



update

North American Saxophone Alliance

May/June 2006

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President's Message

I write this message on the heels of another successful Biennial Conference. Many thanks again to Kenneth Tse and all the others in Iowa City who helped organize this conference. Special thanks are due to all those who performed at this conference. It is the performers who share their talents and new and varied repertoire that make these events truly special.

It appears that North American participation will be very strong at the upcoming World Saxophone Congress in Ljubljana, Slovenia. Seventy-seven soloists and ensembles from Canada and the United States are scheduled to appear on the program in July. Lists of performers and further information on conference attendance can be found on the official WSC web site at <http://www.worldsax.net>.

I am pleased to announce the appointment of two new NASA Regional Directors. David Dees (Texas Tech University) assumes the Directorship of Region 4. James Kasprzyk (Vandercook College of Music, Chicago Saxophone Quartet) is the new Director for Region 5. Please join me in welcoming them to their new positions. We look forward to their contributions to the Alliance.

A word of appreciation is due to those who are stepping down. Jackie Lamar and Jim Umble have both served as regional directors for many

years. Their regions have had many very successful conferences over the years. Thank you Jackie and Jim for your contributions to NASA. Bernard Savoie has also decided not to continue for another term as Region 10 Director. He has contributed in many ways over the years—we remember especially his work organizing the 2000 World Saxophone Congress in Montreal.

At the NASA General Membership meeting in Iowa City, changes to the NASA constitution were approved creating a new, low-cost youth membership. This new membership category will facilitate some of our outreach activities, allowing those under 18 years of age to attend regional conferences and obtain full access to the new NASA web site. We hope to be able to involve younger audiences at many of our regional conferences next year.

Jonathan Helton, President
jhelton@ufl.edu





Member Update

The Anicia Quartet presented the American premiere of Gregory Vajda's *Forgo* (Turning) as part of the Music Now and From Almost Yesterday series at the University of Wisconsin-Milwaukee on March 16, 2006. The Quartet also performed on the Sonict New Music series at the University of Wisconsin-Whitewater and on Wisconsin Public Radio's Sunday Afternoon Live at the Chazen. Included were performances of Indianapolis composer Chris Rutkowski's *Dervish*, Jonathon Dove's *Tuning In*, and *Pitch Black* by Jacob ter Veldhuis. Anicia Quartet members are Kurt Claussen, Joan Hutton, Matthew Sintchak, and **Angela Wyatt**.

Martin Wesley Smith's composition "Weapons of Mass Distortion" written in reaction to the US invasion of Iraq. Last September, Dr. Wolfe performed with "Ensemble C'est La Vie" for the Rhea Miller Concert Series in Saginaw, Michigan. He recently gave a master class on "Motivic Improvisation" at Bowling Green State University and was a featured clinician along with Branford Marsalis at the 17th annual Central Florida "SaxFest."

Matt Olson has released his debut jazz CD entitled *Vortex*. Recorded in Phoenix in September 2005, it also features trumpeter Vern Sielert, pianist Mike Kocour, bassist Dwight Kilian, and drummer Dom Moio. More information on Matt's new recording can be found on his website (www.MattOlsonMusic.com).

Stanislaus in Turlock, CA. In addition he was a featured soloist with The Walnut Creek Concert Band (San Francisco Area), and the Duquesne University Wind Ensemble.

Southern Oregon University and Britt Festival Present the Sixth Annual Siskiyou Saxophone Workshop June 26-29, 2006

Study saxophone this summer in the valley between the Cascade and Siskiyou mountain ranges. The Siskiyou Saxophone Workshop offers a fun and relaxing environment to study with an internationally renowned faculty. Directed by Rhett Bender (Southern Oregon University) this year's artist/teachers are John Bleuel (State University of West Georgia), Julian Nolan (University of British Columbia) and Don Aliquo (Middle Tennessee State University). The Siskiyou Saxophone Workshop is designed for intermediate to advanced saxophonists. High School, College and advanced adults are encouraged to apply. All Saxophone voices (soprano, alto, tenor, and baritone) are welcome. Saxophone quartets coached by the faculty serve as the foundation of the workshop. In addition to quartet rehearsal, the students will participate in the Siskiyou Saxophone Orchestra with instrumentation from bass to sopranino, special topic masterclasses, jazz clinics, and enjoy the faculty recital, as well as the opportunity to have a private lesson with workshop faculty. The workshop

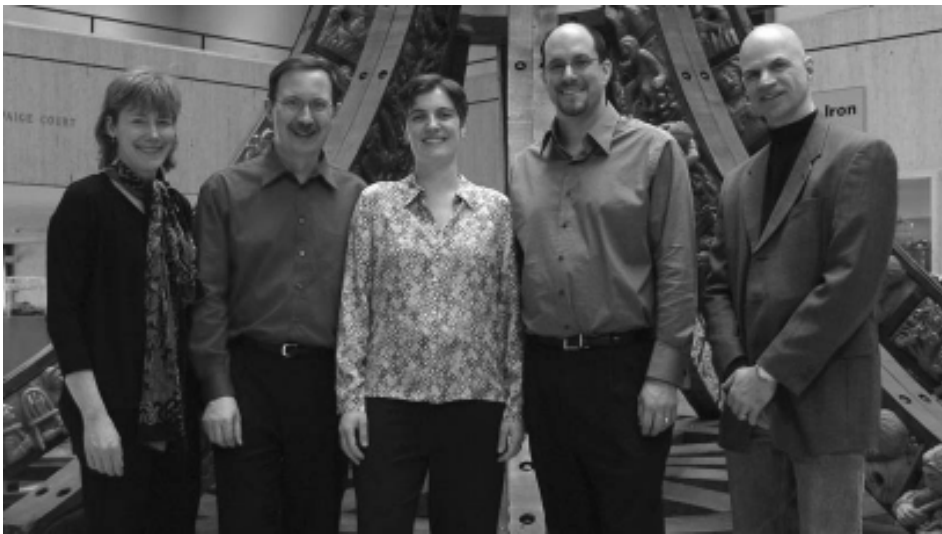


Photo L-R: *Angie Wyatt, Kurt Claussen, Joan Hutton, Matt Sintchak, Chris Rutkowski*

George Wolfe, Professor of Saxophone at Ball State University was recently honored by being featured in David Horowitz's new book, "The Professors: 101 Most Dangerous Academics in America." Wolfe has been active performing

Joe Lulloff has presented recitals and master classes at The University of North Texas, Baylor University, Texas State University in San Marcos, The Cincinnati Conservatory Saxophone Day in Cincinnati, OH, and University of California -



begins on Monday with an opening faculty recital. Participants will perform in a closing recital. Workshop participants may earn graduate or under-graduate credit through Southern Oregon University's Extended Campus Programs. For more information contact Joelle Graves at 800.882.7488 ext.122 or visit www.brittfest.org.

Flute and Clarinet Doubling Tips from a Saxophonist's Perspective

Chris Beaty

*Assistant Professor of Saxophone Jazz Studies
Eastern New Mexico University*

Many saxophonists consider being able to play different woodwind instruments a valuable skill as a teacher and performer. Here are a few helpful ideas for aspiring woodwind doublers.

The first important step is to find a quality instrument. When buying a flute, purchase a solid silver head joint, or at least silver-plated, as opposed to a nickel-plated head joint. A wood clarinet is preferred over a plastic model. If you are purchasing a used wood clarinet, be sure to check very carefully for cracks or if possible, take the instrument to a qualified repair technician for a careful inspection. Wood instruments are least prone to cracks when they are kept at a steady temperature and humidity level. When selecting reeds for clarinet, consider purchasing 1/2 to 1 strength higher than you use on saxophone to compensate for the smaller mouthpiece opening.

When you have found a quality instrument, you should obtain a complete fingering and trill chart for

each instrument. Be sure it includes all alternate and chromatic fingerings. The Frederick Westphal's *Guide to Teaching Woodwinds* is an excellent source for these charts.

Use a light finger touch on flute and clarinet when practicing technique. The springs that hold the keys off the tone holes are approximately half the size of saxophone springs. If your fingers are too heavy, your air stream may be negatively affected. This can be especially detrimental on the flute where it is very easy to disturb your airflow into the head joint.

It is important to have a concept of sound for each instrument. Purchase a few quality recordings of flute and clarinet artists such as Jean-Pierre Rampal and Eddie Daniels. Many beginning flutists have difficulty maintaining a round, steady tone. Daily long tones will help facilitate a better overall sound. Marcel Moyse sonority studies or the Trevor Wye tone studies volume are good sources for this. Visualize yourself blowing into the back wall of the flute to achieve a more focused, round tone. This requires flexibility in the top lip which is a distinct difference from the clarinet and saxophone embouchures. Tone production when transitioning to clarinet is not usually as big a challenge, but when working toward improving your sound on clarinet, be sure to keep the angle of the instrument at approximately a 35-45° angle from your body. This is an important difference from the saxophone where your mouthpiece enters at approximately an 80-90° angle. For sound production, overtone exercises are very beneficial on saxophone. David Liebman presents an excellent explanation and set of exercises in *Developing a Personal Saxophone Sound*. They can also be used on flute and clarinet to improve flexibility and overall tone quality in all registers.

Remember that the clarinet overblows at the interval of a 12th, not an octave like the saxophone and flute.

Our goal as a doubler is to play these instruments with fine intonation. However, many saxophonists have a tendency to "overblow" the flute and the result is often playing sharp. Be aware of this tendency and make sure to practice with a tuner. The opposite is true with clarinet intonation, partly because the embouchure is firmer. To counteract this flat tendency, use a slightly shorter barrel to help alleviate this problem.

Finally, schedule lessons with a qualified professional to ensure proper pedagogy. I hope these ideas are helpful to you in your quest to develop your skills as a doubler.

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Update Staff:

Editor

J.Scott Turpen

Art Direction

Darryl Dean



update

North American Saxophone Alliance

Editor, NASA Update

J. Scott Turpen
University of Wyoming
Department of Music
Dept. 3037, 1000 E. University Ave.
Laramie, Wyoming 82071-3037

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EXECUTIVE OFFICERS

President

Jonathan Helton
University of Florida
P.O. Box 117900
Gainesville, FL 32611
(352) 392-0223
jhelton@ufl.edu

Past President

Joe Lulloff
School of Music
Michigan State University
East Lansing, MI
(517) 353-5002
Lulloff@msu.edu

President-Elect

Steven Stusek
School of Music
UNC-Greensboro
Greensboro, NC 27402
(336) 334-5127/v
scstusek@uncg.edu

Secretary

David Stambler
Penn State School of Music
Music Building 1
University Park, PA 16802-1901
(814) 865-0431/v
(814) 865-6785/f
dbs12@psu.edu

Treasurer

Thomas Walsh
School of Music
Indiana University
Bloomington, IN 47405
(812) 855-4446/v
tpwalsh@indiana.edu

Director of Scholarly Publications

Thomas Liley
Department of Fine Arts
Joliet Junior College
Joliet, IL 60431
(815) 280-2416
tliley@jjc.edu

Editor, Saxophone Symposium

Stacy Maugans
Center for the Arts
Valparaiso University
Valparaiso, IN 46383-6493
(219) 464-5469/v
Stacy.Maugans@valpo.edu

Jazz Coordinator

John Gunnar Mossblad
University of Toledo
Dept. of Music and Dance
Toledo, OH 43606
(419) 530-2448
gmossblad@aol.com

Editor, NASA update

J. Scott Turpen
University of Wyoming
Dept. of Music
Dept. 3037, 1000 E. University Ave.
Laramie, Wyoming 82071
(307) 766-4252
sturpen@uwyo.edu

Membership Director

Kenneth Tse [cheh]
2046 Voxman Music Bldg.
Div. of Performing Arts,
School of Music, University of Iowa
Iowa City, IA 52242
(319) 335-1660
kenneth-tse@uiowa.edu

Webmaster

Griffin Campbell
School of Music
Louisiana State Univ.
Baton Rouge, LA 70803
(225) 578-2586
gcampbe@lsu.edu

NASA REGIONAL OFFICERS

Region 1: WA, OR, ID, MT, WY, AK

Rhett Bender
Department of Music
Southern Oregon University
1250 Siskiyou Blvd
Ashland, Oregon 97520
541/552-6534
FAX 541/552-6549
www.sou.edu/music/bender.htm
www.britfest.org/saxworkshop.htm
bender@sou.edu

Region 2: CA, NV, UT, AZ, CO, NM, HI

Jeff Benedict
Cal. State L.A.
Music Department
5151 State Univ. Drive
Los Angeles, CA 90032
(213) 343-4099
jbenedi@calstatela.edu

Region 3: ND, SD, NE, MN, IA

Russell Peterson
Music Department
Concordia College
Moorhead, MN 56562
(218) 299-4414
rpeters@gloria.cord.edu

Region 4: KS, OK, MO, TX, AR

David Dees
School of Music, Box 42033
College of Visual & Performing Arts
Texas Tech University
Lubbock, TX 79409-2033
d.dees@ttu.edu

Region 5: WI, IL, IN, OH, MI

Jim Kasprzyk
33250 N. Island Avenue
Wildwood, Illinois 60030
jimzyk@comcast.net

Region 6: LA, MS, AL, GA, FL, PR

Griffin Campbell
School of Music
Louisiana State Univ.
Baton Rouge, LA
70803-2504
(225) 578-2586
gcampbe@lsu.edu

Region 7: KY, TN, VA, NC, SC, MD, DE, DC

Miles Osland
Music Dept,
Univ. of Kentucky
Lexington, KY 40506-0022
(606) 278-6420
mosax@concentric.net

Region 8: NY, PA, NJ, WV, CT, MA, RI, VT, NH, ME

Timothy McAllister
The Crane School of Music
State University of New York-Potsdam
Potsdam, NY 13676
315-267-2444
315-267-2413 (fax)
mcallitp@potdham.edu

Region 9: British Columbia, Alberta, Saskatchewan, Manitoba, Yukon, Northwest Territories

Ross Ingstrup
3120 Quadra Street
Victoria, BC Canada
V8X 1G1
(250) 383-0673
rossingstrup@ferociousproductions.com

Region 10: VACANT

