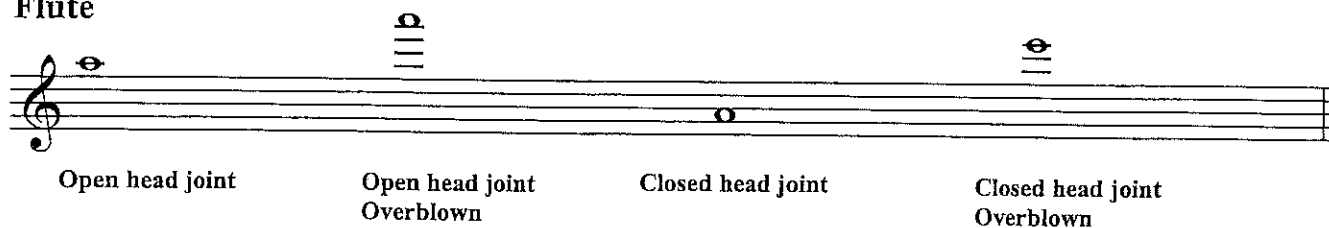


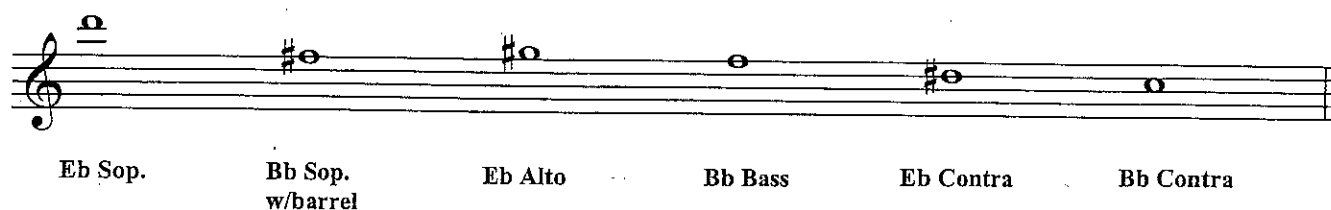
# Open Fundamentals for Woodwind Instruments

The notes on the staff are displayed in concert pitch. Players should match the pitch shown with just their mouthpiece or mouthpiece and barrel. When players match this pitch/range consistently, their pitch will be more consistent over the range of the instrument as well as their tone likely being of a better quality. Matching these pitches helps to set their embouchures correctly.

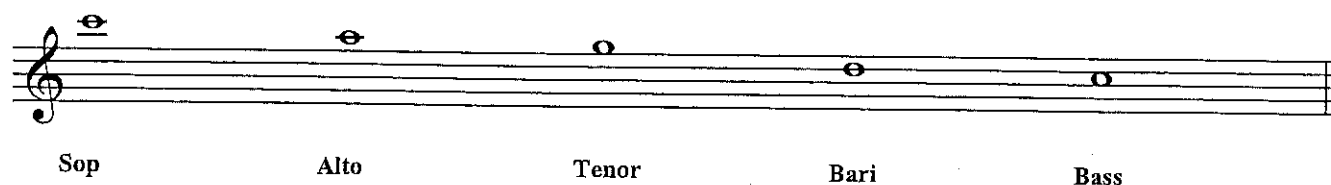
## Flute



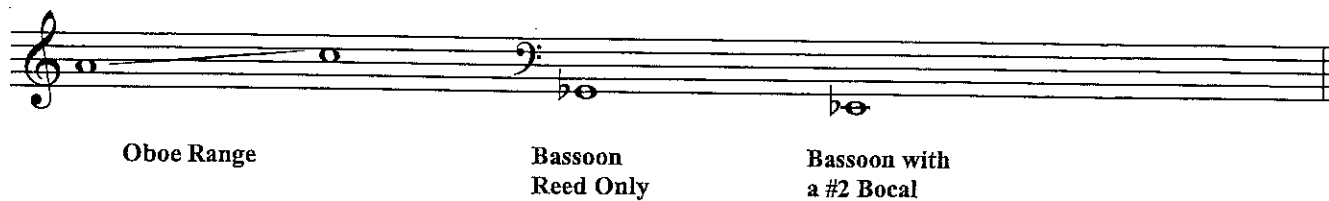
## Clarinet



## Saxophone

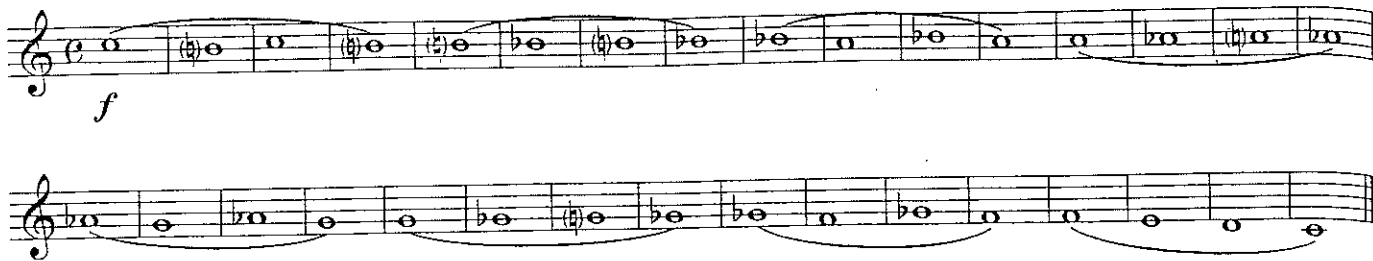


## Double Reeds



# Daily Warm-up for Flute

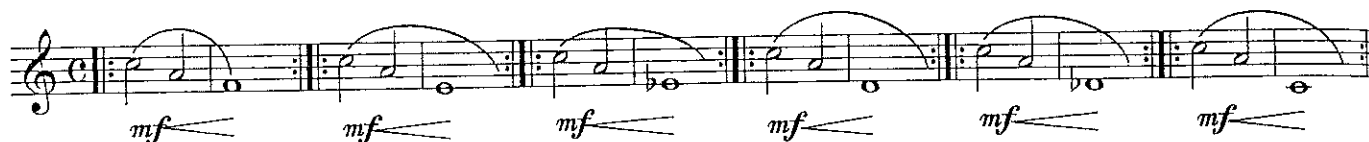
1. Long Tones - Play with the fullest sound possible while maintaining control of the tone. Play with your metronome set at 100.



2.



3. Tone in the low register. Repeat each group twice with your metronome set at 72.

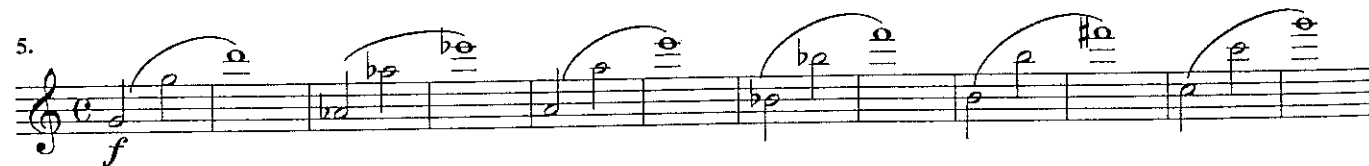


Practice the following exercises to help develop flexibility. Do not change the fingering for the upper notes. Use your embouchure to change the pitch to the upper notes. You should not have to blow harder for the upper pitches. You just need to focus the air stream for the upper pitches. Play with your metronome set at 72.

4.



5.



6.



Extended Slurs - Keep the tone and dynamic even and smooth. Do not change the fingering for the upper notes. Play with your metronome set at 52.

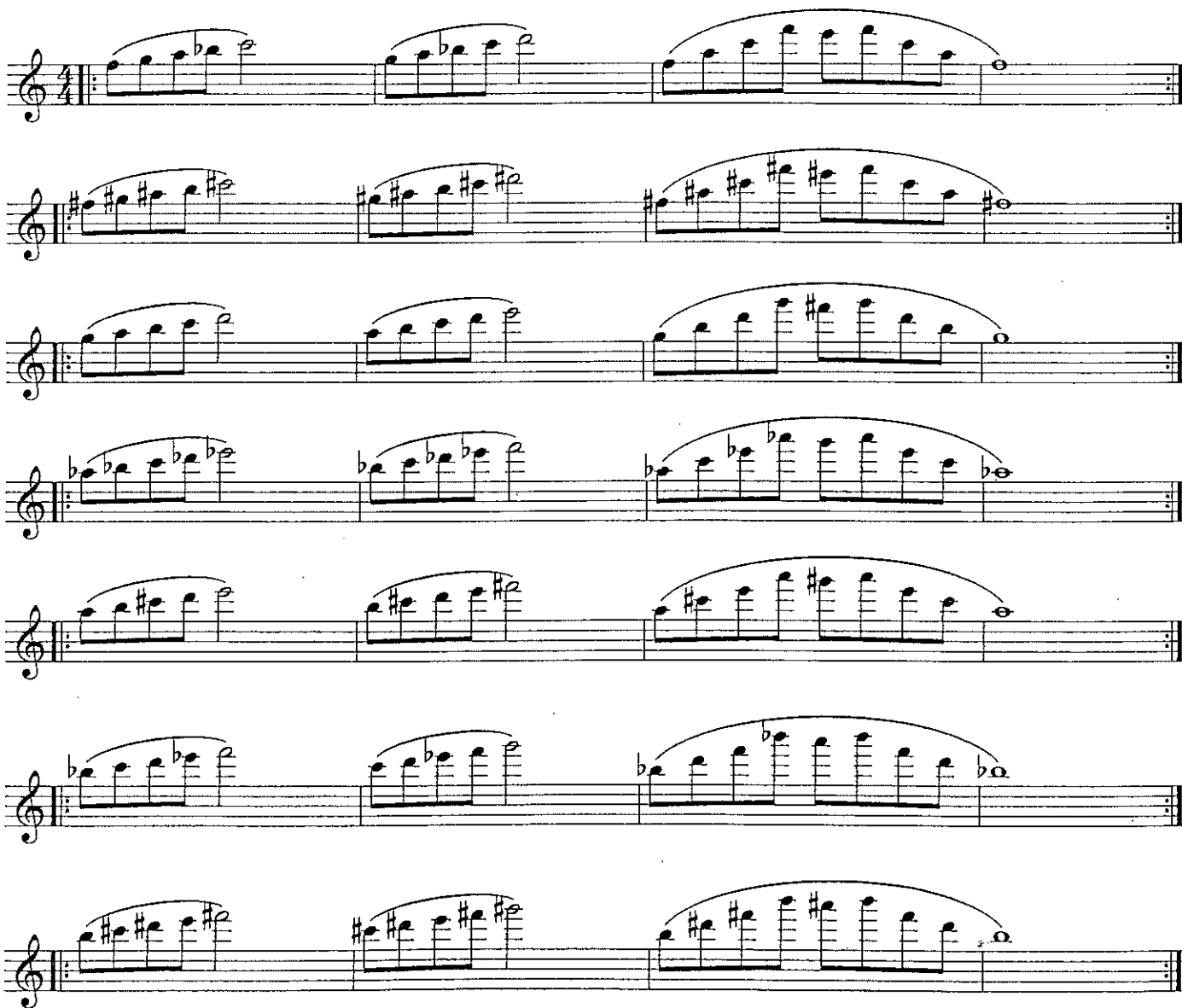
7.



8.



9. Tone in the high register. Play very slowly and keep the tone full and pleasant at all times. Do not raise or speed up the air stream too much or the tone will become pinched or thin.



10. Follow the dynamics while keeping the slurs smooth and connected.

Exercise 10 consists of two staves of music in C major, 4/4 time. The first staff contains four measures of eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5) with slurs and dynamics *f p f p f*. The second staff contains four measures of eighth-note pairs (C5-B4, B4-A4, A4-G4, G4-F4) with slurs and dynamics *f p f p f*.

11. Play each exercise and practice it until you can play it without breaking the slur and with good tone and intonation.

Exercise 11 consists of two staves of music in C major, 4/4 time. The first staff contains a single measure of a slur over eight eighth notes (F4-G4-A4-B4-C5-B4-A4-G4). The second staff contains a single measure of a slur over eight eighth notes (C5-B4-A4-G4-F4-E4-D4).

12.

Exercise 12 consists of three staves of music in B-flat major, 4/4 time. Each staff contains a single measure of a slur over eight eighth notes. The first staff starts on Bb4, the second on C5, and the third on D5.

## Daily Warm-up for Oboe

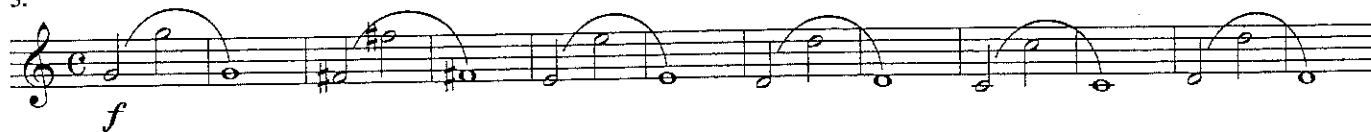
1. Long Tones - Crescendo and decrescendo for control of tone. Start the pitch as softly as possible and grow as loud as possible and decrescendo back to original dynamic. Set your metronome at 52.



2. Octave Slurs - Keep the tone and dynamic even and smooth while playing the octave. Set your metronome at 52



3.



4.



4. Play with the fullest and richest sound possible.



7. Tone in the low register. Play very slowly and with a full tone at all times.

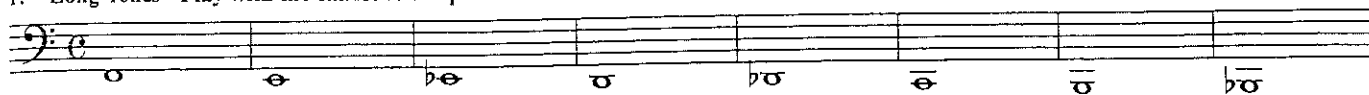
Two staves of musical notation for exercise 7. Each staff contains three measures of music. The first measure of each staff has a *mf* dynamic marking and a crescendo hairpin. The notes are half notes, each with a slur over it. The second measure of each staff has a *mf* dynamic marking and a crescendo hairpin. The notes are half notes, each with a slur over it. The third measure of each staff has a *mf* dynamic marking and a crescendo hairpin. The notes are half notes, each with a slur over it. The key signature has one flat (B-flat), and the time signature is 4/4.

8. Tone in the high register. Play very slowly and keep the tone full and pleasant at all times. Do not raise or speed up the air stream too much or the tone will become pinched or thin.

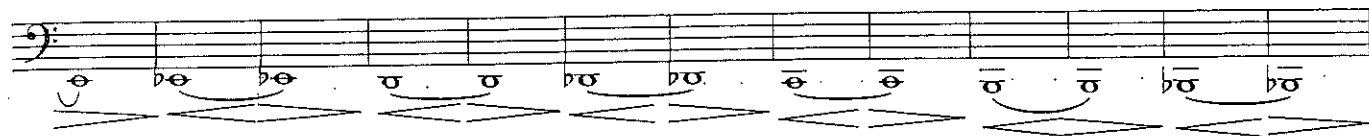
Eight staves of musical notation for exercise 8. Each staff contains three measures of music. The notes are half notes, each with a slur over it. The key signature has one flat (B-flat), and the time signature is 4/4. The exercises involve various melodic patterns and intervals, including ascending and descending scales, and chords. The first staff starts with a half note G4, followed by a half note A4, and then a half note B4. The second staff starts with a half note G4, followed by a half note A4, and then a half note B4. The third staff starts with a half note G4, followed by a half note A4, and then a half note B4. The fourth staff starts with a half note G4, followed by a half note A4, and then a half note B4. The fifth staff starts with a half note G4, followed by a half note A4, and then a half note B4. The sixth staff starts with a half note G4, followed by a half note A4, and then a half note B4. The seventh staff starts with a half note G4, followed by a half note A4, and then a half note B4. The eighth staff starts with a half note G4, followed by a half note A4, and then a half note B4.

## Daily Warm-up for Bassoon

1. Long Tones - Play with the fullest sound possible while maintaining control of the tone. Hold the pitch for as long as possible.



2. Long Tones - Crescendo and decrescendo for control of tone. Start the pitch as softly as possible and grow as loud as possible and decrescendo back to original dynamic.



3. Octave Slurs - Keep the tone and dynamic even and smooth while playing the octave.



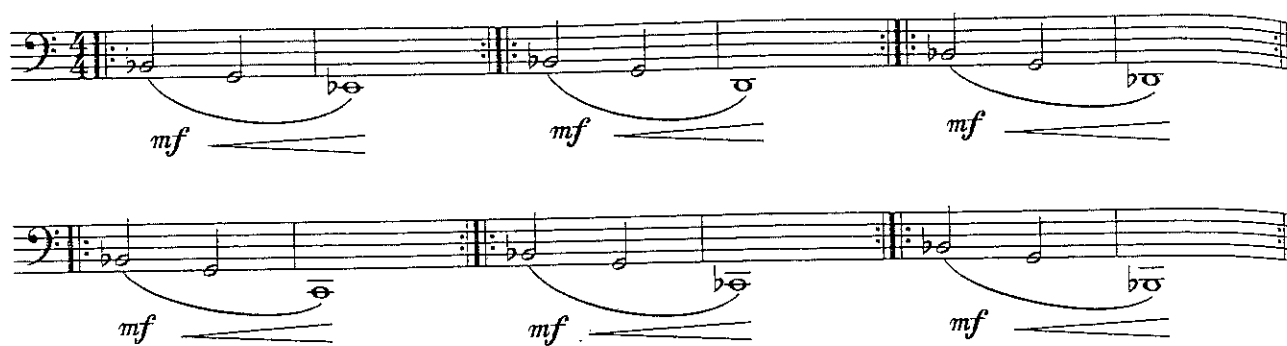
4. Octave Slurs - Keep the tone and dynamic even and smooth while playing the octave.



5. Pitch bends - Play the last four notes using the fingering for the first note in the measure. Use the embouchure to bend the pitch up and down.



7. Tone in the low register. Play very slowly and with a full tone at all times.

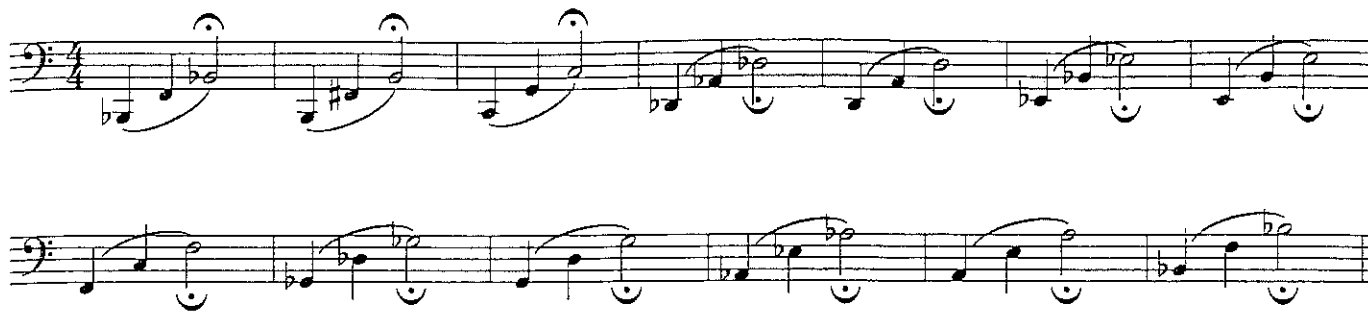


8. Tone in the high register. Play very slowly and keep the tone full and pleasant at all times.





9. Play with a plentiful supply of air. Take care so that the tone doesn't sound forced or strained.



10. Use the breath to start the whole note and establish a good sound. Use the very tip of the tongue to lightly touch the tip of the reed articulate each eighth note.



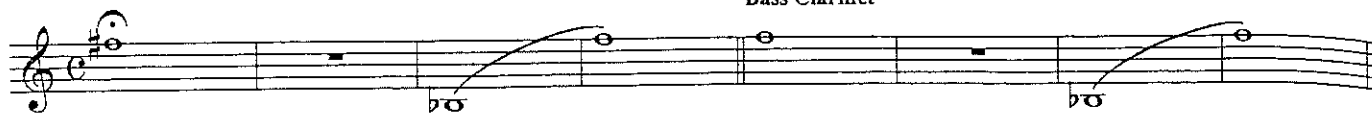
11. Play the same as number ten, keeping the tongue on the tip of the reed and the articulation light.



# Daily Warm-ups for Clarinet

Play the F# below on the barrel and mouthpiece only. Once you have matched the F# with a full and focused tone play the low Bb and F on the clarinet with a full and focused tone.

### Bass Clarinet

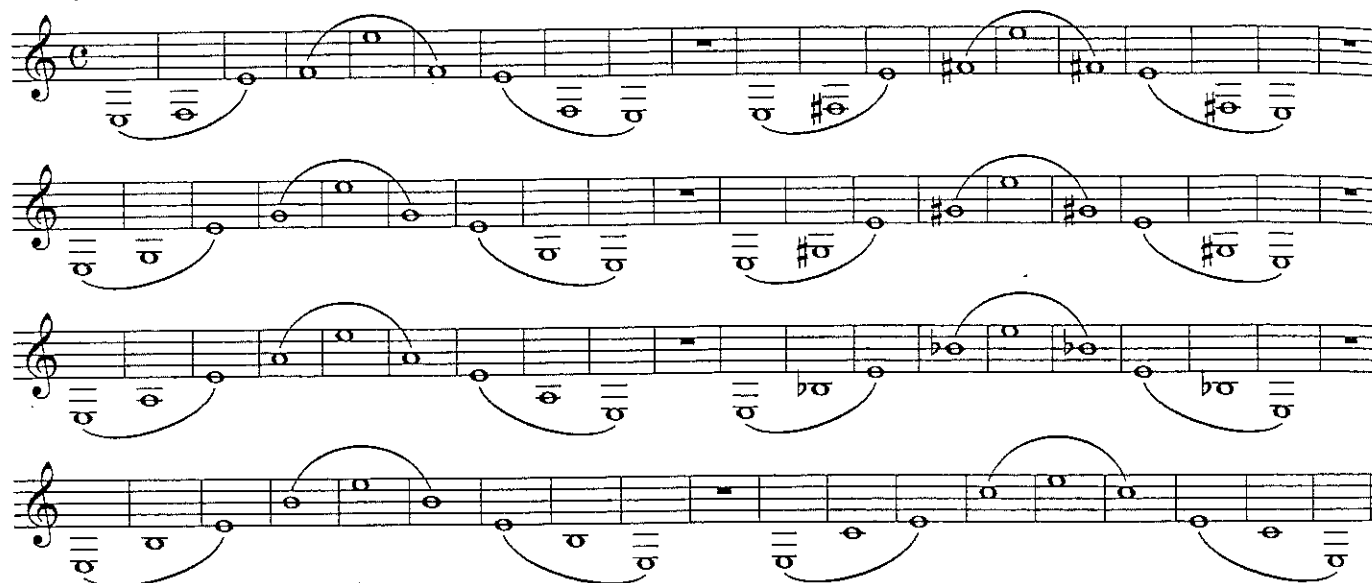


**Long Tones** - Play with a full and resonant tone. Avoid changes in embouchure, airstream or tone color between registers.

1.



2. Play this long tone with your metronome set at 60. Use a full air stream to develop a steady tone, pitch and endurance.



3. Play with a full sound and pay particular attention to intonation while playing the fourths in this long tone.



**Articulation -** Breath start the whole note to establish a good sound. Use the very tip of the tongue to lightly touch the tip of the reed to articulate each quarter note.



4. Play the same as number one keeping the tongue on the tip of the reed and the articulation light.



5. Play the same as number one and two keeping the tongue on the tip of the reed and the articulation light.



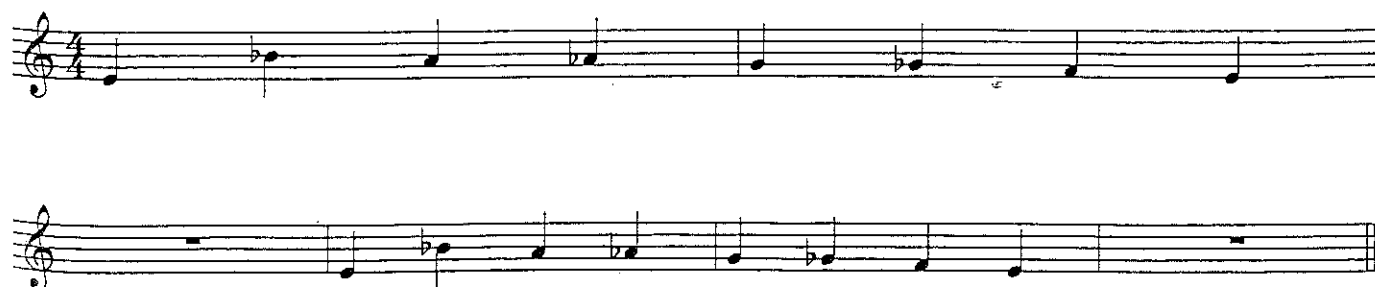
6. Keep the tone even while changing registers.



7. Keep the embouchure relaxed and the air consistent through this register exercise. To play the upper note roll the left index finger down so that it covers only half of the tone hole. Add the D#/Eb key after the high C#.



8. Cock your wrist to keep your fingers on keys throughout this exercise.



10. **EXERCISE FOR CHANGING REGISTERS** - You must learn to tip the thumb onto the register key without changing the basic position of the thumb. The following exercises are designed to develop this important technique.



11. **EXERCISES COMBINING ROLLING THE FIRST FINGER AND TIPPING THE THUMB** - Practice slurring smoothly and evenly keeping the left hand in position over the keys at all times. It is an excellent idea to practice in front of the mirror to check on the movement of the fingers.



12. **CHROMATIC F# EXERCISE** - Chromatic fingerings are an important part of clarinet technique. They should be learned and then used in chromatic passages. Practice the following exercise playing the F# first with the thumb and two bottom side keys [12] & [13]. Next practice the exercise using the first finger of the left hand for the F#. Practice until you can play smoothly and evenly using either fingering. In chromatic passages you may use whichever fingering seems best for you.



13. **CHROMATIC B AND F# EXERCISE** - In this exercise finger the low B and the high F# or Gb using the chromatic fingering (T-1-2-3-4-15). This fingering should be used whenever the notes are found in chromatic passages.




14. **CHROMATIC D# - Eb AND A#-Bb EXERCISE** - Finger the low D#-Eb and the high A#-Bb in this exercise with the chromatic fingering (T-1-2-14). This fingering should be used whenever these notes are found in chromatic passages.



15. **FORKED FINGERING EXERCISES** - Some chordal passages can be greatly simplified if Eb-Bb and D#-A# are fingered with the thumb, the first finger of the left hand and either the first or second finger of the right hand. Learn these fingerings and use them in fast technical passages.



16. **EXERCISE FOR KEEPING THE RIGHT HAND DOWN** - When passing from notes needing the right hand to any of the four throat tones (G, G#, A and Bb), keep the right hand down for smoother and easier execution. In the following exercise the sign  will serve to remind you to keep the right hand down. It is an excellent idea to mark similar passages where the right hand may be kept down in any other music you are playing.

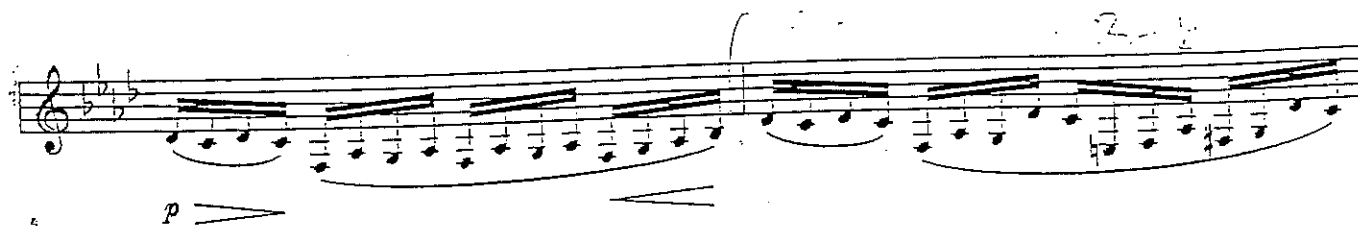
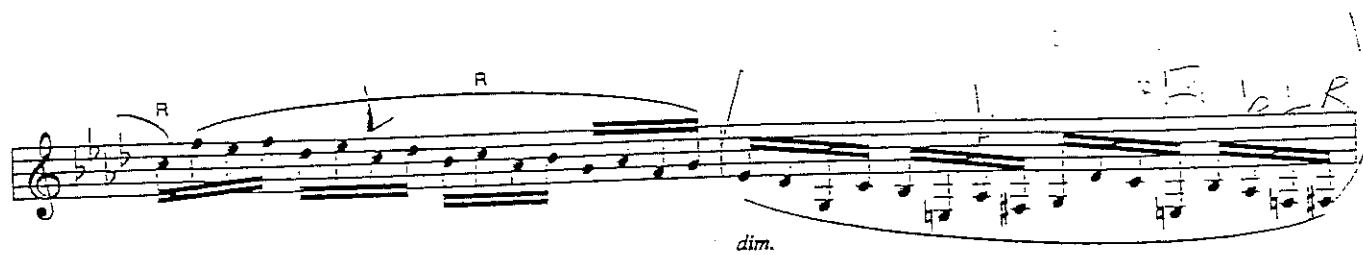
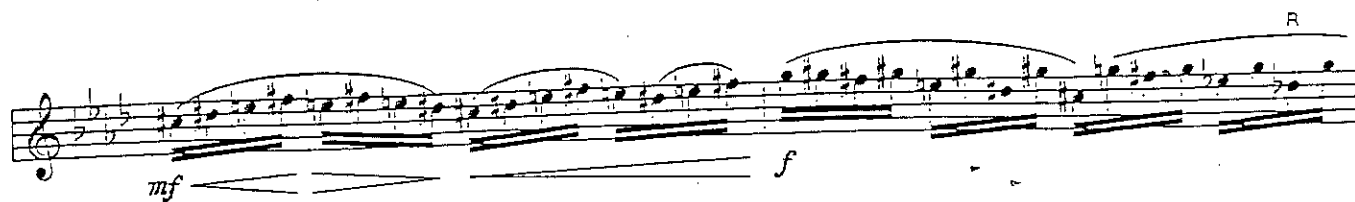


Handwritten notes in the top left corner, possibly indicating a version or performer's name.

# Lady Fingers

The musical score for "Lady Fingers" consists of seven staves of music, all in treble clef and 3/4 time. The key signature has two flats (B-flat and E-flat). The notation includes various dynamics, articulations, and fingerings.

- Staff 1:** Dynamics include *mf*, *p*, and *cresc.* (crescendo). The music features flowing sixteenth-note passages.
- Staff 2:** Dynamics include *mf* and *dim.* (diminuendo). It includes a handwritten *R* above the staff.
- Staff 3:** Dynamics include *mf* and *simile*. The music continues with similar flowing patterns.
- Staff 4:** Dynamics include *f* (forte) and *mf*. It features handwritten fingerings *1 R* and *2 L*, and a *b* (bend) marking.
- Staff 5:** Dynamics include *mp* (mezzo-piano) and *p*. It includes a handwritten *L* above the staff.
- Staff 6:** Dynamics include *dim.* (diminuendo). The music shows a gradual decrease in volume.
- Staff 7:** Dynamics include *mf* and *simile*. The piece concludes with a return to the initial melodic style.



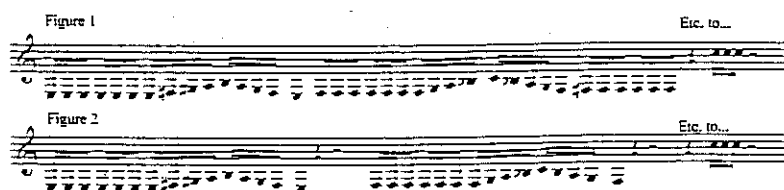
# Advanced Exercises - CLARINET

Working on the quality of articulation: The Descending Scale Matching Exercise



First play a descending F-Major scale all slurred and note the way the air stream remains constant. Then play the articulated version as indicated above. Strive to get the sound quality to match the slurred version. Make sure that the only difference between the articulated and slurred versions is the use of the tongue. In other words, the air stream should always remain the same. Repeat the same exercise using various major keys.

Developing rapid articulation and stamina: The Speed and Coordination Exercise



Perform figure 1 at quarter note=80, 85, 90, 95, 100, 105 etc. etc. until "ter-

terminal velocity" is reached (that is the fastest tempo possible). Then begin terminal velocity and perform figure 2 at the same increasing interval until the new terminal velocity is reached.

Strive to keep all notes short and crisp. Also try to think of each bar as a burst of notes behind a constant air stream.

By working on the mechanics of articulation students will find many aspects of playing the clarinet will suddenly become easier. But more importantly their articulation will have better tone, intonation and projection.

Phillip O. Paglialonga is based in Michigan and maintains an active career as a clarinetist and educator. Please feel free to contact him at [ppaglialonga@hotmail.com](mailto:ppaglialonga@hotmail.com) with any questions or comments you may have.



# ALTERNATE CLARINET FINGERINGS

6

- Dave Soker

REEDS - Mitchell H. Curie / Van Doren

MOUTHPIECES: Van Doren SPV or M13 or BVS // Larry Corbs - LC-3

① Long Tones

②

- Half Note / 1<sup>st</sup> Finger

④ Helps check Reeds

FOR PROPER EMBouchure PRESSURE - MOUTHPIECE only = C concert

where 4<sup>th</sup>'s for Ear / Intonation / Flexibility

FINGER EXERCISE: Cock Wrist

Also: where 4<sup>th</sup> & 5<sup>th</sup> FINGER OF R.H. HAND E-E<sup>b</sup> - then both B Fingering

1<sup>st</sup> 4 Notes G F#-F-E

#

## Daily Warm-up for Saxophone

**Mouthpiece Pitches** - Play the pitch for your instrument listed below using only the mouthpiece. Once you have found the pitch play four notes with a well centered and focused tone. Set your metronome at 52.

### Alto - Concert A

**Tenor - Concert G**

### Baritone - Concert D



Put the mouthpiece on your saxophone and play the the exercise below with the same embouchure and same feeling as when played on the mouthpiece alsono.

## Alto

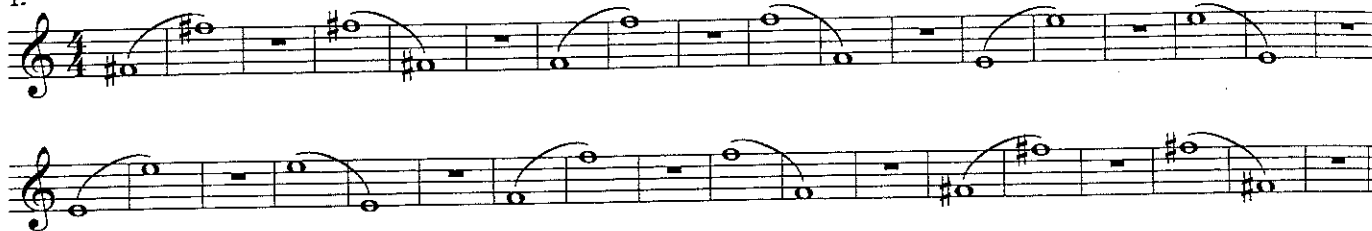
Tenor

## Baritone

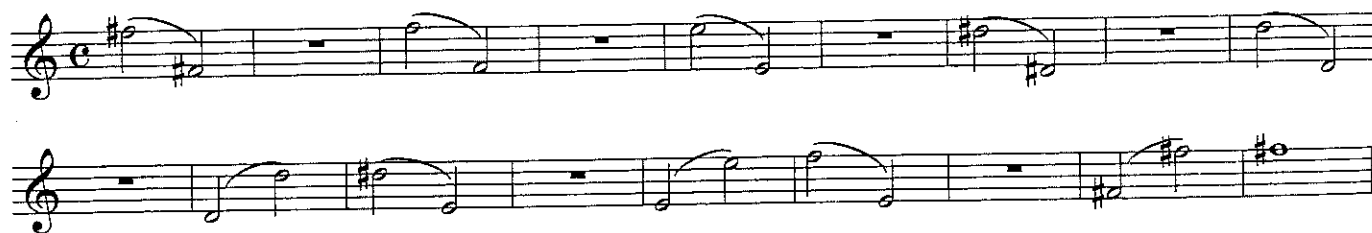


**Play the exercises below using the same embouchure and feeling as used on the mouthpiece alone. Do not move your jaw.**

1.



2.



3.



4.



5.



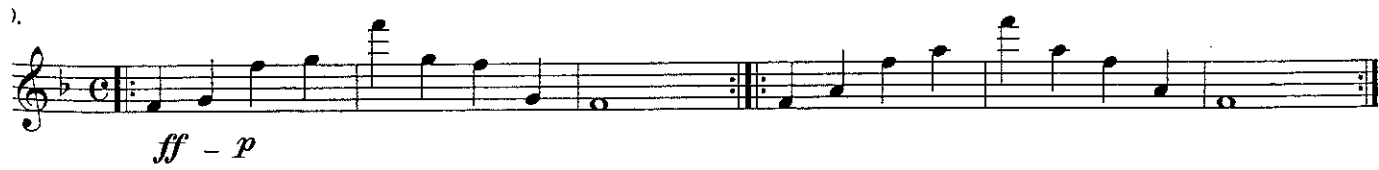
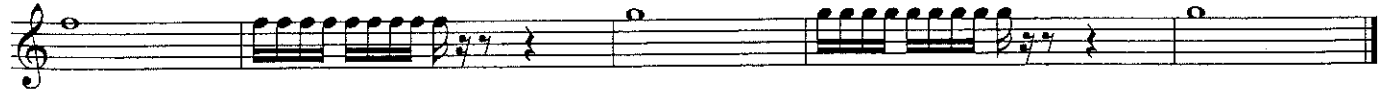
6. Articulation - Use the whole note to establish a good sound. Use the very tip of the tongue to lightly touch the tip of the reed to articulate each quarter note.



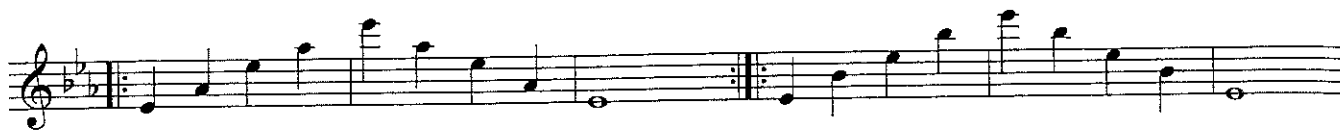
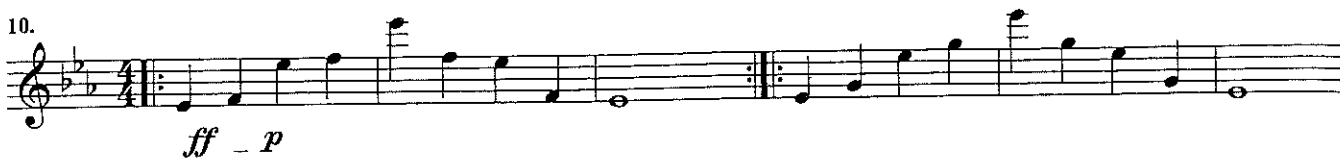
7. Play the same as above keeping the articulation as light as possible.



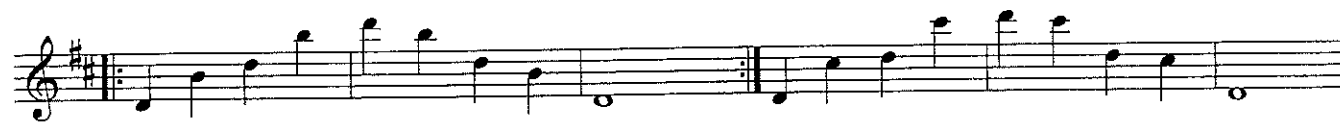
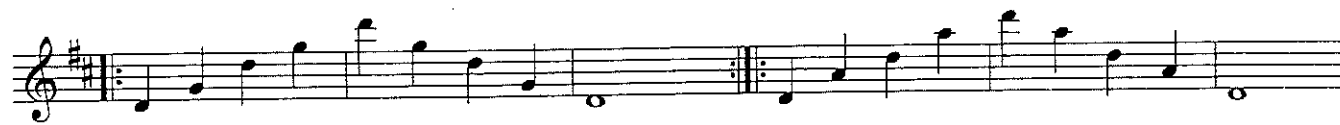
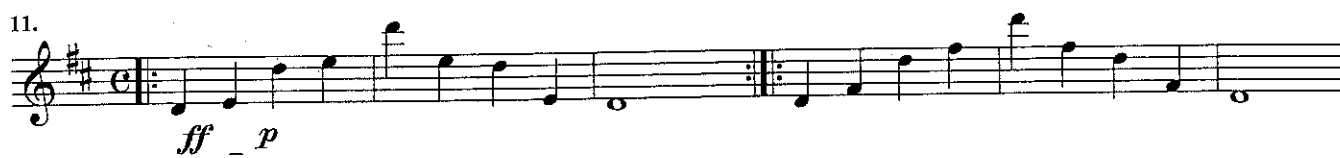
8. Play the same as above keeping the articulation as light as possible.



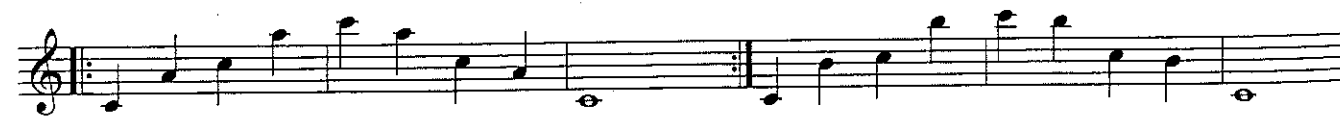
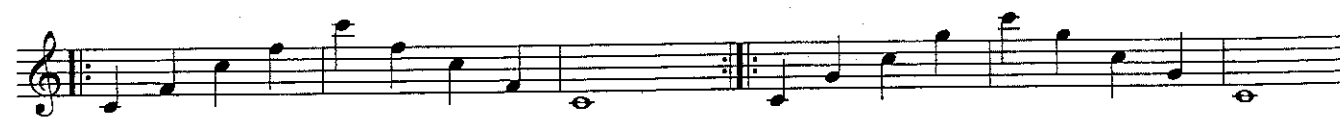
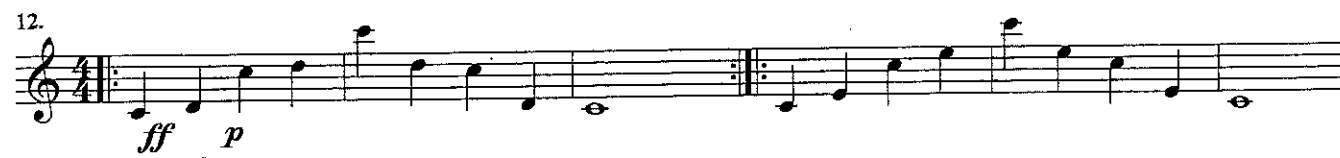
10.



11.



12.

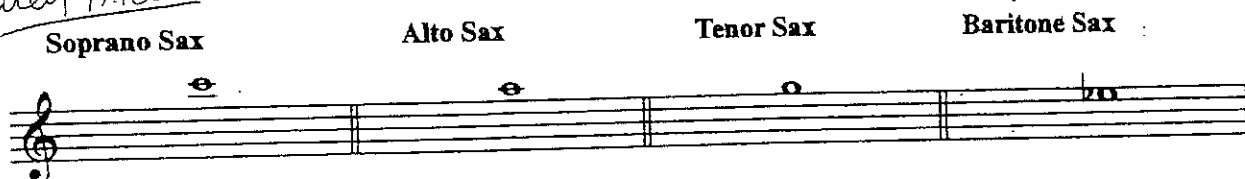


## INTONATION AND PITCH

### Individual tuning

Playing in tune as a section constitutes a major problem in the development of the section. It is necessary to check the intonation of each player before working on the section. One important step that is often missed is the checking of the pitch sounded by the mouthpiece alone. The soprano, alto, tenor, and baritone mouthpiece should sound a specific pitch when played correctly. When this pitch is sounded by the mouthpiece alone, it is an indication the student is not using the embouchure correct or proper breath support. By checking the pitch of the mouthpiece, a number of general intonation problems across the section can be solved. The chart below shows the pitches which should be sounded with the mouthpiece for the four saxophones used in a jazz section.

*Concert Pitches*



Another factor that needs to be considered in any intonation discussion is the tendencies of the individual instruments themselves. Even the best of instruments have certain pitches that tend to play flat or sharp because of the inherent flaws in the design of the instrument, and though manufacturers are aware of these problems and try to do their best to remedy them, they still exist in the instruments. Below is a chart showing the most common problems found.

