BACKGROUND, COMPOSITIONAL STYLE, AND PERFORMANCE CONSIDERATIONS

IN THE CLARINET WORKS OF DAVID BAKER:

CLARINET SONATA AND HERITAGE: A TRIBUTE TO GREAT CLARINETISTS

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David Baker (b. 1931) is an educator, composer, and jazz legend. He has composed at least fifteen works that include the clarinet. Baker’s Clarinet Sonata (1989) has become a standard of clarinet repertoire and a popular recital inclusion. His chamber work Heritage: A Tribute to Great Clarinetists (1996) is a composition that interweaves solo transcriptions of five jazz clarinetists. The compositional style of Baker’s clarinet works frequently links jazz and classical idioms. The two works discussed in this document are excellent examples for classically trained musicians who would like to increase their ability and experience in interpreting jazz styles.

The purpose of this document is: (1) to provide background, style, and performance considerations for Baker’s Clarinet Sonata and Heritage: A Tribute for Great Clarinetists, for Clarinet, Violin, Piano and Double Bass; (2) based on these style elements, to provide suggestions for interpreting jazz-style works for classically trained clarinetists; and (3) to archive Baker’s published and unpublished clarinet compositions. Appendices include transcripts of interviews with David Baker and other experts in this field (James Campbell, Rosana Eckert, Mike Steinel and Steven Harlos).
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Sheng-hsin Lin
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CHAPTER I
INTRODUCTION

David Nathaniel Baker, Jr., born in 1931, is one of the most important educators in the history of jazz. Baker is a celebrated performer, and his compositions are frequently recorded and performed by renowned musicians. He has composed more than 2,000 works, with at least fifteen written for the clarinet (in settings from chamber music to large-scale clarinet works with orchestra). Most of these works for clarinet were written for his colleagues James Campbell and Howard Klug, who are members of the clarinet faculty at Indiana University’s Jacobs School of Music.

Baker’s clarinet work Clarinet Sonata (1989) has become a standard in the clarinet repertoire and a popular piece on recital programs. Another of his clarinet chamber works is Heritage: A Tribute to Great Clarinetists (for clarinet, violin, piano and double bass, 1996). Clarinetist James Campbell has performed and recorded both of these works several times.¹ Another of Baker’s pieces, Jazz Suite for Clarinet and Symphony Orchestra: Three Ethnic Dances (1992), was commissioned and performed by the Akron Symphony Orchestra.

The compositional style of Baker’s clarinet works frequently links classical and jazz idioms. For example, the Clarinet Sonata is a virtuoso jazz-influenced work,² and Heritage: A Tribute to Great Clarinetists is, in his words, a “jazz piece.”³ In Heritage: A Tribute to Great Clarinetists, Baker adopted transcriptions of solos of five jazz clarinetists and included optional

¹. David Baker, interview by author, Jacobs of School Music MU218, Indiana University-Bloomington, Bloomington, IN, July 26, 2013. Both of these works were recorded by James Campbell in David Baker at Bay Chamber Concerts, David Baker, James Campbell, Corey Cerovsek, Paul Biss, Sara Caswell, Gene Di Novi, Leonard Hokanson, et al., Cala CACD 77010, 2002, CD.

². Baker, interview.

³. Ibid.
improvisational sections in the clarinet part. According to Baker, “I don’t expect somebody, for instance, who doesn’t play, who’s never heard any jazz, to pick one of my pieces to play. Because it would be like fish out of water.”

Experience in interpreting jazz style and a basic understanding of jazz are essential to performing these works in a stylistically appropriate manner. While classically trained clarinetists perform Baker’s clarinet works, few of them have received training in jazz. In the absence of adequate scholarly research on Baker’s clarinet works, there is a need to develop both a systematic list of his clarinet compositions and a jazz performance guide for classically trained clarinetists. Such stylistic interpretation of jazz can also be adapted to other jazz-oriented clarinet works, such as Aaron Copland’s Clarinet Concerto, Artie Shaw’s Concerto for Clarinet, Igor Stravinsky's *Ebony* Concerto, and Leonard Bernstein’s *Prelude, Fugue, and Riffs*.

In the twenty-first century, musicians are frequently required to perform well in multiple musical styles. Many composers use jazz elements in their classical-music compositions (including solo repertoire, chamber music, and symphonic literature), and classically trained musicians benefit from having multifaceted skills in interpretation and execution of various musical styles. This marketable ability to play in classical, jazz, and pop styles will lead to more professional opportunities for clarinetists. Music educators can offer a supplemental jazz experience to their students and the community. This document will offer a general jazz performance guide that will benefit clarinetists and be easily adaptable for use by classically trained educators, other instrumentalists, and specialists in other musical styles. In this project, the author will use Baker’s Clarinet Sonata and *Heritage: A Tribute to Great Clarinetists* as

examples. These selected works will serve as a starting point for classically trained clarinetists interested in learning to perform in jazz style.\(^5\)

Chapter 2 introduces David Baker’s biography and compositions. Chapter 3 discusses jazz elements and style as represented in the two selected clarinet compositions composed by Baker. Also included in this chapter is a brief analysis focused on the programmatic titles and structure of these two compositions. Chapter 4 is a performance guide for the two selected clarinet works as well as a general performance guide to jazz style interpretation.

1.1 Methodology

Due to the lack of existing research on Baker’s clarinet works, interviews with David Baker and James Campbell are the primary sources used in this document. Both interviews provide valuable background information as well as performance suggestions for Baker’s Clarinet Sonata and Heritage: A Tribute to Great Clarinetists. Moreover, while there are some educational resources available for performing in jazz style, there are only a few sources written specifically for classical clarinetists. The author will draw from existing pedagogical resources on jazz styles as well as interviews with Rosana Eckert, Steven Harlos and Mike Steinel, experts in this field.

As stated earlier, James Campbell is the clarinet faculty professor at Indiana University-Bloomington. He has performed concerts in over twenty-five countries, appeared as a soloist with more than fifty orchestras, and performed with more than thirty different string quartets.

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5. James Campbell, interview by author, Jacobs School of Music MA 064, Indiana University-Bloomington, Bloomington, IN, March 18, 2014.
Campbell has performed with Glenn Gould, Aaron Copland, and pianist Gene DiNovi, and has been recorded on over forty albums.  

Rosana Eckert is an internationally known jazz vocalist, songwriter, arranger, and jazz educator. She is currently a senior lecturer of vocal jazz at the University of North Texas. A well-known clinician in both jazz and classical areas, Eckert received two degrees from the University of North Texas, where she studied music theory, classical French horn, and, later, vocal jazz. In the fall of 1999, she became the first woman to join the university’s esteemed jazz faculty.

Steven Harlos is a collaborative artist who has performed with many musicians of international stature. He specializes in both classical and jazz performance, and, in collaboration with James Campbell, has performed David Baker’s Clarinet Sonata. Harlos received some of his formal jazz instruction from David Baker. He currently serves as staff keyboardist for the Dallas Symphony Orchestra and chair of the Division of Keyboard Studies at the University of North Texas.

Mike Steinel is an associate professor in the College of Music’s Division of Jazz Studies at the University of North Texas, where he teaches jazz improvisation, pedagogy of improvisation, and jazz trumpet. He has published numerous compositions for jazz ensemble.


8. Steven Harlos, interview by author, conducted by e-mail, April 27, 2015.

Steinel is the author of *Building a Jazz Vocabulary*, *Essential Elements for Jazz Ensemble* and *Essential Standards for Jazz Ensemble* and has numerous recordings to his credit.¹⁰

The purpose of this document is: (1) to provide background, style, and performance considerations for Baker’s Clarinet Sonata and *Heritage: A Tribute to Great Clarinetists for Clarinet, Violin, Piano and Double Bass*; (2) based on these style elements, to provide suggestions for interpreting jazz-style works for classically trained clarinetists; and (3) to archive Baker’s published and unpublished clarinet compositions. While this research aims to communicate jazz style tips to classically trained clarinetists, it will not deal with how to improvise, performing styles of jazz clarinetists, or jazz theory. This document will define Baker’s unique musical style and help readers develop an appreciation for and understanding of his compositional output.

¹⁰ “Mike Steinel,” UNT Division of Jazz Studies Faculty, accessed May 1, 2015, [http://jazz.unt.edu/steinel](http://jazz.unt.edu/steinel).
CHAPTER II
DAVID BAKER AND HIS CLARINET WORKS

2.1 David N. Baker’s Biography

David Baker has been a faculty member and the director of the jazz program at Indiana University since 1966, and he currently serves as a distinguished professor of music and chair emeritus of the university’s Jazz Department. In the 1970s, Baker began a significant contribution to jazz education when he published the first of more than sixty books on jazz style and improvisation. Additionally, Baker is a composer and arranger, as well as a multi-instrumental performer, conductor, and music director with the Smithsonian Jazz Masterworks Orchestra. He was nominated for a Pulitzer Prize (1973) and a Grammy Award (1979), and he has also received several other important accolades, including the Hall of Fame Award from the National Association of Jazz Educators (1981), DownBeat Magazine’s Lifetime Achievement Award (1987), the State of Indiana Governor’s Arts Award (1991), DownBeat Magazine’s Jazz Education Hall of Fame Award (1994), and Performing Arts Living Jazz Legend Award by the John F. Kennedy Center (2007).

Born in Indianapolis, Indiana, Baker began making music as a brilliant jazz trombonist; however, a jaw injury received in a car accident forced him to give up his performance career. He switched to cello, a rare instrument in jazz, and turned his focus to composition and pedagogy.¹¹

¹¹. Baker first considered switching to bass, but Russell W. Brown (Baker’s high school band teacher) told him bass was not a challenging enough instrument for him. He decided to play the cello, an uncommon instrument in jazz, which is also a major change for a brass player. He once told an author that he spent eight hours a day practicing and even dreamed about practicing when he slept. When he would wake the next day, his left hand would be in the proper cello grip position. Baker performed jazz on cello frequently and recorded albums with his group. See Monika Herzig, David Baker: A Legacy in Music (Bloomington, IN: Indiana University Press, 2011), 50.
Jazz has long been famous for its roots in aural tradition. Before the days of formal jazz education, the only way to learn jazz was by listening to recordings or live performances of jazz masters. Baker was among the first to write pedagogical books on jazz music. He led the Indiana University Jazz Department to become one of the most significant jazz institutions in the country, and many of his students, such as Michael and Randy Brecker, Jamey Aebersold, Peter Erskine, Jim Beard, Chris Botti, and Jeff Hamilton, are legendary in the jazz world.

Baker’s contributions to jazz have garnered him numerous awards and national appointments, including board positions with the American Symphony Orchestra League and past chairmanships of the Jazz Advisory Panel at the Kennedy Center and the Jazz/Folk/Ethnic Panel of the National Endowment for the Arts. He is the president and former vice president of the International Association of Jazz Educators and senior consultant for music programs at the Smithsonian Institution. Baker has more than sixty-five recordings, sixty books, and 400 articles to his name.12

2.2 Compositions

Baker is a prolific composer: He has composed more than 2,000 works and arrangements in a variety of musical genres. The instrumentation of his pieces varies widely, and his compositions include jazz combos, big band charts, instrumental solos, chamber groups, ensemble works, orchestral compositions, and concertos.13 Baker’s compositional style includes elements of classical, jazz, fusion, and contemporary musical styles; his sound is grounded in jazz idioms mingled with techniques from other musical genres. No single word encompasses


13. A complete list of Baker’s compositions can be found in Hertzig’s David Baker: A Legacy in Music. See also Appendix A.
Baker’s overall style. Rather, the style of any given piece depends primarily upon the person for whom that piece is written. As Baker describes his compositional style, “There is no fixed way, and it all depends on what the person wants [from] the instrument that they are playing.”

Baker also describes his compositional style in *The Black Composer Speaks*:

Eclectic, but essentially romantic. . . . I use all the available forms that come out of tradition—sonata allegro and this kind of thing. I have a strong affinity to ground bass type forms. I like theme and variations very much, and I write theme and variations very frequently. I also use the ostinato forms like the passacaglia. I use all the jazz and pop forms . . . and everything else I can get my hands on. Most often, however, the form is post facto. I write a piece and then go back to see what form was.

In his interview (transcribed in Appendix B), Baker outlined general characteristics of his works. Perhaps the most significant of these is that his compositions are always written for someone. Baker has written many compositions for his colleagues at the Jacobs School of Music at Indiana University (one of the largest music institutions in the United States). In addition, he has composed over 500 works that were commissioned by world-renowned ensembles, musicians, or patrons.

Most of Baker’s compositions are program music. Baker notes, “I always define what I want clearly.” He continues, saying, “Those are the things that I try to project by using words, by


17. According to David Baker’s website, his compositions were commissioned by renowned players including, but not limited to, Josef Gingold, Ruggerio Ricci, Janos Starker, Harvey Phillips, the New York Philharmonic, the St. Paul Chamber Orchestra, the Beaux Arts Trio, the Fisk Jubilee Singers, the Louisville Symphony, the Ohio Chamber Orchestra, the Audubon String Quartet, the International Horn Society, the Indianapolis Symphony, the Chicago Sinfonietta, and the Plymouth Music Series.” See “Biography,” [http://www.davidbakermusic.org/bio.php](http://www.davidbakermusic.org/bio.php).
using the language, rather than the musical language. . . . All I do is write the piece, and put a
title on it, and they know that that’s what they’re supposed to do.”  

Baker states:

What I try to do is defined as much as possible by using the language to tell them. And I say, in a “childlike style,” or in a “cute version” or an “angry way” to write. Because I can tell them more [with] that than I can with notes. The language is universal, period, across the board, it doesn’t matter what the background is. . . . And so I would rather try to write a description than to try to indicate it all with the notes.

Many of Baker’s compositions are a synthesis of jazz and classical styles. Baker is a jazz maestro, and before his car accident, he was also a brilliant trombonist. His excellent improvisation skills on the trombone are evident in the recordings he made with George Russell. His use of jazz idioms, “especially bebop and later styles,” is one of the most recognizable characteristics of Baker’s works. He often applies jazz vocabulary in his compositions and includes figures that he describes as his own improvising in his pieces.

2.3 Clarinet Works

Baker has composed more than fifteen works that include the clarinet. As Baker puts it, “I am in love with the sound of the clarinet.” Many of these pieces were written for James Campbell. Campbell started his professional performance career as a classical clarinetist. He first ventured into jazz with a collaboration with jazz pianist Gene DiNovi, an artist who has played with Benny Goodman, Artie Shaw, and Buddy DeFranco. Campbell has subsequently performed and recorded many classical-jazz crossover works. For this reason, many of the works Baker has

19. Ibid.
20. Herzig, 175.
22. Ibid.
written for Campbell are “jazz suggested.” Baker considers Campbell his “angel” or “muse.”

Their composer-performer relationship is akin to those between other composers and clarinetists, including Wolfgang Amadeus Mozart and Anton Stadler, Carl Maria von Weber and Heinrich Bärmann, Johannes Brahms and Richard Mühlfeld, and Aaron Copland and Benny Goodman.

An annotated bibliography of David Baker’s compositions for clarinet and bass clarinet can be found in Appendix A.

2.3.1 David Baker’s Clarinet Sonata (1989) and Heritage: A Tribute to Great Clarinetists, for Clarinet, Violin, Piano and Double Bass (1996)

2.3.1.1 Clarinet Sonata (1989)

Among Baker’s clarinet works, his Clarinet Sonata (1989) is the most frequently performed. In 1998, the piece (from the album Welcome Home: A Collection of American Works for Clarinet and Piano) received a Grammy Award nomination for Best New Work by a Contemporary Composer.

Baker chose to categorize this solo clarinet work as a sonata. Rather than describing a conventional form, the “sonata” descriptor is indicative of the overall length and intent of the piece. Baker describes his reasons for this:

The sonata is probably the smallest of the orchestral units that will still get the job done, and I don’t have to write twenty-five pages of four movements or five movements. The


24. Ibid. “And many, many classical musicians will lock themselves into a box that says, ‘this is what I do, and that’s it.’ Jim does not play that way. Jim looks at the whole universe. And so, consequently, he’s been easy to write for.”


sonata is a catchall; it can be anything. You know, you can have the sonata—the clarinet sonata, the Beethoven sonata—and they are all different things, but . . . the thing that sets them apart is they usually are brief. Briefer than other things: They’re brief, and they usually contain two or three movements, or one movement. And that’s when you run out of things to do and you don’t know what to call it, you call it a sonata. . . . Sometimes if I can’t think of something, I call a piece that’s this length, I probably will just call it a sonata, and it doesn’t necessarily mean that it has any meaning beyond that. Sonatas that I write many times will be multimovements. I will have two, three, four movements. And it’ll have, you know, varied things, a fast movement, a slow movement, or whatever. It just doesn’t have any meaning beyond that. It’s just something to call it, just like you call, a blues—well, blues—and blues can be anything. But it tells you, in a general way, that the composer had this in mind.27

The sonata contains three movements: (1) “Blues,” (2) “Loneliness,” and (3) “Dance.” It was written for Elaine Thompson, who was Campbell’s student at Indiana University. Campbell later performed and recorded the work in his albums David Baker at Bay Concerts and After Hours.28 According to David Ward-Steinman, “this piece might be described as ‘concert jazz,’ fully written out and based on jazz forms and progressions.”29 Like many of Baker’s compositions, it uses jazz forms, harmonic progressions, and jazz language.

2.3.1.1.1 Movement I: “Blues”

The first movement begins with a brief introduction (mm. 1–19). Following the introduction, it is divided into eight sections (mm. 20–35, 36–51, 52–63, 64–75, 76–91, 92–115,

27. Baker, interview.

28. James Campbell, Stéphane Lemelin, Phil Nimmons, An-Lun Huang, Gene DiNovi, and Srul Irving Glick, After Hours, Marquis Classics ERAD 153, 1993, CD. The third movement of Baker’s Clarinet Sonata, “Dance” (clarinet, piano, and rhythm section) is included in this album. In this version, Baker’s jazz tune, “Miami Nights,” is arranged and inserted in the middle section (accompanied by the Gene DiNovi Trio). The piano improvises before the original clarinet melody comes in. Stephane Lemelin accompanied the more classical outer sections.

29. Herzig, 184.
and 116–131) plus a *dal segno (D.S. al Coda)* that returns the music to rehearsal letter B (mm. 20–35). This movement closes with a short coda (mm. 148–151).  

2.3.1.1.2 Movement II: “Loneliness”

According to Baker, “his slow movements ‘are always [his] most successful.’”

This movement combines several short sections (mm. 1–32, 33–60, 61–68 as a bridge, 69–76, 77–92, and *D.C. al Coda*). Baker writes beautiful melodic lines and uses simple arpeggios to accompany the melody in the first section (mm. 1–32). He also applies “quartal chords and added-note tertian chords” in this movement.

2.3.1.1.3 Movement III: “Dance”

This movement, in ABA form, adopts Baker’s favorite rhythm, calypso, which appears frequently in the final movements of many of his compositions. The B section (mm. 78–131) employs Baker’s jazz tune “Miami Nights.”

The sonata has also been arranged for organ by Faythe Freese and was renamed Sonata for Clarinet and Organ.

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30. A detailed analysis of this movement can be found in Herzig’s *David Baker: A Legacy in Music*, 184.

31. Herzig, 185.

32. Herzig, 185.


34. “Miami Nights” was originally the second movement of David Baker’s big-band composition, *Miami Suite*. It was also arranged for jazz sextet and was recorded by Baker and his ensemble on the album *Steppin’ Out*. 

12
2.3.1.2 *Heritage: A Tribute to Great Clarinetists for Clarinet, Violin, Piano and Double Bass* (1996)

*Heritage: A Tribute to Great Clarinetists* was written for James Campbell. New Orleans was the birthplace of jazz, and the iconic sound of early music of the genre was largely due to the dominance of the clarinet and cornet. The clarinet remained in the limelight as the main instrument in the big band and swing era; however, in the bebop era, the saxophone gained popularity and replaced the clarinet as the dominant instrument. This composition, written in four movements, is a tribute to the glory days of the jazz clarinet and an homage to five jazz clarinet masters: Buddy DeFranco (see the following discussion of the first movement, “Buddy and Beyond”), Artie Shaw (second movement, “Artie”), Buster Bailey and Barney Bigard (third movement, “BBBB”), and Benny Goodman (fourth movement, “BG”). In this work, Baker delicately interweaves elements of their playing styles, transcriptions of their improvised solos, and his own material.

The work is written for piano, clarinet, violin, and bass. The piano part was written for Gene DiNovi, a jazz pianist and improviser who had previously collaborated with Campbell. In

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35. The organ version is unpublished. Campbell himself hasn’t played this version. According to the interview with Baker, the balance of this version is very good.

36. According to Herzig’s book and Campbell’s interview, this work is unpublished. However, Baker states that this work is published.

37. Baker, interview. Baker explains that the reason the clarinet fell out of favor was “mainly because it cannot match the sound and volume of a saxophone.” Also, it “does not have . . . that hardcore attack that you get on a saxophone.” Baker points out that while the sound and volume of the saxophone are ideal for jazz, they are the reasons saxophones rarely appear in symphony orchestras.
keeping with jazz practice, the piano part provides only the chord progressions.\textsuperscript{38} The bass part, written by DiNovi and Baker, was added later for the recording.\textsuperscript{39}

In the “BBBB” and “BG” movements, the clarinetist is given the option to improvise. However, Baker also provides a notated solo transcription for the player who is uncomfortable with improvisation.\textsuperscript{40} The violin part is fully written out, and improvisation is not required.

2.3.1.2.1 “Buddy and Beyond”

This movement honors bebop clarinetist Buddy DeFranco (1923–2014),\textsuperscript{41} one of the greatest clarinetists in jazz history. He is considered the first jazz clarinetist to master bebop. He played with both Gene Krupa and Charlie Barnet’s big bands, as well as Count Basie’s septet. DeFranco recorded frequently in the 1950s, collaborating with Art Blakey, Kenny Drew, and Sonny Clark. From 1960 to 1963, DeFranco led a quartet that featured the accordionist Tommy Gumina. During this time, he also recorded an album with Art Blakey's Jazz Messengers. He found further artistic success coleading an off-and-on quintet with Terry Gibbs, beginning in the early 1980s, and has recorded throughout the decades on many labels.

\ \ 38. Campbell, interview.

\ \ 39. According to Campbell’s interview, bassists Bruce Bransby and Dave Young wrote the bass part. However, the liner notes of David Baker at Bay Chamber Concerts state “the bass part was added by jazz pianist Gene DiNovi and Baker later.” When asked about the reason for adding the bass part, Campbell answered, “to help us keep time.”

\ \ 40. According to Baker’s and Campbell’s interviews, Campbell improvised those movements in concert on several occasions.

The movement is divided into three parts: (1) a slow introduction, (2) seven iterations of Miles Davis’s “Half Nelson” chord progression, and (3) the coda. According to David Ward-Steinman, this musical structure is similar to the baroque chaconne or passacaglia.42

2.3.1.2.2 “Artie”

The second movement is entitled “Artie,” after Artie Shaw. Baker takes several fragments from Artie Shaw’s “Special Delivery Stomp” and incorporates them into the introduction (mm. 1–9), letter I (mm. 107–114), letter J (mm. 115–130, from Shaw’s solo), and letter P (ending). Baker cleverly uses different jazz performance styles, including swing, Latin, and waltz, in different sections. The violin takes the leading role in the “lilting waltz” section (mm. 91–106). According to Campbell, Baker was thinking of Joseph Gingold when he composed this part.43

2.3.1.2.3 “BBBB”

“BBBB” uses the initials of two great blues clarinetists: Buster Bailey and Barney Bigard.44 The solo at letter C is from Louis Jordan’s solo on “Ain’t Nobody Here but Us
Chickens.” From letter E, the clarinet player has the option to improvise, since this movement is in a standard blues form.\textsuperscript{45}

2.3.1.2.4 “BG”

The last movement, “BG,” features Benny Goodman’s tune, “China Boy.” Letter G (mm. 68–100) is a transcription of Goodman’s solo. The clarinetist has the option to improvise throughout this section.

2.3.1.3 Errata and Changes\textsuperscript{46}

2.3.1.3.1 Clarinet Sonata

Third movement:

- In m. 45, the third beat of the clarinet part should be G-sharp.\textsuperscript{47}

2.3.1.3.2 Heritage: A Tribute to Great Clarinetists

Movement I. “Buddy and Beyond”:

- In m. 62, the second note in the clarinet should be C-sharp.

- In mm. 103 and 104, Campbell changed the notes as shown in Example 2.1 (the original notes are too high).

\textsuperscript{45} In his interview, Baker states, “Jim [Campbell] is very bold. He improvised in concerts many times.”

\textsuperscript{46} The errata are based on information provided by James Campbell. Also, since the bass part was added for the recording \textit{David Baker at Bay Chamber Concerts}, there are several changes to the piano part.

\textsuperscript{47} According to Campbell’s recording in \textit{David Baker at Bay Chamber Concerts}. This could be a transposing mistake.

- At m. 136, the first note should be D.

- At letter J (mm. 141–146), the pianist plays only the right hand. The left hand of the piano part is played by the bass.

Movement II. “Artie”:

- In mm. 3–17, the left hand of the piano part is played by the bass only.

- In m. 50, the clarinet part, the second eighth note of the second beat should be F-sharp.

- In m. 115, the first three notes should be A-sharp–B–B.

- At letter P (m. 171–end), the triplet figure of the piano part is changed to chords in the recording (chords on first and third beats).

Movement III. “BBBB”:

- In m. 39, the last note should be G.

Movement IV. “BG”:

- In m. 67, the note should be middle G (G₄).

- Letter G and letter H (mm. 69–100) are transcribed from Benny Goodman’s solo from “China Boy.” There are some differences (errors) between the original Goodman recording and Baker’s transcription:
  - At m. 71, the second eighth note of the third beat on Goodman’s recording is G₄.
  - At m. 80, the second eighth note of the first beat on Goodman’s recording is G₄.
  - At m. 84, the fourth beat should be D₅ and C₅.
  - At m. 85 and m.89, the second eighth note should be C-sharp.
  - At m. 98, the second eighth note of the third beat should be C-sharp.
CHAPTER III
JAZZ ELEMENTS AND STYLE AS REPRESENTED IN BAKER’S TWO SELECTED CLARINET COMPOSITIONS

Baker uses multiple jazz elements in his Clarinet Sonata and Heritage: A Tribute to Great Clarinetists. Understanding these elements will help performers achieve a more authentic jazz style. This chapter will focus on examples of basic jazz vocabulary found in the two pieces, including jazz scales and jazz harmony.

3.1 Nomenclature

- **Diminished scale:** A succession of eight notes within the octave, in which tones and semitones, or semitones and tones, alternate.

- **Blues scale:** 1−flat-3−sharp-4−flat-7−1.  

- **Bebop dominant scale:** 1−2−3−4−5−6−flat-7−natural-7−1.

- **Call-and-response:** “The performance of musical phrases or longer passages in alternation by different voices or distinct groups, used in opposition in such a way as to suggest that they answer one another. . . . In jazz it is used of exchanges between instrumentalists, two sections of a big band, and even a singer and his own instrumental accompaniment.”

- **Boogie-woogie:** “A style of piano blues characterized by the use of driving ostinati in the bass (left hand). . . . The essence of the boogie-woogie idiom is the ostinati, which typically continue throughout a boogie-woogie performance except for occasional breaks, . . . and

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which provide the music with a strong rhythmic impetus. A wide range of ostinati is used. The most common and harmonically simplest is split eighth-note octaves.”

- Honky-tonk: “A style of popular music first played by country-music bands in Texas during the 1930s and 40s. It was loud and had a heavy beat, the bands using electric instruments.”

- Chord symbols used in Baker’s *Heritage: A Tribute to Great Clarinetists*:

<table>
<thead>
<tr>
<th>Type</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>1−3−5−7−9−etc.</td>
</tr>
<tr>
<td>Minor</td>
<td>1−flat-3−5−flat-7−9−etc.</td>
</tr>
<tr>
<td>Dominant</td>
<td>1−3−5−flat-7−9−etc.</td>
</tr>
<tr>
<td>Diminished</td>
<td>1−flat-3−flat-5−6</td>
</tr>
<tr>
<td>Half Diminished</td>
<td>1−flat-3−flat-5−flat-7</td>
</tr>
<tr>
<td>Augmented</td>
<td>1−3−sharp-5</td>
</tr>
</tbody>
</table>

3.2 Clarinet Sonata (1989)

The first movement of Baker’s Clarinet Sonata is entitled “Blues,” which is indicative of both its form and style. In this movement, Baker uses common jazz elements such as diminished, blues, and bebop scales as well as typical jazz chords and traditional jazz rhythms.

A diminished scale at the beginning of the introduction sets the tone for this movement. In m. 36 (letter C), the piano plays boogie-woogie patterns as accompaniment, and m. 76 (letter F) is written in traditional antiphonal response (or call-and-response) style.

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53. Baker, interview.

54. Jazz chords are seventh chords with added pitches that increase the harmonic tension (creating ninth, eleventh, and thirteenth chords).

55. Baker, interview.
The second movement, “Loneliness,” features beautiful melodies. James Campbell describes the sound as similar to French music. As in the first movement, Baker uses a blues scale, bebop scale, and jazz chords to form the melodies. This section starts at m. 69 and comprises conversational figures of sixty-fourth notes between the clarinet and the piano.

The third movement, “Dance,” is “suggestive of calypso, a favorite rhythm of Baker’s.” Beginning at letter G, Baker uses boogie-woogie bass in the piano part. He also uses chords and patterns from the diminished scale in both the clarinet and piano parts. At letter H, the montuno in the piano part reveals Baker’s jazz tune, “Miami Nights” (see Example 3.1). The chorus repeats three times, and the clarinet melody beginning in m. 98 suggests a written-out improvisational solo.

56. Herzig, 185.

57. Ibid.

58. On the keyboard, the montuno is the ostinato figure. It is a repeated, syncopated piano vamp, often with chromatic root movement. “Miami Nights” is the second movement of Baker’s jazz ensemble composition, Miami Suite. Also see Campbell interview and the liner notes of the album, David Baker at Bay Chamber Concerts.
Example 3.1. David Baker, “Miami Nights.”

\[\text{Diagram of musical notation}\]
The following list details some of the jazz elements in Baker’s Clarinet Sonata, including jazz scales, chords, and styles:

Movement I: “Blues”

- m. 32: D7 (sharp 9)
- m. 36 (letter C): C minor extended blues (with altered ending), boogie-woogie piano in the left hand bass part
- mm. 42–43 (clarinet part): F ascending melodic minor
- m. 52 (letter D): A-flat minor blues, with call-and-response, honky-tonk, and boogie-woogie combination
- m. 53: Diminished major seventh in parallel movement (these chords are from the diminished scale), same chord progression in m. 55 and m. 63 (this progression occurs throughout this sonata)
- m. 57: Honky-tonk
- mm. 60–61: Diminished scale
- m. 64 (letter E): E-major blues, honky-tonk or boogie-woogie variation in the piano part
- m. 76 (letter F): F major blues, call-and-response
- m. 92 (letter G): Left-hand pattern is similar to Miles Davis’s “All Blues”

Movement III: “Dance”

- mm. 65–77: Diminished scale
- mm. 72 (with pick up)–73: Diminished scale
- mm. 98–101: F-sharp melodic minor
- mm. 104–105: Broken F-sharp13 chord
- m. 106: B melodic tonality with sharp 7.
- m. 107: Diminished scale
- mm. 108–109: Chromatic scale turn around
• mm. 110–111: G-sharp melodic scale

• mm. 112–113: C-sharp diminished scale

According to David Ward-Steinman, the Clarinet Sonata “might be described as ‘concert jazz,’ fully written out and based on jazz forms and progressions.”\(^{59}\) Baker agrees with this and stresses that there is no room for improvisation in this piece. However, Campbell states that sometimes he improvises on the third movement, during the “Miami Nights” section. This can be heard in Campbell’s album, *After Hours.*\(^{60}\)

3.3 *Heritage: A Tribute to Great Clarinetists, for Clarinet, Violin, Piano and Double Bass* (1996)

For this piece, Baker arranged transcriptions of solos performed by five famous jazz clarinetists: Buddy DeFranco, Artie Shaw, Buster Bailey, Barney Bigard, and Benny Goodman.

3.3.1 “Buddy and Beyond”

This movement is based on the chord progression of Miles Davis’s “Half Nelson” (from letter B to letter I, the chord progression repeats seven times). The piano and bass parts require improvisation throughout the piece, unless the parts are notated. The bass part was added later and is not shown in the score.

Baker uses typical jazz chords (seventh chords with ninth, eleventh, and thirteenth extensions). Baker states that at letter B, “All [clarinet and violin] phrases swing for [the]  

\(^{59}\) Herzig, 184.\(^{60}\) Campbell, interview.
remainder of [the] movement unless otherwise indicated.” Measures 23–24 are a typical solo break connecting two sections. The clarinet and violin melody at letter B (m. 25) uses a bebop scale and bebop language (including chord outlines, enclosure figures, chromatic approach tones, and rhythmic figures). Letter C (m. 41) is a solo section for piano improvisation.

3.3.2 “Artie”

This movement draws from Artie Shaw’s “Special Delivery Stomp.” At letter F, the bass part and the left hand of the piano should play three-two clave and match the clarinet and violin’s rhythmic figures.62

3.3.3 “BBBB”

The title refers to the blues players Buster Bailey and Barney Bigard. It is a transcription from Louis Jordan’s solo in “Ain’t Nobody Here but Us Chickens.” “Swing” is indicated at the beginning of the movement and in m. 38 in the clarinet part. At letter A (m. 13), the left hand of the piano is playing in honky-tonk style.

3.3.4 “BG”

This movement quotes Benny Goodman’s “China Boy” solo at letter G. The clarinetist has the option of improvising a solo at this point (m. 75).63 Baker also indicates that letters A (m. 13) and G (m. 75) should be swung.


62. Based on the recording *David Baker at Bay Chamber Concerts*. Three-two clave is a rhythmic concept underpinning performances of salsa and related jazz styles.
Campbell states that the difference between the Clarinet Sonata and *Heritage: A Tribute to Great Clarinetists* is that the sonata is “all Baker,” while the latter is based on transcriptions borrowed from other jazz clarinetists.64

63. Baker doesn’t indicate in the score that this section should be improvised. However, according to the Campbell and Baker interviews, Campbell improvised on this section and also the clarinet solo sections in “BBBB.”

64. Campbell, interview.
CHAPTER IV


This chapter is divided into two parts. The first part is a general performance guide designed for classically trained clarinetists that focuses on proper jazz stylistic interpretation, which includes the problems of jazz notation, time feel, swing feel, tone, articulation, and other related performance considerations. Interviews with jazz experts Rosana Eckert, Mike Steinel, and Steven Harlos serve as the primary source material for this guide. (See Appendices D, E, and F for transcripts of these interviews.)

The second part provides performance suggestions for Baker’s Clarinet Sonata and Heritage: A Tribute to Great Clarinetists. These suggestions have been provided by David Baker, James Campbell, and Steven Harlos.

4.1 General Jazz-Style Performance Guide for Classically Trained Clarinetists

4.1.1 The Problems of Jazz Notation

The traditional jazz lead sheet provides only the approximate melody, chords, and style indications. Jazz players add articulation, ornamentation, and ghost notes freely with stylistic interpretation. These details are not usually notated. In many cases, the eighth notes are played swung, but swing notes vary in different concepts, posing a challenge for classically trained clarinetists attempting to interpret jazz style.

Recently, some classical composers have begun marking articulation in their jazz-influenced compositions, especially orchestral works or band repertoire, in order to help players unify their articulation. However, in solo pieces with specific musical styles, like Baker’s works,
articulation is often not indicated.\textsuperscript{65} In *Heritage: A Tribute to Great Clarinetists*, for instance, there is a transcription of Benny Goodman at letter G of “BG.” Although Baker marks some articulation here, he does not notate all the details. Baker states, “I don’t think it’s possible to write everything down to make it swing.”\textsuperscript{66} This is found in Baker’s works as well as many other jazz-influenced compositions. When teaching or performing jazz style, the player and the teacher must become familiar with jazz through listening to many recordings. “Without basic understanding, effective interpretation is nearly impossible, and is always frustrating.”\textsuperscript{67}

4.1.2 Jazz Time Feel

Both Campbell and Eckert state that the most important preparation for collaborating with jazz musicians is “time feel.” Campbell and Steinel make similar observations on the different time feel between classical and jazz music. Campbell describes classical music as having “lots of rubato,” which the performer has to use in a musical and organized way:

Everything has to be in rhythm. And classical time is a different kind of rhythm. And actually in classical, I tried to swing too, but not swinging in jazz style, swinging so that the rhythm works. And it’s a classical rhythm, if you have lots of rubato and stuff, it still has to make rhythmic sense. So, it has to be organized. So, in that way, there is no more difference in rhythm. It’s the time, it’s the feel, and it’s the style. . . . You will hear some player sitting way back, like Count Basie, he’s way back. To play really slow is really hard. But then when Benny Goodman is really rolling, he’s finding himself on the front side of the beat, not rushing, but just on that—be on top of it. But jazz players sometimes say, “Lead your metronome; don’t follow your metronome.” Lead the metronome, so you’re in time, but you get that excitement. So they are dividing it up just like classical

\textsuperscript{65} Baker, interview.

\textsuperscript{66} Ibid.

players. So it’s question of style. The more I get into it, the more I realize that it’s just another style that clarinet players should be able to play . . . these days.\footnote{Campbell, interview.}

Steinel states that classical music “is more rubato,” and “it pulls or pushes.”\footnote{Steinel, interview.} The time feel is part of the musical style and it varies in different contexts. It also differs between players. Steinel points out that when classical musicians play jazz, “it is fairly common that they will play behind the beat a little bit,” because they are used to following a conductor, while in jazz performance the players usually do not have a conductor. Players agree on the pulse and “anticipate the beat.”\footnote{Ibid.}

In classical music, the beat is flexible, and there are tempo changes such as accelerando, ritardando, and rubato. In jazz, the beat is often more straightforward, and the time is usually led by the drummer. Campbell suggests classical musicians playing \textit{Heritage: A Tribute to Great Clarinetists} \footnote{Campbell, interview.} should listen to the jazz bassist to help them with the time feel.\footnote{Campbell, interview.}

Eckert mentions two things about time feel that should be noticed when playing jazz style: the quarter note feel, and the subdivided triplet feel. Unlike in classical music, the quarter note feel in jazz music has beats two and four emphasized. We can feel the “groove” when listening to the recordings carefully. Feel the groove by tapping, clapping, or moving your body to feel the different sense of time. Classical players tend to play jazz too stiffly, emphasizing beats one and three. Practice jazz time feel by singing and tapping, clapping beats two and four, dancing while listening to jazz recordings, practicing “air drums,” or by setting the metronome to click on beats

\begin{flushleft}
\footnotesize
68. Campbell, interview.

69. Steinel, interview.

70. Ibid.

71. Campbell, interview.
\end{flushleft}
two and four during practice sessions.\textsuperscript{72} Eckert points out that one should be aware of and listen carefully to what other jazz players are doing while playing. In \textit{Heritage: A Tribute to Great Clarinetists}, listening and feeling the time interpretation of the jazz piano and bass is essential.

4.1.3 Swing Eighth Notes

The swing eighth-note feel is the proverbial holy grail of jazz. Baker describes swing as “a feeling for the propulsive flow of rhythm . . . best achieved through aural means.”\textsuperscript{73} He states “swing can’t be taught,” and one has to “listen to a lot of music to do it.”\textsuperscript{74} Almost all jazz musicians and educators agree the best way to acquire swing feel is by listening. Campbell states, “It’s all ear.” He suggests, “you need to immerse yourself into the music…You have to really like the music, and it depends what kind of swing, too. And, listen to many styles, and as many players, and just really immerse yourself, and gradually that comes into you and you are able to do it. And the best possible way to learn is transcribing solos. That’s what most of them [jazz players] do.”\textsuperscript{75}

With the development of jazz pedagogy and notation software, as well as the growing popularity of jazz clinics and workshops, verbal instructions and teaching methods for swing feel are becoming more accessible and available. According to the \textit{New Grove Music Dictionary},

\textsuperscript{72} To imitate a jazz drum set, use your foot to tap beats two and four (as on a bass drum). Use your right hand and imagine you are playing a swing figure on a ride cymbal. Imagine your left hand is playing a snare drum and keep a steady four-beat pattern. See Chapter XVIII, “Drums” in Baker, \textit{Jazz Improvisation}, 109–110.

\textsuperscript{73} Baker, \textit{Jazz Improvisation}, 58.

\textsuperscript{74} Baker, interview.

\textsuperscript{75} Campbell, interview.
“Musicians may also create a swing feeling by playing asymmetrical eighth notes.”76 However, the ratio varies between different times, styles, and players.

In general, swing eighth notes are similar to a triplet subdivision, with a ratio between 2:1 and 3:1 and emphasis on the upbeats. Eckert suggests having a “triplet feel” and “imagin[ing] there are second triplets in there.”77 Also, she advises players to “leave room for the second triplet eighth note” to prevent rushing.78 Mike Steinel points out that many classical musicians play swing eighth notes “too triplet.” He explains, “In reality, the jazz eighth note, the swing eighth note, is halfway between a pure triplet and an even note. Some people say it’s more like five eighths; four-four [two equal eighth notes] would be even.”79 (See Example 4.1.)

Example 4.1. Standard notation compared to sounding rhythm of swing eighth notes. Note that in the swing version, the first note is at a 5:3 ratio with the second.

Notated          Played
\[\frac{\text{\textbullet\textbullet}}{\text{\textbullet\textbullet}}\]                      \[\frac{\text{\textbullet\textbullet}}{\text{\textbullet\textbullet}}\]

It is important to note that the ratio of the two eighth notes is not always the same. It varies depending on tempo, personal style, phrasing, and different jazz genres. In his article “Jazz Style and Interpretation,” Randy Salman states, “The faster the tempo, the straighter the eighth


77. Rosana Eckert, interview by author, MU348, University of North Texas, Denton, TX, February 18, 2015.

78. Ibid.

79. Mike Steinel, interview by author, MU 353, University of North Texas, Denton, TX, March 2, 2015.
notes become.” He also points out that “the eighth notes are played straight in many Latin and rock styles.” Thus, in the third movement (“Dance”) of Baker’s Clarinet Sonata, the eighth notes should be played straight, because the tempo is fast and it is in Latin style.

Articulation is the other important factor to consider when playing swing eighth notes. Campbell calls this articulation “upbeat articulation.” The clarinetist should emphasize the upbeat with legato tonguing and slur to the downbeat, while making sure the succession of swing eighth notes is smooth and legato. (See Example 4.2.)

Example 4.2. Swing eighth note articulation.

Notated:

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Swing
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Played:

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81. Ibid.

82. It is the same concept as “four to one grouping,” which means to articulate and emphasize on the upbeat. See Appendix C, James Campbell Interview, for further discussion.

83. Campbell, interview; Eckert, interview; Steinel, interview.
Harlos points out, “the [swing] feeling is very subtle. Most classical players overdo it, and it sounds ‘corny.’ It isn’t simply making the eighths into triplets.”\(^{84}\) He also urges players to “listen to someone like Oscar Peterson to get the idea of swing.”\(^{85}\) Using transcription software to slow down the swing eighth notes can help players listen to the details and nuances. Detailed descriptions of swing eighth notes appear in Eckert’s (Appendix D) and Steinel’s (Appendix E) interview transcriptions. Appendix J supplies a list of suggested references related to this topic.

4.1.4 Jazz Style Articulation, Tone, and Vibrato

Detailed notation of articulation is uncommon in jazz, and there is no standardized jazz articulation system. Through the process of listening, imitating, and transcribing, jazz players develop the ability to aurally determine and apply stylistic articulation. Baker rarely marks articulation, expecting the performer to have a basic understanding of jazz articulation, regardless of whether it is notated.

A useful approach to learning jazz articulation is practicing “scat singing,” i.e., vocalizing the melody. Eckert suggests two useful jazz books: *Vocal Improvisation* by Michele Weir and *Jazz Conception* by Jim Snidero. These two books provide useful resources on performance and teaching for beginners and educators (see Appendix J).\(^{86}\)

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84. Steven Harlos, interview by author, University of North Texas, Denton, TX, April 27, 2015.

85. Ibid.

86. Eckert recommends Michele Weir’s *Vocal Improvisation* (Rottenburg N., Germany: Advance Music, 2001); and Jim Snidero’s *Jazz Conception* (Mainz a Rhein: Advance Music, 2015). See Appendix D for other recommended jazz vocal pedagogy books.
Embouchure flexibility is important for jazz articulation. On single-reed instruments such as the clarinet and saxophone, players often use jaw movement to bend pitches, glissando and create vibrato. Vibrato adds expression to long notes, especially when playing slow melodies. Buddy DeFranco himself suggests using “lip vibrato” (which, on the clarinet, is the same concept as jaw vibrato), a technique he learned by imitating Benny Goodman and Artie Shaw. DeFranco instructs players to “begin with a straight tone, start the vibrato moving slowly, steadily increase its speed until you are playing a fast vibrato. Then, decrease slowly back to the straight line.” Campbell suggests using jaw vibrato on long notes when playing *Heritage: A Tribute to Great Clarinetists*.

4.1.5 Listening is Key

Baker, Campbell, Eckert, Harlos, and Steinel agree: Listening to jazz masters perform live and on recordings and imitating their articulation, time, and feel is the traditional and best way to learn jazz styles. This listening is also required when learning classical music. Baker and Eckert both provided the same idea: when one plays Mozart, one should listen to Mozart; when one plays Brahms, one should listen to Brahms. Baker recommends listening to recordings of jazz masters such as Miles Davis, Charlie Parker and John Coltrane as a starting point.

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87. Campbell, interview.


89. Ibid.

90. Campbell, interview.

91. Baker, interview; Campbell, interview; Eckert, interview; Harlos, interview; Steinel, interview.

92. See Baker, interview (Appendix B) and Eckert, interview (Appendix D).
James Campbell suggests players looking specifically to internalize the concept of the jazz clarinet sound should listen to Benny Goodman and Buddy DeFranco. Baker and Campbell both suggest listening to recordings of the pieces and artists quoted in each movement of *Heritage: A Tribute to Great Clarinetists* to help develop a concept of the different playing styles, sounds, and nuance. Campbell says, “You need to listen to Benny Goodman for the Benny Goodman thing and need to listen to Artie Shaw for the Artie Shaw thing.”

There are also some jazz pedagogical CDs designed to help classical musicians acquire jazz style in an efficient way. In his article “Jazz Style and Interpretation,” Salman suggests that classical musicians listen, imitate, and play along with jazz masters, and then tape themselves playing with the rhythm section background tracks. Books such as Mike Steinel’s *Essential Elements for Jazz Ensemble* and Jim Snidero’s *Jazz Conception* are other useful resources. Examples 4.3 and 4.4 show excerpts from *Essential Elements for Jazz Ensemble*. In these two examples, the exercises are vocalized with jazz articulation, time feel, and swing feel. The accompanying practice CD enables players to listen to the exercise, sing it, and play along with the rhythm section.


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93. Baker, interview.

94. Campbell, interview.

95. Ibid.

96. See Appendix G.


By comparing their playing to the models, players can learn to articulate in the correct style. Eckert emphasizes that it is important for players to record their playing and compare it to the recordings of jazz masters: “I recorded myself a lot. That was probably how I grew the most . . . by recording and listening back immediately, and then associating the feeling of what I had just done with what it sounds like.”

Listening, copying, and imitating are traditional learning processes for jazz musicians, and they also greatly benefit classically trained musicians.

4.1.6 Equipment

Campbell thinks equipment is not the main consideration when working toward good jazz style. Campbell considers “changing the ear” to be more important than changing the equipment. He uses the same clarinet set up (reed, mouthpiece, and ligature) to play both classical works and jazz-oriented works. Campbell advises players to “keep flexible” with the

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99. Eckert, interview.

100. Ibid.
embouchure when playing *Heritage: A Tribute to Great Clarinetists*, and respect Baker’s style and pay attention to jazz idioms instead of “going overboard.”

4.2 Performance Suggestions on Baker’s Clarinet Sonata and *Heritage: A Tribute to Great Clarinetists*.

4.2.1 Clarinet Sonata (1998)

This work is usually performed in a classical recital setting. In Harlos’s estimation, the biggest challenge of this piece for classically trained musicians is “the different jazz feeling of the rhythm, or ‘groove.’” However, he points out that “not everything in the sonata is swing rhythm.” In the first movement, “Blues,” Baker expects the performer to know jazz style and perform it appropriately. Classically trained clarinetists must know when the eighth notes should swing, as well as understand jazz articulations even when they are not notated by the composer. According to Baker, in the introduction (letter A to letter C, mm. 1–35), all eighth notes should be played straight. At letter C (m. 36), both the clarinetist and pianist should slightly swing their eighth notes, since it is in boogie-woogie style. In this section, the two eighth notes at the end of every phrase should be played with *tenuto-marcato* articulation (this would be verbalized

101. Eckert, interview.


103. Harlos, interview.

104. Baker, interview.

105. Baker, interview; Harlos, interview.
as “doo-dot”). In mm. 40–43 and m. 47, the chord in the right hand of the piano part should be played marcato. This articulation will provide a more characteristic jazz style. In m. 55, the clarinet should be aware of the style context and judiciously choose whether to swing the eighth notes.

At letter E (m. 64), the clarinet solo part is like an improvisation over E-major blues, which suggests swing eighth notes. Measures 68 to 69 should be played slightly swung to match the piano (notated as triplet figures to fit the style). The same applies to mm. 88–89. Throughout this movement, the player should be aware of the context of the style and make a choice to swing the eighth notes.

The title of the second movement, “Loneliness,” indicates Baker’s intention for the mood and tone of this section:

How they play it would be determined by this phrase: “loneliness,” being alone, being without people you care about. And again, classical or jazz, I think they would play the same way, because loneliness is the feeling of being completely abandoned. All of the sudden, your best friend has just died, or gone to another place. And so what I try to do is defined as much as possible by using the language to tell them.107

For pianists, in the sixty-fourth notes section from m. 69 to m. 76, Harlos suggests using minimal pedal to keep it very dry and clear.108

The last movement, “Dance,” draws from calypso style. Baker marks the beginning of the movement “playful.” The middle section, from letter H to letter K (mm. 78–131) is Baker’s jazz tune “Miami Nights.” Harlos suggests listening to Sonny Rollins’s “St. Thomas” as a stylistic

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106 Will Campbell, “The Jazz Style: Learning to Speak with the Correct Musical Accent,” (session presented at the North Carolina Music Educator Conference, Winston-Salem, NC, November 10, 2008). Campbell states, “When phrases end with an upbeat in the swing style, they should be played as indicated with a marcato articulation. This helps energize the end of the phrase.” Examples 4 and 5 in the handout provide excellent references for this.


108. Harlos, interview.
model.\textsuperscript{109} Campbell recommends clarinetists pay attention to the Latin groove in the background and play along in the appropriate style.\textsuperscript{110} In James Campbell’s recording \textit{After Hours}, this movement is rearranged for solo clarinet with a jazz rhythm section. This version is also a good reference to help players acquire the Latin style.

Generally speaking, Baker uses many short sections with different tempo changes, especially in the first movement. Regarding rehearsal technique, Harlos states that “getting into various tempo changes can be a challenge,” and “it helps if the pianist studies the clarinet part.”\textsuperscript{111} Also, it is not necessary for the pianist to have a jazz background, but a basic understanding of jazz style can improve his or her interpretation.

\subsection*{4.2.2 Heritage: A Tribute to Great Clarinetists (1996)}

From the beginnings of jazz in New Orleans to the big band and swing eras, the definitive “sound” of the music was largely due to the clarinet. This composition looks back on these early, glory days of jazz clarinet, before the instrument was replaced by the saxophone in the bebop era. The piece is an homage to five jazz clarinet masters, Buddy DeFranco, Artie Shaw, Buster Bailey, Barney Bigard, and Benny Goodman, whose solos are woven into the tapestry of Baker’s music.

Players should be aware of the backgrounds of these jazz clarinetists, including their playing styles and their roles in jazz history.\textsuperscript{112} Again, listening is critical to effective and

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\textsuperscript{109} Harlos, interview.
\textsuperscript{110} Campbell, interview.
\textsuperscript{111} Harlos, interview.
\textsuperscript{112} Baker, interview. Baker says, “So part of it is really knowing a little about the history of whatever or whoever the person is, or the music is. And I think it makes a difference.”
\end{flushleft}
appropriate performance. According to Campbell, an exact imitation of these clarinetists is not necessary, because the clarinet part is very technically demanding.\textsuperscript{113} “Learn the notes first,” he says, and “the rest will take care of itself.”\textsuperscript{114}

The piano part was written for Campbell’s collaborator, jazz pianist Gene DiNovi. The part provides only chord progressions (see Example 4.5). The pianist and bassist must have considerable jazz experience and be able to read the notation and improvise. The violin player does not need to improvise but must prepare in the same way as the clarinet player: by listening to jazz recordings. Campbell recommends listening to jazz violin masters such as Joe Venuti and Stéphane Grappelli.

\textsuperscript{113} Campbell, interview.

\textsuperscript{114} Ibid.
Campbell advises treating this piece as “chamber music” instead of a jazz combo piece.\textsuperscript{115} Every member in the group must pay attention to balance, particularly balance with the bassist’s unamplified pizzicato throughout. There are many sections in which the clarinet and the violin are doubled, sharing the same melodic line. The clarinetist should pay special attention not to overshadow the violin. All players should follow the dynamic markings as written.\textsuperscript{116}

According to Campbell, this work is a “good start” for classically trained clarinetists just beginning to learn jazz style.\textsuperscript{117}

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115. Campbell, interview. Due to the chamber music concept and the balance, they did not add a drum set to the rhythm section.


117. Ibid.
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CHAPTER V

CONCLUSION AND FUTURE RESEARCH

David Baker’s clarinet compositions are gems of the clarinet repertoire. Within the classical clarinet repertoire, they are the first serious music compositions composed by a renowned jazz master. Baker and Campbell’s collaboration (notably, the first collaboration between a jazz master and a classical clarinetist) resulted in the composition of the Clarinet Sonata and Heritage: A Tribute to Great Clarinetists. These two compositions are exceptional in their synthesis of jazz and classical music. They are multifaceted compositions that draw on many different musical elements, both classical and jazz. They are also personalized works, composed for the versatile playing abilities of James Campbell. As discussed in this document, to interpret them stylistically, classically trained clarinetists and their collaborators must have a historical and stylistic understanding of the jazz idioms present in both works.

Regardless of the musical genre, a performer must carefully and accurately interpret the stylistic aspects of a composition in order to respect the composer’s intentions and style and to present a meaningful performance to the audience. Baker composes using the language of jazz. Thus, a classical clarinetist wanting to perform Baker’s compositions must work to understand this style. The process of learning musical style is similar to the process of learning a new language. It requires listening to the language, immersing ourselves in the environment, and having the ability to recognize the nuances and accents that truly define the style.

For musicians and music educators in the twenty-first century, being multifaceted is essential. In his article “Rock Me, Maestro,” John Covach states, “In today’s world, musicians need to adapt quickly to professional and artistic opportunities, and it is crucial that they be

118. Campbell, interview.

119. Steinel, interview.
versatile and flexible.” He continues, “Classical musicians need to know about jazz and recording technology. Jazz musicians need to know more about musical theater and world music.”

Professional players are increasingly able to cross over genres well. Learning and performing David Baker’s Clarinet Sonata and *Heritage: A Tribute to Great Clarinetists* is a good start for classically trained clarinetists. Further opportunities for research include exploring Baker’s other clarinet compositions, as well as interviewing more crossover master players who can effectively utilize both classical and jazz, for example, Eddie Daniels, Wynton Marsalis, Vince DiMartino, Dave Liebman, Steven Harlos, Brad Lieli, Jim Riggs, and John Claytons.

There is a growing trend toward more diversity. David Baker puts it thus:

Your first job is always to communicate with people, . . . and you have to find a way: You can do that with your voice, you can do that with the hand clapping, you can do that with what you do with your feet. . . . So what you want to do is find the best way to communicate what the composer had in mind. . . .

The whole point of music is to reach people, to make them smile, to make them cry, make them happy, make them sad, make them whatever you want them to be. And it’s more than the notes. Notes, you can say, for instance, get the notes out of here and just leave the rhythms, and it wouldn’t do the job. Or you could leave the rhythm and don’t have the notes. . . . You will be an even better player when you know how to communicate the idea that you want to communicate to them, you know. And for me, that’s ninety percent of it.

The unique collaboration between composer and performer, and the freedom of crossover between different genres in David Baker’s clarinet works have contributed greatly to the clarinet

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121. Campbell, interview.

122. These players are suggested by Eckert, Harlos, and Steinel. See Appendices D, E, and F for full interview transcriptions.

123. Baker, interview.
literature. The author’s hope for this document is to draw more public attention to Baker’s compositions, help define jazz style, and inspire more performances of Baker’s clarinet works, as well as break the boundaries of these genres.
APPENDIX A

DAVID BAKER’S CLAIRNET AND BASS CLARINET WORKS
The following list of David Baker’s works for clarinet and bass clarinet is compiled from Monika Herzig’s book, *David Baker: A Legacy in Music*, a telephone interview with David Baker, and in-person interviews with David Baker and James Campbell.

- **Fantasy for Woodwind Quintet (1969).**
- **Theme and Variations for Woodwind Quintet (1970).** Published by Lauren Keiser Music.
- **Woodwind Quintet from the Black Frontier (1971).** Published by Lauren Keiser Music.
- **Woodwind Quintet no. 1 (1971).** Published by Lauren Keiser Music.
- **Concerto for Clarinet and Orchestra (1986).** Unpublished. Commissioned by Michael Limoli. According to David Baker, this is the first clarinet piece he wrote for someone. It is a “solid piece” with no jazz influence. This concerto has never been performed. There is only a manuscript of the clarinet part (no score) at Indiana University William & Gayle Cook Music Library.
- **Clarinet Sonata (1989).** Published by Lauren Keiser Music. First written for James Campbell’s student, Elaine Thompson, and later performed and recorded by Campbell.
- **Jazz Suite for Clarinet and Symphony Orchestra: Three Ethnic Dances (1992).** Published by Lauren Keiser Music. Commissioned by the Akron Symphony Orchestra. There is an optional improvisation part for the solo clarinet. According to Baker, no clarinetist has been able to improvise on this piece.

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125. Ibid.

This work was in memoriam of Andrew Mayne Upper, who was well known to the Campbell and Baker family. Campbell came up with the idea with the composition when he and Baker attended Andrew’s funeral. The work was officially commissioned by Bay Chamber Concerts, and it was world premiered at the Bay Chamber Concerts Summer Festival. This work was recorded in *David Baker at Bay Chamber Concerts* and it was one of two clarinet pieces Baker chose to be performed in his eightieth birthday celebration at Indiana University in 2012.


• *Day Dreams and Detours* for Clarinet Trio and Orchestra (2002). Unpublished.

Written for Trio Indiana (James Campbell, Eli Eban and Howard Klug) and the Camerata Orchestra.


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¹²⁶ For information, see the organization’s website: “Bay Chamber Concerts,” Bay Chamber Concerts, accessed November 29, 2015. [http://www.baychamberconcerts.org/](http://www.baychamberconcerts.org/)
APPENDIX B

DAVID BAKER INTERVIEW
SHENG-HSIN LIN. First of all, I would like to know some styles of your clarinet works. Because in this book, it says some are third-stream, and some are like concert jazz. So how do you describe your work? Like, which style?

DAVID BAKER. Well, I guess the easy way to say it is there is no fixed way, and it all depends on what the person wants, the instrument that they are playing—whether it is bass clarinet, alto clarinet, soprano clarinet, E-flat, or whatever. And it’s usually dependent pretty largely on what the person commissioning me wants. For instance, one of my early works was very, very . . . I think one of the first jazz works I wanted to publish is the piece I wrote for Jim Campbell and I made that one—actually, I had written it for a student that he was teaching and he liked it so much he decided he would play it also. So, I can’t remember her name but I think she might have gone on to North Texas. I can’t remember her name now. Hmm . . . but I’m almost sure she went to Texas. So it’s third-stream, it’s jazz, it’s classical music. It’s music for the dance, because I have written stuff for the ballet and for the opera company here. So it’s all of those things. I don’t think I could say there is one thing in it other than the fact that I really am in love with the sound of the clarinet.

LIN. I found the Clarinet Sonata, and according to the book here [the score of David Baker’s Woodwind Quintet no. 1], it says it’s a transcription of the Flute Sonata. So I just wondered, because it says transcribed for clarinet. So for this sonata, is it originally for flute or is it for clarinet?
BAKER. I have a suspicion that it probably started out as a flute piece, and one of the clarinet teachers probably said, “Hey, look, I need a piece to finish my program, do you have something?” And I said, “Well, no, but I will write you something.” I am not sure who it was for either, because there were so many clarinetists. I mean, this was not . . . I started writing, I think, before they had the teachers that are here now, I wrote for so many people. So basically, there are no deadlines or dead heats for what I’m going to write, it’s always determined by the needs of the person who asked me to write. ‘Cause I don’t usually write in the abstract, like say, I don’t just sit down and write and say “Look, I think I’ll write me a piece today.” It’s almost always I am writing for someone and something. And so it runs the gamut, from that to writing for three clarinets, writing for five clarinets, writing for student clarinets, writing for teacher clarinets, writing for orchestral clarinets and jazz clarinets, you know, building on the music like Artie Shaw and Benny Goodman, and people like that.

LIN. So when people commission your works, do they request a specific style?

BAKER. Yes, almost always they will say what they want. And I think that my first clarinet concerto was [for] a guy, when we recorded, that’s the guy in Cleveland or . . . I can’t remember, but I remember it was for orchestra. And that particular guy, he and his wife are now dead. But I wrote a big piece for—I forget me what I called it—it’s in the book, I can’t remember what it is. But it’s a piece for clarinet, and it’s a three-movement work. And the last movement is, I think, a jazz kind of work. The first movement is straight ahead, and the last movement is like a Latin piece, I remember that.

LIN. Like calypso, something like that?

BAKER. Yes.
LIN. Do you think your composition is jazz-influenced classical work or [the] opposite? How do you describe yourself?

BAKER. Well, it’s all of those things. For instance, the piece I wrote for the guy over in—I think it might have been Cleveland, I am sure it is Cleveland—and his name would be on one of those things there. And that piece was the piece that the guy, who had that position in that particular symphony orchestra [had commissioned]. And he wanted to have a piece, which is very unusual, because he wanted a piece that he could play clarinet on it and conduct at the same time. And he found out he couldn’t, you know, because basically I asked so much of the clarinet, and of the orchestra, and so, consequently, I wrote a piece, and that piece really ran the gamut. The last movement was a Latin American piece. The second movement is a big lyrical piece. And the last movement, I mean, and the first movement, was, again, a kind of capricious, a fun, piece to do. I wish I could think of its name. It’s in the, it’s in the . . .

LIN. Is it in the book?

BAKER. Yes.

LIN. Yes, so I guess I can find it somewhere. Is it Michael Limoli? This one? [shows Baker the book]

BAKER. No. Limoli, no. Now, that’s a piece which has never been played. I wrote that basically for a guy who was a student here. And I wrote it, and it’s never been played!

LIN. Why not?

BAKER. So that is something that somebody hopefully will someday play. Michael Limoli would have been not only a clarinetist. He was a clarinetist who taught here, for a short period of time. He started as a student and I wrote that, and I am not even sure why it’s never been played. I guess nobody has ever asked me to play it.
LIN. I found the copy in the library, but only [the] clarinet part. No score. So . . .

BAKER. I’ll probably make a mark to now look that up, because I am sure I am sure I’ve still got it. Michael Lomoli started as a student, and so, consequently, he is really the first clarinet piece that I wrote for someone.

LIN. So the other one is *Three Ethnic* [Jazz Suite for Clarinet and Symphony Orchestra: *Three Ethnic Dances]*?

BAKER. I remembered that when we—that I showed it to other people. In fact, that I showed it to Jim’s student, the young clarinetist from London. Can’t remember his name now. But they were looking for a piece to feature him, because he was maybe fourteen or fifteen years old at that time. And I suggested that piece. They, however, did not play it, but it was a piece which would have been premiered probably by him if he had wanted to do that. As it was, since Michael Limoli had requested it and commissioned it, I never gave it to anyone else, and so that’s one of the few pieces that has not been played yet. I am hoping it will someday be played.

LIN. Is it not published?

BAKER. Not published.

LIN: So the manuscript in the library is just a . . .

BAKER. Manuscript, yes. And it’s really a solid piece; it’s not a jazz piece. It probably has no jazz influence in it. It is just a straight-ahead clarinet piece that I would write for an orchestral player.

LIN. Can I have the honor to perform it someday?

BAKER. Yes. That would be really good.
LIN. Do you have any suggestions for classically trained clarinetists to get the style of jazz? Like, if they want to play your sonata or other pieces, do you have any suggestions for them?

BAKER. Yes. Basically, it is almost always clearly defined as to what I want. For instance, when I write for Jim, most of the time, his has been clarinet, I mean, jazz suggested. For instance, when he did the first piece I wrote for him, like I said, which had been for his student, who is at North Texas now, he took the piece and he ran with it, because he played it everywhere. He has played it many, many, many times. When I wrote a piece, the next big piece for them, it was for the piece, called “The Giants of Clarinet” . . . I am not sure what the title was. [Baker is referring to Heritage: A Tribute to Great Clarinetists.] Because at the time it featured the playing of Benny Goodman, of Artie Shaw, and several other players. And so anybody who played that would have to have some jazz background because it is a jazz piece. And I give them the option of improvising on it or playing the written solo. And that, by the way, is a characteristic of my big works, too. That first piece I wrote for the guy in Ohio—I wrote the piece all the way out but I also wrote an optional part. So if they can improvise, they can do what they want to, or they can simply play what I’ve written. Now, I found most people who were chosen to play that piece, many of them will tell me they are going to improvise on it, but then they get cold feet when it is the time, and they play exactly what I have written. So, consequently, I don’t think there is a version ever where anybody improvises on it. Jim, though, often improvised on the small group pieces. So that didn’t come as a surprise to me because he has some background in playing jazz.

LIN. Which piece are you talking about?
BAKER. This is the piece that was called . . . It was my salute to the great jazz clarinetists, and I think there were four of them: Benny Goodman, Artie Shaw . . .

LIN. The *Tribute to Great Clarinetists*?

BAKER. Yes. And I remember when that was premiered. And it was a piece that was premiered somewhere not at Indiana, but it was—I can’t remember, it was at another major university, and I can’t remember where. But it is a very solid piece, but it really does demand that somebody has listened to Benny Goodman, they have listened to these people to understand how to play their music.

LIN. So this one is not published?

BAKER. That one is. [Baker and Lin confer over a list of published works.] This is not correct, because it is published. It not be on there, so you might make a note or mark or something because . . . I will have to say something to my publisher, because it is published. The fact is, I wrote it when I was—I went to a—we have what we call these retreats, and the retreats have a—they bring a composer in, and they bring his meals to him (they bring his food and all the other things), they honor him, and he plays, and I can remember staying three weeks while I wrote that particular piece, so I know it is published. It may not be listed there. You might make a note that there would be a published version.

LIN. Because in this book, it doesn’t say it is published, as well.

BAKER. Yes, it is published. I don’t remember who published it.

LIN. So if I contact Peter [Peter Kienle, Baker’s copyist], maybe he will know about this?

BAKER. Yes, but I will tell you who else will know: Jim [Campbell]. Because he is the one who really was my inspiration for it, because he really wanted to have a piece. And then he played it here, maybe two or three different times. And other people now have since played the
work. And there was a place where Jim goes for the summer retreat, in Canada, and it’s been played there several times.

LIN. So according to this book, it says only the violin doesn’t require improvisation. So others, the performers, have the choice if they want to improvise or not. So you wrote only chord changes?

BAKER. I wrote the chord changes, but I always protect myself. I wrote chord changes, but then I wrote what I would play if I were playing on it, and so, consequently, a lot of people will play it. Jim is very bold, so, consequently, he does improvise on it. The piano—they had a rhythm section: piano, bass, and drums—and they were all from New York, but they were living in Canada. I can’t remember their names now, but they are very famous in the United States and Canada. But Jim is the one that has been the spearhead in making sure it gets played. And it gets played more than once, because when Jim wants to play it, he will program maybe two or three pieces that use jazz as a part of their makeup.

LIN. I remember Mr. Campbell told me he couldn’t improvise.

BAKER. Oh, no. He certainly might not be able to improvise like John Coltrane or like Benny Goodman, but he does improvise and he improvises very, very well. And plus, he is very bold. He is somebody who has got a wide-open mind about what things can be and what can’t be. And many, many classical musicians will lock themselves into a box, that says [gestures in the shape of a box with his hands], “this is what I do, and that’s it.” Jim does not play that way. Jim looks at the whole universe. And so, consequently, he’s been easy to write for. I wrote for him; I even wrote one piece I think which featured him and his son. I don’t remember what it was called, but I remember his son went away to Canada.

Lin. He is a guitarist.
BAKER. Yeah. And so, consequently, that music that I write for Jim gets played all the time. And almost all of the music that I’ve written for somebody in the school has included Jim. I think, as we said, I wrote—and there was not much precedent for—the piece that I wrote for three clarinets and orchestra. And I remember kidding, and, jokingly, all of them were saying that, “Which one of us is going to have to play the E-flat clarinet?” Because evidently, the E-flat clarinet is the most difficult of the clarinets. But, anyway, they played beautifully. I suspect you heard it here with the orchestra when it was done, and I don’t remember what I called it, but I do remember it was . . . Does it have a title?

LIN. I think so. Actually, you gave me a CD.

BAKER. Oh, I did?

LIN. Yes, many years ago.

BAKER. You got a good thing. It was beautifully publicized, the place was packed. It was fun to play.

LIN. Can you remember if that one is published?

BAKER. I am sure it is. Yes, it is published, but I don’t remember who’s got it, which one.

LIN. Is it Day Dreams and Detours?

BAKER. Yes. Day Dreams and Detours, yes. I always try to find something that will get people to say, “Hmm, I wonder what that means.” So, Daydreams and Detours. And many—it has a euphonic sound; it comes easily off the tongue; it sounds musical. Daydreams and detours, things that are: Our mind can go here, and our mind can go there.
And plus, then I had three people who really loved each other to play. With all three, because all three of the clarinetists are great, and I’m sure they drew straws about who was going to play the E-flat part [laughs].

And it’s a kind of piece that won’t get a lot of performances, but it will get quality performances, because if you can’t play, really play, you can’t play that piece, everything in it. And I have the pictures—I suspect there’s a picture in the book—of the three of them standing there. Bowing . . . I don’t remember, but I saw a picture in the book.

LIN. [looks for the picture in the book] Yes, I think so. There is, but I don’t remember which page.

BAKER. And they’re standing in front of the orchestra, bowing. And it’s also on the record jacket. Fortunately, almost all of my music is published, and I don’t pretend to try to put it into a jazz [word indistinguishable]. Now, I wrote a couple of things in Canada, when Jim was teaching there in the summer time, and he would ask for a piece and I did [write it], and the same thing with a piece that Jim also did—I think outside of Cleveland or one of those places. A place where there’s a place to swim, and it’s a very, very beautiful summer resort place. And several of our faculty were there with him. I remember the woman who was a piano teacher here, she’s retired now, but she is the one who suggested that they play the piece, and Jim played it beautifully, as he always does.

LIN. The other questions is: Mr. Howard Klug, he only commissioned one of your clarinet works, right? “And Then”?

BAKER. I am sorry?

LIN. Mr. Klug only commissioned one?

BAKER. No.
LIN. Or more?

BAKER. Klug—The fact is he’s commissioned about five pieces. They are pieces which are, you know, fanciful titles like “The Sun Also Sets” or “-Rises” or whatever I say about it. But no, he commissioned probably—He and Jim have commissioned more of my pieces than anybody. The pieces that he got were almost all for clarinets, for instance, three clarinets, five clarinets, four clarinets, two clarinets. And those are ones which do get played a very, very lot. And I saw, I guess last summer—I think it was last summer—that he had written a piece and several of them are for this: soprano, B-flat clarinet, and bass clarinet . . . and whatever. Those are fun, but those are things which are published, even though they are not circulated. And so those are really fun pieces to play, and Jim has been the initiator of so many of my works. He and Howard are my champions. I mean, if one of them gets a work done, the other one will probably call to write a work also, for me to write a work also. And I think the thing that makes it so palatable for me is that the three clarinetists are very close friends. With close friends, I can do a lot of things writing for them that I wouldn’t do for three other people. Because these guys really like each other, and they’re also the best players imaginable. So, consequently, for me, that’s like having an angel, or a person who—let me, how do you say it—like, when you think of Haydn: Haydn had an angel. This is what happens with Jim, now. They have people who commission works for the three of them. But Jim probably has been more—has driven it more, because recently, he has been played more and more. And I have a whole bunch of pieces which have not been published because he’s played them and then neglected to tell me.

Now, when you write to Peter Kienle, or talk to Peter Kienle, he has those pieces. And so, he knows where they are. And I had him do it that way because if a part is lost, then all I have to do is call my copyist. Copyist says, “Okay, got it.”
So I’ve written one piece for, I think, four bass clarinets; I’ve written one for four, you know, regular clarinets; and one I think for three bass clarinetists. The instrument is so gracious for playing. It has kind of a magic quality that other instruments don’t. First of all, it’s got the full range of the orchestra there. And, consequently, I got people who are ready to play it. And for me, I don’t write unless I have a reason to write. I am not gonna write the piece just to have it sitting on a shelf. I write it because I see the thing—and that’s why I wrote [Homage a] L’Histoire du Soldat [Baker’s homage to Stravinsky’s piece], I mean the—whatever I called it; I don’t remember what it was. But I know it was Kim Walker, Jim and Kara . . . Kim, and—I don’t remember who the other people were. But they did at least one of the Soldat. I think it only needed one clarinet or two clarinets. So I wrote a gamut. It’s whatever’s needed, I do.

LIN. So your relationship with them—because in clarinet history, there are many relationships like this: composers and clarinetists.

BAKER. Sure, sure.

LIN. Like Mozart and Anton Stadler.

BAKER. Exactly.

LIN. Brahms and Mühlfeld.

BAKER. Well, you are right on target. That’s it.

LIN. So, for Mr. Klug’s commission, because in this book, it doesn’t mention that much. It only mentions about this one for him: “And Then.” [shows Baker the book]

BAKER. Oh! That’s a piece: “And Then.” Howard Klug . . . ha! Yeah, that’s the title. It leaves it wide open. I love picking titles. And it’s like, “And then?” You know, so whatever is happening, the response is like, “and so?” and “so what?” But, “and then?” And I try to use these things because make people think a little more about it. And if you say to somebody in the
middle of conversation, and they are telling a joke, and then you say, “and then?” And I think those things are true, are really perceived when you hear the piece, because you know that there’s gonna be this question. So you tell a joke, and you say—and the guy says—“And?” And so these titles are set up so they can draw people into the music, have them try to think, “I wonder why he would write something like that? What does that mean?” You know. And I wrote a big piece for orchestra for the Indianapolis Symphony and I made sure that I wrote a really good, strong clarinet part for it, because that—like I said—is my love, clarinet, and I think if I had been born in another time, I probably would have played clarinet. But, with my luck, it would not have been the—it would have been the kind of clarinet that existed before you had the Boehm system. And I scare his [gesturing to Campbell] students sometimes when I see them getting ready to come in, I go out and I say, “You know, Jim’s gonna want you not to play the Boehm system.” And they go, “Oh, my god!” and then . . .

LIN. So, do you consider your music that has titles, do you consider that program music?

BAKER. Yes.

LIN. Okay, so they always have some idea . . .

BAKER. Yes, they almost always—I never write just to write. I write because there’s a gap, something people need to hear, something they need to play. And I wrote one, one that strikes me again, for the clarinet—the violinist in the Indianapolis Symphony, and for the first clarinet. And that one gets a lot of play. I can’t remember what that one is called, but it’s clarinet and cello. And they’re married. And so, consequently, I write in such a way that it brings out both of their characteristics and both of the things that make them what they are.

LIN. So is it this one? [shows a copy of the piece]
BAKER. [laughs] Yes, this is it! And it was written specifically—maybe it never went to the publisher, because that’s my writing, and anybody who has to read my writing should get a Purple Heart.

LIN. Do you have this? Because I have two, so if you want to keep one . . .

BAKER. I’d love to have one.

LIN. Yeah, yeah, please, because I have two of them.

BAKER. That’s really sweet of you, thank you. That’s very kind.

LIN. So this is for a married couple . . .

BAKER. [laughs] Well, I didn’t want it to be specifically a married couple, but it turns out it is a married couple, and that the people who played it are married. Maybe I might have broken up a lot of marriages trying to figure out who’s going to get to play what. But thank you, that is sweet of you. You’ve done your homework.

LIN. You’re welcome.

BAKER. And she’s German, he’s American, and they really are nice people. But, he plays principal with the Indianapolis Symphony, and she plays the cello. And this has gotten a lot of play. They have chamber groups and things in Indianapolis, and so it gets played a lot. I mean, lots of times, I don’t know, but at the end of the year, when they send me an accounting of what they’re doing of mine, I will see pieces being done that I didn’t realize either that they had been done, or I had forgotten that I ever wrote the pieces. So I’ve been really fortunate that way. And I’ve written some things I’m not even sure will show up yet. I’ve written several things for clarinet choir . . .

LIN. Oh, I didn’t know that.

BAKER. I’m almost sure they haven’t been published.
LIN. Okay, so, do you know where they are?

BAKER. Probably with my copyist. Or they may still be in my house. So you know why I didn’t invite you to the house is the house is a mess. I never put anything back where I get it. I take out a suit and wear it, and I don’t hang it back up. I get ready to put on a pair of shoes or find a piece of music, and I don’t know where to look for it. So it’s a trial for anybody who has to keep up with my music.

LIN. Yeah, like, several years ago, you invited us to go to your house for a party. It was not a mess; it was clean.

BAKER. Oh, that was . . . Something everywhere in the house, that’s why I didn’t ask you to come to the house. Because, basically, I can’t find anything in the house. My wife puts it away, and I put it somewhere else. And so, consequently, I have written probably six—maybe two or three thousand pieces, and they’re all over the place. I don’t know where the first part is to one clarinet piece, the orchestra piece has the wrong clarinet, it has, like, an A clarinet. And so, I’m very careless, and it’s really nice that you’re taking the time to document some of these things, because if people understand, of course, that I write completely for the love of the music. And I write for it to be played, and I expect people to play it. I write a lot of pieces that use the clarinet with the Bloomington Symphony, but then are used a lot for the one who’s—the lady who had the symphony orchestra, and it’s defunct now, it’s no longer together. Her name is—oh, I can’t remember, but she’s the one who’s concertmaster and also pays for that orchestra to play. And so, consequently, I have written quite a few pieces for her. I wrote a piece that was jazz influenced for them, and I’m trying to think, because the same year I wrote a piece for Dee Stewart, obviously, you know, solo trombone piece. So I try mixing things up, like I love to write for combinations. *L’Histoire du Soldat* was attractive simply because it had clarinet, it had
trombone, it had trumpet, and it’s really great fun to watch what a clarinet can do to change the style and to excite people when they get ready to hear it. And, needless to say, I write a lot of bass, I mean, a lot of jazz stuff for clarinet, so we’re talking about basically my written stuff.

LIN. If I want all the clarinet choir or clarinet quartet [pieces], I need to contact your copyist? Maybe he has all of them?

BAKER. Yes, maybe he would know.

LIN. So, the next question is this: Can you tell the classical clarinetists how to play the feeling of swing?

BAKER. No. I think they have to listen to a lot of music to do it. If they listen to music, then they will understand how to do that. But I don’t write—if a piece is going to be [vocalizes straight eighth-note rhythms], then I don’t write [vocalizes written out, artificial swing eighth notes], trying to make them swing. I tell them that it’s in the style of swing. And they go listen to recordings of my music or music of someone else.

LIN. Yes. Because, for example, in your clarinet [sonata], from this part, usually we play swing [sings the melody in swing style].

BAKER. Yes, but see? You know about swing, so I can say that to you because you know how to do that. Yes, but sure, that would be a swing piece.

LIN. But for people who don’t know this—and you didn’t indicate “this part is the swing part”—Do you have any suggestions? For example, in the introduction: There are eighth notes, but you didn’t say anything here. Usually we just play straight eighth notes here.

BAKER. That’s correct here. [sings introduction melody] I would not to ask them to swing there. It’s blues. By the time you get here [m. 4], then [sings swing motive]. But here [mm. 1–2], it will be really dumb [sings swing eighth notes]. So, what I would say, in the style of jazz,
or this tells them how to play blues, and they go back to listen to a blues player. Listen to Charlie Parker, or Dizzy Gillespie, and they go from there. But that is the same thing when we are playing Brahms, and a guy works in the clubs on weekends, but he’s gonna play Brahms, he goes and listens to how the giants play Brahms. Then, you play accurately. I don’t think it’s possible to write everything down to make it swing. When you write it down, it is suggests one thing. Now, I have a piece, I just finished recording with Monika Herzig and it’s for cello and—I am trying to think, a family with great, great cellists throughout the years, and I can’t remember their last name right now—but it is a famous family from Germany. Then, I just simply say, “In the style of Charlie Parker.” “In the style of Janos Starker, Menahem Pressler,” or whoever. And the clarinet lends itself so well to this kind of treatment simply because it’s got this huge range from the bass clarinet clear up to the piccolo or the E-flat clarinet. And I enjoy being able to write with that kind of freedom and not have to try to explain what it is. That somebody said [sings the opening melody of “Stars and Stripes Forever”], now everybody who knows that piece knows that that’s how you play it: [sings the swing pattern], or whatever. So in a lot of ways, I’ve seen my role as composer as teacher. You know, so that’s why I can depend on my clarinetists here. You know, I’ve got those three clarinetists here and I don’t think there are three better clarinetists anywhere in the world, you know. Now, I can build it up by building around them by having somebody like Otis Murphy playing saxophone, and he can play with them, and keep the sound. But most people probably would not, I mean, they would have to be a clarinet player and not a saxophone.

LIN. So you mentioned we can listen to Charlie Parker . . .

BAKER. Sure.

LIN. So what [other] recordings do you recommend for classical clarinetists?
BAKER. Charlie Parker, I think any of the jazz clarinet players: John Coltrane, Sonny Rollins. All of these people you are familiar with because you take my classes. So, consequently, you wouldn’t have to go through all of this. Sometimes the teachers, I do have to teach them how I would like my music played, because otherwise it starts to sound—the term people use is, “sounds like Mickey Mouse,” which is a fun piece, but Mickey Mouse is not jazz, and it’s not classical. It’s Mickey Mouse. You know.

LIN. I asked you the question about swing because of this part. [shows Baker the score] We should play swing, but you didn’t say it. Because I saw in Aaron Copland’s Clarinet Concerto, when he wants swing, he writes on it, he says play swing or triplet.

BAKER. This piece, whatever it is . . . [LIN. Your Clarinet Sonata.] Okay, yeah, and this is to be played with a salute to swing, because it comes out of a time, at the same time that Benny Goodman was alive. And Artie Shaw was alive, and many of the jazz writers. So, consequently, I expect the—you know I don’t expect somebody, for instance, who doesn’t play, who’s never heard any jazz, to pick one of my pieces to play. Because it would be like fish out of water. So this—and of course, I also recognize, this is my wife’s handwriting. This is before I started having Peter [Baker’s copyist] save me. Because when he’s doing the copying, if a part gets lost, all I need to do is call him and say, “Would you send me a copy?” And he has all the stuff done, that’s why you can call him and say, “I need to see this piece that’s lost,” or what the second part is for whatever.

LIN. In the slow movement, do you recommend using vibrato on long notes? Because in jazz, many clarinetists use vibrato when they play.

BAKER. You know, I rarely ever get that degree of defining. For instance, I might sing [sings a short motive]. I simply give them—unless there’s something unusual that has to be dealt
with in the only way you can—here, I think, how they play it would be determined by this phrase: “loneliness,” being alone, being without people you care about. [sings the first phrase of “Loneliness”] And again, classical or jazz, I think they would play the same way, because loneliness is the feeling of being completely abandoned. All of the sudden, your best friend has just died, or gone to another place. And so what I try to do is defined as much as possible by using the language to tell them. And I say, in a “childlike style,” or in a “cute version” or an “angry way” to write. Because I can tell them more [with] than I can with notes. The language is universal, period, across the board, it doesn’t matter what the background is. I think you can describe it—in jazz, if I said I wanted them to play [sings a short melody]. Well, just anyone—that it talks about love, it talks about hate, talks about anger. [sings Beethoven’s “Fate” motive with strong, forceful articulation and dynamic] They would never play [sings same motive in a soft, weak voice]. I told them a lot by just indicating with language. And I think that also tells them a little about vibrato, because in jazz, the vibrato is really optional much of the time. And in classical music—I am just finishing a piece now—when Starker plays, there probably would not be vibrato. When Rostropovich plays, there would be vibrato, simply because his background is that of emotions that come out of Germany at that time. And so I would rather try to write a description than to try to indicate it all with the notes.

LIN. I understand there is always flexibility or freedom for performers to make choices. But, this is my personal question, because I went to jazz camp, and Professor Lynn Seaton told me I should use more vibrato.

BAKER. Yes. Well, I think that that makes sense. Again, it’s according to that—Now, if it’s a fast piece, you’re not going to use vibrato. If it’s a piece that’s [sings a phrase from
“Misty”], probably I would use vibrato on something like that. But I wouldn’t [sings a phrase from “Half Nelson”]—I would never use vibrato on something like that.

LIN. The first song was “Misty”? The first one you sang, was it “Misty”? [sings the melody]

BAKER. “Misty,” yes. Good. And the second one is “Half Nelson.”

LIN. Ballad? We need more singing style.

BAKER. Yeah. Very, very much so.

LIN. Okay. When I studied this with James Campbell, he told me this is like French music. So how do you feel about . . .

BAKER. Emotional. If it is French music, it will be probably very emotional. Like the piece I am talking about, Starker’s—one of Starker’s students just recorded it, and it’s from one of the great French writers, I can’t remember what his name is right now—but I don’t have to explain how to do that, because the minute you see their names by it, you know that’s what it is. For instance, the difference between Rostropovich and Starker: Rostropovich is vibrato on everything. It’s, you know, the big, big vibrato and emotion. Starker is a little more—agile, still agile—but a little more—a little less emotional about it. It’s like talking to people—hearing a singer who sings straight with no vibrato and then listening to the next person, say out of a symphony orchestra, I mean, out of a choir, sing with vibrato. And I think that part of that is also in the growing up of whoever the person is. If you’ve grown up playing one way, then it seems you’re probably going to play that way. Right now, the thing that’s been a basic problem for me is, when I broke my hip, I can’t hold the cello. And so, consequently, I have been without an instrument now for the last three, four years. And it has impaired what I do, because I think so that I use everything that I have to play, and all of a sudden not allowed to be able to play, and
consequently, you know, I’m not writing as much. You know, I have written, oh, I guess sixty or seventy books, solos, and stuff like that.

But the main thing is people need to ask more the kind of questions that you ask: How do you do this? I’ll give you an example: A guy named Paul Laurence Dunbar is a black composer, and one of his very close friends died, and the name of the song, the name of the piece that he wrote, the title is, the opening line is, “It is as if a silver voice has suddenly gone mute.” And that tells me more about how that person feels about that person than anything you could tell me—just the thought of a silver voice, what that would mean in a bell, at the death of a friend. And those are the things that I try to project by using words, by using the language, rather than the musical language. And I see that in one of the pieces that I just finished, and it’s—like I said, I can’t remember the guy’s name, but he’s from a family of great, great players—and then I don’t put down any extra instructions. All I do is write the piece and put a title on it, and they know that that’s what they’re supposed to do.

LIN. The other question is: The first movement is “Blues.” So, does the title imply the form or the style or both?

BAKER. Both.

LIN. Okay, Okay.

BAKER. If it said “country and western,” that would have said something else to it. If you can say, “playfully,” like maybe in a circus or maybe in a carnival. And those are the things that I think make the music. That’s what I try to tell to tell people, is it’s hard for me to pin down musical language when what I really mean is emotional language. Emotional language can make all the difference in the world on a piece. That’s why it’s a joy listening to Menahem Pressler. He wrote a piece called “Roots.” And he plays so beautifully on piano. I would never think to try to
tell him how to play because he knows how—but then when he gets to the third movement of the piece, it is swung, but it's not supposed to be obvious. It’s supposed to be that, because it is who it is, you expect them to play the way they play. And that’s what happens. That’s when it happens to be good music. I listened to Yo-Yo Ma, when he was here the last time, and I couldn’t deduce what he was doing much at the time, simply ‘cause he doesn’t play with that kind of expression thing that he used to do. Now, he was doing things where they were talking and it was kind of like a puzzle. And I appreciated it. I wanted to ask him, because he asked me to come backstage when he was here. But I was the only one who came back, and so we talked. But I knew then what to expect from him. Like with Starker, again, Starker is very, very different than Rostropovich, and very, very different from, you know, some of the other great, great players.

So part of it is knowing what to expect with language. Sometimes it’s just about, you know, learning the language and getting into the place—because you say to a jazz player, “stroll,” the jazz player know that means play with just the bass playing. And so part of it is learning as much of the language as possible, particularly in an instrument that has survived, but barely survived, because when they left the swing era, clarinet almost got left. Because the jazz players no longer were playing it. You know, you see Coltrane, you see Sonny Rollins—they were no longer playing that, until—but if you look back and you saw Benny Goodman and you saw Artie Shaw, you know this is what’s supposed to happen because that was what happening with them. So part of it is really knowing a little about the history of whatever or whoever the person is, or the music is. And I think it makes a difference.
LIN. Okay, so why do you think the clarinet is not a primary instrument anymore? Because I heard someone say—I don’t know if it is correct—someone said because Benny Goodman didn’t know how to play bebop, so that’s why it declined. I don’t know; is it true?

BAKER. Well, the thing is, bebop was born after Benny Goodman had been passed—was dead. So that’s one thing.

LIN. Okay, so that’s not correct.

BAKER. No. And clarinet lost its foothold with jazz mainly because it cannot match the sound and volume of a saxophone, for one thing. And it’s got like, as much range, that’s still there. But it also does not have, like, that hardcore attack that you get on a saxophone that you don’t get it on clarinet. First of all, clarinet isn’t capable of playing with the same amount of volume, you know. So it has to go into high register or low register, or whatever. And if you’re a writer, these are things you have to know before you start to write. Otherwise, you’ll end up writing a piece that sounds like the Frankenstein monster. You know who Frankenstein was, well, if you want to sound like Frankenstein, sometimes take one music and put it into the wrong setting. You know, a clarinet has a special way. And saxophone cannot begin to match that. But then, by the same token, they invented the saxophone for the reason that the clarinet and some of those instruments could not match the sound. So what they did was, first of all, in the late 1800s, they invented the saxophone. Which, if you notice, saxophone rarely ever appears in an orchestra, because it’s incapable of having the kind of expressive qualities that a clarinet has. Clarinet can play one of the most marvelous sounds floating all over the place—Ravel, or whoever it is. And the saxophone plays it, and it sounds very crass, it sounds like, “Oh, man, shut up!” I mean, you know. And so, consequently, each instrument has a territory that it can handle. The clarinet for me is probably, of all the wind instruments, maybe the most expressive, because
I think it has, like, all the properties of the other things, but you also have a kind of beautiful thing that you have that you don’t have—once in a while you’ll get someone like an Otis Murphy who’ll come along, who can match it, but that’s not usual. So I would never—you never saw me writing for one of my jazz bands, when I’ve written hundreds of things, all those pictures of jazz bands up there [gestures to photographs on the wall] and they’re all for saxophone. If I wrote it for clarinet, then it’s not going to show up there, it’s gonna show up somewhere with one of those classical orchestras over on that other side, where you see all those people standing up, those are the classical people. [gestures to photographs on the opposing wall] And I don’t have to tell them what to do, you just say, “Boom. Here, play.”

And that’s why I think it’s very interesting you’re doing this, because I think it’s gonna serve a lot of people very well, to have somebody who cares enough to try to ascertain why people are doing the things in a certain way and how they’re doing it a certain way. And you’re very lucky to be in the presence of three master clarinetists, you know, and as long as you’ve got them—and I’m certain that probably at North Texas, you’ll probably find somebody who could do that, too, but being able to pick them out, and having the advantage that you do, being a jazz—studying jazz and studying classical music, now you’ve got the best of all possible worlds, because you can go either way, and it’ll still sound good.

LIN. Yeah. That is my goal. [pauses, then shows Baker a score example] So, here? [points to the score and sings the motive] You put the accent at the end?

BAKER. Yes. And that already means swing. I put a triplet over a figure like that. [sings] Where it becomes a question what to do, if you are not a jazz person, you would be at a loss about how to play these. But then you know some cues, of course you’re gonna need the sound of it, whatever you’ve been doing up to that time, and does it carry over to that spot.
LIN. The other question is why did you choose the genre of sonata for this piece? Do you think it’s in sonata form?

BAKER. Well, pretty much, the sonata is probably the smallest of the orchestral units that will still get the job done, and I don’t have to write twenty-five pages of four movements or five movements. The sonata is a catchall; it can be anything. You know, you can have the sonata—the clarinet sonata, the Beethoven sonata—and they are all different things, but they—the thing that sets them apart is they usually are brief. Briefer than other things: They’re brief, and they usually contain two or three movements, or one movement. And that’s when you run out of things to do and you don’t know what to call it, you call it a sonata, the Beethoven Sonata . . . So you write—sometimes if I can’t think of something, I call a piece that’s this length, I probably will just call it a sonata, and it doesn’t necessarily mean that it has any meaning beyond that. Sonatas that I write many times will be multimovements. I will have two, three, four movements. And it’ll have, you know, varied things, a fast movement, a slow movement, or whatever. It just doesn’t have any meaning beyond that. It’s just something to call it, just like you call, a blues—well, blues—and blues can be anything. But it tells you, in a general way, that the composer had this in mind.

LIN. And this one [Clarinet Sonata] in this [Herzig’s] book. It says this piece is “concert jazz.” So it’s like fully written out and based on jazz forms and progressions.

BAKER. Exactly, yes.

LIN. So there is no room for improvising in this one.

BAKER. No.
LIN. Okay. I read from this book. It says of the second movement, “We can think of it as the slow movement of Ravel’s Piano Concerto in G major.” Is this your idea or the author’s idea?

BAKER. [rereads the passage aloud] For me, this sounds—I would treat it the same way I would play the Ravel. And it says “not unlike”—it is, in fact, very like the slow movement of Ravel.

LIN. So when you composed that, did you have that in mind?

BAKER. I didn’t have that in mind but I knew it wanted it to be a concerto. You know, I hear something like [sings Ravel’s “Pavane for a Dead Princess” melody] . . . I think to those, because you have to have a point of reference. It’s like when the kid says, “Can I go play in the park?” And the mother says, “Well, you can go play in the park,” but then she looks and she says, “but don’t play on the other side and get hit in the head with a baseball bat.” In other words, it’s just a means of opening one door and closing another door. If it says a symphony, ha! You know what it is. A sonata, you know what it is. We know a toccata—now, toccata tells me how to play, not what to play. So these are just catchall, and you come up with words, just like in jazz, it’ll say “swing.” It’ll say “loose” and the way it’s being played. And so I think sometimes we have to invent words that say that. When I am writing a piece, and I think of what I can call it, I’ll maybe call it a sonata, sometimes I call it a rhapsody. It’s whatever, you know, as long as you use it consistently, the person knows what you mean.

LIN. This sonata has been arranged for organ and clarinet. Have you ever heard of that version?

BAKER. Yeah. I know this piece very well. And, in particular, this one.

LIN. I wondered, because I’ve never heard that version, how was the balance?
BAKER. Balance was very, very good. Because you can organize that. I wrote a piece for—because it was a piece my mother did, recited the night she died. And I write it, you know, and it’s going to be capturing that kind of emotion, so I put it in an organ. An organ is very capable of playing, because I’m writing using the twenty-third psalm. That’s the psalm that starts—now all of a sudden, I can’t remember the beginning of the twenty-third psalm. I can’t believe I’m doing this. I know the Bible as well as I know my hand. I can’t believe I’m having a blackout like that.

LIN. It’s ok, maybe I can ask you another time. So, in the first movement of the Clarinet Sonata, most of them are in 4/4, like traditional blues, but some of them are in three. Is it based on 3/4 traditional blues? Or did you just feel like putting it in 3/4? This part? [shows the score]

BAKER. No, because this is not only telling you how to play, it’s telling you that the melody is confined to, like, these two at a time. That twenty-third psalm starts—God forgive me, all of a sudden I . . . [LIN. It’s okay.] “My soul”—no, I’m not gonna butcher it. But I can’t remember it now.

LIN. So what do you think about 3/4 blues form? In traditional jazz? This is not about this [piece]. I played West Coast blues in the camp. How do you catch that 3/4 feeling? Do you think it is in one? Or . . .

BAKER. I can go either way. Usually, if it’s West Coast blues, it doesn’t play with the same amount of emotion that you have when it’s, you know, Mid Coast, or like New York. There, everything is on top of it.

Ah! “The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures. He restoreth my soul. My cup runneth over.” That’s the twenty-third psalm. And I would never think about swinging that. It would always be in a line, because it’s such a beautiful
line, and it makes a statement immediately. “The Lord is my shepherd; I shall not want.” That means I have all the things—and when I do that, then I’m never thinking in jazz terms. I’m thinking about the thing that has to do with your heart and the fact that the organ is really suited to play that kind of music. I mean, because, really, it encompasses all that’s in the world, and so when you would hear that, you would probably hear Charles Webb playing it on the organ down here, and it has the volume to match a B-29 plane coming over, it’s so loud. But it’s very, very beautiful, and, you know, we’ve already established that—how it’s going to be when we open it up and you start it and the organ, playing on the soft part with the soft pedal, “The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures.” And it’s very beautiful, and I would never think of swinging that. But I would write it for jazz players; sometimes I do that. And I’m trying to think, who is it—one of my, this is Quincy Jones, the big band, and Quincy is somebody who’s, you know [reads from a photograph on the wall], “With love, to my brother before electricity,” suggesting that we’ve been buddies before they invented electricity. That’s not the case. Now, sometimes, you can see, something like that [gestures to another photograph] we were going to Morocco, that’s me on a billboard in Morocco, and it’s just talking about—and there it is again [gestures to another photograph] the first one on the second line, that also is on a billboard. And those things, they are volume. With a billboard, often the hits would be seen by the whole country or the state, and it’s kind of like—so an organ would probably play that [points to another photograph], but you would also use an organ to be played very beautifully, if you wanted it to be like that, the gold record that I got from Duke Ellington’s daughter.

So, you know, I feel very strongly that there’s so much with music that can be done by explaining what it is you want. You know, the pieces that I’m writing now, one of them—they’re
spirits, and spirituals are the Bible, excerpted from the Bible, and it started during slavery times. And so, consequently, in the middle of the 1800s, when slavery was still there, then you have a different way of looking at the poem, a different way of saying it. Because it was inhuman. I mean, you know, blacks were not considered to be human beings. And so when I write about them, all of that is vested in me because I’ve read it, I’ve heard it, I’ve been involved with it, I’ve been to a school that I went to all the way from grade one all the way up to grade twelve, where you . . . And we couldn’t be there in the same—we were segregated, which, I’d never been in a class with a white person. It was always black. And so, consequently, you treat the music a little differently when you’re doing that.

And I try to do that, and all of these things, a lot of this, but all of the how-tos are the things like here [points to the score], this tells me I want to get louder here. That tells me this needs to be a decrescendo, and I think you need—I try to put that in the music, just as well as I put the notes. Because the notes by themselves don’t mean that, but if you put those notes and explain how they work, then it becomes fine. You know, but I can’t imagine people—this is the real hassle for jazz musicians—so many times jazz musicians don’t observe any kind of dynamics. They play loud when they want to play loud; they play soft when they want to play soft. Yeah, and that has to be taken care of. I think that’s why my music is played probably more regularly. I have one big piece with the New York Philharmonic, which is that piece in the corner there [points] at the top, that’s George Gershwin we were doing—and I put dynamics in, because I don’t understand how you can communicate without dynamics. Now, I tell people, it’s like my stepmother, I’d be out playing with my buddies, and I was like, you know, seven or eight years old, and she would say, “David,” or Junior, she called me, “Junior, get in the house.” I don’t go. So, five minutes later, it’s [louder and sternly], “David, Junior, get in the house.” I’m
not there. The last time, she says [louder still], “Now don’t make me come in there.” And so that’s the kind of thing I’m talking about, pointing to differences in volume, differences—and I think you have to tell people what you want.

And sometimes, it’s lack of being able to speak the language, but then you have to kind of—you know, and sometimes it’s a tune that doesn’t have a whole lot of things: [sings]

Beautiful dreamer, da da da dee . . . I would never go [sings same phrase quickly, with short articulation] So it’s, again, always being aware of your surroundings. What is it you’re trying to communicate? And if you can’t tell somebody with it in words, then you have to figure out how to do that so that the music will reflect what it is. I did a ballet here two years ago, a piece by Edgar Allen Poe called The Masque of the Red Death. And it was scary. And they danced it, and it was about the masque, M–A–S–Q–U–E is a ball, like a circus. And, knowing that, I don’t have to say that anymore to them; I just simply say, “This is The Masque of the Red Death”—the Red Death was meant to be a person who would put people to death when they got there. And to know those things can make all the difference, so that any piece you’ve got in mind, all of the emotions are already built in. You don’t have to add them. But you can add them, but you still have to recognize how I want it, even though it may not be the way they play them. And I make a judgement with them, if I’m writing a review, I’m talking about that this is what it’s supposed to be. And the very fact that you can ask these questions means that these are things you’ve thought about. And it means a lot to be able to do that, because you can’t leave, you know, the music of Strauss or Haydn or any of those people, that music is beautiful just because people told you it’s beautiful. Those words are not—they don’t have any magic in them, except what we put in them, you know. That’s why I’ve been so glad that you are taking the time to look at these pieces, because somebody’s bound to ask you when you’re teaching, “What does this mean? Are
you supposed to do that here, or can you do that there?” And, evidently, you have a good grasp of not only what’s there, but those things that you have used in your imagination. And as long as you’ve got that, you can never go wrong with this music, you know. And the people we mentioned, we mentioned [Janos] Starker, we mentioned [Josef] Gingold, we mentioned [Howard] Klug, because these are the people who exemplify that.

The other thing is that we can play a song and play it such a beautiful way that you’ll start to cry, even though you’re not crying about any specific thing, you’re crying because the music makes you—warms you heart, it makes you feel like, well, this reminds—and inevitably, when you look at it, it’s because it reminds you of something in your background, something in your mind, and it is so beautiful. That’s the reason why people have music at funerals. But they have music at births and music at weddings. So the music can adapt to any of those things, and what I try to do is make sure that I choose the right one.

There’s a guy named Oliver Nelson, Jr.; he was at the camp. His father is Oliver Nelson, who wrote many of the tunes that we played. And Oliver is the heavyset flute player who was there. And we played a piece by J. J. Johnson called “Lament,” and it’s a piece which is very sacred in music. And it was really strange—I almost lost my temper—so we played the piece, and we finished it, and you could hear a hush in the building; it was so beautiful. And Oliver picks up his piccolo and goes [sings the Looney Tunes theme while miming playing the piccolo], and completely destroyed the piece. Because everybody knows that doesn’t belong in a lament! You know, it’s how, like, the circus. And I explained that to him. He won’t do that again.

LIN. Is Oliver Nelson [Jr.] this one? [shows a photograph]

BAKER. That’s him.

LIN. Yeah, I talked to him at the camp.
BAKER. His father and I grew up together in New York, and he wrote music to so many of the movies, beautiful cat. And Oliver [Jr.] has no sense of what’s proper. So he doesn’t play anything. I had him in my combo at the camp, but I had already taught him before, some years back, when his father was still alive. And Oliver lacks the built-in sense to do what is proper. You don’t do that funeral music like a march. And you don’t play a march like a funeral. But somehow or another, you have to have been with teachers, or understood what it’s like. You know, something as frivolous as [sings the melody of “Pop Goes the Weasel”], and you know immediately that’s not a church piece. It’s not a jazz piece. It’s just a piece. And this is what you are doing. I’m glad to see you giving the kind of attention to this, because there’ll be days that you’re going to have to teach a player why you told her or him to do this. They’re going to say, “Well, why?” Now you’ve done the job of already figuring out how to go about determining why. And that’s going to be the difference between, many times, being a great musician and just a musician. And you’ve already invested so much time that you have a wonderful future in front of you, because you think musically, and you think—you ask the questions: Who? What? When? Where? and How? These are the things I ask when I teach: Who? What? When? Where? and How? These are things I want to know. Who is it? Why is it? When is it? Where is it? And how do you do it? And you just asked me those kind of questions. And it’ll be so nice to know that my music is in the hands of somebody who I would not be ashamed to play for my granddaughter.

LIN. So this is called “call-and-response” in traditional jazz, isn’t it?

BAKER. Call-and-response, yeah.
LIN. Okay, so this is blues. The other question is about the third movement, “Dance.” Why is calypso your favorite rhythm? This is according to this book. [gestures to the book on the table; Baker and Lin hum the melody from “Dance” together]

BAKER. And that’s really playful. That’s what a kid does. Kid comes in [sings melody of the third movement], and it’s a little dance, like little kids would do. Or grown kids, if they’re ballet or they’re in an opera. But I thought, one is a dance, one is a blues, and I tried to cover a whole lot of things, and there probably is a slow movement. I don’t remember for sure, but there should be one, if there isn’t.

LIN. In the second movement?

BAKER. Okay, “Loneliness.” That says it all, doesn’t it? “Loneliness.” You don’t think of, “Hahahaha!” [hearty laughter] Loneliness. “Boy, I sure don’t feel very well today. I am so sorry that you have to leave early. I am so sorry that I missed your wedding,” or whatever. Loneliness. No, that tells me all I need to know. And then I try it to recreate it, by putting that on a piece of paper and making you feel like whatever it is that I wrote. And the other [sings the “Dance” melody from the third movement], I’d never play that as a ballad or as loneliness. [sings melody again] Dances, it dances, and you can treat anything as a dance by changing the tempo, changing the speed, and changing the arrangement and all of those things. This [points to a place in the score], if I want it to be exciting, and I did, it’s very, very, much more exciting than this [points to another place on the next page]. Because this is at the top of the instrument, loud on the instrument, and this one [points back the the previous place in the score] is just simply loud.

And you know, I tried to say this in my theory class in the camp. Your first job is always to communicate with people the idea that you want them to be. And you have to find a way: You can do that with your voice, you can do that with the hand clapping, you can do that with what
you do with your feet, you can do that, by simply—if you are really feeling badly, and you’re maximizing it—you lose a friend, and they look over, and your eyes are misty, or your eyes are tearing—nobody would ever mistake that for a carnival. So what you want to do is find the best way to communicate what the composer had in mind. And to me, you already are doing it very well. The very fact that you even thought about it says volumes. It means you understand how to reach people, and the whole point of music is to reach people, to make them smile, to make them cry, make them happy, make them sad, make them whatever you want them to be. And it's more than the notes. Notes, you can say, for instance, get the notes out of here and just leave the rhythms, and it wouldn’t do the job. Or you could leave the rhythm and don’t have the notes. So again, I think you are on the right track, and I am glad you have been so persistent. Because basically, you will be really—you are already a good player, but you will be an even better player when you know how to communicate the idea that you want to communicate to them, you know. And for me, that’s ninety percent of it. That’s why I write books, just the stuff in there, but and like you know, sixty other books. Some of them, I’m just telling people, how do you make someone happy with the song? I thought about that one, found out that “Happy Birthday” is copyrighted. And so, consequently, now people are not singing “Happy Birthday” anymore because you have to pay to do that. Which seems stupid, but it does the job of somebody making money, if that’s what you want to do. But I am not into that, you know. Money has only one use: to get rid of it as quickly as possible.

LIN. And in this book it says calypso, which is the rhythm in the third movement, it says it’s your favorite rhythm. So, why do you like this rhythm so much? Did you have any experiences in Latin America, or anything?
BAKER. Well, that’s because I’ve heard it in Latin America and in Morocco, and in other places, but the main thing is that it’s a dance. And if it doesn’t dance [sings a phrase] and it has steps that go with it, and when you learn to waltz, if you dance, you know that it has its steps: one, two three; one, two, three; one, two three. A calypso piece has not only that beat, but it has this [claps clave rhythm], the clave rhythm, and we learn how to use that to make the piece sing and dance. And Dizzy Gillespie understood this many, many years ago. So any of the people now who really what to know about it [sings melody to “The Girl from Ipanema”]—so it’s, again, going for human experiences to tell people how to listen to your music and how to play your music. And you have evidently spent a lot of time with this, because, basically, each of the questions have been relevant and pertinent, and yet, they all are very, very good. That’s the reason why I am sure you are a great player. You know? But it’s, again, it’s communication. It means all those notes—people ask me, say, well, “What is this?” And they say it’s music, and I say, “It’s not music. There’s nothing happening. They’re a bunch of notes. That’s not music.” Music is when it starts to transcend that and become—when I did that [taps clave rhythm] you recognized it immediately. I didn’t need to tell you; you knew it was a dance. It had to be a dance, because you get the clave. And in jazz, sometimes we get jitterbugs; we get all of the other dance forms. And you learn those just so you can use them as communication.

LIN. So, do you suggest, again, that classical clarinetists should listen to specific albums [to prepare] for this movement? Or any music to help them to get this style?

BAKER. Sure. Sing it to them. Sing the rhythm, play it at the piano—but you don’t have to play it virtuoso, you can play. I can play these things; I’m not a good pianist, ‘cause I don’t work at it. But I know how to communicate to somebody that that’s what it’s supposed to be. And the same thing with a waltz. [sings melody to the Blue Danube Waltz] Nobody would think
that was a clave piece, because it doesn’t have a clave on it, and it can’t have a clave, because
then it’s no longer a waltz if it does. Clave has its own flavor, and the same thing with all the
other pieces, and you learn those as you go. When I got ready to write *L’Histoire du Soldat*, and I
wanted to write a march, because that’s one of the things that happens with the soldier, then I had
to find a piece that had a march beat. [vocalizes march percussion] And so it’d be foolish for me
to get somebody trying to dance, to do a waltz, while they were hearing that being played,
because it wouldn’t make any sense.

LIN. In measure 14, here [points to the score] it says “loco,” meaning “crazy.” [Baker
sings the section] So do you mean the whole section is “loco”?

BAKER. Yeah.

LIN. Okay, so it’s like from here to maybe here? [marking in the score]

BAKER. And all of this is really the dance. [sings the melody] Yeah, this one is so self
committing, because I give you all the contents—I give you the clave, even though it’s silent, but
then I give you, like, these dance rhythms [sings and taps the phrase], and even if you’d never
heard the music, you just heard the rhythm. [taps the dance rhythm, then the clave rhythm]
Which says, signal, almost over.

LIN. Okay, yeah. On page—here. [points to a place in the score and sings the phrase] Is
it a . . .

BAKER. That’s the clave again.

LIN. Yeah, is it a montuno?

BAKER. I’m sorry? Montuno?

LIN. Yeah, montuno, is it?

BAKER. Montuno, yeah.
LIN. Is this tune from the other tune you wrote, “Miami Nights”? Is it the same?

BAKER. Mmm-hmm, same thing. So, you go to a dance, let’s say you want to dance, and you say to the bandleader, “Would you play a waltz?” It doesn’t matter what tune melody it is. The waltz has a specific quality of the triplet, I mean, of the 3/4, and you dance to that. Or you say, “Well, I’d like to have—we want to dance to a Latin American piece.” And the guy immediately goes [clicks a clave rhythm with his tongue]. Doesn’t matter what I play. I can play anything I want to. It could just be a scale [sings a scale in rhythm], and once you understand that all these things are just a means to an end, all the rest is just nature. And then somebody got it in their mind that they could bring a clave and play it on the things with drums, and it’s gonna sound like a clave. And these are the things I talk about, when you get ready to write—the things that have come across the years—this started in Africa. It started in Africa, moved out, and then it got to America, or at least South America. And just simply knowing that can give you power. Because when somebody comes up and asks, “Will you play a dance for us? We’d like to dance this,” you say yes. And you turn to the band and say, “Let’s try a clave,” and then you start. And the bass knows to go [sings bass line], and the trumpet knows what to—everybody knows what to do. That’s why you get together without a conductor. I play the music ‘cause it’s dance music, “Dance,” and dance is a special thing. That’s why people have used this piece [sings a phrase]; they’ve used it in the ballet here last year, they used it in a bigger ballet that I put together where there was a whole slew of people dancing in the thing. So it’s just a question of knowing what, and then how to do what. You got that trick and you’re home free.

LIN. And in this part [points], the piano comes in first [sings], and when the clarinet comes in, should the piano drop the volume, or should—this is just a detail question—or keep the same volume?
BAKER. No, I’d keep the same volume. ‘Cause this already tells guy he’s supposed to get louder so that he can match all the volume.

LIN. Okay. I only have this one, and after I contact your copyist, if I get more of your music, I wonder if you have another time [to meet with] me?

BAKER. Yeah, probably, you just need to call and ask me.

LIN. Yeah, then I need to do some research first, before I ask you questions [about other pieces]. So, when is the best time for you during the summer, if I want to . . .

BAKER. I really can’t even say now, because, basically, the summer is dead. Virtually. I mean, you know, simply because, basically, I set aside so much time for writing, and I’m writing on a big piece right now, on spirituals. And I’ve got to go from that and when we talk, I’ll tell you, yeah, well, here’s some time that I have, and we’ll go from there. And I can’t say, you know, off the top of my head now, because I can’t tell you what’s going to happen tomorrow—I don’t know.

LIN. So do you still like teaching school? During the semester?

BAKER. Oh, yeah. Yeah, this is my forty-seventh year teaching. And as soon as school starts again, I’m back to the—‘cause I teach more classes than anybody else. I teach three full-time classes. And I do that because I love to. Like I said, forty-seven years.

LIN. Your students are so lucky.

BAKER. I am teaching, and I enjoy it. I do it because I love it, and because I think that I have something to offer. I have five honorary doctorates, and more—two, three rooms this size full of awards and things. So I don’t think anything big about it. I just do it. Because I enjoy doing it, and I enjoy working with people who want to learn. And my whole thing is to make music accessible to people. And I teach older people; I teach younger people. And I probably
sometimes will teach the deer who come and stand in front of my yard at night. I’m joking about
that.
APPENDIX C

JAMES CAMPBELL INTERVIEW
SHENG-HSIN LIN. As a classical clarinetist, do you have any jazz clarinetists as role models?

JAMES CAMPBELL. Well, I think just about anybody else, Benny Goodman. Because he is the guy, you know, plays jazz with a good sound, basically classical sound, and which shows that it is actually important to have a good sound when you play jazz, because look at his popularity. And also his sense of time, swing, is just incredible. His ideas—probably Artie Shaw had better ideas, but Benny Goodman can swing. So he would be the first. The other is Buddy DeFranco, just bebop stuff. And then some of the older—When I grew up I listened to a lot of Dixieland players, because that was all that was around where I lived. So that’s probably it.

LIN. When I tried to imitate Benny Goodman, his swing is really incredible. I have an app for slowing down their solos. When he played something like quarter note equals 190, and you [use the app to] slow it down, you still can hear he swings every eighth note.

CAMPBELL. Well, I’d love to hear that. Where can I get this app?

LIN. I will show you.

CAMPBELL. I want to get that app. [laughs]

LIN. When did you start playing jazz?

CAMPBELL. Well, actually, I started playing jazz before classical, as a kid. I only thought that the clarinet was a jazz instrument. And I played in the high school band, and then I kind of played in university—I played in the university jazz band. I played saxophone.

LIN. Wow! I didn’t know that.
CAMPBELL. You didn’t? Oh, no, of course not. [laughs] There was an interesting point that—it was my second year of university, so there was an audition for an orchestra, just outside of Toronto, that is where I was going to school, a professional orchestra that would pay money, for first clarinet. And there was an audition for dance band, for saxophone. And so I did both auditions, and I didn’t get the dance band but I got the orchestra, so I started to move more to classical. And then when I left there, I went over to Europe to study, and on the way I won a competition, an international competition. And I got kind of busy just playing, so I left jazz for quite a while. And maybe fifteen years—no, it would be longer than that—twenty years later, fifteen to twenty years later, I met Gene DiNovi. We met in a studio session in Toronto. And he said, “Oh! Glad—yeah, I got this piece I wrote for Benny Goodman, do you want to try it?” Because he used to play with Benny Goodman. And I said sure. So we got together and we just played. And I said, “Wow!” [wiggles fingers as if playing a clarinet] He said, “Well, try this tune,” so we started to play together. And I said, “No, you have to play classical music, too.” So I gave him some classical, so he played a little classical. So we did it for fun, and then we got pretty good and we started giving concerts. So we played lots and lots of concerts together—in Japan, in Europe, and everywhere. And that’s why those recordings—he’s on those recordings. And so this leads to David Baker writing Heritage. Gene came here to play. At the time of the recordings, Gene came here to give a concert. And, before that, Gene came to play, and he and David—they knew of each other. They had a great time telling stories of old guys. Because Gene is now—is older than David, Gene is, and plays great, plays great. Fantastic players. They still play together. He’s eighty-five. He is going to Japan in June to tour. He is. So when David wrote Heritage, I asked him to write something, you know, his tributes to these great clarinet players,
for something that a classical clarinet player can play. But Gene would be the pianist. Gene is not a very good reader, reading notes.

LIN. Yes, they know everything.

CAMPBELL. Yeah, he knows at least 4,000 tunes, in any key . . .

LIN. Yeah, everything’s [memorized] in their brains, like you just mentioned.

CAMPBELL. . . . but reading notes is a bit of a challenge to him. So I said, “Well, David, if you could . . .” So he said—so that’s why the piano part is a lot of improvised in the style of it. And, of course, Gene played with Benny Goodman; Gene played with Artie Shaw; Gene played with Buddy DeFranco. He was one of the early bebop players. He played with Charlie Parker, too. All those guys. But then, the old blues guys, he didn’t play with them. So David went and actually—some of the licks, piano licks that are written out, he actually heard some of the things that Gene played on recordings and stuff, and I think he tried to find them and put them in. But, he basically left the improvisation to do in the style of. So that’s why, how that got—and then the clarinet part is written out, but, as you know, it’s Benny Goodman’s solos, which David transcribed, and Artie Shaw’s solos. And the violin, of course, is added. But sometimes when I play it, I improvise a solo, not play what was written. Well, I try. It is never as good as the solos of these guys, but it’s, you know, it’s my own and David likes that. So it has been a very kind of piece . . . a lot of places. And the bass part was added for the recording. And sometimes when we play we add bass, just to give it more time.

LIN. Yes, that helped us a lot, too, because last week, we first rehearsed with a bass player. He was very good. He just kept the time for us, like a metronome.

CAMPBELL. Yes, so it actually it helps a classical player who really doesn’t know jazz. It can sound pretty close [to jazz]. But there’s very difficult licks in there.
LIN. Yeah, he said, “Wow, this bass part is really difficult.” He said it’s like—because we have a famous jazz band called One O’Clock Lab Band—he said, “This is like One O’Clock Band stuff!” But he said if we have a drummer, everything will be much easier.

CAMPBELL. Oh, yeah. Drummers help. But the balance becomes a problem. The idea is that we don’t use a drummer for that ever because we treat it like chamber music. So it’s a chamber music piece, in that style. And violinists usually like to play it, too. Mr. Baker—I call him David—said that he was thinking of Joe Gingold when he was writing some of the violin part, there is some beautiful little—I think in the Artie Shaw one—there is a beautiful violin solo; he said he was thinking of Joe Gingold.

So the premier of that, actually, was at Wigmore Hall in London. That’s where we did the premiere. I said, “I am doing a concert in Wigmore Hall in London; could you write something that no one will have heard before?” [laughs] So he wrote that. And people love it.

LIN. I am sure people loved it, because everyone likes this kind of stuff, this style. So talking about the balance, when you play with a bass player, does the bass player use an amplifier?

CAMPBELL. Just bass.

LIN. How do you keep the balance? For example, when you play with the violinist, the clarinet is very loud and always covers . . .

CAMPBELL. Well, we have to balance, like chamber music.

LIN. Okay, so it is chamber music then; that’s what we need to do.

CAMPBELL. That’s why we don’t use amplification.

LIN. When I played it, I found I always covered the violinist.
CAMPBELL. Oh, well, you’ll have to play quieter, then. [laughs] Or the violinist has to play louder.

LIN. And sometimes [the violinist] uses vibrato, so should the clarinet player try to match them?

CAMPBELL. Well, in this piece, you use jazz vibrato. And the violinist—it would be good for the violinist to listen to Joe Venuti, and Stéphane Grappelli, and these jazz violinists. The violinist should listen. Actually, to do it, you need to listen to Benny Goodman for the Benny Goodman thing and need to listen to Artie Shaw for the Artie Shaw thing. Because this is typical—I’ll change sounds. And the old blues one is very—[LIN. The “BBBB”?] the “BBBB,” you really get wild on that one, I let it go; I let—whew [gestures with his hands]—everything go.

LIN. The problem is, the violinist who played with me this time, he is a really good classical player. He entered the final of the Menuhin Competition this year, but he’s never played jazz before. And for their competition this year there is a commissioned work, and there is a part in jazz style. So that’s why he wants to play this—he wants to learn. But, like you said, he’s never played that before, so . . .

CAMPBELL. So he should be listening to these jazz violinists. Listen to the jazz players and play in time. He doesn’t have to try to swing too much at first. But just listen and copy, that’s how jazz players learn.

LIN. What [have you] learned from the jazz musicians you’ve collaborated with?

CAMPBELL. Time, time, time. Really, time, time, time. And, you know, it is exactly the same as playing chamber music, except you are not using Mozart’s notes, you are using your own notes, but, as you know, it’s very disciplined. You don’t just make it, there are chord structures. And it is very complicated, and to do it properly, you have, you know—I don’t
consider myself a jazz musician. I consider myself a classical player who tries to play jazz, enjoys playing jazz. If I were to—maybe when I retire, I will become a jazz musician, then I will have the time to actually practice. Right now I don’t get the practice time. Because, actually, my son is a jazz musician in Toronto. So sometimes we’ll go play in a restaurant. We sit in the corner and play, and it’s fun. Nobody knows who is playing. So, you know, I certainly couldn’t go to play in a proper jazz festival, or anything. But anyway, with any clarinetist who is trying to learn this style, like, to play these pieces, needs to listen to the [recordings]. I think a good place to start would be *Heritage*. And then taking that, and then going and listening to these players. Just, that’s really the only way.

LIN. Yeah, that’s why I am doing this research. And I try to play it by myself, because when I replay it, I find the problems and challenges. Do you know if this piece is published? Because Mr. Baker said it’s published, but I can’t find it anywhere.

CAMPBELL. Peter Kienle [Baker’s copyist], I know Peter Kienle has it, but I don’t know if— I am not sure if it is published or not.

LIN. Yes. He gave me all the copies of Mr. Baker’s works.

CAMPBELL. I’m not sure if that—it should be published, though. I mean, he has a publisher, so maybe he just hasn’t . . .

LIN. Yeah, Mr. Baker kept telling me, he said, “Oh, I am sure this is published,” but I just couldn’t find it.

CAMPBELL. It would be— Mrs. Baker would know. Lida Baker would know. She looks after him. Maybe ask her.

LIN. I will. Okay, next one. The first piece you started to commission from Baker is which piece?
CAMPBELL. Well, you know, commissioning with Mr. Baker—he never charges money. I’ve never paid a penny for any of these works. He’s written them all for no money. So to say “commissioned”—it seems like I paid money, but no, he said, “I don’t charge my colleagues.” [laughs] It’s a gift—all of the pieces. All the pieces. And the sonata actually was finished around the time I came here. He actually was writing it; a student of mine was going to play it. And the student managed most of it. And then I played it right after that, and I guess it sort of became my thing. But again, he’s never charged anything for any of those pieces. He won’t take it.

So, you see the picture behind you [points to a portrait of Duke Ellington]? I know the artist. So he did one which he gave to me, but he also did one for David. So I got him to do one, and I paid the artist for that, and I gave that to him as a gift. That has been here since you were studying, right? That’s been there. When I took it to [David], he looked at it and cried. It was so sweet. Because Duke Ellington means so much to him. And so I think it is in his house. And a piece I found—I was in Montreal at the jazz festival [Montreal International Jazz Festival]—a Miles Davis painting, so I bought one, and I gave that to him, too. So that’s how I try to pay him—to give him a gift back. That’s how a lot of that works.

LIN. Do you know the story of why he wrote the sonata [Clarinet Sonata] for your student?

CAMPBELL. I don’t know. I am not sure how that came about. I just know that she said, “Oh, I have this sonata . . .”

LIN. So do you know where she is now?

CAMPBELL. I can’t remember her name; I can find it out. She is not playing clarinet; she’s a doctor somewhere. She went to Johns Hopkins and became a—she’s very smart. And I think she became a researcher. I’ve lost touch with her.
LIN. So this is different, because Mr. Baker said he thinks she went to the University of North Texas, my school.

CAMPBELL. No.

LIN. So it’s not true. He gave me the wrong information.

CAMPBELL. I know she didn’t. She went to Johns Hopkins, she went into medical . . .

Thompson, Thompson is her name.

LIN. Elaine Thompson?

CAMPBELL. Elaine Thompson, that’s it.

LIN. How about the Homage, The Soldier’s Tale [Homage a L’Histoire]?

CAMPBELL. The Soldier’s Tale. We are looking for a—He’d said, “Oh, I want to write you a . . .” He’d often come up and—and so I would think of things—of combinations. And at the time we were touring, Stravinsky, Soldier’s Tale. With a big puppet theater, so we were going all over performing this piece. So I thought it would be great to have a companion piece to play. So I asked him, “Could you write a piece for the same instrumentation that goes with Soldier’s Tale?” because there is always people looking for that. And when I ask a composer, I always think of more than the first performance. Like, will it have legs? And if it is the right combination of instruments, then it has legs. So, I thought, all these people looking for pieces to play, and then I said “Can you do something like an homage?” And he said, “Oh, sure, yeah.” So he did. That’s kind of why it’s kind of structured the same way. And, you know, instead of Waltz, Rag, Tango, it’s Tango, Waltz, Ragtime? It’s Lindy Hop. Change the dances, it has quotes from Stravinsky it in. So that’s why that came about.

LIN. So how about Aspects of Andy?
CAMPBELL. Well, *Aspects of Andy*, was actually, uh . . . We were also talking about he wanted to write something. Well, I wanted him to write it, and he always wanted to write, so that’s how it happened, that we both—I am sure even now he would write something if you would ever initiate. But that one—Andy was the son of, remember Dean Opper? He was his son, and he had cerebral palsy; he was born with a handicap. And he died, in late ’96,’97. We were at his funeral, and we were walking by to see the Oppers, and David and I were walking together, like in the line. And I said to him, “You know, why don’t you write something for Andy? Because it would be a really nice [gift]” And he said, “Yeah, that would be a good idea.” So that’s what that is. So that’s why it’s Andy’s. So it is really a gift to his parents, because they are friends, of course. We are all friends. It’s really a gift. And it’s interesting that when David celebrated his eightieth birthday here—big event that they had here—the two classical pieces he wanted was *Homage* and *Aspects of Andy*. He chose those two pieces as the ones he wanted to have on the concert.

LIN. The birthday was eighty years old?

CAMPBELL. Eighty, that would be probably about two years ago.

LIN. Yes, I saw the news. They had a celebration or something at the school. And his biography was published.

CAMPBELL. Yeah. So he wanted that, so he chose those pieces. It is a beautiful piece; it’s really a gorgeous piece, the second movement in particular. So that’s how that came about. And that one, I said, well, I really want to find you some money for this. (Now, this one, he did get paid.) But he got paid by this festival in Maine. Because I was going there every year, at the time. It was kind of like artists . . . And so they had some money, grant money. And they said, we can commission it. So, finally he could get some money. So I am sorry, I made a mistake; he
did get money for that one. But not from me. And we did the premiere there, we recorded it, and stuff like that.

LIN. When you ask for a work from Mr. Baker, do you request a specific style, or do you just say, “I want something”?

CAMPBELL. Well, you are going to get David’s style. When you hear a work of David’s, you know it’s his work.

LIN. So you don’t say, “I want something,” like jazz?

CAMPBELL. You get David’s. You know that that’s what you are going to get; that’s why you ask him to do it.

LIN. Mr. Baker said you are his “angel.” He said that. Your relationship is like the composer-performer collaboration in clarinet history, like Mozart and Anton Stadler. What do you think about that?

CAMPBELL. I am thrilled. I’m honored, actually, that he thinks that. I mean, certainly, that is not the intention that I had; I just asked for these pieces, because we are friends. And I just think he has a lot to offer. And he did; he does. So that’s basically why I wanted to do that, but then they’ve developed. And I tried to play them as much as I possibly can. In fact, I did his sonata in New York last week. So I try to play them as much as possible.

LIN. So, when you collaborated with Gene DiNovi, did he talk about anything? Because he collaborated with many great clarinetists, did he share any stories?

CAMPBELL. Lots. We spent a lot of time traveling together. It’d kind of have to come from him to have a real time, you know. But he said he used to go, before all these Jamey Aebersold CDs from jazz players, he used to go to Benny Goodman’s house and just play piano for him while he would practice licks. So he would just play “boom chuck boom chuck” and
Benny Goodman would just run chords to learn all the scales and chords, he would just do that. And then he played, not in his big bands, he played in a small group: ten people. The great Norville was the vibraphone, really great player.

But I don’t want to—second hand stories are never quite right, so . . . and they don’t really relate to the pieces. But, Gene also worked with all the great singers; that’s what he was known for. He was with Lena Horne for seven years, Tony Bennett, Donnie Shaw, all the singers of that era. He worked with all those singers. So he has more stories about those than clarinet players.

LIN. What is your equipment setting when you play jazz style? Do you use the same setting?

CAMPBELL. Same. Nothing changes.

LIN. Could you please share what mouthpieces or reeds [you use]? I know people like to ask this question.

CAMPBELL. I change mouthpieces around, not for jazz and stuff. I suppose if I really start doing jazz, I might start exploring mouthpieces and be more open. But I find I just change my ear, more than my equipment.

LIN. Change your brain.

CAMPBELL. Change brain, more than equipment. And you have to keep a flexible embouchure. You can’t sort of lock your embouchure, like I know a lot of symphony players like to have that locked thing, which is needed.

LIN. Like you told me.

CAMPBELL. Like I told you, yes. Because it’s needed. But then, you just break all the rules. You know, to play jazz, if you want to make a sound—and in fact, in playing Baker’s
sonata, actually, I’ll change to a more jazz sound, and then be classical, because there are places where it goes [*gestures as if to say back and forth*]. To me it’s all color, and to me it’s all voice of the clarinet. It needs to sound like a clarinet, but a different color. Well you know, we are all different people, we all look different. And we don’t feel same every day, either. So why should our clarinet feel the same? Even within Mozart and Brahms, I don’t change a lot, and string players love that flexibility. It’s more of a brain thing.

LIN. Yes, I agree.

This is a dumb question but I am just curious for my research: When you play jazz, do you raise you clarinet like Benny Goodman? For the visual effect?

CAMPBELL. Not on purpose. I just play. I mean, maybe I’ll find myself doing that if it feels right, but I don’t think so; I just try to play. I’ve got enough to do to try to play.

LIN. When you play vibrato, do you use jaw vibrato?

CAMPBELL. For jazz, I use jaw [vibrato] a little bit. I use a little wider [vibrato], yeah.

LIN. Because last week I found a video on YouTube: It’s Artie Shaw’s performance—a video recording. And when he played vibrato, he didn’t move here [*indicates jaw*]. And I asked my jazz friend, and he told me [I] shouldn’t trust the videos from that time, because he said the recording technique back then, they prerecorded, then lip-synched. So I was trying to think of how he did that wide vibrato without moving his jaw?

CAMPBELL. I don’t think you could that way. Not that fast, anyway. I use vibrato in classical music sometimes, but that’s not jaw vibrato, that’s something else. But jazz, especially in “BBBB,” you’ve got to [*mimics vibrato sound*].

LIN. So you think “ya-ya-ya,” the syllables?
CAMPBELL. No, I just make a vibrato. I have never really analyzed it, to tell you the truth. Again, it’s the head, it’s the ear. I don’t teach it either, I don’t teach vibrato. I suppose if I had to teach it, I would have to think about it, and then I probably couldn’t do it anymore.

LIN. Mr. Baker also wrote many pieces for Trio Indiana. So, can you talk about how you commissioned [those pieces]? Although he doesn’t get paid, but . . .

CAMPBELL. Actually, the Concerto, he got money, too, because Camarata Orchestra gave him money. Lenore Hatfield, who was running Camerata, said, “Let’s commission,” and so I think she wanted to commission a work, and I think I suggested for Trio Indiana, I think, I am not 100 percent sure, because we all play in the orchestra at different times. So he did. It’s a very hard piece. But, we haven’t played it very much because it is very hard, of course. We’d hoped that other orchestra sections would pick it up and program it. And they might still, if they know about it, because that would be a great way to showcase a section in an orchestra. But we’ve only played it the once. And I guess it’s three clarinets coming to an orchestra to play, it’s expensive.

LIN. Who played the E-flat clarinet?

CAMPBELL. Oh, Mr. [Eli] Eban, of course. He always plays the E-flat clarinet.

LIN. Mr. Baker told me you were fighting over who would play the E-flat clarinet.

CAMPBELL. No, we weren’t . . .

LIN. That’s what he told me, because he said that the E-flat clarinet is very difficult in that work.

CAMPBELL. Yeah, it is, and, yeah, Mr. Eban is good. He got it. [laughs]

LIN. So for example, Mr. Eban—is that piece a jazz-style piece?
CAMPBELL. Well, the last movement is right out of the sonata; it is the same music as the sonata. It’s sort of jazz style, yeah, but you don’t have to be a jazz player to play it. Again, it is very much his style, you know, it’s him.

LIN. Do you have further commissions planned with Mr. Baker?

CAMPBELL. Not at this moment, no. Well, have you seen him recently? His health is . . .

LIN. I know. I saw him in Dallas this January. He looked ok. But last summer when I came up here, he told me sometimes he has blackouts.

CAMPBELL. He is having some health issues. You know, I might, if he wants to. But he may say yes, and then not feel like he can do it. I am just a little bit sensitive. I am glad we got all of those pieces, already.

LIN. Now I would like to ask some questions about Heritage, the details. If you teach someone, or a student, who has never played jazz before, what would you start with when you teach this piece? And, in your opinion, what is the most important element to approaching jazz feeling?

CAMPBELL. Well, as I said before, just go listen to these players, that’s the first thing, because you won’t have a clue until you have heard the originals. And then learn the notes, just like any piece. And they’re hard. So learn them, and learn the notes in time. The rest will take care of itself, actually. For this piece, the rest will take care of itself. Just learn to play those notes. You have to learn the notes well so you can play in time, and then the rest kind of looks after itself.

LIN. If you were to teach how to play swing, or if you were to describe what swing is, what would you say?
CAMPBELL. Well, there is a lot that has been written about it—it’s the triplet feel, articulation, which is all—it’s all ear. And I think the more you intellectualize it, like, classical players like to intellectualize it, and say, “This is what I’ll do, and then this will work, and I’ll swing.” But it’s a question of just immersing yourself in the music. You have to really like the music, and it depends what kind of swing, too. And listen to as many styles, and as many players, and just really immerse yourself, and gradually that comes into you and you are able to do it. But if you do it by the brain and analyzing how to do it, which, at some point you can read those articles, just to find out what you are doing, which is fine. But I think, ultimately, it really has to be just how you play. And the best possible way to learn is transcribing solos. That’s what most of them do. That’s hard. It takes a lot of time, and it’s hard, but it’s amazing how that helps. I do a little bit of that, that’s why I am excited about this app that goes slow, but I don’t do nearly enough because I am teaching.

LIN. I agree with you. For research and articles, we need to describe it. That’s why I’m asking these questions. I hate writing these things down . . .

CAMPBELL. Well, basically you can write, “It starts by listening. It starts by imitating,” because that’s the truth. And it starts by playing along with players. And then there are some books, one of David’s students, actually, the sax player, not Jamey—well, Jamey Aabersolds describes it too. They all do, about the triplet, and the articulations . . .

LIN. Randy Selman, I think he wrote something.

CAMPBELL. Yeah, it’s there. But you can’t possibly do that without listening to the music and then getting a feel for where the accents come. But if I have a student playing Heritage, basically, I would get them to approach it like every other piece they play. First, you learn the notes, learn the rhythms, listen to the style. Because when they are playing the Brahms
Sonata, they have to speak the language of Brahms, so they have to listen to Brahms. So if you are playing David Baker’s music, you have to speak the language of David Baker, and that’s the language of jazz. So you have to listen to a lot of David Baker’s pieces, because then you get used to the chords that he is using; you get used to the harmonies, like, he loves to go to the tritone, a lot of that kind of stuff. And actually, then as you play, it actually has his voice. It’s like all music. You have to learn the style.

LIN. Yeah, I agree. But in the real world, for example, when you teach the wind band, sometimes you will need to teach the students how to play in jazz style.

CAMPBELL. You have to teach them that. Well, there are books out for that, too. I don’t do that, so I haven’t actually gone and done that. But there are books out that have that kind of help. Particularly, in the band world, I think you have a lot of that.

LIN. I have one book, actually. My jazz teacher gave it to me, his new book. Something like that; it’s for kids. [hands Campbell the book]

CAMPBELL. For kids, this is terrific. For me, too. What he’s done, actually, is what Dr. Baker did is, like, when he sort of notated all the bebop stuff, the scales and everything, he just listened to all that stuff and notated it. So what he’s [referring to the book again] is just writing out what jazz players did, which is great.

Jazz education in this country is really strong. I don’t teach my students to play jazz. I do, I do encourage them to improvise, but not necessarily in jazz style, just [let them] get used to it. And the kids, when they take upper divisions, you know, they have to play all kind of scales. I will get them to improvise in the key they have to play in; I’ll play the chords on piano, and they kind of have to improvise, just so they get to learn the key as well. So it’s nice. But I don’t ask them to play in jazz style.
LIN. Okay, “Buddy and Beyond.” So, for example, here [sings the first two measures], what articulation do you use? Because he wrote a slur, but I found you played it something like, “doo-wa, doo-wa, doo-wa.”

CAMPBELL. [sings the phrase] “Uba.” The whole “uba” thing in the class came from jazz. Because, I mean, jazz players tend to articulate two and four, right? So I suppose that the reason for that is that it locks the time, to not rush. So, for a while, I was playing around with it, and I was practicing my scales like that. But it always started to sound like jazz. So I thought, maybe I don’t need two and four, just four. And that clicked; that worked. So that’s where “uba” came from. Right from jazz. So that’s what was happening. But I wouldn’t go [sings an example]. You, know, [sings another example] probably. Maybe tongue the second. I forget what I did. [sings the melody] There, I did more. I didn’t actually write it out in my part. [laughs] Sounds all very loose, doesn’t it? If you want, you should listen to the piano player, Gene. Because you’ll hear his articulation.

LIN. I can show you our recording later. It’s not good, because we have only rehearsed once, two days ago, but I can show you.

CAMPBELL. This one you don’t try to go [sings the rhythm in triplets]. This one you play pretty straight. Because it goes too fast. Because as I am sure you know, the faster you go, the less—it becomes more even, the faster you go. That’s why, you know, classical players just throw in a few articulations, and they can still sound . . . But you do need a jazz pianist because they have to improvise.

LIN. So the articulation you used is more like legato tonguing?

CAMPBELL. Yes. Legato tonguing.
LIN. Because I remember when I was here, Mr. Baker told me when I play jazz lines, I need to play as smooth as possible.

CAMPBELL. Smooth as you can. Yeah, that’s right.

LIN. How do you play the end of the eighth notes in a phrase? Is it like “Do wa?”

CAMPBELL. “Do dah” [sings] Put a little short one in there, kind of like in your book; it looks like that.

LIN. So which jazz recordings do you recommend for learning jazz style? If today you had a student come in who had never played jazz before?

CAMPBELL. I think—it’s hard to say. For a clarinet player, go back to the—go back to the original guys as much as possible. Learn it from the ground up. Listen to the early Dixieland players, and then go through, and you will find an era that, you know, as it develops, because jazz is continually developing. And then you can get to the later . . . Paquito is a terrific player. All those guys are great, and that’s sort of the next—and even he, there are people who’re gonna go further. So, sort of from the beginnings and make a project of going through. You can find all that all on YouTube, just spend an afternoon on YouTube, and you can find anything. But Barney Bigard I like a lot, from the early days, beautiful sound. He played with Ellington for a while. And I like Jimmy Giuffre. He has a recording out with accordion and clarinet. West coast jazz, from the ‘60s I think, and it’s very nice. I even listen to Pete Fountain; I enjoy him, nice sound, beautiful sound. You know, just listen to them. There’s so many.

LIN. So, each movement represents a clarinet player, like Buddy DeFranco and Artie Shaw. So when you play each movement, do you imitate their playing style? Or just play in your own way?
CAMPBELL. I try imitating a little bit, but it won’t be an “imitation.” But I certainly do try to have their style in my ear, just because it’s their thing. As a classically trained musician, I want to be as authentic as I can, so that’s the way, actually. So it sounds like me playing David Baker’s tribute to them. Which it is what it’s all about, right? So that’s the order of things. I wouldn’t say, “I am gonna play my own style,” because that’s like not using Mozart’s voice when you play Mozart. Even though, if they heard it, they wouldn’t mind. Because jazz guys—in fact, they’d say, “Why are you imitating me?” But because this is chamber music, and it is often on a classical concert, well, the premier was on the same program as Brahms’s sonata. So it’s chamber music. People kind of expect that.

LIN. So the bass part was added for the recording, right?

CAMPBELL. Yes. That was done—I think Bruce Bransby did it for the recording. Is he the one that did it, or was it David Young? I think Bruce did it.

LIN. I have the recording here. [hands Campbell the CD]

CAMPBELL. Bruce, I know, did some of them. I’m not sure if . . . [looks at the liner notes] I think Bruce did it. Here we are. Yeah, Bruce did all of the bass work. But I think, often when we do it, another bass player from Canada, Dave Young, does it. Dave is kind of a legendary bass player himself. He was Oscar Peterson’s bass player for quite a while. Yeah, he’s one of his guys that he used to like. You will find him on YouTube all over the place, playing with the greats, with Joe Pass and all those people. You can see him there. He was a young guy then. But he knew Oscar and played with him a lot.

LIN. Have you met Oscar Peterson in person?

CAMPBELL. No. I didn’t, no.

LIN. Oh, he is my hero.
CAMPBELL. I know, I know. I didn’t meet him in person. But Dave plays with a lot of great players like Gene DiNovi. So, the three of us will often do concerts together. So we’ll play this . . . [unintelligible, trails off]

LIN. When you play jazz, you emphasize beats two and four.

CAMPBELL. Yeah, more or less.

LIN. And Dr. Baker said you can improvise. So, how much improvisation did you use in this work?

CAMPBELL. Not a lot.

LIN. In which section?

CAMPBELL. Well, in Heritage, the only times I would do improvisation is when he transcribed an improvisation from someone else. And, then if I feel it right to put my own thing in it, and—so we don’t open it up at all, these pieces. I would just play an improvised solo instead of the written one, that’s all.

LIN. But in “Buddy and Beyond,” everything is locked with the violin, so . . .

CAMPBELL. So, that I do not improvise, either.

LIN. So you improvised the sections, like . . .

CAMPBELL. In the two—no, not in “Artie Shaw” —just “BG” and “BBBB.”

LIN. Oh, okay. I see.

CAMPBELL. Because, also, “BBBB” is a blues, basically, so you can kind of improvise a blues. But the solos the old guys played there are pretty good.

LIN. So you improvised, like, here. [shows the score] Something like this, right?
CAMPBELL. Yeah. Instead of playing that, I would improvise there. But, it won’t sound as good as that. I actually tried once when Mr. Baker was in the audience. [sheepish grimace] “Oh! That was great!” [quoting Baker] He is such a positive guy.

LIN. Yes. Always encouraging people.

CAMPBELL. Yes. He is always encouraging.

LIN. So, do you have any recordings of your improvisation?

CAMPBELL. In that . . . uh . . .

LIN. I would like to listen to it.

CAMPBELL. Yeah, in After Hours, it’s the last movement of the sonata, that’s a recording, and that has an improvisation. But no, I don’t have any other recordings.

LIN. Okay, so here [shows the beginning of “BBBB” in the score], you played a little bit swing, but he says . . .

CAMPBELL. He says straight, but we play it swing. [sings the beginning of “BBBB” in swing] It just seemed natural to do that, for us. And I think [sings the same part straight] is probably correct, and I think in the original, actually, when he plays this solo [sings the solo at letter F], this thing, he plays [sings in straight rhythm] in his recording, but I swing it, I just feel I have to. ‘Cause the original guy can get away with it because he has a certain way, but if I played it straight, I would sound like a classical guy who can’t play swing, so I kind of swing it. And Mr. Baker didn’t mind.

LIN. Because in this piece, there are many places in which he says straight, but you played swing. So we have some room for that kind of thing.

CAMPBELL. Yeah, yeah! He’s never said no, you can’t. He was at the recording, and . . .

LIN. And also, the tempos. Sometimes you played the tempo slower than what he wrote.
CAMPBELL. That’s so we can play it. [laughs] Otherwise it’s too fast.

LIN. Because I found he uses the tempo of the jazz clarinetists, like, Benny Goodman’s tempo and Artie Shaw’s tempo.

CAMPBELL. Yeah, if you are improvising your solo, you can play that fast, but when you actually have to [gesture fingering on the clarinet with fast fingers] read all the notes, it’s difficult.

LIN. Okay, I need to hurry up. What do you think the difference is in “time” between jazz and classical music?

CAMPBELL. Well, you know, everything has to be in rhythm. And classical time is a different kind of rhythm. And actually in classical, I tried to swing too, but not swinging in jazz style, swinging so that the rhythm works. And it’s a classical rhythm, if you have lots of rubato and stuff, it still has to make rhythmic sense. So it has to be organized. So, in that way, there is no more difference in rhythm. It’s the time, it’s the feel, and it’s the style. You wouldn’t play—I think in lessons we even talk about the three parts of the beat: French music and German music and marches and stuff. We hit different parts of the beat to give a different feel. That’s a jazzier—hitting different parts of the beat. You will hear some player sitting way back, like Count Basie, he’s way back. To play really slow is really hard. But then when Benny Goodman is really rolling, he’s finding himself of the front side of the beat, not rushing, but just on that—be on top of it. But jazz players sometimes say, “Lead your metronome; don’t follow your metronome.” Lead the metronome, so you’re in time, but you get that excitement. So they are dividing it up just like classical players. So it’s question of style.

The more I get into it, the more I realize that it’s just another style that clarinet players should be able to play. Should be these days.
LIN. Because, for me, the challenge of playing jazz is you need to keep the feeling of movement, but it’s not rushing. It’s hard.

CAMPBELL. Rushing is the worst thing you can do.

LIN. Do you have any rehearsal suggestions for when we play Heritage?

CAMPBELL. Well, get it together. [laughs]

LIN. That works on everything. [laughs] Anyway, it’s chamber music.

CAMPBELL. Yeah, chamber music.

LIN. So now I want to jump to . . . I think you changed some notes, because it’s different, like some parts in the violin. There is one part were the violin [part] is impossible to play. So, if we follow the recording, we can change it [to match that].

CAMPBELL. Yeah, I think it got changed.

LIN. So I want to ask some questions about the sonata. What are the differences in interpreting the sonata and Heritage?

CAMPBELL. Well, the sonata is a more formal work. And it’s all David Baker. And it’s got a lot of his language in it. There’s a jazz bass to it, but, like, in the second movement, the piano part is, becomes, I think, Impressionistic, almost. And then the last movement is kind of calypso. I mean, in Heritage, he took solos off the recordings, and he did all that. Whereas in the Sonata, he’s—it’s his work.

LIN. So what do you mean by “Old David Baker?”

CAMPBELL. I mean all David Baker. Old? No, all. So it’s totally David Baker.

LIN. Oh, okay, I misunderstood. And, when I studied this piece with you, you said the second movement is like French music. That’s what you told me; I still have the notes here.
CAMPBELL. Yeah, I still think it’s Impressionist. It’s a beautiful color. That slow movement is so beautiful.

LIN. And the same thing, like, sometimes when he doesn’t indicate swing in this piece, you played swing. So how did you decide where to swing or not?

CAMPBELL. Well, I—just what feels right. Just feel what you want to do.

LIN. Do you have any suggestions on interpreting the calypso rhythm?

CAMPBELL. Well, the big thing is [sings the melody to “Miami Nights”], that bit. That’s from a piece of his called “Miami Nights.” So if you go listen to that, it’s important the pianist get that rhythm, and then you kind of play on top. And then you have to learn your G-sharp melodic minor scale. It’s very hard.

LIN. Yeah, it is. You’ve taught this piece many times. So what do you observe from most your students?

CAMPBELL. They go overboard. They go too far. They think, “Oh it’s jazz so I am going to do . . .” But they “think.” And then it becomes kind of a caricature of it, which is kind of insulting, in a way. They are not being insulting; they don’t know. But if they do, then it’s kind of insulting. So it has to be treated, really, with respect as much as possible. Not sort of—yes, it has to swing, and there’s parts where, yes, you do swing.

You don’t treat it like a manuscript of Mozart or something, where it all has to be . . . But, ‘cause, he’s still alive, and he’s here, and he’s changing things himself. But it can’t be sort of a caricature, like, “Oh, look! I’m playing, isn’t this funny!” Sometimes classical players get the wrong idea. So it has to be treated really very seriously. And get the notes; get the rhythms. Just like everything else. It always comes back to that.

LIN. So you said too overboard. Is it that they play it too wild, or . . .
CAMPBELL. Well, they’ll kind of put in glisses that aren’t tasteful. And they think they’re swinging, but it’s not.

LIN. So that’s why I need to tell them how to swing. Listen to recordings.

CAMPBELL. Listen to recordings.

LIN. And you played this sonata with organ. How was the balance?

CAMPBELL. Oh, I didn’t do it. I think someone else did it.

LIN. Oh, it’s not you?

CAMPBELL. Not me, no. I think someone else did it. Mr. Baker told me that. I thought, “Oh, that’s interesting. I should try that.” But I never, I didn’t do it with organ.

LIN. Oh, it’s not you. I have the score. I will finish it soon. Is there any story I don’t know…

CAMPBELL. Probably, but I can’t think of it right now. That’s the trouble.

LIN. [hands Campbell a score] You can keep that.

CAMPBELL. Arranged . . . Oh, really? Oh, great! Well, maybe I can play that with Dr. Webb. I would like to hear that. It seems to me that the organ would have a hard time. The second movement would be very beautiful. This is just the first movement.

LIN. He gave me everything. And the Concerto for Clarinet. He said this one is unpublished.
APPENDIX D

ROSANA ECKERT INTERVIEW
SHENG-HSIN LIN. The first question is, I would like to know some of your educational background, like when did you start your jazz training? Was it before your classical training, or did you do it at the same time? Could you please tell me about that?

ROSANA ECKERT. My classical training came first. I started playing the French horn at the age of twelve in the band at school, and I focused primarily on French horn, I would say through my Bachelor’s degree in college. So I came to UNT to study with the horn professor here, and I was on a French horn scholarship, and my degree was going to be a music theory degree, and my instrument was French horn, and that is what I did.

So, toward the end of that degree is when I joined the jazz choir, just for fun. Just, somebody said, “Oh, you should do this.” I had always sung for fun, with my parents, and had done some harmonizing with my parents, and things, but I was not really “a singer” [emphasis hers]. I didn’t know my instrument; I didn’t really study it. So, I thought, okay, yeah—but I could sight read, because of my horn, so I auditioned, and I got into the group. Yeah, my parents had listened to some jazz, like Glenn Miller Band, and Sergio Mendez Brazilian jazz, and some a cappella vocal jazz, so the sounds that we were making were very interesting to me. And it just felt like I wanted to explore that a lot more. So right in the middle of my college, I just changed my path a little bit. I was still playing horn, but I started taking some of the theory classes in jazz, and just started learning from there. So I got a pretty late start at it.

LIN. Could you please talk about the transition from classical to jazz? Was it smooth? Did you have any difficulties or challenges when you switched from a different area?
ECKERT. I always considered myself a very good sight reader on French Horn. So it was very interesting that when I got into the jazz choir, I was a good reader, and I could read the pitches very well. But rhythmically, it seemed like an entirely different set of vocabulary. There was so much more syncopation than I was used to reading. And everybody would put the metronome—in rehearsal, they would put the metronome on beats two and four, which was very strange for me to feel. And I think also, you know, obviously the kind of use of harmony was very different from what my ears were used to hearing. But my classical background really did prepare me well for adapting to these kind of things. That was one change that was, you know the rhythmic—just the vocabulary was just different, so that was interesting.

And then the other thing was, I was having to study—I decided to get a Master’s; I was trying to do some graduate work in jazz, as a singer. Well, all of my private study had been on French horn. So I had to go back and take classical voice. So I went and studied at the same time that I was studying jazz, I was studying classical voice. Very, very seriously. And technically, having to go back and forth between the two styles was challenging, you know. The places where you resonate the voice, you know, microphone, nonmicrophone. It’s a little bit different, the technique to perform both. So those were some of the things I had to struggle with.

LIN. So at the same time, did you take jazz lessons as well?

ECKERT. There were no private voice jazz lessons.

LIN. Yes, you were the first one. I read it from your website.

ECKERT. I’m the first private voice jazz teacher. That’s right. So I didn’t have private teacher in jazz. I had the arranging professor, Paris Rutherford, directed the jazz singers, and he was my mentor. He was not a singer, but he knew about singing. He could help me, he could tell me, “That doesn’t sound good. Try to do this more,” and he could play me recordings. But the
vocal thing, the technique thing, I had to figure that out on my own. It was hard, and it took a long time, and I did a lot of things of wrong, a lot of things wrong, before I did some things right. So I think, in the end, it was a longer journey, but it makes me a better teacher today, a better singer and a better teacher, because I have really explored all the wrong things about singing, and then I learned to fix them. So I’m very aware of what’s going on with my instrument.

LIN. When you taught yourself, did you learn from recordings, or did you have some reference books to teach yourself?

ECKERT. You know, I didn’t really use any books. I used recordings. I recorded myself a lot. That was probably how I grew the most, was by recording and listening back immediately, and then associating the feeling of what I had just done with what it sounded like. Because it’s so strange how, you think you know how you sound, and then you hear a recording, and there are just some things that are different. And there is no way to know that in real time, unless you associate this feeling with that sound, okay, okay. [mimes weighing two hands against one another] So I think that was the thing helped me grow the most. And, obviously, this curriculum, the jazz classroom curriculum, was wonderful. I learned everything, you know, here. But recordings and recording myself I think is the most helpful.

LIN. This helped me as well. Because no one can teach me how to play jazz clarinet. I can’t find a teacher, especially because the clarinet is declining. It’s not a main instrument in jazz.

ECKERT. There are a lot of great jazz clarinet players. A lot of them. So what I would do is I would memorize very deeply, you know, I would transcribe and memorize how someone would sing something, and I would sing along with them. I would try to mirror them perfectly, and do that with a lot of different singers, just to build some vocabulary in style and tone. Like
you wouldn’t, in classical, it’s the same thing I did on my horn, to try and play Mozart, I would listen to Mozart. So it’s the same thing.

LIN. You were talking about different time feel. Like the jazz people, they focus on two and four. This leads to one of my questions: Could you please talk about the different time feel and how you dealt with that? Like two and four, how did you adjust to that, from classical ears to jazz ears?

ECKERT. Yeah, I know, it’s kind of tricky. I had to focus on two things: the quarter note feel and the subdivided triplet feel. It’s just really the repetition. If you know you should be aware of something, that’s already half of it, right? If you are not even aware that your time feel is bad, well, then you are not even on the game. But if you are aware, okay, I need to really pay attention to this, and then the teacher is telling you, you listen to the ride cymbal, you listen to the bass, you listen to the bass drum, you listen—ok, I should be listening for that. I try to line my notes up with that, and so I would just do that. And the more you put the metronome on two and four, you just get to used to it after a while. Just like everything else, when I would hear recordings back of myself, I would have to figure out why something didn’t sound right. And just to try to figure out: “Oh! That’s not legato enough,” like, “Oh, I am supposed to accenting all of these upbeats. But I still have to be legato, too. Otherwise it just sounds bouncy or something,” you know. So kind of trying to figure out the balance of accent and legato was a really big deal for me.

LIN. The next question is: Have you worked with some classical musicians, playing jazz? Like, have you had performance experience playing jazz with any classical musician who had never played jazz?

ECKERT. Have I performed with that kind of . . .
LIN. Yeah, or taught?

ECKERT. I have definitely taught those kind of people. I would be very scared to perform in a situation where someone has never played jazz, and we’re going to play jazz. I would think they would be very uncomfortable. I would not want to perform doing that.

LIN. That’s my question, too, because I am a classical musician, and I’m trying to work with jazz people.

ECKERT. Teaching, it happens all the time. I do a lot of clinics outside of here. And so, yeah, you get classical singers, classical pianists, classical bass players, even classical percussionists, who are now sitting at a drum set. So for me, I have to know—it helps me as a singer to know a little bit about every instrument’s role in the whole scene, you know. I think it helps any instrument, if they can know a little bit more about what everyone else should be doing. That’s just going to enhance their own playing. So, yeah, you know. It can be tricky. But it’s all vocabulary; it’s like another language. If someone knows even just a little bit of another language, well, you can talk a little with them. But we can only speak, we can only go as deeply as our language is.

LIN. To make conversation.

ECKERT. That’s right. But if they know one jazz chord, okay, we can do a vamp. Let’s do a vamp. We can do a vamp on one chord. Let’s jam.

LIN. When you teach classical musicians, what do you notice as the most difficulty or challenge they have? For example, when I first tried to play jazz, some people would say, “Oh, it’s too stiff,” because classical music is like that. Or, not swing enough?

ECKERT. The swing feel is by far the most challenging thing to get. It’s the one thing that is unique to—you know, from classical to jazz, I did not encounter jazz feel in any of my
classical training. The swing feel. So I was not quite prepared for that. Like, there are these exercises that we do to try to get the triplet feel, you know, [sings triplet syllables]. Someone has to feel all three beats of that triplet in there. And then they have to feel [sings swing eighth notes]. They have to imagine the second triplet is in there. But without making a pause, like [sings the swing eighth notes detached], no, has to be legato, [sings swing eighth notes], but I have to leave room for that second triplet eighth note. If I don’t leave room for it [sings the notes again, rushing], it will be too rushed [sings again, indicating the triplets with her finger]. It has to be enough room for the second triplet note.

LIN. How about the articulation, since you’ve talked about the triplet? Do you tongue the second triplet to the first, next triplet?

ECKERT. As a singer, I am doing a little bit of an articulation, but if I were a trumpet player, and I am going like, [sings a short motive], that will sound great slurred. Slurring, and I hear clarinet players doing tons of slurring, so they accent with their air [sings], like, kind of like that. It’s definitely an air, the abs are accenting a little bit. I see sometimes saxophonists, they accent with their chins a little bit. Have you ever seen that? [sings and mimics playing a saxophone] That’s cool! But they are not going [sings and mimics playing a saxophone] well, maybe sometimes they will [sings and mimics playing a saxophone]. They might tongue the top note or something with that, but [sings]. There is not that going on.

And I was one time talking with Mike Steinel, our improvisation teacher, and we were talking about tonguing. And I was saying, you know, trumpet players, they use a lot of “dee” tonging. [demonstrates] So if a singer is trying to imitate a trumpet player, they might use [sings an example using syllables starting with the letter D] more than, like, [sings an example using varied scat syllables]. It’s just a lot of the “dee” tonguing. And he said, “Well, we don’t call it
‘dee’ tonguing. For us, ‘dee tonguing’ means [sings “da, da, da”].” I said, “well, then, what do you call how you tongue in a jazz setting?” And said he thinks of it as “half tonguing.”

demonstrates] It’s got a lot of air in it. So they’re barely, barely tonging. When they are doing eighth-note lines, they are tongued. It’s a “half tongue” kind of situation. That’s very interesting.

So when singers are tonguing too hard [sings], Ah! We think about the “half tongue” thing. And what that encourages is the legato. [sings] Right? It’s so great. Legato thing is so important; even if you are accenting the triplet, the offbeats, the legato is so important.

LIN. Because once I sang with Isabel, just for fun. She graduated. She was so surprised, because I was singing “Confirmation” really fast. She was very surprised that I could sing that fast, using many “dees”. I said it is because I am used to it, as a clarinetist, tonging things. But it doesn’t sound quite right. Because for jazz vocals, I think it’s like a more “da la” sound, not so much “di, di, di.’’

ECKERT. Right, not the hard “dee.” But if you can figure out the way to get that air in there, [sings]. It’s not very much “d” [voiced D]; there’s no contact. It’s a very cool sound.

LIN. The reason I asked about this kind of scat singing, or syllables, is because I think singing can help performing. I have seen many conductors doing that. For example, Professor Corporon, when he conducts us playing some jazz-style pieces, he always sings to us. So that’s why I’m curious. So, can you recommend any books that might give us some ideas? Well, you’ve said you don’t read books . . .

ECKERT. Well, I didn’t when I was starting, but now there are tons of books. And I use books all the time now. Because as a teacher, I need all the ideas I can get.
LIN. Could you recommend some books for classically trained musicians? If they want to learn a little bit about how to sing and for their future use, if they teach students, so they can learn how to do a little bit of scat singing?

ECKERT. Yes. There is a really big book. It’s really kind of a thick book. It’s called *Vocal Improvisation*, by Michele Weir. It has a CD and some tracks; it has chapters for a beginner, all the way to an advanced person, and some classroom activities in the back. So if you have a group of students, and you want to have some games with them, improv games and things. It talks about syllables, it talks about recordings, it interviews people who are improvisers, asks them about how they work on it. It’s just got so much information, some people think it has a little too much information. ‘Cause it’s like, whoa! It’s a lot of stuff. But it’s kind of all you need, you know. So that’s probably the one I like the most. But there is also one that I use called *Jazz Conception*, and it’s an etude book. You know, as a horn player, we play etudes, tons of etudes, so I really relate well to etudes. There are jazz etudes. They have them for every instrument. So you can play them on clarinet, maybe get the trumpet book, you know, play them on clarinet. And they have someone on one side of the speaker, playing them, or singing them—If you get the vocal version, there is a singer. So you can kind of hear her feel. You can sing along with her, or you can turn her off and sing by yourself. And there is a band playing on the CD. And there are changes, they’re using chord changes to use popular thing like blues, “Summertime,” “Autumn Leaves,” popular jazz kind of things. So I love that: *Jazz Conception* by Jim Snidero. And that’s the vocal version, or whatever instrument you want. And then *Vocal Improvisation* by Michele Wier. Those are probably the two things I use the most.

LIN. I think there is one for clarinet.

ECKERT. Yeah, probably. They are smart that way.
LIN. So if you were teaching classical musicians, how would you teach them to play with swing feel? By listening more?

ECKERT. Listening is key. It’s very much like a language. So you if you think about how you might learn a new language, first, you do have to listen to people speaking the language. You kind of pick up the accent, and you can recognize it, and that’s one of the first stages of learning. “Oh, I recognize that language. That’s Spanish, I know what that is.” Ok, good, and then if you can kind of know what the accent is supposed to sound like, that helps, and maybe learn a few words, work on your accent a little bit. And then you can listen to a lot of Spanish—Spanish TV, Spanish movies, a lot of stuff. But after a while, that’s actually, you know, you are going to have a pretty good ear for it. But you won’t still necessarily be able to speak it. So to actually be able to speak it, you are gonna have to learn some sentences, some good vocabulary. Maybe learn a speech, you know, how someone would say a conversation. So that’s where you listen and listen and listen to get the idea of what you’re aiming for, and then you start memorizing some of the things, the way someone who plays a melody, a solo. Start easy, but you have to do that, and then you memorize it so deeply so you can do it by yourself without them. And you tape record yourself and hear how your accent is. “Do I sound like them?” You know, it’s just like you would learn a language. Just the same.

LIN. When classical musicians perform with jazz people, do you suggest any specific mindset or preparation before rehearsing or playing with them?

ECKERT. Well, it kind of depends on what you are performing. Like, are you performing jazz?

LIN. Yes. Or jazz-oriented pieces.

ECKERT. Is there going to be any improvisation going on?
LIN. No.

ECKERT. So it’s just more of the style. Well, that’s good, because, you know, the improv thing sometimes, if you are not used to doing that in public, that can be kind of scary, you know? I would say, you know, I keep saying this, but recording yourself, playing a little bit, and just listening back, and then maybe putting on a recording that is sort of a similar style, you know. So if it is something swing, maybe you can find something swing, especially if it’s on your instrument, that would be amazing. And then just see, “Do I sound . . . and how’s my time feel?” Because that is the biggest thing. Time feel. That’s the biggest, biggest difference. So just kind of record yourself a little bit, and then be ready and keep your ears open. Jazz players, they’re used to improvising. So if something goes wrong, or is a little different, they don’t even think anything of it, usually. Whereas classical players, sometimes it’s like “What is happening?” So to just be ok with “Yeah, that’s all right. Whatever.”

LIN. Yes, like Bobby McFerrin said, “wrong and strong.”

ECKERT. Yeah! Whatever, you know?

LIN. Could you please suggest some other jazz musicians who can do both jazz and classical well? Because that will help me with further research, and I might be able to interview more people who are good with both areas. Do you know anyone?

ECKERT. Sure. Have you interviewed Steve Harlos yet?

LIN. No.

ECKERT. Steve Harlos. Piano. He plays great jazz. He is awesome. Also I would say Allen Vizzutti. Do you know Allen Vizzutti? Trumpet. His office is a few doors down. He is a visiting lecturer. He is an amazing classical player and an amazing jazz player. He is world class. He is here for one year as an interim teacher. We are so lucky that he is here right now. He could
be someone. He is so nice. They’re both no nice. And then maybe . . . who else . . . I’m trying to think who else is also classical . . . Well, if you happen to—I don’t know. Jennifer Barnes was a classical pianist. That was her first degree, was classical piano, and she’s a jazz singer also.

Those are some good people on the faculty who are jazzy and also classical.

    LIN. Thank you very much.

    ECKERT. Yes, my pleasure!
APPENDIX E

MIKE STEINEL INTERVIEW
SHENG-HSIN LIN. First, I would like to know some background. Have you received any classical training? If so, what differences did you find?

MIKE STEINEL. When I was growing up, it was all classical. The organized training that I got was classical. I took classical lessons. And just learned jazz, you know, as we could on our own. There were a few classes in my undergraduate school, but my degree was in music education and so all our training was classical. And then when I did my Master’s, I finally took some jazz classes. You know, in terms of teaching, it isn’t a whole lot different — the one thing I noticed that may be a little different when you’re teaching, when you’re trying to learn to improvise, everything is subjective, you know, the evaluations are subjective. And I think it is hard for students. What I found in my early teaching is, I found that many students would spend more time working on a classical piece than they would on a jazz piece. And part of the reason was it was very objective. They knew when they had it mastered and when they didn’t. So they were more likely to stick with something longer. And jazz, well, I kind of practice for a little bit, but you know, do I have it down? I don’t know. It’s hard to, especially for beginners, it’s hard for them to evaluate if they’ve accomplished their goal in their practicing. So what I learned really early on was trying to be very clear, about set, not requirements, but set goals for the students that “We want you to do this . . . have this solo learned, or these licks learned, or whatever.” So that’s the big difference, is that one is—jazz has a little bit more of a subjective element than classical.
LIN. This is not on the sheet, but when you played jazz and played classical, did you find you had any difficulties in changing styles and playing?

STEINEL. Well, I found that, generally in classical, you have to be more particular about mistakes. Jazz is more lenient about mistakes, sometimes. I always say to students, “If you are not making some mistakes, you are probably not improvising.” You know, that’s part of the sound of jazz is—and classical has to be—we strive to make it perfect. It isn’t always, but it is more perfect than . . . And I think that’s sometimes a problem for young players, is they expect their jazz to be as perfect as their classical. And that’s why I think a lot of people don’t do jazz. I don’t think they like that aspect, that they’re gonna make mistakes, you know?

LIN. I know you have taught in clinics and helped many young jazz and classical musicians. In your teaching experience, what are some common problems you find when classical musicians try to play jazz? Stylistically, for example, the time feel and swing feel. What are some of the most common challenges and difficulties classical musicians face when they try to play jazz?

STEINEL. Well, a lot of it is about the attack of the note and the subdivision. You know in jazz, in jazz trumpet playing and wind playing, generally, the notes are started with a softer attack. And then in classical, the attack is stronger, and often we want to cultivate a nice decay. And in jazz, often there is an attack at the end of the note, a tongue stop. So that’s difficult. I think for string players, it’s hard to get them to feel right, and part of the reason is we need, you know, in jazz, there’s a nice upbeat accent, [sings] doo ba, doo ba, doo ba, doo ba . . . And it’s impossible to get if a person is bowing like this. You, know, it’s too legato. So, they have to change, the technique has to change: how you use the tongue, or how you use the bow, or how you articulate on the piano. And it has to change for jazz, that’s the big thing, is the attack’s too
hard. And then, often, in an attempt to swing, players will play too swingy, you know, too “triplety” [vocalizes swing with triplets], so it sounds kind of corny. In reality, the jazz eighth note, the swing eighth note, is halfway between a pure triplet, like [vocalizes an example], and an even note. Some people say it’s more like five eigths [holds up his hands to indicate the subdivision, five fingers plus three fingers, and vocalizes this ratio as swung eighth notes]; four-four would be even [again, indicates with his fingers and vocalizes evenly divided eighth notes, then switches between the swing and even notes, showing with his fingers]. So those are the two biggest things: tonguing too hard and playing too swingy.

LIN. Can you please explain the different time feel between jazz and classical music?

STEINEL. Well, in classical music, even in chamber music, which isn’t, doesn’t have a conductor, it’s primarily more—my observation is it’s more rubato. It pulls, it pushes, you know, and that’s part of the style. Jazz is more, most jazz is more rhythmically static. It stays in one time feel. But the problem is, in jazz we don’t really have a conductor that sets a time feel. It’s an agreed-upon pulse, agreed-upon tempo, and everybody plays against it. I think often classical musicians have a little bit of a time [anticipation]. They are used to following a conductor, so they are always behind. And in jazz, you just can’t be behind a conductor; you have to anticipate, so that you’re right on the beat with everybody else. So that’s the difference.

LIN. So you mean in jazz, it’s more like we “lead” the time, or lead the metronome?

STEINEL. I think jazz musicians tend to play with more of an agreement more on the pulse, at the beginning. And classical musicians tend to sometimes lag behind a little bit. They drag, they follow the beat instead of anticipating the beat.

LIN. So, this is my personal question: When I play jazz, some jazz musicians think I’m not laid back enough, so it’s kind of a little bit too rushed.
STEINEL. Yes, so once you get the beat placement correct, you’re on the top, then playing with that, you know—and some people like to push that you don’t rush, some people play on top of the beat, some people [gestures to indicate farther back]—the beat is pretty wide, but it’s not as wide as some classical musicians will make it feel. There are plenty of classical musicians who can make the shift and go and play jazz, too. So it’s not everybody has this problem but it’s fairly common that classical musicians, when they are asked to play jazz, will play behind the beat a little bit.

LIN. Do you think that is because jazz musicians focus on beats two and four?

STEINEL. There’s two different things: There is an agreement with a pulse, and then there is an interpretation of the pulse. And two and four are an interpretation of the pulse. You know, I can be wrong both ways; I can be wrong because I don’t agree with the pulse, but I can be also wrong—not wrong, but it can be unjazzy—because it has no interpretation. If it’s just [claps an unaccented pulse] accurate time, it doesn’t sound jazzy. The minute I put [changes pulse to accent two and four] interpretation with accent, or at the next level [adds a swing rhythm], the minute I put that interpretation there, then it’s gonna sound more jazzy.

So playing, like you said, practicing with the metronome on two and four is good to get that, but, more than anything, I think—I’ve thought more about this in recent years: All music has to dance a little bit, and jazz, in particular, has to dance. And dancing is not a repetition of the pulse. You know, a marching band marches along right in time. But a jazz band is right in time, but it plays with the pulse. You know, like most dances, like social dancing, like a foxtrot, a foxtrot’s in four [counts and conducts in four], but the step in the foxtrot is slow, slow, quick, quick; slow, slow, quick, quick [says in rhythm while conducting]. It’s in three against four. So it
keeps changing, you know. Very simple changing, but it’s a change. And all good jazz has that feeling of dance, which has to change with the pulse.

LIN. Can you suggest some methods for a classical musician to develop a jazz time feel? For example, setting the metronome to beats two and four. And do you suggest we learn a little bit about dancing so we can learn about the feel? Do you think that will help? And can you suggest some other ways to practice doing this?

STEINEL. Well, all of this—everything related to style is like speaking a language. And all language has an accent, and accents are very varied, you know, even just a few miles away in the United Kingdom, they speak entirely different. They speak differently in Liverpool than they do in—it’s the same language, but the accent is different. So jazz is the same way; there’re a lot of different accents. There’s a New Orleans kind of way to play jazz, a feel, there’s ‘30s swing, there is bebop feel. So, more important than anything, it’s hard to boil down, since there are so many ways that it can be done, it’s hard to boil it down into a strict a set of rules. So what we do is we transcribe, or play along and try to learn by osmosis. I think osmosis is a good word, you know? It means soaking up. So you take part in some jazz, like New Orleans jazz, you listen to it and soak it up. And it changes the way you play. And it’s almost impossible to describe the nuances. There’s too many of them. Our ears are amazing and we can hear the difference, you know? Like anything, what you’re exposed to, what’s around you, you will hear. So students who have trouble with style—usually, one of the missing elements is they don’t listen enough to what’s around them, maybe, or they haven’t listened enough. Takes years, sometimes, to—and it changes. You know, you keep getting more and more attuned to the way you want to sound. And certain things that you might’ve done ten years ago, you are gonna do them differently, because you hear more.
LIN. I agree. This is similar to my learning process when I learned English. My native language is Mandarin. It’s a totally different language system from English. Although I still have some accent, because I live here, I can absorb everything around me.

STEINEL. And, you know, it’s very rare that a person can shed their native accent. But some people are able to do it. There’s even books about it. It’s very difficult. But it’s much like learning to play with the correct style in jazz. It’s as difficult and the process is the same, you know. It’s listening and then taping, a lot of taping, what we think is happening while we’re doing it is never the same as the objective feedback. “Oh wow! I am really accenting these notes too hard,” you know.

LIN. I know jazz has its aural tradition, and the best way to learn jazz styles is listening to the recordings, imitating and playing with people. But can you talk about swing? How do you explain swing to classical musicians? Do you have any suggestions about how to get swing feel?

STEINEL. Well, we’ve kind of been talking about that, yeah. Main thing is absorbing the feel aurally. You have to understand it aurally; you have to be able to hear it before you can do it. And that’s about the size of that.

LIN. In jazz, the composers usually don’t mark the articulation exactly. For example, in Baker’s clarinet works, many sections he simply writes “swing eighth notes.” However, the articulation is important, especially for a wind player or a brass player. I know the articulation varies in different contexts, but can you please describe some general articulations for swing eighth notes?

STEINEL. Well, yeah, it’s pretty simple. If the eighth notes are moving in one direction, up or down, then generally the upbeat gets an accent. Also, the beginning of every phrase, particularly it is an upbeat, and the end of every phrase, particularly if it’s an upbeat, gets an
accent. And then, as lines change direction, there is generally an accent at the change of direction
\[sings an example\]. Or the note right after the change of direction \[sings an example\]. If it does a
leap, the note after the leap always gets an accent \[sings an example\].

LIN. So, on trumpet, what tonguing do you use? Do you use same attack as [you would
in] classical? Or is it more like half tonguing?

STEINEL. Well, you know, the finest classical players have a variety of attacks. They
tongue very much like jazz players. But it isn’t necessarily discussed in the classical books.
Generally, we talk about two types of tonguing. “Tu” tongue—a hard tongue—and a “du”
tongue—a softer tongue. But I know, from listening to fine classical players, that they use the
same kind of—I teach, the hardest attack on a trumpet is “thu,” where actually, the tongue is
coming through the lips. Then there’s “tu,” then there’s “du,” and then there’s “chu,” and “zu,”
and “yu.” Like, the tongue is not even touching the gums. Generally, the softer the attack gets,
the tongue moves up from the teeth to the gums, but even “zu;” “chu,” “zu,” and “yu,” those are
all very soft attacks. And classical players use those, too. But one of the problems with, as we
learned—it’s so hard to tongue at all. I was once working with a sixth-grade band, out of my
book—I noticed you have my book. And the first thing in there’s the softer attack. And I realized,
first of all, that book should not be used with sixth graders. It’s about an eighth-grade book. They
need to be playing a few years before they get that book. But they were just having trouble
getting a good, strong tongue. So most band directors work on a really good “du” or “tu” tongue
first, and then you have to soften it up.

LIN. Learning some basic scat singing may help classically trained musicians get the idea
of jazz articulation (in my experience, this teaching method has been used a lot in orchestra or
band rehearsals). Can you suggest some books or recordings to help classical musicians?
STEINEL. In the jazz method I wrote, we use four syllables, and they help to audiate, to get the students into the sound, and they usually will be able to make the sound with their mouth before they get it—it’s more difficult. [audio drops out] What do we teach? Du, da, dit, and dot. And the last two have a little tongue stop at the end. Well, not every instrument can do that. [audio drops out] It’s more about getting the sound of it in there. [audio drops out] But’s it’s good to listen to some scat singing. Like, the interesting thing about scat singing is most of the scat singers in the early years were just imitating the horn players. Like, Louis Armstrong is imitating himself playing the trumpet. [demonstrates] You know, the way he’d articulate it. Ella Fitzgerald is clearly trying to sound like a trumpet player or—sometimes she used to mime what instrument she was trying to—you know, she might pretend she was trying to play the trombone or something.

LIN. I didn’t think of that. You know, I was thinking maybe we could learn from scat singing, but I didn’t think about the early stage of jazz . . .

STEINEL. Yeah, it’s kind of circular, you know? So then, horn players are trying to . . . I think all wind players are basically trying to sound like singers. Trying to play legato. Legato is key for all music. And it’s key to all languages. There are some languages that are more clipped. But most languages are legato. I remember my daughter once—she was really little. We used to come up to our front door, and my wife (at the time), she couldn’t remember to keep the jaggedy edge up on the key. You know what I mean, the jaggedy edge up. She would try to open the door this way [shows with his keys]. So I would say, behind her, “jaggedy edge up.” I would remind her, “jaggedy edge up, jaggedy edge up.” And one time, we’re walking to the door, and my little daughter starts to go, “jaggedy edge up, jaggedy edge up.” She just liked to say it. But if you listen to that, jaggedy edge up, you don’t know if that’s “ja–gge–dy–e–dgeup,” five words, or
“jaggedy-edge-up,” three words, or “jaggedyedgeup,” one word. It’s all run together. And music is like that too, you know. We try to run the notes together as much as possible.

LIN. Yes, so this is the same as swing feel: When you swing something you always play legato, you don’t—it’s smooth and legato.

STEINEL. I would say most music and most language is legato. [separates every syllable, speaks in staccato articulation] “Legato. If I started to talk like it wasn’t legato, it sounds odd.” It doesn’t sound good. You can hardly listen to it. [staccato articulation] “Can hardly listen . . .” A lot of my students play that way, though. They break every note instead of playing the phrase.

LIN. That was my problem, too, when I played for Mr. Baker. He said, “You need to play smooth!” While we were talking, he spoke something, showing how it was legato, it wasn’t separated, like you just showed me.

The next question is: What are the first recordings you recommend for students without any jazz experience to listen to? For example, young kids trying to play jazz for the first time, or for classical musicians who have never heard or paid attention to any jazz recordings. Do you have any good suggestions for them?

STEINEL. Well, there’s always what I call the “gateway musicians.” There are certain musicians that are, for young players, easy to transcribe: Chet Baker, Dexter Gordon. So those are good ways in. Everybody’s different. Some students will like the really intense stuff right away; other students don’t. Some will like the real swingy stuff; other students like more rock-oriented things. So there isn’t a set—I’m always interested in what, if a student comes and they say, “I want to learn to play jazz,” well, what are you listening to? Why are you interested in jazz right now? What have you been listening to? And then you go from there. “Oh, so you listened to

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Miles Davis. Okay, well, how about some Freddie Hubbard?” You can kind of build on that. So it’s a very individual thing.

LIN. Do you have any advice for classical musicians who want to learn jazz or play with jazz musicians?

STEINEL. Well, listen, like we’ve talked about. And get a teacher. You have to get a teacher at some point, you know. It’s very rare that someone can do this on their own. You’re gonna move quicker, you’re gonna learn quicker, with a teacher. You know that.

LIN. That’s my problem, too. I want to get a teacher, but . . . Anyway, I will find one after this.

The next question: Crossover players such as John Clayton and John Covach suggest the possibility of breaking down those borders that separate and segregate between musical genres. Covach proposed a future college music curriculum about how the ideal solution is not to create a system of parallel majors—one for pop, one for jazz, yet another for classical—but, rather, to create a major that has music as its core and specialties as its features. Students who study various styles should sit side by side in the same classroom as much as possible. What’s your opinion about this?

STEINEL. Well, it’s a very idealistic thing. The reality is people have been trained to be specialists. You know, we’re trained to be specialists, and we’re encouraged to be specialists. More and more, we’re encouraged to be specialists. For example, young students studying music have to decide whether they’re going to be a choir person or a band person or an orchestra person, by seventh grade. So they don’t have that experience.

So I’m all for people—I do a lot of different things, and I’ve done a lot of different things, and I’ve taught a lot of different things. And I’ve taught at small schools where you had to, you
know. But the system is geared up that, for example, to get a job at a high-powered school like this, you have to have at least one specialty really together. If you have other things, that’s fine, but sometimes people—I’ve known people who have two different resumes. They can do jazz and classical, but if they’re applying for a jazz position, they don’t include the classical. And if they’re applying for the other way, they don’t include the jazz. Because they know that some people assume that people can only do one thing.

So I’m all for this, but I think it’s pretty idealistic. The inertia, the movement, in this business is to specialize, and I don’t think it’s going to change for a while.

LIN. Yes, I read a dissertation talking about saxophonists. The saxophone has a very close relationship to jazz, and that dissertation is about whether it is ideal for classical saxophonists to do both. Because if you want to do both, you have to spend double the time that other people do, so you cannot focus on one thing. So I was just curious about that.

STEINEL. Is this the John Covach that taught here?

LIN. Was he here? I didn’t know that.

STEINEL. I think so.

LIN. Okay.

STEINEL. There may be more than one. He was a friend of mine. Where is he now?

LIN. Eastman.

STEINEL. Yeah, I think it’s the same guy.

LIN. Okay, because I read his article on the Higher Education website.

STEINEL. Yeah, look up his resume. I think he went to school here.

LIN. Okay, sure.
The next question is for my future research: Do you know any musicians who play both jazz and classical? For example, John Clayton, Eddie Daniels, and Wynton Marsalis. Do you know any others?

STEINEL. Well, one of the greatest examples is Steven Harlos on our faculty. He’s amazing. He can play jazz and classical. You know, Brad Leili, he got a classical degree here. Jim Riggs. Vincent DiMartino, he’s a wonderful player. Dave Liebman has written a lot of classical saxophone works and woodwind quintets and things like that. There’s quite a few. Those are the ones that come to mind.
APPENDIX F

STEVEN HARLOS INTERVIEW
Interviewed by email.

Responses received: March 10, 2015

SHENG-HSIN LIN. First, I would like to know some background. As a renowned pianist in both classical and jazz fields, I would like to know when you started your jazz training? Was it before your classical training, or did you learn both of them at the same time?

STEVEN HARLOS. Actually, some of my first formal jazz instruction was with David Baker when I attended IU from 1970–1975. I was there studying classical piano, although I already knew some jazz in high school through jazz bands and combos.

LIN. The first movement [of David Baker’s Clarinet Sonata] “Blues” is in jazz style, and it is full of jazz idioms. However, Baker’s sonata is mostly played by classical pianists in classical recitals. Can you give some suggestions for classically trained pianists? (For example, if you have a student who would like to learn this piece, what preparation tips/suggestions would you give to him/her?)

HARLOS. The biggest challenge for most classical players is the different jazz feeling of the rhythm, or “groove.” Not everything in the sonata is swing rhythm. There are many different grooves that he is imitating. It might be useful to find references in jazz recordings to get the right feel.

For example, for the third movement, I suggest you listen to Sonny Rollins’s “St. Thomas.”

LIN. You have collaborated on the Clarinet Sonata with James Campbell and Howard Klug many times. Do you have any rehearsal tips? Have you found any spot that requires you to pay special attention?
HARLOS. The places where fast passages are in both instruments need to be rehearsed so that they line up. Also, getting into various tempo changes can be a challenge. It helps if the pianist studies the clarinet part.

LIN. In the first movement, letter C (m. 36), the piano part is boogie-woogie. I suppose the eighth notes should be swung in this section. Do you try to match (lock) the swing eighth notes with the clarinet?

HARLOS. Yes.

LIN. The second movement, the sixty-fourth notes section (starting at m. 69): How much pedal will you use to connect all the sixty-fourth notes without making it sound blurry?

HARLOS. I like to keep it very dry and clear. Minimum pedal.

LIN. I know the balance should be decided by the performance venue and players, but do you have any suggestions on the balance with the clarinet? Do you usually open the piano lid? If so, how much?

HARLOS. Depends on the instrument. I like full stick, but at least with half stick.

LIN. (A question from my pianist, Ben Allred) Whether we should try to make written-out figures sound improvisatory? If so, how does one make it sound spontaneous even when it’s practiced?

HARLOS. All music should be spontaneous!

LIN. You have many experiences collaborating with both classical and jazz musicians. In your experience, what are some common problems you find when classical musicians try to play jazz-oriented works? Stylistically, for example, the time feel and swing feel. What are some of the most common challenges/difficulties classical musicians face when they try to play jazz?
HARLOS. The feeling is very subtle. Most classical players overdo it, and it sounds “corny.” It isn't simply making the eighths into triplets. There is much more going on. You just have to listen to someone like Oscar Peterson to get the idea of swing.

LIN. Can you please explain the different time feel between jazz and classical music?

HARLOS. I would need to write a book to answer that question. There are as many classical feels as there are jazz feels.

LIN. Can you suggest some methods for a classical musician to develop a jazz time feel? (For example, set the metronome to beats two and four.)

HARLOS. Yes, two and four certainly helps. Again, listening is key. Also, if you can play with experienced jazz players, that is how I learned. I made friends with jazz students, and they always wanted to practice their tunes with me!

LIN. I know jazz has its aural tradition and the best way to learn jazz styles is listening to the recordings, imitating, and playing with people. But can you talk about swing? How do you explain swing to classical musicians? Do you have any suggestions for how to get swing feel?

HARLOS. “It don't mean a thing if it ain't got that swing.” Duke Ellington said it, and it’s true. It’s not something you can analyze. But you can recognize it when you hear it.

LIN. In jazz, the composers usually don’t mark the articulation exactly. For example, in Baker’s clarinet works, in many sections he simply writes “swing eighth notes.” However, the articulation is important, especially for a wind player or a brass player. I know the articulation varies in different contexts. But can you please describe some general articulations for swing eighth notes? (James Campbell suggested that I ask a jazz pianist about articulations.)

HARLOS. It depends on the tempo. Generally, the faster the tempo, the more even the eighth notes are.
And another general rule, jazz articulation should be nonlegato. Accents fall on weak beats, but not always.

LIN. Learning some basic scat singing may help classically trained musicians get the ideas of jazz articulation (in my experience, this teaching method has been used a lot in orchestra or band rehearsals). Do you use syllables when you sing in swing? If so, does it help students learn the style?

HARLOS. I think scat is harder to learn than playing on a keyboard. That's my opinion.

LIN. What are the first recordings you recommend for students without any jazz experience to listen to?

HARLOS. Well, there are many great jazz recordings. Listen to the great players—Fats Waller, Art Tatum, Teddy Wilson, Erroll Garner, Thelonius Monk, Bill Evans, Herbie Hancock, and that's just the tip of the iceberg!

LIN. Do you have any advice for classical musicians who want to learn jazz?

HARLOS. Understand the basic concept of jazz improvisation, which is basically theme and variations.

LIN. Crossover players such as John Clayton and John Covach address the possibility of “break[ing] down those borders that separate and segregate” between musical genres. Covach proposed a future college music curriculum [in which] “the ideal solution is not to create a series of parallel majors (one for pop, one for jazz, yet another for classical), but rather to create a major that has music at its core and specialties as its features. Students who study various styles should sit side by side in the same classrooms as much as possible.” What’s your opinion about this?

HARLOS. I am all for it. More and more players are crossing over these days.
LIN. Do you know any musicians who play both jazz/classical? For example, like John Clayton, Eddie Daniels, and Wynton Marsalis. Do you know someone else?

HARLOS. I recently heard the Two Jons—Manasse and Nakamatsu. They are terrific models for this type of music. I hear that Jon Kimura Parker is also an excellent jazz player. Then there's our UNT graduate Anthony Molinaro. There are many others.
APPENDIX G

ADDITIONAL ARTICLES BOOKS, SCORES AND ONLINE RESOURCES FOR LEARNING JAZZ STYLE
G.1 Books

- Bill Smith: *Jazz Clarinet*, Parkside Publications, 1993
- Jim Snidero: *Jazz Conception for Clarinet*
- Fred Lipsius: *Reading Key Jazz Rhythms*
- Michele Weir: *Vocal Improvisation*

G.2 Online Resources

G.2.1 YouTube Videos

- “Somewhere Over the Rainbow with Eddie Daniels” (Eddie Daniels teaches how to jazz up “Somewhere Over the Rainbow”), accessed February 1, 2015, https://www.youtube.com/watch?v=7IkDD5ze-mY.

G.2.2 Online Library Archive

- Robert Marcellus Master Class Audio Archives (includes guest jazz clarinetists teaching classical clarinetists how to play jazz styles), accessed February 1, 2015, https://media.northwestern.edu/catalog?f%5Bcollection_ssim%5D%5B%5D=Robert+Marcellus+Master+Class+Audio+Archives
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Baker, David. *Aspects of Andy, for Clarinet, Contrabass, Jazz Piano and String Quartet*. Score in electronic format, provided by David Baker’s copyist, Peter Kienle.

Baker, David. *Day Dreams and Detours, for Clarinet Trio and Orchestra*. Score in electronic format, provided by David Baker’s copyist, Peter Kienle.


B.2.2 Books, Dissertations, and Theses


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B.2.3 Websites

B.2.4 Journal Articles


B.2.5 Conference and Workshop Handouts


B.2.6 Recordings


B.2.7 Online Articles

