

A close-up photograph of a saxophone and a clarinet. The saxophone, with its gold-colored body and keys, is on the left. The clarinet, with its black body and silver keys, is on the right. The background is a dark, textured surface.

IT TAKES TWO the CLARINET and the SAXOPHONE

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D'Addario
WOODWINDS

A top-down view of a white desk. In the top left, a portion of a white keyboard is visible. Below it is a white mug filled with dark coffee. To the right of the mug is a small, rectangular white object. In the top right corner, there is a small potted plant with green, succulent-like leaves. In the bottom right, a white smartphone lies flat. A semi-transparent white rectangle is centered on the desk, containing the text 'GOALS' and a bulleted list. This rectangle is bordered by solid purple bars at the top and bottom. A thin purple line is positioned below the bulleted list.

GOALS

- Learn how to set students up for success
- Avoid common pitfalls
- Choose equipment that promotes solid fundamentals

SESSION OVERVIEW



Sound + Air

Setup,
Embouchure
+ Intonation

Articulation

Hand
Position
+ Posture

Mouthpieces,
Ligatures +
Reeds

Reed Break-In
Process +
Instrument
Care

Scales +
Warm-Up
Techniques



SOUND
+
AIR SUPPORT



SOUND + AIR SUPPORT

PROCESS

- Relaxed shoulders / throat
 - Air from stomach/diaphragm (filling from bottom up)
 - No sound when breathing / no tension
 - Use mirror to focus airstream
 - Breathing Demonstration: Breathing gym/ straws/lung trainers/balloons
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SOUND,
EMBOUCHURE,
INTONATION



“MINI” SETUP

TIPS

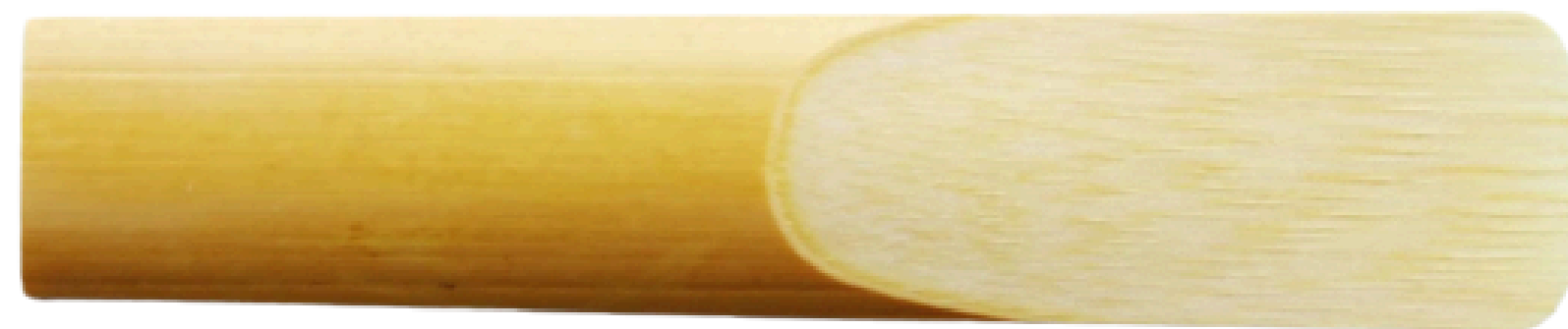
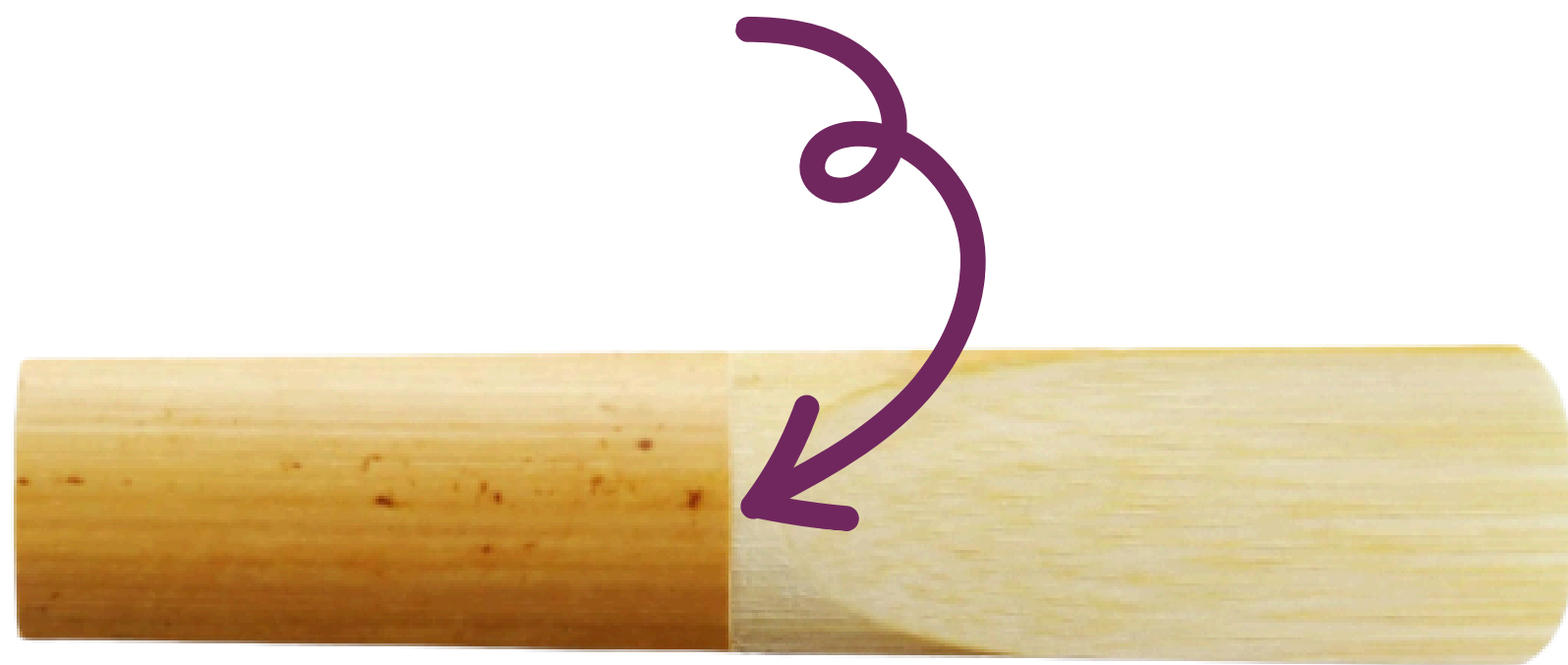
- Avoid touching bridge key (clarinet) and octave key (saxophone)
- Apply cork grease carefully
 - life of cork grease
- Perfect placement of reed

REED PLACEMENT

Tip to tip

- eyelash of black mouthpiece

Fat to flat (table of mouthpiece)



“MINI” SETUP

LIGATURE PLACEMENT

- at file mark
- snug ligature screw(s)

PLACEMENT ON SAXOPHONE CORK

- depends on cork length and mouthpiece design
 - approx. 2/3 length
 - mark for guideline



QUESTION

How much
mouthpiece should
a student take in?



“MINI” SETUP

BEST PRACTICES

- Paper trick/ Business card trick
 - mark fulcrum on reed
 - line = where bottom lip makes contact



“MINI” SETUP

BEST PRACTICES

- Black and clear patches
 - black = thicker
 - clear = thin
 - Why?
 - Comfort with teeth on the top
 - Checking on student biting/pressure
 - Double lip
-





EMBOUCHURE

IT LOOKS LIKE...

- sliver of pink on bottom lip
- chin = valley

IT FEELS LIKE...

- “Ee” tongue syllable
 - top teeth bump against black patch
 - cheeks velcroed to skeleton
 - no crushing blueberries
-



EMBOUCHURE STEPS

1. Ski slope (clarinet);
“Whistle face” (saxophone)
2. Thumb guides reed over bottom lip
3. Top teeth anchor
4. Blow/ keep air consistent





CLARINET EMBOUCHURE

IT LOOKS LIKE...

- drawstring corners
- clarinet body at 35-40° angle
- bottom lip firm

GOAL PITCH

- mouthpiece + barrel = concert F#

Double Lip Embouchure



SAXOPHONE EMBOUCHURE

IT LOOKS LIKE...

- “whistle face”
- neck of saxophone parallel to floor
- bottom lip “soft”

GOAL PITCH

- mouthpiece + neck = concert A-flat



QUESTION

What needs to be
adjusted if the goal
pitch is wrong?



WHERE IT GOES WRONG...

1. Air
2. Tongue position
3. Jaw (biting)
4. Equipment (reed health/placement)
5. Amount of mouthpiece



TONGUING



ARTICULATION

STEPS

1. Say syllable aloud
 - clarinet: “Tee/Dee/ Too/Doo”
 - saxophone: “Ta/Da”
2. Add instrument to bottom lip
3. Form embouchure + add air
4. Repeat step 3 with sound



QUESTION

Where should the
tongue touch the
reed?



ARTICULATION

BEST PRACTICES

- Use straw to align air, syllable, and embouchure
- top of tip of tongue

WHERE IT GOES WRONG...

1. Anchor Tongue
 - a. solution: coffee stirrer
2. Inconsistent (length of note)
 - a. solution: dot test
3. Use of air
 - a. solution: straw



this is
not it...

HAND
POSITION +
POSTURE



POSITION + POSTURE

BEST PRACTICES

- Head in alignment, top teeth resting on mouthpiece
- Use neck strap to bring the instrument to YOU
 - clarinets and bass clarinets with no pegs benefit from neck straps

CLARINET



SAXOPHONE

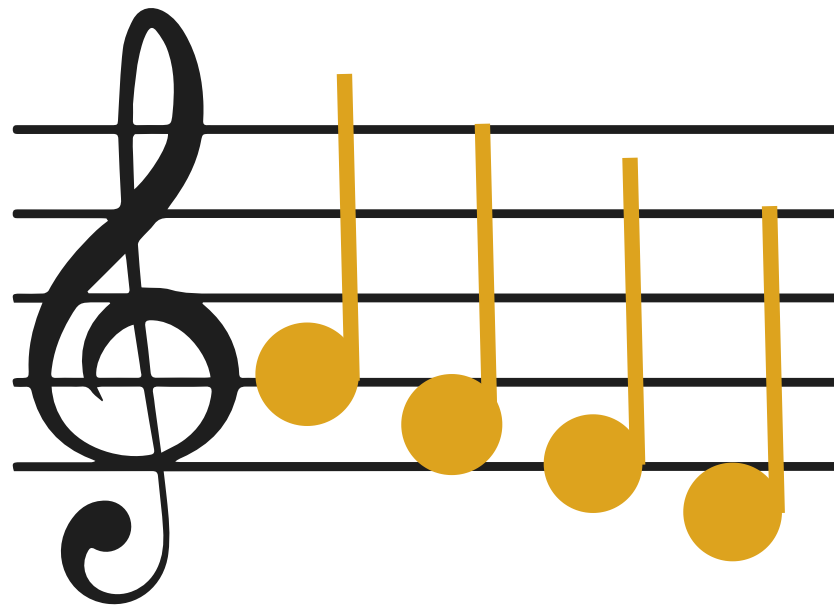




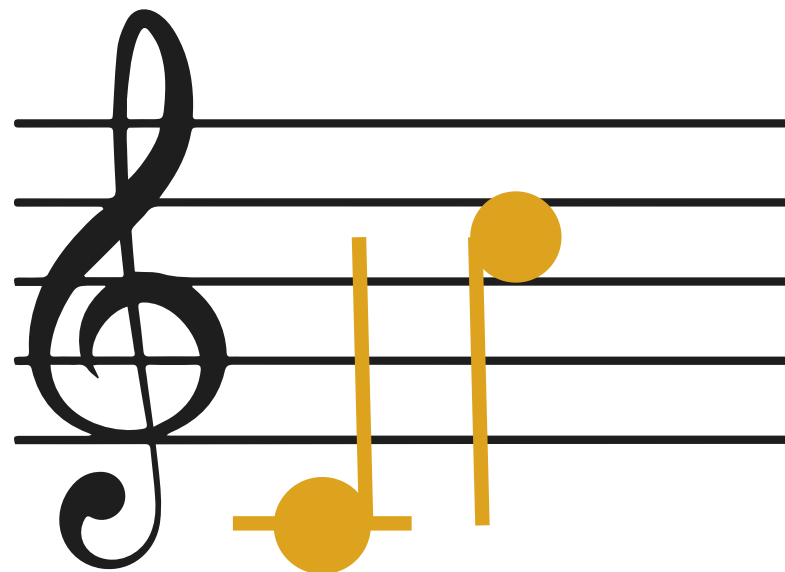
QUESTION

What should the
first notes on the
(full) body be?

CLARINET



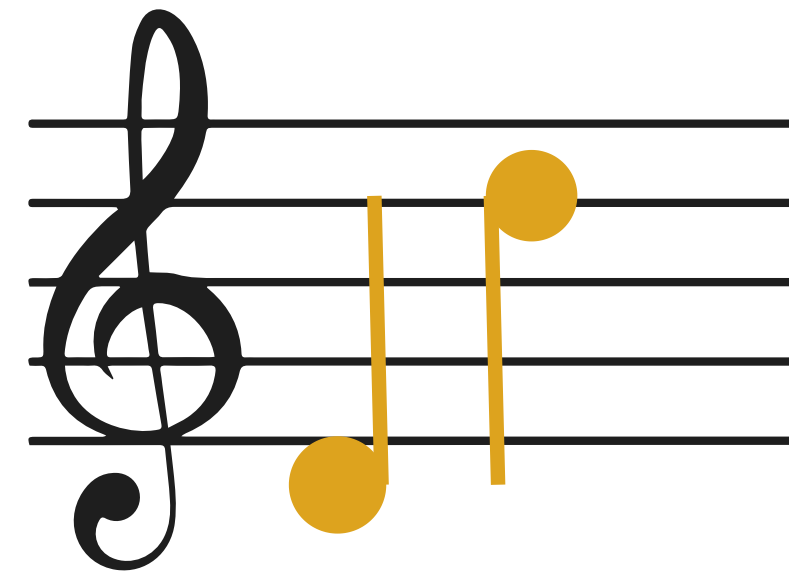
1. open G
2. descend to F E D C
3. octave jump: C to C



SAXOPHONE

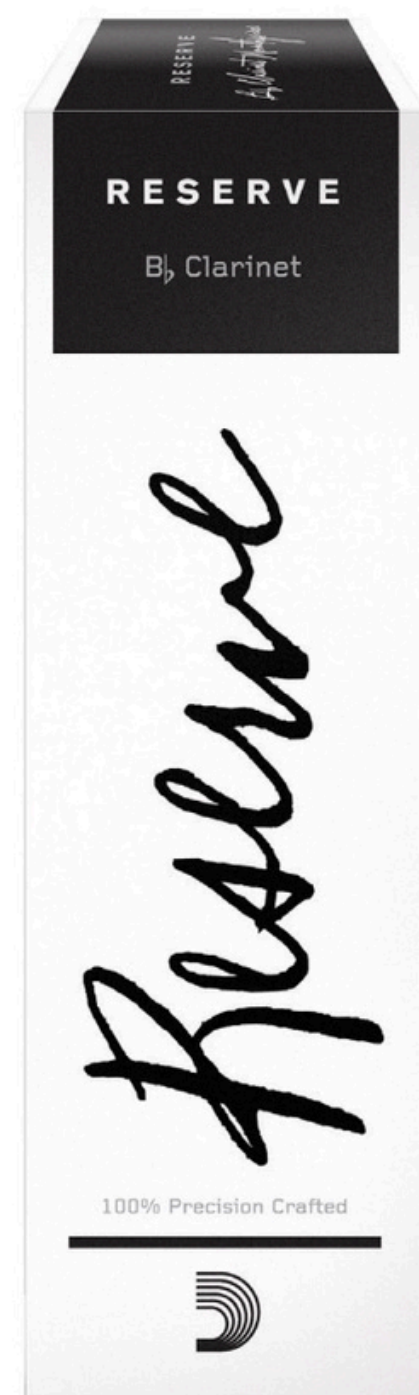


1. B
2. A G C
3. octave jump: low D to middle





MOUTHPIECES LIGATURES + REEDS



MOUTHPIECES

HOW TO CHOOSE

- Hard rubber (tone quality, ease of response)
- Close-r tip opening (promotes ideal embouchure development)

RECOMMENDATIONS

- Clarinet: D'Addario X5, X0
 - Saxophone: Selmer S90 180; D'Addario 155
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LIGATURES

METAL VS. LEATHER

- Metal
 - Pros: resonance, projection
 - Cons: fragile
- Leather
 - Pros: durable, inexpensive
 - Cons: dampen the sound

RECOMMENDATIONS

- Clarinet: Rovner Dark; D'Addario H
 - Saxophone: D'Addario H-ligature
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REEDS

OVERVIEW

- Vital to quality of tone and articulation
 - 1st point of contact
- Cane quality, cut/design, and manufacturing process impact playing

RECOMMENDATIONS

- D'Addario Reserve Organic
 - 2.5 or 3.0 for beginners
- VENN



REEDS

CANE VS. SYNTHETIC

- Cane
 - Pros: tone, timbre, price
 - Cons: temperamental
- Synthetic
 - Pros: durable
 - Cons: different “feel” than cane

COMPARISON GUIDE
IN HANDOUT



REED BREAK-IN PROCESS + INSTRUMENT CARE



REED BREAK-IN PROCESS

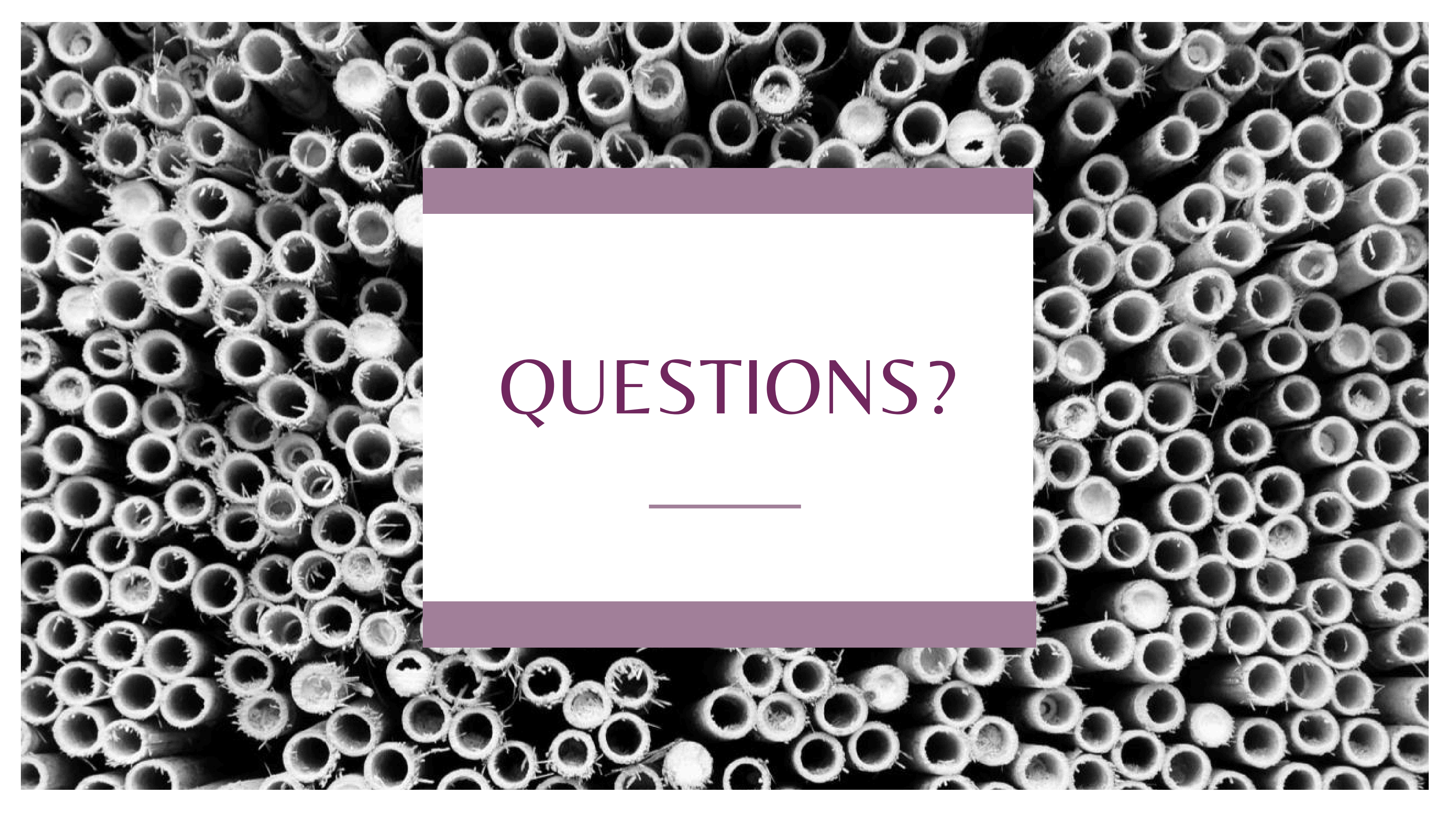
1. Date back of reed
2. Rub the front of reed with Thumb
3. Soak for 1-2 minutes
 - warm water
 - drop of hydrogen peroxide
4. Play for 5 -10 minutes
5. Remove excess moisture and place in reed guard
6. Repeat process, rotating reeds and increasing playing time incrementally each day

INSTRUMENT CARE: SUPPLY LIST





SCALES + WARM UP TECHNIQUES



QUESTIONS?

THANK YOU

