Bandworld

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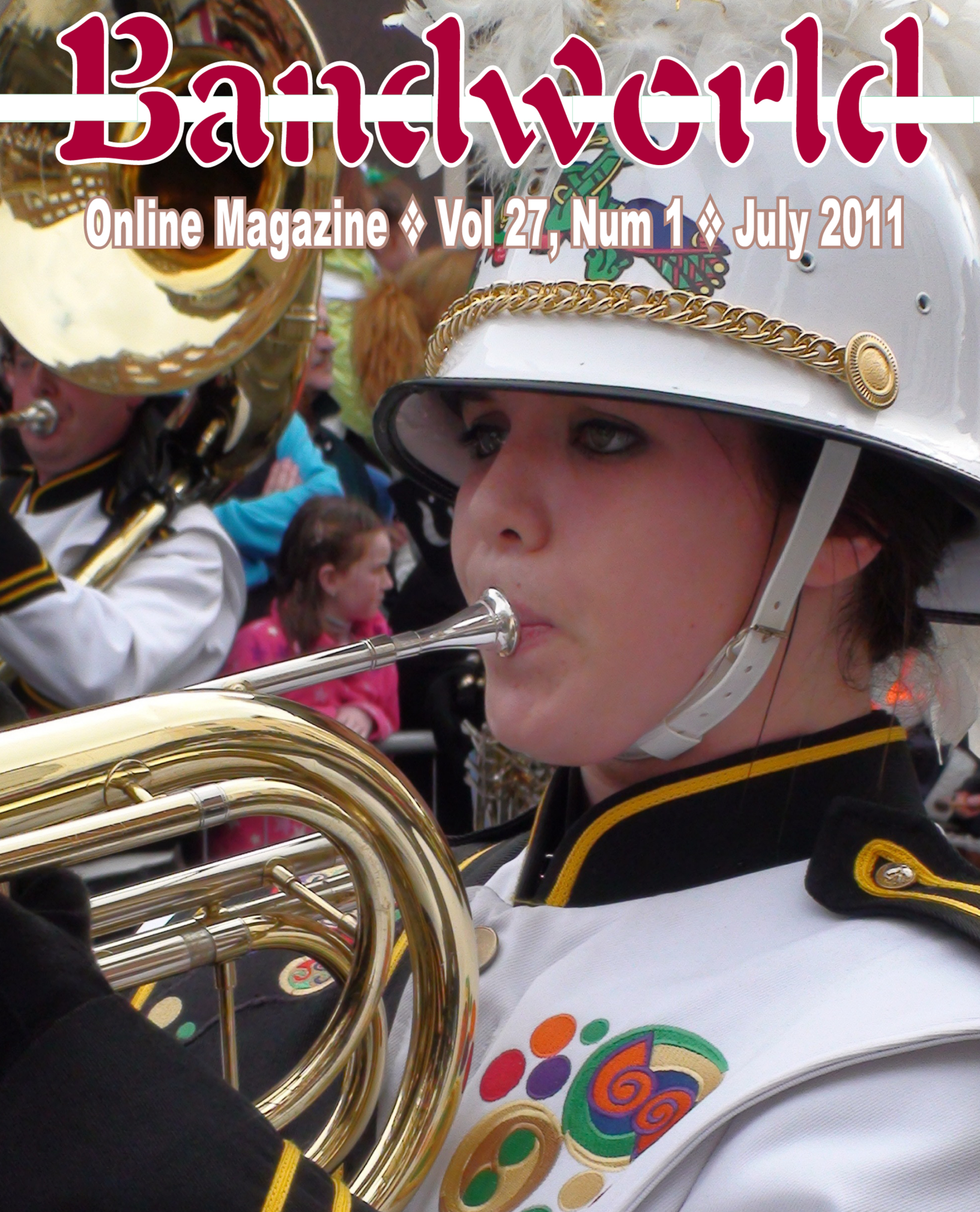


BW 2011

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Lest We Forget

by Paul Whear

Album Title:LEST WE FORGET... Our Band Heritage-Volume 25
Recording: The Allentown Band
Conductor: Ronald Demkee; Emile Guida, narrator; Evelyn Stewart, soprano
Publisher: AMP 24160

From the back cover: Released in 2011 in commemoration of the 70th Anniversary of the attack on Pearl Harbor and the 10th Anniversary of 9/11 and is dedicated to those who serve, or have served in the military, police, fire departments, as EMTs and other first responders.
This is one of the finest recordings by the Allentown Band and contains a very descriptive selection of works. There are two works which will be new to the listener; Lest We Forget (Paul Whear) and Liberty for All (James Beckel Jr.) along with a rarely performed Sousa march America First. The impact of motion pictures and television has given the music world some very inspired compositions which are ideally suited to this recording. Richard Rodgers, Robert Russell Bennent, John Williams, and Michael Kamen's works fit this program well (and I compliment Maestro Demkee on his interpretation of William's Midway March). God Bless America (Berlin), sung by Evelyn Stewart is a natural for this recording and it is so nice to hear the classic Duty, Honor, Country (Walters, text by MacArthur) available to the listener (Emile Guida provides the inspired narration). If you are not familiar with the historic Allentown Band I encourage you to visit their website http://www.allentownband.com>www.allentownband.com

Preludio from "Music for Winds & Percussion"

By Blas Atehortua

Album Title: HOMAGE
Recording: Drake University Wind Symphony
Conductor: Robert Meunier
Publisher: Mark Masters 4729-MCD

Homage is one of the many superb recordings by Robert Meunier and the Drake University Wind Symphony. The title work comes from the masterful composition by Jan Van der Roost; its source comes from the Saint-Saens "Organ" Symphony. No organ is required for Homage but you can easily imagine its presence. The program also includes October (Whitacre), Escapade (Spaniola), and the first composition of Vincent Persichetti; Serenade No. 1 for Ten Wind Instruments. Music for Winds & Percussion is featured on this recording, a most satisfying work by Colombia composer Blas Atehortua that deserves its placement among fine wind ensemble repertoire. The remaining composition is To the Lost by the conductor Robert Menunier; a rather profound and emotional memorial to the victims of 9/11. The Drake University Wind Symphony, as always, excels in its first rate performances of wind music. Homage is very highly recommended.

continued

BW 2011
The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Introduction & Capriccio for Piano & 24 Winds

by John Barnes Chance

Album Title:THE LEGACY OF JOHN BARNES CHANCE
Recording: Illinois State University Wind Symphony
Conductor: Stephen K. Steele; Maria Staeblein, Piano
Publisher: Albany Records Troy755
Old Comrades: A Classic CD Revisited

There isn't a band musician who hasn't been moved by the outstanding compositions of John Barnes Chance. This incredible collection by the ISU Wind Symphony is the ultimate music tribute to this master composer. Variations on a Korean Folk Song, Elegy and Incantation & Dance have become staples in the repertoire of the finest bands. Blue Lake Overture and Symphony No. 2 for Winds & Percussion are also frequently performed works of Chance. The hidden treasure on this recording is Introduction & Capriccio for Piano and 24 WInds. The demands made of the soloist, ensemble & instrumentation have kept this gem out of reach for many wind ensembles. This showpiece glistens in the hands of Maria Staeblein and the ISU Wind Symphony. When listening to this recording pay attention to Chance's intelligent writing for clarinets, the "harmony clarinets" aren't just add-ons at the last minute. The Legacy of John Barnes Chance should be a "must" for your band listening library.

The Universal Judgement

By DeNardis/Cesarini

Album Title:BELCANTO: ITALIAN ROMANTICS FOR SYMPHONIC BAND
Recording: Civica Filarmonica di Lugano
Conductor:Franco Cesarini
Publisher: Mitropa Music M-Disc 211-042-3

I have been very impressed with Franco Cesarini as a composer, conductor and as a superb transcriber for bands. Cesarini has arranged three popular overtures by Gioacchino Rossini along with modern editions of three stellar original works for wind band. The familiar Rossini overtures Tancredi, The Thieving Magpie, and The Barber of Seville are given vibrant, new life courtesy of Cesarini's transcriptions and will truly delight the listener. The three original works are Omaggio a Bellini (Mercadante), Sinfonia per Banda in B-flat minor (Ponchielli), and Il Guidizio Universale (De Nardis)... the latter known better as The Universal Judgement. There are some outstanding original works for band by Italian composers that deserve performances by modern concert bands, hopefully these three works will become welcome additions to the repertoire. The performance of the Civica Filarmonica di Lugano on Belcanto can be summed up in one word: BRAVO!!!!

continued

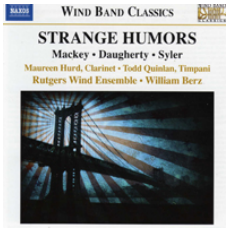
BW 2011

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips



The Hound of Heaven

by James Syler

Album Title:STRANGE HUMORS
Recording: Rutgers Wind Ensemble
Conductor: William Berz; Todd Quinlan, Timpani; Maureen Hurd, Clarinet
Publisher: Naxos 8.572529

The Rutgers Wind Ensemble has a devoted following among band enthusiasts and Strange Humors will keep the accolades coming. The title work is an intoxicating rhythmic excursion by John Mackey, a composer rapidly making his presence known. Raise the Roof by Michael Daugherty is next; this piece won the Ostwald Award given by the American Association of Bandmasters. A most athletic performance from the timpanist is required and the judges give Todd Quinlan 10's across the board. Also by Daugherty is Brooklyn Bridge, a four movement display piece demanding the utmost precision from clarinet soloist and ensemble. Maureen Hurd and the Rutgers WInd Ensemble give it their all with this performance. The recording concludes with The Hound of Heaven by James Syler. This highly descriptive composition is based on the poem by Francis Thompson which portrays God as the hound searching for his quarry (the individual soul) throughout the heavens. A prominent role for antiphonal trumpet functions as the Lord's voice during the challenging hunt. Another topnotch outing by the Rutgers WInd Ensemble and a true audio treat.

Symphony for Winds and Percussion No.1

By Andrew Boysen, Jr.

Album Title:FANFARE, CAPRICCIO & RHAPSODY
Recording: Indiana State University Faculty Winds, Indiana State University Wind Orchestra
Kent State University Wind Ensemble
Conductor: John Boyd; Vince DiMartino, Trumpet; Chicago Saxophone Quartet
Publisher: Naxos 8.572528

This ELF Records and Golden Crest reissue is a showcase of various wind ensemble works under the baton of John Boyd, a well known, highly respected composer/arranger/conductor. From the Composers Authenticated Series comes legendary performances by the Kent State University WInd Ensemble of Medieval Suite (Ron Nelson) and two works by Fisher Tull: Sketches on a Tudor Psalm and Rhapsody for Trumpet & Winds. An additional work by Nelson opens the recording: Fanfare for the Kennedy Center played by the Indiana State University Faculty Winds. The Indiana State University Wind Ensemble performs the remaining two compositions; Symphony for Winds & Percussion No.1 (Andrew Boysen Jr.) and Capriccio for Saxophone Quartet & Band (Warren Barker). The Symphony is a fine example of Boysen's skillful writing for winds while the Capriccio shows a rarely seen side of Warren Barker who is usually associated with more popular sounds for band. There is plenty of interesting music to go around with this excellent recording.

continued

BW 2011

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Agnus Dei from "Missa Brevis"

by David Ludwig

Album Title:CLASSIC STRUCTURES
Recording: University of Michigan Symphony Band
Conductor: Michael Haithcock; Adam Unsworth, french horn; Nancy Ambrose King, oboe
Publisher: Equilibrium EQ 97

Classic Structures is an intriguing assortment of wind compositions; there are two concertos for solo & wind ensemble, a symphony for band and a mass for ten winds,cello and contrabass. Dana Wilson's challenging Concerto for Horn was originally scored for French horn and orchestra; his Windstration adds another significant work to the growing repertoire for horn and wind ensemble. The same can be said about the Oboe Concerto by Jennifer Higdon; this fine showcase was originally written for oboe and orchestra and the composer has also made this setting for oboe and wind ensemble. William Bolcom is a prolific composer/pianist; he refers to his FIrst Symphony for Band as his most ambitious work for this medium, but the efforts have produced a most welcome symphony you'll be hearing often. Missa Brevis by David Ludwig is the chamber piece on this program; the instrumentation is similar to the Dvorak Serenade Op. 44. One can easily detect the essence of Stravinsky and the 14th century French composer Guillaume Machaut in this very mature work. Classic Structures is something special among wind recordings; a most rewarding collection you should invest in.

Dance from "Divertimento for Band"

By Vincent Persichetti

Album Title:VINCENT PERSICHETTI; WORKS FOR BAND
Recording: Illinois State University Wind Symphony
Conductor: Stephen K. Steele
Publisher: Albany Records Troy 1253

Rare is that major twentieth century American composer who has given bands and wind ensembles quality literature. The music of Vincent Persichetti certainly doesn't need any introduction to musicians and it is most gratifying to have several of his works as standards in our wind ensemble libraries. Stephen K. Steele and the Illinois State University WInd Orchestra present six Persichetti masterpieces with true professionalism. Five of these compositions are frequently performed works well known by instrumentalists and audiences alike; Divertimento Op.42, Psalm Op. 53, Pageant Op. 59, Symphony for Band (Symphony No.6) Op. 69 and Masquerade Op. 102. The remaining work is perhaps the most involved and challenging of Persichetti's wind ensemble compositions; Parable IX Op.121. There are several more wind ensemble/band compositions by this legendary figure, perhaps a second volume will be considered. If that's the case, I will probably be among the first in line to get it. An exceptional recording!!

BW 2011

The Future of the Bandworld

Private Lessons Should Be Fun

by Donald Huff Bio

Do you dread teaching your next private lesson or do you look forward to it? Do you come away energized or drained after teaching a student who hasn't practiced for their lesson? Do your students come to their lesson as prepared as you would like? If you don't like your responses to those questions, you are not alone.

As a band director, I found that one of the keys to a successful band program is a strong private lessons program. While teaching at a private school in Southern California I had the privilege to oversee a large private lessons program. During this time I took note of one private lesson teacher, particularly noticing how his students excelled and were excited about making music. A year later, while working on my master's degree, I decided to focus my research project on what characteristics and techniques made this particular lesson teacher standout. In this article I will share what I learned through observations, interviews, and surveys.

From my conversations with this private lesson teacher, I learned that his main goal is to make music fun for his students. Through his example, positive attitude, and encouragement he strives to show his students that practicing and doing well can be fun, rewarding, and worthwhile, and most importantly, something to which they can successful. He has a practice philosophy that he encourages his students to adapt: try and practice everyday, even if for only 15-20 minutes. He does not seek to intimidate them or criticize them if they do not practice, but rather he focuses on the music and continually encourages them to practice more so they can be successful. He believes that lessons can only be successful if the students look forward to them and enjoy them. His approach achieves this philosophy, keeping the lessons light and pleasant.

In my observations, I found the lesson teacher to be personable with a sense of humor. He spent a lot of time focusing on the music and helped each student play the music passage with as much musicality as they could muster. He genuinely enjoyed teaching his students, and it showed in how he treated them. They each got his best! He was having fun which made it fun for the student even if they hadn't practiced as much as he would have liked. And he always kept things positive and encouraging.

One of the highlights of each lesson was when the teacher would play duets with the students. This only happened when the student had reached a certain performance level on the piece. I saw this as a reward for their accomplishment. When it came to scales and other mundane exercises, the teacher did a great job of conveying their importance for that student in preparing for upcoming auditions or in mastering skills needed to progress further. The lesson teacher stated that his number one practical goal in his lessons was "to show them how to practice effectively and efficiently by having them try techniques that they can do that work and they can actually see/hear the result."

Following is a list of characteristics and techniques to incorporate in your private lesson teaching that I compiled from my research project:

Have a Focused Plan and Stick to It

Know what you want to teach and how you want to teach it. Know what material you value mastering and what method you plan to use to master it. It is also good to share this goal up front with your student so that you can work toward the goal as a team. It is so important to be consistent in your approach so that your student will know you are committed to helping them attain the goal.

Enjoy Teaching Your Students

You need to enjoy what you are doing. That enjoyment of teaching and of music needs to be felt by the student and hopefully transferred to them. Even if they haven't practiced for their lesson you can still find enjoyment in achieving even a small accomplishment during the 30 minutes you have together. If they know you care and are committed to their success it will make a difference.

continued

BW 2011

The Future of the Bandworld

Private Lessons Should Be Fun (concluded)

by Donald Huff

Challenge your Students

It is essential that your students feel they are being challenged and stretched. It is a fine line between too much and not enough, but is crucial that a teacher strives to find this line. If a student does not feel challenged, then what is their motivation to practice? At the same time, if they can not possibly accomplish what is assigned, they will become overwhelmed. Make sure they have enough to challenge them, but make the goals attainable.

Play Duets with Your Students

Whether you play with your student all of the time or just some of the time it is most-valuable. You might like to think about assigning duets, and when the student has successfully learned their part, play a duet with them as a reward. Most students like playing with other instrumentalists. This also provides the student an opportunity to hear your tone and style which they can in turn emulate.

The Teacher's Talent Level Should Be High

You are the teacher, and it is expected that you are the master of the instrument being taught. Students like to know that their teacher is talented, someone they strive to emulate. This may require you, the teacher, to practice more and be better prepared for your lessons. Hopefully teachers are performing publicly themselves and can invite their stu-dents to their performances. These moments can be a source of pride and motivation for the student.

Be Funny and Keep It Light

It does not ALL have to be serious. Ask your student about other things in their life in addition to music. Feel free to crack a joke or spend some time talking about something else other than the lesson. Share your personality with them and keep things loose.

Be Kind and Encouraging

Look for positive aspects throughout the lesson to praise the student. If the student has not practiced the amount you would like for their lesson, do not spend the rest of the lesson diminishing them because of it. Instead, use the time you have to make progress in a manner that is fun and encouraging in the hope that the student might then go home and want to practice more.

Help Students with Their Band or Ensemble Music

Ask your student if they have spots in his or her band or ensemble music that they would like help with. In this way you can show support toward their ensembles and their band directors which may be a huge deal for that student. Help them with their audition materials. Using this method helps the teacher stay focused on the big picture of why they are taking lessons in the first place.

Teach Students How To Practice

Not only is it your job to teach the material, but more importantly it is your job to teach the student how to practice and thus how to learn on their own at home. We must not assume students know how to practice on their own. This needs to be taught and reinforced in their lessons regularly with new ideas and techniques being introduced as you proceed. I believe this point is often overlooked in our schools and in private lessons.

Conclusion

I have found the above list to be quite helpful in my private teaching, as it has impacted how I teach both private lessons and band. Rather than focusing lessons on how much practice has not been done, I concentrate more on what can be gained as a result of practicing. I center more on making music and less on marking the page off. Also, I focus more on what the students are doing right and build on that. Start trying some of these techniques, and have fun teaching private lessons!

BW 2011

The Future of the Bandworld

10 Years ago in Bandworld

The Nine P's of Success

by Stan Michalski Bio

Vol.17 , #1, p.10 (August - September 2001)

Success Can Be Attained in Many Ways:
A. Hard Work
B. Study
C. Execution
D. Dedication

Experience dictates that there must be a combination of many personal traits to guarantee success. Many young people can attain success by using several or just a few of these. It will depend on the person. But overall, one must utilize most or all of the important P's to insure a successful career as a student, a drum major, or whatever vocation one chooses as a goal in life.

#1 - Purpose

There must be a purpose for one's actions. What are your goal's for a particular rehearsal? What are your own goals?
Do you have the band in mind when getting ready for a rehearsal?
Determination - Confidence - Firmness - Resolution

#2 - Practice

This is the essence of success. How often do you practice in front of a mirror? How often do you listen to the music you will be conducting? Are you willing to give the time and energy necessary to become knowledgeable about the demands of a leader? Are you "perceptive" about the responsibilities associated with being a leader? You must be responsive, keen, sensitive and wise in all actions.

#3 - Patience

This is an attribute many young people lack due to today's societal mentality of instant success. Everyone needs time to mature as a leader. Don't fret over some inconsistencies at first. Work with various sections and individuals to get them to cooperate. Above all, don't get frustrated and show it. You will lose the confidence of your band members.
Realistic – Practical – Functional – Workable – Pragmatic

#4 - Persistence

This is necessary to attain goals. If at first you don't succeed, try again. Keep conducting the way you were taught and believe in your style. Band members will eventually follow.
Determined – Tenacious – Relentless – Endurance – Insistence

#5 - Perseverance

Very close to Persistence. Persevere under all circumstances. When there is some negative comments about your leadership and you know you are right in your demands, persevere and you will eventually end up as the "winner" and leader of the group. Persevere in your desire to be recognized as a leader. Persevere to maintain qualities of a leader.
Carry On – Keep Driving – Stick It Out – Press On

continued

BW 2011

The Future of the Bandworld

10 Years ago in Bandworld

The 9 P's of Success (concluded)

by Stan Michalski

Vol 17 , #1, p.10 (August - September 2001)

#6 - Perspective

Have a broad mind to alter goals when necessary. Realize that as a leader you can't satisfy everyone. As a member, have loyalty to your director. Discuss changes with him or her. Have an overall viewpoint on the goals to be attained.
Vision – Determined – Rational – Persuasive

#7 - Perfection

Every successful leader works toward this goal. Are you dedicated toward attaining excellence? Are you willing to place demands upon yourself to achieve perfection? Do you have those innate virtues that indicate you are willing to spend time and energy to achieve excellence in most or all of those areas that describe you as a leader?
Integrity – Honesty – Sincerity – Loyalty

#8 - Personality

Are you transmitting those qualities of a person in charge? Do you do what you want others to do? Are you approachable? Do you portray a positive image of yourself and your organization? Do you demonstrate leadership while not in uniform? Do you exude confidence as a student - as a person? Do you derive the admiration and respect of your fellow students?
Positive – Decisive – Energetic – Forceful – Confident

#9 - Pride

Do you accept accomplishments with humility and pride?
Are you proud of your organization?
Do you feel that the directors and students have pride in your work? If not, what are you doing to change matters?
Do you project pride to the organization?
What do you do—almost on a daily basis—to develop a sense of pride in all of your actions?
Conscientious–Punctual–Meticulous
Dress–Language–Associations– Scholarship–Image

As a leader you are totally responsible for many of the actions of your organizations while in performance. However, success does not begin when a "show" begins. It begins months before. The first practice, the sectionals, the night rehearsals, the pre-game warm-ups, the actions on the buses, the actions in hotels.

Work diligently as a leader to involve the above traits to enable yourself to become a successful and meaningful leader.

BW 2011

The Future of the Bandworld

15 Years ago in Bandworld

War of the Rudiments

by Dan Moore Bio

Vol. 12, #1, p.27 (August - September, 1996)

Rudimental drumming in general and drum rudiments in particular are often at the center of heated debate regarding their relevance to a contemporary percussion program. Should they be given only cursory mention due to their historical significance? Should they be a part of every percussionist's technical development? Should they be dismissed as a useless, antiquated teaching tool never to be used? All tough questions—none of which are about to be addressed in this article (I'm not that crazy). What will be addressed are the many positive aspects of rudimental drumming, and the importance and use of the fundamental philosophy of rudimental drumming known as the "rudimental idea."

Several years ago, percussion instructors seemed to have three main concerns about their students: 1. They did not read music well enough; 2. They could not play keyboard instruments; 3. They spent entirely too much time playing drum rudiments in an effort to earn that NARD button. With that, the first shots of the percussive civil war had been fired; the camps were divided, the battle lines drawn. On one side, percussionists denounced rudimental drumming as an antiquated method of rote learning; on the other side, drummers continued their relentless pursuit of the perfect three-minute roll.

The rudiments have a long and distinguished history, beginning, as noted conductor and author Frederick Fennell writes, "the early dawn of 19 April 1775; for it was on this day that William Diamond, the drummer for the Lexington Militia, beat the call 'To Arms' that assembled the Minute Men at Lexington Common."

The 26 standard American drum rudiments were developed by the National Association of Rudimental Drummers (NARD) in 1934, and remained relatively unchanged until the early '70s when respected percussionist Ron Fink suggested that there be 42 standard rudiments. This suggestion sparked some lively debate, which led professor of percussion James Petercsak to write, "Instead of increasing the number of rudiments, might it not better serve our purposes as educators and performers to think seriously about reducing the number? For instance, why could not a roll be identified simply as a sustained sound? Why not identify a flam as a grace note as would any other instrumentalist?"

In a 1974 issue of Percussive Notes, Dan Spalding suggested, in a slightly tongue-in-cheek manner, that there were by his count approximately 81 drum rudiments (excluding Swiss drumming, which is a whole other can of worms). He went on to point out that any number of different rudiments could be derived from a list of seven essential techniques.

A few years later, after a great deal of work, the International Drum Rudiment Committee, under the leadership of Jay Wanamaker, released a list of 40 rudiments, which they grouped into four families: Rolls, Diddles, Flams and Drag Rudiments. The list included the standard 26 rudiments, yet it singled out what the committee referred to as seven essential skills: single-stroke roll, multiple-bounce roll, double-stroke roll, five-stroke roll, single paradiddle, flam and drag.

In a 1979 article for Percussive Notes, PAS Hall of Fame member Haskell Harr wrote, "A drum rudiment is a fundamental rhythmic pattern which, when practiced diligently, will aid in developing a basic technique for the drum. The drum rudiments are the scales and arpeggios of the other instruments." Mr. Harr went on to describe the rudiments as being "misunderstood" and asserted that the purpose of the rudiments "is to provide a basic system for developing dexterity with the hands for the control of the drumsticks."

I began to think about the Haskell Harr article, and years later as I re-read his precisely written statement, it occurred to me that perhaps what he was saying had less to do with ancient rudimental drumming or a list of rudiments and more to do with the development and maintenance of the most basic percussion skills. The common thread running through all aspects of percussion lay not in the rudiments themselves but in the philosophy behind them—the philosophy I refer to as the rudimental idea.

The rudimental idea is the concept of isolating specific patterns or techniques and perfecting them through numerous, exact repetitions, building stamina, control, and dexterity. There is no mention of ratamacues or flam drags or five-, seven- or nine-stroke rolls; it is the philosophy of the rudiments that is important here. There are several notable rudimental drumming techniques and benefits that can be applied to many areas of percussion.

continued

BW 2011

The Future of the Bandworld

15 Years ago in Bandworld

War of the Rudiments (concluded)

by Dan Moore

Vol. 12, #1, p.27 (August - September, 1996)

Cells:

The use of cells is one such technique: taking a small cell from an existing composition and creating from it a new exercise. The new exercise can then be slowed to a tempo that will facilitate the methodic breakdown of all component parts of the cell. This weeding-out of trouble spots effectively economizes practice time, enabling the student to concentrate on the most difficult passages without having to muddle through an entire piece, wasting valuable practice time and energy.

Flexibility:

The rudimental idea also provides for performance of these cells at a variety of tempos ranging from slow to fast, allowing for effective performance at any given tempo.

Stamina:

The development of physical and mental stamina is still another benefit of rudimental drumming, and is important to a percussionist performing a four-hour drum set job or a 13-minute drum corps show. It is equally helpful to a percussionist playing cymbals on a Sousa march, playing the snare part to Ravel's Bolero, or performing contemporary solo marimba literature.

Dexterity:

An additional benefit of the rudimental idea is the development of "lead hand switching." This technique deals with the ability to perform a passage starting with either the right or left hand. This technique is particularly useful to keyboard percussionists and performers of multi-percussion music.

While most of the above-mentioned techniques and benefits fall under the "common sense" category, there are also some hidden benefits that result from the study of basic drum technique. For example, if a performer can confidently play a variety of single/double combinations on a snare drum, those skills can easily be transferred to other percussion instruments such as marimba, vibes, timpani, drum set or multi-percussion. The idea is not to associate a particular scale or key with a specific sticking, rather it is to empower any musical idea as much from a kinesthetic level as from a cognitive level. If you have a particular pattern or passage under your hands so well that it requires little or no thought to execute (kinesthetic), then you will be able to perform that pattern with less conscious (cognitive) effort in a performance situation.

Many percussionists subscribe to the philosophies of the rudimental idea. The themes of practicing slowly and accurately and of breaking down difficult passages into smaller cells for practice purposes can be found in many great percussion instruction books. It is difficult or perhaps impossible to develop a list of rudiments that will suit every need because the rudiments mean different things to different people. To a band director teaching beginning percussionists, the rudiments might be down-stroke, up-stroke, double-stroke, buzz, and rim shot (which some say pretty much covers most of drumming). To a snare drummer in a DCI drum line, a list of rudiments may be incomplete without a fair share of "egg beaters," "Shirley Murphys," "Shocka-diddles," or "cheese-chas." A jazz vibes player or classical marimbist may use endless single/double combinations, flam accents, and flam taps. Of course, if you want to study ancient rudimental drumming, be sure to keep your ratamacue pyramids together. Or check out drum set artist Terry Bozzio's "rudiments from hell," which he has given such names as "fluff-a-diddles," "fluffed double para-fliddles" and "double para-fla-fla-fluffles."

The solution to the rudimental debate is not within the rudiments themselves—not the Ancient Rudiments, the 13 or 26 Standard Rudiments, the Swiss Rudiments, the 42 or 81 Rudiments, or even a list of essential skills. The solution cannot be found by attempting to change the names of the rudiments, streamline them, or rewrite them altogether.

The importance of the rudiments is in the philosophy that they embody and how we choose to apply that philosophy to our specific situation.

BW 2011

The Future of the Bandworld

20+ Years ago in Bandworld

Note Grouping

by James M. Thurmond Bio

Vol. 4, #1, p.20 (August-October, 1988)

"I just couldn't put it down." When I opened the cover of James Thurmond's book, Note Grouping , that's exactly what happened to me. It was like one of those exciting novels that you stay up all night to read. Here is a resource that everyone should have–yesterday! The short excerpts in the next two issues of Bandworld will hopefully pique your interest in this important work. Order through Amazon.com or Barnes & Noble. Ed. 1988

In the first three chapters of Note Grouping, the important elements of basic rhythmic concepts underlying the study of musical expression (motives, arsis and thesis, and the barline) are detailed. Dr. Thurmond shows that in ancient Greece the importance of short syllables in verse (in music, the smaller note-values) was recognized.

His theory of note grouping is that the arsis or weak note (upbeat) of the motive or measure (in an iambic meter) is more expressive musically than the thesis (downbeat), and that by stressing the arsis ever so slightly, the performance of music can be made more satisfying and musical.

Importance of Arsis

A perception of rhythm or motion can be engendered in the mind of the listener by playing either alternating tones of different lengths or tones of unequal dynamic stress. In each case the motion-creating factor is the progression from short to long tones or from unaccented to accented ones or vice versa. When for a number of reasons the barline gradually developed, it was placed before the long or accented notes (theses), making each measure "thetic" in a sense–that is, beginning with a thesis and ending in an arsis.

As a result, this development has led to the notion that the first note in the measure (or beat) should be considered the most important and should be given the most accent; the principal reason being that this note is first! The consequence of this prominence has been that the theses are over-accented in performance and the arses neglected.

This practice is opposed to the principles of poetry and rhythm handed down to us by the Greeks and limits the progressive function of melody (the most important and necessary element of music) as it is illustrated in the compositions of the masters. In melody, the arsis, or in a larger sense, the anacrusis, is the most important part of this motive, rhythme, phrase, or measure; for it is this portion that "progresses" from one harmonic structure to another (passing notes), and usually contains the only notes that are different from the harmony. Moreover, the metric pulse normally gives a certain amount of stress to the thesis, or initial beat in the measure, and to increase this prominence by emphasizing it, solely because it is first, makes the musical result stiff, mechanical, and over-accentuated. Also, the harmonic pattern of the music usually falls on the thesis of each measure or beat, and any thetic accentuation of the melody tends to blend it into the harmony so that its true melodic role in the music is obscured, resulting in a loss of clarity and musical expression (movement). This is due principally to the fact that when the theses are accented, the true melodic mission of the arses is restrained and they fade into the valleys between the thetic "thumps." Consequently their progressive function is not perceived by the listener.

Another factor besides the placement of the barline that has contributed to this "worship" of the downbeat is the method that has evolved of writing and printing the notes themselves in a thesis-arsis pattern. This puts a thesis not only at the beginning of every beat, but at the beginning of every beat, signifying to the uninitiated that this thetic note is important, only because it strikes the eye first!

Fundamental Theory

Arsis or anacrusis, whichever it may be, is the motion-creating factor in the motive or phrase; and the great composers must have felt this to be true, since the majority have written their music in a manner that highlights the importance of the anacrusis. Proper recognition of this importance by the artist will insure that in performance the composition will be phrased correctly and with ease; for if, with few exceptions, the true motives and phrases begin with anacruses, one has only to phrase from one anacrusis to the next thesis before the next "motive-beginning" anacrusis! Phrasing, or "punctuation" in music, in the opinion of the author, is almost synonymous with expression. Therefore, if proper significance is given to the anacrusis, and the thetic portions of the measure are not stressed, phrasing will be more correct and consequently the expressiveness of the music will be enhanced.

D.C. Turk in his Clavierschule (1789) gives the following interesting illustration:
'He lost his life not, only his property.
He lost his life, not only his property.'

Turk justifiably concludes that the same danger of wrong punctuation exists in music.

The problem of where to punctuate–where singers and wind players should breathe, where string instrumentalists should bow–is a never-ending one. The enigma is the location and immediate recognition of the proper boundaries of the motives and phrases, and the consequential task of executing the music so that these phrases are properly defined and are heard by the listener according to their relative importance in the passage as a whole. This is one of the most perplexing of the many hurdles that must be negotiated by the musical performer and one that the author believes is greatly clarified, if not solved, by the use of the note-grouping method.

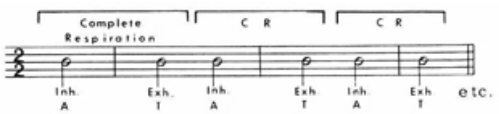
In approaching the analysis of the problem of where to punctuate or phrase, it is important to remember that in music, as in literature, the perception of the art progresses from the motive (which is comparable to the syllable or word in prose) to the phrase; and then to the sentence, period, and finally to the work as a whole. Vincent d'Indy vividly reminds us of this in the following words:
In certain arts, architecture, sculpture, painting, the whole appears before the detail. In the others, literature, music, the detail strikes one first and leads to the appreciation of the whole.

If one were observing the cathedral of Notre Dame in Paris, he would first see the structure as a whole and then proceed to examine the famous stained glass windows and other of its noble features in particular; however, if one were listening to the Symphony No. 5 of Beethoven, he would necessarily hear the famous opening motive.

And only then would it be possible for him to progress to the next motive, the next phrase, theme, movement, and finally the complete work. It is, therefore, imperative in phrasing that attention be focused first on the smallest items, the figures or motives, and then on the larger ones.

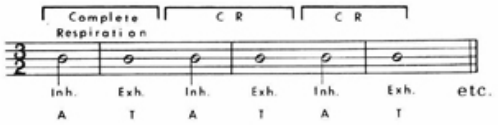
The motive in its smallest form may consist of only two notes, the first usually being the arsis and the second the thesis. If these notes are examined more closely, it will be found that each has a particular function to perform: the former to create action or movement, the latter to be the result of that action–a point of rest, or relaxation. What is the explanation of this phenomenon?
Mathis Lussy believes that the factor generating the feeling that the upbeat or arsis pulsation has a life-giving characteristic, and the downbeat a quality of relief from tension, can be traced to the physiological mechanism of breathing. In breathing there are two movements–inspiration and expiration. Inspiration personifies action; expiration, repose. The former is symbolized by the upbeat and the latter by the downbeat.

Lussy also believes that respiration furnishes a key to the origin of binary and ternary rhythms. When a person is awake and in movement, the breathing is in binary rhythm:



EXAMPLE 14

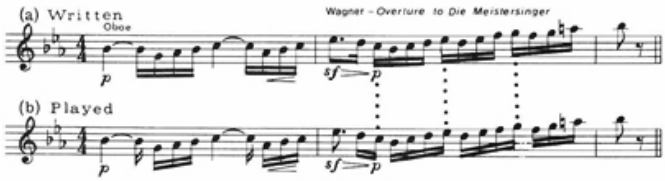
And when he is asleep or at complete rest, the respiration is in ternary rhythm–the exhalation being approximately twice as long as the inhalation:



EXAMPLE 15

One has only to observe an individual who is in deep slumber to appreciate the significance of this observation.
It is clear from the above that a complete respiration (inhalation-exhalation) provides a prototype of the musical motive–or note group (arsis-thesis).

Unfortunately the system of writing and printing music in use today provides no means for showing the true outlines of the motive or phrase. It is necessary, of course, due to the complexity of modern musical compositions that the metric scheme be immediately apparent to the reader by printing music according to the meter and not the motive or phrase. For example:



EXAMPLE 16

Seldom, however, are motives recognized and played as show in (b), except by accomplished musicians. Note grouping provides a shortcut to immediate recognition.

Next time: Examples and application of note-grouping theory. Also go to **Director's Guide to Note Grouping** for young musician usage.	Cross-reference: In the January 2011 printed Bandworld, as well as the January 2008 online issue, we included excerpts from an **outstanding project** created by 2008 American Band College graduate, Kerrissa Silverthorne. In that presentation, she utilized the famous Note Grouping book by James M. Thurmond as a foundation to present those principles to young musicians.

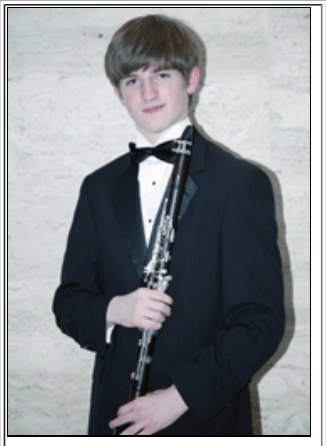
Home | Page | Page | Select Page | View as PDF | Issue | Issue | Issue Home

BW 2011

The Future of the Bandworld

John Philip Sousa Foundation Award

YOUNG ARTIST COMPETIION WINNER



Ryan Pereira

The John Philip Sousa Foundation has announced that Ryan Pereira, a junior clarinetist from Pocono Mountain East High School in Swiftwater, PA has been selected as the winner of the John Philip Sousa Foundation Young Artist Clarinet Competition. In addition to a $500 prize, Ryan will also be featured as a guest soloist with the George Mason University Symphony Orchestra in Fairfax, Virginia in October 2011. Pereira performed the Second Movement of the Weber Concerto No. 2.

Pereira, who is a student of Sanford Kravette and is a full-time member of his high school band, has been selected to Pennsylvania Music Educators Association District, Regional and All-State Bands, performs with the Young People's Philharmonic and the Lehigh Valley Performing Arts High School Orchestra and was a finalist in the Voorhees Concerto Competition. His repertoire includes a long list of standard solos and etudes including the Mozart and von Weber concertos, both Brahms sonatas, the Hindemith and Poulenc sonatas, the Messager Solo de Concours and many other staples.

The Young Artist Competition was in its first year and attracted high school clarinetists from Florida, Georgia, Virginia, New York, Pennsylvania, Connecticut, New Mexico, Alabama and Minnesota. Students were required to select repertoire from the required list of compositions and to videotape their performance which was adjudicated by a panel which included Doug Graham (University of South Carolina), Joseph Hermann (Tennessee Tech University), Edward Lisk (Oswego, NY), Bruce Dinkins (Daniel Boone HS in Austin, TX) and John Casagrande (George Mason University). Casagrande served as the chairman of the committee.

Further information about this year's Clarinet Competition, as well as other instruments, can be found at **SousaFoundation.org**

Mechanical 1 M	
Posture 2 Pr	Reeds 3 Rd
Embouchure 4 Em	Breath 5 B
	Fingerings 6 F

Elements of Intonation

A Practical Pitch Guide for the Developing Woodwind Player

Practical Applications Project #1

Christopher Fogderud
American Band College
Summer 2010

Mechanical
1
M

Posture
2
Pr

Reeds
3
Rd

Embouchure
4
Em

Breath
5
B

Fingerings
6
F

Table of Contents

Flute 3
Elements of Intonation 3-4
Alternate Fingerings 5-6
Exercises 7-11

Clarinet 12
Elements of Intonation 12-13
Alternate Fingerings 14-16
Exercises 17-19

Saxophone 20
Elements of Intonation 20-21
Alternate Fingerings 22-24
Exercises 25-28

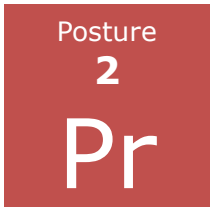
Oboe 29
Elements of Intonation 29-30
Alternate Fingerings 31-32
Exercises 33-35

Bassoon 36
Elements of Intonation 36-37
Alternate Fingerings 38-40
Exercises 41-43

Christopher Fogderud
American Band College
2010

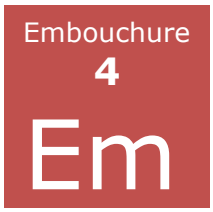
The Common Elements of Woodwind Intonation

The Mechanical Element – The instrument itself; its design, construction and condition, can have an impact on its ability to play in tune with itself and others.



The Posture Element - The physical posture of the performer and the angle at which the instrument is played in relation to the embouchure can have a significant impact on the pitch tendencies of the instrument.

The Reed Element – Besides the flute, reeds play a large role in whether or not an instrument is in tune with itself and with others.



The Embouchure Element - Perhaps the most dominant element, formation and control of the embouchure plays a large part in the pitch tendencies of every note. The more proficient the player is at manipulating the embouchure; the more successful the player will be at getting the instrument to play in tune with itself and with others.

The Breath Element – The speed and quantity of air placed in an instrument can have a profound effect on the pitch of any given note.

The Fingering Element – Every fingering on a woodwind instrument alters the instrument's acoustic proprieties, therefore influencing pitch. Each fingering has a specific pitch tendency and many alternate fingerings can be used to improve intonation.

The Elements of Flute Intonation

The Mechanical Element

Mechanical 1 M

Headjoint Cork

The first mechanical consideration of every flute player should be the headjoint cork. The headjoint cork lies at the far end of the headjoint and is attached with a cap and screw. The cork should be adjusted so that when the cleaning rod is placed inside the headjoint, the pre-drawn line on the rod is exactly in the center of the tone hole (see picture). This is where the cork should stay. The cork is ***not*** a tuning device to be brought closer or further from the tone hole as needed. It should be monitored carefully to make sure it is in the correct position.

Pads and Keys

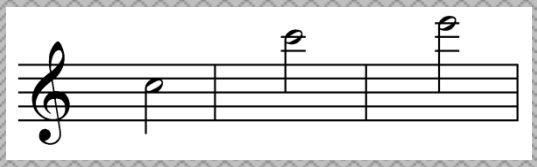
Proper care of the pads and keys is a necessity for good intonation. Leaky pads will generally cause the instrument to play sharp. Keys that are bent and unequal distances from their respective holes can alter the intonation of specific notes or the entire flute depending on the amount of damage.

Location of the Headjoint on Instrument

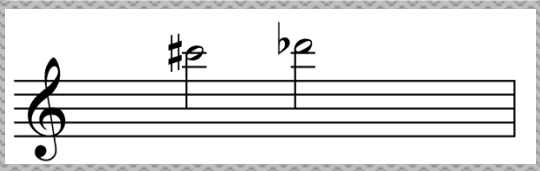
This is the "tuning slide" on the flute. Most flutes play in tune with themselves when the headjoint is pulled away from the body by ¼ inch. Every effort to keep the headjoint in this position should be made and alterations in pitch should be made by manipulation of the other elements.

Pitch Tendencies Inherent to the Flute

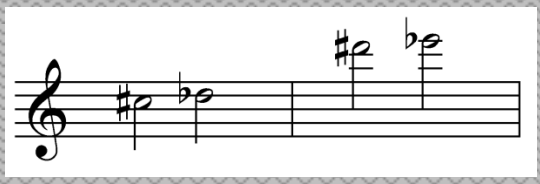
Slightly Sharp



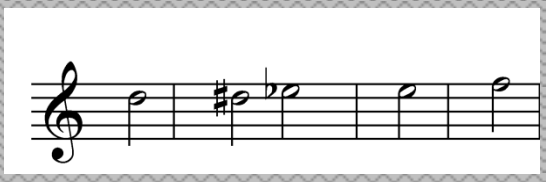
Moderately Sharp

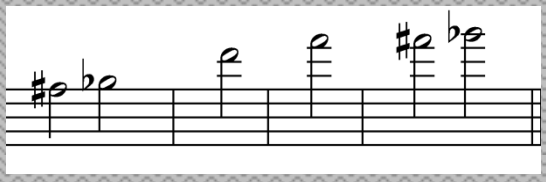


Very Sharp



Slightly Flat





The Posture Element

Posture
2
Pr

There are two main elements of posture that effect intonation on flute. Each of these elements eventually changes the direction of the airstream causing a change in pitch. If the airstream is directed downward the pitch becomes flatter; if the airstream is directed upward (or across the tone hole) the pitch becomes sharper.

Angle of the tone hole to embouchure

The tone hole of the flute should be pointed to the ceiling at all times. If the flute is rolled in too far, it will force the airstream to be directed downward and the pitch will be flat. If the flute is rolled out too far, it will force the airstream to be directed across the tone hole and the pitch will be sharp. Rolling in and out on flute is not the way to correct intonation. As mentioned before, the tone hole should stay pointed to the ceiling. **NOTE:** The exercise on page 10 deals with preventing unwanted rolling.

AIRSTREAM DIRECTION
Downward = Flatter
Upward = Sharper

Embouchure plate placement

The embouchure plate should be placed "in the chin" with the bottom lip covering about 1/3 of the tone hole.

- If the plate is placed too low = flat
- If the plate is placed too high = sharp

On the flute, the Posture Element forms a strong bond with the Embouchure Element because they both affect the ***Direction of the Airstream***

The Embouchure Element

Embouchure
4
Em

The embouchure is the primary element of directing the airstream and it has the freedom to constantly change to meet the needs of the music. Changing the direction of the airstream is achieved through small movements in the corners of the mouth:

- Bringing the embouchure forward = across the tone hole = sharper
- Backward movement = into the tone hole = flatter

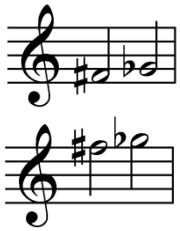
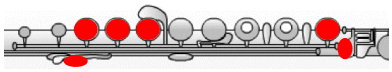
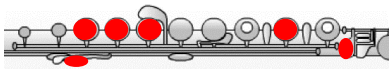
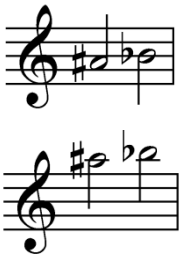
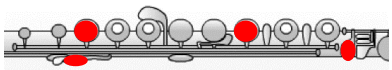
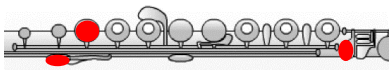
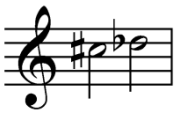
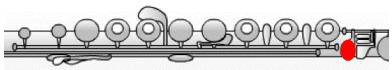
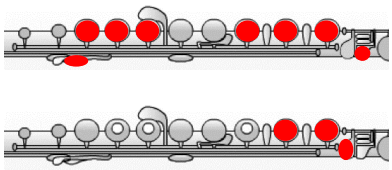
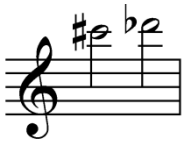
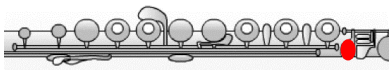
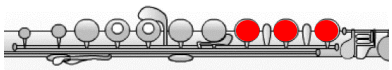
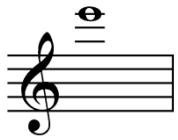
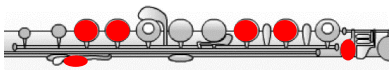
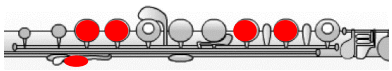
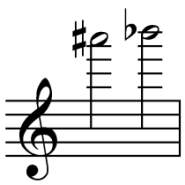
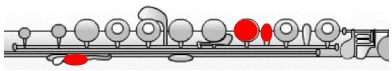
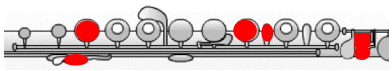
The Breath Element

Breath
5
B

The breath element manifests itself at different ***dynamic levels.***

- Forte = faster air = sharper
- Piano = slower air = flatter
- The player must change the direction of the airstream gradually to stay in tune (pg.9).

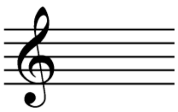
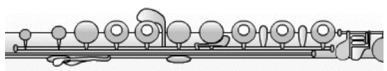
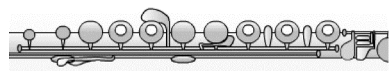
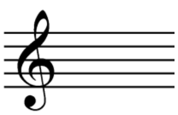
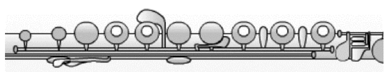
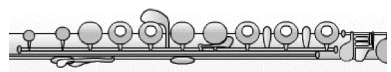
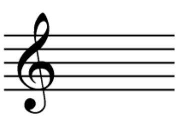
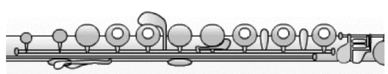
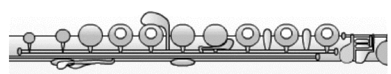
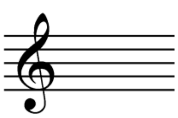
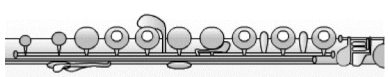
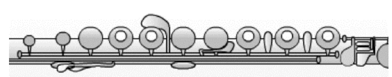
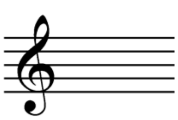
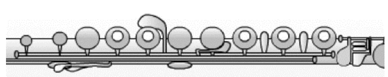
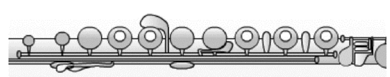
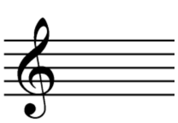
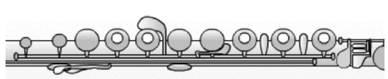
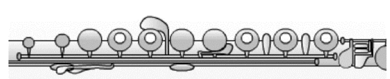
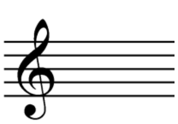
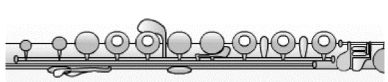
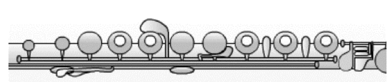
The Fingering Element

Note	Standard Fingering	Alternate Fingering	Comments
			The alternate F#/Gb should only be used to facilitate technique and trills. The standard fingering has much better intonation.
			Depending on the flute, these two fingerings should have similar pitch tendencies. The alternate is mainly used to facilitate technique in flat keys. Note the left thumb position change.
			Either of these alternate fingerings brings down the pitch of this naturally sharp note.
			This alternate fingering brings down the pitch of this naturally sharp note.
			This alternate has better response and intonation on some instruments.
			This alternate stabilizes the pitch.

My Alternate Fingering Chart

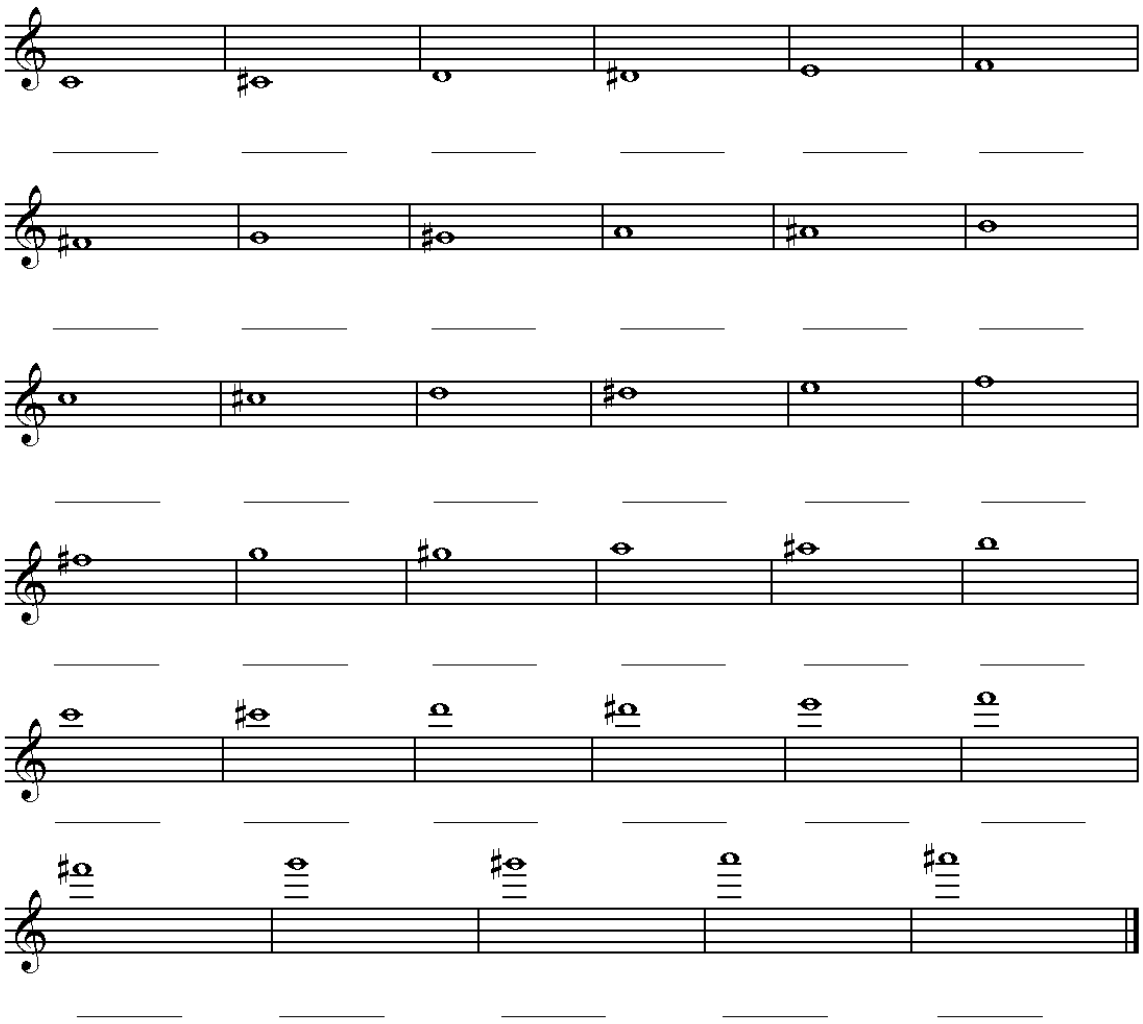
Fill out this chart with the alternate fingerings that are the most in tune on your instrument and with other fingerings that facilitate technique and trills.

Name______________________

Note	Standard Fingering	Alternate Fingering	Comments
			
			
			
			
			
			
			

Flute Pitch Tendency Worksheet

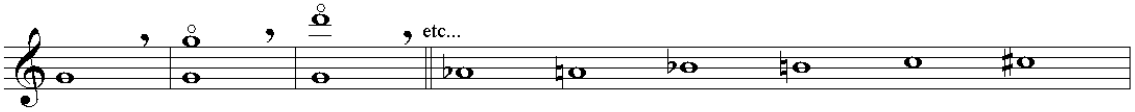
Using a tuner, mark the inherent pitch tendencies of your instrument. How many cents sharp or flat?



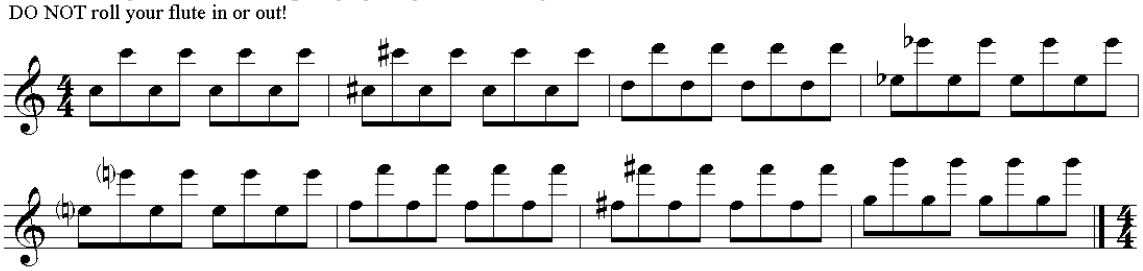
Flute Embouchure Exercises

Developing good embouchure is the first step in developing good intonation. Here are a few exercises to facilitate the necessary skills and habits that lead to playing in tune in any range of the instrument. Even though some exercises are simple, great care should be taken to concentrate on achieving your best sound and focusing on the embouchure priciples detailed earlier in the chapter.

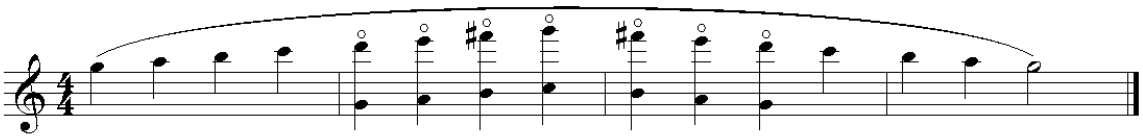
1. Harmonics with Right Hand on the Barrel



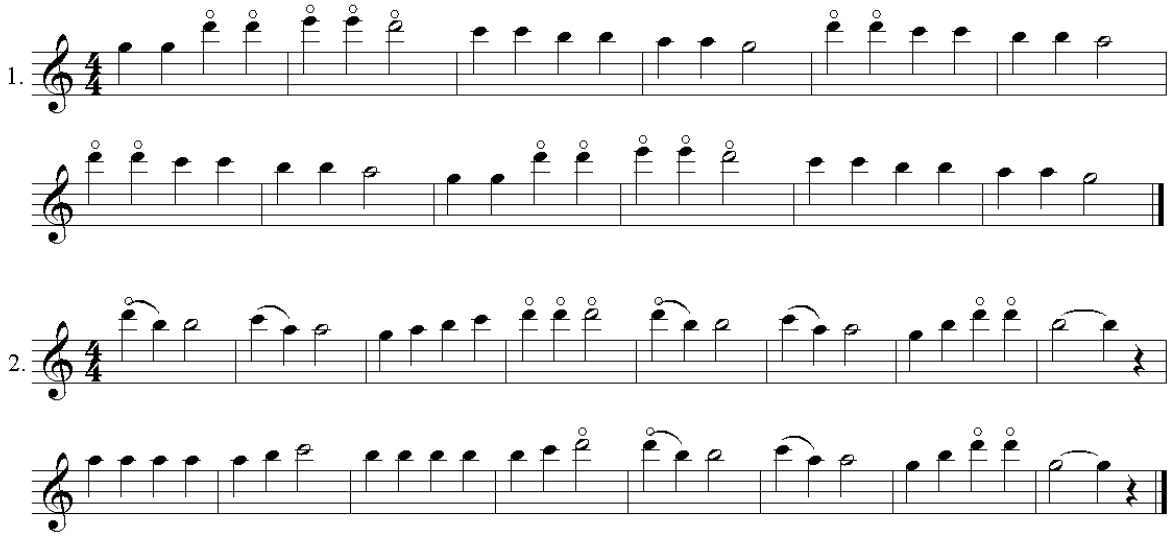
2. Octave Jumps - focus on making the proper adjustments with your embouchure
DO NOT roll your flute in or out!



3. G Scale with Right Hand on the Barrel - use the fingerings for the bottom notes and "overblow" for the harmonics.



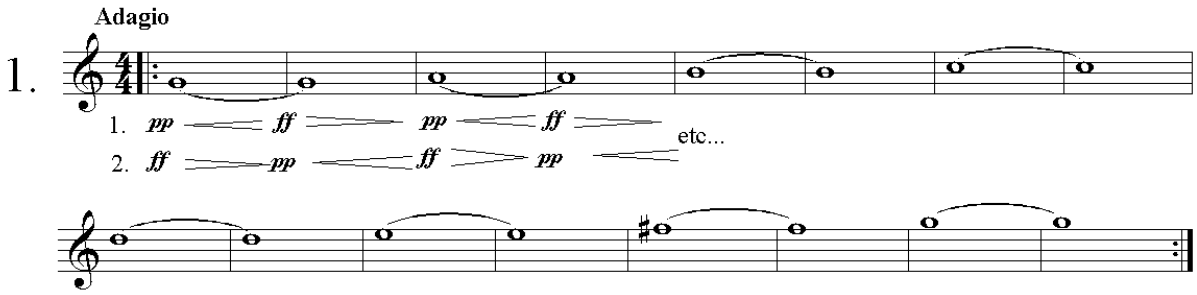
4. Right Hand on Barrel Etudes! - use the same harmonic fingerings as in #3



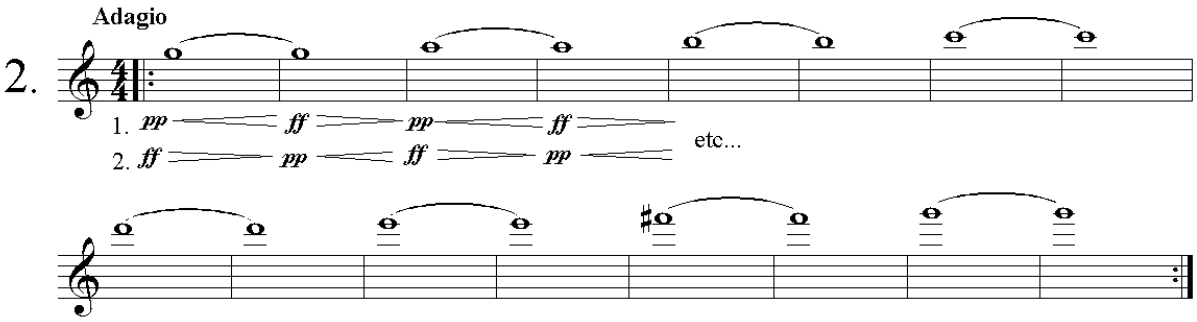
Pitch / Dynamic Balance Exercises - Flute

The following exercises must be completed with a tuner.
The focus should be to keep the needle of the tuner steady and the intonation correct no matter the dynamic level.

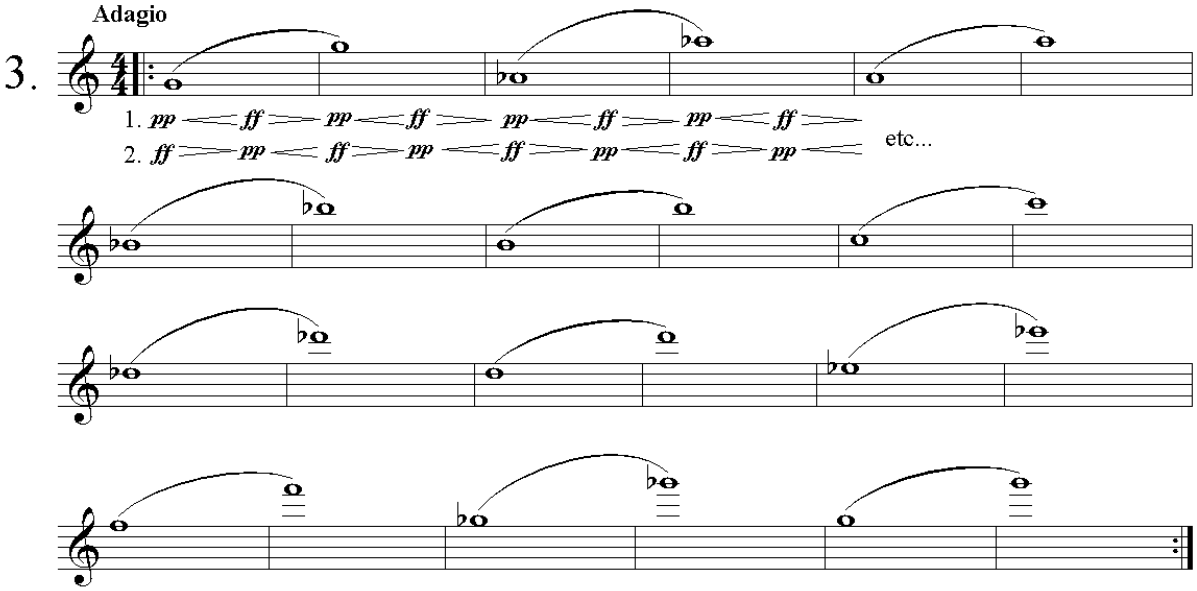
1.



2.



3.

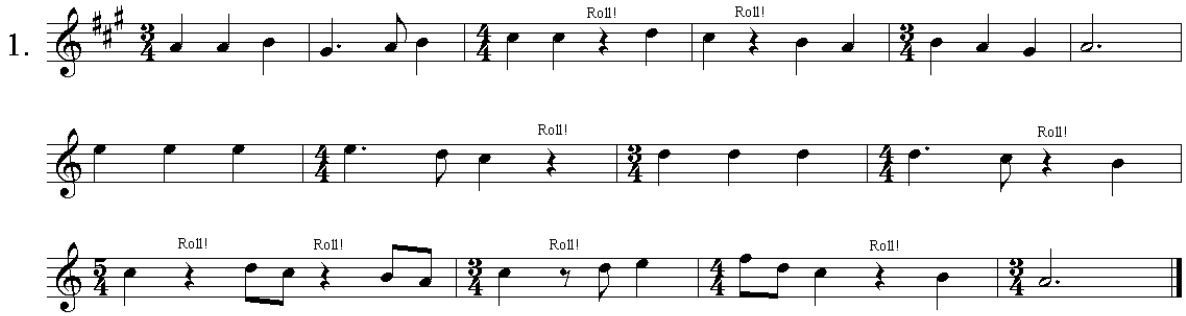


Flute Roll Call

Each time a note is played with a fingering that does not use the left thumb (such as C#), the natural weight of the flute will cause it to roll in, causing flatness.This exercise is written to practice the act of rolling back out (slightly!!) to the correct position after such a note is played.

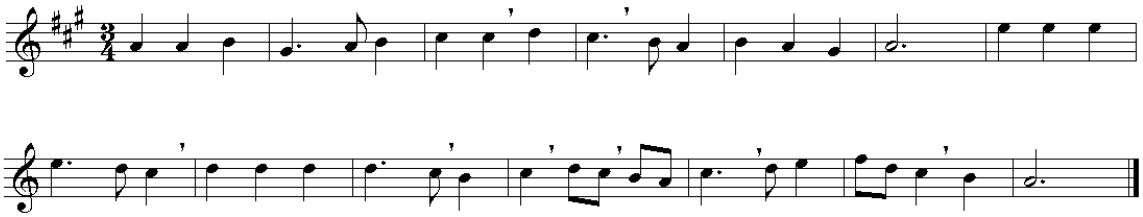
1. Play through the first exercise, taking time on the rest to readjust your flute to the correct position
2. When comfortable, play the second and third exercises, making the appropriate adjustments without and interuption in the sound

1.



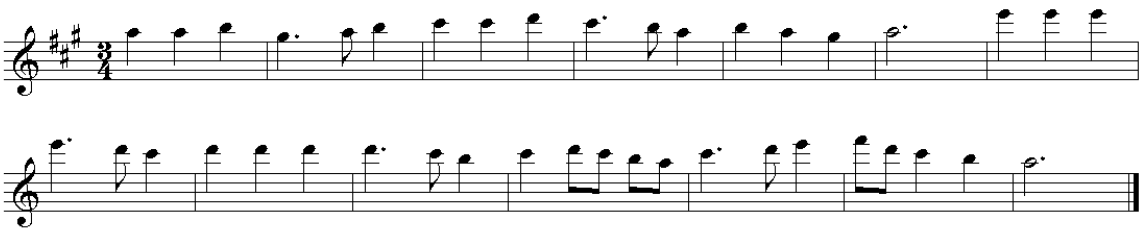
Each arrow marks a spot to roll out slightly while playing.

2.



Up the octave, mark where to roll if needed.

3.

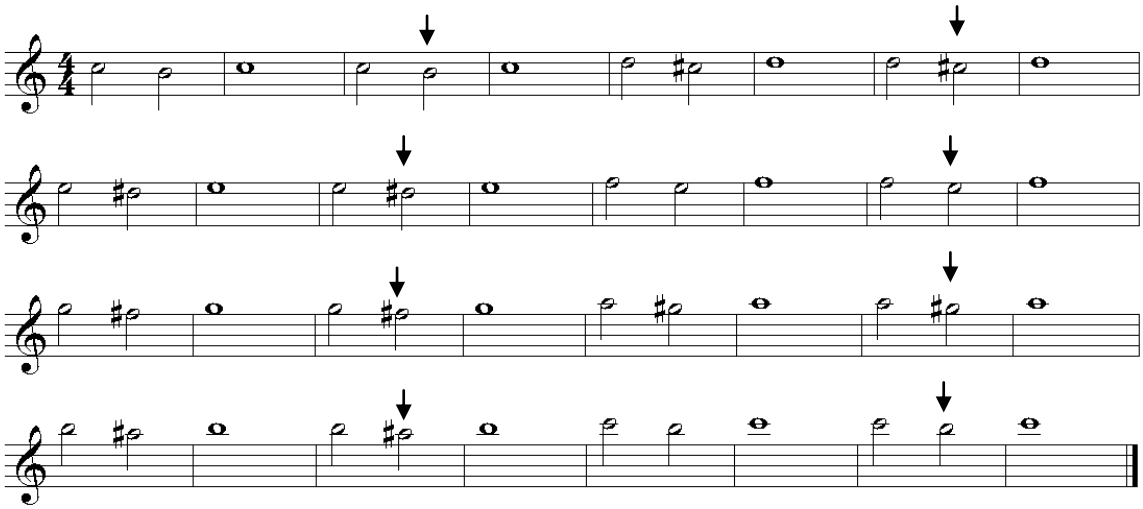


Flute Pitch Bends

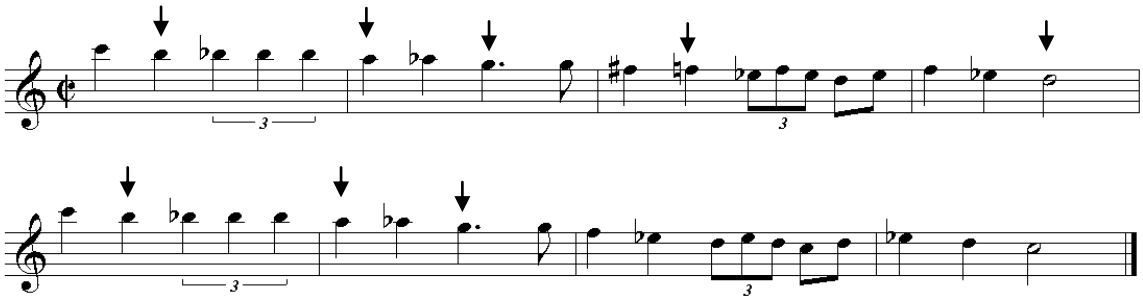
1. The following exercises should be done without the aid of a tuner.

2. Each note should be played with the appropriate fingering, except when a downward arrow is present.

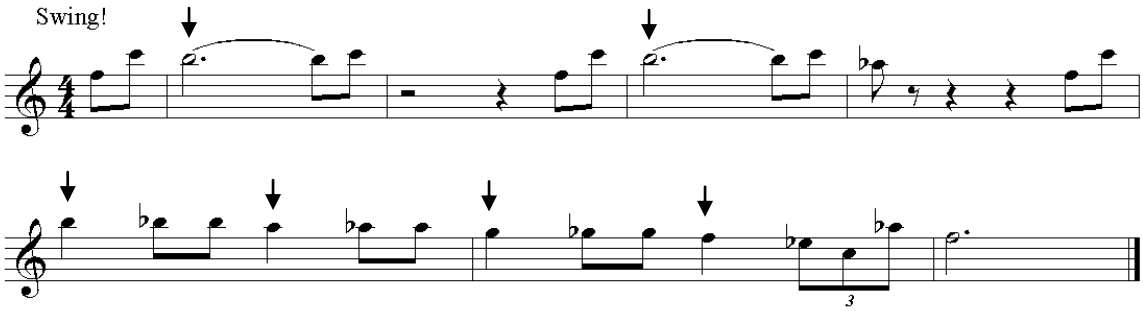
3. On these pitches, use the fingering of the note before and alter your embouchure (with the techniques presented in previous pages) to "bend" the note down as close to the note written as you can.



The Operatic Bend



Get Smart! - With Pitch Bends



The Elements of Clarinet Intonation

Mechanical 1 M

The Mechanical Element

Pads and Keys

Proper care of the pads and keys is a necessity for good intonation. Leaky pads will generally cause the instrument to play sharp. Keys and rods that are bent can cause not only intonation problems but playability problems as well.

Location of the Barrel

Most clarinets play in tune with themselves when the barrel is just slightly extended from the body. If a player who has control of all elements of intonation still has trouble playing in tune, it is possible to get a longer or shorter barrel.

Posture 2 Pr

The Posture Element

There is one main posture element that affects pitch on the clarinet.

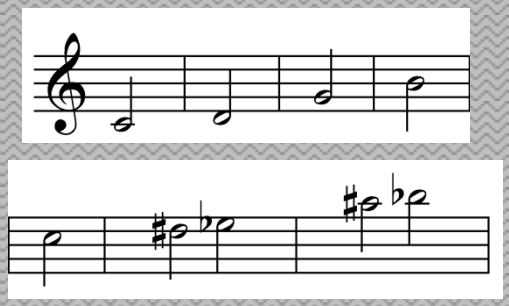
Angle of the instrument to the embouchure

With the player sitting up straight the bell of the clarinet should be about at the player's knees. This is the appropriate 30 -35 degree angle.

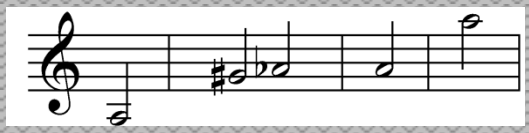
- If the instrument is too far from the body the pitch will be **flat.**
- If the instrument is too close to the body the pitch will be **sharp.**

Pitch Tendencies Inherent to the Clarinet

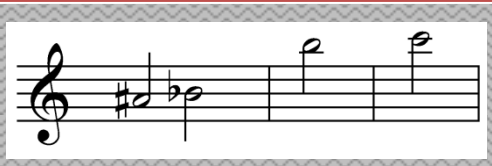
Slightly Sharp



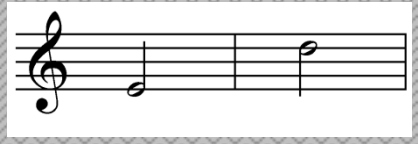
Moderately Sharp



Very Sharp



Slightly Flat



The Reed Element

Position of the Reed on the Mouthpiece

If the reed is placed incorrectly on the mouthpiece, all sorts of intonation issues can arise. Pitch will become very difficult to control if the reed is askew, too high or too low. Check for proper reed height by making sure a small amount of reed is visible from the top side of the mouthpiece (teeth side).

Strength of Reed

The strength of a reed has a tremendous impact on the overall pitch of the clarinet.

- If a reed is too soft = **Flat**
- If a reed is too hard (rare) = **Sharp**

The Embouchure Element

The embouchure is the primary element of pitch control on the clarinet.

On the clarinet, the embouchure is crucial to intonation. See the Clarinet Embouchure Exercises on pg. 18 for a complete description of the proper clarinet embouchure.

Firmness of Embouchure

- Firmer embouchure = higher pitch
- Relaxed embouchure = lower pitch

Placement of Embouchure on Mouthpiece

Finding the appropriate placement of the embouchure on the mouthpiece takes hours of practice.

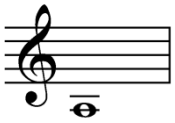
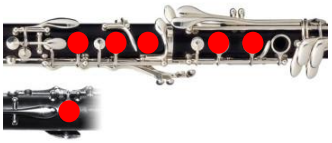
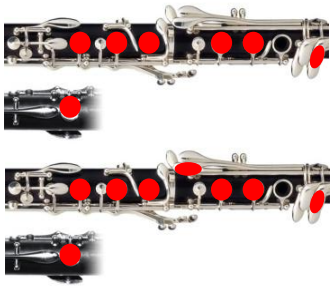
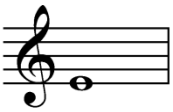
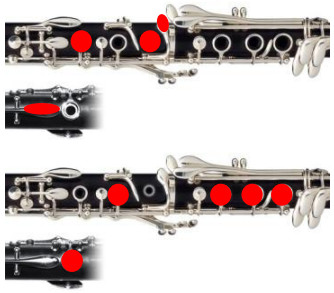
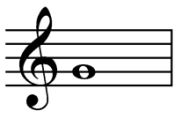
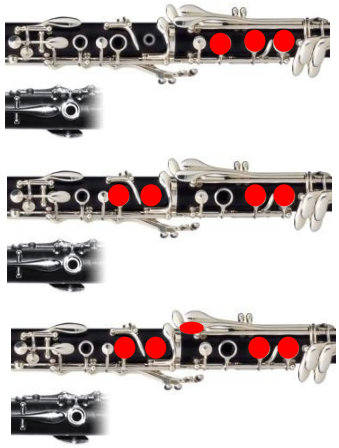
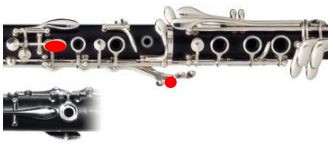
- Too little mouthpiece will cause **sharpness** in the upper registers (or no response at all)
- Too much mouthpiece will cause **flatness** and a loss of control in pitch and tone quality

The Breath Element

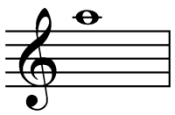
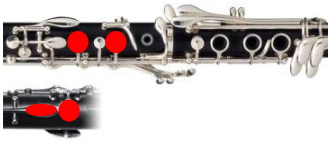
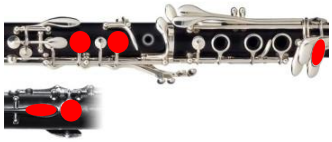
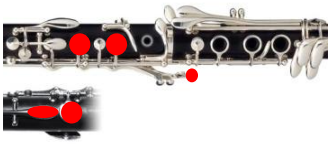
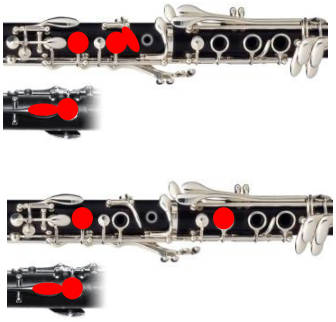
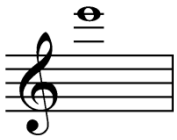
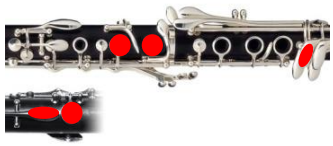
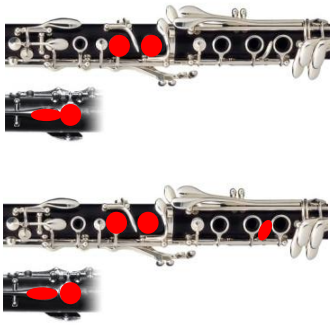
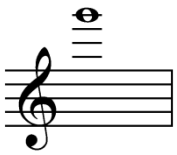
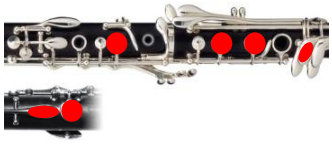
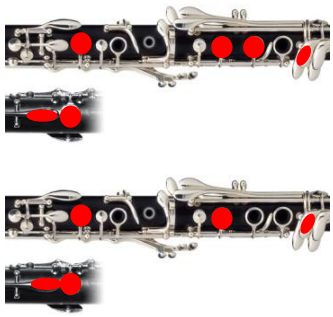
The breath element manifests itself at different ***dynamic levels.***

- Forte = **flatter** - the player must firm up the embouchure to compensate
- Piano = **sharper –** the player must relax the embouchure to compensate

The Fingering Element

Note	Standard Fingering	Alternate Fingering	Comments
			Adding the F key flattens this sharp note. Adding the E key flattens it more. This principle can be used from low A to low C.
			The standard fingering for this E is slightly flat. Here are two of the numerous fingerings that increase resonance and may bring the pitch up depending on the instrument.
			Here are three resonance fingerings for throat G. Experiment on your own in order to find the one that works the best on your instrument. It may not be one of these three! The same principle can be used for all throat tones.
			This alternate Bb has much better tone quality and stability.

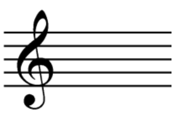
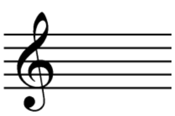
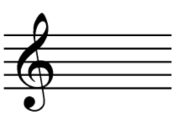
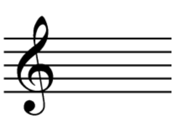
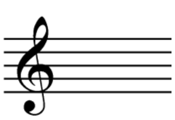
The Fingering Element - continued

Note	Standard Fingering	Alternate Fingering	Comments
			Adding the F key flattens this sharp note.
			These three Bb's each have a different timbre and should be checked on each instrument for intonation differences.
			This High E may be lowered in pitch by removing the G# key in the right hand, or raised in pitch by adding 6x.
			Experiment with the timbre and intonation qualities of these fingerings.

My Alternate Fingering Chart

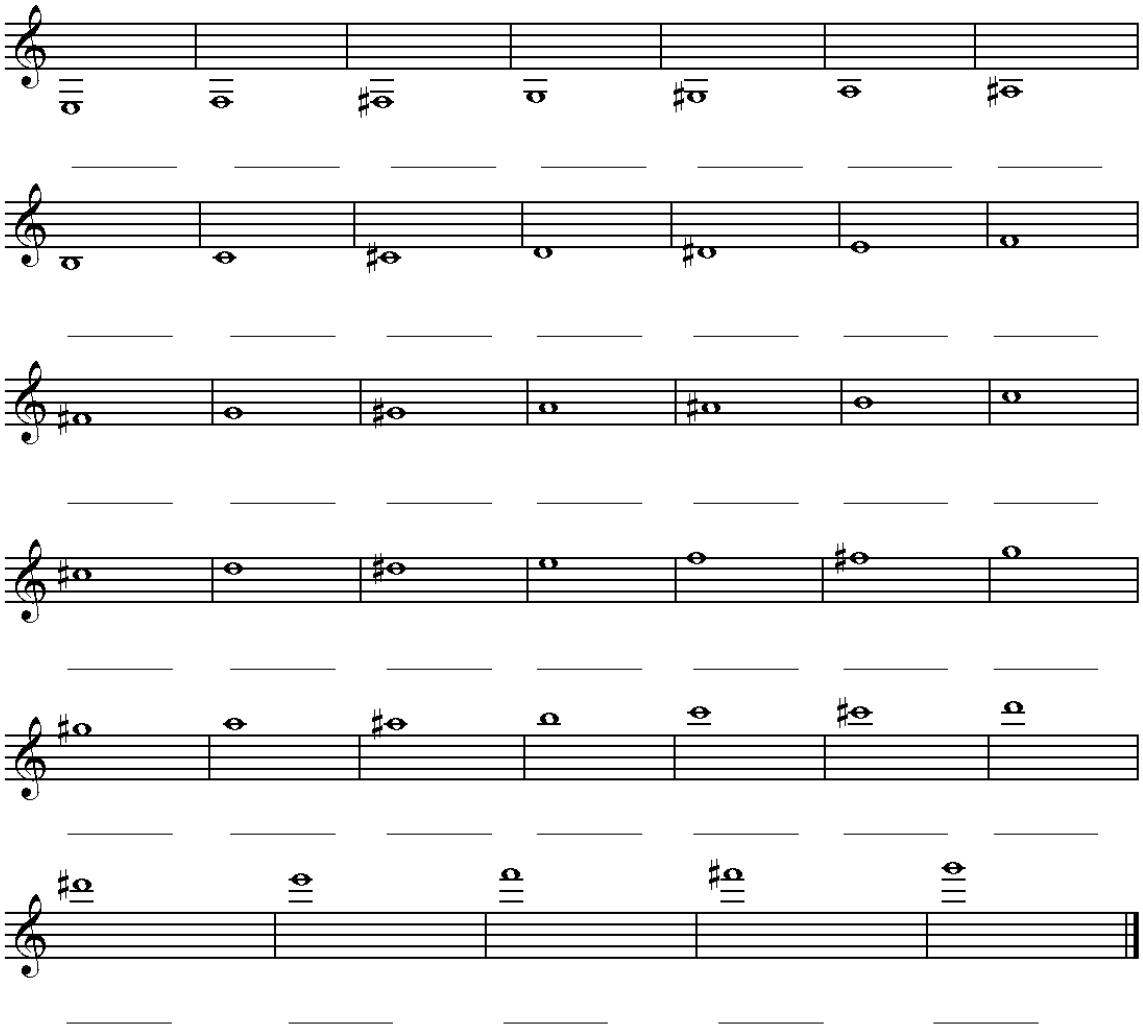
Fill out this chart with the alternate fingerings that are the most in tune on your instrument and with other fingerings that facilitate technique and trills.

Name______________________

Note	Standard Fingering	Alternate Fingering	Comments
			
			
			
			
			
			
			

Clarinet Pitch Tendency Worksheet

Using a tuner, mark the inherent pitch tendencies of your instrument. How many cents sharp or flat?

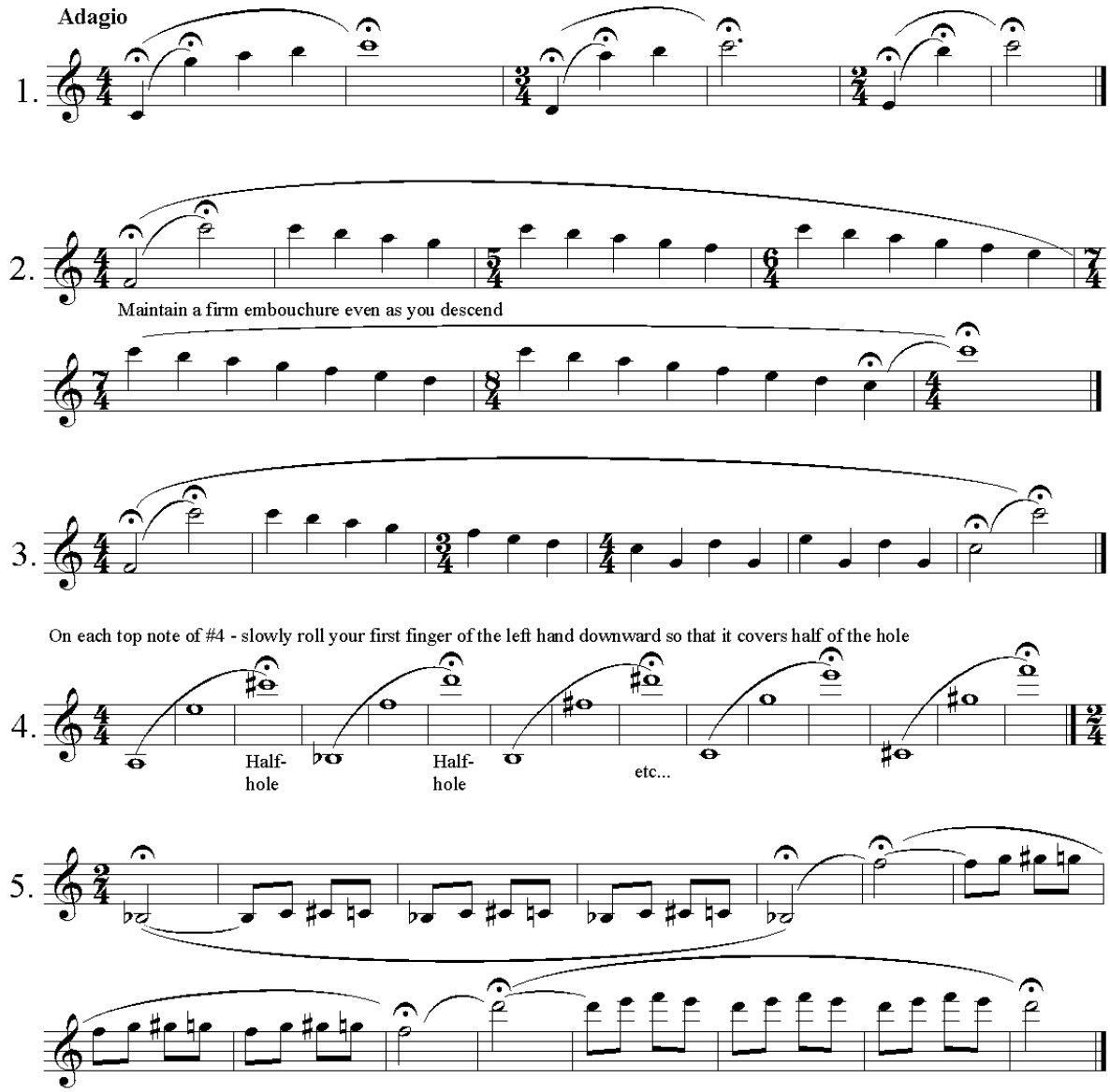


Clarinet Embouchure Exercises

Developing good embouchure is the first step in developing good intonation. Here are a few exercises to facilitate the necessary skills and habits that lead to playing in tune in any range of the instrument. Even though some exercises are simple, great care should be taken to concentrate on achieving your best sound and focusing on the embouchure priciples detailed earlier in the chapter.

The Six Principles of Clarinet Embouchure

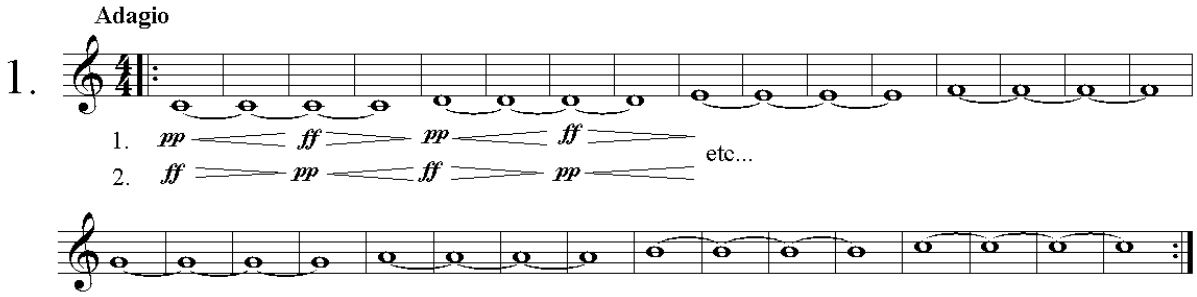
1. The lower lip serves as a cushion for the bottom teeth.
2. The mouthpiece rests on the cushion provided by the lower lip
3. The top teeth rest lightly on top of the mouthpiece.
4. The upper lip stays in against the top teeth and pushes downward.
5. The corners of the mouth are in; toward the center.
6. The lower jaw is slightly forward
   (think of sliding the top teeth back toward the tip of the mouthpiece)



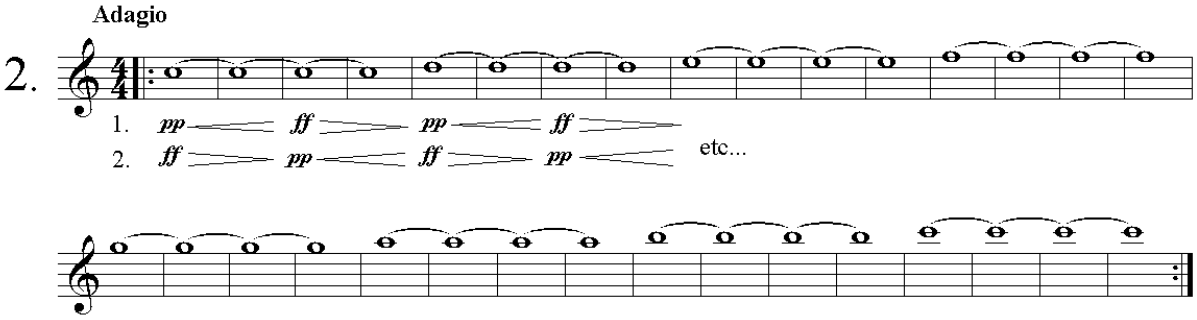
Pitch / Dynamic Balance Exercises - Clarinet

The following exercises must be completed with a tuner.
The focus should be to keep the needle of the tuner steady and the intonation correct no matter the dynamic level.

1.



2.



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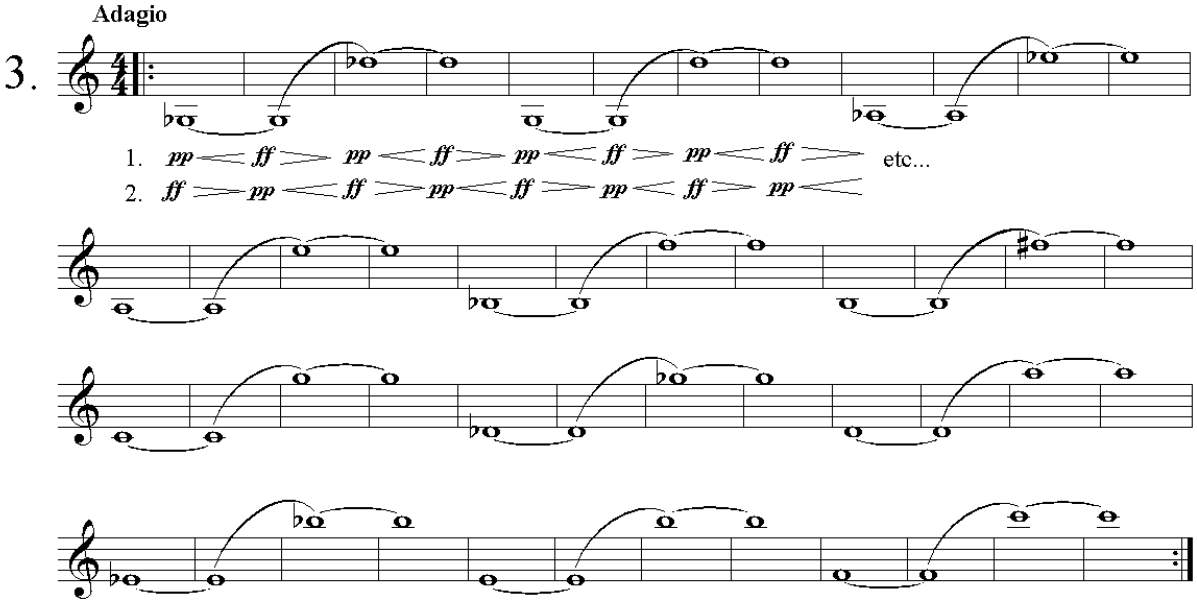


The Elements of Saxophone Intonation

The Mechanical Element

Mechanical 1 M

Pads and Keys

Proper care of the pads and keys is a necessity for good intonation. Leaky pads will generally cause the instrument to play sharp. Keys that are bent and unequal distances from their respective holes can alter the intonation of specific notes or the entire saxophone depending on the amount of damage.

Placement of Mouthpiece on Neck Cork

The location of the mouthpiece on the neck cork is the means of lengthening (flatter) and shortening (sharper) the instrument. If the mouthpiece is too far in or out, the instrument will cease to play in tune with itself.

Posture 2 Pr

The Posture Element

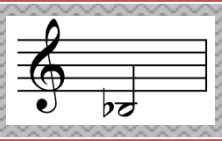
There is one main posture element that affects pitch on the saxophone.

Angle of the instrument to the embouchure

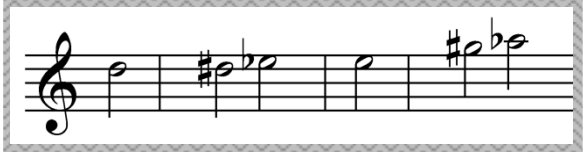
- If the bottom of the instrument is held too far away from the body causing the mouthpiece to approach the embouchure too straight the result will be **flatness.**
- If the bottom of the instrument is held too close to the body causing the mouthpiece to approach the embouchure at too great an angle the result will be **sharpness.**

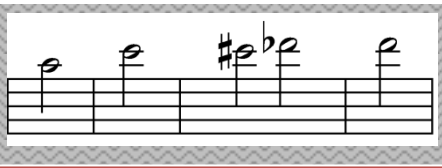
Pitch Tendencies Inherent to the Alto Saxophone

Slightly Sharp

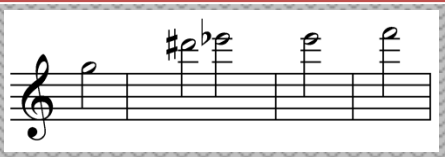


Moderately Sharp

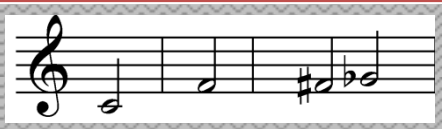


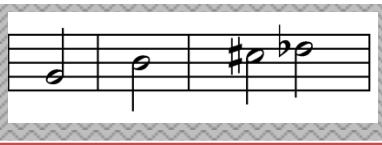


Very Sharp

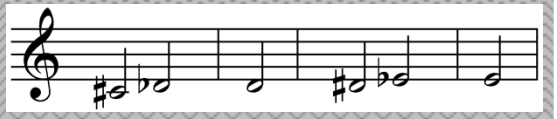


Slightly Flat





Moderately Flat



The Reed Element

Reeds
3
Rd

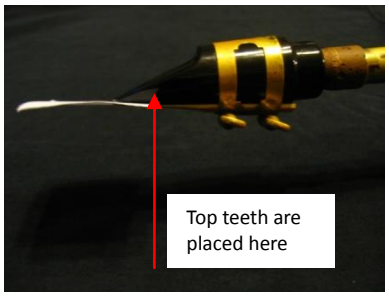
Strength of Reed

The strength of a reed impacts the overall pitch of the Saxophone.

- If a reed is too soft = **Flat**
- If a reed is too hard (rare) = **Sharp**

Position of the Reed on the Mouthpiece

If the reed is placed incorrectly on the mouthpiece, all sorts of intonation issues can arise. Pitch will become very difficult to control if the reed is askew, too high or too low. Check for proper reed height by making sure a small amount of reed is visible from the top side of the mouthpiece (teeth side).



Embouchure
4
Em

The Embouchure Element

The embouchure is the primary element of pitch control.

Tongue level can also play an important role – see the Saxophone Embouchure Exercise for more.

Firmness of Embouchure

- Firmer embouchure = higher pitch
- Relaxed embouchure = lower pitch

Placement of Embouchure on Mouthpiece

Finding the appropriate placement of the embouchure on the mouthpiece takes practice. See exercise on page 26.

- Too little mouthpiece causes **flatness** in the upper registers (or no response at all)
- Too much mouthpiece causes **flatness** and a loss of control in pitch and tone
- The top teeth should be placed on the exact spot where the reed separates from the mouthpiece. Find this spot by sliding a piece of paper gently into the gap between the reed and the mouthpiece. (See picture)

Breath
5
B

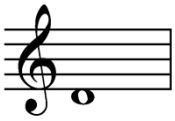
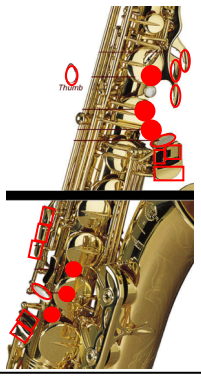
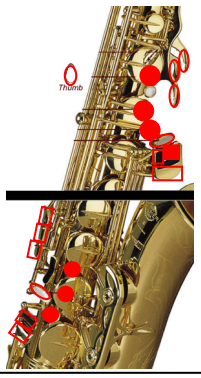
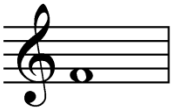
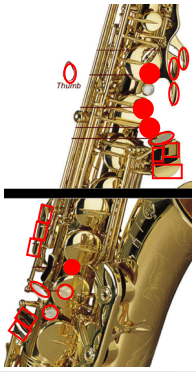
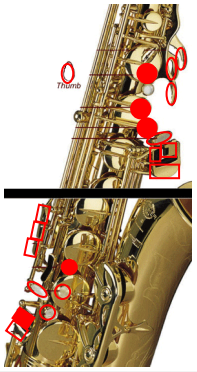
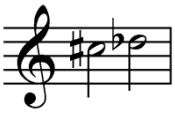
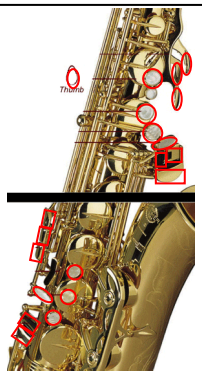
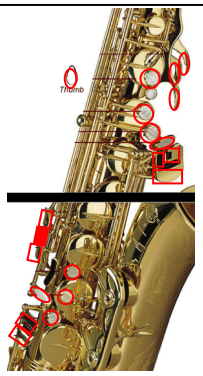
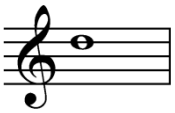
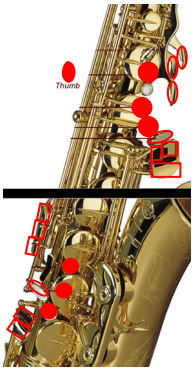
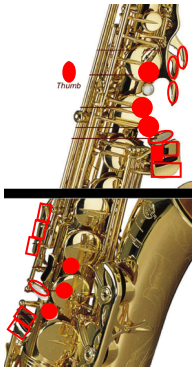
The Breath Element

The breath element manifests itself at different ***dynamic levels***

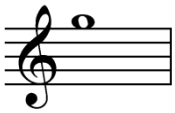
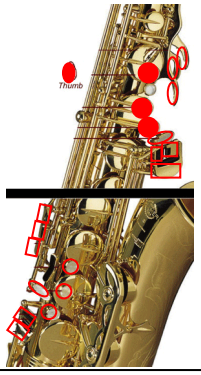
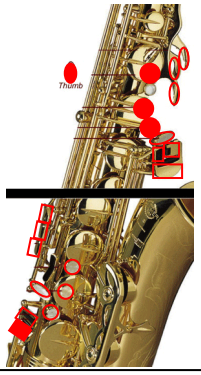
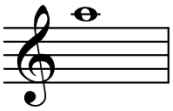
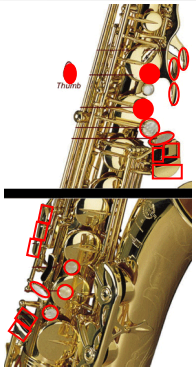
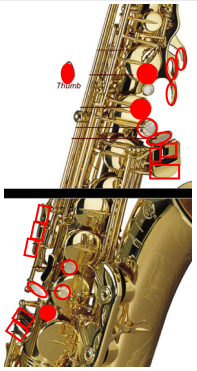
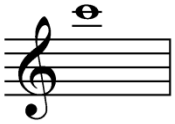
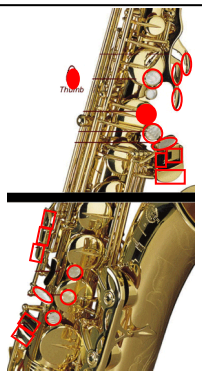
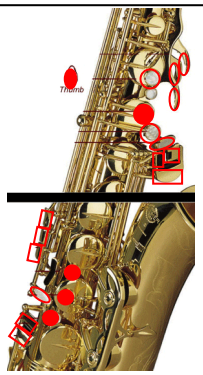
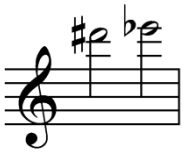
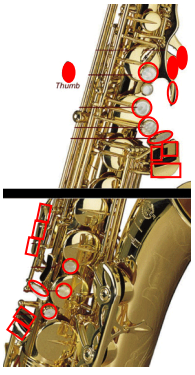
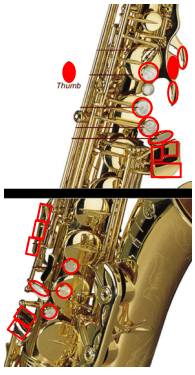
- Forte = **flatter** - the player must firm up the embouchure to compensate
- Piano = **sharper –** the player must relax the embouchure to compensate

Fingerings
6
F

The Fingering Element

Note	Standard Fingering	Alternate Fingering	Comments
			Adding the C# key raises the pitch of this naturally flat note.
			Adding the D# key raises the pitch of this naturally flat note.
			Adding the side C key raises the pitch of this naturally flat note.
			Adding the B key lowers the pitch of this naturally sharp note.

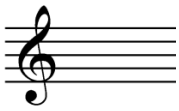
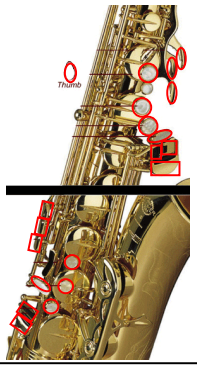
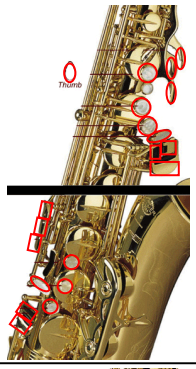
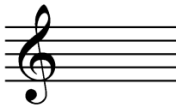
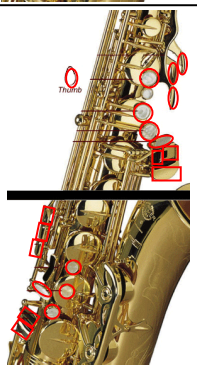
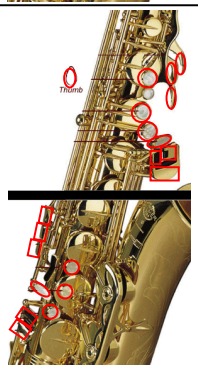
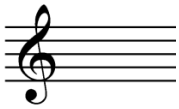
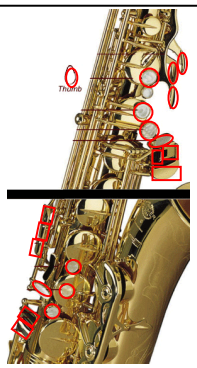
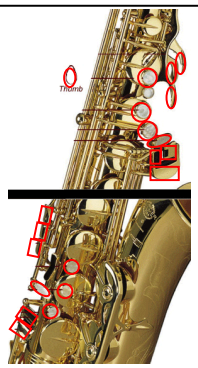
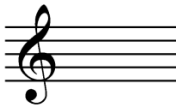
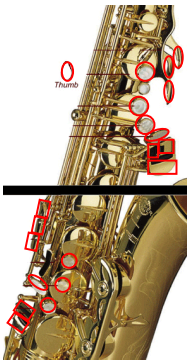
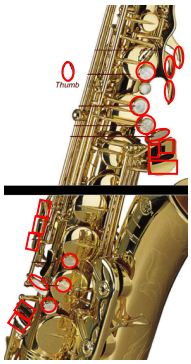
The Fingering Element - continued

Note	Standard Fingering	Alternate Fingering	Comments
			Adding the C key lowers the pitch of this naturally sharp note.
			Adding the 6 key lowers the pitch of this naturally sharp note.
			Adding a combination of 4,5 and 6 (depending on the instrument) lowers the pitch of this naturally sharp note.
			Closing the D key lowers the pitch of this naturally sharp note.

My Alternate Fingering Chart

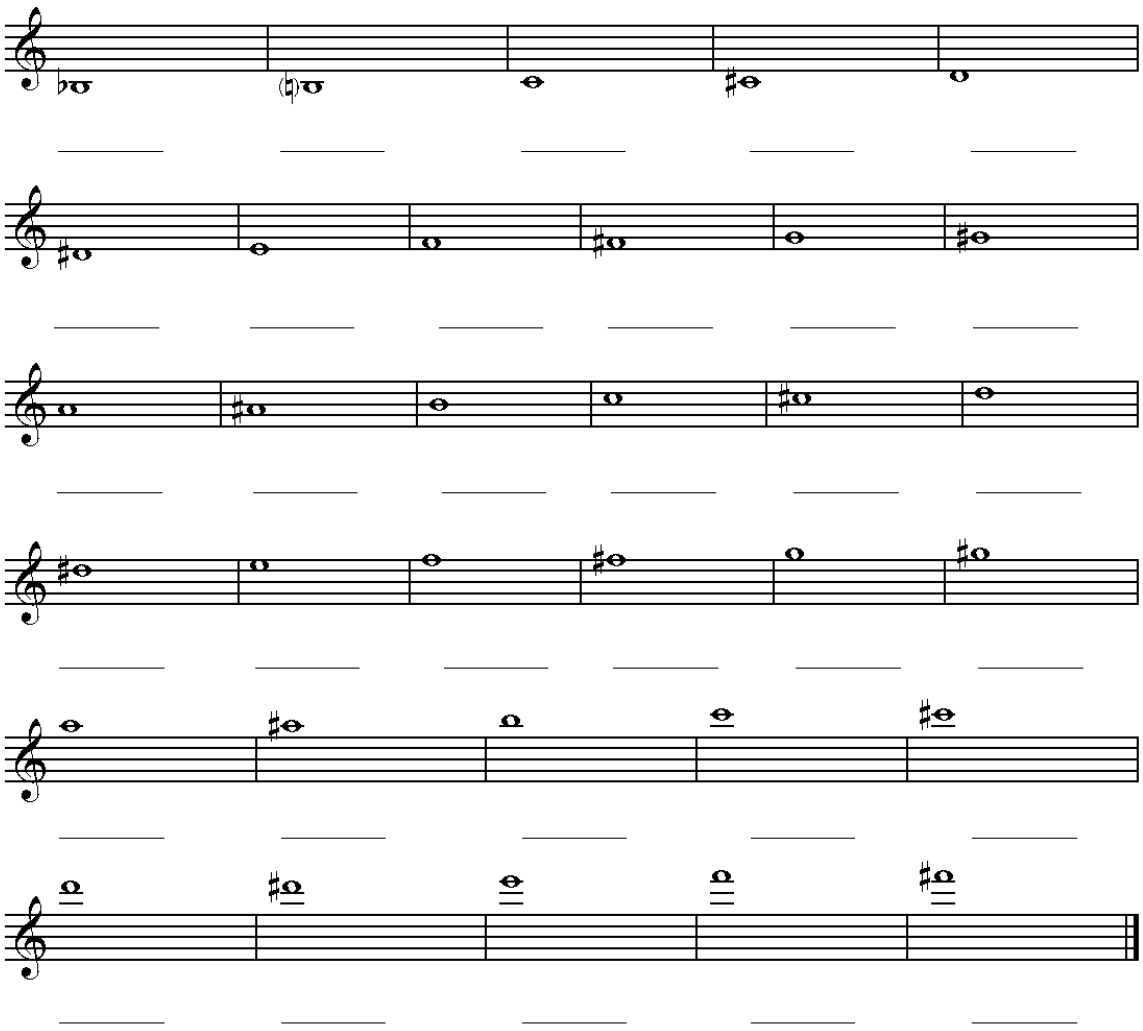
Fill out this chart with the alternate fingerings that are the most in tune on your instrument and with other fingerings that facilitate technique and trills.

Name_____

Note	Standard Fingering	Alternate Fingering	Comments
			
			
			
			

Saxophone Pitch Tendency Worksheet

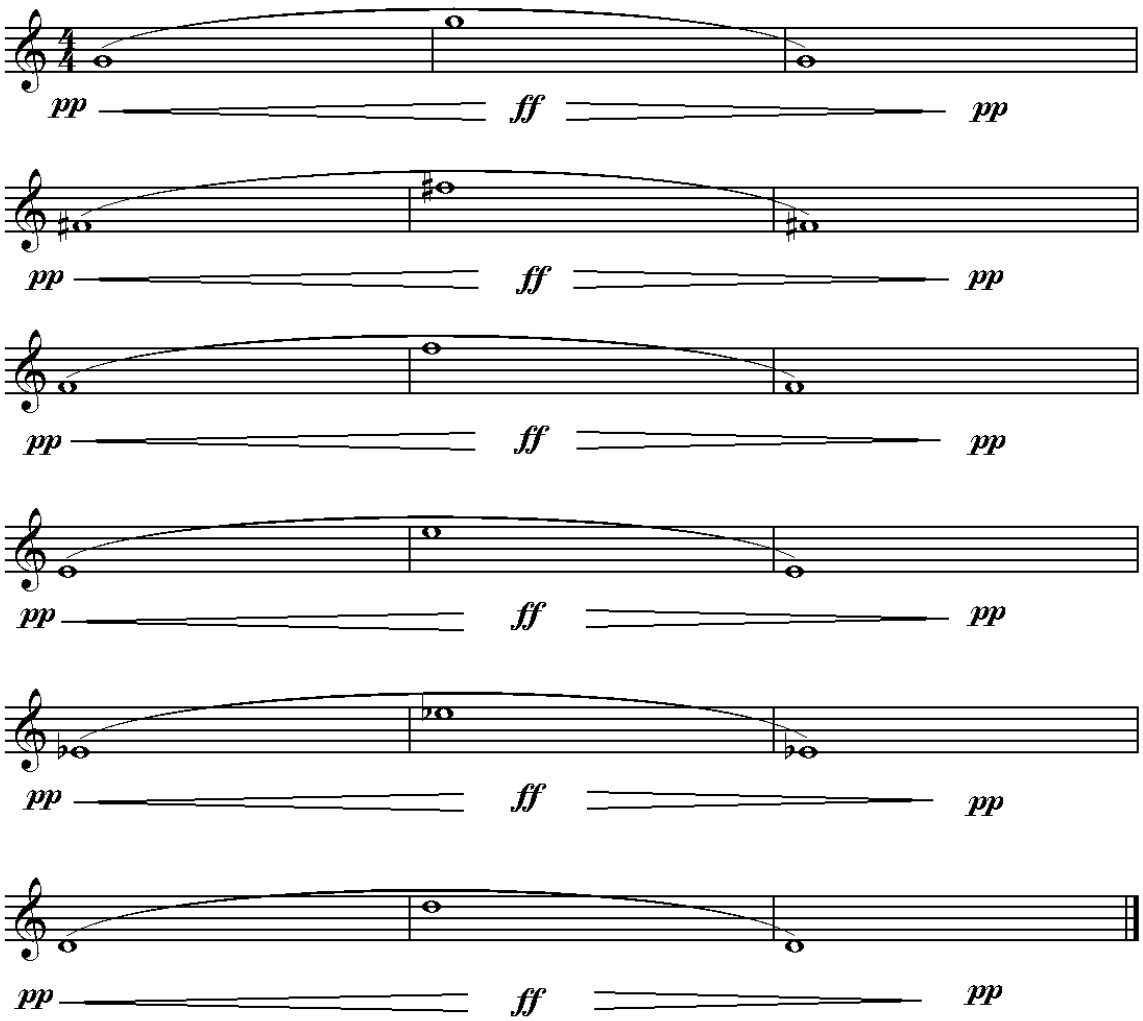
Using a tuner, mark the inherent pitch tendencies of your instrument. How many cents sharp or flat?



Saxophone Embouchure Exercise

To complete this exercise successfully, three things must happen:

1. The instrument itself must be working correctly
2. The embouchure is placed on the correct spot on the mouthpiece
3. The tongue is staying sufficiently down in the back of the mouth

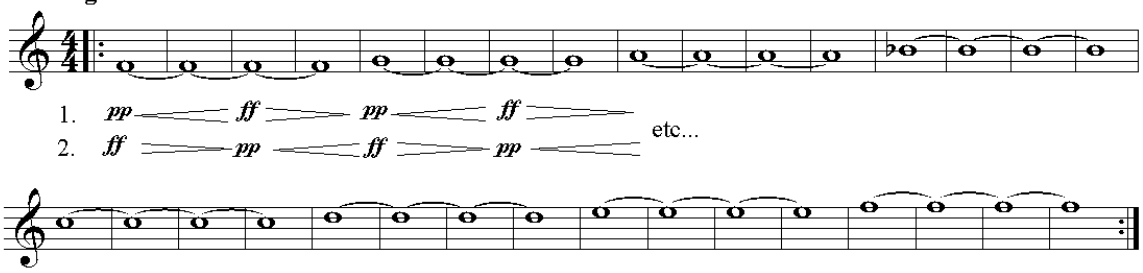


Pitch / Dynamic Balance Exercises - Saxophone

The following exercises must be completed with a tuner.
The focus should be to keep the needle of the tuner steady and the intonation correct no matter the dynamic level.

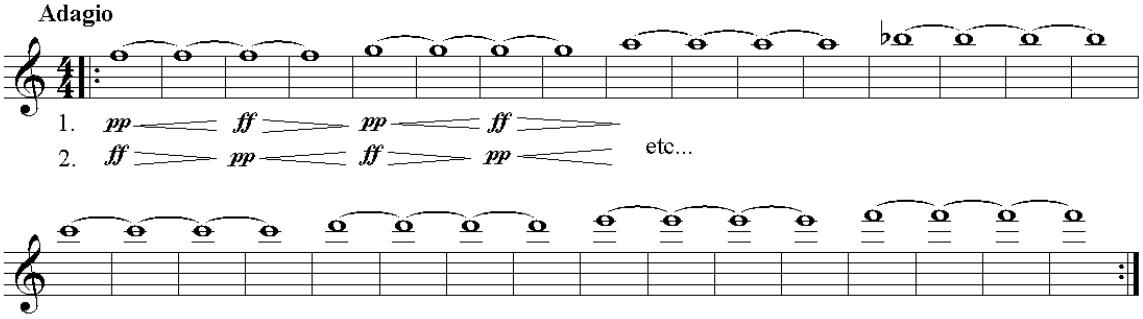
Adagio

1.



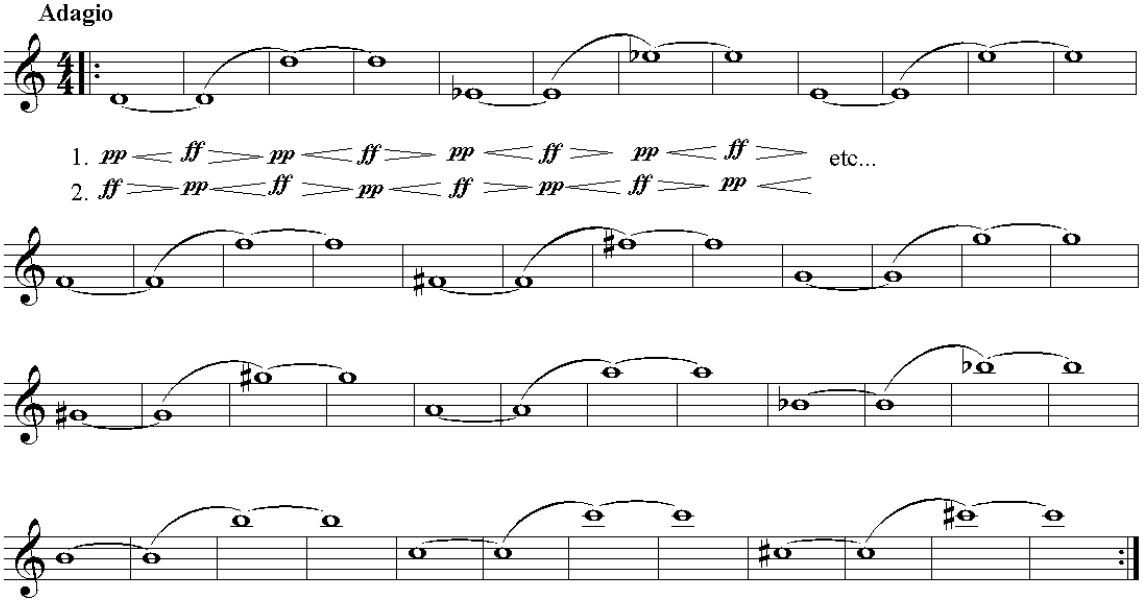
Adagio

2.



Adagio

3.

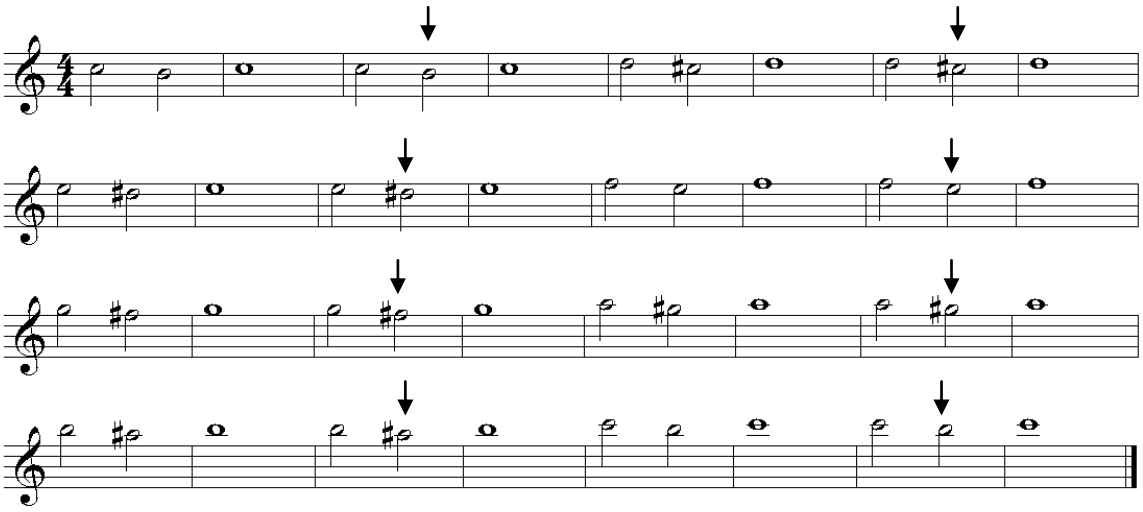


Saxophone Pitch Bends

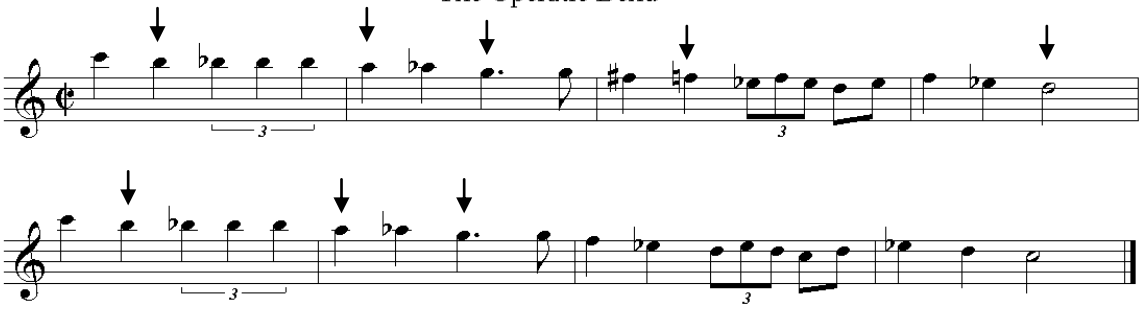
1. The following exercises should be done without the aid of a tuner.

2. Each note should be played with the appropriate fingering, except when a downward arrow is present.

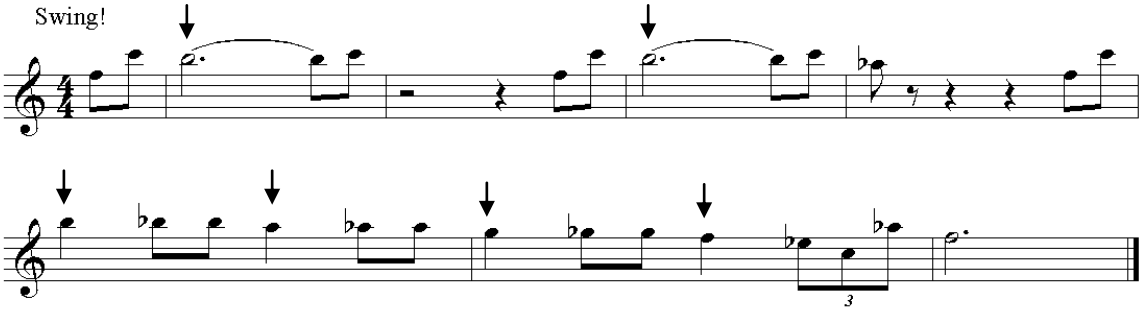
3. On these pitches, use the fingering of the note before and alter your embouchure (with the techniques presented in previous pages) to "bend" the note down as close to the note written as you can.



The Operatic Bend



Get Smart! - With Pitch Bends



BW 2011

The Future of the Bandworld

A Bit of the Irish

A Special Place for Your Band

M. Max McKee with Scott McKee

Having visited Ireland nine times since 1988, I have a good feel for the reasons you might want to take your band there sometime in the near future.

On several occasions I served as a parade competition judge for the parades in Dublin and in Limerick. During that time, I got to really know John Cox, a full-blooded Irishman who has taken bands to Ireland for many years. Because he also worked for the Irish Tourist Board and has developed the presence of bands in St. Patrick's Week events over the past 25 years, John has an intimate knowledge all things Irish! As a life-long wannabe bandsman, he also knows what band directors want and need.

Since 2003, Scott and I have traveled to Ireland to help John and the Irish Tourist Board promote St. Patrick's Week and have thus had Official Photographer status in both Dublin and Limerick each time. The photos and videos featured in this issue of Bandworld Magazine were taken March 17-19, 2011.

The video on the right is a 4-minute coverage of bands in the back streets of Dublin prior to the start of the parade and includes snippets of the thematic aspect of the parade, called "Brilliant," which was based on Roddy Doyle's book commissioned for the event.

A second video on page 57 covers the Limerick Parade and a bit of background on the Charlotte Catholic High School Band's trek to Ireland. Views of that group, inside St. Patrick's Cathedral

continued

Scenes from the St. Patrick's Day Parade 2011 in Dublin, Ireland.

Above left, the drum major of the Dublin Fire Brigade Pipe Band just prior to the start of the parade.

Other photos on this page: The Dearborn High School Pioneer Marching Band from Michigan

Click here for FREE full band arrangement by Johan de Meij

BW 2011

The Future of the Bandworld

A Bit of the Irish

A Special Place for Your Band

Continued from Page 55

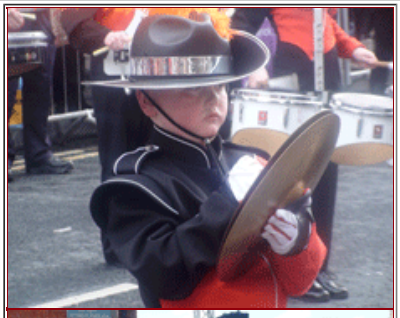
where bands often perform, also include visits to the Cliffs of Moher and the famed Book of Kells in Dublin.

When I look back on my 9 trips to Ireland, I realize just how fresh and exciting it is each and every time I return. While the things to see and the places to go are vast and highly varied, there is little question that Ireland is first and foremost about the people. You will instantly feel welcomed everywhere in the country and get caught up in a special atmosphere that exists nowhere else in the world.

There's also a great spirit of giving and as a band your students will find not only people like Scott and myself helping move chairs and stands to get a band ready for a concert, but who else but our good friend John Cox, who not only makes all the arrangements, he even owns timpani, bass drum and stands that his visiting groups need for performance.

While the Dublin parade is an excellent venue for your band, the Limerick All-Band Parade a couple of days later is a one-of-a kind event in another great sightseeing area.

continued



Scenes from the All-Band Parade in Limerick, Ireland on March 19, 2011.

Click here for FREE full band arrangement by Johan de Meij

BW 2011

The Future of the Bandworld

A Bit of the Irish

A Special Place for Your Band

Continued from Page 56

Beyond the musical opportunites, you'll find tremendous sightseeing at places like St. Kevin's historic site, Glendalouch (Glen of the Two Lakes), Cashel, Galway, the Cliffs of Moher, the Burren and even attendance at a Medieval feast next door to famed Bunratty Folk Park.

If you are looking for a special trip with one of the best values in the world for tourism (See the recent Money Magazine #1 rating of Ireland in that regard.), consider Ireland. While you can visit Ireland any time of year for great sightseeing and musical performance opportunities, it's tough to beat St. Patrick's Week when you can participate in both the Dublin parade on March 17 and the All-Band Parade in Limerick.

Scott and I both recommend that you contact John Cox through Atlantic Group Tours by emailing him at garrai@msn.com. Tell him we sent you.

The La Reina Del Truébano • Banda de Gritas • Navia from Spain (left & in both videos), the Mullingar Town Band from Ireland (above & issue cover & video below) plus Scott McKee at the Cliffs of Moher in March 2011.

Special Band Arrangement

Another way of showing just how much people love the Irish, check out the free, complete setting of the oldest Irish tune "Deirin De" from composer, Johan de Meij. Johan donated a score and complete set of parts for this special Irish issue. Download it today and program it on your next concert. It's superb.

By the way, that tune is part of Johan's "At Kitty O'Shea's that we commissioned for the 2010 American Band College here in Ashland, Oregon. A 16-minute work, it contains some of the best Irish music you'll ever hear. In fact, various parts of "Kitty" can be heard as a background for the videos accompanying this article. (Listen to the Premiere Recording.) Thank you, Johan, for adding A Bit of the Irish!!

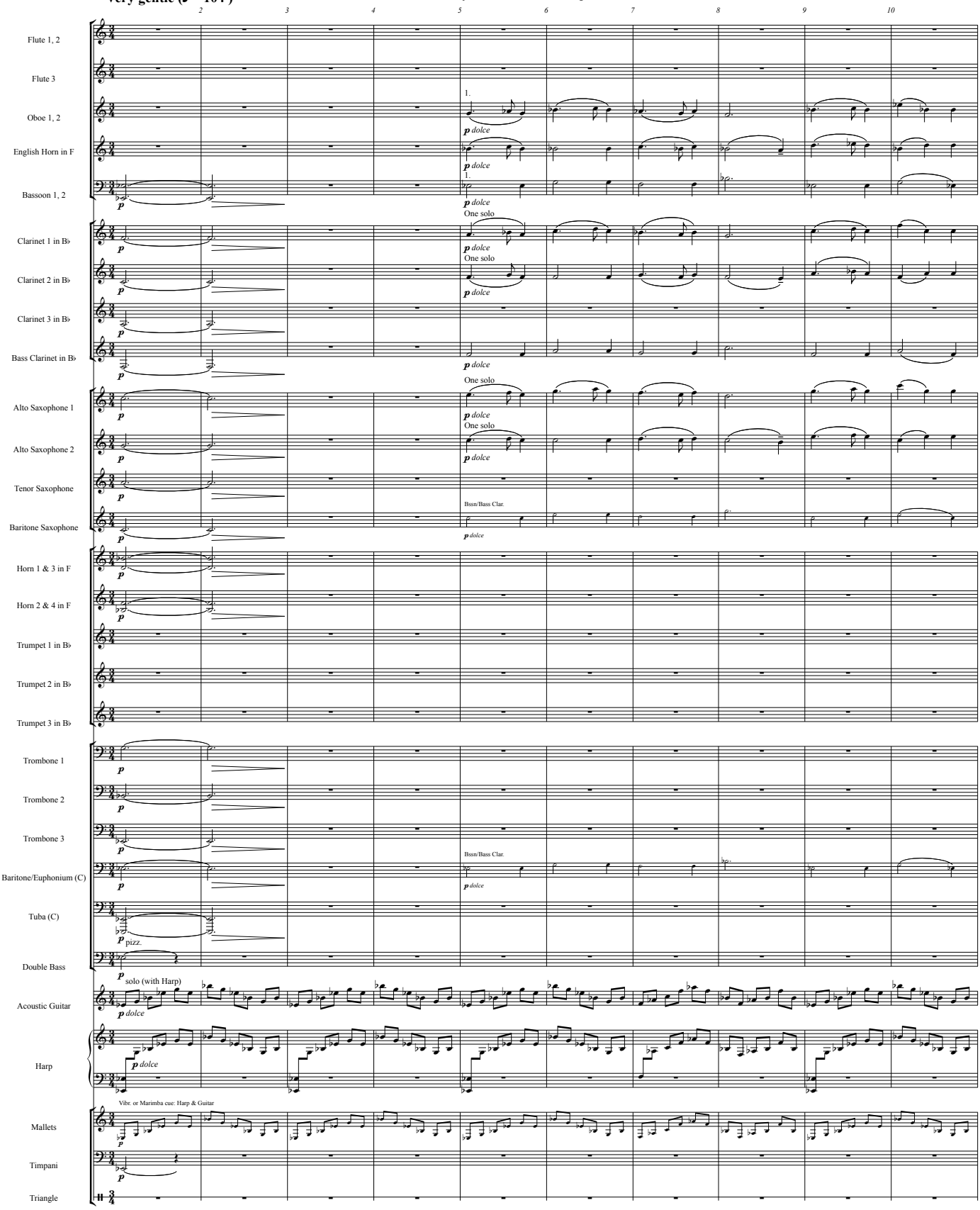
Click here for FREE full band arrangement by Johan de Meij

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite
for wind orchestra
Commissioned by the American Band College

Johan de Meij

Very gentle (♩ = 104)



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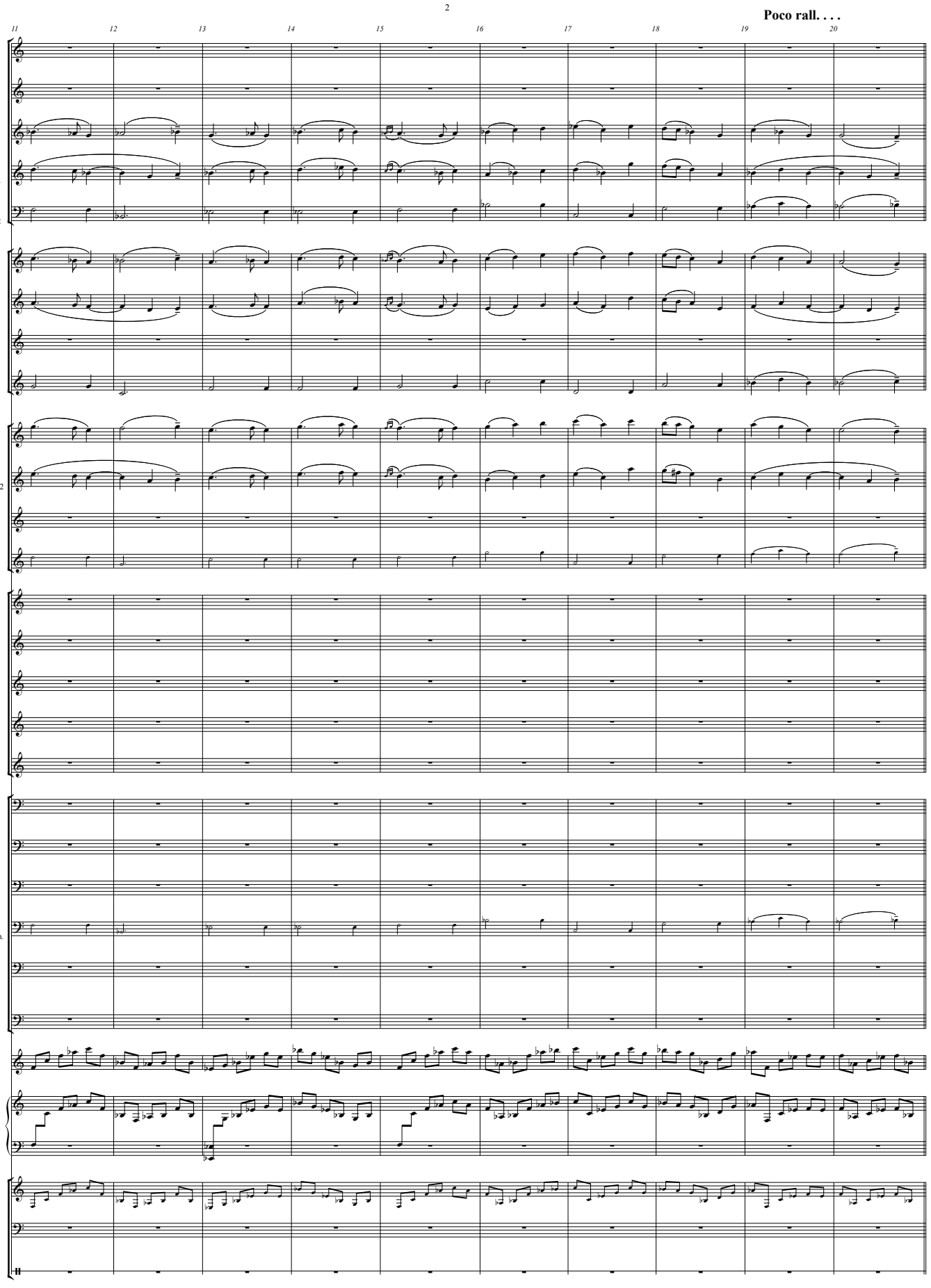
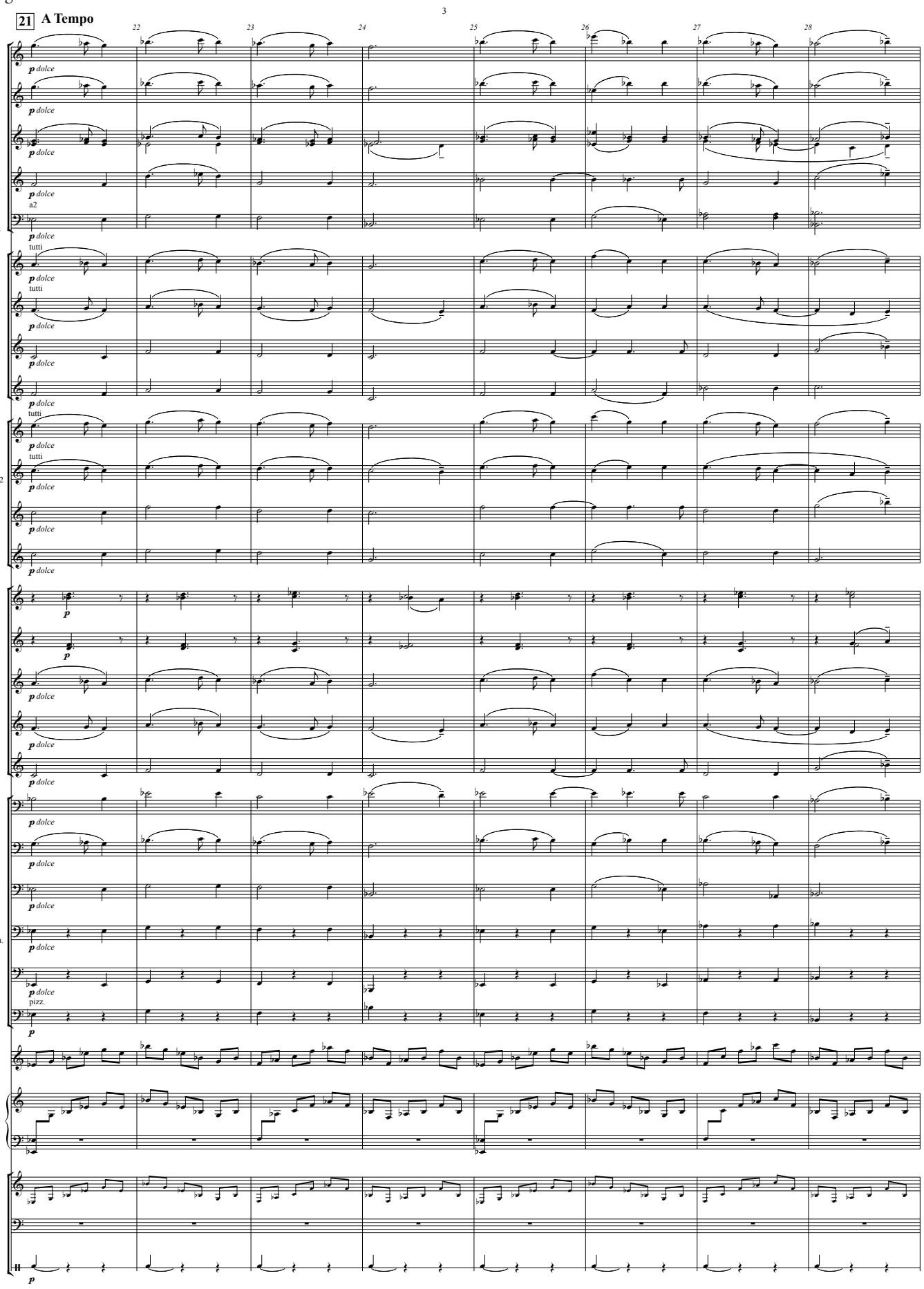
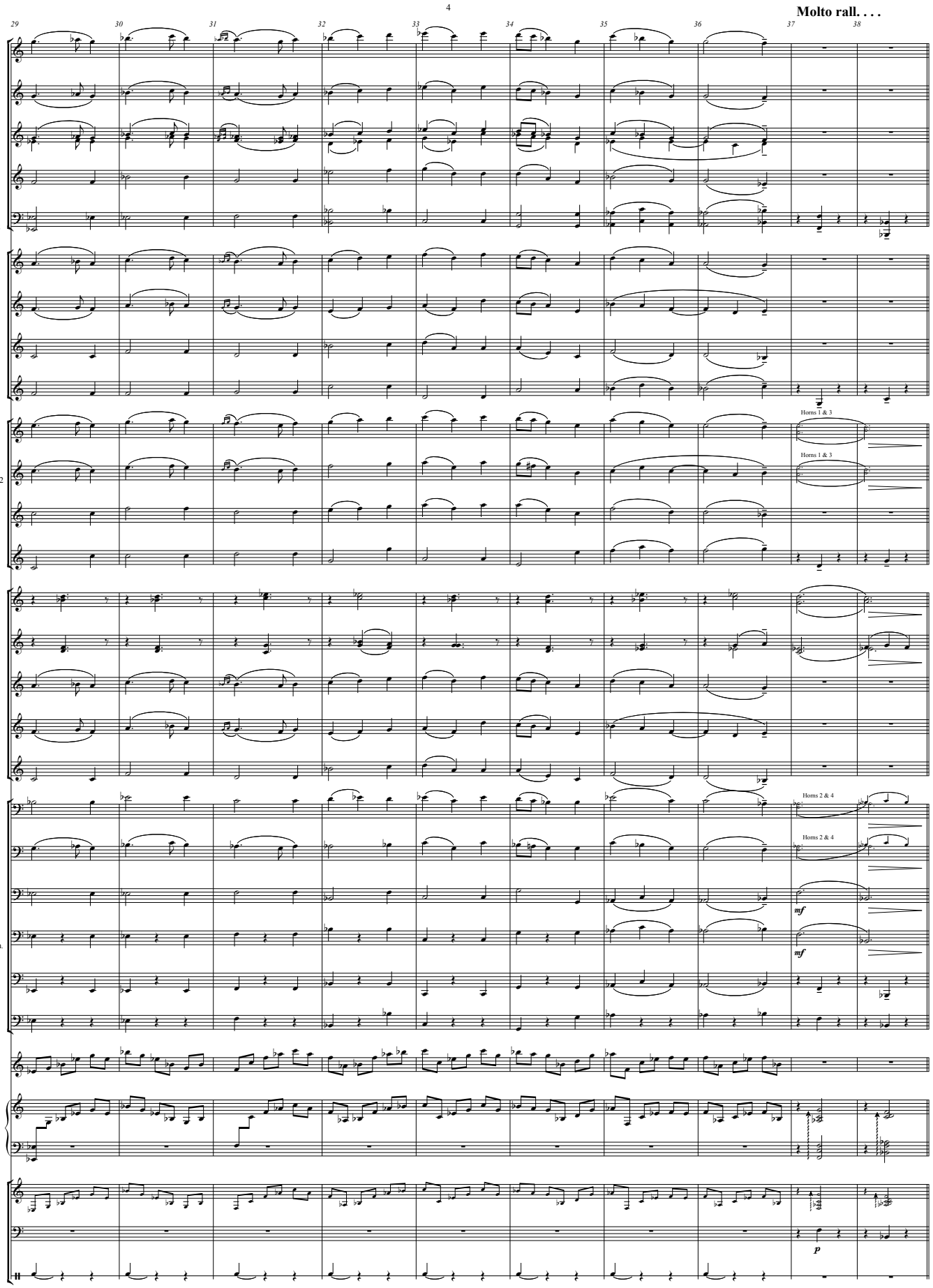
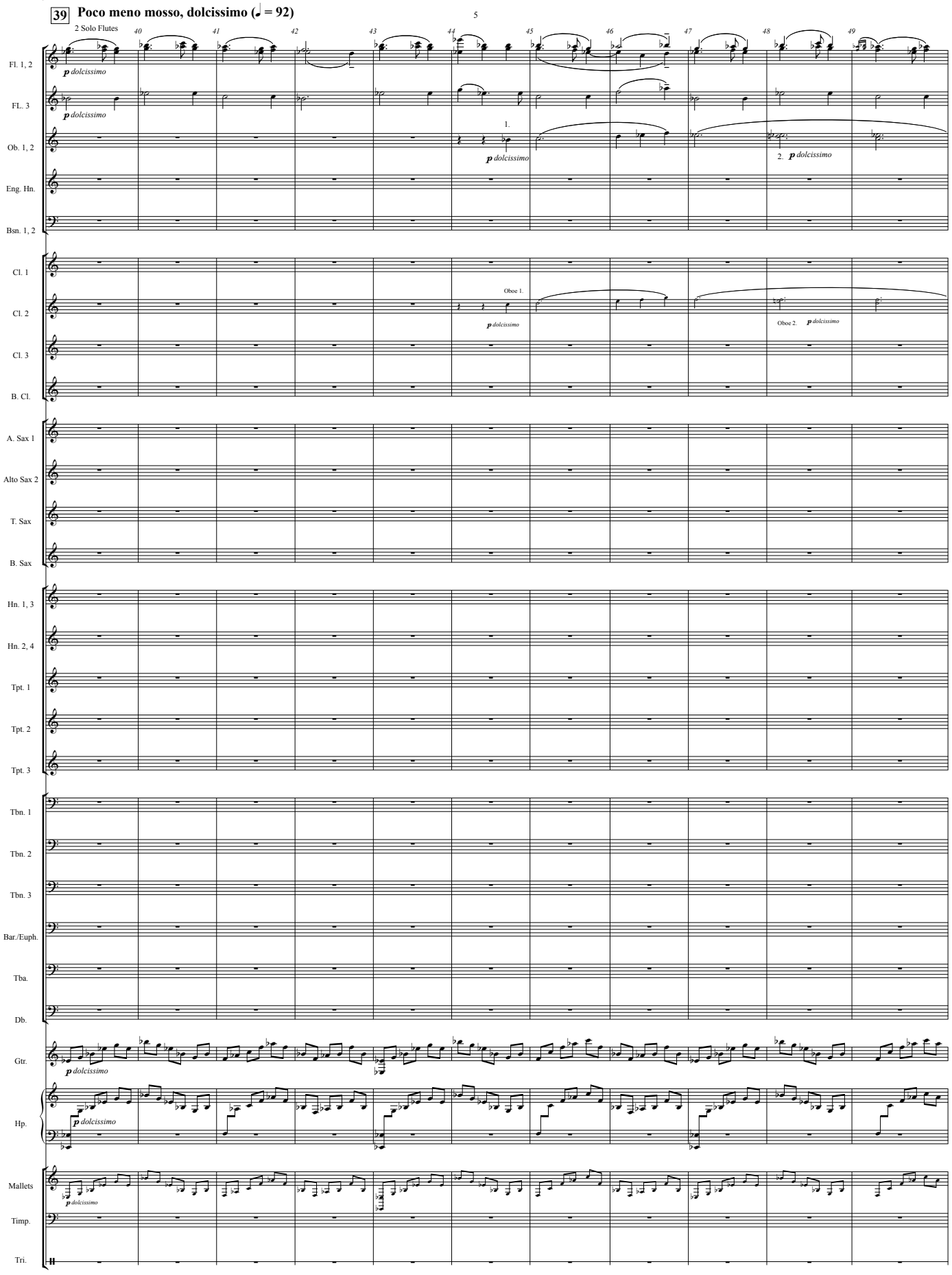
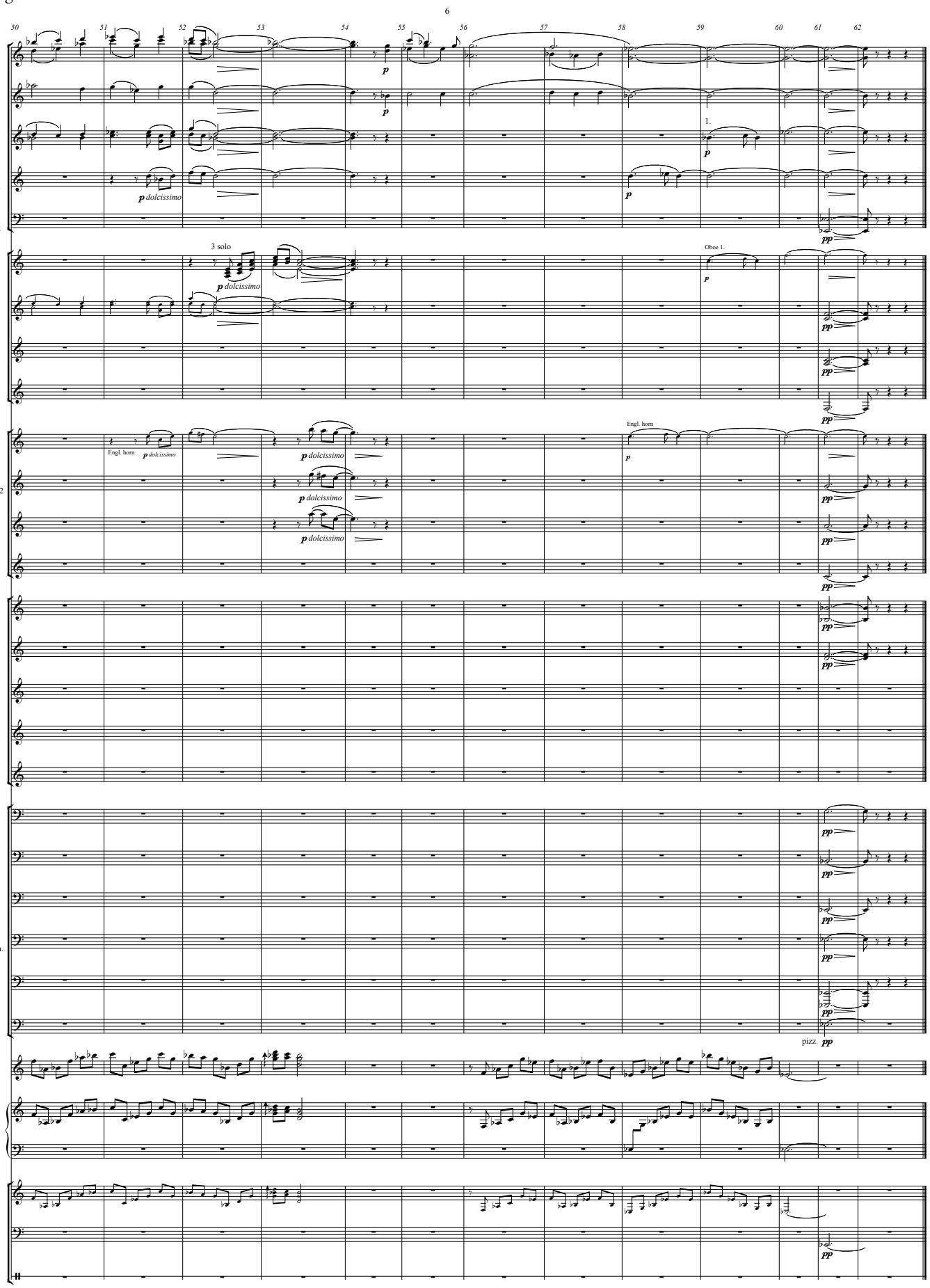

2
Poco rall. . . .
11
12
13
14
15
16
17
18
19
20
Fl. 1, 2
FL. 3
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax 1
Alto Sax 2
T. Sax
B. Sax
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar./Euph.
Tba.
Db.
Gtr.
Hp.
Mallets
Timp.
Tri.


3
21 A Tempo
22
23
24
25
26
27
28
Fl. 1, 2
FL. 3
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax 1
Alto Sax 2
T. Sax
B. Sax
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar./Euph.
Tba.
Db.
Gtr.
Hp.
Mallets
Timp.
Tri.
p dolce
tutti
a2
pizz.
p


4
Molto rall. . . .
29
30
31
32
33
34
35
36
37
38
Fl. 1, 2
FL. 3
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax 1
Alto Sax 2
T. Sax
B. Sax
Horns 1 & 3
Horns 1 & 3
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar./Euph.
Tba.
Db.
Horns 2 & 4
Horns 2 & 4
mf
mf
Gtr.
Hp.
Mallets
Timp.
Tri.
p


39
Poco meno mosso, dolcissimo (♩ = 92)
5
2 Solo Flutes
40
41
42
43
44
45
46
47
48
49
Fl. 1, 2
p dolcissimo
FL. 3
p dolcissimo
Ob. 1, 2
1.
p dolcissimo
2. p dolcissimo
Eng. Hn.
Bsn. 1, 2
Cl. 1
Cl. 2
Oboe 1.
p dolcissimo
Oboe 2. p dolcissimo
Cl. 3
B. Cl.
A. Sax 1
Alto Sax 2
T. Sax
B. Sax
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar./Euph.
Tba.
Db.
Gtr.
p dolcissimo
Hp.
p dolcissimo
Mallets
p dolcissimo
Timp.
Tri.


6
50
51
52
53
54
55
56
57
58
59
60
61
62
Fl. 1, 2
FL. 3
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax 1
Alto Sax 2
T. Sax
B. Sax
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar./Euph.
Tba.
Db.
Gtr.
Hp.
Mallets
Timp.
Tri.
p dolcissimo
3 solo
Engl. horn
Oboe 1.
1.
p
pp
pizz.

Flute 1, 2

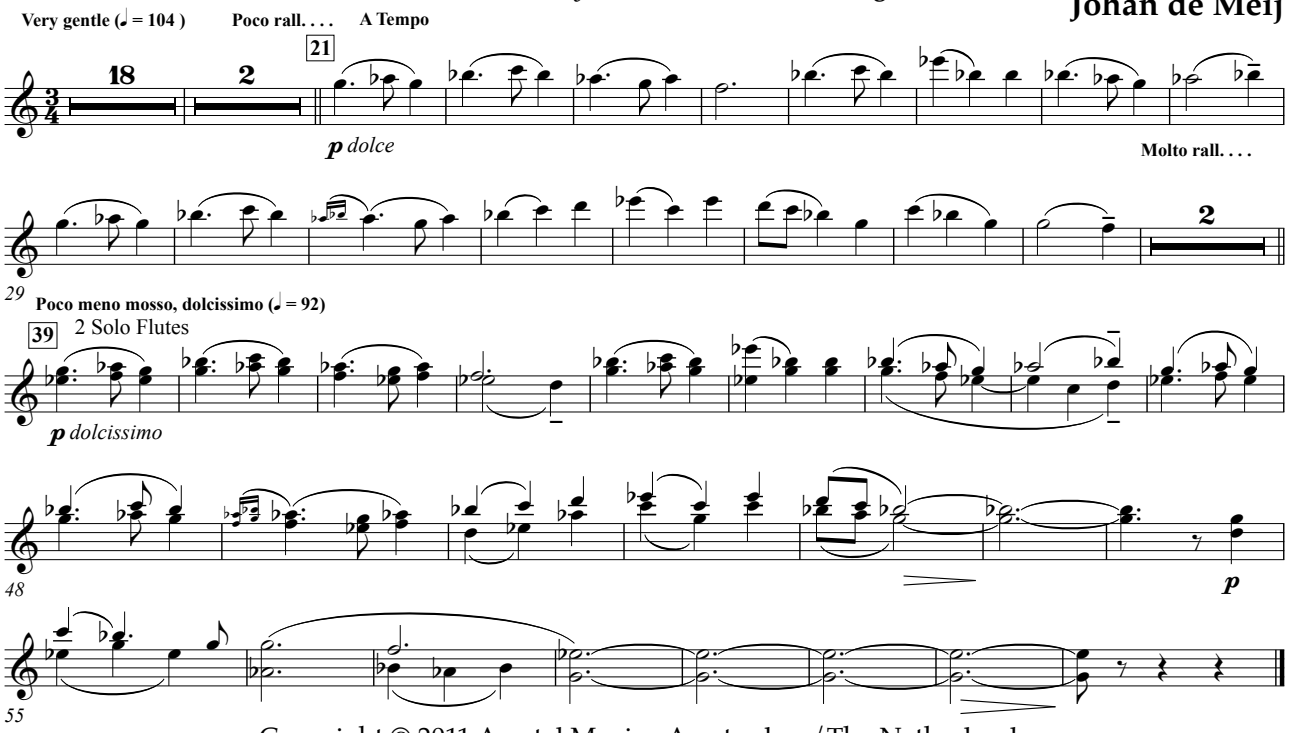
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Flute 3

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

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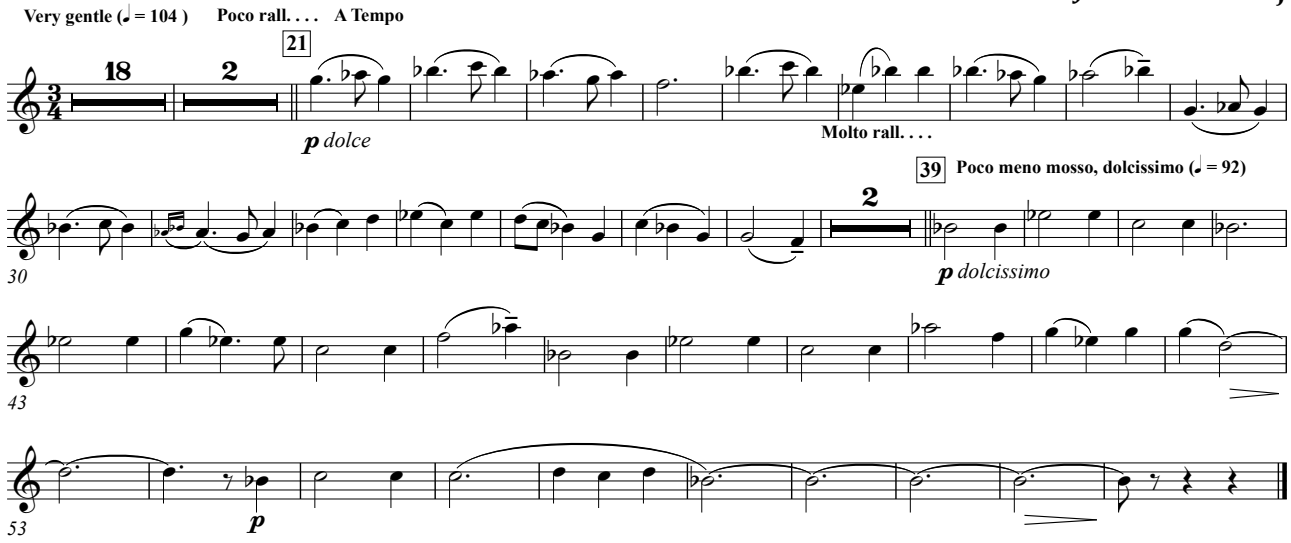
Johan de Meij



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Oboe 1, 2

Déirín Dé

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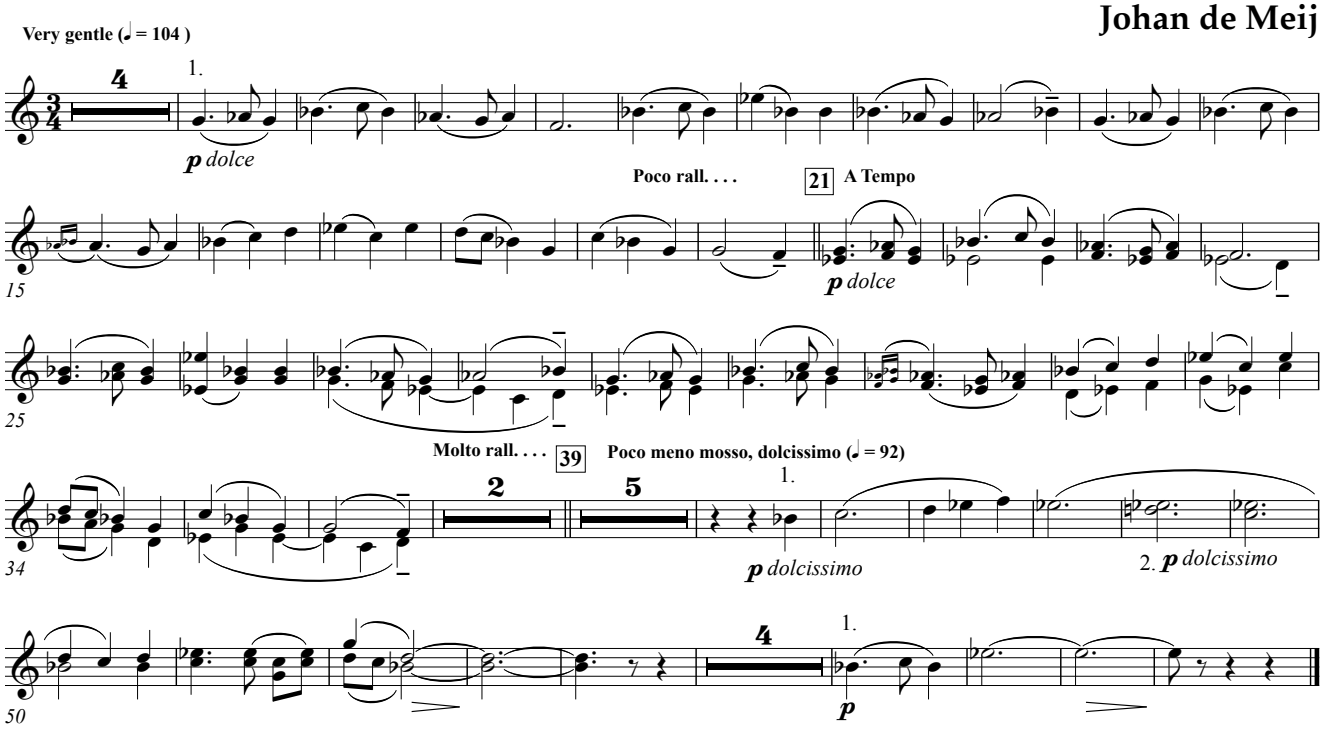

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English Horn in F

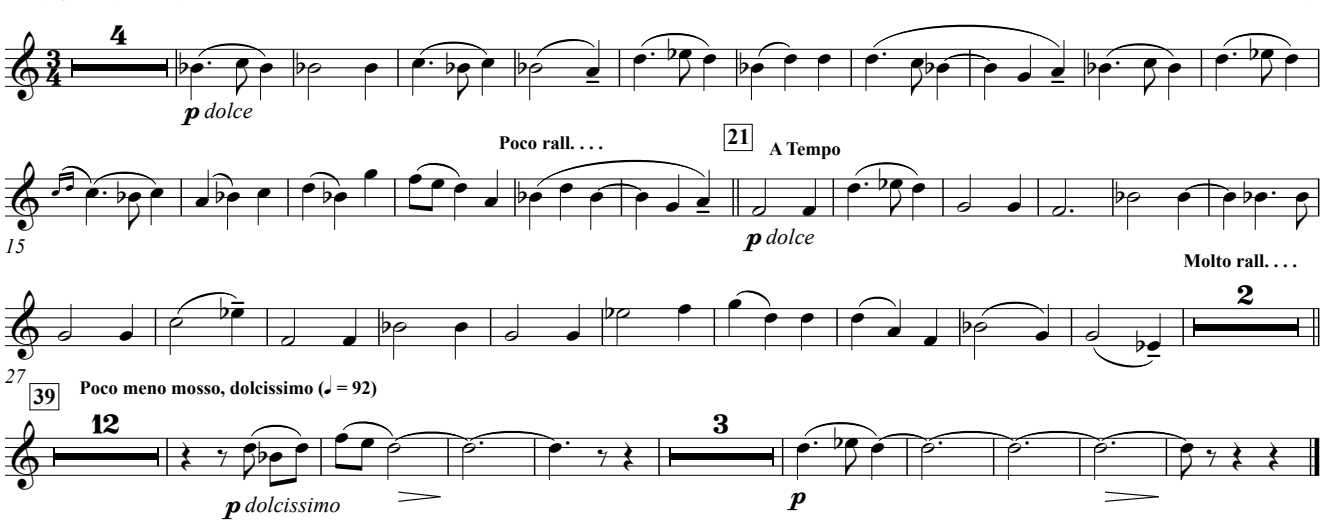
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Bassoon 1, 2

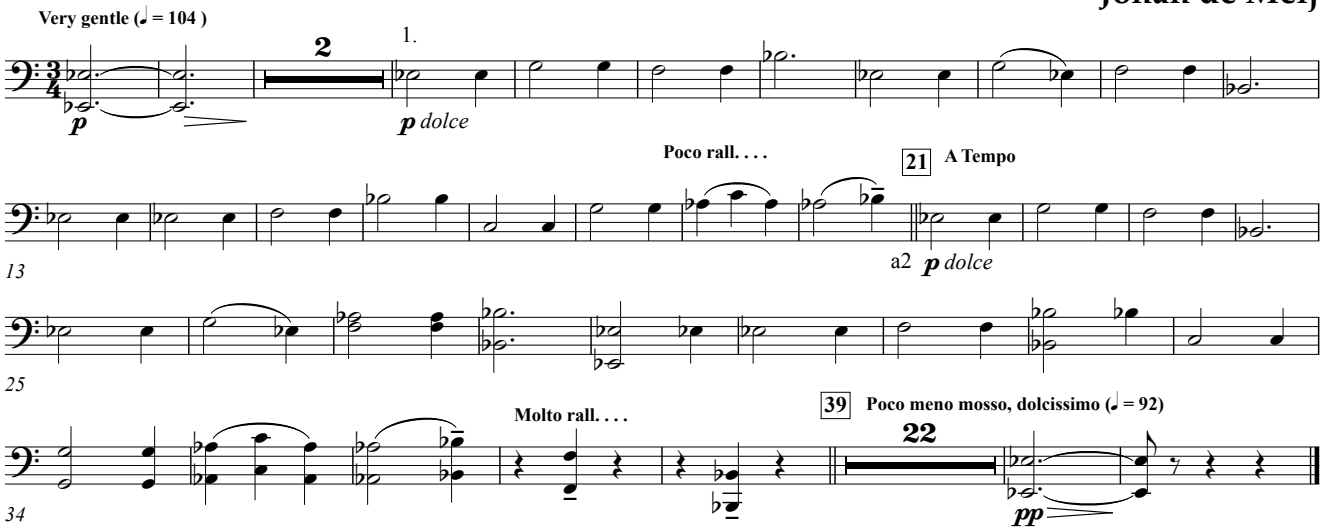
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Clarinet 1 in B♭

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

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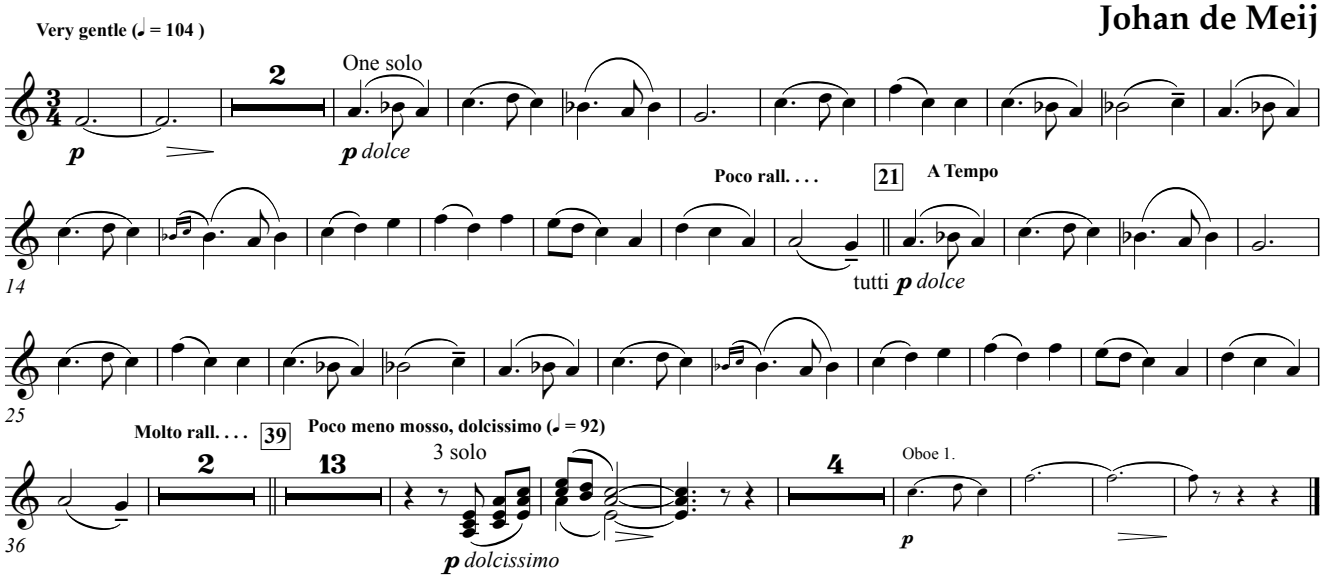

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Clarinet 2 in B♭

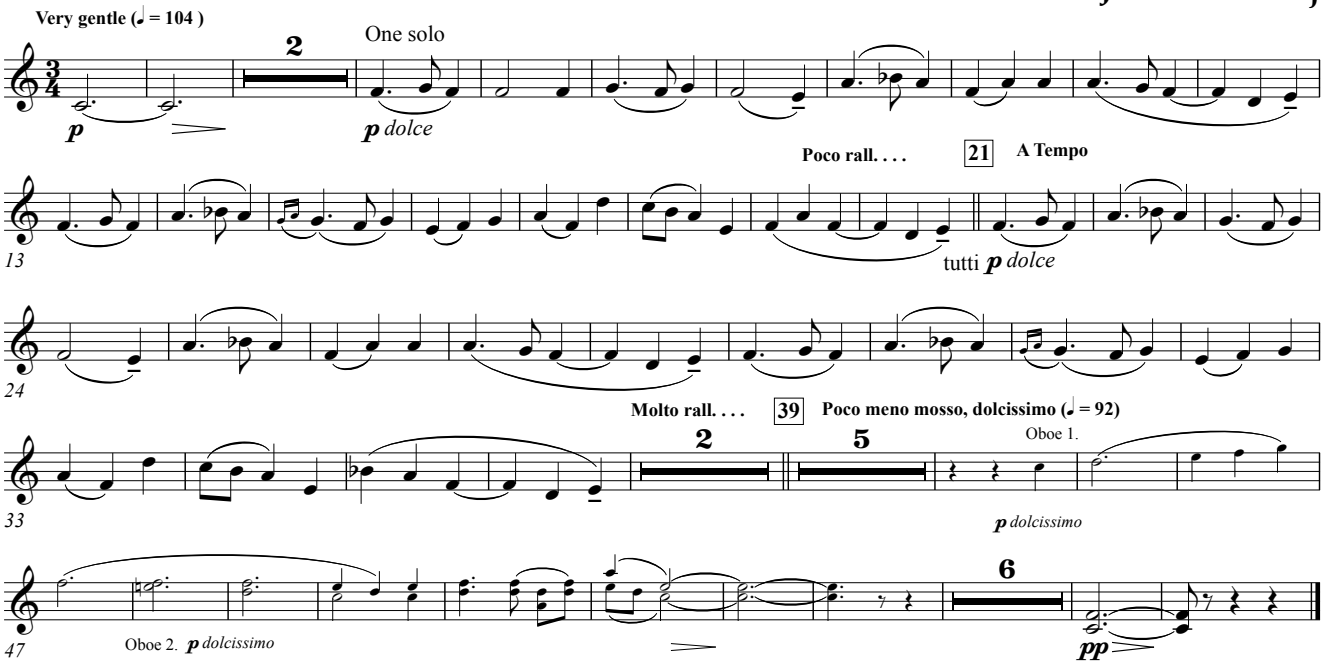
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Clarinet 3 in B♭

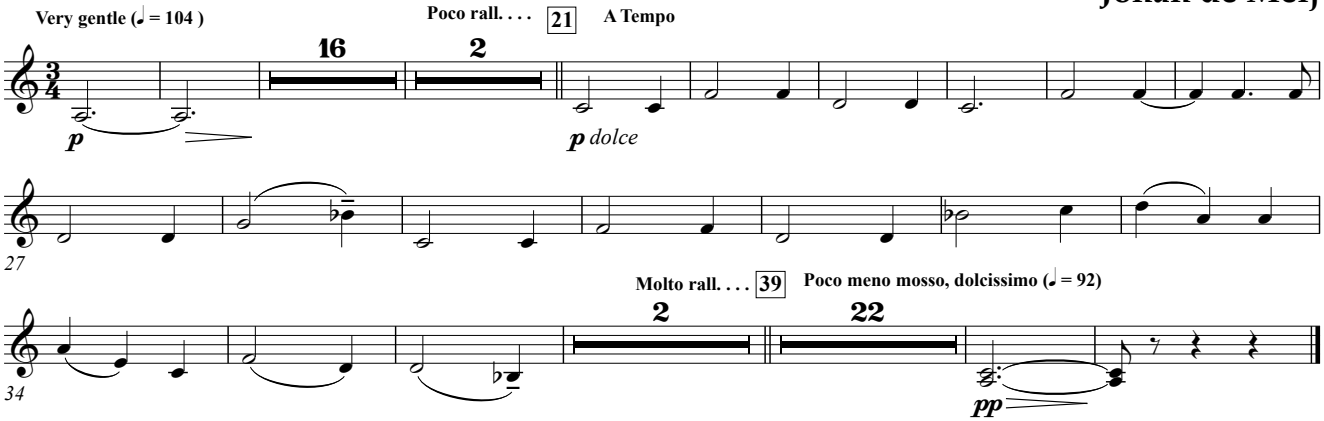
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Bass Clarinet in B♭

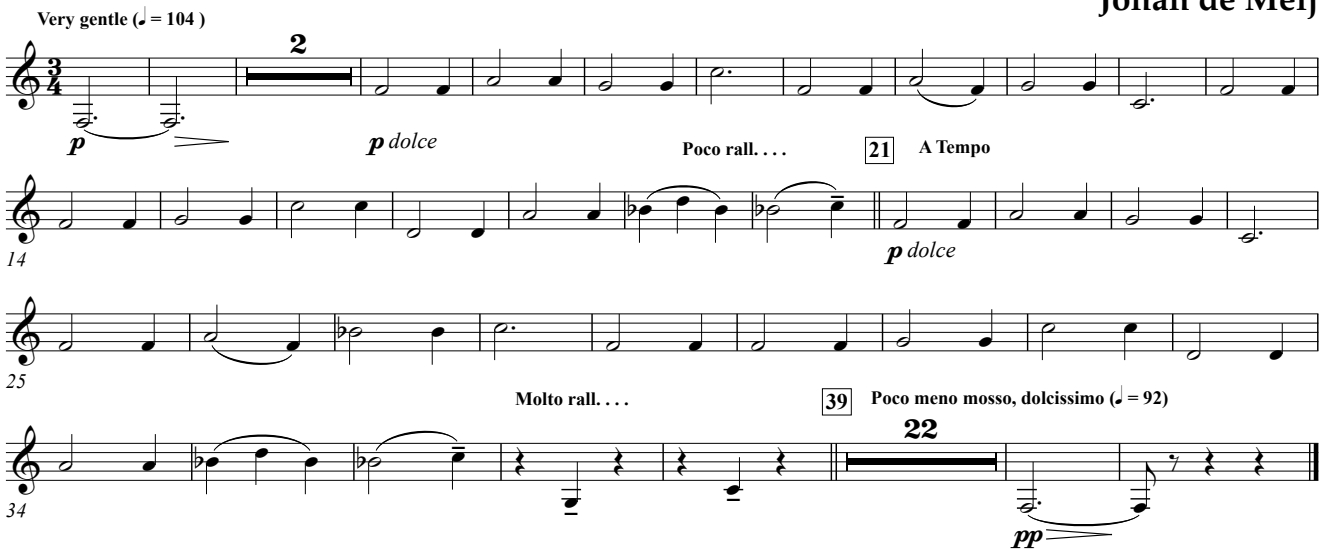
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Alto Saxophone 1

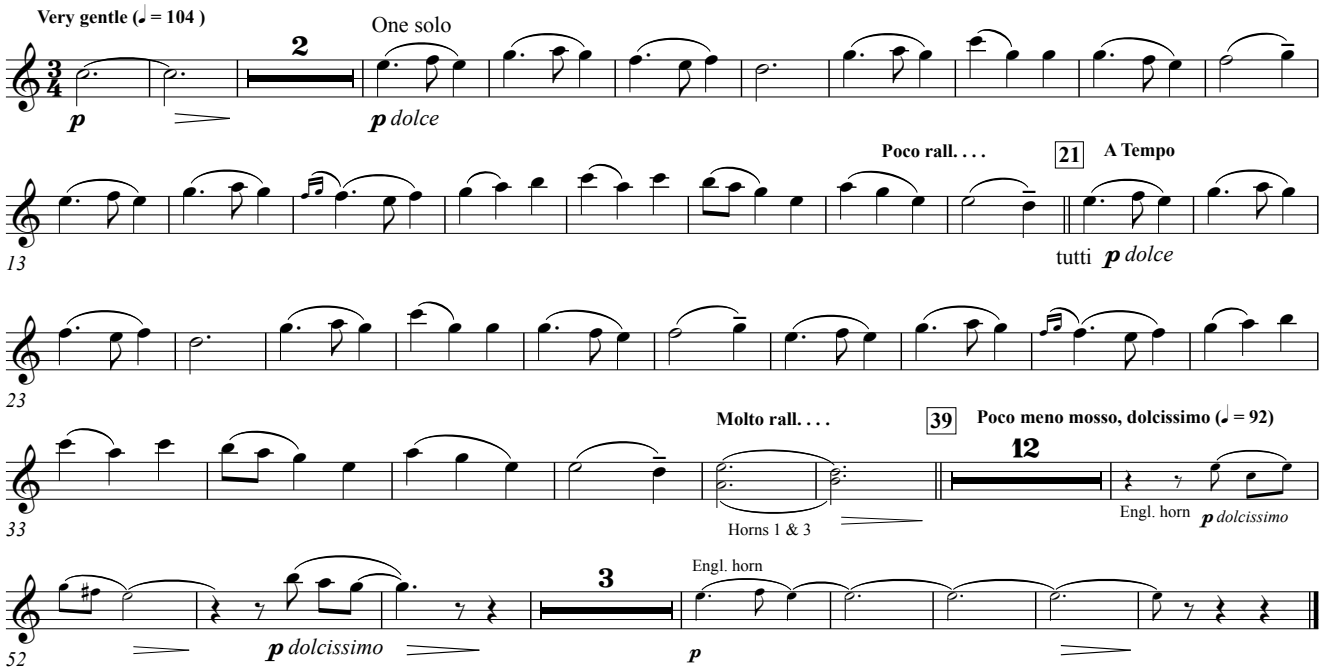
Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

Commissioned by the American Band College

Johan de Meij



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Alto Saxophone 2

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

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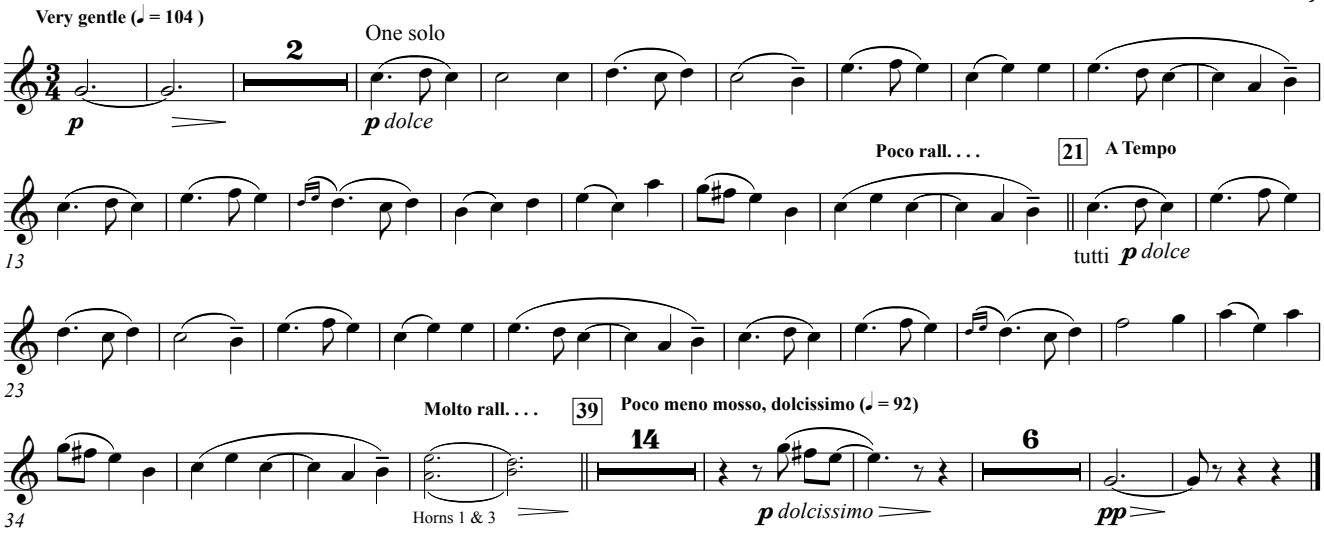

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Tenor Saxophone

Déirín Dé

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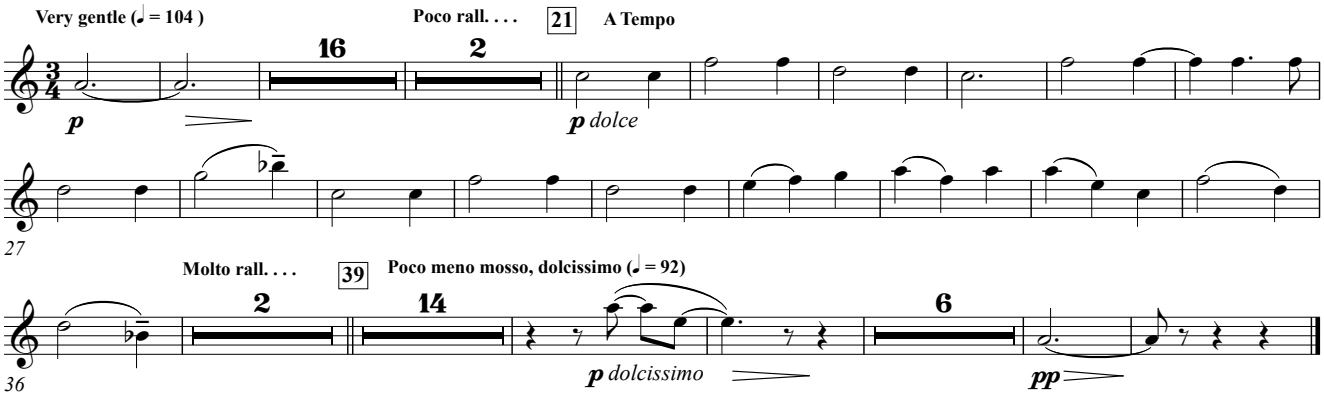

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Baritone Saxophone

Déirín Dé

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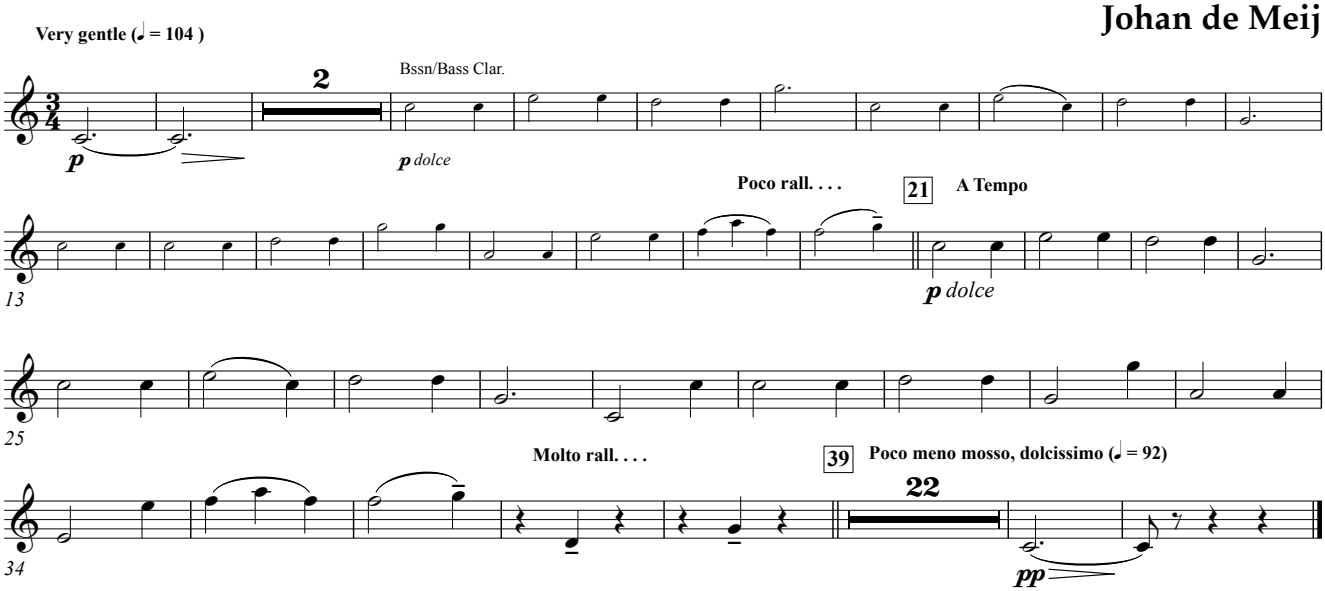

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Trumpet 1 in B♭

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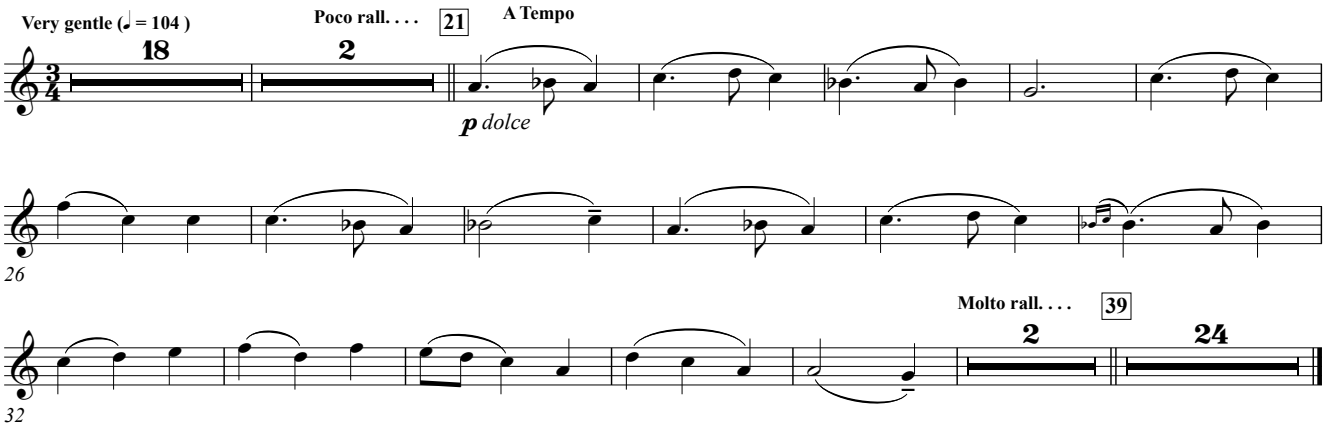

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Trumpet 2 in B♭

Déirín Dé

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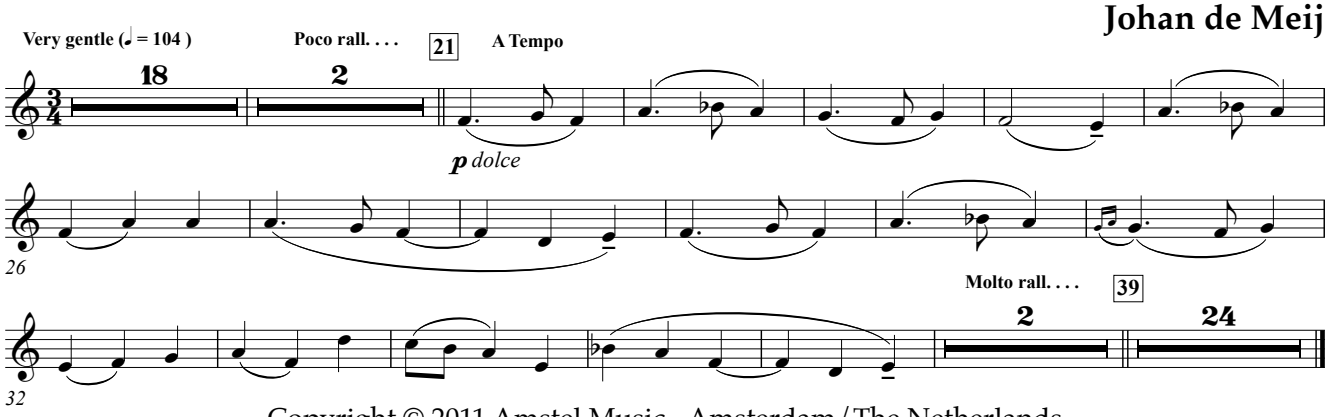

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Trumpet 3 in B♭

Déirín Dé

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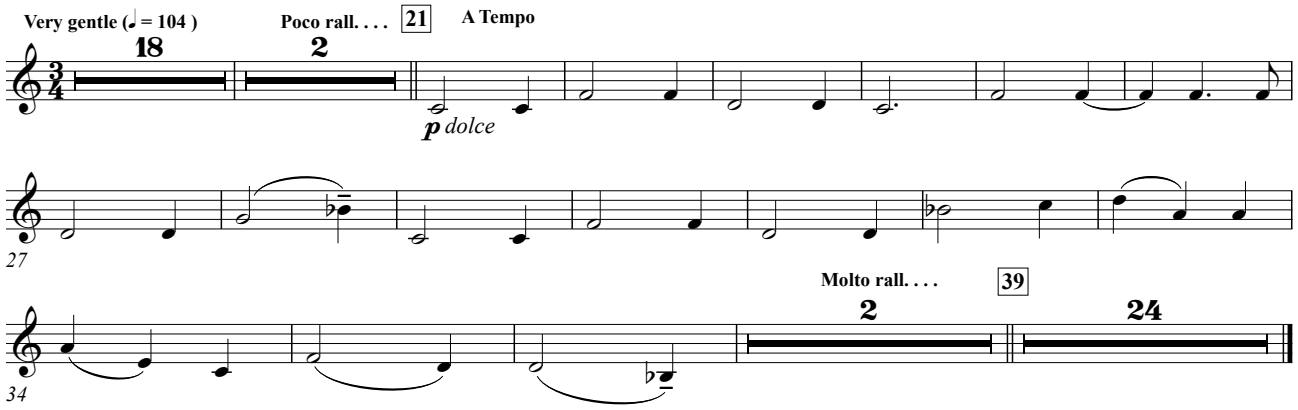

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Horn 1 & 3 in F

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

for wind orchestra

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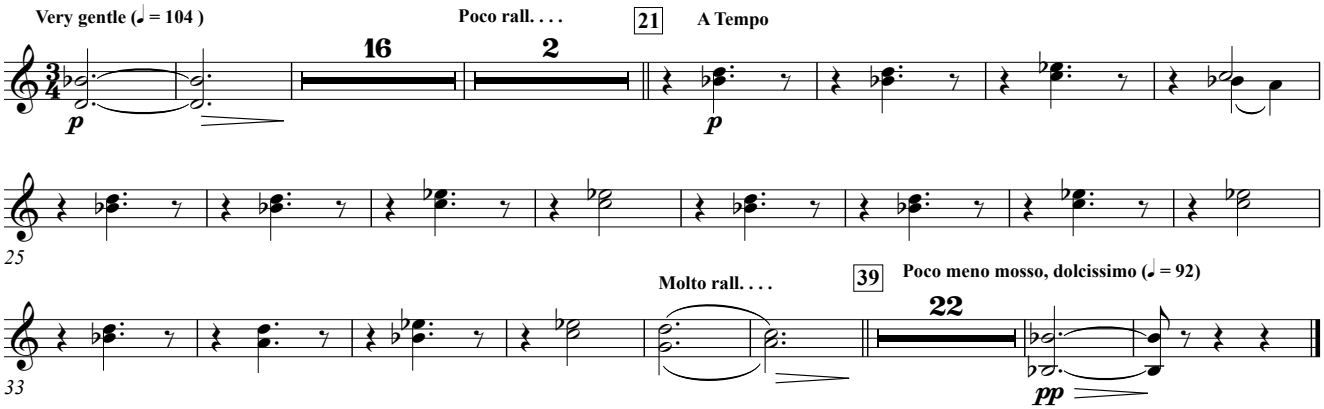

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Horn 2 & 4 in F

Déirín Dé

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Commissioned by the American Band College

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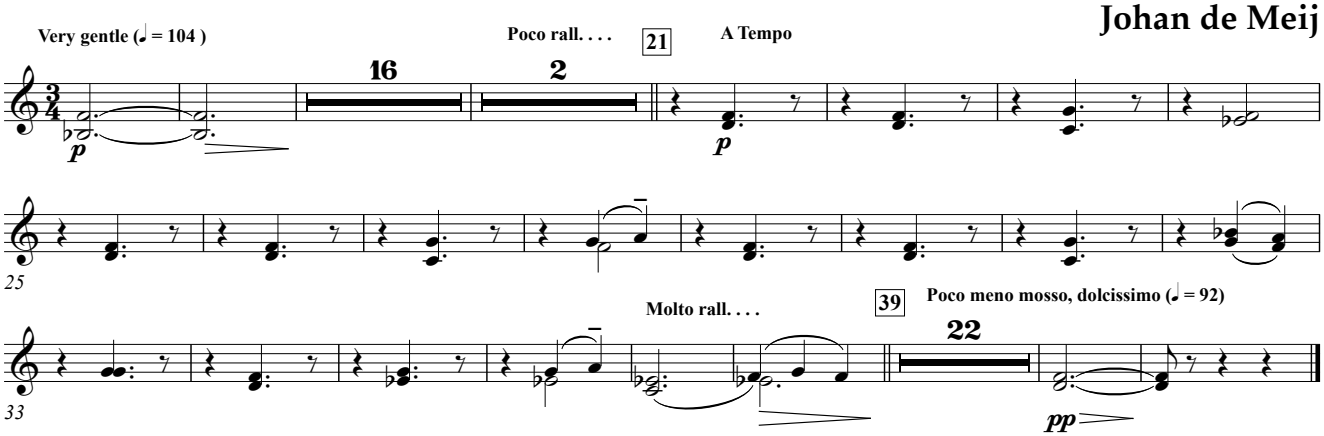

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Trombone 1 (C)

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

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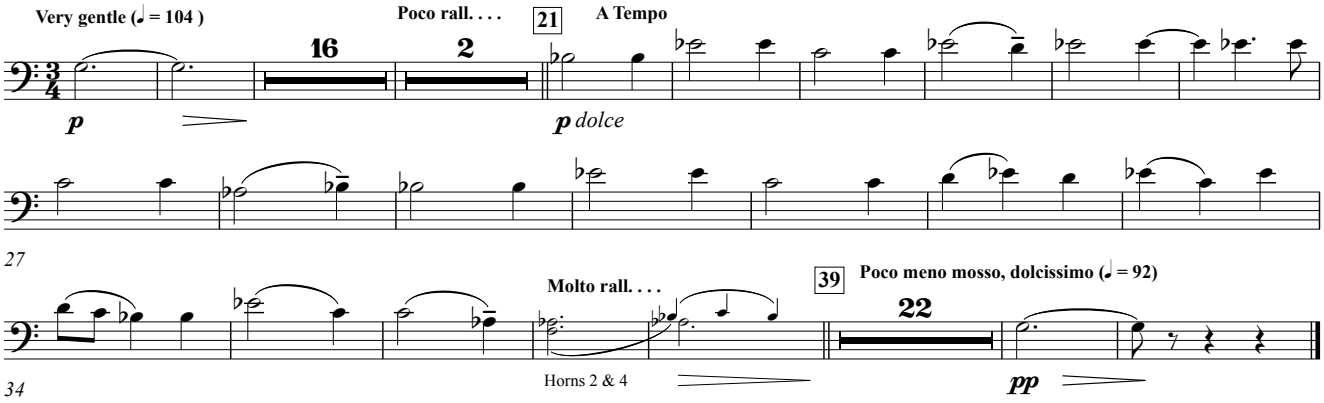

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Trombone 2 (C)

Déirín Dé

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Commissioned by the American Band College

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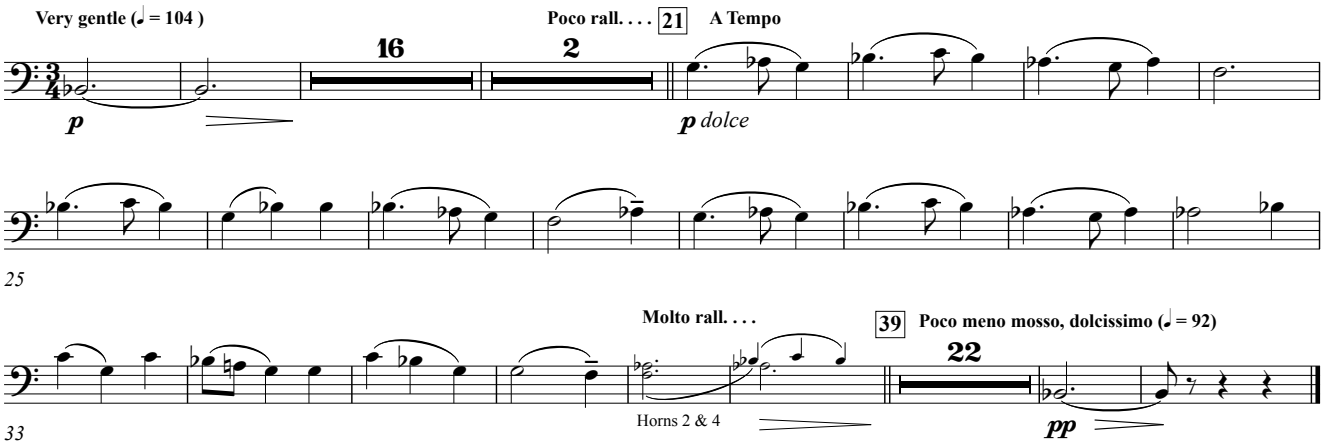

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Trombone 3

Déirín Dé

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for wind orchestra
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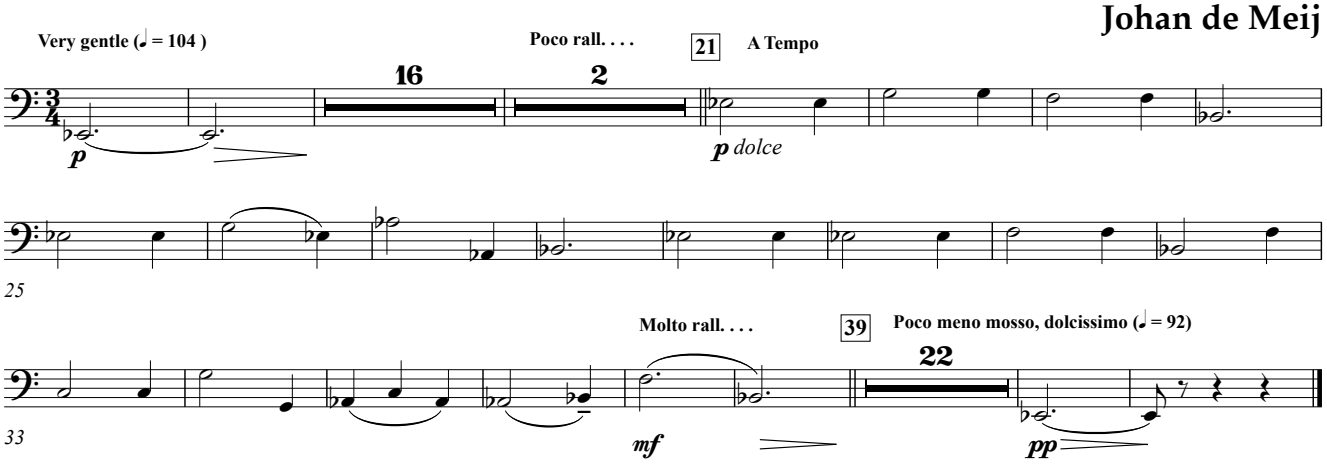

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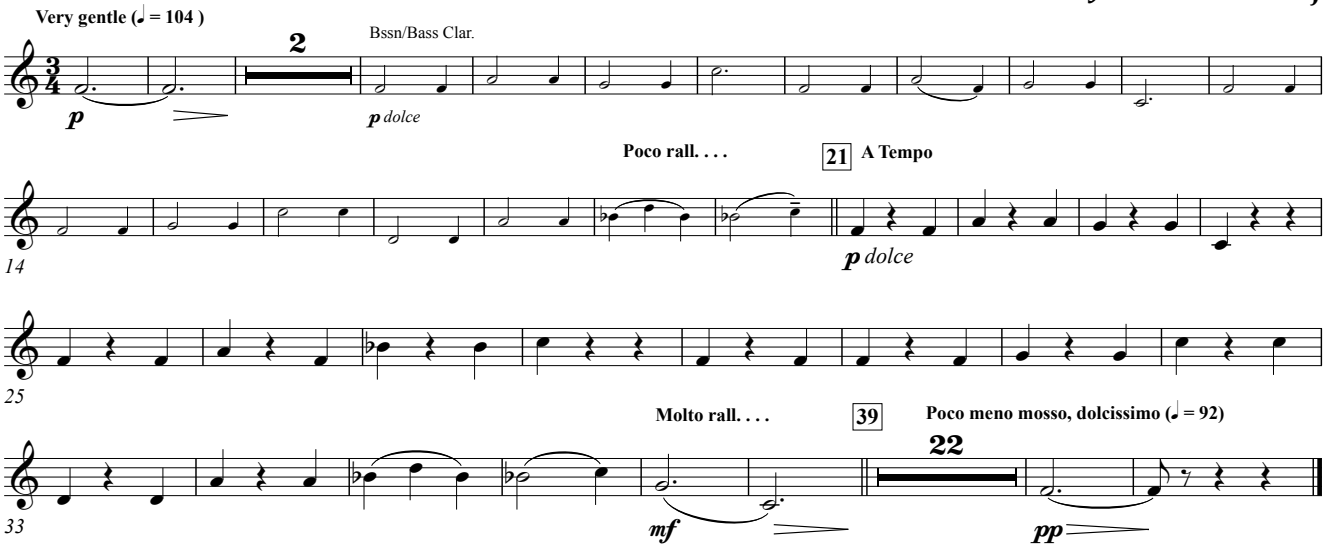
Baritone-Euphonium (B♭)

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite
for wind orchestra
Commissioned by the American Band College

Johan de Meij



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Baritone-Euphonium (C)

Déirín Dé

Excerpt from 'At Kitty O'Shea's' - Irish Folk Song Suite

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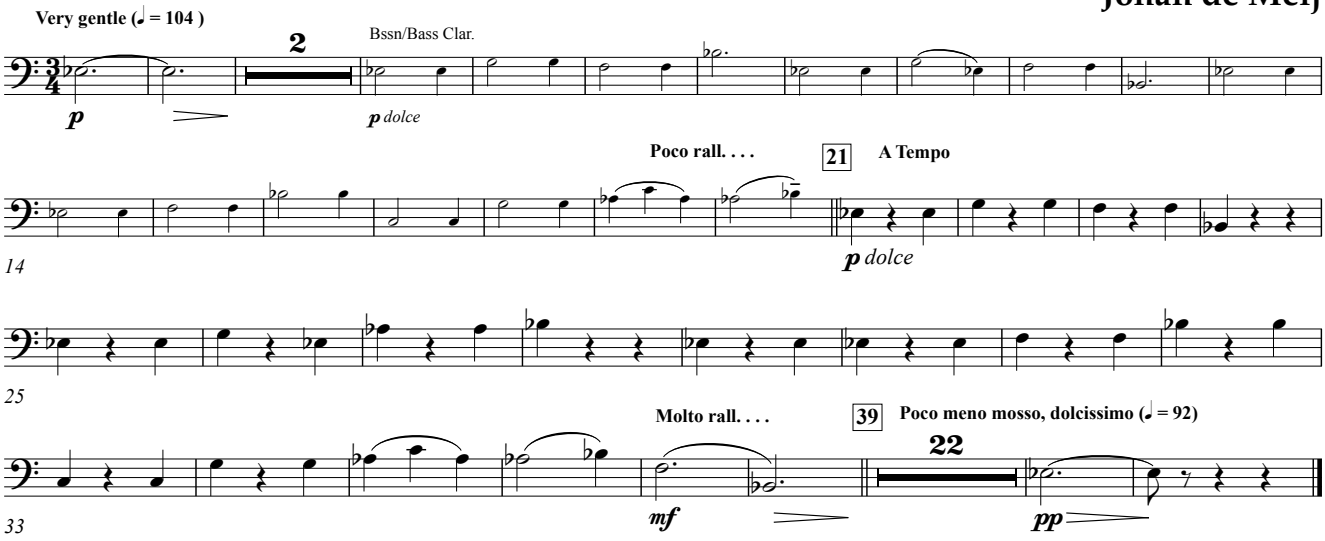

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Tuba (C)

Déirín Dé

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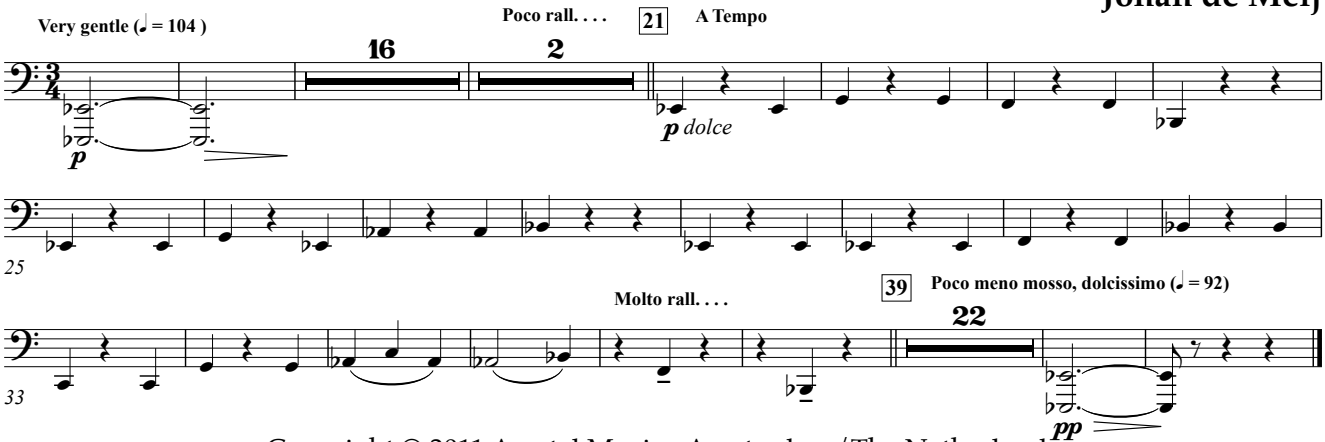

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Double Bass

Déirín Dé

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for wind orchestra

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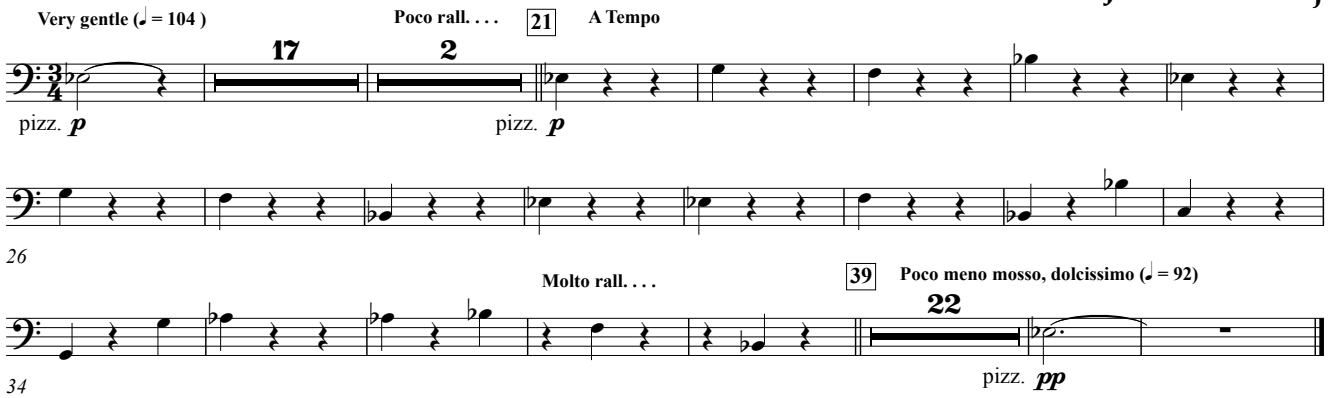

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Acoustic Guitar

Déirín Dé

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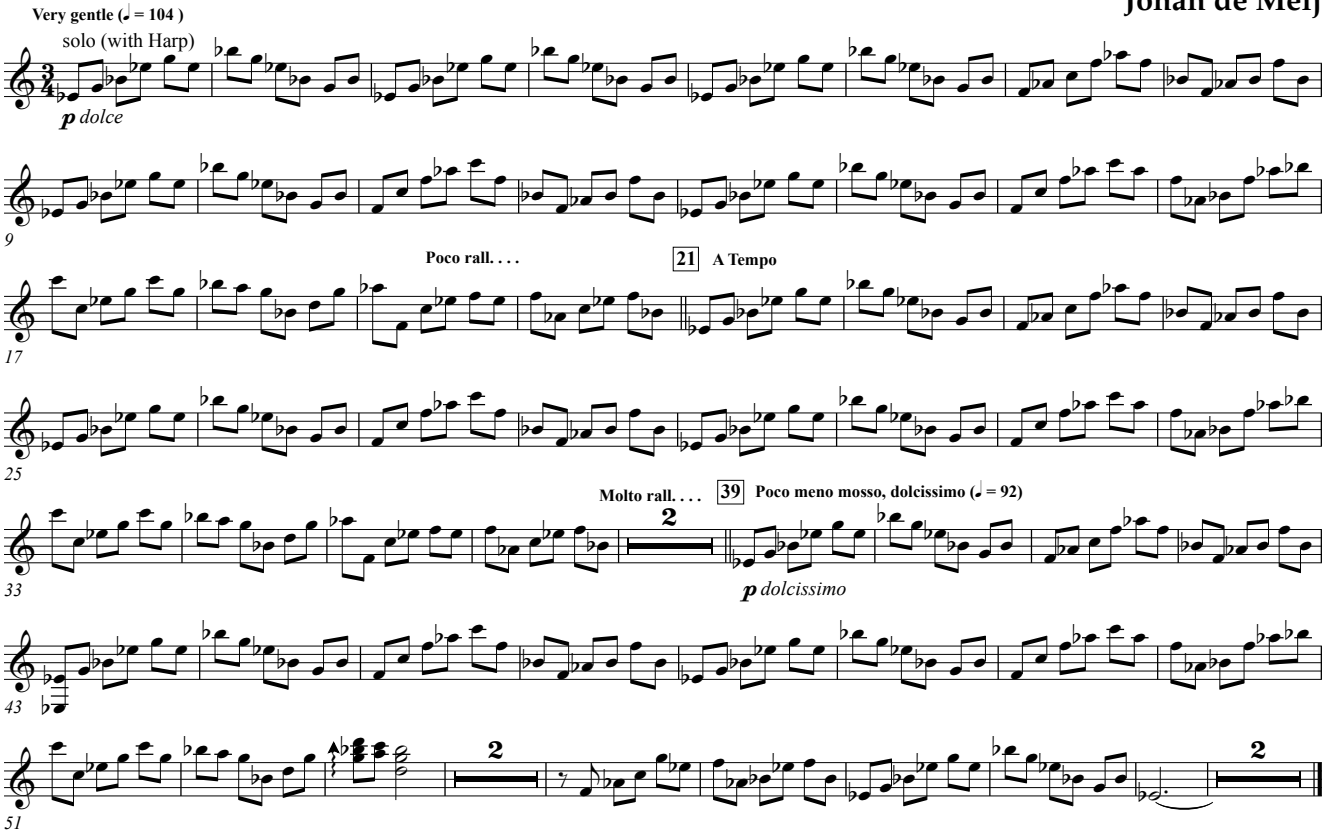

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Harp

Déirín Dé

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for wind orchestra

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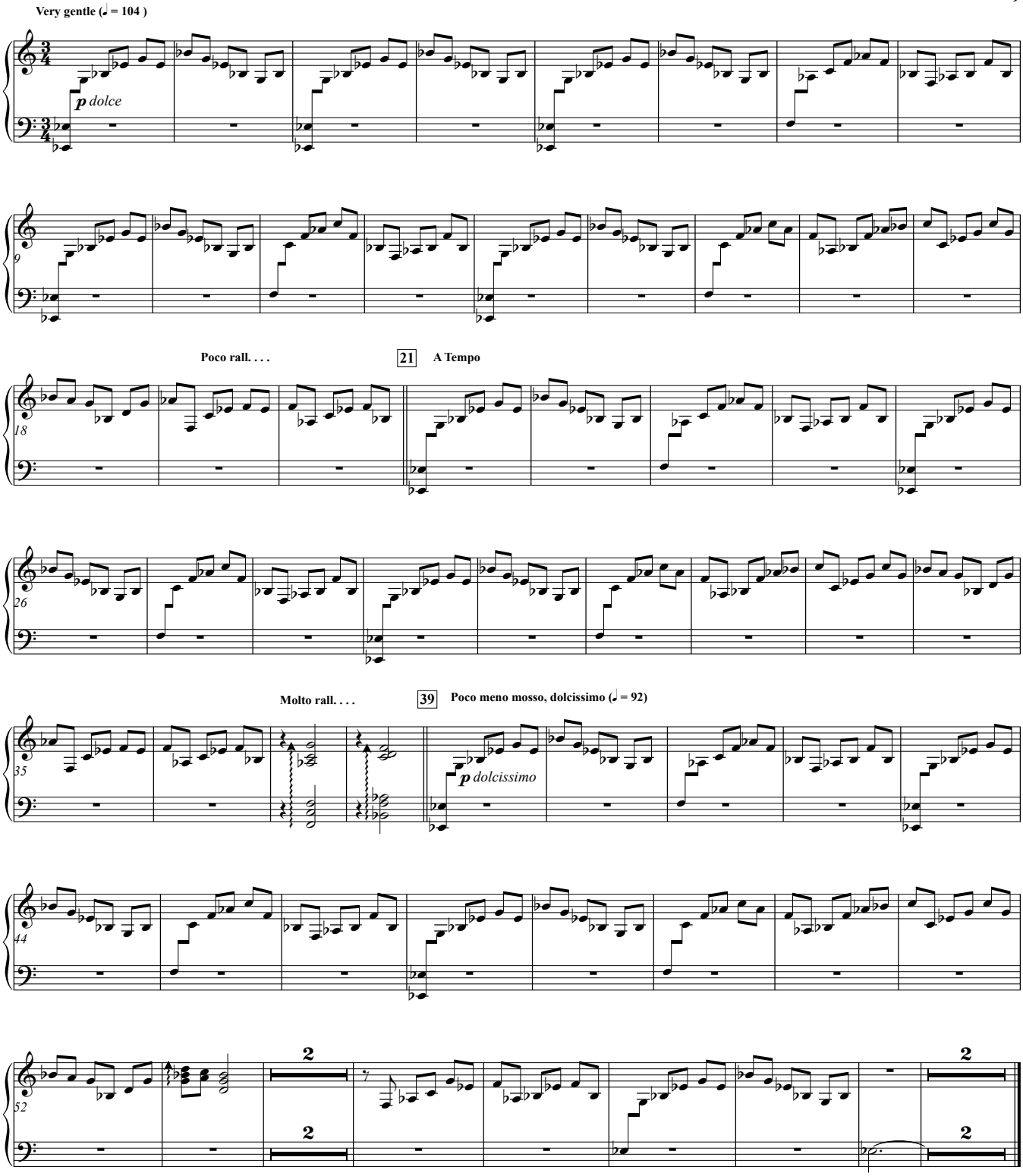

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Mallets

Déirín Dé

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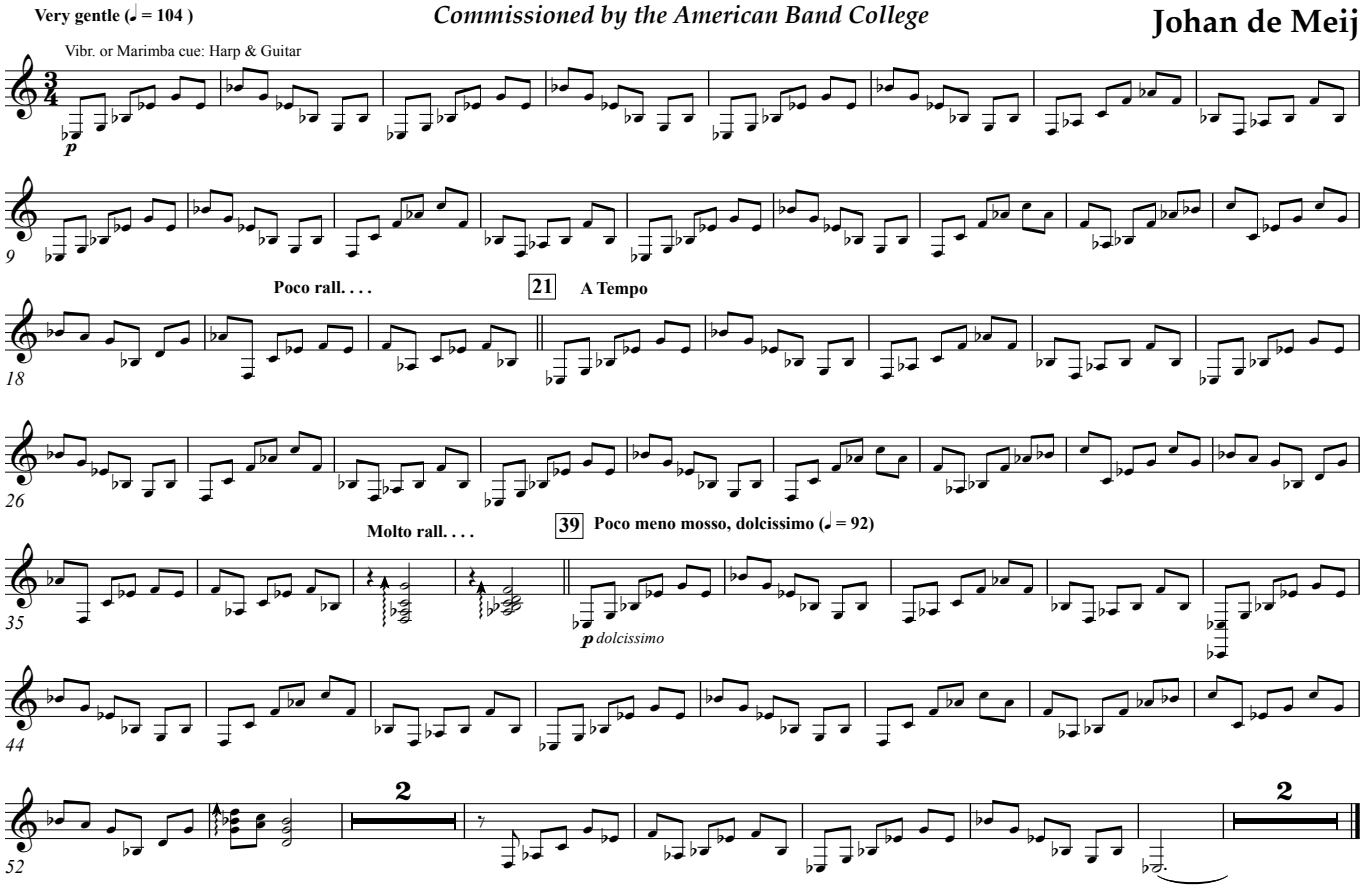

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Triangle

Déirín Dé

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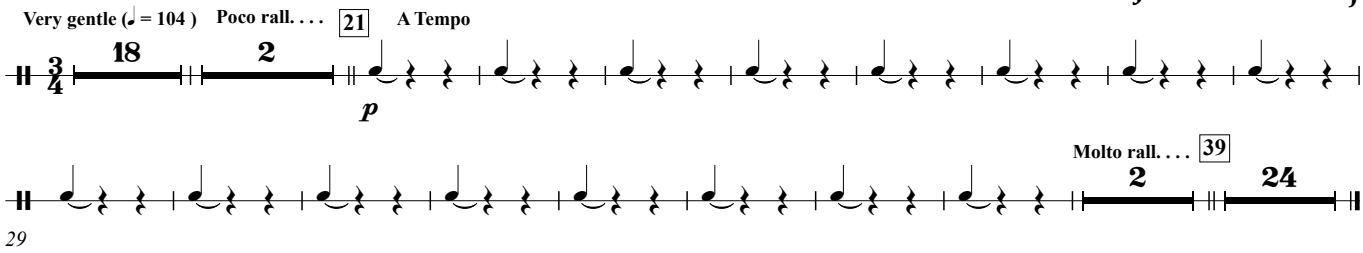

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Timpani

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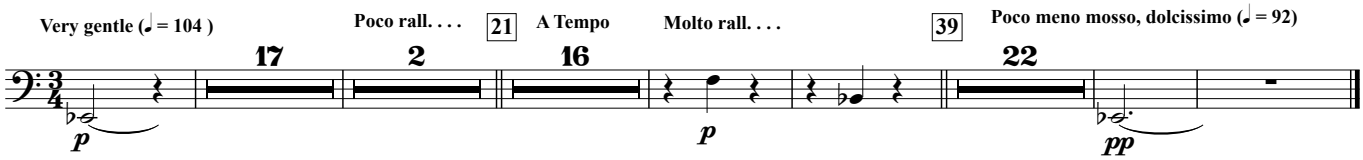

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BW 2011

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

Pam Potter

Pam Potter is the band director at Notre Dame High School, the school she attended, in Quincy, Illinois. She has held this position for the last 34 years.She received her BS MEd from Quincy University and has done graduate work at the Univ. of Iowa.

In 2004, she was awarded the "Studs Terkel Humanities Service Award" by the IL. Humanities Council and in 2011 was named "Outstanding Conductor" by the Assoc. of Concert Bands.

Her bands have been the Honor Band at Western Illinois University and also at Culver-Stockton College. She herself is very active in giving back to her profession by serving in the National Catholic Band Association and the local musicians union. She has served as president of both organizations.

She realizes the effects of music as she says, "Commitment to Excellence" is the foundation upon which my philosophy of music education lies. In my teaching I attempt to provide valuable musical experiences which will enable my students to strive for and achieve high levels of excellence in their performance, appreciation and enjoyment of quality music, the results of which will have a lifetime effect on their musical, aesthetic, intellectual and spiritual development.

A special award of

The John Philip Sousa Foundation

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Terry Austin,Virginia Commonwealth University.

Legion Laureates List Link

Terry Austin Bio
Legion of Honor Chairman

Randal Box

Randal Box has been the band director at Brentwood High School in Brentwood, Tennessee for the last 20 years.He received his BM from Middle Tennessee State and his MME from Arkansas State.

Growing up in a family where he was surrounded by music set him well on his way to where he is today. Along the way he was aided by supportive teachers who gave him opportunities to organize, conduct and compose. He has never forgotten the power of music in the lives of simple country folks, like his grandmother.

He has all of the awards and service records to show his accomplishments, but it is his philosophy that makes him what he is today." As a music educator, I help transmit the cultural heritage of our society to students. Music transcends barriers of ethnic background, economic status, language, and even literacy in its power to reach the depths of the human soul... I get to watch my students mature and change as people, from the insecurity of the freshman all the way through to the self-assuredness of a senior, still tinged somewhat with the vestiges of insecurity as they realize that they are about to enter a whole new world after high school... Far beyond that value, however, is the richness that music education can bring to their entire life, for of what value is it to make a living, if you do not know how to live?

Beginning Woodwind Technique for the Brass and Percussion Major

Marc Whitlock - Practical Application No. 3
American Band College - Sam Houston State University

Woodwind FUNdamentals

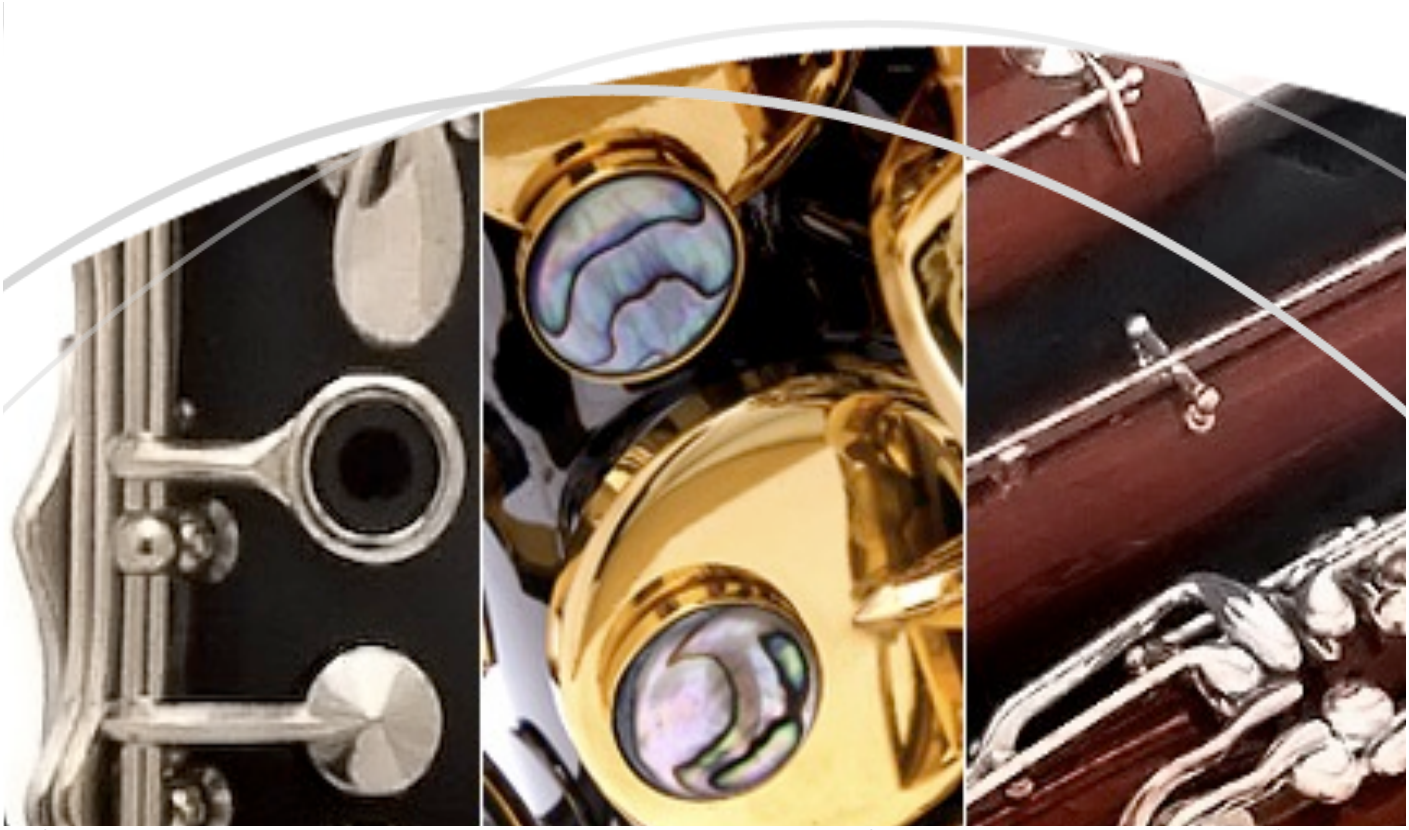


Table of Contents

General Considerations for Woodwind Instruments 3

Flute 6
Characteristics to Look For 6
Selecting an Instrument 6
Instrument Assembly 8
Creating a Sound/Tone Production 9
Posture and Hand Positions 12
Intonation/Pitch Tendencies 14
Trouble Shooting Problems 16
Care and Maintenance 18
Special Equipment Needs 20
General Information 21

Oboe 23
Characteristics to Look For 23
Selecting an Instrument 23
Instrument Assembly 26
Creating a Sound/Tone Production 28
Posture and Hand Positions 30
Intonation/Pitch Tendencies 32
Trouble Shooting Problems 34
Care and Maintenance 37
Special Equipment Needs 38
General Information 39

Clarinet 40
Characteristics to Look For 40
Selecting an Instrument 40
Instrument Assembly 43
Creating a Sound/Tone Production 45
Posture and Hand Positions 46
Intonation/Pitch Tendencies 48
Trouble Shooting Problems 51
Care and Maintenance 54
Special Equipment Needs 58
General Information 58

Bassoon 60
Characteristics to Look For 60
Selecting an Instrument 60
Instrument Assembly 65
Creating a Sound/Tone Production 66
Posture and Hand Positions 68
Intonation/Pitch Tendencies 69
Trouble Shooting Problems 71
Care and Maintenance 75
Special Equipment Needs 76
General Information 77

Saxophone 78
Characteristics to Look For 78
Selecting an Instrument 79
Instrument Assembly 80
Creating a Sound/Tone Production 81
Posture and Hand Positions 82
Intonation/Pitch Tendencies 84
Trouble Shooting Problems 85
Care and Maintenance 89
Special Equipment Needs 91
General Information 91

References 93

Fingering Charts for Woodwind Instruments ..... Appendix

General Considerations for Woodwind Instruments

The Embouchure

When teaching embouchure on any woodwind instrument, be sure to have students use a mirror so that they can see if they are forming the embouchure correctly. A plastic locker mirror works very well. I would encourage you to purchase a classroom set if possible. If this is not possible, have each student purchase his or her own mirror.

The proper formation of the embouchure and the efficient use of air while playing a wind instrument are crucial to the production of a nice, characteristic sound. A vibrant, pure, uncluttered tone is the most important aspect of playing a wind instrument.

General information about instrument cases

- Most cases have distinguishing marks on the case such as the brand of the instrument. Identify these marks and whether they are on the top or the bottom of the case. Most cases have the handles on the bottom of the case. Make sure students know which way is the proper way to open the case without spilling out the contents. The label is usually on top of the case when the student opens the case correctly. If it is difficult to tell which side is up, have the student place a sticker of some sort to help them know which side is up.
- Place all cases on the floor when opening them at the beginning. I usually have the student sit on the floor with the case in front of them. This way if they drop something, it doesn't have very far to fall. We don't want to break anything before we get started.
- Be sure the student understands where each part of the instrument belongs in the case. Give very specific instructions on removing the parts of the instrument and placing them back. Make sure the students do this with you and do not go ahead. This will keep the instrument from being damaged.
- Do not allow the students to handle the reeds, ligatures, or mouthpieces at the very beginning without detailed instruction.
- Make sure students are given a specific step by step process in which to put the instrument together. Make sure this order is followed every time. This will ensure that the student is putting the instrument together correctly, and that nothing is damaged.
- Never leave a closed case unlatched to prevent the instrument from spilling out.
- Make sure students understand how to open their particular case (buttons that slide, latches that lift).

Breathing

Breathing is one of the most important skills for beginners as this is the best way to acquire a great tone. Young instrumentalists often get dizzy because they are not used to producing the volume of air necessary for a good quality sound. There are several methods to aid a beginning player in developing good breathing techniques.

Have the student sit in a straight-back chair with feet planted firmly on the ground. The young instrumentalist should then take a deep breath, filling the lungs from the bottom of the chest to the top. Have the student count one count and blow out as much air as possible; then, without breathing in any more air, the student should start counting aloud until he or she cannot exhale any more air. This exercise will help the young musician to become conscious of the muscles used and the deep breathing necessary for playing any instrument.

Another developing exercise is to have the student try to keep a 4x4 inch or 5x5 inch square of paper on the wall by blowing on it. First have the student hold the paper for two seconds and then extend the amount of time he is able to hold the paper in place with just his breath.

The absolute best method is to use a breathing exercise program such as The Breathing Gym[🕮], and implement its techniques on a daily basis.

🕮 **The Breathing Gym**: Exercises to improve breath control and airflow by Sam Pilafian and Patrick Sheridan; edited by David Madara ; photos by Paul Markow ; art direction by Sharon Seidl-Vargas. Published 2002 by Focus on Excellence in Fort Wayne, Ind.

Flute

Characteristics To Look For In Flute Players

- Medium, but full lips (especially bottom lip)
- Avoid the tear drop or "Betty Boop" lips
- Look for students that have a natural, centered aperture
- Avoid placing kids on flute that have an extreme overbite or underbite.

Note: There are many outstanding flute players that play to the side, but unless you are experienced at teaching this type of flute embouchure, I would avoid putting kids on flute if they have an extreme tear drop or "crooked embouchure" and must play to the side. It is very time consuming, and could be very frustrating at first for the student and teacher. Many times, it can take days or even weeks to produce acceptable first flute sounds.

Selecting an Instrument

Lamar Stringfield, flutist and composer, used to say, "The best instruments should go to the beginners." Although such a procedure is hardly ever realized, there are certain avenues of approach that will at least help the student flutist choose a reliable instrument.

First, if at all possible, one should always ask the advice of a recognized professional flutist-teacher when selecting an instrument. A few minutes of playing and testing by such a person is well worth the effort in time and money. Some factors to be considered in checking over an instrument are: a true scale, homogeneous tone quality, and balanced response in all three registers; response to tonguing throughout the range in the various dynamic levels; an even seating of the pads; uniform spring tension on keys; ease of assembly. The mechanical reliability of the instrument can be ascertained by asking a repairman about the manufacturer's reputation.

The majority of professional flutists today prefer the open hole or French model flute because of its advantages in tone production, intonation adjustment, and fingering. It also has a distinct advantage for the beginner in establishing proper hand position, though it is OK to get plugs to close the holes until the student has a better understanding on how to accurately close the holes with his or her fingers. These advantages should more than offset its higher

price, especially for the student seriously interested in a musical career. For those purchasing an artist line instrument, a low B extension is recommended.

A word of warning concerning some second hand instruments and online bargains: These instruments may be out of adjustment badly enough to impair tone production. Some of the cheaper instruments can never be made more reliable and consequently will have little resale value. Because padding and key adjustment on the flute are very critical, it is advisable to purchase either a new instrument or one restored to excellent working order.

The quality of the flute case and the protection it affords should also be checked. This is especially important for active youngsters. A small flute case placed in a backpack that can also hold music and books is probably the most practical and protective way of carrying the instrument.

Recommended student flute brands include, but are not limited too:

Yamaha YFL-221N Standard Flute - This one is nickel silver-plated with undercut embouchure hole and double bladder pads. It has a C footjoint and an offset G key system. It comes with a plastic case and a cleaning rod.

Yamaha YFL-221 Standard Flute - It has the same features as the YFL-221N except that this one is silver-plated.

Azumi AZ 3000RBS - This has the Altus handmade Z-cut head, Britannia silver body, B foot, offset G key system and french or open hole.

Pearl Quantz 505E - This flute is silver-plated, closed hole, C foot, offset G with split-E mechanism.

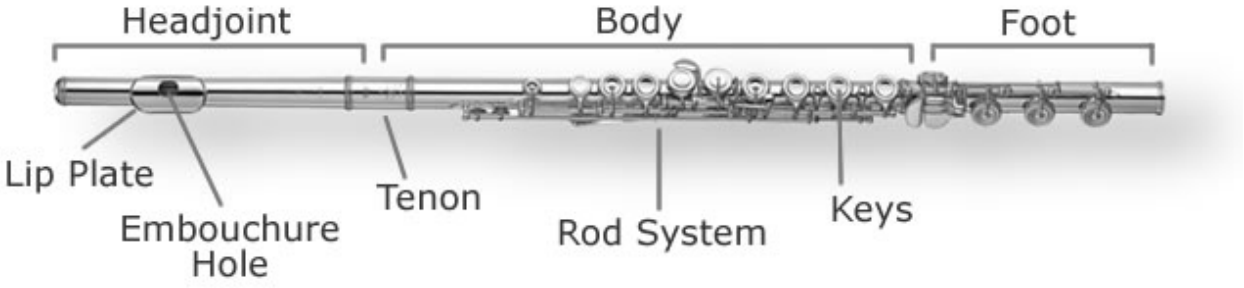
Armstrong Model 104 - Likewise for beginning students, it is silver-plated, closed hole and has a basic cut head joint. Also comes with a hardshell case and cleaning rod.

Gemeinhardt Model 2SP - The model 2SP is often recommended for beginning flutists. It is closed hole, silver-plated, with stainless steel springs and offset G.

Instrument Assembly

Placing the Headjoint

- The teacher should place the headjoint at the beginning. Have your students get a mirror to keep on their stand to look at the embouchure.
- The lower lip rests on the embouchure plate. The embouchure plate rests in the natural valley between the bottom lip and the chin.
- The edge of the embouchure hole should be to the edge of the lower lip where the red meets the skin. DO NOT teach kids to roll in the headjoint to feel the edge, and then roll out.
- The headjoint is parallel to the lower lip.
- The lower lip should cover approximately one third of the embouchure hole.
- If the student has a thicker bottom lip, the headjoint will have to be raised a little higher. If the student has a thinner bottom lip, it may be a bit lower.
- Have students keep as much space between the back teeth as possible. Some people have used pencil erasers, M&M's and cut up straws to get their students to keep their teeth apart.



Flute Assembly

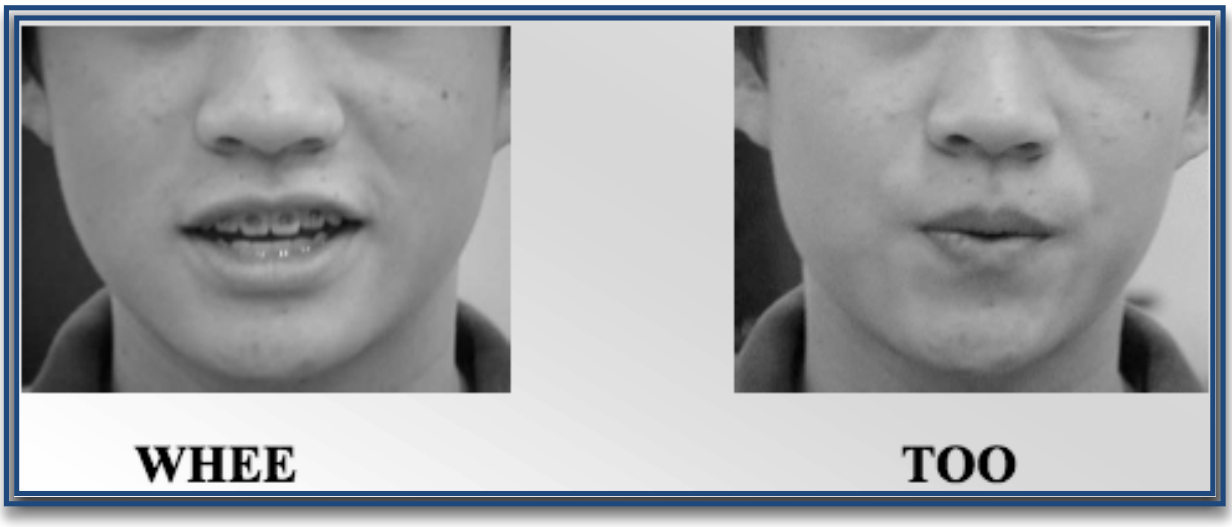
- Remove the body of the flute from the case always holding it by the neck of the instrument.
- Then remove the footjoint and hold it in the palm of your hand where there are no keys. Line up and twist and push it together. The post on the footjoint is in the middle of the F# key.
- Pick up the headjoint and while holding the flute by the neck, line up the headjoint and then twist and push it together.
- Do not push the headjoint all the way in, leave about an eighth to a quarter inch out.
- Take your finger and run it down the flute and make sure the embouchure hole is lined up with the 1st key on the body.

Note - When the headjoint is not lined up properly, it can cause sound and pitch problems. If students are turned in too far, they will play flat and stuffy. If they are turned out too far, they will play sharp, airy and very unfocused.

Creating A Sound/Tone Production

Basic Embouchure Formation

- Students should sit on the edge of their chair, with their feet flat on the floor. Gently push the back in towards the stomach, in order to make the student sit up nice and tall. Their head should feel as if it is floating.
- Have the student take their right index finger and place it on their bottom lip. The index finger should be parallel to the bottom lip.
- Make sure that the students are not pressing their index finger into their bottom lip. This is something your students will do as they play, especially when they get nervous. Try to prevent the pressure from the beginning.
- Flute embouchure is very natural. It is what I call "the TV face." The face is relaxed as if you are watching a drama on TV.
- The bottom lip rests very "tubby" and relaxed on the embouchure plate.
- Breathe in as if you are yawning. Breathing through the corners only will not be enough to get sufficient air and will air cause tightness in the embouchure.
- Teeth should be apart in order to get the maximum amount of air into the instrument. The throat should be completely relaxed.
- Have the student achieve the proper embouchure formation by saying a silent "WHEE". This should pull the corner of the lips outward and flatten the lower lip. Immediately ask the student to add a "TOO" following the "WHEE". This "WHEE-TOO" formation should set the embouchure and give the feeling of starting the first tone.



- While thinking a "pooh" syllable, blow the air across the headjoint and slightly down. We want the air to go across the headjoint and into the flute and hit the back wall inside

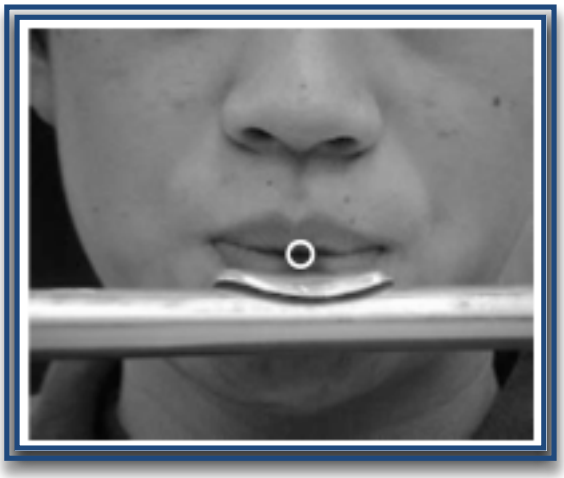
the headjoint. Using a "pooh" syllable, will automatically form an aperture of the appropriate size.

- Students should have a slight amount of air in the cheeks to produce a relaxed, vibrant sound.

Tone Production and Flexibility

Air direction or placement of air, is extremely important in producing the most vibrant, resonant tone in every register of the flute. Just as brass players have to know what it feels like to vibrate the right pitch every time, flute players must know where to place the air on the back wall of the flute.

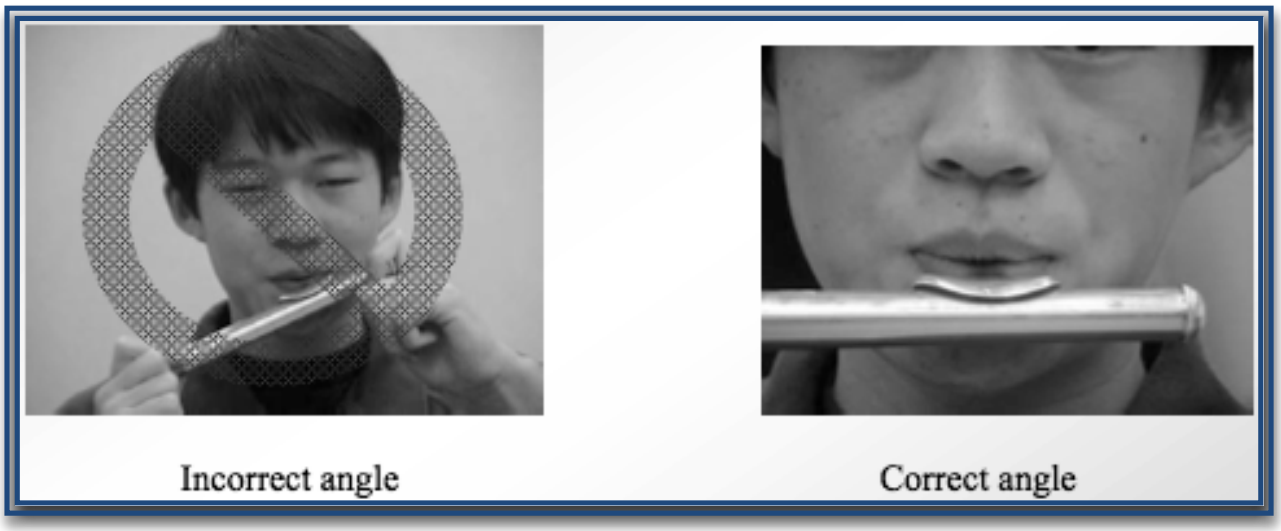
Things to Remember



- Always keep the teeth apart and the throat very soft and relaxed. Think an "o" syllable. Tell your students to make their mouth tall inside.
- It is preferred and necessary to have air in the cheeks. Cheeks should not be blown away from the face and should not have air pockets above or below the lips. A little air in the cheeks is preferred while playing and will allow for more vibrancy of sound.
- Tightness in or around the embouchure will cause a thin, sharp sound. The bottom lip should be "tubby" and relaxed resting on the lip plate, while only covering approximately one third of the embouchure hole.

Basic Sound Production and Headjoint Flexibility

- Start by having students play straight tones on the headjoint only
- Be careful students are blowing air across the headjoint. Do not allow them to drop their head down or angle their head.



- Once you can make basic sounds, have students cover the end and create a little resistance. This will produce a lower tone with the end covered.
- Demonstrate how to change the sound of the headjoint from low to high, by pushing the jaw forward and speeding up the air slightly. For the most part, talk about the air being directed higher on the back wall, and only a little about speeding up the air to make the high sound.
- Teacher demonstrates flexibility from low sounds to high sounds. Have students try together as a class and then individually.
- Make sure the student is using the embouchure to make the change, rather than blowing an enormous amount of unfocused air.
- When transferring to the entire flute, start on third line B, and go down the flute adding a finger to second space A and then G and so on until I reach low D. I try to achieve a resonant low register first, and then I start immediately into octave exercises. I have students think an "o" syllable for low notes and an "e" syllable for higher notes. This will help make them direct the air properly.
- A great tool to use to give your students a visual on directing the air accurately is the Pneumopro. This device is available through Carolyn Nussbaum, and Woodwind Brasswind for about $60.00.

Air Direction For Each Register

- Low Register- Move the jaw back while using the top lip to point the air down into the flute towards the bottom of the back wall of the flute. Do not allow your flute players to dip their head down in order to try to get that "edginess" in their sound. This will create intonation problems. Keep the throat open and relaxed. The air stream is not quite as fast in this register, but it is steady and constant. The aperture is a little more elliptical in this register, but do not allow your students to use tension and stretch the lips back in order to get a good low register sound.
- Middle Register- direct the air across the embouchure hole and slightly down on the back wall. Use the top lip to direct air slightly downward, while moving the jaw back very slightly.
- Upper Register- push the jaw forward and direct the air more across the headjoint, where the air is hitting up towards the top of the back wall. Air speed will increase. The aperture hole will be small and round. Do not allow students to press the lips together when trying to get the upper register notes.

Articulation

- Tip of the tongue moves in an up and down motion.
- The tongue touches at the top of the two front teeth where the teeth meet the gums.
- One taste bud of the student's tongue should be used.
- Use a "too" or "tah" syllable.
- The tongue interrupts the air stream, but does not stop it.
- Start the note with no tongue start and get a clear tone, then add the tongue.
- Shouldn't have a lot of motion under the chin. All that moves when the student articulates is the air and the tongue.

Vibrato (for 2nd year players)

Vibrato is a fluctuation in the flute tone, which is done by increasing and decreasing the amount of air going through the flute. The air is never stopped completely. There is a rise and fall of pitch and volume. Because of the rise and fall of pitch while using vibrato, you should tune your students without vibrato to obtain a more acute reading of intonation.

Begin teaching vibrato after all of your flute students can produce a clear, straight tone. This is usually in the second semester of the beginner year.

Posture and Hand Position

Seating in the Ensemble/ Posture

It is my belief that the flute players in an ensemble should sit on the left side of the ensemble. This is because the sound travels outward from mainly two places on the flute; the embouchure hole and the end of the flute. The flute sound will not be heard near as well if the end of the flute is pointing into the ensemble. There is only one reason they should be seated on the right side of the group, which is for balance reasons. If you have too many flutists and not enough of some of the other sections, this could cause some balance issues. Rather than make your flutes hold back and play softly (this will make them play flat), move them to the right side of the ensemble.

In order to make your flute players look and sound their best, have them sit with their knees and shoulders facing the right and turn their head slightly to the left. This will get the flute slightly out in front of the body. Make sure when setting up your chairs for rehearsal, that you space the flute chairs a bit farther apart than the clarinet chairs. This will allow your flute players to sit correctly. Flute is the only instrument in the band that is held out to the side of the body.

Right Hand Position

- Have students start with their right hand down by their side in a natural position.
- Bend the arm at the elbow and raise the arm up. Elbow should be pointed to the baseboards.
- Fingers should form a flattened out "C".
- The hand should be an extension of the wrist. Do not let your do what I call "waitress hand". This will create tension and horrible hand position.
- Index and thumb of the right hand would touch if the flute weren't between it. Think "OK".
- Right thumb should be on its right side. Thumb should not be sticking out from under the flute.
- Pads of the fingers should cover the holes.
- Lift from the big knuckles. Do not allow students to pull their fingers backward from the small knuckles.
- Keep fingers as close to the keys as possible and lift only as high as needed to open the key.

Left Hand

- Left hand rests where the index finger meets the top of the palm.
- Index finger curls down onto the C key.
- Thumb points upward.
- Wrist is underneath the flute and slightly bent so that the flute rests on the hand.
- Keep pinky above or touching the G# key. This is "home base" for the left pinky.
- Pads of the fingers cover the holes.
- Lift from the big knuckles.
- Keep fingers as close to the keys as possible, and lift only as high as needed to open up the key. No "fly away" fingers.

Intonation/Pitch Tendencies

Common problems include:

- Head joint pulled out = flatter, pushed in = sharper
- Temperature: cold = flat, hot = sharp
- Extreme range: GENERALLY high = sharp, low = flat
- Dynamic level: loud = sharp, soft = flat (big danger on releases)
- More than any other factor, air direction affects intonation. A raised air stream will raise pitch, and a lowered air stream will lower pitch. Jaw movement (embouchure manipulation) should be used to control pitch, but it can be done by raising or lowering the head.

Never Teach "Roll In/Roll Out!"

The contact point of the flute to the lip should not be disturbed, nor should the hands be encumbered with unnecessary movement. The crown assembly in the head joint of the flute must be set at the proper place for good intonation. Cleaning/tuning rods have a mark on them that should appear in the center of the blowhole when the rod is inserted into the head joint. Students should be warned against moving the crown of the flute.

Possible Reason Why My Flutes are Playing Flat and Stuffy

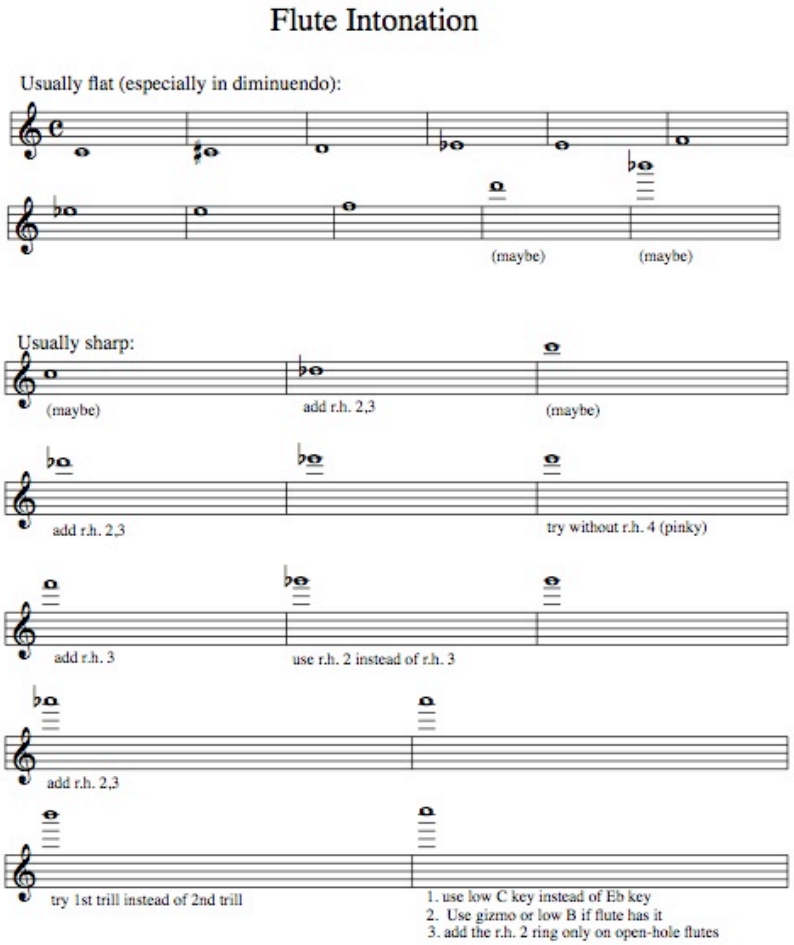
- Student is rolling in the headjoint towards the body.
- Headjoint is not lined up correctly.
- If the head is down, the student will cover too much of the embouchure hole and will play flat
- Pressing the lip plate into the bottom lip. Remember the less pressure, the better.
- Slow air stream
- Directing the air too far down the back wall of the flute.

Possible Reasons Why My Flutes Are Playing Sharp And Thin

- Rolling flute out with either the hands, or the headjoint is lined up too far out.
- Teeth too close together. Put more space between the teeth to lower the pitch and get a more vibrant, resonant sound.
- Direction of air is too far up the back wall of the flute.
- Unfocused/Undirected air stream. Work to focus the air column.
- Embouchure plate is too high on the bottom lip.

Possible reasons your flutes are playing flat in the performance when they were just tuned

- Rolling in
- Pressing the headjoint into the bottom lip.
- Not directing the air appropriately for each register.



NOTE: Again, do not ever use the roll in-roll out method to get your flutes to play in tune!!! This is unacceptable. They will never develop a pitch center because they are always moving the instrument to try to tune. Tuning adjustments should be made by placing the air higher or lower on the back wall of the headjoint, and not by moving the instrument.

Trouble Shooting Problems

Instrument Will Not Fit Together Easily.

- Tenons bent. Don't force them!
- Twist the flute together gently, but don't wiggle side-to-side as this will loosen the connection.
- Be sure that the tenons are cleaned and fit snugly into the sockets.

Key Is Stuck Open Or Closed.

- The rod may be bent. First try loosening the screw that holds the rod. If this does not help, the instrument may need to be fixed professionally.

The Fingering Has Changed But The Note Sounds The Same.

- A spring has pooped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.
- Check the A-flat key. It may be bent and therefore inhibited by another key.
- Check the inside of the flute for foreign objects that may be obstructing the air flow.

Keys Are Wobbly.

- Tighten the screw that hold the rod in place
- A spring has pooped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.

Key Will Not Close All The Way.

- Check bumper corks to be sure they are providing the necessary lift or cushion to seal the pad.
- An adjustment screw may need to be repositioned.
- Check the tone holes for foreign objects. Which may be inhibiting the key.

Screws Keep Coming Out.

- Use a drop of clear fingernail polish on the screw head.
- Place a strand of hair under the screw and tighten it.
- Excess oil may have accumulated on the screw or rod. Remove, clean, and replace.
- Screw or receiver may be stripped. Take to be repaired professionally.

Some Notes Are Difficult To Produce.

- Pads may be worn. Check pads for seating and leaking. Reseat or replace if necessary.
- Springs may be bent. Gently bend back into position.

- Adjustment screws could need tightening or loosening.
- Check that all trill keys are closed as they sometimes open due to spring problems encountered in storage.
- Check bumper cork replacement as they can become dislodged and create problems.

Notes Speak In Upper Register But Not In Lower Register

- Check for leak.
- Start low notes by using the key-tap technique (with all fingers in place for a low C, C-sharp, or D tap the right hand index finger on the F key as you begin the note. This sets up the air column with the proper vibration frequency and more easily produces the sound).

Flute Will Not Produce More Than One Or Two Notes.

- Check trill keys. They vent near the head joint and can open and remain stuck after assembly. Spring may need to be replaced or reset.

Thin Sound, "Nanny-goat" Vibrato, Grunting Noises Occur.

- Tight throat. Fix through opening throat with "polite" yawn with lips closed and dropping jaw.

Sound Is Airy, Pitch Goes Sharp When Louder And Flat When Playing Softer.

- Make sure the head joint is not too far out and blow down into tone hole.

Tone Quality And Intonation Problems.

- Many times this is the result of poor head and hand position. Keep head level and flute keys level. A dropped head can result in a flat and pinched sound.

No Sound.

- Check air stream condensation pattern to be sure if it is focused in a thin stream directly across the blow hole.

Upper Notes Are Sharp, Lower Notes Flat.

- Check head position. If correct, push out cork in head joint. It is advisable for the teacher to make this adjustment.

Lower Notes Are Sharp, Upper Notes Are Flat.

- Check head position. If correct, push in cork in head joint. It is advisable for the teacher to make this adjustment.

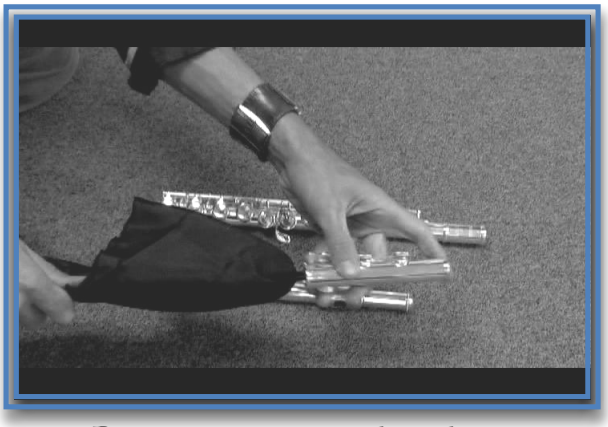
Difficulty In Moving From Low Note To High Note With The Same Fingering.

- Use faster air on high note.
- From the lips to say "OOO" for high notes and aim the air stream high over the blow hole; say "EEE" for the lower notes and aim the air stream low over the blow hole.

Care and Maintenance

Your oboe students will need:

- Soft, clean, silk or cotton cloth
- Small piece of cheese cloth
- Cotton swabs
- Pipe cleaners
- Key brush (or soft bristle brush)
- Flute/Piccolo cleaning rod
- Woodwind key oil (sewing machine oil can also be used)
- Organic bore oil and bore oil swab (mineral oil)



Maintenance Procedure:

- Disassemble the instrument
- Remove head joint
- Remove the foot joint
- Carefully swab the inside of the instrument with a cloth covered cleaning rod.
- Clean the Flute/Piccolo embouchure hole with cotton swabs or pipe cleaners.
- Gently clean the keys, posts and tone holes with a key brush, cotton swab or bent pipe cleaners. Be certain not to catch and bend/break springs.

- Clean the pads, by placing clean cheesecloth or coffee filter paper between each pad and its tone hole. While gently holding the key closed draw the cloth out from under the key. Repeat as necessary to remove dirt and residue.
- Lightly oil the bore of wooden piccolos when the wood looks dry (whitish or chocolate brown in color). Using a piccolo bore oil swab apply a thin even coat of mineral oil to the bore, being careful to keep all oils from the pads. Do not oil outside of instrument.
- Oil keys using a needle oil bottle containing key oil*
- Apply a small drop of key oil to each key
- After oiling all keys go back and remove any excess key oil with a cotton swab or pipe cleaner.

- A pin or sewing needle may also be used. Dip the needle into oil and place bead of oil onto mechanism.

- Wipe the entire instrument with a clean, soft, silk or cotton cloth. Students should swab the flute with a silk flute swab or soft cloth after each practice/playing session. I like the silk swabs, but if money is an issue, have your students cut a strip of soft cotton or flannel cloth and use as a swab.
- Do not use any polish to clean or brighten instrument. Badly tarnished keys should be brought to a professional repair shop.
- Apply a small amount of cork grease to piccolo head joint tenon cork
- Clean and/or vacuum instrument case.
- Store instrument securely in its case.

From time to time, it is okay to run warm sudsy water through the headjoint. Drain the water from the headjoint, and then run the swab through it again to dry. This will not hurt the cork, in fact when the cork swells, it will help hold it firmly in place. Do not under any circumstances run water through the body and footjoint of the flute. This will ruin the pads, which are costly on an intermediate or advanced level flute.

Flute Care Reminders

- Never allow your flute students to use those "shove it" swabs. The idea is to keep the moisture away from the pads, not to put it back into the instrument and store.
- Key oil should only be used approximately once a year. Do not allow your students to oil their own flutes. I would either have the director do it, or have it done when it is taken into the repair shop. It is a good idea to have the instrument checked for leaks and needed adjustments from time to time.
- If your students must leave their flutes assembled on a chair, have them take the headjoint off. This will shorten the length of the instrument, thus reducing the risk of rolling or being knocked off a chair.
- Set down the instrument with keys up. This will keep the keys from bending.
- Remind students to avoid playing with the crown at the top of the flute. This will change the placement of the cork in the headjoint and will effect the intonation.

Special Equipment Needs

Accessories- The player will need a cleaning rag, cleaning/tuning rods, small screwdriver, and key oil.

Curved Headjoints vs. Straight Headjoints- While the curved headjoint is a wonderful tool to use to start very small children on flute, I do not recommend starting all of your students on them if they can hold a flute with a straight headjoint correctly. Use these only for your students that have trouble reaching. If you get a curved headjoint, make sure you also get the straight headjoint. As the child grows, make the switch to the straight headjoint.

Nickel, Silver Plated, or Silver Flutes- The more silver in the instrument, the more vibrant the tone. The thinner the walls of the flute, the more vibrant the sound will be. For this reason, the nickel-plated instruments do not have as vibrant of a tone, and you just seem to have to work harder to produce a nice tone. Plated instruments will also begin to wear away the plating depending on how acidic the fingers are. Silver instruments may tarnish, but won't corrode. If you have a student that can't afford a solid silver flute, then encourage them to at least buy the silver headjoint.

Displaced G or Inline Keys- This is a matter of preference. Today, due to many hand injuries, and the fact the displaced G is more natural to the hands, many people who have played an inline G are switching to the displaced G.

B Foot or C Foot Joint- There is not a lot of literature out there that is written with a B below the staff, however, it is good to have the extra key when needed. Having a low B foot is more of a status symbol.

High C Facilitator or "Gizmo"- The gizmo key is nice to have, but not necessary. When this key is used, it helps clear up the sound of the high C. This can also be done with the low C roller key.

General Information

Recordings For Modeling

Recordings by outstanding recording artists can help players understand phrasing, tone color, intensity, and musicianship. Any recording is better than none at all, but a few recommended artists include:

Julius Baker
Samuel Baron
Doriot Anthony Dwyer
James Galway
Bobbi Humphrey
Hubert Laws
Marcel Moyse
Jean-Pierre Rampal
Paula Robison
Harvey Sollberger
Jim Walker
Carol Wincenc

Trills

Trill and fingering charts appear at the end of this handbook.

How To Teach Vibrato

- Begin by telling the students that vibrato is the fluctuating of air speed/air pressure with the diaphragm. The larynx is also used, but this happens automatically.
- Have students pretend it is their Birthday. Tell them to take in a nice, deep breath and blow out one candle on their cake.
- Then have them blow out 2, 3 and 4 candles.
- Remind them to not stop the air completely, because in vibrato, the air may differ in speed, but it will not stop completely.
- Once they can do this, have them finger a G in the left hand, while placing the right hand on the diaphragm. Have them do four quarter note pulses at quarter equals 60 on the metronome. Make sure they can feel the pulses of air pushing their diaphragm against their hand. Repeat this exercise as needed.
- Once they have mastered the quarter note pulses, have them proceed to eighth pulses, triplet pulses and sixteenth note pulses at 60 on the metronome.
- Be careful not to allow your flutes to bounce the instrument or tense the throat in order to produce vibrato.

Vibrato will not occur on a regular basis unless you expect and demand that your students use vibrato at all times. Have them add impulses into the Remington Exercise, F descending, long tones, flow studies and scales during your warm-up. Have your students play off assignments with vibrato making sure they know they will be graded on whether or not they are using vibrato.

How To Choose A Piccolo Player

- Choose someone who is an aggressive, fearless kind of player. Choose someone who is confident, and who will not be afraid to be heard. Piccolo is a color instrument and should be heard.
- Don't choose your very best flute player, but maybe choose your second or third best flute player. Choose someone who has good fundamentals and good pitch discrimination. Understanding how to use the embouchure and air properly is a must.
- Have your students who are interested in piccolo do a try out. Give each student a few days to practice on the instrument, and then have them play things such as octave exercises, scales that start at the bottom of the piccolo range and others that go to the top of the range. Listen for clarity and vibrancy of tone, intonation (are they adjusting pitch on the octaves), and ease of producing upper register notes without "buzzing" or pressing the lips together.

IMPORTANT: Make sure your newly selected piccolo player spends an equal amount of time on their flute and piccolo. I recommend starting a practice session on flute, then going to piccolo, and then back to flute at the end of the session. This will help keep the embouchure relaxed on both flute and piccolo. I find that when a young player practices only the piccolo, they sometimes have difficulty producing a sound on their flute much less doubling.

Miscellaneous

- Have students identify their cases clearly and memorize their serial number. It is a good idea for the serial number to be recorded by the director ofr identification in case of theft, loss, or misplacement.
- Encourage private study.

Oboe

Characteristics To Look For In Oboe Players

Before selecting your beginning oboists, make sure that the parents of the potential oboe student knows that there is quite an expense involved in playing the oboe. Although in most places the oboe is supplied through the school district for a yearly usage/maintenance fee, the cost of reeds and lessons can get costly. Tell the parents that it is an expectation that all double reed students take private lessons. Making and adjusting reeds is not something the band director does, so this will need to be done by a private instructor. Let the parents of your double reed students know what an honor it is to get to play oboe.

What To Look For When Selecting Your Oboe Students

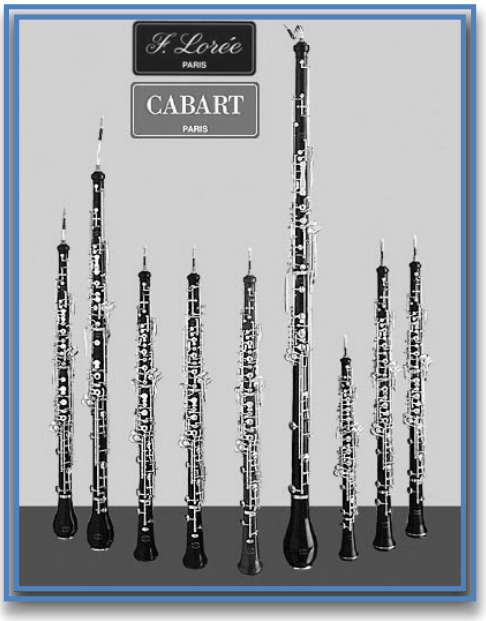
- Average to above average grades
- Student must like a challenge, doesn't give up easy
- The area of flesh located below the nose and above the top lip must be long enough so that the student can roll their top lip over their teeth. If you can see the students gums when they smile, the area of skin below the nose is probably to short to maintain the proper oboe embouchure
- Students should be able to vocally match different pitches when they are sung or played to them. Students should also be able to tell whether a note is higher, lower or the same.
- Students lips should not be real thick
- Fingers should be long enough to be able to spread the hands without creating tension. The student should be able to cover the keyholes and reach the left pinky keys without stretching or straining.

Selecting an Instrument

The first requisite for the beginning oboist is, of course, a good instrument in good condition. If the student's parents purchase an oboe, the teacher has an obligation to give them the benefit of his advice, inasmuch as few students or parents are qualified to evaluate an oboe. It should go without saying that the responsibility for the quality of a school-owned instrument likewise falls upon the teacher.

Unfortunately, however, the instrumental teacher often has had only limited experience with the oboe and feels somewhat insecure in making such a judgment. When it comes to determining which make to buy, he tends to rely on the opinions of his former teachers or of colleagues who are more familiar with the oboe and whose opinions he respects. This is usually a sound approach to the problem, but after deciding upon a particular make of instrument he should remember that individual oboes of the same make can vary appreciably in quality. After making a visual check of the workmanship of the oboe he is considering, the teacher then should take the instrument to a competent oboist for a playing test if he does not feel qualified to make such a test himself. In most cases a professional

player or a qualified amateur can be found in a nearby city. It is well worth the small fee the teacher should expect to pay for such a service to make certain that the much larger amount representing the cost of the instrument is wisely spent.



First, the tone quality and the over-all pitch level of the instrument should be checked. Next, the relative intonation of the various tones of the scale should be examined, perhaps with the aid of a tuner, and the uniformity with which the oboe responds throughout its range should be investigated. Finally, the instrument should be checked for tones that are weak, dull, or unstable.

The purchaser should always try to obtain as good an oboe as possible. A poor instrument is never a bargain, no matter how low the price. It is not wise to purchase an oboe without having had an opportunity to try it out.

The conservatory system, or French system, has, by now, completely superseded the military system oboe in this country. Military system oboes are still offered for sale as used instruments from time to time, but, since they are now quite obsolete, they are not recommended. A military system oboe can be identified by comparing the keywork to that shown in the fingering chart in the appendix. If the two are distinctly different, the instrument may be a military system oboe.

One important decision facing the prospective oboe buyer is whether to buy the open- or covered-hole model. Open-hole oboes are usually less expensive and tend to stay in better adjustment. For these reasons, some teachers prefer open-hole, or open-ring, oboes for beginners, particularly if the school system can afford a set of covered-hole oboes for its more advanced players. Of course, it is more difficult for the young student to cover the holes of the open-hole instrument.

All oboes have two different vent holes (in addition to the half-hole) to aid in the playing of octaves. One of these holes is located approximately half way between the first-finger tone hole of the left hand and the upper end of the instrument and must be open for E, F, F#, G, and G#. The other, which is located near the upper end of the instrument, must be open for A, B ♭, B ♮, and C. With the automatic octave key mechanism the player uses only the thumb octave key, and the correct vent hole is opened automatically. If the third finger of the left hand is down, the lower vent hole opens; if the third finger is raised, the upper hole opens.

There are several reasons why the semi-automatic octave key is preferred to the automatic. First of all, it is less expensive. Second, although the automatic octave key works satisfactorily on the saxophone, the same mechanism on the oboe is difficult to keep in adjustment and is often out of order. In addition, the automatic octave key prevents the playing of certain harmonics, which will be described later.

Of the various optional keys and features available on the oboe, one of the most desirable is the F resonance key. More accurately described as a large vent hole than a "key," this feature provides additional resonance for the forked F and thereby makes the quality of that tone more compatible with those surrounding it. Another useful feature is the side F, or left-hand F, key. This key is used in place of the regular F key in situations that would otherwise require the forked F. The articulated C# mechanism is very desirable in order to achieve a satisfactory trill from low B to C#. The third-finger C key will make it possible to trill from low C to C# and will simplify chromatic passages involving these tones. The articulated F#-G#, C#-D#, and low B ♭-B ♮ are widely used. Another useful feature is a forked A ♭ to B ♭ trill.

Some oboes have a third octave key, placed above the thumb octave key, for high E and above. Several less expensive models lack the low B♭ key, which means that the range of the instrument extends downward only to B below the staff. Certain oboes have one or two holes in the bell which are not covered by pads - a practice held over from the Renaissance, when "tuning holes" were so placed to soften the quality and correct the pitch in the extreme low register of the shawm. Modern oboes do not have these holes and it is not recommended to purchase one with them.

Recommended student oboe brands include, but are not limited too:

Fox 330 Artist, which has the following features:

- Plastic resin body
- Full Conservatory
- NO split D ring
- F# key tab
- Low Bb and vent key
- Left hand F key

Yamaha YOB 441, which has the following features:

- Grenadilla body
- Simplified Conservatory
- Covered keys
- Low Bb key
- Left hand F key

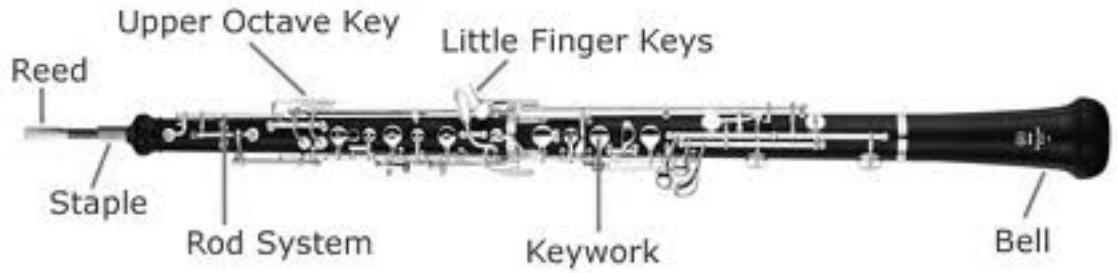
Howarth S45P, which has the following features:

- High density resin body
- Full Conservatory
- NO split D ring
- Left hand F key
- Low Bb and vent key

Instrument Assembly

Before you allow the students to handle the oboe, make sure that they are well aware of how fragile the instrument is. Also, make sure that you have a step-by-step process of putting the instrument together and also putting it away. Before the student handles the instrument by them self:

- Show and talk about each part of the oboe (upper joint, lower joint and bell) and how to differentiate between each part. The lower joint has three keys similar to the four clarinet keys at the end of the joint. The upper joint has two octave keys and a small hole in the top of the upper joint where the reed will be inserted.
- Make sure students no that each part has a specific place in the case and must be returned to this place each time. The student should be able to tell how to place the instrument part back into the case based on the shape of the indention in the case.
- Make sure students know not to put their hands over the rods and apply pressure. This will cause bending of the keys
- Show students the bridge keys and talk about how fragile they are.
- Talk about how extreme cold or hot temperatures can crack an oboe. Never leave your instrument in a car or exposed to the weather.

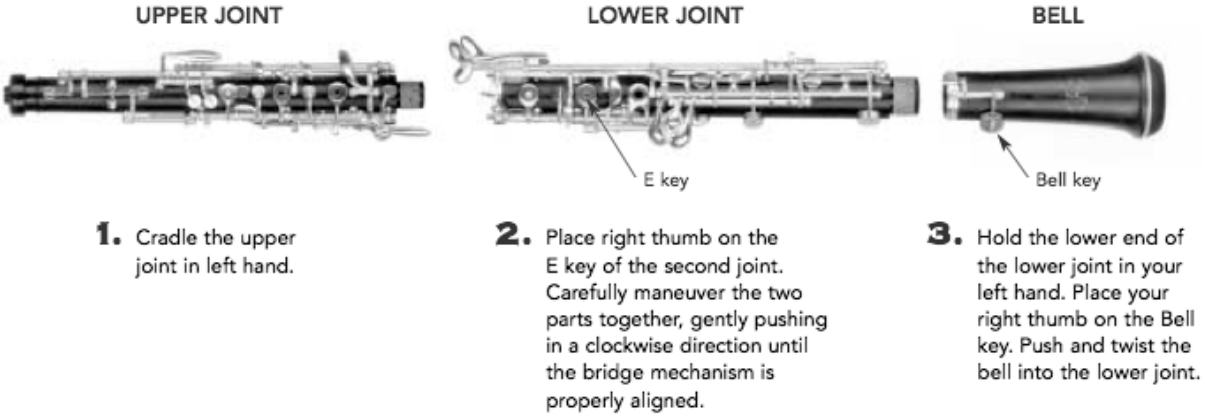


Let's Put It Together

- Be very specific about how to put the oboe together. This is such a fragile instrument.
- Make sure corks have been sanded and greased before the student receives their instrument to make sure smaller hands will not struggle to put the instrument together.
- Pick up the bell with the right hand, and slide left hand down to the lower end of the oboe and twist and push the bell and the lower joint together.
- While holding the lower joint and bell in the right hand, pick up the upper joint and place it in your left palm of the hand. The palm should be facing upward. The corked

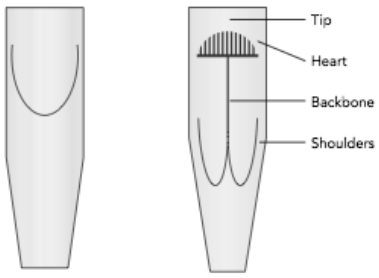
end of the upper joint is then placed into the lower joint and bell and pushed and twisted together. Make sure the student does small twists and pushes so as not to damage the bridge keys.

- Line up the rods on the right side of the instrument again being careful not to damage the bridge keys.
- Disassemble the instrument in the opposite way you put it together.
- Practice putting the instrument together and taking it apart several times. I will test my students individually to make sure they put together and disassemble the instrument properly.
- Make sure students latch the case when they are done.



Reeds

- Students should have at least two to three playable oboe reeds at all times. Reeds are very costly and proper care should be demonstrated. I prefer to have my students play on hand made reeds, however, at the beginning, a mass produced reed might be acceptable to start on while students are learning how to care for their reeds. As soon as possible, when your students have shown that they are capable of treating their reeds appropriately, have them purchase hand made reeds from their teachers or through mail order companies. The private teacher can help the student purchase a good sounding, easy to play reed.
- Students should never store the reeds in the plastic tubes they come in. A good reed case is recommended. The reed cases with the prongs can easily damage the reed. Plastic reed cases tend to pop open thus spilling out the reeds.
- Always handle the reed by the cork so as not to damage it.
- Always soak your reed in a reed storage container for 1-2 minutes. Be careful to place the reed in the water carefully so as not to fray or chip the end. Soaking the reed in your mouth alone will only moisten the outside of



the cane and not the inside. When you blow warm air into the reed, the reed could expand, thus making it crack.

- Never allow your oboists to walk around the room with the reed in the instrument. Either have it in your mouth or a reed storage case when moving from one place to another. This will keep your oboists from breaking their reeds.
- Have students rotate their reeds so that they will last longer.

Creating a Sound/Tone Production

Oboe Embouchure

- Think an "o" or "oh" syllable, teeth should be apart in the mouth
- Place reed on the lower lip and roll the lips in as you slide the reed into the mouth
- Embouchure formation is like a French "ieu" syllable
- Chin should be flat and not bunched. The chin should have a natural valley just like the other woodwind instruments.
- As you roll the lips in when placing the reed, pull the corners of the mouth in against the reed as if you are drinking from a straw or tightening the string on a pair of drawstring shorts.
- Cheeks may puff, which is OK

Crowing The Reed

It is very important to start out on the reed alone, this is called "crowing", (just as brass players buzz, saxes and clarinets start on the mouthpiece, and flutes play on the head-joint). A properly adjusted oboe reed with good support and a proper embouchure will crow a C (actually it will crow a C in three 8va's, but one is good enough for me). The C can actually be read by a tuner. Spend 10 to 15 minutes a day for three to five days before moving on to the instrument.

Try and get the students to tune the C(+ or -20 cents is a good margin of error). You'll soon find that a tuner is an oboist best friend. Good pitch encourages good tone; Good tone encourages good pitch.

Our First Note

Once we're able to produce a good crow on a C, then move on to the instrument. This is where Hand Position is addressed (see paragraph below).

The first notes that many instructors introduce first are Bb, C, then D. These notes are easy to finger and still support the instrument. I like to do this Suzuki style

where I play and then have the students imitate. If you can't produce a good oboe sound,...practice! If you still can't produce a good oboe sound try bassoon, sax, or clarinet. It is amazing what students can pickup by osmosis if you provide a good example.

Regardless of what method you use, make tone a high priority. Bad habits start when technical development is pushed too quickly. I use a band method book because I teach in heterogeneous classes. Remember band method books are designed to please the masses and develop good bands, not good oboe players. When used properly your players will develop fine. Emphasize good tone and legato articulations.

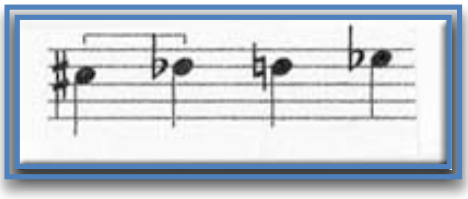
Articulation

- Before you begin to teach your students to articulate, make sure that they can consistently produce characteristic oboe sounds and maintain the proper embouchure
- Teach articulation using the entire oboe. On flute, clarinet, and sax, we may just use barrel and mouthpiece, neck and mouthpiece or head joint
- Use a "dah" syllable where the tongue touches the tip of the underside of the bottom blade of the reed and then comes straight down
- Student should think about using one taste bud
- Tongue interrupts the air stream and vibration of the reed, but does not stop it
- Touch the reed in the same place with the same strength each time

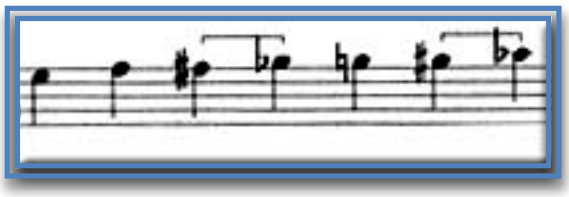
Half Holing And Other Fingering Concerns

Half holing correctly on oboe is extremely important. The student should rock the finger down rather than pick it up. This is important to establish correctly from the beginning. Be sure to constantly monitor whether this procedure is being done correctly. Students will start to revert to lifting the first finger instead or rocking it. This is a hard habit to undo. Students should also know which notes require half holing:

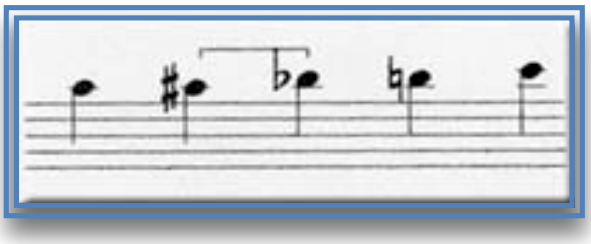
The half-hole is used for fourth line C#/Db, D, and fourth space D#/Eb



The thumb octave key should be used for fourth space E up to G#



The side octave key should be used for A and up, and the thumb octave key can be used simultaneously



Posture and Hand Position

Right Hand Position

- Place the right hand first. Hold the instrument on the knee while you begin the process of placing each finger over the proper key. Place the right thumb under the thumb rest where you will get a sense of lifting upward. Do not let the student place so much of the thumb under the thumb rest it is past the first joint.
- Then start by adding the fourth finger with the pad of the fingertip covering the holes in the key. Then add the fifth and sixth finger. Make sure students are not using a lot of pressure, we want them to learn to play with tension free hands from the beginning.

- Make sure the right hand is shaped like a flattened out letter C.
- Place the right pinky on one of the pinky keys as a home base key
- The fingers should not touch the rods at any time.

Left Hand Position

- Always keep one hand on the oboe at all times
- Keep the left thumb perpendicular to the back of the instrument. The left thumb will support the oboe underneath the back octave, not on the side of the instrument or in the air. A sticker can be placed on the instrument so that the students know exactly where to place the thumb. Do this for your flute players as well, but for the right thumb
- The middle knuckle of the index finger is placed over one of the octave keys.
- Fingers will slant downward slightly
- Place the index, middle and ring finger over the appropriate key, making sure the holes are covered. Try to keep the hands as tension free as possible. No part of the hand should touch the rod

Once both hands are placed in the correct position, start with the left hand and have the student put down one finger at a time in the proper place, demonstrating the proper hand position. Remember to keep the pinky over the home base keys. Add one finger at a time until they are all down, then lift one finger until you only have the first finger down. This is so that there is more than two thumbs holding the instrument. Have the student alternate right hand and left hand by lifting whatever hand you tell them to. Thumbs will always stay in place for this exercise.

Good Position

This is a good hand position with the fingers over the keys and the first finger of the left hand is right over the second octave key. Always keep your fingers curved, on the center of the keys and pointed slightly toward the bell of the oboe.

Poor Position

This is a poor hand position. Some fingers extend past the keys, but they should be in the center of the keys. Some fingers are not curved and the left hand fingers are not pointed down toward the bell.

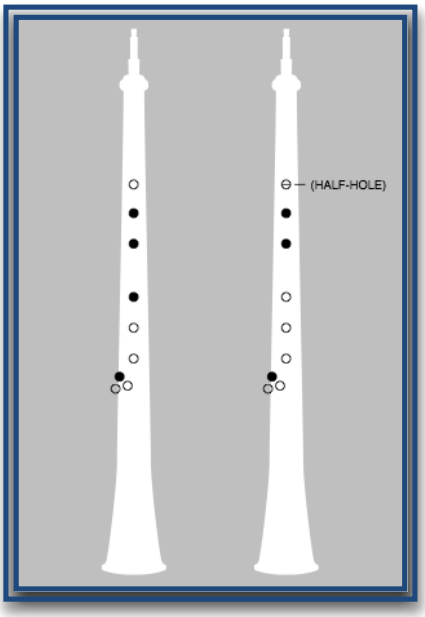
Head Position

The angle of the oboe to the body of the player is a small concern, but one that needs to be addressed. If a student switches to oboe from clarinet, (s)he has a tendency to hold the oboe too close to the body. While this position is appropriate for the clarinet, it will cause the bottom lip to pinch off the opening of the oboe reed. On the other hand, some students will try to hold the oboe almost parallel to the ground so that they can insert the reed straight into the mouth. Besides looking silly, this position will sometimes put too

much pressure on the TOP blade of the reed. Some players will just tilt the oboe-- AND THE HEAD-- down to correct the angle, but this constricts the air passage in the throat.

Intonation/Pitch Tendencies

The low register of the oboe, approximately from the D♭ on down, tends to be flat in pitch. This is a characteristic of the instrument. All other pitch tendencies are considerably less reliable. The high C# and D are usually played sharp, but this is ordinarily due to excessive biting of the reed and is not a characteristic of the instrument. These tones can be played in tune without biting the reed if adequate breath support is used. The following fingerings are recommended (notice that no octave key is used):



The Bb, B, and C in the staff, as well as the same tones an octave higher, may be either flat or sharp, since they are especially vulnerable to any inconsistency in embouchure. More often they are sharp, due to faulty embouchure habits. The pitch of these tones can be adjusted somewhat by regulating the height of the pads. If the B♭ is sharp, for example, the small pad between the second and third fingers of the left hand should be set so that it does not open quite so far. This work is best done by an experienced oboe repairperson.

The forked F is likely to be both flat and stuffy, especially in the second octave, and particularly if the oboe does not have an F resonance key. Both of these difficulties may be corrected, at least partially, by adding the D# key.

If the oboist is sharp, he can pull his reed out slightly. This, of course, creates a sharp discontinuity between the staple (the brass tube on which the cane is fastened) and the bore of the upper joint, and is not satisfactory as a longer-term solution. It is possible to insert a piece cut from the bottom of another staple to smooth this gap, but a better solution is for the player to make his reeds a little longer. The reed should be made to play in tune when pushed all the way in. Lengthening the lay will also tend to lower the pitch.

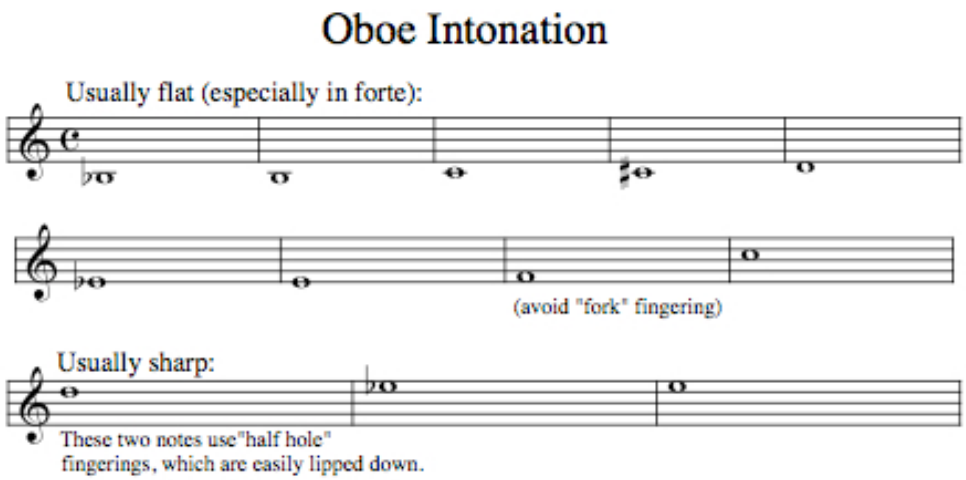
If the oboist is consistently flat, he can trim or narrow the reed. He can also cut off a portion of the staple at the bottom, but this is not entirely satisfactory. Inserting the reed farther into the mouth will likewise raise the pitch.

The shape of the oral cavity affects pitch as well as quality. Forming the mouth as though pronouncing the vowel sound "ee" will tend to raise the pitch, while the "oo" formation will tend to lower it. The oboist can always humor the pitch up or down within certain limits with the embouchure, but beyond these limits the quality begins to suffer.

The oboe, like other wind instruments, can never be built so that it will play perfectly in tune. Eventually, the responsibility for the pitch of the instrument falls entirely on the player. The importance of slow, careful practice cannot be overemphasized.

Here is a quick reference guide to help with oboe pitch:

- The reed is extremely influential on oboe intonation.
- Reed pulled out = flatter, pushed in = sharper
- Good oboists make their own reeds to play at A = 440 with the reed pushed all the way in. It harms response to pull the reed out because of the "bubble" created in the receiving tube.
- Temperature: cold = flat, hot = sharp
- Reed strength: hard reed = sharp, soft reed = flat
- Embouchure: (sometimes directly related to reed strength) loose embouchure = flat, pinched embouchure = sharp
- Range: Generally lower register tends toward flatness, but the upper register can go either way depending on the reed and player. An experienced player tends toward sharpness in the upper register.
- Dynamic level: Loud = flat, soft = sharp but not as predictable in this factor as clarinet/sax. It depends so much on the reed.



Trouble Shooting Problems

Reed Will Not Fit On Main Body Easily.

- Cork is swollen. Replace reed or file cork until the fit is better.
- Cork is dry. Apply cork grease to lubricate.
- Cork has cracked. Replace reed.

Key Is Stuck Open Or Closed

- The rod may be bent. First try loosening the screw that holds the rod. If this does not help, the instrument may need to be fixed professionally.
- Water in the key has created a seal, or there is lint in the key. Swab the instrument or open the key with the finger to release the seal. It may be necessary to close all of the keys while blowing sharply through the instrument and holding the problem key open. This will sometimes force the water out of the tone hole.

The Fingering Has Changed But The Note Sounds The Same.

- A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver.
- Water in the key has created a seal, or there is lint in the key. Swab the instrument or open the key with the finger to release the seal. It may be necessary to close all of the keys while blowing sharply through the instrument and holding the problem key open. This will sometimes force the water out of the tone hole.

Keys Are Wobbly.

- Tighten the screws that hold the rod in place.
- A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.

Keys Will Not Close All The Way.

- Check bumper corks to be sure they are providing the necessary lift or cushion to seal the pad.
- An adjustment screw may need to be repositioned.
- A flat spring may have become dislodged or its connecting screw may have become loose. Replace spring or tighten screw.
- Check tone holes for foreign objects, which may be inhibiting the key.

Screws Keep Coming Out.

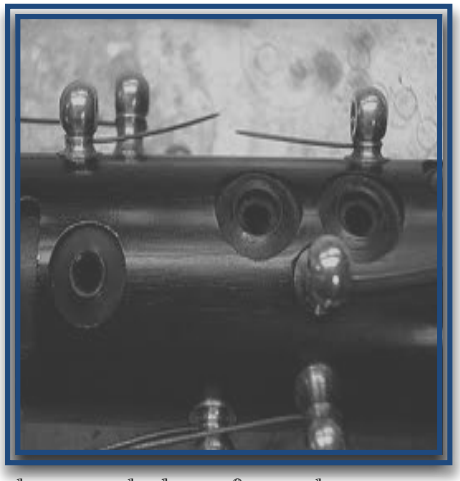
- Use a drop of clear fingernail polish on the screw head.
- Place a strand of hair under the screw and tighten it.
- Excess oil may have accumulated on the screw or rod. Remove, clean, and replace.
- Screw or receiver may be stripped. Take to be repaired professionally.

Some Notes Are Difficult To Produce.

- Pads may be worn. Check pads for seating and leaking. Reseat or replace if necessary.
- Springs may be bent. Gently bend back into position.
- Adjustment screws could need tightening or loosening.
- Check that all side keys are closed as they sometimes open due to spring problems encountered in storage.
- Check bumper cork replacement as they can become dislodged and create problems.
- Check reed cork. Replace reed is cork is worn or cracked.

Notes Speak In Upper Register But Not In Lower Register

- Check for leak.
- Student may be biting on the reed. Remind the player to drop the jaw and open the oral cavity. It also helps to think of blowing the air in a downward direction.
- Octave mechanism or a key high up on the main body may be stuck open or leaking. First, check the octave mechanisms to be sure they are closing. Then check to be sure all keys are closing properly.
- Check that the octave mechanisms are not bent. If so, carefully bend back into place with gentle, yet firm pushes with the thumbs.
- Water could be in the octave key tone hole. Swab the instrument. It may be necessary to blow sharply through the tone hole to force the water out.



Oboe Will Not Produce More Than One Or Two Notes.

- Check the highest keys. They may be stuck in an open or closed position.
- Check the instrument for any foreign object, which may be lodged inside.

Thin Sound, "Nanny-goat" Vibrato, Grunting Noises Occur.

- Tight throat. Fix through opening throat with "polite" yawn with lips closed and dropping jaw.

Sound Is Airy.

- Remind student to blow through the entire length of the instrument and keep a focused air stream.
- Check embouchure to be sure it is firm and not leaking air through the corners of the mouth.
- Check to see if reed is chipped, cracked, too soft, too hard, water-logged, too open, or warped.

Tone Quality And Intonation Problems.

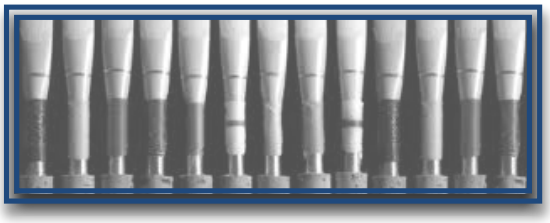
- These concerns are usually associated with a problem reed, poor embouchure or breath support, or incorrect body posture. See previously listed sections for solutions.

No Sound.

- The reed is too soft and is closing, not allowing any air to go through.
- The reed is far too hard or too open and the student is unable to make it vibrate.
- The embouchure is too firm, inhibiting reed vibration.
- The embouchure is too relaxed, causing the air stream to spread so that the reed fails to vibrate.
- A foreign object is lodged inside the body of the instrument.

Upper Notes Are Sharp, Lower Notes Are Flat.

- Student is pinching the reed and not blowing through the entire length of the instrument in the upper register.
- Student may be compensating for a leak in the instrument by dropping the jaw in the lower register.



Upper Notes Are Flat.

- Air support is weak.
- Key height may need adjusting.

Difficulty In Moving From Low Note To High Note With The Same Fingering.

- Octave mechanism is not closing completely.
- There may be some main body key leaks.
- Student may need to drop jaw more when moving to the lower note.
- There may be water in an octave key tone hole.

Reed Is Too Hard.

- The reed may require additional soaking or some adjustment with a reed knife.

Notes Are Bubbling.

- Swab instrument with a feather to remove moisture or blow out moisture from a tone hole.
- It may be necessary to disassemble the instrument, cover the holes with the fingers and bottom with the hand, blow hard through the open end and open the problem key individually to express water.
- Use absorbent (cigarette) paper and press the key down on it to soak out the water.

Care and Maintenance

The oboe is a very fragile piece of equipment that must be handled with great care. The teacher should make every effort to impress this fact upon the student from the very first lesson. The oboe possesses perhaps the most delicate and intricate key structure of any instrument, and no other instrument is more susceptible to the difficulties in response that result from bent keys, lost corks, and worn or ill-seating pads. The student should be cautioned against using excessive force in assembling the instrument because such force is likely to bend the keys. Similarly, he should be cautioned against forcing the case closed and against carrying music or other items of equipment in the oboe case unless space is provided.

The bore of the oboe should be swabbed out each time the instrument is used. The traditional method of swabbing is to insert a turkey feather into each joint after the instrument is disassembled and twist it around while moving it in and out. Unfortunately, turkey feathers are becoming increasingly difficult for the average urbanite to obtain. Perhaps the best source is the nearest turkey farm. It is not possible to use a clarinet drop swab on the upper joint of the oboe because the bore is too small at the upper end. Other types of swabs are now being manufactured which may be satisfactory provided they do not damage the bore.

New oboes are often quite susceptible to cracking. This is particularly true along the upper joint, where there are a number of tone holes quite close together. Probably the most important factor in preventing cracks, other than swabbing out the bore after each use, is avoiding sudden changes of temperature. When it is necessary to take the oboe outdoors in winter, the instrument should not be played until it has had a chance to warm up gradually. If it is played immediately, the unequal rate of expansion between the newly warmed bore and the outside surface will tend to cause it to crack. A case cover is often a good investment because, in addition to protecting the case, it provides another layer of insulation for the instrument, which means additional protection against sudden changes of temperature. Abrupt changes of humidity should also be avoided, if possible.

If a crack is discovered, it should be repaired by a competent repairperson as soon as possible. If left unattended, it may become larger and more difficult to repair. It may even crack through to the bore, making the instrument unplayable.

There has been some doubt expressed in recent years as to whether or not it is necessary to oil the bore. Some very competent oboists and repairmen feel that it does little or no good. Others, however, feel that the bore should be oiled every six months (more often if the instrument is new) with a good quality bore oil. The oil, which must not be allowed to come in contact with the pads, is applied with a turkey feather and the excess removed by inserting another feather wrapped in a clean cloth.

All points in the key mechanism where metal comes in contact with metal should be oiled every one to three months with key oil. Each screw should be removed, a drop of oil inserted

with the applicator or with a toothpick or needle, and the screw replaced. No more than a drop should be used at a time, and any excess should be wiped off because otherwise the oil will catch dirt and slow down the action. Dust may be removed from beneath the keys and rods with an artist's paintbrush or in a pinch even a Q-tip.

The teacher should familiarize himself with the locations and functions of the various adjustment screws that are found on the oboe. A description of these screws and their uses is one of the excellent features of the informative and valuable book, The Art of Oboe Playing, by Robert Sprenkle and David Ledet (Evanston: Summy-Birchard, 1961).

A gurgling sound on tones in the second octave is likely to be the result of water in the octave hole. This difficulty may be corrected by removing the reed and lower joint, covering the end of the upper joint with a finger of the right hand, placing the three fingers of the left hand over their respective tone holes, and blowing at the top of the upper joint while opening the octave key(s). A piece of cigarette paper inserted momentarily between the pad and the hole will serve to absorb any excess moisture remaining.

Special Equipment Needs

Your oboe student will need:

- Two to three oboe reeds (medium soft strength) these can be store bought or hand made. The store bought reeds may be just fine at the beginning, but they may want to buy hand made reeds later on
- Cork grease
- Key oil
- 35mm film bottle or small airtight bottle to use to hold water for soaking the reeds
- Silk/cleaning swab
- Small screwdrivers
- Cleaning cloth
- Reed soaking container
- Extra reeds
- Tuner (a must for oboe players, if not all musicians)

Reed Tools (not needed for beginners)

- Fishskin
- Ruler
- Tool case
- Knife
- Mandrel
- Shaper
- Tube
- Placques

General Information

Recordings For Modeling

Recordings by outstanding recording artists can help players understand phrasing, tone color, intensity, and musicianship. Any recording is better than none at all, but a few recommended artists include:

Robert Bloom
John DeLancie
Harold Gomberg
John Mack
Wayne Rapier
Ronald Roseman
Harry Schulman
Jerry Sirucek
Pat Steinberg
Ray Still

Trills

Trill and fingering charts appear at the end of this handbook.

How To Teach Vibrato

- Begin by telling the students that vibrato is the fluctuating of air speed/air pressure with the diaphragm. The larynx is also used, but this happens automatically.
- Have students pretend it is their Birthday. Tell them to take in a nice, deep breath and blow out one candle on their cake.
- Then have them blow out 2, 3 and 4 candles.
- Remind them to not stop the air completely, because in vibrato, the air may differ in speed, but it will not stop completely.
- Once they can do this, have them do four quarter note pulses at quarter equals 88 on the metronome. Repeat this exercise as needed.
- Once they have mastered the quarter note pulses, have them proceed to eighth pulses, triplet pulses and sixteenth note pulses at 60 on the metronome.
- Be careful not to allow your players to bounce the instrument or tense the throat in order to produce vibrato.

Vibrato will not occur on a regular basis unless you expect and demand that your students use vibrato at all times. Have them add impulses into the Remington Exercise, F descending, long tones, flow studies and scales during your warm-up.

Miscellaneous

- Have students identify their cases clearly and memorize their serial number. It is a good idea for the serial number to be recorded by the director ofr identification in case of theft, loss, or misplacement.
- Encourage private study.