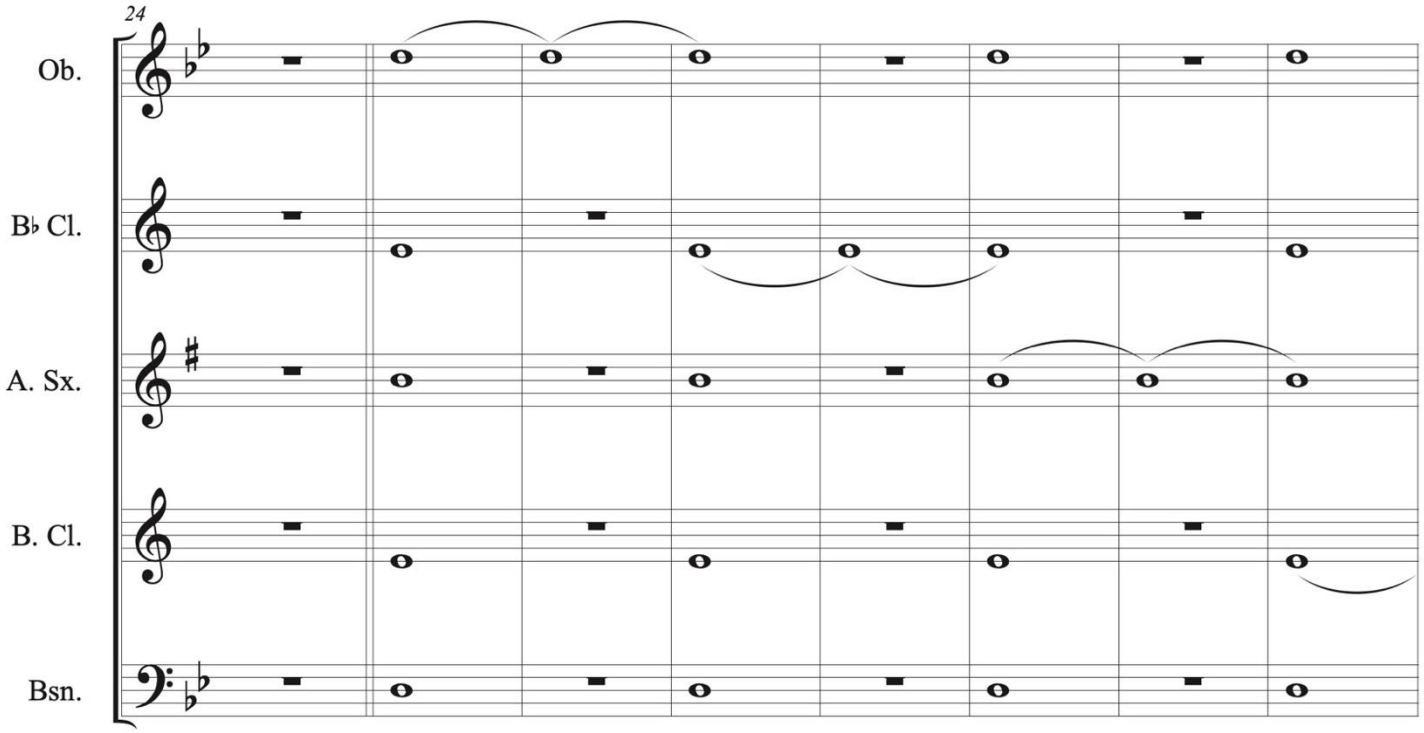
The Tuner Test will give each member of your quintet the opportunity to check their own personal intonation tendencies in the context of playing in your ensemble. Additionally, your quintet will practice developing your ***audiation*** skills. Audiation is hearing one or more notes in your mind and being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

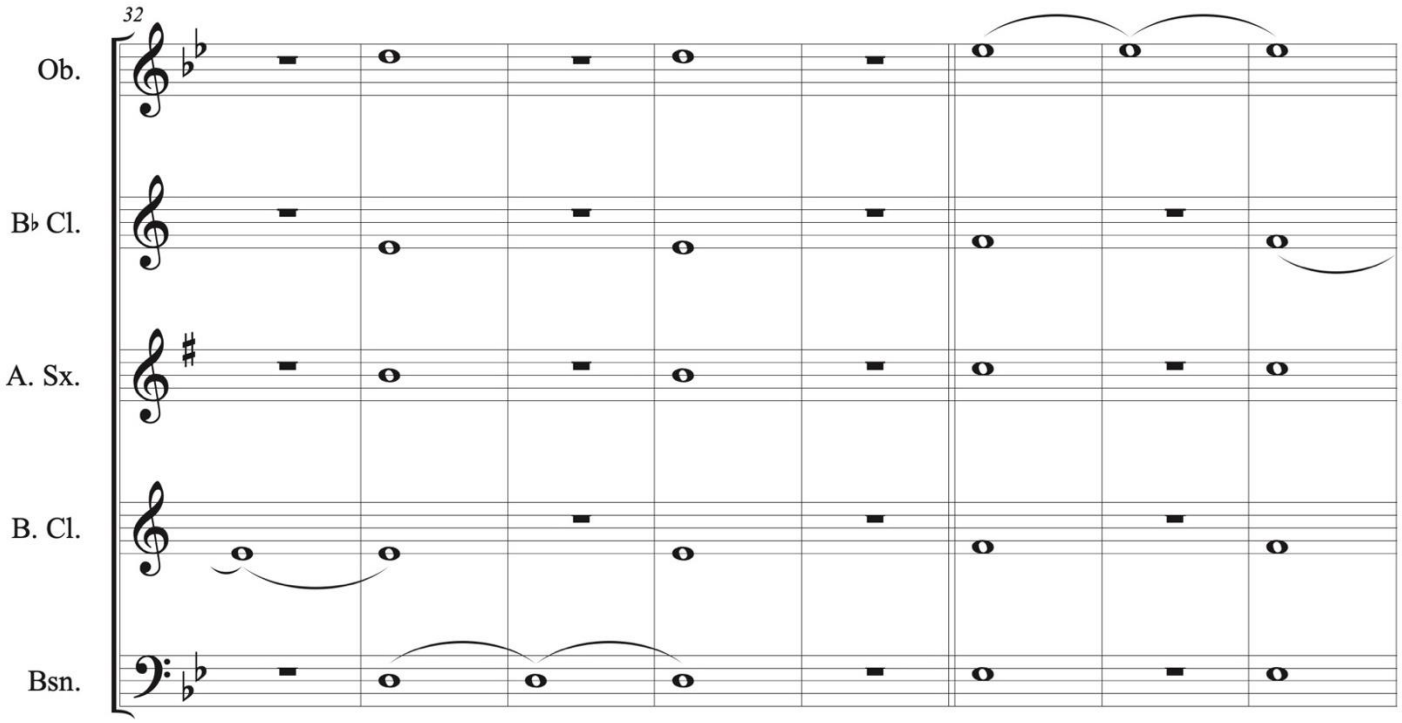
To play this exercise, your quintet will need access to a digital tuner, ideally on a device large enough that you can all see clearly, like a tablet, but phones will suffice. Place the tuner on a stand in the middle of your group's semicircle so you can all see it clearly. Everyone will begin by playing 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.

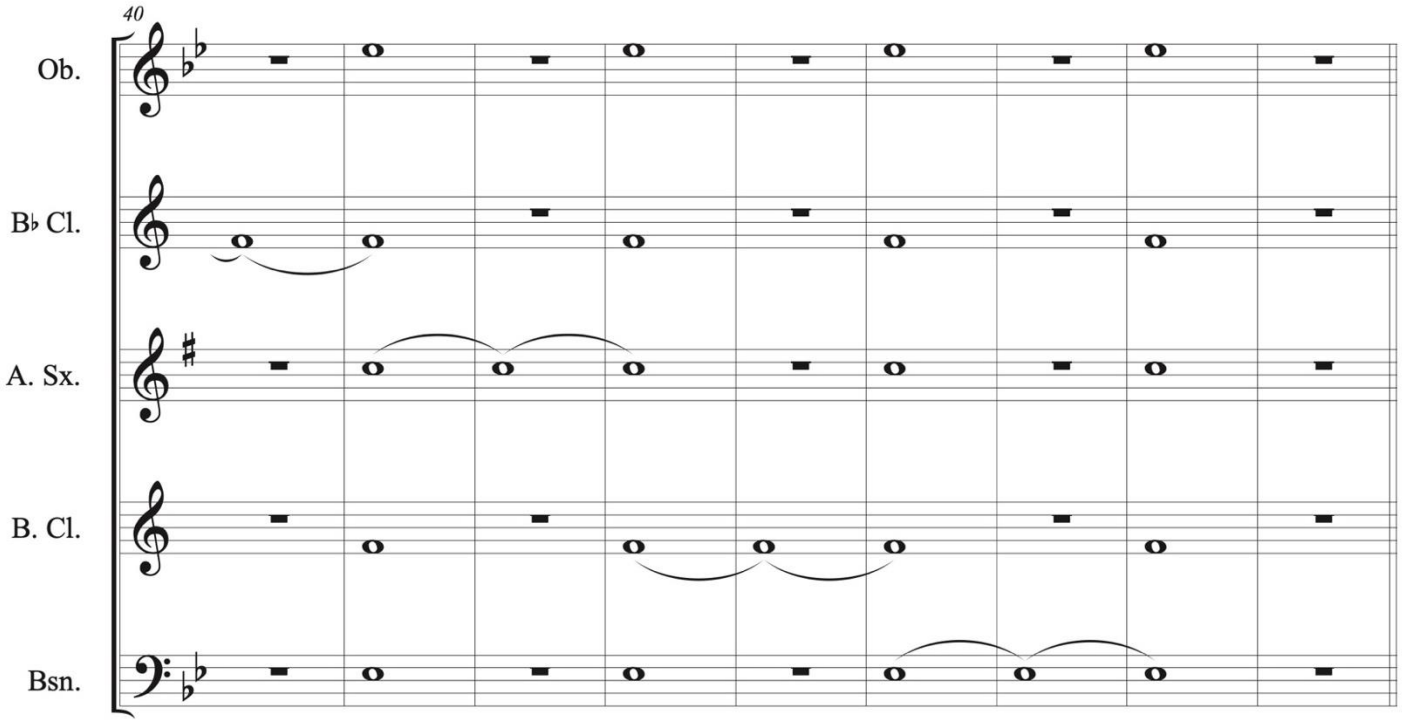
4) Tuner Test

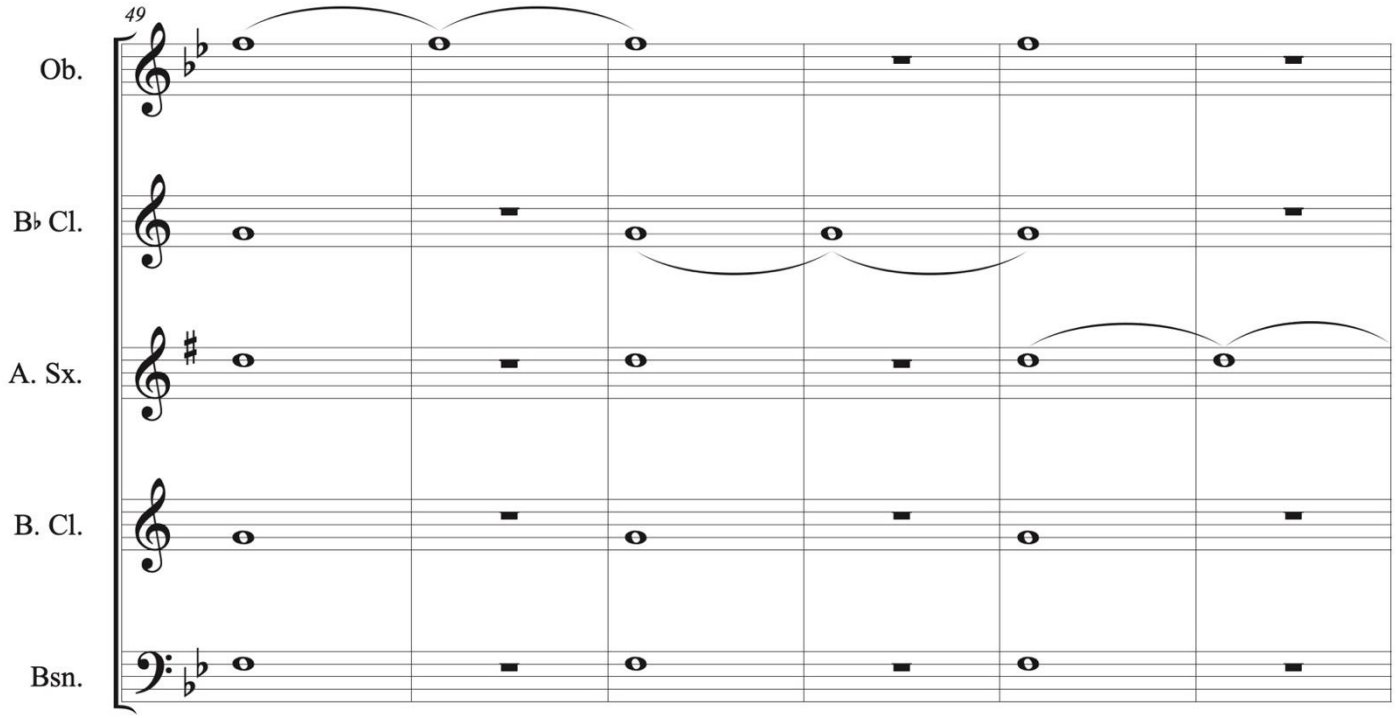

Breathe as Needed
Cue Release
Enter when solo is stable
Oboe
Clarinet in B♭
Cue Release
Alto Sax
Cue Release
Bass Clarinet
Bassoon
8
Cue Release, etc.
Ob.
B♭ Cl.
A. Sx.
Cue Release
B. Cl.
Cue Release
Bsn.

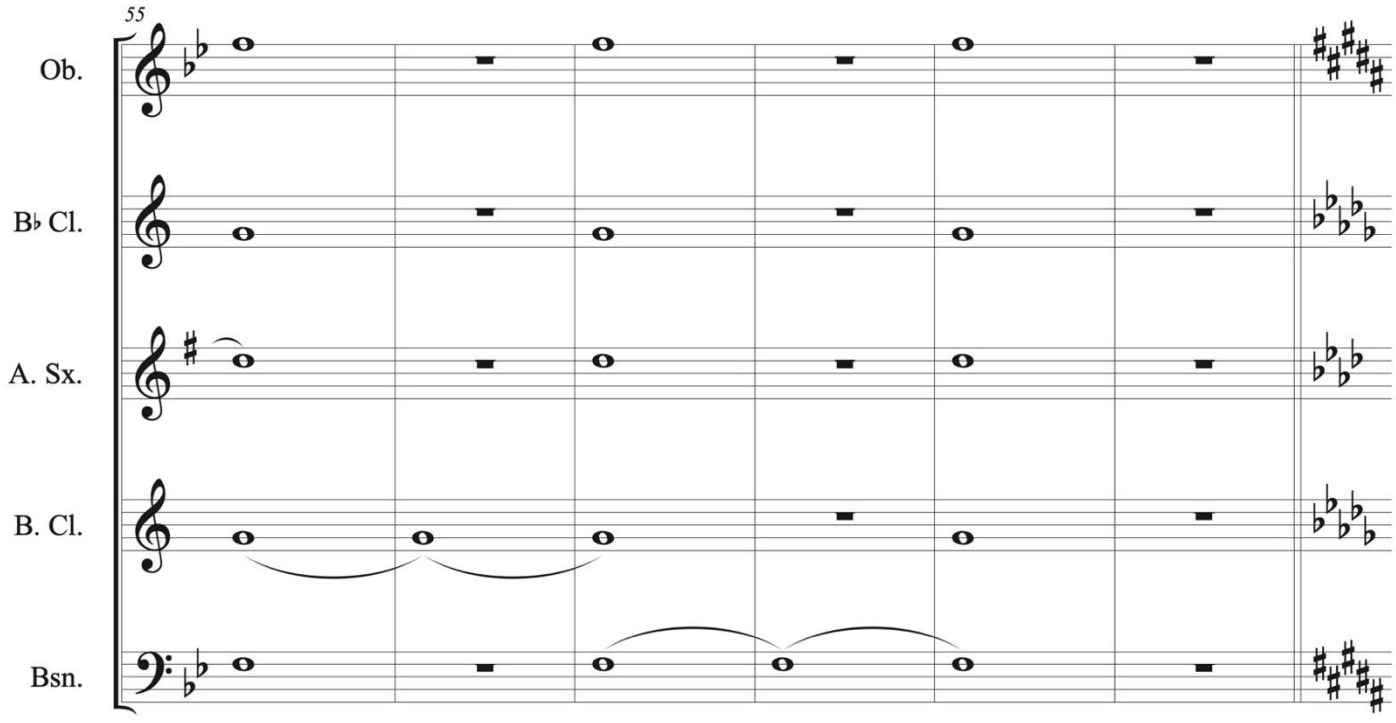

16
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
Cue Release, etc.
Cue Release, etc.
Cue Release, etc.
Cue Release, etc.

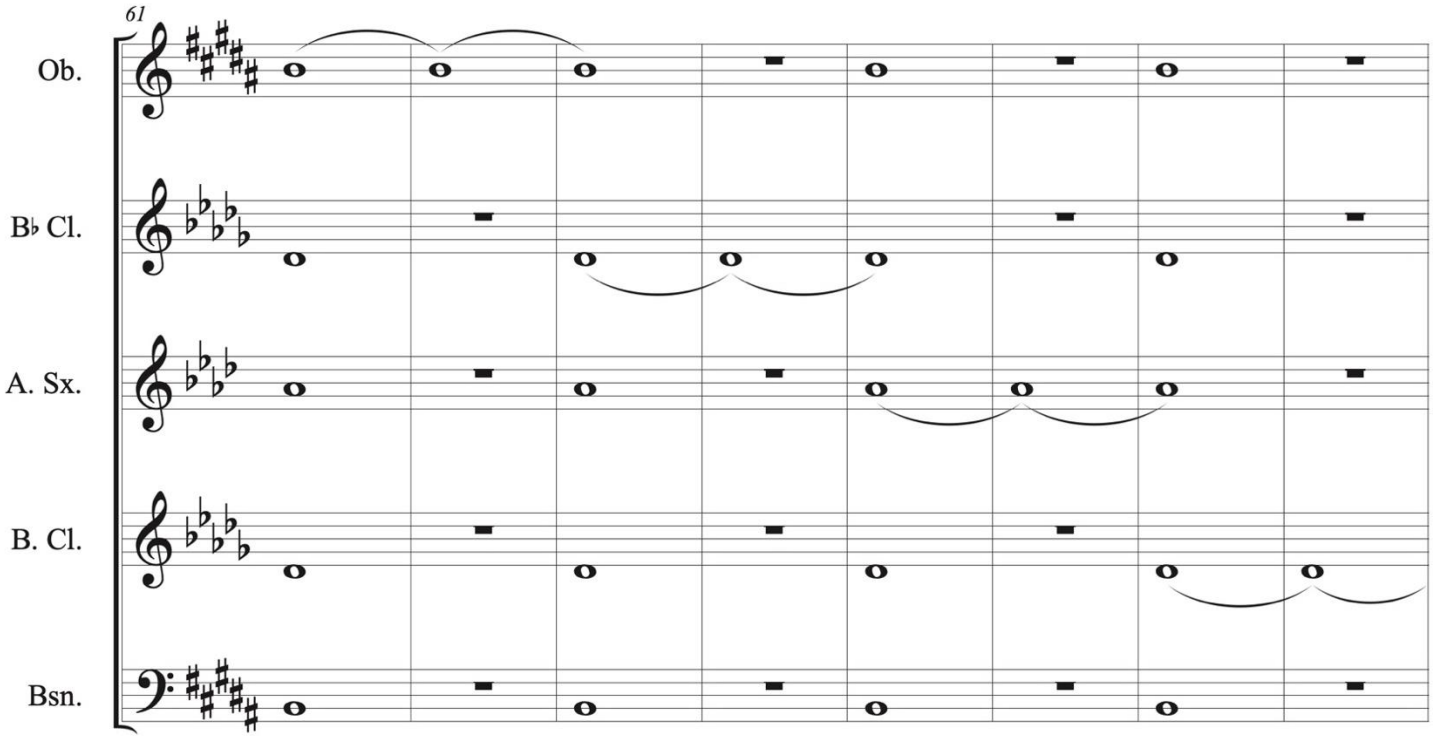

24
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

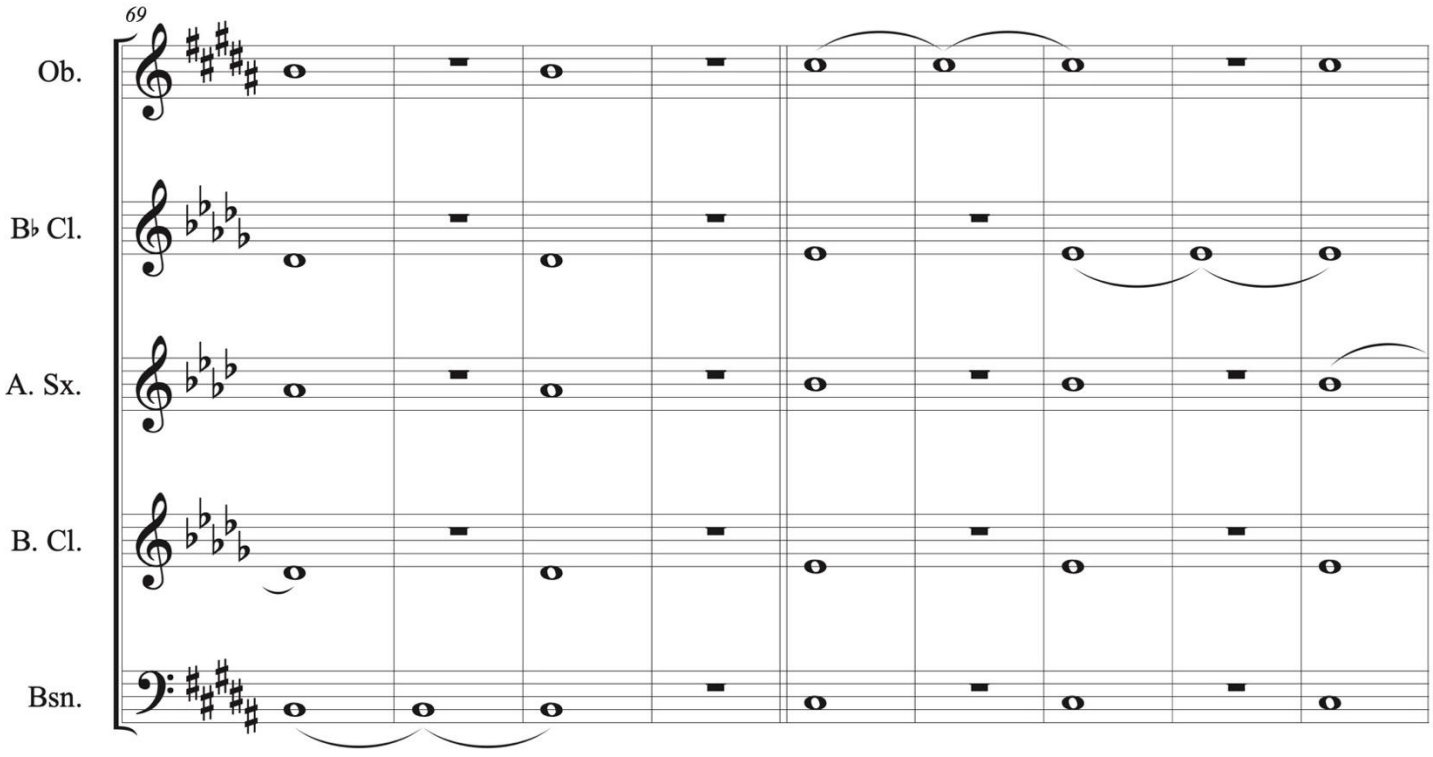

32
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

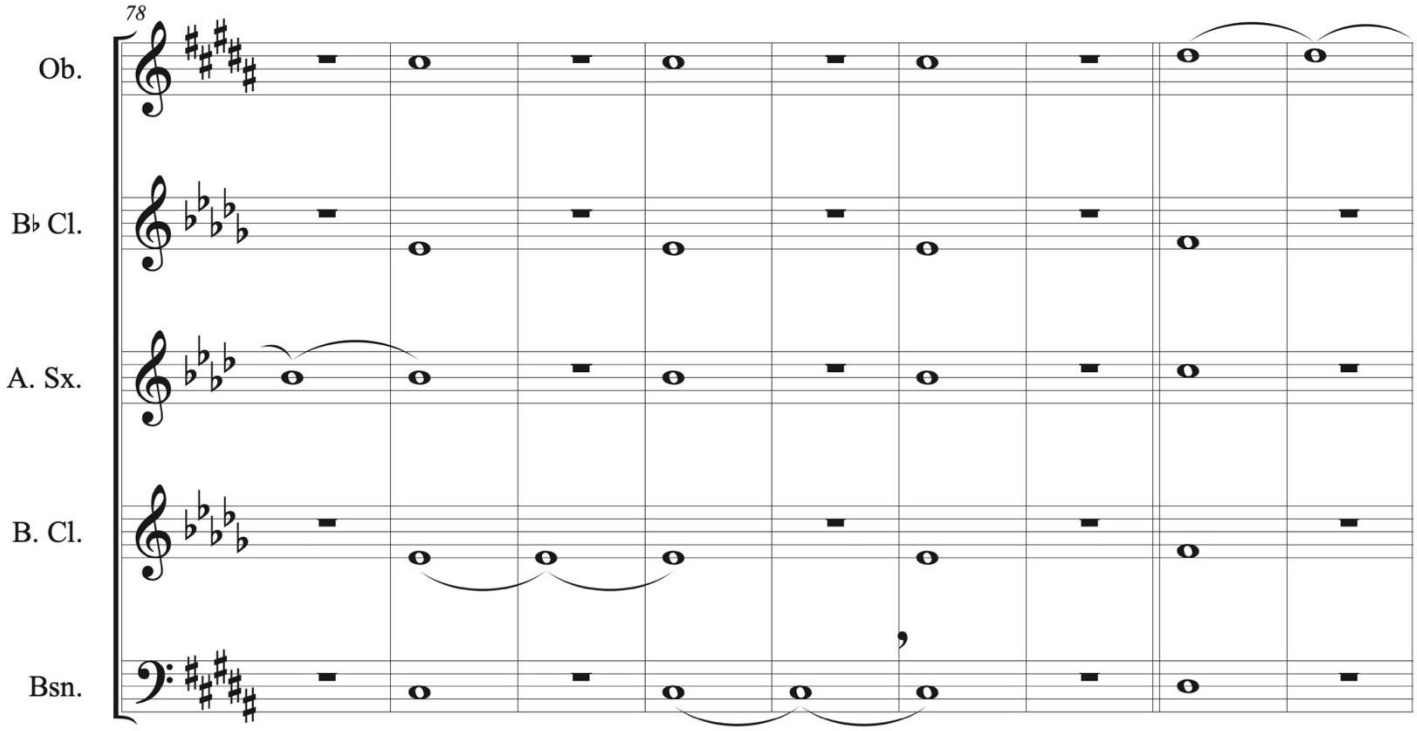

40
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

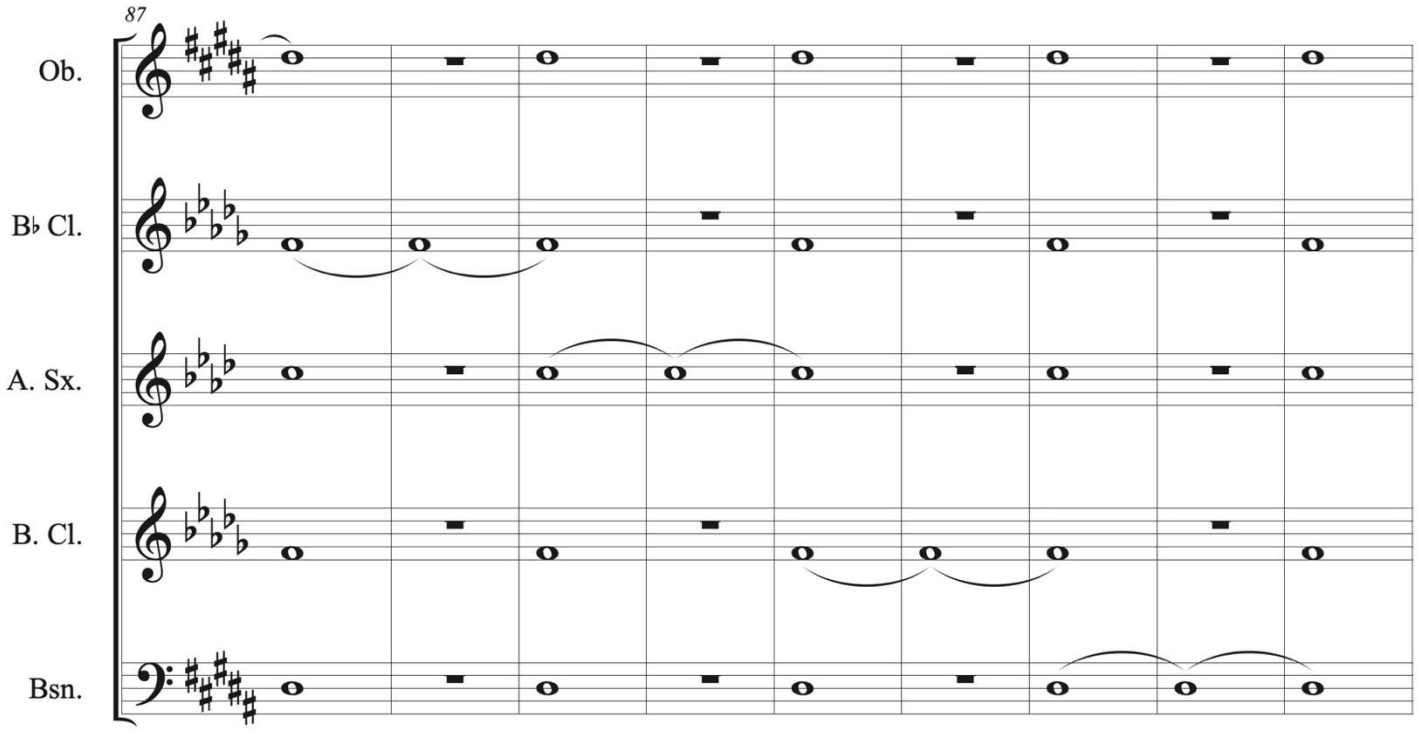

49
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

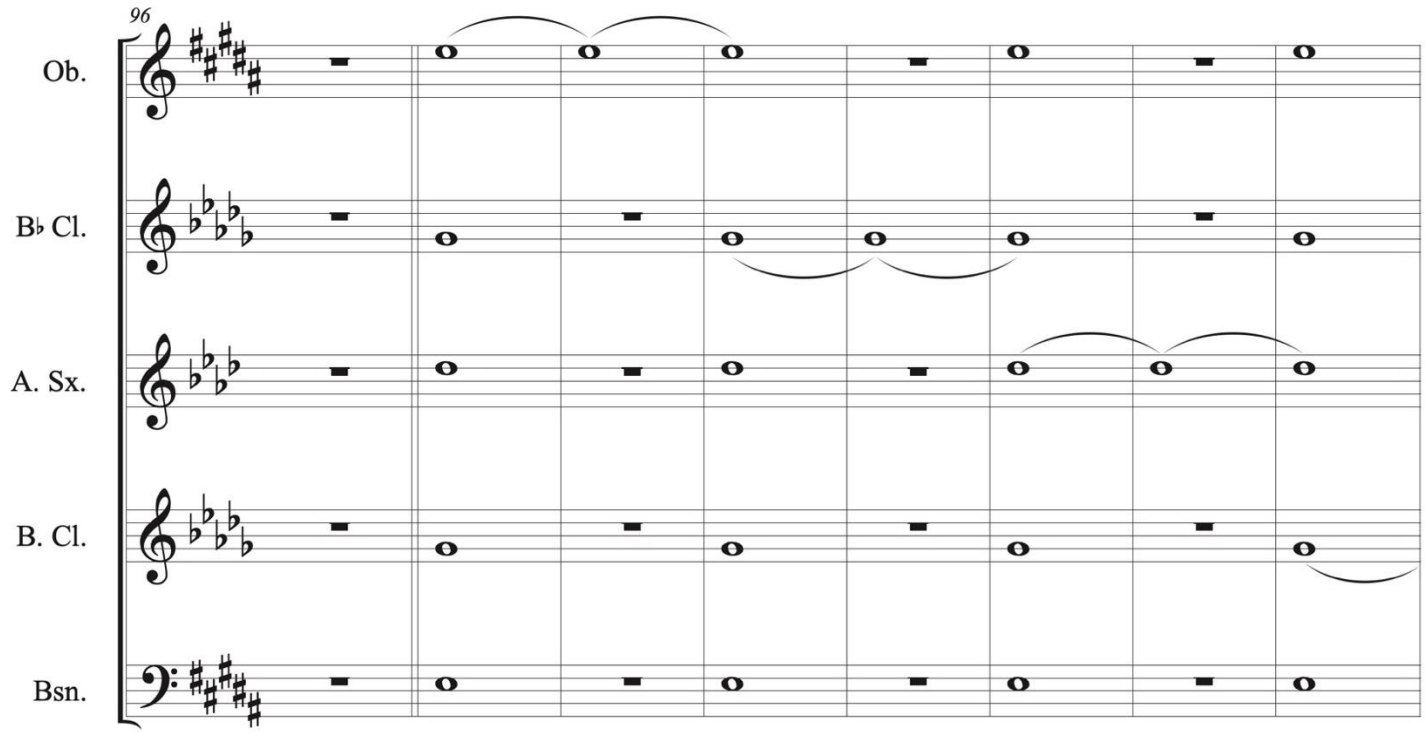

55
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

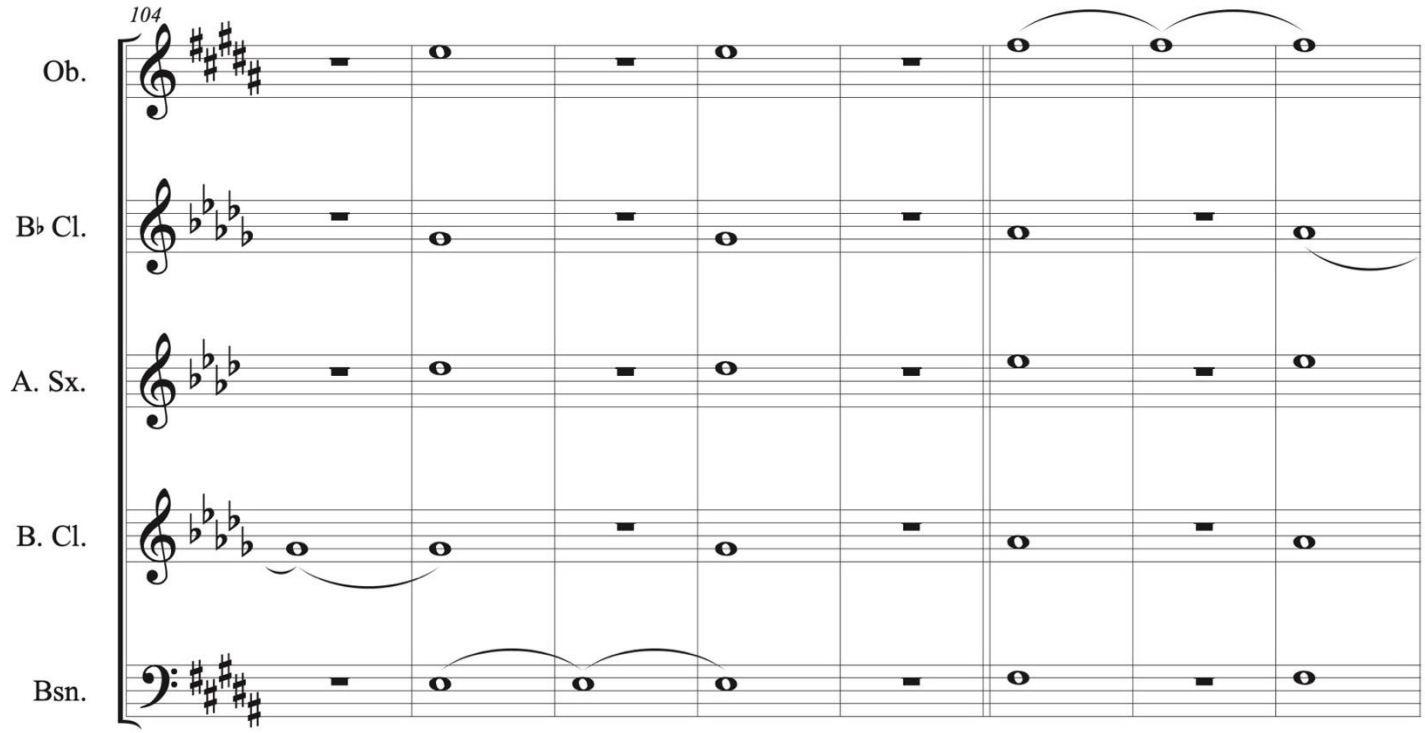

61
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

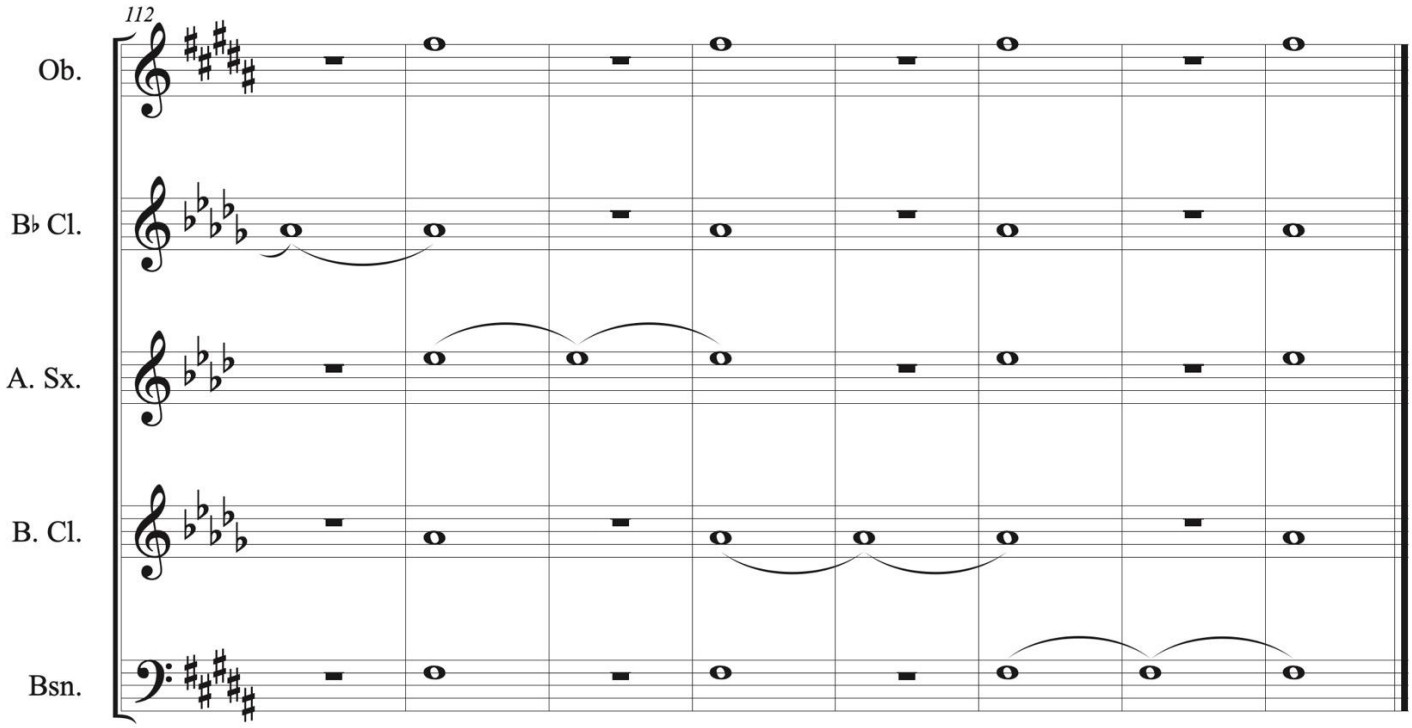

69
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


78
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


87
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


96
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


104
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

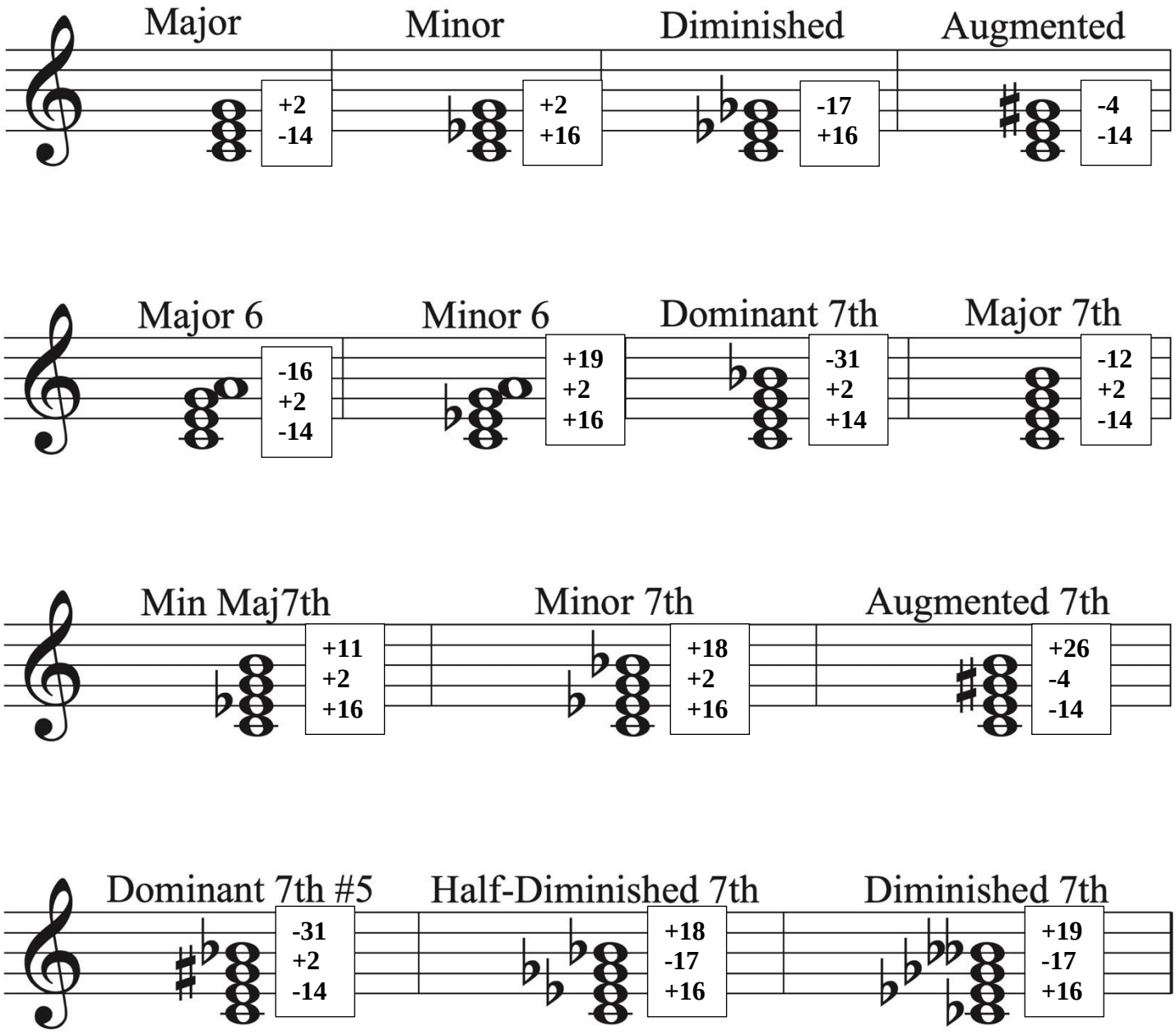

112
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

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

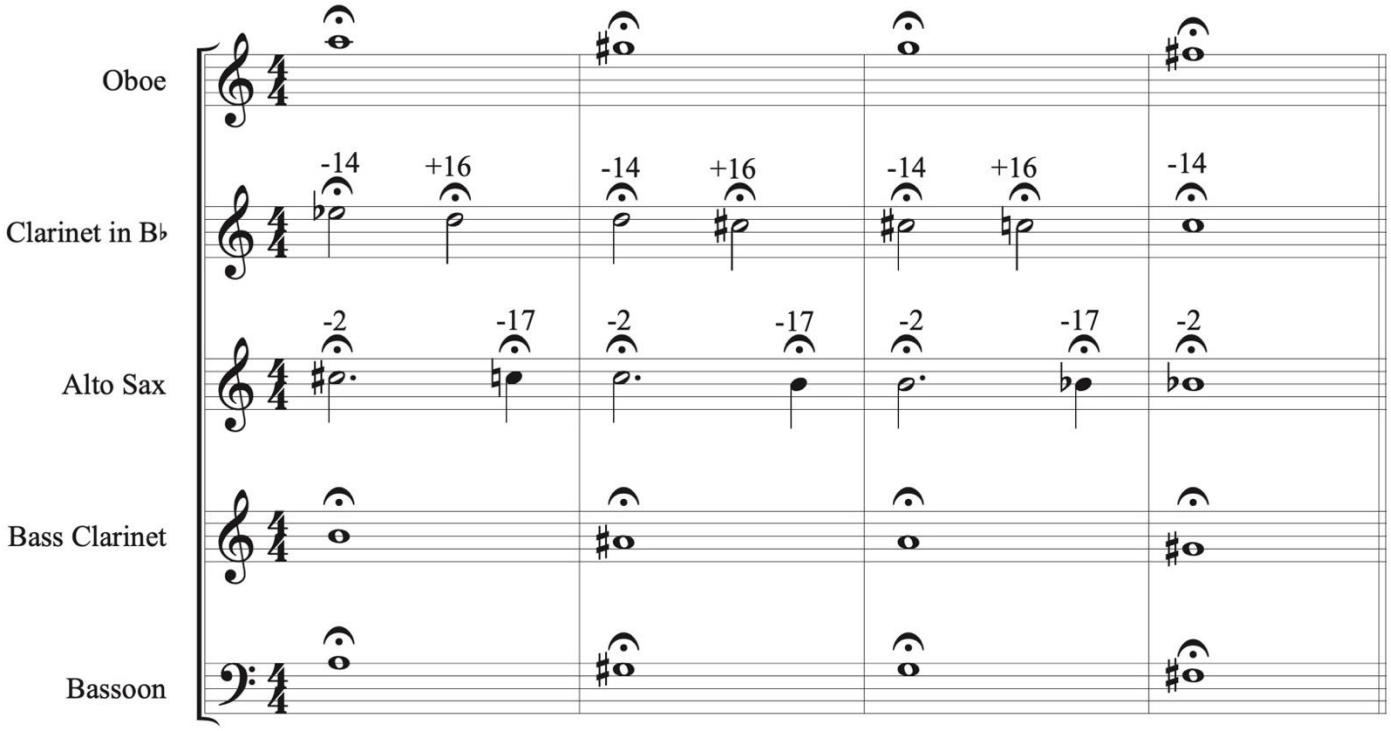
For all quintet members to familiarize themselves with tuning different chord tone members, this exercise should be used regularly during your rehearsals. The "Major, Minor, Diminished" exercise starts with the quintet playing a major chord. Once the chord is fully in tune, the member playing the major 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.

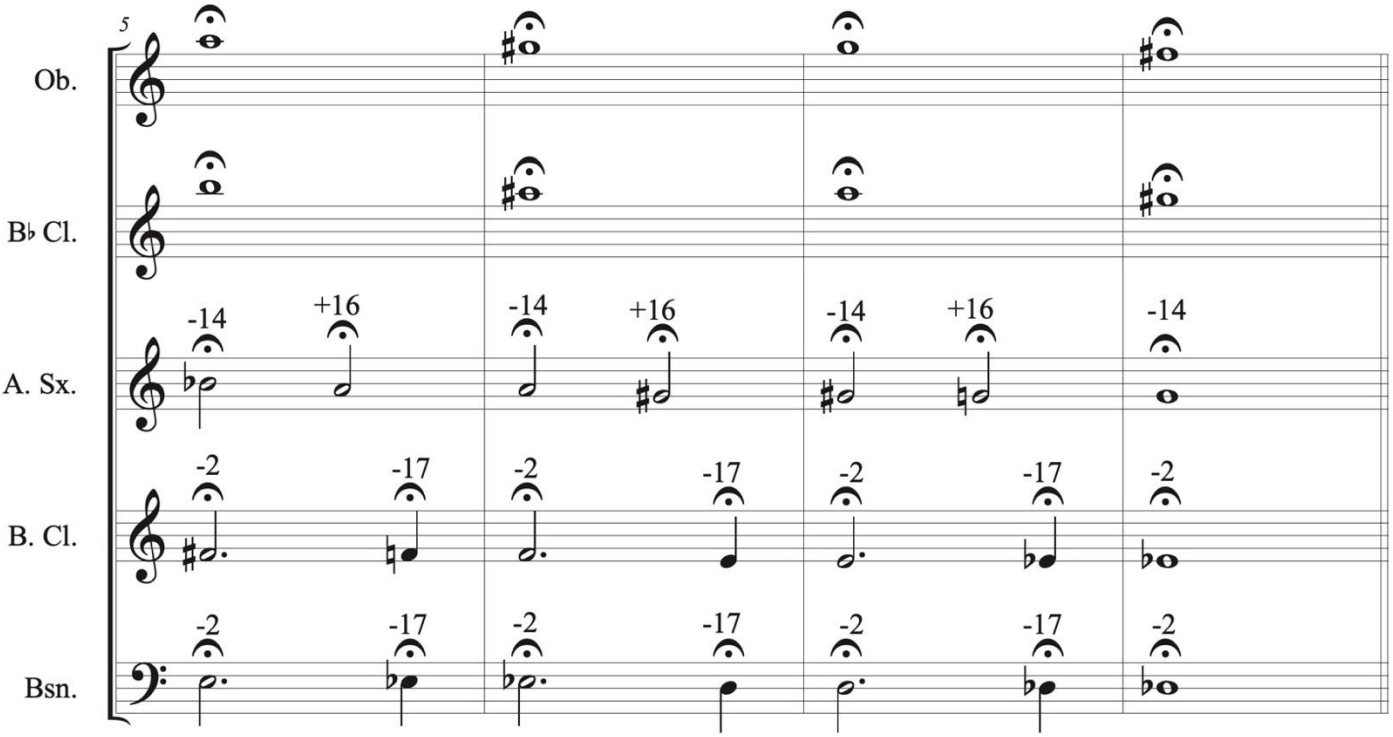
All chords are based on the root being tuned to "0.0" cents sharp or flat. The intonation adjustments necessary to achieve the correct tuning in just intonation are rounded to the nearest whole number.

6) Major, Minor, Diminished

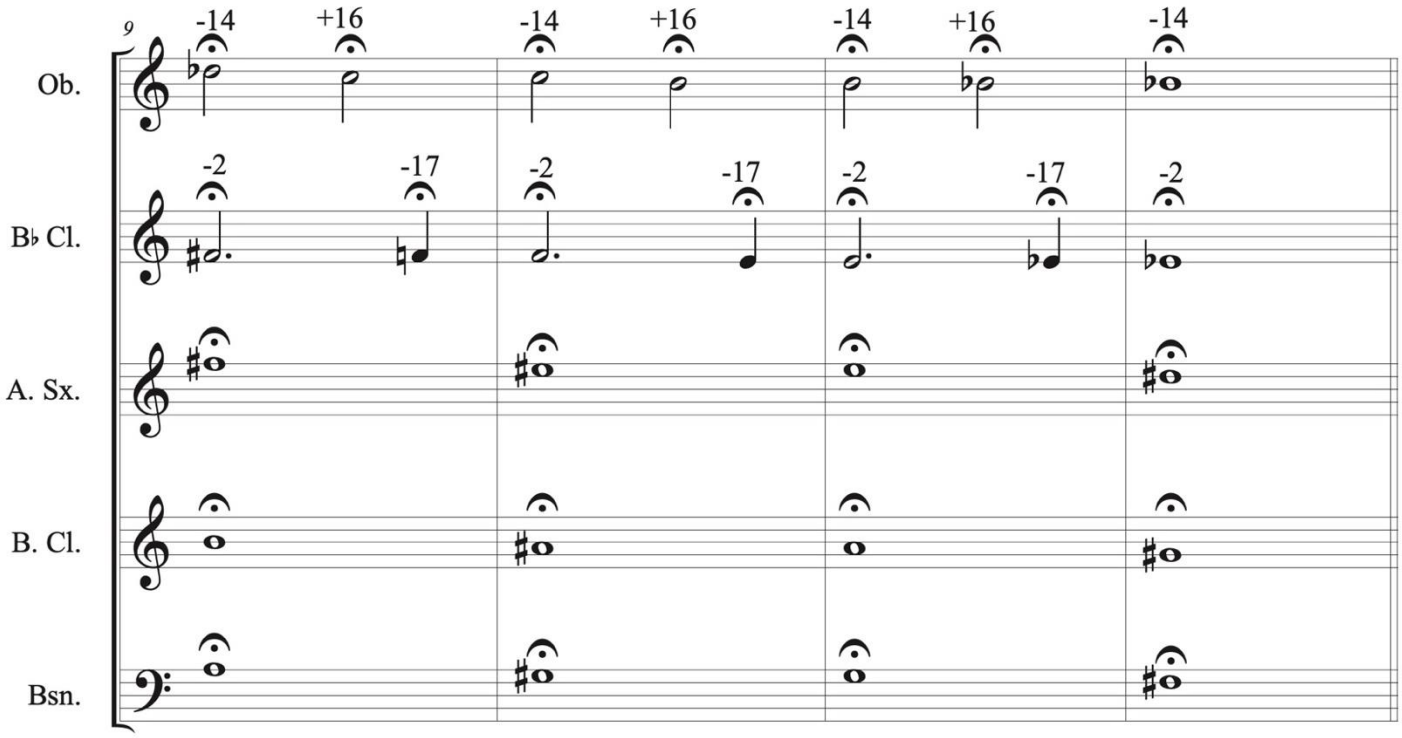
a. B♭ Clarinet - 3rd



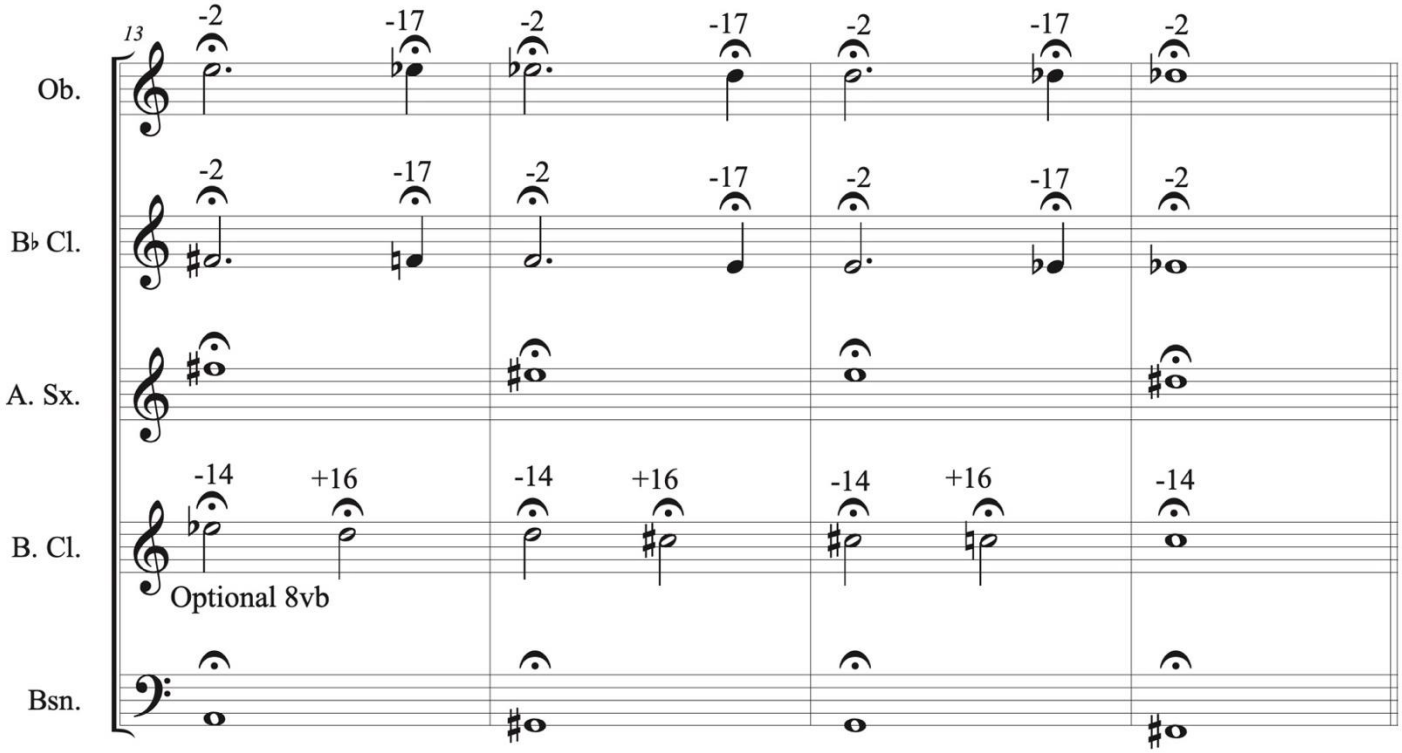
b. Alto Sax - 3rd



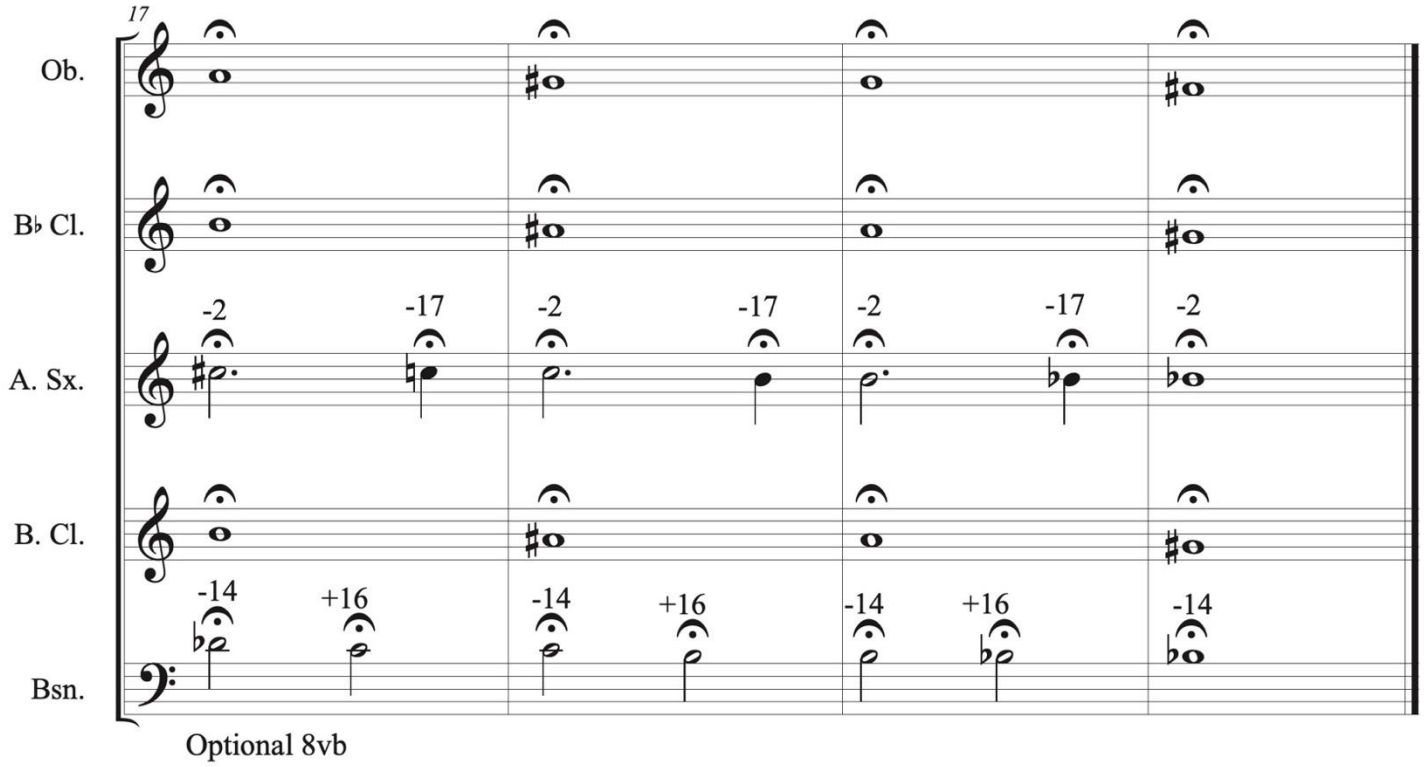
c. Oboe - 3rd



d. Bass Clarinet - 3rd



e. Bassoon - 3rd



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.

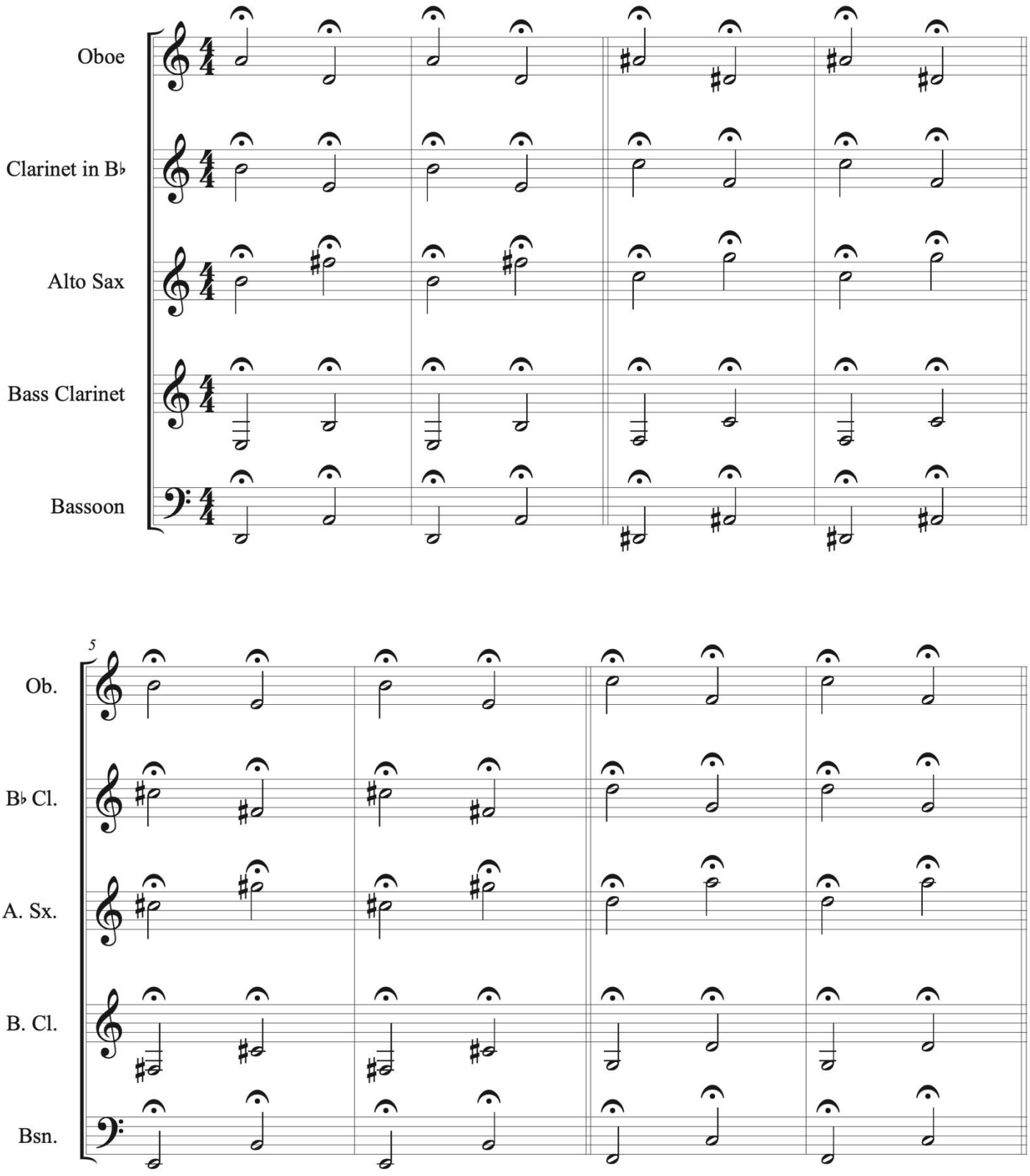
Remember, chamber music skills build upon one another. Because your ensemble focuses on one aspect of playing during an exercise does not mean the other areas should be forgotten. Comments regarding tone and intonation while rehearsing the following exercise are valid and permitted even if the focus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

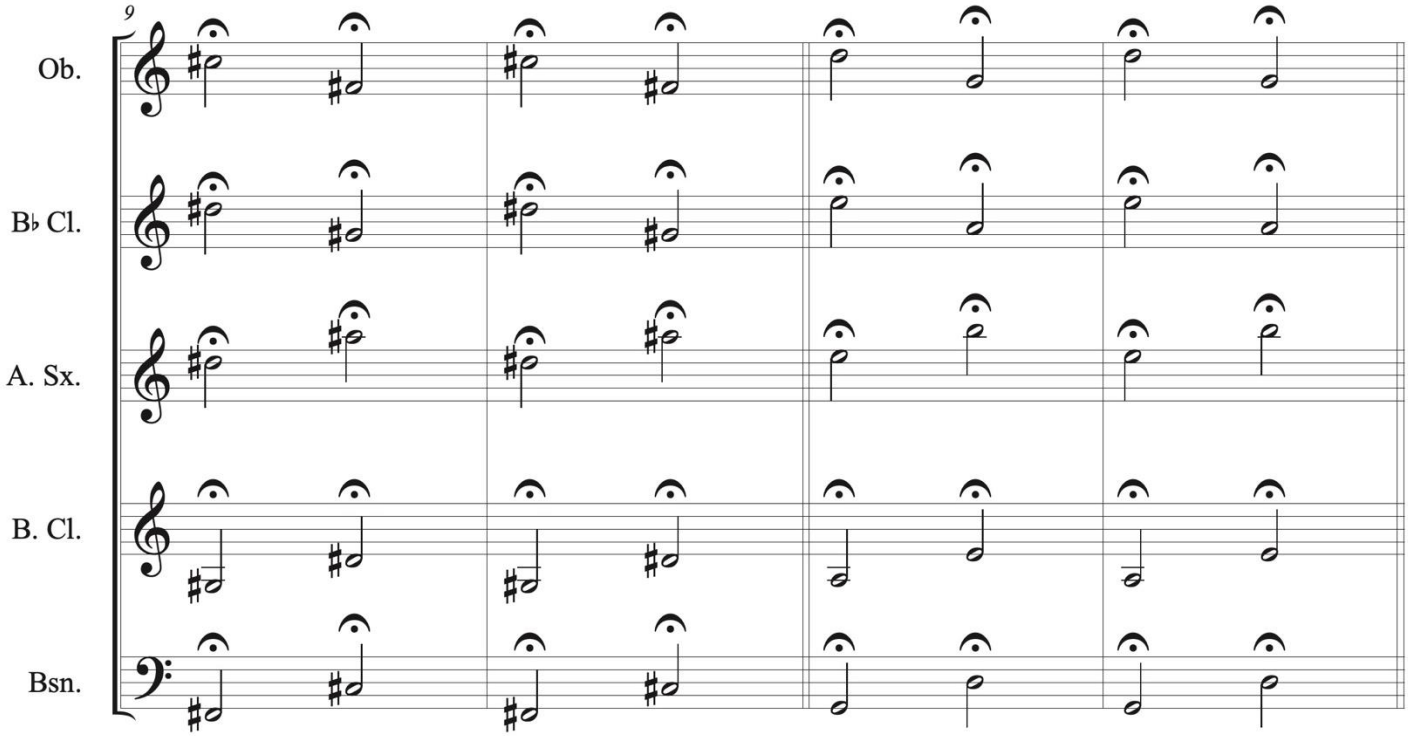
Consistent Intervals

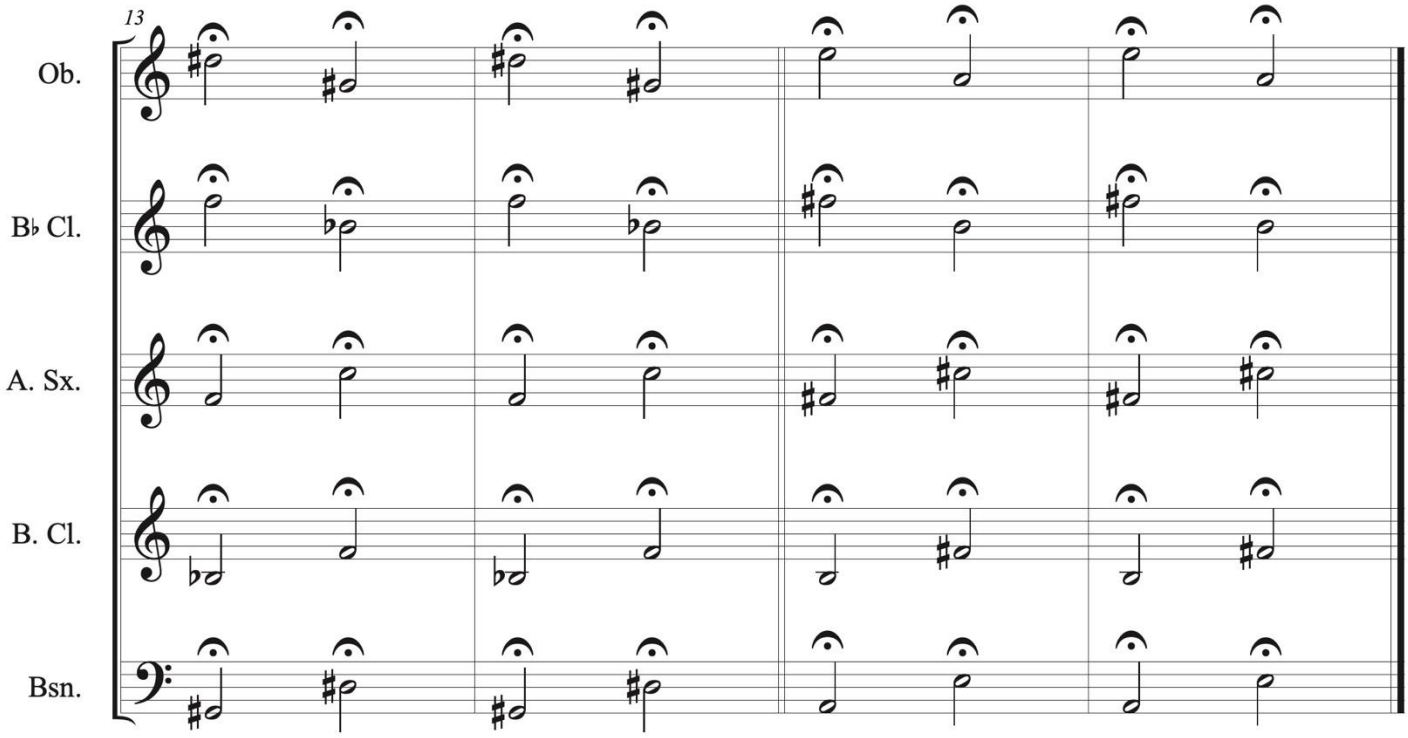
This exercise will force your quintet to maintain blend and intonation while switching between two pitches.

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



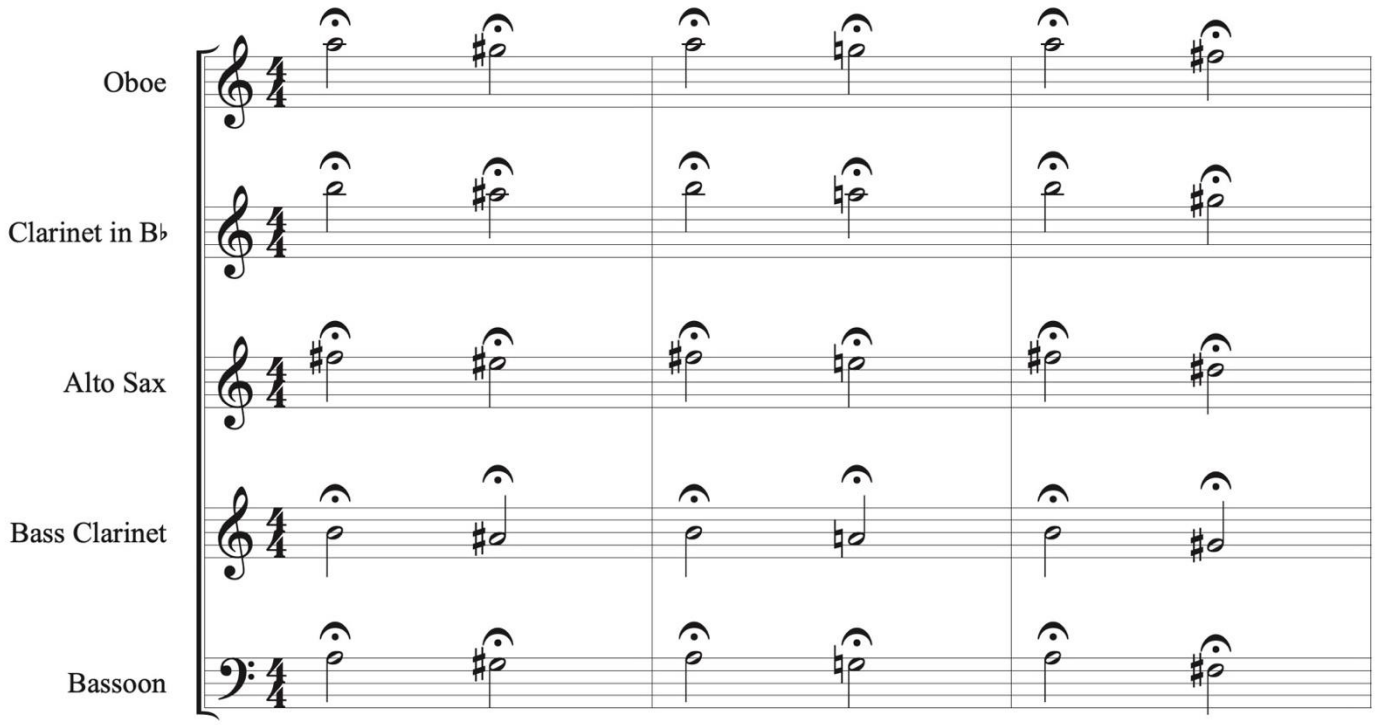

9
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

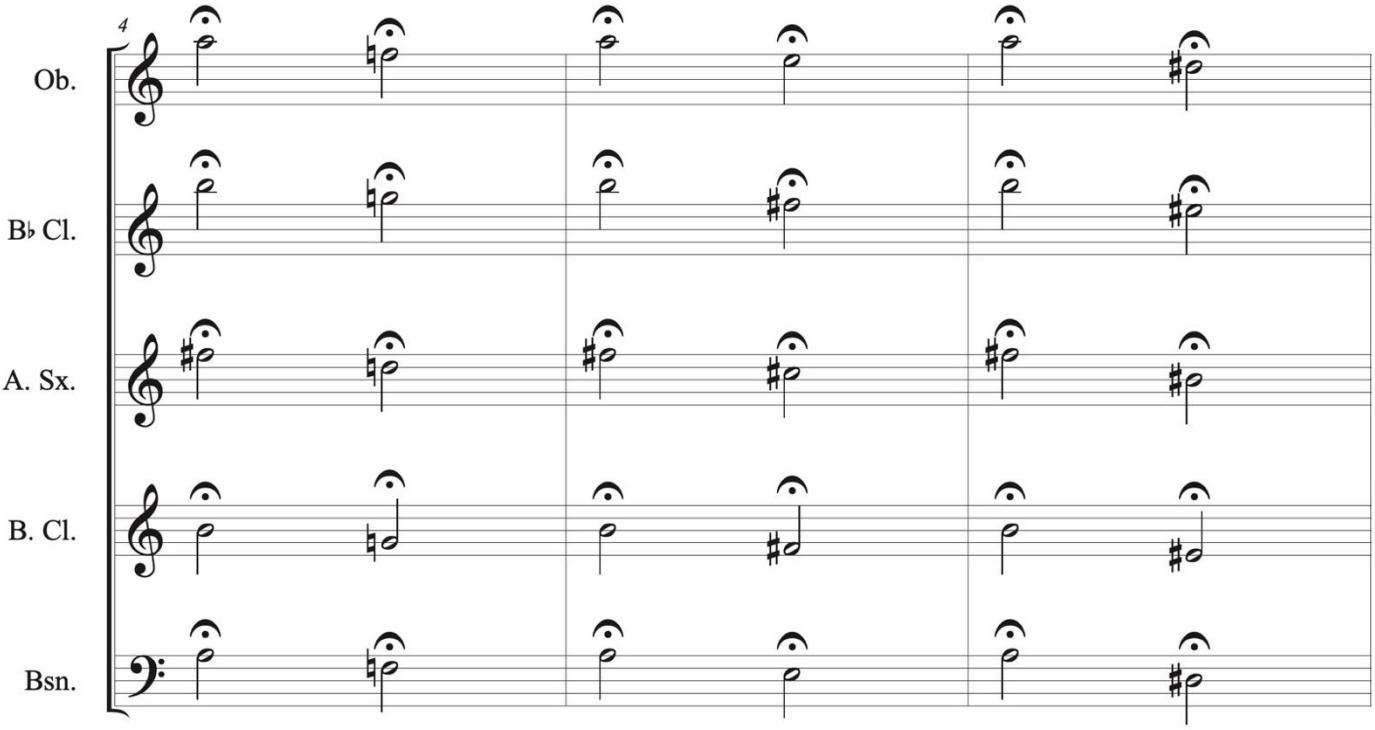

13
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

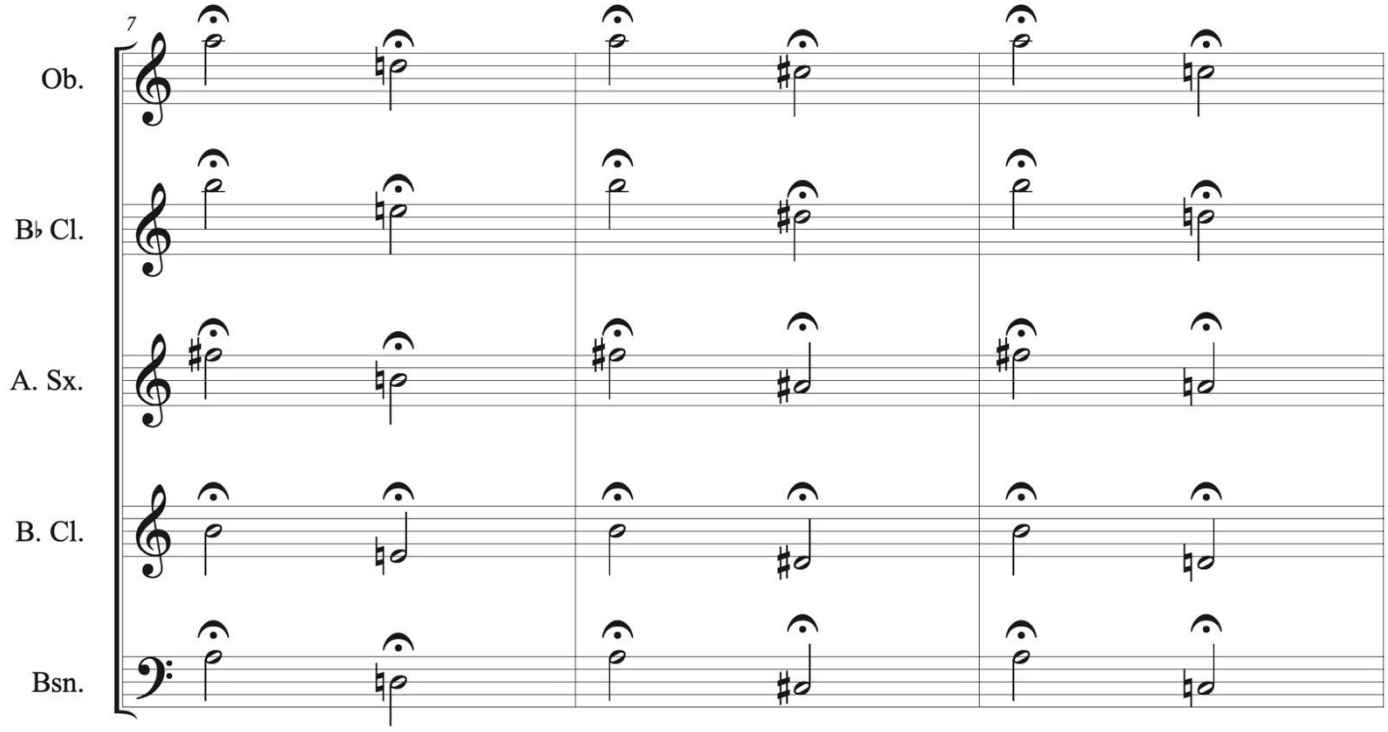
Half-Step Descent

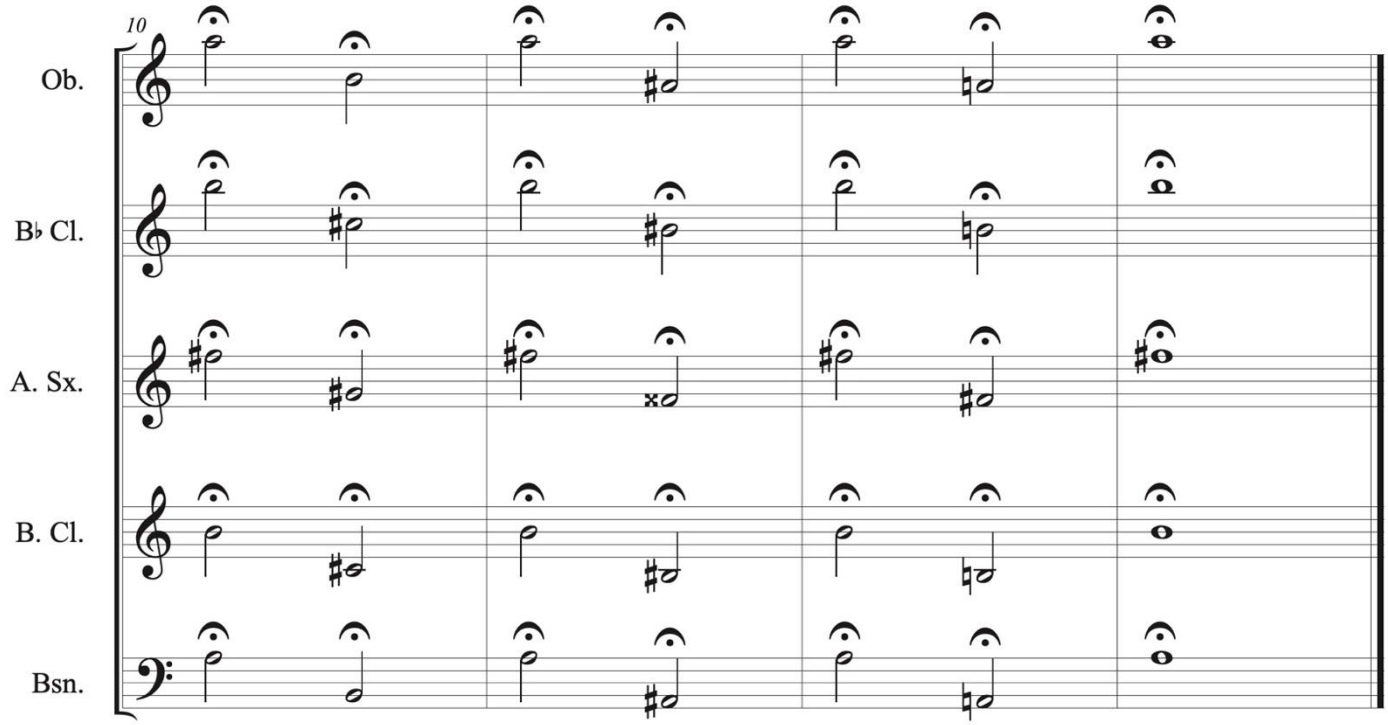
While this exercise highlights quintet blend, it also allows the ensemble to continue refining their overall group sound and intonation. The Half-Step Descent moves the quintet through long tones that descend chromatically across the span of an octave. The ensemble will always return to the starting 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






7
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

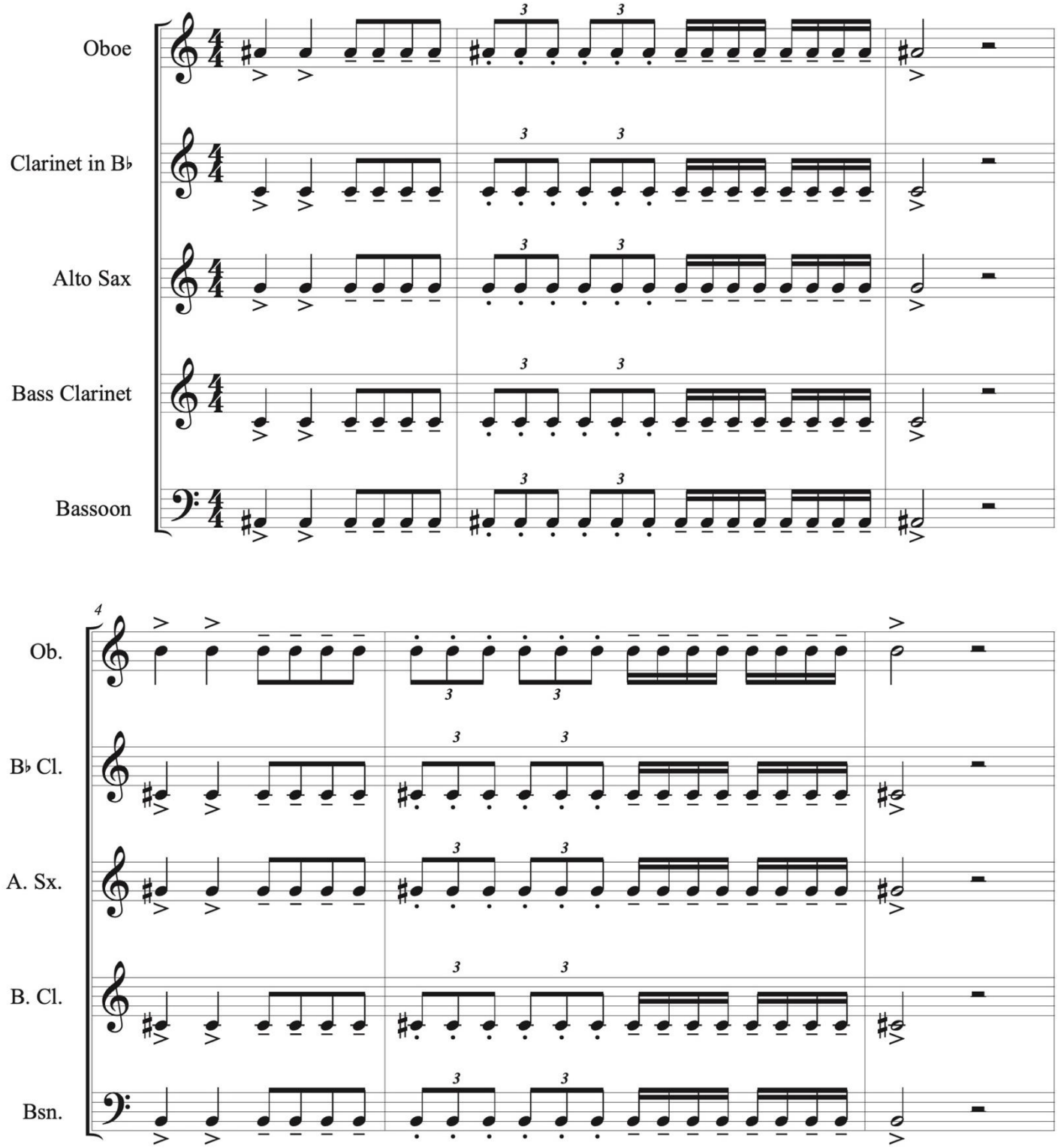

10
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

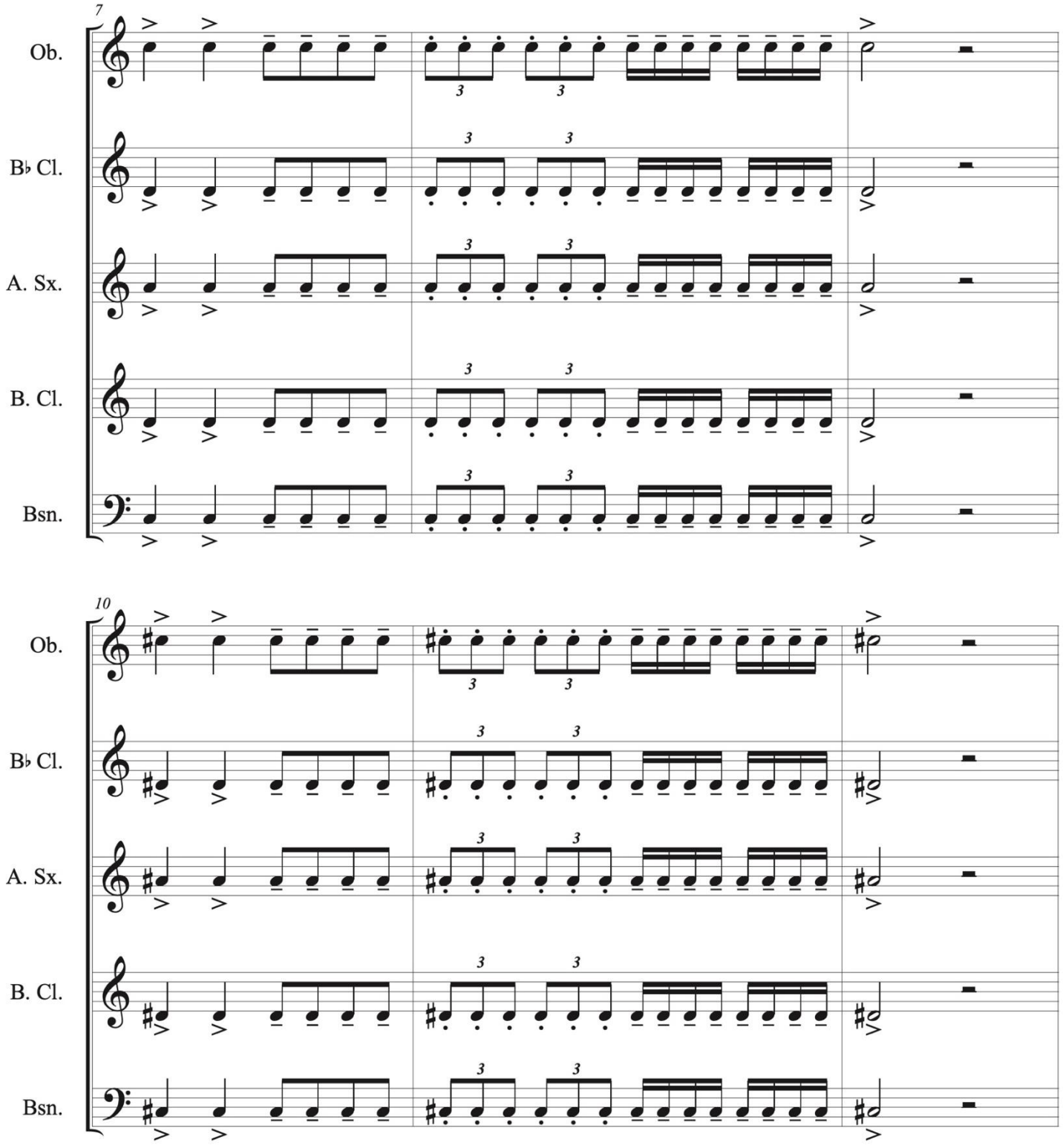
CHAPTER SIX: MATCHING ARTICULATION

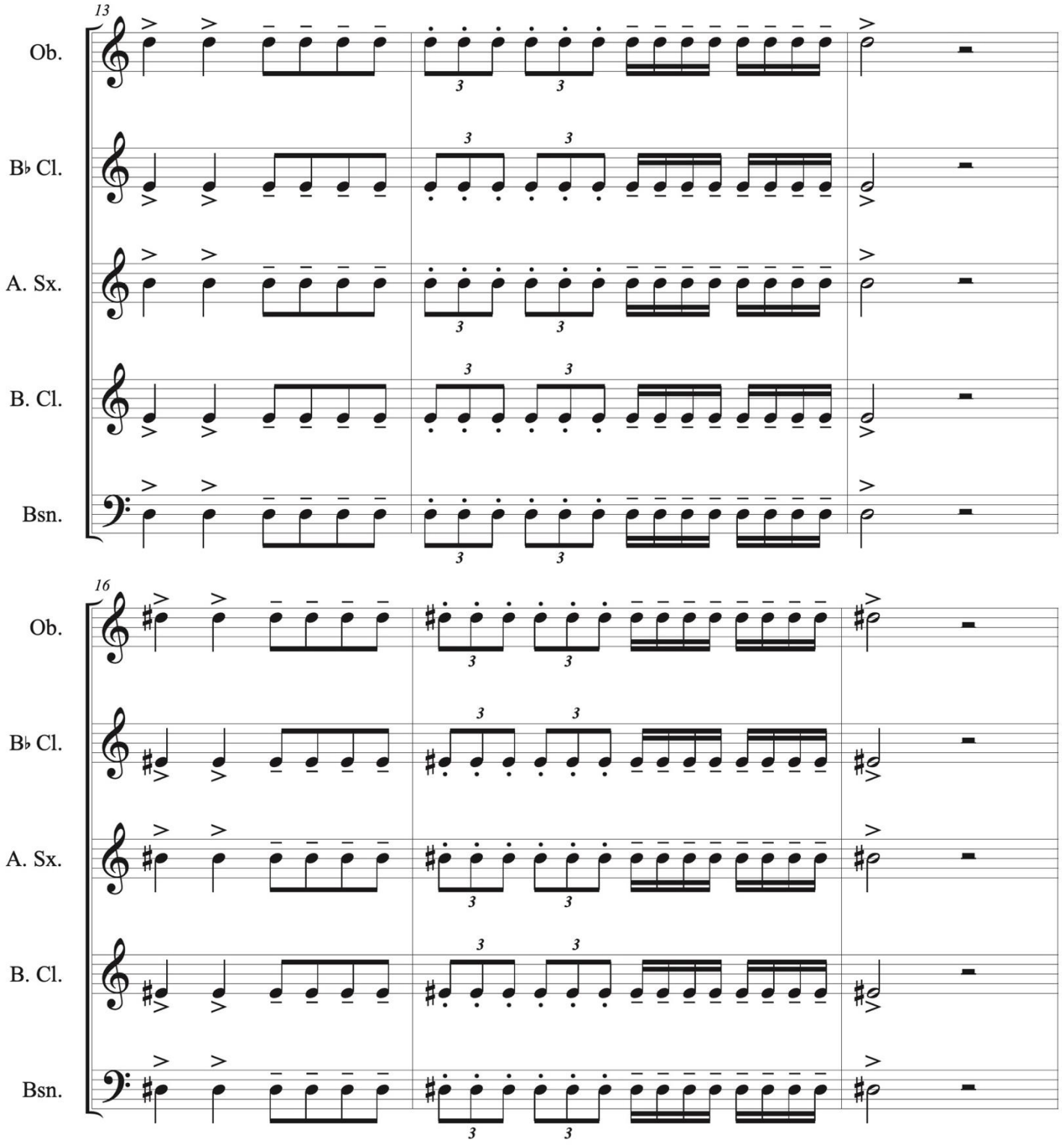
Matching articulation between the variety of instruments found in a reed quintet can prove to be a challenge. The response and level at which one can play with short articulations can vary greatly between the five instruments. Listening critically for how articulations match will be extremely important 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.

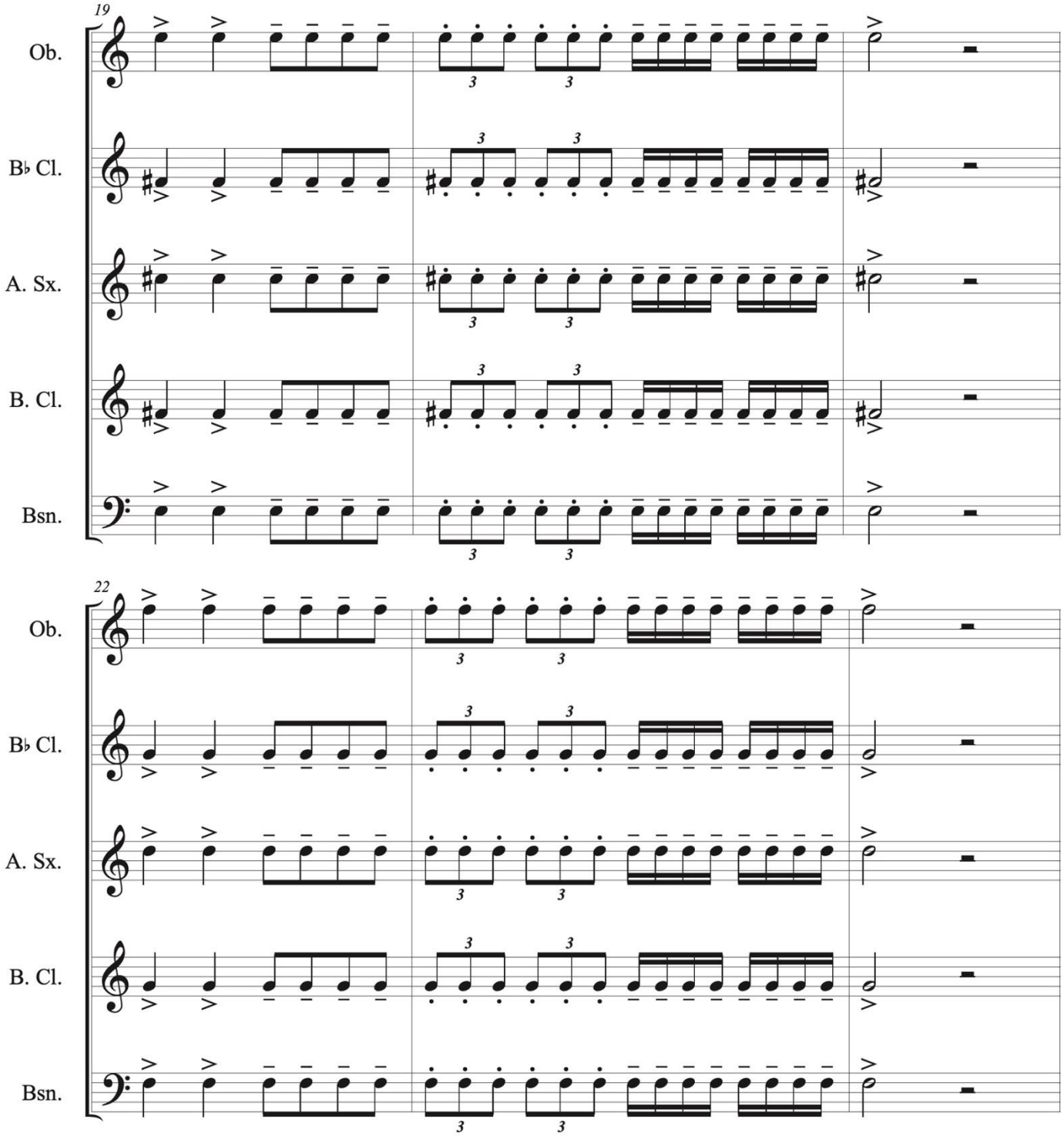
The most noticeable articulation differences tend to arise between the highest and lowest voiced instruments within the quintet. Larger instruments, such as the bass clarinet, may face challenges in matching the articulation style of smaller instruments like the oboe. It's important to recognize that 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.

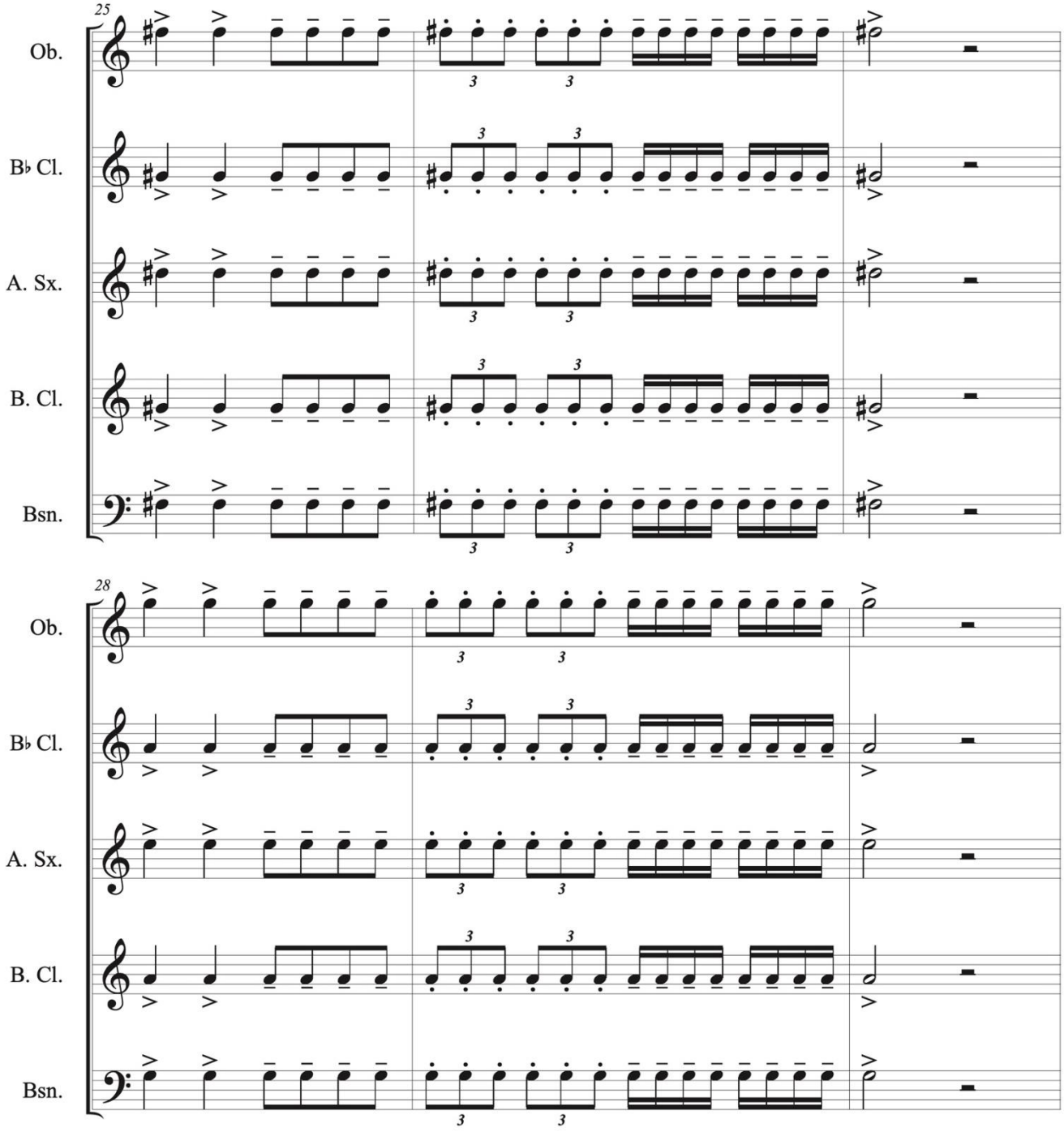
9) Rhythm Expansion

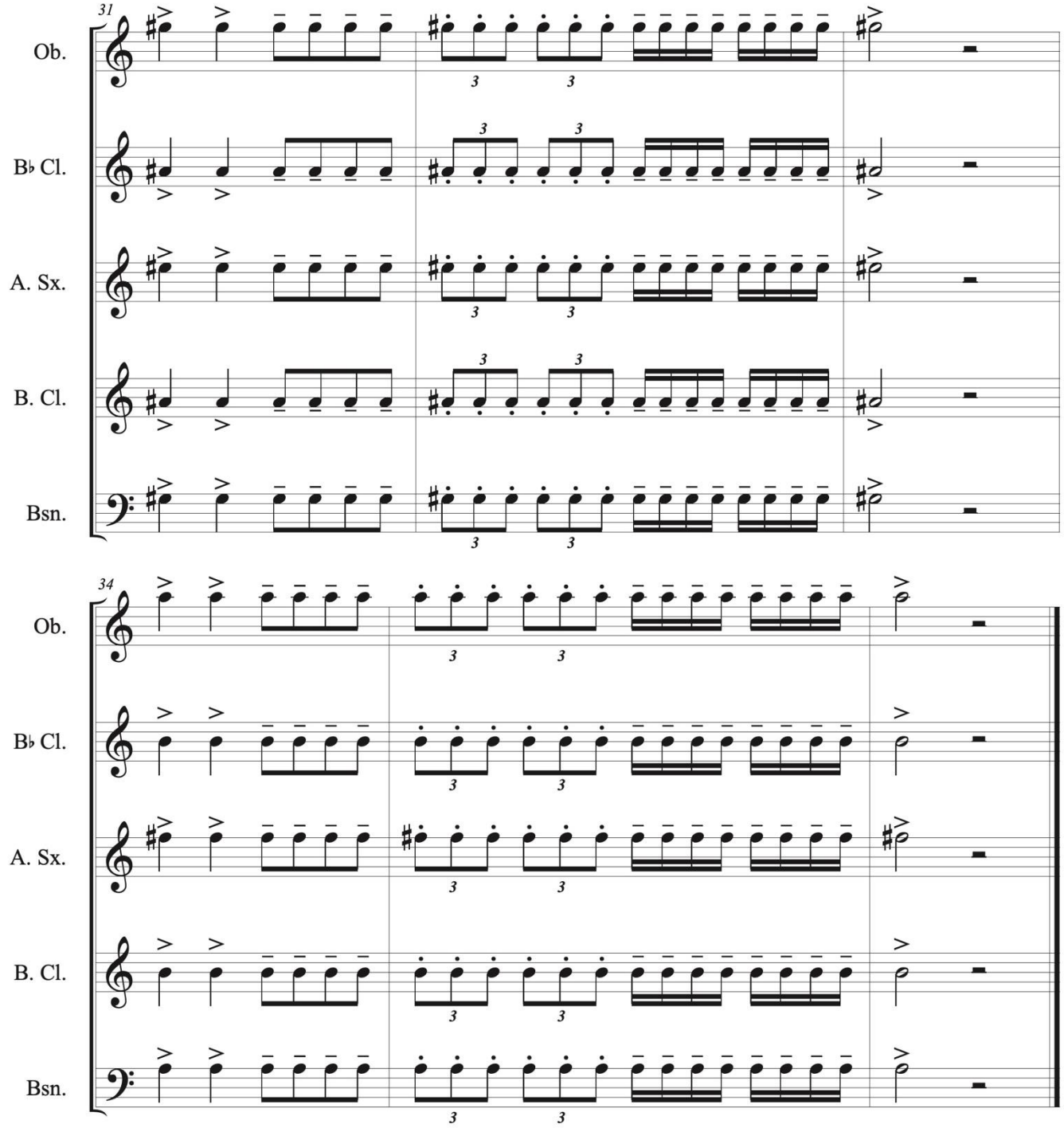



7
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
10
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

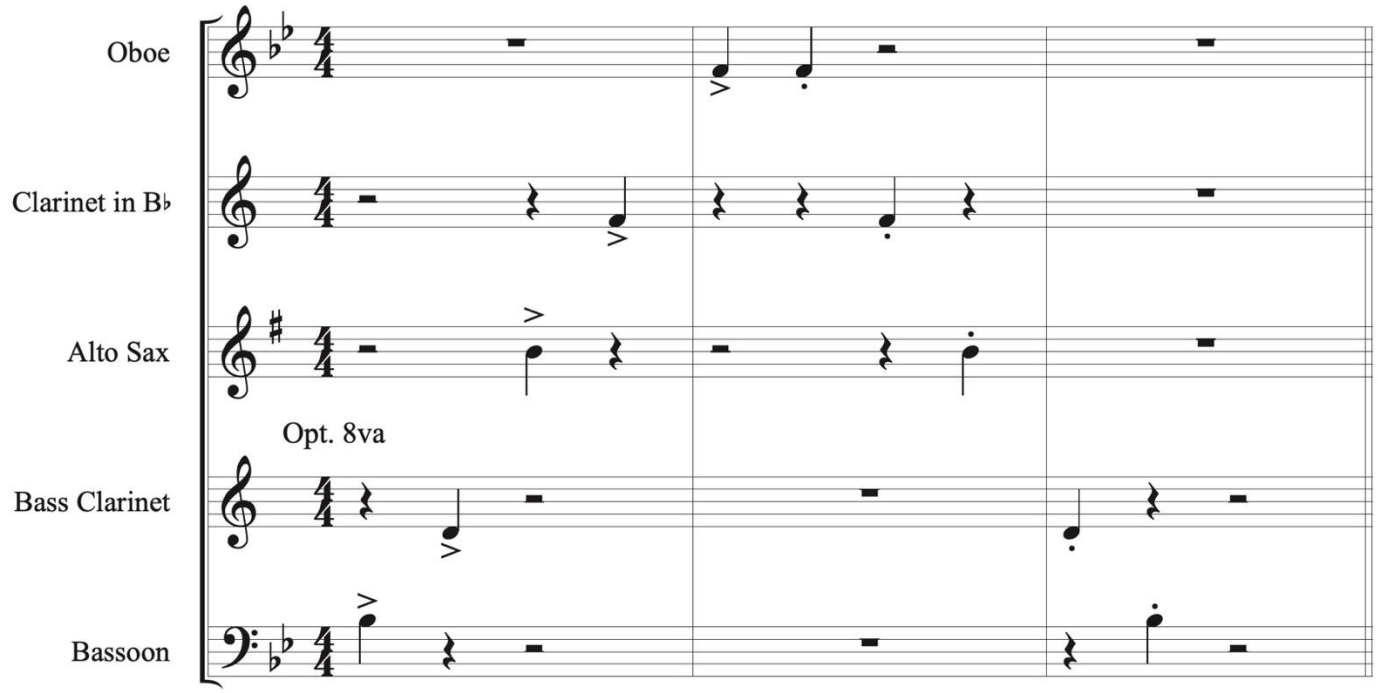

13
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
16
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

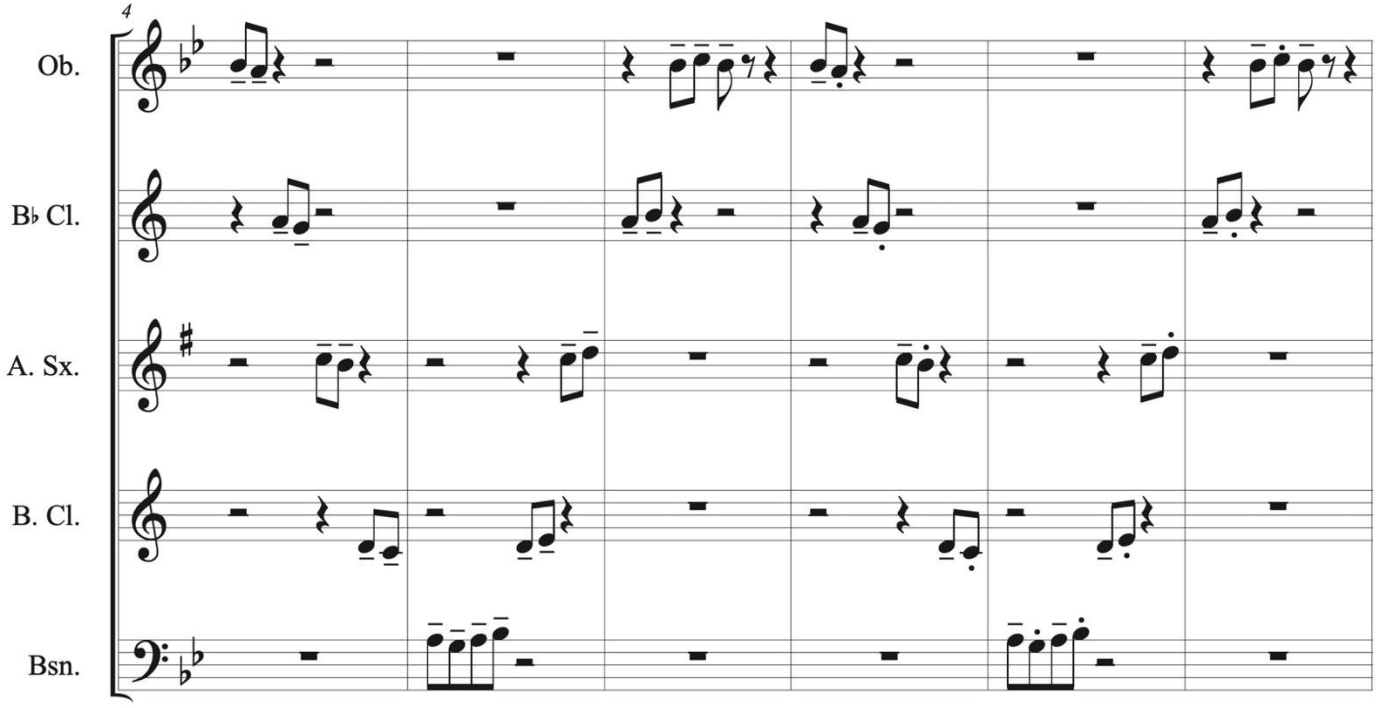

19
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
22
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

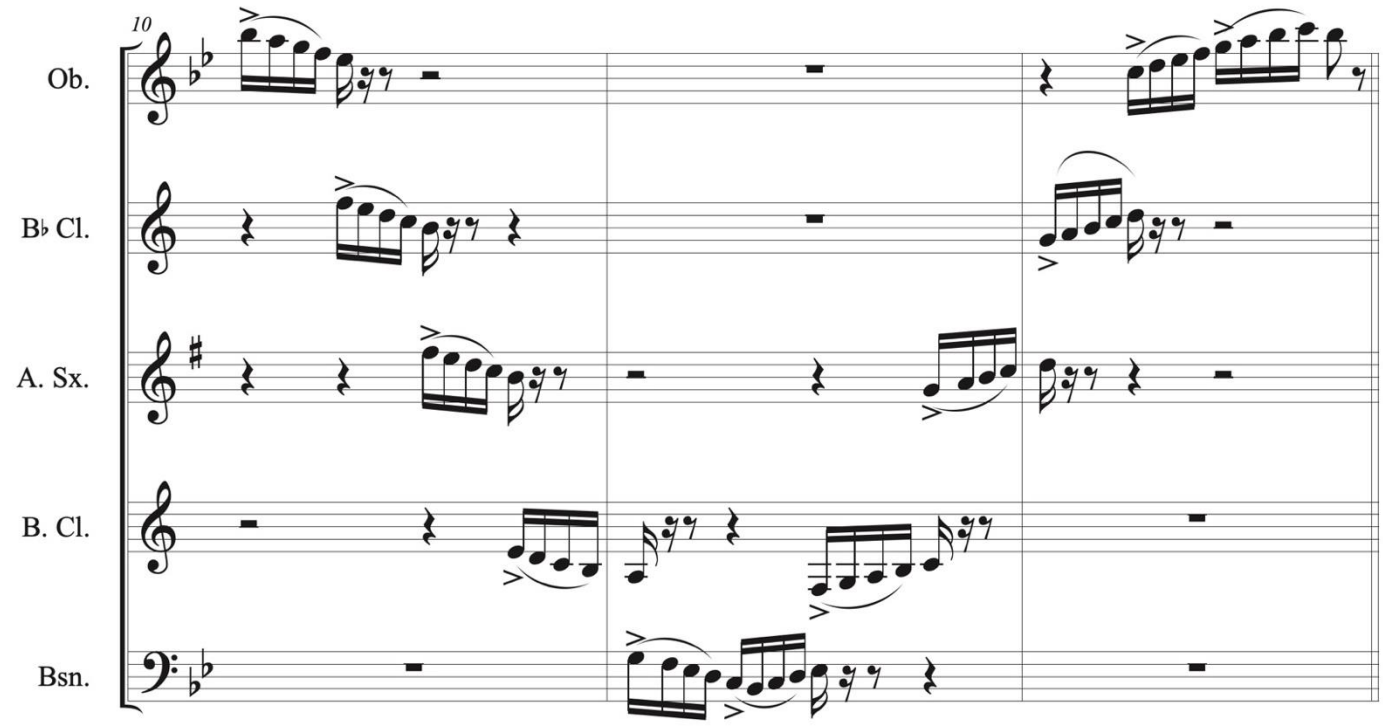

25
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
28
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

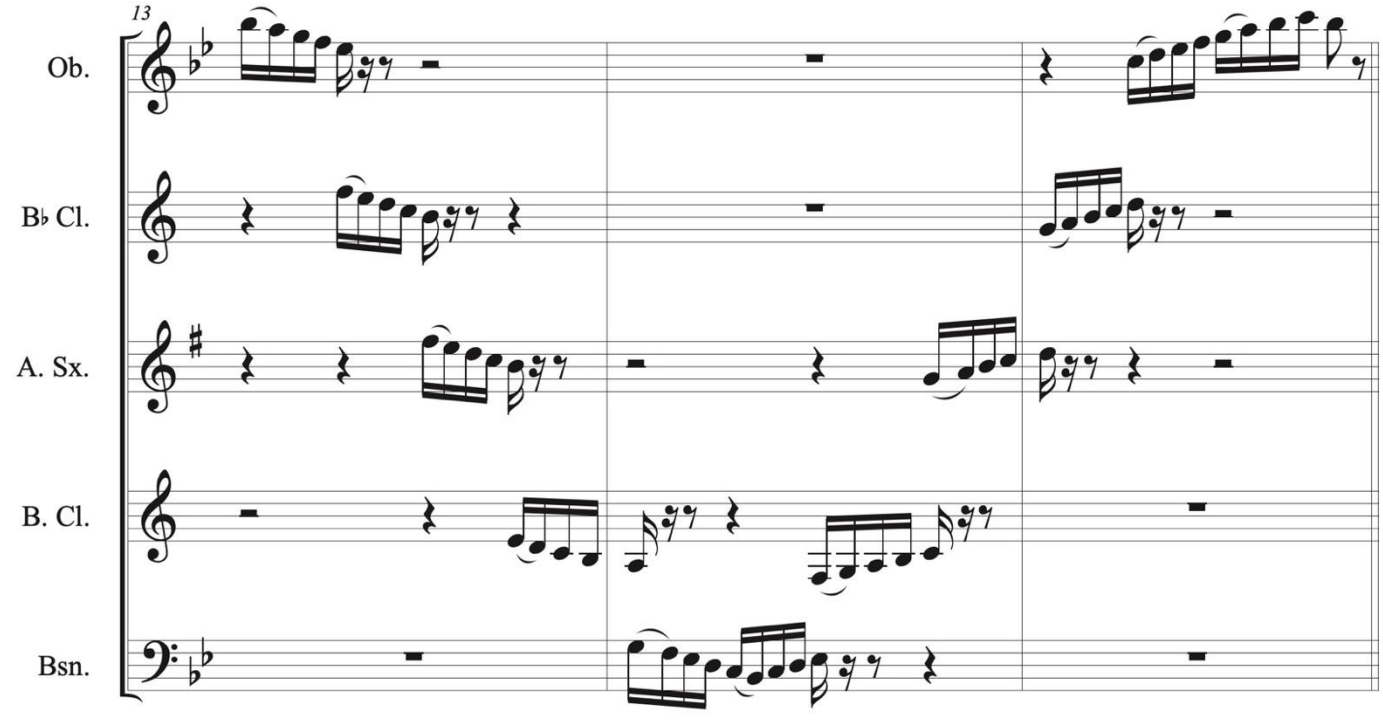

31
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.
34
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.

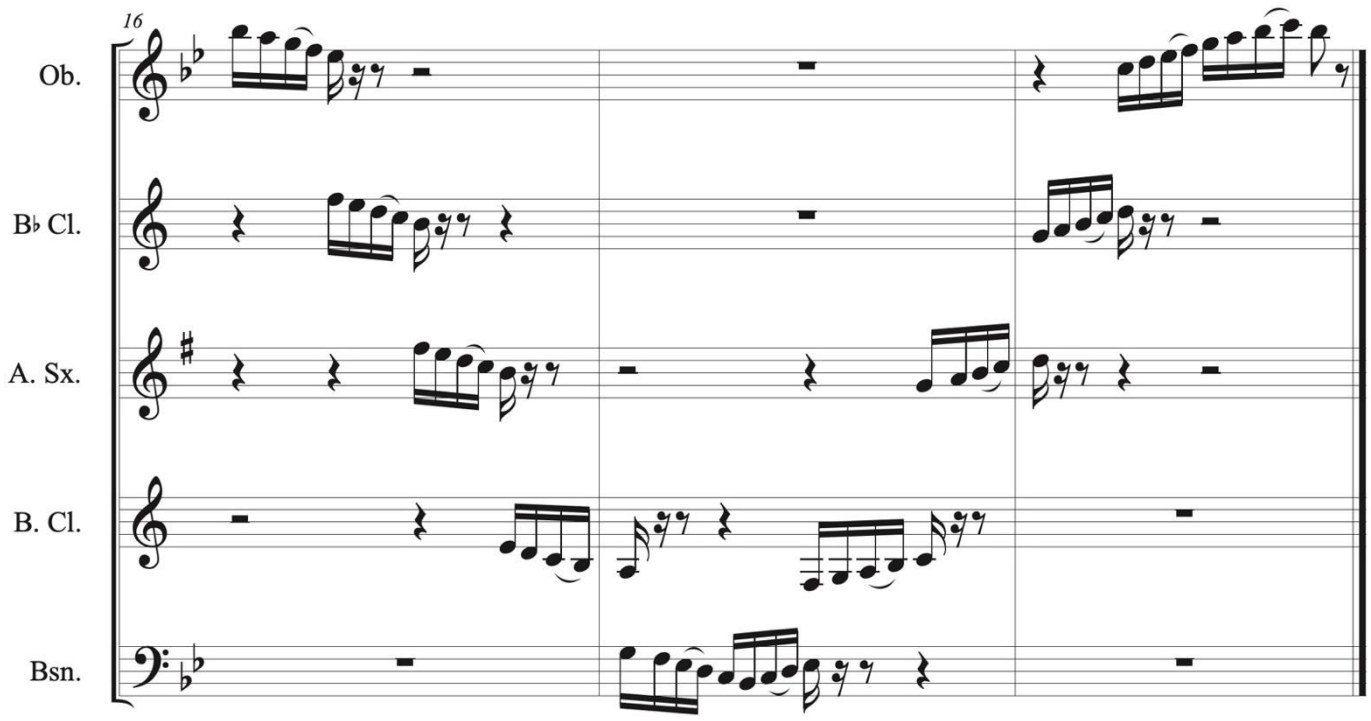
10) Articulation Pass Off






10
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


13
Ob.
B♭ Cl.
A. Sx.
B. Cl.
Bsn.


16
Ob.
B♭ Cl.
A. Sx.
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♭ 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)

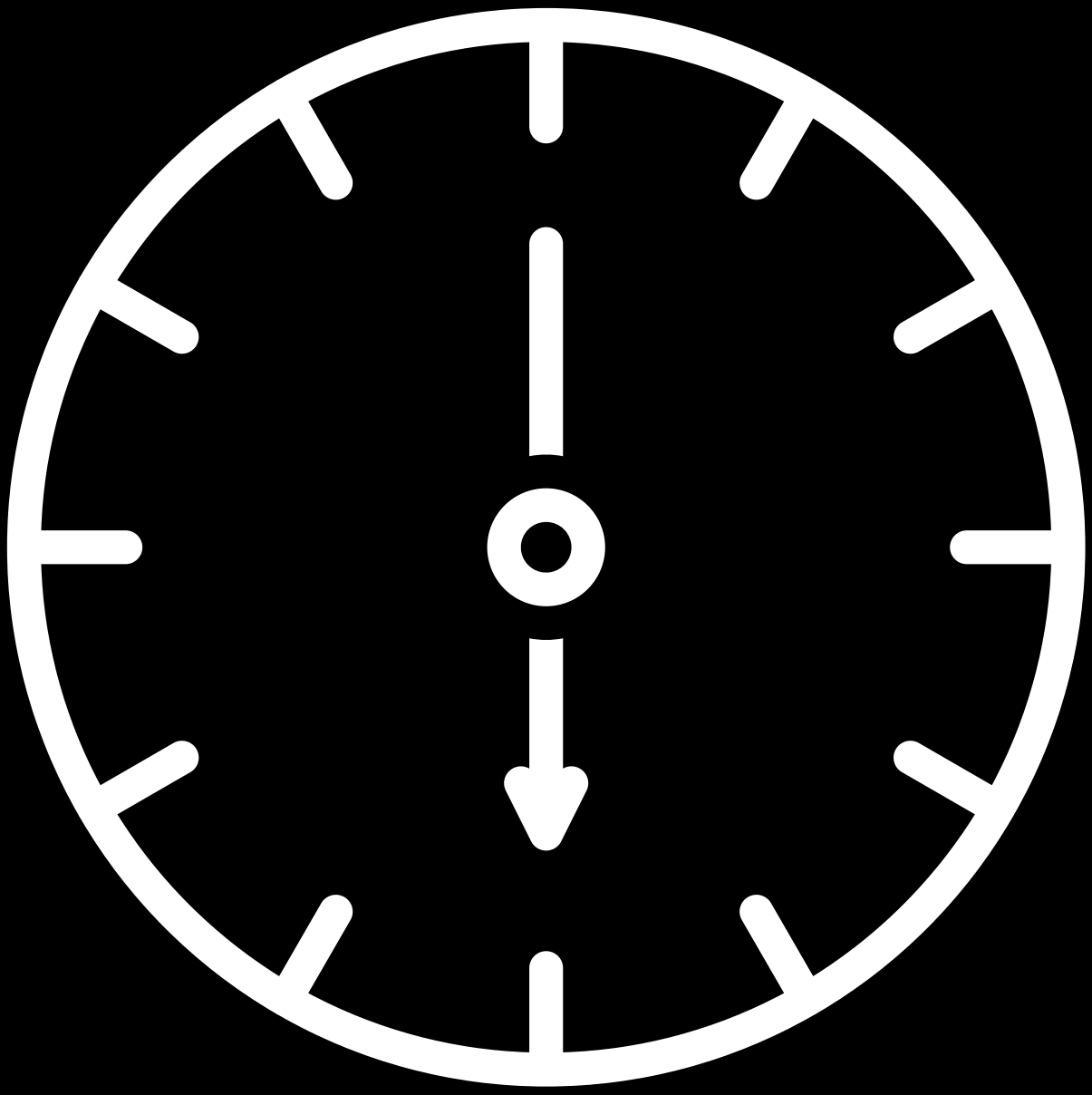
Performance Guide

- *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 hocket starting at rehearsal marking "O." The full ensemble performs a hocket 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 Mazone



The Power of "Yet"

for Reed Quintet (Grade 2)

Tyler Mazone (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*!

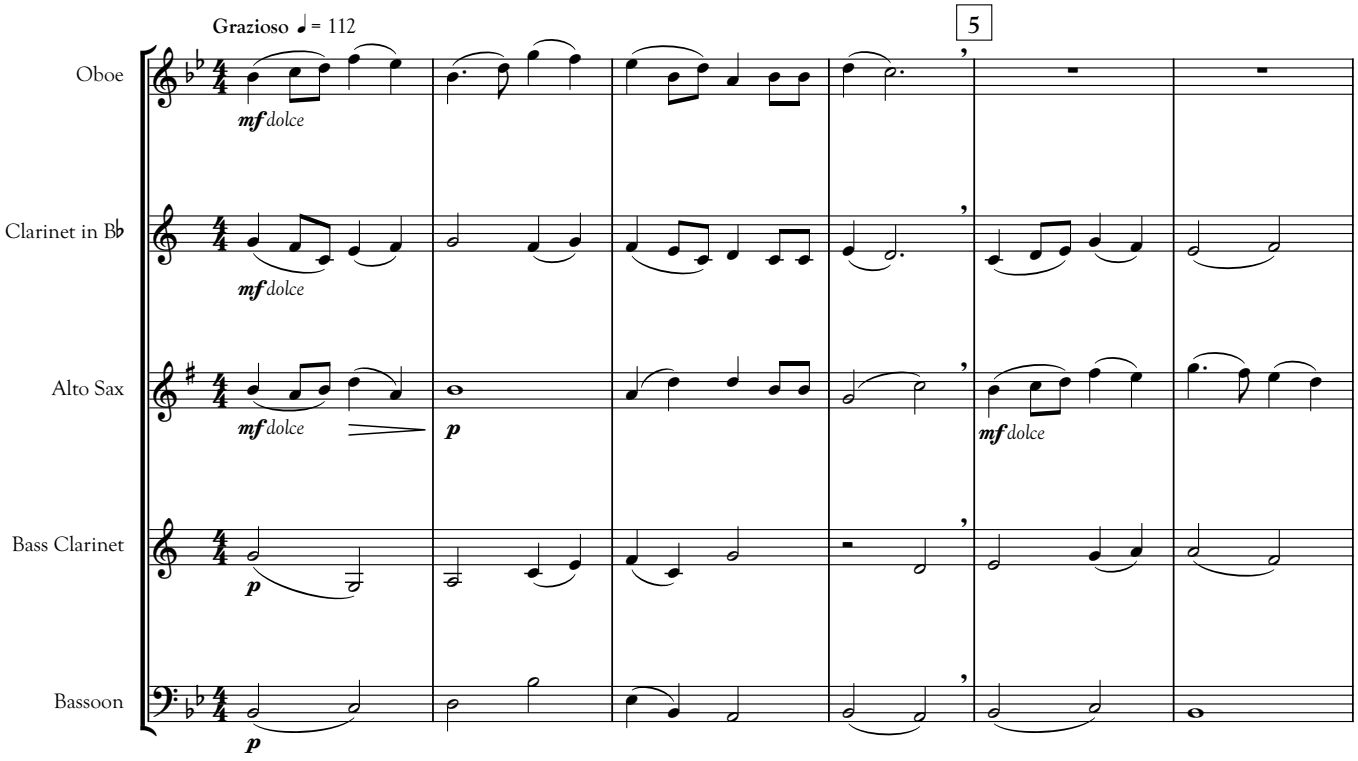
commissioned by Ben MacDonald

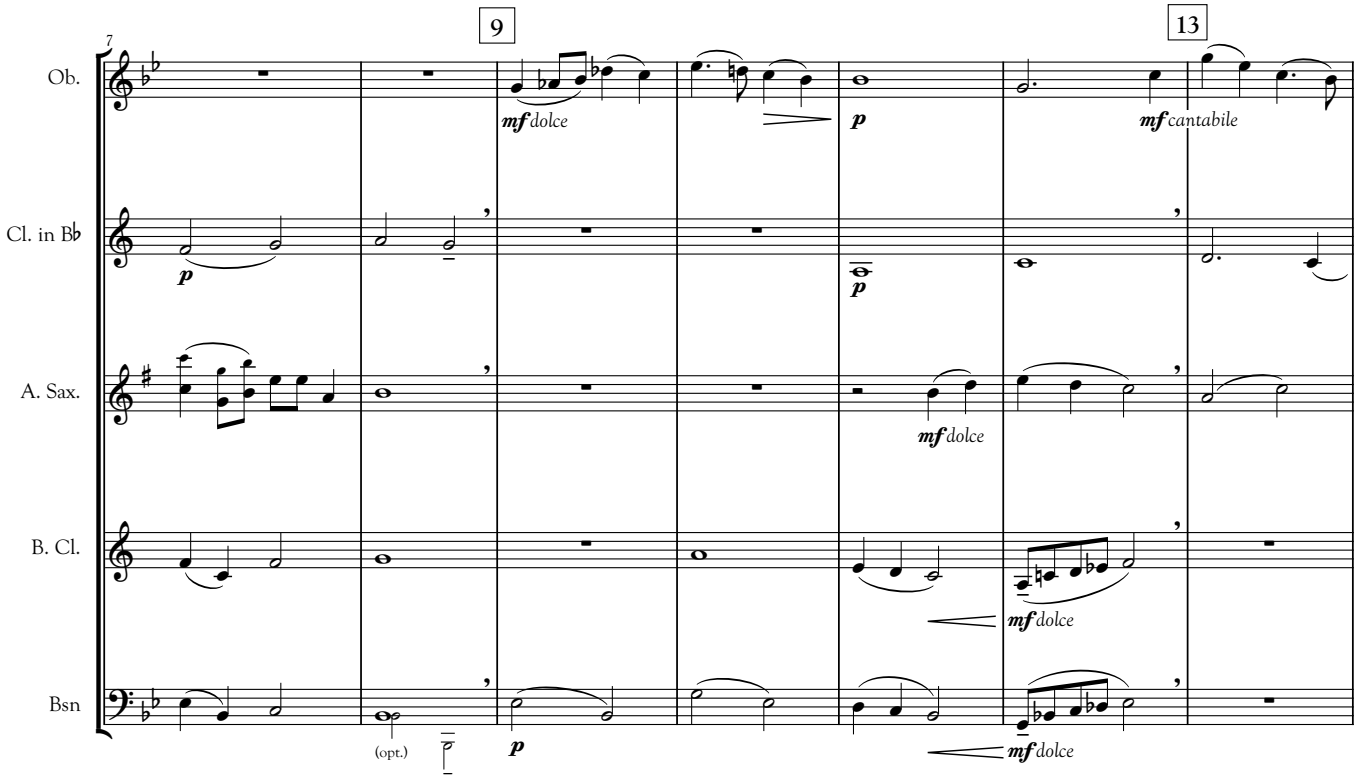
Full Score
Duration: c. 2'

The Power of "Yet"

for Reed Quintet

Tyler Mazone





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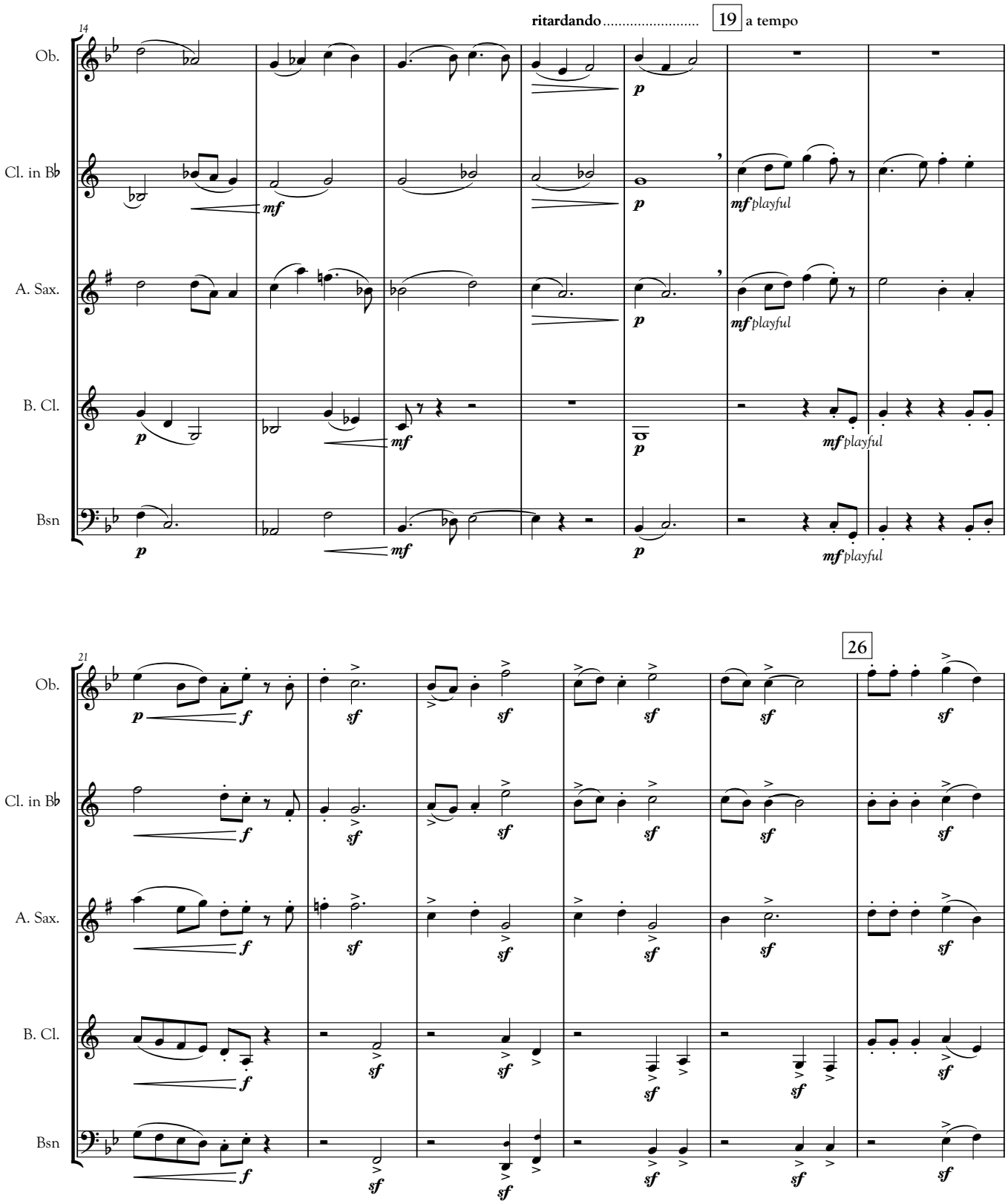
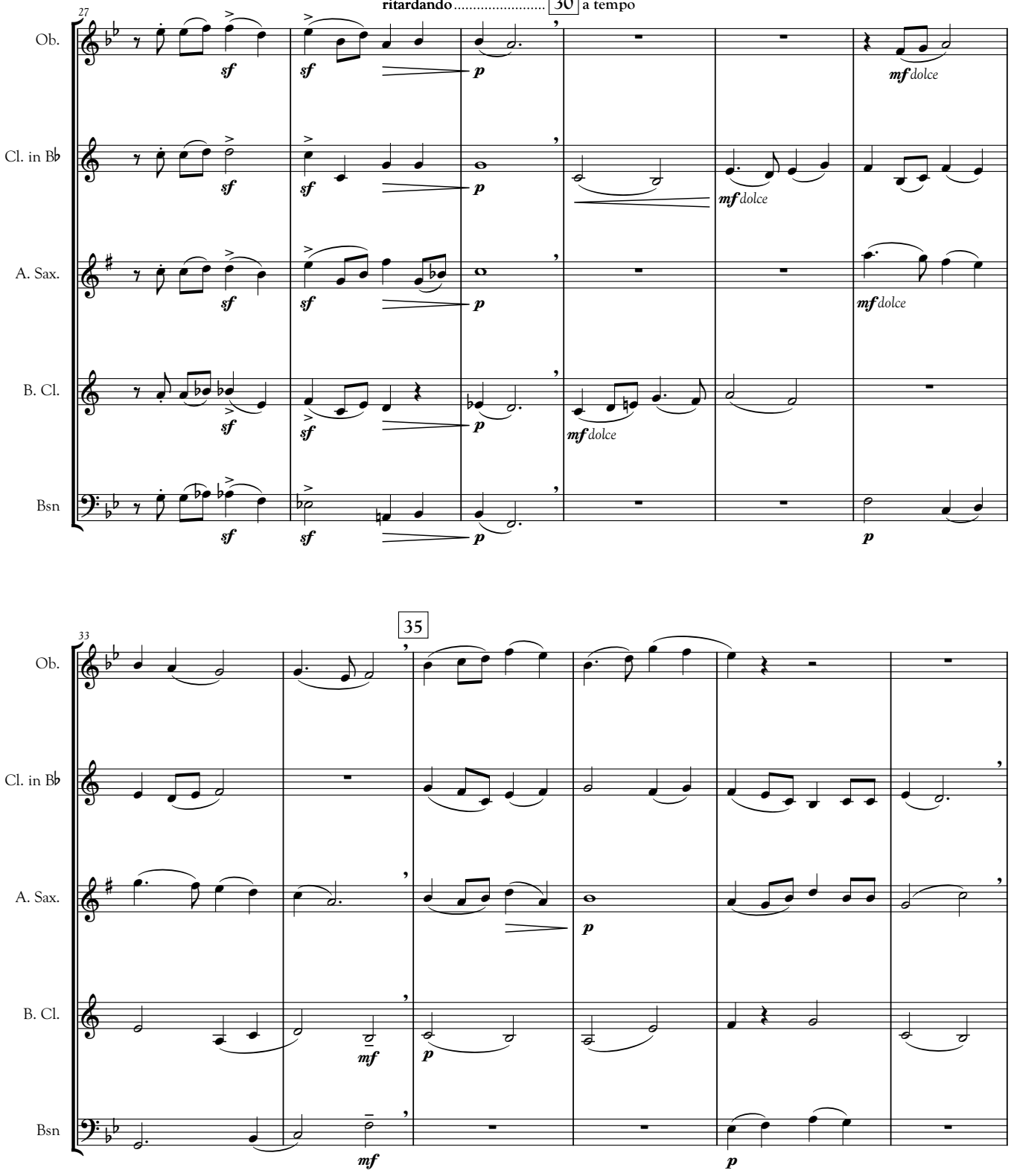
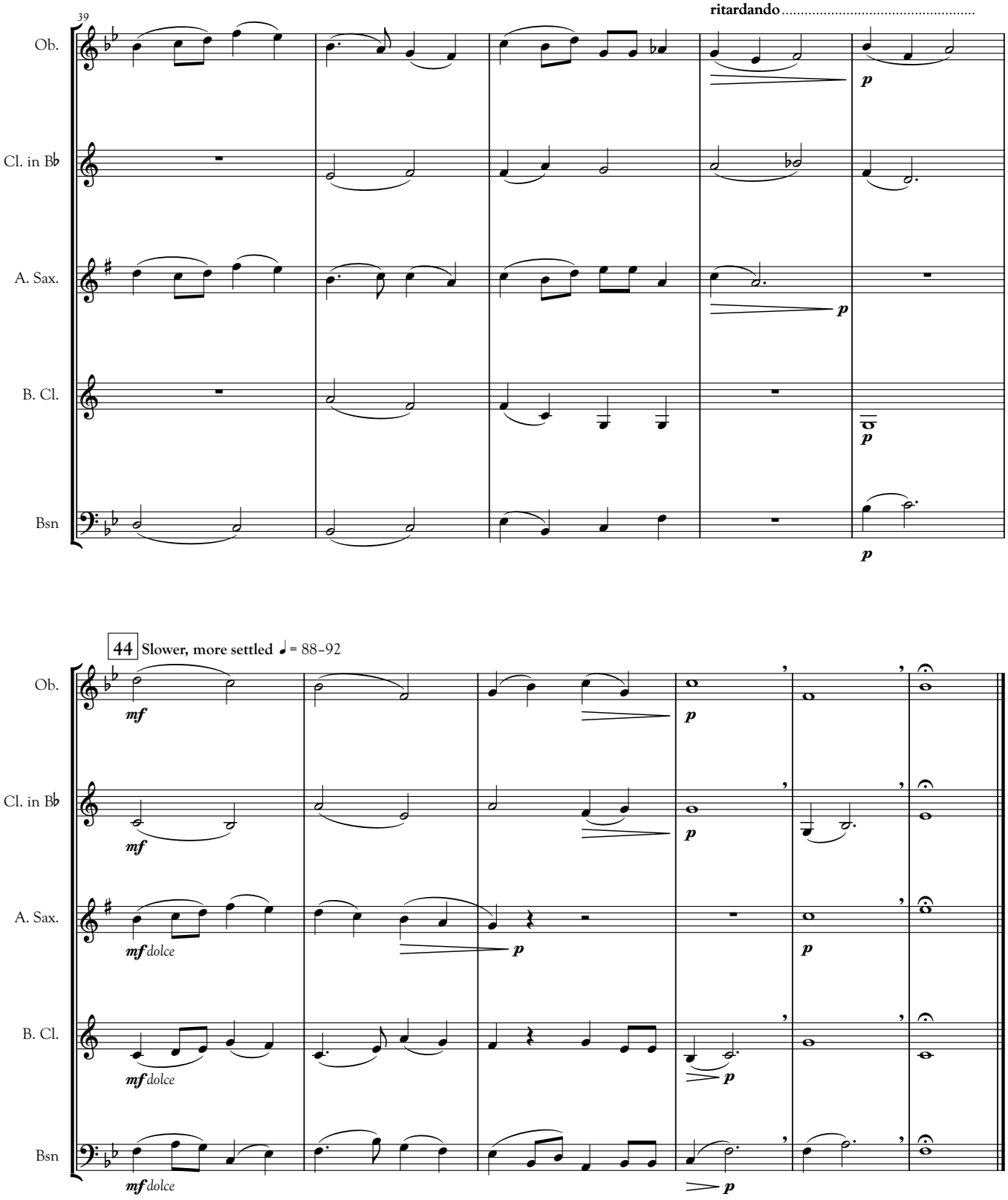

14
ritardando
19
a tempo
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf playful
21
26


27
ritardando
30
a tempo
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
sf
p
mf dolce
33
35
mf


39
ritardando
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
44 Slower, more settled ♩ = 88–92
mf
mf dolce

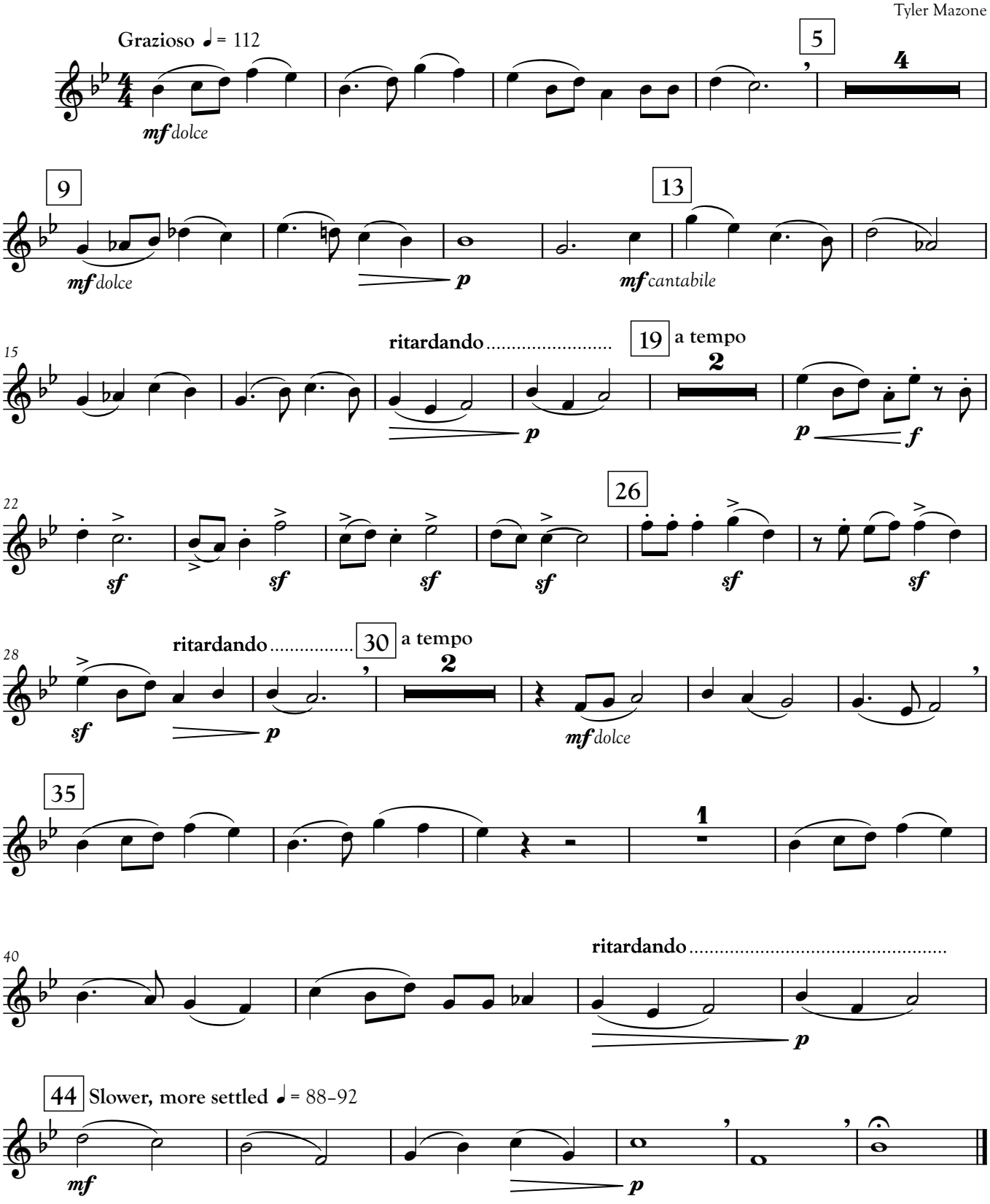
Oboe

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone



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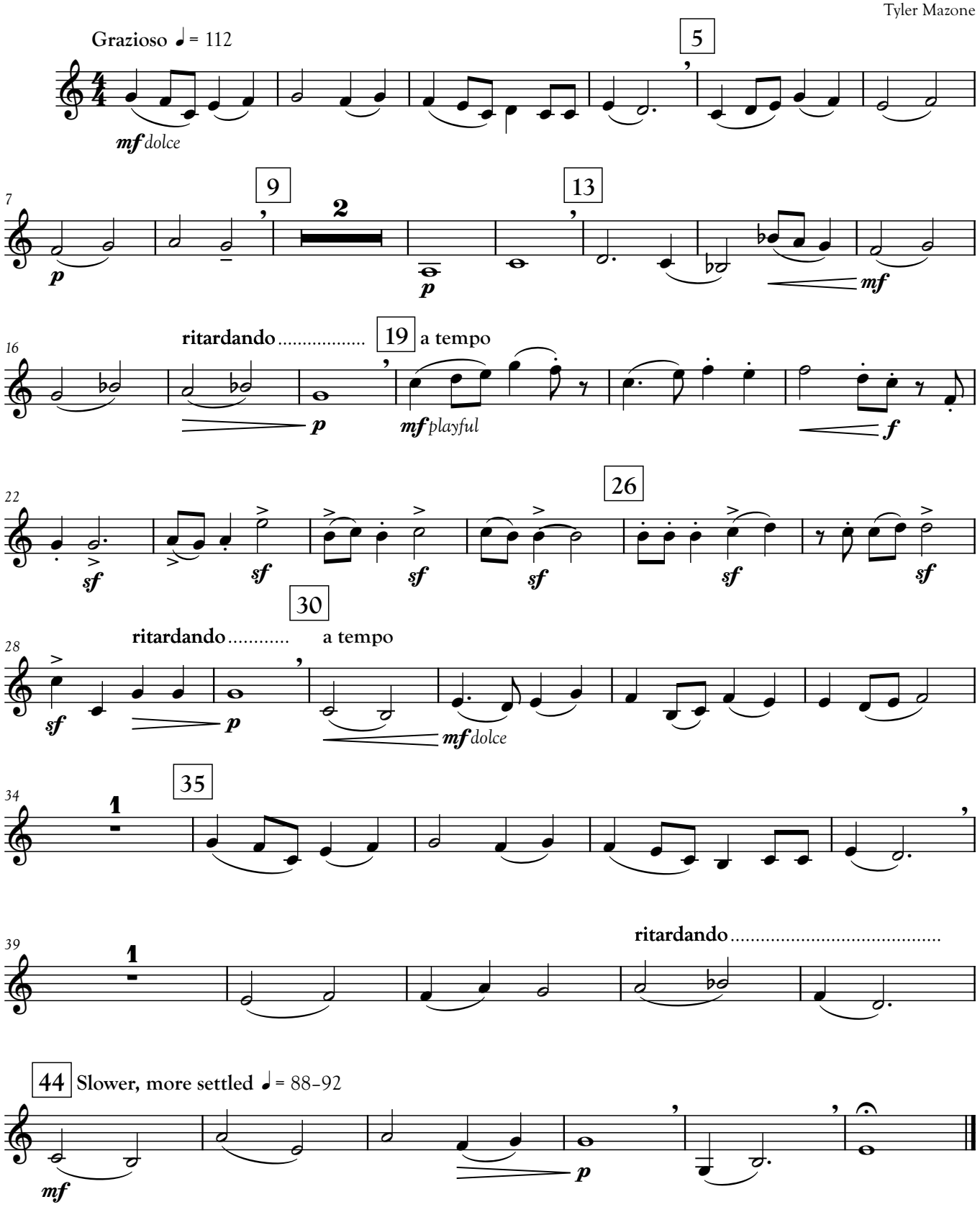
Clarinet in B♭

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone



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Alto Sax

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

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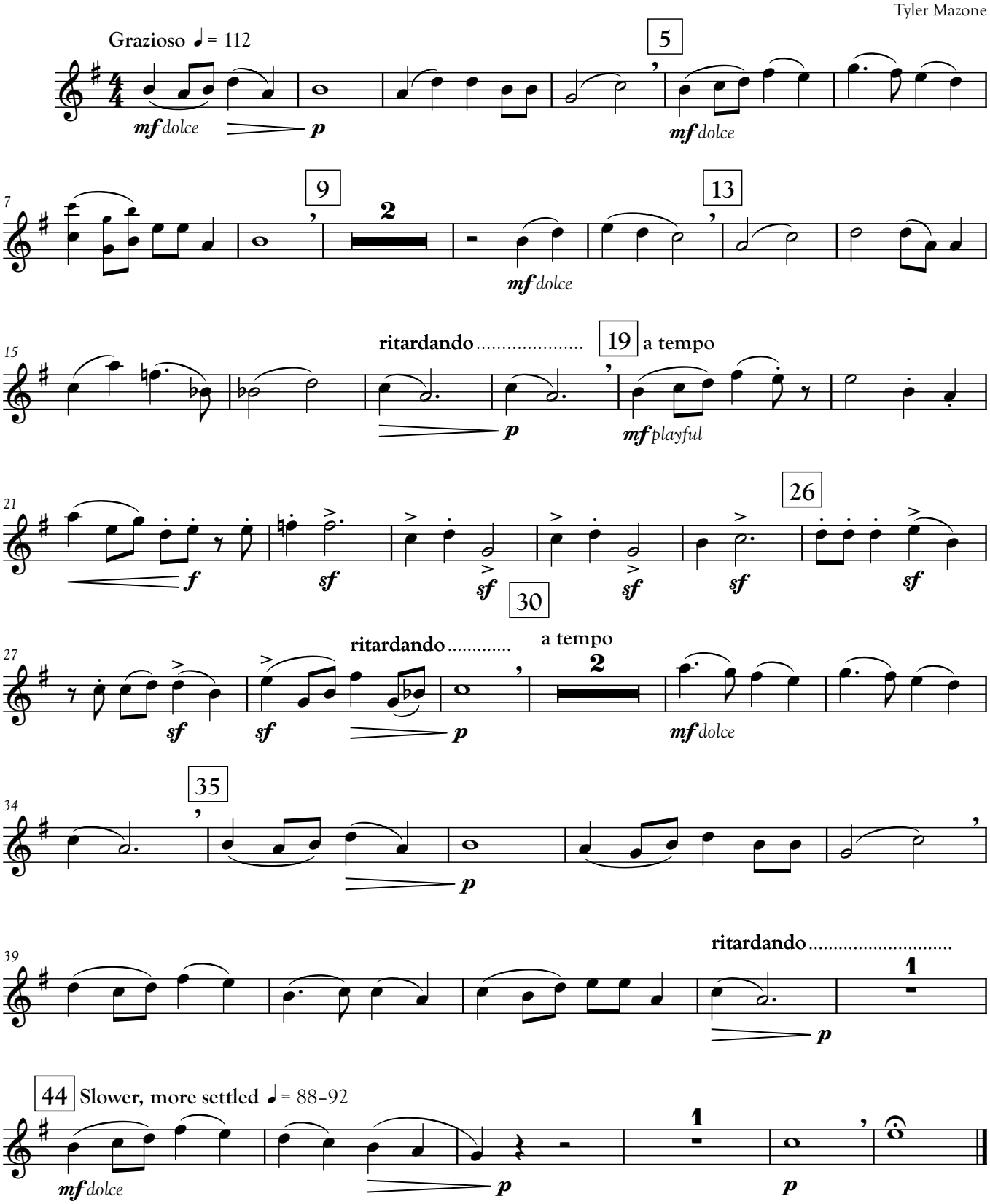

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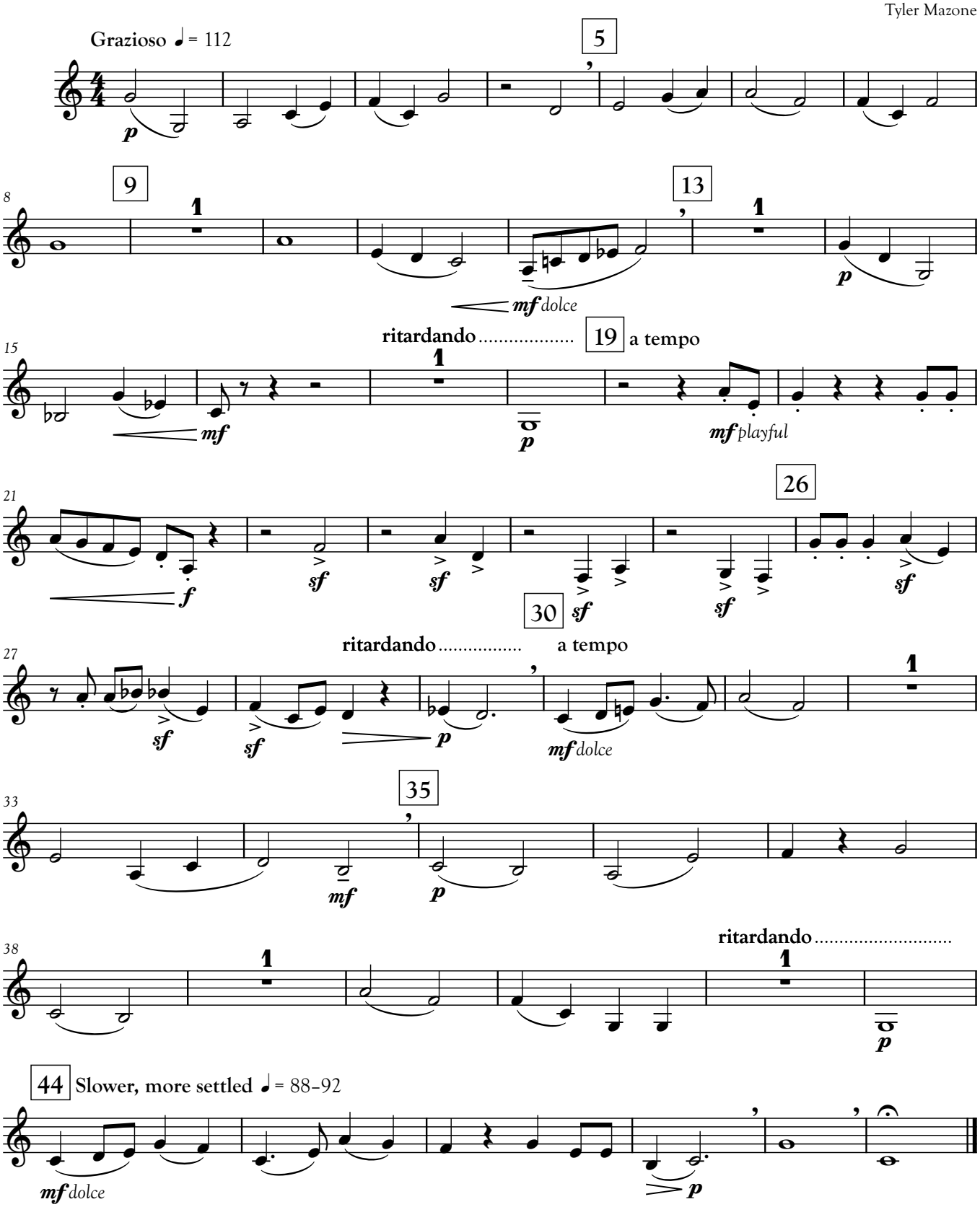
Bass Clarinet

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone



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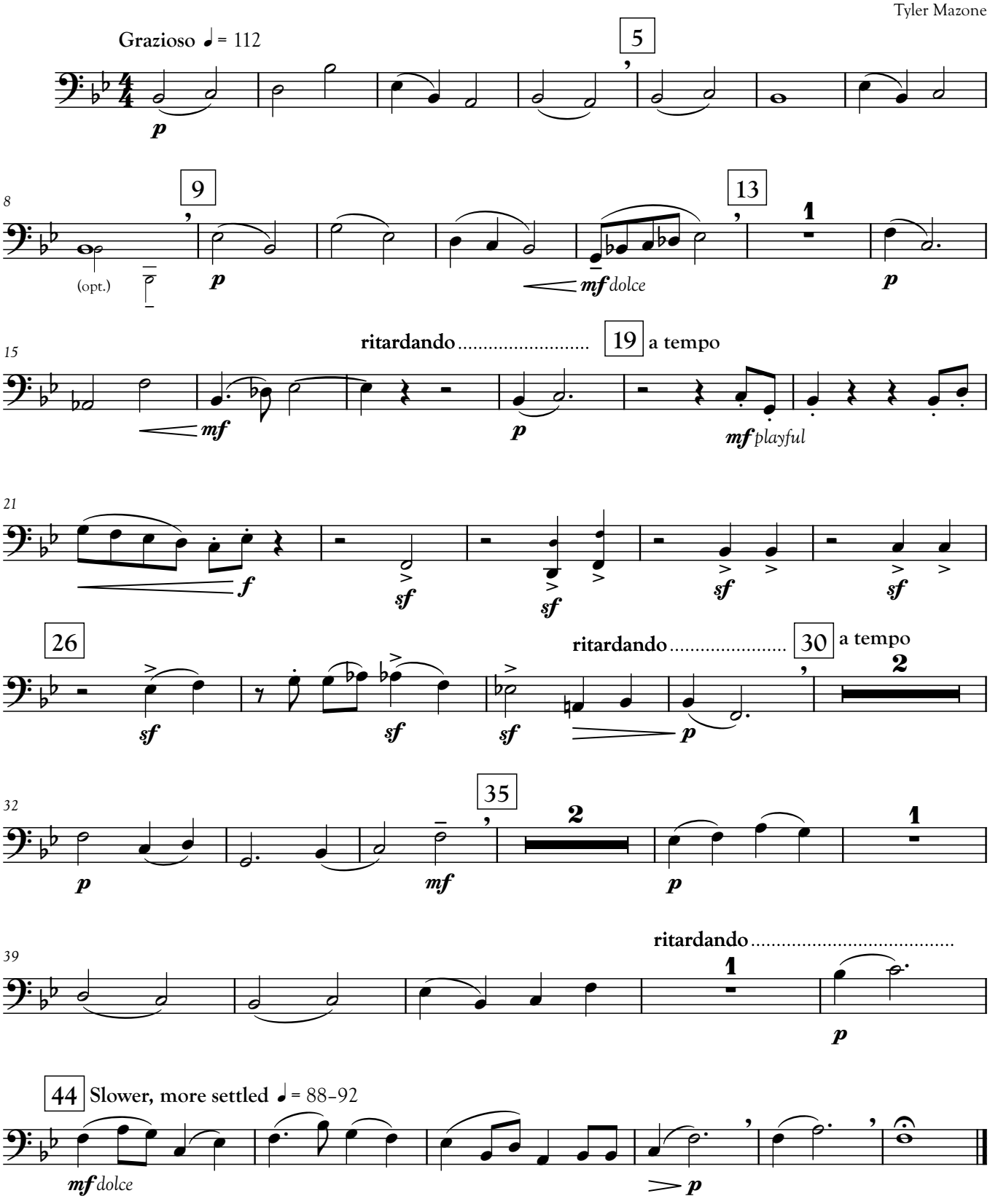
Bassoon

commissioned by Ben MacDonald

The Power of "Yet"

for Reed Quintet

Tyler Mazone



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THE PULL

JENNI WATSON

REED QUINTET

DURATION: 2'20

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WWW.JENNIWATSON.COM

The Pull

Jenni Watson

Reed Quintet

Duration: 2'20

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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.

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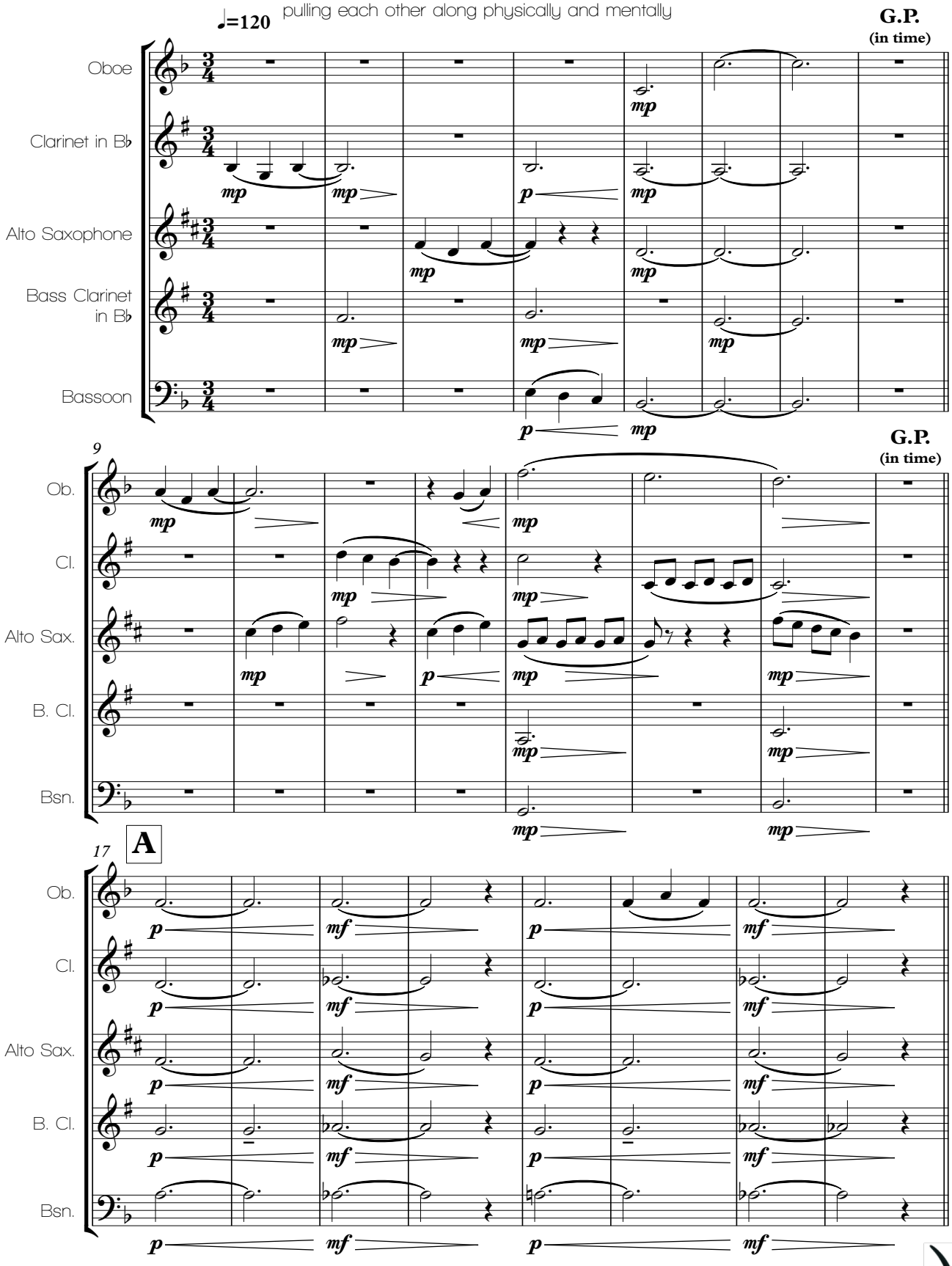
The Pull

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



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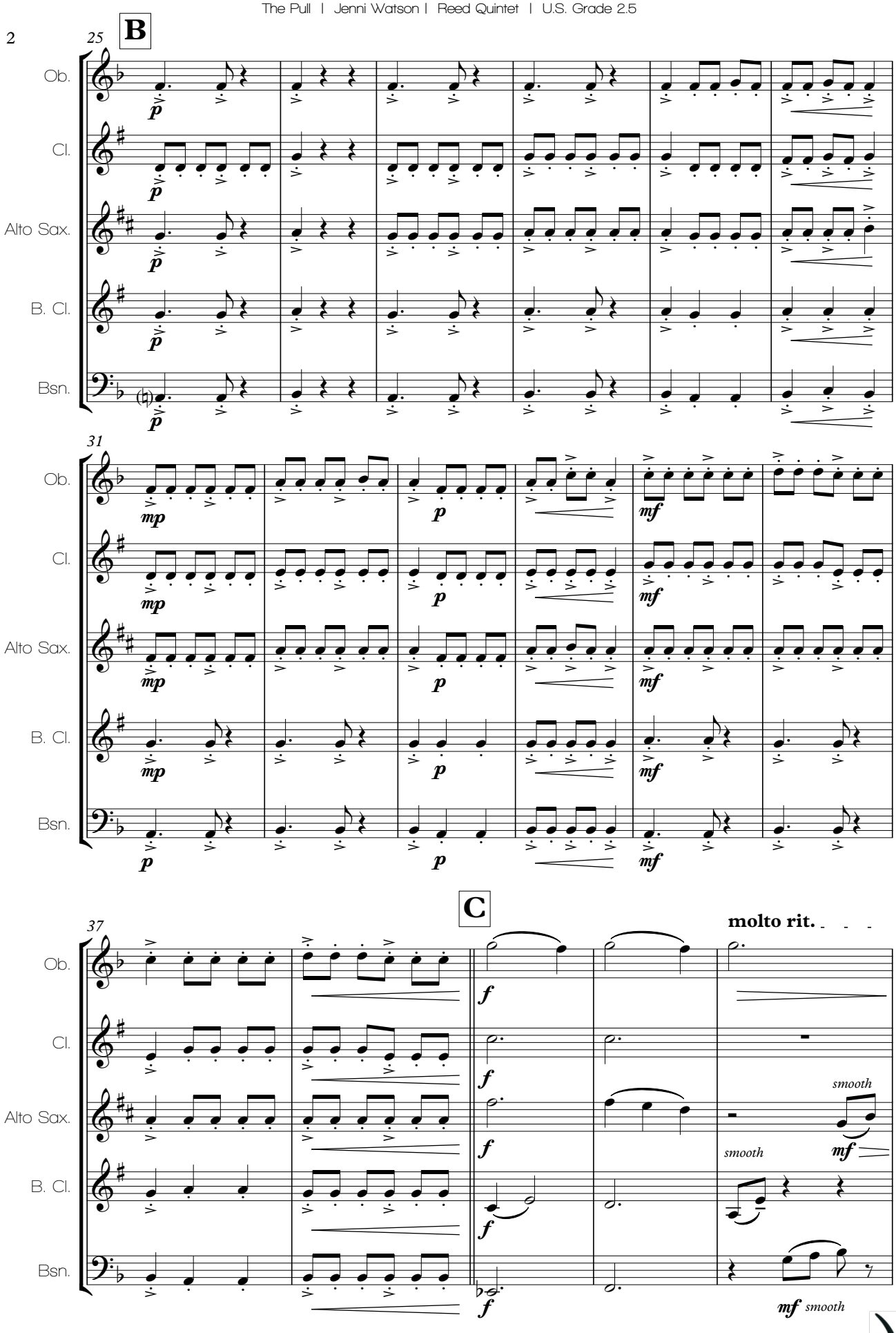

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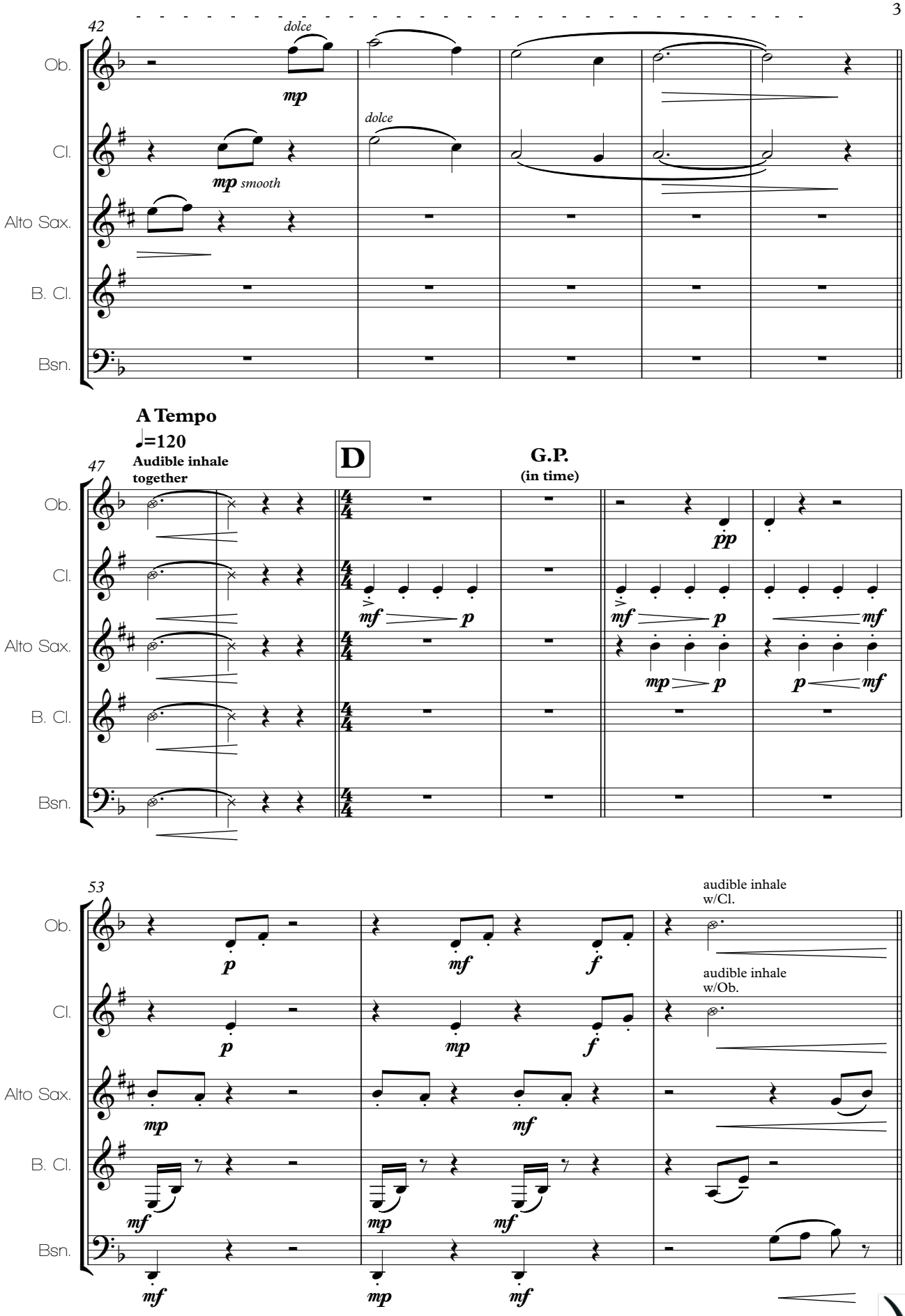

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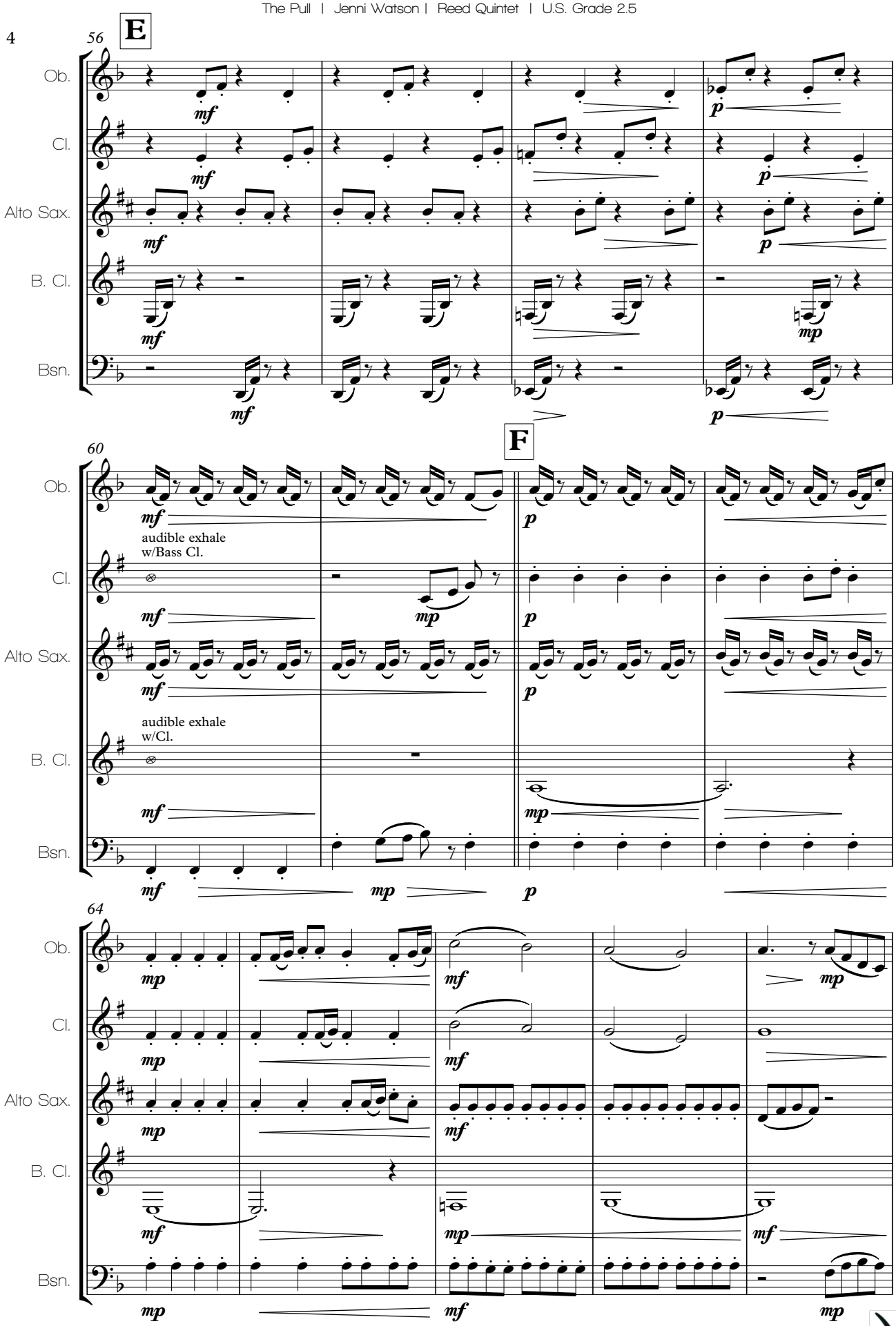

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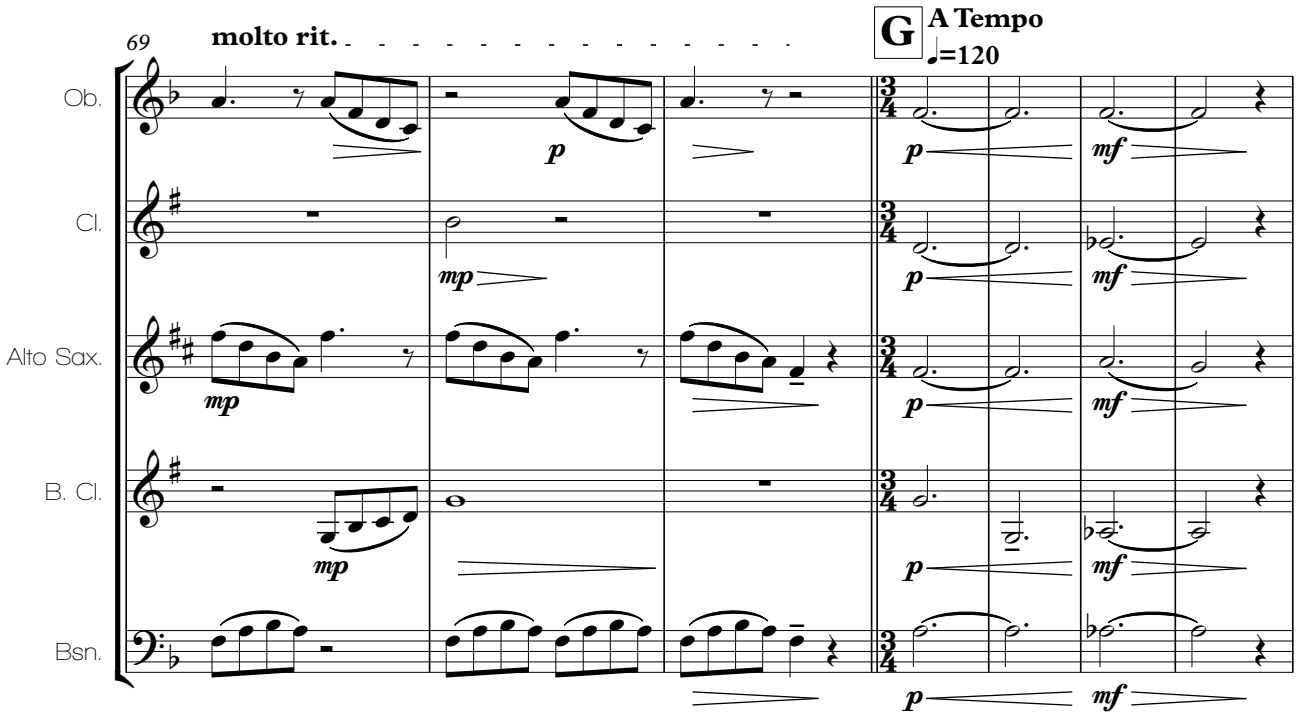

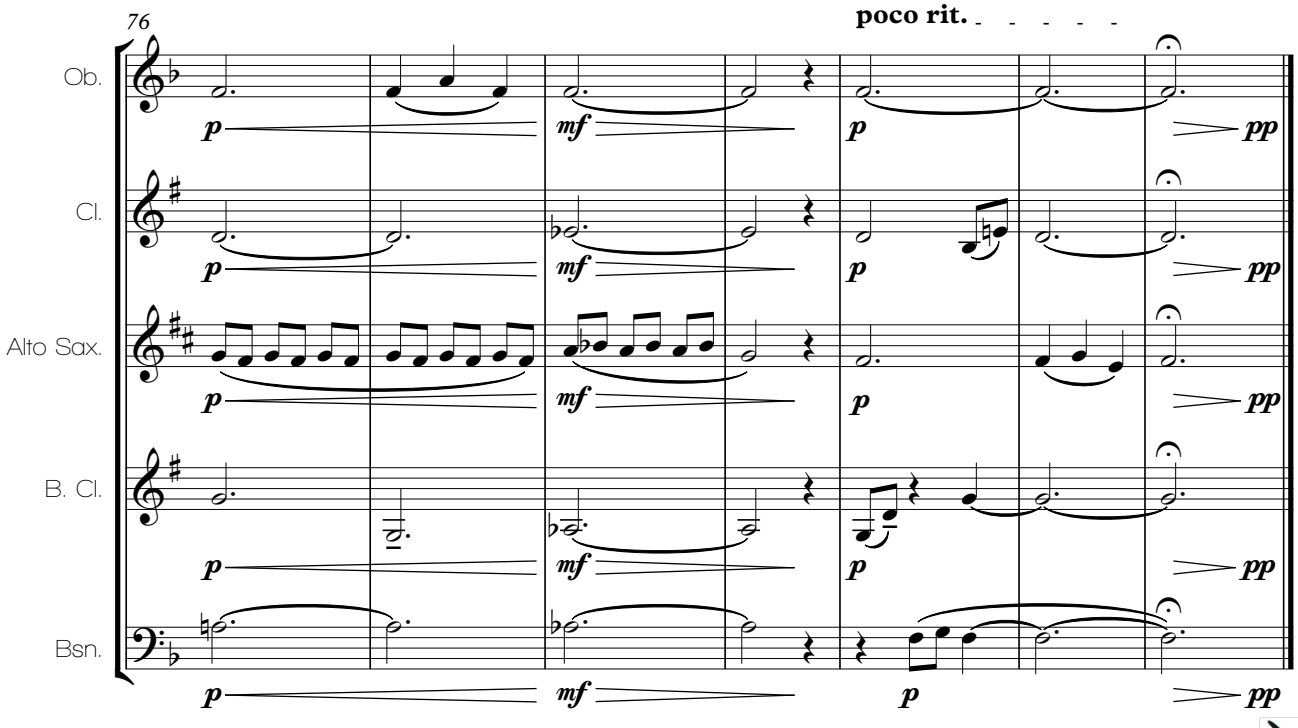

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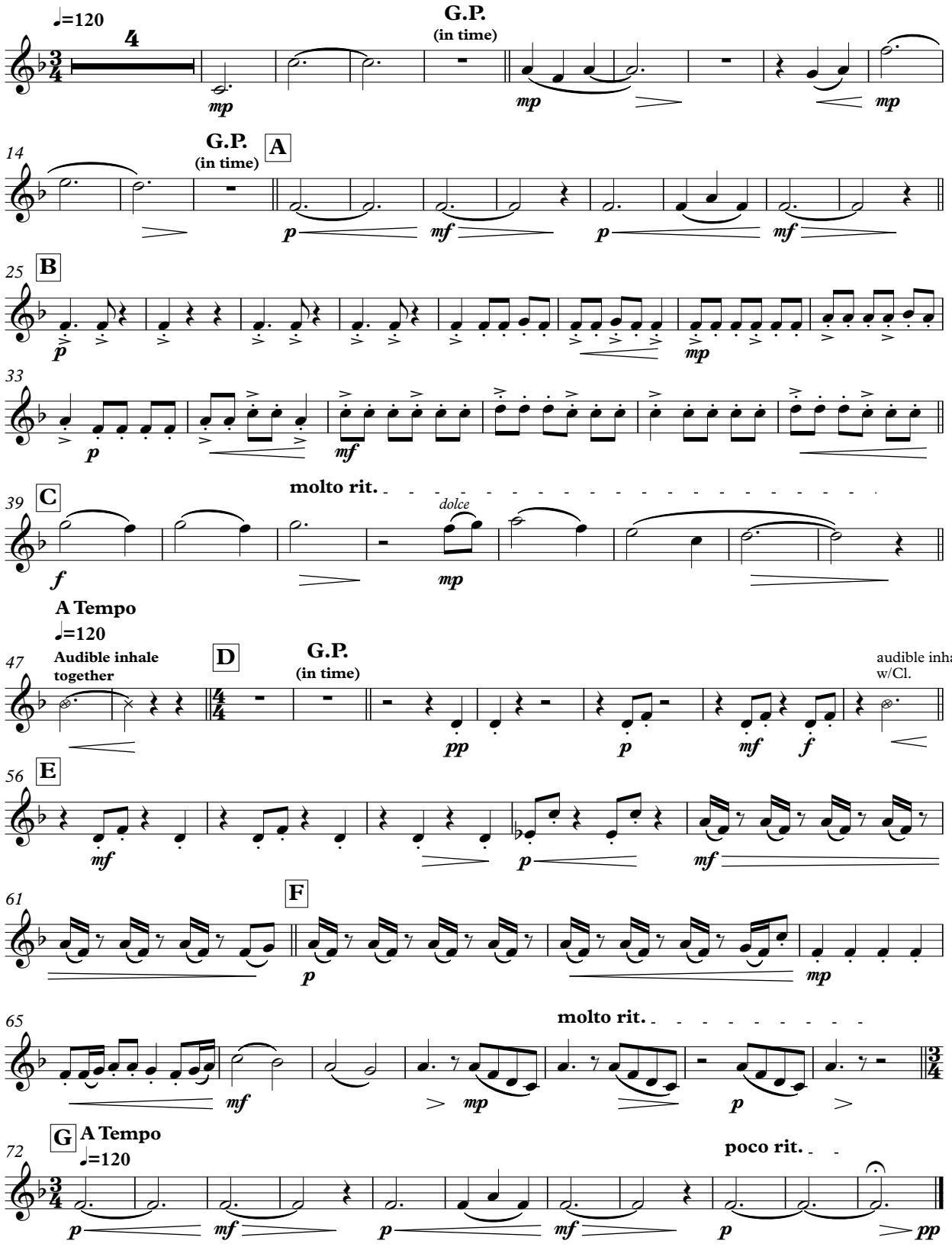
Oboe
Duration: 2'20
U.S. Grade 2.5

The Pull

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



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

The Pull

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Jenni Watson

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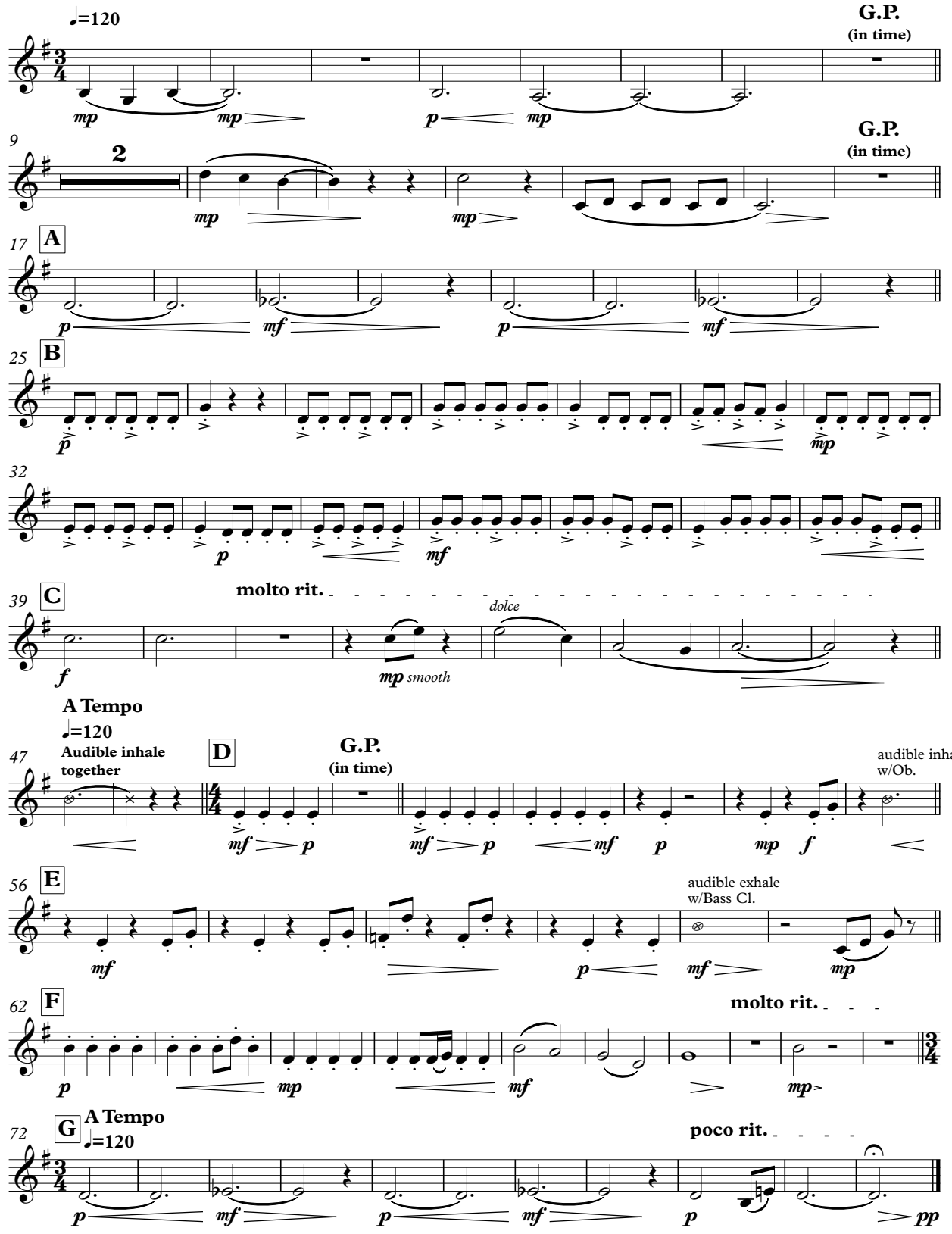

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Alto Saxophone
Duration: 2'20
U.S. Grade 2.5

The Pull

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Jenni Watson

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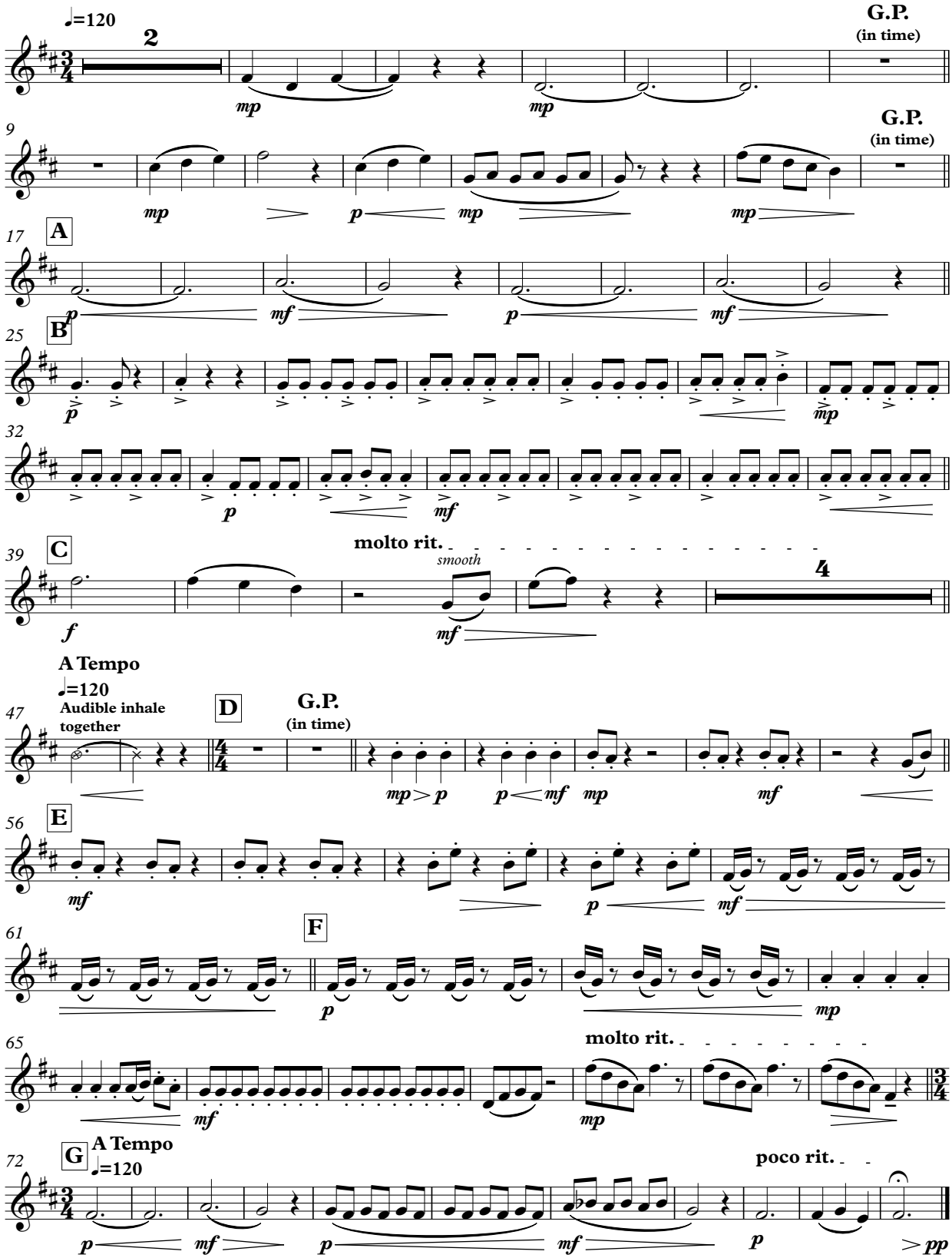

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Bass Clarinet in Bb
Duration: 2'20
U.S. Grade 2.5

The Pull

Commissioned by Ben MacDonald (USA)
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Jenni Watson

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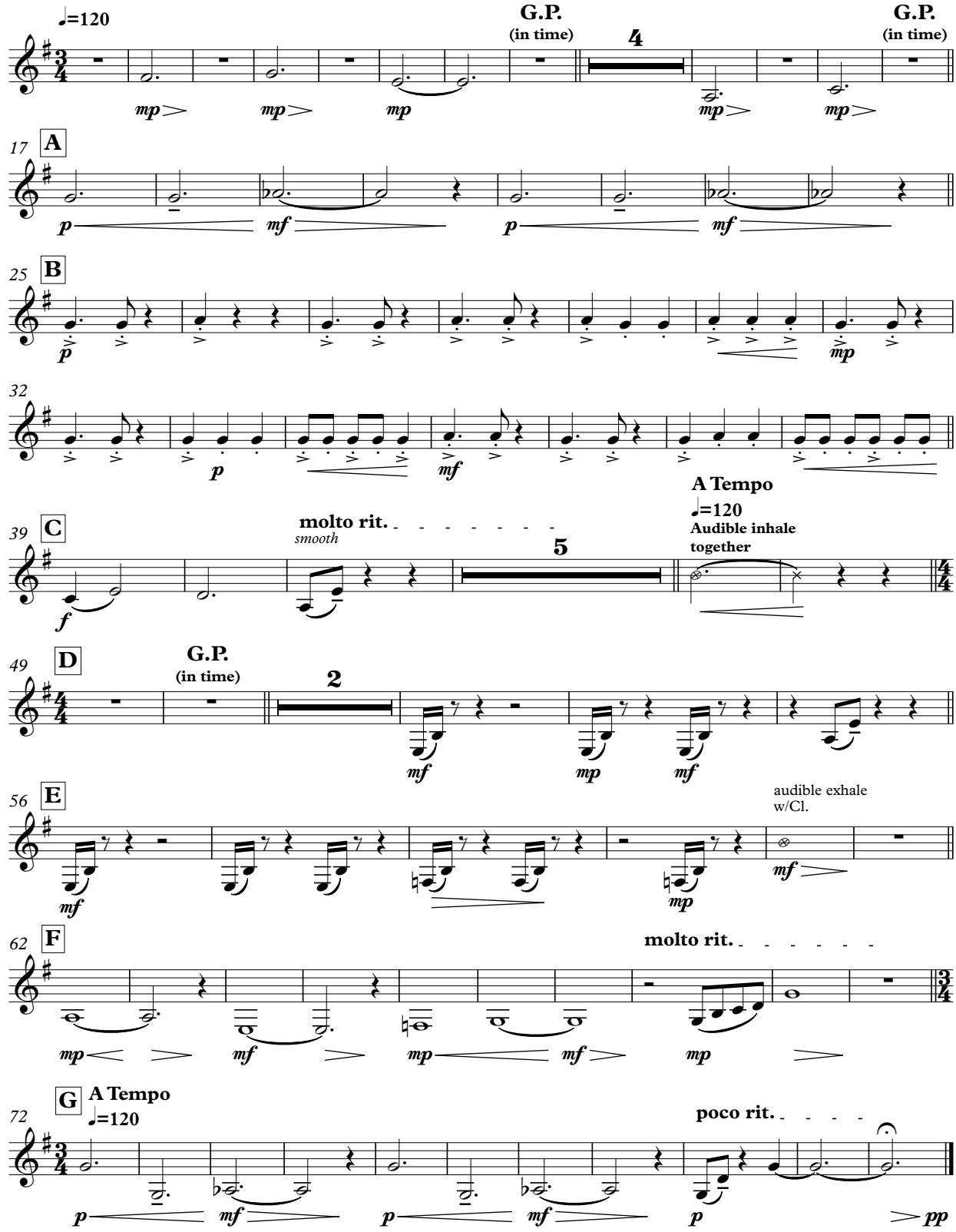

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Bassoon
Duration: 2'20
U.S. Grade 2.5

The Pull

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Jenni Watson

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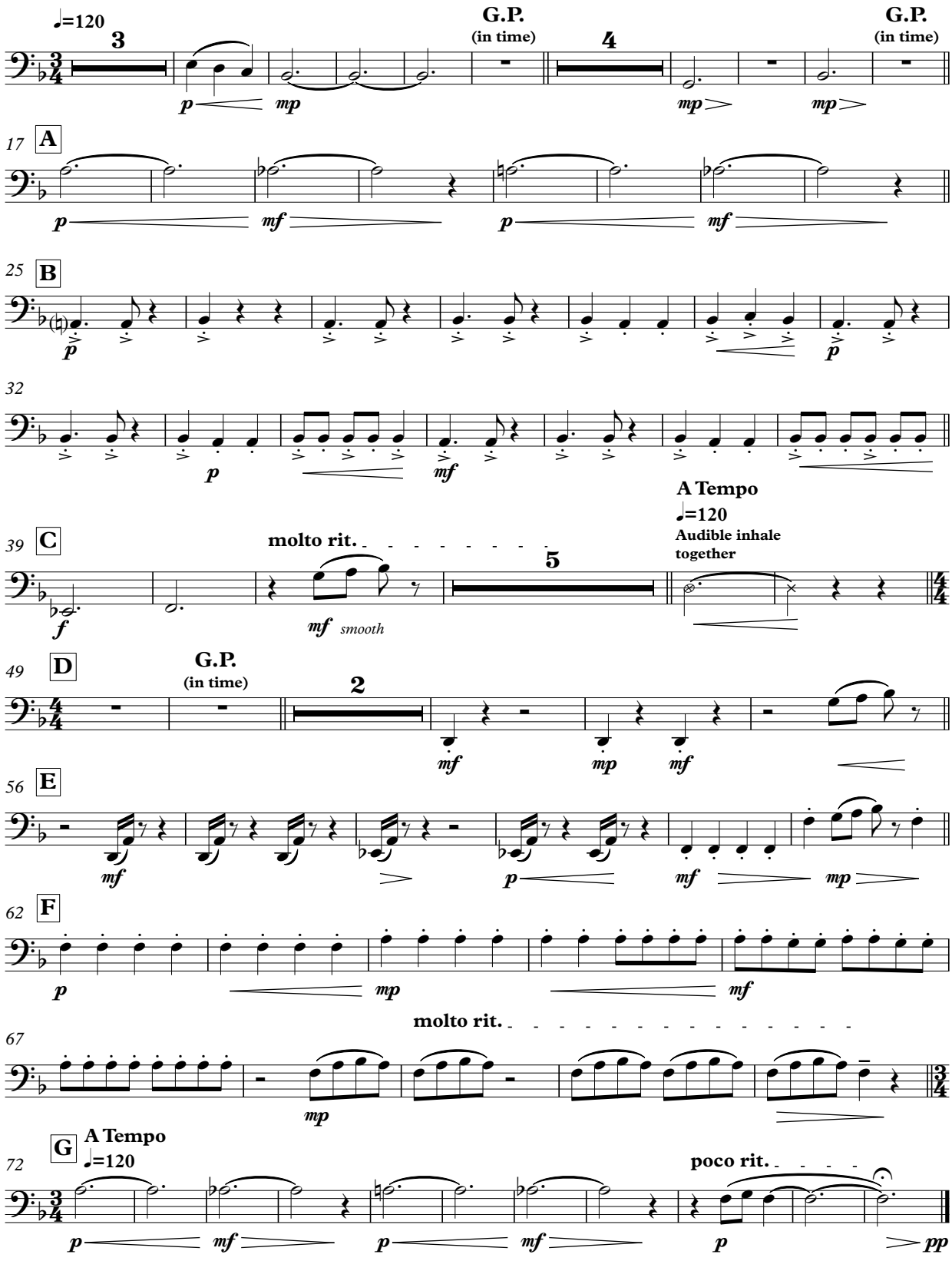
pulling each other along physically and mentally



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GRADE 3 (INTERMEDIATE)

© 2023

TURBULENT CYCLES

for reed quintet

JOSH TRENTADUE

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♭ 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:
josh@joshtrentadue.com
(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!!)

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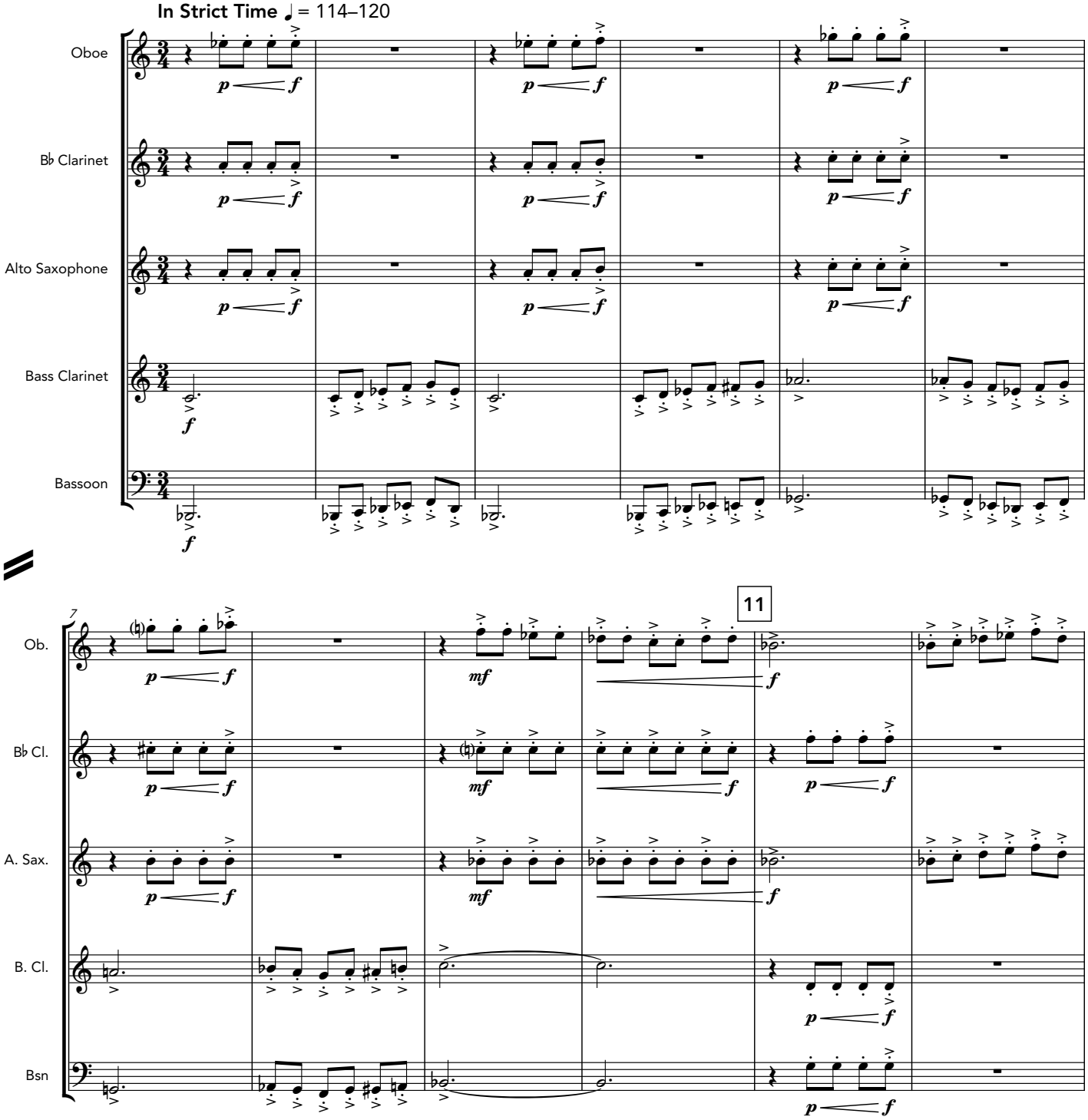
Printed and Engraved in the USA.
First Printing: September 2023

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue



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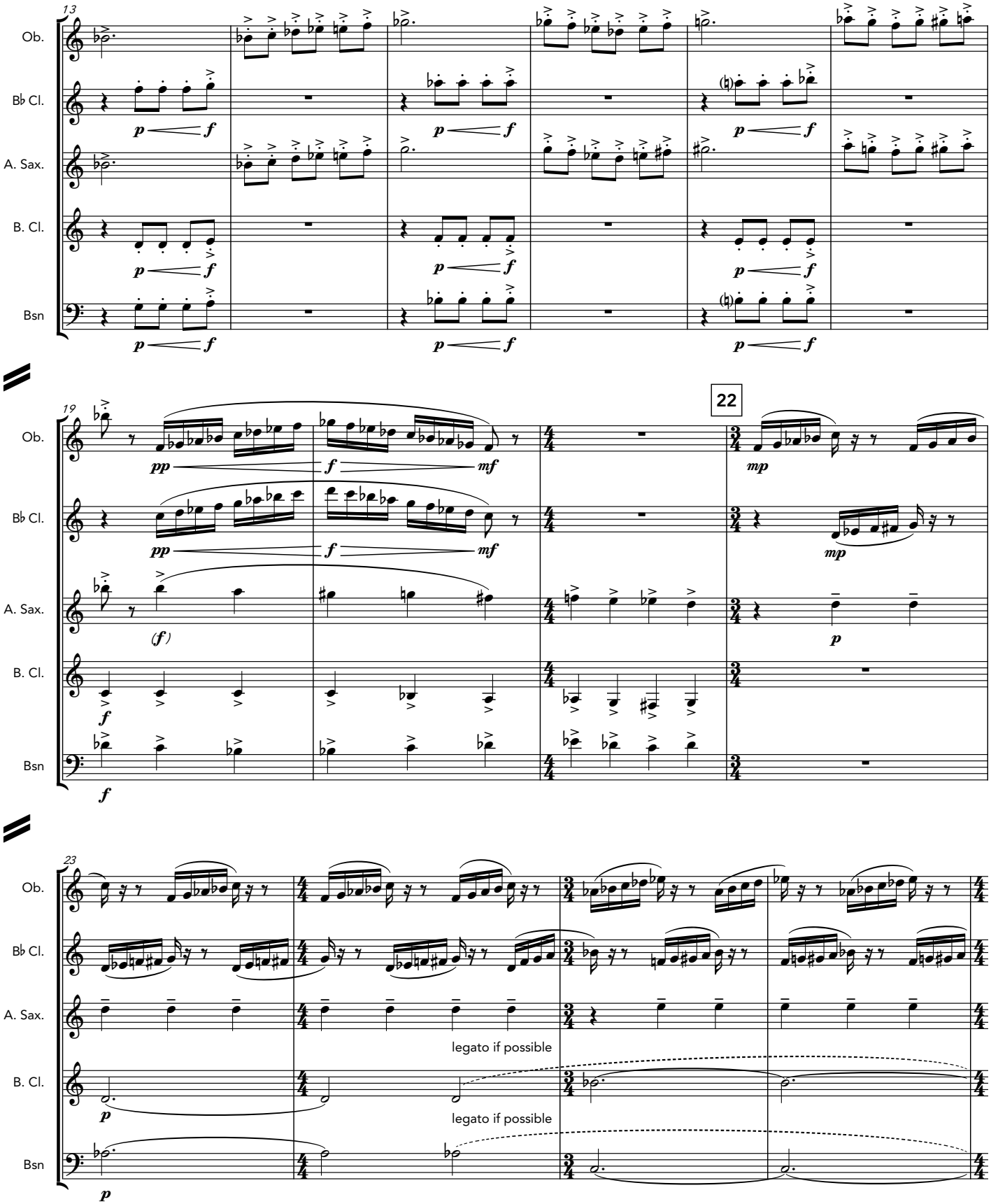
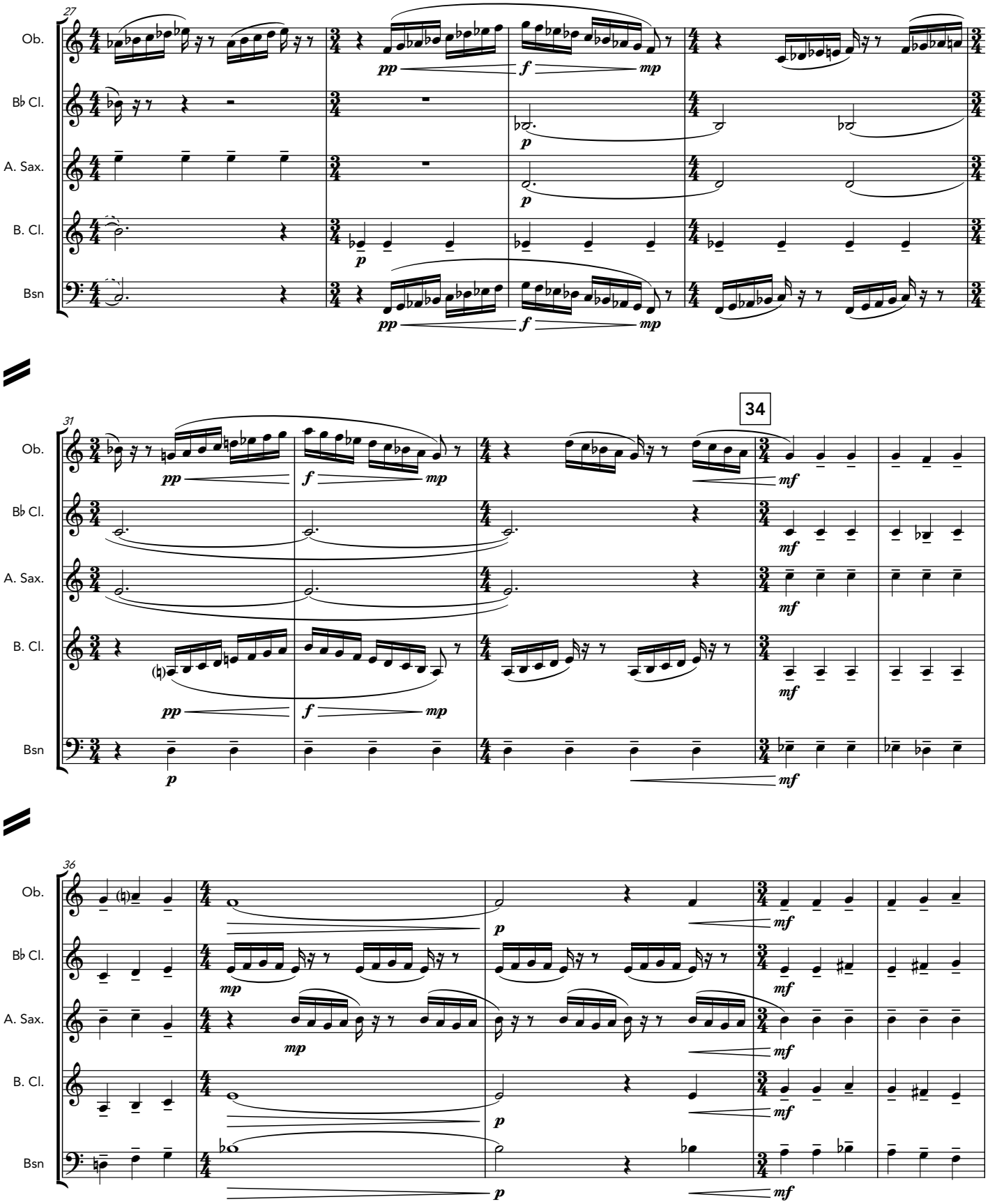
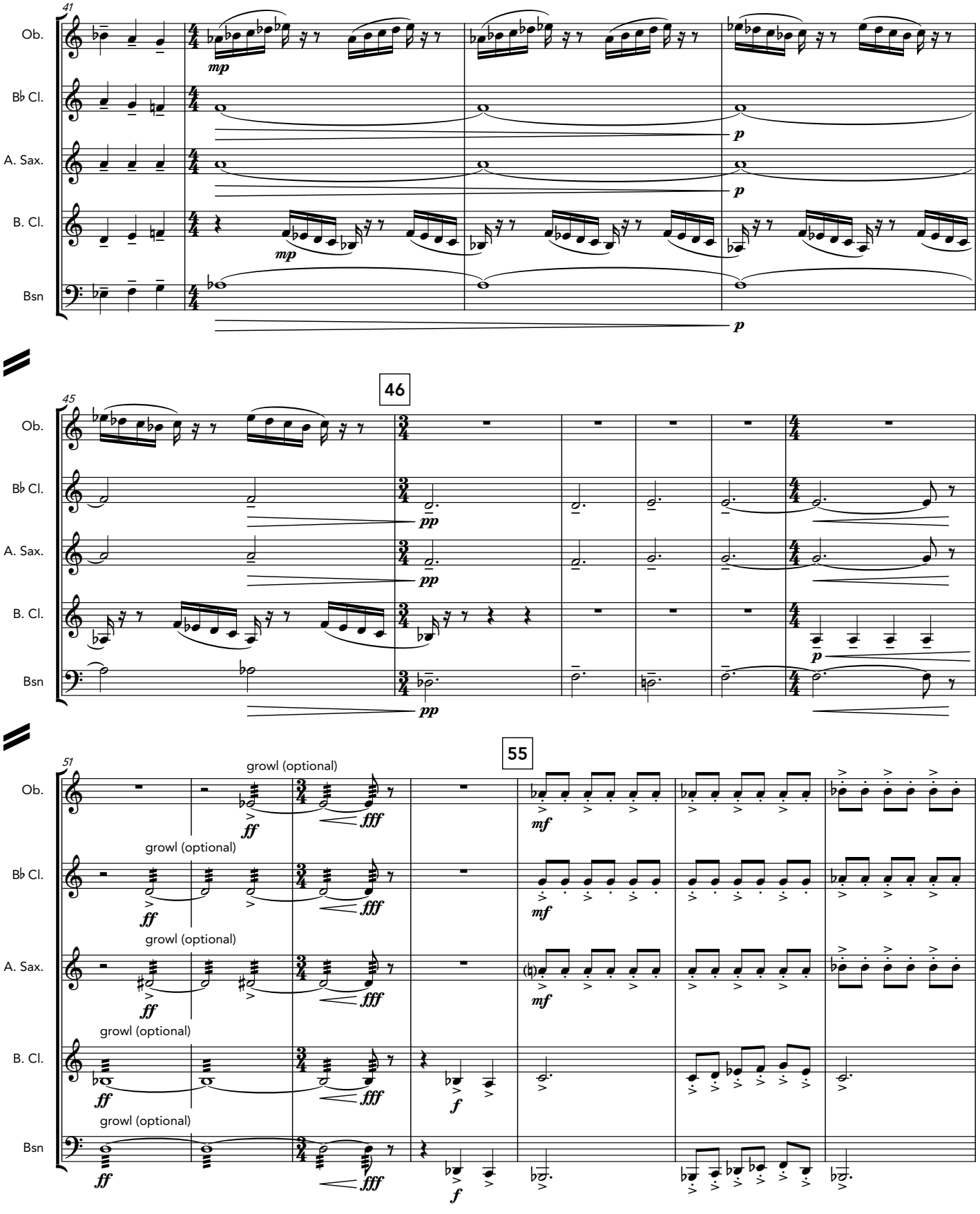
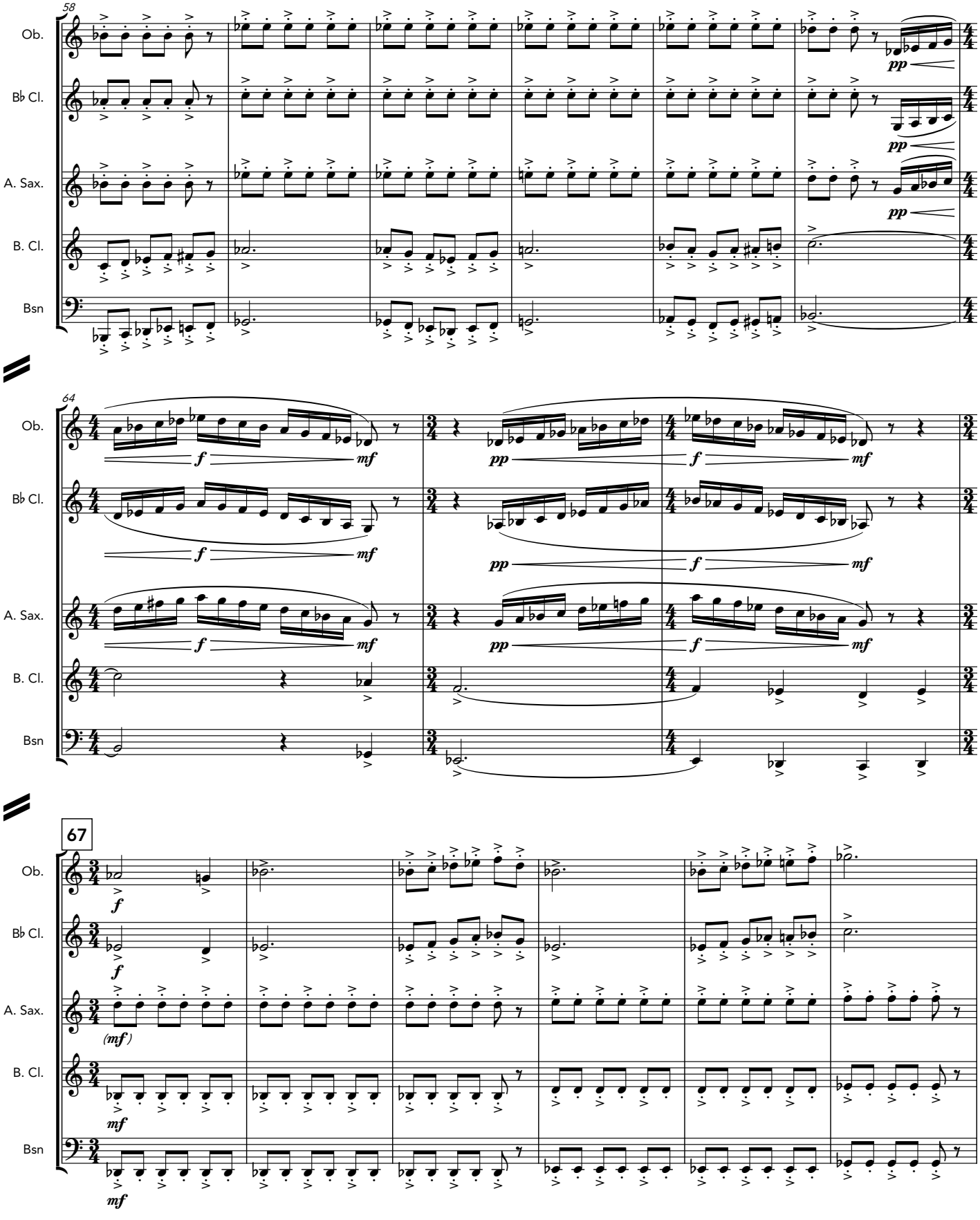
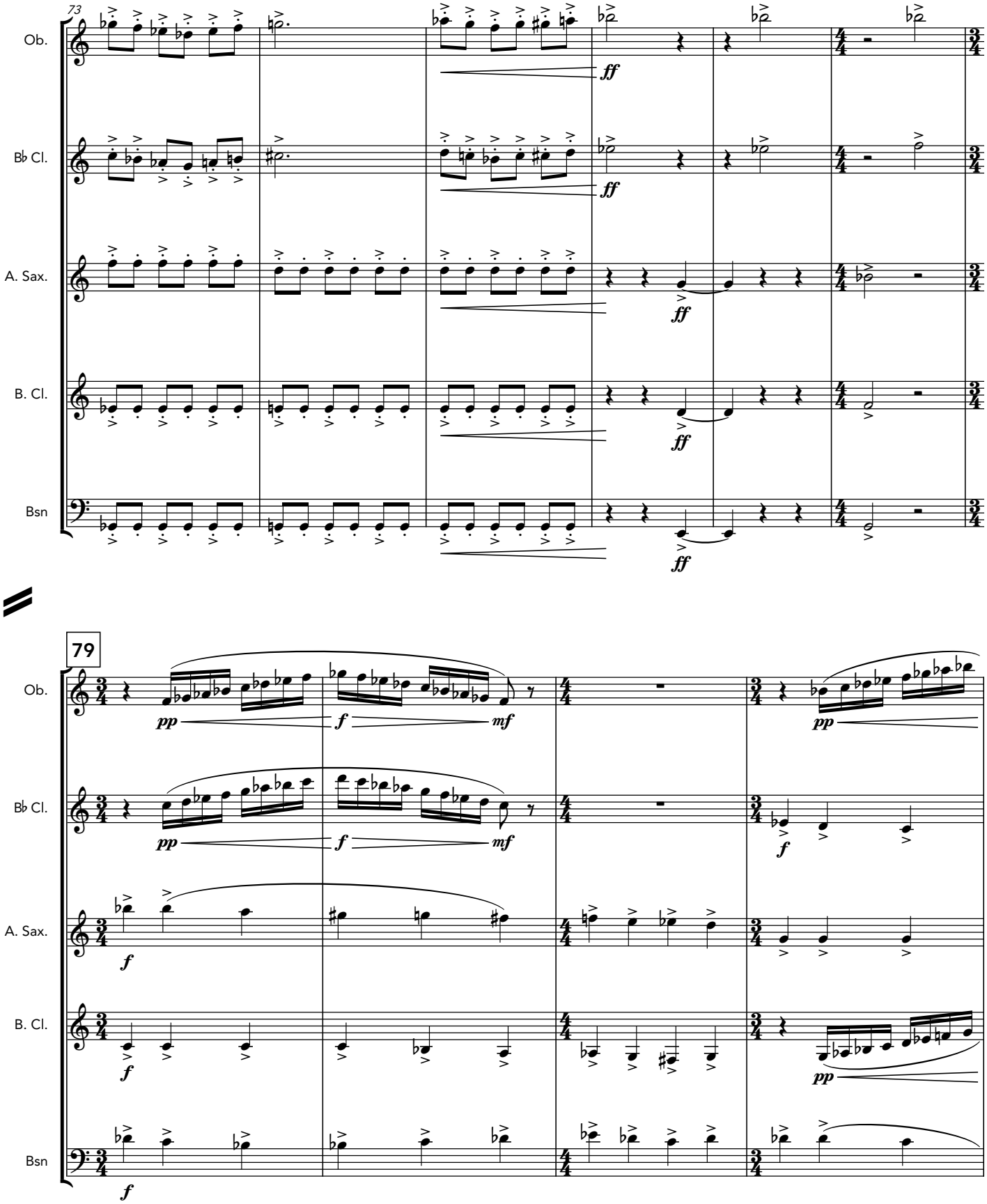
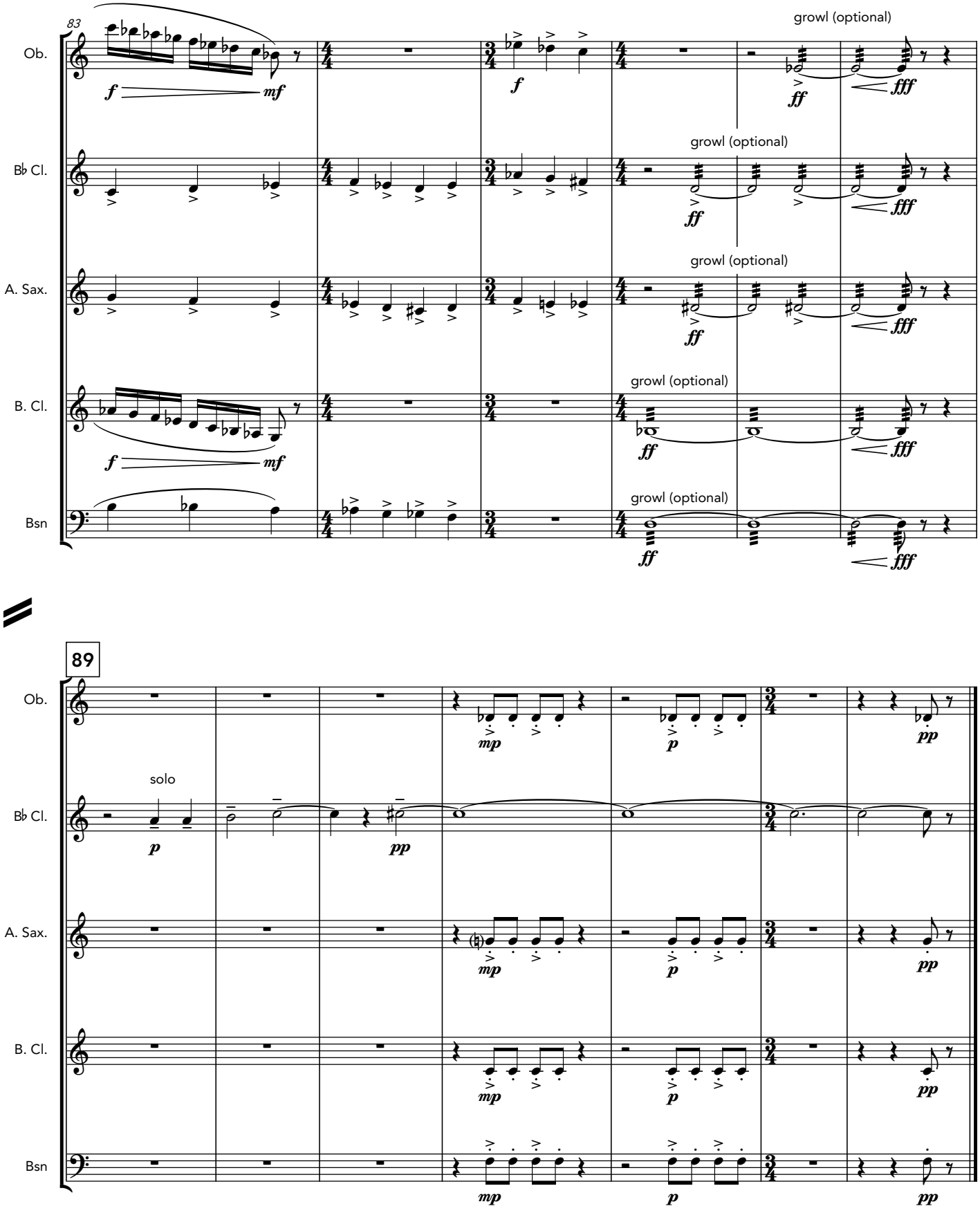

13
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
19
22
23
legato if possible
legato if possible


27
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
pp
f
mp
p
31
34
mf
36


41
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
mp
p
46
45
pp
55
51
growl (optional)
ff
fff
mf
f


58
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
pp
64
f
mf
67
(mf)


73
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
ff
79
pp
f
mf


83
Ob.
B♭ Cl.
A. Sax.
B. Cl.
Bsn
growl (optional)
89
solo

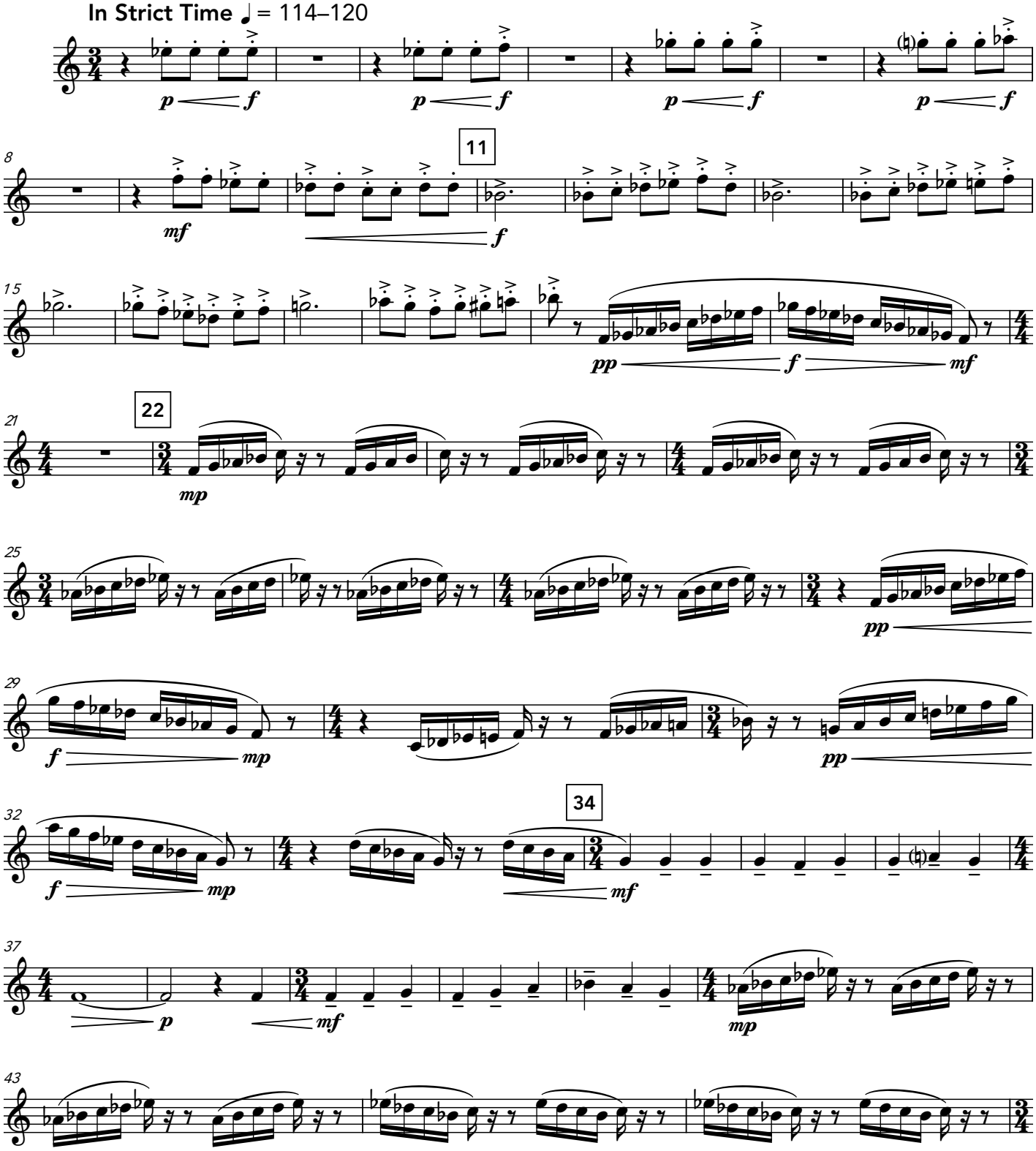
Oboe

for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue



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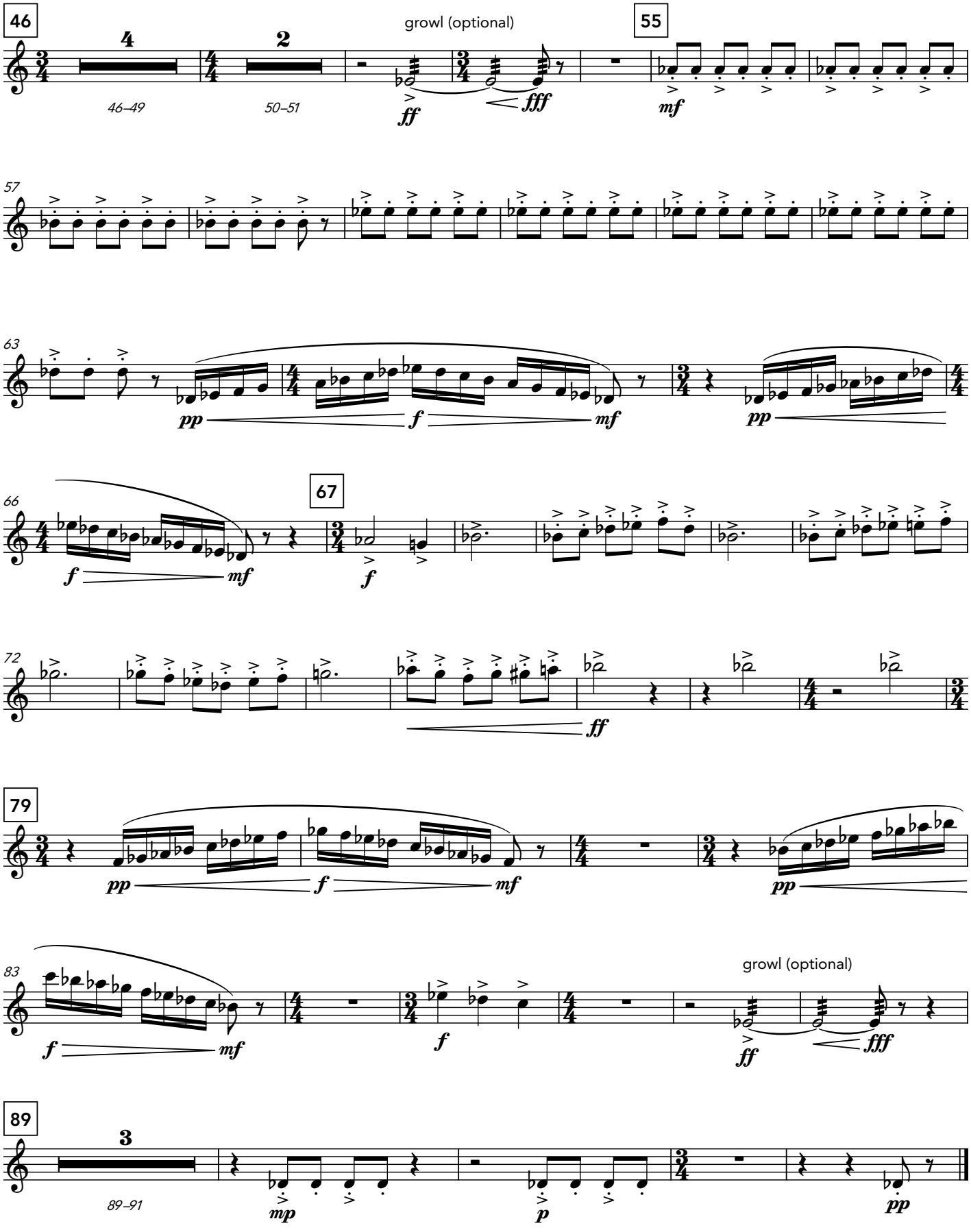

46
4
46–49
2
50–51
growl (optional)
ff
fff
55
mf
57
63
pp
f
mf
pp
66
67
f
mf
f
72
ff
79
pp
f
mf
pp
83
growl (optional)
f
mf
f
ff
fff
89
3
89–91
mp
p
pp

B ♭ Clarinet

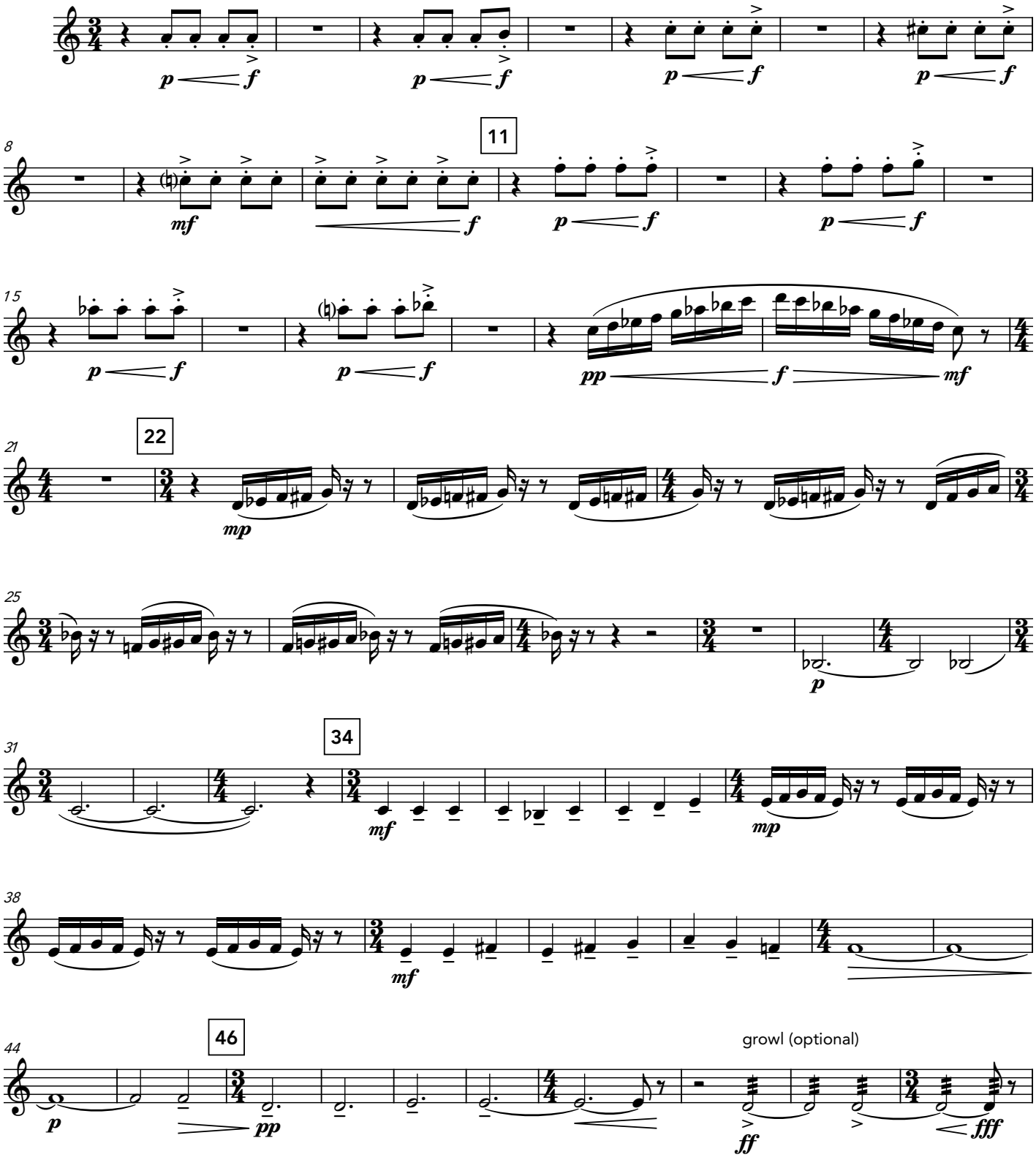
for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120



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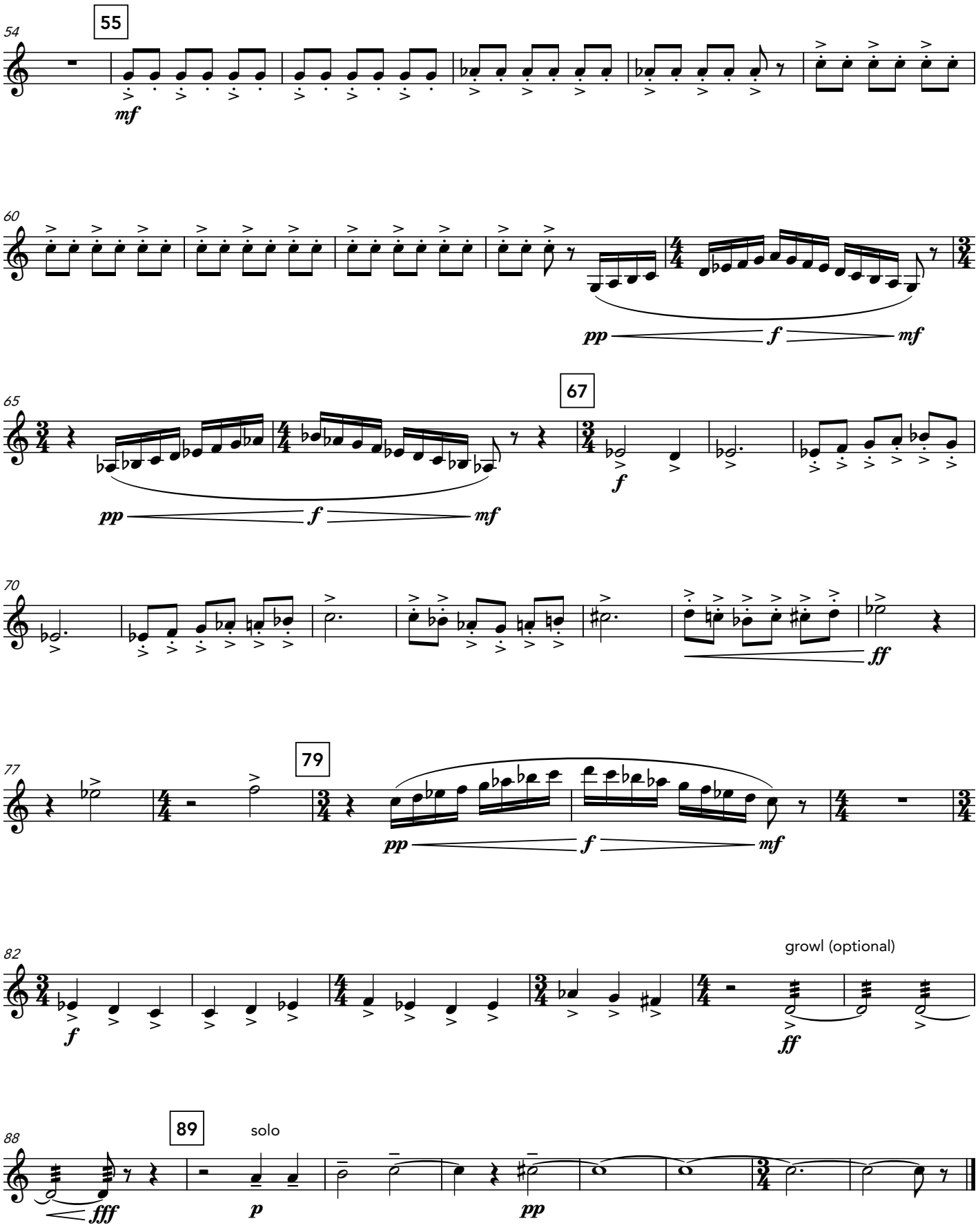

54
55
mf
60
pp
f
mf
65
67
pp
f
mf
f
70
ff
77
79
pp
f
mf
82
growl (optional)
f
ff
88
89
solo
fff
p
pp

Alto Saxophone

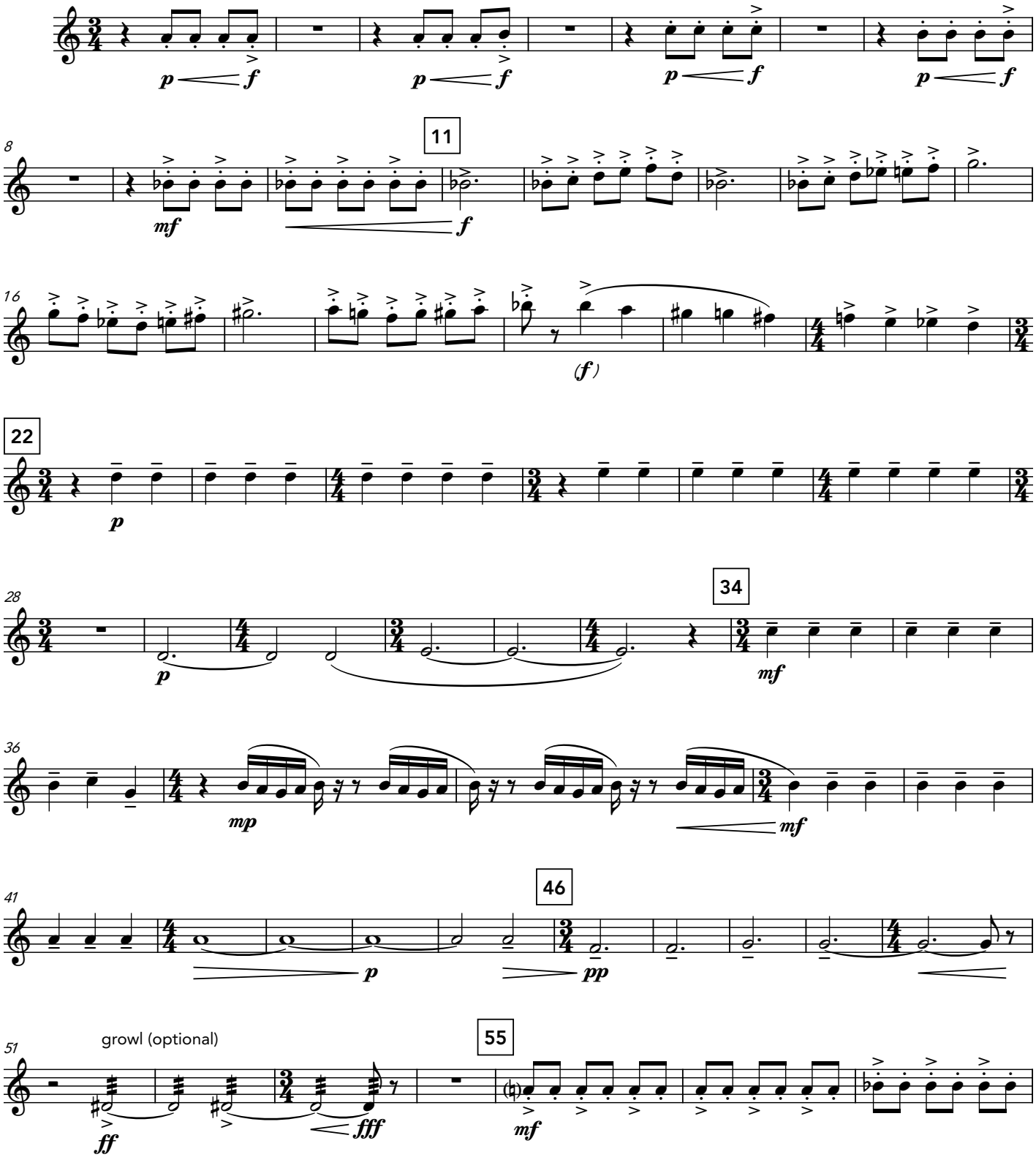
for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120



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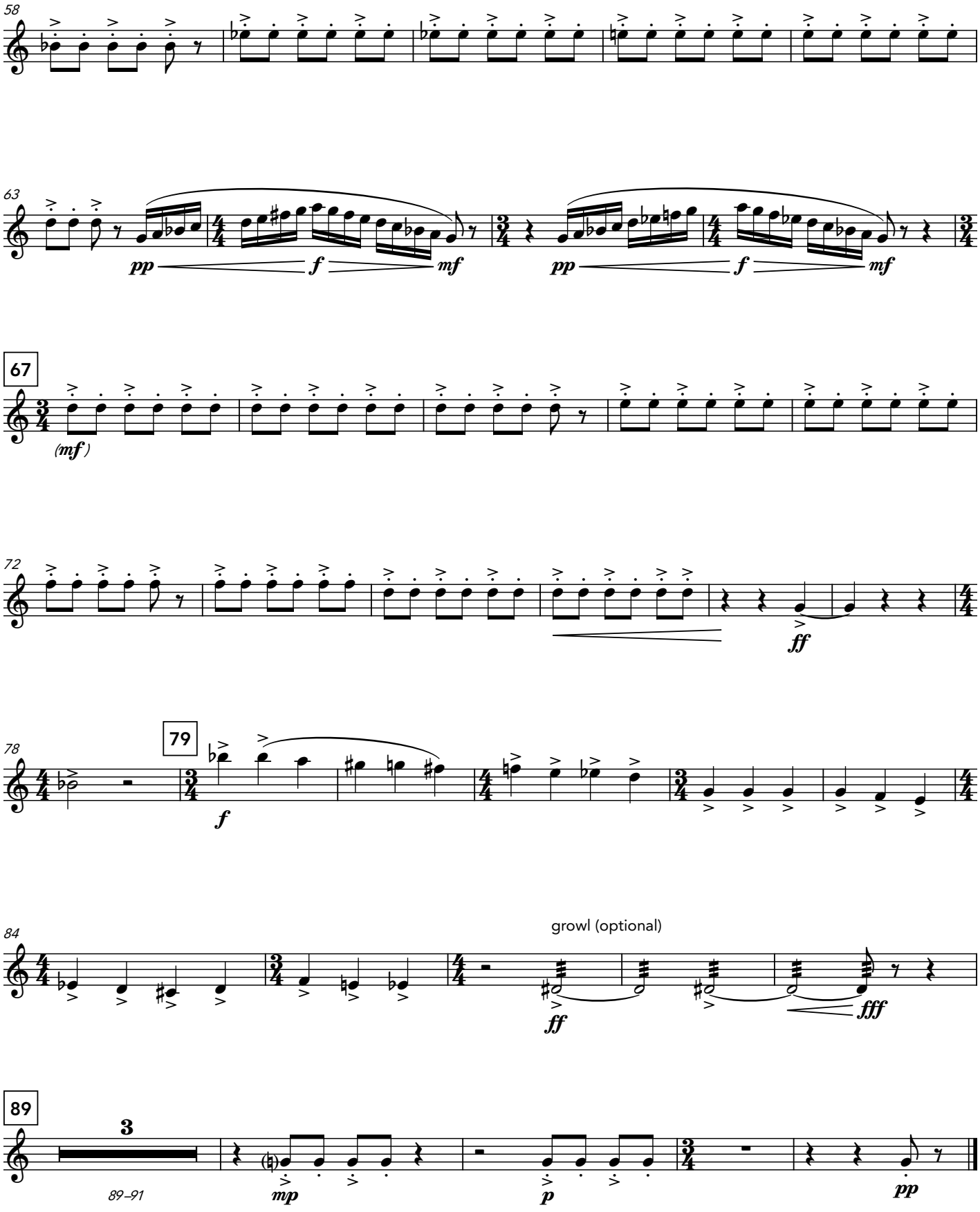

58
63
pp
f
mf
pp
f
mf
67
(mf)
72
ff
78
79
f
84
growl (optional)
ff
fff
89
3
89–91
mp
p
pp

Bass Clarinet

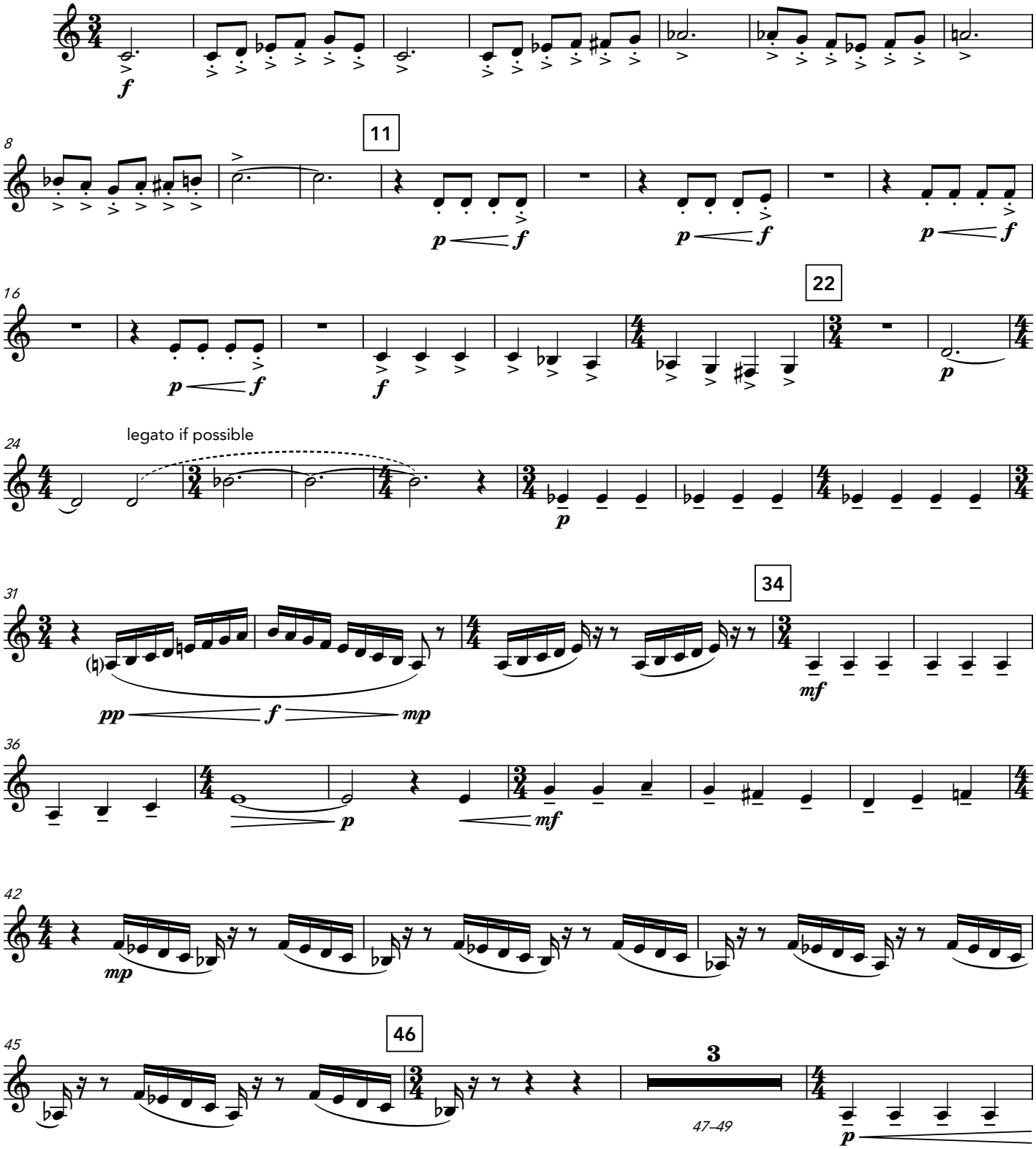
for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120



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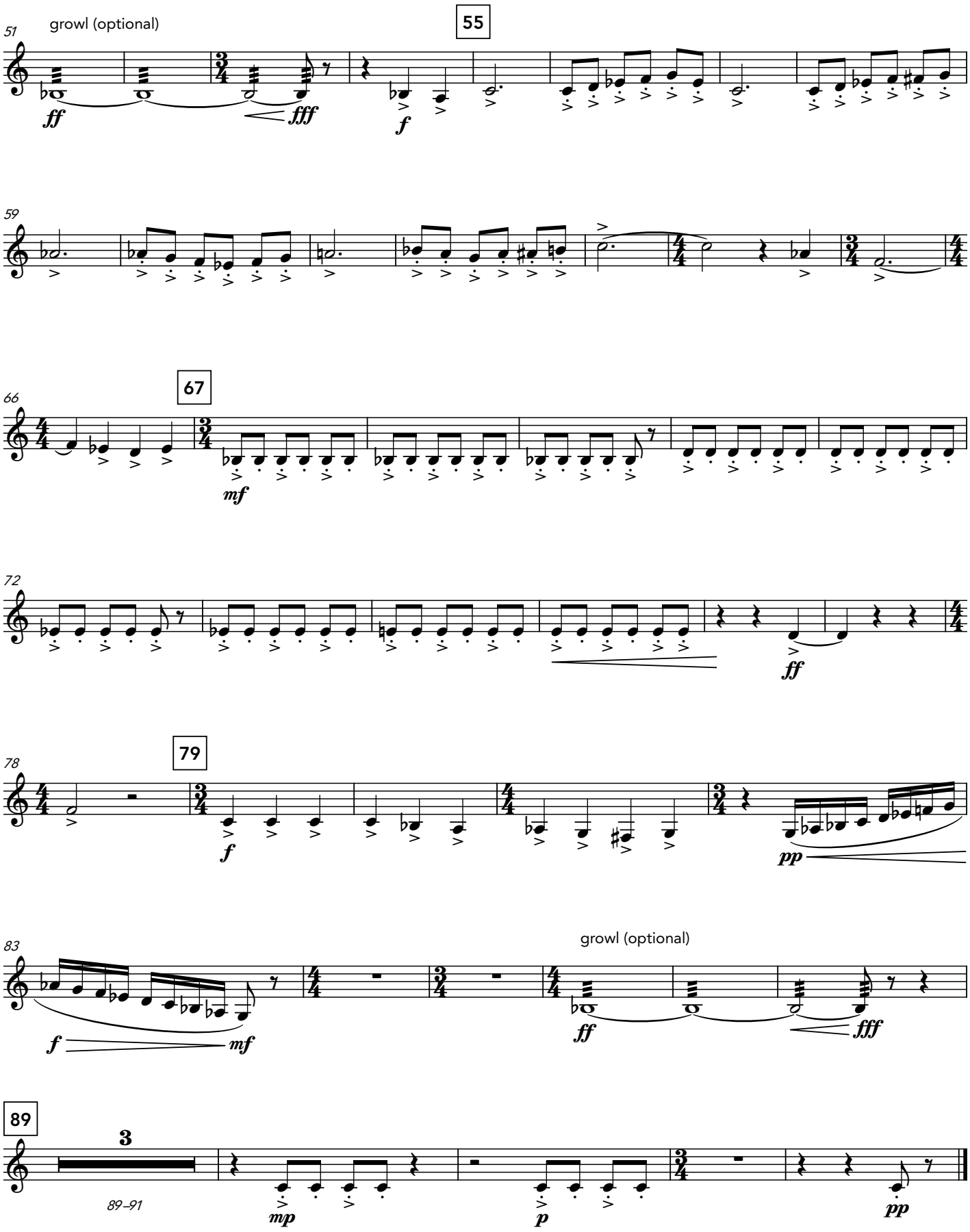

51
growl (optional)
55
ff
fff
f
59
66
67
mf
72
ff
78
79
f
pp
83
growl (optional)
f
mf
ff
fff
89
3
89–91
mp
p
pp

Bassoon

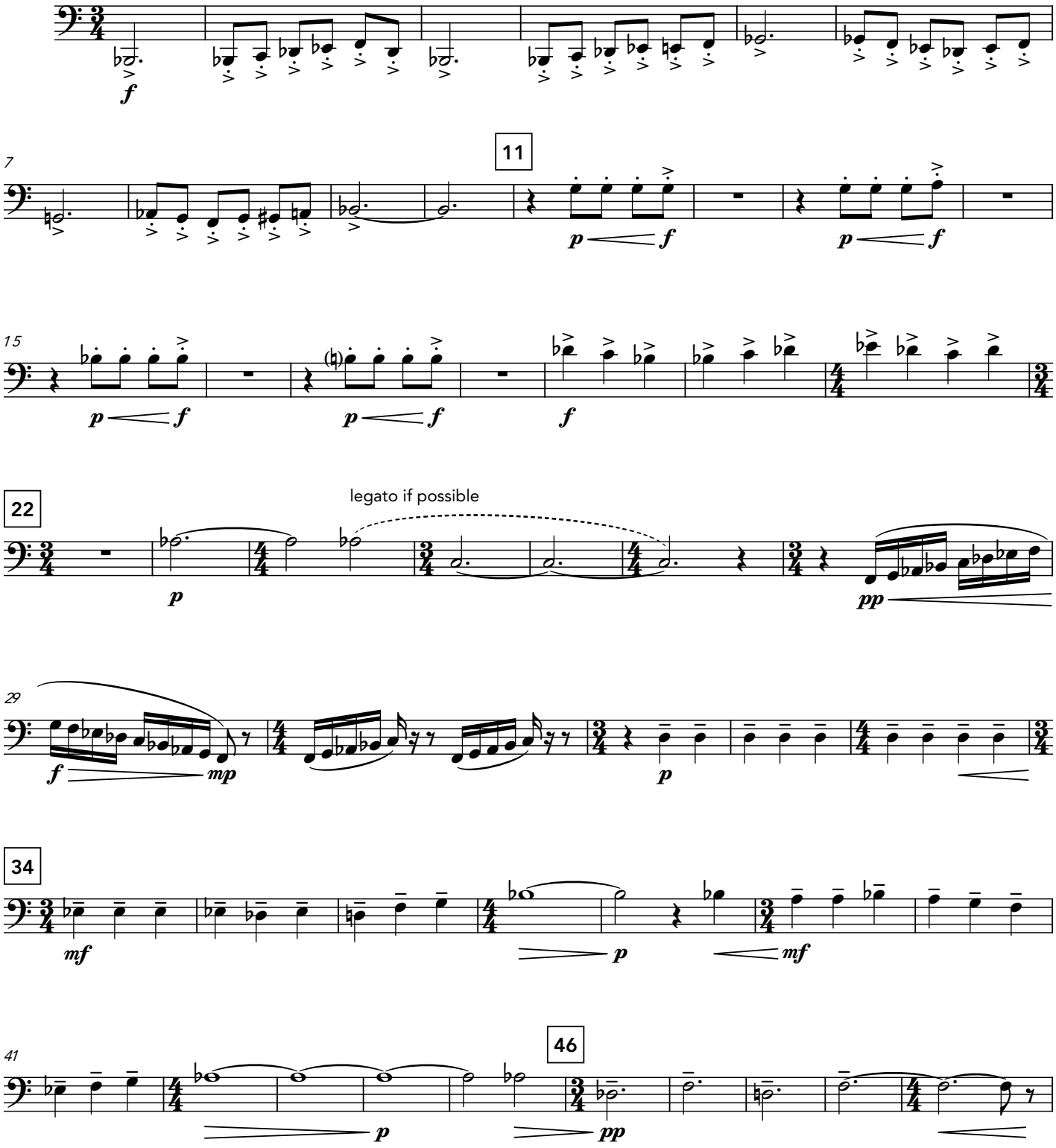
for Ben MacDonald

TURBULENT CYCLES

for Reed Quintet

Josh Trentadue

In Strict Time ♩ = 114–120



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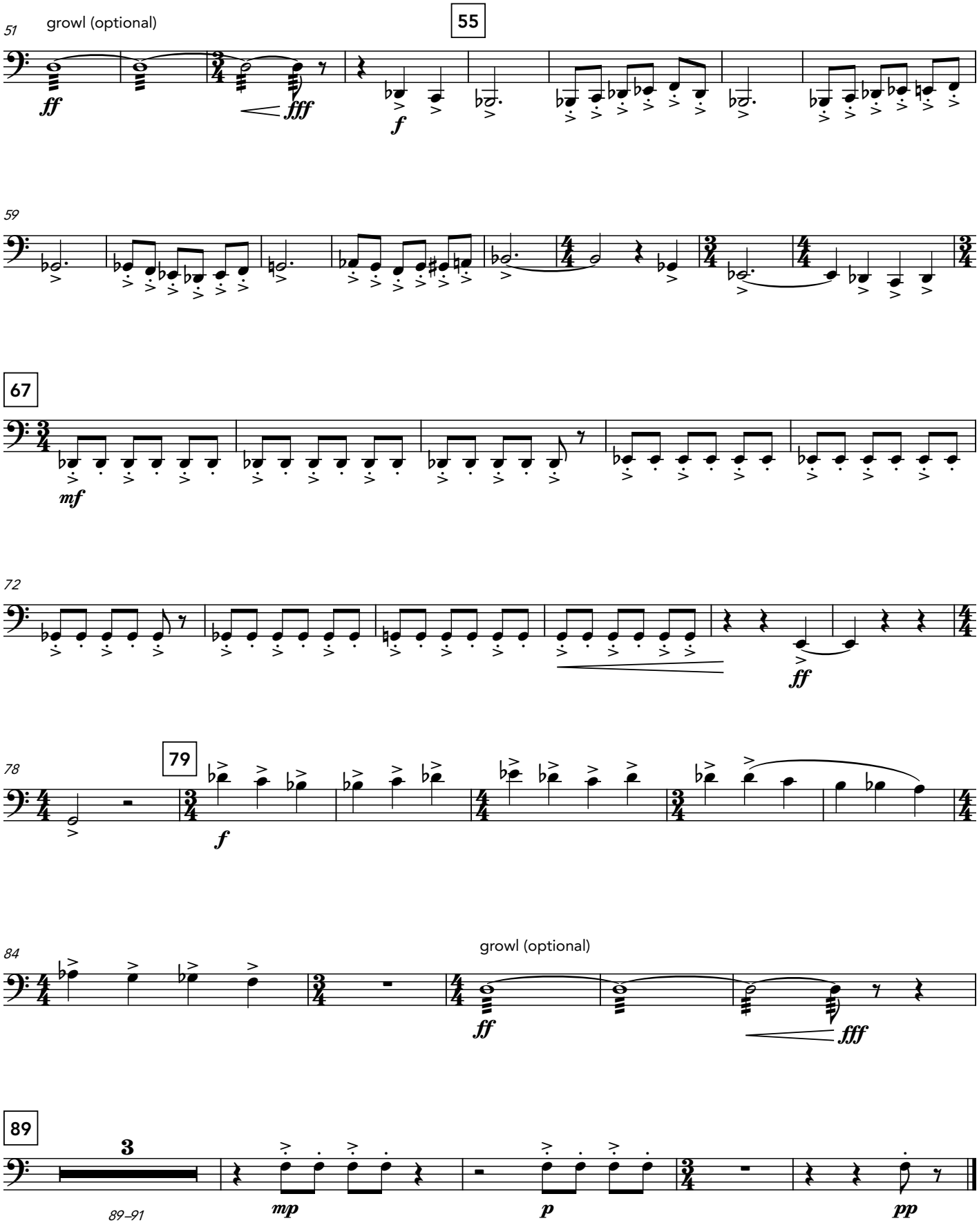

51
growl (optional)
55
ff
fff
f
59
67
mf
72
ff
78
79
f
84
growl (optional)
ff
fff
89
3
89–91
mp
p
pp

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.

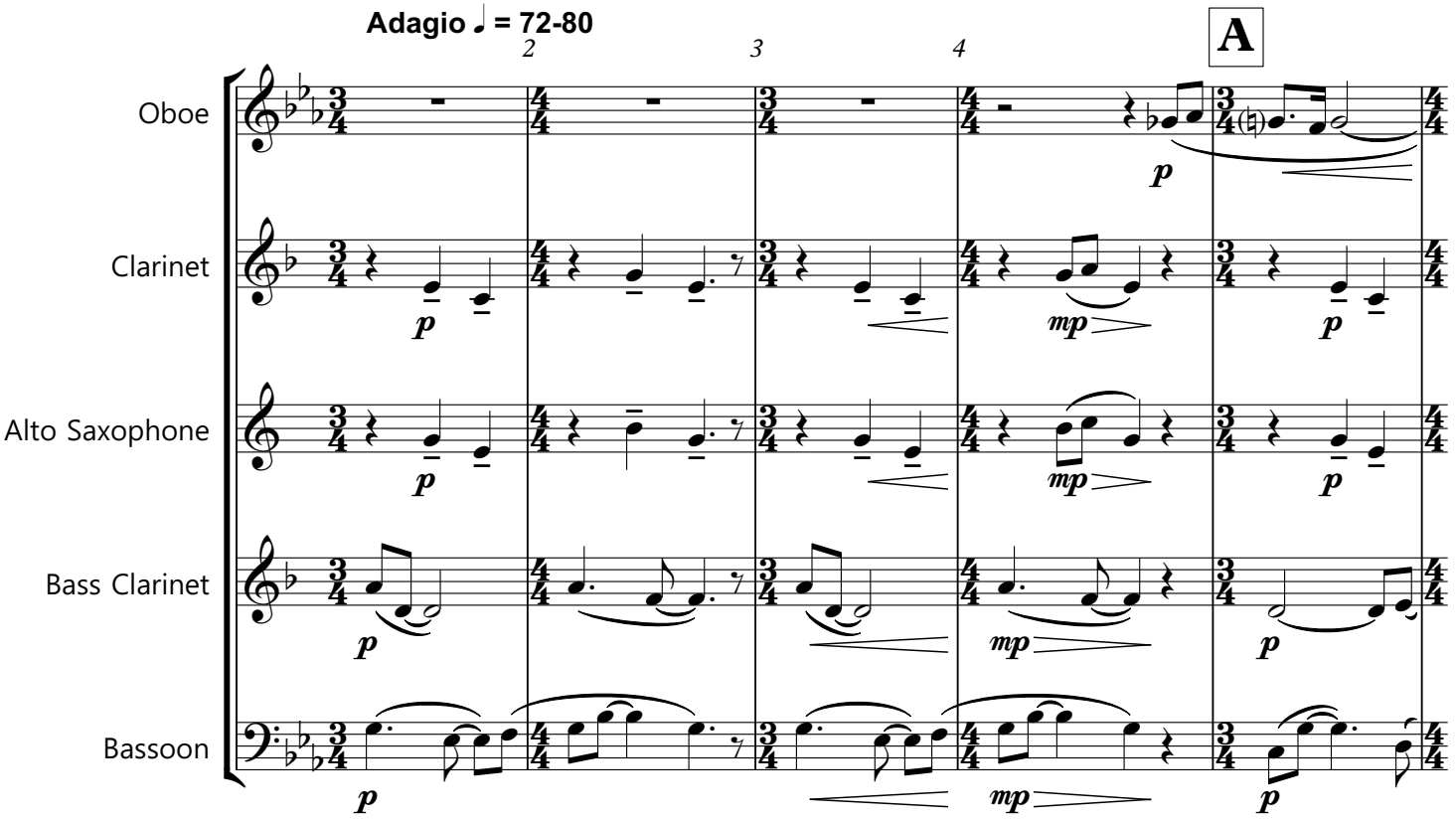
Eternal Ascent was written for Ben MacDonald's method book, *REED REVOLUTION: A Fundamental Approach to Reed Quintet*.

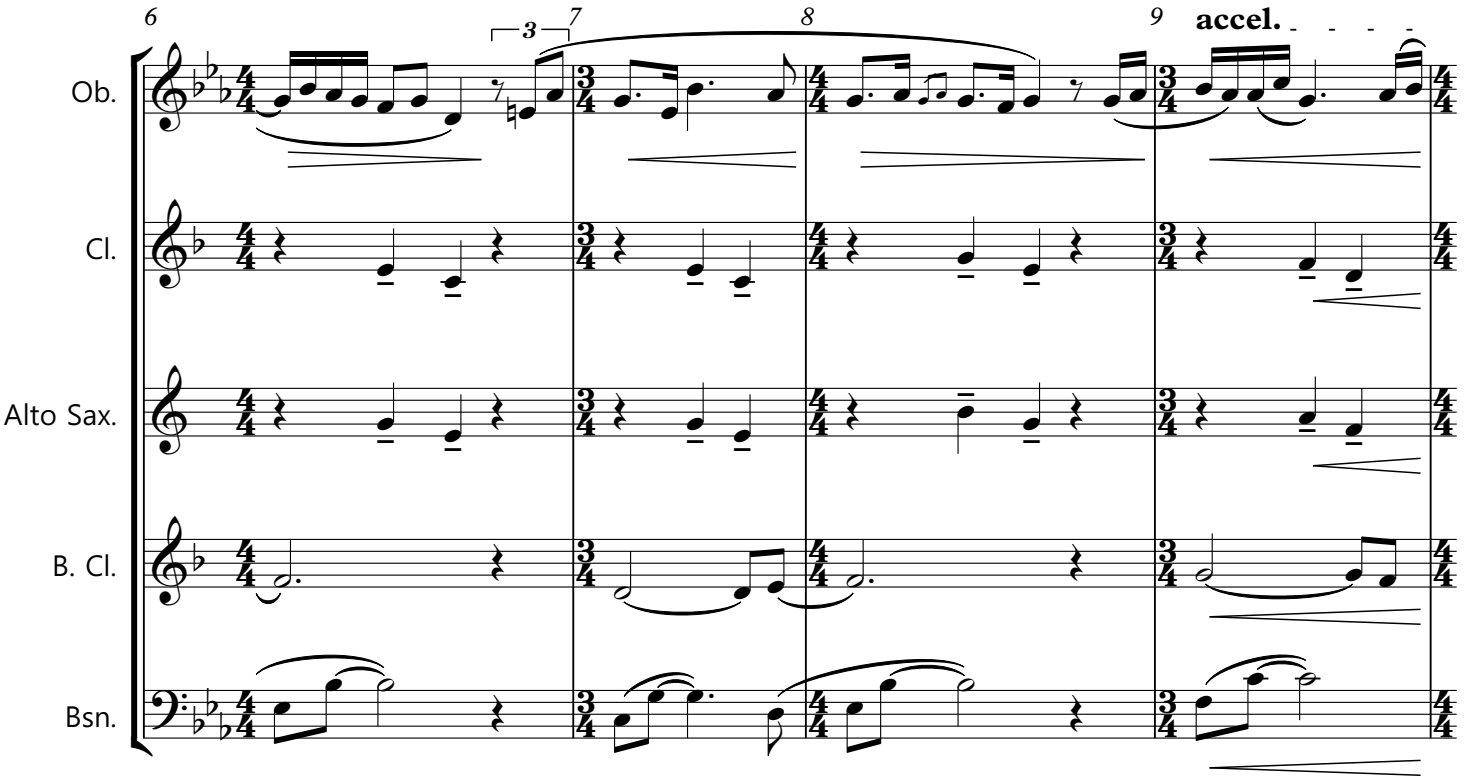
Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet

Eternal Ascent

for Reed Quintet

Chris Evan Hass





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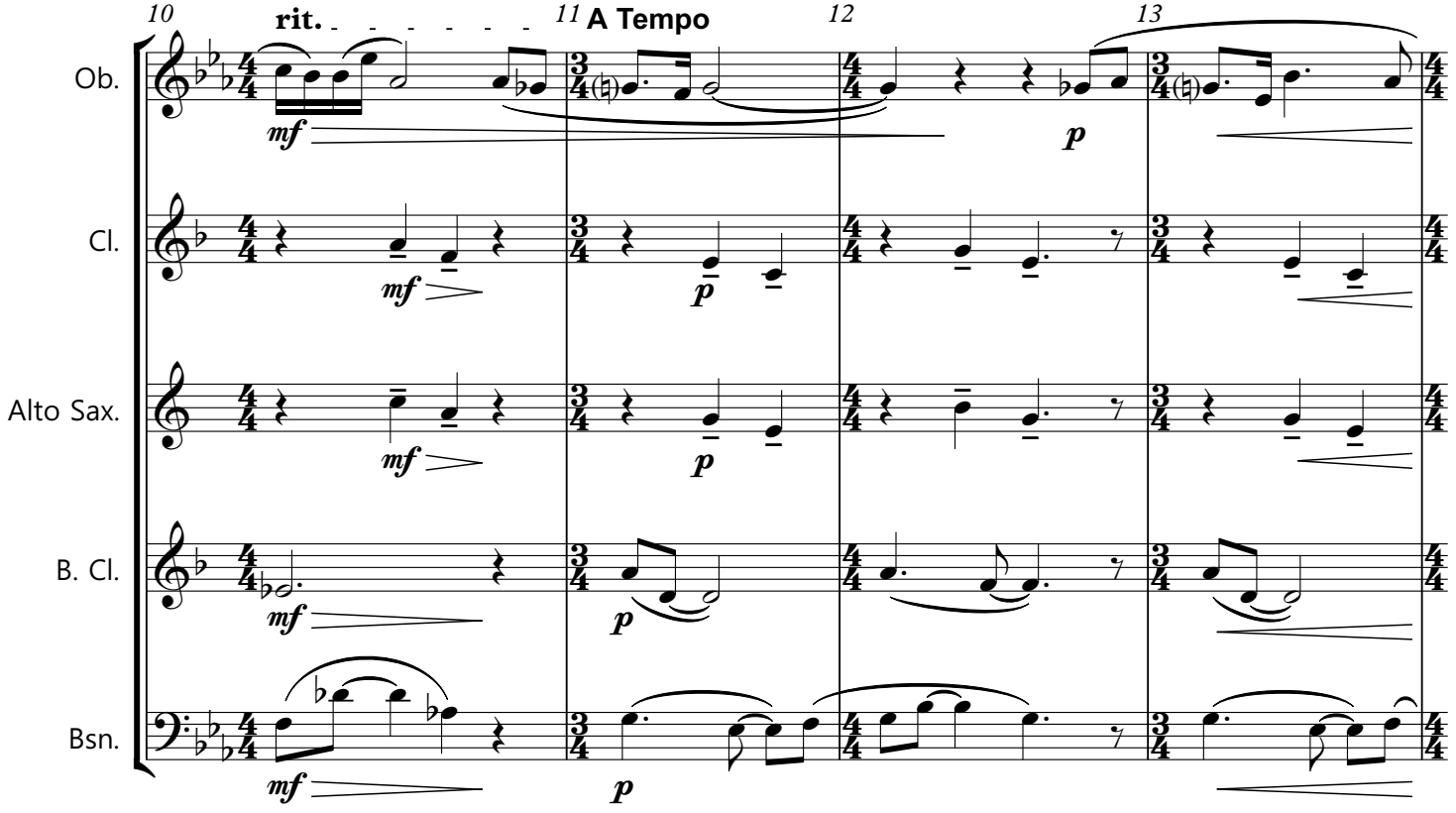
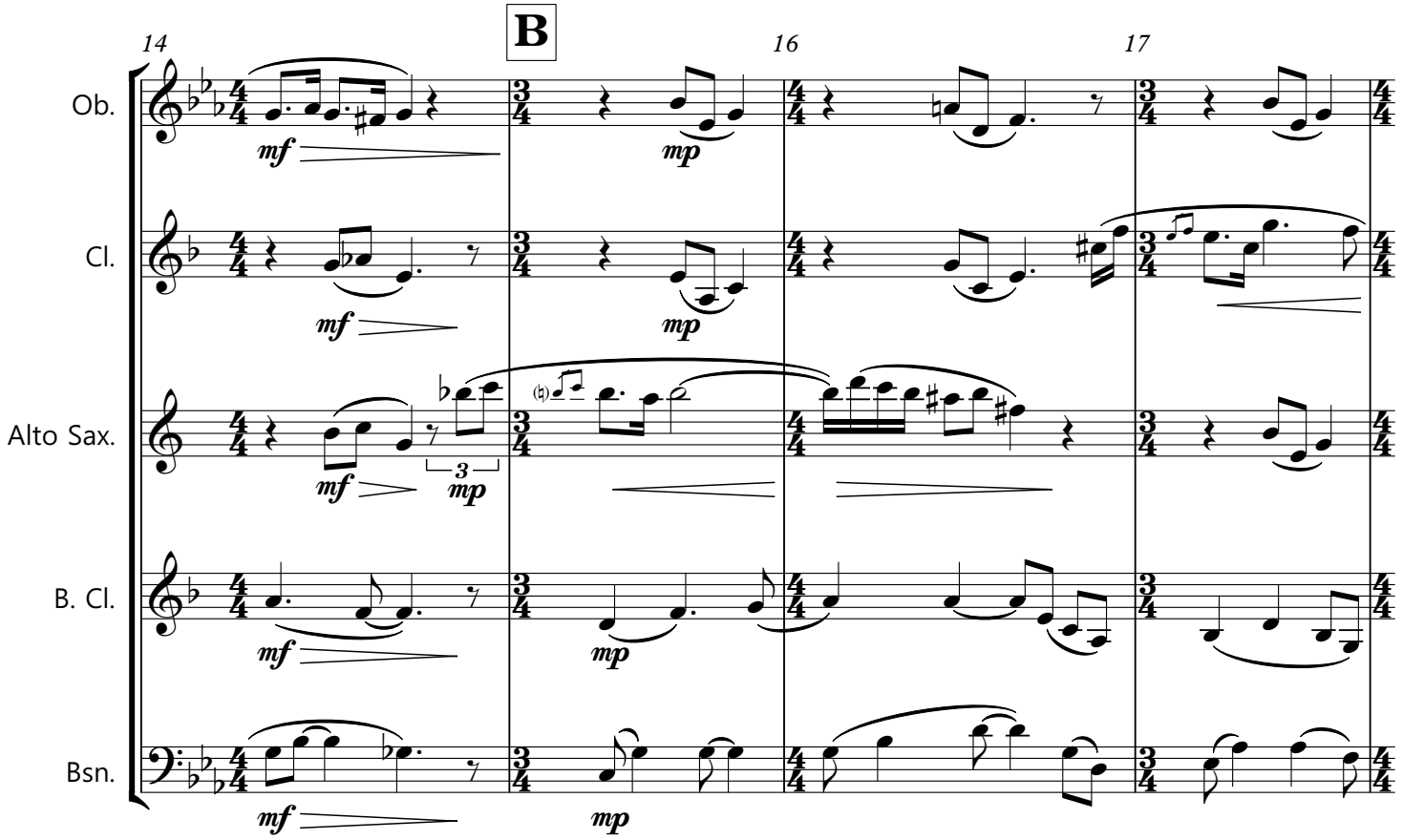
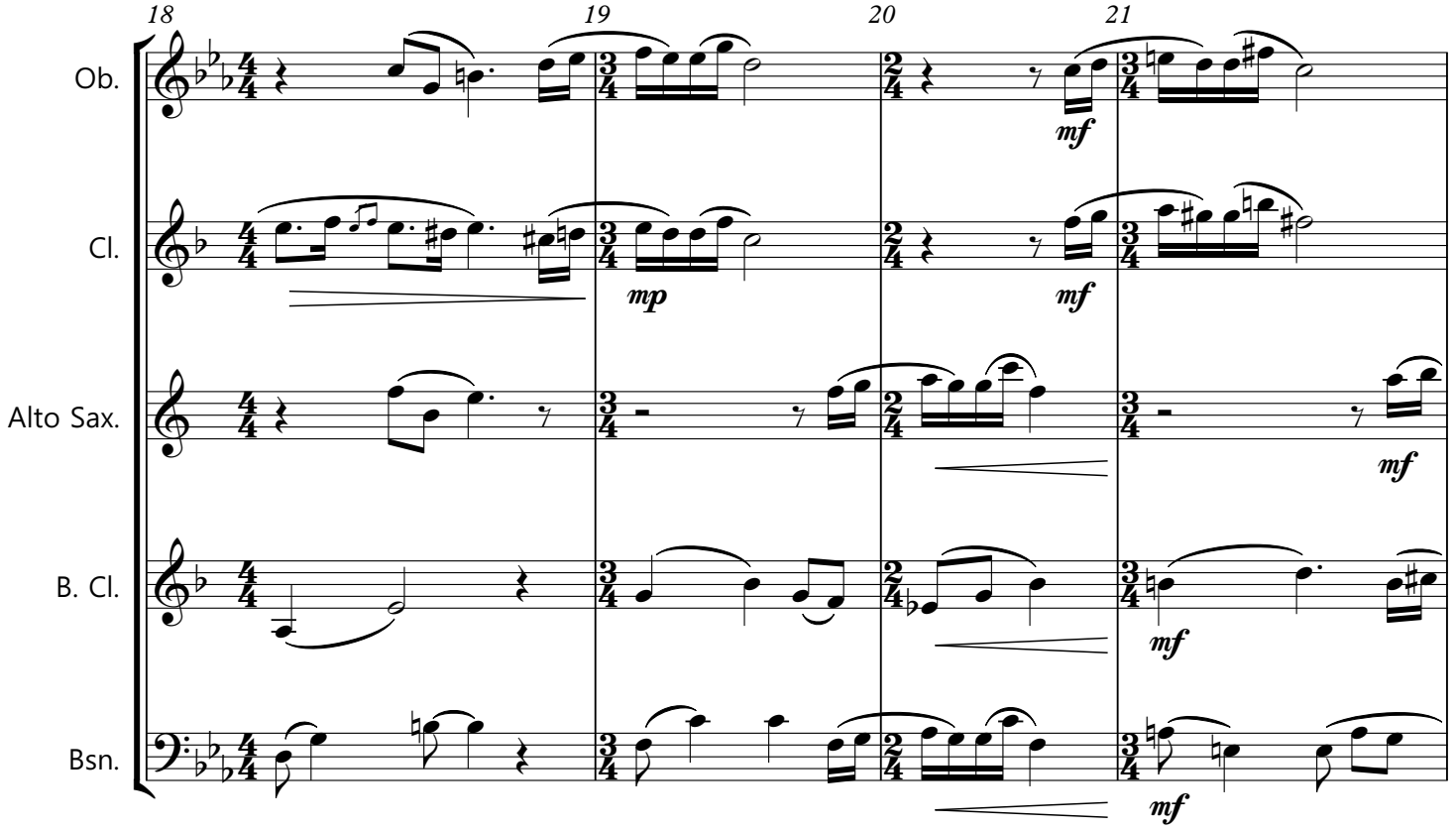
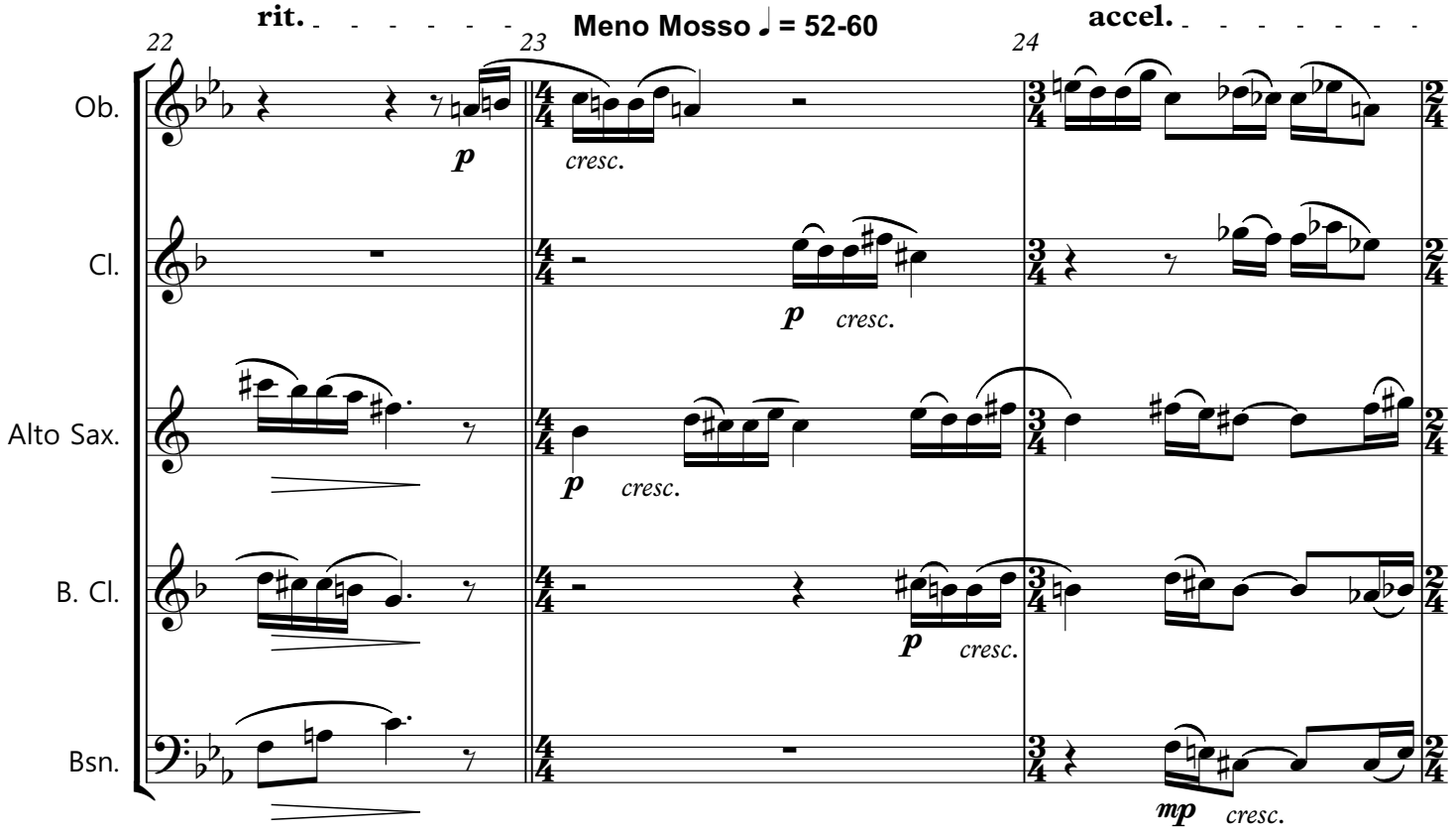
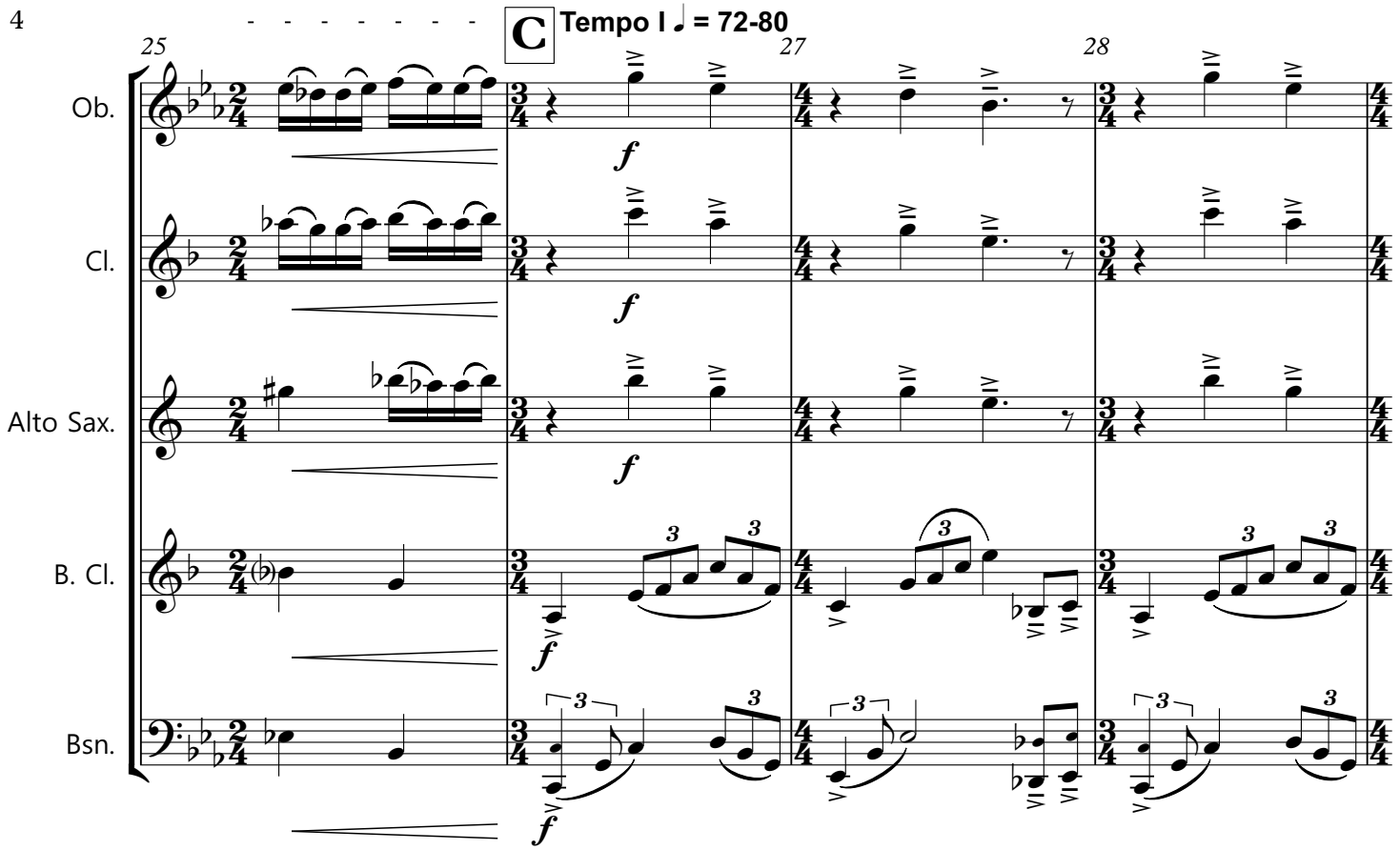
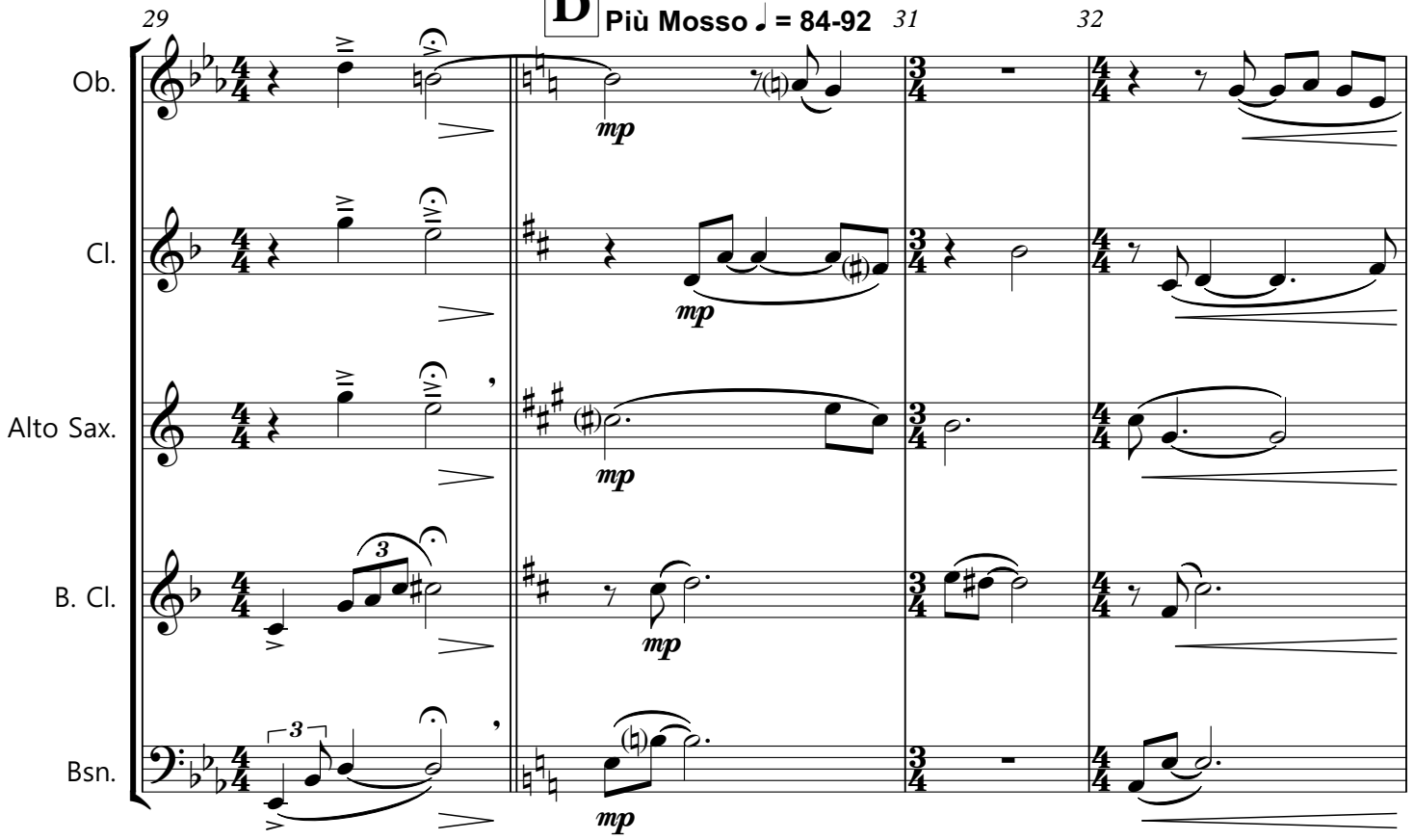

10
rit.
11
A Tempo
12
13
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mf
p

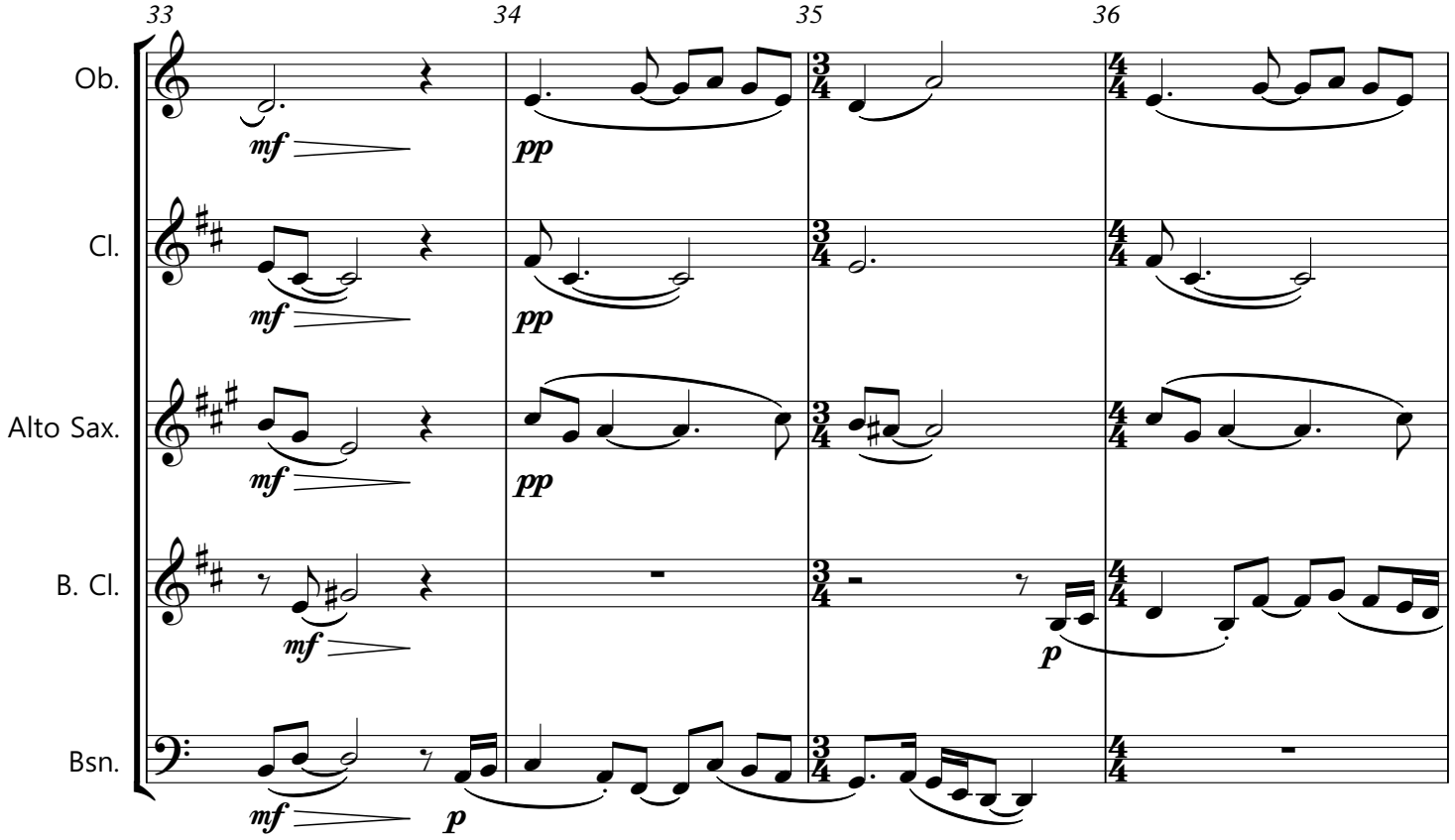

14
B
16
17
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mf
mp
3

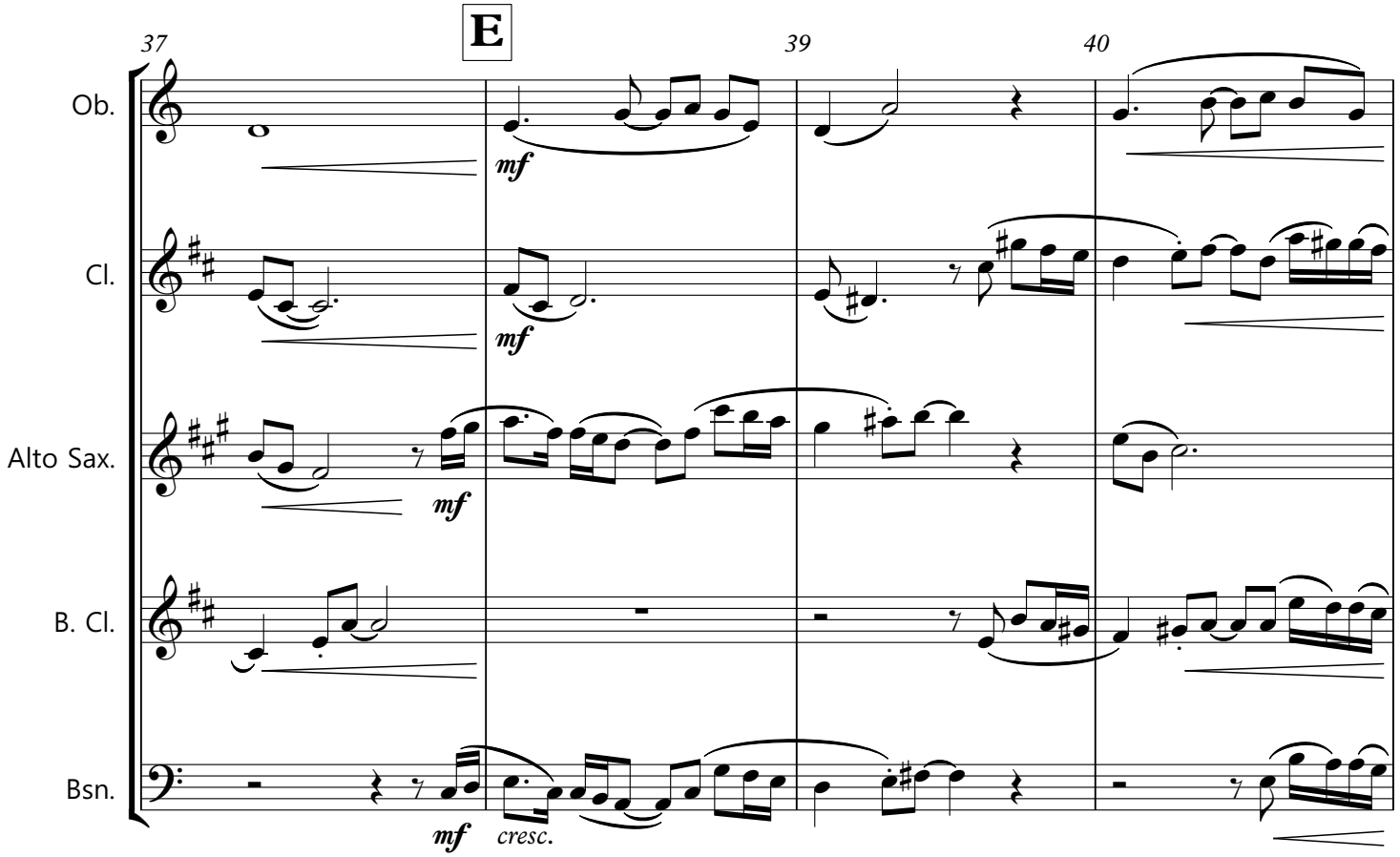

18
19
20
21
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mf
mp
mf
mf
mf
mf

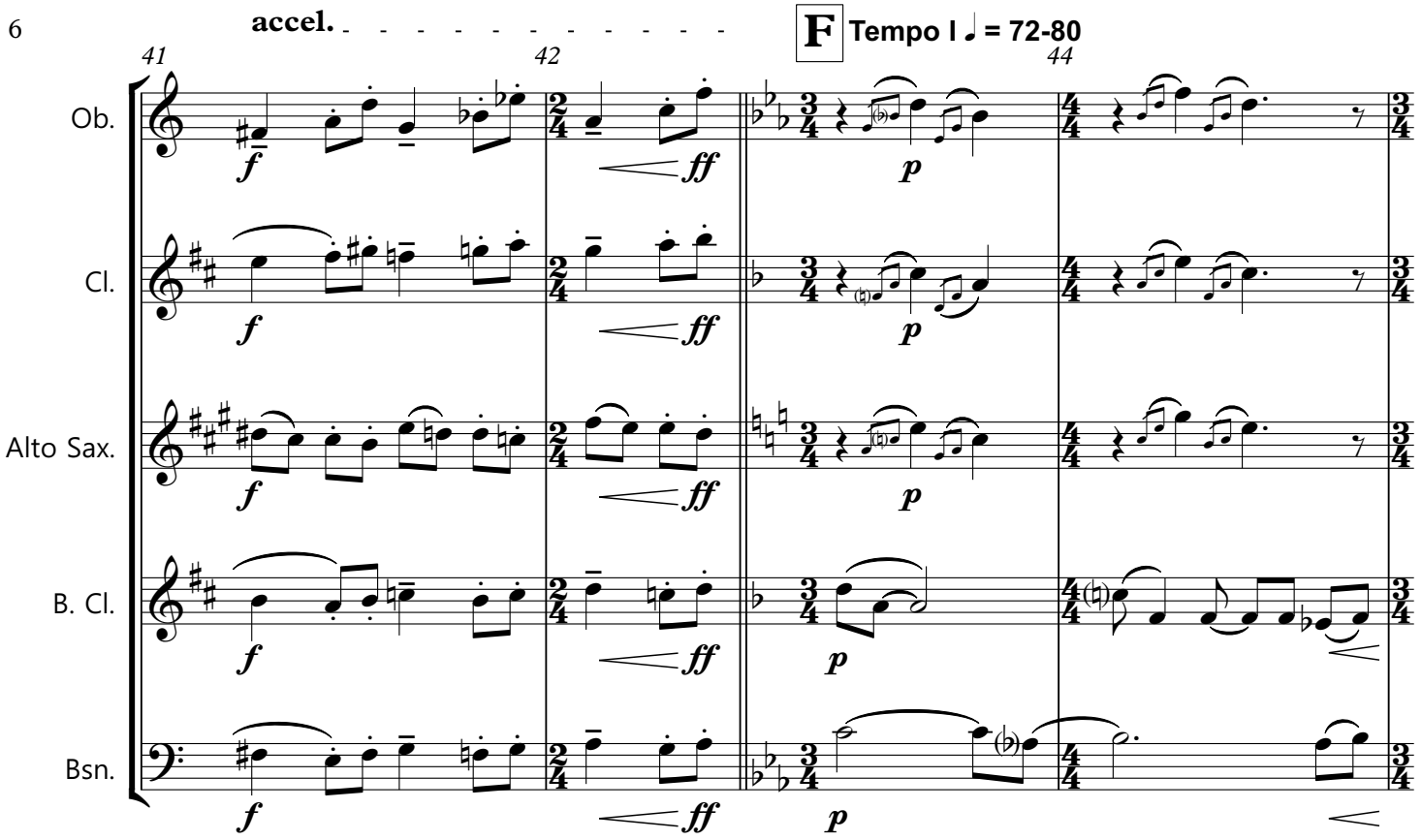

rit.
Meno Mosso ♩ = 52-60
accel.
22
23
24
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
mp
cresc.

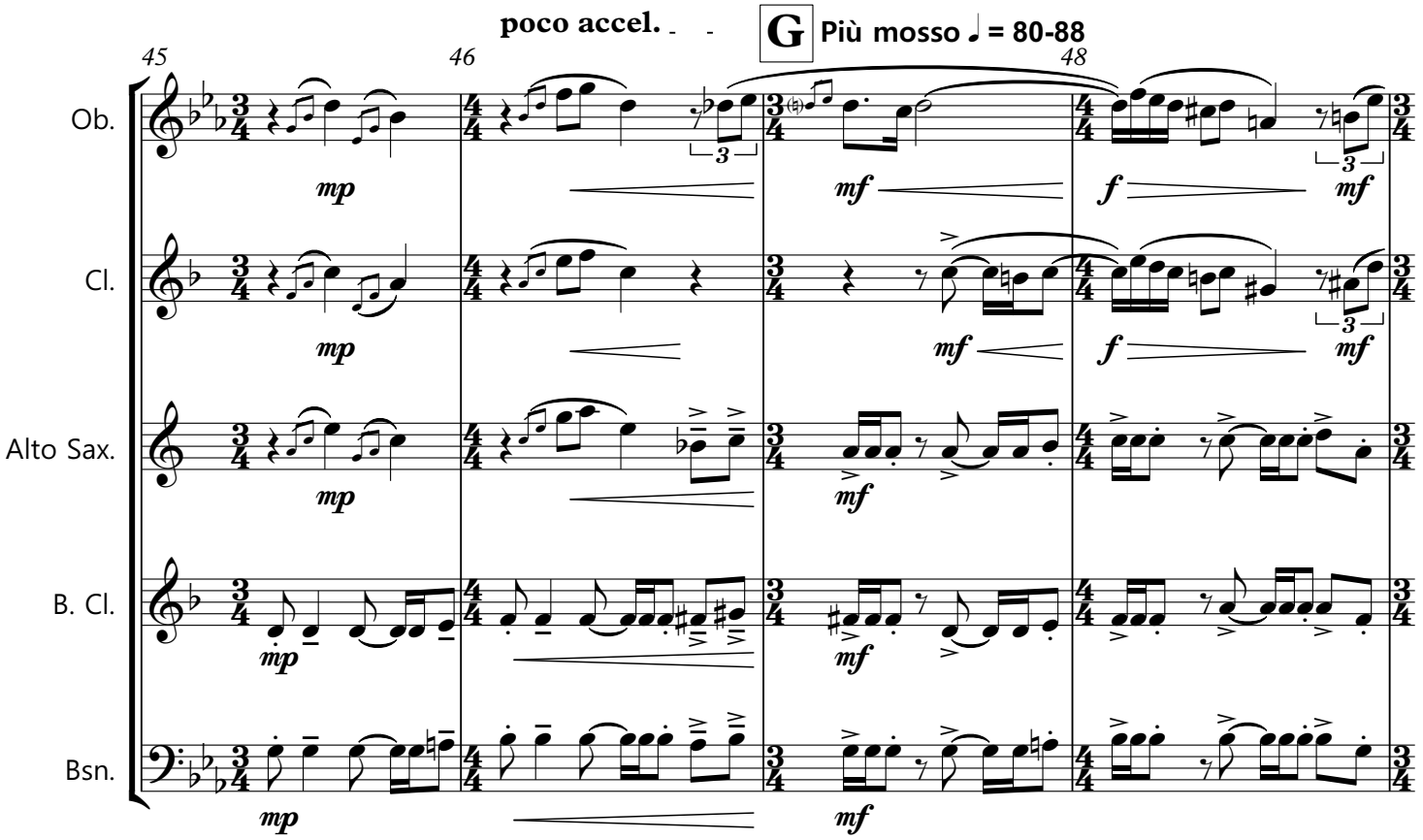

C
Tempo I ♩ = 72-80
25
27
28
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
f


D
Più Mosso ♩ = 84-92
29
31
32
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mp


33
34
35
36
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mf
pp
p


E
37
39
40
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mf
cresc.


accel.
F
Tempo I ♩ = 72-80
41
42
44
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
f
ff
p


poco accel.
G
Più mosso ♩ = 80-88
45
46
48
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
mp
mf
f

rit.

49 50 51

Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.

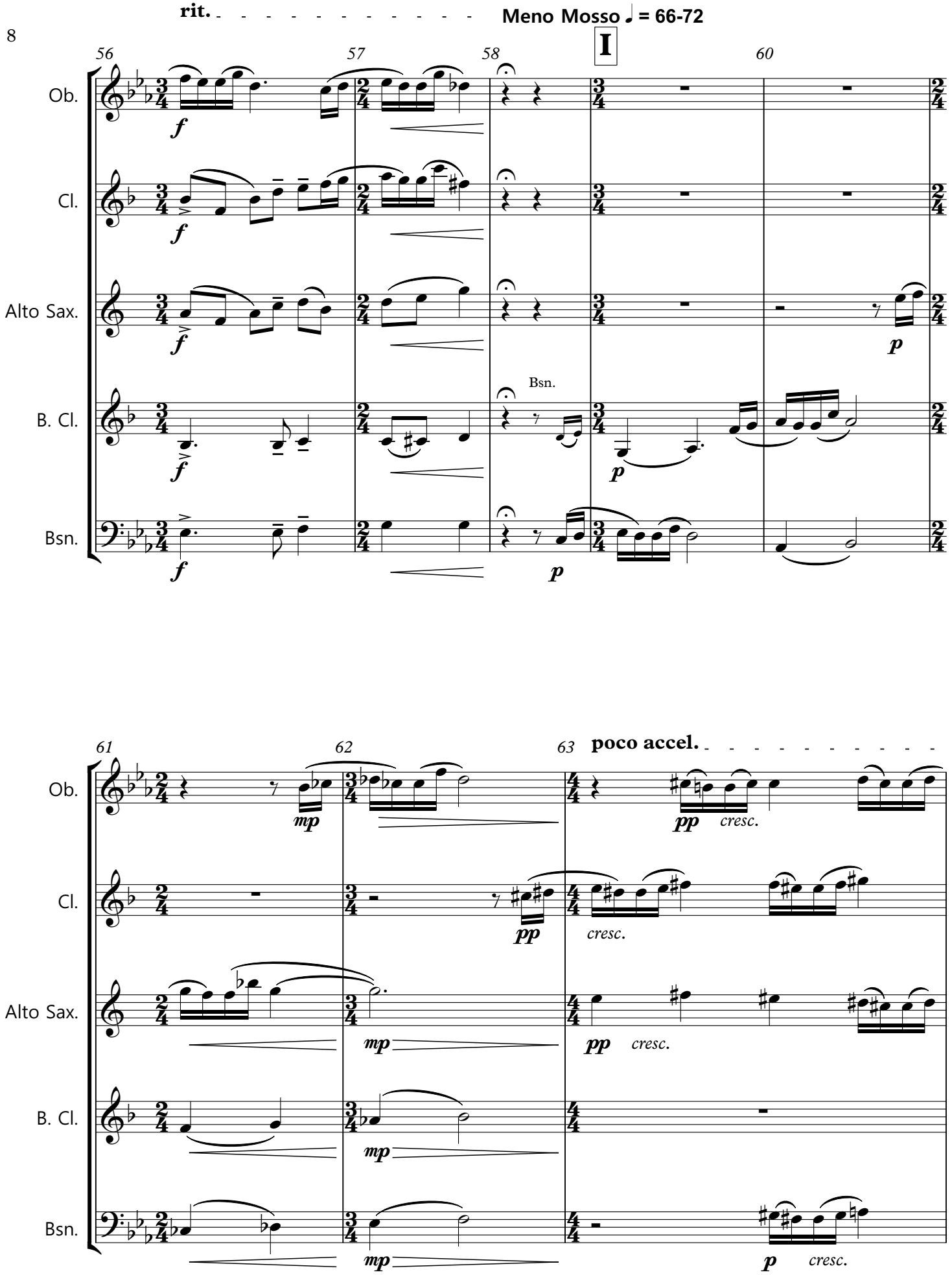
f p

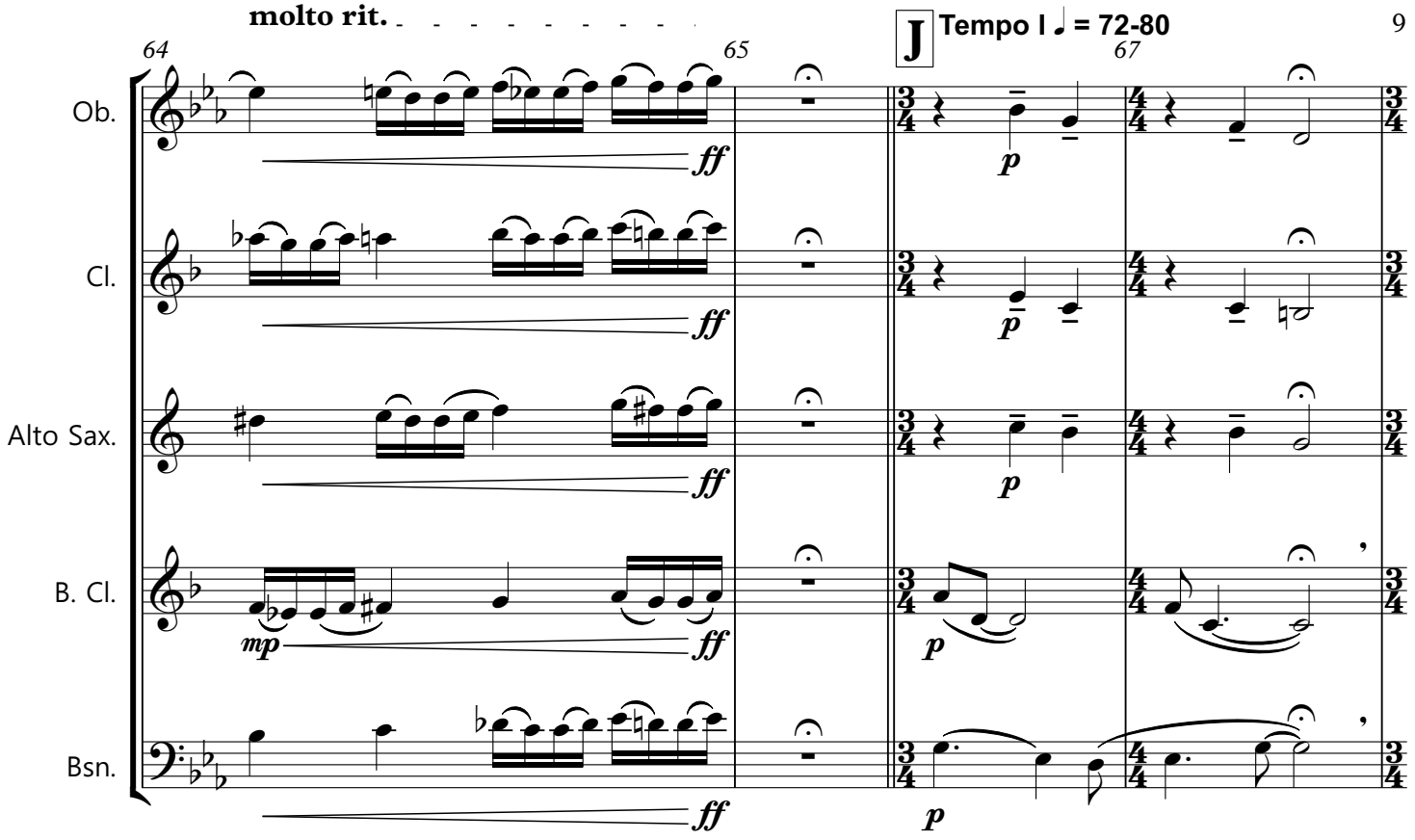
H Tempo I ♩ = 72-80

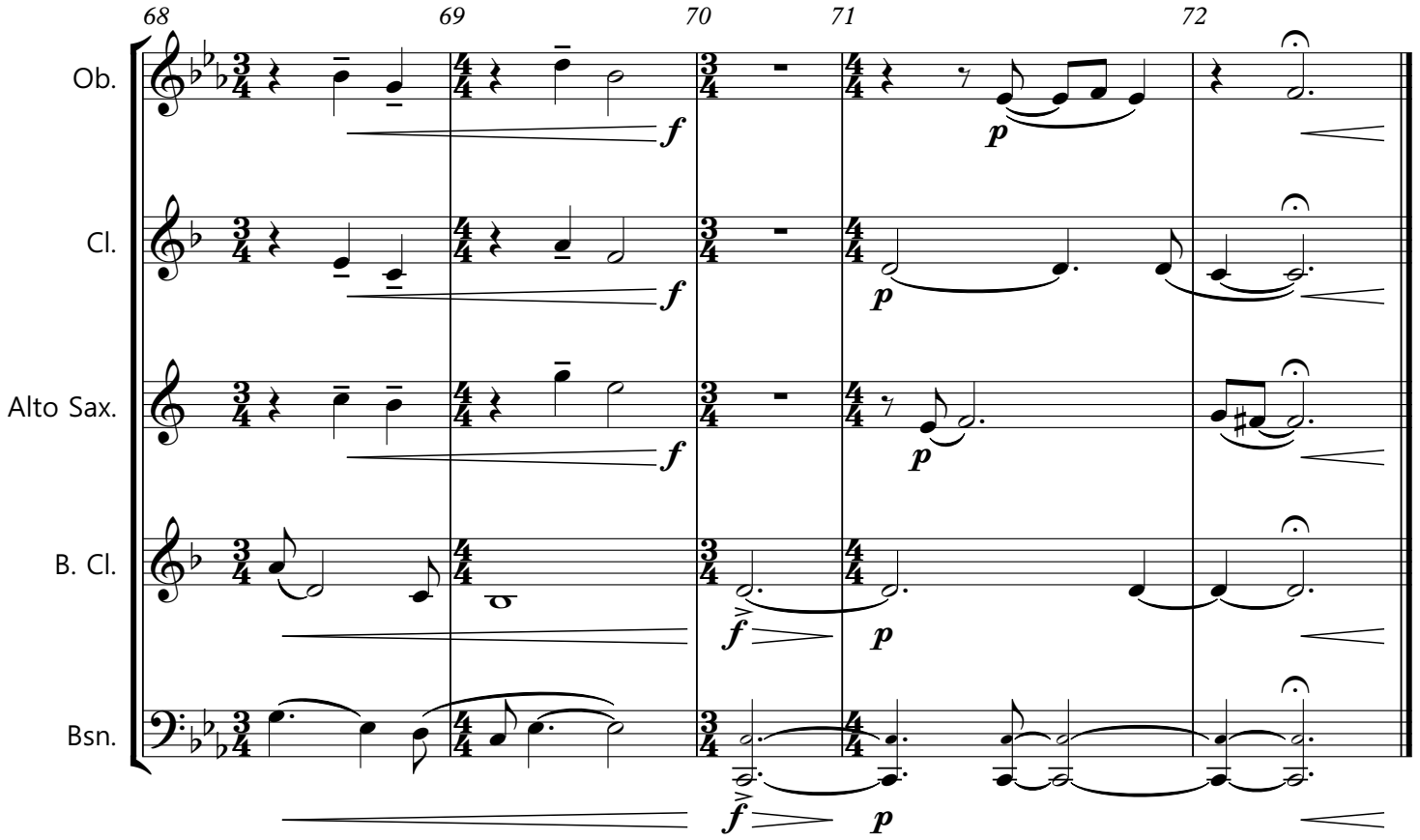
53 54 55

Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.

f p


rit.
Meno Mosso ♩ = 66-72
I
56
57
58
60
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
Bsn.
61
62
63
poco accel.
cresc.


molto rit.
J
Tempo I ♩ = 72-80
64
65
67
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
ff
mp
p


68
69
70
71
72
Ob.
Cl.
Alto Sax.
B. Cl.
Bsn.
f
p

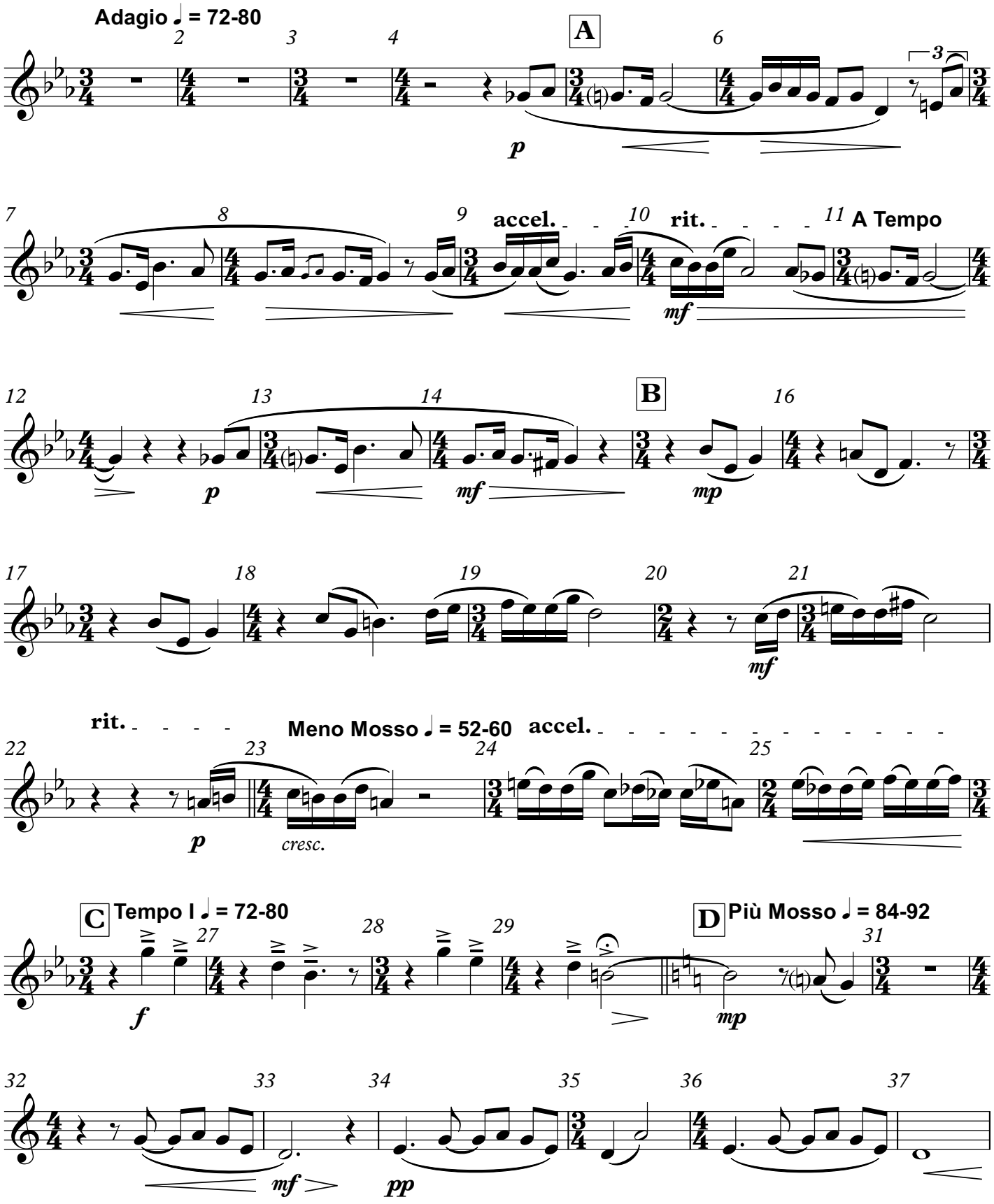
Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet

Oboe

Eternal Ascent

for Reed Quintet

Chris Evan Hass



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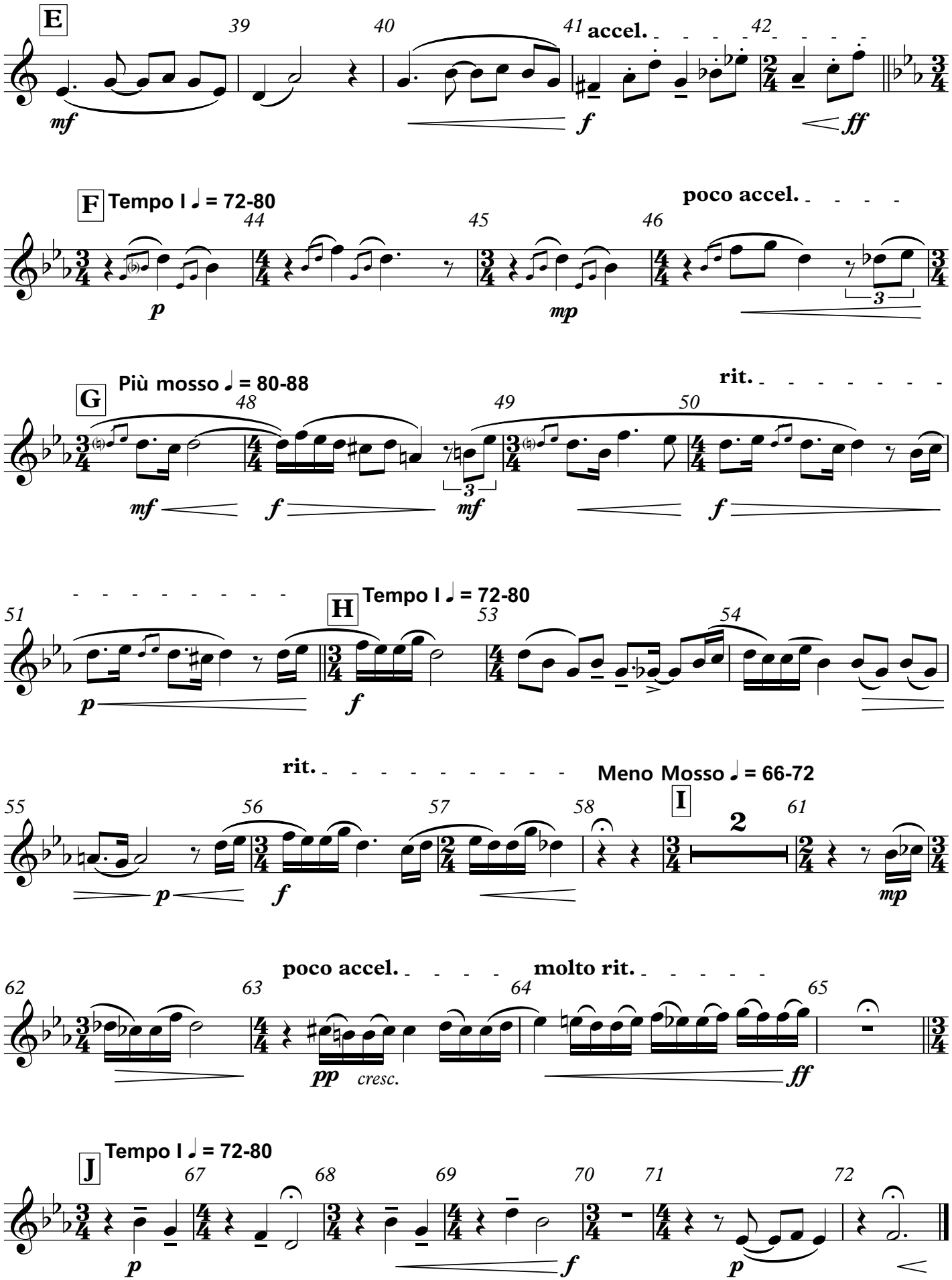
E
39
40
41
accel.
42
mf
f
ff
F
Tempo I ♩ = 72-80
44
45
46
poco accel.
p
mp
3
G
Più mosso ♩ = 80-88
48
49
50
rit.
mf
f
mf
f
H
Tempo I ♩ = 72-80
51
53
54
p
f
rit.
Meno Mosso ♩ = 66-72
55
56
57
58
I
2
61
p
f
mp
poco accel.
molto rit.
62
63
64
65
pp
cresc.
ff
J
Tempo I ♩ = 72-80
67
68
69
70
71
72
p
f
p

Written for Ben MacDonald as part of his method book
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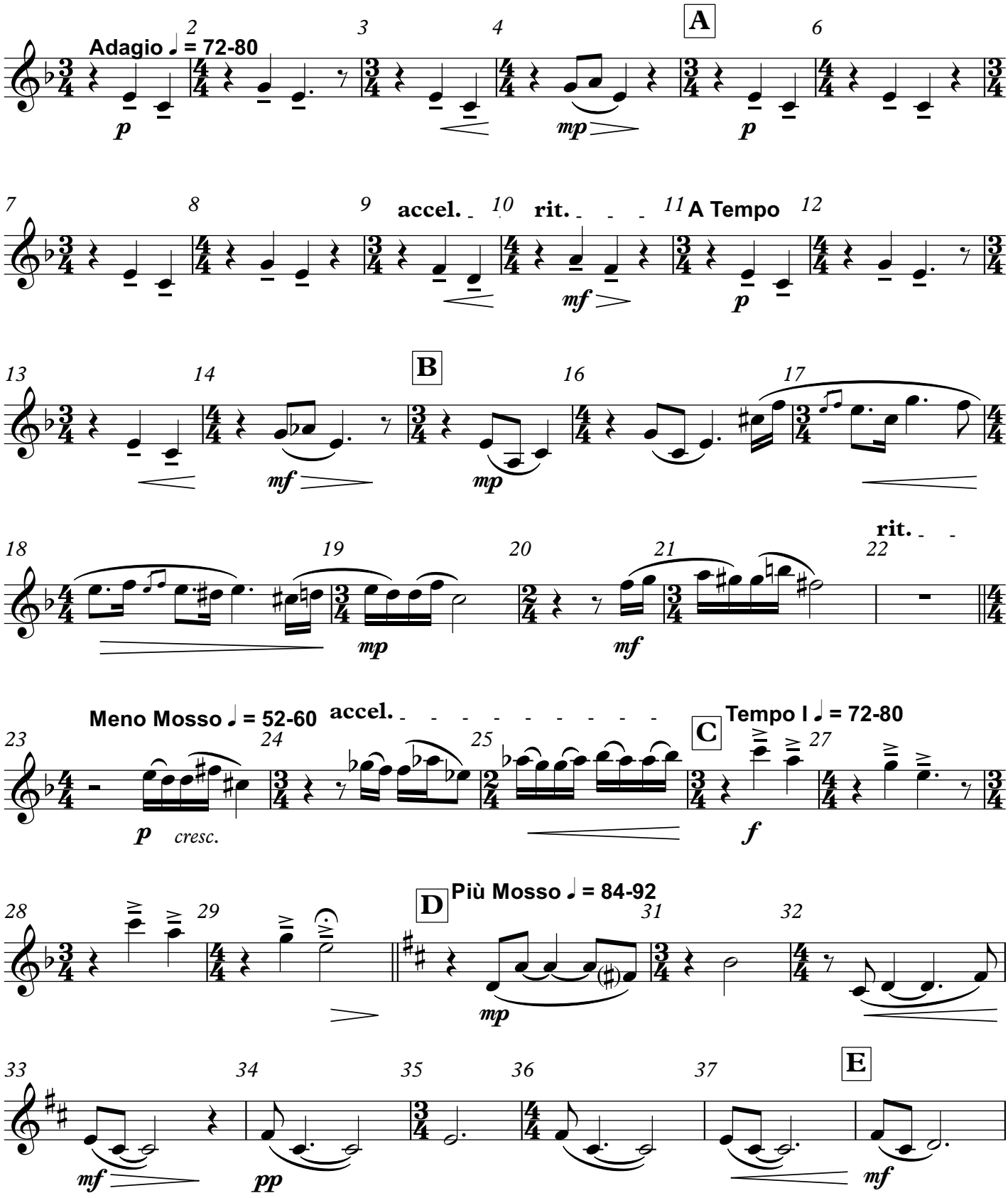
Clarinet

Eternal Ascent

for Reed Quintet

Chris Evan Hass



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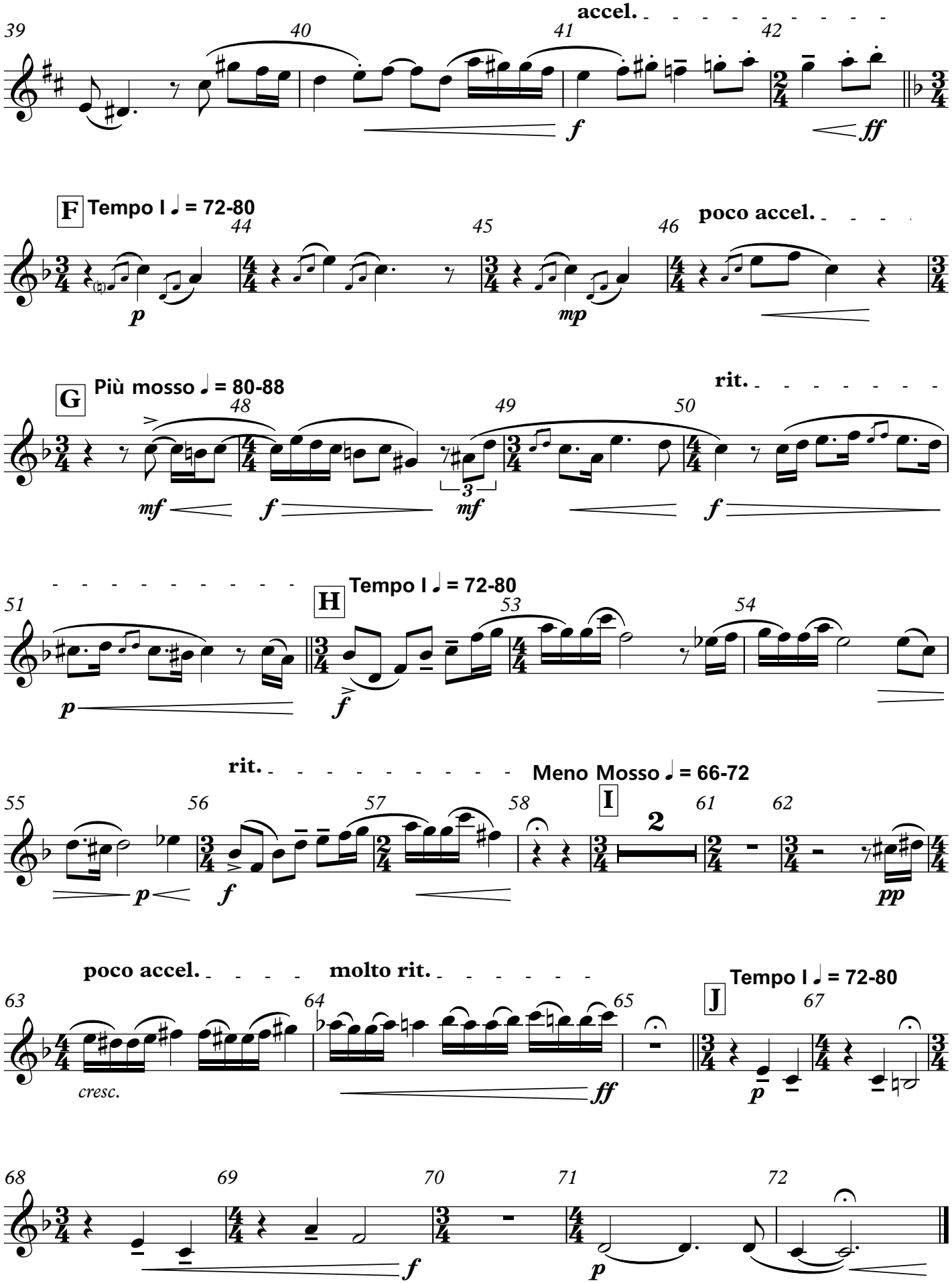

accel.
39
40
41
42
f
ff
F
Tempo I ♩ = 72-80
44
45
46
poco accel.
p
mp
G
Più mosso ♩ = 80-88
48
49
50
rit.
mf
f
mf
f
51
H
Tempo I ♩ = 72-80
53
54
p
f
rit.
Meno Mosso ♩ = 66-72
55
56
57
58
I
2
61
62
p
f
pp
poco accel.
molto rit.
63
64
65
J
Tempo I ♩ = 72-80
67
cresc.
ff
p
68
69
70
71
72
f
p

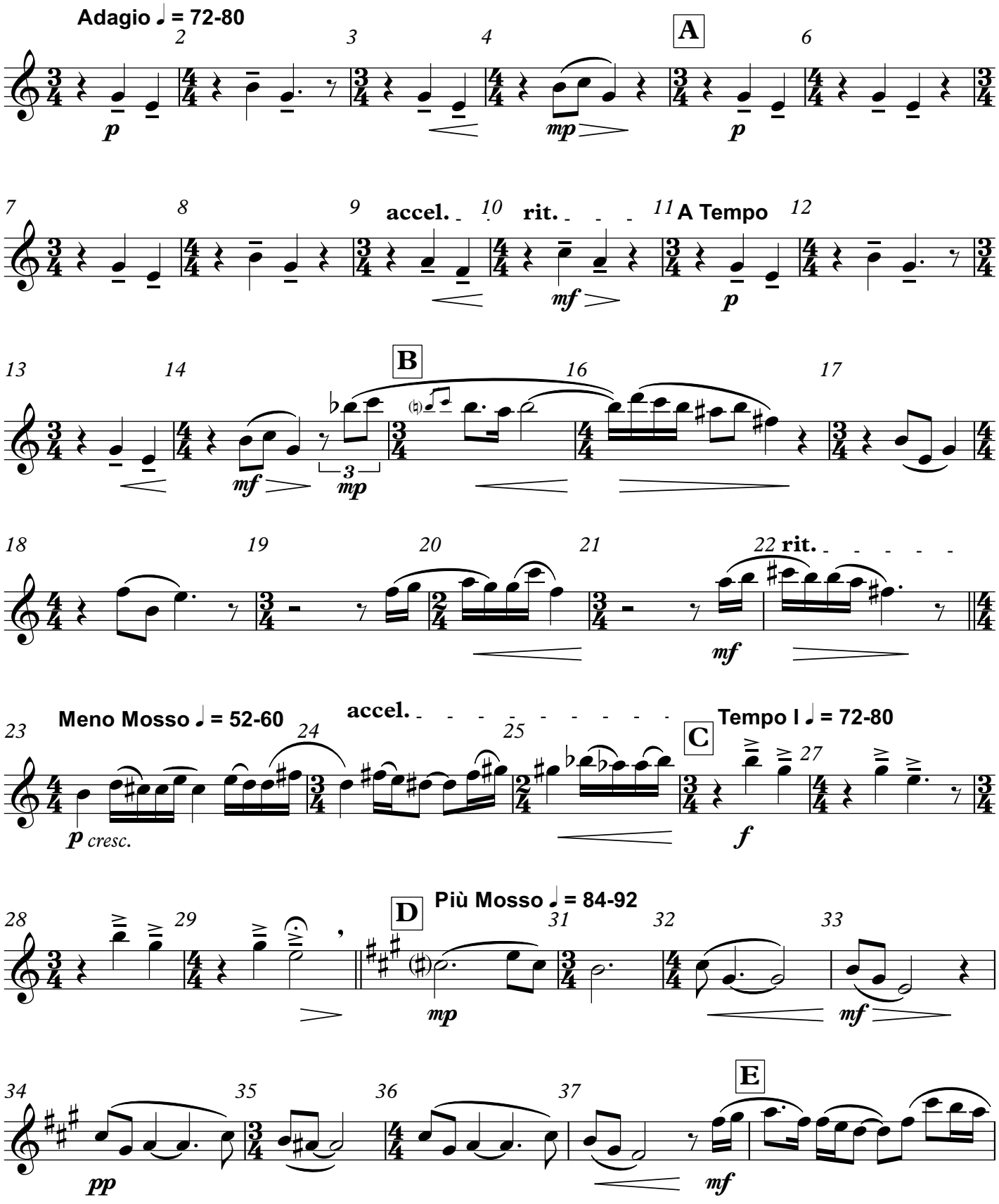
Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet

Alto Saxophone

Eternal Ascent

for Reed Quintet

Chris Evan Hass



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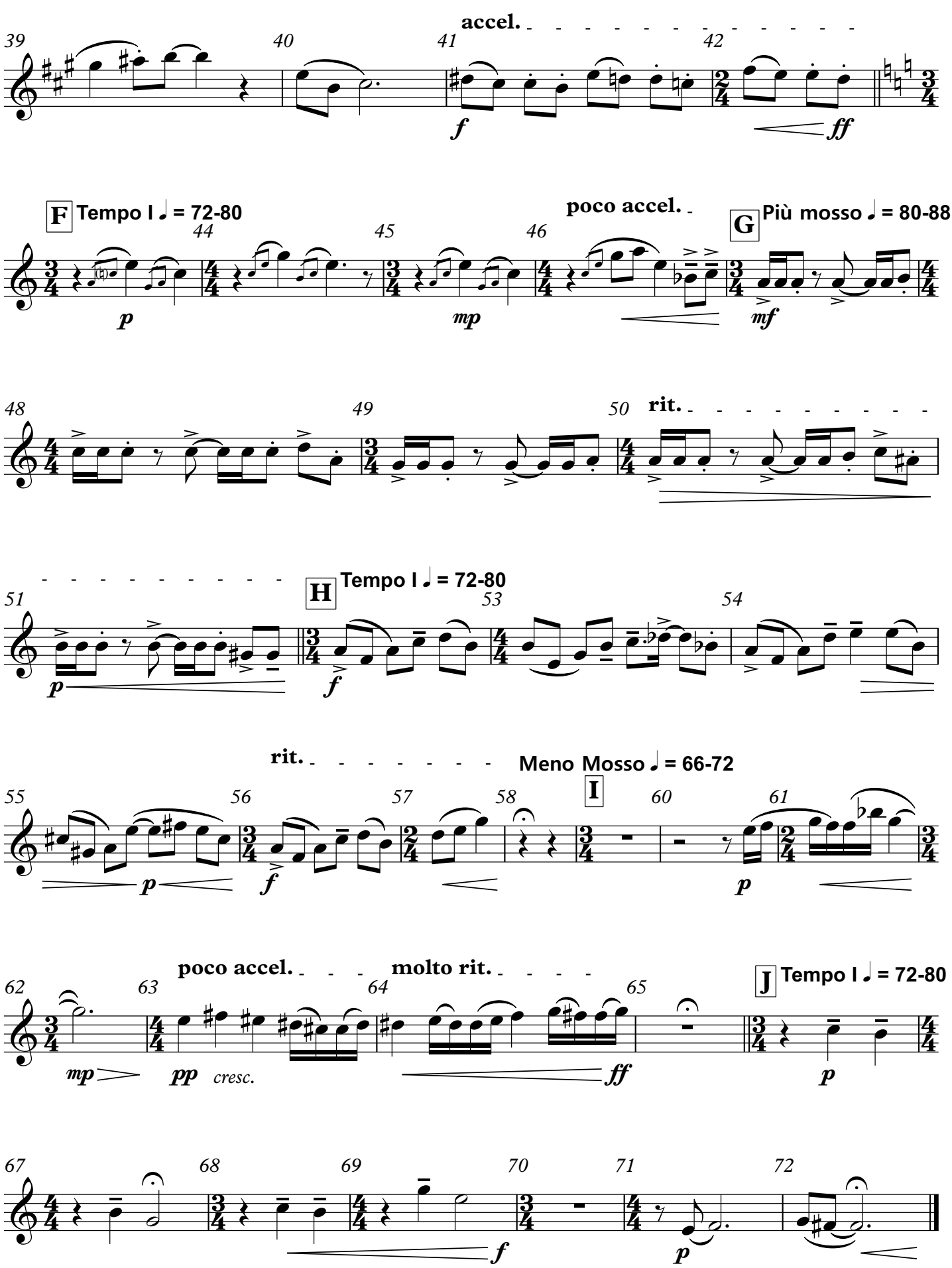

accel.
F
Tempo I ♩ = 72-80
poco accel.
G
Più mosso ♩ = 80-88
rit.
H
Tempo I ♩ = 72-80
rit.
Meno Mosso ♩ = 66-72
I
poco accel.
molto rit.
J
Tempo I ♩ = 72-80
cresc.

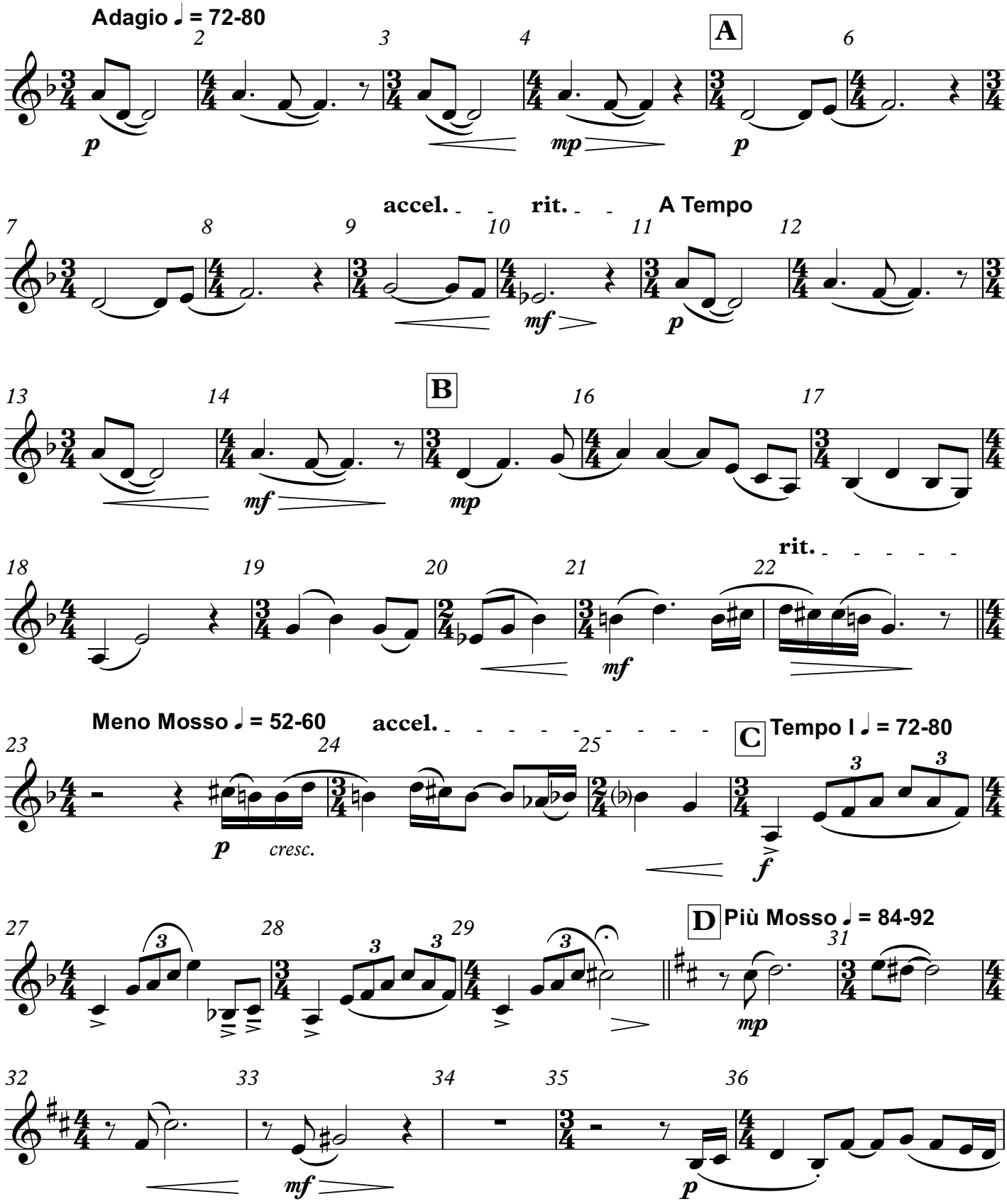
Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet

Bass Clarinet

Eternal Ascent

for Reed Quintet

Chris Evan Hass



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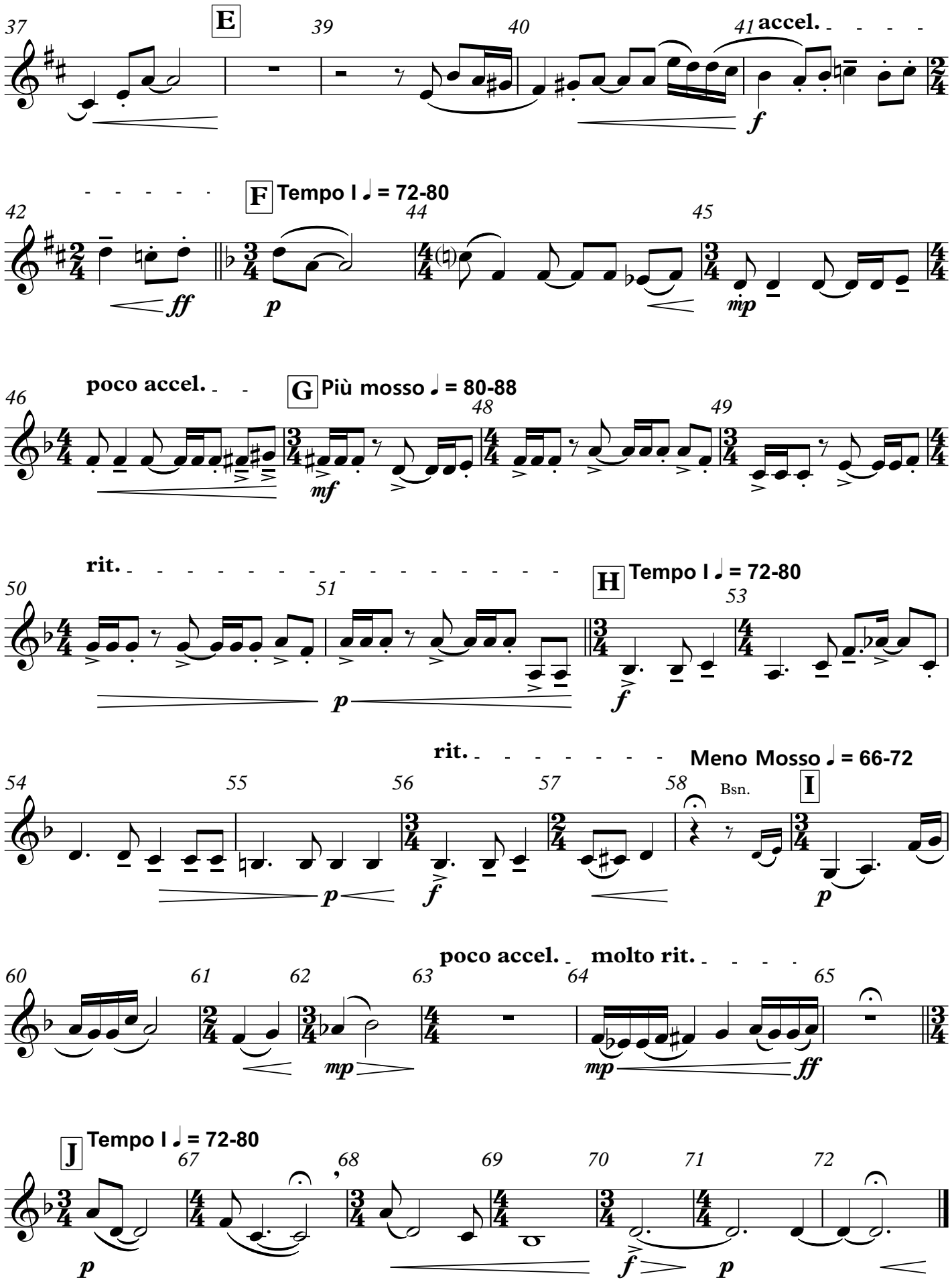

37
E
39
40
41
accel.
f
42
F
Tempo I ♩ = 72-80
ff
44
p
45
mp
poco accel.
46
G
Più mosso ♩ = 80-88
48
mf
49
rit.
50
51
p
H
Tempo I ♩ = 72-80
53
f
rit.
Meno Mosso ♩ = 66-72
54
55
p
56
f
57
58
Bsn.
I
p
poco accel.
molto rit.
60
61
62
mp
63
64
mp
ff
65
J
Tempo I ♩ = 72-80
67
p
68
69
70
f
71
p
72

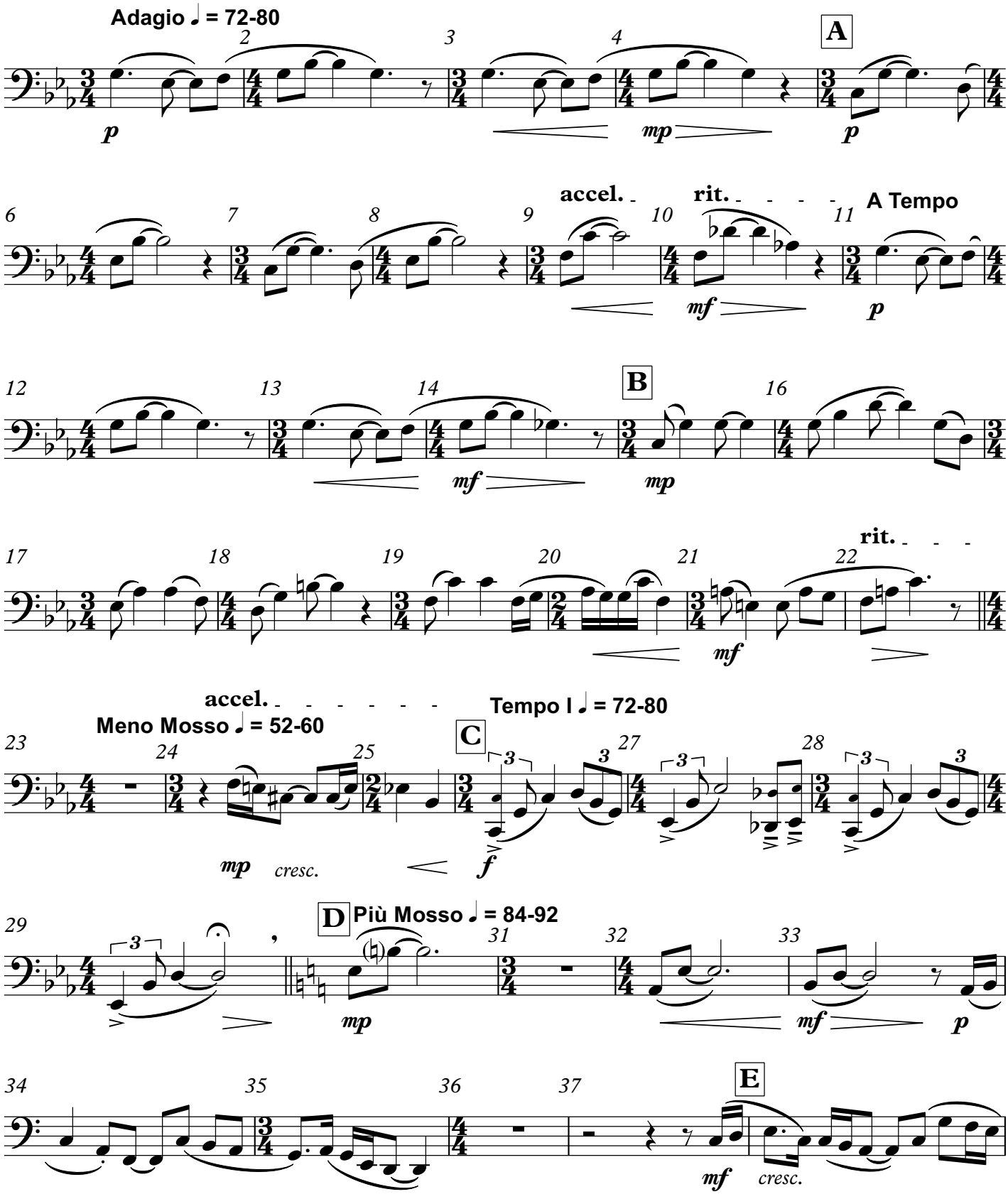
Written for Ben MacDonald as part of his method book
REED REVOLUTION: A Fundamental Approach to Reed Quintet

Bassoon

Eternal Ascent

for Reed Quintet

Chris Evan Hass



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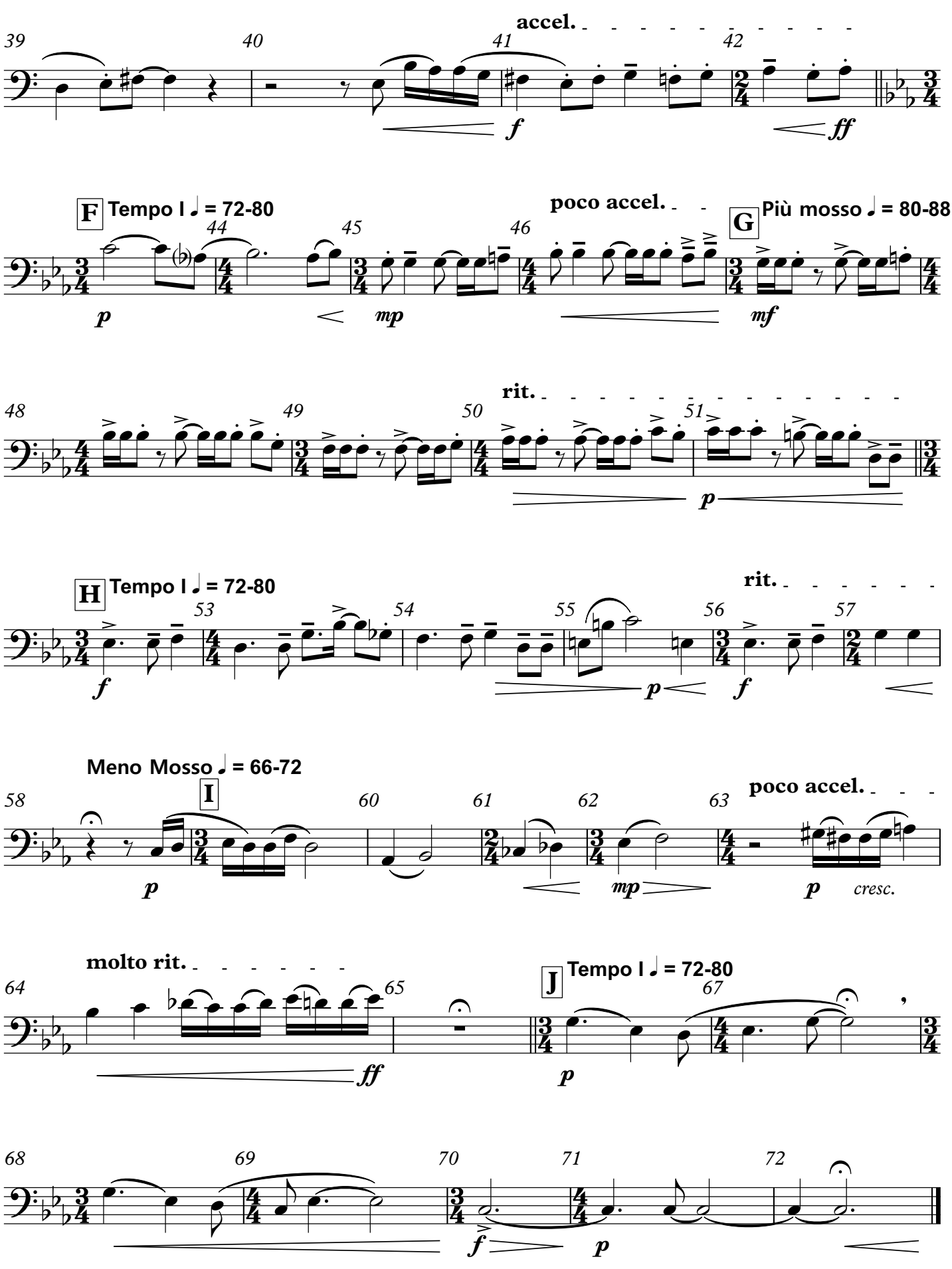
accel.
39
40
41
42
f
ff
F
Tempo I ♩ = 72-80
poco accel.
G
Più mosso ♩ = 80-88
44
45
46
p
mp
mf
rit.
48
49
50
51
p
H
Tempo I ♩ = 72-80
rit.
53
54
55
56
57
f
p
f
Meno Mosso ♩ = 66-72
I
58
60
61
62
63
poco accel.
p
mp
p
cresc.
molto rit.
64
65
ff
J
Tempo I ♩ = 72-80
67
p
68
69
70
71
72
f
p

Celebration Loops

For Reed Quintet

Parker Fritz
(2023)

Instrumentation
Oboe
Clarinet
Alto Saxophone
Bassoon
Bass Clarinet

Duration: c. 5'

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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:

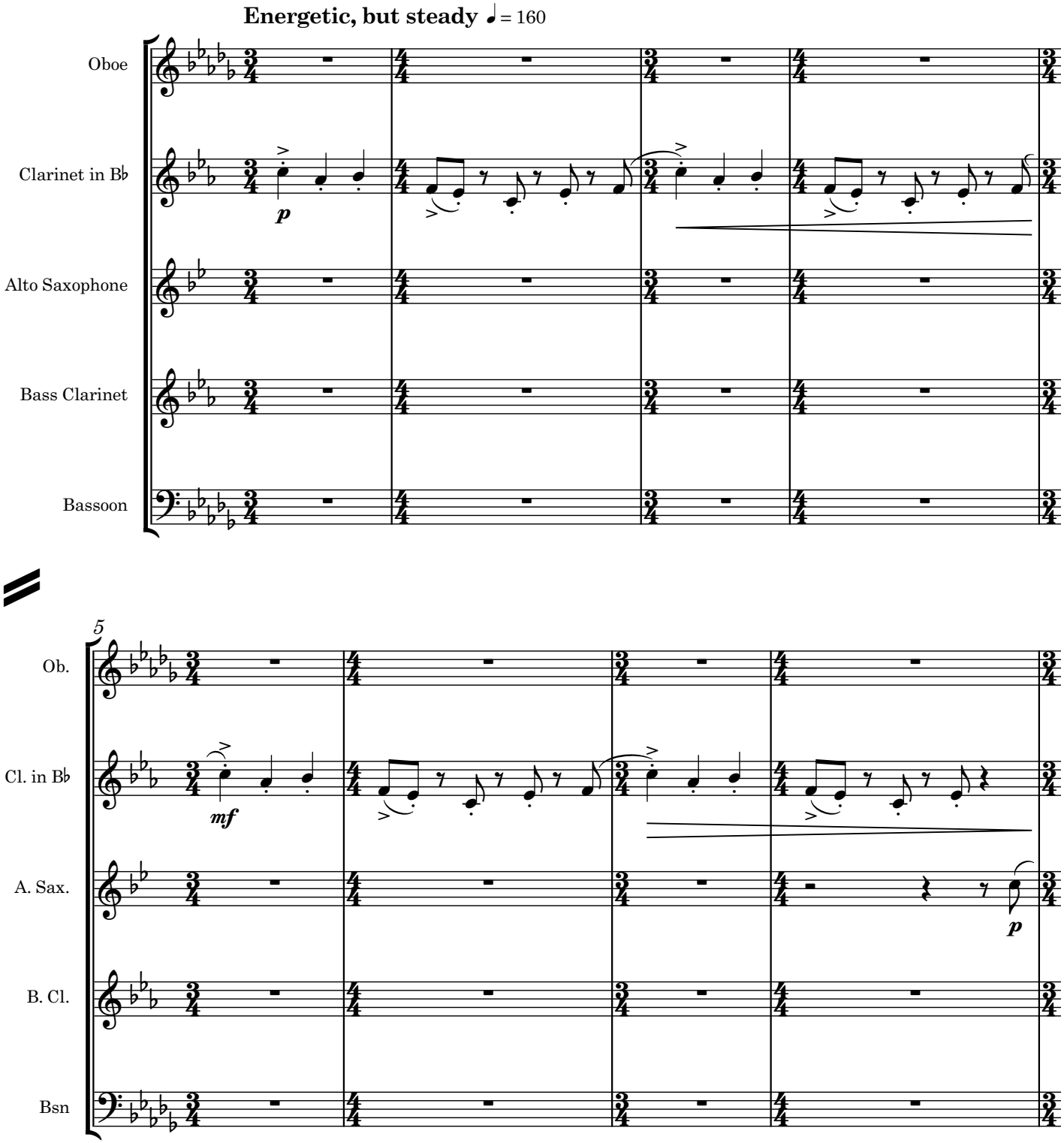
Small noteheads indicate an optional part intended to accommodate extremities in the range, mostly used in the bass clarinet part to facilitate student-model instruments that do not extend the bottom of the instrument's range.

Transposed Score

For Ben MacDonald

Celebration Loops

Parker Fritz



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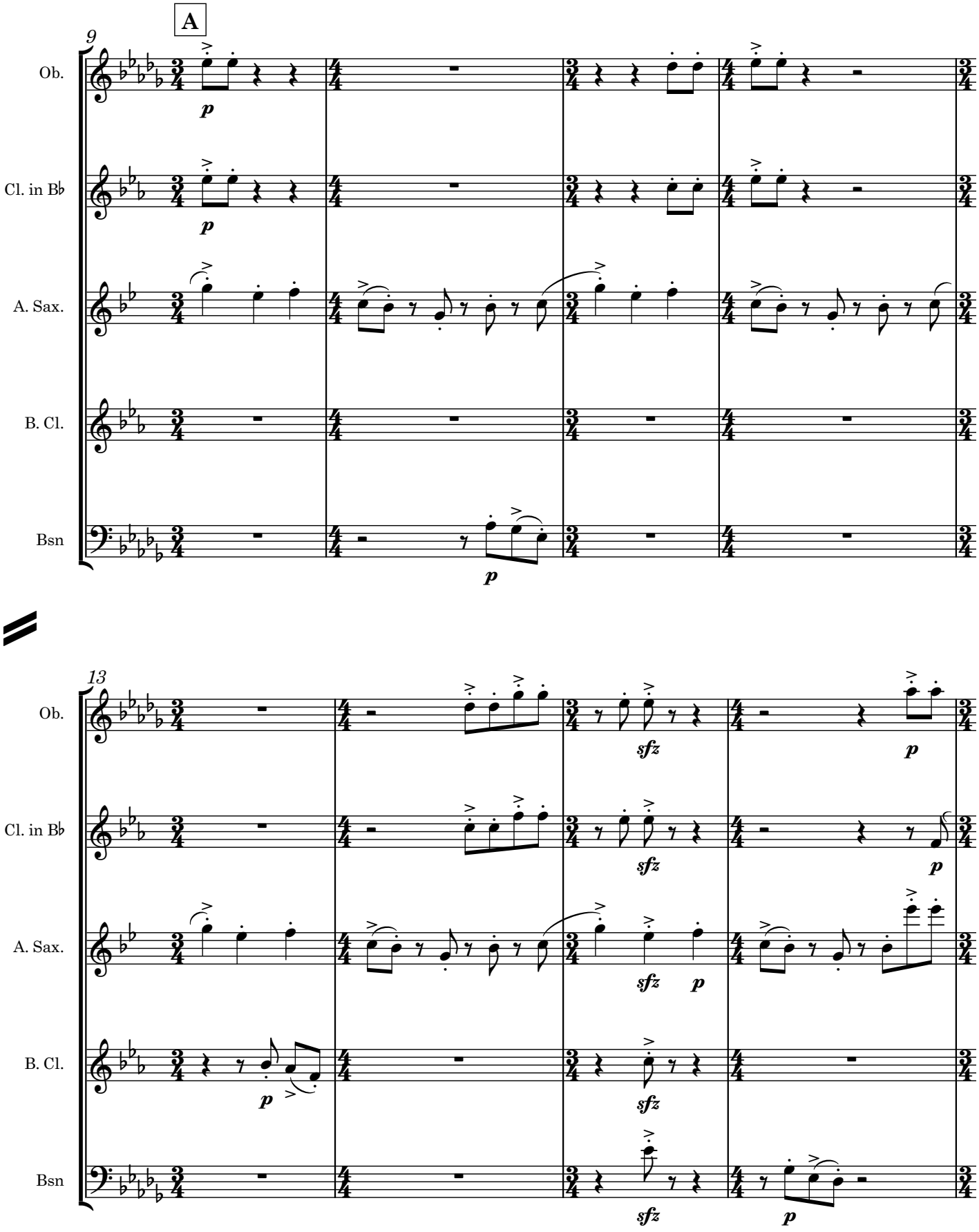
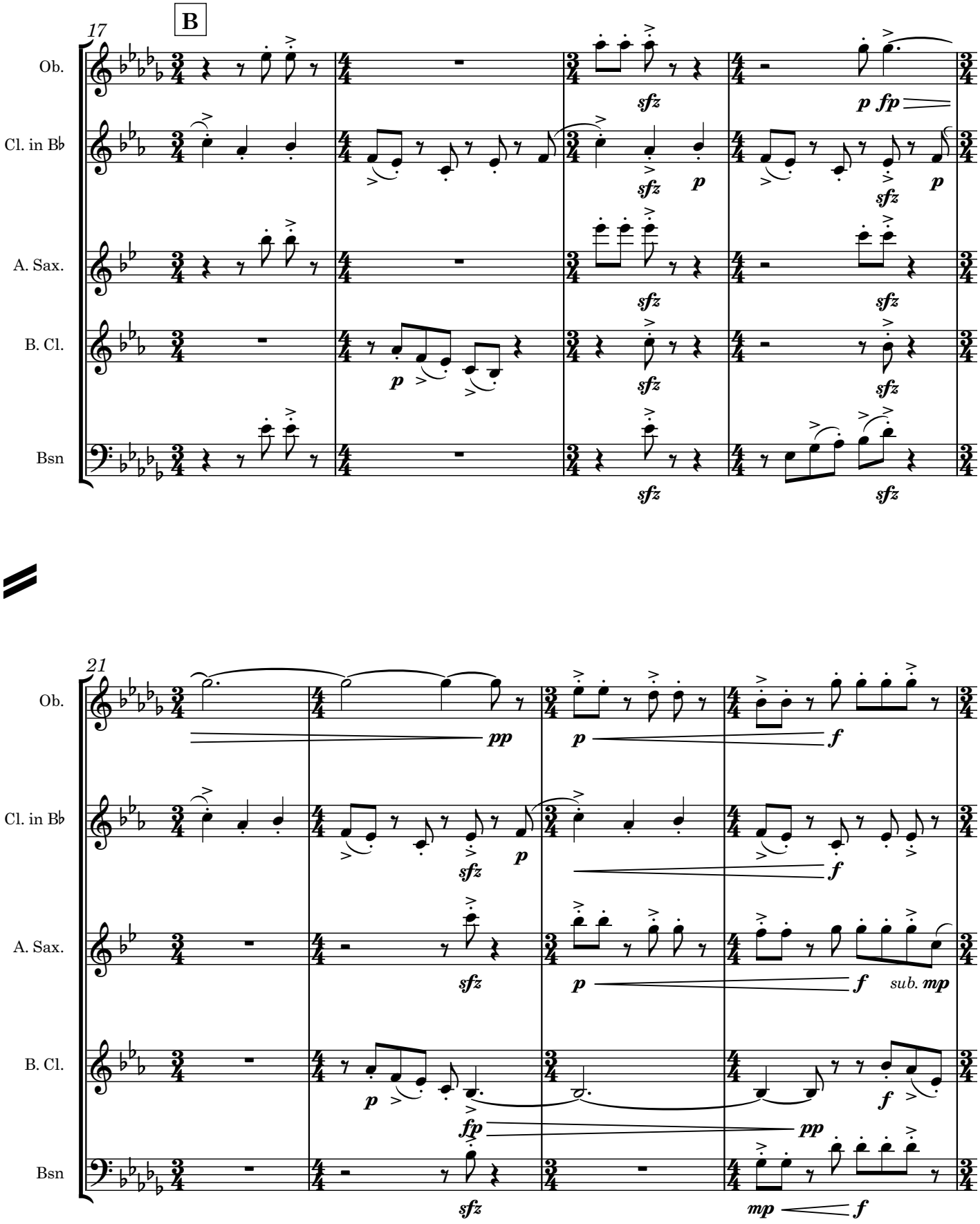
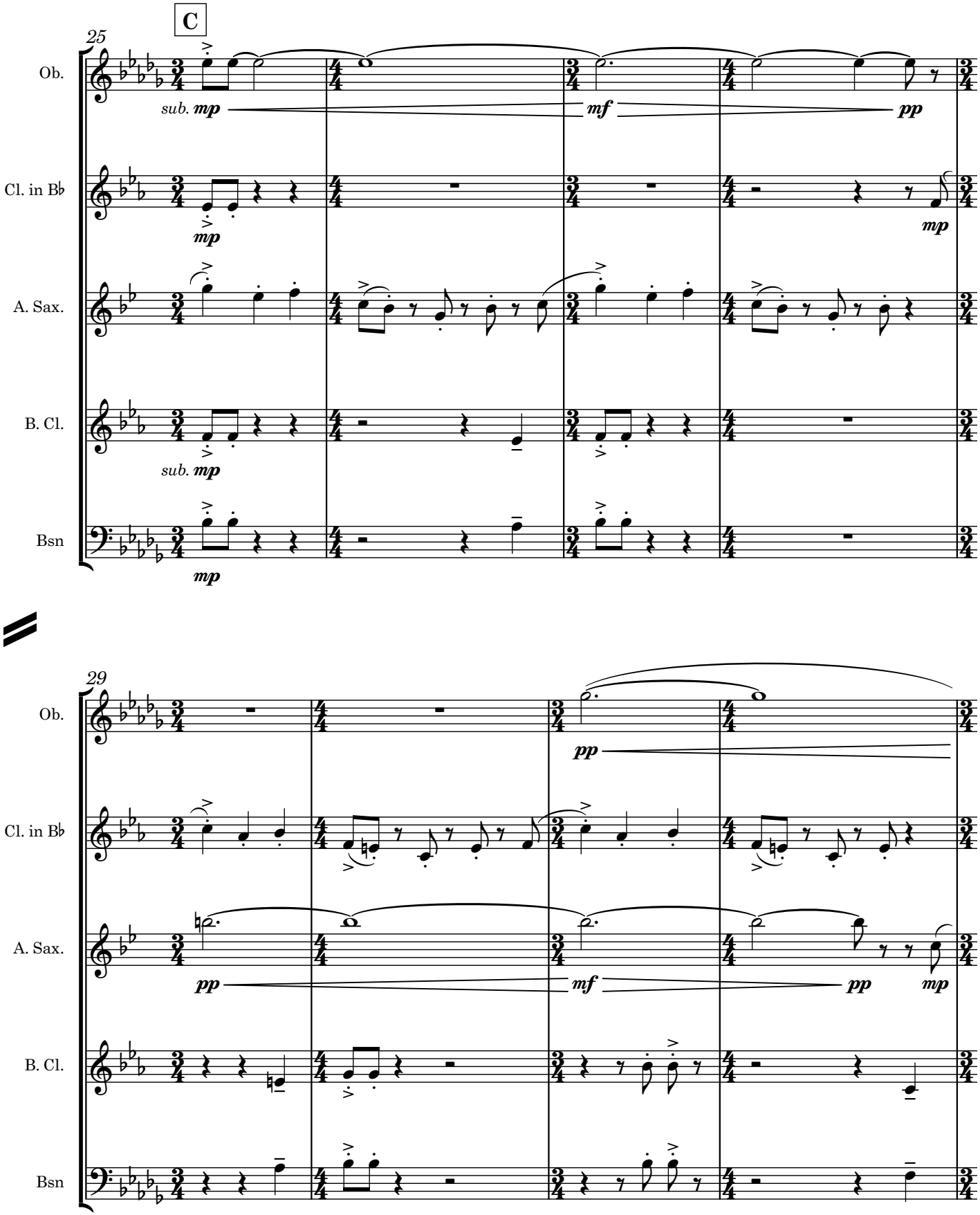
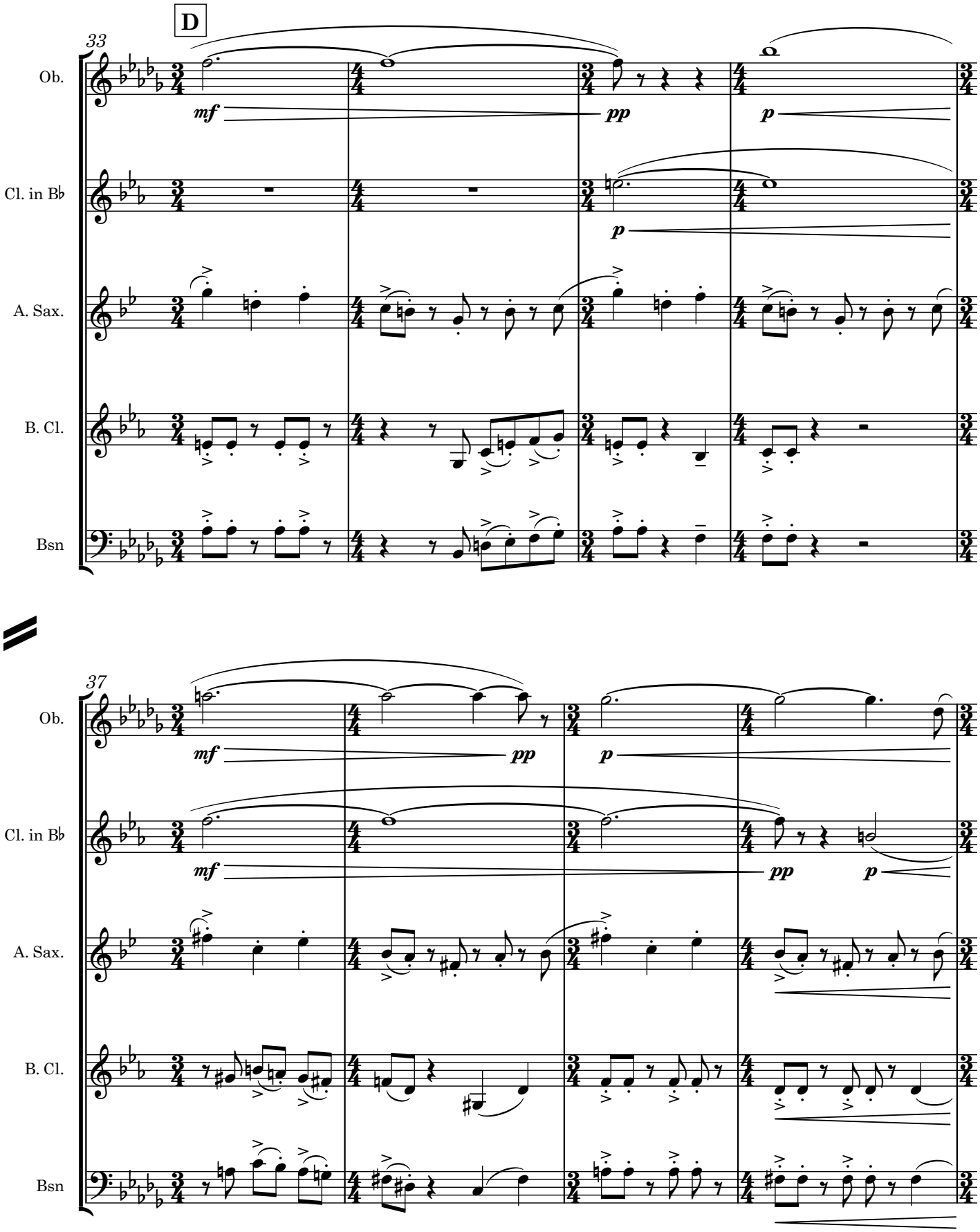
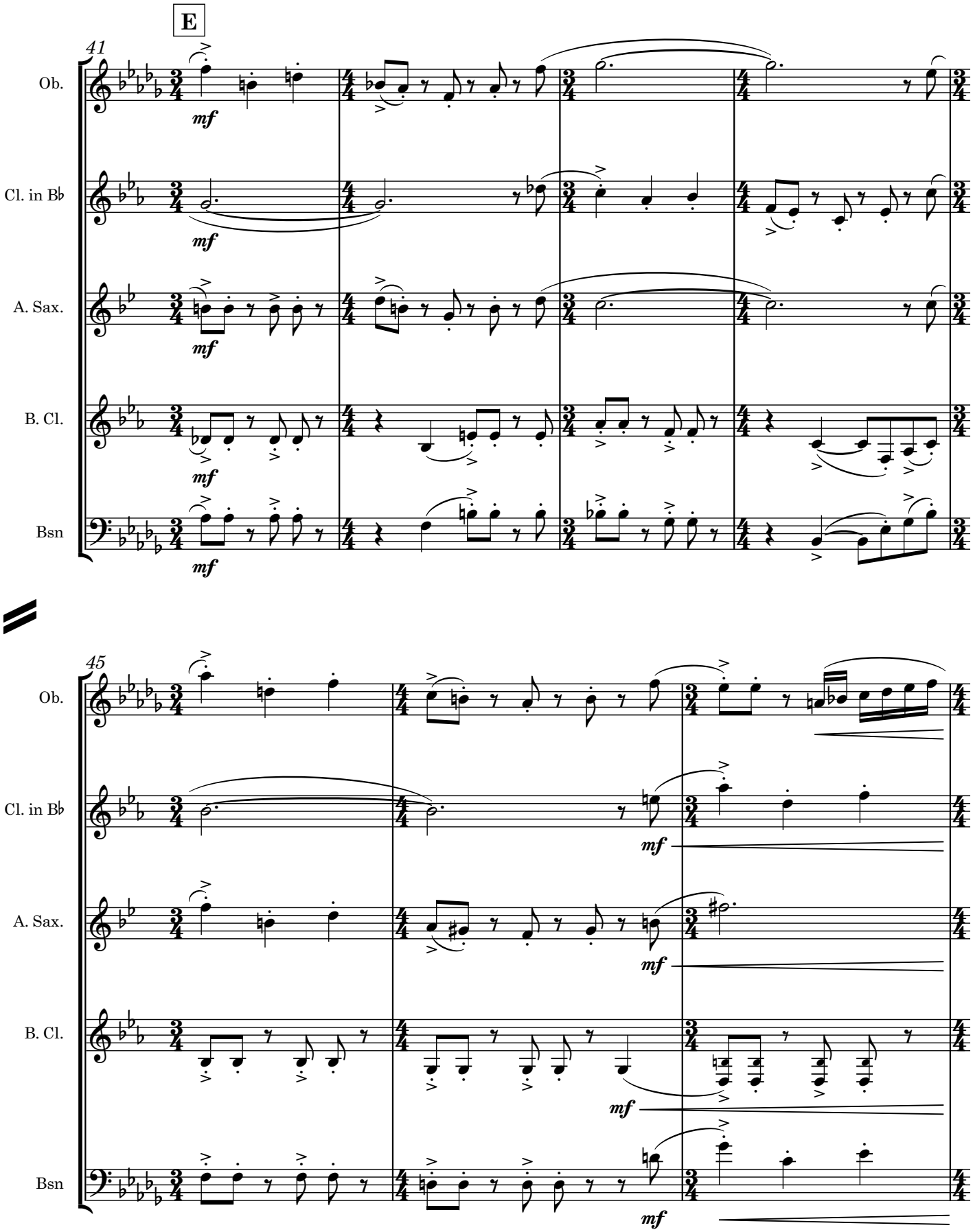
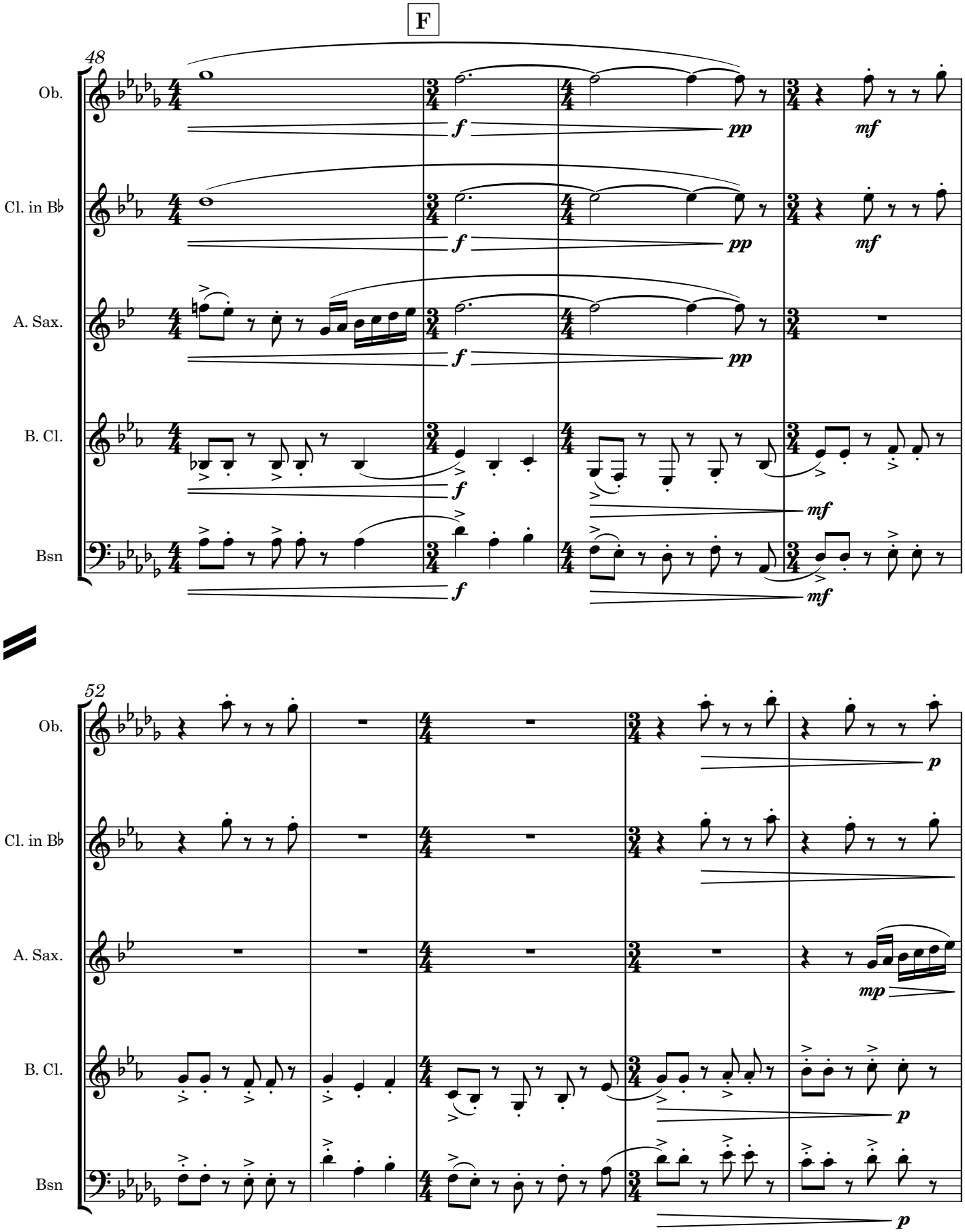

A
9
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
13
sfz
p

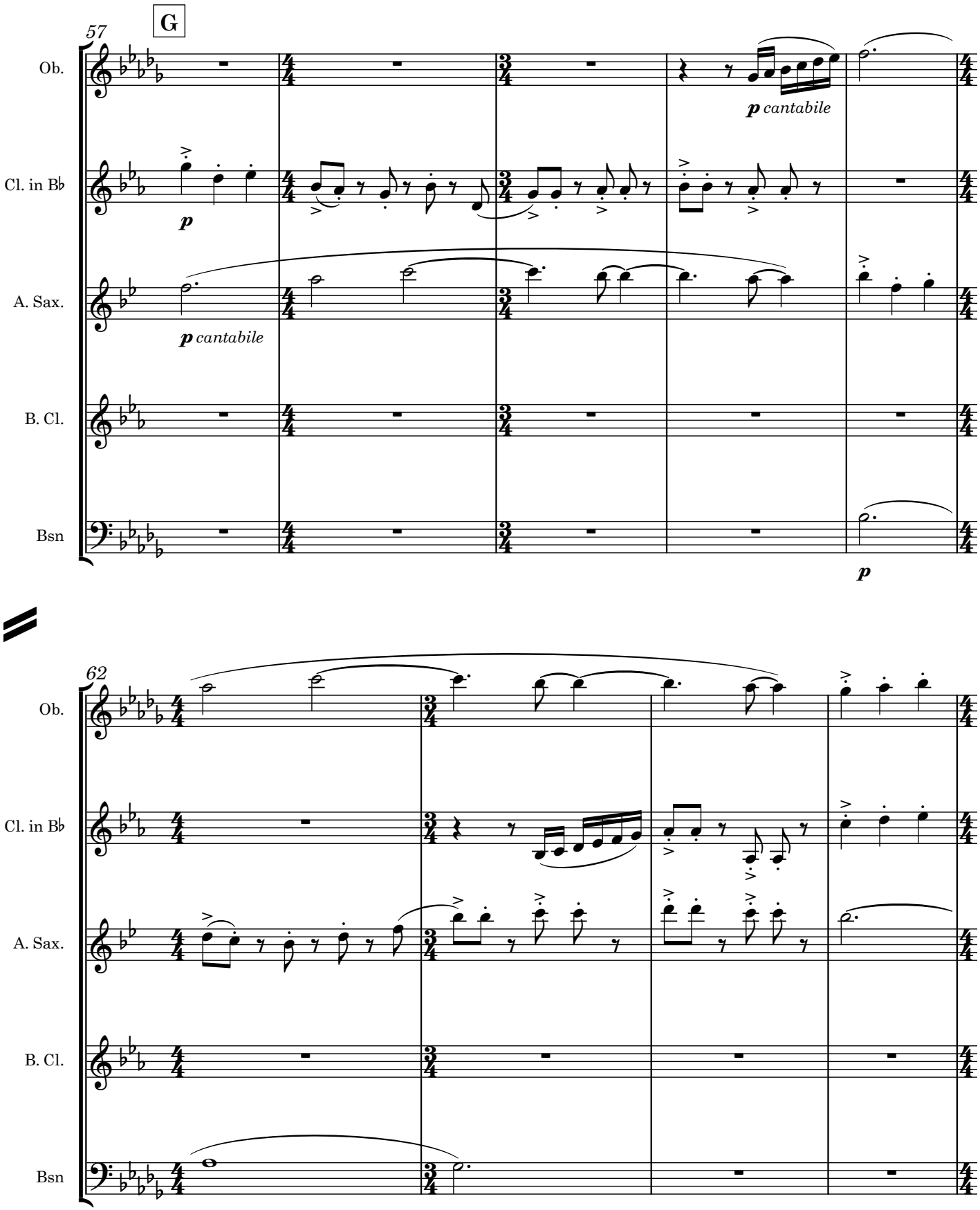

B
17
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
21
sub. mp

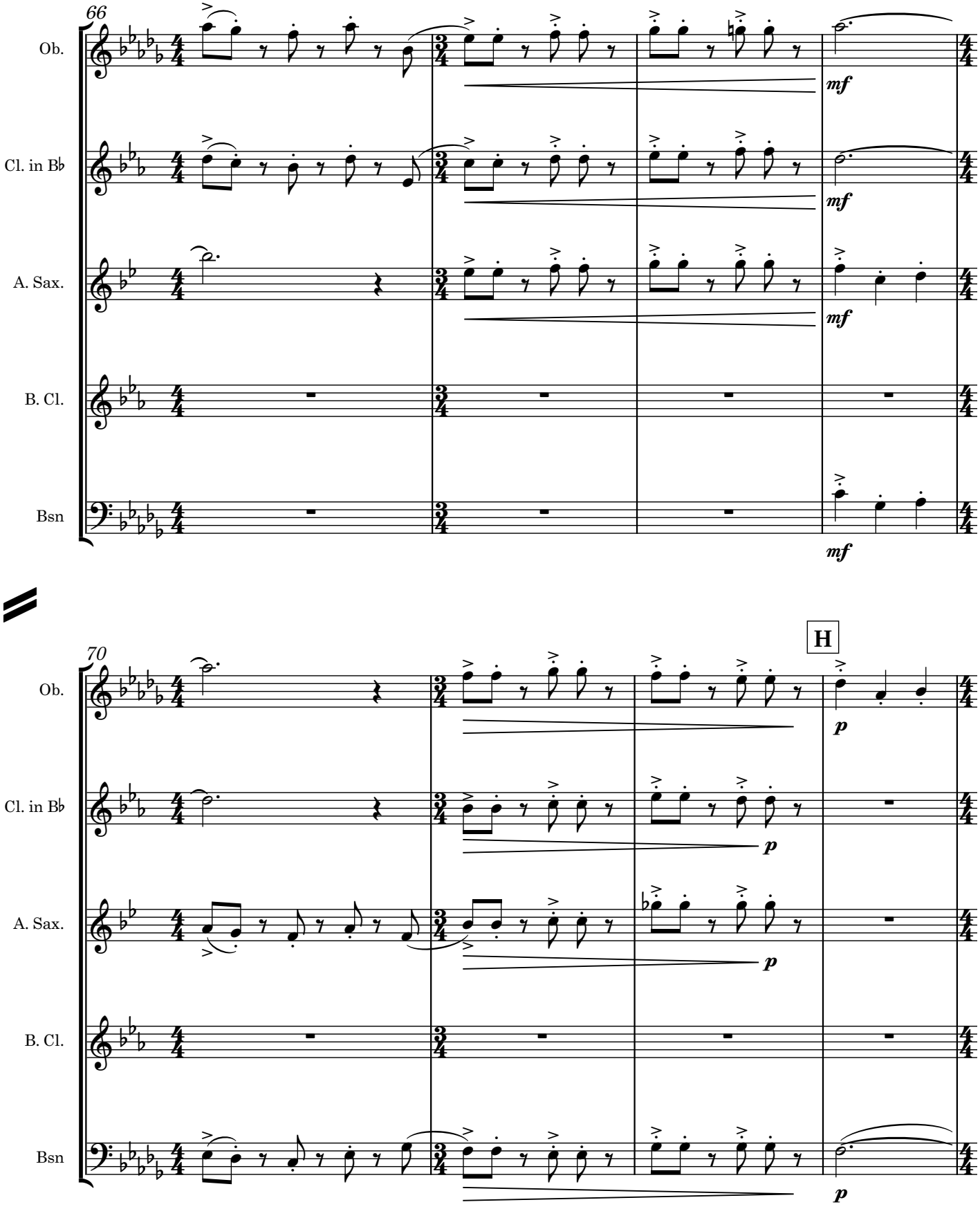

C
25
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
sub. mp
mf
pp
mp
29

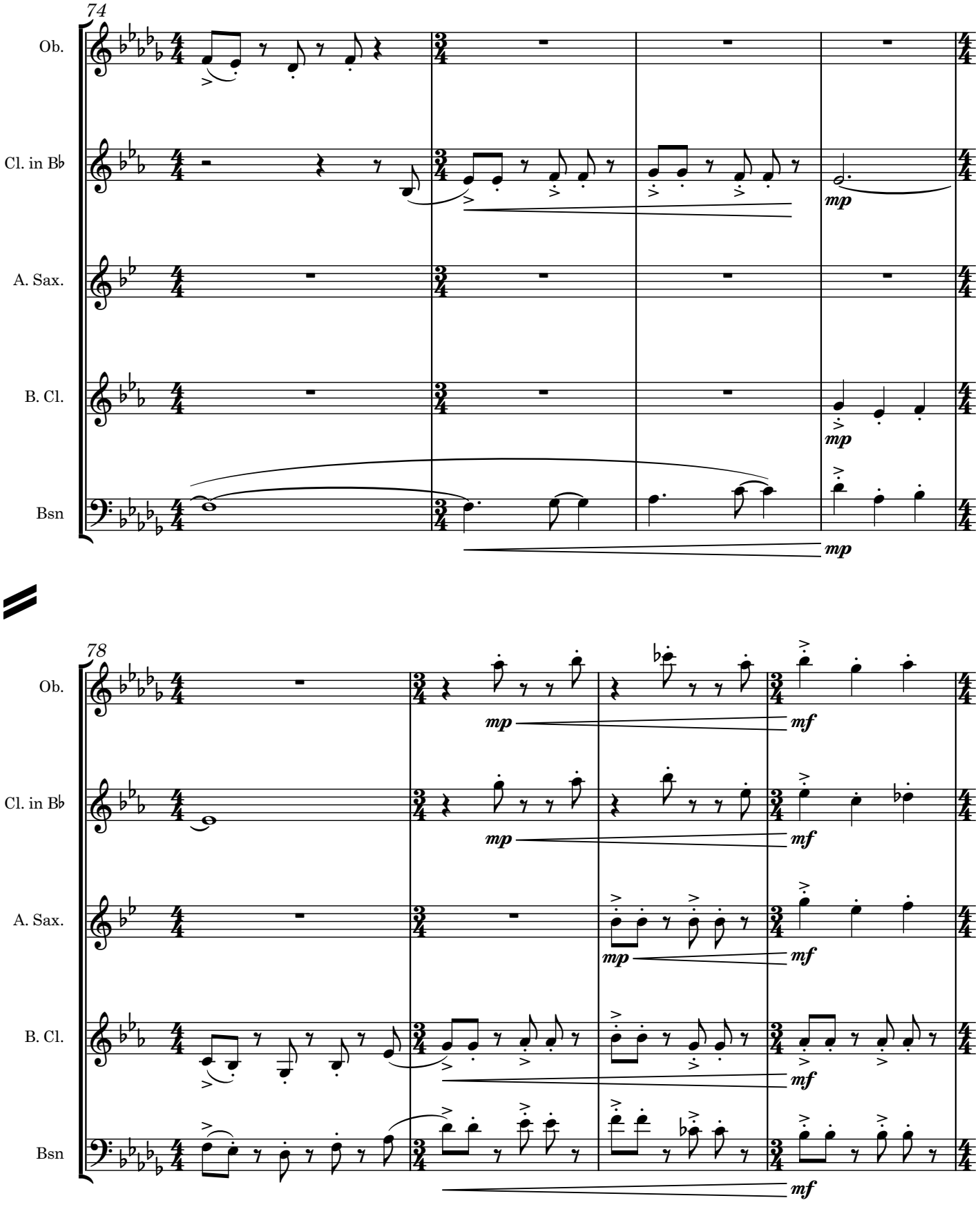

D
33
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf
pp
p
37
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf
pp
p

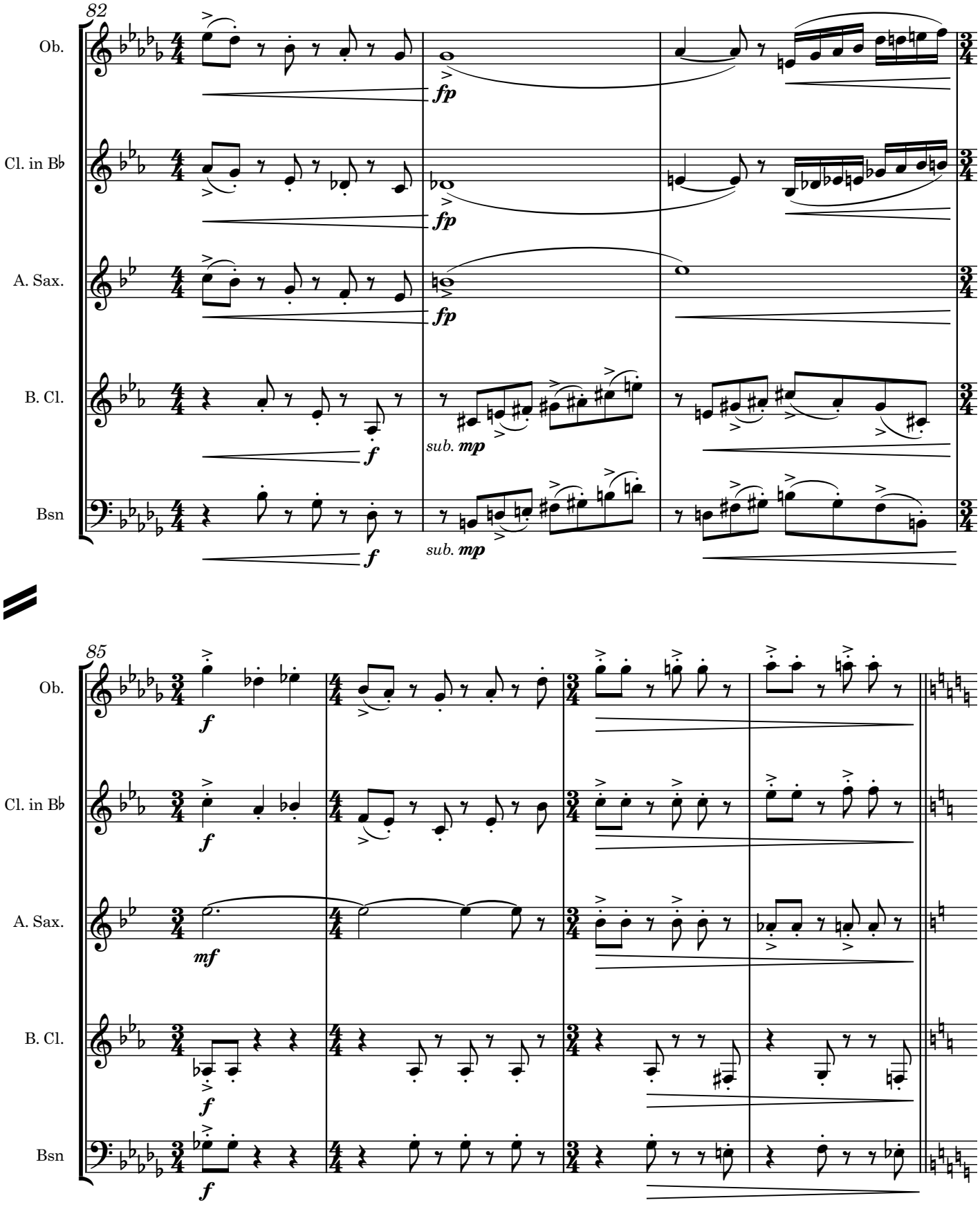

E
41
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf
45
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf

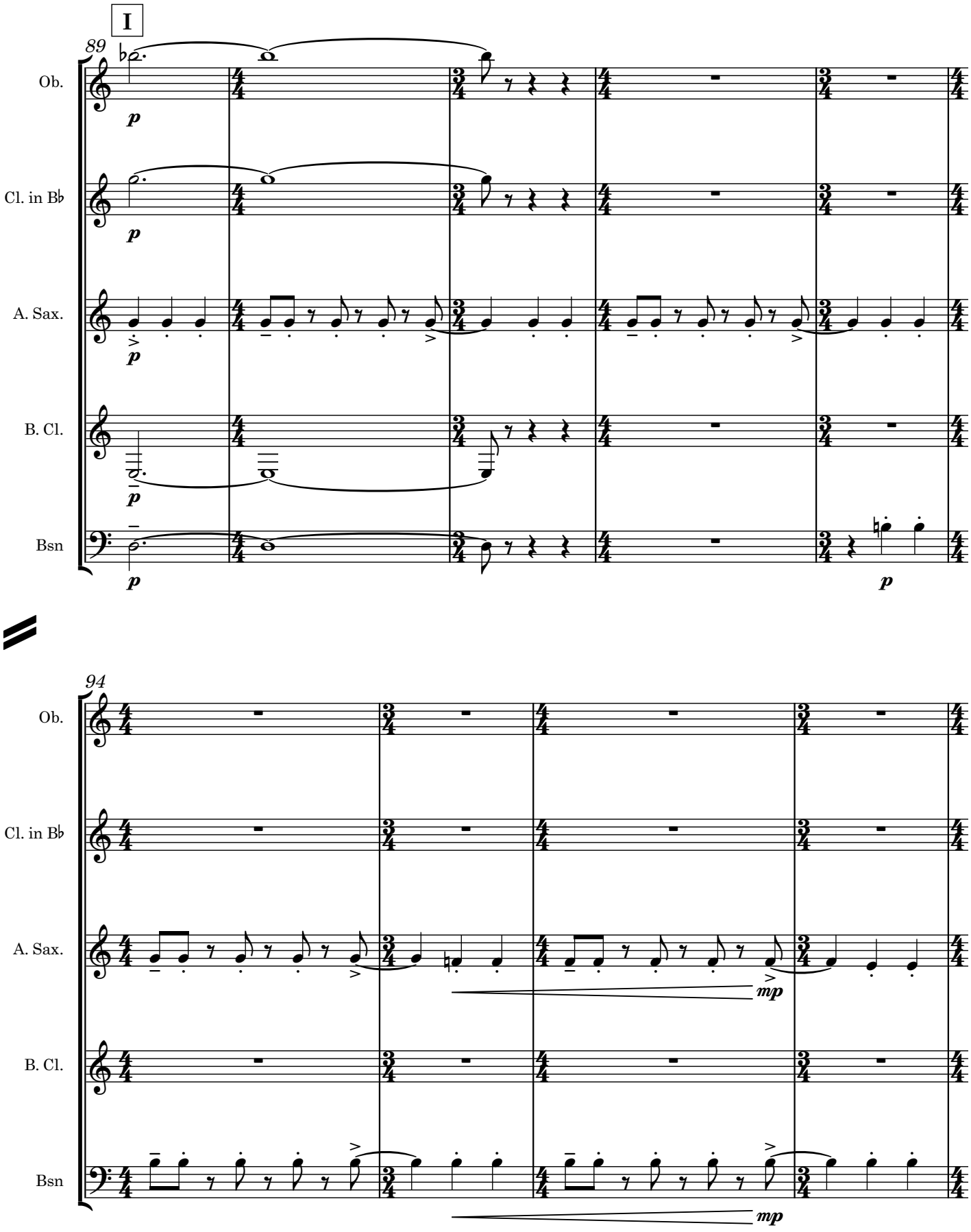

F
48
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
f
pp
mf
52
p
mp

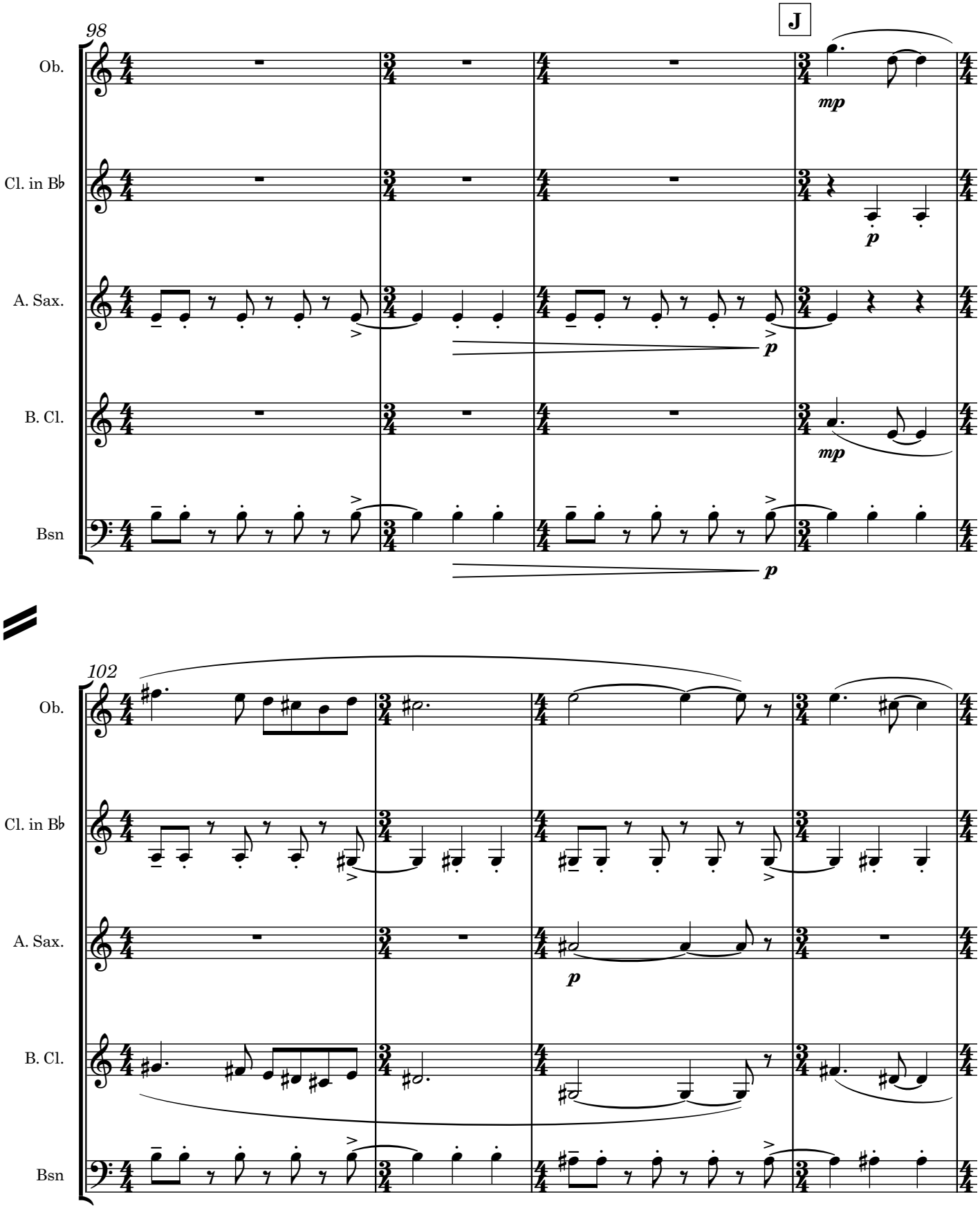

G
57
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p cantabile
p cantabile
p
62
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn

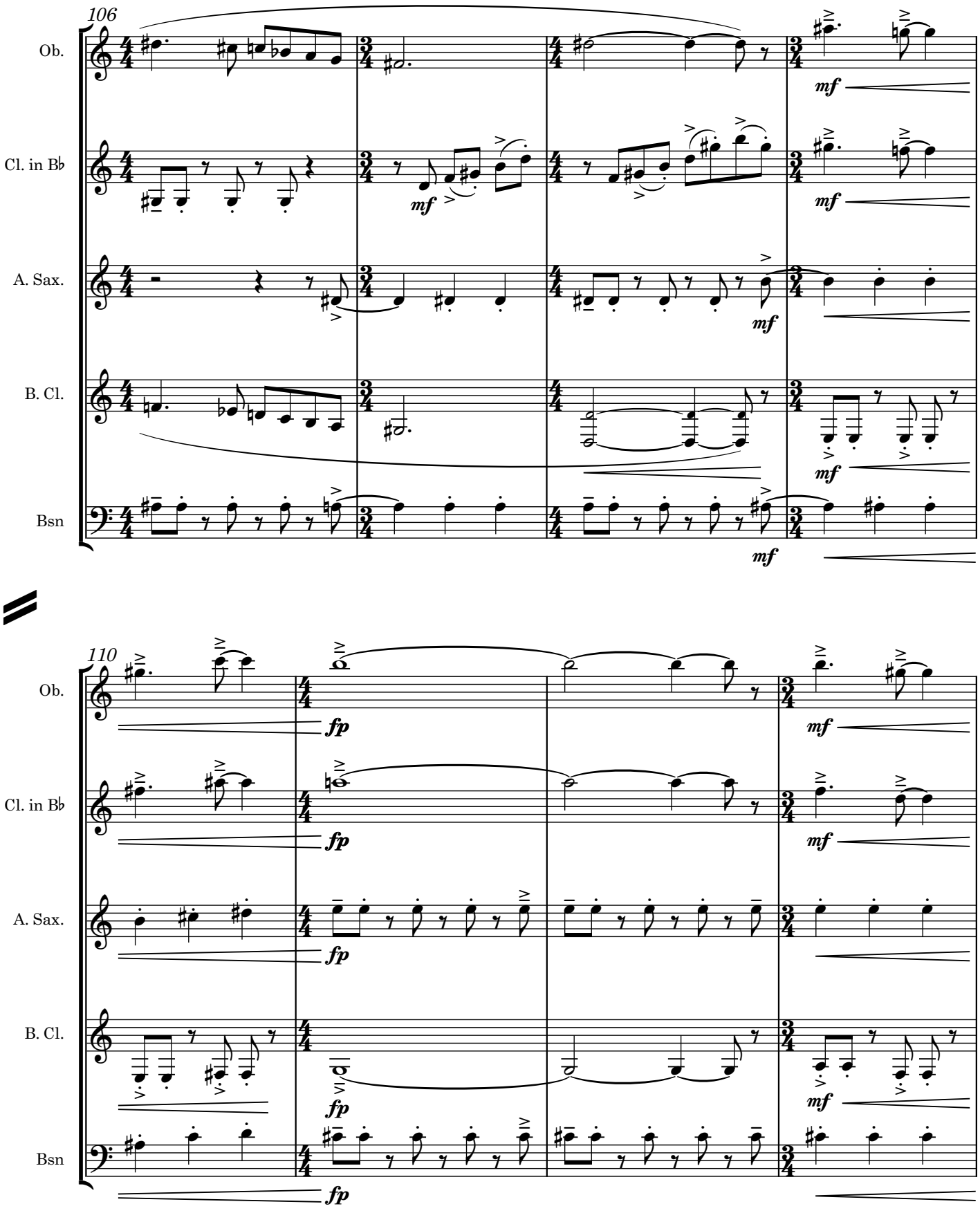

66
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf
70
H
p

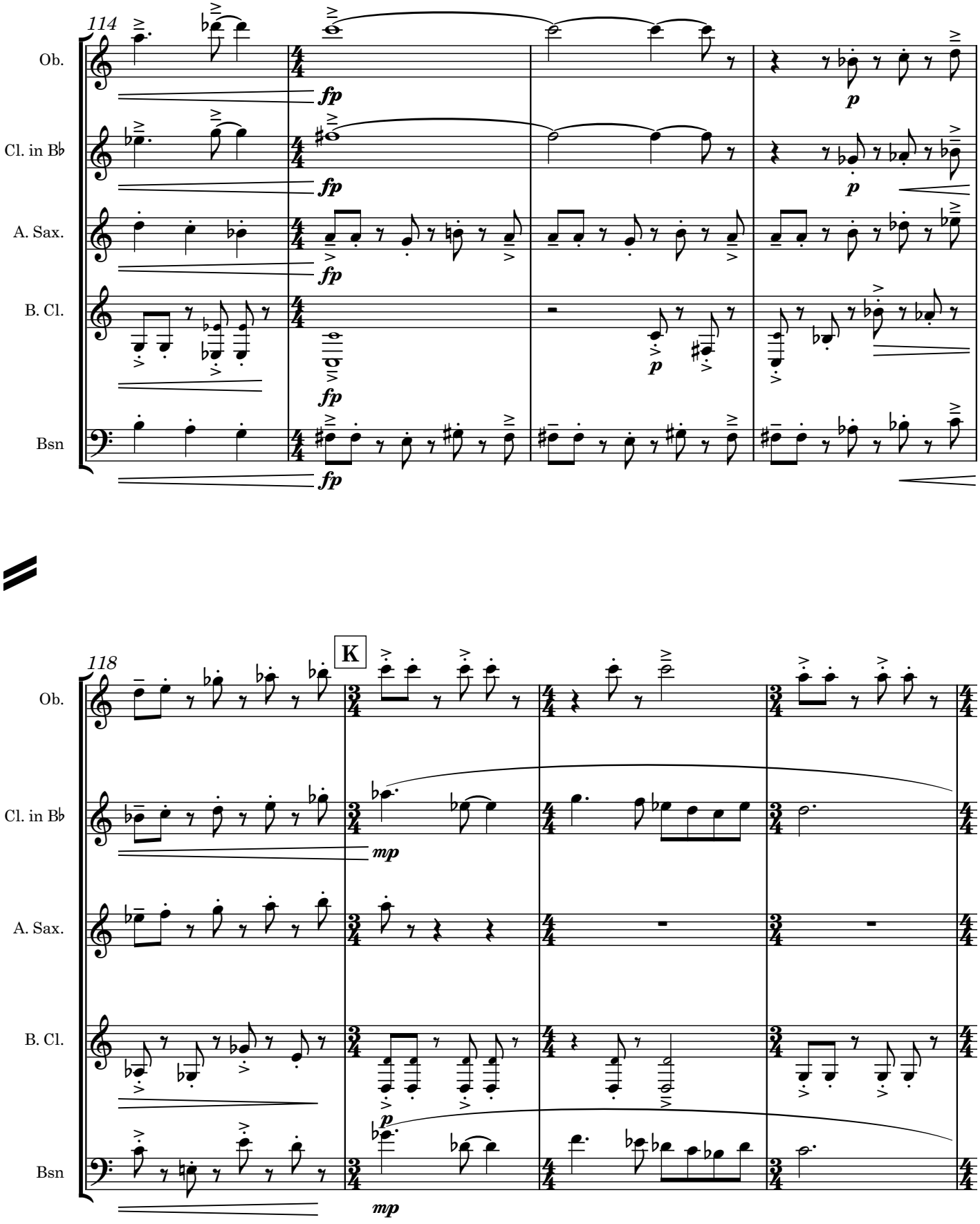

74
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
78
mf

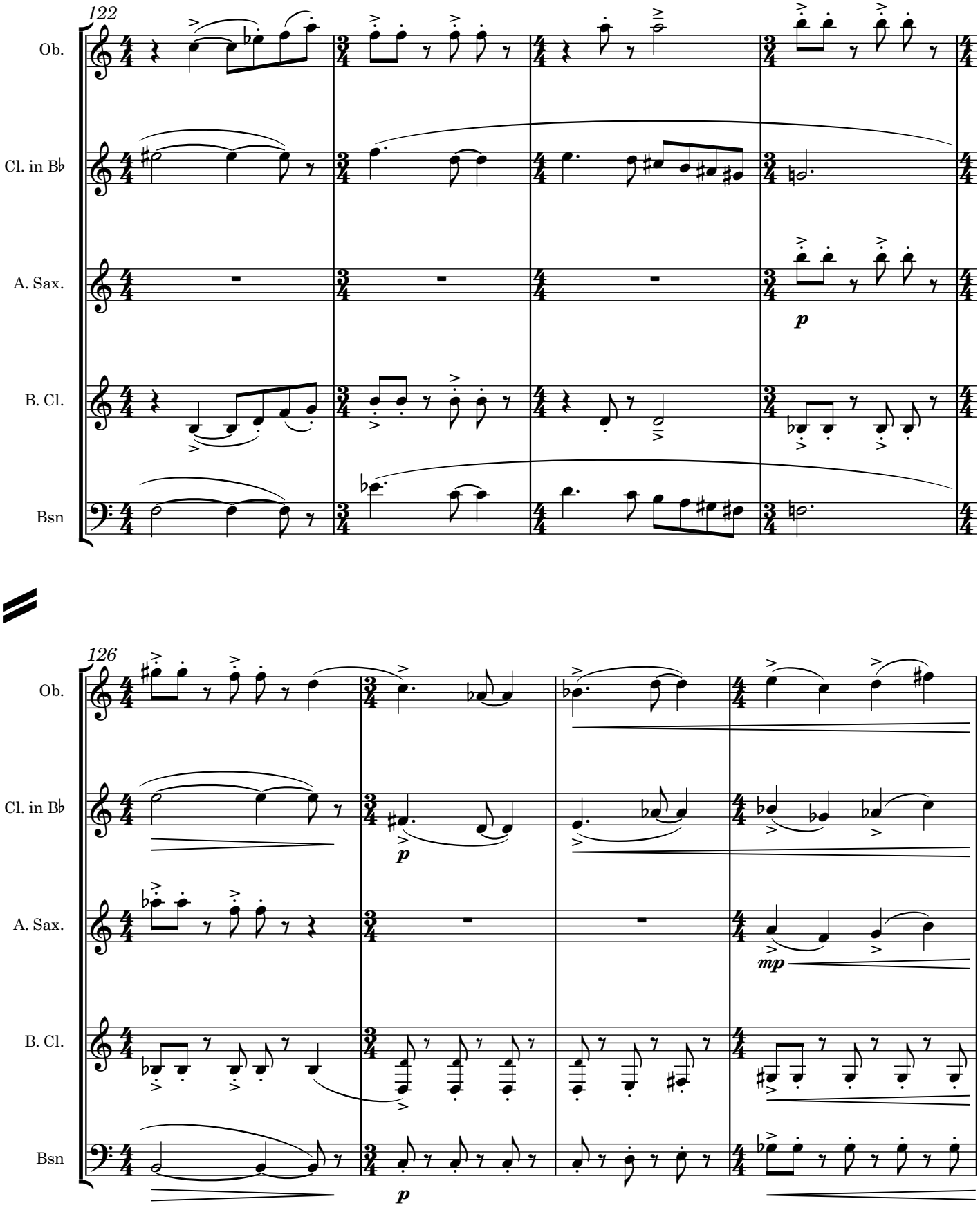

82
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
fp
f
sub. mp
85
mf

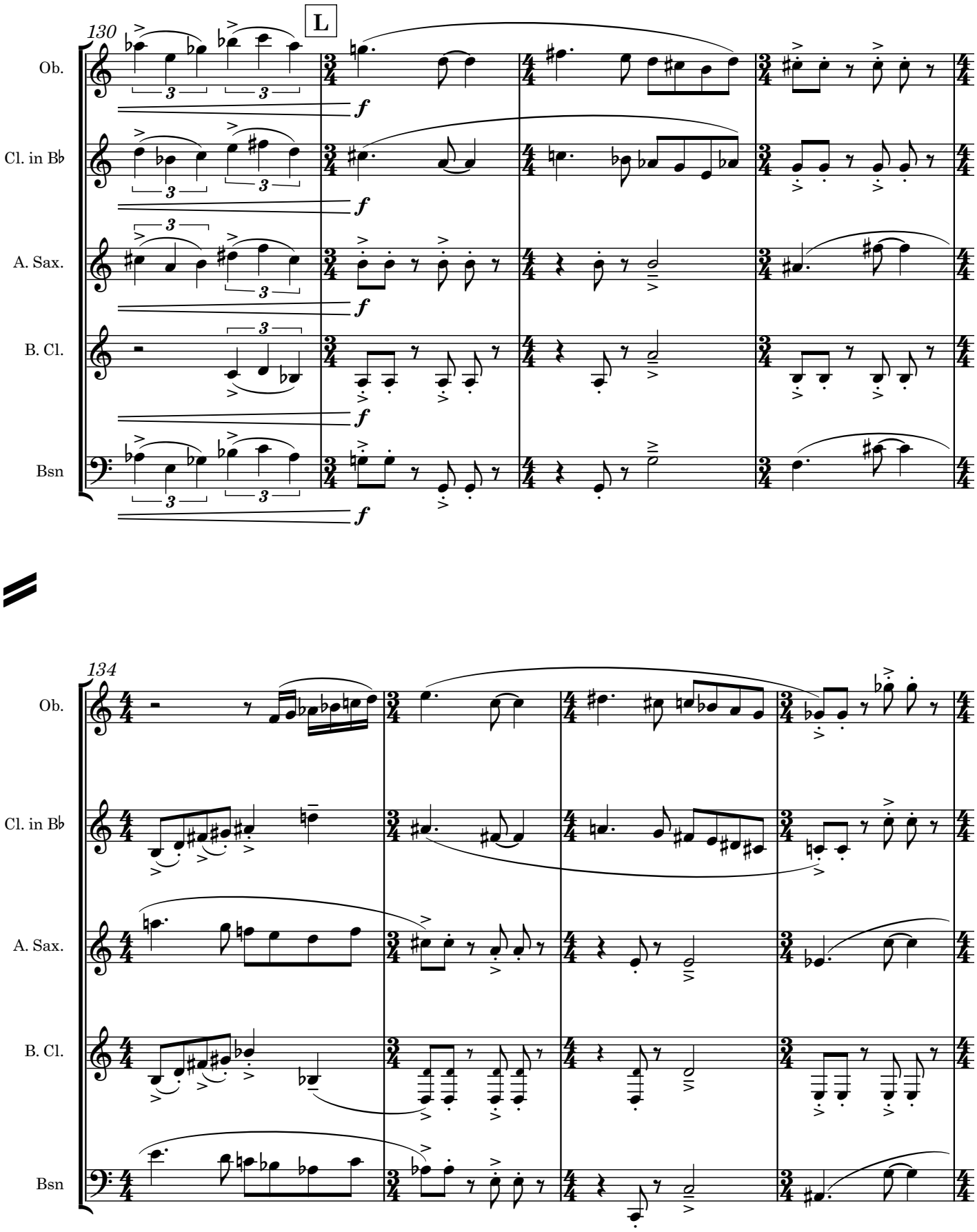

I
89
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
94
mp

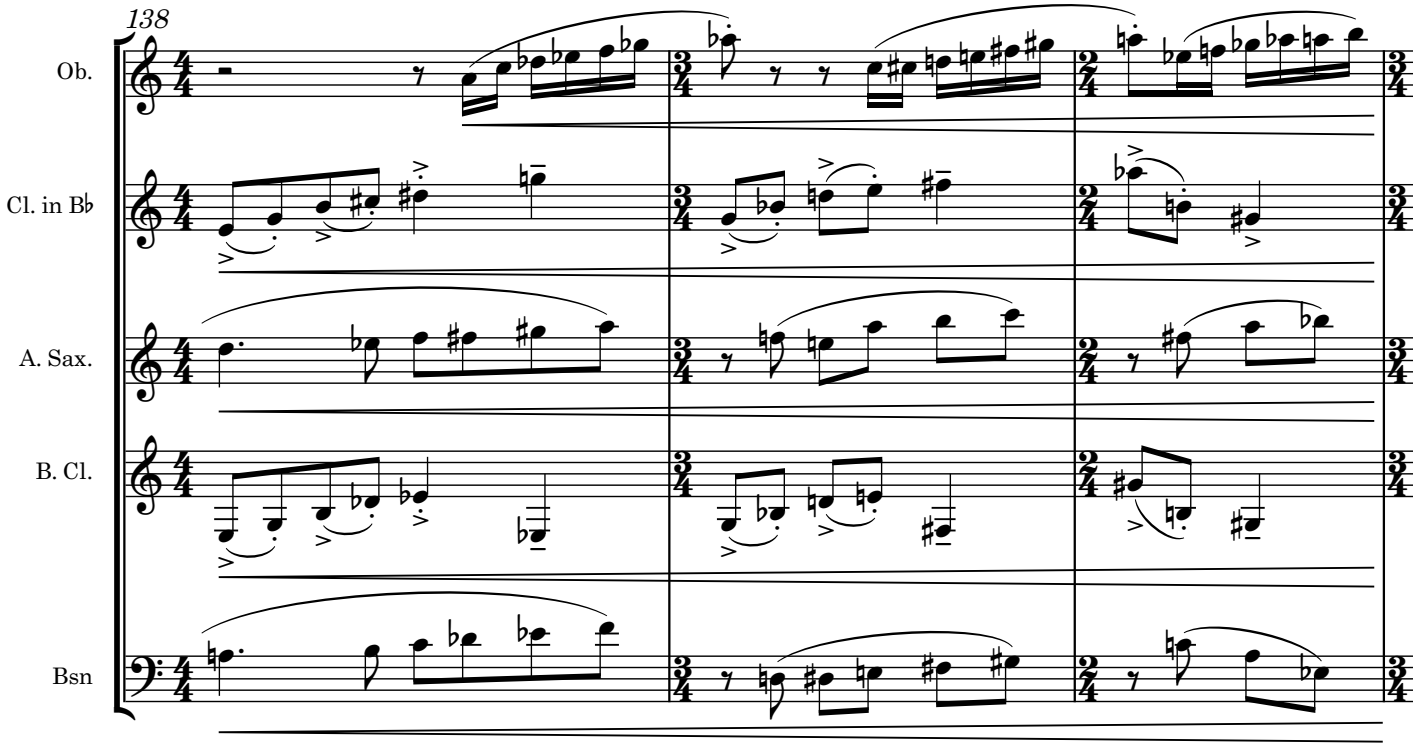

98
J
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
p
102

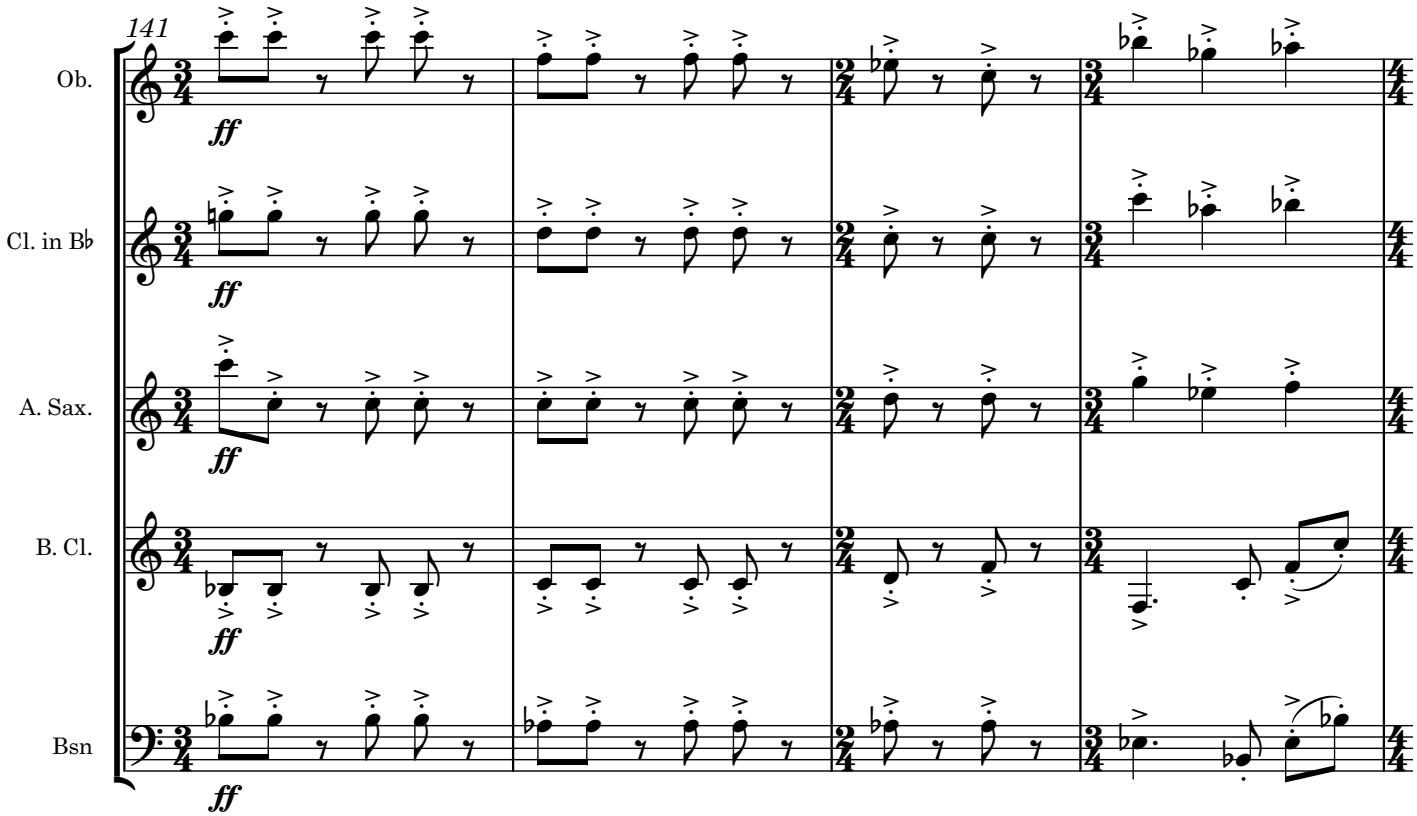

106
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mf
110
fp

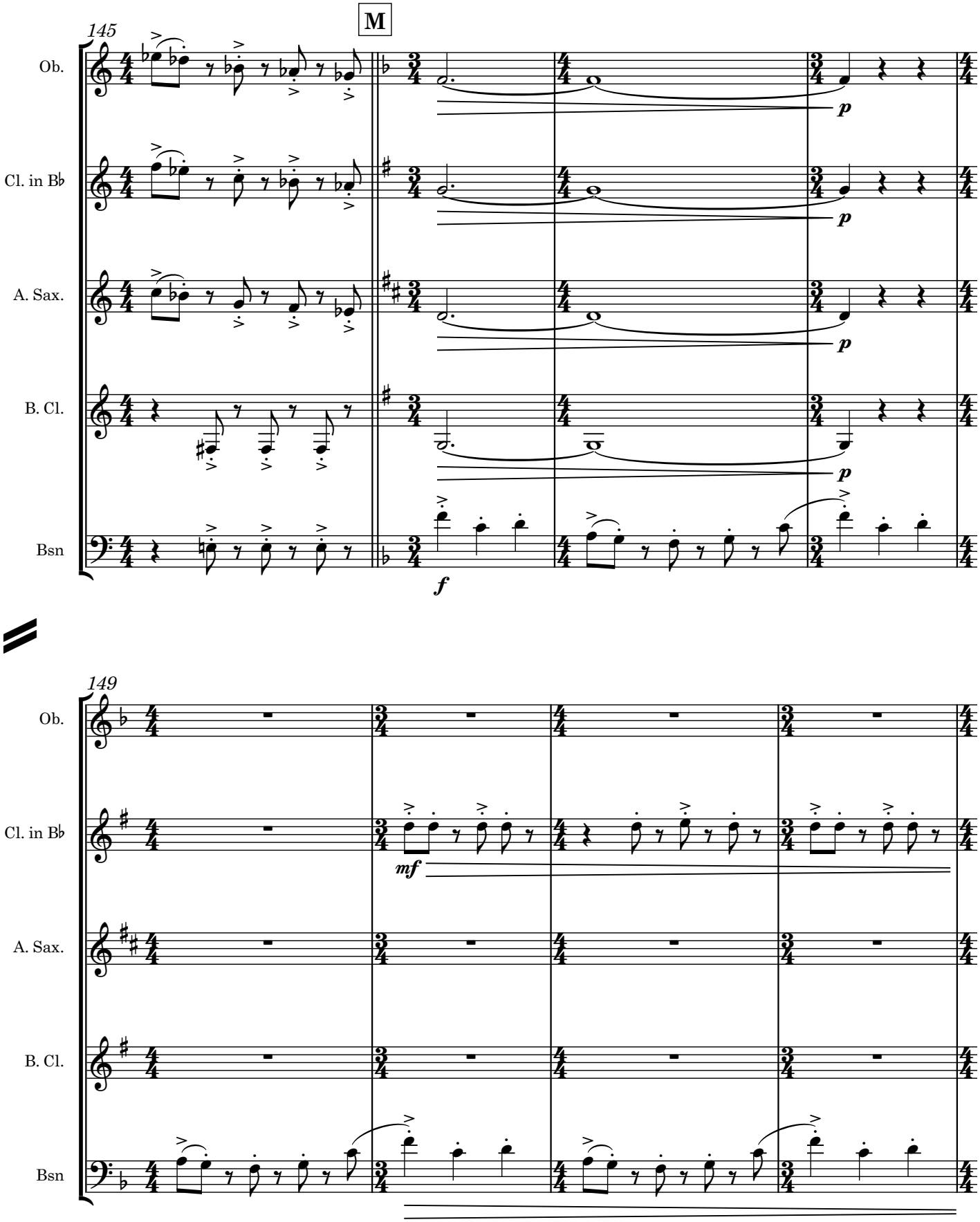

114
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
fp
p
118
K
mp

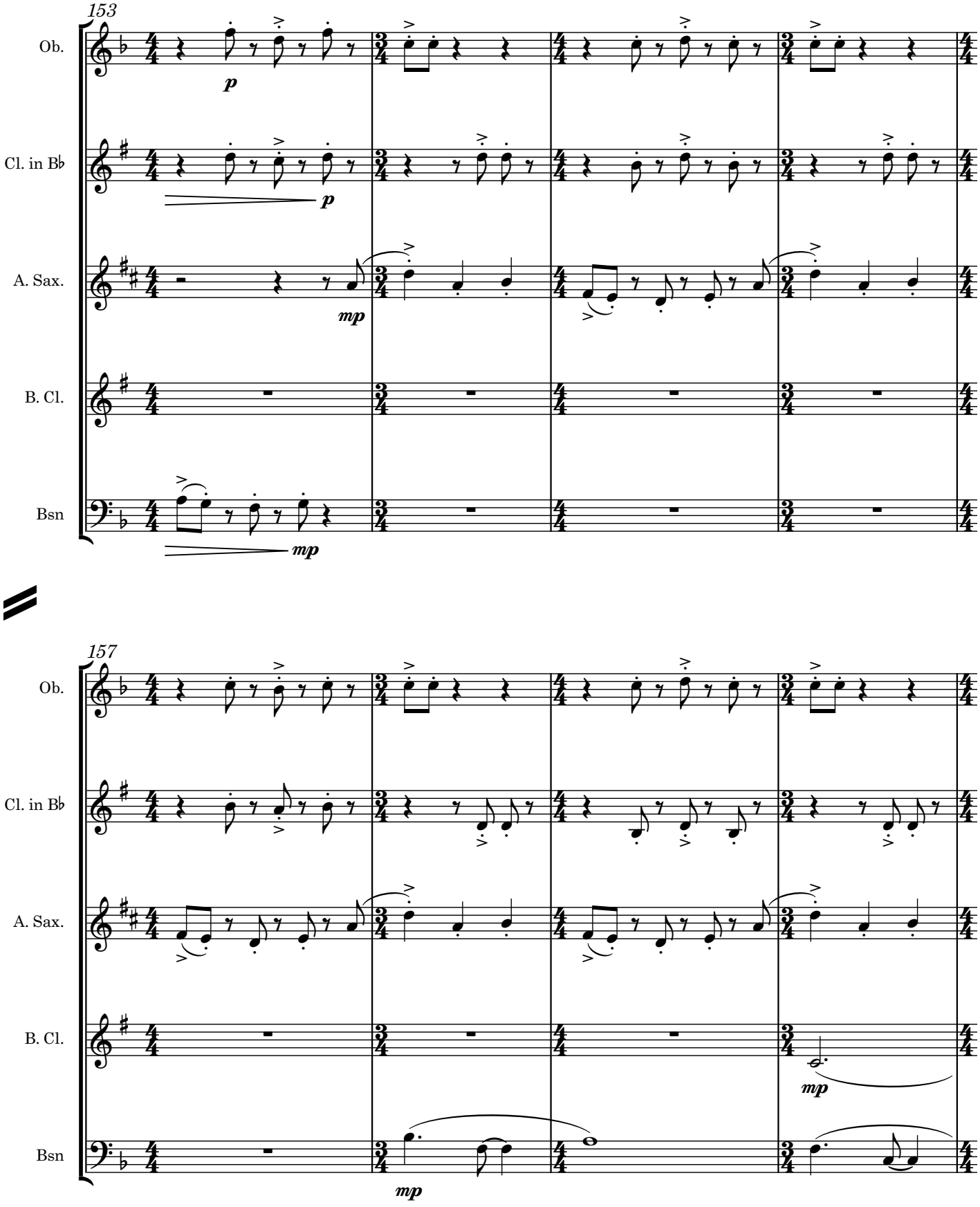

122
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
126
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
mp
p

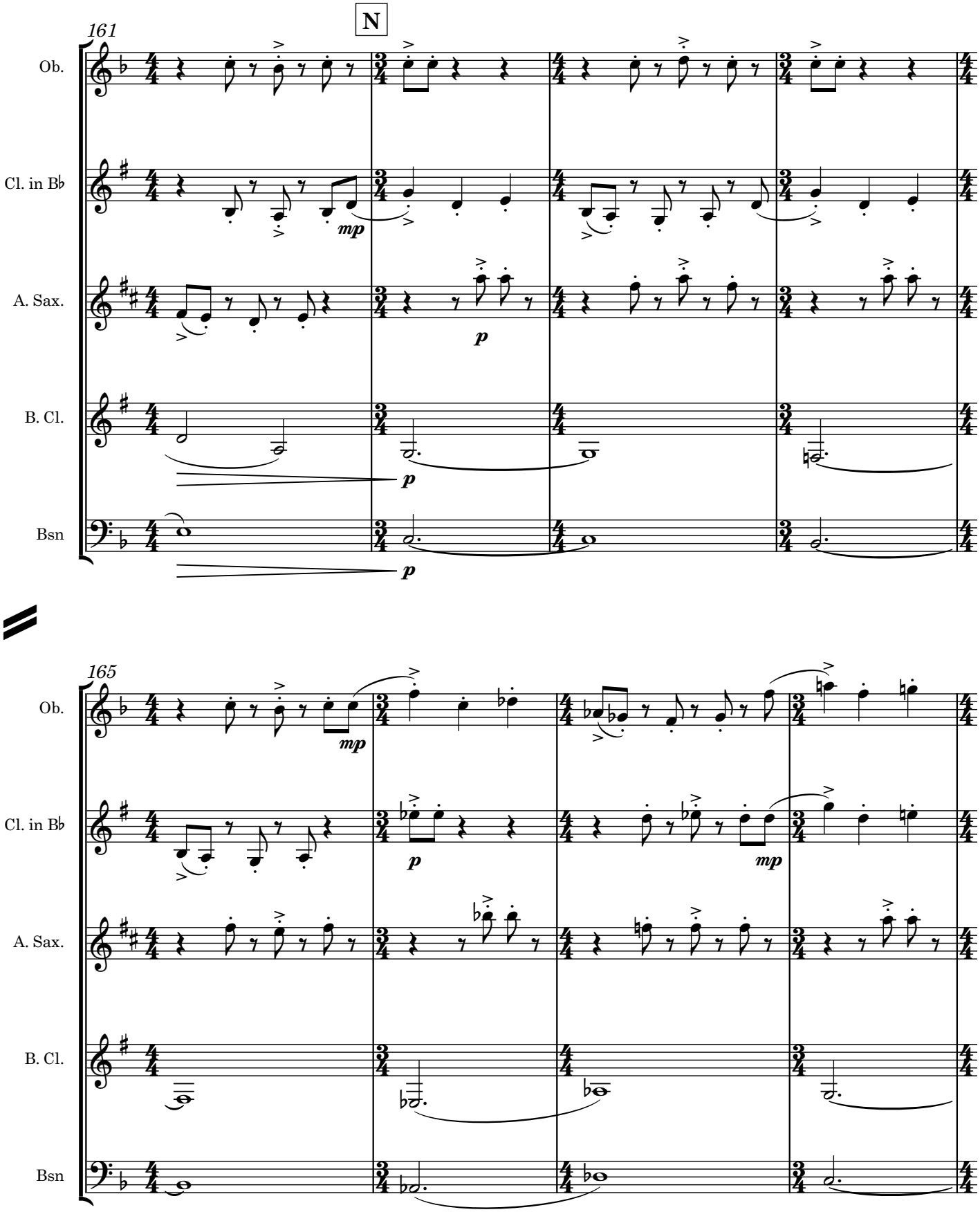

130
L
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
f
134
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn

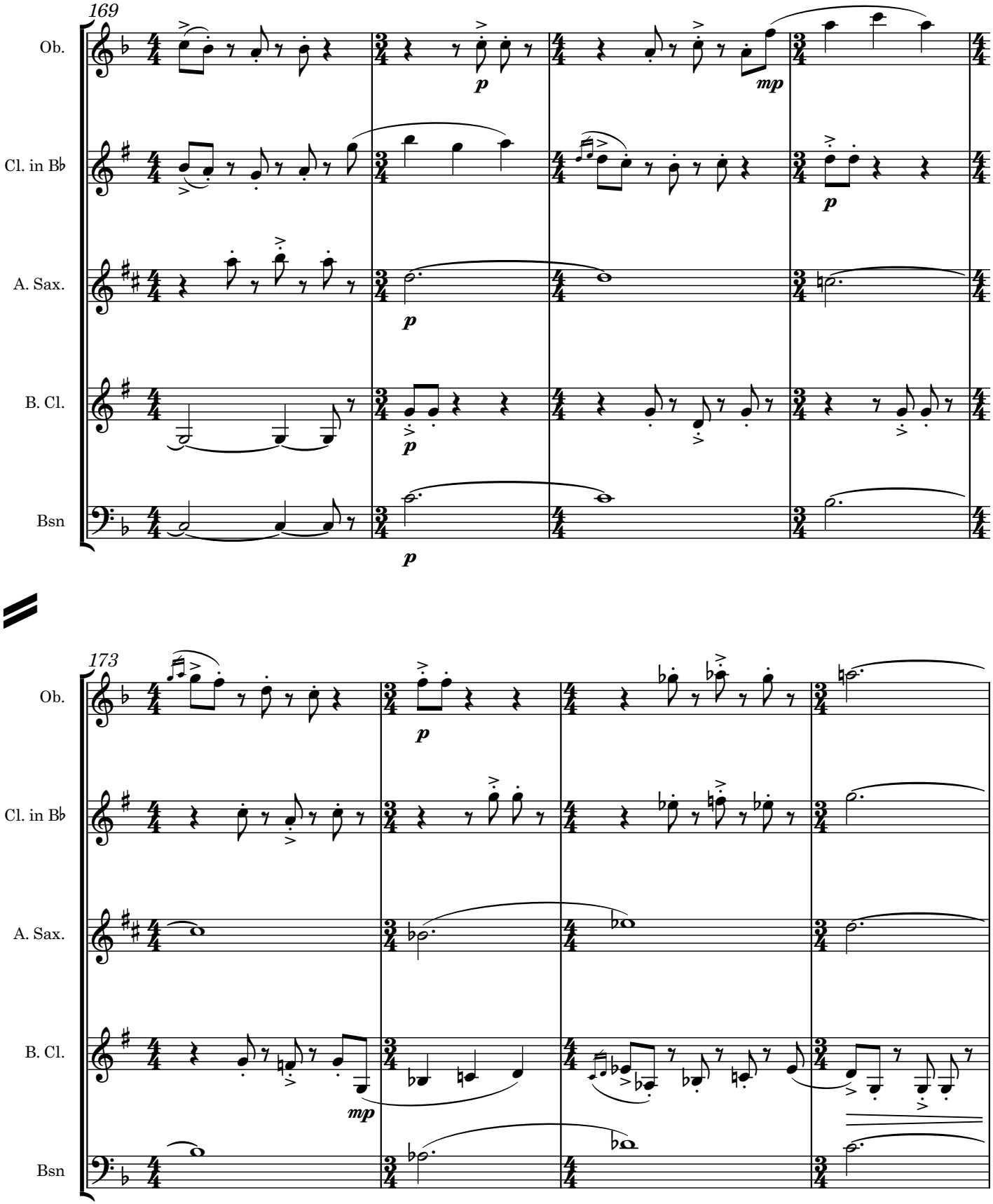

138
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn

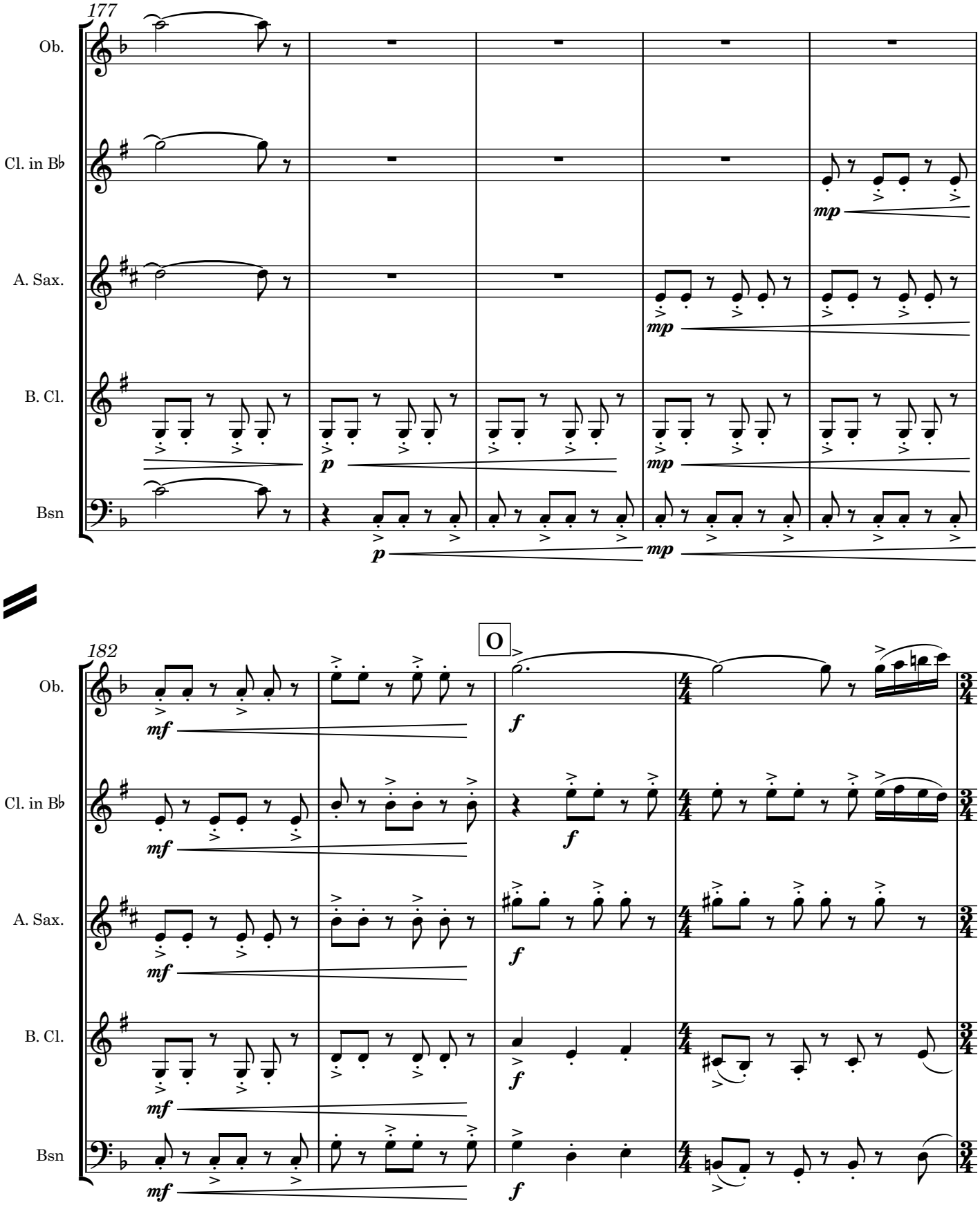

141
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
ff

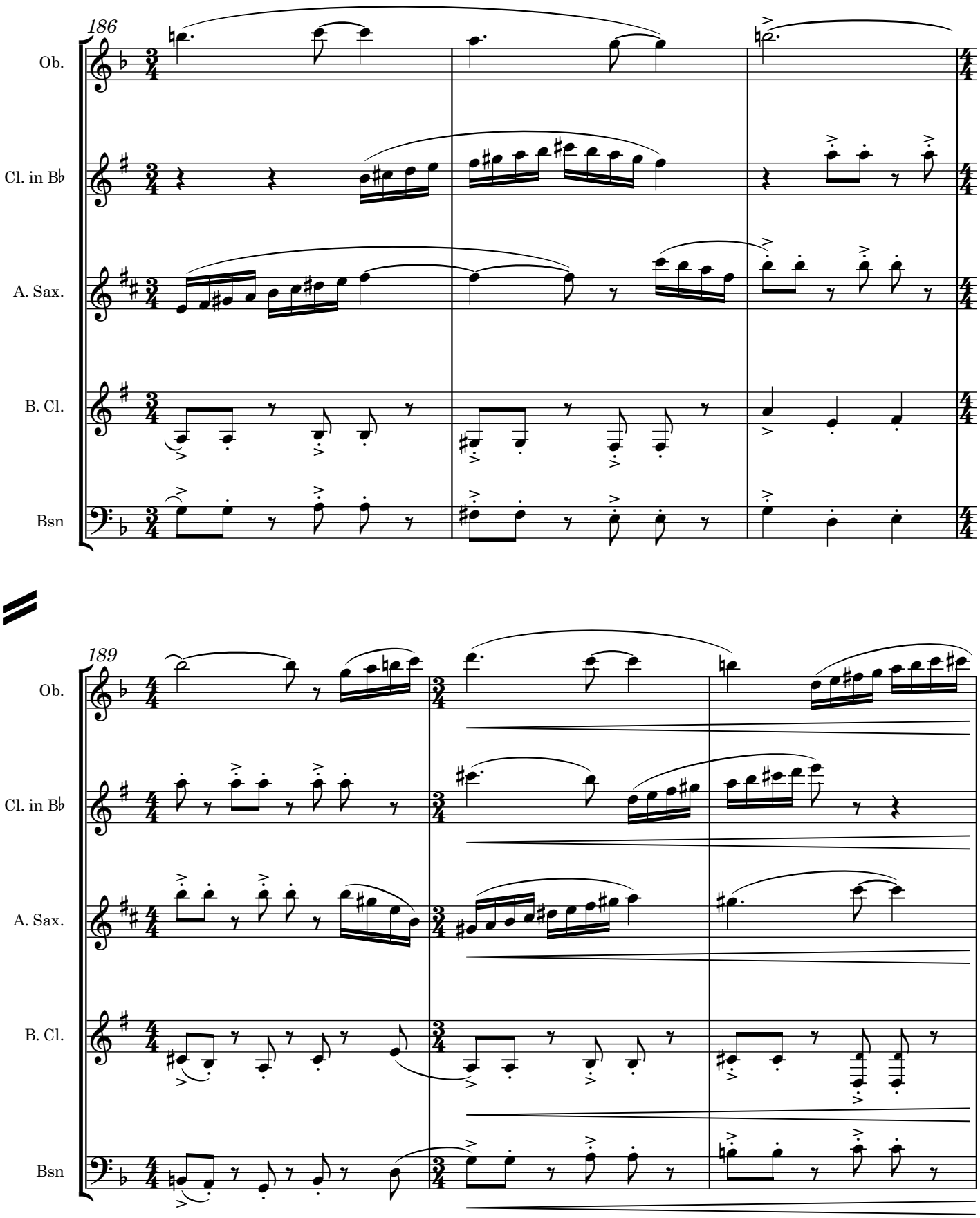

145
M
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
f
149
mf

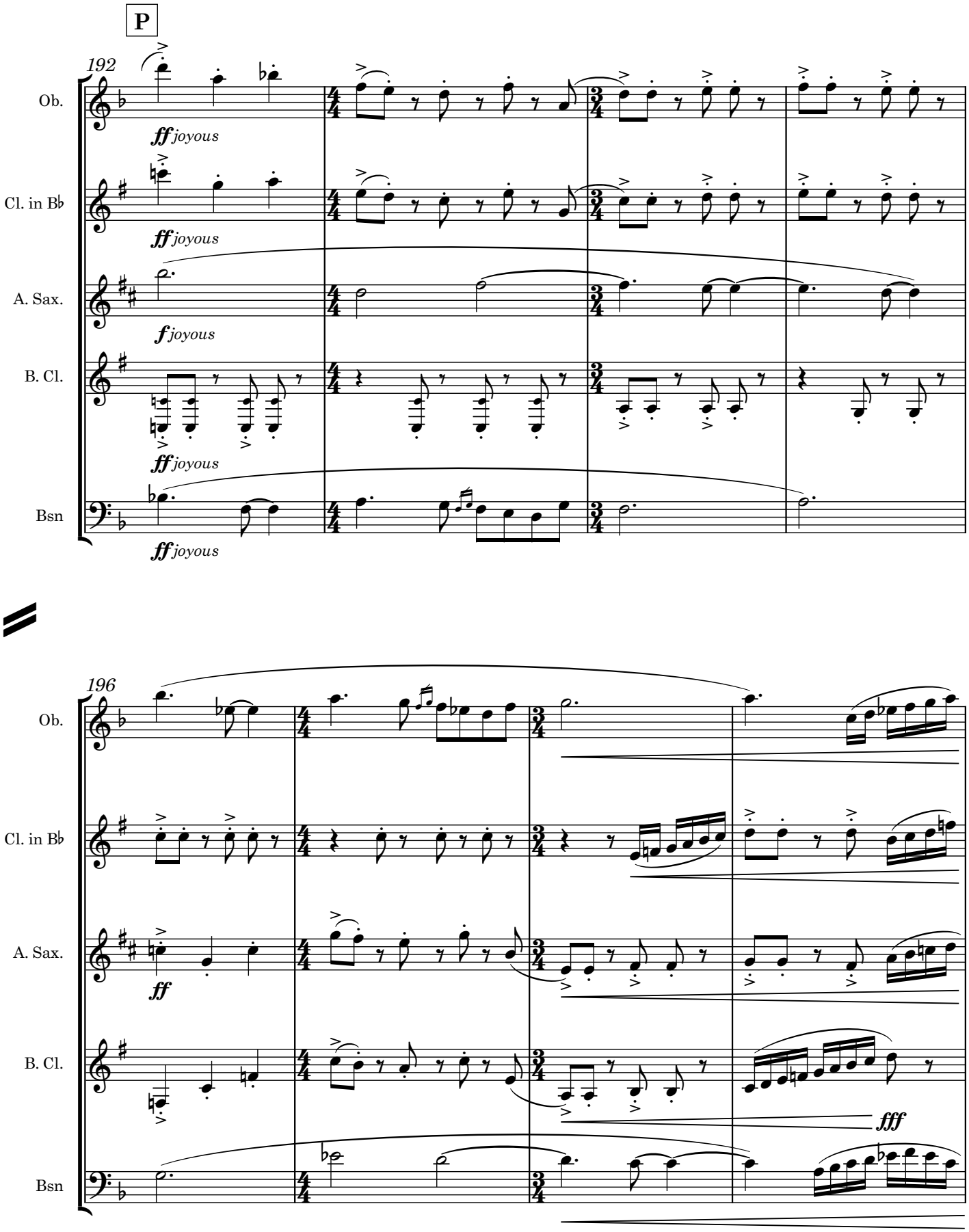

153
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
p
mp
mp
157
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
mp

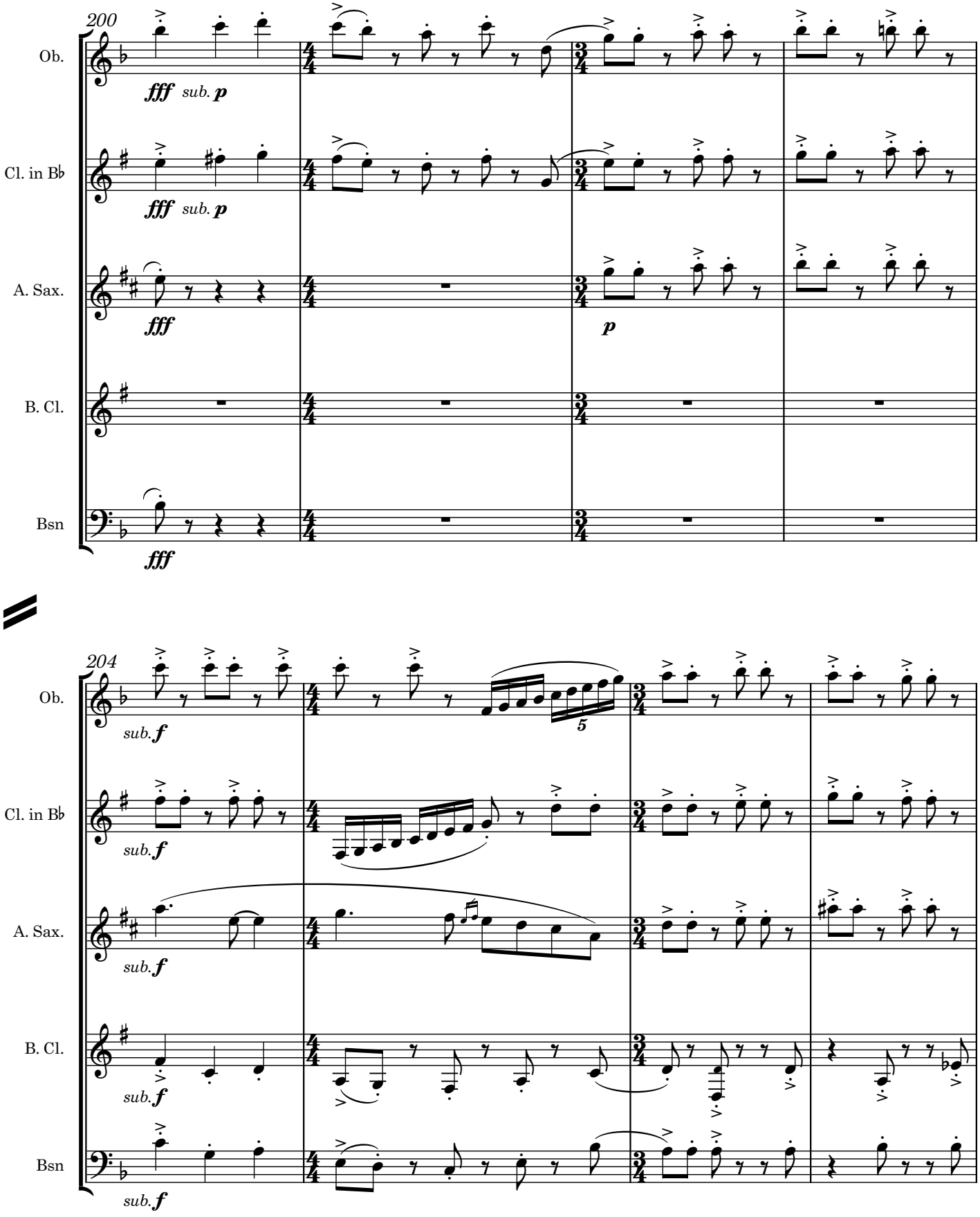

N
161
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
p
165
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
p
mp

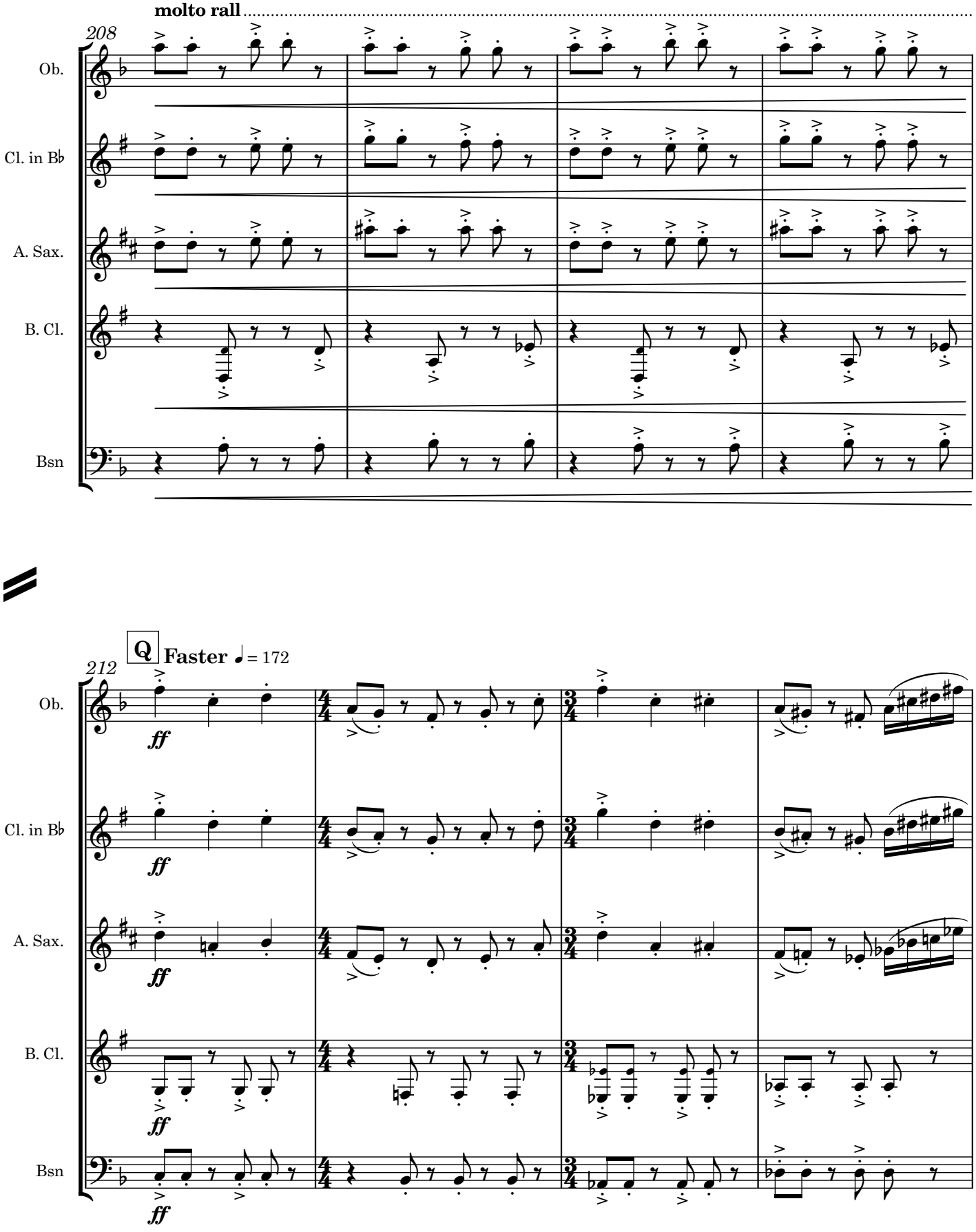

169
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
mp
173
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
p
mp

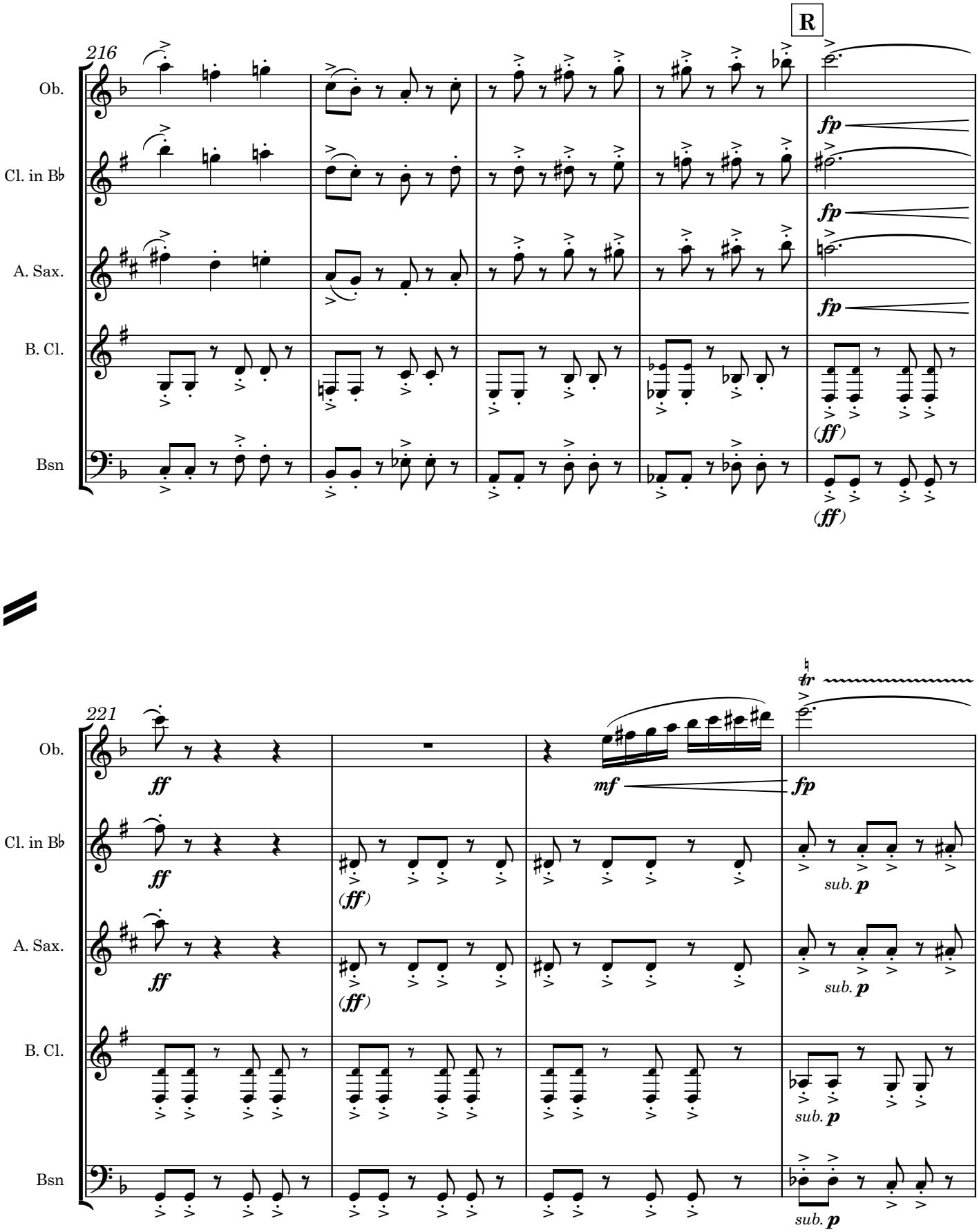

177
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
mp
p
mp
182
O
mf
f

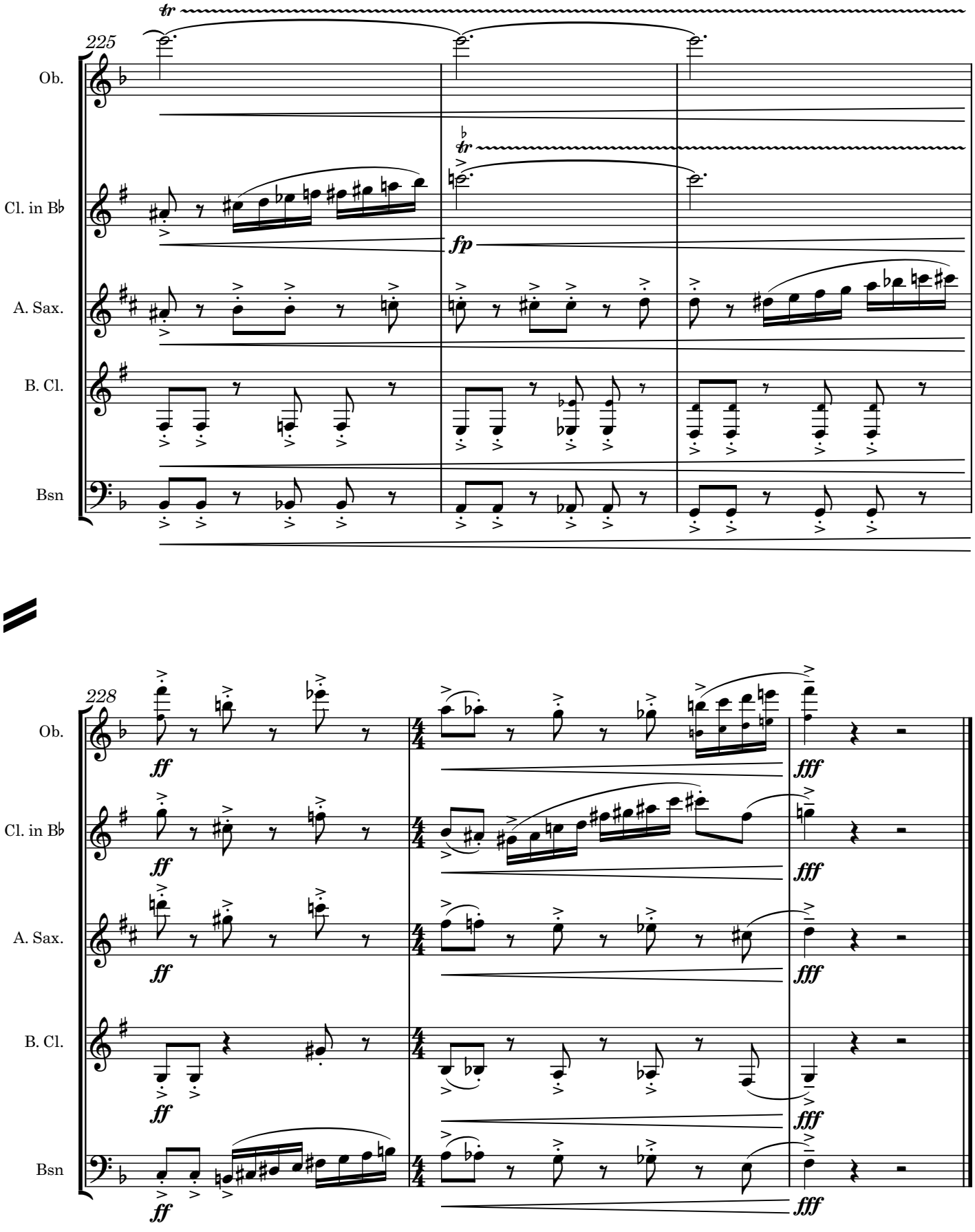

186
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
189
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn


P
192
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
ff joyous
f joyous
196
ff
fff


200
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
fff sub. p
fff sub. p
fff
p
fff
204
sub. f
sub. f
sub. f
sub. f
sub. f
5


molto rall
208
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
Q
Faster ♩ = 172
212
ff


R
216
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
fp
(ff)
221
ff
(ff)
mf
fp
tr
sub. p

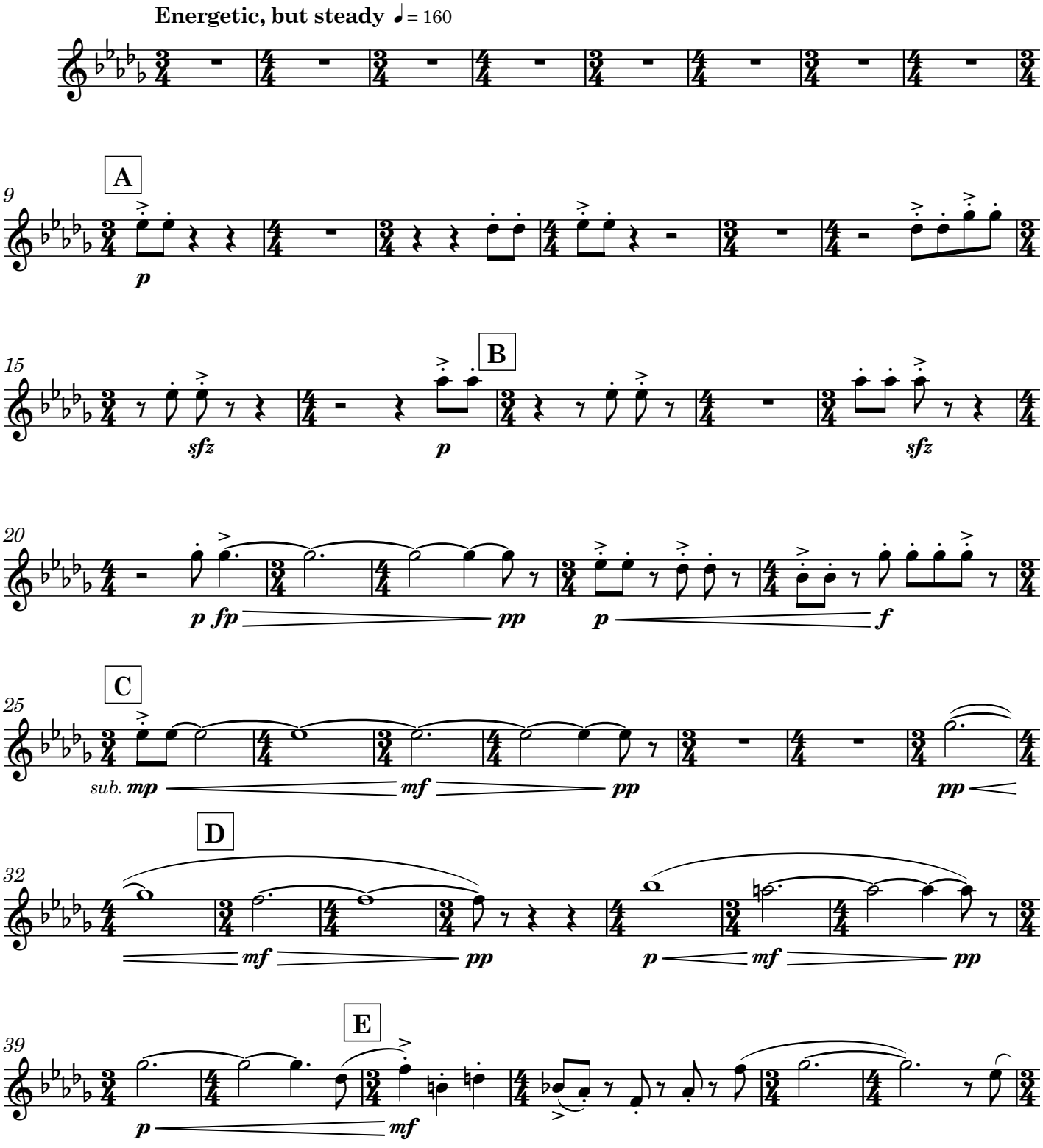

225
Ob.
Cl. in B♭
A. Sax.
B. Cl.
Bsn
tr
fp
228
ff
fff

Oboe

For Ben MacDonald

Celebration Loops

Parker Fritz



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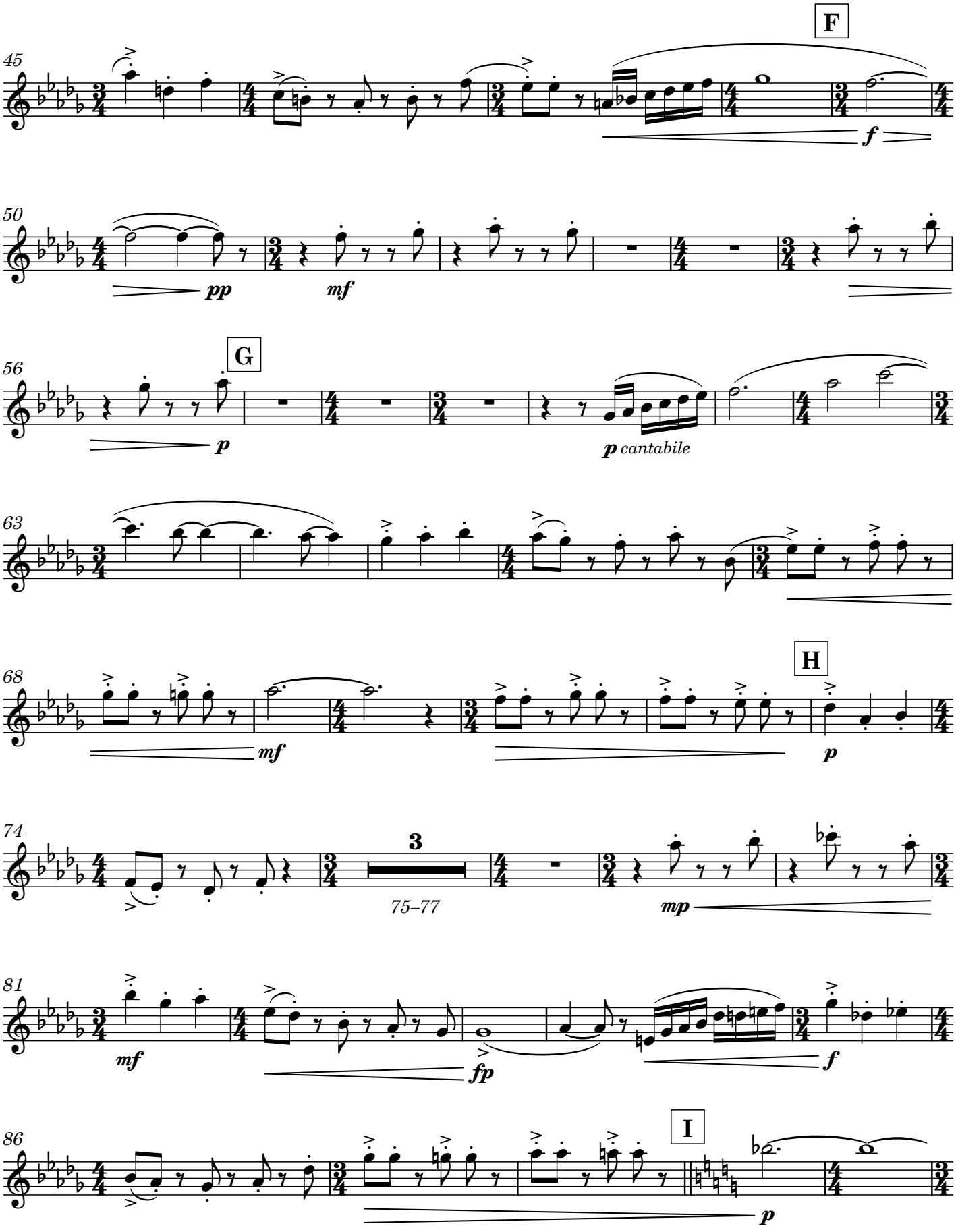
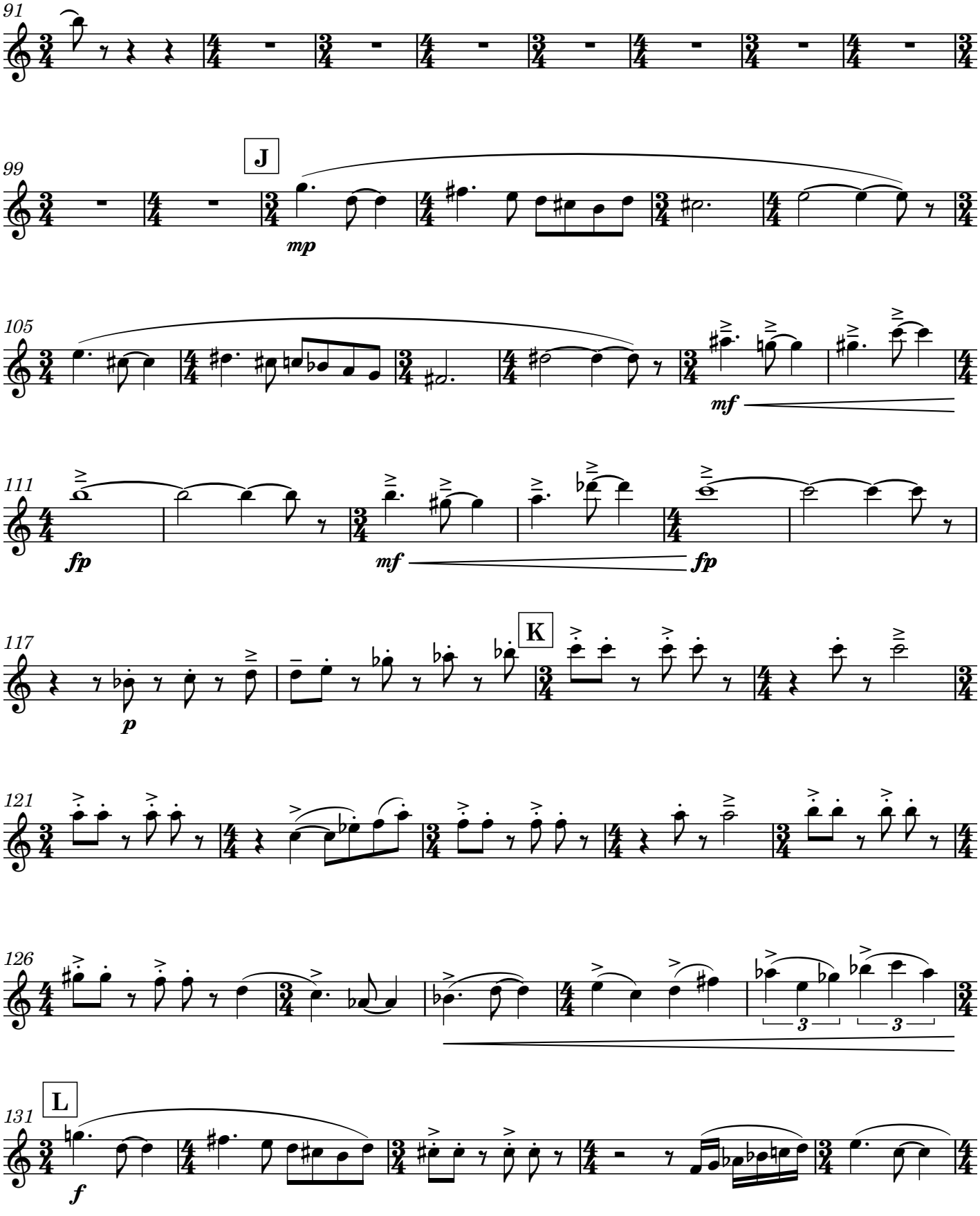
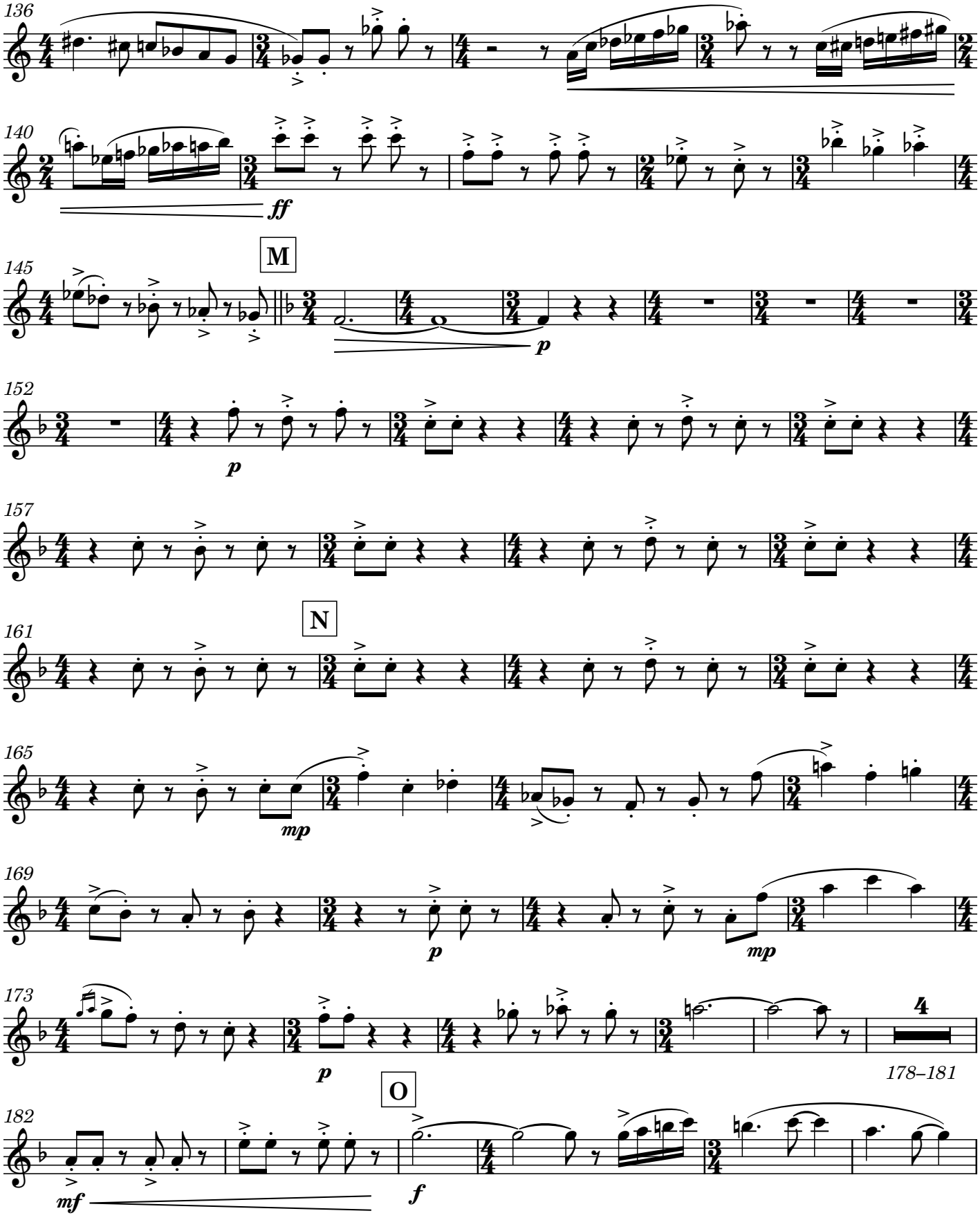
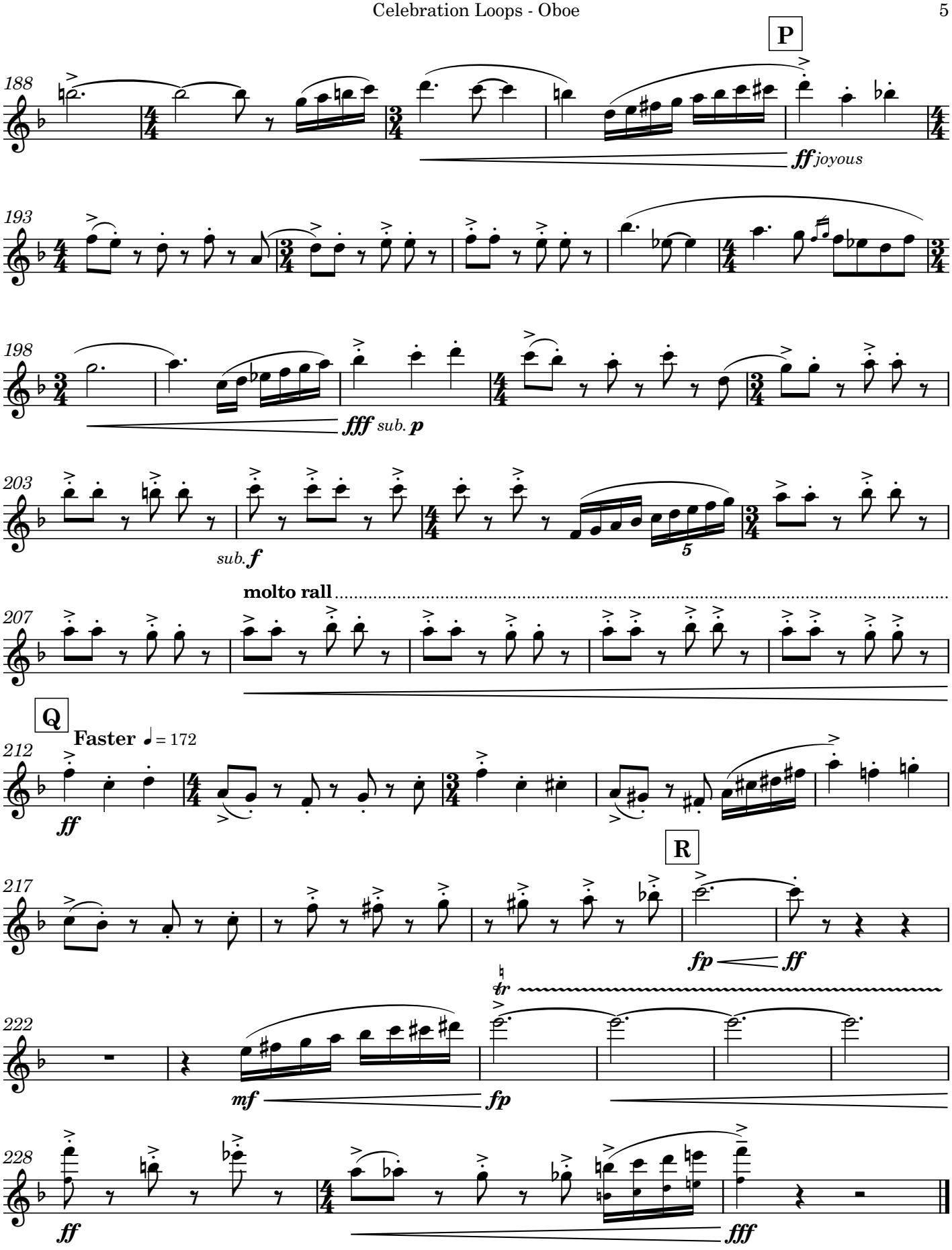

45
F
f
50
pp
mf
56
G
p
p cantabile
63
68
mf
H
p
74
3
75–77
mp
81
mf
fp
f
86
I
p


91
99
J
mp
105
mf
111
fp
mf
fp
117
K
p
121
126
131
L
f


136
ff
140
M
145
p
152
p
157
N
161
mp
165
p
mp
169
p
173
4
178–181
O
182
mf
f

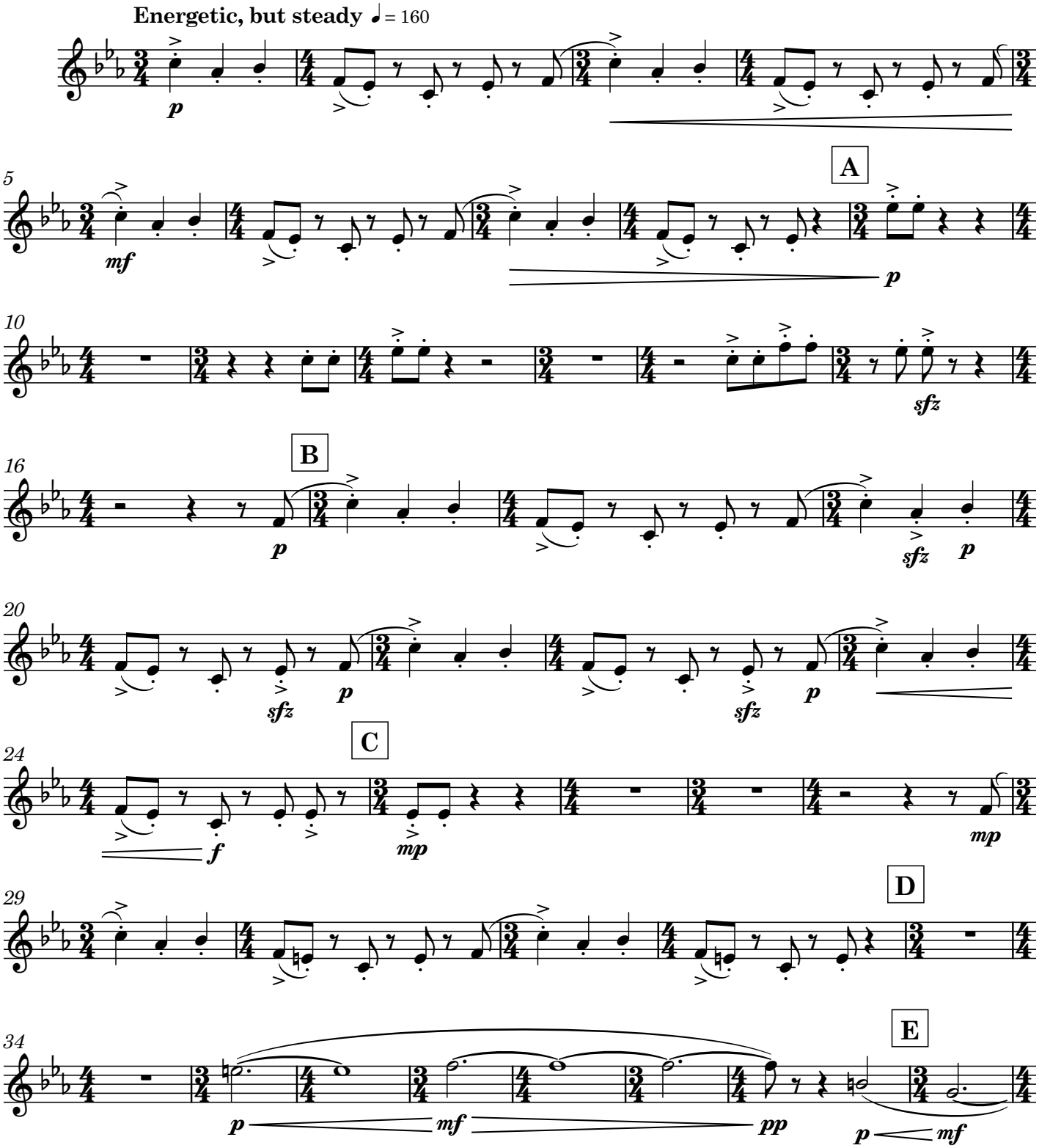

P
188
ff joyous
193
198
fff sub. p
203
sub. f
5
molto rall
207
Q
212
Faster ♩ = 172
ff
R
217
fp
ff
222
tr
mf
fp
228
ff
fff

Clarinet

For Ben MacDonald

Celebration Loops

Parker Fritz



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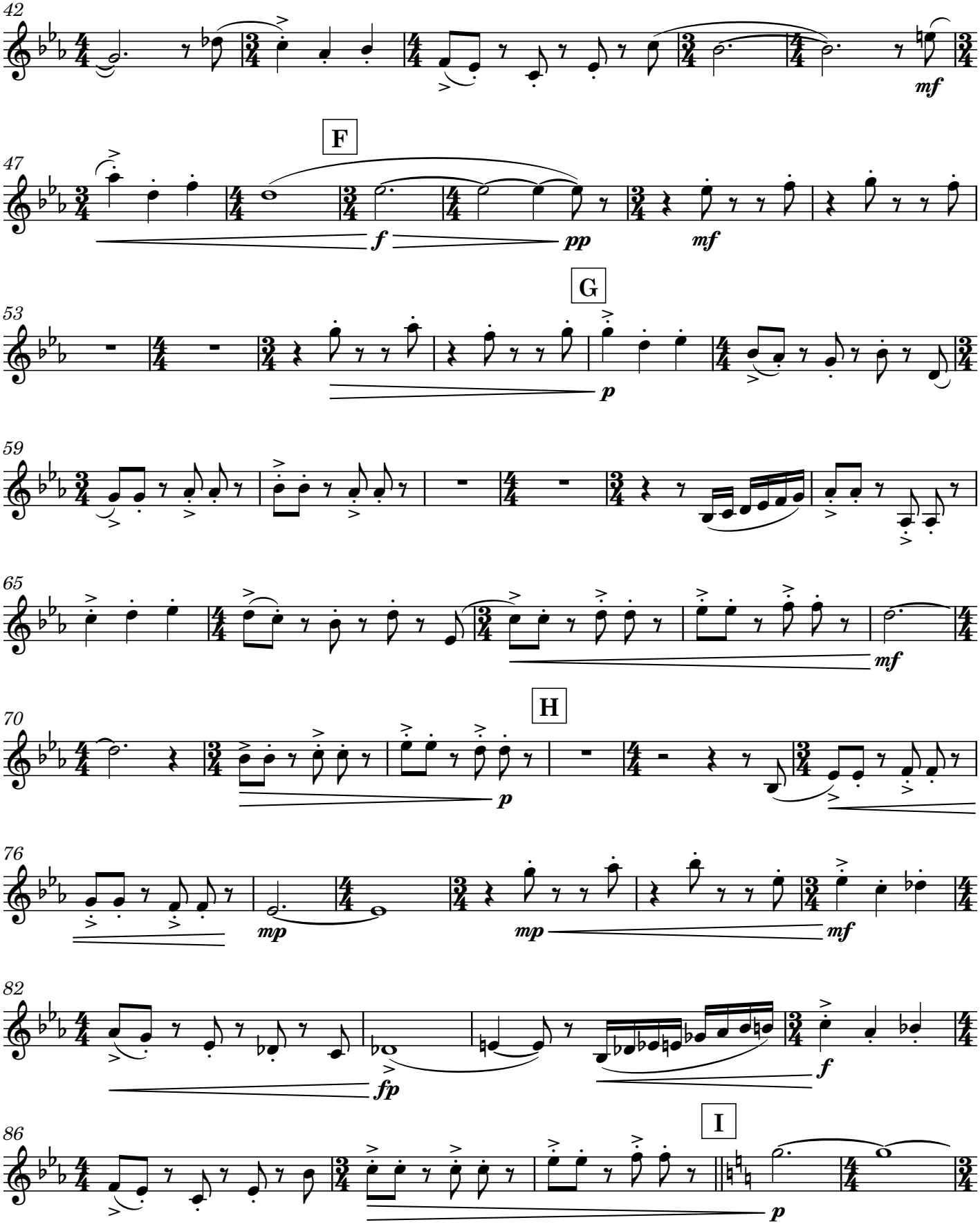
42
mf
47
F
f
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mf
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H
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mp
mf
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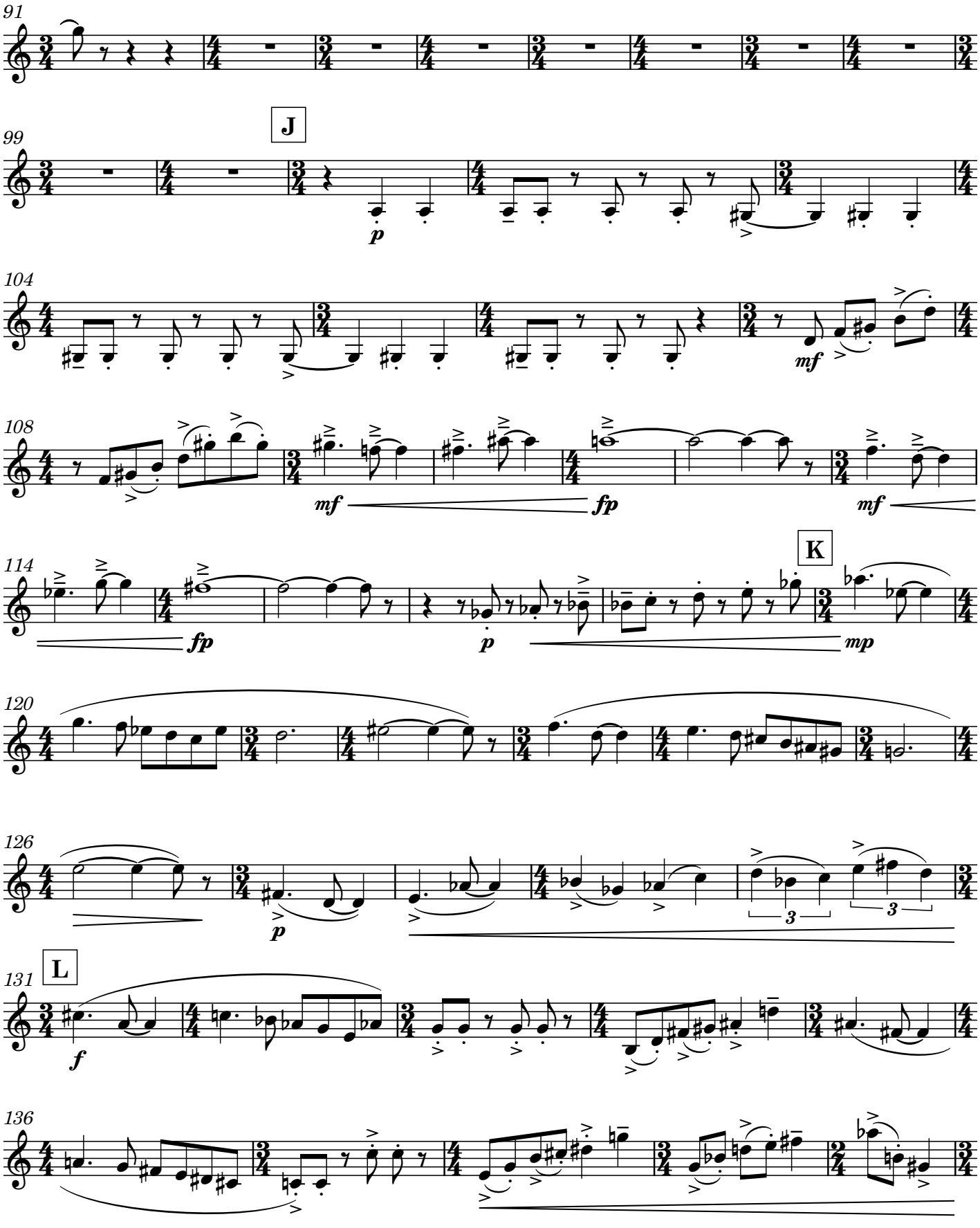
f
86
I
p


91
99
J
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104
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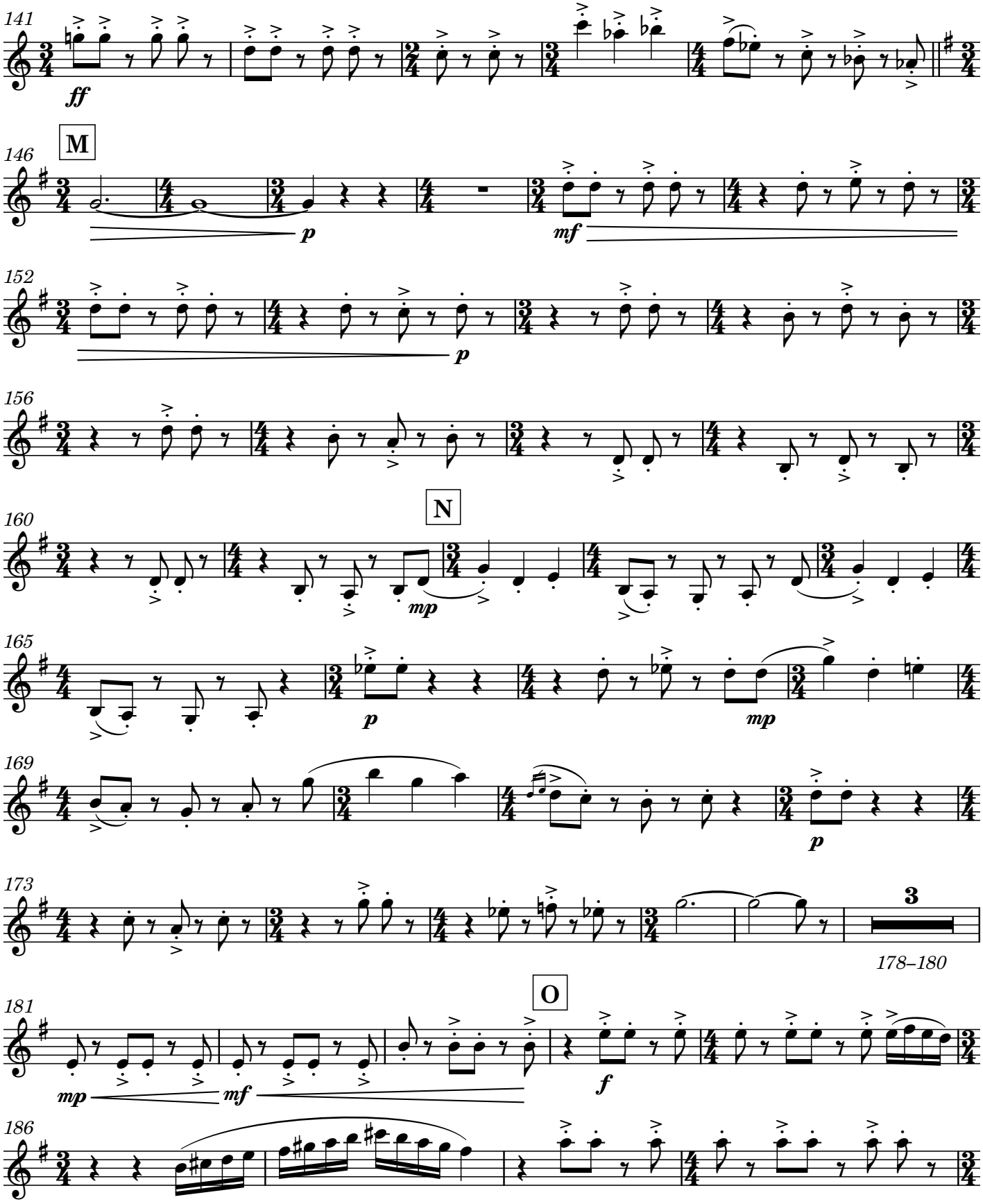
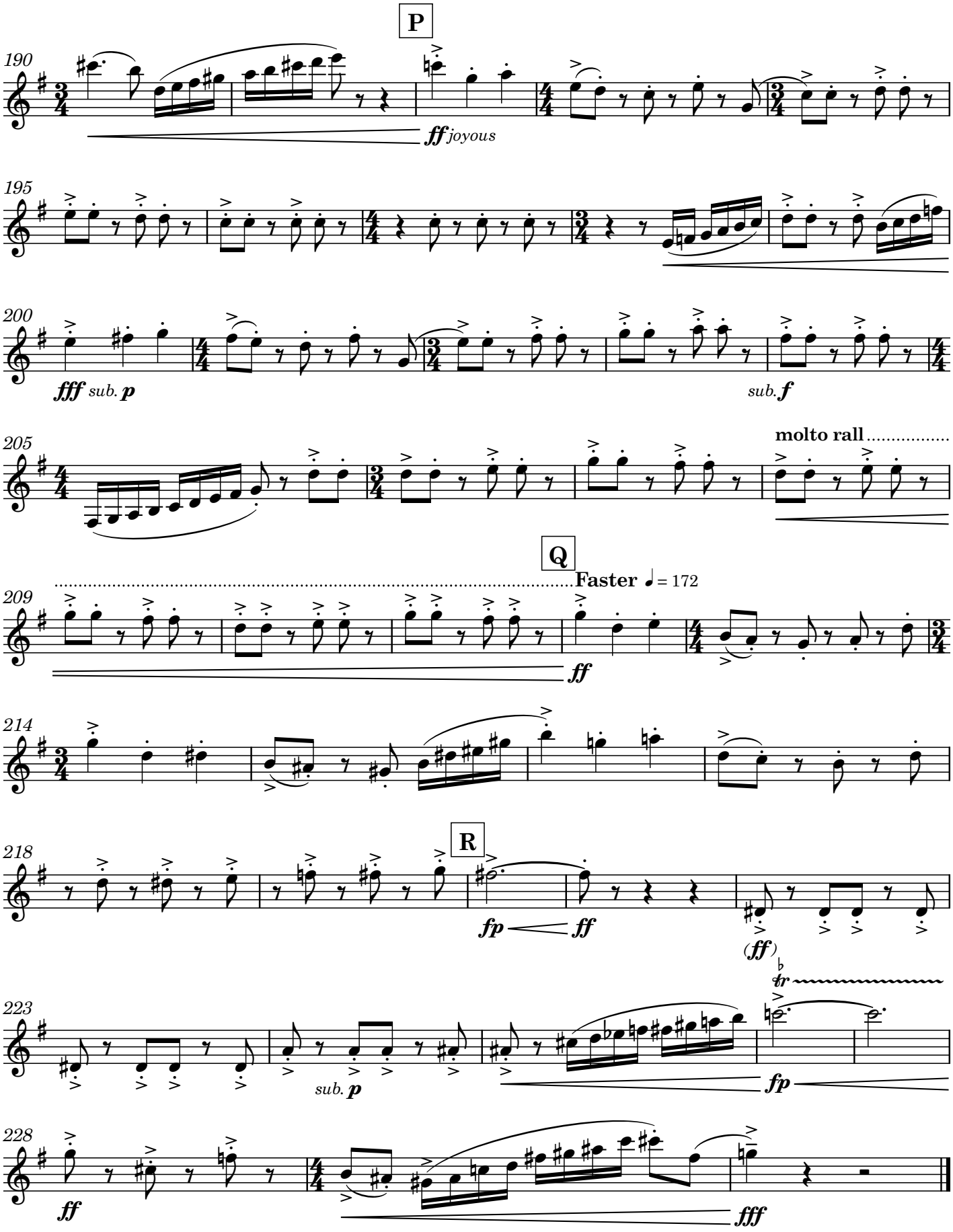
108
mf
fp
mf
114
K
fp
p
mp
120
126
p
3
3
131
L
f
136


141
ff
M
146
p
mf
152
p
156
N
160
mp
165
p
mp
169
p
173
3
178–180
O
181
mp
mf
f
186

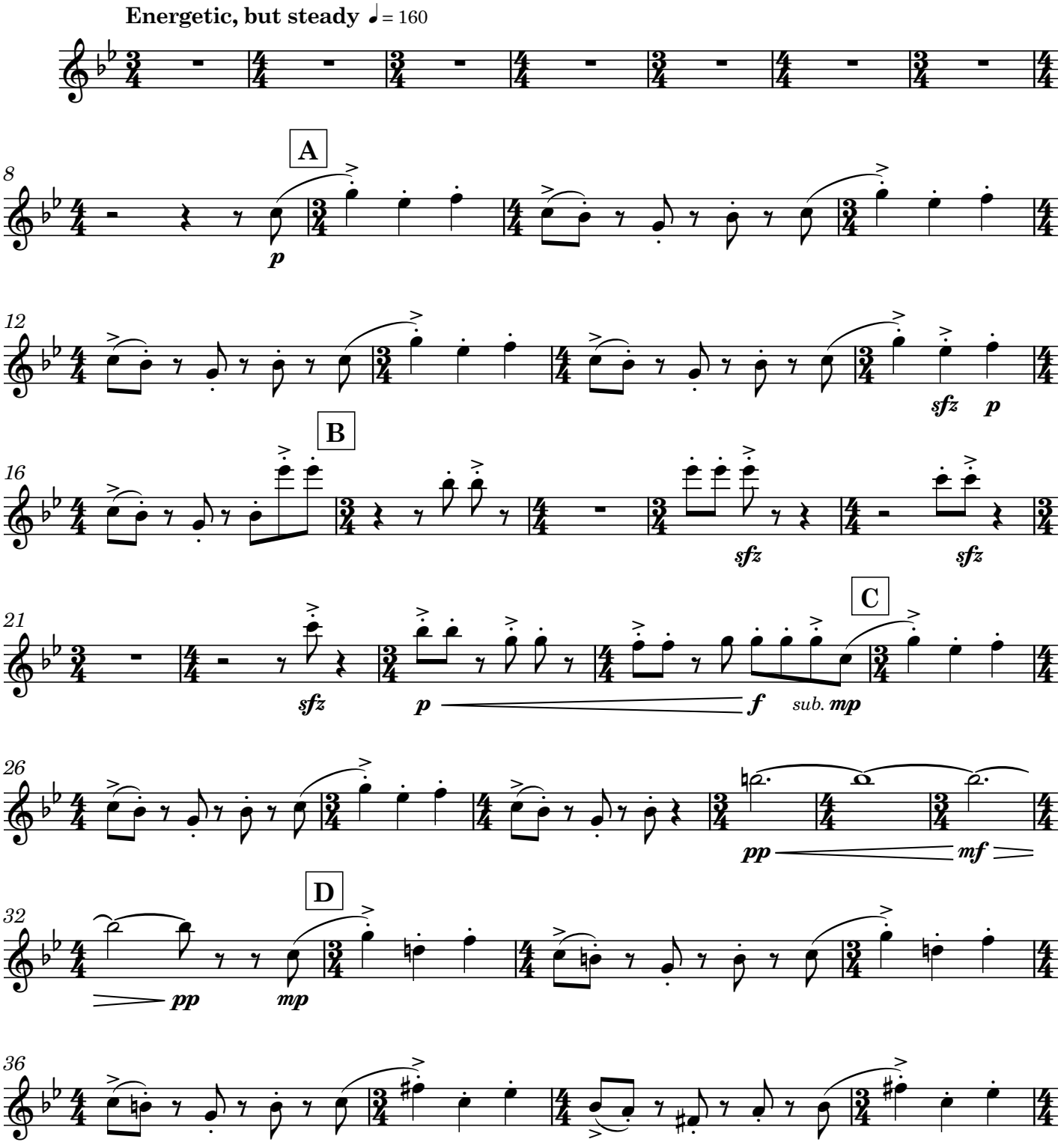

P
190
ff joyous
195
200
fff sub. p
sub. f
205
molto rall
Q
209
Faster ♩ = 172
ff
214
R
218
fp
ff
(ff)
tr
223
sub. p
fp
228
ff
fff

Alto Saxophone

For Ben MacDonald

Celebration Loops

Parker Fritz



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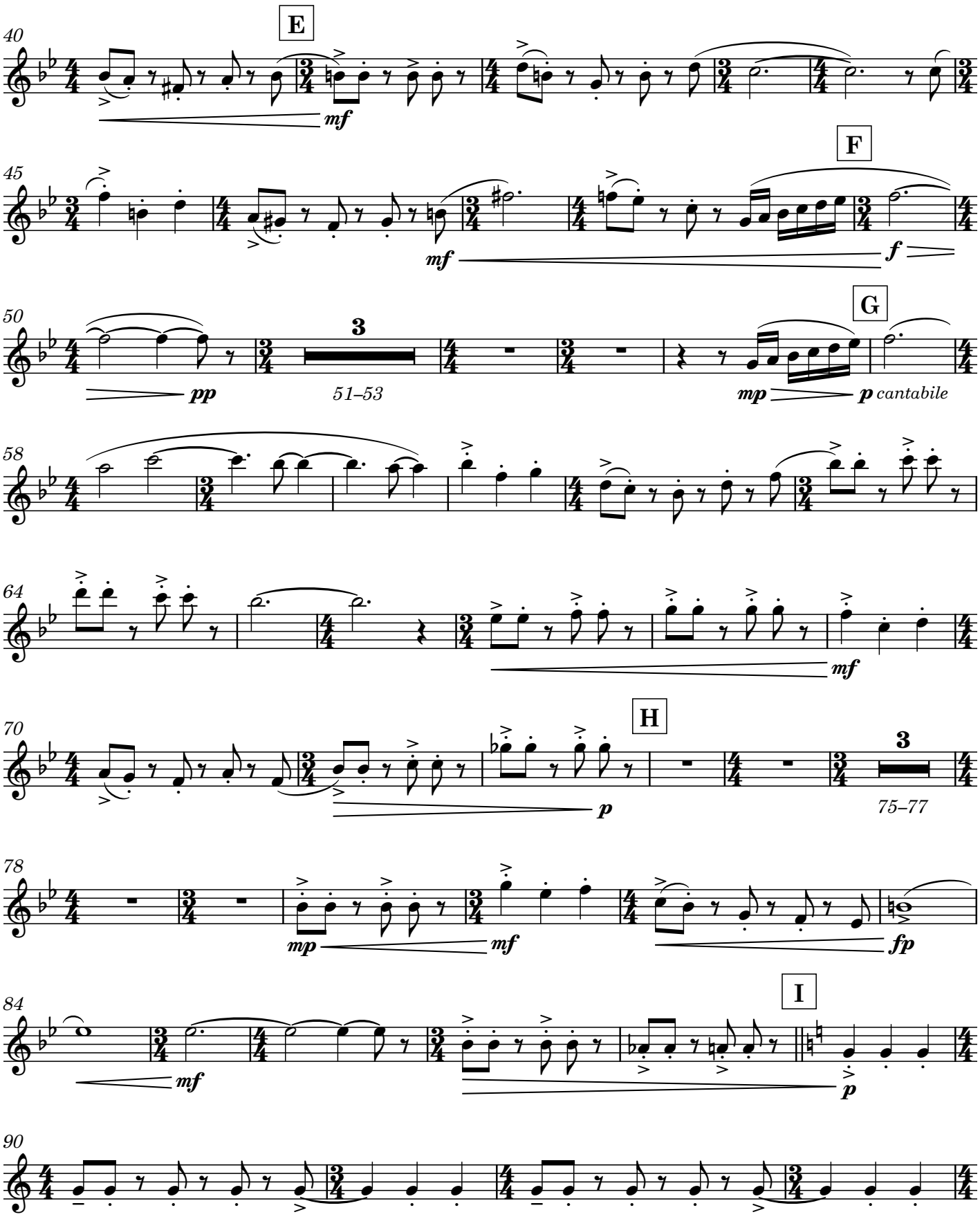
40
E
mf
45
F
mf
f
50
3
51–53
pp
G
mp
p cantabile
58
64
mf
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p
3
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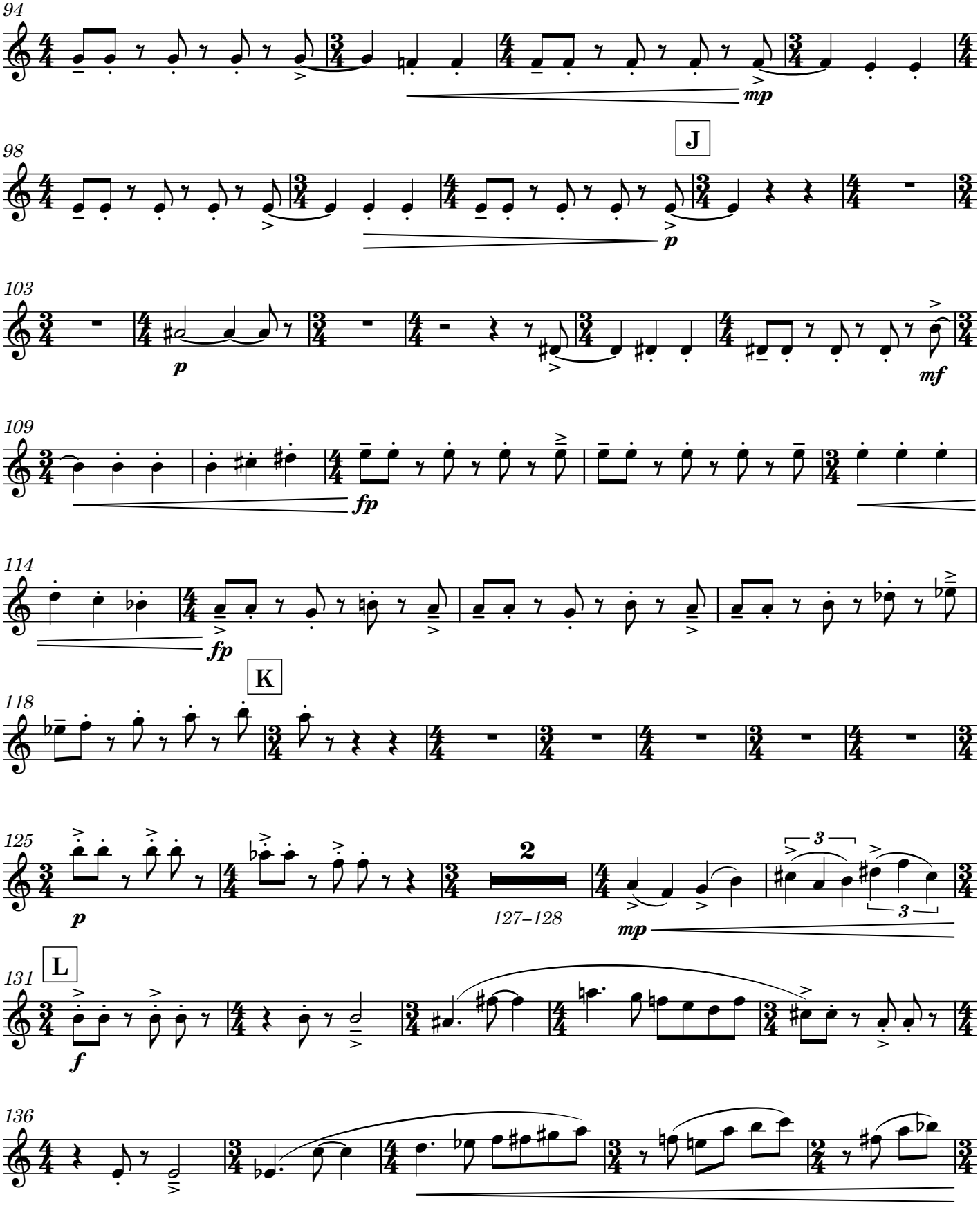
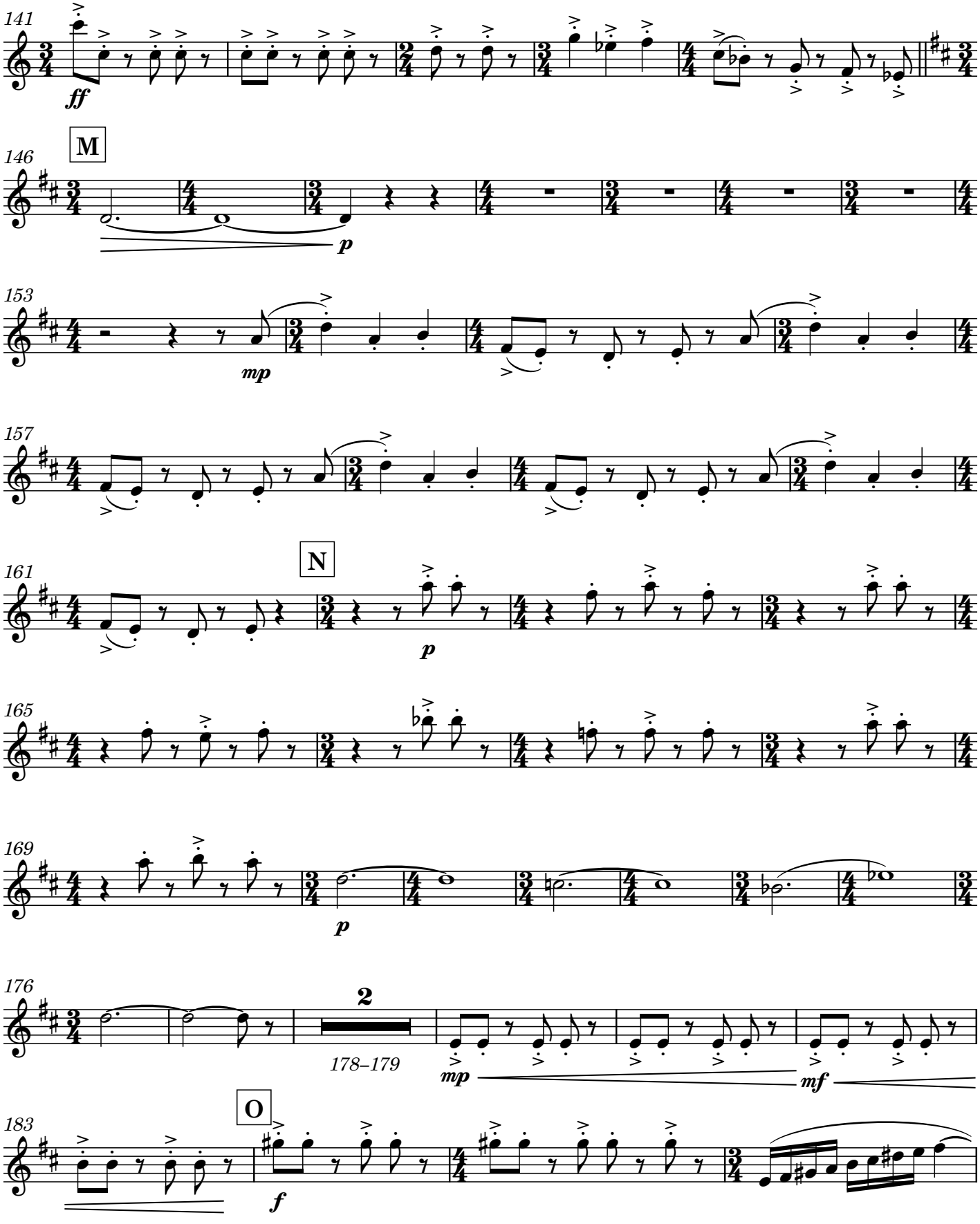
78
mp
mf
fp
84
I
mf
p
90


94
mp
98
J
p
103
p
mf
109
fp
114
fp
118
K
125
p
2
127–128
mp
3
3
131
L
f
136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ff
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M
p
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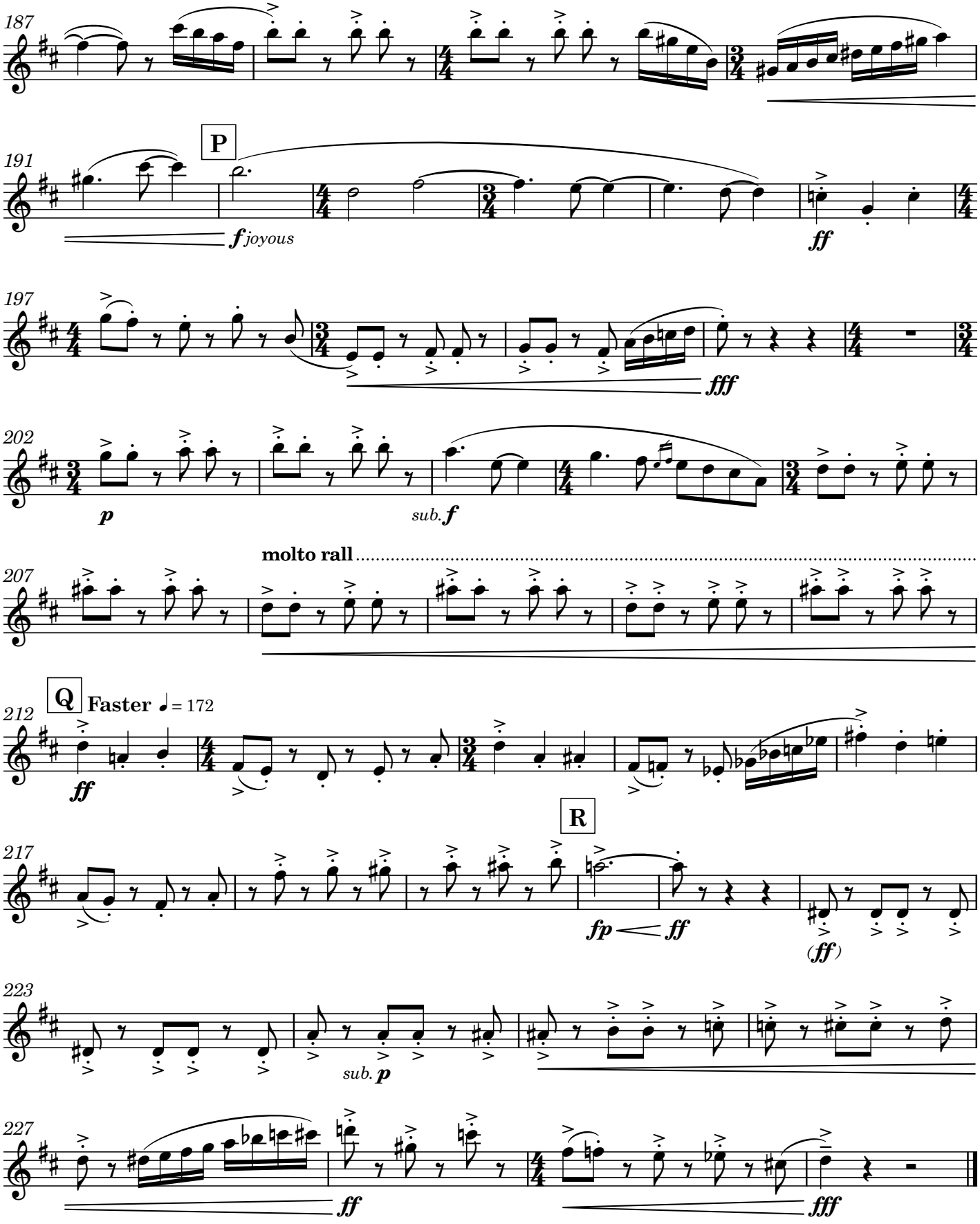
mp
157
161
N
p
165
169
p
176
2
178–179
mp
mf
183
O
f


187
191
P
f joyous
ff
197
fff
202
p
sub. f
molto rall
207
212
Q
Faster ♩ = 172
ff
217
R
fp
ff
(ff)
223
sub. p
227
ff
fff

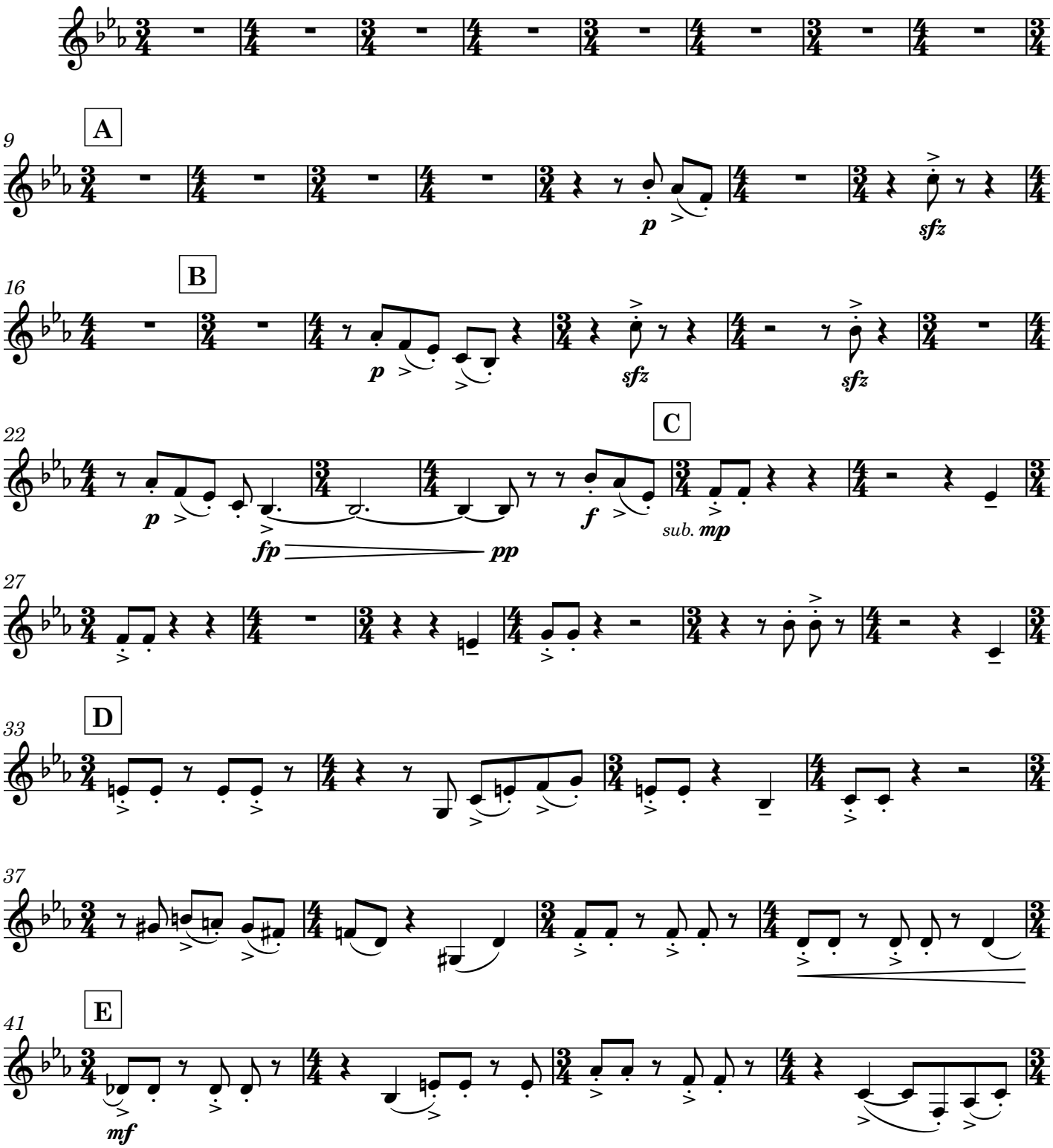
Bass Clarinet

For Ben MacDonald

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160



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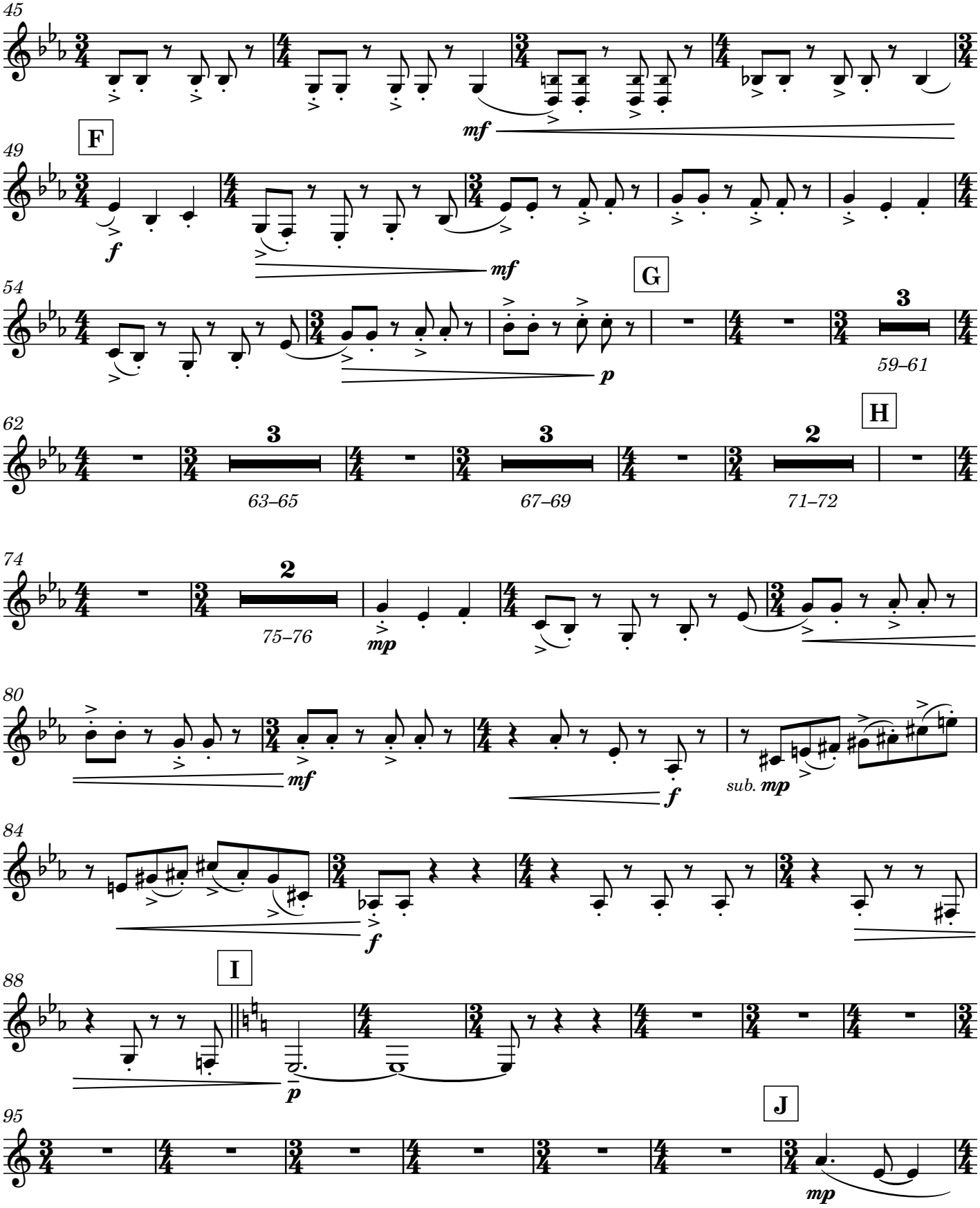
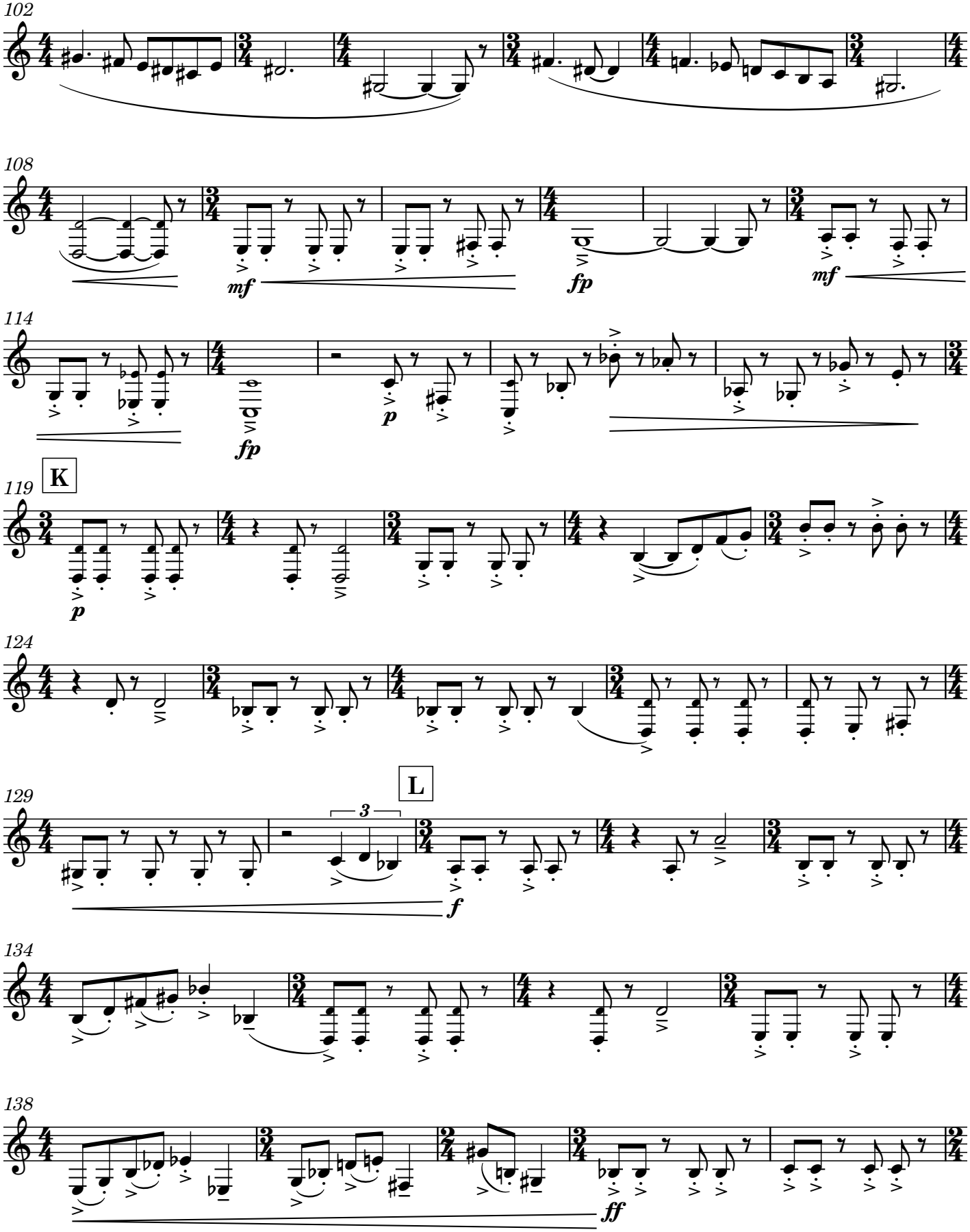
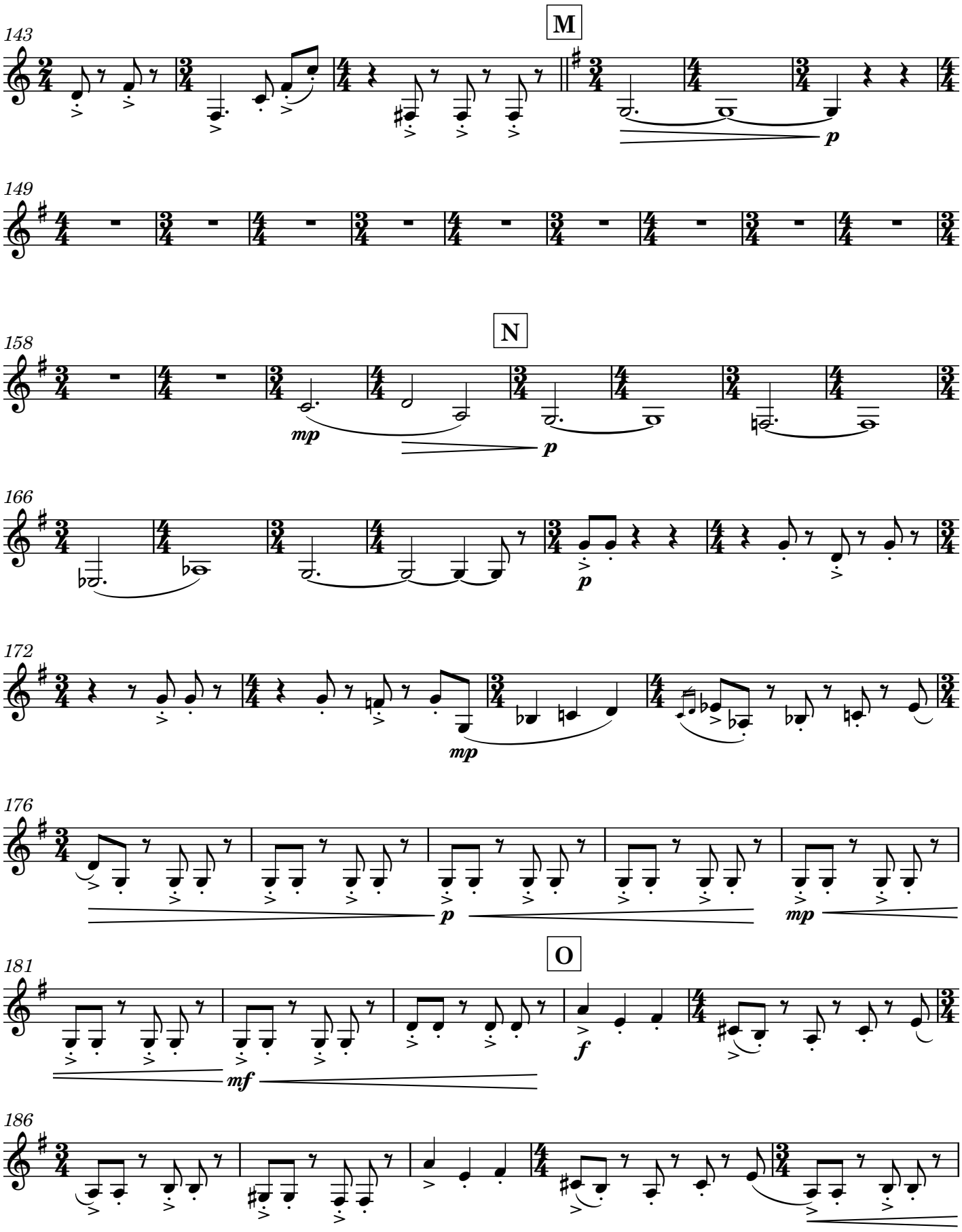

45
mf
F
49
f
mf
54
G
p
3
59–61
62
H
3
63–65
3
67–69
2
71–72
74
2
75–76
mp
80
mf
f
sub. mp
84
f
88
I
p
95
J
mp


102
108
mf
fp
mf
114
fp
p
119
K
p
124
129
L
3
f
134
138
ff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N
mp
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172
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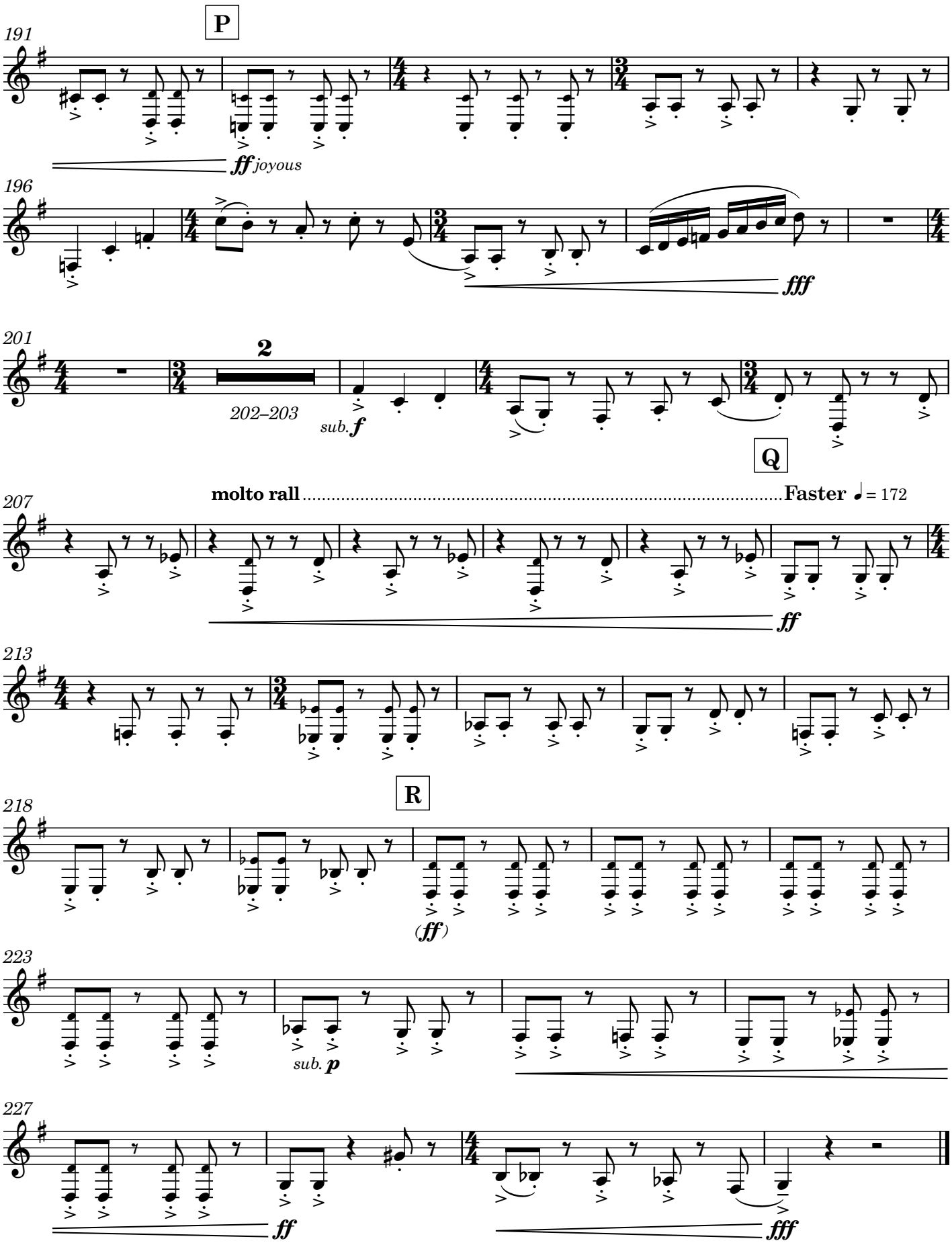
176
p
mp
181
O
mf
f
186


191
P
ff joyous
196
fff
201
2
202–203
sub. f
Q
molto rall
Faster ♩ = 172
207
ff
213
218
R
(ff)
223
sub. p
227
ff
fff

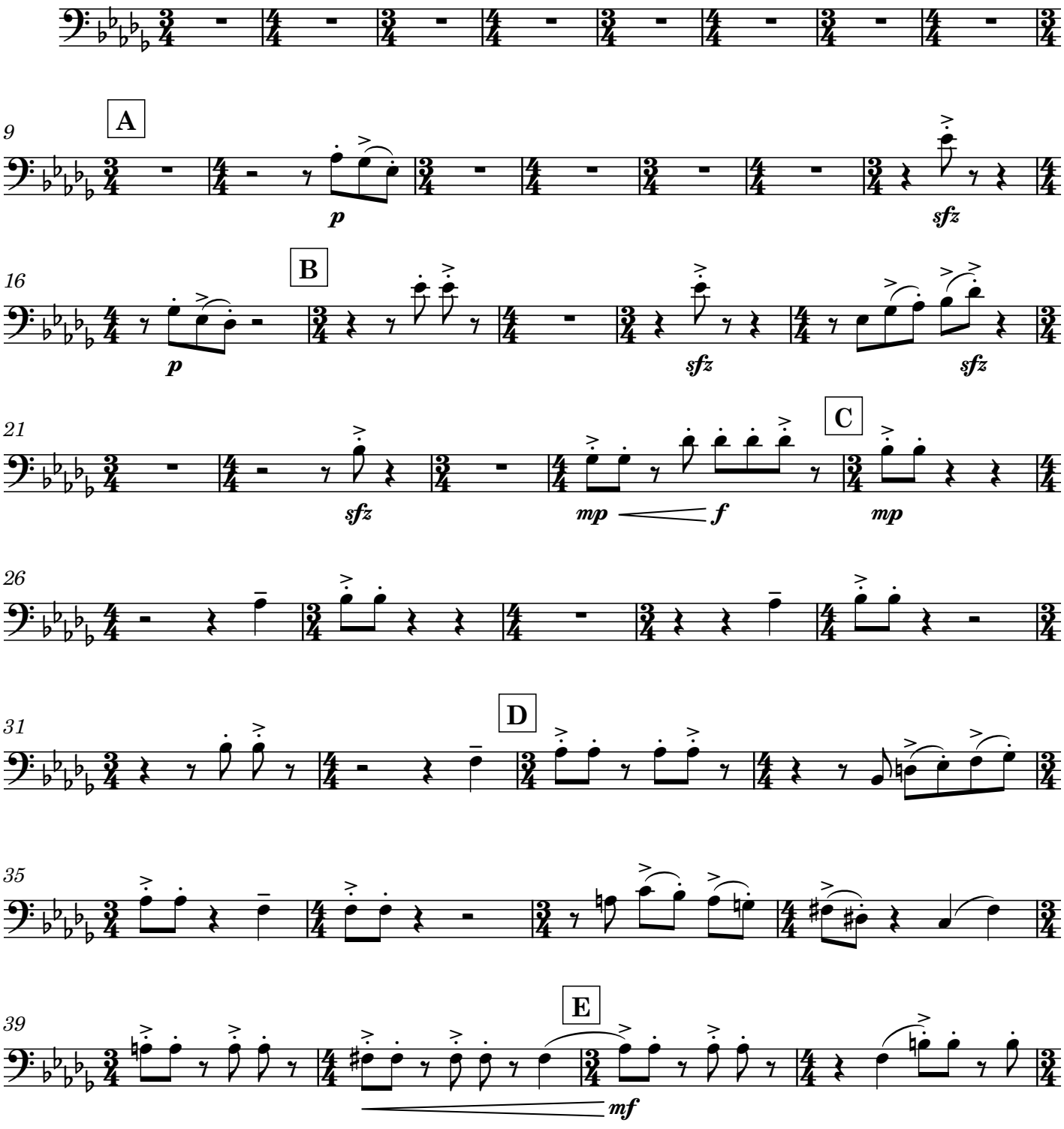
Bassoon

For Ben MacDonald

Celebration Loops

Parker Fritz

Energetic, but steady ♩ = 160



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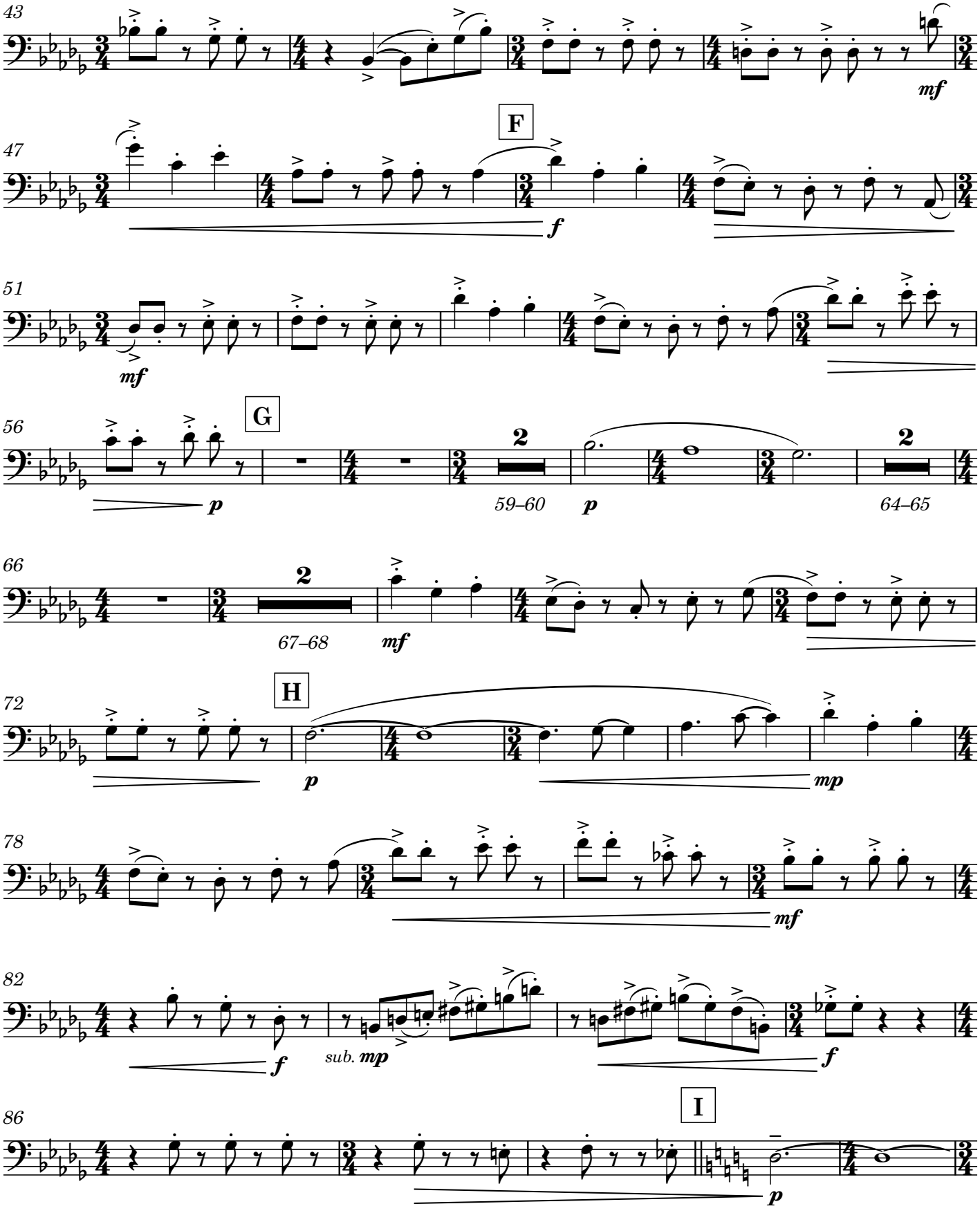
43
mf
F
47
f
51
mf
56
G
p
2
59–60
p
2
64–65
66
2
67–68
mf
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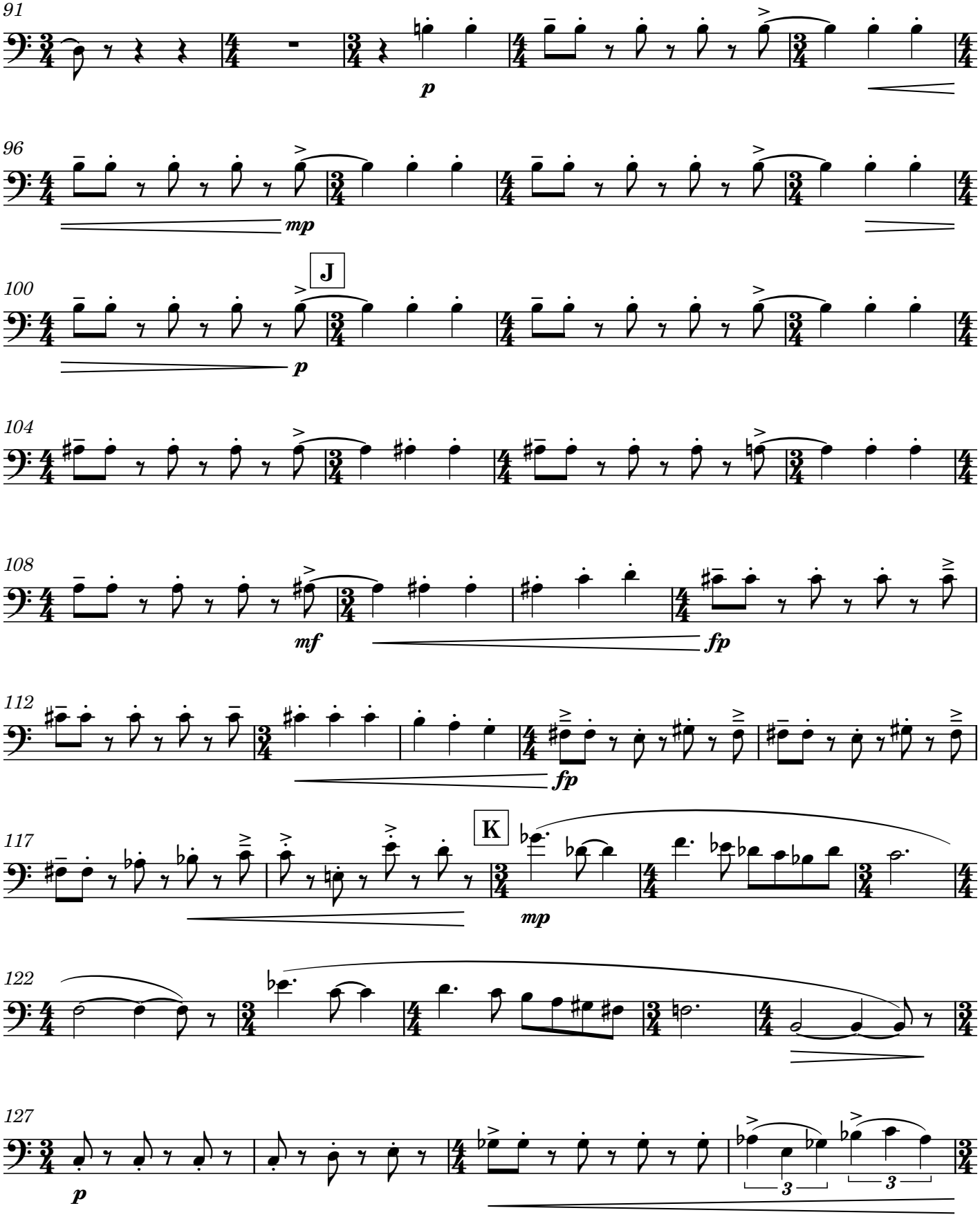
mp
78
mf
82
f
sub. mp
f
86
I
p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3
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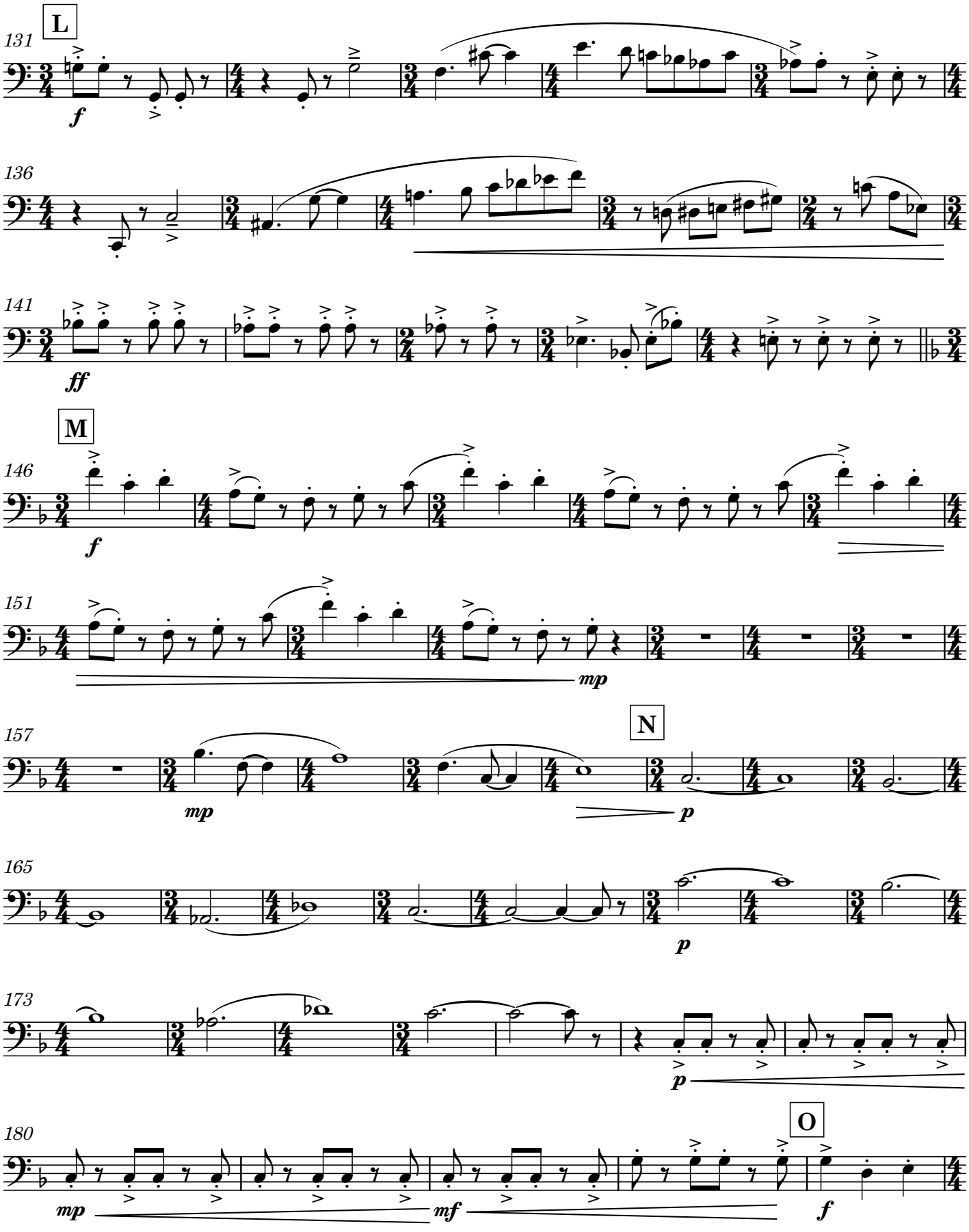
131
L
f
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180
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mf
O
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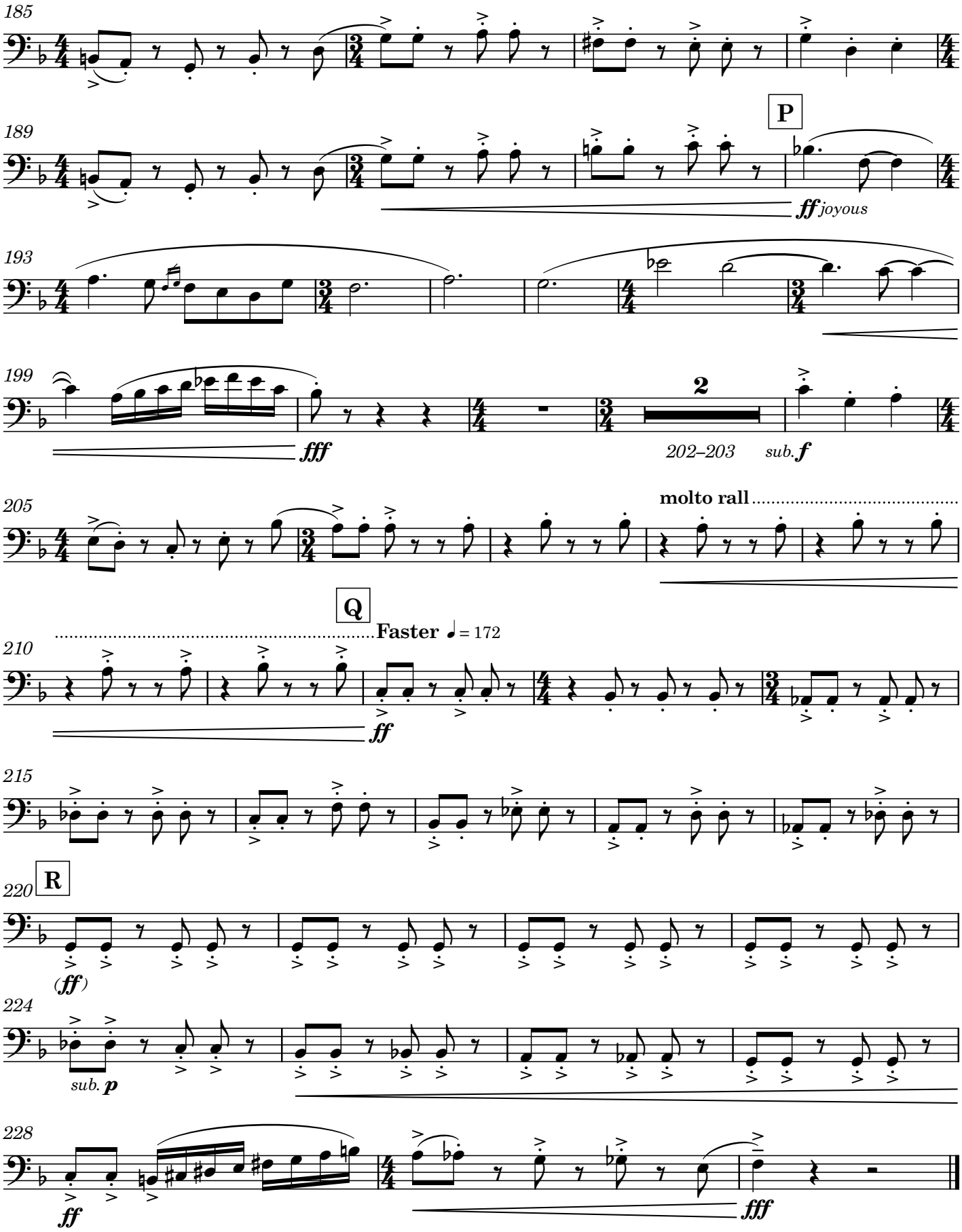
185
189
P
ff joyous
193
199
fff
2
202–203
sub. f
205
molto rall
Q
Faster ♩ = 172
210
ff
215
220
R
(ff)
224
sub. p
228
ff
fff