

BREAKING THE DOUBLER BARRIER: USING SY BRANDON'S *DIVERTISSEMENT*

TO DEMONSTRATE A PRACTICAL APPROACH TO PERFORMING

MULTIPLE WOODWIND WORKS

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Multiple woodwind training is ideal for securing certain types of employment; however, with so many different instruments, performance standards on each are difficult to maintain. Furthermore, for many multiple woodwind players, proficiency on all woodwinds ceases to be a top priority after graduation, even though they continue to market themselves as highly proficient on all of these instruments. The problem for most begins with what it means to be proficient on each instrument. The technical demands of multiple woodwind performance vary widely, but often a performance calls for complete proficiency on a variety of instruments. Multiple woodwind players who lack in professional level proficiency damage the credibility of the field and jeopardize employment opportunities for others. This study aims to address the common problems involving proficiency and to help multiple woodwind players, band directors, and doublers become familiar with and overcome these common pitfalls. Sy Brandon's *Divertissement* provides an outstanding platform to address problems and provide solutions for multiple wind players, band directors, and doublers. This dissertation serves as a multiple woodwind specialist's resource for maximum efficiency in learning and playing repertoire that involves multiple woodwinds, such as musicals, and other multiple woodwind genres.

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Special thanks and appreciation must go to Dr. Sy Brandon and Dr. Bret Pimentel. Without their collaborating efforts on *Divertissement* for multiple woodwinds and piano, this dissertation would not have been possible. Permission is granted by Coop Press to include this score as part of this dissertation. The score and parts can be purchased from <http://cooppress.net>.

I would also like to thank the many woodwind faculty members at the University of North Texas for their continued support throughout my years of study at the university and their assistance in helping me become the woodwind specialist I am today.

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CHAPTER 1

BACKGROUND OF *DIVERTISSEMENT*

Introduction

Multiple woodwind performance is a field that provides additional resources to composers who want the freedom of utilizing a variety of woodwind colors using only one performer. This kind of specialized writing requires a performer who possesses special training. Multiple woodwind specialists are generally people who are proficient in flute, clarinet, alto saxophone, oboe, and bassoon, as well as the related instruments such as piccolo, English horn, contra bassoon, E-flat clarinet, and soprano, tenor, and baritone saxophone.

Multiple woodwind training is ideal for securing certain types of employment; however, with so many different instruments, performance standards on each are difficult to maintain. Furthermore, for many multiple woodwind players, proficiency on all woodwinds ceases to be a top priority after graduation, even though they continue to market themselves as highly proficient on all of these instruments. The problem for most begins with what it means to be proficient on each instrument.

The technical demands of multiple woodwind performance vary widely, but often a performance calls for complete proficiency on a variety of instruments. Multiple woodwind players who lack in professional level proficiency damage the credibility of the field and jeopardize employment opportunities for others. This study aims to address the common problems involving proficiency and to help multiple woodwind players, band directors, and doublers become familiar with and overcome these common pitfalls.

Sy Brandon's¹ *Divertissement*² provides an outstanding platform to address problems and provide solutions for multiple wind players, band directors, and doublers. This dissertation serves as a multiple woodwind specialist's resource for maximum efficiency in learning and playing repertoire that involves multiple woodwinds, such as musicals, and other multiple woodwind genres.

The increase in commissions for multiple woodwinds doublers and specialists shows growing demand for this medium.³ Composers and musical enthusiasts are establishing new and improved ways of revitalizing and showcasing the ancient practice of multiple woodwind performance. Rarely does one find woodwind musicians who play every possible instrument from the entire woodwind family, including their auxiliary instruments.

Brandon's woodwind arrangement of *Divertissement* provides multiple woodwind specialists an opportunity to demonstrate high artistry on these instruments. The original version of *Divertissement* is a trio that features oboe, piano, and percussion. Brandon's

¹ "About Sy Brandon," Co-op Press/Emeritus Recordings, last modified 2010, accessed January 10, 2014, <http://www.cooppress.net/page1/page1.html>. Composer Sy Brandon, professor emeritus of music from Millersville University, Millersville, PA, has received numerous commissions and honors, including first place in WITF-FM's 25th Anniversary Composition Contest, the El Dorado Sacred Music Composition Contest, Franklin and Marshall College's Wind Ensemble Composition Contest, and the New England String Ensemble Composition Contest. In 2010, he received a commission from the Arizona Commission on the Arts to compose the band composition to celebrate Arizona's Centennial. His music has been recorded by the Czech National Symphony Orchestra, the Philharmonia Bulgarica, the Kiev Philharmonic, and has been performed both throughout the United States and abroad including performances by the United States Army, Navy, and Air Force bands and on NPR's *Performance Today*. He is the author of "A Composer's Guide to Understanding Music with Activities for Listeners, Interpreters, and Composers".

² Sy Brandon, "Divertissement," Co-op Press/Emeritus Recordings, last modified 2010, accessed November 19, 2013, http://www.cooppress.net/divertissement_mixed_woodwinds_blog.html. A work for multiple woodwinds and piano written for Bret Pimentel of Delta State University in Cleveland, MS who solos on multiple woodwinds.

³ "Music for Woodwind Doublers," Bret Pimentel, woodwinds, last modified 2014, accessed November 19, 2013, <http://bretpimentel.com/resources/woodwinds/doubling/music-for-doublers/>.

modified woodwind arrangement of his original work features six movements. The first five movements involve the following order of instruments: flute, alto saxophone, bassoon, clarinet, and oboe. The woodwind version of the sixth movement requires the use of all listed instruments and the piccolo. The woodwind arrangement of this work caters to musicians who possess talents on single instruments, and multiple woodwind instruments. The organization and difficulty of this work makes it captivating and unique.

For this dissertation, the research concerning *Divertissement* comes from Sy Brandon's, *Composing Insights* blog,⁴ and Bret Pimentel's,⁵ *Woodwind Doublings* blog.⁶ Pimentel also provides an extensive list of music that proves useful for woodwind doublers referencing other multiple woodwind works.⁷ Important and current text sources for gaining thorough knowledge in woodwind pedagogy come from *Wind Talk for Woodwinds*,⁸ and *The Woodwinds*.⁹ The resource, *The Woodwind Player's*

⁴ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 10, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-i-intrada-for-flute-and.html>.

⁵ "About Bret Pimentel," Bret Pimentel, woodwinds, last modified 2014, accessed January 10, 2014, <http://bretpimentel.com/about/>. Bret currently teaches applied oboe, clarinet, bassoon, and saxophone at Delta State University, as well as chamber music, woodwind methods, and jazz courses. He has also taught applied woodwind lessons at Clemson University and Brigham Young University, and woodwind methods courses at the University of Georgia. In 2009, Bret received the degree Doctor of Musical Arts from the University of Georgia, with an emphasis in multiple woodwinds performance. His dissertation research dealt with the use of folk, ethnic, and period woodwinds in film and theater music. His master's degree, also in multiple woodwinds performance, is from Indiana University, and his bachelor's degree, in saxophone performance, is from Brigham Young University.

⁶ Bret Pimentel, "Divertissement," *Woodwind Doubling* (blog), November 10, 2010, accessed January 10, 2014, <http://bretpimentel.com/woodwinds/doubling/>.

⁷ "Music for Woodwind Doublers," Bret Pimentel, woodwinds, last modified 2014, accessed November 19, 2013, <http://bretpimentel.com/resources/woodwinds/doubling/music-for-doublers/>.

⁸ Mark C Ely and Amy E. Van Deuren, *Wind Talk for Woodwinds: A Practical Guide to Understanding and Teaching Woodwind Instruments* (New York, NY: Oxford University Press, Inc. 2009).

⁹ James L Byo, *The Woodwinds: Performing, Understanding, Teaching* (Baton Rouge, LA: James Byo Music, 2007).

Cookbook: Creative Recipes for a Successful Performance,¹⁰ offers suggestions and tips from a variety of professional musicians on obtaining successful performances. Chris Vadala's method book, *Improve Your Doubling*,¹¹ provides a collection of intermediate/advanced etudes that address technical studies for switching between flute, clarinet, and saxophone.

Other articles for this project cover a wide range of doubling topics with emphasis on the saxophone transitioning to other instruments. The articles by Jean Cantwell, L. H. Cooper, and Terri Armfield cater only to the doublings of oboe, while Richard Rath's article addresses both oboe and bassoon doubling. Additional woodwind doubling research includes articles by notable woodwind specialists like Charles Delaney, Frank Catalano, James Moody, Robert Luckey, and Chris Vadala. Art Maxwell's, "Master class: Tips on Multi-Reed Performance;"¹² Donald McGinnis's, "Doubling up on Success;"¹³ and Richard Simon's, "Woodwind Doublers in the L.A. Studios"¹⁴ are sources that offer professional guidance from performers who are in the business of multiple woodwind specialization. Patricia George's article on "The Switch to Piccolo"¹⁵ proves useful to this research since the optional version for the last movement of *Divertissement* specifies performing the entire movement on the piccolo.

¹⁰ Charles West, ed., *The Woodwind Player's Cookbook: Creative Recipes for a Successful Performance* (Galesville, MD: Meredith Music Publications, 2008).

¹¹ Chris Vadala, *Improve Your Doubling: Advanced Studies for Doublers* (Medfield, MA: Dorn Publications, 1991).

¹² Art Maxwell, "Master class: Tips on Multi-Reed Performance," *Windplayer* 10, no. 6 (November/December 1993): 37.

¹³ Donald E. McGinnis, "Doubling up on Success," *Instrumentalist* 47, no. 3 (1992): 28-33.

¹⁴ Richard Simon, "Woodwind Doublers in the L.A. Studios," *Windplayer*, no. 62 (2001): 20-29.

¹⁵ Patricia George, "The Switch to Piccolo," *The Instrumentalist* 67, no. 8 (March 2013): 25-28.

Of the four dissertations listed in the bibliography, Dennis McLaughlin's "Investigation of Performance Problems Confronted by Multiple-Woodwind Specialists"¹⁶ is the only dissertation that confronts the issues of all five of the woodwind instruments. Kimberly Bain's dissertation serves as another scholarly source for woodwind doubling from a saxophonist's perspective.¹⁷ The dissertations by Adam Schattschneider¹⁸ present a wider scope of research into the pedagogical aspects of doubling and performance practice problems between the saxophone, clarinet, and flute. Among the plethora of articles and dissertations, actual methods and etude sources dealing with issues of doubling for double reeds are nonexistent. An additional goal for this dissertation is to formulate and establish a pedagogical scale/etude source that satisfies this unmet need.

As stated before, common woodwinds problems can influence effective performance for multiple woodwind doubling. These problems include instrumental ranges of dynamics, instrumental technique, instrumental clarity of tone production, instrumental embouchure differences, reed handling, and for specialists who play all woodwinds, capability of switching between other woodwind instruments in the same family. While some of the listed deficiencies may seem trivial and overlooked, addressing these issues with *Divertissement* provides an effective approach to obtain proficiency in these commonly weak areas.

¹⁶ Dennis Brian McLaughlin, "An Investigation of Performance Problems Confronted by Multiple-Woodwind Specialists," (EdD diss., Columbia University, 1985).

¹⁷ Kimberly Anne Bain, "The Saxophonist's Perspective on Woodwind Doubling: Its History and Current Trends," (MM thesis, Bowling Green State University, 1989).

¹⁸ Adam J. Schattschneider, "Selected Pedagogical Approaches Employed by College Instructors of Flute, Clarinet, and Saxophone." (DM document, Indiana University, 1997).

The problems that *Divertissement* addresses for woodwind doublers are:

1. Tracking time/meter while switching instruments since it is necessary to look away from music/conductor in order to execute instrumental transitions.
2. Challenging woodwind specialists' preference of choices with instrumental arrangement within a piece.
3. Making the physical changes necessary for differing embouchures between short and long movements.
4. Making the mental changes necessary for instrumental fingerings between short movements.
5. Making physical and mental changes necessary for differing instrumental fingerings and embouchures within shorter durations of rests (6th movement).
6. Maintaining embouchure and lip stamina throughout the movements of the work, particularly in the last movement.
7. Developing a multiple woodwind practice order that develops fluidity for instrumental switching within a piece.
8. Choreographing effective proximity of instrumental stand placement for multiple woodwind performances.
9. Knowing how to handle the drying out of reeds (both single and double reeds) throughout a performance.
10. Exploring the benefits of synthetic reeds, new instrument stand concepts, and other playing equipment.

For each problem above, I make pedagogical suggestions for players to improve these areas and draw parallels with instances in Brandon's work that will assist the performer to correct these issues.

Origins of Divertissement

Sy Brandon states that the newly revised version of *Divertissement* recycles material that he uses from a 2005 composition of the same name, but the instrumentation was for oboe, piano, and percussion.¹⁹ He mentions that, "the original *Divertissement* was composed because of [his] receiving a commission from the Cadence Music Ensemble through a Co-op Press Commission Assistance Grant."²⁰ The title, *Divertissement*, is derived from the composition having "several shorter movements and lots of variety."²¹

The reworking of *Divertissement* for multiple woodwinds and piano adheres to the same arrangement with movements in the original, but the percussion parts are integrated into the piano part or simply omitted.²² The instrumental development of the movements "was a result of what Bret Pimentel felt comfortable with and what instrument best suited the character of the movement."²³

¹⁹ Sy Brandon, email interview by author, May 22, 2014.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

²³ Ibid.

CHAPTER 2

SETUP OF DIVERTISSEMENT

Woodwind performers may gain an understanding of *Divertissement* by studying its compositional details and physical aspects. In this dissertation, compositional details deal with how the movements compare and contrast between the original and new arrangement of this work. The physical setup section of this document contains photographs of recommended staging options that will assist in the efficiency of performance throughout this piece.

Compositional Details

In making the multiple woodwind version of *Divertissement*, the composer rearranges musical content from his original. This section includes detailed insight on the composer's process of transforming his *Divertissement for oboe, piano, and percussion* to *Divertissement for multiple woodwinds and piano*. In revising this work, Sy Brandon makes subtle changes to each movement. (Refer to Appendix G to see the original *Divertissement for oboe, piano, and percussion* score or Appendix H for examples.) Brandon identifies the changes he makes in the first movement of *Divertissement for multiple woodwinds and piano*, saying,

I decided to do the first movement over for flute and piano. This is a lively movement that uses a lot of syncopation and is a technical showpiece. It is typical of my style as it is tonal, yet the tonalities move freely on one key to another and the harmonies are a combination of chords in fourths, triads, and mild polytonality. In converting this movement for flute, I transposed the movement up a 4th to get the flute in a brighter register. I took some of the piano part down an octave to keep it out of the flute register. There were several places where the percussion played alone and those places needed to be filled in with

flute or piano parts. I also varied some of the articulation and dynamics to make it work better for this instrumental combination.²⁴

In the first movement, I took Bret's suggestion of extending the range and brought the flute up an octave at measures 71-73. This fits very well as it is the climax of the movement.²⁵

For changes implemented in the second movement, Sy Brandon states,

Once more, I found myself transposing this movement up a fourth from the oboe, piano and percussion version. It fit the alto saxophone range better but I needed to bring some of the piano part down an octave to make it work. This movement used marimba in the other version, so I was challenged to find a place for the marimba parts. Most of the time, I incorporated it into the piano, but there were times where the saxophone has some of the marimba part. Unless you compared the two versions or I told you specifically where to look or listen, I hope that you will not be aware of something added. My goal was to transform the other piece into something that sounds like it was written first for this instrumentation.

Another challenge was to keep the forward motion going in this movement as the marimba was rolling a lot of notes and when that part came into the other instruments, some momentum was lost. As a result, I added some harmony and also a new rhythmic motif of 16th rest, 16th note, 1/8th note. Measure 10 is an example of added harmony and measure 11 has the new rhythmic motif. I carried this motif through in several other places as it added a new dimension to the piano part.

The *meno mosso* [*sic*] at measure 36 is also something that was not present in the original. I feel the change of tempo is needed here because I did not have the change of color as in the original version.²⁶

For changes applied in the third movement, Sy Brandon indicates,

This third movement came over very easily for bassoon and piano. I did not need to change the key as I did in the first two movements as taking it down 2 octaves and putting it in bass clef suited the bassoon range and tessitura well. The only thing I needed to be concerned with was losing the percussion part which was all bass drum in this movement.

²⁴ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 10, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-i-intrada-for-flute-and.html>.

²⁵ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 15, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-ii-nocturne-for-alto.html>.

²⁶ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 15, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-ii-nocturne-for-alto.html>.

This movement is a humorous valse (waltz) and the bass drum added to the humor by being on beats other than the strong beat of the measure. I was able to just eliminate the bass drum because the syncopations in the bassoon and piano still left the piece with the feeling of an awkward waltz. There were a few measures where the bass drum played alone. Measures 51 and 54 are 4/4 measures where the bass drum played on all four beats. I found the silence for all four beats worked very well and I did not need to add anything. The other spot was measures 108-109 where the bass drum had a triplet figure that diminuendoed [*sic*]. I created a similar figure for the bassoon and that solved the problem.

I chose bassoon and piano for this movement because of the humorous flavor. I also slowed the tempo down a notch to make the waltz a little more lumbering.²⁷

For revisions employed in the third movement Sy Brandon iterates,

I was very careful to avoid the crossed lines between the left hand of the piano and the bassoon. When Sibelius played the piece back, I did not hear any problems with crossed lines as the timbres were so different, but I can imagine that in live performance, there would be more reverb and therefore blurring of the lines. Most of the time, I took sections of the left hand of the piano down an octave. Sometimes I took it up an octave and put it in treble clef. Another time, I took the bassoon up an octave (measures 60-76) which helped with the lines and also explored the higher register of the bassoon. I choose this spot as it was a recapitulation of the opening material and the new timbre gave it variety.

I made the last note optional 8va basso as inserting a tube into the bassoon can make this note possible.²⁸

For changes effected in the fourth movement Sy Brandon mentions,

This movement included some snare and cymbal parts that needed to be replaced. The piece actually began with a snare drum figure for one measure and I just eliminated that. Most of the movement was fine without the percussion except when the percussion played alone. Measure 38 was one of those places. I used a sustained note in the left hand of the piano, added three extra notes to

²⁷ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 26, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-iii-valse-for-bassoon.html>.

²⁸ Sy Brandon, "Divertissement," *Composing Insights* (blog), November 29, 2010, accessed January 10, 2014, http://composinginsights.blogspot.com/2010/11/divertissement-iii-valse-for-bassoon_29.html.

²⁹ Sy Brandon, "Divertissement," *Composing Insights* (blog), December 1, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/12/divertissement-iv-marche-for-clarinet.html>.

the piano right hand and turn the 6/8 measure into a 9/8 measure. Measure 51 just uses the sustained in the right hand to fill in for the missing percussion.

Measures 65 to 73 was [*sic*] entirely percussion and piano left hand. The clarinet part and piano right hand was added to replace the percussion. Upon review of the movement, I added the chromatic 16th note run at measures 71 and 72 and I like the improvement. It also suggested other places to add the 16th notes like measures 80, 117, 118 and 120.

Measures 89 to 96 took a snare drum figure and made it into a piano left hand line. One can definitely hear the snare drum in one's imagination.²⁹

For changes executed in the fifth movement Sy Brandon cites,

The Romanza was the easiest movement to adapt as I was not changing the solo instrument from the original version. All I needed to do was to eliminate the wind chime percussion part. Since the wind chime entrances were used to continue the motion, I inserted some notes in the piano part to compensate. I also added a run to the oboe part at measure 53 to aid with keeping the motion going.³⁰

For changes fulfilled in the sixth movement Sy Brandon discloses,

I created two versions of the final movement, one for woodwind doubler and piano and the other for piccolo and piano. The basis of the work was *Divertissement* for oboe, piano and percussion and the last movement, *Galop* had a lot of interplay between xylophone and piano. The xylophone part ended up in both the piano and solo part.

Let me discuss the woodwind doubler version first. The first thing I did was to listen through the movement and make some decisions regarding the order and places for instrument changes. I tried to pick sections that were characteristic for each instrument, but since this movement is a rondo form and had several repeated A sections, the order of the instruments took precedent. I knew that I wanted to start with bassoon because setting up a seat strap was easier at the beginning of a movement. I also heard the more lyrical section from M. 47-84 [*sic*] as being a saxophone line. I knew that I wanted to end with flute with a change to piccolo for the last two measures. That just left me where to put the clarinet and oboe and I decided to have the clarinet after the bassoon and the oboe after the saxophone.

My next consideration was making sure there was enough time to make the changes. The spots I chose for the switching all had long enough piano interludes except at measure 20. Originally there were only 2 measures here and I expanded it to 8. The other spot that has me concerned is measure 80. There [*sic*] only four measures of fast 2/4 to change from saxophone to oboe. If this is

³⁰ Sy Brandon, "Divertissement," *Composing Insights* (blog), December 6, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/12/divertissement-v-romanza-for-oboe-and.html>.

not enough time, I could insert 2 measures of silence after measure 82 that I think would be effective.

I wanted to do a piccolo version of the last movement for marketing purposes. Each movement of this piece could stand alone as a short piece for flute, oboe, clarinet, saxophone, bassoon, and now piccolo. I will also publish the work as a woodwind doubler's dream (or nightmare, depending upon how one views it). While working on the piccolo version, I realized that the last measure works better up an octave. I changed it on my woodwind doubler version.³¹

Physical Setup

Musical genres that require the use of doubling will find that woodwind musicians have their own specific process for setting up their instruments. In many cases, multiple woodwind specialists proactively have to troubleshoot through all possible scenarios that may prohibit them from efficiently executing their performance. To the inexperienced doubler musician, the compositional scope of *Divertissement* appears to have minimal need of designing a physical setup. Nevertheless, when incorporating any number of doubles with this kind of work, it is essential. One of the most important factors in determining efficient instrumental setup is the proximity of instruments in relationship to the performer.



Figure 2.1 Front, off-center view.

³¹ Sy Brandon, "Divertissement," *Composing Insights* (blog), December 10, 2010, accessed January 10, 2014, <http://composinginsights.blogspot.com/2010/12/divertissement-vi-galop-for-woodwind.html>.

This physical setup (Figure 2.1) is only one of the suggested setups for a woodwind specialist that will encompass the use of piccolo, flute, oboe, clarinet, saxophone, and bassoon for *Divertissement*. The setup needs to remain consistent throughout the entire performance of this work. The flute, clarinet, and saxophone share one Hercules combination stand (Figure 2.2) that is made to fit this kind of combination, and it sits alone closely off to the left of the performer. Since the first movement begins on flute, it is logical to station the flute on the peg closest to the standing or sitting performer during this movement. The flute should remain in the same place even for the last movement, because the exchange between the oboe and flute happens in the middle of many resting bars of mixed meter. Having the flute this close allows for efficient use of time and creates a cushion of extra time should something unplanned happen during the instrument exchange. This exchange must be practiced along with all of the other exchanges to maximize efficiency. The performer should make it a point to have the flute in hand by mm. 125 and in place to count the remaining rests by mm. 126 of the last movement.



Figure 2.2 Hercules alto/tenor combination stand side view.

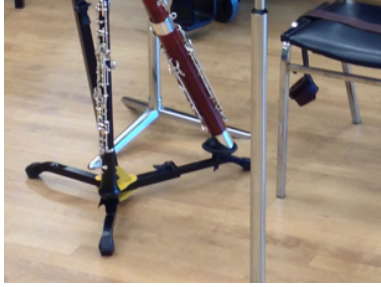


Figure 2.3 Hercules bass clarinet/bassoon combination stand close side view.

Performance efficiency is created by having the double reeds on a Hercules combination stand, close by and off to the right of the seated performer. The performer will make quicker bassoon switches with the stand already in position near the seat strap. Notice that the boot joint of the bassoon on the Hercules stand (Figure 2.3) is pulled very close to the seat strap between the front right leg of the performer chair and the flat music stand where the piccolo rests on a chime mat. (Figure 2.4)



Figure 2.4 Flat music stand with chime mat and piccolo.

Although *Divertissement* utilizes six woodwind instruments, the piccolo only plays the last two measures of the last movement. The instrument switch between the flute and piccolo is the quickest exchange in the entire work. This very exchange is another example of why physical setup is so vital for these environments. The physical setup in Figure 2.1 shows the location for where the auxiliary instrument stand should go;

however, there are other possibilities. Another version of setup (Figure 2.5) is almost identical to the setup of Figure 2.1. The difference is that there is no need for a flat padded second stand to hold the piccolo because an attachable clamp shelf supports the piccolo. (Figure 2.6)



Figure 2.5 Same setup as Figure 2.1 with a twist.



Figure 2.6 Closer view of the attachable shelf that connects to the stand by K&M.

This setup (Figure 2.5) allows for more space around the performer, but there are some other variables to consider before committing to this setup. As mentioned before, the last movement of this work requires the fastest instrument exchange from flute to piccolo. In retrospect, the problem with this setup is that the piccolo is farther away from the performer depending on the performer's relationship to the stand. If the performer chooses to stand and play the entire piece, then this exchange could work. Another potential issue for some specialists with the piccolo setup (Figure 2.6) is that the shelf

placement is low. The shelf can be lifted higher to reach the bottom of the stand, though the shelf then becomes a hazard for turning pages.

Another aspect of physical setup to consider is the use of additional objects such as mutes, swabs, and reed cases. In the case of *Divertissement*, the third movement uses only bassoon, however, the last note calls for the performer to play an optional 8^{vb} on a low A. Since the lowest note on the bassoon ends on a low B^b ,³² the execution of the optional 8^{vb} requires the use of a bassoon low A tube.³³ (Figure 2.7)



Figure 2.7 Bassoon low A tube.

If the bassoon low A tube is used in the third movement, better efficiency is established by using the setup diagram of Figure 2.4. The rests at mm. 106-107 might give just enough time to insert an extension at the last moment, especially since the D-flat and F preceding the rest, and the D following it, are all played with the left hand alone.³⁴

The tube is easy to insert and extract out of the bassoon, but the performer must realize that the fingering for low B^b with this device now registers as a low A. The main

³² James L Byo, *The Woodwinds: Performing, Understanding, Teaching* (Baton Rouge, LA: James Byo Music, 2007), 184.

³³ "Products for Music Performance," Winc Research, accessed May 19, 2014, <http://www.wincresearch.com/music.htm>.

³⁴ Sy Brandon, "Divertissement - III. Valse for bassoon and piano" *Composing Insights* (blog), November 26, 2010, accessed July 11, 2014, <http://composinginsights.blogspot.com/2010/11/divertissement-iii-valse-for-bassoon.html>.

precaution about this device is that the performer will feel more resistance and distortion with notes from the lower range of the instrument. This also affects some middle to higher note ranges that apply the use of the left-hand thumb low D key and C[#] keys of the bassoon. (Figures 2.8 and 2.9)

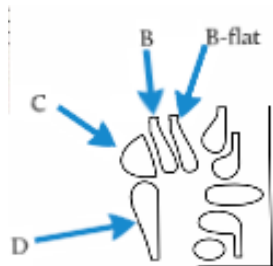


Figure 2.8 Bassoon fingering photo (lowest range).

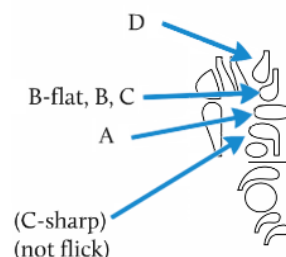


Figure 2.9 Bassoon fingering photo (2nd and 3rd octaves).

The physical setup for this device requires careful consideration; therefore Figure 2.1 and Figure 2.2 provides easier accessibility for handling both the piccolo and the low A tube.

Professional quality performances rely on many essential elements such as having good equipment, time management, mental preparation, and a proper attitude.³⁵ Some musicians consider physical setup to be a function of mental preparation even though it requires the action of physically preparing the performance space. Establishing a well-organized physical setup for multiple woodwind performance increases the chances for successful instrumental switching.

³⁵ Mike Duva, "Successful Show Performance," in *The Woodwind Player's Cookbook: Creative Recipes for a Successful Performance*, ed. Charles West (Galesville, MD: Meredith Music Publications, 2008): 32-33.

CHAPTER 3

PERFORMANCE ISSUES AND SOLUTIONS

An important pitfall that inexperienced doublers face in *Divertissement* deals with establishing a performance routine between multi-movement works. Performance choreography plays an integral role for performing any work with multiple movements, yet it proves more vital to woodwind works such as *Divertissement* because it must be choreographed in conjunction with the music. Performance pacing refers to the tempo of a movement or work that is performed. However, this chapter of the dissertation refers to choreographed efficiency for physical and mental preparation in between movements.

Traditional Cane Reeds vs. Synthetic Reeds

One choreographic concern in this work involves maintaining stable reed playing conditions throughout *Divertissement*. Stable reed conditions depend on the temperature of the venue and personal preparation of one's reeds. Cane reeds in warmer performing environments or climates dry out much quicker than cooler areas. In colder environments, reeds can maintain stable playing conditions. However, oversoaking reeds may cause problems. Oversoaking a reed in response to warmer and colder environments will possibly ruin a good reed. The fibers within the reed become waterlogged, which causes the reed to swell and creates a heavier reed thickness.

One of the first solutions to fixing this problem is through the consistency of monitoring temperature conditions of the space prior to the dress rehearsal or performance. Knowing this information assists performers in making accurate reed-

making adjustments that will eliminate the need for oversoaking reeds. If it is not possible to monitor the environment, one solution is to schedule the dress rehearsal at a time close to if not exactly at the time of the recital or performance time. If this task is impossible, then apply the steps of the first solution.

Another solution is to incorporate the use of synthetic reeds. Greg Vail³⁶ says, “[Légère]³⁷ synthetic reeds are not affected by temperature or humidity. They don’t get warped or dry out when not playing your [instrument]. They don’t sound bad when you get off a plane in a new area that is different from your hometown, and they last much longer than cane reeds.”³⁸ Notable woodwind performing artists of the clarinet, saxophone, and bassoon who use synthetic reeds include: clarinetists Ricardo Morales, John J Moses, Larry Combs, Walter Seyfarth; saxophonists Joe Eckert, William Hockepfel, Richard Mitchell; and bassoonists Paul Hanson and Steve Paulson.³⁹

Choreography between the First through Fifth Movements of Divertissement

Audiences will judge an individual’s tone production, technical facility, and musicality from the five movements because they only require one instrument per

³⁶ Greg Vail, “Cane vs. Synthetic Reeds,” *Woodwind and Brasswind Contributing Writer*, accessed July 14, 2014, <http://www.wwbw.com/Cane-vs--Synthetic-Reeds-g26402t0.wwbw>. Greg Vail is a Los Angeles based freelance saxophonist and is among the most versatile woodwind players on the west coast. His work in jazz, pop and contemporary gospel music spans over 30-years. Greg maintains an active digital presence at www.gregvail.com.

³⁷ “History & Bios,” *Légère Synthetic Reeds*, accessed July 17, 2014, <http://www.legere.com/aboutus/history-bios>. Dr. Guy Légère and Dr. Mark Kortschot in 1998 founded Légère Reeds for the sole purpose of producing high-end synthetic woodwind reeds. Today the company produces state of the art reeds for worldwide distribution from an ultra modern manufacturing and distribution facility located north of Toronto, Canada with a dedicated staff.

³⁸ Greg Vail, “Cane vs. Synthetic Reeds,” *Woodwind and Brasswind Contributing Writer*, accessed July 14, 2014, <http://www.wwbw.com/Cane-vs--Synthetic-Reeds-g26402t0.wwbw>.

³⁹ “Artists,” *Légère Synthetic Reeds*, accessed July 17, 2014, <http://www.legere.com/featured-artists>. This section of the website features biographical data about professional woodwind musicians that use Légère synthetic reeds.

movement. *Divertissement* begins with flute as the initial instrument for the first movement. The second movement requires the use of the alto saxophone. Suggested performance pacing for transitioning between these two instrumental movements may vary from performer to performer; however, comfort level and efficiency during performance is of the utmost importance. For some specialists, it is “much more difficult to transfer from the flute to other woodwind instruments than it is to transfer from other woodwind instruments to the flute.”⁴⁰ Brandon establishes flute as the first choice of instrument for the first movement of *Divertissement*; therefore recommended suggestions for woodwind specialists with this issue is to warm up last on flute prior to performing this work or anything that uses the flute first.

A long-term practicing solution for this issue is to begin practicing by playing a classical flute scale/etude, then immediately follow-up with a saxophone scale/etude. Implementing this back and forth practice develops quicker facility between these two instruments. This approach also applies to the other instrument rotations of *Divertissement*. Another aspect about choreography between the first and second movement of this work is to allow the lips to have recuperation time. This aspect will depend on the experience of the performer, because some woodwind specialists switch to alto saxophone without needing the time. Specialists who do not need embouchure recuperation time should utilize the time properly by setting up saxophone equipment and taking a mental break before moving on to the next movement.

Choreographic pacing between the second and third movements requires more time since the third movement calls for the bassoon, which uses the seat strap if the

⁴⁰ Dennis Brian McLaughlin, “An Investigation of Performance Problems Confronted by Multiple-Woodwind Specialists” (EdD diss., Columbia University, 1985), 18.

performer is sitting for the movement. Securing the seat strap or balance hanger to the bassoon is important in the third movement because of the optional use of the low A-tube later in the movement. Embouchure recuperation also determines inter-movement pacing here. The tempo of the saxophone movement is adagio and that means there will be more stress on the bottom lip and lower jaw. The nature of the embouchure for bassoon playing requires that the top and bottom lips be rolled over both sets of teeth. "Characteristic bassoon tone is a function of embouchure and air stream. The two work together in tone production."⁴¹ The top lip will be fine; however, the bottom lip will need more time to recover. The solution for this issue is to create some time by securing the alto saxophone on its instrument stand and taking off the saxophone neck strap or harness.

An additional opportunity for maximizing efficiency at this time is provided by placing the clarinet neck strap around the neck, which will eliminate some pacing time for the fourth movement and instrument exchange in the sixth movement. Next, take the soaking bassoon reed out of its water container and secure it to the bocal on the bassoon. Finally, double check the security of the bassoon or balance hanger, take a drink of water, prepare the optional low A extension on the auxiliary stand, and ensure that the music stand is in its proper place for reading the movement. Once these things are completed, the bottom lip should be rested enough to move onward with the third movement.

With the completion of the third movement, choreography between the third and fourth movement moves quicker since restoring the reed to its original reed water cup

⁴¹ James L Byo, *The Woodwinds: Performing, Understanding, Teaching* (Baton Rouge, LA: James Byo Music, 2007), 169.

and placing the bassoon back on its instrument stand is all that is necessary. There are many possible variances in setting up the clarinet movement. One option is to dip the properly assembled clarinet reed and mouthpiece into the reed water to ensure reed hydration. The second option is to place the clarinet reed into the reed water before the second movement or third movement, then assemble the reed to the clarinet mouthpiece just before the fourth movement. The issue with this option is that the placement of the reed may hinder one's performance if the reed is not placed properly onto the mouthpiece. Another option is to use a plastic reed. The first option is a better solution for cane users, because the clarinet reed should have prior soaking before and during the initial warm-up for this piece. This recommendation also applies to the other woodwind instruments. The difference in embouchure between the bassoon and clarinet are somewhat similar; however, the clarinet embouchure requires that corners of the embouchure be firm.

The pacing between the fourth and fifth movements of *Divertissement* requires significant bottom lip recuperation time. A good example of the oboe embouchure requires "the mouth and lips to be round as if saying an exaggerated and sustained OH."⁴² Preparing one's oboe embouchure by saying this word before playing the movement allows the bottom lip muscles to relax from the prior thinned out bottom lip pressure from the clarinet embouchure. An alternative to solving this issue is to incorporate the use of a bottom lip guard. A bottom lip guard cuts down the amount of time one needs for recuperating between these movements, which allows the performer to continue with the next movement.

⁴² Ibid., 148.

A variety of cost-effective ways exist in which to create one's own personal lip guard. Examples of these ways include manipulating Ezo wax, a sports teething guard, or floral tape. Floral tape proves more useful because it is thin enough not to interfere with the clarinet embouchure in the fourth movement and protects the bottom lip for effective oboe performance in the fifth movement. Utilizing these concepts in preparing adjustments between choreography for the first through fifth movements of *Divertissement* helps to establish mental continuity and physical fluidity.

Divertissement Sixth Movement "Galop" Woodwind Version Choreography

In the woodwind version of *Divertissement*, the "Galop" requires the use of every primary woodwind instrument and features the piccolo. Choreography is what makes this version so challenging. Brandon's arrangement of placing the bassoon first in this woodwind movement addresses this issue. The eight-measure rest (Figure 3.1) facilitates efficiency for making the switch and secures some embouchure recuperation time.

One way of achieving ultimate efficiency with this instrument exchange is to have the bassoon secured and put away by mm. 22 or at the latest mm. 23. The clarinet is in hand by mm. 24 or at the latest mm. 25, which leaves two additional bars to focus on the clarinet's entrance and embouchure formation at mm. 28. (Figure 3.1)

The image shows a musical score for the sixth movement "Galop" of Divertissement. The score is written in bass clef with a 3/4 time signature. It consists of two staves. The first staff shows measures 17 through 20. The second staff shows measures 20 through 32. Measure 20 contains an 8-measure rest for the bassoon. Measure 28 is the clarinet entrance, marked with a dynamic of *mp* and the instrument name "Clarinet in Bb". The score ends with a "To Cl." marking.

Figure 3.1 *Divertissement* sixth movement "Galop" mm. 17-32.

There is time during this instrument exchange, but it is important to weigh the advantages and disadvantages between using a clarinet neck strap and not using a clarinet neck strap. In this case (Figure 3.1), the neck strap is not advantageous to the performer because of the fast tempo and “a neck strap [has] the inconvenience of constant unhooking and rehooking.”⁴³ The clarinet neck strap serves as a possible hazard rather than a helpful aid. As a side note, performers who use clarinet neck straps should seek straps that contain elastic or other stretching materials because there is greater flexibility that allows for easier movement.

Switching is easier between the clarinet and alto saxophone in this movement, because there are eleven measures of rest between the switch. (Figure 3.2)

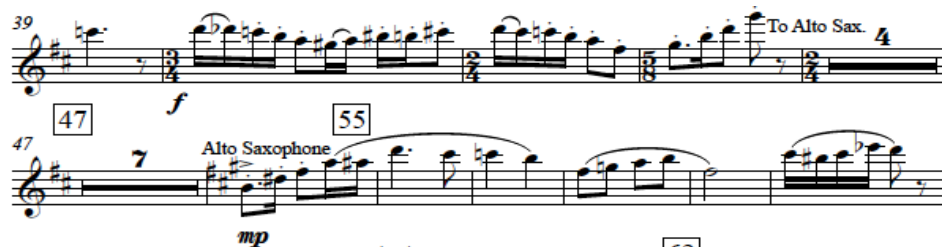


Figure 3.2 Divertissement sixth movement “Galop” mm. 39-59.

This instrumental combination is managed by having the alto saxophone neck strap on the body before beginning the movement. Having the saxophone neck strap around the neck during the entire movement will not interfere with playing the other line-up of woodwind instruments. This allows time for mental focus on securing the proper saxophone embouchure formation. Clarinet and saxophone embouchures are different

⁴³ Meri Dolevski-Lewis, “The Use of Neck Straps by Clarinetists,” *Meri’s Musical Musings* (blog), May 25, 2009, accessed June 3, 2014, <https://clariniano.wordpress.com/2009/05/25/the-use-of-neckstraps-by-clarinetists/>.

because “the saxophone requires a more relaxed, less firm embouchure than does clarinet.”⁴⁴ A detailed description of the differences consists of

the lower lip of the saxophone embouchure provides a cushion for the reed; the clarinet lower lip provides a firm platform. The saxophone lower lip should be wrinkled, as it is when one whistles. The middle of the lower lip of the clarinet should be flat (not wrinkled) and firm.⁴⁵

Instilling this pedagogical knowledge between the differences in clarinet and saxophone embouchure ensures a cleaner and quicker response, which leads to better tone production.

From this point in the movement, other switches require extensive planning and accuracy with relationship to tempo. The instrumental switch (Figure 3.3) involves making a decision between leaving the alto saxophone attached to the body or replacing the saxophone to its instrument stand while switching to the oboe. Many woodwind doublers fear this instrument transition because of the switch between single to double reeds. Even though the instruments are from different reed families, “there is more carry over between saxophone and oboe than to any other instrument.”⁴⁶

⁴⁴ James L Byo, *The Woodwinds: Performing, Understanding, Teaching* (Baton Rouge, LA: James Byo Music, 2007), 117.

⁴⁵ Ibid.

⁴⁶ Jean Cantwell, "Doubling on Oboe and Saxophone," *Woodwind, Brass and Percussion* 24, no. 4 (April 1985): 6.



Figure 3.3 Divertissement sixth movement “Galop” mm. 71-88.

Performers who are not keen on the idea of leaving the saxophone attached must understand that it is possible to unhook the neck strap from the saxophone, but such facility requires professional efficiency with timing. To achieve this task, performers must have the right hand readily available to unclasp the neck strap immediately after the last note (A) of the saxophone line in mm. 79. (Figure 3.3) The option for leaving the saxophone attached during this transition allows time for mental preparedness to create the oboe embouchure, but also interferes with the next instrument transition. (Figure 3.4)



Figure 3.4 Divertissement sixth movement “Galop” mm. 122-136.

Issues like metric modulation within instrumental switching can become problematic if the saxophone remains attached to the body during the exchange from the oboe to flute (Figure 3.4). This is a prime example of why preemptive planning with instrumental choreography is essential in establishing efficiency. Performers should know that there is a small window of opportunity for discarding the saxophone and oboe in Figure 3.4.

The oboe should be the easiest because it just needs to be placed back on its stand, whereas the saxophone will require focus on proper placing of the saxophone bell to the saxophone stand.

As for instrument exchange between the oboe and flute, “the oboe has many of the same fingerings as the flute, saxophone, and upper register of the clarinet.”⁴⁷ “However, this very advantage [sic] unless specific differences are pointed out, can cause many problems.”⁴⁸ The obvious difference is that the oboe uses a double reed, whereas the flute does not. Another distinction is that the flute utilizes the embouchure as “an essential element for the flutist, helping to control and direct the air column.”⁴⁹ Oboe embouchure formation is “the same throughout the range of the instrument; however, embouchure adjustments are necessary for achieving tonal consistency and pitch accuracy.”⁵⁰ The commonality between the flute and oboe embouchures is that the corner lip formations must relax in lower registers and firm up for higher registers. Another point is that “people seem to think oboe to flute is a big problem, and work really hard on trying to get their flute embouchures relaxed enough to play well. But if you are coming from the oboe with that much tension, the problem is your oboe

⁴⁷ Richard Rath, “Doubling the Double Reeds,” *Woodwind, Brass, and Percussion* 22, no. 6 (October 1983): 3.

⁴⁸ Ibid.

⁴⁹ Mary Karen Clardy, *Flute Fundamentals: The Building Blocks of Technique* (New York, NY: European American Music Corporation, 1993), 8.

⁵⁰ Mark C Ely and Amy E. Van Deuren, *Wind Talk for Woodwinds: A Practical Guide to Understanding and Teaching Woodwind Instruments* (New York, NY: Oxford University Press, Inc., 2009), 484.

⁵¹ Bret Pimentel, email interview by author, May 22, 2014.

embouchure.”⁵¹ As an instrumentalist, it is important to know these basics.

In the case of this woodwind movement, there are some unfortunate yet rectifiable circumstances that surface. For some individuals, potential concerns at this point are managing mental and embouchure fatigue. Embouchure fatigue in this movement is less of an issue because the playing time for all of the instruments is more limited. This woodwind version transitions the oboe to the flute and ends with the piccolo. (Figure 3.5) Experienced specialists and instrumentalists perceive this arrangement as one that follows the natural order of progressive embouchure formation. Having the oboe exchange between the saxophone and flute allows some bottom lip recovery during the oboe section because it does not require as much lip pressure as the saxophone. A more relaxed oboe embouchure helps transition to a flexible flute embouchure, which then transitions to a firmer version of the flute embouchure for piccolo. Executing the fastest switch and embouchure adjustment is a mental concern because it is the closing to the movement and ending of the entire work. (Figure 3.5)



Figure 3.5 Divertissement sixth movement “Galop” mm. 146-152.

As stated before, Figure 3.5 requires an extremely fast instrument switch and embouchure adjustment to piccolo. Woodwind specialists and teachers must know that “a successful transition from flute to piccolo requires some additional instruction as

there are some significant differences between the instruments.”⁵² The differences between flute and piccolo are that “the embouchure hole is significantly smaller, the piccolo is placed higher on the lip than when playing flute, and the aperture (hole in lips) is made smaller.”⁵³ These differences are extremely important for establishing a professional sound on both instruments. Practicing the execution of these techniques between flute and piccolo develops continuity and makes embouchure exchanges easier in *Divertissement* as well as orchestral and band performances.

Essentially, band directors and students must know that some flute players and doublers with extensive marching backgrounds have improper flute and piccolo embouchure placement:

To play the flute well, the proper stance is to place the left foot forward and the right foot back; this is opposite of the feet-together stance required in marching band. In concert performance the flute is slanted slightly down, and the end of the flute is quite forward. This placement is due partly to the design of the modern embouchure hole.⁵⁴

As for making an effective instrumental switch, one effective strategy for the instrumental switch between flute and piccolo in this movement is to perform it by sitting. There is not enough time to place the flute on its instrument stand, so the only safer option for this instrument exchange is to place the flute in the lap. Determining a comfortable physical setup is what makes this switch possible to achieve. Another helpful strategy for this example and other examples in this chapter is to practice visual and aural perception of the individual parts. Knowing the piano part means that a soloist is able to distinguish the beginnings and endings of phrases from memory.

⁵² Patricia George, “The Switch to Piccolo,” *The Instrumentalist* 67, no. 8 (March 2013): 25.

⁵³ Ibid.

⁵⁴ Ibid.

Divertissement Sixth Movement “Galop” Piccolo Version Choreography

Unlike the woodwind version, the piccolo version of the last movement does not need an extensive multi-woodwind choreography plan and focuses only on the piccolo. This version is to be treated like the other single movements. The pacing between the fifth movement and piccolo version of the sixth movement is the embouchure differences between oboe and piccolo. The same embouchure formations in the woodwind version of this movement also apply here. The difference is that the flute no longer serves as an intermediary. Although the piccolo is used exclusively in this version, it is important to remember that the oboe embouchure needs to remain relaxed throughout the performance of the fifth movement. Minor woodwind choreography between the fifth movement and sixth movement requires putting the oboe securely back on its stand, while mentally and physically focusing on a smaller and firmer aperture for the piccolo.

CHAPTER 4
WOODWIND DOUBLING PRACTICE
APPROACH TO DIVERTISSEMENT

Chris Vadala notes, “the term doubling, of course, may imply more than its literal meaning, since many performers and educators are expected to perform on not just two, but several woodwind instruments.”⁵⁵ Developing efficiency in performance demands the attention of one’s personal knowledge about the general practices of their instrument. “The diligent study of additional instruments should improve one’s overall musicianship and concept of woodwind performance practice.”⁵⁶ *Divertissement* provides this challenge for multiple woodwind doublers in the form of six miniature movements.

For band directors and doublers, this knowledge requires critical attention to specific playing details for every woodwind instrument. This also applies to typical and atypical woodwind doubling. “The problems involved in woodwind doubling are nearly as important to the woodwind instructor as they are to the performer.”⁵⁷ Music involving these groups necessitates developing and utilizing scale/etude sources that test teaching and playing abilities. Albert Regni reflects the importance of etudes by stating,

from the most elementary to the most advanced, new etudes require a discipline that is unique and very important to a musician’s development, instrumentally and otherwise. Having to work out new musical problems on a consistent basis

⁵⁵ Chris Vadala, *Improve Your Doubling: Advanced Studies for Doublers* (Medfield, MA: Dorn Publications, 1991), 4.

⁵⁶ *Ibid.*, 5.

⁵⁷ *Ibid.*, 4.

within the form of an etude, or even a short musical vignette, is an important part of regular practice.⁵⁸

This chapter provides a method by using elements from *Divertissement* to arrange doubler switching scales and etudes that will assist in refining woodwind-doubling practice.

Divertissement Doubling Etude Approach for an Intermediate/Advanced Doubler

With limited resources available for woodwind doublers, it is crucial to create personal resources that meet performance needs and individual demands. In order to create these resources, individuals must develop a concept of the work by familiarizing themselves with basic structural elements in the work. In the case of *Divertissement*, determining elements such as instrumental switching, instrumental ranges, articulation patterns, syncopation, tonal key areas, rhythmic patterns, and mixed meter establish opportunities for developing other woodwind resources. These elements are important in *Divertissement*, yet instrumental switching resources are limited in scope.

Instrumental switching is necessary in woodwind doubling and needs to be practiced. “The old adage that practice makes perfect is particularly important in order to develop muscle memory.”⁵⁹ One way to fulfill this need is to use scales. The Scales Warm-up Etude for Multiple Woodwind Instrumental Switching #1 (Appendix C) utilizes extreme instrumental ranges from instruments used in *Divertissement* movements and incorporates instrumental switches within them. The additional elements in this exercise establish an etude for addressing general woodwind doubler issues such as

⁵⁸ Albert Regni, “Why Etudes? A Guide for Woodwind Players and Doublers,” in *The Woodwind Player’s Cookbook: Creative Recipes for a Successful Performance*, ed. Charles West (Galesville, MD: Meredith Music Publications, 2008), 133.

⁵⁹ Mary Karen Clardy, “The Art of Practice,” in *The Woodwind Player’s Cookbook: Creative Recipes for a Successful Performance*, ed. Charles West (Galesville, MD: Meredith Music Publications, 2008), 18.

instrumental switches that involve mixed meters. Other versions of this exercise involve combining other elements from *Divertissement* (Appendix C). Developing resources from classical and jazz genres in this way generates more resources for woodwind doublers.

Another method for constructing resources for woodwind doubling is through manipulating other etude sources. There are two practical methods for developing this kind of resource. The first method is the easiest way by copying one page or section of different woodwind instrumental etudes, and then adding metered rests at the ends of each etude to execute instrumental switches to the next etude (Appendix D, Multiple Woodwind Etude Example #1). Be sure to include enough time for rests between sections and page turns, because essential practice goals are to establish efficiency with instrumental switching and consistency of tone production. Although the second method is time-consuming, basic software and music software make extracting and combining etudes easier. This method also eliminates the need for excessive page turns, which increases concentration and focus on executing personal goals with the etude (Appendix D, Multiple Woodwind Etude Example #2).

Divertissement Doubling Approach for an Intermediate/Advanced Doubler

The first step to this approach is assuring that the individual doubler attains an intermediate/advanced level of proficiency on their main instrument. Introducing easy beginner scale and etude sources (Appendix E) for individual instruments allows doublers the opportunities to develop consistency with mastering mature tone production. Schattschneider says,

tone production is perhaps the most important and difficult aspect of woodwind performance. For clarinet and saxophone, tone production is dependent on five

factors: tone concept; instruments, mouthpieces, and reeds; embouchure; breath support, and vibrato.⁶⁰

Oboes and bassoons do not require the use of mouthpieces, but the other four factors are just as equally important for these instruments. The most important factor for double reeds is developing and gaining confidence with reed making. However, the inclusion of synthetic reeds by Légère for oboe and bassoon could change the importance of this factor.

The second step is to establish beginner-level playing concepts and practices on the secondary instrument. This step is where instructors and doublers must exercise caution until pedagogical understanding between the two instruments is realized. When the student or doubler is capable of the proper practices of that instrument, then they should incorporate primary and secondary instrument scale/arpeggio/etude studies with instrumental switches between the two instruments to build greater facility with the instruments (Appendix E). The examples in Appendix E provide a variety of common and uncommon instrumental doubling switching combinations for all woodwind instruments involved in *Divertissement*. However, individual instrumental substitutions are possible by replacing oboe and piccolo sections with the flute. Bassoon sections may be treated as additional rests between sections or rearranged to another instrument unless bassoon is a doubling instrument for the individual. In cases where the bassoon uses treble clef, doublers may play those sections on any instrument as long as the range is adequate for that instrument.

⁶⁰ Adam J. Schattschneider, "Selected Pedagogical Approaches Employed by College Instructors of Flute, Clarinet, and Saxophone" (DM document, Indiana University, 1997), 5.

The third step is where *Divertissement* is utilized. As described earlier, *Divertissement* features five single instrumental woodwind movements for every major woodwind as well as an alternate sixth movement piccolo version that replaces the multiple woodwind version. The number of instrument doubling combinations possible with this work creates numerous options for two-instrument doublers. Some of the easier two-instrumental movement combinations in *Divertissement* for primary/secondary doubling are flute/piccolo, flute/oboe, clarinet/saxophone, oboe/saxophone. In some individual cases, the arrangement of these combinations may fluctuate between primary and secondary instruments. Bassoon is a difficult instrumental switch for beginning doublers; however, it is possible if bassoon is the primary instrument. Knowing how to read music from three different clefs, using a seat strap, and holding the instrument across the body are additional challenges that bassoon doubling presents. For beginning woodwind specialists “a basic problem is the student who has never read bass clef.”⁶¹ This is one of the many reasons why some specialists shy away from the bassoon due to necessary development and proficiency of bass clef and tenor clef registers. Once bassoon proficiency is accomplished, combinations between bassoon/saxophone, and bassoon/oboe make for smoother secondary instrumental transitions.

The final step to this doubling approach involves the woodwind doublers who want to play all of the primary woodwinds. Doublers interested in playing auxiliary woodwind instruments should start with the primary instrument first, because pedagogical fundamentals begin with the primary instrument. The best way of obtaining

⁶¹ Richard Rath, “Doubling the Double Reeds,” *Woodwind, Brass, and Percussion* 22, no. 6 (October 1983): 4.

efficiency for tertiary, quaternary, and quinary woodwind doubling instruments is through incorporating the first and second steps listed in this section, and then applying them to all instruments. Most importantly, doublers should know that integrating more instruments involves the need for highly skilled efficiency, patience, and practice.

CHAPTER 5

CONCLUSION

It is through the commissioning and collaborating efforts of Sy Brandon and Bret Pimentel that *Divertissement* for multiple woodwinds and piano exists. Brandon's original version of *Divertissement* for oboe, piano, and percussion serves as the musical template for *Divertissement* for multiple woodwinds and piano. This work requires methodical efficiency and addresses woodwind doubler issues. The information in this dissertation calls attention to resourceful methods and habits that doublers should consider for attaining professional performance on multiple instruments. Improper physical setup for doublers impedes efficiency and contributes to inadequate performance.

Efficiency calls for performing or functioning in the best possible manner with the least waste of time and effort.⁶² Preparing *Divertissement* for multiple woodwinds and piano is implemented through extensive knowledge of the work and thorough planning. The work is deceptively complex due to elemental changes within the work. The combination of elements such as instrumental switching, instrumental ranges, tempo, syncopated rhythms, and mixed meter in *Divertissement* presents issues with tone production that require the need for efficient practice. Limited resources available to multiple woodwind doublers hinder this preparation.

Contributions provided here suggest methodical approaches to mental and physical preparation within multiple woodwind works and genres. Brandon's idea of rearranging *Divertissement* establishes that newer innovations develop from older

⁶² *Dictionary.com Unabridged*, s.v. "efficient," accessed August 1, 2014, <http://dictionary.reference.com/browse/efficient>.

concepts. This idea provides an individual approach to constructing resources that address issues for multiple woodwind doublers and improve accuracy in multiple woodwind performance.

FOR REVIEW ONLY

APPENDIX A
DIVERTISSEMENT MOVEMENT
FORMS

I. *Intrada*

A B (Transition) A₁ (Coda)

A section:	1-42
B section:	43-71
Transition to A ₁ :	72-79
A ₁ section:	80-97
Coda:	98-103

II. *Nocturne*

A B A₁ B₁ A₂ (Coda)

A section:	1-9
B section:	10-17
A ₁ section:	18-27
B ₁ section:	28-35
A ₂ section:	36-44
Coda:	45-48

III. *Valse*

Divided into two sections

1 st section:	1-48
2 nd section:	49-111

IV. *Marche*

(Introduction) A B C (Interlude) A (Interlude) B (Coda)

Introduction:	1-3
A section:	4-19
B section:	20-38
C section:	39-64
Interlude:	65-72
A section:	73-88
Interlude:	89-96
B section:	97-114
Coda:	115-120

V. *Romanza*

A B (Interlude) (Cadenza) A B (Coda)

A section:	1-10
B section:	11-20
Interlude:	21-29
Cadenza:	30-39
A section:	40-51
B section:	52-60
Coda:	61-65

VI. *Galop*

(Introduction) A (Interlude) A₁ (Interlude) B (Introduction recap) A₂ C (Interlude) A₃ (Coda)

Introduction:	1-4
A section:	5-19
Interlude:	20-27
A ₁ section:	28-42
Interlude:	43-46
B section:	47-81
Introduction recap:	82-83
A ₂ section:	84-99
C section:	100-123
Interlude:	123-133
A ₃ section:	134-148
Coda:	149-152

FOR REVIEW ONLY

APPENDIX B
SELECTED SCALE/ETUDE SOURCES
FOR WOODWIND DOUBLING

Flute Scales/Etudes

Beginner/Intermediate

George, Patricia D. and Phyllis Avidan Louke. *Flute 102: mastering the basics : a method and solo collection for the intermediate flutist, with practicing and phrasing studies*. King of Prussia, PA: Theodore Presser Co., 2012.

Louke, Phyllis Avidan and Patricia George. *Flute 101: Mastering the Basics: a Method for the Beginning Flutist and Melodic Studies for the Advanced Player*. King of Prussia, PA: Theodore Presser Co., 2009.

Moyse, Louis. *Forty little pieces in progressive order for beginner flutists; by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann*. New York: G. Schirmer, 1956.

Moyse, Marcel. *24 petites études mélodiques avec variations (facile), pour flûte = 24 little melodic studies with variations: (easy), for flute = 24 Kleine Melodische Übungen mit Variationen: (leicht), für flöte*. Enseignement Complet De La Flute. Paris: A. Leduc, 1932.

Wagner, Ernest Frederick. *Foundation to Flute Playing: An Elementary Method*. New York: Carl Fischer, 1918.

Advanced

Altes, Henry. *Twenty-Six Selected Studies for Flute*. New York: G. Schirmer, 1945.

Berbiquier, T. *Eighteen Exercises for the Flute*. New York: Carl Fischer, 1929.

Clardy, Mary Karen. *The Mary Karen Clardy flute etudes book: 51 etudes in all keys*. Valley Forge, PA: European American Music, 1995.

George, Patricia. *Flute 103: Mastering the Basics - a Method and Solo Collection for the Intermediate Flutist*. King of Prussia, PA: Theodore Presser Co, 2013.

Moyse, Marcel. *De la Sonorite: Art et Technique*. Paris: Leduc, 1934.

Reichert, M. A. *Seven daily exercises: for flute : op. 5*. New York: Cundy-Bettoney, 1956.

Taffanel, Paul and Philip Gaubert. *Complete Method for Flute*. Paris: Leduc, 1958.

Vadala, Chris. *Improve your doubling: Advanced studies for doublers (saxophone, clarinet, flute)*. Medfield, MA: Dorn Publications, 1991.

Oboe Scales/Etudes

Beginner/Intermediate

Gekeler, Kenneth. *Gekeler method for oboe. Book One*. New York: Belwin Inc., 1940.

Hite, David. *Melodious and progressive studies for oboe*. San Antonio, TX: Southern Music Co, 1988.

Hovey, Nilo W. *Rubank elementary method, oboe: a fundamental course for individual or like-instrument class instruction*. Chicago: Rubank, 1934.

Parès, G. *Daily exercises and scales for oboe*. New York: Carl Fischer, 1912.

Schmidt, Daniel, Apollon Marie-Rose Barret, and Theodor Niemann. *My first Barret Niemann: for the developing student: an introduction to the Barret and Niemann methods for oboe*. New York: Carl Fischer, 2002.

Skornicka, Joseph E., and R. Koebner. *Rubank intermediate method for oboe, to follow any elementary method for individual or class instruction*. Chicago: Rubank, 1939.

Advanced

Andraud, Albert J. *Vade-mecum of the oboist: 230 selected technical and orchestral studies for oboe and English horn*. San Antonio, TX: Southern Music Co., 1967.

Barret, Apollon Marie-Rose, and Martin Schuring. *Oboe Method*. Van Nuys, CA: Alfred Music Pub. Co., 2010.

Bordogni, Giulio Marco, Larry Clark, and Sean O'Loughlin. *Melodious etudes for oboe: selected from the vocalises of Marco Bodogni*. New York: Carl Fischer, 2005.

Ferling, Franz Wilhelm, and Albert J. Andraud. *48 [I.E. Forty-Eight] Famous Studies for Oboe or Saxophone And 3 Duos Concertants for 2 Oboes or 2 Saxophones*. San Antonio, TX: Southern Music Co., 1958.

Ferling, Franz Wilhelm, and Albert J. Andraud. *Eighteen studies for oboe, op. 12*. San Antonio, TX: Southern Music Co., 2008.

Gillet, Georges, and Fernand Gillet. *Études pour l'enseignement supérieur du hautbois = Studies for the advanced teaching of the oboe*. Paris: A. Leduc, 1936.

Clarinet Scales/Etudes

Beginner/Intermediate

Barret, Apollon Marie-Rose, David Hite, and Jakob Dont. *Forty progressive melodies for clarinet: (with accompaniment of a second clarinet)*. San Antonio, TX: Southern Music Co, 1988.

Hite, David. *Melodious and progressive studies, Book 1, from Demnitz, Baermann, Nocentini, and Klose, for clarinet*. San Antonio, TX: Southern Music, 1968.

Jagow, Shelley. *Intermediate Studies for Developing Artists on the Clarinet*. Delray Beach, FL: Meredith Music Pub., 2014.

Rose, Cyrille. *32 etudes for clarinet*. New York: C. Fischer, 1913.

Schmidt, Daniel, and Hyacinthe Klosé. *My first Klosé: for the developing student: an introduction to the Klosé Celebrated method for clarinet*. New York: C. Fischer, 2001.

Advanced

Baermann, Carl. *Complete Method for Clarinet*. Boston: Cundy-Bettoney Co., Inc., 1939.

Jeanjean, Paul, Jean Hite, and David Hite. *Sixteen etudes = Etudes modernes: for clarinet*. San Antonio, TX: Southern Music Co., 2003.

Langenus, Gustave. *Complete method for the clarinet: in three parts*. New York: Carl Fischer, 1915.

Kovács, Béla. *Hommages: pour clarinette = für Klarinette = for clarinet = klarinétra*. Leverkusen, Germany: Edition Darok, 1994.

Klosé, H., and Simon Bellison. *Celebrated Method for the Clarinet: Complete*. New York: Carl Fischer, 1946.

Opperman, Kalmen. *Advanced velocity studies for clarinet: 26 technical studies*. New York: C. Fischer, 1998.

Vadala, Chris. *Improve your doubling: Advanced studies for doublers (saxophone, clarinet, flute)*. Medfield, MA: Dorn Publications, 1991.

Bassoon Scales/Etudes

Beginner/Intermediate

Gambaro, Giovanni Battista, and Simon Kovar. *18 studies for bassoon*. New York: International Music Co., 1951.

Higgins, William R., Julius Weissenborn, and Stanislas Verroust. *The Tenor Clef: An Introduction and Progressive Studies: Featuring Weissenborn "Practical Studies" and Verroust "24 Melodious Studies"*. Camp Hill, PA.: William R. Higgins, 2010.

McDowells, D., and Nilo W. Hovey. *First book of practical studies for bassoon*. Miami, FL: Belwin Mills, 1987.

Milde, Ludwig, and Simon Kovar. *25 studies: in scales and chords, opus 24, for bassoon*. New York: International Music Co., 1950.

Schmidt, Daniel. *My first Weissenborn for the developing student: an introduction to the Weissenborn practical method for bassoon*. New York: Carl Fischer, 2003.

Weait, Christopher. *Bassoon warm-ups*. Ampleforth, North Yorkshire: Emerson Edition, 1990.

Advanced

Milde, Ludwig, and Simon Kovar. *Concert studies: opus 26, for bassoon*. New York: International Music Co., 1948.

Orefici, Alberto. *Bravoura studies: for bassoon*. New York: International Music Co., 1965.

Oubradous, Fernand. *Gammes et exercices journaliers = Scales and daily exercises*. Paris: A. Leduc, 1938.

Piard, Marius, and Gilbert Audin. *Quatre-vingt-dix études pour le basson = Ninety studies for the bassoon*. Paris: G. Billaudot, 2000.

Pivoňka, Karel. *Vývojové etudy: pro fagot = Entwick lungsetüden: für Fagott = Development etudes: for bassoon: 1983*. Praha: Panton, 1989.

Spaniol, Douglas E., and Julius Weissenborn. *The new Weissenborn method for bassoon*. Milwaukee, WI: Hal Leonard, 2010.

Stadio, Ciro. *Passi difficili e "a solo" per fagotto. Difficult passages and "solos" for bassoon*. Milano: Ricordi, 1932.

Saxophone Scales/Etudes

Beginner/Intermediate

Andersen, Joachim, and Jean-Jacques Léger. *24 petites études op. 33: pour saxophone mi^b ou si^b*. Paris: G. Billaudot, 1983.

De Ville, Paul. *Universal method for saxophone*. New York: Carl Fischer, 1908.

Ferling, Franz Wilhelm, and Albert J. Andraud. *48 [I.E. Forty-Eight] Famous Studies for Oboe or Saxophone And 3 Duos Concertants for 2 Oboes or 2 Saxophones*. San Antonio, TX: Southern Music Co., 1958.

Mule, Marcel. *Gammes et arpèges: exercices fondamentaux pour le saxophone en trois cahiers = Scales and arpeggios: fundamental exercises for the saxophone in three books = Tonleitern und Arpeggien: Grundsatzübungen für das Saxophon in drei Heften = Escalas y arpeggios: ejercicios fundamentales para el saxofón en tres cuadernos*. Paris: Leduc, 1946.

Rousseau, Eugene. *The Eugene Rousseau Saxophone Methods*. Park Ridge, IL: Neil A. Kjos, 1973.

Voxman, Himie. *Selected Studies, Advanced Etudes, Scales and Arpeggios in All Major and Minor Keys: For Saxophone*. Miami, FL: Rubank, 1942.

Advanced

Jeanjean, Paul, Jean Hite, and David Hite. *Sixteen études = Etudes modernes: for clarinet*. San Antonio, TX: Southern Music Co., 2003.

Karg-Elert, Sigfrid, and Jeffrey Lerner. *Twenty-five caprices and an atonal sonata: for saxophone*. San Antonio, TX: Southern Music Co., 1985.

Lacour, Guy. *28 études pour saxophone sur les modes à transpositions limitées d'Olivier Messiaen = 28 studies for saxophone on the modes of limited transposition of Olivier Messiaen*. Paris: G. Billaudot, 1972.

Melnik, Henry. *25 practical etudes: plus 12 top-tone daily drills, freely transcribed for clarinet, saxophone, flute-oboe*. New York: D. Gornston, 1943.

Rossari, Gustavo, and Gerardo Iasilli. *53 Melodious Etudes: Major and Minor: for Saxophone or Oboe*. San Antonio, TX: Southern Music Co., 1966.

Vadala, Chris. *Improve your doubling: Advanced studies for doublers (saxophone, clarinet, flute)*. Medfield, MA: Dorn Publications, 1991.

FOR REVIEW ONLY

APPENDIX C

PERMISSION TO REPRODUCE: SCALE/ETUDE EXERCISES

BASED ON *DIVERTISSEMENT*

Divertissement Scales Warm-up Etude for Multiple Woodwind Instrumental Switching #1

Brian Levels

Multiple Woodwinds

Flute

4

To Alto Sax. 2

Alto Saxophone

10

To Bsn. 2

3

15

Bassoon

19

to Ob. 2

Oboe

25

3

to Bsn. 2

Bassoon

30

to Cl.

2
35 Clarinet in B \flat

41 to Picc. Piccolo

46 to Cl. Clarinet in B \flat

51 to Bsn. Bassoon to Alto Sax. 2

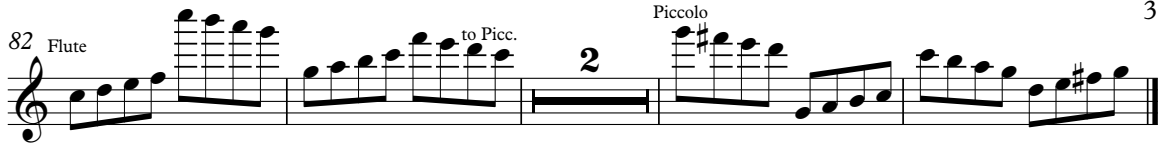
58 Alto Saxophone to Ob. Oboe 2

63 to Bsn. Bassoon to Cl. 2

70 Clarinet in B \flat to Alto Sax. Alto Saxophone 2

75 to Ob. Oboe to Fl. 2

82 Flute



to Picc.

2

Piccolo

3

The image shows a musical score for a flute and piccolo. It begins at measure 82, labeled '82 Flute'. The notation is on a single staff with a treble clef. The first measure contains a sequence of eighth notes. The second measure contains a sequence of eighth notes, with a bracket above it labeled 'to Picc.'. The third measure is a whole rest, with a large number '2' centered below it. The fourth measure is labeled 'Piccolo' and contains a sequence of eighth notes, with a sharp sign above the first note. The fifth measure contains a sequence of eighth notes. The sixth measure contains a sequence of eighth notes, with a sharp sign above the last note. The score ends with a double bar line.

FOR REVIEW ONLY

Divertissement Scales Warm-up Etude for Multiple Woodwind Instrumental Switching #2

Brian Levels

Allegro
♩ = 140
Flute

Multiple Woodwinds

3 3

5

Adagio ♩ = 60
To Alto Sax. 3

(rit.)

Adagio
♩ = 60

12 Alto Saxophone

3

Allegro
♩ = 60

15 To Bsn. 3 Bassoon

3

23

3

Andante
♩ = 60

29 To Ob. 3 Oboe

(rit.) 3 3

Allegro
♩ = 132

36 To Cl. 3 Clarinet

3

2
44

4 to Picc.

50

Vivace
♩=144
Piccolo

3

56

3

FOR REVIEW ONLY

Divertissement Scales Warm-up Etude for Multiple Woodwind Instrumental Switching #3
(Slower Tempo)

Brian Levels

Allegro
♩ = 130
Flute

Multiple Woodwinds

3

5

Adagio ♩ = 60
To Alto Sax. 3
(rit.)

Adagio
♩ = 60
12 Alto Saxophone

3

15

Allegro
♩ = 60
To Bsn. 3
Bassoon

23

3

29

Andante
♩ = 60
To Ob. 3
(rit.)

36

Allegro
♩ = 120
To Cl. 3
Clarinet

2
44

4 to Picc.

50

Vivace
♩=130
Piccolo

3

56

3

FOR REVIEW ONLY

Divertissement Scales Warm-up for Common Instrumental Switching

Brian Levels

Flute
Multiple Woodwinds

4 To Alto Sax. 2 Alto Saxophone

10 2 3

15 Clarinet in B \flat

19 to Fl. 2 Flute

25 to Alto Sax. 2 Alto Saxophone to Fl.

31 3 Flute to Cl. Clarinet in B \flat

The score consists of seven staves of music in 4/4 time. Each staff begins with a measure number and an instrument label. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Instrument switching is indicated by labels like 'To Alto Sax.' and 'to Fl.' above the staff. Some measures contain triplets or doublets, marked with '3' or '2' respectively. A large 'FOR REVIEW ONLY' watermark is overlaid diagonally across the page.

2
38

to Alto Sax. Alto Saxophone to Fl.

This staff contains measures 38 through 42. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A measure rest follows. The melody resumes with a quarter rest, then eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. Another measure rest follows. The melody continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. A final measure rest follows. The staff ends with a double bar line.

43

Flute to Cl. Clarinet in B♭ to Alto Sax.

This staff contains measures 43 through 47. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A measure rest follows. The melody resumes with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. Another measure rest follows. The melody continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. A final measure rest follows. The staff ends with a double bar line.

48

Alto Saxophone to Cl.

This staff contains measures 48 through 51. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A measure rest follows. The melody resumes with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. Another measure rest follows. The melody continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. A final measure rest follows. The staff ends with a double bar line.

52

Clarinet in B♭

This staff contains measures 52 through 56. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with eighth notes: G4, A4, B4, C5, B4, A4, G4. A measure rest follows. The melody continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. A final measure rest follows. The staff ends with a double bar line.

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APPENDIX D
MULTIPLE WOODWIND ETUDE EXAMPLES

Multiple Woodwind Etude Example #1

Allegro moderato

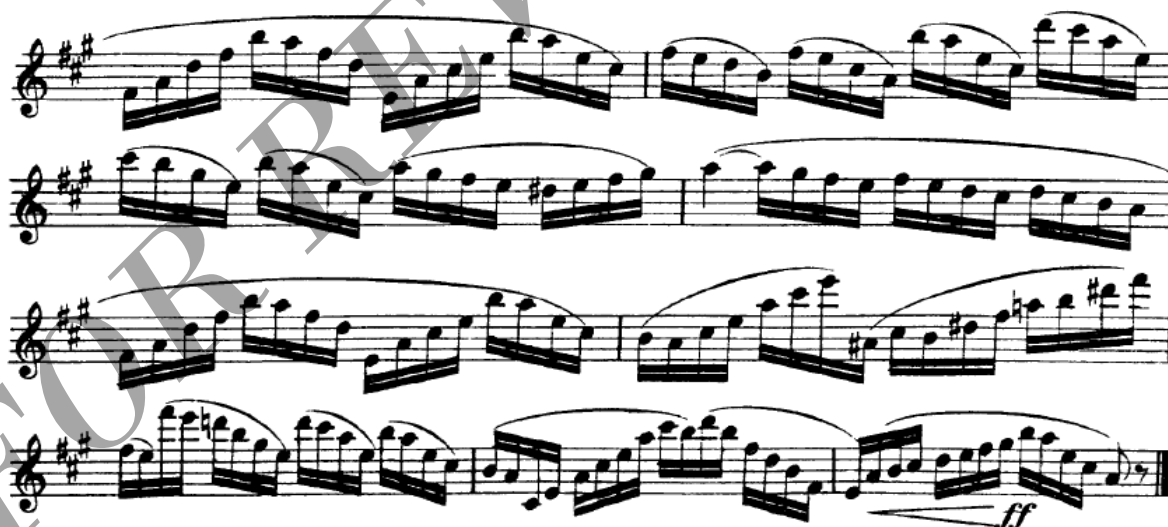
Clarinet



The image shows a musical score for Clarinet, consisting of four staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked as Allegro moderato. The music features a complex rhythmic pattern of eighth and sixteenth notes, with various articulations and slurs. A large, semi-transparent watermark reading 'FOR REVIEW ONLY' is overlaid diagonally across the score.

* Excerpt taken from Cyril Rose's *Forty Etudes for Clarinet* (Etude #11).

Flute



The image shows a musical score for Flute, consisting of four staves of music. The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked as Allegro moderato. The music features a complex rhythmic pattern of eighth and sixteenth notes, with various articulations and slurs. The piece concludes with a fortissimo (ff) dynamic marking. A large, semi-transparent watermark reading 'FOR REVIEW ONLY' is overlaid diagonally across the score.

* Excerpt taken from Joachim Andersen's *Twenty-four Etudes for the Flute*, Op. 33 (Etude #7).

Oboe

Musical score for Oboe, consisting of four staves of music. The first staff includes the instruction "cresc." and a dynamic marking "f". The second staff has a dynamic marking "ff". The music is in a key with one flat and a 2/4 time signature, featuring complex rhythmic patterns and slurs.

* Excerpt taken from Franz Wilhelm Ferling's *Forty-eight Studies for Oboe, Op. 31* (Etude #18).

Saxophone

Musical score for Saxophone, consisting of four staves of music. The first staff is numbered 40, the second 46, the third 53, and the fourth 59. The music is in a key with two sharps and a 2/4 time signature, featuring rhythmic patterns and slurs.

* Excerpt taken from David H. Popper's *Fifteen Intermediate Etudes, Op. 76* (Etude #7) adapted for Saxophone by William R. Higgins.

Bassoon

Edition Deutscher
mf
ff

* Excerpt taken from Julius Weissenborn's *Bassoon Studies, Op. 8 Vol. II* (Etude #13).

FOR REVIEW

Multiple Woodwind Etude Example #2

Arr. Brian Levels

Allegro moderato
Clarinet

Multiple Woodwinds
Cl.

4

8

11

15

To Flute 5

24

Flute

26

29

31

To Oboe 5

2
38 Oboe

41

44

47

50

54 To Alto Sax 6 Alto Saxophone

64

72

79 To Bassoon

88 Bassoon 8

100 3

106

112

118

122

* Combined Excerpts taken from Cyril Rose's *Forty Etudes for Clarinet* (Etude #11), Joachim Andersen's *Twenty-four Etudes for the Flute*, Op. 33 (Etude #7), Franz Wilhelm Ferling's *Forty-eight Studies for Oboe*, Op. 31 (Etude #18), David H. Popper's *Fifteen Intermediate Etudes*, Op. 76 (Etude #7) adapted for Saxophone by William R. Higgins, Julius Weissenborn's *Bassoon Studies*, Op. 8 Vol. II (Etude #13).

FOR REVIEW ONLY

APPENDIX E

WARM-UP EXERCISES FOR MULTIPLE WOODWIND DOUBLING

Warm-up Exercises for Common Instrumental Switching

Brian Levels

Multiple Woodwinds

Flute

To Alto Sax. 2

Alto Saxophone

To Cl.

7

2 Clarinet in B \flat

to Fl.

2 Flute

to Alto Sax. 2

17

Alto Saxophone

to Fl.

3 Flute

to Cl.

Clarinet in B \flat

26

to Alto Sax.

Alto Saxophone

to Fl.

Flute

to Cl.

33

Clarinet in B \flat

to Alto Sax.

Alto Saxophone

38

to Cl.

Clarinet in B \flat

Warm-up Exercises for Common Instrumental Switching (Non-chromatic)

Brian Levels

Multiple Woodwinds

Flute To Alto Sax. **2** Alto Saxophone To Cl.

Musical staff 1: Flute part, measures 1-6. Includes a 2-measure rest for switching to Alto Saxophone.

7 Clarinet in B \flat to Fl. **2** Flute to Alto Sax. **2**

Musical staff 2: Clarinet in B \flat part, measures 7-16. Includes two 2-measure rests for switching to Flute and then to Alto Saxophone.

17 Alto Saxophone to Fl. **3** Flute to Cl. Clarinet in B \flat

Musical staff 3: Alto Saxophone part, measures 17-25. Includes a 3-measure rest for switching to Flute, then to Clarinet in B \flat .

26 to Alto Sax. Alto Saxophone to Fl. Flute to Cl.

Musical staff 4: Alto Saxophone part, measures 26-32. Includes a rest for switching to Flute, then to Clarinet.

33 Clarinet in B \flat to Alto Sax. Alto Saxophone

Musical staff 5: Clarinet in B \flat part, measures 33-37. Includes a rest for switching to Alto Saxophone.

38 to Cl. Clarinet in B \flat

Musical staff 6: Clarinet in B \flat part, measures 38-44. Includes a rest for switching to Clarinet.

Warm-up Exercises for Common Instrumental Switching #1 (Arpeggio Study)

Brian Levels

Multiple Woodwinds

Flute To Alto Sax. **2** Alto Saxophone To Cl.

Flute To Alto Sax. **2** Alto Saxophone To Cl.

7 Clarinet in B \flat to Fl. **2** Flute to Alto Sax. **2**

7 Clarinet in B \flat to Fl. **2** Flute to Alto Sax. **2**

17 Alto Saxophone to Fl. **3** Flute to Cl. Clarinet in B \flat

17 Alto Saxophone to Fl. **3** Flute to Cl. Clarinet in B \flat

26 to Alto Sax. Alto Saxophone to Fl. Flute to Cl.

26 to Alto Sax. Alto Saxophone to Fl. Flute to Cl.

33 Clarinet in B \flat to Alto Sax. Alto Saxophone

33 Clarinet in B \flat to Alto Sax. Alto Saxophone

38 to Cl. Clarinet in B \flat

38 to Cl. Clarinet in B \flat

Warm-up Exercises for Common Instrumental Switching #2 (Arpeggio Study)

Brian Levels

Multiple Woodwinds

Flute To Alto Sax. 2 Alto Saxophone To Cl.

7

2 Clarinet in B \flat to Fl. 2 Flute to Alto Sax. 2

17

Alto Saxophone to Fl. 3 Flute to Cl. Clarinet in B \flat

26

to Alto Sax. Alto Saxophone to Fl. Flute to Cl.

33

Clarinet in B \flat to Alto Sax. Alto Saxophone

38

to Cl. Clarinet in B \flat

Warm-up Exercises for Uncommon Instrumental Switching #1

Brian Levels

Multiple Woodwinds

Oboe To Fl. 2 Flute To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Fl. 3 Flute to Ob.

24 Oboe to Picc. Piccolo to Bsn.

31 Bassoon to Fl. Flute to Picc.

36 Piccolo to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #2

Brian Levels

Multiple Woodwinds

Oboe To Cl. **2** Clarinet To Bsn.

7 Bassoon to Ob. **2** Oboe to Bsn.

15 Bassoon to Cl. **3** Clarinet to Ob.

24 Oboe to Cl. Clarinet to Bsn.

31 Bassoon to Cl. Clarinet to Bsn.

37 Oboe to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #3

Brian Levels

Multiple Woodwinds

Oboe To Alto Sax. 2 Alto Saxophone To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Alto Sax. 3 Alto Saxophone to Ob.

24 Oboe to Alto Sax. Alto Saxophone to Bsn.

31 Bassoon to Alto Sax. Alto Saxophone to Ob.

37 Oboe to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #1 (Non-chromatic)

Brian Levels

Multiple Woodwinds

Oboe To Fl. 2 Flute To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Fl. 3 Flute to Ob.

24 Oboe to Picc. Piccolo to Bsn.

31 Bassoon to Fl. Flute to Picc.

37 Piccolo to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #2 (Non-chromatic)

Brian Levels

Multiple Woodwinds

Oboe To Cl. **2** Clarinet To Bsn.

7 **2** Bassoon to Ob. **2** Oboe to Bsn.

15 **2** Bassoon to Cl. **3** Clarinet to Ob.

24 Oboe to Cl. Clarinet to Bsn.

31 Bassoon to Cl. Clarinet to Ob.

37 Oboe to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #3 (Non Chromatic)

Brian Levels

Multiple Woodwinds

Oboe To Alto Sax. 2 Alto Saxophone To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Alto Sax. 3 Alto Saxophone to Ob.

24 Oboe to Alto Sax. Alto Saxophone to Bsn.

31 Bassoon to Alto Sax. Alto Saxophone to Ob.

37 Oboe to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #1 (Arpeggio Study)

Brian Levels

Multiple Woodwinds

Oboe To Fl. 2 Flute To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Fl. 3 Flute to Ob.

24 Oboe to Picc. Piccolo to Bsn.

31 Bassoon to Fl. Flute to Picc.

37 Piccolo to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #2 (Arpeggio Study)

Brian Levels

Multiple Woodwinds

Oboe To Cl. **2** Clarinet To Bsn.

7 Bassoon to Ob. **2** Oboe to Bsn.

15 Bassoon to Cl. **3** Clarinet to Ob.

24 Oboe to Cl. Clarinet to Bsn.

31 Bassoon to Cl. Clarinet to Ob.

37 Oboe to Bsn. Bassoon

Warm-up Exercises for Uncommon Instrumental Switching #3 (Arpeggio Study)

Brian Levels

Multiple Woodwinds

Oboe To Alto Sax. 2 Alto Saxophone To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Alto Sax. 3 Alto Saxophone to Ob.

24 Oboe to Alto Sax. Alto Saxophone to Bsn.

31 Bassoon to Alto Sax. Alto Saxophone to Ob.

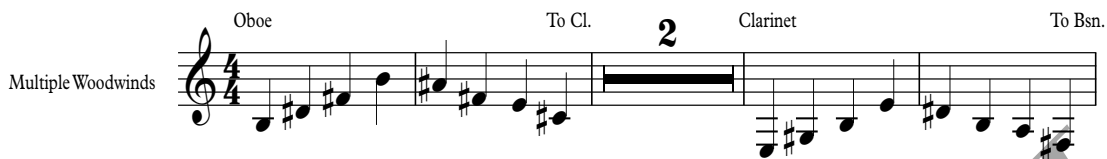
37 Oboe to Bsn. Bassoon

Warm-up Arpeggio Study for Uncommon Instrumental Switching #4 (Clef Changes)

Brian Levels

Multiple Woodwinds

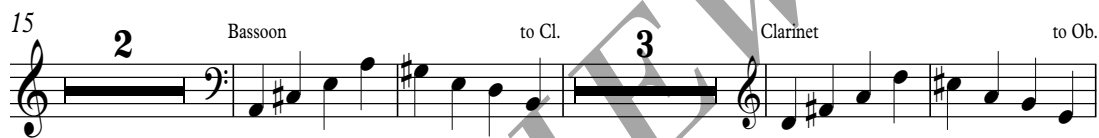
Oboe To Cl. **2** Clarinet To Bsn.



7 **2** Bassoon to Ob. **2** Oboe to Bsn.



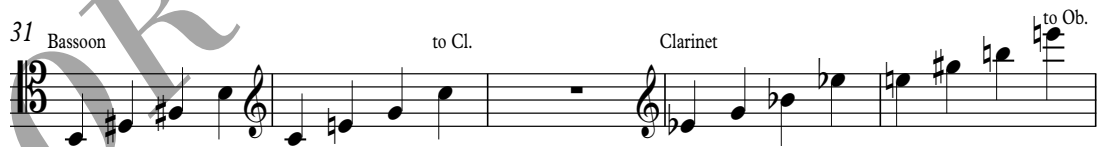
15 **2** Bassoon to Cl. **3** Clarinet to Ob.



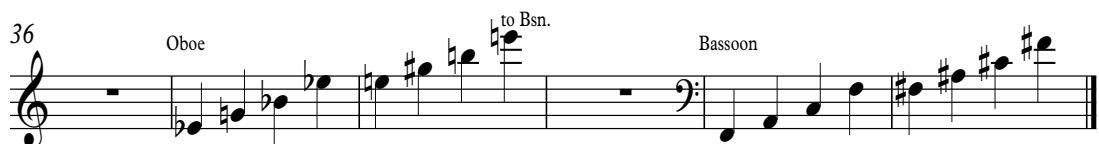
24 Oboe to Cl. Clarinet to Bsn.



31 Bassoon to Cl. Clarinet to Ob.



36 Oboe to Bsn. Bassoon



Warm-up Arpeggio Study for Uncommon Instrumental Switching #5 (Clef Changes)

Brian Levels

Multiple Woodwinds

Oboe To Alto Sax. 2 Alto Saxophone To Bsn.

7 Bassoon to Ob. 2 Oboe to Bsn.

15 Bassoon to Alto Sax. 3 Alto Saxophone to Ob.

25 Oboe to Alto Sax. Alto Saxophone to Bsn. Bassoon

32 to Alto Sax. Alto Saxophone to Ob.

37 Oboe to Bsn. Bassoon

Multiple Woodwinds Warm-up Arpeggio Study for Instrumental Switching #6 (Clef Changes)

Brian Levels

Multiple Woodwinds

Flute To Alto Sax. 2 Alto Saxophone To Bsn.

7

2 Bassoon to Ob. 2 Oboe to Bsn.

15

2 Bassoon to Cl. 3 Clarinet to Fl.

25

Flute to Alto Sax. Alto Saxophone to Bsn. Bassoon

32

to Cl. Clarinet to Ob.

37

Oboe to Bsn. Bassoon

Multiple Woodwind Warm-up Arpeggio Study for Instrumental Switching #7 (Clef Changes)

Brian Levels

Multiple Woodwinds

Oboe To Cl. 2 Clarinet To Bsn.

7 Bassoon to Fl. 2 Flute to Bsn.

15 Bassoon to Alto Sax. 3 Alto Saxophone to Ob.

25 Oboe to Cl. Clarinet to Bsn. Bassoon

32 to Alto Sax. Alto Saxophone to Fl.

37 Flute to Bsn. Bassoon

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APPENDIX F

DIVERTISSEMENT FOR MULTIPLE WOODWINDS AND PIANO (SCORE)

To Bret Pimentel
Divertissement
I. Intrada

Sy Brandon

Con brio $\text{♩} = 144$

Flute

Piano

Fl.

Pno.

Fl.

Pno.

Fl.

Pno.

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The score and parts can be purchased from <http://cooppress.net>.

2

30 32

Fl. *f* *mf*

Pno. *mf*

38 43

Fl. *p* *mp*

Pno. *mp*

46 50

Fl. *mf*

Pno. *mf*

54 57

Fl. *mf* *g^{ov}*

Pno. *mp*

61 66

Fl. *mp*

Pno. *mf*

68 72

Fl. *mf* *f*

Pno. *f*

76 80

Fl. *f*

Pno. *f*

82

Fl. *ff* *f*

Pno. *f*

4

Musical score for Flute (Fl.) and Piano (Pno.).

Measures 89-97:

- Fl. (Measures 89-97):
 - Measure 89: f
 - Measures 90-91: mf
 - Measures 92-93: f
 - Measures 94-95: mf
 - Measures 96-97: ff
- Pno. (Measures 89-97):
 - Measures 89-90: f
 - Measures 91-92: mf
 - Measures 93-94: f
 - Measures 95-96: mf
 - Measures 97: ff

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To Bret Pimentel
Divertissement
II. Nocturne

1 Adagio ♩ = 60

Alto Saxophone

Piano

mp *p* *pp*

5

Alto Sax.

Pno.

mf *mf*

9

Alto Sax.

Pno.

10

mp *mp*

12

Alto Sax.

Pno.

mf

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15

Alto Sax.

Pno.

18

Alto Sax.

Pno.

22

Alto Sax.

Pno.

25

Alto Sax.

Pno.

28 **28** Poco piu mosso ♩=64

Alto Sax.

Pno.

Alto Sax.

Pno.

Alto Sax.

Pno.

Alto Sax.

Pno.

42

Alto Sax. *mf*

Pno. *rit.*

45

Alto Sax. *pp*

Pno. *p* *pp*

FOR REVIEW ONLY

To Bret Pimentel
Divertissement

III. Valse

1 Allegro $\text{♩} = 60$

Bassoon

Piano

mp

Bsn.

Pno.

mf

Bsn.

Pno.

mp

mf

Bsn.

Pno.

mf

f

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2

28 31

Bsn. *mp*

Pno. *mp* *mf*

35 *mf*

Bsn.

Pno.

42 43

Bsn. *f*

Pno. *f* 3 3 3 3 3 3 3 3 3 3

47 49

Bsn. *mp*

Pno. *mp* 3 3 3

54 55 60 3

Bsn. *mp*

Pno.

61

Bsn. 3

Pno.

67

Bsn. *mf* *mp*

Pno.

73 76

Bsn.

Pno. *mf*

80

Bsn. *mf*

Pno. *mp*

87

Bsn. *f*

Pno. *f*

87

91

Bsn.

Pno.

95

96

Bsn.

Pno.

100

Bsn. *mf* 3 3 3 *f* 3 *cresc.* 3 3 *ff*

Pno. *mf* *f* *cresc.* *ff*

105

Bsn. *f* *mf* *mp* (optional) *pp*

Pno. *mf* *p* *pp*

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To Bret Pimentel
Divertissement
IV. Marche

Allegro ♩.=132

1

Clarinet in B \flat

f *mf*

4

Piano

f *mp*

6

Cl.

Pno.

12

Cl.

Pno.

12

18

Cl.

Pno.

20

mf

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2


24 29

Cl. 


Pno. 


30

Cl. 

Pno. 

36 39

Cl. 

Pno. 

42

Cl. 

Pno. 

49 52

Cl. *mf*

Pno. *mp* ^{8^{va}}

56

Cl. ⁽⁸⁾ ⁷ ^{8^{va}}

Pno.

62 65

Cl. *f > mf* *mp*

Pno. *f* *mp*

69 73

Cl. *p* *mf*

Pno. *mp*

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74

Cl.

Pno.

80

Cl.

Pno.

85

Cl.

Pno.

91

Cl.

Pno.

97

Cl. *mf*

Pno. *mf* *mp*

103

Cl. *mf*

Pno. *mf*

109

Cl. *mp*

Pno. *mp*

115

Cl. *p*

Pno. *p*

6

118

Cl.

Pno.

f *mp*

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To Bret Pimentel
Divertissement
V. Romanza

1 Andante $\text{♩} = 60$

Oboe *mp*

Piano *mp*

5

Ob. *mp*

Pno. *mp*

8

Ob. *mp*

Pno. *mf*

11

12


Ob. *mf*


Pno. *mp*

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2

16

Ob. 


Pno. 

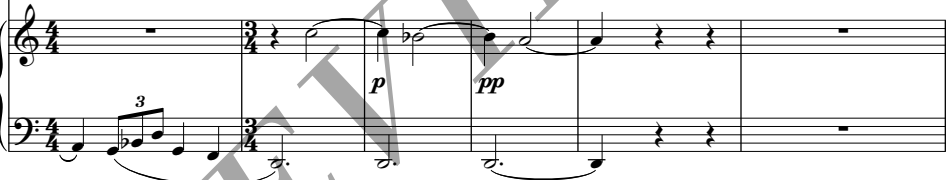
21 21

Ob. 

Pno. 

26 30

Ob. 

Pno. 

32 *A tempo* *rit.* *A tempo* *accel.* *rit.* *A tempo* *rit.*

Ob. 

Pno. 

39 - - - - 40 *A tempo* 3

Ob. *p* 3

Pno. *mp* *p*

45

Ob. *mp* 3

Pno. *mp*

48

Ob. 3

Pno.

51 52

Ob. *mf*

Pno. *mp* *mf* 3

4

55

Ob.

Pno.

59

Ob.

Pno.

mp

62

Ob.

Pno.

rit.

pp

p

To Bret Pimentel
Divertissement
VI. Galop

Vivace ♩ = 144
Bassoon

1 5

Woodwinds

Piano

7

Bsn.

Pno.

13 13

Bsn.

Pno.

18 20 To Cl.

Bsn.

Pno.

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28 Clarinet in B \flat

25

Bsn. *mp*
8va

Pno. *p*

31

Cl. *f*

Pno. *mp* *mf*

37

Cl. *f*

Pno. *f* *mf*

42

Cl. *To Alto Sax.*

Pno. *mf*

50

Alto Saxophone

Cl.

Pno.

mp

57

Alto Sax.

Pno.

mf

62

63

Alto Sax.

Pno.

mf

70

Alto Sax.

Pno.

72

77 To Ob.

Alto Sax.

Pno.

83 Oboe

Alto Sax.

Pno.

89 Oboe

Alto Sax.

Pno.

95 Oboe

Alto Sax.

Pno.

100

Ob. *mp*

Pno. *p*

106

Ob.

Pno.

113

Ob. *mf*

Pno.

120

Ob. *To Fl.*

Pno. *p* *pp*

127

Ob. 

Pno. 
ppp

134

Fl. 
f

Pno. 
mf

139

Fl. 
ff

Pno. 
f

141

Fl. 

Pno. 

145

148 To Picc. Piccolo 7

Fl.

Pno.

ff

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APPENDIX G

DIVERTISSEMENT FOR OBOE, PIANO, AND PERCUSSION (ORIGINAL SCORE)

To the Cadence Music Ensemble

Divertissement

Sy Brandon

I. Intrada

Con brio $\text{♩} = 144$

The score is divided into three systems, each with three staves: Oboe (top), Piano (middle), and Percussion (bottom).
System 1 (measures 1-6):
- Oboe: Starts with a forte (*f*) dynamic, playing eighth notes. Dynamic changes to mezzo-forte (*mf*) at measure 5.
- Piano: Remains silent until measure 4, then enters with a mezzo-forte (*mf*) dynamic.
- Percussion: Features a snare drum (S.D.) pattern with a mezzo-forte (*mp*) dynamic, transitioning to conga/bass drum/tom (C.B. W.B. T.T.) at measure 4, and ending with a snare drum (S.D.) pattern at a pianissimo (*pp*) dynamic.
System 2 (measures 7-12):
- Oboe: Continues with eighth notes, dynamic changes from piano (*p*) to mezzo-forte (*mf*).
- Piano: Provides harmonic support with chords and moving lines, dynamic changes from mezzo-forte (*mf*) to piano (*p*).
- Percussion: Features conga/bass drum/tom (C.B. W.B. T.T.) patterns, dynamic changes from mezzo-forte (*mp*) to piano (*p*), then to pianissimo (*pp*) and back to mezzo-forte (*mp*).
System 3 (measures 13-18):
- Oboe: Continues with eighth notes, dynamic is mezzo-forte (*mf*).
- Piano: Continues with harmonic support, dynamic is mezzo-forte (*mf*).
- Percussion: Features conga/bass drum/tom (C.B. W.B.) patterns, dynamic is mezzo-forte (*mf*).
Measure 13 is boxed with the number 13. Measure 15 is boxed with the number 15. The score ends with a dynamic of mezzo-forte (*mf*) and the instruction 'to S.C.'.

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2

22

Ob.

Pno.

Perc.

mf *f* *mf*

S.C. choke choke choke choke choke choke W.B. C.B.

30

32

Ob.

Pno.

Perc.

mf *mf* *mf*

38

43

Ob.

Pno.

Perc.

p *mp*

C.B. W.B.

p

47 50

Ob.

Pno.

Perc.

56 57

Ob.

Pno.

Perc.

64 66

Ob.

Pno.

Perc.

71 72

Ob.

Pno.

Perc.

C.B. W.B. T.T.

f

79 80

Ob.

Pno.

Perc.

S.D. C.B. W.B. T.T. to S.C.

pp *mf*

86 89

Ob.

Pno.

Perc.

S.C. choke choke choke choke choke

mf

94

Ob.

Pno.

Perc. choke W.B. C.B.

99

Ob.

Pno.

Perc. *f*

FOR REVIEW ONLY

II. Nocturne

1 Adagio ♩ = 60

Ob. *mp* *p*

Pno. *p* *pp*

Mar. *p*

5 *mf*

Pno. *mf*

Mar.

9 *mp* **10** *mp*

Pno. *mp*

Mar. *mp*

13

Ob. *mf*

Pno. *mf*

Mar.

16

18

Ob. *mp*

Pno. *mp* *p*

Mar. *mp*

20

Ob. *p*

Pno. *pp* *mf*

Mar. *p*

24

Ob. *mf* 6

Pno.

Mar. *mp*

27

Ob. 28

Pno. *mp*

Mar. *mp mf*

31

Ob.

Pno. *mf*

Mar. 3 3

34 36

Ob. *p*

Pno. *mp* *p*

Mar. *mp*

38

Ob. *p*

Pno. *pp* *mf*

Mar. *p*

42

Ob. *mf*

Pno.

Mar.

10

45 **Rit.** **Rit.**

Ob.

Pno. *p* *pp*

Mar. *pp* niente

FOR REVIEW ONLY

III. Valse

11

1 Allegro $\text{♩} = 60$

Ob. *mp*

Pno. *mp*

Perc. B.D. *p*

8 10

Ob. *mf*

Pno.

Perc.

14 19

Ob. *mp*

Pno. *mf*

Perc. *mp*

12

21

Ob. *mf* *f*

Pno. *f*

Perc. *mf*

28 31

Ob. *mp*

Pno. *mp* *mf*

Perc. *p* *mf*

35

Ob. *mf*

Pno.

Perc. *mp*

42 43

Ob. *f*

Pno. *f* 3 3 3 3 3 3 3 3 3 3 3

Perc.

47 49

Ob. *mp*

Pno. *mp* 3 3 3

Perc. *p*

53 55

Ob.

Pno.

Perc.

14

59

Ob. *mp*

Pno.

Perc.

66

Ob. *mf*

Pno.

Perc.

72

Ob. *mp*

Pno. *mf*

Perc.

76

80

Ob. *mf*

Pno. *mp*

Perc. *mp*

86

Ob. *f*

Pno. *f*

Perc. *mf*

90

Ob.

Pno.

Perc.

16 95

Ob. ⁹⁵

Pno.

Perc.

Ob. ⁹⁹

Pno.

Perc.

ff *mf* *ff* *mf* *cresc.*


Ob. ¹⁰³

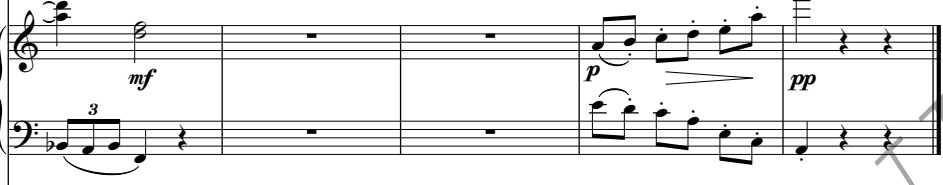
Pno.


Perc.

ff *f* *ff* *ff*

107

Ob. 

Pno. 

Perc. 

The musical score for measures 107-110 features three staves: Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part consists of whole rests. The Piano part begins with a *mf* dynamic and a triplet of eighth notes. It then transitions to a *p* dynamic with a crescendo hairpin, followed by a *pp* dynamic. The Percussion part features a triplet of eighth notes starting at *mf*, which then transitions to *mp* and finally *pp* with a decrescendo hairpin.

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18

Allegro ♩ = 132

IV. Marche

1

Ob. *f*

Pno. *f* *mp*

Perc. S.D. *f* *mp*

7 7

Ob. *mf*

Pno.

Perc. *mp*

13 15

Ob.

Pno.

Perc.

19 23

Ob.

Pno.

Perc.

24

Ob.

Pno.

Perc.

30 32

Ob.

Pno.

Perc.

20

36 41

Ob.

Pno. *mp*

Perc. *mf*

42 45

Ob. *mp*

Pno. *mf*

Perc.

48

Ob.

Pno.

Perc.

54 58

Ob. *mf*

Pno.

Perc.

60

Ob.

Pno. *mp*

Perc.

66 71

Ob. *f* *mf*

Pno. *f* *mp*

Perc. *p*

22

72

Ob.

Pno.

Perc.

S.C.

p

72

73

74

75

76

77

78

Ob.

Pno.

Perc.

mf

mp

mp

78

79

80

81

82

83

84

Ob.

Pno.

Perc.

mp

84

85

86

87

88

89

90 95

Ob.

Pno.

Perc.

96

Ob.

Pno.

Perc.

102 103

Ob.

Pno.

Perc.

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108 112

Ob.

Pno. *mp* *mf*

Perc. *p* *mp* *p* *mp*

Detailed description: This system contains measures 108 to 112. The Oboe part features a melodic line with various intervals and dynamics. The Piano accompaniment consists of chords and moving lines in both hands, with dynamics *mp* and *mf*. The Percussion part has a simple rhythmic pattern with dynamics *p* and *mp*.

114

Ob.

Pno. *mp*

Perc.

Detailed description: This system contains measures 114 to 119. The Oboe part continues with a melodic line. The Piano accompaniment features a consistent rhythmic pattern with a dynamic of *mp*. The Percussion part is silent.

120 121

Ob. *p*

Pno. *p*

Perc. *p*

Detailed description: This system contains measures 120 to 121. The Oboe part has a melodic line starting with a dynamic of *p*. The Piano accompaniment has a rhythmic pattern with a dynamic of *p*. The Percussion part has a simple rhythmic pattern with a dynamic of *p*.

124

Ob. *f*

Pno. *f* *mp*

Perc. *mf* *p*

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26

V. Romanza

Andante ♩ = 60

1

Ob. *mp*

Pno. *mp*

Perc. wind chimes *p*

5

Ob.

Pno.

Perc.

8

Ob.

Pno. *mf* *mp*

Perc.

11

12

Ob. *mf*

Pno.

Perc.

16

Ob. *mp*

Pno. *mp*

Perc.

21

Ob.

Pno.

Perc.

28

26 30

Ob. *Rubato* *Rit.* *accel.* *Rit.*
p

Pno. *p* *pp*

Perc. *pp* *ppp*

32 *A tempo* *Rit.* *A tempo* *accel.* *Rit.* *A tempo*

Ob. *p*

Pno. *p*

Perc. *pp*

38 *Rit.* 40 *A tempo*

Ob. *p*

Pno. *mp* *p*

Perc. *p*

45

Ob. *mp*

Pno. *mp*

Perc.

48

Ob. *mp*

Pno. *mp*

Perc.

51

52

Ob. *mf*

Pno. *mf*

Perc.

30

55

Ob.

Pno.

Perc.

59

Ob.

Pno.

Perc.

mp

62

Rit.

Ob.

Pno.

Perc.

pp

p

VI. Galop

31

1 **Vivace** ♩ = 144

Ob. *f*

Pno. *f* *mf*

Xyl. *f*

Xylophone

7

Ob. *mf*

Pno.

Xyl.

13 **13**

Ob. *f*

Pno.

Xyl. *mf*

32

18 20

Ob. *mp*

Pno. *f* *p*

Xyl.

25 30

Ob. *f*

Pno. *mf*

Xyl. *mp* *f*

31

Ob. *f*

Pno. *mf*

Xyl. *f*

36 41

Ob. *tr*

Pno. *mf*

Xyl.

44 49

Ob. *mf*

Pno. *mp*

Xyl. *mf*

52 56

Ob. *mf*

Pno. *mf*

Xyl.

34

59

Ob. 

Pno. 

Xyl. 

65

Ob. 

Pno. 

Xyl. 

72

Ob. 

Pno. 

Xyl. 

78 78

Ob. *mf*

Pno. *mf*

Xyl.

84 86

Ob. *f*

Pno.

Xyl. *mf*

90 94

Ob.

Pno. *p*

Xyl. *mp*

96

Ob. *mp*

Pno.

Xyl.

102

Ob. 107

Pno.

Xyl.

108

Ob. *mf*

Pno.

Xyl. *mf*

114

117

Ob.

Pno.

Xyl.

p

pp

mp

p

121

128

Ob.

Pno.

Xyl.

ppp

pp

f

129

Ob.

Pno.

Xyl.

mf

134 135

Ob. *ff*

Pno. *f*

Xyl. *ff*

139

Ob.

Pno.

Xyl.

143

Ob. *mf* *ff*

Pno.

Xyl. *mf* *ff*

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APPENDIX H

COMPARISON/CONTRASTS EXAMPLES BETWEEN THE ORIGINAL AND REVISED
VERSIONS OF DIVERTISSEMENT

Compositional Details Mvt. 1 - *Intrada*

Original (mm. 1-6)

Musical score for measures 1-6. The score includes parts for Oboe, Piano, and Percussion. The tempo is marked "Con brio" with a metronome marking of $\text{♩} = 144$. The movement is titled "I. Intrada". The Oboe part starts with a dynamic of f and ends with mp . The Piano part starts with mf . The Percussion part includes markings for S.D., C.B. W.B. T.T., and A.D. with dynamics mp and pp . A rehearsal mark "13" is present at the end of the section.

Revised (mm. 1-7) Transposed up a fourth

Musical score for measures 1-7. The score includes parts for Flute and Piano. The tempo is marked "Con brio" with a metronome marking of $\text{♩} = 144$. The movement is titled "I. Intrada". The Flute part starts with a dynamic of f and ends with mf . The Piano part starts with mf . A rehearsal mark "13" is present at the end of the section.

Compositional Details Mvt. 1 - *Intrada*

Original (mm. 8-9) All slurred, (mm. 10) Broken slur

Musical score for measures 8-10. The score includes parts for Oboe, Piano, and Percussion. The Oboe part starts with a dynamic of p and ends with mf . The Piano part starts with mp and ends with mf . The Percussion part includes markings for C.B. W.B. T.T. and C.B. W.B. with dynamics mp , p , pp , and mp . A rehearsal mark "13" is present at the end of the section.

Revised (mm. 8-9) Slur two tongue two, (mm. 10) All slurred

Musical score for measures 8-10. The score includes parts for Flute and Piano. The Flute part starts with a dynamic of p and ends with mf . The Piano part starts with mp and ends with mf . A rehearsal mark "13" is present at the end of the section.

Compositional Details Mvt. 1 - *Intrada*

Original (mm. 71-73) 8^{va} for the right hand piano

71 72

Ob.

Pno.

Perc.

C.B. W.B.T.T.

Revised (mm. 71-73) 8^{va} for the right hand piano and flute

68

Fl.

Pno.

Compositional Details Mvt. 2 - *Nocturne*

Original (mm. 9-12)

9 10

Ob.

Pno.

Mar.

Revised (mm. 9-11) Transposed up a fourth, (mm. 10) added harmony in the piano right hand, (mm. 11) new rhythmic motif in the piano left hand

9 10

Alto Sax.

Pno.

Compositional Details Mvt. 2 - Nocturne

Original (mm. 38-41)

Musical score for the original version of Mvt. 2 - Nocturne, measures 38-41. The score is for three parts: Oboe (Ob.), Piano (Pno.), and Marimba (Mar.). The Oboe part begins at measure 38 with a dynamic marking of *p*. The Piano part has dynamic markings of *pp* and *mf*. The Marimba part also begins at measure 38 with a dynamic marking of *p*. A large watermark 'REVIEW ONLY' is overlaid on the score.

Revised (mm. 38-41), (mm. 38) Alto Sax has the Marimba line from the original mm. 38

Musical score for the revised version of Mvt. 2 - Nocturne, measures 38-41. The score is for two parts: Alto Saxophone (Alto Sax.) and Piano (Pno.). The Alto Saxophone part begins at measure 38 with a dynamic marking of *p* and plays the Marimba line from the original. The Piano part has dynamic markings of *mp* and *mf*. A large watermark 'REVIEW ONLY' is overlaid on the score.

Compositional Details Mvt. 3 - Valse

Original (mm. 1-13)

Musical score for the original version of Mvt. 3 - Valse, measures 1-13. The score is for four parts: Oboe (Ob.), Piano (Pno.), Percussion (Perc.), and Bass Drum (B.D.). The tempo is marked *Allegro* with a metronome marking of $\text{♩} = 60$. The Oboe part begins at measure 1 with a dynamic marking of *mp*. The Piano part has a dynamic marking of *mp*. The Percussion part has a dynamic marking of *p*. The Bass Drum part is marked *B.D.*. The score is titled 'III. Valse' and numbered '11'. A large watermark 'REVIEW ONLY' is overlaid on the score.

Compositional Details Mvt. 3 - Valse

Revised (mm. 1-20) No change in key, the main melody is in bass clef and dropped two octaves for bassoon and (mm. 10-17) the left hand piano drops one octave

1 Allegro $\text{♩} = 60$ III. Valse

Bassoon

Piano

8 10 14 19

Bsn.

Pno.

Compositional Details Mvt. 3 - Valse

Original (mm. 53-65), (mm.60-65) Oboe melody returns

53 55

Ob.

Pno.

Perc.

59

Compositional Details Mvt. 3 - Valse

Revised (54-72), (mm. 60-73) Bassoon moves up an octave (mm. 73 not pictured)

54 55 60

Bsn. *mp*

Pno.

61

Bsn. *mf* *mp*

Pno.

67

Bsn. *mf* *mp*

Pno.

Compositional Details Mvt. 3 - Valse

Original (mm. 107-111)

107

Ob.

Pno. *mf* *p* *pp*

Perc. *mf* *mp* *pp*

Revised (mm. 105-111), (mm. 108-109) Similar rhythmic figure as mm. 108-109 of the original, (mm. 111) Optional 8^{vb} bassoon low A (*low A extension tube is needed)

105

Bsn. *f* *mf* *mp* (optional) 8^{vb} *pp*

Pno. *mf* *p* *pp*

Compositional Details Mvt. 4 - Marche

Original (mm. 1-6)

1 Allegro $\text{♩} = 132$ 1. Marche

Ob. *f*

Pno. *f* *mp*

Perc. S.D. *f* *mp*

Detailed description: This musical score shows the first six measures of the original 'Marche' movement. It features four staves: Oboe (Ob.), Piano (Pno.), Snare Drum (S.D.), and Percussion (Perc.). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has two flats. The Oboe part begins with a forte (*f*) dynamic. The Piano part starts with a forte (*f*) dynamic and transitions to mezzo-piano (*mp*) by measure 4. The Snare Drum part is marked with a forte (*f*) dynamic, and the Percussion part is marked with mezzo-piano (*mp*) dynamics.

Revised (mm. 1-5) No change in key, Begins with mm. 2 of the original

1 1. Marche

Clarinet in Bb *f* *mf*

Piano *f* *mp*

Detailed description: This musical score shows the first five measures of the revised 'Marche' movement. It features three staves: Clarinet in Bb, Piano (Piano), and Percussion (Perc.). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has two flats. The Clarinet in Bb part begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) by measure 4. The Piano part starts with a forte (*f*) dynamic and transitions to mezzo-piano (*mp*) by measure 4. The Percussion part is marked with mezzo-piano (*mp*) dynamics.

Compositional Details Mvt. 4 - Marche

Original (mm. 36-41), (mm.40-41) Snare Drum solo, and no time signature change

36 41

Ob.

Pno. *mp*

Perc. *mf*

Detailed description: This musical score shows measures 36 through 41 of the original 'Marche' movement. It features three staves: Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part begins at measure 36 and ends at measure 41. The Piano part is marked with mezzo-piano (*mp*) dynamics. The Percussion part is marked with mezzo-forte (*mf*) dynamics.

Revised (mm.36-41), (mm. 38-39) sustained note in the left hand of the piano, added three extra notes to the piano right hand and turn the 6/8 measure into a 9/8 measure

36 39 41

Cl. *mp*

Pno. *mf*

Detailed description: This musical score shows measures 36 through 41 of the revised 'Marche' movement. It features three staves: Clarinet (Cl.), Piano (Pno.), and Percussion (Perc.). The Clarinet part begins at measure 36 and ends at measure 41. The Piano part is marked with mezzo-forte (*mf*) dynamics. The Percussion part is marked with mezzo-piano (*mp*) dynamics.

Compositional Details Mvt. 4 - Marche

Original (mm. 66-77), (mm. 71-78) Percussion solo (mm. 78 not pictured)

Musical score for the original version of Mvt. 4 - Marche, measures 66-78. The score is arranged in three systems. The first system (measures 66-71) includes parts for Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part features a melodic line with dynamics *f* and *mf*. The Piano part provides harmonic support with dynamics *f* and *mp*. The Percussion part has a rhythmic pattern with a dynamic of *p*. A measure rest of 7 measures is indicated above the Oboe staff. The second system (measures 72-78) includes parts for Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part is silent. The Piano part continues with dynamics *p* and *mp*. The Percussion part has a dynamic of *p* and includes a section marked "S.C." (Solo Clarinet).

Compositional Details Mvt. 4 - Marche

Revised (mm. 62-73), (mm. 65-72) Clarinet part and piano right hand are added to replace the percussion, another addition is the inclusion of a chromatic 16th note run (mm. 71-72)

Musical score for the revised version of Mvt. 4 - Marche, measures 62-73. The score is arranged in two systems. The first system (measures 62-65) includes parts for Clarinet (Cl.) and Piano (Pno.). The Clarinet part features a melodic line with dynamics *f*, *mf*, and *mp*. The Piano part provides harmonic support with dynamics *f* and *mp*. A measure rest of 8 measures is indicated above the Clarinet staff. The second system (measures 69-73) includes parts for Clarinet (Cl.) and Piano (Pno.). The Clarinet part features a chromatic 16th note run with a dynamic of *mf*. The Piano part provides harmonic support with a dynamic of *p* and *mp*.

Compositional Details Mvt. 4 - Marche

Original (mm. 120-126)

Musical score for the original version of Mvt. 4 - Marche, measures 120-126. The score is arranged in three systems. The first system (measures 120-122) features the Oboe (Ob.), Piano (Pno.), and Percussion (Perc.) parts. The Oboe part starts with a dynamic marking of *p*. The Piano part also starts with *p*. The Percussion part has a dynamic marking of *p* at the end of the system. The second system (measures 124-126) features the Oboe, Piano, and Percussion parts. The Oboe part starts with a dynamic marking of *f*. The Piano part starts with *f* and then changes to *mp*. The Percussion part starts with *mf* and then changes to *p*. A large watermark 'FOR REVIEW ONLY' is overlaid on the score.

Compositional Details Mvt. 4 - Marche

Revised (mm. 115-120), (mm. 117-118) Added a chromatic 16th note run, (mm. 120) Added a descending 16th note run to end the movement

Musical score for the revised version of Mvt. 4 - Marche, measures 115-120. The score is arranged in two systems. The first system (measures 115-117) features the Clarinet (Cl.) and Piano (Pno.) parts. The Clarinet part starts with a dynamic marking of *p*. The Piano part also starts with *p*. The second system (measures 118-120) features the Clarinet and Piano parts. The Clarinet part starts with a dynamic marking of *f* and then changes to *mp*. The Piano part starts with *f* and then changes to *mp*. A large watermark 'FOR REVIEW ONLY' is overlaid on the score.

Compositional Details Mvt. 5 - Romanza

Original (mm. 26-31), (mm. 27-30) Percussion uses wind chimes to continue forward motion of the movement

Musical score for the original version of Mvt. 5 - Romanza, measures 26-31. The score is in 4/4 time and consists of three staves: Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part starts at measure 26 with a *p* dynamic and includes markings for *Rubato*, *Rit.*, *accel.*, and *Rit.* A bracket labeled [50] spans measures 27-30. The Piano part features a triplet in measure 26 and dynamics of *p* and *pp*. The Percussion part uses wind chimes, with dynamics of *pp* and *ppp*.

Revised (mm. 26-31), (mm. 27-30) Inserted notes in the right hand piano part compensate for the wind chimes of the original to continue forward motion of the movement

Musical score for the revised version of Mvt. 5 - Romanza, measures 26-31. The score is in 4/4 time and consists of two staves: Oboe (Ob.) and Piano (Pno.). The Oboe part is identical to the original, starting at measure 26 with a *p* dynamic and including markings for *Rubato*, *rit.*, *accel.*, and *rit.* A bracket labeled [30] spans measures 27-30. The Piano part features a triplet in measure 26 and dynamics of *p* and *pp*. The Percussion part is omitted in this version.

Compositional Details Mvt. 5 - Romanza

Original (mm. 26-31), (mm. 27-30) Percussion uses wind chimes to continue forward motion of the movement

Musical score for the original version of Mvt. 5 - Romanza, measures 26-31. The score is in 4/4 time and consists of three staves: Oboe (Ob.), Piano (Pno.), and Percussion (Perc.). The Oboe part starts at measure 26 with a *p* dynamic and includes markings for *Rubato*, *Rit.*, *accel.*, and *Rit.* A bracket labeled [50] spans measures 27-30. The Piano part features a triplet in measure 26 and dynamics of *p* and *pp*. The Percussion part uses wind chimes, with dynamics of *pp* and *ppp*.

Revised (mm. 26-31), (mm. 27-30) Inserted notes in the right hand piano part compensate for the wind chimes of the original to continue forward motion of the movement

Musical score for the revised version of Mvt. 5 - Romanza, measures 26-31. The score is in 4/4 time and consists of two staves: Oboe (Ob.) and Piano (Pno.). The Oboe part is identical to the original, starting at measure 26 with a *p* dynamic and including markings for *Rubato*, *rit.*, *accel.*, and *rit.* A bracket labeled [30] spans measures 27-30. The Piano part features a triplet in measure 26 and dynamics of *p* and *pp*. The Percussion part is omitted in this version.

Compositional Details Mvt. 5 - *Romanza*

Original & Revised (mm. 12-15) Music is exactly the same for the oboe and piano parts (*the revised version does not list percussion in the score)

Ob. *mf*

Pno. *mf*

Perc.

Original & Revised (mm. 51-54), (mm. 53) Added a run in the oboe part to continue motion of the phrase in both versions

Ob. *mf* 52

Pno. *mp*

Perc.

Compositional Details Mvt. 6 - *Galop (Woodwinds)*

Original (mm. 18-30)

Ob. *mp* 20

Pno. *f* *p*

Xyl.

Ob. *f* 30

Pno. *mf*

Xyl. *mp* *f*

Compositional Details Mvt. 6 - *Galop (Woodwinds)*

Revised (mm. 18-30), (mm. 20-27) Originally there were only 2 measures but the composer expanded it to 8 measures to assist the instrument switch to Clarinet

Musical score for Mvt. 6 - *Galop (Woodwinds)*, showing revisions for Bsn. and Pno. from mm. 18-30. The score is in 3/4 time and features a key signature of one flat. The Bsn. part includes a measure marked 'To Cl' at measure 20. The Pno. part includes dynamic markings *f* and *mp*. The score is divided into two systems: the first system covers measures 18-27, and the second system covers measures 25-30. A box around measure 28 is labeled 'Clarinet in Bb'.

Compositional Details Mvt. 6 - *Galop (Woodwinds)*

Original (mm. 44-51)

Musical score for Mvt. 6 - *Galop (Woodwinds)*, showing the original score for Ob., Pno., and Xyl. from mm. 44-51. The score is in 3/4 time and features a key signature of one flat. The Ob. part includes a measure marked 'mf' at measure 49. The Pno. part includes a dynamic marking *mp*. The Xyl. part includes a dynamic marking *mf*. The score is divided into two systems: the first system covers measures 44-51, and the second system covers measures 49-51.

Revised (mm. 50-56), (mm. 54) Alto Sax has the Xylophone line from the original mm. 48. The 16th note pickups into mm. 55 slur into the Alto Sax melody

Musical score for Mvt. 6 - *Galop (Woodwinds)*, showing the revised score for Cl. and Pno. from mm. 50-56. The score is in 3/4 time and features a key signature of one flat. The Cl. part includes a measure marked 'Alto Saxophone' at measure 55. The Pno. part includes a dynamic marking *mp*. The score is divided into two systems: the first system covers measures 50-56, and the second system covers measures 54-56.

Compositional Details Mvt. 6 - *Galop (Woodwinds)*

Original (mm. 72-83), (mm. 78) Xylophone plays the melody

72

Ob.

Pno.

Xyl.

78

mf

Compositional Details Mvt. 6 - *Galop (Woodwinds)*

Revised (mm. 77-88), (mm. 80-81) Piano plays Xylophone material from the original mm. 74-75, (mm. 84-86) Oboe plays Xylophone material from the original mm. 78-80, (mm. 87) Piano right hand plays the one measure Oboe part from the original mm. 81, (mm. 88) Oboe finishes by playing the Xylophone measure from the original mm. 82

77

Alto Sax.

Pno.

84

Oboe

Compositional Details Mvt. 6 - Galop (Woodwinds)

Original (mm. 143-146)

Musical score for the original version (mm. 143-146). It features three staves: Oboe (Ob.), Piano (Pno.), and Xylophone (Xyl.). The Oboe part starts at measure 143 with a *mf* dynamic, followed by a *ff* dynamic. The Piano and Xylophone parts also show *mf* and *ff* dynamics. The score is in 3/4 time and includes a treble clef for the Oboe and a grand staff for the Piano and Xylophone.

Revised (mm. 148-152), (mm. 152) Written 1 octave higher than the original mm. 146 (*sounds 2 octaves higher on the piccolo)

Musical score for the revised version (mm. 148-152). It features two staves: Flute (Fl.) and Piano (Pno.). The Flute part starts at measure 148 with a *ff* dynamic. The Piano part also shows *ff* dynamics. The score is in 3/4 time and includes a treble clef for the Flute and a grand staff for the Piano. The Flute part is marked "To Picc." and "Piccolo".

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