

Taming the Woodwinds: A Guide for Pre-Professionals and Professionals Alike

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December 18, 2014 - Midwest Band and Orchestra Clinic

TEACHING
WOODWINDS
A GUIDE FOR STUDENTS AND TEACHERS

Teaching Woodwinds: A Guide for Students and Teachers is a comprehensive resource perfectly suited for university woodwind technique classes, band directors needing woodwind details, or anyone looking for in-depth information on how to play and teach the flute, oboe, clarinet, bassoon or saxophone.

Teaching Woodwinds is the only resource of its kind: a book and a web site. The book contains playing exercises for each instrument, group exercises in score form, and fingering and trill charts. The web site contains information about how to play each instrument including sub-chapters on getting started, technique, intonation, tone and much more, and offers over three hundred full color images, 130 videos, audio files, PDF downloads, PowerPoint/Keynote quizzes, and hundreds of links. When you purchase the book you also receive an access code that allows entry into the *Teaching Woodwinds* web site.

♦To access your **free trial** of Teaching Woodwinds (and Teaching Brass) before **January 5, 2015**, go to www.mountainpeakmethods.com. Click the login tab and use the following information:

username: twwtb
password: mw2014!

♦For more information, contact info@mountainpeakmusic.com

♦A limited quantity of Teaching Woodwinds is available in the exhibit hall at Potenza Music - Booth #1042. They will offer a 10% discount on the book.

♦ Teaching Woodwinds can be purchased online at <http://www.mountainpeakmusic.com/> for \$59.95.

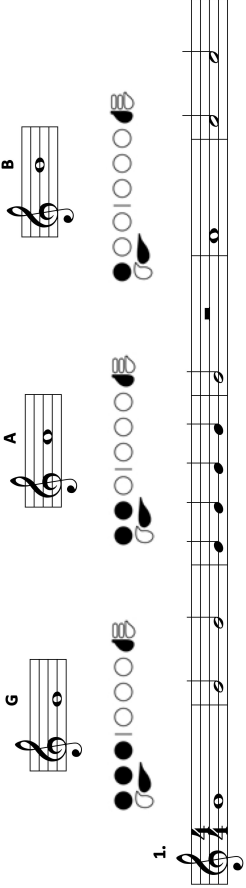
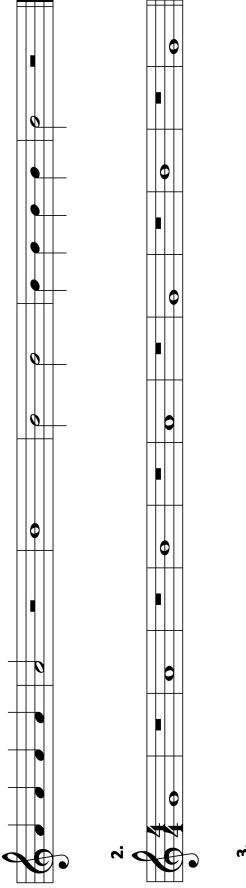
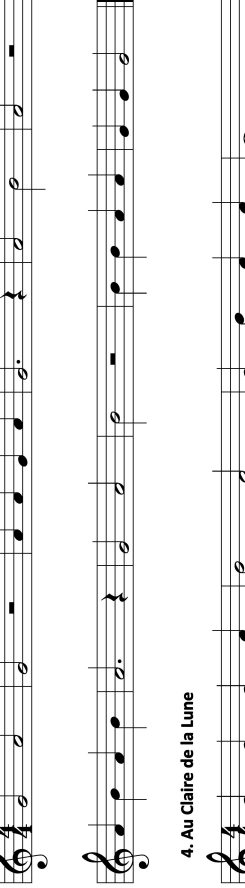
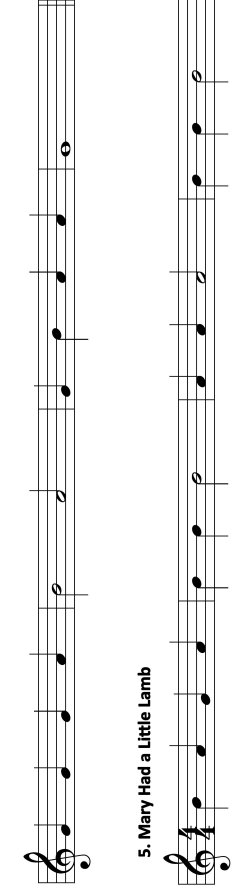
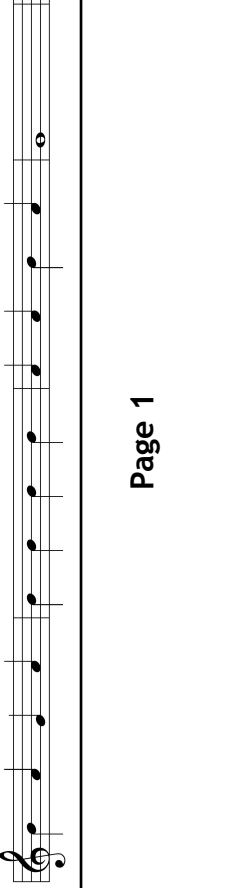
♦ Invite your colleagues to visit our promotional website at <http://teachingww.com/>.

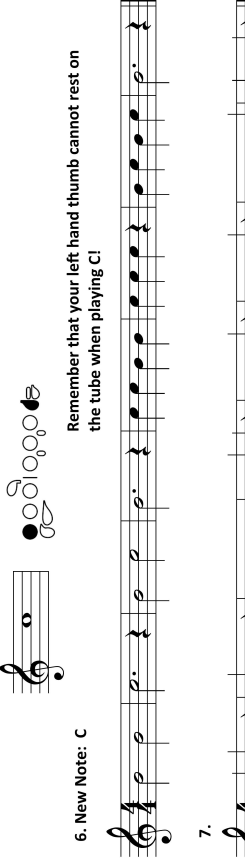
♦ “Teaching Woodwinds is exactly what I needed for my woodwind pedagogy class. It’s a resource my students will return to long after the semester is over, and its emphasis on healthy movement will empower them to help their students establish good habits at the very beginning of their musical development.” -- Tammy Yonce, Assistant Professor of Flute, South Dakota State University

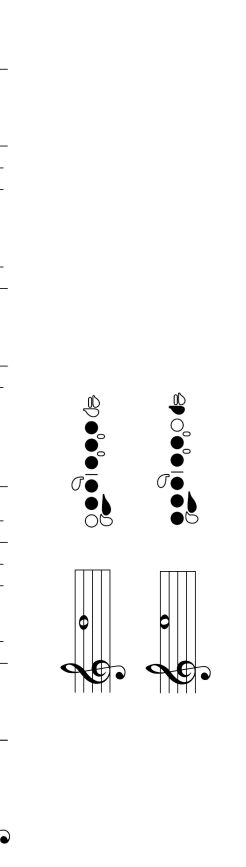


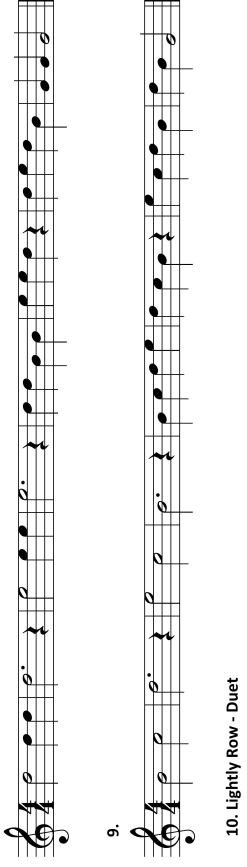
FLUTE

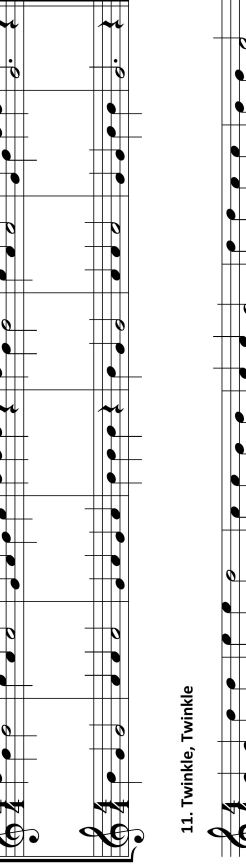
First Notes: Flute

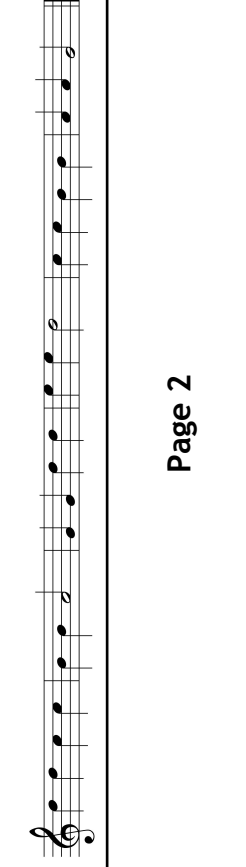
1.  2.  3.  4. *Au Claire de la Lune*  5. *Mary Had a Little Lamb* 

6. New Note: C  Remember that your left hand thumb cannot rest on the tube when playing C!

7. 

8. New Notes: D and E  Make sure L1 is up for middle D.

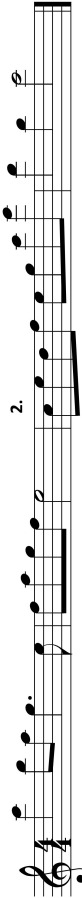
9. 

10. Lightly Row - Duet 

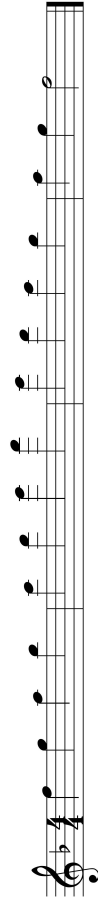
11. Twinkle, Twinkle 

FLUTE

62. White Coral Bells (round)

1. 

2. 

63. F Major Scale Use Th. B-flat fingering 

64. Blue Bells of Scotland Use Th. B-flat fingering 

* Take Th. B-flat off on C and switch to B key; switch back after a C that follows the B-natural

65. Shepherd's Hey 

71. Now is the Month of Maying Morley 

mf

f

p

f

72. Greensleeves 

mp

mf

f

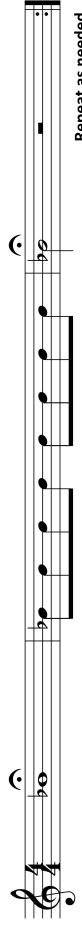
p

2. Oboe

Getting Started: Oboe Reed Exercises

1. With the embouchure in a neutral position on the reed alone, play a B-flat, or close to a B-flat.

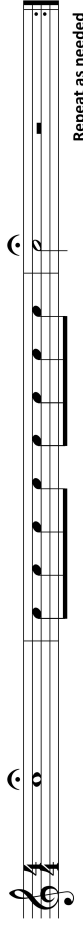
The mouth cavity should form an "oo" vowel.



Practice articulating this note by touching the tip of the tongue to the tip of the reed.

2. Roll the reed and lips in until you can play the pitch "C."

The mouth cavity changes to form an "ee" vowel.



3. Roll the reed and lips out past the starting neutral position, and open your mouth cavity until you can play an A-flat.

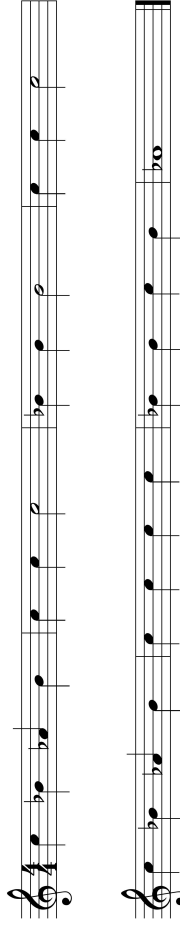
The mouth cavity should form an "oh" shape.



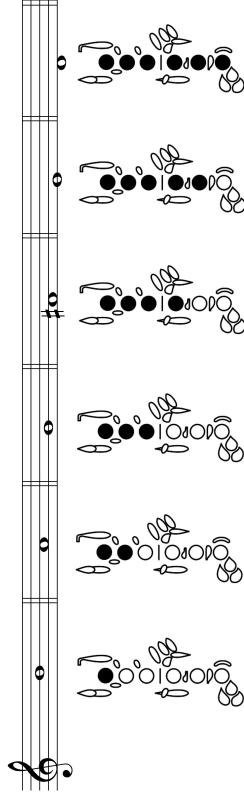
4. Now you can play "Mary Had a Little Lamb."

Make the embouchure and mouth changes quick and precise to keep the notes distinct.

Tongue each note with the tip of the tongue on the opening of the reed using a "doo," "doh," or "dee" syllable.

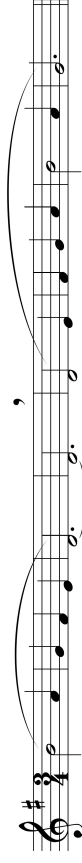


First Notes: Oboe

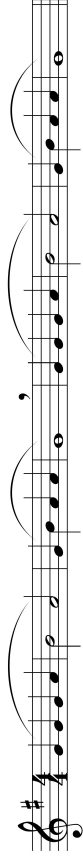


Commas mark recommended places to breathe: out first, then in each time. Cut the long note short before the breath so you can stay in tempo. Work to increase the time you can play on a single breath.

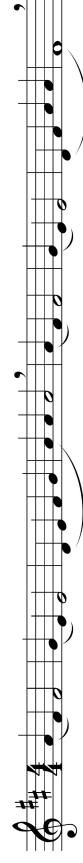
1. Partial G Scale



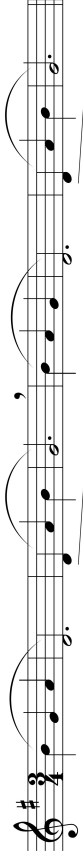
2. Au Claire de la Lune



3. Lightly Row



4. Big Ben

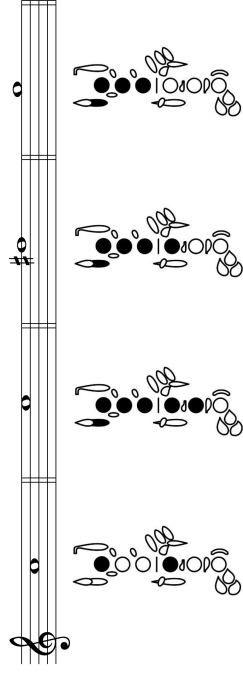


5. Frère Jacques



OBOE

The First Octave Key



When playing from the $\frac{1}{2}$ hole to the 1st octave—for example: D5 to E5—move the 1st finger, left hand, and the left hand thumb together as one unit. When going from a 1st octave note to a $\frac{1}{2}$ hole note, be sure to open the $\frac{1}{2}$ hole completely and to remove the thumb from the octave key; otherwise the $\frac{1}{2}$ hole note will be sharp and the tone airy.

14. The 1st Octave Key

Hamilton/DuBois

15.

Hamilton/DuBois

16. G Scale

17. From the "Surprise" Symphony (ending notes with the wind)

Allegro Haydn

18. Oats, Peas, Beans

Allegro

57. Can can

Allegro

58. Turkish March

Allegretto Beethoven

59. After the Ball

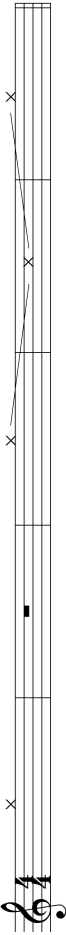
Tempo di Valse Charles K. Harris

3. Clarinet

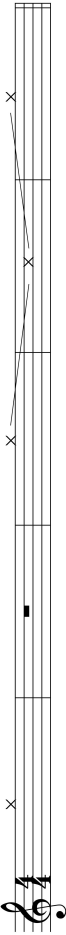
Getting Started: Clarinet First Sounds

1. Mouthpiece and Barrel Exercises

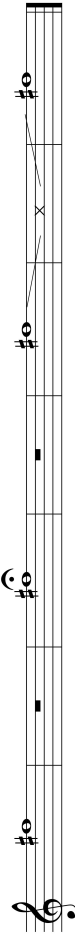
Any pitch with barrel and mouthpiece



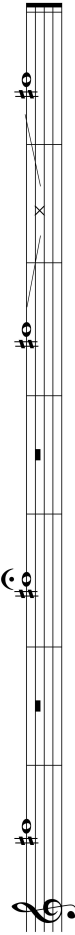
Move the pitch down and up from any pitch changing the air, the angle of the mouthpiece and/or the embouchure



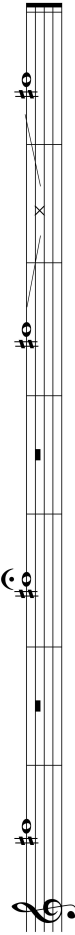
Play this pitch on the piano



Match the pitch with the mouthpiece and barrel

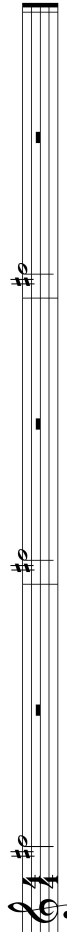


Move the pitch down and up using your finger inside the barrel (see First Sounds video)

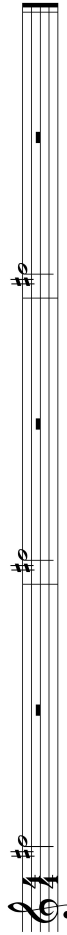


2. Articulation on Mouthpiece and Barrel

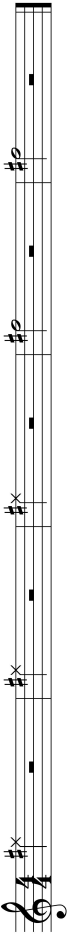
Exercise 1: Begin these notes with the air only. It's the air that creates the sound.



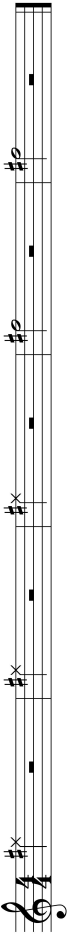
hee hee



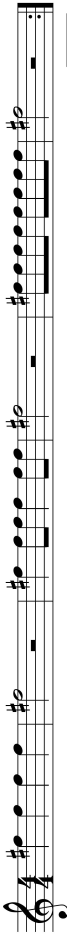
Exercise 2: Place mouthpiece in mouth and gently whisper tee or tu against the reed (no pitch should sound)



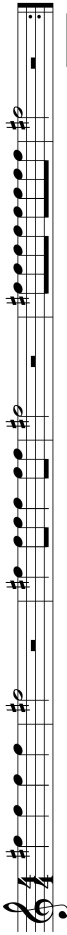
tee or tu continue with this syllable



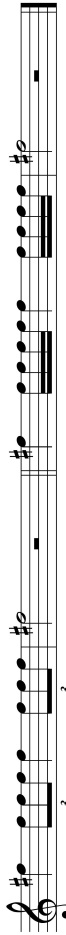
Exercise 3: Clear Tonguing



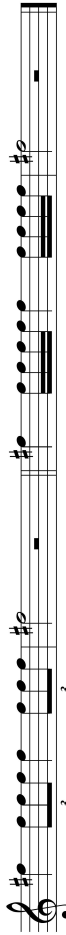
tee or tu continue with this syllable



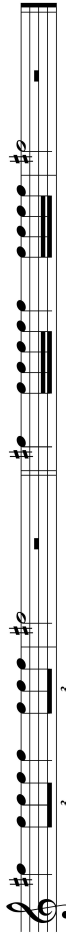
Repeat using these rhythmic patterns:



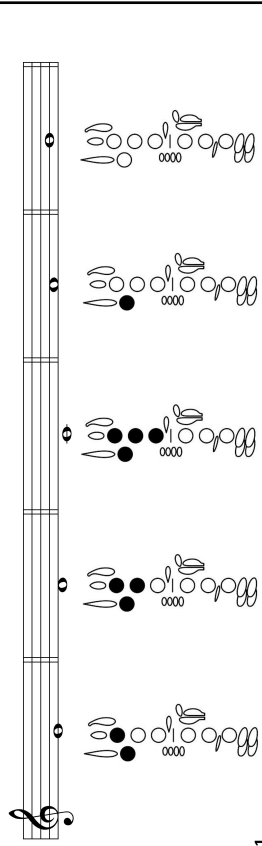
Repeat using the syllable



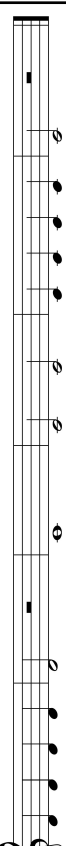
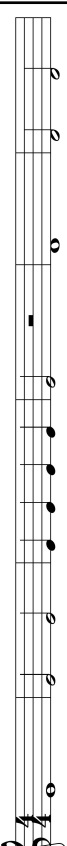
dee or du



First Notes: Clarinet



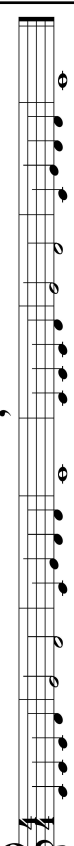
1.



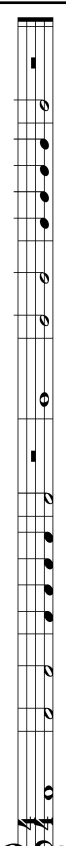
2. Mary Had a Little Lamb



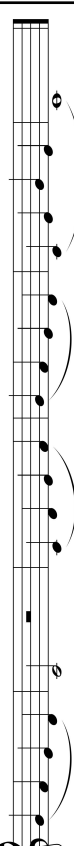
3. Au Clair de la Lune



4.



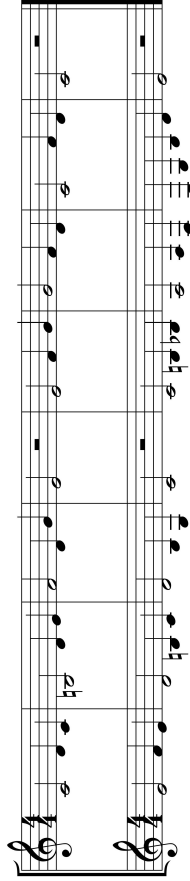
5.



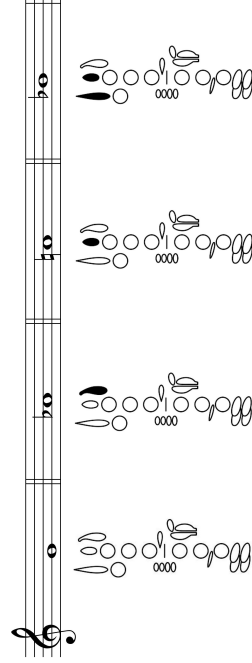
CLARINET

16. Duet after Klose

* The B-natural in measure 5 may be fingered 2 different ways. See #22 for more information.

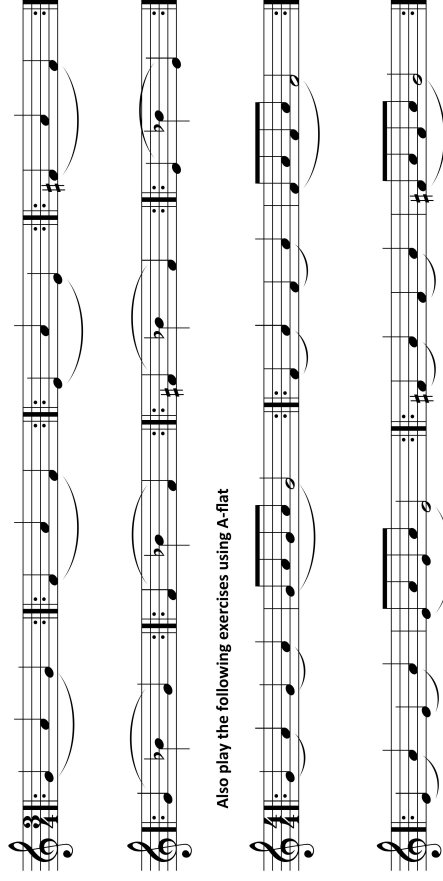


Throat Tones



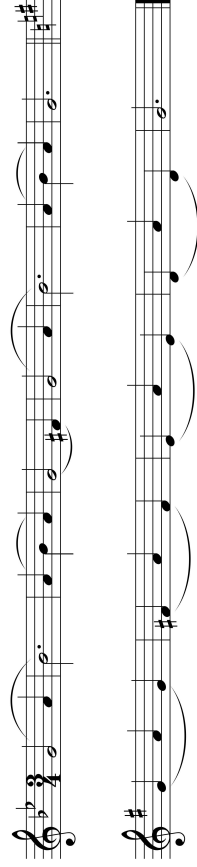
17. Rolling exercises from Chalumeau to Throat Tones

Pay special attention to the rolling motion of the left index finger, while keeping the fingers close to their respective tone holes or keys as much as possible
Play each measure 3-5 times while watching your hands in a mirror

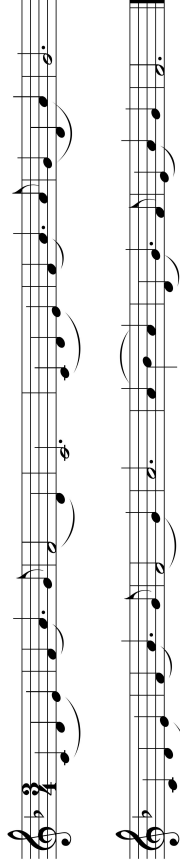


Also play the following exercises using A-flat

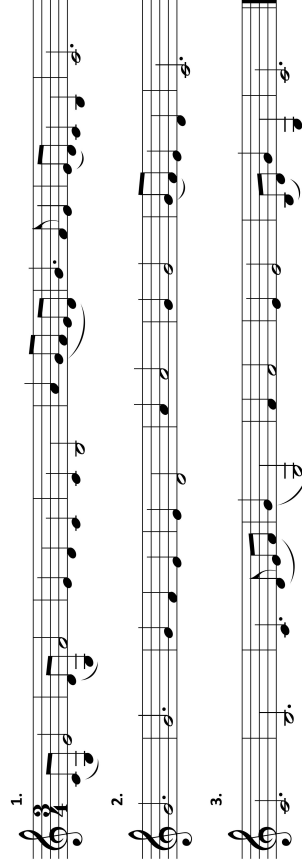
18. Rolling Tunes in G minor and G major



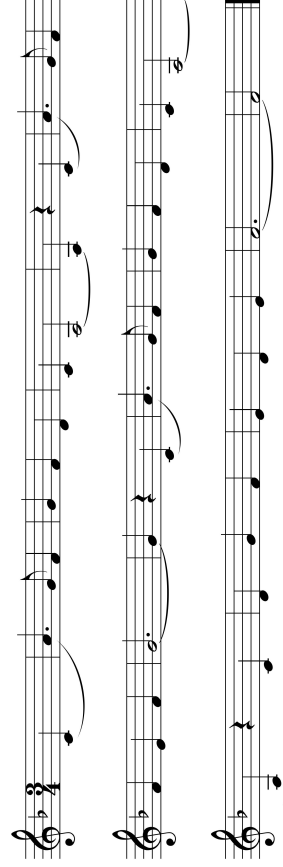
19. Tell Me Why



20. Dona Nobis Pacem (round)



21. My Bonnie Lies Over the Ocean



CLARINET

New Notes: Altissimo Register

Finger the clarion note, raise the left index finger and the approximate altissimo pitch should sound:

This block contains musical notation and fingering diagrams for new altissimo notes. The notation shows a sequence of notes on a treble clef staff, with the left index finger raised for the final note. The fingering diagrams show the fingerings for each note, with the left index finger raised for the final note.

In order to play the altissimo register in tune, the clarion E-flat helper key must be opened by the Right Hand pinky. C-sharp 6 DOES NOT use this key.

The E-flat helper key is indicated with a V

FOR A SUCCESSFUL ALTISSIMO:

- Use fast, focused air and a stable embouchure.
- Only move the left index finger and open the RH helper key as needed.
- If an undertone is present, push up slightly against the thumbrest to allow more reed to slide into the mouth.
- Increase the airspeed to cause the reed to vibrate faster.
- Do not tighten the embouchure or increase the jaw pressure when changing notes.

73. All-Register Warm Up

The first fingering indicated is the fundamental fingering.

The Chalumeau overblows to the Clarion by a 12th via the register key.

The Clarion overblows to the Altissimo by a 6th via the Left Hand Index finger.

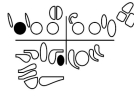
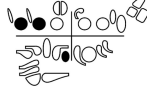
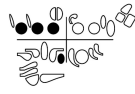
This block contains musical notation and fingering diagrams for the All-Register Warm Up. The notation shows a sequence of notes on a treble clef staff, with the left index finger raised for the final note. The fingering diagrams show the fingerings for each note, with the left index finger raised for the final note.

This block contains musical notation and fingering diagrams for the Altissimo Register. The notation shows a sequence of notes on a treble clef staff, with the left index finger raised for the final note. The fingering diagrams show the fingerings for each note, with the left index finger raised for the final note.

BASSOON

4. Bassoon

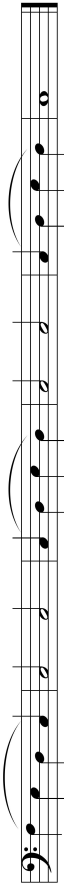
First Notes: Bassoon



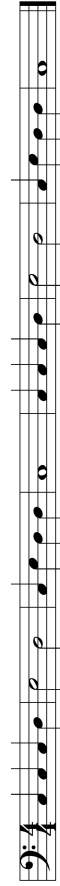
1.



2.



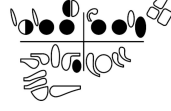
3. Au Claire de la Lune



8. First Song

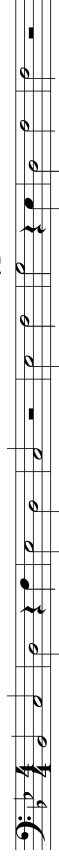


New Note: G



9. Easy Song

$\frac{1}{2}$



$\frac{1}{2}$



10. London Bridge

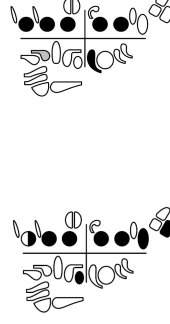


This is the Flicking/Venting range.
See the Technique Chapter, Flicking, for more information.

$\frac{1}{4}$



New Notes:
A-flat and B-flat

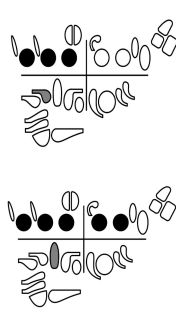


BASSOON

11. Finlandia

Sibelius

New Notes:
A and C



12. Key of B-flat

13. B-flat Major Technique Study

49. Simple Gifts

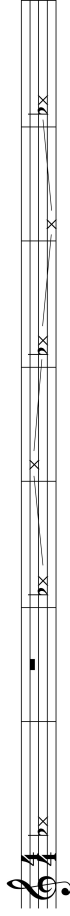
50. Jolly Old St. Nick

5. Saxophone

Getting Started: Saxophone Preliminary Exercises

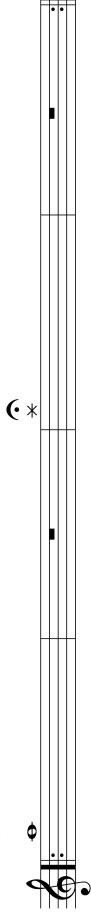
1. Mouthpiece and Neck Exercises

Focus on flexibility and the air.
Move the jaw up and down; do not move the jaw in and out.

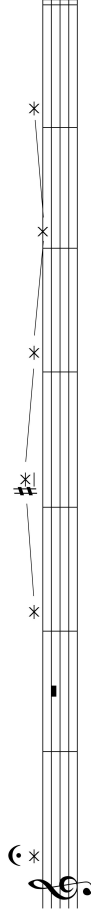


Play this pitch on piano.

Match the pitch with the mouthpiece only.

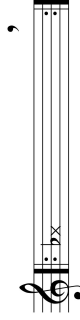


On mouthpiece only:



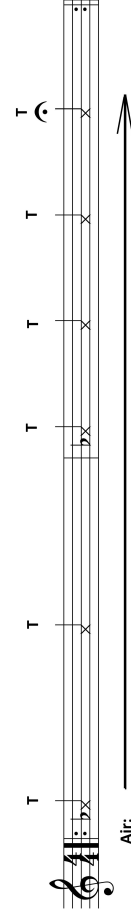
2. Articulation on Mouthpiece and Neck

Think "tu" like "turkey"

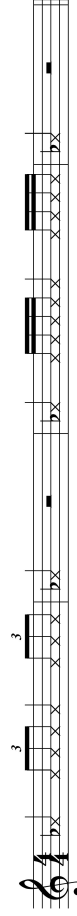
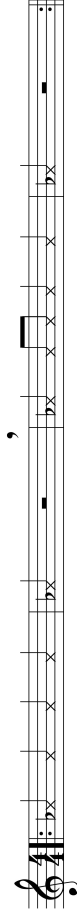


Reminder: Set Embouchure, Hear Note, then Breathe.

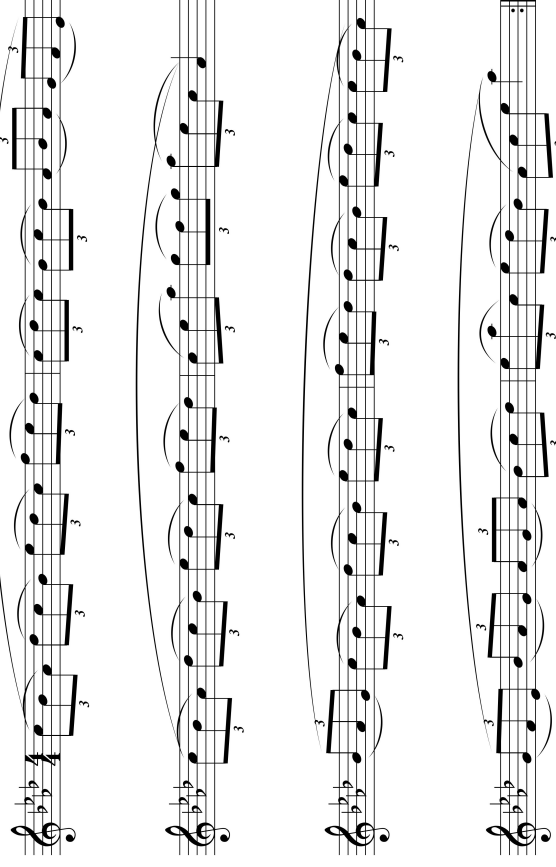
Continuous air; allow the tongue to interrupt the vibration. Don't close the reed with the tongue.



Air:

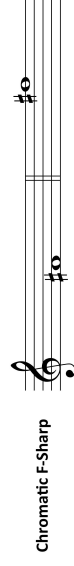


44. Technical Study

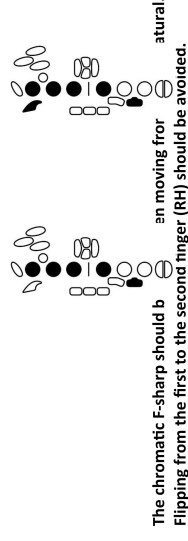


Practice this exercise both as full measure slurs and tonguing on each beat.

Alternate or Chromatic Fingerings



Chromatic F-Sharp



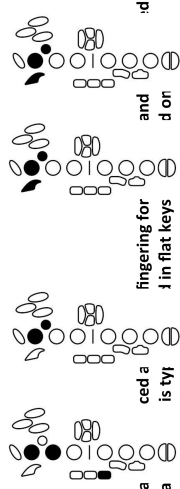
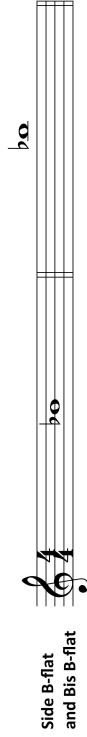
The chromatic F-sharp should be an moving from natural. Flipping from the first to the second finger (RH) should be avoided.

SAXOPHONE

45. C = Chromatic fingering ; 5 = Traditional fingering

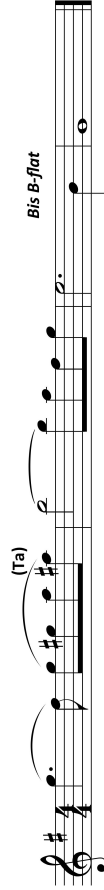


46.



The Side B-flat fingering is traditional in almost any situation. The Bis B-flat is traditional when it is not preceded or followed by B-natural.

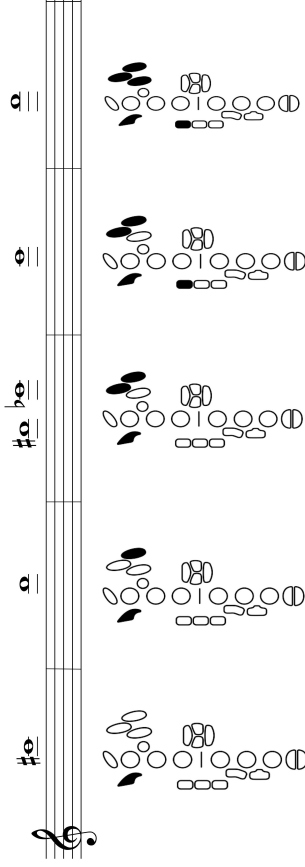
46A. (Ta) = Side Key
Bis



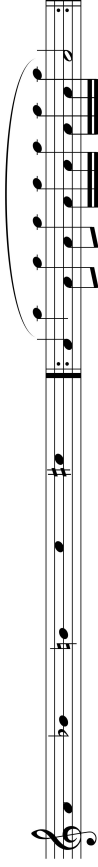
46B.



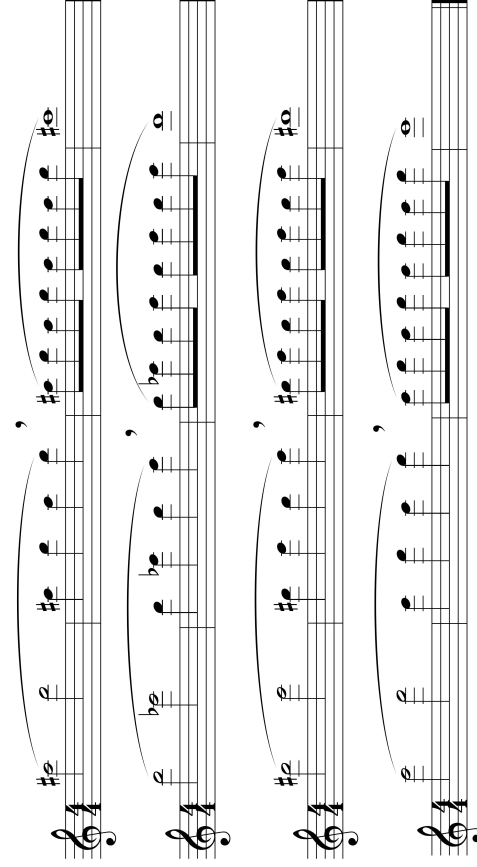
New Notes: The Palm Keys
C-Sharp, D, D-Sharp/E-Flat, E, and F



47A. Before beginning the palm key exercises, focus on keeping the embouchure in good position without 'biting up' on the reed using octave intervals on A, B-Flat, B, C, and C-Sharp.



47B. Reminder: Keep the hands in good position. The palm should wrap around the palm keys as if holding a cup. The right hand should remain in a similar position. When rotating into position to depress the 'P3' the hand should rotate up, turning the wrist as if opening a door knob.



BEGINNING TUNE

6. Group Exercises

A. Beginning Tunes (Unison)

1. Mary Had A Little Lamb

Flute

Oboe

Clarinet in B $\flat$

Alto Sax

Bassoon

Fl.

Ob.

B $\flat$ Cl.

A. Sx.

Bsn.

INTERMEDIATE TUNE

8A. Little Brown Jug - Part A

Fl.

Ob.

B $\flat$ Cl.

A. Sx.

Bsn.

8B. Little Brown Jug - Part B

Fl.

Ob.

B $\flat$ Cl.

A. Sx.

Bsn.

INTERMEDIATE TUNE

8C. Little Brown Jug - Part C

Score for 8C. Little Brown Jug - Part C, featuring five staves: Fl., Ob., B♭ Cl., A. Sx., and Bsn. The music is in 2/4 time and includes dynamic markings of *mf* and *f*. The Flute part features a melodic line with grace notes. The Oboe, Clarinet, Saxophone, and Bassoon parts provide harmonic support with various rhythmic patterns.

8D. Little Brown Jug - all 3 parts (can use any combination)

Score for 8D. Little Brown Jug - all 3 parts, featuring five staves: Fl., Ob., B♭ Cl., A. Sx., and Bsn. The music is in 2/4 time and includes dynamic markings of *mf* and *f*. This version allows for any combination of the three parts (Flute, Oboe, Clarinet/Saxophone/Bassoon) to play the melodic line, while the other parts provide harmonic support.

INTERMEDIATE TUNE

11A. Camptown Races

Score for 11A. Camptown Races, featuring five staves: Fl., Ob., B♭ Cl., A. Sx., and Bsn. The music is in 4/4 time and includes a forte (*f*) dynamic marking. The Flute part has a prominent melodic line. The Oboe, Clarinet, Saxophone, and Bassoon parts provide harmonic support with various rhythmic patterns.

Continuation of the score for 11A. Camptown Races, featuring five staves: Fl., Ob., B♭ Cl., A. Sx., and Bsn. The music is in 4/4 time and includes a forte (*f*) dynamic marking. This section continues the melodic and harmonic development of the piece.

ADVANCED TUNE

SAMPLE TABLE

18. Sailor's Song Op. 68, No. 1

Allegro vivace e marcato

Grieg, arr. Wilson

Flute

Oboe

Clarinet in B $\flat$

Alto Sax

Bassoon

Fl.

Ob.

B $\flat$ Cl.

A. Sax.

Bsn.

Symptom	Problem	Solution
Small, Weak, Breathy Tone	1. Not enough air in general	Blow... it's a wind instrument and needs wind to work! Try the Paper Game, the "shhhhh" exercise or <i>Pneumo Pro</i> .
	2. Air speed too slow	Speed up the air.
Fuzzy, Hollow Sound	3. Head joint is placed too low, which means too much of the hole is covered	Move head joint up into correct position, which is just under the bottom lip for most people. If the flutist has thick lips, she may need to have the head joint set up onto her lower lip.
	4. Head joint rolled in too far	Roll out, 1/4 to 1/3 of the embouchure hole should be covered.
	5. Air stream isn't centered on the embouchure hole.	Use a mirror to make sure that the air stream is hitting the right spot. The flutist may need to shift slightly to one side or the other, depending on the shape of his lips.
	6. Aperture is too big and/or too round	Lip opening needs to be more oval. Bring corners of lips forward. Have the student think of making a tunnel for the air from the wet, inner surface of the lips rather than the dry, outer surface.
	1. Head joint is placed too high, which means not enough of the hole is covered.	Move head joint down into correct position, which is just under the bottom lip for most people. If the flutist has thick lips, she may need to have the head joint set up onto her lower lip.
	2. Head joint is rolled out too far.	Roll in, 1/4 to 1/3 of the embouchure hole should be covered.
Shrill High Register adjustment	3. Air stream is directed too far down into the flute. Students will always struggle with high register until this is corrected.	Make sure head joint placement is correct and blow more across the hole.
	1. Not making the necessary embouchure	Lips need to move forward to cover more of the embouchure hole, which makes the lip opening closer to the striking wall of the embouchure hole.
	2. Failing to aim air stream higher	Use more of the bottom lip to aim the air up.