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I. Solo Recital: Saturday, November 1, 2014, 5:30 p.m., Organ Hall. *Three Pieces, Op. 30* (Max Laurischkus); *Concerto for Clarinet* (Henri Tomasi); *Carnival of Venice* (Paul JeanJean); *Press Release* (David Lang).

II. Solo Recital: Friday, April 17, 2015, 7:30 p.m., Recital Hall. *Fantasy-Ballet* (Jules Mazellier); *Concertino, Op. 15* (Jeanine Rueff); *Klezmer Rhapsody* (Paul Steinberg); *Quirk for bass clarinet and computer* (Eric Honour); *Clarinet Concerto* (John Veale).

III. Solo Recital: Saturday, March 19, 2016, 1:30 p.m., Organ Hall. *Clarinet Concerto in A Major, K. 622* (Wolfgang Amadeus Mozart); *Bucolique for Clarinet and Piano* (Eugene Bozza); *Pastorale (Souvenirs du Frög)* (Daniel Dorff); *Industrial Strength for Bass Clarinet and Piano* (Kenji Bunch).

IV. D.M.A. Research Project. THE TRAINING OF JAZZ AND POPULAR STYLES IN MULTIPLE WOODWIND DEGREE PROGRAMS, (2017).

This project attempts to determine if graduate students in multiple woodwind degree programs are provided adequate access to jazz training or performance opportunities as part of the degree program. To meet the professional expectations in the field, multiple woodwind instrumentalists not only need to be able to play several woodwind instruments well, but also in a wide range of styles. In particular, players must be literate in jazz performance

styles, primarily to be able to play in swing or big band style but also, occasionally, to improvise.

Degree requirements that were available online from twenty-four universities that offer a graduate degree in multiple woodwinds were examined, in addition to the background and areas of expertise of some of the woodwind faculty. Interviews were conducted of four woodwind doublers who have played in pit orchestras for Broadway-type shows to learn how they became qualified for that work. In all cases, no identifying information of the players and university programs were shared in the reporting of this study.

University websites tend to outline only partially the curricular requirements of the Master's level multiple woodwind degree, but it was determined that jazz saxophone is not consistently included as part of the multiple woodwind curriculum. Those interviewed all emphasized that the ability to perform in multiple styles and to perform adequately the stylistic interpretation of written notation in a convincing jazz style is an essential expectation of those jobs. Interviewees recalled that little to no jazz training was accessible in their Master's degrees, and those who were most successful playing in a jazz style had previous access to jazz performance opportunities in their undergraduate degrees. Transcripts of the four interviews are provided as an appendix.

THE TRAINING OF JAZZ AND POPULAR STYLES IN MULTIPLE WOODWIND DEGREE PROGRAMS

by

Trevor E. Davis

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Approved by

Anthony Taylor
Committee Chair

APPROVAL PAGE

This dissertation written by Trevor E. Davis has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

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TABLE OF CONTENTS

Page

CHAPTER

CHAPTER I

INTRODUCTION AND LITERATURE REVIEW

Students who enroll in multiple woodwind degree programs are faced with challenges of a busy schedule and limited time to learn and improve their playing on three to five woodwind instruments. Most graduate degree programs are designed to last two years, but that does not guarantee a student would study all five woodwind instruments for two consecutive years, due to schedule constraints of the student and woodwind studio professors' loads and schedules. On each instrument, the student strives for technical proficiency, the ability to produce a characteristic sound, and stylistic skills associated with each instrument.

To be admitted into a multiple woodwind program, usually a student must demonstrate strong performance ability on one instrument and some ability on one or two secondary instruments. The number of instruments studied ranges from three to five woodwinds. Aspiring multiple woodwind performers seek to reach the professional standard that would qualify them for professional work in pit orchestras for musicals and Broadway-type shows, where the requirement is to perform on several instruments within one performance. For most musicals or Broadway-type shows, in each woodwind part a performer can be expected to play flute, a single reed instrument, and on occasion, a double reed instrument.

In addition to an ability to perform adequately on multiple instruments, it also is necessary to have experience playing in musical styles beyond Western classical music, beyond the concertos, sonatas, and classical etudes that are a focus of university music programs. If students do not receive any sort of training in jazz or commercial styles while in school, they may not be equipped to handle various jazz-related issues of style they will likely encounter in shows: matching articulation, blending their sound within the wind section, improvising a jazz-style solo, and delivering the sound and style of the saxophone in the role as a section member of a wind section in a "big band" style. In passages requiring "swing" style, the interpretation of rhythm and articulation, specifically the rhythmic treatment of swung eighth notes, is different than other sections of the show, even though the notation on the page may be notated the same as other, non-swung passages. Edward Joffe, woodwind doubler, educator, and author of an important source of reference on the study of the history and application of woodwind doubling, explained further that players must have sufficient knowledge of style beyond what is printed in the parts, that

> …a great deal of music that contemporary doublers frequently encounter also requires knowledge of twentieth-century popular music idioms. Rhythmic 'feels' (in which every bar is phrased to reinforce a popular dance rhythm – swing, Latin, rock, country) as well as articulations and idiomatic sounds most closely associated with jazz, are not adequately notated.[1]

The instrument that swing sections are most associated with for doublers is the saxophone, although that style also may appear in clarinet and flute passages. The

[1] Edward Joffe, *Woodwind Doubling for Saxophone, Clarinet, and Flute* (City University of New York, 2015), 200.

interpretation of rhythm and articulation, or swing style, is something that woodwind doublers may have difficulty with if they have not had access to and experience with jazz study in their formal training.

In an interview with an experienced doubler who has worked for many years in shows in New York City, he shared that there were many times when a very strong woodwind player was "…not able to get inside the groove of whatever we were playing." He speculated that this may happen "…partially due to the sort of split that the sax has undergone in academia, when you have classical and jazz teachers at programs where you have to sign up for a jazz minor or a jazz curriculum."[2] He is referring to programs where only jazz majors and minors would have access to jazz instruction, and a Master's student in woodwinds may not. His speculation gains further credibility after inspection of the woodwind faculty and degree requirements available online for woodwind degrees. Of twenty-four schools I investigated that offer a graduate degree program in multiple woodwinds, nearly all of them have a jazz program of some kind.[3] However, jazz faculty and woodwind faculty are sometimes listed in separate categories, leading one to believe a woodwind degree does not include jazz study. The purpose of this research is to determine if university degree programs are meeting the known professional requirements for doublers by making jazz training available to Master's woodwind students, and to offer some suggestions to students and universities about how to address any shortfalls found.

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[2] Interview C, telephone interview by author, August 28, 2016, see appendix.

[3] A list of twenty-four schools was retrieved from Bret Pimentel's website as it was the most complete list I could find and was used as a starting point in this research. https://bretpimentel.com/resources/woodwinds/doubling/degree-programs/ accessed November 10, 2015.

Literature Review

Since jazz style is best taught as an aural and oral tradition, the existing literature on woodwind doubling, in terms of covering this aspect, can be seen as having limited value. Indeed, I was unable to find a comprehensive source on woodwind doubling that addresses the full range of stylistic understanding and ability expected of professional woodwind doublers. The focus of multiple woodwind sources is either on an aspect of doubling alone, or on jazz rhythm and style alone. Articles in journals such as *The Instrumentalist*, *The Jazz Educators Journal*, *The Saxophone Journal*, and *The Clarinet* address doubling from a pedagogical view of learning additional instruments, but rarely, if at all, mention learning different styles of music as a necessary educational platform. For example, some articles address problem solving for switching from one instrument to another and to maximize sound and facility on the instrument. Exercises in other method books for doublers ask players to perform in a swing style; however, none of the literature teaches that swing style.

Scholarship on woodwind doubling is found in education journals, jazz journals, books, and theses. Joffe's book includes a section that addresses solutions to problems doublers may face when playing certain solos or shows, such as *West Side Story* and *An American in Paris.* While not addressing jazz articulation specifically, Joffe's book only contains a few brief mentions about the importance that the saxophone players need an understanding of jazz phrasing. In 2001, Joffe interviewed Harvey Estrin, a woodwind doubler in New York City, who stated,

> "The best doublers are those who are interested in jazz from the onset. I think it gives you a broader scope…You find [for] those who are so-called 'legit' and suddenly must play the saxophone to earn a living, the concept is wrong. They play in a very angular manner [so] that the sound is not right, and swing – forget about it."[4]

Students who go through a multiple woodwind degree without playing any jazz saxophone fall into Estrin's category of "legit" musicians and they would likely have difficulties producing stereotypical jazz and commercial sounds and styles.

Chris Vadala contributed over fifty articles to "The Saxophone Journal" about pedagogical issues with doubling, such as problems musicians face when switching from one instrument to another; the series of articles was titled "Tips on Doubling." Vadala answered questions from doublers about topics from mouthpiece and reed equipment, to intonation issues, and questions about articulation and sound. In a 1996 article addressing warm up routines, Vadala listed several well-known method and exercise books including those by Klosé for clarinet, Gaubert and Taffanel for flute, two by Larry Teal for saxophone, and the standard Barret *Method for Oboe*. Vadala suggested taking the written examples and expanding the range, transposing the exercises, and implementing "…a multitude of articulations and concepts, 'straight' or 'swing'…The 'Dr. Jekyll and Mr. Hyde' approach of playing first with a European classical and then with a jazz or American classical concept is recommended."[5] Advanced doublers would have success performing exercises in a convincing swing style, but someone new to jazz would need

[4] Joffe, 200.

[5] Chris Vadala, "Tips on Doubling: Uni-Saxercises for the Technically-Minded Treble Clef Dwellers," *The Saxophone Journal* 20, no. 6 (July/August 1996): 8–9.

assistance from a teacher to perfect the "swing" style of eighth notes, and the underlying message is clear that doublers need to be able to perform in both classical and jazz styles.

The suggestion of finding a teacher appears in several other articles pertaining to doublers. However, articles could be more specific and clarify that doublers who are inexperienced at saxophone should seek out teachers that play both classical and jazz saxophone. Two articles, one by John Swoboda, that appeared in the *NACWPI Journal* in 1991, and another by Bret Pimentel, published by *The Instrumentalist* in 2014, mentioned that instruction from a private teacher is essential when learning a new double. Pimentel stated, "A clarinetist who has spent years studying the instrument cannot expect to master the saxophone in a matter of weeks without instruction."[6] That statement is true but a doubler should think in which capacity they want to master the saxophone. From interviews with doublers in later chapters, a saxophone player would benefit from the knowledge of training in both classical and jazz genres.

Another source for doublers worth mentioning is a book by New York City based doubler, Charles Pillow. It provides a guide for saxophonists who want to improve their doubling on clarinet, flute, and oboe. The book is useful for saxophonists because it relates aspects of learning the new instruments to their differences and similarities to playing the saxophone. For example, he reminds players that they should experience more resistance when blowing into the clarinet than the saxophone and outlines how a player is to adjust to that difference. Pillow mentions some of same concepts as Vadala and Pimentel, such as the importance of finding a good teacher for each instrument, and

[6] Bret Pimentel, "A Guide to Doubling on Clarinet and Saxophone," *NACWPI Journal* 69, no. 3 (October 2014): 24.

devoting adequate practice time to each instrument. One thing he recommends, toward the goal of maintaining a high performance level on multiple instruments, is to consider concentrated practice on one instrument, and what he calls "checkups," as maintenance practice, on the other instruments, as an approach to one's practice within a three-month period. "For example, focus primarily on the clarinet for three months, and just do maintenance work on the other instruments, then switch to concentration on the flute for three months, and then the same with oboe, and so on."[7] Within each instrument-specific chapter, he includes short exercises that focus on articulation, technique, and tone. In later chapters, he shares his ideas about concepts of sound for each instrument, providing extensive selected listening lists of players and recordings for classical flute, clarinet, and oboe players. He also includes also lists of jazz flute, jazz clarinet, and jazz oboe recordings, explaining that while influential jazz saxophone players are well known, jazz flute, clarinet, and oboe players are not as well known because "the history of the flute and oboe and clarinet is steeped in the classical tradition."[8] Becoming familiar with many different professional players and recordings of the instrument one is learning is advantageous to a doubler who is learning to deliver the characteristic sound and style a musician needs to convincingly perform in several styles.

Vadala provides practical etudes that call for the player to switch instruments in the middle of the etude, forcing the student to practice that flexibility. His book, *Improve Your Doubling: Advanced Studies for Doublers*, provides challenging etudes that mimic possible circumstances for a doubler, such as playing a Dixieland clarinet solo, followed

[7] Charles Pillow, *Woodwind Doubling for the Saxophone Player* (Bookbaby, 2013), 70, iBooks.
[8] Ibid., 6.

by a pop rock saxophone solo, then a flute etude in a baroque style. The purpose of the book is to prepare students for situations they would face on the job, and to be able to work on doubling from within a single volume. However, his book is intended for experienced doublers. While there are jazz examples in the book, there are no instructions explaining how to play in a jazz style.

The focus of available literature for doublers, such as articles in *The Saxophone Journal,* and *The Instrumentalist,* is on problem solving for switching from one instrument to another and to maximize sound and facility on the instrument. While some sources ask players to perform in a swing style, little description is given of the interpretation and articulation of the swing style in the available materials. To learn about jazz style, inexperienced doublers might be most successful using books such as *Jazz Conception* by Jim Snidero, rather than seeking that information in books about doubling. It contains solo etudes and an included CD to demonstrate proper swing interpretation. These are the types of sources most beneficial to a woodwind doubler that may not have had any experiences playing jazz during their multiple woodwind training.

CHAPTER II

PERSONAL BACKGROUND

As a "professional student" who will soon hold four degrees in music, including a multiple woodwinds degree, I chose to focus this project on multiple woodwinds because I am most positioned to make a contribution to academia through research into areas where I already have some expertise. This project, which examines how students best get the training they need, has led to a focus on saxophone rather than clarinet, but nevertheless closely fits my identity as a multi-instrumentalist and my goals as a musician and educator. This section about my wide-ranging performing career speaks to the importance of learning multiple styles of music, and in particular, being competent in jazz styles. My story is also representative of other musicians, especially those that may consider pursuing a degree in multiple woodwinds. The DMA in clarinet performance helped me become qualified for a university position but my experiences in jazz and in multiple woodwinds made me a more attractive candidate for my current position where I am the single-reed studio teacher, and the director of the jazz ensemble. Woodwind doubling degrees, in particular, are an interest of mine because of my own experiences as a doubler. In fact, I have been a doubler from nearly the beginning of my music career. I began learning the clarinet in the fourth grade and by grade six I had joined the Stage Band on tenor saxophone. Since elementary school, I was not only playing two different instruments, but also two different genres of music. Clarinet was my instrument of choice

for concert bands and the standard repertoire while saxophone was reserved for jazz bands. In my undergraduate degree at Kutztown University, I focused on the clarinet and I performed in chamber ensembles, the wind ensemble, and learned more pieces from the standard repertoire. I played saxophone mostly in the jazz ensemble where I played soprano, alto, and tenor saxophones in various semesters. I also was a member of student saxophone quartets and I also had the opportunity to play in my teacher's (Jeremy Justeson) saxophone quartet, which included two experienced saxophonists working professionally in New York City. Playing in the jazz ensemble is also the reason I started to learn to play the flute, because of the expectation of saxophone players in a jazz ensemble to double on clarinet and flute.

My versatility helped me land interesting and varied jobs as a performer. I spent two summers playing clarinet in a polka band at an amusement park, which was challenging from a technique perspective because of the fast and near constant playing throughout the thirty-minute shows. I also spent over four years in my undergraduate studies playing baritone saxophone in a funk cover band that played bar shows a few weekends a month throughout the mid-Atlantic region. Experiences in the jazz ensemble helped me play the style of music from the 1970s to the 2000s and my ability to play saxophone allowed me to be a member of that band.

Even though my undergraduate degree was focused on clarinet, the first Master's degree I pursued and earned was in Jazz Studies, and on saxophone, at Indiana University. James Campbell, one of the clarinet professors at IU, was willing to take me as a clarinet student, and I kept up my classical clarinet playing by continuing those

lessons through that Master's degree. During a summer session, I asked Tom Walsh, my saxophone teacher, if I could take classical saxophone lessons with him in lieu of continuing jazz lessons because I thought it was important to continue to learn about that style of saxophone playing, too. He was supportive of the idea and lessons were focused on Ferling etudes and some standard saxophone repertoire such as Paul Creston's *Sonata for Alto Saxophone*. In the years since, I have found those lessons to have been invaluable, and frequently find myself passing his advice on to my own students.

While at IU, I was able to clarify my long-term career goals. First, I wanted to make a living performing after graduating with my Master's degree. Later, I would go back to school for a DMA degree, to be qualified to teach music at a university. After graduating with the Jazz Studies degree, I was able to get further performance work and experience because of my versatility as a doubler. For a little over a year, I was a musician for Princess Cruises, performing as part of the ship's "orchestra," which was the equivalent of a small big band of about seven or eight players. My duties included playing in jazz sets, Dixieland sets, background music at cocktail parties, performing with guest entertainers, and playing in production shows that ranged in styles from Motown to popular rock. This required me to perform on flute, clarinet, alto saxophone, and tenor saxophone. The music was mostly in a jazz or commercial style, but on occasion, a guest entertainer would perform an aria from an opera, or a ballad from a musical where classical-oriented clarinet and flute playing was most appropriate. I must admit, I was not a strong flute player when I was working on cruise ships; my sound was inconsistent and I struggled with intonation in the upper register.

After the cruise ship experience, I spent about a year with two touring Broadway pit-orchestras. I played for two stylistically disparate shows; *The Wizard of Oz* and *A Chorus Line*. Most of the music in *The Wizard of Oz* adheres closest to "classical" style. In fact, much of the musical material is repetition and transformation of the march-like "We're off to see the Wizard" theme. However, there is a dance number in the show, "The Jitterbug," that requires the orchestra to play in a big band style. The score for *A Chorus Line* included a plethora of styles, ranging from waltzes to quasi-disco feels and light classical underscoring, to Broadway ballads. Each show had eight musicians and the rest of the orchestration was from a virtual orchestra computer program. For *The Wizard of Oz*, I played flute, clarinet, tenor saxophone, and baritone saxophone, and for *A Chorus Line*, I played piccolo, flute, clarinet, bass clarinet, and baritone saxophone. During this period, I was forced to perform often on flute, and that experience helped me to solve the sound production problems I had been having.

After these few years as a doubling performer, I hoped to pursue a DMA in clarinet, but was advised that my clarinet playing needed refining; with all the pit work, my playing was practical and utilitarian, but there were artistic aspects I needed to address, and I needed time to resume more practice focused on the clarinet. To accomplish this, I completed a second Master's degree in multiple woodwinds, at the University of North Carolina at Greensboro, and then continued with the DMA clarinet degree. The multiple woodwind degree provided the opportunity for me to develop some skills on the oboe and bassoon, and my flute playing also significantly improved. Because of my woodwind doubling capabilities, I quickly became a regular call musician

for several Theatre companies and other universities in the area. While playing in these shows, I noticed that woodwind doublers often struggled with the stylistic versatility expected of them, in one of two ways, (1) that jazz saxophonists who were asked to double sometimes had difficulties playing both the clarinet and the flute with a classical sound, and (2), doublers who played clarinet, flute, and oboe with a characteristic classical sound sometimes had difficulties playing saxophone in a convincing big band style.

As I outlined in my personal history, most of my years as a musician have been spent traversing the range of styles between classical and jazz. The jazz training I received on saxophone also carries over easily into my clarinet playing. Having experience in that style allows me to explore pieces outside of the standard repertoire of the Western classical canon. I am able to perform works that are influenced by commercial and jazz idioms, which include bass clarinet pieces that use funk, rock, and blues elements, such as David Lang's *Press Release,* which I performed several times during my DMA degree.

During my multiple woodwind degree in Greensboro, I asked if I could study saxophone with the jazz professor instead of the classical professor and I was permitted to do so. Other woodwind doublers who also were in the degree or began their degree when I was in my doctorate took only classical saxophone lessons. This made me curious about other woodwind degree programs and how often other schools included jazz saxophone in the doubler's curriculum. It is my hope that students, especially those who

pursue study on more than one woodwind instrument, will find this project a useful resource when considering learning multiple instruments and multiple styles of music.

CHAPTER III

DESCRIPTIONS AND REQUIREMENTS OF MULTIPLE WOODWIND DEGREE PROGRAMS

I have identified twenty-four universities that offer a graduate degree program in multiple woodwinds[9], and these programs differ primarily on how many instruments a student must be proficient, and how much expertise is required on secondary instruments. This chapter will offer an examination of the twenty-four programs according to information available on their websites. The intention of this project is to examine how Master's multiple woodwind programs in general are delivering jazz instruction, and not to evaluate specific programs. Thus, while features of various programs will be discussed, they will not be identified by name. The degree requirements vary from school to school and the number of woodwind instruments to be studied in the degree range from three to five. Based on the descriptions of admission requirements found online, it appears that while expectations of playing level for the "primary" instrument is fairly consistent, expectations for the entering proficiency level of "secondary" instruments varies more widely from program to program. To be accepted into a program, prospective students need to perform at a very high level on a "primary" instrument, and demonstrate

[9] Ball State University, Boston Conservatory, Bowling Green State University, University of Cincinnati College-Conservatory of Music, East Carolina University, Eastman School of Music, University of Georgia, Indiana University, James Madison University, University of Miami, Michigan State University, University of Missouri – Kansas City, University of Nebraska – Lincoln, University of Nevada – Las Vegas, New Jersey City University, University of New Mexico, University of North Carolina – Greensboro, University of North Texas, University of Northern Iowa, Ohio University, University of Oregon, University of South Carolina, University of Southern Mississippi, University of Wisconsin – Madison.

some ability on one or more secondary instruments. Some schools expect higher levels of playing on secondary instruments than others. Common language found in all multiple woodwind programs is that there is a "primary" instrument and additional instruments learned, but the language for describing secondary instrumental study varied. For example, some schools require performances in either a recital or a jury on at least four instruments to complete degree requirements, while others require only at least two different instruments to be performed on a recital. However, in those cases where a recital includes performances on only two instruments, the student will have studied the remaining instruments in private lessons. In other words, different levels of proficiency are required, one as demonstrated through public performances in formal recitals, and a lower level, as demonstrated by completion of one or more term of private lessons on that instrument, but no formal, public performance. The number of instruments studied in degree programs also can vary from three to five woodwinds, depending on the school.

For all the schools, whether or not jazz saxophone is included in the curriculum is not clear from the information available online. Of the twenty-four schools identified, only three university programs communicate to prospective students about possible alternatives to Western classical music within the multiple woodwind degree curriculum. For the audition requirements for saxophone, one school's website states, "Demonstration of interpretative jazz and improvisational skills, while not a requirement, is certainly welcome." The saxophone teacher at this university plays both classical and jazz saxophone and while degree requirements do not explicitly require jazz saxophone study, the saxophone teacher could provide that access, but nothing in the curriculum plan for

the degree would indicate an institutional commitment to providing that instruction. Another school's website states, "Considerable flexibility is permitted within an individual program to meet the specific needs of students." That statement encompasses the entire music program, but implies that a multiple woodwind student would be able to study both classical and jazz saxophone if they desired. However, it does not appear that the study of jazz saxophone is a mandatory component of multiple woodwind study, but may be an option because this school has two saxophone professors, one that specializes in classical saxophone and one that specializes in jazz. There was only one school that whose degree description does seem to closely match the professional expectations in the field. The description states that the, "program emphasizes fluency in all performing styles including classical, jazz, and commercial music." The faculty at this university include not only a jazz saxophone instructor, but also four additional woodwind musicians who are all experienced doublers on Broadway. Jazz improvisation and jazz composition are publicized electives offered for the Masters of multiple woodwinds degree. It appears that this university in particular has the necessary course outline and faculty to prepare students for professional work as a woodwind doubler.

Scheduling Issues

The daily schedule of a woodwind doubling student is challenging because of the number of instruments to be studied at once, the amount of proficiency expected on each instrument, and the expectation that Master's students also carry a regular course load of about nine credits. Assuming that a degree would be completed in four semesters over

two years, a student studying five woodwinds would enroll in lessons on their "primary" instrument and their secondary instrument every semester for two years. The remaining three instruments can be scheduled one per semester for the first three semesters, leaving the student some freedom in the final semester to prepare for a recital. This schedule may be ideal for some students but it may not always be possible because of required classes, ensembles, and instructor teaching loads. If programs required jazz saxophone in addition, that would force at least one semester to include applied study on four instruments, which eliminates the one semester with some flexibility and loads the four semesters to their limit. Hypothetically, there may not be enough hours in the day for a student to dedicate two to three hours of practice on each instrument in addition to attending classes, and adequately performing any assistantship or side employment duties. For students new to jazz lessons, learning tunes aurally and transcribing solos by ear might take significant extra time, because it is a drastically different way of learning than reading scores in the way that a classically-trained student is likely accustomed to.

That heavy practice schedule might seem difficult to maintain, but might be the best choice for a student because it provides a realistic practice schedule for a student who desires to make a living as a woodwind doubler. Ideally a doubler should be practicing each instrument every day, and pursue each as seriously as the primary instrument. In his book on woodwind doubling, Joffe states that, "…each instrument must be approached as a separate discipline with thoroughness and passion as if it were the only instrument one plays. Each of the instrumental families should be practiced

every day."[10] Other doublers such as Vadala, Swoboda, and Pimentel each shared similar approaches to practicing all the instruments in some of their published articles. An additional challenge is to maintain skills on each secondary instrument after the one semester of study has been completed.

Jazz Saxophone

If woodwind doubling students have trouble getting access to jazz saxophone training while in the program, it is likely a problem of allocation of resources or departmental or program structure, not availability. Indeed, nearly all twenty-four of the universities with multiple woodwind program also have a jazz program, but the performance level of the jazz ensemble at these schools is likely beyond that of a student who has never played saxophone before. In other words, there are student jazz classes and ensembles, but there would be no guarantee of access, no guarantee that someone who never played jazz could successfully audition into a chair in the saxophone section of a jazz ensemble. Similarly, a doubler may not be able to win a seat in a large ensemble on a weaker secondary instrument. This is likely why programs provide studio lessons on secondary instruments, to ensure that doubling students get experience on all the instruments they wish to study without relying on large ensemble enrollment to provide that experience. Universities with a jazz program sometimes list the jazz faculty separately from woodwind faculty, leading one to believe that jazz saxophone and classical saxophone operate in separated academic silos. Because of this disconnection,

[10] Joffe, 207.

jazz saxophone faculty are not likely participating in admissions decisions for woodwind doubling students. For schools that have separate teachers for classical saxophone and jazz saxophone, there may not be time or space available in student schedules to complete a semester of study in jazz saxophone. However, some schools have only one saxophone faculty member and in several of those instances, the teacher has some expertise in both jazz and classical saxophone. In this circumstance, the student might have better opportunities to study both styles of saxophone playing.

If one listens to samples of classical and jazz saxophonists' alto playing back-to-back (for example, Donald Sinta's and Cannonball Adderley's alto saxophone playing), one might conclude that it is best to consider them as playing completely different instruments. Some common skills are essential for both genres, such as technical facility on the instrument and the ability to tune with other musicians. Among the most considerable differences between classical and jazz saxophone playing are articulation of swing eighth notes and the overall sound concept. To continue to use the example of Donald Sinta versus Cannonball Adderley as a means of comparison, a large part of the difference in sound is due to the equipment used, mainly their mouthpieces. Generally speaking, the mouthpiece used by a jazz saxophone player has interior dimensions slightly larger than that of a mouthpiece used by a classical saxophone player. The larger "chamber" allows for a louder and brighter sound and a smaller "chamber" produces a softer and less bright sound. Additionally, the reed used has an effect on the sound. There are "jazz-specific" reeds and reeds tailored for classical playing. Saxophonists who play

both styles of music will know what mouthpiece and reed to choose for each particular performance situation.

Jazz training is essential for woodwind doublers because the styles of music found in Broadway-type shows lean heavily toward jazz and commercial styles. The doubler who speculated on the saxophone split in academia, explains further, that,

> …the many different types of situations you have to encounter as a saxophone player, you end up needing to learn to change your sound, blend your sound, blend the tuning, blend your sense of pulse and rhythm with other players. And the skill set that [famous classical saxophone pedagogue] and his students have sort of perpetuated don't deal with that.[11]

Another doubler interviewed also stated the importance of being able to play saxophone with a sound that identifies more with a jazz saxophonist than a classical saxophonist. He said, "I definitely need jazz chops for this, because so many of the shows have a big band sound or a rock show…If you're going to play saxophone, you have to have that sound."[12] A doubler who has only studied saxophone as a Western classical instrument may experience shortcomings and frustrations trying to learn the new sound concept and stylistic approach while on the gig.

If a student also wishes to teach privately, or wants to be a more versatile performer, studying both classical and jazz saxophone would prove to be beneficial. But for someone looking to make a living as a doubler, the approach to saxophone study should emphasize jazz and commercial playing. Joffe writes,

[11] Interview C.
[12] Interview D, interview by author, December 8, 2016, see appendix.

> Doublers should focus attention on the musical situations that they are most likely to encounter. In the professional world, a classical approach to sound is expected on clarinets and flutes whereas jazz and rock-and-roll concepts are demanded on saxophones.[13]

Similarly, Vadala's book for doublers asks readers if they are, "…comfortable playing a classical passage on flute followed by a Dixieland clarinet phrase, ending with a jazz/rock sax solo?"[14] The stylistic demands of the saxophonist for Broadway-type shows are clearly more in line with jazz and commercial sounds than Western classical sounds. To again revisit a conversation from an interview, one of the doublers said, "It's rare that I have to utilize my classical saxophone skills anywhere close to the level that one had to get them up for a degree program. The times I do might be in symphony…"[15] More university programs should be aware of the stylistic demands a woodwind doubler is likely to encounter and seek more ways to provide access to jazz saxophone instruction in multiple woodwind curriculums in order to better prepare their graduates for work as professional doublers.

[13] Joffe, 207–8.

[14] Chris Vadala. *Improve Your Doubling: Advanced Studies for Doublers: Saxophone, Clarinet, and Flute* (Medfield, MA.: Dorn Publications, 1991), 6.

[15] Interview C.

CHAPTER IV

PRESENTATION OF FOUR CASE STUDIES

To gather more information regarding doublers' experiences in school and in their profession, four case studies were developed via phone interview. Each interviewee was asked, in particular, about their knowledge and personal experience of jazz training in multiple woodwind degree programs. All four interviewees are making a living, or at some time in their career made a living, as a doubler and are performing, or have performed, with shows either in New York City or with a touring company. Three of the four interviewees earned a graduate degree in multiple woodwinds. To protect the careers of the interviewees and encourage candid responses, the names of interviewees have been anonymized. In addition, names of schools and studio teachers have been anonymized, since I was looking for general trends in access to jazz instruction, and not to point a critical finger toward any particular program.

Even though the descriptions of their degree programs varied, some common language and experiences were shared by the four interviewed. All identified jazz training as essential as part of their doubling profession. In addition, all interviewees could recall performance situations where another doubler had difficulty matching style and blending well with other musicians while playing saxophone in a "jazz-heavy" section of the show. Specifically referring to their degree programs, all the interviewees shared that they received more classical saxophone than jazz saxophone training. In fact,

the interviewees received little or no jazz training in their master's degrees. However, two interviewees had prior jazz band experience during their undergraduate years that helped them become more qualified to work as a doubler. The three interviewees who earned a multiple woodwind degree also commented on the busy, grueling schedule of studying multiple instruments at the same time while in the degree program.

Interviewee A

Interviewee A entered the Master's degree program with little to no jazz playing experience. His undergraduate degree was in oboe performance and he added clarinet to meet the institution's requirement of two "primary" instruments. He knew training in jazz and commercial styles would aid him after graduating, but the institution did not provide access to the appropriate training, despite his efforts to obtain it. In auditions for work after graduating from the program, his saxophone playing was identified as his weakest double. A few players offered him this assessment, and among them was one of the first call oboe doublers in New York City, who told him, after hearing him play numerous instruments, "You're on the way to being more than good enough to play flute, oboe, and clarinet on Broadway. But you have absolutely no idea what you're doing on the saxophone."[16]

His level of saxophone experience and faculty workloads and schedules were contributing factors to his difficulties obtaining jazz training. As mentioned above, his two primary instruments were oboe and clarinet, which he studied every semester,

[16] Interview A, telephone interview by author, September 29th, 2016, see appendix.

leaving flute, bassoon, and saxophone to be studied in separate semesters. In his first semester he enrolled in applied bassoon, applied flute in his second, and saxophone in his third and fourth semesters. When he inquired about jazz saxophone lessons in his second year, the jazz saxophone professor was willing, but administration blocked access because the professor was already on a teaching overload. The classical saxophone teacher required him to audition for his studio, and since the student had never taken a saxophone lesson, he was not confident that he would pass the audition, and accepted instead, the offer of being assigned to the jazz teaching assistant for saxophone lessons. It was not a satisfying experience; the TA was younger than Interviewee A, they did not get along well in lessons, and not much was learned. The next semester, he was assigned to the classical TA and while he learned much more about the saxophone in general, it was all through a classical lens. On more than one occasion, he asked about commercial set-ups and sound, but that was not the TA's area of expertise and she suggested he go to someone else for those answers. The saxophone lessons were helpful but were not closely related to his goals as a musician. He found that the degree emphasized classical music much more than any jazz or commercial music, and as a working musician now, he guesses that playing in a classical style covers only about fifteen percent of the kind of playing he does.

Before he moved close to New York City, he stayed in the town of his school because the area had a thriving Theatre scene. While in the area, he was able to find a local saxophonist who played both jazz and classical saxophone equally well and started taking jazz saxophone lessons from him. In his interview, he emphasized his feelings of

frustration to be behind in his jazz playing and his first experience learning about and playing jazz and commercial saxophone came after he left a school that had the resources to teach him in those areas. While involved in Theatre productions, he played in some shows that required saxophone, but he was usually assigned parts that played to his strengths, which included oboe, English horn, clarinet, and flute. On his first touring show, the company re-orchestrated the part for his abilities and moved the heavier saxophone sections to a different reed book. It is not likely that he can expect each show he plays for to make this kind of accommodation, so he has begun playing more saxophone, trying to learn the stylistic aspects on the job. In his interview he said, " In terms of playing the different styles, the kind of music that I played in school generally does not relate to the music that I play when I work…I personally did not play commercial music in school."[17]

Interviewee A knew that he needed jazz and commercial training to best prepare him for the musical career he wished to pursue. He had interest in attending a different school that placed more emphasis on commercial music but when the school found out he did not have saxophone experience, they declined to allow him to audition for the program. Overall, the frustrations that Interviewee A experienced do help define a number of concrete improvements that woodwind degree programs could make if they seek to better meet the needs of the profession. In addition, his experiences define certain areas that students could do to prepare to meet the professional expectations of the field. These suggestions and areas will be addressed in the next chapter.

[17] Ibid.

Interviewee B

Interviewee B entered the Master's degree program on three "primary" instruments. While there was not an opportunity to study jazz in his Master's program, he played in jazz ensembles in high school and his undergraduate program. Looking back, he wishes he had played in jazz combos during his time in school to strengthen his level of improvisation. While he may not be considered a "jazzer," or be asked to sub in a group like the Vanguard Jazz Orchestra, he does consider himself a saxophonist. He finds himself rarely using the classical training he was taught, and has enough stylistic flexibility to qualify for professional work because of all his training and experiences.

Interviewee B's graduate institution no longer offers the multiple woodwind degree as a graduate program, but now offers a Performer's Certificate in Woodwinds. His experience differs from that of Interviewee A in terms of the audition process as well as the number of instruments studied in the degree. In order for Interviewee B to be admitted into the multiple woodwind graduate degree program, he had to audition successfully at the Master's level into three separate studios. The three instruments he auditioned for were saxophone, clarinet, and oboe. While Interviewee A studied five woodwinds with the focus on two instruments, Interviewee B did not study all five in his graduate program. He focused on three in his graduate study and had studied all five during his undergraduate years.

Interviewee B was a strong player on each of his three instruments, giving him the advantage of having access to participation in large ensembles on each of the three. The one area that was not covered in his master's degree was jazz saxophone but he had

played in jazz bands in both high school and all throughout his undergraduate degree. Initially, he was not enthusiastic about playing jazz but his undergraduate jazz band director persuaded him to participate, explaining that the experience would increase his later opportunities as a doubler. Playing in the jazz ensemble proved to be an important part of his education because he uses jazz styles all the time when playing for shows. Looking back, he would have even preferred to play in a jazz combo to focus on improvisation because it is the weakest area of his jazz capabilities. Granted, not many shows require extensive improvisation, but when it is required, he finds that it takes him considerable preparation to be able to meet those challenges.

Interviewee C

Interviewee C is the one of the four interviewees who did not earn a graduate degree in multiple woodwinds, but was immersed in the culture of the time when a saxophonist was expected to play other instruments and in several different styles. When he studied the saxophone, he studied both classical and jazz, has degrees in both saxophone and clarinet, and devoted serious time to other instruments in order to be more employable. His time spent as a working musician and doubler and now as an educator, allowed him to share a wealth of knowledge and personal experiences about this field. He shared an interesting perspective on the evolution of saxophone teaching, and compelling reasons why learning several styles of music is essential to any musician.

When Interviewee C started his undergraduate degree in saxophone, saxophone study was not limited to only classical saxophone, or only jazz saxophone. The way his

teacher brought students through his studio was simply from learning to play "the saxophone," which meant that students studied classical Ferling etudes as well as studies one would need to learn improvisation. His teacher's attitude was that flexibility was important because working musicians would find themselves in many different situations, such as a symphony one night, a jazz band another, and in a recording studio the next day. In his experience, it was common for a saxophone player to be able to play the Creston Sonata well and also be able to imitate someone such as Charlie Parker or Dexter Gordon. It was not until later that Interviewee C noticed his school had hired a classical saxophone teacher and a jazz saxophone teacher, and realized that a split was developing in academia between classical saxophone and jazz saxophone. Some schools have one saxophone teacher that has experience in both genres, but many schools have a teacher for each discipline. Interviewee C found that after all his training in both classical and jazz saxophone that he has never seen a substantial need for the classical saxophone playing. He never said classical saxophone was not important, specifically noting saxophone parts in some of Prokofiev's orchestral compositions that need to be performed in a certain way. But in terms of his experiences as a working musician and all the different instruments and styles he has performed, classical saxophone is the least used.

Interviewee C advocates that students learn several instruments because the student will naturally be introduced to a wider range of musical style, making the musician more employable. Even though a multiple woodwind degree was not available while he was in school, he learned clarinet and flute in addition to saxophone because of

his interest in other genres, pieces, and chamber groups. As a saxophonist, he played the standard repertoire and jazz, but was not able to perform pieces like the Brahms trio or quintet, or a Beethoven Sonata. He eagerly learned to play the clarinet, and later became proficient on the flute. His approach to practicing each instrument echoed the other interviewees' philosophy that each instrument needs to be practiced as if it is one's primary instrument. Interviewee C explained, for example, that he spent so much time on flute that when he played, he sounded like a flute player, and not "…just an airy saxophone player."

In addition to his approach of studying each instrument seriously, he also stressed the importance of listening to great musicians. For a doubler learning the saxophone, it is essential for a student to listen to players such as Cannonball Adderley, Sonny Stitt, Ben Webster, and even David Sanborn. Those four players each have unique approaches to their sound, and if a student can successfully imitate each of those players by learning how to adjust their embouchure, air, and tongue position, they will have more flexibility to help match and blend with a group of musicians in different musical situations and circumstances.

Interviewee D

Interviewee D earned his Master's degree in multiple woodwinds and even though jazz saxophone was part of the degree, he received more classical saxophone lessons than jazz saxophone lessons because his assistantship was connected to the classical saxophone studio. Similar to Interviewee B, he studied three instruments

(saxophone, clarinet, and flute) for his entire two years at his school. His degree program offered electives that would have been beneficial toward his jazz training, but he was unable to take them because of his busy and full schedule of lessons, required courses, and assistantship duties.

Interviewee D was the first person to go through a multiple woodwind degree from his school and he characterized the experience of that inaugural student as one where the degree was "…sort of being made up as we went along."[18] He and the faculty agreed the degree would focus on saxophone, clarinet, and flute because he already played each of those instruments and he did not have experience on oboe or bassoon. For the saxophone concentration, his undergraduate degree was in classical saxophone, but like Interviewee B, he played in the jazz ensemble throughout his undergraduate and graduate years. In his Master's degree, the faculty agreed to allow him to take three semesters of classical saxophone lessons, and one semester of jazz saxophone lessons.

When asked about the imbalance of classical to jazz lessons, he said a contributing factor was the scheduling and how many credits his assistantship funding covered. Those two factors also contributed to the number of classes he was able to take. His assistantship covered ten credit hours, which is sufficient for most performance students, particularly those students studying only one instrument. However, as a doubler, Interviewee D was taking three applied lessons each semester which meant six hours of his assistantship were already used, leaving him enough credits to take one other class. He took his required theory, history, and research classes, but was unable to take

[18] Interview D.

electives such as Jazz Improvisation because of his busy schedule and reluctance to take out a loan or pay out of pocket for a credit overload. Another reason he took more semesters of classical saxophone is because he was the graduate assistant under the classical saxophone professor, and the default expectation was that he would study with that professor for all four semesters. The one semester of jazz study was an accommodation: the classical professor knew Interviewee D wanted to be a doubler and jazz lessons would be beneficial, and he agreed to let him be in the jazz studio for a semester. Interviewee D was pleased his professor was accommodating even though that affected both teachers' course loads and teaching numbers.

Near the end of his interview, Interviewee D mentioned how important it is for a doubler to have a good jazz saxophone sound and to be a versatile player. Even though his profession hardly, if at all, requires him to play classical saxophone he said, "You need to be able to do classical, you need to be able to do jazz, you need to be able to switch song to song, or phrase to phrase in a song or show. Just change your sound to match what is going on." The way he found success switching styles the way he does is having a sound concept in his head of each instrument. He found also that playing in many different groups during school helped him learn several musical styles. He played in the wind ensemble, the jazz ensemble, the flute choir, and played flute in one of the concert bands and felt that the varied experiences made him a better player.

Each of the four of the doublers interviewed emphasized the importance and necessity of a doubler having the ability to play saxophone in a convincing jazz style. Their experiences exposed also, and perhaps more importantly, that successful players

should know how to switch between styles, to be able to blend their sound with other musicians, and adapt to a given musical situation. In the case of the three interviewees who have a graduate degree in multiple woodwinds, the schools leaned more heavily in the degree program toward classical saxophone than jazz saxophone. Consistently, the kind of saxophone training they received ran contrary to what these musicians find themselves needing to perform on a regular basis.

It should be noted that by no means do four subjects constitute a scientific study. The goal of this research is to build credibility to the idea that there is an educational gap to be filled in most multiple woodwind degrees, worthy of discussion and consideration. I admit to some bias coming from my experience of playing woodwinds in Theatre productions, and encountering situations where classically-trained players were unable to fit in stylistically into jazz-oriented passages. Nevertheless, the comments from the interviewees are consistent with my own experiences.

CHAPTER V

RECOMMENDATIONS FOR STUDENTS AND INSTITUTIONS

When doublers play saxophone in Broadway-type shows, they play more often with a jazz or commercial sound rather than a classical sound. Yet multiple woodwind degree programs provide more classical saxophone training than jazz saxophone training. If the two styles of saxophone playing remain separate areas of study, both should be required as part of the woodwind curriculum to help students become well-rounded saxophone players. The experiences shared by the four interviewees reveal two areas where multiple woodwind degree programs may not be meeting the professional expectations of the field sufficiently. Primarily, (1) Master's woodwind degrees are not consistently providing the necessary jazz saxophone instruction. In addition, (2) the length of the degree program (commonly two years) does not allow enough time for adequate focus on all the instruments, especially if jazz saxophone is going to be covered.

The following are recommendations for students interested in pursuing the multiple woodwind degree and for institutions offering the master's degree. Students thinking about entering a Master's program in multiple woodwinds who do not have saxophone experience should consider taking secondary saxophone lessons during their undergraduate degree. Even if the only option is to study classical saxophone, it will still serve as a valuable foundation on the instrument. Students should also try to be involved in jazz ensembles and jazz combos. Playing in a jazz combo is a great opportunity to

imitate the jazz greats and become familiar with different interpretations of the swing style. Students should challenge themselves to learn tunes by ear from recordings so they can focus on the sound, articulation, and style of "swing" from professional jazz musicians.

Students also should speak closely with their primary teacher and an appropriate administrator before matriculating into a Master's program to determine if it will meet their needs. This course of action is similar to how Interviewee D and his teachers agreed on the number of instruments studied, and the inclusion of one semester of jazz saxophone lessons. Students should carefully identify any deficient areas in their own playing, and seek, perhaps in writing, confirmation of how the program will provide access for the most high priority deficiencies. Students may find enrolling in summer sessions as an opportunity to take classes and reduce the amount of coursework required in the fall and spring semesters. Summer sessions may also be an opportunity to enroll in lessons such as flute or jazz saxophone that may not be available during the normal school year. Summer lessons, even though students would not have access to large ensemble participation, might provide the needed extra training without having to increase the length of the degree program.

To provide an educational experience more consistent with that of a doubler, the following are suggestions for universities that offer a graduate degree in multiple woodwinds. Institutions may consider being clear and transparent about what is offered in the degree. If a school does not have the resources to provide jazz training to doublers, their website should reflect that with a statement of transparency such as, "Jazz

saxophone is not [or] not generally offered to woodwind doublers." If a school can offer jazz training, an assessment of jazz skills could be included in the audition process. By including jazz in online audition requirements, students can prepare their jazz playing before auditioning. The jazz skills requested could be wide-ranging from simply asking for the melody from memory from standard tunes such as, *An Afternoon in Paris, Take the A Train*, or *All the Things You Are*, and in addition, asking the student to improvise over one of those tunes or solo over a standard 12-bar blues form. Other solutions might sound reasonable enough, but might be difficult to implement because they would affect professors' teaching loads. One solution is to provide access to jazz saxophone instruction for those who need it. The second is to replace the classical saxophone requirement with jazz saxophone in the multiple woodwind degree program. The latter may not be ideal for someone considering a career in academia after performing because they may need a background in classical saxophone, too. However, someone only pursuing work as a doubler may, in fact benefit from receiving only jazz saxophone training in the degree. Taking the lead of the institution where Interviewee B studied woodwinds, universities might also consider converting the Master's multiple woodwind degree into a two-year performance certificate program, or at least offering this as an option. While this option might make assistantship funding less available to woodwind doubling students, it would allow for more time and focus on all of the instruments, making it more of a professional degree.

A challenge for students entering a multiple woodwind degree program is that the degree is quite different than other performance Master's degrees. A Master's degree in

performance is a continuation of a concentration in which the student has studied for a number of years prior. A Master's in multiple woodwinds is unique because it is not a common continuation degree like that of a singular instrument degree. From Pimentel's website, there are only six universities that offer a Bachelor's degree in multiple woodwinds. Even so, incoming students to a Master's in multiple woodwinds will have a variety of strengths of capabilities with different combinations of "primary" and "secondary" instruments. Thus each student will enter the program with a unique set of strengths and weaknesses, and institutions committed to meeting those needs will need to be responsive and flexible.

Universities can, however, set a standard for what an ideal candidate would be for this degree. Universities can expect students to have experience playing at least two "non-alike" instruments. For example, a student who plays only clarinet and bass clarinet would need to expand their instrumental arsenal to include flute or a double reed instrument before auditioning. Universities also could strongly advise students in their undergraduate degree programs to audition for jazz ensembles, jazz combos, and take an improvisation class. A student involved in these classes will gain the experience of playing in styles other than those of the Western Classical canon and be better prepared for pit work after earning a Master's degree.

Universities can also consider how to provide stewardship for the multiple woodwind curriculum. Those stewarding the degree can work to ensure that the degree meets current professional expectations (i.e. by requiring some jazz and commercial style training) and also aim to be responsive to future changes in the field.

Further Study

This study was limited in that its purpose was to prove that universities that offer a graduate degree in multiple woodwinds may be overlooking the need of jazz training in their programs. The study was limited in the number of case studies presented and curriculum information was limited to what was available on institution's websites. The findings in this research reveal that further study may be warranted if universities want to meet the professional expectations in the field. More interviews could be conducted to take this research further: with additional doublers with a Master's degree in multiple woodwind performance, and also with department heads or other administrators, about the accessibility of jazz training for student woodwind doublers.

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APPENDIX A

TRANSCRIPTIONS OF INTERVIEWS

Interviewee A

Interviewee A, telephone interview conducted by author on September 29, 2016.

Author: You have a Master's in multiple woodwinds. What was your primary instrument?

Interviewee A: Oboe.

Author: Did your schooling provide all the skills you needed for work as a doubler?

Interviewee A: No.

Author: Do explain.

Interviewee A: When I was in school, I went to (name of school) for oboe performance for a Bachelor's degree, then I went to (name of school) for my Master's. And the way it works at (school name) is you basically have two primary instruments. One you play at the 600 level and one you play at the 500 level. And my semi-600 level instrument was oboe and my 500 level instrument was clarinet and I gave two recitals on those instruments. I felt like there was, both at (school one and school two) there was a lot of emphasis on classical music and I feel that in the real world that is maybe like fifteen percent of what I do.

Author: Right, and as a doubler you knew you wanted to play shows, correct?

Interviewee A: Correct. Some of the things at (school 2) they wanted me to do, they asked me to play in a chamber music concert and it conflicted with a community Theatre

production, so I backed out of the chamber music concert because this Theatre production is much more related what I want to do professionally than playing a Bach chamber piece. So it's more important to me to take this gig. And they said, 'Oh I totally understand." But after that I feel like they never gave me good part assignments because I think they were pissed off with me about that, I don't know. But there's a lot of emphasis on classical music, and that's the crux of the matter.

Author: So if you had voiced your desires that you wanted to do this pit doubling thing, did anyone ever say that you had an option to take jazz saxophone. Because there was a jazz saxophone teacher there when you were there, correct?

Interviewee A: I thought to get lessons with a primary instructor, and I was told by the chair of the instrumental division that I absolutely could not do that because they were both overloaded. Initially, I tried to get in with the classical teacher and he said the only way I'll take you on is if you take an audition. I decided not to take an audition because I never had a saxophone lesson so I said he's not going to take me because I'm not going to pass an audition because I never had lessons. But then the other thought I had was, wait a second what I really need to learn about is commercial music, that's actually more important. So I went to the jazz saxophone teacher and he said, "Sure I can take you on." But then the chair of the instrumental division caught wind of that and said, no absolutely not, he's overloaded. You can study with the jazz TA (teaching assistant). So I was assigned with the jazz TA who I believe was younger than me. I had half hour lessons, and my lessons with him were absolutely useless, I did not learn a thing. I was only required to take one semester of half hour lessons and then pass a jury. But then I knew I

needed help on saxophone so I was going to take a second semester. And I think the classical saxophone teacher caught wind that the jazz TA and I were not getting along. So at the beginning of my last semester there, I was trying to schedule lessons with the jazz TA and the classical saxophone teacher stepped in and said the jazz TA is too busy this semester so you're going to study with the classical saxophone TA. She was a doctoral student, and I did learn a lot more about playing the saxophone but it was all through the lens of classical playing. So I would go into my saxophone lessons and ask her about a commercial set up, how you get a commercial sound and she would just say I can't answer those questions, you have to talk to someone else.

I got a lot of compliments after I played on a saxophone studio recital that semester. I got a lot of compliments but I was playing Bach transcriptions on the saxophone.

Author: So that was really useful for Broadway shows…

Interviewee A: That was not useful to me in the real world. So I mentioned to the chair of the instrumental division and I said, everyone on Broadway plays commercial saxophone, they play saxophone at the Master's level. And the response I got was, "well some people do but not everyone." So I was forbidden from taking from those people. I don't know if she was misguided or confused but she tried to tell me I would be fine without taking jazz saxophone and I did not find that to be the case in the real world.

Author: So try as you might, you were unable to find through that Master's degree program, those skills that you needed.

Interviewee A: Right, and I knew that was going to be an issue so as soon as I graduated I started taking jazz saxophone from (a local player in town) who is trained both classically

and in jazz, and a very good saxophonist. So after I got out in the real world, I moved to New Jersey and I took a lesson, and up here when you take a lesson you pay them so I have an opportunity to play all the instruments in front of them. So I went in for one of the first-call oboe doublers and I played oboe, flute, clarinet, and saxophone. I got through that and he said, "You're on the way to being more than good enough to play flute, oboe, and clarinet on Broadway. But you have absolutely no idea what you're doing on the saxophone."

Author: Wow

Interviewee A: And the problem that I have now that I'm out of school is that it's really hard to find a big band to play with. Because if it's a professional big band I'm not good enough to get hired to play with them. But otherwise, it's really hard to find a community jazz band. So I have a hard time finding the experience I need now because in terms of my career I'm in a place where I should only be playing for money, but in terms of my saxophone playing, I'm not able to do that. So I'm in this weird position where people meet me and they think of me as a professional musician but they get the vibe right away that I don't play jazz music. So they only want to use me if they can pay me, but since I can't play jazz saxophone they won't hire me.

Author: Interesting. Have you had any luck finding sources, such as books for doublers that talk about jazz sound and concepts?

Interviewee A: No, there's nothing that I have come across that addresses what you are talking about. I don't know if Ed Joffe wrote an etude book…I think he has an etude doubling book, I think, on Dorff publications, where it's etudes that you have to play

flute, clarinet, and saxophone in one etude. So it will focus on going from playing lead alto sax and then picking up the flute and coming in on a high G.

Author: Right, I've come across books like that, too, and I think they are a great idea, but if someone doesn't understand the basics of style in the first place, those exercises are kind of obsolete. I was just curious if you had come across some books that I hadn't found yet.

Interviewee A: Right. I usually, I just try to practice each instrument as if it were my primary instrument. So when I play clarinet, I work on the Rose etudes, when I play flute I work on the Anderson etudes, when I play oboe I work on the Ferling etudes. On saxophone I work on Niehaus, Snidero, or the Mintzer. So in terms of learning about commercial music it's only been through saxophone etudes books that I mentioned.

Author: Right, those are the ones I found, too that I am familiar with.

Interviewee A: I really would have liked to have played in a jazz band but I didn't bother auditioning because… So I took bassoon lessons my very first semester there, I took flute lessons my second semester. And then my second year I took oboe, clarinet, and saxophone both semesters. But the thing is, coming in in the fall without ever having saxophone lessons, I didn't see the point in auditioning for jazz band because I didn't know what I was doing at all.

Author: Right, and there's only ten chairs available anyway if there were two bands. And if there are eight jazz majors then they just need two other people, then the chances are for someone like you, you weren't going to get in anyway.

Interviewee A: Right, so the other thing that happened to me that made me absolutely livid, at (school name) anyway, in my experience, it was not well designed to do multiple woodwinds. Because, first of all, there aren't enough ensembles to play in. The reason I said this, when I went to (undergrad school), pretty much only played in band. So I was like, I really need orchestral experience so I was planning on playing oboe in orchestra, I wanted to play clarinet in wind ensemble, so that I could play saxophone in symphony band or something. And (professor) said audition on clarinet and if you don't make it into wind ensemble on clarinet, I'll just place you in wind ensemble. And then when the time came I auditioned, and that's not what happened. They put me in symphony band on clarinet and they put me in orchestra on oboe. So the only other ensemble I could play in was the third band. So I showed up to one rehearsal on tenor saxophone for the third band and I played through it and the music was so stupidly easy, I was like this is just a waste of time. So at first I thought when it happened, that (professor) just went back on her word or just forgot. But I feel like there should have been more discussion between all the studio teachers and the ensemble directors in regards to me specifically. Because there are so few ensembles and they didn't consider the fact that I needed experience playing on all these instruments. They just placed me where I got in on oboe, and I had no interest in playing oboe in wind ensemble. Which I think pissed off some people in the band department because I was the strongest oboist and I refused to play in that band. But that was not beneficial to me given my experience.

Author: Right, it's your degree, you should do what you want to do.

Interviewee A: Right, this is something I don't think they ever consider because they're used to people only focusing on one instrument. The other problem I had is that most of the studio classes were at the exact same time. Thank God my two primary instruments were at different times, oboe and clarinet, so I could go to both of those. But bassoon rep class conflicted with oboe rep class so the semester I was in bassoon rep class I only went to bassoon rep one time. And I told my primary teacher I'm not going to come to oboe rep class this coming Monday because I'm going to play my jury piece at bassoon studio. But had they not conflicted, I would have gone to every bassoon rep class. And I probably would have learned a lot more about the bassoon, but because it conflicted with oboe rep class, I couldn't go. And the same thing, I think clarinet conflicted with saxophone rep class, so I never went to saxophone rep class. I went to flute rep class one time, and I had to miss a different rep class. So I ran in late, I played my jury piece and then I left. So I didn't have the opportunity to actually sit in and hear student flutists play, and learn about playing the flute from hearing other people go through the masterclass experience. So if they're going to have woodwind master's degrees, they should have all the woodwind rep classes at different times.

Author: That is a novel idea. What kind of work do you have lined up right now?

(Lists the shows and tours he has lined up in the future)

Interviewee A: They just called me about that the other day, and they're probably going to re-orchestrate the part for my abilities. But my experience is, I'm learning about this trade from working, I don't think that my degrees really prepared me for working.

Author: So you're learning on the band stand, so to speak.

Interviewee A: Yeah, learning on the job. I mean I learned how to play, facility wise on my instrument and how to play in tune and how to count, but in terms of actually working, does that make sense? In terms of playing the different styles, the kind of music that I played in school generally does not relate to the music that I play when I work. Well, it did in (name of show), that was the exception to that, but pretty much any other show I played is very commercial, and I personally did not play commercial music in school.

Author: Is there enough bari sax in the show you are going out on to help with your playing?

Interviewee A: I honestly have no idea, I've asked them for the music so I can start getting ready. Usually what I end up playing is oboe, English horn, clarinet, and tenor sax. And I don't know how much bari playing is in this book. For me, I'm more comfortable playing soprano, alto, and tenor sax. To me, bari sax is a whole different animal, for me personally. Whenever I play saxophone, I feel like I'm holding on by the ragged edge. At my last saxophone lesson I told my teacher I was playing in an awful Community Theatre production and I told him I have to get experience somehow.

Author: Oh sure. Very interesting.

Interviewee A: I almost went to (a different school) for my Master's and sometimes I wonder if that would have been better because there would have been more ensembles for me to play in. But the saving grace about having gone to (school name) is there was a ton of Community Theatre so I gigged a lot.

Author: Oh that's good.

Interviewee A: I wanted to go to school (school name) that has a lot of emphasis on commercial playing. I wanted to go to school there but they refused to even consider me because I did not play saxophone at the Master's level. I paid the application fee, I applied to the graduate school, I got into the university, I scheduled an audition, and they cancelled my audition because they caught wind that I was not primarily a saxophone player.

Author: Wow. Well that's not helpful to doublers either, is it?

Interviewee A: No, and the thing that I don't like about that school is when you go to (school name) you just have one teacher. So you study saxophone, flute, clarinet, and oboe with one person, you have one hour a week with one person on all four instruments. So the nice thing about (school name) is the program is better geared toward being a Broadway player and learning about commercial music but the thing I don't like about that program is you don't get to study your secondary instruments with someone who is a specialist on that instrument. Or at least, from everything I've heard, that's how it works there. I didn't go to school there.

Author: I think there's advantages and disadvantages to that because you're getting perspective from a doubler, common problems that one could face.

Interviewee A: Right, the nice thing about that is if you're playing flute like a saxophone player doubler, they can look at you and say the reason you're having this problem is because you're trying to blow into the flute like it's a saxophone. And if you're studying with someone who only has ever played the flute, they might not pick up on that.

Author: Right, a flute teacher would know you're not blowing correctly, but not that you're trying to blow like a saxophone.

Interviewee A: Right, so that's a consideration.

Author: Alright. Well this has been very helpful, thank you for taking time to speak with me. If you think of anything else please feel free to give me a call or send an email.

Interviewee B

Interview B, telephone interview conducted by the author on October 4, 2016.

After explaining a bit about the project…

Interviewee B: That's a great idea because I feel like the programs are not so popular right now, but with how work actually goes, especially for classical saxophonists, it could become more marketable in a professional setting. It's kind of a no brainer, versus a classical saxophone Master's degree, which is so useless in my mind.

Author: You did a Master's degree in multiple woodwinds?

Interviewee B: Yes I did. I went to (school name). And they actually don't have that degree anymore. Well, it's not really a Master's degree anymore. After I left they switched to an Artist's Diploma. So it's not actually a degree, it's more a certificate. My experience there was very different from a normal doublers, I'd say. The way they did it is, you had to audition and make it into three Master's degree programs as if it was your own. It wasn't a, "hey you're in the program because you're a doubler," you had to make it as if sax was your only instrument, flute was your only instrument, you know what I'm saying?

Author: Yes, you basically had three primary instruments.

Interviewee B: Right. I don't know if any other school requires that, because that's not easy. I ended up doing saxophone, clarinet, and oboe. Oboe and saxophone I had already been working a lot on. I was working on flute, too, but the competition was going to be too crazy to get in at the point in my schooling career to even get in compared to a legit flautist. So when I got there, I auditioned for ensembles, and got into the orchestra on oboe, and the band on clarinet. On saxophone, I didn't plan to play in the ensembles just because I had done it so much in undergrad. But, they made me audition anyway. The teacher wasn't really into me being that involved in the school because of my degree. But the band director really liked me, he wanted me to be in his graduate chamber group. So that took the place of having to play in the symphonic band on the clarinet. I'm doing all this crap, but what it turned into was I got every opportunity I ever wanted as a multiple woodwind player. Everybody was really supportive there about what I was doing. Which wasn't really the case at my undergrad where they really frowned upon any sort of doubling situation. In fact I got in trouble many times because I did that. My teacher would scold me because (teacher) would say, no, orchestra is not for saxophone players, it's for oboe players so you don't need to be doing that. I would hear that stuff all the time. But at my graduate school, my teachers realized I could actually do this. You're looked at in such a different way because it's so rare, being a doubler I mean.

Author: I'm curious about your saxophone training. It sounds like you played a lot of saxophone in your undergrad, was that mostly in the wind ensemble and in a sax quartet or did you ever play in a jazz ensemble?

Interviewee B: Growing up in high school and middle school I was always in the jazz band and band. Jazz have never been my passion but I knew that it was important to learn that style. I don't know why I told myself that, but I'm glad I did because I use it all the time. And so when I was in college, I knew the jazz band director, and he knew I could double and he said, "Oh this would be a great opportunity to double, because there really aren't that many opportunities in the school to do that." So I did the jazz band, I played lead alto in the second band for two years and then played bari in the first band.

Author: So if you hadn't played in the big bands at your undergrad, was there an opportunity at (grad school) to play jazz saxophone, too, or did you get all your stuff from (undergrad school)?

Interviewee B: It was all from (undergrad). And I have to say I had a really bad attitude about it because I didn't want to do it. And also the time we met with the jazz band was at night, I took five lessons a week for seven years, I did almost every ensemble. But I felt like my experience in jazz band wasn't [inaudible] what I was doing. Not so much in an improvisatory aspect because that's really not that thing. It's not something I've really spent a lot of time doing, but I wish I had because when those come up it's always a little awkward. Some people are really good at it, it's just their language, and I'm just not versed in it enough to be able to super comfortable. I'm better at it now, and I have to put more time into it now. I wish I would have done a combo, even if I had hated it I would have learned something. I think there's a lot of people like me that have the same issue.

Author: Would you say that in the doubling world, on Broadway or whatever, that the kind of improv that you need to do, that it isn't as advanced as the combo stuff?

Interviewee B: No. Improv solos have always been super short, maybe four measures at a time or two measures at a time. I've never see anything longer except in Exit Music. Shows that have more extensive, Honeymoon in Vegas has a good amount of improve in all the chairs. But the show is really fun. It's funny because I'll meet people and right away you know what they can do, if they're a jazzer or not. One guy will have his solo that he wrote out for the show and he's played the exact same solo 250 times. There are people that will say, "oh he's terrible," but he's not because he's better than you at flute.

Author: Sure, if you have a solo that works for that show, hey, you stick with it.

Interviewee B: Especially if it's "Exit Music," like, who cares? They are running out of that theater.

Author: So how often in shows do you find yourself resorting back to any sort of classical saxophone training that you have received.

Interviewee B: Well that's a loaded question because, I'd say a lot of jazzers don't necessarily come from just picking up the saxophone when they were young. A lot of people didn't study jazz in high school, they played clarinet or something and they picked up the saxophone and they only have known how to sound like whoever. They couldn't go in a band and blend, or [they] sound classical-ish. The reason I say that is I feel even though I don't really use the classical stuff that I learned, I fundamentally sound like a good saxophonist because I have that much training on the instrument. You might say I'm not a jazzer but you can never say I'm not a saxophone player, versus an oboe doubler who's trying to pick up the saxophone. You can make a sound on a saxophone but they're not going to sound great. There's a huge difference. So for me, it's difficult

because I want to get as much a commercial sound as I can, but I haven't had anybody say, "hey you sound too classical, you need to change your sound." That's never happened to me and I'm playing lead alto on (a well-known show). It's a flute book is what it is, there's a little bit of sax section stuff on it, but it's mostly really hard technical flute stuff.

Author: That was my other question. You got into (grad school) in the clarinet, saxophone, and oboe studios. Where did you pick up your flute chops and any bassoon chops if you do that?

Interviewee B: Well I taught myself how to play clarinet and flute. Clarinet I started playing in middle school because I had a lot of clarinet playing friends and I would take their instruments and I would take people flutes in high school. I asked for their locker combination because I knew they were never going to practice. When I was in undergrad, I stared taking saxophone lessons my first semester, second semester I started taking flute lessons, as well, and third semester I started taking clarinet lessons, as well. I just took bassoon for one semester, I picked up bassoon in high school because I wanted to play in a woodwind quintet and we didn't have a bassoon. But I never played it again after the one semester in undergrad. I thought it was really hard, I didn't like having to learn all the fingerings. The semester after that, I took oboe lessons. I was studying all of those at the same time, except for bassoon because that wasn't where I wanted to go. I learned it, but that was good enough for me.

Author: It sounds like you took it upon yourself to learn the jazz and commercial stuff on saxophone, do you still experience any instances where you have some doublers in the section that struggle with matching that jazz style and articulation?

Interviewee B: Oh, absolutely. Not to say that I'm a genius at it, because there's definitely people that play at the Village Vanguard, they're really, really good at it. But I feel like I can hang, you just have to adjust to your surroundings. You have to sound a certain way, you shouldn't stick out, just obvious things to me. But there's people that just can't. I notice the worst saxophone players are usually clarinetists, I found. I mean, oboists are pretty bad, too, but they're learning it for the show. But clarinetists, they just can't do it very well, it just sounds so bad. The tone is usually really terrible, and their time is just…

Author: Square?

Interviewee B: Yeah. Because they're trying to sound "jazzy" it just comes across so bad. I hear it in the most professional settings you can think of. I think because Broadway is more about who you know and who you get along with, it is not about how well you play.

Author: Wow that's interesting. Well I think you've answered all the questions I had, I was thinking about asking a few people you may know that come from (school name), but it seems like that school is already very heavy on jazz and commercial playing.

Interviewee B: They are. In fact, probably too much.

Author: Oh, you think?

Interviewee B: I know a lot of them, I feel that they're probably the most well-rounded but, well actually, I don't know. It's a whole different program now because the guys that

were running it aren't doing it any more so it kind of sucks now. The quality of students is really bad, they aren't getting in good doublers, and they're just getting people that want to try it out. It's a dying program because it's such a terrible school besides that program now, it doesn't have what it was. It isn't what it was. The best thing about that school is it really connects you to the Broadway scene, everybody that has graduated from there has worked on Broadway or has a connection to a tour. It's pretty good for that, but not much anymore. I think it's going to die in the next year or so, which is sad.

Author: Oh wow, well that's interesting. I'll have to keep my eye on that program in the future. Well this has been a big help, thank you for your time, I really appreciate it.

Interviewee C

Interview C, telephone interview conducted by the author on August 28, 2016.

After explaining a bit about the project…

Interviewee C: That's good, you're preaching to the choir on this stuff, let me tell you, don't get me started on that. I'm a very positive guy, so I think everything I say might sound seemingly opinionated but really it's just based on my own experiences as a musician. When I was in college my freshman year I was at (school name) and I was a classical saxophone major. And they had saxophone as a major instrument for many, many years at (school) and it was just sort of assumed that you would probably do other things while you were there or eventually if you stayed in that city that you would end up doing studio work and doubling, playing Broadway shows, all kinds of forms of

employment that required saxophonists to play different styles of music and also play some other instruments.

So I only stayed at (school) for one year because I didn't like the school itself, so I transferred to (other school), and at that time (1981-84), saxophone was just saxophone, it wasn't classical or jazz. And my teacher brought people through this standard curriculum of Ferling studies, classical studies, along with some technical studies that he had got from (jazz saxophonists) which were basically arpeggios to give you a little bit of facility as one learns to improvise. It wasn't until some years later that I started to notice that (school) had hired a classical and a jazz saxophone teacher. They started to divide this, and certainly people like (classical pedagogue) were at the beginning stages of this. And of course it went back farther than (pedagogue), it went back to people like (two other classical saxophone pedagogues), but the idea is that, and this is where the opinion part comes in, I studied with (teacher name) for one year while I was at (first school) and he was a working musician in New York. And his opinion of the saxophone and the study of the instrument was the idea that you were probably going to do a lot of things and you were going to have to fit into many different situations. So if you want to call it a curriculum, or I just call it an approach to teaching, was more just about flexibility. When I was growing up, all the people around me were kind of that mentality that was in New York, that people would be utility musicians; they would be saxophone players, they would learn the Creston Sonata, they would learn the Ferling etudes, but they would also know who Charlie Parker was, and Don Byas, and Dexter Gordon, and if you said those names to those people they could imitate their sounds, they just had a clue about it. So

(my teacher) had some of that experience, and [inaudible]. He had sort of that background as a doubler, he was interested in doubling, and he brought the spirit of that with him to what the saxophone studio was in the 80's at (school). But the point of the splitting of the jazz and the classical, to me objectively speaking, was right around that period where (my teacher) might have been one of the last teachers that did both. Whether he did both is debatable but that's what he stood for. Around that time in the late 1970's with (doubler and classical pedagogue). (Classical pedagogue) says he took this instrument into the concert stage, but I don't view it like that, and as a woodwind player, the way I view it is that in a way, he took a lot away from the saxophone, because the idea of a working musician is that you have learn different styles of music. It kind of comes back to what you were saying earlier, with studying jazz and learning to play styles of music that are not classical. By putting the saxophone on the stage as a concert instrument and having all the commissions for the piece, it put it very strongly into the academic arena, which has, in a way, no real practical application. Well maybe it does in a certain way, but when you get on a real gig, and the many different types of situations you have to encounter as a saxophone player, you end up needing to learn to change your sound, blend your sound, blend the tuning, blend your sense of pulse and rhythm with other players. And the skill set that (classical pedagogue) and his students have sort of perpetuated, don't deal with that. So my experience of all the years I lived in New York, it's not that the older players were not that much better, but the skill set that they did have was that they understood that even if they weren't technically one hundred percent proficient, they knew that one of the primary aspects of the job, the blending concept, the

sound, the rhythm, the style, the tuning, but it all kind of works together. And there were many, many times where I played a gig where someone sounds amazing warming up and once we started to play together, with five saxophones, it just didn't work, it totally didn't fit. And it usually had to do with rhythm, sound also, but it was a combination. It had to do with this lack of ability to really get inside the groove of whatever we were playing. Also the blend, and balance, volume of sound, but they all work together. So (teacher) used to talk about this a lot in certain esoteric terms and in an indirect way [inaudible]. He admired all those players a lot and he knew all those big studio musicians in New York played woodwinds and he knew the history of them. So many of us who came to study around that time ended up pursuing that as a career for a number of years and I guess a lot of us are spread out in different places now, either New York or Los Angeles, probably a lot of different places. And some of my good friends from back then are still in New York doing that kind of work. The curious thing to me is that the study of saxophone as you were saying, in relation to this other area that there's a need for people to learn how to swing and fit in on that level is in a way, obvious, because when it's not happening it's really obvious, but also in a way it's oddly [inaudible] and partially, I think, if I'm not incorrect, due to this sort of split that the saxophone has undergone in academia, when you have classical and jazz teachers and programs where you have to sign up for a jazz minor or a jazz curriculum. I don't have a direct solution for it because in realty what the older guys used to say and some of it is true and some of it is not true, they used to say a lot of that experience you would just get from playing with different groups. You'd play in rehearsal bands, you'd play with good players and then all of a

sudden a good drummer, and a good lead alto or good baritone saxophone player and all of a sudden you start to really pick up what it is to swing, the rhythms and to blend your sound. That experience is harder and harder to come by because there's not that many good players around, there's not that much work around anymore. So in New York I know it's very difficult. When if first moved there many of the shows on Broadway had a variety of types of musicians. It was very common to run across some of the best studio musicians playing a Broadway show just to make some extra bucks and there were always five or sometimes six woodwind players in a section so you heard all kinds of sounds. And nowadays, it's one of the most covenanted gigs to get a gig on Broadway because they pay well as a musician and there are fewer chairs available. Usually they're hiring two woodwind players per show. So all of this becomes more difficult to get the experience so maybe it is a good solution to have cognates, or minors in that area as long as you have an experienced teacher than can really help the student develop to feel rhythm and count and blend their sound with others. Does that make sense?

Author: Oh absolutely, a lot of what you said seems to echo what I have read in Ed Joffe's book, especially about how the saxophone players in New York during that time were excepted to play other instruments in all sorts of styles.

Interviewee C: Right and I know exactly where he's coming from. I have my own narrow perspective on things, but through the years that I've worked as a player in lots of different situations and as a teacher, too. It's rare that I have to utilize my classical saxophone skills anywhere close to the level that one had to get them up for a degree program. The times that I do have to do that might be in a symphony when you're having

to play a piece, Prokofiev, some sort of piece where you need the saxophone in an orchestra. It's a necessary skill to have, no question about it, the right mouthpiece combination, the speaking of the low notes on the tenor or alto. But, if you ask the same question for a clarinet or a flute, like if you had to sound like a real clarinetist on a gig, which happens to me very frequently, same with the flute or the piccolo. When they write those parts, even for doublers, they expect it to be really sounding like that instrument. So the classical saxophone training is the one that is sort of the outlier to me. For all the years that I've worked in different situations, I've never seen a really heavy need for it. I don't want to minimize it, if you get called to play in an orchestra somewhere, you better sound really good at that point. The whole topic is interesting to me. I don't talk to people about it too much because most people never ask. But the interaction I have with professional musicians, at least woodwind players, is they seem to more and more have an interest in pursuing other things to try and be more widely employed. I wonder if it's because there are fewer and fewer orchestras out there, and fewer gigs that people are looking now for ways to make themselves employable, I'm not sure, that's my only thought.

Author: That's interesting. You've already answered quite a bit of what I had prepared, so you did not do a multiple woodwind program, you pretty much learned these other instrument though your teacher and playing experiences?

Interviewee C: Well, I didn't plan this this way, but it seemed to happen that way is that my personal approach to woodwind playing, and I can only say this looking backwards because I didn't plan to do it this way, but you take one instrument at a time and really

spend a good chunk of time with it. And the saxophone has to be the first one. Because if one doesn't really get a fundamental idea of that concept of sound on the saxophone it seems that a lot of clarinet players never ever sound like a saxophone player, there's always something lacking with the sound. So the approach for me to learning the instruments was to take one at a time, so in high school, middle school, I studied my saxophone like crazy, and practiced like crazy, then at (school one) and (school two), but there was a time in my first year in NY where I realized I couldn't do anything with a classical saxophone, so without even much conscious thought I thought okay I have to start to learn a bunch of other instruments. So I got a clarinet and I may have got a flute around that time. And then, when I went to (second school) it was sort of a natural progression but I came to the realization that a lot of my friends, saxophone players, were either playing jazz or transcriptions. And then the limited repertoire that was out there. So us saxophone players never had a chance to experience the Brahms trio, the Brahms quintet, or a Beethoven symphony. And so the interest I felt at that time and I still feel this, playing the other instruments had to be inspired by the desire to learn other styles, so one could be a better musician. It wasn't purely for employment, it was to expand the knowledge, the skill set that one had. A real comprehensive of how to play different styles, articulations, sounds, sound projection, So I started studying clarinet at my sophomore year at (second school) really seriously because I loved it. So I still got my saxophone performance degree there, but by the time I graduated I felt like I was an okay clarinet player by then. So when I finished college, I took a semester off playing in a trio with saxophone, keyboards and drums. My mother had found an assistantship open at

(university), she encouraged me to apply for it, and I did. And even though I had my saxophone degree I had been practicing a lot for clarinet for the last three, four years. So I got the assistantship and went and got my Master's degree at (university) in clarinet performance. In the time I took off [from school], from May to January, I also was playing a lot of flute. I was an okay flute player but I wanted to be better. I drove down and took lessons from a woodwind doubler and I did that for about seven months or so and I practiced three or four hours a day on flute, I didn't do anything else. It was during that point, probably five or six months into it, it clicked and I could get a sound on the flute that was sounding like a flute player, not just an airy saxophone player. So my feeling about playing the instruments is it just requires, for me at least, this solitary focus on one horn at a time. And after I got the skills on flute together, and started the Master's degree in clarinet, I was an okay clarinet player, I was decent enough obviously to get in as a master's student. But, as you know, the clarinet is a hard instrument, and you never feel one hundred percent comfortable with it. But I started at school in that January, and probably within a year or so, I got a call to play this gig which was primarily a clarinet chair. The woodwind doubling had Bb (clarinet), Eb (clarinet), A (clarinet), bass clarinet, tenor saxophone, and flute. So I started working there and the contractor kept calling me. At one point I was going to quit school because I was working a lot, but I squeaked out the degree, and I immediately moved on to New York. But that gig pushed me in the clarinet direction because it was so much clarinet playing, and I kept getting gigs on the clarinet. And every time you get a gig you have to practice for it and that's where things just sort of led. After that I moved to New York and I worked for a long time. As I started

to meet more people, and play different kinds of work, people would call me for things that were clarinet related, but had clarinet and flute on it. I started subbing for a couple people and one of the chairs opened up and it was for piccolo, flute and tenor saxophone. And I had been playing it enough that they hired me. Then at that point it became that I had to focus really hard on flute and piccolo, and that became my focus for a long time. It was a hard gig because you can't let down on the piccolo, when that instrument is played, people hear it.

Author: Oh, there's no hiding on piccolo.

Interviewee C: No, not at all. So each of these gigs required like I said before, this solitary focus on one thing and that real life experience is at least what gives you an initial start into developing the skills and the ability to play that instrument. And you can't plan it all all the time. If you would have asked someone or me, what I would have liked to have done after I graduated college, I wanted to play probably jazz saxophone. I was not as good a jazz saxophone player as a lot of these guys that are out there that are focusing on it because I had interests in other areas. But, when I first moved to New York that's what I tried to do. I'd play some gig on Long Island for six hours standing on my feet trying to learn all these tunes these guys are playing by ear. At the end of the night the guy would short change you the money, and after enough of those experiences, when I had an opportunity to play a Broadway show for example, and I worked for two and half to three hours and I know that on Wednesday that next week I would get a paycheck. It became harder to turn those kinds of gigs down when I'd be on my feet for six hours and have to hassle the guy for the money a month later. When here at the other one I'm

going to go in and get the money and contribute to a musician union health fund and a pension plan. So that's kind of what pushed me toward that work. I probably would have pursued other things if it wasn't a difficult a path. And a lot of my colleagues, some of the great saxophonists, some of them are very successful and some of them could tell you some horror stories about how it's a very difficult life. So anyway, as far as the woodwind doubling and learning the instruments it was not all kind of on the street, it's more of a study. But, for me, the approach was not of setting them all up in my living room and one by one going down the line every single day practicing. It's more just living with that one horn for months and months and months, or sometimes years, until you started to feel like you were a flute player, or felt like a clarinet player. You think like that, you have the sound inside, you can feel the sound in your mouth, you can make the note speak the way you want it to speak. That's my approach.

Author: That also sounds like what I read in a Chris Vadala article about mastering one instrument at a time. And I heard Eddie Daniels say in a video before, too. That seems to be a common philosophy on that. With that "one instrument at a time" in mind, I feel that is something that universities try to do within the degree program, it's really difficult to do that in two years, but they've set out this schedule where you learn a different instrument each semester along with your primary. If you were running a multiple woodwind degree program, and you could think how you would shape that curriculum, would you have just saxophone and teach it the way you taught by learning multiple styles, or do you think students would be opposed to that? Do you have any idea?

Interviewee C: Well in an ideal world, and again this is my narrow perspective, but the people I've talked to, not all of them, that have an interest in woodwind doubling come from a saxophone background. It's impossible that someone at first has to be a saxophonist and then later they pick up the other instruments and excel on those one by one. Because if someone starts on clarinet in seventh grade or sixth grade and does that all through high school, then they've already done that. And so if you're asking them if they want to be a woodwind player they're going to have to pick the saxophone up and just have them keep the second one they're going to pick up. So to answer your question, the curious thing to me, I'm not sure how to put this into a curriculum, is listening. Curricularly, listening, as a saxophone player, has to be sort of fundamental to the study. And I don't know how to translate that into reality, but I'll give you an example. Like Cannonball Adderley, if one really gets inside the sound he has on the alto, it will teach one a lot about what that instrument is capable of. I could name a few others, but to me that is the one big one. You listen to some of his recordings like the Bossa Rio Sextet, for instance, or that famous one he has with [inaudible] where he does Autumn Leaves. That sound is really, really characteristic of what one needs to sound like many times on an alto. Getting down to that right hand subtone stuff, on the F, E, and D, he has that characteristic sound, and to me in the curriculum, it's not only about transcribing but, maybe it is partially transcribing, although that never seems to yield the final results of a person sounding like the person they're transcribing. It's just a lot of hard work to the student, but they don't always achieve the integration of that sound into their own style. The listening part has to be really important and it can't just be that they have to go

through five transcriptions a semester, or thirteen Ferling Etudes. Somehow there has to be some really strong connection with the aural part of the sound conception. And so if one wants to categorize jazz, those sounds, I could say off the top of my head I've played in gigs in different kinds of situations, I'm sure you could do the same, if one could have a certain approach as far as traditional jazz, like Cannonball Adderley, Sonny Stitt on alto, to a certain degree Johnny Hodges. Many people say, "The Great Johnny Hodges" and he is, he was a great, great player, but would one want to go on a gig and sound like that, probably not. But if one really, really gets inside the sound and the fluidity of that kind of sound then they can really learn a lot. Embouchure-wise, and tongue positions, control of air, and flexibility wise. So some of those people particularly in my opinion someone like Cannonball, someone like Sonny Stitt, and then on the more contemporary side of things, you can think David Sanborn for instance. A lot of people used to be very critical of his playing, he had a distinctive contemporary sound and he worked very, very hard to develop that sound. So if one in a curriculum can emphasize the sound and the individuality of these people and put it into a category of the final exams, the priorities of what the student is ultimately going to be graded on, you know a lot of times curriculum is based on quantity and this is more of a quality aspect of stuff. Now sometimes, probably for the last five or six years I've been invited to judge different competitions, particularly in Europe, and there is a different sense there that I notice. And they are all clarinet competitions that I judge, but nevertheless to hear lots of differences in the approaches of teachers and you talk to different teachers and this is how I got this idea. I taught a lot about curriculum because I think that often times it's easier for a professor in

a university to approach curriculum from a quantity perspective, “Okay I have my students who do two etudes a week, and they’re going to do a solo for their jury and they have to get this many scales done and that’s going to equal an ‘A’.” And that is partially good, there’s nothing wrong with that, but for a woodwind player the final result could be of being able to sit in a section and blend your sound with others. So if one develops the ability to really get some clue about how cannon ball played, and on the alto. And on the tenor you could name some others. Actually this morning I was on YouTube and looked at this video of Billie Holiday and they had Ben Webster, Gerry Mulligan, Coleman Hawkins, and Lester Young. So if you listen to each of these guys play, you’re going to have a distinctive approach to the horn. And on this video I was particularly struck by Lester Young, he’s just so unique and it’s really quite special. But just as a saxophone player, I was knocked out, and I’ve heard this recording many times, but I was knocked out by Ben Webster, he just does so many things with the tenor and the sound. So how do you categorize that, how do you capsulize that? You need to learn some of that flexibly some of that approach to sound. How did he get that note to sound like this? So the curriculum might start with a recording for instance. I don’t know, I haven’t thought of that before, but a particular recording and a dissection of the recording and just working with it to see, what kind of things one could develop and learn from that recording. And I think as a woodwind player, even from a classical standpoint, that that’s something that doesn’t get emphasized so much, the sound you know? And what the potential for the sound, it’s endless. So I’d say curriculum wise, it would be great if somehow the sound could be emphasized and resulted in the student being able to have some good control of

different colors and sound. Not like a jack of all trades, and switching sounds, sound like Cannonball and switch sounds to sound like Sonny Stitt, but I have heard some younger players that really have a good command of the saxophone. Let me pause for a second to see if I've come close to answering your question.

Author: Oh for sure. I like a lot of those ideas. I guess part of this whole thing, too is that I was going to try to offer solutions to how we can get doublers to be able to play in several different styles like this, and…

Interviewee C: Well I can say this, in answer to that question. In any style, chamber music, and ensemble music, just ensembles. If you play in a jazz band as a saxophone player, and if one is a clarinet player who's not a great saxophone player yet, if one plays in a halfway decent jazz band, you just start to play music, you know Count Basie, whatever you're playing, where you're just encountering lots of lessons, on every single line of the music. Phrasing lessons, style of eighth notes, articulation, and sound, too. A lot of times too those older charts lead you back to listen to the original recording and you're going to try to imitate a little of that sound, study it a little bit. And then the chamber music, jazz or classical, playing small group things, playing in a jazz quintet, quartet, or trio. Just playing in a small group. How many times has someone come out having played in a jazz trio or quartet, and knowing how to interact with the drummer or bass player? Or just playing in a duo, just with a bassist. See if one can keep the time moving along, or outlining the harmonies going on in the tune. So the solution could be chamber music, if one had chamber music, a lot of chamber music in different areas in

the curriculum, that could lead to more experiences that will get one more adept at different styles I think.

Author: I agree, I thought that, too, just sticking someone in a big band, they're going to learn through osmosis really, but I was thinking a smaller school that maybe only has one jazz band, what are the chances that the novice graduate student is going to get one of the five chairs? I only considered the combos a little bit, but that would be a better option than none at all, and if you're not in the big band, stick them in a quartet or trio or something.

Interviewee C: You know, here's the $64,000 question, and me and Ed have talked a lot about this over the years with this kind of stuff, but never with the intention of doing anything about it. The idea of just self-motivated listening to music, and you as a teacher I'm sure encountered this yourself, but I remember years and years ago starting to first teach, and I made a reference to Benny Goodman, and the person had no idea who I was talking about. And the same thing about Charlie Parker. And it got me to think that basically that's where we all have to start, the listening part of the music. I don't know what your background is, but for me when I had two or three bucks in my pocket, I would go down to the local used record store and buy a record. And on Friday nights we would hang out and just listen to records until they were worn out! And that's what we did for fun, for hobbies, and for study. And I don't see that same sense of just self-motivated listening. It's passive now, it's just the way it is. If you put up YouTube they can make you suggestions then all of a sudden you're listening to something you didn't intend to. But a lot of that learning comes from that listening…You get these sounds in your head,

and you just start to search for ways to make that sound happen, just in your embouchure and your air control, it all starts with listening. If one can develop ways to motivate people to listen to great music, then some of that sound and concept be learned like you said through osmosis, but really it's not really osmosis, it's actually studying but in a less orthodox way of studying. So I think listening is the root of all this stuff, it has to be self-motivated. I used to give listening assignments to my students but I stopped doing it because it was too time consuming for me as a teacher and wasting time at the lessons trying to get the kid to have to do it. They didn't really listen, but they wrote a fake report about it, and after a while I just said, "Let's just play, I can't waste more time doing this." So if there's a way to motivate them to listen to great music, I think that's the way a lot these great players learned, ya know?

Author: Yeah, when I was in undergrad my teacher always said, "The answers are in the recordings." I totally agree.

Interviewee C: Yeah I agree. I mean, not all the answers are there but a lot is there. When I first started to learn the clarinet at the very beginning I went to the local library and just got some records out, and just started to play along with the records. It didn't matter what notes I was playing, I was just trying to figure the sound out. How do they sound different than saxophone? You're just trying to experiment, without even thinking about it, your tongue position, and your blowing, pressure around the reed, you're just trying to figure things out, how do they get that sound? And then if you have the opportunity to try different equipment that might help you along with that mouthpiece, reeds, horns. That

you get a little closer to that concept that you're looking for. So yeah, I think your teacher is totally right.

Author: This has been really great. You've covered way more than all the questions that I had prepared, so this has been awesome.

Interviewee C: I would say to wrap it up, when I see younger people interested in this topic or just as music in general, what opportunities are out there for younger people? And it seems to me that there are fewer playing opportunities out there for people. So if there are fewer playing opportunities to get gigs and work, then there's fewer opportunities to get experience which is what we've been talking about this whole time, how to get these experiences. And that had puzzled me more and more. What to do to get people to have more experiences and why would they want to purse this? Nevertheless people still have an interest in music, and a really, really strong interest in music. The more I travel the more I just get shocked at how devoted people are to this thing that it's not going to give them any guarantee of employment or security in their life, if there is such a thing actually. But they are totally, totally devoted to it so I guess the bigger question I think of is, overall is not so much as a teacher, but as an advocate for all of us for this whole subject area that we're talking about, music, in universities in America but outside of America. But particularly in American where it gets hit pretty hard and criticized as to the justification for keeping it all going, is so heavily oriented on locational preparation on science and math. Which are all very important, I completely support all that. But I think as we develop, you're developing this study, this area of woodwind playing which leads to curriculums, which leads to degree programs

hopefully, which leads to students graduating from colleges with these degrees, and going on to do other things with those degrees hopefully. It would be great if we had a more formal way of advocating for this whole music thing. How important it is to everything in the world, societies, I mean all countries, and I'm not just pontificating it's real. I can't tell you why it is but you look at these people from all over the world that are doing this. I think what it sounds like what you're doing, I'm doing all the talking, but just going down the path of curriculums and developing curriculums in colleges is a very important step in all of this. Because hopefully you can demonstrate to upper administrators who have a certain play in all of this to perpetuate the degree programs. The frustrating part is you have some of these politicians who just want to see a result, like an X number of graduates, or X percentage of graduates who are now employed in that particular area of study in their state, so it's worthy putting that money into that university or that university system in that particular state. All this to say, to sort of wrap it up, is that I think what you're doing is great and keep doing it and hopefully it will resonate out a little farther beyond just curriculum and music study, but to the importance of what we do. I think it's a good thing and we need to kind of emphasize that people should pursue things that they're interested in. It will make them a better musician, better people. Anyway, keep me posted, I wish you good luck on everything, maybe we'll get to meet up at some point.

Author: You've given me a lot to work with and a lot to think about so thank you very much for your time and your insight. Great to talk to you.

Interviewee D

Interview D, telephone interview by the author on December 8, 2016.

Author: So you earned a multiple woodwind degree?

Interviewee D: Yes, I did a Master's in multiple woodwind performance at (school name). I did it in three instruments, saxophone, flute, and clarinet.

Author: Did they offer more than three instruments?

Interviewee D: We discussed doing five, doing either three or five. Just based on scheduling we decided to do three. And because I didn't have any experience prior to that on oboe or bassoon, other than messing around on them, but I didn't have any training on them. So we just decided to go with the three that I already played.

Author: Now I'll obviously leave your school name out, but that school wasn't on the list from which I found all these schools. I got it from Brett Pimentel's website, do they still offer that degree that you know of?

Interviewee D: They do. I had looked at that list before, (school name) was on there, maybe he took it off. So I was actually the first person there to do that degree. So we sort of made it up as we went along. When I talked to them about it, they said they had it on the books, had that degree there, but once we actually started it didn't seem like there was anything anywhere about what the coursework should be. Which in some ways was good and some ways was not good, but I think it worked out well for the most part.

Author: So you said saxophone, flute, and clarinet, what was your primary of those three?

Interviewee D: Saxophone.

Author: And in your undergrad did you study mainly classical saxophone? Where did you do your undergrad?

Interviewee D: It was also at (school name). I did that and I took about three years off between degrees. So I studied, I actually did both during undergrad, primarily classical, the degree was classical saxophone, but I always played in the big band. And I think during my undergrad I probably took two semesters of jazz lessons on top of my classical lessons. And then I took an improv class, and a jazz arranging class. So a good mixture of both.

Author: That's cool. Did your schooling provide all the skills you needed for work as a doubler?

Interviewee D: Sort of. As far as the lessons go they were great. And that was the biggest reason I went back for a Master's, was just to get better on each instrument. And the teachers were great, and very supportive, like knew what I wanted and how to help me get there. That was good. I think it's the same at pretty much every school, probably, the coursework is really geared toward leading you toward an academic field versus a performance field. So which is, I get it, you're getting a general degree in music so you have to know certain things, but as far as outside of lessons, skills that I learned applicable to just performing there was not much of that, it was all academic based stuff. Like if I was going to go teach at a college later. Which is good and that I might do, but that wasn't really my goal for the degree. I just wanted to get better at playing. If I were to design this degree I would put in things like an improv class, and a music business class, and things like that, versus how to write a dissertation.

Author: Right. So during your Master's, did you continue to take jazz saxophone lessons like you did during your undergrad?

Interviewee D: I took three semesters of classical, and one semester of jazz.

Author: And because you and the school were kind of making up this program as you went along, that was something that both you and the faculty agreed on, or did you have to push it? How was that received?

Interviewee D: I just asked if I could do that and they agreed to it.

Author: Okay. Do you know now if that is a permanent part of the curriculum or do you think they are just kind of letting, like you did, letting the student design and study which ones they want?

Interviewee D: I think going forward they will still be flexible toward the student, whatever they need and whatever they want to do. I don't think they've put in place a certain requirement of things you have to do. We did it differently than what other schools, I've heard, as far as the lessons. In talking to a friend of mine, he had one primary instrument and one secondary and then also took something else. I took all three instruments every semester, and then I did one recital with all three instruments on it.

Author: Did you include jazz on that recital?

Interviewee D: No, just classical. The scheduling was a big thing. I had a grad assistantship and it only covered, well the year I started they changed it. It used to cover twelve hours of classes, then they changed it and told me it only covered ten. And then the way lessons were scheduled, they were two credit hours each. So if I'm taking three

lessons, that's six hours, and then I could only take one other class a semester besides lessons. So that was kind of a pain I had to deal with.

Author: Were you still able to finish in two years?

Interviewee D: Yes I was. But I didn't get to take any electives at all. They counted some of the lessons as electives. So all I got take, I took one theory class, and the research and bibliography class that I was required to take. And one history class and that's all I could take, that's all I had time for. There were classes offered that I would have liked to take that would have been more beneficial for me. Like, if I could have taken another improv class or something like that. I would have loved to do that but there was no way for me to fit it in the schedule outside of just paying extra out of pocket.

Author: Okay, I understand. So because you knew you wanted to be a doubler, and wanted to be playing shows, and so you knew you needed jazz chops, was that something you were aware of or were you just kind of interested in jazz anyway?

Interviewee D: Definitely, I definitely need jazz chops for this, because so many of the shows have a big band sound or a rock show, just so much of that. If you're going to play saxophone you have to have that sound. And most of the gigs I did outside of shows there, if I wasn't doing a show I was doing a big band gig.

Author: Yeah as a saxophonist you can probably find a lot more work gigging playing a combo or a big band around town than playing a recital.

Interviewee D: Right, I almost never did that so it was all big bands, some rock. I did a cruise ship gig which was all blues and rock just on saxophone.

Author: Which cruise line did you work for?

Interviewee 4: (Cruise Ship Company).

Author: I also did three contracts for a cruise ship, but had to bring alto, tenor, clarinet, and flute on mine.

Interviewee D: Yeah, our thing was different.

Author: This research is really turning into just focused on Broadway shows, but cruise ships is definitely another viable career for a musician for a little while, and I think a doubler, except for your case where you're playing in just a blues band, but you need jazz chops as well as classical, too, within that doubling.

Interviewee D: The biggest thing is just being versatile. You need to be able to do classical, you need to be able to do jazz, you need to be able to switch song to song, or phrase to phrase in a song in a show. Just change your sound to match what is going on.

Author: So in your experience doing shows, including community shows, have you ever had any instances where some doublers weren't as comfortable performing swing or dance numbers?

Interviewee D: Oh yea, all the time. All the time. I always joke that, classical especially clarinet players, give saxophone players a bad rap for trying to come and play classical. If you hear them try to play jazz it's so much worse.

Author: That seems to be, it's strange because they're so similar, single-reed wise. But if you're looking for a sub for a show, you have to choose, do you want someone who can play all the instruments but can't swing, or do you want the jazz saxophone player? But hearing them play a Rose etude on clarinet is one of the funniest things ever, too. It's kind of show dependent who you would choose.

Interviewee D: Yeah it always depends on the show who I would call for a sub. If it's a jazz kind of show there's certain people I call, if it's more classical leaning show, there's other people I would call.

Author: Or a flute-heavy book or something like that. You kind of answered this already, was there an option or encouragement to take any jazz courses because you were a doubler? You said the faculty was on board with you and you did take at least one class and one semester of lessons.

Interviewee D: Yeah I got to do one which was good. But if I had enough time in the schedule to also take a jazz class that would have been helpful, too.

Author: So it was more financial reasons than that you weren't necessarily allowed to, or not encouraged to.

Interviewee D: Yeah it was mostly just financial and scheduling. The biggest thing was scheduling because it's a lot to take. To try to take everything that regular, "regular" performance majors were taking and also taking three lessons on three different instruments.

Author: Did your school have one classical saxophone teacher and one jazz saxophone teacher, or was your teacher verses in both?

Interviewee D: It was two different teachers.

Author: Okay. Something that a couple other of my interviewee's have mentioned; and I just want to see how you feel about this, too. When you are studying your doubles, do you find it better to be studying with the flute teacher, and with the clarinet teacher, than versus say another double who plays all of them?

Interviewee D: Absolutely. My goal as a doubler is not to sound like a doubler. Like if I go to a gig and somebody asks me which instrument is my primary, if they can't tell, that's a compliment. I want you to not be able to tell which instrument I play more of. So, yeah, studying with primarily, with people who only play that instrument was…yeah there were some questions I had that I would ask doublers, just about switching embouchures things like that, I would go to…because my jazz saxophone teacher doubled, also. So I would go to him and ask him, "if you're going to switch to this how do you do this, or whatever?" But as far as just learning the fundamentals, for sure I'd totally go with somebody who just plays that.

Author: Right, yeah I guess because doublers share trouble-shooting ideas for switching, but if you were to pick up oboe or bassoon you would seek out an oboe teacher and a bassoon teacher.

Interviewee D: Right, definitely.

Author: Okay so your school did that. So one of the schools that I've seen that is mostly geared toward this degree, it seems like that school has a bunch of doublers teaching all the doubling stuff. So that could be maybe a downfall of that program, but each program does its' own thing.

Interviewee D: Yeah, are you talking about (school name)?

Author: Yup.

Interviewee D: Yeah, I mean there's benefits to that, too. I've looked at their curriculum and the course work and was something more along the lines of what I would like, the classes you have to take. Yea I don't really know, I'm interested, I've never personally

met any of the people that come out of there. I'm interested to hear how they are. If they're getting the same sort of training on each instrument as they would from somebody else.

Author: Did you have to seek any training outside of the required course material to acquire the necessary skills to be a well versed doubler?

Interviewee D: What do you mean? You mean outside of school?

Author: Yeah, outside of school or how about after school? Did you say, "I have to try and find this teacher because I wasn't given this opportunity in school?" Did you ever feel like that?

Interviewee D: No, there was nothing that I felt like I…I mean obviously there were things that I didn't learn there just because a Master's is such a short time period. Two years is such a short time to really master anything. I got so much better from the beginning of my degree to the end of my degree, some drastic improvement which is what I wanted and was really happy about. Now after having graduated, pretty much the teachers I seek out are just to sort of get a wide variety of insights and experiences. Like going around to a few people in New York who play Broadway shows, and working with them, people who are actually doing what I want to do, just to get their experiences and their insight.

Author: So because you did mostly classical saxophone, are you working on that much outside of school or are you focused mainly on clarinet, flute, and jazz chops?

Interviewee D: Right, yeah, I do basically no classical saxophone. The closest thing I've done since then is I've done a recording session for some marching band music. Which is not really classical but it's not really jazz either.

Author: Do you think you would have had the option to do opposite of your saxophone study during your Master's, say having done three semesters of jazz and only one of classical?

Interviewee D: Possibly. It kind of goes back to the finance thing, too. My assistantship was the classical saxophone teacher's assistantship.

Author: Okay, so you were teaching a couple undergraduates?

Interviewee D: Yeah so I was in his spot under him so I had to take from him most of the time so it was his choice to let me take jazz, to let me not take with him one semester even though that affects his course load and all that stuff. He was willing to let me do that because he knows what I want to do, which was great of him. They've actually, like everywhere in the past few years, they're cutting back on assistantships, the number of them, the amount that they pay and all that. Which sucks for getting really good people to come, but even though the other professors were willing to work with me and were really helpful working with me, none of the other teachers are willing to give up their assistantships for a doubler. They want someone who's there only for clarinet, or for flute, or whatever.

Author: So do you know of other doublers who have tried to go through (school name) after you, you said you were the first, was there anyone after you?

Interviewee D: Yeah there's been at least four people that I know who have come to talk to them about it in the past year, trying to look at the degree. Even though one of the other professors had an extra opening for a grad assistant they didn't want to give it up for a doubler.

Author: Wow.

Interviewee D: I think, I'm not sure, I think they are adding another saxophone spot, so he could have one full time saxophonist and one doubler maybe. Obviously if somebody wanted to just pay fully out of pocket or take out a loan or whatever, then they could come do that, but nobody wants to do that.

Author: Yeah I understand. Anything else you just want to spill, you've covered all of the questions I have.

Interviewee D: Well as far as playing shows, I think it's so essential that you have a good jazz saxophone sound. I think had I not already played saxophone, I don't know that I would have gotten what I needed to do that successfully from that degree. I think because I started on saxophone and because I do that, most of my sound and phrasing concepts, just playing, I'm not even talking about improvising at all, because that's very rare in shows. That rarely comes up so that's not a huge deal for me as far as just doing shows, obviously other stuff it is, rock or jazz, improv is important. But if you're just talking about shows, it's nice to be able to do it but usually you can just write out a solo for the show because there's one little thing here so that's not a big deal. But as far as jazz phrasing, jazz tone, just being able to sound like a jazz player on saxophone, I don't think would have got that had I not already done that before. Because mostly where I learned

that was playing with other guys in town, like sitting next to guys who were in the Navy Commodores and just emulating their sound.

Author: Yeah, and set-up, too because if someone who just studies classical and come in and sit during a show if they're still playing on their AL-3 or something, well some people do play jazz on an AL-3, but I guess maybe one of the Selmer S-80's or something like that.

Interviewee D: Yeah I've seen people do that, some people can do both on the same mouthpiece. I am very much against trying to do everything on the same mouthpiece. Some people are totally for that and I guess they can do it. All the people I heard that try to do that, don't succeed at it. But it's also the same people, if I give them my jazz mouthpiece to try, they still don't sound right.

Author: Right it's so much more open, they're not used to that.

Interviewee D: Yeah, it's a different embouchure, it's different voicing, everything changes. And you can do that on a classical mouthpiece or jazz mouthpiece, you can do either on either, but my feeling is why not use the one that's designed to do what you're trying to do? Why are you trying to force a classical mouthpiece to sound like a jazz mouthpiece?

Author: Right. And this is why it needs to be in programs so you can sound bad in a lesson instead of on a gig.

Interviewee D: Right. But set-up is such a personal thing, you just have to find what works for you. I think the biggest thing is people just don't have a sound concept they're going for. When I'm playing classical or playing jazz I have very different sound

concepts in my head that I'm trying to sound like. And I know how to change my voicing and embouchure to do that no matter what mouthpiece, because in shows it switches back and forth so much. So yes, you have to be able to do both on any given mouthpiece, but I would never, ever take an S-80 mouthpiece to a rock gig, that's not going to happen.

Author: Right. I'm kind of jumping all over the place here, but you said something that made me think of this. So as part of your assistantship and your teaching you said you took jazz arranging and jazz improv, did you play in the big band there, and was that an option?

Interviewee D: Yeah, I always played in the big band, undergrad and grad.

Author: Did they have one band, or two?

Interviewee D: They had two bands.

Author: that's good. That was another thing another interviewee and I were talking about, obviously a big band is a great place to learn that style and sound, but someone with zero saxophone experience is not going to audition into the band so they're not given that opportunity anyway, so they, even more so, need the lessons.

Interviewee D: Yeah, absolutely. They need lessons. If somebody is in a doubling degree I would say you need to play in a big band.

Author: That should absolutely be a requirement.

Interviewee D: Maybe that's not a curriculum requirement, but just you as a musician trying to do this, you need to audition for it and do it.

Author: And that's probably faculty curriculum battle, the wind ensemble conductor probably wants that person in the wind ensemble, but some other faculty would said, "well he really should be learning this jazz thing so he can have a job."

Interviewee D: Yeah, I would say anyone going into this degree just prepare to not have any free time.

Author: It's a busy degree.

Interviewee D: It's a busy degree and the only way you're going to get better is just doing it. I played principle in the wind ensemble, I played lead in the big band, I played in flute choir just so I could get better at flute, that wasn't a requirement I just wanted to do it just to get ensemble experience on flute. I even joined the second concert band on flute. That stuff wasn't required but the playing experience was what made me better. Like you can sit there with a tuner in your practice room and whatever, but actually sitting in an ensemble and playing with other people and trying to tune with them and match tone and all that stuff. That's the only way you're going to get better at it.

Author: Yeah. Do you know of the other four who are trying to go to your school, do you know if some of them do not have any saxophone experience.

Interviewee D: The ones I've talked to all have saxophone experience.

Author: Both classical and jazz?

Interviewee D: One was primarily jazz, one was primarily classical. I'm not really sure about the other guy I talked to, I think he's mostly classical, too. Hopefully they'll have an assistantship spot.

Author: Okay. That's really about all I've got, unless you can think of anything else. If you do think of anything let me know, but this has been a big help, I really appreciate it.