

A Woodwind Quintet? Yes You Can!

**IUP Faculty Woodwind Quintet
PMEA/NAfME Conference – Pittsburgh, PA
April 4, 2019**

**Dr. Therese Wacker, flute
Dr. Stephanie Caulder, oboe
Dr. Rosemary Engelstad, clarinet
Dr. Heidi Lucas, horn
Dr. Jason Worzbyt, bassoon**

Introduction – “Polka” from *Five Easy Dances*– Denes Agay

**Function/Role of Each Instrument in a Quintet
Special Equipment Needed
Specific Musical Demands of Each Instrument**

- **Flute / Piccolo**
- **Oboe / English Horn**
- **Clarinet**
- **Horn**
- **Bassoon**

Instrument Substitutions

- **Bassoon**
 - **Bb Bass clarinet**
 - **Perhaps the best substitution – most homogeneous sound**
 - **Baritone Saxophone**
 - **Also acceptable – can read the bassoon part by adding three flats to the key signature!**
 - **Eb Contra Alto Clarinet**
 - **This can work provided the part doesn’t go too high – can also read the bassoon part by adding three flats to the key signature**
 - **Euphonium**
 - **Great match for range and clefs – must be careful about balance**
- **Oboe**
 - **Soprano Saxophone**

- **An excellent choice due the similarity in range and the difference in timbre**
- **Bb Clarinet**
 - **Also very acceptable, and most practical due to the expense of a soprano saxophone**
- **Flute**
 - **This can work, but some might require some octave transpositions, and projection in the lowest register can become a concern**

Horn

- **Alto Saxophone**
 - **Perhaps the best substitution – used in reed quintets all of the time**
- **Tenor Saxophone**
 - **This can work unless the horn part goes too high**
- **Euphonium**
 - **Works very well – ensemble placement and balance are primary concerns**

Options for Seating

- **Flute / Oboe / Bassoon / Horn / Clarinet (our standard set up)**
- **Flute / Oboe / Horn / Bassoon / Clarinet (our most common alternate)**
- **Flute / Clarinet / Horn / Bassoon / Oboe**
- **Flute / Clarinet / Bassoon / Horn / Oboe**
- **These seatings are primarily determined by the strengths of the bassoon and horn player, the acoustic environment that the performance will take place in, and the specific demands of the literature.**

Beginning Woodwind Quintet Literature – examples

***Hommage a Bartok*– Robert Martin/Emanuelina Pizzuto**

***Menuetto and Trio*– F. J. Haydn/ed. Voxman**

***Rustic Holiday*– Paul Koepke**

***“Andante Grazioso” from Quintet, Op. 79*– August Klughardt**

Intermediate Student Wind Quintets - Suggested Repertoire

Title	Composer(s)	Level	Notes
Five Easy Dances	Agay	Easy/Medium	Variety of Styles

Four Part Chorales (36)	Bach/Abeling	Easy to Medium	Sheetmusicplus
Passacaille	Barthe	Medium	
Pastorale	Amy Beech	Easy/Medium	
Disney Medley	Dade	Easy	Free online (Musescore)
Quintets	Danzi	Medium to Difficult	Tenor clef for bassoon, horn transposition, clarinet in A
Baroque Suite	Dissinger	Easy	
Pavane	Faure/W.R. Shannon	Medium	Free online
Somewhere Over the Rainbow	Garland/Steele	Easy	SheetMusicPlus
Hommage A Bartok	Martin and Pizzuto	Easy	First quintet
Pastorale	Persichetti:	Medium	Mixed meter
Bohemian Rhapsody	Queen/Neilson	Medium to Difficult	Sheetmusicplus
Suite in G	Rameau/arr. Nakagawa	Easy/Medium	Minimal Bassoon tenor clef
22 Woodwind Quintets	Varies/Andraud, ed.	Easy to Difficult	Some tenor clef for bassoon, some horn transposition
Ross Taylor Woodwind Quintets	Varies	Medium to Difficult	Shorter arrangements
Ensemble Repertoire for Woodwind Quintet	Varies/arr. Voxman and Hervig	Easy to Medium	

Benefits of A Woodwind Quintet for Your Students / Finding Ways to Implement Chamber Music Into Your Program

Reasons Why You Can't

- **Not enough, or, the right kind of personnel/instrumentation**
- **Chamber literature is too hard**
- **Not enough time!**

Reasons Why You Should

- **Meets National Standards for Arts Education**
- **Student-centered learning instead of teacher-centered learning (teaching them to teach themselves!)**
- **The skills learned in chamber music are transferable!**

Why Chamber Music is Important

- **Danelle Larson – PhD Dissertation “The effects of chamber music experience on music performance achievement, motivation, and attitudes among high school band students.”**
- **Bloom’s Taxonomy and how chamber music develops higher order thinking skills**

Literature

- **There is chamber music available for ALL levels of ability and in as many different combinations as you can imagine!**
- **Instrument substitutions**

Time and How To Fit in In

- **All students participate, during class, one day a week**
- **Block schedule – split the time between full ensemble and chamber groups**
- **One group at a time leaves full rehearsal to work**

Pedagogy

- **Allows each student to have ownership of the creative process**
- **Teacher as facilitator instead of conductor**
- **Develops interpersonal skills and verbal and non-verbal communication**
- **Develops the ability to both lead and follow, or both at the same time!**
- **Develops critical listening skills which are, of course, transferrable**

Possibilities

- **Expanded performance opportunities (chamber music is more**

- portable!]**
- **Limitless combinations and instrument substitutions for more standard literature**
 - **Interest sparked in composition and arranging**
 - **Solo and ensemble contests**

Closing – *Scherzo pour Quintette a Vent, Op. 48* – Eugene Bozza