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 F337  
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## General Woodwind Comments

- #1 thing for woodwind players is AIR
- Narrow column of air that is fast (**higher faster colder**)
- Breathing
  - A. Lower diaphragm
  - B. Fatter, not taller; out, not up
  - C. Breath into your back
  - D. Breath like hole in the bottom of your back
  - E. *Blow paper on wall exercise*
    - 1. *Smaller the paper, easier it is to keep it up*
    - 2. *Constant, fast stream (like sax air)*
    - 3. *Tear-drop lip bad for student, may be why it doesn't work for student*
    - 4. *Say, "Hold paper up" for directions*
  - F. *What students can do*
    - 1. *Hand on stomach and back*
      - a) *Feel stomach expand standing straight up (correct), then leaned over (incorrect)*
    - 2. *Stand up to see all of the movement in the mirror*
    - 3. *Place hands on shoulders (caution) so they don't move up when breathing*
    - 4. *Laugh like Santa*
    - 5. *Lie on back and breath, shows how stomach breaths up*
      - a) *Switches to diaphragmatically breathing*
      - b) *Put books or case on stomach, try and keep them from falling*
  - G. Breath to play
    - 1. Lower breath
    - 2. Has Length
    - 3. Controlled
  - H. *Hand perpendicular to face, breath*
- Flute-a-phone
  - Acute aline fingering system
  - Proper techniques before real thing
  - Useful for students with:
    - Small hands
    - Less coordination
    - Limited breath capacity
  - Introduction to fundamentals
- Guide Positions: Places to hold instrument when not playing

- Never more than an inch away from keys
- Pinky is usually a problem
- Tonguing is harder than slurring
  - “Chewing”
  - Tongue hits back of reed instead of *tip*
  - No steady air stream
  - Use taste buds on tip of tongue
  - Pallet under chin moves a lot (not good)
- Tone
  - Long tones, listening, embouchure, etc.
- **Never put hard rubber or plastic mouthpiece in hot water**
- Start vibrato slow, then speed up to practice
- Reed Day!
  - Rotation of reeds, 3-5
    - Reed 1, 2, 3, 4, 5
    - Write down w/nontoxic marker
    - Tell elementary kids “take out reed 2 for today”
  - Issues
    - Temperature and altitude changes reed
    - Warped
  - Scrape mold off (sometimes)
  - **Don’t put in zip-lock bag to hold reeds in!**
  - **Don’t keep reed on mouthpiece and barrel the entire time**
  - **Don’t share reeds**
  - D’addario and van doren (single reeds)
  - Legre (synthetic)
    - Plastic, they do wear out/warp, rotate
    - Used for like marching/pep band if used at all
  - Sandpaper 400-600 waterproof grane
  - **No fuzz no buzz**
  - If reed unresponsive, properly warped, throw it out
    - Too hard, sandpaper
      - 1 or 2 stroke ON SOAKED REED
      - Sides, lighter and softer
    - Too soft, take top wire and squeeze
  - Different Knives for different purposes
  - Plaques
  - Slip the blades (thumb one way, finger the other), not too much
    - Too easily, reed is loose
    - Too loose: reed never gets better, plaque slips out, too much effort, big openings
    - Reed closest to you, go right
- *Remember problems might be instrument or reed and not student*

# Clarinet

## **I. Assembly**

- A. Wet reed
- B. Open on flat surface with right side up
- C. Don't grab keys, take bigger joint out
- D. Assemble with bridge key together
- E. Add bell, then barrel, then mouthpiece in line with octave key
- F. Ligature already on, slide reed on with a sliver of black showing
- G. Tighten ligature
- H. Use cork grease when needed

## **II. Instrument Care and Maintenance**

- A. (Also see sheet)
- B. Always rinse and/or brush teeth before playing the clarinet
- C. Swab clarinet and mouthpiece after each practice or rehearsal
- D. Blow out moisture from pads/tone holes
- E. Avoid leaving it in extreme conditions
- F. Clean tone holes with cotton swab

## **III. Playing Posture**

- A. Position to where you can sit and stand
- B. Don't crane neck
- C. Problems:
  - 1. Throat Constriction
  - 2. Arms too close to body
- D. Guide Positions:
  - 1. Thumb close to the key, hanging, pinky not under keys
- E. Sit up straight
- F. Feet on floor, not crossed
- G. Chin parallel
- H. Clarinet not too far up, about 30-40 degrees
- I. Right thumb under thumb rest
- J. Left hand thumb on back hole with fingers on front keys
- K. Right hand fingers covering keys with pinky for side keys



## **IV. Embouchure**

- A. Drop Jaw
- B. Don't Bite
- C. Mouth like rubber band on mouthpiece
- D. Corners tight
- E. Top teeth on mouthpiece
- F. Don't puff cheeks
- G. Chin flat, don't bunch up
- 1. Whistle, then whistle with chin for-



ward

## 2. Pull string from top of head

H. Bottom lip about half-way on mouthpiece

I. Don't use bottom lip as cushion

J. EEEE sound

K. Whee-ooo

## V. Articulation

A. Tip of tongue, tip of the reed

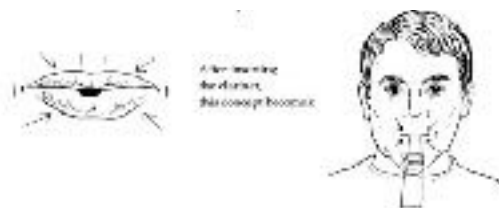
B. "Tee" or "tu" (like whispering "tune")

C. **INCORRECT:** "ta"

D. Release tongue with fast, focused, cold air



MountainPeaks  
textbook



## VI. Breathing

A. Air fast like laser to the ground

B. (See breathing in "General Woodwind Comments")

## VII. Tone

A. (See embouchure for some problems)

B. 30-40 degree angle for mouthpiece and clarinet

C. Fast, focused air

1. "Fog up mirror; then blow cold air to try and un-fog it as quick as you can"

2. Blow out a single candle from far away

3. Blow air through a straw

D. Oral Cavity shape, use EEEE sound

## VIII. Intonation

A. Temperature, air support, warming-up, embouchure, tension all affect intonation

B. Play louder, gets flatter

C. Play softer, gets sharper

D. Tuning pitches, Concert F (best one), Bb, A

E. Pull out between barrel and clarinet

F. To raise while playing:

1. Firm embouchure around mouthpiece

2. More "EEE" to narrow air stream

G. To lower while playing:

1. Round the embouchure more around the mouthpiece

2. Make the tongue shape more "oo" to widen the air stream

H. Other considerations

1. It is easier to lower (flatten) pitches than to raise (sharpen) them

2. Short tube pitches (close to the barrel/mouthpiece) are easier to raise or lower than long tube pitches (close to the bell)

3. Short tube notes are more affected by moving the barrel than long tube notes

4. When the instrument is cold, it will play flatter. When it is warm, it will play sharper (all instruments)

5. When a lower tongue position ("ooh") is used, the clarinet will play flatter. When a high tongue position ("ee") is used, the clarinet will play sharper
- I. When soft reeds are used, the clarinet will play flatter; when hard reeds are used, the clarinet will play sharper

## IX. Literature

<b>Solos</b> <b>Easy Solos (Elementary/Early Middle School):</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Bach, J.S.</td><td>Gavotte (Solos for the Clarinet Player)</td></tr> <tr> <td>Daniel</td><td>Evening in the Country</td></tr> <tr> <td>Becker/Komar</td><td>Romance (Concert and Contest Collection)</td></tr> <tr> <td>Largius</td><td>Chryselle</td></tr> <tr> <td>Mozart</td><td>Adagio and Minuetto</td></tr> <tr> <td>Schumann/Beiser</td><td>La Villadance (The Village Maiden)</td></tr> </table>		Composer	Title	Bach, J.S.	Gavotte (Solos for the Clarinet Player)	Daniel	Evening in the Country	Becker/Komar	Romance (Concert and Contest Collection)	Largius	Chryselle	Mozart	Adagio and Minuetto	Schumann/Beiser	La Villadance (The Village Maiden)						
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 22</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 85-88</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 22	Hille	Melodious and Progressive Studies, 85-88														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 23</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 89-92</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 23	Hille	Melodious and Progressive Studies, 89-92														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 24</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 93-96</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 24	Hille	Melodious and Progressive Studies, 93-96														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 25</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 97-100</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 25	Hille	Melodious and Progressive Studies, 97-100														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 26</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 101-104</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 26	Hille	Melodious and Progressive Studies, 101-104														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 27</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 105-108</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 27	Hille	Melodious and Progressive Studies, 105-108														
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Collis	Modern Course for the Clarinet, Book 27																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 28</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 109-112</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 28	Hille	Melodious and Progressive Studies, 109-112														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 30</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 117-120</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 30	Hille	Melodious and Progressive Studies, 117-120														
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Collis	Modern Course for the Clarinet, Book 30																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 31</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 121-124</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 31	Hille	Melodious and Progressive Studies, 121-124														
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Collis	Modern Course for the Clarinet, Book 31																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 32</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 125-128</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 32	Hille	Melodious and Progressive Studies, 125-128														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 33</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 129-132</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 33	Hille	Melodious and Progressive Studies, 129-132														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 34</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 133-136</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 34	Hille	Melodious and Progressive Studies, 133-136														
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Collis	Modern Course for the Clarinet, Book 34																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 35</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 137-140</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 35	Hille	Melodious and Progressive Studies, 137-140														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 37</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 145-148</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 37	Hille	Melodious and Progressive Studies, 145-148														
Composer	Title																				
Collis	Modern Course for the Clarinet, Book 37																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 38</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 149-152</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 38	Hille	Melodious and Progressive Studies, 149-152														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 39</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 153-156</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 39	Hille	Melodious and Progressive Studies, 153-156														
Composer	Title																				
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Hille	Melodious and Progressive Studies, 153-156																				
<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 40</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 157-160</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 40	Hille	Melodious and Progressive Studies, 157-160														
Composer	Title																				
Collis	Modern Course for the Clarinet, Book 40																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 41</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 161-164</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 41	Hille	Melodious and Progressive Studies, 161-164														
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Collis	Modern Course for the Clarinet, Book 41																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 42</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 165-168</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 42	Hille	Melodious and Progressive Studies, 165-168														
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Collis	Modern Course for the Clarinet, Book 42																				
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Composer	Title																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 46</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 181-184</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 46	Hille	Melodious and Progressive Studies, 181-184														
Composer	Title																				
Collis	Modern Course for the Clarinet, Book 46																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 47</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 185-188</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 47	Hille	Melodious and Progressive Studies, 185-188														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 50</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 197-200</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 50	Hille	Melodious and Progressive Studies, 197-200														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 51</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 201-204</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 51	Hille	Melodious and Progressive Studies, 201-204														
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Collis	Modern Course for the Clarinet, Book 51																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 52</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 205-208</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 52	Hille	Melodious and Progressive Studies, 205-208														
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Collis	Modern Course for the Clarinet, Book 53																				
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Collis	Modern Course for the Clarinet, Book 55																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 56</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 221-224</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 56	Hille	Melodious and Progressive Studies, 221-224														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 57</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 225-228</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 57	Hille	Melodious and Progressive Studies, 225-228														
Composer	Title																				
Collis	Modern Course for the Clarinet, Book 57																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 58</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 229-232</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 58	Hille	Melodious and Progressive Studies, 229-232														
Composer	Title																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 59</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 233-236</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 59	Hille	Melodious and Progressive Studies, 233-236														
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Collis	Modern Course for the Clarinet, Book 59																				
Hille	Melodious and Progressive Studies, 233-236																				
<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 60</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 237-240</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 60	Hille	Melodious and Progressive Studies, 237-240														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 61</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 241-244</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 61	Hille	Melodious and Progressive Studies, 241-244														
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Collis	Modern Course for the Clarinet, Book 61																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 62</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 245-248</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 62	Hille	Melodious and Progressive Studies, 245-248														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 63</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 249-252</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 63	Hille	Melodious and Progressive Studies, 249-252														
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Collis	Modern Course for the Clarinet, Book 63																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 64</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 253-256</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 64	Hille	Melodious and Progressive Studies, 253-256														
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Collis	Modern Course for the Clarinet, Book 64																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 65</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 257-260</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 65	Hille	Melodious and Progressive Studies, 257-260														
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Collis	Modern Course for the Clarinet, Book 65																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 66</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 261-264</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 66	Hille	Melodious and Progressive Studies, 261-264														
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Collis	Modern Course for the Clarinet, Book 66																				
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 67</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 265-268</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 67	Hille	Melodious and Progressive Studies, 265-268														
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<b>Advanced Etude and Method Books:</b> <table> <tr> <th>Composer</th><th>Title</th></tr> <tr> <td>Collis</td><td>Modern Course for the Clarinet, Book 68</td></tr> <tr> <td>Hille</td><td>Melodious and Progressive Studies, 269-272</td></tr> </table>		Composer	Title	Collis	Modern Course for the Clarinet, Book 68	Hille	Melodious and Progressive Studies, 269-272														
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Collis	Modern Course for the Clarinet, Book 68																				
Hille	Melodious and Progressive Studies, 269-272																				
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## X. Fingerings

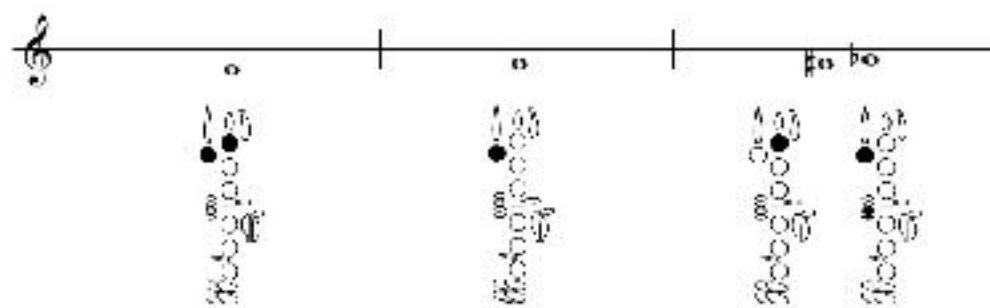
### Fingering Chart: Clarinet

When more than one fingering is given for a note, the first fingering is the preferred fingering. In technical passages, the second fingering may be the best option. See Chapter 5E, Clarinet Technique for more information.

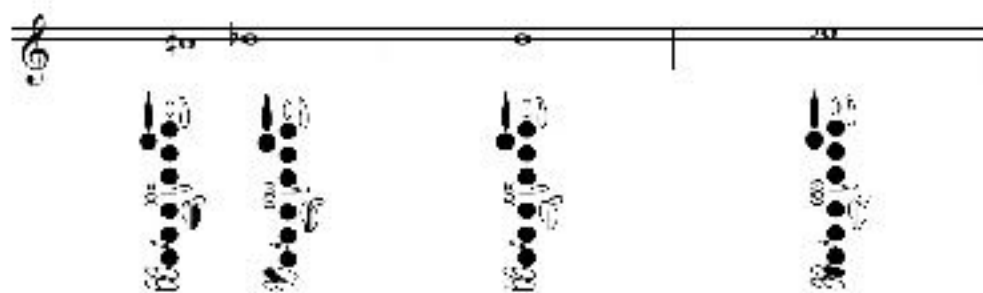
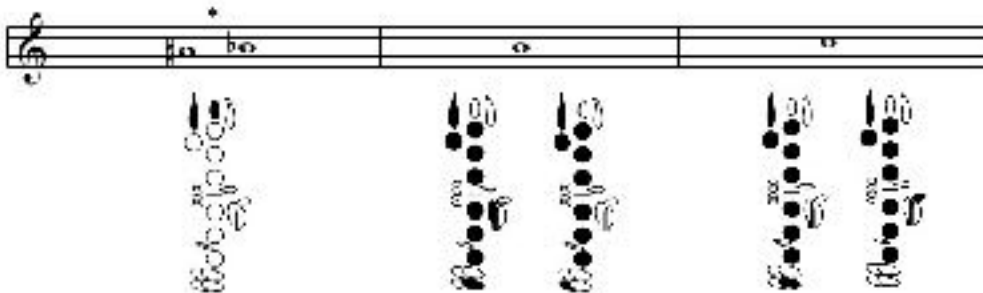
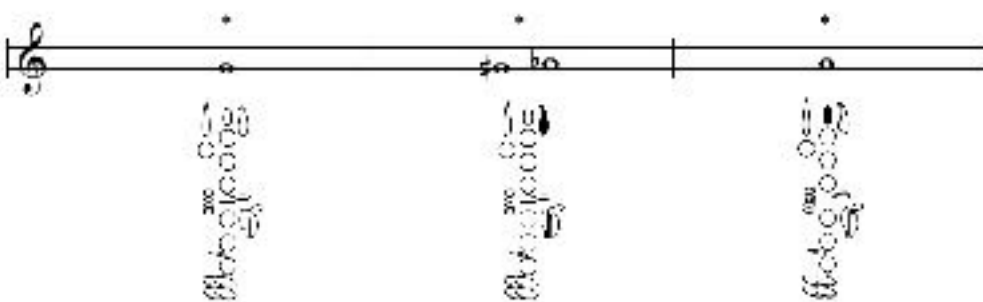
The chart displays fingerings for the following notes across four staves:

- Staff 1:** C4 (one fingering), D4 (two fingerings), E4 (two fingerings), F4 (one fingering).
- Staff 2:** G4 (one fingering), A4 (two fingerings), B4 (one fingering), C5 (one fingering).
- Staff 3:** D5 (one fingering), E5 (two fingerings), F5 (one fingering), G5 (one fingering).
- Staff 4:** A5 (one fingering), B5 (one fingering), C6 (one fingering), D6 (one fingering), E6 (one fingering), F6 (one fingering), G6 (one fingering), A6 (one fingering), B6 (one fingering), C7 (one fingering).

Each fingering is represented by a diagram of the clarinet keys, with black dots indicating which keys are pressed. Some notes have multiple fingerings shown side-by-side.



\* The right hand fingers may be left down for these notes to ease crossing the break and to improve intonation.  
See the Resonance Fingering Chart in Chapter 5K, Clarinet Fingering Charts and Ranges.



## XI. Alternate Fingerings

This section displays musical notation and corresponding fingering diagrams for the upper register of the clarinet. The notation is written on a single staff with a treble clef. The notes shown are G<sup>6</sup> (natural), A<sup>6</sup> (natural), B<sup>6</sup> (natural), and C<sup>7</sup> (natural). The fingering diagrams illustrate the fingerings for each note, with the left hand (LH) and right hand (RH) fingers indicated by numbers 1-5. The diagrams show the placement of fingers on the keys, with the left hand fingers (1-5) and right hand fingers (1-5) clearly marked.

\* The notes above high G require changes to the embouchure and voicing that are different from the rest of the clarinet, and there are many fingerings for each pitch above G<sup>6</sup>.

This section displays musical notation and corresponding fingering diagrams for the upper register of the clarinet, continuing from the previous section. The notation is written on a single staff with a treble clef. The notes shown are G<sup>6</sup> (natural), A<sup>6</sup> (natural), B<sup>6</sup> (natural), and C<sup>7</sup> (natural). The fingering diagrams illustrate the fingerings for each note, with the left hand (LH) and right hand (RH) fingers indicated by numbers 1-5. The diagrams show the placement of fingers on the keys, with the left hand fingers (1-5) and right hand fingers (1-5) clearly marked. Below the main staff, there are additional fingering diagrams for G<sup>6</sup> and A<sup>6</sup>, showing alternative fingerings for these notes.



- A. (Look at charts)

## **XII.Vibrato**

- A. Jaw
  1. Shouldn't have to teach this in public school
  2. Shouldn't really use it

## **XIII.Equipement**

- A. Student model
  1. Yamaha: \$950
  2. Buffet: \$950
- B. Mouthpiece
  1. Van Doren

## **XIV.Playing Considerations**

- A. (See handout)

## **XV.Special Considerations (and common mistakes)**

- A. Going over break
- B. Flabby Lower Lip
- C. Too little mouthpiece in the mouth - No tone coming out
- D. Puffing cheeks out while playing
- E. Too much mouthpiece in the mouth – only getting honks and squeaks
- F. Embouchure Too Loose
- G. Too tight, corners pulled back, away from the mouthpiece
- H. Air escaping around the mouthpiece
- I. Bunched Chin
- J. Too Little Bottom Lip
- K. Too much lower lip over teeth

## **XVI.Bass Clarinet**

- A. More air, squeaks easily
- B. Bell in or out
- C. Chin is a little bunched up
- D. Hotter air
- E. Key for no pinky problem
- F. Venting key
- G. Strange breaks
- H. Put average player on it, not the worst
- I. **Yamaha**
- J. **Van Doren**

# **Bassoon**

## **I. Assembly**

- A. Soak reed
  1. Better made reeds need to be soaked only to the wire and poorly made ones might need the whole thing

- A. (Also see sheet)
- B. Pull through swabs best, but most common is cotton swabs (one for boot, one for wing)

- C. Bocals cleaned regularly with bocal brush
  - 1. To use the brush, run some warm water through the bocal from cork to tip, then run the bocal brush from the cork side to the tip
- D. Blow through keys to get water out
- E. Blow on cork side of bocal to get water in there out
- F. Reed cases

### III. Playing Posture

- A. Sit up with bocal/reed to mouth, don't come to the reed, situate everything to where the reed and bassoon just come to your face
- B. Feet flat, chin not too high up, and hands in position
- C. Right hand the thumb will be on the key above the big pancake key while your fingers are resting close to the holes right around the bassoon
- D. Left hand, thumb on the closest key down while the fingers rest next to the holes around the bassoon, pinky next to the keys
- E. Instrument angled about 45 degrees vertically to the left, it should not be facing up

### IV. Embouchure

- A. Say "oooo," brings lips into a "pucker" formation
- B. Say "oh," brings jaw into open position and lowered tongue
- C. Bassoon embouchure moves with corners, jaw, and tongue
- D. Bottom lip tucked over teeth
- E. Corners forward, teeth open and the tongue placed low
  - 1. *Pretend you are holding a bubble in your mouth that you cannot pop*

### V. Articulation

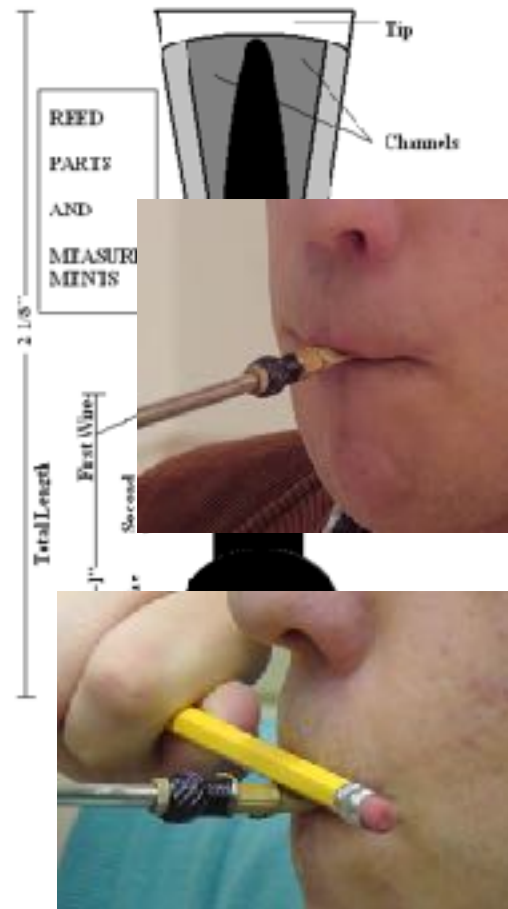
- A. Can start a note by using tongue or air stream
- B. Taste buds on bottom tip of reed
- C. Don't tongue into both reeds
- D. Interrupt air, don't stop it

### VI. Breathing

- A. Take breath from bottom lip of embouchure
- B. Keep top tip anchored on reed
- C. Make sure still use oooh shape when breathing

### VII. Tone

- A. Play louder, gets sharper
  - 1. Slow air creates flat pitch
  - 2. Use smaller volume of fast air to play softer (O shape just gets smaller)



Google images

Beginner		Advanced	
Composer		Composer	
Beethoven	1808-1827	Bach	1685-1750
Brahms	1833-1897	Chopin	1810-1849
Debussy	1862-1918	Debussy	1862-1918
Elgar	1857-1934	Elgar	1857-1934
Haydn	1732-1809	Haydn	1732-1809
Mozart	1756-1791	Mozart	1756-1791
Shostakovich	1906-1975	Shostakovich	1906-1975
Tchaikovsky	1854-1893	Tchaikovsky	1854-1893
Instrument		Instrument	
Violin	1700-1800	Violin	1700-1800
Piano	1700-1800	Piano	1700-1800
Trumpet	1700-1800	Trumpet	1700-1800
Flute	1700-1800	Flute	1700-1800
Clarinet	1700-1800	Clarinet	1700-1800
Double Bass	1700-1800	Double Bass	1700-1800
Drum	1700-1800	Drum	1700-1800







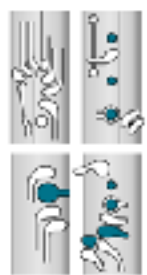
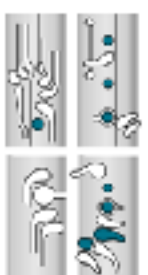
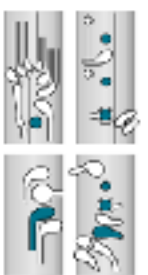
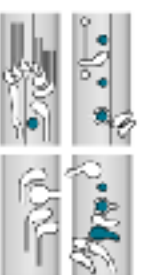
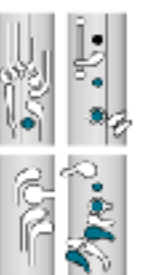

## X. Fingerings

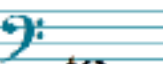
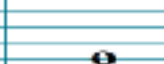
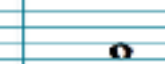
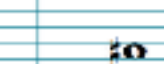


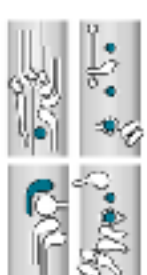
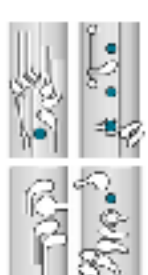
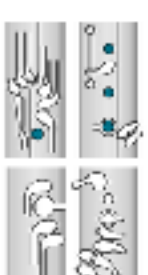
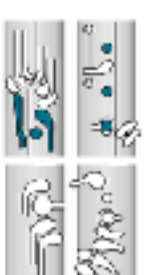
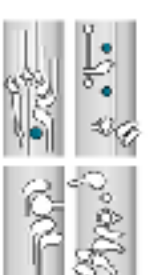

B $\flat$	B	C	C $\sharp$ - B $\flat$	B	B $\sharp$ - C $\flat$

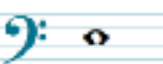
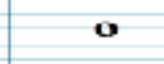
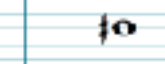



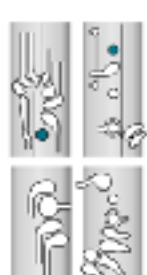
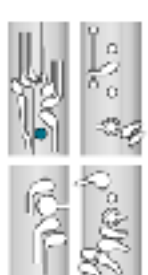
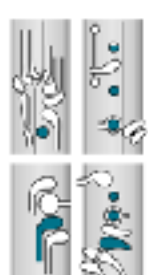
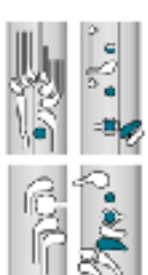
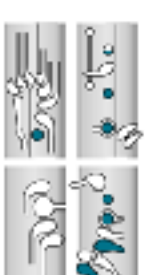
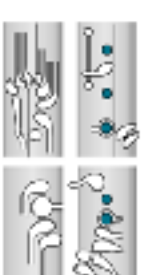
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



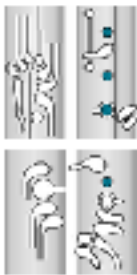
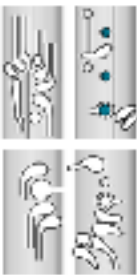


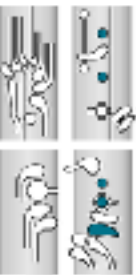


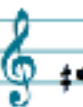








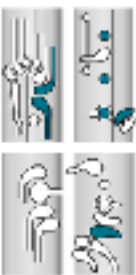







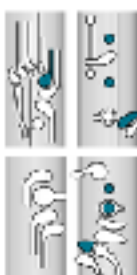

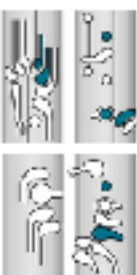


E	F	F $\sharp$ - G $\flat$	F $\sharp$ - G $\sharp$	G $\sharp$ - A $\flat$	G $\sharp$ - A $\sharp$

D $\sharp$ - E $\sharp$	C $\sharp$ - D $\flat$	F $\sharp$ - G $\sharp$	F $\sharp$ - G $\flat$	D $\sharp$ - E $\flat$	E

E	F	F# - Gb	G	G# - Ab	A
					
					

A# - Bb	B	C	C# - Db	D	D# - Eb
					
					

E	F	F# - Gb	G	G# - Ab	A
					
					

<p>A<math>\sharp</math> - B<math>\flat</math></p> 	<p>B</p> 	<p>C</p> 	<p>C<math>\sharp</math> - D<math>\flat</math></p> 	<p>D</p> 	<p>D<math>\sharp</math> - E<math>\flat</math></p> 
					
<p>E</p> 	<p>F</p> 	<p>F<math>\sharp</math> - G<math>\flat</math></p> 	<p>G</p> 	<p>G<math>\sharp</math> - A<math>\flat</math></p> 	<p>A</p> 
					
<p>A<math>\sharp</math> - B<math>\flat</math></p> 	<p>B</p> 	<p>C</p> 	<p>C<math>\sharp</math> - D<math>\flat</math></p> 	<p>D</p> 	<p>D<math>\sharp</math> - E<math>\flat</math></p> 
					

**XII.Vibrato**

- A. Diaphragm
  - 1. Ha ha ha
  - 2. Similar to oboe
  - 3. Pulse air to paper
- B. Do not use jaw vibrato

**XIII.Reeds**

- A. Make sure you find a reed provider
- B. If choosing pre-made, look for uniform color, no splotches or dark spots
- C. Smooth and even cane
- D. Tip should look like an eye, and even
- E. Wrapping needs to be tight
- F. Condition of wires (weak or broken), loose wires can be fixed if rest of reed is ok
- G. No slippage, blades lined up evenly

**XIV.Equipement**

- A. Student Model
  - 1. Fox: \$5,000
- B. Professional
  - 1. Fox: \$20,000 - \$25,000
  - 2. D flip key
  - 3. **Learn to flick or vent**
  - 4. “2” bocal for most students, some may get to a “3”
- C. Ask mom

**XV.Playing Considerations**

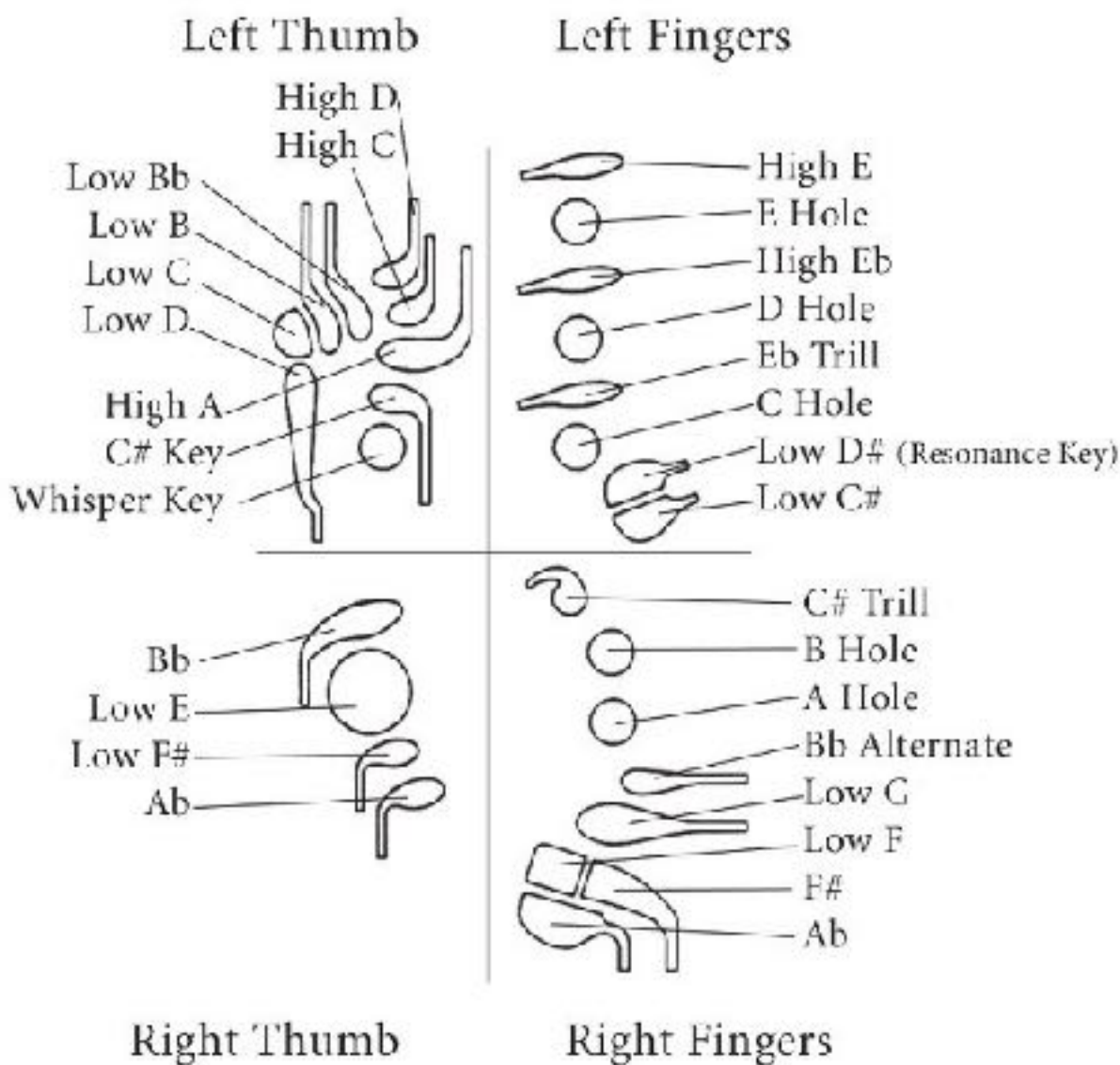
- A. (See handout)
- B. The student must be tall enough that his or her feet touch the floor when sitting in a chair in order to support the seat strap
- C. The student should have hands that are large enough to both cover the tone holes and reach all of the thumb keys on the left hand. If the student’s hands are too small to accomplish this, there are small hands bassoons available. All middle school programs should own one of these instruments, if possible
- D. The student should have teeth that are relatively well aligned. Students with an excessive overbite or underbite will have difficulty with embouchure formation and jaw flexibility
- E. The bassoon embouchure is quite different from the other woodwind instruments. For this reason, it can be a challenge to transfer students from another instrument because they have to change their embouchure dramatically
- F. PARENTAL SUPPORT, expensive

**XVI.Special Considerations (and common mistakes)**

- A. Half-Hole G, F#, Ab
- B. Flicking (lightly taps key)
  - 1. Use so notes don’t crack
  - 2. Use for A (top of staff)
  - 3. Bb, B, C, D



4. Don't flick Ab and C#, half-hole
- C. When to flick
  1. Right when note starts and you tongue
- D. Tone is too small or thin; too large or loud
- E. Lower or upper register not responding
  1. Embouchure too closed or flat, air, reed too closed, leaks or cracks
- F. Tongue not hitting reed (can't be heard tonguing)
- G. Student cannot make a sound
  1. Reed too hard or soft, too open or closed, air, embouchure too open or closed
- H. Left hand/arm is sore
  1. Instrument is positioned improperly
- I. Student plays generally out of tune
  1. Student needs to practice often with the tuner to train the ear



## Flute

### I. Assembly

- A. Lay case flat on ground, latches up and open
- B. Take foot joint and body joint, without crushing the keys twist together
  - 1. There's a part on the flute that you line up w/the key to look like a lollipop
- C. Take head joint and twist onto the body/foot joint, lining keys with mouthpiece hole

### II. Instrument Care and Maintenance

- A. (Also see sheet)
- B. Keys always facing up in rest position
- C. One hand always on flute so it doesn't roll off
- D. Don't hold flute by head joint alone
- E. Swab after every time you play
- F. Never use silver polish or other cleaning chemicals on the flute
- G. Don't eat before playing, avoid extreme conditions

### III. Playing Posture

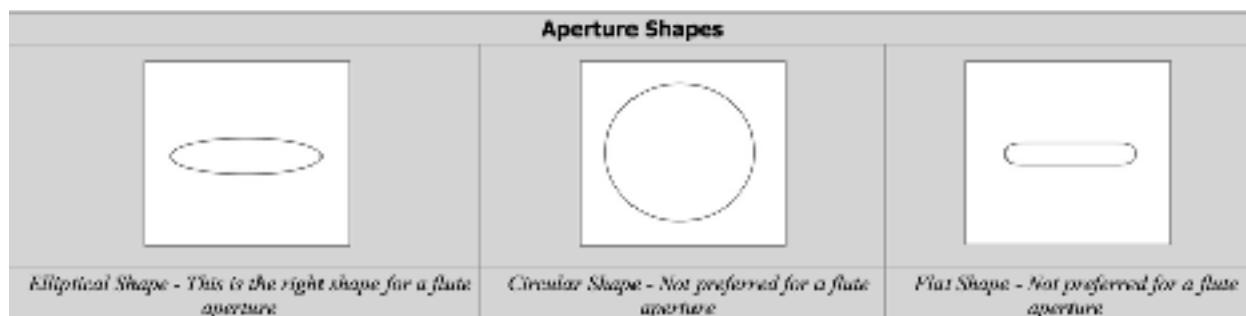
- A. Held perpendicular
- B. Problems:
  - 1. Throat Constriction
  - 2. Don't rest elbow on chair
  - 3. Position, turn right and point knees
- C. Guide Positions:
  - 1. Pinkies on closest keys
- D. Feet flat on ground legs usually turned towards the right to avoid hitting neighbors
- E. 3 balance points for the flute:
  - 1. The lip plate resting up against the chin
  - 2. The right hand thumb
  - 3. The base of the first finger on the left hand
- F. Right hand like you're holding onto a glass of water, in a "backward letter C" shape, put pinky on first, then finger finger finger, thumb holding flute
- G. Left thumb hovers on key, then finger, skip, finger finger, pinky on side key



### IV. Embouchure

- A. "MMM blow"

- B. Start w/o instrument
  - 1. Corners down, spitting watermelon seeds
- C. Blow air to hand with embouchure, about 45 degrees downward
- D. Add head joint, right hand covering the right side of joint
- E. Kiss the hole and turn flute downward to right under lip (“mm”) blow



- F. Use focused, cool airstream

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## V. Articulation

- A. Say “two”
- B. Separate puffs of air are incorrect (sounds like “whoo whoo whoo”)
- C. Flutists should use the tongue, as in saying “tu” to articulate notes. For a more legato articulation, the “tu” should be changed to a “du”
- D. The air must keep moving
- E. The embouchure and chin do not move when articulating
- F. Move the tip of the tongue, not the entire tongue
- G. Do not stop the tone with the tongue

## VI. Breathing

- A. Air needs to be centered on hole
- B. High notes need faster air, lower notes slower air
- C. Too much air goes over the embouchure hole, result is sound is very breathy and airy
- D. Too much air goes into the embouchure hole, the sound is very covered and stuffy
- E. Air aimed higher for higher notes, lower for lower notes
- F. Paper on wall game

## VII. Tone

- A. Play louder, gets sharper
- B. Turn flute in if sharper (angle of head joint)
- C. Kiss lips forward
- D. Play soundtracks
- E. Keep tongue low in the mouth to create an open oral cavity
- F. “Oh” lower register, “ah” middle, “ooooo” high
- G. Equipment, upgrade head joint first especially if you have little money

## VIII. Intonation

- A. Temperature, air support, warming-up, embouchure, tension all affect intonation
- B. Generally, move head joint; if small problem roll in or out

## C. Factors that influence intonation:

1. Speed of the air stream: Generally slower air speed plays flatter; faster sharper
2. Angle of the air stream: The lower the angle the flatter the pitch, higher sharper
3. Head joint placement: If too much of the embouchure hole is covered by the bottom lip or the entire head joint is placed too low on the flutist's face, the result will be consistently flatter playing, if not enough of the embouchure hole is covered or the entire head joint is too high up, the result will be consistently sharper playing

D. Head joint cork, cleaning stick should have where position should be, **DON'T MESS WITH**

## E. Pitch tendencies:

1. The first octave notes (F4 and down) tend to be flat
2. The third octave notes (E5 and higher) tend to be sharp
3. The longer the tube, or the more fingers down, the flatter the pitch, shorter the tube, or the fewer fingers down, the sharper the pitch
4. Playing FFF tends to make the pitch sharp, playing pppp tends to make the pitch flat
5. During crescendos, the tendency is to go sharp, during diminuendos, the tendency is to go flat.

## F. General guidelines to adjust pitch:

1. Change speed or angle of air stream
2. Drop the jaw to lower the pitch and bring the teeth closer together to bring the pitch up
3. Raise or lower head

## G. To raise pitch:

1. Aim the air stream higher
2. Speed up the air slightly
3. Move jaw slightly forward and up
4. Cover less of the embouchure hole
5. Narrow the aperture (use the oo sound as in "boot" instead of the ee sound in "tea")

## H. To lower pitch:

1. Aim the air stream lower
2. Reduce the air speed slightly
3. Open jaw slightly, effectively moving it down and back
4. Cover more of the embouchure hole
5. Use only enough pressure with the left hand to keep the head joint in place, extra pressure here pushes the head joint into the chin too much, covering more of the embouchure hole, and lowers the pitch

## I. Flutists usually tune to A and wind ensemble/band flutists usually tune to B-flat

## IX. Literature

### 1. Flute Solos

#### Easy (Elementary/Middle School)

Composer	Title
Cain	<i>Prelude and Dance</i>
Gossec	<i>Gavotte</i>
Haydn	<i>Serenade</i>
Kuhlau	<i>Menuett</i>
Mendelssohn	<i>Mosquito Dance</i>
<b>Collections with Piano Accompaniment</b>	
Balant	<i>Solos Sound Spectacular - 70 Repertoire Favorites for Young Players</i>
McCaskill and Gilliam	<i>Solo Pieces for the Beginning Flutist</i>
Moyse, L.	<i>A Treasury of Flute Music In Progressive Order for Beginning Flutists</i>
Stuart	<i>Famous Flute Favorites</i>
Voxman	<i>Rubank Book of Flute Solos</i>

#### Medium (Early High School)

Composer	Title
Anderson	<a href="#"><i>Scherzino</i></a>
Bertoni	<i>Canzona</i>
Handel	<a href="#"><i>Sonata in F Major</i></a>
Pergolesi	<a href="#"><i>Concerto in G</i></a>
Telemann	<a href="#"><i>Sonatas</i></a>
Vinci	<a href="#"><i>Sonata in D Major</i></a>
<b>Collections with Piano Accompaniment</b>	
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i>
Voxman	<i>Rubank Book of Flute Solos</i>
Voxman	<i>Concert and Contest Collection</i>

#### Hard (Advanced High School)

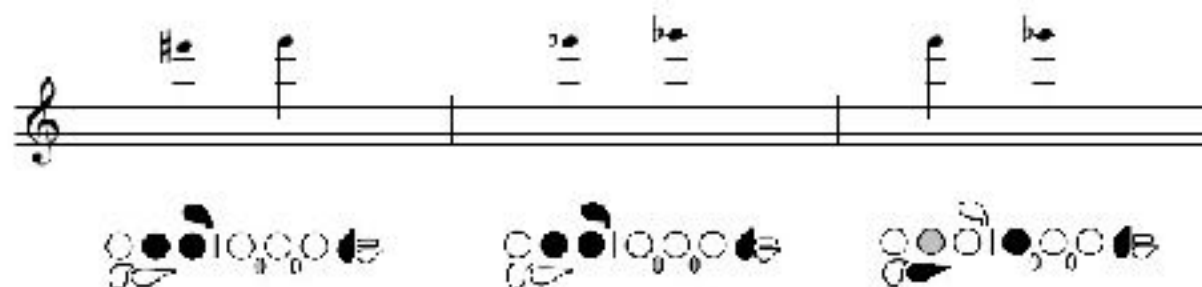
Composer	Title
Barber	<a href="#"><i>Canzone</i></a>
Chaminade	<a href="#"><i>Concertino</i></a>
Enesco	<a href="#"><i>Cantabile et Presto</i></a>
Hoover	<i>Kokopeli</i>
Stamitz	<a href="#"><i>Concertos</i></a>
Telemann	<a href="#"><i>Suite in a minor</i></a>
<b>Collections</b>	
Bach	<i>Sonatas</i>
Moyse, L.	<i>Flute Music by French Composers</i>
	<i>Flute Music of the Baroque</i>
Peck	<i>Solos for Flute - 36 Repertoire Pieces</i>

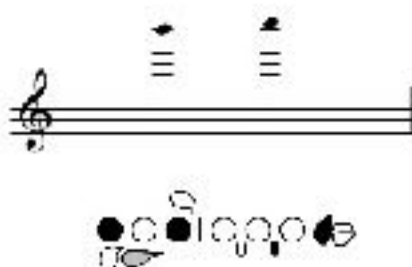
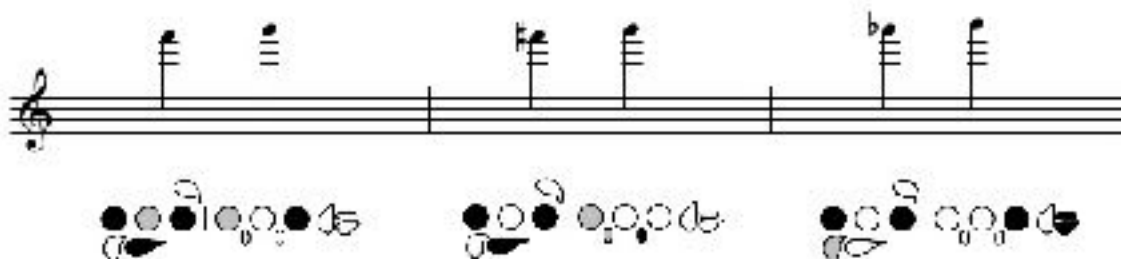
## Very Hard (Collegiate and Professional)

## Fingering Chart: Flute

The chart displays five systems of musical notation and fingerings for the flute. Each system consists of a musical staff with notes and a corresponding fingering diagram below it. The fingering diagrams use black dots to indicate finger placement on the keys.

- System 1:** Musical staff with notes G4, A4, B4, and A4. Fingering diagrams show: G4 (index, middle, ring, thumb), A4 (index, middle, ring, thumb), B4 (index, middle, ring, thumb, pinky), and A4 (index, middle, ring, thumb).
- System 2:** Musical staff with notes B4, A4, G4, and F#4. Fingering diagrams show: B4 (index, middle, ring, thumb, pinky), A4 (index, middle, ring, thumb), G4 (index, middle, ring, thumb), and F#4 (index, middle, ring, thumb, pinky).
- System 3:** Musical staff with notes E4, D4, C4, and B3. Fingering diagrams show: E4 (index, middle, ring, thumb, pinky), D4 (index, middle, ring, thumb), C4 (index, middle, ring, thumb), and B3 (index, middle, ring, thumb, pinky).
- System 4:** Musical staff with notes A3, G3, F#3, and E3. Fingering diagrams show: A3 (index, middle, ring, thumb, pinky), G3 (index, middle, ring, thumb), F#3 (index, middle, ring, thumb, pinky), and E3 (index, middle, ring, thumb).
- System 5:** Musical staff with notes D4, C4, B3, and A3. Fingering diagrams show: D4 (index, middle, ring, thumb), C4 (index, middle, ring, thumb), B3 (index, middle, ring, thumb, pinky), and A3 (index, middle, ring, thumb, pinky).





Composer	Title
Beethoven	<a href="#">Overture: Leonore No. 3</a>
Brahms	<a href="#">Symphony No. 4</a>
Debussy	<a href="#">Prélude à l'après-midi d'un faune</a>
Mendelssohn	<a href="#">"Scherzo" from The Midsummer Night's Dream</a> (flute solo starts at 3:48)
Ravel	<a href="#">Daphnis and Chloé</a>
<b>Excerpt Collections</b>	
Baxtresser	<i>Orchestral Excerpts for Flute with Piano Accompaniment</i> A CD with spoken commentary by Ms. Baxtresser is available.
	<i>Great Flute Duos from the Orchestral Repertoire</i>
Kujala	<i>Orchestral Techniques for Flute and Piccolo: An Audition Guide</i>



The image displays five staves of handwritten musical notation. Each staff begins with a treble clef. The notation includes various notes (half notes, quarter notes, eighth notes) and chords (triads, dyads). The notes are often accompanied by small letters or symbols above them, possibly indicating fingerings or specific notes. The staves are connected by a vertical line on the right side, suggesting a continuous piece of music. The handwriting is in black ink on a white background.

Staff 1: Treble clef. Notes:  $\text{a}$ ,  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ ,  $\text{e}$ . Chords:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ .  
 Staff 2: Treble clef. Notes:  $\text{a}$ ,  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ ,  $\text{e}$ . Chords:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ .  
 Staff 3: Treble clef. Notes:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ ,  $\text{a}$ ,  $\text{f}\sharp\text{a}$ . Chords:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ .  
 Staff 4: Treble clef. Notes:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ ,  $\text{a}$ ,  $\text{f}\sharp\text{a}$ . Chords:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ .  
 Staff 5: Treble clef. Notes:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ ,  $\text{a}$ ,  $\text{f}\sharp\text{a}$ . Chords:  $\text{f}\sharp\text{a}$ ,  $\text{b}\text{e}$ .



**X. Fingerings****XI. Alternate Fingerings**

- A. (Look above)

**XII. Vibrato**

- A. Similar to Oboe
- B. Diaphragm/throat
  1. Start with sigh of relief sound (aaaahhhh)
  2. To ha ha ha
  3. Refine it

**XIII. Equipement**

- A. Student Model
  1. Yamaha: \$500 - \$900
  2. Pearl
  3. Jupiter
  4. Armstrong
- B. Professional Model
  1. Haynes: \$2,500 - \$12,000
  2. Miyazawa
  3. Uramatsu
- C. Open or Closed hole, plugs
- D. In-line or offset G
- E. B foot (3 keys) or C foot (2 keys, extra-half step on bottom)

**XIV. Playing Considerations**

- A. (See handout)

**XV. Special Considerations (and common mistakes)**

- A. Right hand, hitchhikers thumb and “clawing” instrument
- B. Head joint resting on shoulder
- C. Shrill high register, embouchure not correct up there
- D. Optimal playing positions in class and with stands (where body angled)

**Oboe**

**I. Assembly**

- A. Soak reed in medicine container or shot glass (time depends on reed, person)
- B. Box flat on floor, latches up
- C. Open, take bell out and lower section, put together (grease when needed)
- D. Take upper section and put on lower section/bell, line up bridge keys
- E. Put reed on top, make sure it's centered and all the way down

**II. Instrument Care and Maintenance**

- A. Bridge keys 100% aligned or there are problems
- B. (Also see sheet)
- C. Swab after every playing, if gets stuck don't let student just pull harder
- D. Ungummed cigarette paper to get water out of keys (after finding where the water was built up)
- E. Oiling the Keys and Bore - For Directors Only**
- F. Avoid large temperature and humidity changes

**III. Playing Posture**

- A. Like throwing a softball for hand position
  - 1. Down and around
  - 2. Thumb halfway between nail and skin with thumb rest
  - 3. Ring finger wants to flatten out
- B. Sitting up, feet flat on the floor
- C. Right thumb under holding key, 1 2 3 fingers on keys, pinky over side key
- D. Left thumb touching octave key, 1 2 3 fingers on keys, pinky over side keys
- E. Oboe at 40 degree angle
  - 1. Finding oboe angle:
  - 2. Oboe at side, parallel to ground, arms down
  - 3. Lift right hand (with oboe) to perpendicular to the ground
  - 4. Use left hand to angle oboe to face

**IV. Embouchure**

- A. *Wrap your lips around your teeth*
- B. *Bunch lips up in center, pull back corners of mouth until firm*
- C. OR**
- D. *Pucker up lips like going to whistle*
- E. *Invert by rolling lips inward around teeth*
- F. *Pull back corners of mouth until firm*
- G. Biting is a problem
- H. Do nothing with blow-out movement for 1-2 min. at least**
- I. *2 min. soak for first soak of the day*



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J. *“Huh”*

K. *Take tip of reed on lip*

L. *Everything comes in like a drawstring bag*

## **V. Articulation**

- A. Taste bud of tongue to reed opening of reed (not straight at it)
- B. Use a “da” or “duh” syllable
- C. Movement should be easy and light
- D. Ending notes with wind and tongue are used because ending with air (tapering) is very hard to get used to, combination of both are used

## **VI. Breathing**

- A. Requires a great deal of air pressure (or air support), but not a great volume of air
- B. Need to exhale stale air at the ends of phrases before inhaling anew
- C. Inhalation takes place through the mouth and/or nose
- D. Leading with the movement of the ribs and being aware of the full capacity of the lungs

## **VII. Tone**

- A. Play louder, gets sharper
- B. Fix it with reed in or out of mouth
- C. Range: Low Bb to G (double G)
- D. Air Support
- E. Embouchure, including:
  - 1. Amount of reed in mouth
  - 2. Tightness of lips
  - 3. Amount of lips rolled in the around the teeth
  - 4. How much to “bite”
  - 5. Flexibility of embouchure
  - 6. Vowel shape of mouth cavity
- F. Vibrato

## **VIII. Intonation**

- A. Temperature, air support, warming-up, embouchure, tension all affect intonation
- B. Can’t pull out or push in like everyone else, have to tune with reed
- C. Need:
  - 1. A Stable Reed
  - 2. Solid Air Support
  - 3. Embouchure Changes for Good Pitch and Tone in each Register
- D. Reed should be able to “crow”
- E. Low register, have the lips rolled out, with the mouth forming an “o” vowel
- F. High register, rolling the lips and the reed into the mouth more and closing the mouth into more of an “eee” vowel
- G. Middle register works best with a more neutral embouchure and mouth shape—something between an “o” and “eee” vowel
- H. C# (starting under staff, going up), F (forked), C, E, F (forked and regular), G, Ab, C# (above staff), D, Eb, E, F, F#, G, G#, A (double A) are all bad notes on oboe

## **IX. Literature**

Intermediate	
Composer	Title
Handel	<a href="#">Sonata #1 (c minor)</a>
	<a href="#">Sonata #2 (g minor)</a>
	<a href="#">Sonata #3 (F major)</a>
Hindemith	<a href="#">Sonata</a>
Nielsen	<a href="#">Two Fantasy Pieces</a>
Piazzolla	<a href="#">Obivion</a>
Schumann	<a href="#">Three Romances</a>
Advanced	
Composer	Title
Britten	<a href="#">Six Metamorphoses</a>
Marcello	<a href="#">Concerto in c or d minor</a>
Mozart	<a href="#">Sonata (Oboe Quartet)</a>
Saint-Saëns	<a href="#">Sonata</a>
Vaughan Williams	<a href="#">Concerto</a>
Cui/Buchtel	<a href="#">Oriental</a>
Jacob	<a href="#">An 80th Birthday Card for Leon Goosens</a>
Pierré	<a href="#">Piece in g minor</a>
Collection	<a href="#">First Repertoire Pieces for Oboe (with CD of piano accompaniments) (Boosey &amp; Hawkes)</a>
Advanced Beginner	
Composer	Title
Barlow	<a href="#">The Winter's Passed</a>
Fiocco	<a href="#">Arioso</a>
Heard	<a href="#">Elegiac Dance</a>
Morricone	<a href="#">Gabriel's Oboe</a>
Collection	<a href="#">Oboe Solos (Everybody's Favorite Series, Jay Arnold, ed.) Concert and Contest Collection for Oboe (Voxman)</a>

- A. Method book
  - 1. Gren and Barret Method Book
  - 2. Vade - Mecum (orchestral excerpts)
- B. Books and supplies as a teacher to get:
  - 1. Oboe Reed Styles by David Ledet
  - 2. Plaque
  - 3. Mandril
  - 4. Cutting Block
  - 5. Metric ruler

**Playing the Oboe**

Czplan, Stephen	<a href="#"><i>Oboemotions: What Every Oboe Player Needs to Know About the Body</i></a>
	<i>The Breathing Book for Oboe</i>
Light, Jzy	<i>Essays for Oboists</i>
Schuring, Martin	<i>Oboe Art and Method</i>
Van Cleve, Libby	<i>Oboe Unbound</i>

**Oboe History**

Dele, Philip	<i>The Oboe</i>
Burgess, Geoffrey, and Bruce Haynes	<i>The Oboe</i>
Goossers, Leon and Edwin Roxborough	<i>Oboe</i>

**3. Orchestral Excerpts****Collections**

Composer	Title
Rothwell, ed.	<i>Difficult Passages from the Symphonic Repertoire for Oboe and Cor Anglais Vols 1-3 including Bach Excerpts</i>
Ferrillo	<i>Orchestral Excerpts for Oboe with Piano Accompaniment</i>
De Lancie	<i>20th Century Orchestra Studies for Oboe and English horn</i>
Andraud	<i>Vade-Mecum of the Oboist</i>
Summit Records	<i>Orchestral Excerpts for Oboe</i>

**Intermediate**

Composer	Title
Beethoven	<i>3rd Symphony</i>
Rimsky-Korsakov	<i>Scheherazade</i>
Verdi	<i>Italian in Algiers</i>
Tchaikovsky	<i>4th Symphony</i>

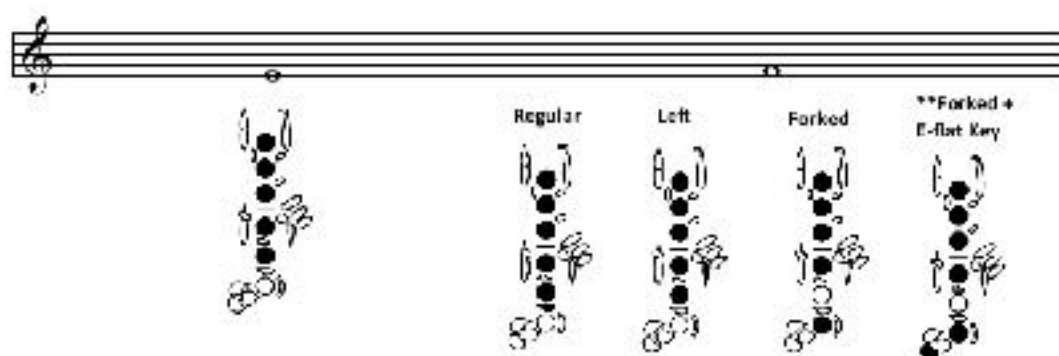
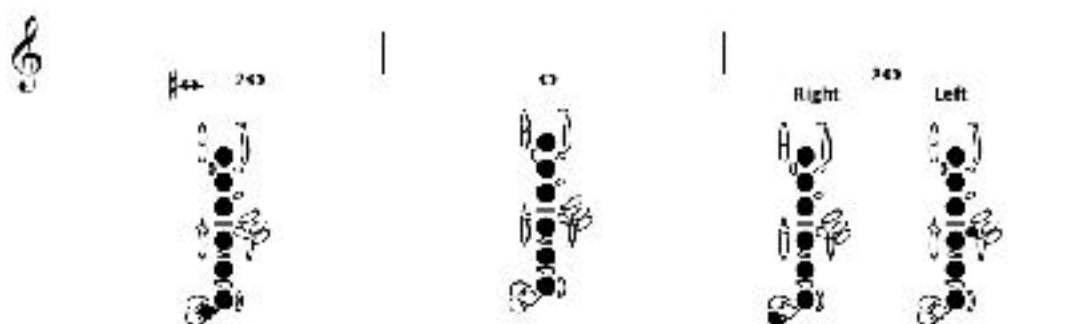
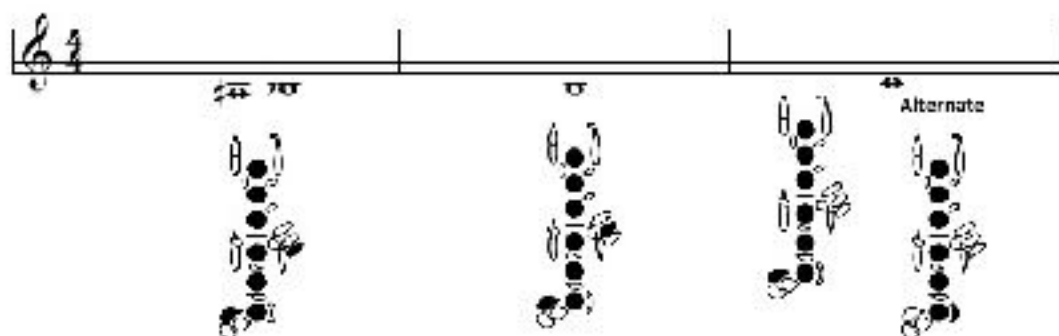
**Advanced**

Composer	Title
Brahms	<i>Violin Concerto (2nd movement)</i>
Mendelssohn	<i>3rd Symphony</i>
Ravel	<i>Le Tombeau de Couperin</i>
Rossini	<i>La Scala di Sete</i>

Composer	Title
Andraud	<i>Vade-Mecum of the Oboist</i>
Ferling	<i>48 Etudes for the Oboe or Saxophone</i>
Hite	<i>Foundation Studies</i>
Telemann	<i>Twelve Methodical Studies</i>

## Fingering Chart: Oboe

NOTE: In each case, the first fingering listed is the standard or regular fingering.



\*\*The addition of the Cb key can clarify and stabilize this note, particularly on an instrument without an "F resonance" key, but may make the note sharp.



NOTE: Fingerings above this point are not standard on all instrument models and some experimentation may be needed.

↓

English horn      "Alternate"

\*The additional keys are added primarily to stabilize the pitch, but the tonal changes and technical complications are not always desirable.

F#      C#      D#

\*\*\* These notes speak best with the teeth placed gently on the middle of the reed.



## **X. Fingerings**

## **XI. Alternate Fingerings**




### **A. F**

1. No forked F unless you have to

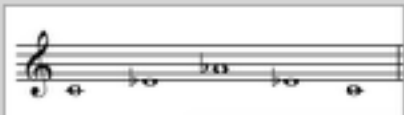
**5. Alternate C4 / banana key**

For oboes that have the banana key and for those whose hands can reach it, this key allows another way to play C4, which is usually used when trilling to C-sharp 4.

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Example D:  
Left A-flat/E-flat



### XIII. Vibrato

- A. Similiar to flute
- B. Jaw vibrato
- C. Diaphragm/throat
  - 1. Use voice to go up and down
  - 2. Hold back air as much as you can
  - 3. Then speed up
  - 4. No pressure

### XIV. Reeds

- A. Grease the oboe reed cork
- B. 2 oboes reeds
  - 1. Rehearsal reeds
  - 2. Practice reeds

### XV. Equipement

- A. High quality plastic is better than low quality wood
- B. Intermediate (**DON'T USE STUDENT MODEL**)
  - 1. Fox 333: (about) \$3,000
  - 2. Yamaha: (about) \$3,000
- C. Professional
  - 1. Lorée: \$8,000+
  - 2. Fox: \$8,000+
  - 3. Yamaha: \$8,000+

Google images

4. Buffet: \$8,000+

5. Low F, Bb key

D. Do not use Viennese brand... ever

## **XVI. Playing Considerations**

A. (See handout)

## **XVII. Special Considerations (and common mistakes)**

A. Constantly screw back in keys THE CORRECT ONES

**B. Find an Oboe specific repair man**

C. Air pockets in embouchure

D. Biting too much

E. Too much reed in the mouth

F. Embouchure too loose

G. Left and right 3rd fingers are straight or the middle knuckle collapses when depressing a key

H. Left and/or right 3rd fingers do not cover hole in key properly

I. Left and right pinky fingers rest under the keys and are curled when not in use

J. Half-hole is partially covered when it should either be completely covered or uncovered

K. Bend in wrist, particularly in the right hand

L. The student is not fully exhaling before inhaling or is taking in more air than is needed

M. The student is not taking a full enough breath

N. The student's mouth is becoming tired and is the source of the fatigue

O. The reed is too hard to blow and/or too unstable

P. The oboe is leaking

Q. Notes gurgle, water in keys

R. Notes squeak:

1. Biting

2. The student is not rolling out enough reed from the mouth, or perhaps playing with too little reed in the mouth

3. The student is moving his jaw too much, "chewing" each note

4. The reed is too closed and/or weak

5. The fingers are not covering properly

## **XVIII. Other Oboes**

A. Oboe: C (soprano voice)

B. English Horn: F (tenor)

1. Oboe mostly applies to Eng. Horn, fingerings different

C. Oboe D'amore: A

D. Bass oboe: C (bass)

E. Piccolo Oboe

# **Saxophone**

## **I. Assembly**

- A. Case on floor, latches opening upward
- B. Put neck strap around neck
- C. Get reed wet in mouth
- D. Gently twist mouthpiece, window facing down, onto neck (holding neck to protect octave key)
- E. Cork grease when needed
- F. With ligature on, slide reed in with flat side toward mouthpiece, leave sliver of black
- G. Tighten ligature, place back in case
- H. Take out bell, secure on neck strap
- I. Loosen neck screw, put on lining up lines, screw again
- J. Re-do neck strap height to where saxophone come to mouth
- K. Always lift by bell**

## II. Instrument Care and Maintenance

- A. (Also see sheet)
- B. Clean instrument, neck, and mouthpiece after use
- C. Use a lint free cloth to wipe off tenon joint at neck and in tenon well of the body after each use
- D. Clean spit and debris out of mouthpiece every day
- E. Store neck and mouthpiece in proper place or inside the bell with sock or neck bag
- F. Always put the end plug back into the instrument
- G. Look for springs or post screws that may have come out
- H. Lacquer cleaning or cotton cloths only

## III. Playing Posture

- A. Saxophone sits in lap
- B. Arms and hands should not be carrying any weight
- C. Mouthpiece straight on face, whether it be in lap or to the side (twist mouthpiece)
- D. Sit forward, feet flat on ground
- E. Fingers curved like holding a glass or soft drink
- F. Left thumb half on octave key, fingers on “lower” 3 keys, pinky rests over side keys
- G. Right thumb under thumb rest, fingers on lower 3 pads, pinky rests over side keys
- H. Elbows relaxed and not too far out
- I. Problems:
  - 1. Will hold it to the side, mouthpiece not moved
  - 2. Neck strap height
  - 3. Throat Constriction



## IV. Embouchure

- A. Even pressure all around the letter “O”
- B. Chin flat, not taut
- C. Top teeth on mouthpiece, lower lip slightly curled over bottom teeth
- D. Lips are slightly forward closing around the mouthpiece, like a drawstring
- E. Chin is flat, but not pulled like a clarinet embouchure

bot-

- F. The amount of mouthpiece in the mouth should be approximately at the fulcrum, where the reed and mouthpiece touch

#### V. Articulation

- A. Supported by air without interrupting embouchure
- B. Motion of the tongue pulling away from the reed, not pushing toward it
- C. Interrupt the vibration of the reed with the tongue versus closing the reed against the mouthpiece
- D. "Two", "tah", "duh", "dah", and "lou" but recommended is **"Tu"**

#### VI. Breathing

- A. F syllable for air stream
- B. Need more air when getting lower
- C. (Check General Woodwind Comments)

#### VII. Tone

- A. Play louder, gets flatter
- B. Bull frog open throat
- C. See "embouchure"
- D. Use correct air, check "breathing"
- E. "Ah" or "oh" for correct tongue position

#### VIII. Intonation

- A. Temperature, air support, warming-up, embouchure, tension all affect intonation
- B. Bad instrument for tuning compared to rest of band
- C. Usually sharp, will develop listening skills to get more in tune
- D. Need:
  - 1. A good reed and mouthpiece combination
  - 2. A characteristic embouchure
  - 3. Adequate air support and control
  - 4. An instrument in good repair
  - 5. Knowing the natural tendencies of the student's instrument
  - 6. Double check pitch on the mouthpiece (concert A4) and mouthpiece/neck combination (concert A-flat 4)
- E. Learn tendencies, alternate fingerings

#### IX. Literature

##### 1. Easy Solos for Alto Saxophone

Composer	Title
Benson	<i>Canzona</i>
Corelli, arr. Mule	<i>Adagio</i>
J. Ibert	<i>Aria</i>
<b>Collections</b>	
Teal	<i>Solos for the Alto Saxophone Player</i>
	<i>Rubank Book of Alto Saxophone Solos - Easy Level</i>

### 3. Tenor Saxophone Solos

Composer	Title
Bach/Londeix	<i>Suite No. 1</i>
Bozza	<i>Piece Breve</i>
Di Pasquale	<i>Sonata</i>
Galliard	<i>Sonata IV</i>
Hartley	<i>Poem</i>
Ostransky	<i>Contest Caprice</i>
Platti/Rousseau	<i>Sonata</i>
Singelee	<i>Solo de Concert</i>
Teal	<i>Solos for the Tenor Saxophone</i>
Tomasl	<i>Chant Corse</i>
Tuthill	<i>Sonata</i>
Villa-Lobos	<i>Fantasia</i>
Wilder	<i>Concerto</i>

Thomson	Thomson
Milhaud	<i>Scaramouche</i>
Ravel	
Rueff	
Tchereprine	

### 6. Advanced

Con
Ingham, ed.
Lang/Levins
Londeix
Teal

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### 7. Chamber

Con
Albeniz/Muk
Bozza
Dubois
Frackenpohl
Françaix
Gibbons/Her
Howland
Jeanjean
Lantier
Singelee
Scarlatti/Her

#### Fingering Chart: Saxophone

The chart displays fingerings for the following notes across four rows:

- Row 1:** C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.
- Row 2:** C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.
- Row 3:** C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.
- Row 4:** C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Specific fingerings shown include: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (2), B4 (3), C5 (1), D5 (2), E5 (3), F5 (4), G5 (5), A5 (2), B5 (3), C6 (1). Symbols like 'b' and 'sh' indicate flats and sharps respectively.

## 4. Baritone Saxophone Solos

Composer	Title
Danmeyer/Carman	Baritone Solo

The image displays a musical score for Baritone Saxophone Solos, consisting of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line, with various fingerings and articulations indicated by numbers and symbols.

The first staff includes the following fingerings and articulations: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second staff includes the following fingerings and articulations: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The third staff includes the following fingerings and articulations: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fourth staff includes the following fingerings and articulations: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fifth staff includes the following fingerings and articulations: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



# Trill Fingering Chart: Saxophone

Baritone only

Position the LEFT pinky on the B $\flat$  key and hold key down. Allow the weight of the hand to shift back and forth to B $\flat$ .

The chart displays three rows of trill exercises for the Baritone saxophone. Each row consists of six trills, each represented by a musical note on a staff and a corresponding fingering diagram below it. The first row shows trills starting on B $4$ , the second on B $\flat 4$ , and the third on B $\flat 4$ . The fingering diagrams illustrate the movement of the left pinky and other fingers to achieve the trill effect.

The image displays two systems of musical notation, each with fingerings indicated by numbers 1-5. The first system consists of three measures, and the second system consists of four measures. The notation includes treble clefs, key signatures, and various note values. The fingerings are indicated by numbers 1-5, with some notes having multiple possible fingerings.

### Alternate Fingerings

The saxophone has several keys that help facilitate smooth finger movement. The students should learn in the early years of study.

Here are alternate fingerings for these B-flats:

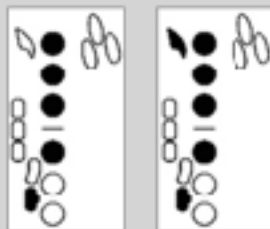
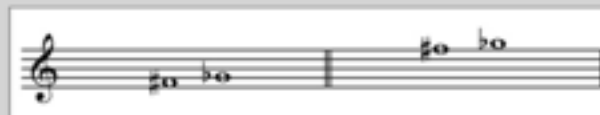
**1a. Side B-flat**

The side B-flat fingering is traditionally introduced as the first fingering for this pitch and can be used in almost any situation.

[illegible]

## 2. Chromatic F-Sharp

Here are alternate fingerings for these F-sharps/G-flats:



The Chromatic F-sharp key should be used in any situation where the performer moves from F (or E-sharp) to F-sharp (or G-flat). The exception to this rule is when the performer must move to or from E, E-flat, or D below the F-sharp, which are all notes that require the use of the second and third fingers. Although at times necessary, avoid flipping the first and second fingers between F and F-sharp. The chromatic F-sharp fingering is also used when trilling from F to F-sharp.

**1b. B/s B-flat**

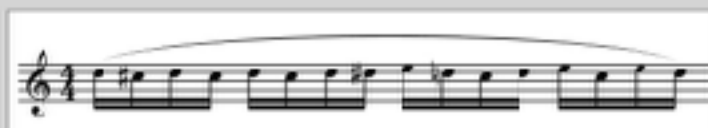
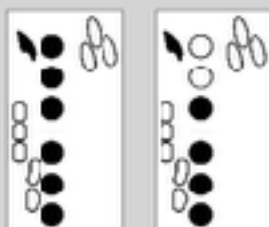
The B/s B-flat fingering is typically used in flat keys and should only be used when it is not preceded or followed by B-natural. When incorporating B/s B-flat make sure your student covers both keys with the left hand first finger.

**1c. 1-1 B-flat**

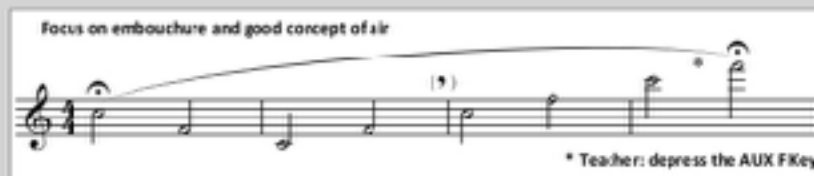
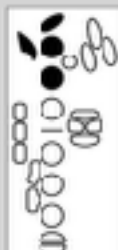
The 1-1 fingering for B-flat should only be used in rare cases; unfortunately it is sometimes introduced in beginner band methods as the primary B-flat fingering. Similar to the fingering used for flute or clarinet, the 1-1 fingering was needed prior to the creation of the B/s B-flat. It should be noted that 1-1 or 1-2 is an option for fingering B-flat, but should be only used in fast technical (tremolo) situations between F and B-flat (1-1) or F-sharp and A-sharp (1-2).

**4. Long C Sharp (second octave)**

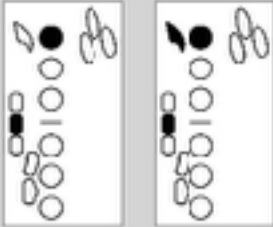
At times, the performer is required to move from D2 to C-sharp 2 in a technical passage. By using the long C-sharp fingering, the player fingers D2, and moves to C-sharp by merely lifting the first and second fingers of the left hand.

**5. Auxiliary or Front F**

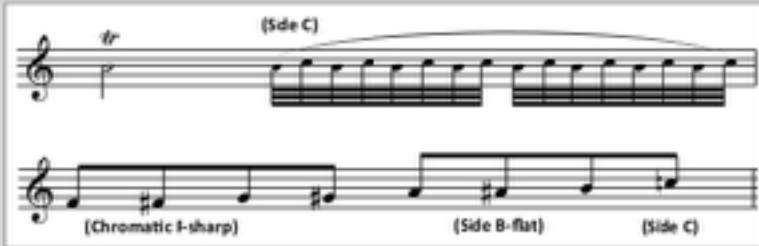
The Auxiliary or Front F key, played with the left hand first finger, is a convenient fingering that allows the saxophonist to travel to and from C3 or C-sharp 3 to F above the staff without using the palm keys. The Front F fingering is also a must in developing a student's use of the altissimo range. As with all techniques, focus your students on keeping the embouchure still, utilizing good concepts of air and proper tongue position.



**3. Trill C**



The C trill key is used when a technical passage requires movement to or from B2 to C2. It is also permissible to utilize in chromatic figures.



## X. Fingerings

## XI. Alternate Fingerings

## XIV. Vibrato

- A. Embouchure/jaw
  1. va va va with finger on mouth
  2. Then put to sax

## XV. Equipement

- A. Student Model
  1. Yamaha: \$2,000
  2. Sellmer
- B. Professional Model
  1. Sellmer
- C. Mouthpiece
  1. Sellmer C: \$100 - \$200
  2. Van Doren AC 3
- D. Tenor Reed
  1. Start on Rico 3

**XVI. Playing Considerations**

- A. (See handout)

**XVII. Special Considerations (and common mistakes)**

- A. Tuning is worse
- B. Top teeth are not on the mouthpiece, bottom lip is not covering the teeth
- C. Corners are pulled back too far
- D. Not enough mouthpiece, too much mouthpiece
- E. Underbite, overbite
- F. Jaw extended towards instrument
- G. Soft, hard reeds
- H. Over and under blowing
- I. Flat fingers, “tea” pinky

**XVIII. Other Saxophones**

- A. Other saxophones
  - 1. Key systems are the same
    - a) Biting if hitting high, screechy noises
  - 2. Alto, mouthpiece pitch is around A concert
    - a) Tenor - In G
    - b) Bari - D
  - 3. Some bari’s might have an extra key
  - 4. Tenor difficult to begin
    - a) Breaks exaggerated
    - b) Harder to refine
    - c) Don’t use stretchy neck-straps
    - d) (Warmer air)
    - e) Embouchure generally the same
    - f) *Make sure they can physically reach the keys*