

Improve Your Doubling

Advanced Studies For Doublers

Saxophone
Clarinet
Flute

By Chris Vadala



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So many individuals have had direct or indirect impact on my choice to play and teach woodwind instruments that this page could easily go on at length. Although I may neglect to mention them all, some of my teachers, fellow doublers, and performers whom I wish to thank are: Al Gallodoro, Joe Fratangelo, Everett Gates, William Osseck, George Marge, Don Sinta, Phil Woods, Edwin Caine, Don Cantwell, Santy Runyon, Ross Prestia, Ramon Ricker, Sal Spicola, Michael Monaghan, Adrian Dean Clissa, and Gabe Baltazar.

Finally, I would like to dedicate this book to my father, Mariano C. Vadala, who marched me into a music store when I was ten and announced to me that I was going to be a saxophonist. □

Introduction

Nowadays, any woodwind player who thinks about playing seriously is looking down the road at hauling around a lot of instrument cases. To be a woodwind artist in this day and age is to be a doubler. Today's market for woodwind playing is competitive, and versatility is more of a necessity than an option. And with the increasing academization of jazz and commercial music, there is a definite need for materials which deal with a wide variety of music; hence the mixture of classical, jazz, and commercial styles in this collection of exercises.

The term DOUBLING, of course, may imply more than its literal meaning, since many performers and educators are expected to perform on not just two, but several woodwind instruments. In addition to those involved in recording work, jazz ensembles, combos, pit bands, and the like, doublings such as 3rd clarinet on bass clarinet and/or saxophone, assistant principal clarinet on E \flat soprano clarinet, 3rd flute on alto or bass flute, 3rd bassoon on contrabassoon, and 3rd oboe on English horn or oboe d'amore, have been required of orchestral performers for years. Prior to that, Renaissance musicians were often expected to switch back and forth on a number of recorders, shawms, curtals, crumhorns, and others in the course of their musical duties. Doubling has a long and noble history!

The problems involved in woodwind doubling are nearly as important to the woodwind instructor as they are to the performer. The educator is able to acquire a deeper understanding of his own particular instrument by studying members of the same family as well as related instrumental families. Other than the most obvious advantage of doubling (economic), a woodwind doubler can gain a more complete knowledge of woodwind playing as well as acquaint himself

with additional literature which can be transferred to his or her major instrument. If for no other reason, the diligent study of additional instruments should improve one's overall musicianship and concept of woodwind performance practices.

It is imperative that one learn each instrument individually in order that obvious difference between instruments of the same as well as different families can be closely observed. By the same token, it is essential that such things as tone, endurance, and technical facility do not suffer as one proceeds in study from one instrument to the next. It is important to remember that one needs to approach a new double as seriously, patiently, and methodically as one's primary instrument always aiming for the same level of competence and proficiency. In an ideal world, you'd begin doubling on a top-of-the-line instrument with an all-star teacher and have hours of practice time. Realistically, you should use as good an instrument as you can acquire, take lessons on it as regularly as possible (particularly to avoid picking up bad habits and incorrect fingerings), and as for time-budget accordingly.

University programs in multiple woodwinds, jazz ensemble scores which routinely assume that sax players can switch off to flute and clarinet, and pit orchestra parts which result in racks of horns resembling nothing so much as complex plumbing equipment are facts of life for the contemporary woodwind player. Curiously, the study materials available have not kept pace with the demands on would-be performers, so most work from as many different methods as the horns they are attempting to learn. Until they are actually in performance situations, students may have no idea of the problems they should be prepared to deal with.

While not purporting to be all things to all people, *Improve Your Doubling* is probably the first collection of exercises to address technical studies in performance situations for intermediate/advanced sax-clarinet-flute doublers. For the purposes of these studies, it is not important which saxophone is used, except where noted. This is the book that dares to ask you:

- How are your chops when you switch from one horn to another?
- Do you know a good alternate fingering when going from F² to F³ on clarinet?
- If you're playing for a singer who doesn't like the written key, can you transpose the chart you're looking at?
- Are you comfortable playing a classical passage on flute followed by a Dixieland clarinet phrase, ending with a jazz/rock sax solo?
- What do you do with a lead chart if you're told to play a second harmony on the spot?
- Where are the out-of-tune notes on all three instruments, and what can you do about them?
- Have you ever counted a 23-bar rest and been prepared to come in on a pianissimo high note?
- What do you need to know to execute such extended techniques as multiphonics, quarter tones, multiple tonguing and whistle tones?

These exercises have been written with the advanced woodwind player in mind, and assume a degree of familiarity with flute, clarinet, and saxophone playing that is well above beginner level. Consequently, while the performance suggestions included with each study may single out details specific to that exercise, the book as a whole is not intended to be a how-to guide for basic playing. Refer to my articles, "Tips on Doubling," in *Saxophone Journal* for more detailed explanation of some of the enclosed techniques. □

It is to be hoped that these studies, by addressing various aspects of real-world performing situations, will provide teachers with new ideas and materials with which to challenge their students, and smooth the pathway of aspiring woodwind doublers.

Chris Vadala

Arpeggio Pastiche

Within a uniform framework of articulation and dynamics, **Arpeggio Pastiche** spotlights major, minor, diminished, and augmented arpeggio figures.

Molto Allegro

The musical score is written in 2/4 time and consists of two parts: saxophone and flute. The saxophone part begins at measure 1 with a dynamic marking of *f* and a sixteenth-note arpeggio figure. It continues with various arpeggio patterns, including a *ff* section starting at measure 6. The flute part begins at measure 22 with a dynamic marking of *ff* and a triplet arpeggio figure. The score includes various articulation marks such as accents and slurs, and dynamic markings like *f* and *ff*. The saxophone part is marked with a '6' indicating a sixteenth-note figure, and the flute part is marked with a '3' indicating a triplet.

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30

34

clarinet

6

6

4

ff

42

47

51

55

6

6

Arpeggio Pastiche

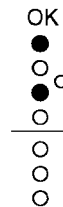
Performance Suggestions:

⇒ The saxophone portion of this exercise provides a great opportunity to compare several alternate fingerings for A \sharp /B \flat . The following are recommended for smoothest execution:

- mm. 2-5: 1/1 (1/4) B \flat fingering
- mm. 8-9: 1/2 (1/5) B \flat fingering
- mm. 19-20: bis B \flat fingering

⇒ In addition, try the following alternate high F ("fork") sax fingering:
(mm. 11-14)

(darkened circle indicates depressed key, OK=octave key)



⇒ To achieve upper register accuracy, begin by working on even technique before increasing the tempo.

⇒ In the clarinet section, if you find it cumbersome to switch from C $'''$ to high F $'''$ in mm. 49-52, 55, try the following alternate fingering, which makes for a smoother transition into the higher register:

