

# Woodwind Fingering Guide

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## Fingering Scheme for Sarrusophone

The fingering scheme below describes the text and key images used to represent fingerings in the fingering charts.

### Left Thumb Keys

#### I • Low Octave Key

The high octave key is the thumb key that is closest to the mouthpiece. The key is used as a vent for notes in the range D<sub>5</sub> to G<sub>5</sub> and E<sub>6</sub> to G<sub>6</sub>.

#### II • High Octave Key

The low octave key is the middle thumb key, between the second octave key and the low Bb key. The key is used as a vent for notes in the range G#<sub>5</sub> to D<sub>6</sub>.

#### Bb • Low Bb Key

The low Bb key is the key farthest from the mouthpiece. The key is used primarily for playing low Bb<sub>3</sub>.

### Left Hand Main Keys

#### 1 • First (Index) Finger Key

#### 2 • Second (Middle) Finger Key

#### 3 • Third (Ring) Finger Key

### Left Hand Little Finger (Pinky) Keys

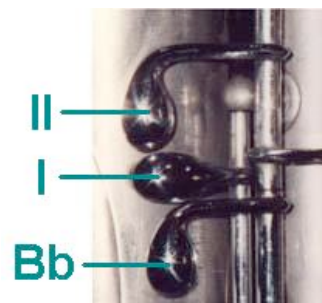
#### G# • G# Key

The G# key is located closer to the mouthpiece

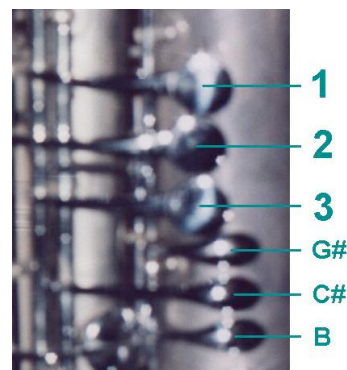
Click on images to  
open in new window.

### Eb Contrabass Sarrusophone

#### Left Thumb



#### Left Hand



than the low C# and low B keys and is used primarily for playing G#<sub>4</sub>, G#<sub>5</sub>, and Eb<sub>6</sub>.

#### **C# • Low C# Key**

The low C# key is the outer key in this key stack and is used primarily for playing low C#<sub>4</sub>.

#### **B • Low B Key**

The low B key is the inner key in this key stack and is used primarily for playing low B<sub>3</sub>.

### **Right Hand Main Keys**

#### **1 • First (Index) Finger Key**

#### **2 • Second (Middle) Finger Key**

#### **3 • Third (Ring) Finger Key**

### **Right Thumb Keys**

#### **D • D Octave key**

The D octave key is the only right hand thumb key and is used for playing D<sub>5</sub>, Eb<sub>5</sub>, and D<sub>6</sub>. On some models, this key is placed as a left thumb key instead of a right thumb key.

### **Right Hand Side Keys**

#### **D • D Side Key**

The D side key is the side key just above the right hand main keys and is used to play third-octave D<sub>6</sub>.

#### **C • C Side Key**

The C side key is the side key closest to the mouthpiece and is used as an alternate and trill fingering for first- and second-octave C.

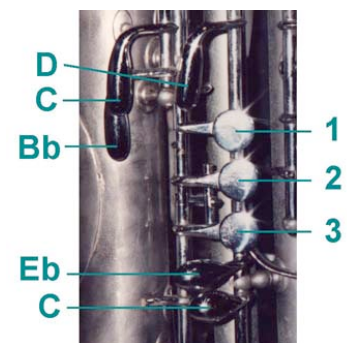
#### **Bb • Bb Side Key**

The side Bb key is the side key farthest from the mouthpiece and is used for the basic and trill fingering for first- and second-octave Bb.

### **Right Thumb**



### **Right Hand**



Images courtesy of [Grant Green's Contrabass Mania](#).

## Right Hand Little Finger (Pinky) Keys

### E♭ • Low E♭ Key

The low E♭ key is the upper right hand little finger key and is used for playing first- and second-octave E♭. Some models include rollers for this key and the low C key for switching between the two keys.

### Low C Key

The low C key is the lower right hand little finger key and is used primarily for playing low C.

## Sarrusophone Fingerings

The numbers 1, 2, and 3 are used to represent main holes to be closed while a dash (—) is used to indicate a main hole to remain open. Left thumb keys are shown first, followed by left hand main keys, a pipe (|) to separate hands, and finally right hand main keys.

II 123|1—  
—2—|D 1—

Side keys and little finger (pinky) keys are shown as superscripts in the left hand and subscripts in the right hand at the position the keys are located.

12—|B♭—  
123<sup>C#</sup>|123<sub>C</sub>

## Sarrusophone Fingerings

EXIT

Please note that pitches are written *not* sounding pitches.

- Bb3-B3



A musical staff in treble clef with a key signature of one flat. It contains two whole notes: the first is Bb3 (labeled in red) and the second is B3 (labeled in red).

- C4-B4



A musical staff in treble clef showing a glissando from C4 (labeled in red) to B4 (labeled in red). The notes are connected by a thick black line.

- C5-B5



A musical staff in treble clef showing a glissando from C5 (labeled in red) to B5 (labeled in red). The notes are connected by a thick black line.

- C6-



A musical staff in treble clef showing a glissando starting from C6 (labeled in red). The line ends with a short horizontal segment.

- Trills
- Multiphonics













**Musical Supplies > Wind > Sarrusophone**  
**> Sarrusophone Reed**

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## Sarrusophone Reed

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<input type="radio"/> 3 sets	US\$136.00	A\$248.80	US\$144.30
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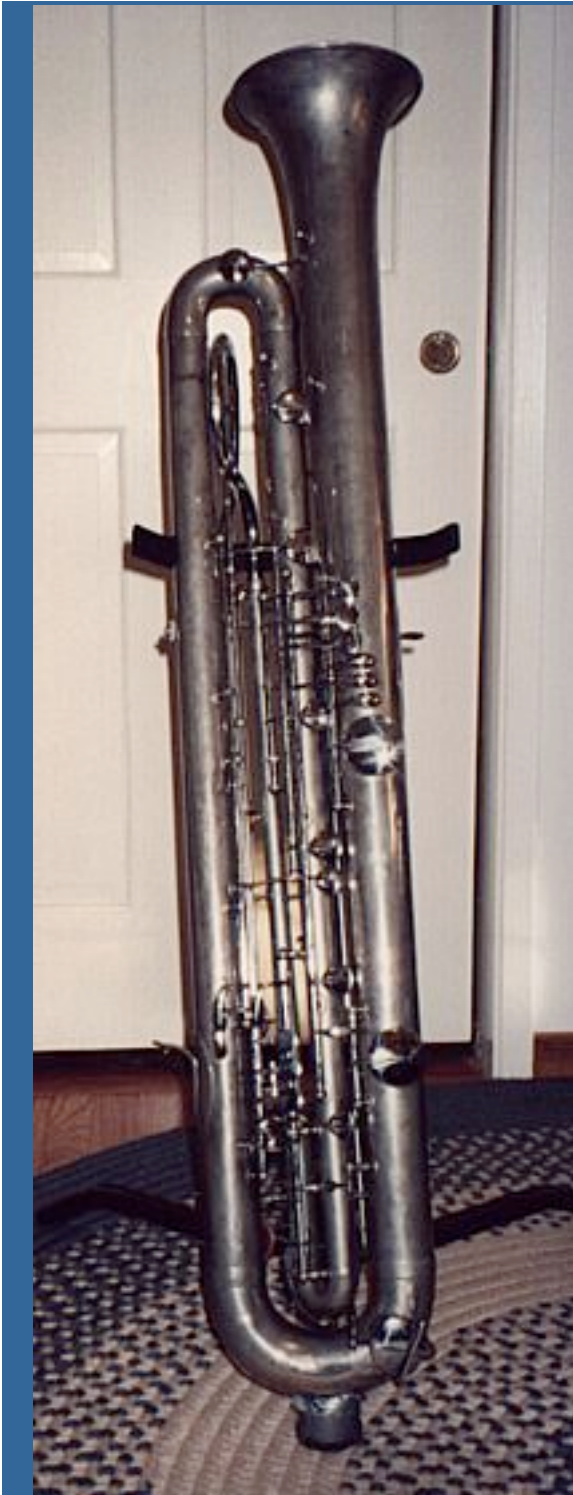
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## Sarrusophone

Invented in the mid 1800's by Gautrot to compete with the Saxophone, for use in military bands to bolster or replace oboes and bassoons. The instrument was named after the French bandmaster Sarrus, who Gautrot credited with the idea for the instrument. It was available in all sizes from Eb sopranino to BBb contrabass, including contrabasses in Eb, C, and Bb. The Eb appears to be the most common contrabass sarrusophone.

Warning: Sarrusophones have been known to create seismic disturbances!



Click [here](#) to listen to a clip of a Contrabass Sarrusophone.

And visit owner Grant Greene's Contrabass Mania site from our [Links](#) page.





jenseman

Nov 23rd 3:59 AM



<input type="checkbox"/> <b>Delete</b> <i>User ID: 0373644</i>	<p>Hi,</p> <p><b>i just took a picture of my Conn sopranino together with my Conn sarrusophone. They are both bare brass finish and are made in 1925 and 1921. Take a look at <a href="http://www.steinhorst.net/conn.jpg">www.steinhorst.net/conn.jpg</a></b></p>
<p><b>steveuw</b></p> <input type="checkbox"/> <b>Delete</b> <i>User ID: 1648184</i>	<p>Nov 23rd 8:12 AM</p> <p><b>Very good. Size DOES matter!</b></p>
<p><b>Peter</b></p> <input type="checkbox"/> <b>Delete</b> <i>User ID: 9447203</i>	<p>Nov 23rd 4:30 PM</p> <p><b>Great Pic! Which one is the sopranino? :-)</b></p>
<p><b>DD</b></p> <input type="checkbox"/> <b>Delete</b> <i>User ID: 9070813</i>	<p>Nov 23rd 5:11 PM</p> <p><b>Is that a mouthpiece receiver or an emergency brake handle within the top bow curve? :)</b></p>
<p><b>David K</b></p> <input type="checkbox"/> <b>Delete</b> <i>User ID: 8360413</i>	<p>Nov 23rd 5:19 PM</p> <p><b>Is the short piece standing to the left, the mouthpiece and neck for the big thing on the right?</b></p>
<p><b>mostly alto guy</b></p> <input type="checkbox"/> <b>Delete</b> <i>User ID: 0122954</i>	<p>Nov 24th 12:06 AM</p> <p><b>If you keep that monster home at night, accidents like this won't happen.</b></p>

Luis Flores wrote: (about Bechet & his Sarrusophone Solo)

"Sorry but I have for this recording the date of December 17 1924, Irvis in trombone and B. Christian in banjo, and in the first part Bechet is playing his saxo."

The Contrabass Society quotes Bechet's performance below, identifying the instrument as an Eb Contrabass sarrusophone. Listen for something that sounds like a bass saxophone, early on in the song as I believe bechet then switches to Sop Sax later.

"Clarence Williams Blue Five 1924". Sidney Bechet plays a (famous or notorious - take your pick) solo for contrabass sarrusophone in E Flat on the track "Mandy Make up your Mind" (various CD reissues of the original 78). Clearly the sound is scratchy and it sounds as though the instrument was a doubling one but it is still an excellent solo and the instrument can be heard clearly above (and below) the ensemble.

<http://www.contrabass.com/pages/dis-cbsr.html>

The web site above is fascinating and list the various recorded performances of Sarrusophones over the years. Including some done lately in jazz by Scott Robinson and the Peter Eklund Band. Robinson reprises "Mandy Make Up Your Mind".

Cheers,  
Steve Barbone

- 
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  - Next message: [\[Dixielandjazz\] rare instrument in jazz](#)
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*G. Rodewald* (réparateur à Koblenz) jouant du contrebasson ou plus exactement du contrefagot (à Musicora, Paris 2002)

Pour en savoir plus sur le basson, voir le site [Fou de basson](#)

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## Le Sarrusophone

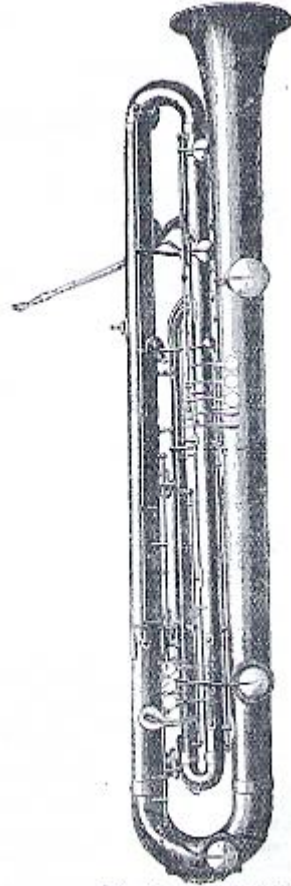


Fig. 49. — SARRUSOPHONE.  
Hauteur 0\*30.

*Sarrusophone contrebasse : proche de la famille des hautbois (anche double, tubulure conique) mais en cuivre au lieu d'être en bois. Inventé au XIXème siècle par Sarrus d'où son nom. Existait en diverses tailles : du soprano à la contrebasse.*

*Gravure tirée de "La musique et les musiciens" par Albert Lavignac 1909.*

Sur le sarrusophone, voir le site de Philippe Neveu : <http://philneveu.free.fr>. On peut d'ailleurs entendre du Sarrusophone contrebasse joué par ce dernier sur deux pages du CD des Grinces-charmants :



*Les Grinces-charmants : trio mêlant tenora catalane (à gauche) hautbois du Languedoc*

(à droite), et, de temps en temps, sarrusophone (au centre)  
(cliché tiré du livret du CD)

Un lien sur le sarrusophone conseillé par Ph. Neveu :

<http://www.contrabass.com/pages/sarrus.html> (on peut notamment y entendre S. Bechet jouer de cet instrument !)

Groupe de discussion Sarrusophone : <http://groups.yahoo.com/group/Sarrusophone/>



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Playable Instrument Ranges (updated 2/5/98)

The following two instrument tables are based on their "practical" playable ranges which should prove helpful in keeping the use of any Patch, similarly named, to be played in its more realistic "natural" range as could be expected from a human player.

BTW, in 1960, the American Standards Institute adopted the Middle C=C4 numbering system which at least Roland uses to its credit <g>.

Instruments Sorted by Name =====	MIDI		[Middle C=C4]	
	Note#		Pitch	
NAME	Lo	Hi	Lo	Hi
Banjo (4 string), Tenor	48	79	C3	G5
Banjo (5 string)	55	86	G3	D6
Baritone (Euphonium)	41	58	F2	Bb4
Bassoon	34	79	Bb1	G5
Bassoon, Contra	21	62	A0	D4
Bass, Electric (4-string)	28	67	E1	G4
Bass, Electric (5-string)	23	67	B0	G4
Bass, Electric (6-string)	28	76	E1	E5
Bells (Glockenspiel)	79	108	G5	C8
Celesta	60	108	C4	C8
Cello	36	67	C2	G4
Chimes	60	79	C4	G5
Clarinet, A	49	91	C#3	G6
Clarinet, Bb	50	86	D3	D6
Clarinet, Bb Bass	37	80	Db2	Ab5
Clarinet, Bb Contrabass	22	58	Bb0	Bb3 [D4]
Clarinet, Eb	43	87	G2	Eb6
Clarinet, Eb Alto	42	75	Gb2	Eb5
Clarinet, Eb Contrabass	30	63	Gb1	Eb4
Clavichord	36	84	C2	C6
Cornet	55	84	G3	C6
Double Bass	28	43	E1	G3
Euphonium (Baritone)	41	70	F2	Bb4

Flugelhorn	52	80	E3	Ab5
Flute	60	103	C4	G7
Flute, Alto in G	55	79	G3	G5
Glockenspiel (Bells)	79	108	G5	C8
Guitar	40	88	E2	E6
Harp	23	102	B0	F#7
Harpsichord (Small Concert Model)	29	96	F1	C7
Horn, English	52	77	E3	F5
Horn, French	41	72	F2	C5
Mandolin	55	88	G3	E6
Marimba	48	76	C3	E5
Oboe	60	84	C4	C6
Organ (16 Ft. Pedal)	24	96	C1	C7
Piano, 49 keys	36	84	C2	C6
Piano, 61 keys	36	96	C2	C7
Piano, 76 keys	28	103	E1	G7
Piano, 88 keys	21	108	A0	C8
Piccolo	74	102	D5	Gb7
Piccolo in Db	75	104	Eb5	Ab7
Sarrusophone, Eb Contrabass	25	60	Db1	C4
Sarrusophone, Bb Soprano	56	91	Ab3	G6
Sarrusophone, Eb Sopranino	61	96	Db4	C7
Sarrusophone, Eb Alto	49	84	Db3	C6
Sarrusophone, Bb Tenor	44	79	Ab2	G5
Sarrusophone, Eb Baritone	37	72	Db2	C5
Sarrusophone, Bb Bass	30	67	Ab1	G4
Sarrusophone, CC Contrabass	22	62	Bb0	D4
Sarrusophone, BBb Contrabass	20	55	Ab0	G3
Saxophone, Bb Bass	32	63	Ab1	Eb4
Saxophone, Bb Soprano	58	87	Bb3	Eb6
Saxophone, Bb Tenor	44	75	Ab2	Eb5
Saxophone, Eb Alto	49	80	Db3	Ab5
Saxophone, Eb Baritone	37	68	Db2	Ab4
Timpani, 23"	48	56	C3	Ab3
Timpani, 25"	45	54	A2	F#3
Timpani, 28"	41	50	F2	D3
Timpani, 30"	37	46	Db2	Bb2
Trombone, Bass	36	67	C2	G4
Trombone, Tenor	41	70	F2	Bb4
Trumpet, Bb	55	84	G3	C6
Tuba, BBb(CC)	28	58	E1	Bb3
Tuba, Eb	33	60	A1	C4
Ukelele	62	76	D4	E5
Vibraphone	53	89	F3	F6
Viola	36	79	C3	G5
Violin	55	91	G3	G6
Violin, Alto	48	84	C3	C6
Violin, Baritone	36	69	C2	A4
Violin, Contrabass	28	55	E1	G3
Violin, Mezzo	43	96	G3	C7
Violin, Small Bass	33	60	A1	C4
Violin, Soprano	60	105	C4	A7
Violin, Tenor	43	76	G2	E5
Violin, Treble	67	100	G4	E7
Virginal (55 keys)	47	89	B2	F6
Voice, Alto	59	74	B3	D5
Voice, Baritone	44	63	Ab2	Eb4

Voice, Bass	41	60	F2	C4
Voice, Contralto	55	72	G3	C5
Voice, Dramatic Tenor	48	66	C3	Gb4
Voice, Lyric Tenor	51	68	Eb3	Ab4
Voice, Mezzo Soprano	60	76	C4	E5
Voice, Soprano	62	81	D4	A5
Xylophone	67	96	G4	C7

#### Instruments Sorted by Pitch Range

=====				
Piano, 88 keys	21	108	A0	C8
Bass, Electric (5-string)	23	67	B0	G4
Harp	23	102	B0	F#7
Organ (16 Ft. Pedal)	24	96	C1	C7
Bassoon, Contra	25	46	Db1	Bb2
Clarinet, Bb Contrabass	26	58	D1	Bb3
Double Bass	28	43	E1	G3
Violin, Contrabass	28	55	E1	G3
Tuba, BBb(CC)	28	58	E1	Bb3
Bass, Electric (4-string)	28	67	E1	G4
Bass, Electric (6-string)	28	76	E1	E5
Piano, 76 keys	28	103	E1	G7
Harpsichord (Small Concert Model)	29	96	F1	C7
Clarinet, Eb Contrabass	31	63	G1	Eb4
Saxophone, Bb Bass	32	63	Ab1	Eb4
Violin, Small Bass	33	60	A1	C4
Tuba, Eb	33	60	A1	C4
Bassoon	34	65	Bb1	F4
Trombone, Bass	36	67	C2	G4
Cello	36	67	C2	G4
Violin, Baritone	36	69	C2	A4
Viola	36	79	C3	G5
Piano, 49 keys	36	84	C2	C6
Clavichord	36	84	C2	C6
Piano, 61 keys	36	96	C2	C7
Timpani, 30"	37	46	Db2	Bb2
Saxophone, Eb Baritone	37	68	Db2	Ab4
Sarrusophone	37	68	Db2	Ab4
Clarinet, Bb Bass	38	68	D2	Ab4
Guitar	40	88	E2	E6
Timpani, 28"	41	50	F2	D3
Baritone (Euphonium)	41	58	F2	Bb4
Voice, Bass	41	60	F2	C4
Euphonium (Baritone)	41	70	F2	Bb4
Trombone, Tenor	41	70	F2	Bb4
Horn, French	41	72	F2	C5
Clarinet, Eb Alto	43	75	G2	Eb5
Violin, Tenor	43	76	G2	E5
Violin, Mezzo	43	96	G3	C7
Voice, Baritone	44	63	Ab2	Eb4
Saxophone, Bb Tenor	44	75	Ab2	Eb5
Timpani, 25"	45	54	A2	F#3
Virginal (55 keys)	47	89	B2	F6
Timpani, 23"	48	56	C3	Ab3
Voice, Dramatic Tenor	48	66	C3	Gb4
Marimba	48	76	C3	E5
Banjo (4 string), Tenor	48	79	C3	G5

Violin, Alto	48	84	C3	C6
Saxophone, Eb Alto	49	80	Db3	Ab5
Clarinet, A	49	91	C#3	G6
Clarinet, Bb	50	86	D3	D6
Voice, Lyric Tenor	51	68	Eb3	Ab4
Horn, English	52	77	E3	F5
Flugelhorn	52	80	E3	Ab5
Vibraphone	53	89	F3	F6
Voice, Contralto	55	72	G3	C5
Flute, Alto in G	55	79	G3	G5
Cornet	55	84	G3	C6
Trumpet, Bb	55	84	G3	C6
Banjo (5 string)	55	86	G3	D6
Clarinet, Eb	55	87	G3	Eb6
Mandolin	55	88	G3	E6
Violin	55	91	G3	G6
Saxophone, Bb Soprano	58	87	Bb3	Eb6
Voice, Alto	59	74	B3	D5
Voice, Mezzo Soprano	60	76	C4	E5
Chimes	60	79	C4	G5
Oboe	60	84	C4	C6
Flute	60	103	C4	G7
Violin, Soprano	60	105	C4	A7
Celesta	60	108	C4	C8
Ukelele	62	76	D4	E5
Voice, Soprano	62	81	D4	A5
Xylophone	67	96	G4	C7
Violin, Treble	67	100	G4	E7
Piccolo	74	102	D5	Gb7
Piccolo in Db	75	104	Eb5	Ab7
Bells (Glockenspiel)	79	108	G5	C8
Glockenspiel (Bells)	79	108	G5	C8

These tables were based in part, from pages 109-111 of "Music Theory Dictionary: The Language of the Mechanics of Music" by Dr. William F. Lee, 1965, Charles Hansen Educational Music & Books.

Also Grant Green <gdgreen@contrabass.com> helped update some of the above for which more info can be found at his website: <http://www.contrabass.com>

Benjamin Tubb  
brtubb@cybertron.com  
<http://home.cybertron.com/~brtubb>

# Contrabass Sarrusophone

## General information:

Sarrusophones were first designed by a Parisian bandmaster, Sarrus, who was inspired by the success of the saxophone created by Belgian inventor Adolphe Sax. Manufactured by Gautrot in 1856 (one of Sax's business competitors), sarrusophones are brass double reed instruments with a loud strong tone, created for use in military bands. The higher registered soprano instruments have relatively straight bodies, while lower voiced members of the family have 'multifolded' or 'hairpin' bodies, somewhat like that of a bassoon. Most popular during the 19th century, these instruments are still used in several European military and marching bands. In the United States, they are also featured by the Indianapolis Symphonic Band, which describes itself as "one of the few ensembles to own (and actually use on occasion) a contrabass sarrusophone" and the San Ramon Jazz Ensemble.



## Selected References:

- Baines, Anthony. European and American Musical Instruments. London: B.T. Batsford, 1966.
- Galpin, Francis W. A Textbook of European Musical Instruments. reprint. Westport, Conn: Greenwood Press, 1976.
- [Indianapolis Symphonic Band](#)
- "Reed instruments", The New Grove Dictionary of Musical Instruments", 3 vols., Stanley Sadie, ed.. London: Macmillan, 1984.

More information on the [Saxophone](#).

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**SARRUSOPHONES AND  
CONTRABASSE À ANCHE**

**FOR SALE IN SPRING OF 2004**



# 254	Gautrot Marguet		
US\$ 10'000	Contrabass Sarrusophone	<p>Contrabass Sarrusophone, bearing the original stamp: Gautrot Marguet, Brevete s.g.d.g., a Paris. Also bearing two round stamps with a 42 and a G. Earlier restoration, pads and springs look good, needs set up, very nice original condition, some dents and scratches, original case and bocal, total length 114.5 cm, bell diameter 16.7 cm, diameter of bocal 2 cm.</p>	
# 165	Gautrot, Marquet, Paris		
US\$ 12'000	Alto Sarrusophone, ca. 1865	<p>A very rare alto Sarrusophone, engraved: Gautrot Marquet, breveté s.g.d.g. à Paris. A soprano sarrusophone by this maker is in the Smithsonian museum # 210932. All brass body in good condition, all original, needs cleaning, plays nice but it wouldn't hurt to do a pad job, two small dents, length 67 cm.</p>	
# 14	C. Mahillon & Co., Brussels, London		
US\$ 6'500	Contrabasse à Anche	<p>Nice Contrabasse à Anche bearing the original stamp: C. Maillon, Bruxelles, 27. Good original condition, the usual dings and scratches which are normal for this kind of age, nickel plated, nickel 100% in place, all the keys work and springs are good, pads probably need to be replaced, two original bocals and a little case with two original reeds, total length 103.5 cm, bell diameter 24.5 cm, diameter at the bocal 1.6 cm.</p>	

567445



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**JOUK MINOR - PHILIPPE NEVEU**

**« duo de sarrusophones<sup>1</sup><sub>[1]</sub>  
contrebasses »**

- musique improvisée -

Ici, l'instant d'expression est donné à ces hautboïstes singuliers, issus de traditions et origines musicales différentes. Une génération les sépare. Hormis leur passion partagée pour les musiques traditionnelles, ils ont manifestement en commun d'être autant des interprètes lumineux que des improvisateurs illuminés...

Ce duo surprenant, édifie un événement où le rapport avec les auditeurs, comme avec l'acoustique du lieu, a son importance et détermine soudainement une atmosphère singulière. Un « *ici et maintenant* » nourri d'Histoire et de fables, révélées par les timbres précieux de ces rarissimes anches doubles : puissants stimulants de toutes les imaginations... à consommer sans modération !

### **Jouk MINOR** (Sarrusophone contrebasse)

Viñez, et rencontre le Free-Jazz dans les années 70 et intègre comme saxophoniste l'ensemble du pianiste François Tusques au côté de Bernard Vitet, Béb Guérin et Noël Meghie. Crée en 1973 Armonicord, avec Bernard Vitet, Kent Carter et Rachid Houari. Cette Formation, dédiée à l'improvisation deviendra un ensemble de vents et percussions, auquel s'ajouteront plus tard le clavecin (Odile Bailleux, organiste de Saint-Germain-des-prés) puis le violon ou l'alto (Bruno Girard de *Bratsch*). Cet ensemble comprenait aussi Joseph Trainell (trombone), Jean Querlier (anches) et Christian Lété (percussions, batterie).

Depuis ses débuts il a participé à de nombreux concerts et enregistrements avec notamment Michel Portal, Pierre Favre, Eje Thelin, Alan Silva, et musiques de théâtre.

A côté de ses activités de concertiste, et à travers son expérience de musicien, il poursuit une recherche dans la facture instrumentale en construisant des becs de saxophones et des guitares *flamenca*.

Depuis quelques années, il explore le sarrusophone contrebasse, lui permettant de développer des techniques élaborées avec le saxophone baryton en particulier pour l'expression des sons harmoniques et des phénomènes acoustiques propres aux tuyaux à vent (multiphoniques, micro-intervalles, jeu sur le spectre en souffle continu.).

Discographie : *Splendid izlment* (Michel Portal), *Candels of vision* (Eje Thelin, Pierre Favre), *Leon Franciulli-Live in Montreux*, *La guèpe* (Bernard Vitet), *Celestial Communication Orchestra* (Alan Silva), *Esprit de sel* (Armonicord), *The shout* (Alan Silva).

Il joue le Sarrusophone contrebasse depuis quelques années, à l'aide de techniques de jeu issues de pratiques de hautbois populaires du monde.

Discographie : *Musiques des joutes nautiques* (collectage), *Tenson* (M.Montanaro, Barre Phillips, alan Vitous), *Loor a la sevilla* (Pepe Linares), *L'usina* (Dupain), *Les Grinces Charmants* (Workshop de Hautbois Populaires), *Issombotega* (Besace), *Es lo titre* (lo cór de la plana), *Chanson pour Nelly* (Le Grotorkèstre).

NOTES :

CONTACT :

*Workshop de Hautbois Populaires (RIVATGES)*

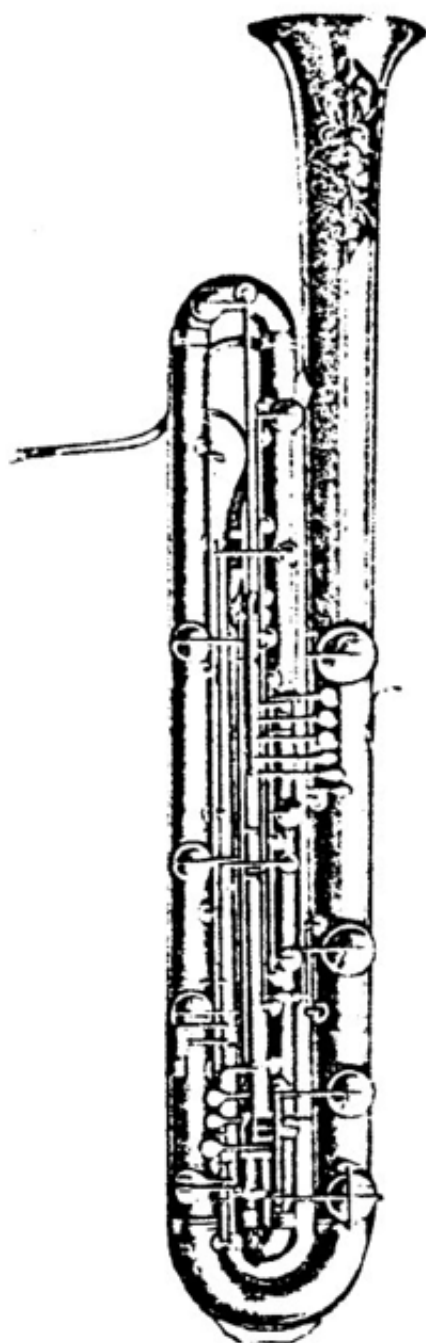
[workshop@laposte.net](mailto:workshop@laposte.net)

*06 87 53 78 85*





WORLD'S LARGEST MANUFACTURERS



## The Sarrusophone

AT THE request of the United States Government, C. G. Conn, Ltd., built the first Sarrusophone ever constructed in America, just a few years ago, as the government band instrumentation now calls for the Bass Sarrusophone as a regular member of the reed section. The government inspectors were highly pleased with the ~~C~~ product, and although the Sarrusophone was practically unknown on this side of the Atlantic, it was introduced as a part of the regular ~~C~~ line with very satisfying results. It should be remembered that the first Saxophone built in America was also a product of the Conn factories.

This new instrument, despite its unusual appearance, is not difficult to master, especially for one who has played a Saxophone. The fingering is almost identical, and although the Sarrusophone is properly played with a double reed mouthpiece, the Conn designers have perfected a mouthpiece similar to that of a Soprano Saxophone which gives perfect results on the Sarrusophone. The Contra-Bass in E $\flat$  is the only member of the family now being built, but others will be added from time to time. This model is by far the most important of the Sarrusophone group, and takes the place of brass Bases, being much easier to play and weighing appreciably less.

Although comparatively new in this hemisphere, the Sarrusophone as produced by Conn has already established itself in America, and its popularity is assured.

MODEL	PITCH	KEY	WEIGHT	LENGTH	BELL DIAMETER	FACTORY NUMBER	CODE WORD
Contra-Bass	Low	E $\flat$	11 lbs.	50"	7"	16-V	salet

Figure 1

# Sarrusophones

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## Sarrusophone

W. Sarrus, a French bandmaster, invented the Sarrusophone and had it constructed for him by P.L. Gautrot, Sr. It was patented in 1856 and is a unique instrument in that it is a brass instrument with conical bore and a double reed embouchure. There are eight voices of the instrument from sopranino to subcontrabass. The fingerings and the B-flat registers are all comparable to the saxophone. The smaller instruments look very much like the soprano saxophones.

The above definition was taken from the Terminology Collection of Online Dictionaries at <http://www.uwasa.fi/comm/termino/collect>. The Sarrusophone is no longer made, but we at Oberloh Woodwind and Brass Works have become extremely proficient at restoring these fine instruments. We have recently been asked to restore a 1922 Conn ContraBass Sarrusophone, and will be bringing pictures of that work in progress for your enjoyment.

Click on the thumbnails below to see the full size picture.

To the left are a number of thumbnail images. The first three we chose simply because, in our opinion, they are the most beautiful. The finish of the instrument is not original. We chose it to be satin silver with burnished highlights and 24 karat gold overlay. We chose this finish not only because it was so beautiful, but also to cover a host of sins performed by countless repairs enacted over the past 115 years.

This instrument was manufactured by Triebert & Cie. of France. Made in the early 1880's, about the time that Gautrot purchased the firm. This image demonstrates the artistry of the master engravers of the age.

Staying with the common theme of our desired finish, it is only appropriate to gold finish the inside of the bell. The original finish of this instrument was most likely raw brass.

The most challenging process to be performed during this restoration, hands down, was the fabricating of the water key u-tube. Completely BY HAND! Raised from flat brass sheet stock, the conical tube was formed and bent 180 degrees. The process took 10 VERY intense hours to complete.

The next several images are shown to emphasize the details addressed throughout the rebuilding of this instrument. The work involved called for the removal of ALL soldered components, i.e., posts, toneholes, guard mouldings and ferules.

With the removal of all soldered parts, we were able to concentrate on the smallest of defects in the body tubes. This allowed us to present a final finish to the instrument never imagined.

After all the tubes, bows and bell were complete, the arduous task of remounting all toneholes, posts, and other assorted bits and pieces could take place. In our shop, this process requires an emphasis on parallels and right angles. This ensures the instrument be dimensionally correct when completed.

After 115 years, you might think the keys would be pretty badly worn...and you'd be right! All key work was completely refitted and in many cases new metal was added at the worn ends to ensure a smooth, long lasting, precision fit.

Once the body had been reassembled (completely resoldered), very careful polishing was performed, with special emphasis on not overbuffing. Our attitude is that the instrument has made it 115 years, we want it to last at least another 115, so leave the metal on the horn!

The restoration of this bass sarrusophone employed a number of very talented artisans. Stephen McComas, Daniel Oberloh, Tom Green and the staff at Anderson Silver Plating Co, Inc. of Elkhart, Indiana. The restoration took place over a period of 18 months.

A note to the viewer: there has been a great deal of talk about refinishing brass instruments. Many have said: "to refinish is to ruin". Our attitude is: "Why would you want to do a restoration half way?" When this instrument arrived at our shop, it did work...barely. The owner, Michel Jolivet, wished the instrument be raised to a new glory, not only in its playability, but also in its aesthetic appeal. The process of refinishing instruments requires a mastery of metalworking ability, as well as a great deal of self-control. When done properly, an instrument should always play as



well or better when leaving the shop than when it was new, given a good basic design. We would like to thank Dr. Jolivet for his patience, and trust in allowing us the opportunity to perform such a worthwhile task.

A side note: When it comes to double reeds, all of the beautiful pad work and plating won't do anything for the intonation if the bocal is not right. The original put the horn 20-40 cents flat, and caused it to lack in center. So, we made a new one.

The new bocal is fashioned after the original. It was produced primarily through the same technique, although we changed the length and taper ratio. Raised from flat brass sheet stock, the seam was silver braised and hand worked on a specially made steel mandrel. Telescopic tubing was fabricated for the receiver, and it was embossed with the company family name, after all, we designed and made it! Finally, it was finished in 24 karat gold.

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## **Copyright 1997-2000 Oberloh Woodwind and Brass Works Sarrusophones**

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# INTERNATIONAL FILM MUSIC SERVICES

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## The Sarrusophone Returns...

**PLAYER OF THE MONTH** DAVID  
CHATTERTON talks to IFMS about an alternative  
sound that will most certainly be of interest to  
composers in the scoring of movies.



The Sarrusophone - an instrument which has virtually disappeared from the orchestral landscape - is enjoying a welcome return through Chatterton's efforts to update its image and use. Collaborating with Benedikt Eppelsheim the 'orchestral' Contrabass Sarrusophone in 'C' has been redesigned with more logical and alternative fingerings, better intonation and the ability to play the instrument sitting down rather than standing up. The result is an instrument that sounds more like a cross between the tuba and the sax.

During recording for 'THE MUMMY RETURNS' Chatterton was able to give composer Alan Silvestri a guided tour of the instrument. Silvestri remarked that it sounded like a horn in its upper register - it has a more lyrical and sustainable cantabile quality combined with a lot more volume. There is no problem with playing it quietly though.

Chatterton believes composers will find it a lot more powerful than the Contra Bassoon. It can have a menacing sound and so is ideal for the horror movie genre. Other orchestral players who have heard it in action are impressed by its fullness. Chatterton, who is Professor of Contra Bassoon at London's Royal Academy Of Music, feels it could feature in classes in the future - the last classes for the Sarrusophone were held around 1910. Future projects involving the instrument include a recording with the





Philharmonia for Stravinsky's 'Threni'.

David Chatterton is Principal Contra Bassoon with the Royal Philharmonic Orchestra. His film credits include 'The Mummy Returns', 'Shrek', 'Dancer in the Dark', 'Chicken Run', 'Sleepy Hollow', 'Entertaining Mr Ripley', 'Addicted to Love', 'Tomorrow never Dies' , 'The Honest Courtesan' 'Rambo I & II' and Three Amigos! Video credits include 'Jesus Christ Superstar', 'Joseph & the Amazing Technicolour dreamcoat', 'Evita', & 'Cats'.

**David was interviewed by Madeleine Kear for IFMS**



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## Thinking Big

Arbors 1997

- [The Music](#)
  - [The Artists](#)
  - [Liner Notes](#)
  - [How To Get This CD](#)
- 

## The Music

1. **My Heart** (Lil Hardin Armstrong) (7:50)  
SR: Tenor Saxophone
2. **Mood Indigo** (Duke Ellington, Barney Bigard, Irving Mills) (5:17)  
SR: Theremin, Bass Clarinet
3. **Mandy, Make Up Your Mind** (Grant Clarke, Roy Turk, George W. Meyer, Arthur Johnston) (4:37)  
SR: Soprano Saxophone, Contrabass Sarrusophone
4. **All Too Soon** (Carl Sigman, Duke Ellington) (5:06)  
SR: C-Melody Saxophone
5. **Ko-Ko** (Duke Ellington) (3:47)  
SR: Contrabass Saxophone
6. **Chances Are** (Al Stillman, Robert Allen) (3:15)  
SR: Tenor Saxophone
7. **Sleepy Time Gal** (Joseph Alden, Raymond Egan, Ange Lorenzo, Richard Whiting) (5:46)  
SR: Bass Saxophone
8. **Oh! Sister, Ain't That Hot!** (Walter Donaldson, Harry White) (4:46)  
SR: Bass Saxophone, Clarinet
9. **It's Magic** (Sammy Cahn, Jule Styne) (4:46)  
SR: Bass Saxophone
10. **Dreams Come True** (Sun RA) (3:28)  
SR: C-Melody Saxophone
11. **Stompin' at the Savoy** (Andy Razaf, Benny Goodman, Chick Webb, Edgar Sampson) (5:46)  
SR: Bass Saxophone
12. **On a Turquoise Cloud** (Duke Ellington, Lawrence Brown) (3:59)  
SR: Theremin; Alto, Tenor, and Baritone Saxophones; Clarinet and Bass Clarinet
13. **Basso Profundo** (Duke Ellington) (3:19)  
SR: Contrabass Saxophone
14. **Moonlight and Roses** (Ben Black, Neil Moret) (1:37)  
SR: Alto Saxophone

[Top](#)

## The Artists

- **Scott Robinson**, leader; arranger; clarinet; bass clarinet; C-melody, alto, tenor, baritone, soprano, bass and contrabass saxophones; theremin; contrabass sarrusophone.
- **David Robinson**, trumpet, cornet
- **Dan Barret**, trombone
- **Bucky Pizzarelli**, guitar
- **Pat O'Leary**, bass
- **Richard Wyands**, piano
- **Mark Shane**, piano, celeste
- **Klaus Suonsaari**, drums

[Top](#)

## Liner Notes by Dan Morgenstern

This is an extraordinary record by an extraordinary musician. What makes Scott Robinson so special is not that he plays so many instruments so very well (though this, of course, is no mean feat in and of itself) but that he employs this versatility in such a creative way. As you listen to him here, you are struck by how well each selection fits the particular instrument(s) used, and how true to the particular character of each instrument Scott's playing is. This is the work of a dedicated artist who uses his skills to create new colors and textures and, always, to express his feelings.

This is Scott Robinson's fourth record as a leader. The earlier ones haven't been all that easy to find. The first, an LP issued in 1984, was actually my introduction to Scott's remarkable talent - I was visiting the young Danish-born pianist Niels Lan Doky, who'd been a Boston's Berklee College of Music with Scott, and pulled out this record he'd made with him. Called *Multiple Instruments*, it had Scott on the cover leaning on his vintage Plymouth, surrounded by horns of all sorts. I said, "What *is* this?," and Niels smiled and said, "You listen. This guy's amazing." I did and he was. The first time I heard Scott on a live gig was at a *JazzTimes* convention - he was playing valve trombone with a quartet, and swinging. That was the first of many encounters, in such varied contexts as the bands of Mel Lewis, Buck Clayton, Vince Giordano and Illinoise Jacquet, with many more to come.

Scott's second album, *Winds fo Change*, was first issued as an LP in 1988, then reappeared on CD in 1990, on the Japanese Ken Music label. Like its predecessor, it had Lan Doky on piano, and fellow ex-Berlemites Ira Coleman and Klaus Suonsaari on bass and drums (with Terri Lyne Carrington sharing the drum chair), and it displayed Scott's composing chops as well as his instrumentarium, including trumpet and valve trombone. (He's among the very few to have mastered both reed and brass instruments - Benny Carter, Ira Sullivan, Brad Gowans and Jimmy Dorsey come to mind.) The third, which

I've not come across, featured the Czech keyboardist Emil Viklicky and was issued in 1993 on the German Bliss label. By then, his recording career had begun to take wing - he's appeared on more than 75 albums by now - and the dozen released during 1996 give some indication of his musical range: the bands of Toshiko Akiyoshi and Maria Schneider (of both of which he's a mainstay) and Tom Pierson, as well as the Buck Clayton Legacy Band; trumpeters Peter Ecklund and Randy Sandke; singers Caecilie Norby, Daryl Sherman and Carol Sloane; bassist Greg Cohen, and the Norwegian pianist Per Husby. The Sloane CD, a Sinatra Tribute, shows yet another facet of Scott - he arranged several pieces, as he did for a fine Frank Wess session, *Trying to Make My Blues Turn Green*.

For the session at hand, Scott arranged all the tunes except **Sleepy Time Gal**, for which Dan Barrett fleshed out a two-part harmony version he and Scott do at jazz parties. The fleshing out is due to the presence of a third horn, and that presence, of trumpeter-cornetist David Robinson, is of special significance to Scott. David is Scott's older brother.

"This record gives me a chance to finally do something with David, who has taught me a lot about music through the years," he said. It is also our first chance to hear David's warm and attractive playing in a proper setting, his few prior appearances on disc not having done him justice. Four years older than Scott (who was born in New Jersey in 1959 but reared in Virginia), David plays gigs around the nation's capital, mostly with traditional groups. It was when he practiced with such a group in the Robinson's yard that Scott listened and watched and "got the fever," as he describes it. David became his mentor in things musical and clearly did a fine job. These days he's very much involved in the Federal Focus Jazz Band, a youth group for which David and his colleagues provide instruments and funds for rehearsing. The band has performed at the White House and in Europe, and its repertory includes pieces by such stalwarts as Jelly Roll Morton. David is also a past-president of the American Federation of Jazz Societies.

Aside from David and Dan Barrett (certainly no stranger to the Arbors family), and Scott's longtime friend Klaus Suonsaari, the cast includes two fine pianists: Richard Wyands, who during a long and distinguished career has been associated with such major figures as Benny Carter and Charles Mingus, and Mark Shane, whose inspirations include Tommy Flanagan and Teddy Wilson. Guitarist Bucky Pizzarelli, needs no introduction to any self-respecting jazz fan; and bassist Pat O'Leary, has worked and recorded with pianist Hal Galper's trio and Lionel Hampton's big band.

On **My Heart**, composed by Lil Hardin Armstrong for an early Hot Five record date, Scott plays one of his primary horns, the tenor sax. He introduces the pretty theme ("I learned the tune from David years ago," he points out) out-of-tempo, backed only by piano, then drums and bass kick in and Scott swings through three choruses of flowing ideas, displaying his range from top to bottom. Wyands and O'Leary come in for spots and then Scott re-enters for some trading with Klaus, a fine theme paraphrase, and a nice ending.

The famous **Mood Indigo** has been recorded so many times (not least by Mr. Ellington himself) that it's a challenge to find something new to say on it. Scott does so by means of the theremin, a fairly recent addition to his instrumentarium. Named for its inventor, it was the first electronic instrument - the sound is produced when the player passes his hands over a little black box with an antenna-like protrusion. Scott now owns two of these magic contraptions: an early tube model made by synthesizer pioneer Robert Moog, and the one heard here, which was once used for sound effects on the Ernie Kovacs show. "I've now used the theremin on three records, a film score, and a jingle," Scott said. It has an eerie sound (it was used prominently in the Hitchcock thriller *Spellbound*), complemented nicely here by Scott's bass clarinet, on which he gets a beautiful tone. Brother Dave, with Harmon mute, brings Artie Whetsol to mind with his centered tone, bowed bass adds another texture, and when the theremin resumes, Scott makes it slide and slither, climaxing with tremolos. Something else!

**Mandy, Make Up Your Mind**, one of those good old good ones, was waxed twice in 1924 by bands including Louis Armstrong - Fletcher Henderson's and the Clarence Williams Blue Five. On the latter, it wasn't Louis but Sidney Bechet who stole the show with a solo on the sarrusophone, and that's what Scott offers here - on a contrabass sarrusophone, no less. This family of instruments (brass body, reed mouthpiece) was introduced by its inventor, French bandmaster named Pierre Auguste Sarrus (1813-1876), some ten years after the appearance of the saxophone, a far more successful hybrid. There aren't many around today, but depend on Scott to find one! He plays soprano in the ensemble, there's a nice Barrett chorus, Shane sounds like early Teddy W., and Dave's open horn does nice things with the changes. Then comes the sarrusophone. The sound is very reedy and conjures up a giant ostrich performing a mating dance; its dry tones are also heard in the closing ensemble, where Scott plays Bechet's original 2 bar break.

**All Too Soon**, our second Ellington item, offers some soulful playing by Scott on the once popular and now extinct C-Melody saxophone. It has its own sound, but Scott's phrasing and feeling here evoke Jonny Hodges. Bucky and Richard take nice turns, and then Scott takes it out in style.

For Ellington's **Ko-Ko**, Scott brings on the cover attraction: the contrabass saxophone. There aren't many of these dinosaurs extant today - I'd only seen a specimen once before, on an Anthony Braxton record date. Braxton used a step-ladder to play it. Scott has found a way to balance his while he plays. It took him more than two years to get it, after he'd first spotted it in the window of an antique shop in Rome. "It was dusty and in disrepair," he recalled, "and the bell was stuffed with canes, umbrellas and artificial flowers. It took the untiring efforts of my friends in Rome to convince the shop owner to part with it - lots of red wine played a role in this. It finally arrived here in August of 1996, and I spent weeks overhauling it in my back yard."

The instrument yields an incredible sound here, like Harry Carney in the fourth dimension. Scott's excellent arrangement lets us hear solos by piano, trombone and trumpet (with plunger), David really getting into the spirit of this 12-bar blues in minor. Scott takes Jimmy Blanton's breaks. This is a dramatic rendition of a big-band classic -

quite a coup!

**Chances Are** is indelibly associated with Johnny Mathis, and it was on a job with the singer that Scott learned this attractive tune. This is an intimate performance by Scott on tenor, backed only by Bucky's 7-string guitar. The final half chorus - after Bucky's pretty bridge - is strictly Scott; the way he goes up high is like a signature.

We've mentioned **Sleepy Time Gal**. Scott's on bass sax here, his warm sound reminding of the master, Adrian Rollini. For that matter, Dan Barrett's setting is also redolent of 1920s New York style, a la *Ida*, and he takes a fine solo. The key change is effective, and the celeste adds a nice coloristic touch. Don't overlook David's contribution. The concluding pyramid chord is idiomatic, and Scott manages to get a high A-flat out of the big horn.

From the book of Jimmie Noone's Apex Club band comes Walter Donaldson's **Oh! Sister, Ain't That Hot!** - "another tune I learned from David," Scott noted. He plays clarinet and bass sax, getting his own sound on the clarinet as well. The ensemble is very mobile here. Dan offers a muted gem, and David dons the plunger, conjuring up Muggsy Spanier. Then Mark joins the party with some good stride struff, and Scott trots out his lower register on the clarinet, backed by Bucky's strum.. The brass join in, and Scott switches to bass sax. They eschew the tag, for which we thank them!

**It's Magic** is a ballad feature for Scott's bass sax. "This is probably my favorite thing on the record ... I first fell in love with this tune when I came upon a record by Eric Dolphy when I was very young. He actually plays the melody very straight, and very beautifully, on bass clarinet - the tune has great lyrics also." Scott *sings* on this. Lovely.

Since I first heard Scott play **Dreams Come True** at this session, Sun Ra's catchy little tune has been swimming around in my head. It dates from 1956, early in Sunny's extensive discography, had a vocal, and a fine John Gilmore tenor solo. Scott plays C-Melody here, duetting with Mark Shane, who digs deeply into his Teddy Wilson bag. "I'm crazy about Sun Ra," Scott said. "I grew up listening to lots of him and Louis Armstrong." We're glad he did. Wait and see - it'll linger in your mind as well....

**Stompin' at the Savoy**, Edgar Sampson's classic swing era anthem, features Scott on the bass sax, which, though dwarfed on this trip by the contrabass monster, is still a pretty hefty piece of plumbing. "In 1987," Scott recalled, "when I was playing in Illinois Jacquet's band, we used to play this tune every night and it always began with a few piano choruses in front. Richard always sounded fantastic, and I've waited a long time to have him do the same on my record." Mr. Wyands comes through with flying fingers, Scott really gets around on the big horn, his phrasing very hip here, Bucky picks up on Scott's final phrase, and then Dan does the same when his turn comes. Nice bass solo and drum fills, and dig that final bass sax note!

I can't recall anyone else having tackled Ellington's **On A Turquoise Cloud**. Scott owns Duke's original recording, and also has "a great film of the band doing it, which my

brother gave me. Again, he introduced me to this piece." Scott overdubbed himself here, on alto, tenor and baritone saxes, clarinet and bass clarinet, and, last but not least, theremin. The latter instrument sounds startlingly human, conjuring up the voice of Kay Davis. Dan Barrett does a great job on Lawrence Brown's muted solo. A unique performance! Duke and Billy Strayhorn would have loved it.

More from the inexhaustible Ellington lode with **Basso Profundo**, a piece never recorded commercially but surviving in a live performance from the 1947 Carnegie Hall concert, where it was a showcase for the basses of Oscar Pettiford and Junior Raglin. Scott brings back the monster for this, and it's perfectly suited to the strongly rhythmic blues pattern of this piece. Bucky strums it on (great tempo), aided by Klaus. Then Scott brings on the theme and dialogs with Pat's solid bass. Bucky swings mightily on his chorded solo, and then the monster returns. Great ending! (Just to fill this instrument with enough air to produce a sound is a challenge, and the way Scott gets around on it is nothing short of miraculous - something like climbing Mount Everest!)

This fascinating program comes to a gentle, touching conclusion with **Moonlight and Roses**, a vintage 1925 tune based on an 1892 piece composed for organ. Scott chose it as "my farewell to my much-loved grandfather, who got me started in music by giving me the Conn alto I play here, which he purchased new in 1927." It's just a single chorus but says it all.

I could tell you more about the amazing Scott Robinson - that he's won four fellowships from the National Endowment for the Arts, among other honors; that he was (at 22) the youngest faculty member at Berklee; that he has been an invited speaker at the Congressional Black Caucus Jazz Forum and has performed for the President of the United States; that he's written about the bass sax for *Saxophone Journal* and conducted jazz workshops in the Czech Republic under the auspices of the U.S. Embassy; that he and his contrabass sax were the subject of a recent CNN news documentary, and that he keeps so busy that he's sometimes performed in more than a dozen countries in a single year - but the main thing for you to do is to listen. Scott Robinson is indeed a musician who thinks big.

- **Dan Morgenstern**, June 1997

(Dan is one of the master jazz writers and is currently the Director of the Institute for Jazz Studies at Rutgers University.)

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## Le Sarrusophone



**Reviewed By: Judith Schlesinger**

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## Scott Robinson

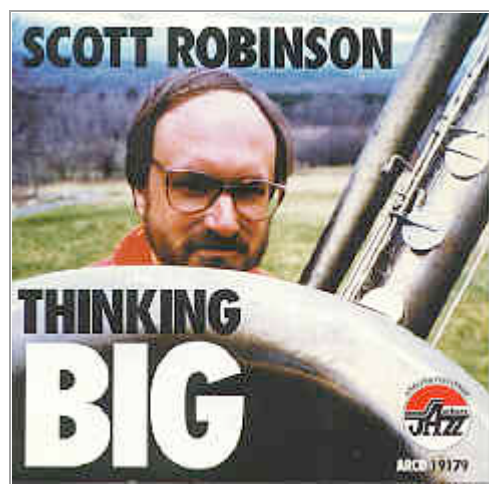
### *Thinking Big*

Arbors Jazz

Time: 63

**Musicians:** Scott Robinson, clarinet, bass clarinet, C-melody, alto, tenor, baritone, soprano, bass and contrabass saxophones, theremin, contrabass sarrusophone, with David Robinson, trumpet, cornet; Dan Barrett, trombone; Bucky Pizzarelli, guitar; Pat O'Leary, bass; Richard Wyands, piano; Mark Shane, piano, celeste; Klaus Suonsaari, drums.

**Songs:** My Heart, Mood Indigo, Mandy, Make Up Your Mind, All Too Soon, Ko-Ko, Chances Are, Sleepy Time Gal, Oh! Sister, Ain't That Hot!, It's Magic, Dreams Come True, Stompin' at the Savoy, On a Turquoise Cloud, Basso Profundo, Moonlight and Roses.



Rating: ★★★★★

It can be argued that the more jazz is viewed as A Holy Tradition, the less fun it is. In recent years the emphasis on reverent flame-keeping has piled political overtones onto an art form which began - and thrives best - as a spontaneous expression of joy and imagination. Jazz can be serious, but should never be deadly.

That's one reason Thinking Big is so refreshing. While showing all due respect for The Canon, this constellation of fine players manages to convey its delights as well. A major reason is the arranging and playing talent of their leader, Scott Robinson, whom Dan Morgenstern calls "among the very few to have mastered both reed and brass instruments." (Note: the contrabass saxophone, which has a brass body and a reed mouthpiece, is a head taller than Robinson and requires a special platform to wheel around). Robinson was also (at 22) the youngest faculty member at Berklee and has won four fellowships from the National Endowment for the Arts. This is his fourth album as a leader, and it's full of unusually textured combinations and wonderful spirit.

The fun begins with My Heart, a tune written by Lil Hardin Armstrong for an early Hot Five record date, where Robinson leads off with an aching but warm tenor line that opens into a swinging collaboration, including nice solo work by O'Leary (a yeoman player who's worked with Illinois Jacquet, Lionel Hampton, and Hal Galper). A lazy, stretchy Mood Indigo gets a fresh coat of paint with the addition of a theremin, that eerie, Hitchcock-ian sound which Robinson balances with his bass clarinet. Mandy, Make Up Your Mind was recorded back in 1924, featuring a sarrusophone solo by Sidney Bechet - here, Robinson takes it one more step with his contrabass version, which has a remarkable growling tone that he somehow manages to keep musical. And speaking of amazing sounds - the big one first appears on Ellington's KoKo. Robinson found it in an antique shop in Rome, dusty and broken, with the bell crammed with canes, umbrellas, and artificial flowers. It took two years to convince the shop owner to part with it - "lots of red wine played a role in this."

More 20s feeling on Sleepy Time Gal, this time with deep bass sax and tinkly celeste accents and smooth, laid-back solo work from Barrett and Shane. (Think blowing curtains and lemonade.) Another band antique is Oh! Sister, Ain't That Hot! and it still is, hooboy, with sparkling classic interplay, including Shane striding and Pizarelli strumming and Robinson doing the bass-ics on clarinet and sax. Sun Ra contributes Dreams Come True, a jaunty little 1956 tune done with the C-melody and Teddy Wilson-eque work by Shane. The theremin returns on a rare Ellington tune, On a Turquoise Cloud, sounding just like a woman's voice, and Robinson also overdubs himself on alto, tenor and bari saxes, clarinet and bass clarinet.

It's tough to pinpoint a highlight in an album that's full of them, but it might be Stomping at the Savoy, with its swinging scaffolding maintained by O'Leary, Wyands, and Suonsaari and the splendid solo work by everyone else. Or maybe it's Basso Profundo, another Ellington tune never recorded commercially, with its ranging and tongue-in-cheek contrast between Pizzarelli's acoustic strumming and Robinson's "monster."

There are wonderful ballads here as well - All Too Soon, with Robinson on the now-extinct C-Melody sax and Pizarelli taking a beautiful solo; a lovely version of Chances Are (which Robinson learned on a gig with Johnny Mathis), featuring a duet between his tenor and Pizarelli's 7-string, and a straightforward, smoky It's Magic on the bass sax, with sensitive support from Wyands. The curtain is a tribute to Robinson's grandfather: a single chorus of Moonlight and Roses played on his 1927 alto, a gift which started Robinson on his musical journey. What an original, varied, happy outing this is. Yes, Virginia - jazz can be rendered superbly and still be fun.

JS

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**Contrabass Sarrusophone** - *very, very rare and almost unheard of*

Now this is a strange instrument: the contrabass sarrusophone is a huge double-reed instrument constructed out of metal. It has a sound somewhat between that of a bass saxophone and a bassoon. It covers the same range as the contrabassoon. Contrabass sarrusophone parts do not exist in band music, but the instrument is sometimes used instead of a contrabassoon. Many say it actually sounds much nicer than a contrabassoon. However, there is only one concert band that we know of in North America that actually has one of these - it is played by a fellow named Grant Green in the San Jose Wind Symphony. Rumor has it that the Indianapolis Concert Band has one as well. Apparently, sarrusophones are still quite popular in military bands in Italy. In Italy, you will also sometimes see the other members of the sarrusophone family: the soprano,

alto, tenor and various embodiments of the bass sarrusophone. The sarrusophone was developed by Gautrot in the mid 1800s to compete with the saxophone; it fell out of favor by about the late 1920s. It is named after the famous French bandmaster Pierre-Auguste Sarrus (1813-1876).

However, if for some reason you happen to own and play one of these beasts, we would be happy to have you!

- [Sarrusophone Mailing List & Files](#) Bob Greenwade's Sarrusophone Stuff. Lots of information, a mailing list, and some PDF's to download. "Though they're arranged for Tenor, Baritone, Bass, and "Bubba" (contrabass), they should work just fine for SATB saxophone quartet, an equivalent clarinet quartet, or several other combinations of instrument."

By 1916, Conn was advertising that "the saxophone department has been quadrupled in size", and the 1918 catalog references the introduction of a straight soprano in E flat and a straight soprano in C. This catalog also makes mention of the Conn Microtuner and the Conn Resopad, both hailed as significant advances. These horns are referred to by Conn as "New Wonder" models, Conn saxophones of this era were seen with both soldered and drawn tone holes. The drawn tone holes are referenced by a patent engraved on the body tube (1,119,954 December 8, 1914) which was actually held by William S. Haynes, the flutemaker, and licensed to Conn. Rolled tone holes were introduced around 1920, although straight tone holes were often found for a few more years.

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"Maurice Ravel and the Lutheal" by Hugh Davies. 3 pages; 1 diagram.

In the early half of the 20th century very few composers considered using new instruments in their compositions. Among the few who did was Maurice Ravel, who included the sarrusaphone, Ondes Martenot, and the lutheal. The lutheal is a modified piano developed around 1918 by Georges Cloeteus in Brussels or Paris. It uses jacks for different nodes on the strings, and has additional registrations, or stops, for its harpsichord, harp-lute, and cimbalon timbres. Since only one restored lutheal remains in existence, this very detailed article

on its mechanical design also describes the detective work involved in tracing patents in order to learn about the inventor and his instrument. The author himself is one of the few British musicians who started to build new electroacoustic instruments in the late 1960s, and so the article opens with interesting general insights on the closer links between music and the visual arts, and the field instrument invention. Davies has published many pioneering studies on 20th century electronic instruments, and is a main contributor to the New Grove Dictionary of Musical Instruments. [Additional keywords: frames, dampers]

"Books & Recordings" by Bart Hopkin. 1/2 page.

### **Cedar Falls Municipal Band: Sarrusophone**

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Charlie Irvis (tb)

Sidney Bechet (ss, sarrusaphone)

Narcisse Buddy Christian (dr)