

Supplemental Pack for Combined Classes

# MUSICAL MASTERY

*For Band*

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**BOOK 1**

# MUSICAL MASTERY

## Supplemental Pack for Combined Classes Preface

This Supplemental Pack has been created to make it easier to combine woodwind instruments together. The original woodwind materials were independent in nature, while these new pages will allow all the woodwinds to play combined.

### **“Band” Page Titles**

All the new pages that were written for the Supplemental Pack have the word “Band” in the title. This is to help distinguish the pages that were written for combination purposes, verses the original pages. For example, there is a new “Band Low Notes for Saxophone” that corresponds with the other woodwind Low Notes pages, while the original saxophone book already has “Saxophone Low Notes” that will not combine well.

### **Woodwind Combination Grid**

The Woodwind Combination Grid is designed to see what page titles can be combined, along with some modification notes when combining all the instruments together. The cells shaded in light gray are new pages that were written for the Supplemental Pack.

### **Combination Mini Pages**

In order to see all the materials at once, a Mini Page packet was created. This is just intended to be a quick reference guide. You should be able to see the notes on the staff but will likely be unable to read the small print. You can refer to the Teacher’s Edition to read the details.

### **Unison**

Due to the different layouts of the woodwind fingerboards and ranges, the combined woodwind pages will rarely be in unison. These pages are designed to develop the individual instrumentalist in the most natural way possible. Students will still have plenty of opportunities to play in unison when playing songs together.

### **Brass Long Tones**

Brass Long Tones #1 and Brass Long Tones #3 have been adapted for use with the woodwind instruments. When combining woodwind and brass classes, students will now have an opportunity to play some fundamentals together.

### **Additional Questions?**

If you have any additional questions regarding any of these pages, don’t hesitate to ask!

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# MUSICAL MASTERY

## Woodwind Combination Grid

	<u>Flute</u>	<u>Oboe</u>	<u>Bassoon</u>	<u>Clarinet</u>	<u>Saxophone</u>	<u>Combination Notes</u>
1	Flute Head Joint	Oboe Reed Crow	Bassoon Reed Crow	Clarinet Mouthpiece & Barrel	Saxophone Mouthpiece & Neck	The first four lines of Flute Head Joint are slightly different, this is all intended to be played as a back and forth echo so it should be easy to adapt. You can also write some rhythms on the board.
2	Flute Basics #1	Oboe Basics #1	Bassoon Basics #1	Clarinet Basics #1	Saxophone Basics #1	The clarinets will not have the octave slur lines like everyone else. They can simply sustain the desired note for 8 counts in order to play along.
3	None	None	Bassoon Flicking	None	None	This is a bassoon specific info sheet.
4	Flute First Notes	Oboe First Notes	Bassoon First Notes	Clarinet Upper Joint #1	Saxophone First Notes	When played together, the woodwind family will create some harmony. Please note that the clarinets playing on the upper joint only will be especially out of tune on line 5.
5	Band First Notes #2 for Flute	Band First Notes #2 for Oboe	Band First Notes #2 for Bassoon	Clarinet Upper Joint #2	Band First Notes #2 for Saxophone	Same info as First Notes
6	Flute Basics #2	Oboe Basics #2	Bassoon Basics #2	Clarinet Basics #2	Saxophone Basics #2	Same info as Basics #1
7	Flute Basics #3	Oboe Basics #3	Bassoon Basics #3	None, redo Clarinet Basics #1 and #2	Saxophone Basics #3	The clarinets will have an opportunity to go back through Basics #1 and #2 to reinforce their note reading and fingerings.
8	Flute Basics #4	Oboe Basics #4	None, redo Bassoon Basics #1-3	None, redo Clarinet Basics #1 and #2	Saxophone Basics #4	The bassoons will also get to reinforce previous notes during Basics #4.
9	Flute Basics #5	None, redo 1-4	None, redo 1-3	None, redo 1-2	none, redo 1-4	Everyone can reinforce concert D, Db, and C to help out the flutes.
10	Flute Finger Ninjas	Oboe Finger Ninjas	Bassoon Finger Ninjas	Clarinet Finger Ninjas #1 and #2	Band Finger Ninjas for Saxophone	Sequentially, the clarinets are better off waiting to do their Finger Ninjas until after mastering Exercise #1, Finger Wiggles #1, and Register Slurs. You may want to give the clarinets an easier finger combination to play along until they are ready.
11	Flute Exercise #1	Oboe Exercise #1	Bassoon Exercise #1	Clarinet Exercise #1	Saxophone Exercise #1	In order to get all the woodwinds to line up rhythmically, you can omit Flute line 1 and line 3, Oboe lines 4 and 5, Bassoon lines 4 and 5.
12	None	None	None	Clarinet Resonance	None	This is a clarinet specific info sheet.
13	Flute Exercise #2	Oboe Exercise #2	Bassoon Exercise #2	Clarinet Exercise #2	Saxophone Exercise #2	In order to get all the woodwinds to line up rhythmically, you can omit Flute line 2 and line 4.
14	Band Exercise #3 for Flute	Band Exercise #3 for Oboe	Band Exercise #3 for Bassoon	Band Exercise #3 for Clarinet	Saxophone Exercise #3	Clarinets will need to master their Finger Ninjas before playing the first two lines. They can start on line 3 until they are ready.
15	Flute Finger Wiggles	Oboe Finger Wiggles #1	Bassoon Finger Wiggles #1	Clarinet Finger Wiggles #1	Saxophone Finger Wiggles #1	Flute lines 5-7 are different. When everyone else plays their lines 5-6, you can have the flutes play 1-2 or 3-4 again.

16	Band Finger Wiggles #2 for Flute	Band Finger Wiggles #2 for Oboe	Bassoon Finger Wiggles #2	Clarinet Finger Wiggles #3	Saxophone Finger Wiggles #2	While the oboe and clarinet have their own Wiggles #2, they don't line up with the bassoon and saxophone, so a different oboe version has been written, and the clarinets should play #3 to match up with everyone else's #2
17	None	None	None	Clarinet Finger Wiggles #2	None	Clarinet specific
17	None	Oboe Finger Wiggles #2	None	None	None	Oboe specific
18	Band Register Slurs for Flute	Band Register Slurs for Oboe	Band Register Slurs for Bassoon	Clarinet Register Slurs	Band Register Slurs for Saxophone	Because Register Slurs are so important for clarinets, a corresponding play along version has been written for the rest of the woodwinds
19	Band Clarion Notes for Flute	Band Clarion Notes for Oboe	Band Clarion Notes for Bassoon	Clarinet Clarion Notes	Band Clarion Notes for Saxophone	In order to give the clarinets an opportunity to read and play in their new clarion range, the rest of the woodwinds are given a play along version
20	Flute Low Notes	Oboe Low Notes	Bassoon Low Notes	Band Low Notes for Clarinet	Saxophone Low Notes and Band Low Notes for Saxophone	While the saxophones already have a Low Notes page, the format is different, so a new version has been written in order to play along with the rest of the woodwinds
21	Flute Slurs	Oboe Chromatic Warmup	Bassoon Chromatic Warmup	Band Chromatic Warmup for Clarinet	Saxophone Chromatic Warmup	The first two lines of the Flute Slurs are different; flutes can start on line 3 to play with everyone else, or everyone else can be instructed to play octave slurs along with the flutes
22	Flute Long Tones #1	Oboe Long Tones #1	Bassoon Long Tones #1	Clarinet Long Tones #1	Saxophone Long Tones #1	Due to range, each instrument has a slightly different amount of notes on this page. The format is the same
23	Flute Long Tones #2	Oboe Long Tones #2	Bassoon Long Tones #2	Clarinet Long Tones #2	Saxophone Long Tones #2	Due to range, each instrument has a slightly different amount of notes on this page. The format is the same
24	Band Chromatic Registers for Flute	Band Chromatic Registers for Oboe	Band Chromatic Registers for Bassoon	Clarinet Chromatic Registers	Band Chromatic Registers for Saxophone	To help the clarinets master their finger patterns, a corresponding play along page has been written for the other woodwinds
25	Flute Chromatic #1	Oboe Chromatic #1	Bassoon Chromatic #1	Clarinet Chromatic #1	Saxophone Chromatic #1	The flutes play in their middle octave for this page while everyone else plays in their low octave. You could also have the flutes play Chromatic #2 while everyone else plays #1
26	Flute Chromatic #2	Oboe Chromatic #2	Bassoon Chromatic #2	Clarinet Chromatic #2	Saxophone Chromatic #2	Flutes can also switch to Chromatic #1
27	Flute Chromatic #3	Oboe Chromatic #3	Bassoon Chromatic #3	Clarinet Chromatic #3	Saxophone Chromatic #3	Due to range, each instrument has a slightly different amount of notes on this page
28	Flute Technique	Oboe Technique	Bassoon Technique	Clarinet Technique #1 and #2	Saxophone Technique	Once the Technique pattern is originally learned, it can also be taught in other keys
29	Flute Harmonics #1	None	None	None	None	Flute specific
29	Flute Harmonics #2	None	None	None	None	Flute specific
30, 31	Flute Vibrato	Oboe Vibrato	Bassoon Vibrato	None	Saxophone Vibrato	No vibrato for clarinets
32	None	None	None	None	Saxophone High F# Key	Saxophone specific
33	Band Long Tones #1 for Flute	Band Long Tones #1 for Oboe	Band Long Tones #1 for Bassoon	Band Long Tones #1 for Clarinet	Band Long Tones #1 for Saxophone	Designed to combine with Brass Long Tones #1
34	Band Long Tones #1 Part 2 for Flute	Band Long Tones #1 Part 2 for Oboe	Band Long Tones #1 Part 2 for Bassoon	Band Long Tones #1 Part 2 for Clarinet	Band Long Tones #1 Part 2 for Saxophone	Designed to combine with Brass Long Tones #1 Part 2
35	Band Long Tones #3 for Flute	Band Long Tones #3 for Oboe	Band Long Tones #3 for Bassoon	Band Long Tones #3 for Clarinet	Band Long Tones #3 for Saxophone	Designed to combine with Brass Long Tones #3



# Flute Head Joint

## Head Joint Only

Open head joint  
Play a steady sound until the release on count 1

1. 

2. 

3. 

4. 

Closed head joint, low  
Remember to have an oval shaped aperture on this note; corners are at the canine teeth.

5. 

6. 

7. 


8. 


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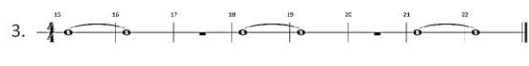
# Oboe Reed Crow

## Oboe Reed Only

Hold a steady sound as long as you can

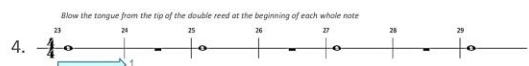
1. 


2. 


3. 


Articulation

Only begin articulating after consistently sustaining a steady sound on the oboe reed.  
Set your embouchure and place the tip of the tongue on the tip of the double reed. Blow fast air and move your tongue away from the double reed. Think of saying "THEEH" (as in Thesis).

4. 

5. 

6. 

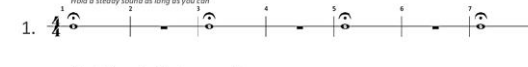
7. 


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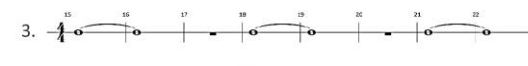
# Bassoon Reed Crow

## Bassoon Reed Only

Hold a steady sound as long as you can

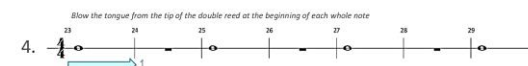
1. 

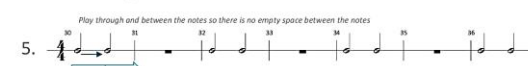
2. 


3. 

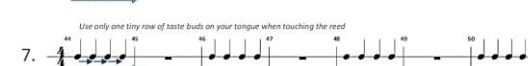
Articulation

Only begin articulating after consistently sustaining a steady sound on the bassoon reed.  
Set your embouchure and place the tip of the tongue on the tip of the double reed. Blow fast air and move your tongue away from the double reed. Think of saying "THEEH" (as in Thesis).

4. 

5. 

6. 

7. 

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## Flute Head Joint Part 2

Closed head joint, high  
Remember to have a rounder shaped aperture on this note; slide corners forward and keep the top lip down.

9. 

10. 

11. 

12. 

Closed head joint, slur between high and low

13. 

14. 

15. 

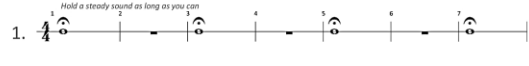
16. 

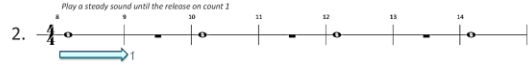
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# Clarinet Mouthpiece & Barrel

## Concert F#

Hold a steady sound as long as you can

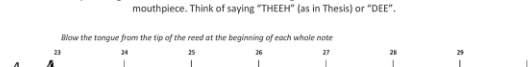
1. 

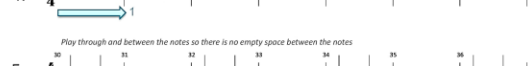
2. 


3. 


Articulation

Only begin articulating after consistently sustaining a Concert F# on the mouthpiece and barrel.  
Set your embouchure and place the tip of the tongue on the top of the tip of the reed. Blow fast air and move your tongue down off the reed. Continue blowing fast air across the reed to the back of the mouthpiece. Think of saying "THEEH" (as in Thesis) or "DEE".

4. 

5. 

6. 

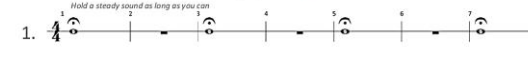
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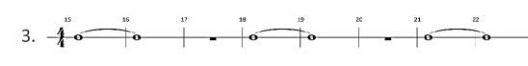
# Saxophone Mouthpiece & Neck

## Concert G#

Hold a steady sound as long as you can

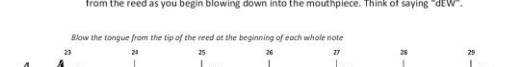
1. 


2. 


3. 


Articulation

Only begin articulating after consistently sustaining a Concert G# on the mouthpiece and neck.  
Start with the tip of the tongue near the top of the tip of the reed, then quickly blow the tongue away from the reed as you begin blowing down into the mouthpiece. Think of saying "DEW".

4. 

5. 

6. 

7. 

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# Flute Basics #1

Chromatic C<sup>#</sup> and C

## Aperture Shape

- Oval for low to middle range
- Round for high range



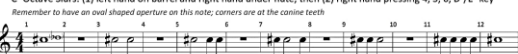
1. Left hand on barrel and right hand under flute



2. Left hand on barrel and right hand pressing keys

C<sup>#</sup>/D<sup>b</sup>

C<sup>#</sup> Octave Slurs: (1) left hand on barrel and right hand under flute, then (2) right hand pressing 4, 5, 6, D<sup>#</sup>/E<sup>b</sup> key



Remember to have a rounder shaped aperture on this note; slide corners forward and keep the top lip down



C

C Natural Octave Slurs: left hand transitions to key 1 and right hand pressing 4, 5, 6, D<sup>#</sup>/E<sup>b</sup> key



Round shaped aperture; slide corners forward and keep the top lip down



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# Oboe Basics #1

F<sup>#</sup>, F, E

Keep fingers hovering closely over the keys



Add octave key



Add octave key



Add octave key

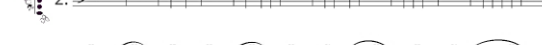


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# Bassoon Basics #1

F<sup>#</sup>, G, A<sup>b</sup>

Half Hole Technique  
The F<sup>#</sup>, G, and A<sup>b</sup> notes 2, 3, and 4 are played using the Half Hole Technique. Pull Finger 1 down to uncover a small vent hole. Do not lift your finger off the hole.

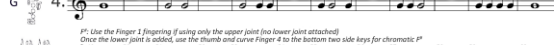
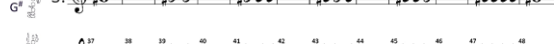
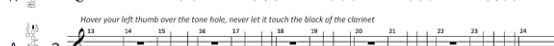


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# Clarinet Basics #1

Upper Joint B<sup>b</sup>, A, G<sup>#</sup>, G, F<sup>#</sup>, F, E, D<sup>#</sup>, D, C<sup>#</sup>

Can be played with Upper Joint only; right hand on barrel

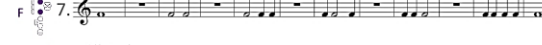


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# Saxophone Basics #1

G, F<sup>#</sup>, F

Keep fingers hovering close over the pearls



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# Bassoon Flicking

12

## Explanation



### What is Flicking?

The notes A, Bb, B, C, & D above the bass clef staff are troublesome notes on the bassoon and need a little help with their response. Flicking is also called 'Venting' a note, almost like the 'half-hole' technique that you use on G in the staff. It refers to the quick 'venting' of certain thumb keys while playing the notes A, Bb, B, C, and D just above the bass clef staff. This technique keeps these notes from cracking and facilitates a clean, quick, consistent articulation.

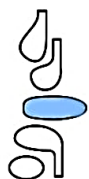
### Why Do I Need To Learn How To Flick?

Flicking helps these specific notes 'speak' instantly and more consistently when you play them. When playing these notes in the context of an exercise or piece of music, you can be more fluid and expressive in your musical artistry. Flicking also gives stability to the sound in all dynamic ranges.

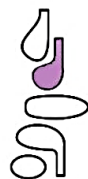
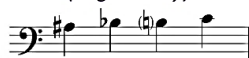
### How Do I Use These Flick Fingerings?

Flicking can be used on any articulated or slurred passages. The trick is to quickly flick the recommended key at exactly the same time that you finger & tongue the note in question. If you accidentally 'hold' the flick key down, it will still work; although, it might change the tone quality and intonation of the note. Work on this technique until you become very comfortable with it and it just becomes part of the fingering.

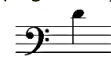
Flick #1  
(High A Key)



Flick #2  
(High C Key)



Flick #3  
(High D Key)



If you don't  
have a high  
D key, try  
Flick #2

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Fingerings  
DT=Double Thumb  
P=Pinky

## Flute First Notes

C, B $\flat$ , A, G, F

10

Use steady, fast air until the release on beat 1

C 1, P 1.

B $\flat$  DT, 1, P 2.

Make the end of the note sound like the beginning

A DT, 1-2, P 3.

G DT, 1-3, P 4.

Breathe low and deep during each rest

F DT, 1-4, P 5.

Keep fingers hovering over each key

7.

8.

9.

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## Oboe First Notes

C, B $\flat$ , A, G, Right F

8

Use steady, fast air until the release on beat 1

C 1&4 1.

B $\flat$  1,2&4 2.

Make the end of the note sound like the beginning

A 1-2 3.

G 1-3 4.

Breathe low and deep during each rest

F 1-5, Right F Key 5.

Keep fingers hovering over each key

7.

8.

9.

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## Bassoon First Notes

C, B $\flat$ , A, G, F

10

Use steady, fast air until the beginning of the rest

C w1-3 1.

B $\flat$  w1-5, B $\flat$  Key 2.

Make the end of the note sound like the beginning

A w1-5 3.

G w1-6 4.

Breathe low and deep during each rest

F w1-6, F Pinky 5.

Keep fingers hovering close to the bassoon

7.

8.

9.

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Can be played  
with Upper  
Joint only;  
right hand  
on barrel

## Clarinet Upper Joint # 1

G, F, E, D, C

8

Blow fast, steady air until the release on count 1

G open 1.

Place your left thumb on the tone hole at a diagonal

F Thumb 2.

Make the end of the note sound like the beginning

E T, 1 3.

Breathe low and deep during each rest

D T, 1-2 4.

When playing on the upper joint only (no lower joint attached), C will sound very sharp

C T, 1-3 5.

Make sure your fingers are curved over the tone holes

7.

Keep fingers hovering close to the clarinet as you lift them up

8.

9.

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## Saxophone First Notes

B, A, G, F, E

8

Use steady air until the beginning of the rest

B 1 1.

A 1-2 2.

Make the end of the note sound like the beginning

G 1-3 3.

Breathe low and deep during each rest

F 1-4 4.

E 1-5 5.

Keep fingers hovering over each key

7.

SLUR: connects changing notes - tongue the first note of a slur

8.

9.

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Flute

## Band First Notes #2

Combine with "Clarinet Upper Joint #2"  
Advanced C, B $\flat$ , A, G, F

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

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Oboe

## Band First Notes #2

Combine with "Clarinet Upper Joint #2"  
Advanced C, B $\flat$ , A, G, Right F

1. 

2. 

3. 

4. 

5. 

6. 

7. 

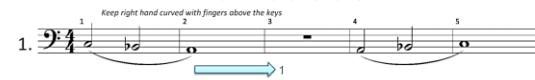
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Bassoon

## Band First Notes #2


Combine with "Clarinet Upper Joint #2"  
Advanced C, B $\flat$ , A, G, F

1. 

2. 


3. 

4. 

5. 

6. 

7. 

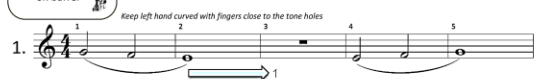
8. 


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Can be played  
with Upper  
Joint only;  
right hand  
on barrel

## Clarinet Upper Joint #2


Advanced G, F, E, D, C


1. 


2. 


3. 

4. 

5. 

6. 

7. 

8. 

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Saxophone

## Band First Notes #2

Combine with "Clarinet Upper Joint #2"  
Advanced B, A, G, F, E

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

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## Flute Basics #2

Chromatic B, B<sup>b</sup>, and A

11

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47.

Chromatic fingering with lever (use side of finger 4)

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## Oboe Basics #2

E<sup>b</sup>, D, D<sup>b</sup>

10

**Half Hole**  
The E<sup>b</sup>, D, and D<sup>b</sup> in lines 2, 5, and 8 are played using the half hole. Roll your finger to uncover the small vent hole. Do not lift or slide your finger off the key.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104.

Keep fingers hovering closely over the keys

Roll off the half hole with the first finger

Roll off the half hole with the first finger

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## Bassoon Basics #2

A, B<sup>b</sup>, B

13

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104.

Flick R1, High A Key

Flick R2, High C Key

Flick R2, High C Key

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## Clarinet Basics #2

Lower Joint C, B, B<sup>b</sup>, A, G<sup>#</sup>, G, F<sup>#</sup>, F, E

11

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138.

The right thumb should be under the thumb rest between the nail and the knuckle

The Fork fingering should be used whenever the B is next to a B<sup>b</sup>. The Middle (M) fingering should be used the rest of the time.

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## Saxophone Basics #2

E, D<sup>#</sup>, D

10

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138.

Add octave key

Add octave key

Add octave key

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## Flute Basics #3

Chromatic A<sup>b</sup>, G, and G<sup>b</sup>

12

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## Oboe Basics #3

G, A<sup>b</sup>, A

11

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## Bassoon Basics #3

C, D<sup>b</sup>, D

14

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## Clarinet

Since the clarinets only have Basics #1 and #2, simply choose some lines from those pages to reinforce while the rest of the woodwinds work on Basics #3 and #4.

## Saxophone Basics #3

G<sup>#</sup>, A, B<sup>b</sup>

11

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## Flute Basics #4

Chromatic F, E, and E<sup>b</sup>

13

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## Oboe Basics #4

B<sup>b</sup>, B, C

12

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## Bassoon

Since the bassoons only have Basics #1, #2, and #3, simply choose some lines from those pages to reinforce while the rest of the woodwinds work on Basics #4.

## Clarinet

Since the clarinets only have Basics #1 and #2, simply choose some lines from those pages to reinforce while the rest of the woodwinds work on Basics #3 and #4.

## Saxophone Basics #4

B, C, C<sup>#</sup>

12

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## Flute Basics #5

14

Chromatic D, D<sup>b</sup> and C

Below Staff D

1.

Fourth Line D (let go of finger 1)

2.

3.

D<sup>b</sup>/C<sup>#</sup>

4.

C

5.

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## Oboe, Bassoon, Clarinet, Saxophone

Only the flutes have Basics #5. While the flutes are working on their notes in Basics #5, simply select some lines from the other basics pages for the rest of the woodwinds to reinforce.

# Flute Finger Ninjas

E<sup>b</sup> to F and C to D

15

# Oboe Finger Ninjas

E<sup>b</sup> to F and C to D

13

# Bassoon Finger Ninjas

E<sup>b</sup> to F and F to G

15

Blow steady air until the release on count 1

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Be quick and sneaky as you move your fingers during the rest

Hover fingers and thumb close to the keys

Roll off the half hole with the first finger, don't lift

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Blow steady air until the release on count 1

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Be quick and sneaky as you move your fingers during the rest

Hover fingers close to the keys

Roll off the half hole with the first finger, don't lift

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Blow steady fast air until the release on count 1

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Be quick and sneaky as you move your fingers during the rest

Hover fingers close to the keys

"Half Hole" Finger 1. Add left E<sup>b</sup> key

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# Clarinet Finger Ninjas #1

Transition to C  
Keep right hand down for entire page!

18

# Clarinet Finger Ninjas #2

Transition to B  
Keep right hand down for entire page!

19

RH Down

G to C Use resonance fingering RH Down to prepare for the upcoming C

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

C is like Low F with the Register Key (RP2)

Be quick and sneaky as you move your left hand fingers during the rest

Hover left hand fingers close to the tone holes

B<sup>b</sup> to C Use resonance fingering RH Down and touch left pinky to LP4 to prepare for the upcoming C

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RH Down

B<sup>b</sup> to B Use resonance fingering RH Down and touch left pinky to LP4 to prepare for the upcoming B

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

B is like Low E with the Register Key (LP4)

Keep RP2 down as well

Be quick and sneaky as you move your left hand fingers during the rest

A to B Use resonance fingering RH Down and touch left pinky to LP4 to prepare for the upcoming B

Keep left thumb at a diagonal to be over thumb tone hole and register key

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Saxophone

# Band Finger Ninjas

Combine with Flute, Oboe, Bassoon, or Clarinet "Finger Ninjas"  
G<sup>#</sup> to A and C to D

Blow steady air until the release on count 1

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Be quick and sneaky as you move your fingers during the rest

Hover fingers on the pearls

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# Flute Exercise #1

16

Key of B $\flat$

p = with pinky  
np = no pinky

Use Double Thumb for whole exercise  
★ E $\flat$  Reminder:  $\text{F}\sharp\text{B}\flat\text{A}\flat\text{G}\flat\text{F}\sharp\text{E}\flat$   
Double Thumb B $\flat$  Reminder:  $\text{F}\sharp\text{B}\flat\text{A}\flat\text{G}\flat\text{F}\sharp\text{E}\flat$

Keep fingers hovering close to the keys



Always start the sound with a light "LUH" syllable, even at the beginning of a slur



Sneaky fingers



Keep your lips forward - away from your teeth



Maintain a small aperture with canners forward



Use your top lip to aim your air down (feel the tip of your nose pull down)



Blow lots of air to the ends of the notes



1 Octave Concert B $\flat$  Scale



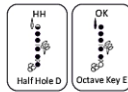
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# Oboe Exercise #1

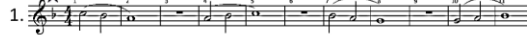
14

Key of F

★ The key signature indicates that all B's will be played as a B $\flat$



Begin sound with your tongue, even at the beginning of a slur



Use the Right F Key for better tuning and stability



Press fingers firmly over keys, especially finger 6



Blow fast air until beat 1 of the rest



Keep air moving between each note as you tongue



1 Octave Concert F Scale



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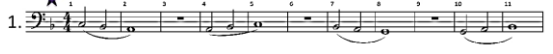
# Bassoon Exercise #1

16

Key of F

★ The key signature indicates that all B's will be played as a B $\flat$

Always tongue the first note of a slur



Keep fingers hovering close to the tone holes



Blow fast air until the release on beat 1



Keep air moving between each note as you tongue



1 Octave Concert F Scale



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# Clarinet Exercise #1

12

Key of F

★ The key signature indicates that all B's will be played as a B $\flat$



Keep fingers close to tone holes, hovering all the time



Keep your tongue high and air fast



Seal fingers firmly over tone holes, especially finger 6



Blow lots of air until the release on beat 1



Keep air moving between each note as you tongue



1 Octave F Scale (Concert E $\flat$ )



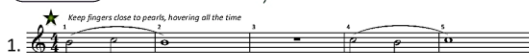
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# Saxophone Exercise #1

13

Key of C

★ The key signature indicates that all F's will be played as a F $\sharp$



Begin sound by releasing your tongue from the reed with a light "GEW" syllable, even at the beginning of a slur



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Mark your resonance  
fingerings in your  
fingering chart!



# Clarinet Resonance

"Covered" Fingerings

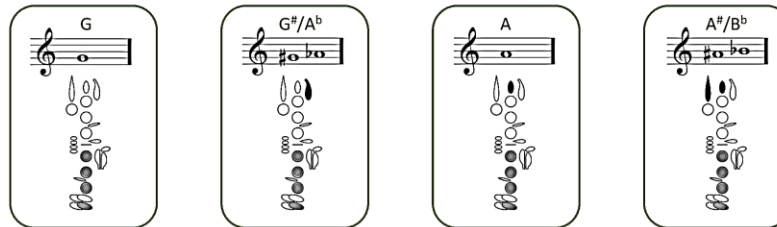


## What are Resonance Fingerings?

The notes G, G<sup>#</sup>, A, and B<sup>b</sup> in the staff are the clarinet "throat tones". They generally have a thin, weak tone quality and are sharp in pitch. Resonance Fingerings improve tone quality, lower pitch, and facilitate easier technique when next to notes in the clarion range of the clarinet. In short, they improve Tone, Tuning, and Technique.

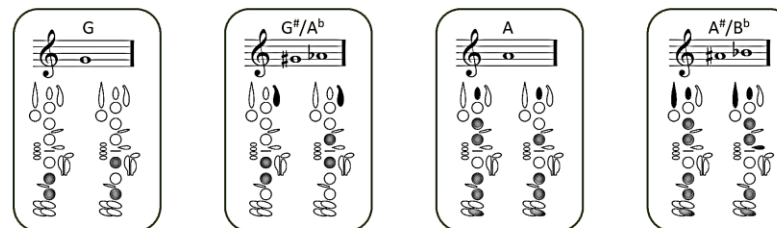
## Basic Resonance Fingerings

Basic resonance fingerings are simply Right Hand Down (RHD). Fingers 4, 5, 6, RP2



## Advanced Resonance Fingerings

Eventually every clarinet player will need to create their own personalized resonance fingerings. These fingerings are individualized based on type/brand of mouthpiece, reed, ligature, and clarinet, as well as volume and tuning requirements. A few common advanced resonance fingerings are shown below. Use a tuner to find the fingerings that work best for you. In general, to lower pitch add more fingers, and to raise pitch use less fingers than what is shown. Write down the fingerings that work for you, and don't forget to use your ears and continue checking them with your tuner and make adjustments if necessary.



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## Flute Exercise #2

17

Key of F

p = with pinky  
np = no pinky

Use Double Thumb  (Use double thumb for the whole exercise)

1. 

Always start the sound with a light "LH" syllable, even at the beginning of a slur

2. 

TALL MOUTH - like a boiled egg is on your tongue

3. 

Keep your lips forward - away from your teeth

4. 

Always grip with the inside wet part of your lips

5. 

Blow lots of air to the ends of the notes

6. 

Use your top lip to aim your air down (feel the tip of your nose pull down)

7. 

1 Octave Concert F Scale

8. 

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## Oboe Exercise #2

15

Key of B<sup>b</sup>



Make sure you tongue the first note, even at the beginning of a slur

1. 

2. 

3. 

Keep your fingers curved

4. 

Use warm, low air

5. 

Blow lots of air to the ends of the notes

6. 

Keep air moving between each note as you tongue

7. 

1 Octave Concert B<sup>b</sup> Scale

8. 

9. 

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## Bassoon Exercise #2

17

Key of B<sup>b</sup>

Make sure you tongue the first note, even at the beginning of a slur

1. 

2. 

3. 

Keep your fingers curved

4. 

Use warm, low air

5. 

Blow lots of air to the ends of the notes

6. 

Keep air moving between each note as you tongue

7. 

1 Octave Concert B<sup>b</sup> Scale

8. 

9. 

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Key Signature Reminders:  
F# uses Finger 1  
B<sup>b</sup> uses Middle Finger (M), Finger 5

## Clarinet Exercise #2

14

Key of G

Use your resonance fingering for G

1. 


2. 

3. 

4. 

5. 

Seal fingers firmly over tone holes, especially finger 6

6. 

Blow lots of air until beat 1 of the rest

7. 

Keep air moving between each note as you tongue

8. 

1 Octave G Scale (Concert F)

9. 

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## Saxophone Exercise #2

14

Key of D

The key signature indicates F<sup>#</sup> and C<sup>#</sup>

Make sure you tongue the first note, even at the beginning of a slur

1. 

2. 

3. 

Blow through the word "WHO"

4. 

Use warm, low air

5. 

"TOEN" "TOEN" "EW"

6. 

Covered C<sup>#</sup> Open C<sup>#</sup>

7. 

Keep air moving between each note as you tongue

8. 

1 Octave D Scale (Concert F)

9. 

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# Band Exercise #3

Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

Make sure you tongue the first note, even at the beginning of a slur

1. *Make sure you tongue the first note, even at the beginning of a slur*

2.

3.

4.

5.

6.

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave E<sup>b</sup> Scale*

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# Band Exercise #3

Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

Make sure you tongue the first note, even at the beginning of a slur

1. *Make sure you tongue the first note, even at the beginning of a slur*

2.

3.

4.

5.

6.

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave E<sup>b</sup> Scale*

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# Band Exercise #3

Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

Make sure you tongue the first note, even at the beginning of a slur

1. *Make sure you tongue the first note, even at the beginning of a slur*

2.

3.

4.

5.

6.

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave E<sup>b</sup> Scale*

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# Band Exercise #3

Combine with "Saxophone Exercise #3"

Key of C

1. *RP2 add LP4 keep right hand down*

2. *Make sure you tongue the first note, even at the beginning of a slur*

3.

4.

5.

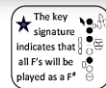
6.

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave C Scale*

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# Saxophone Exercise #3

15

Key of G

Make sure you tongue the first note, even at the beginning of a slur

1. *Make sure you tongue the first note, even at the beginning of a slur*

2.

3. *Middle finger C*

4.

5.

6. *Keep fingers close to tone holes, hovering all the time*

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave G Scale (Concert B<sup>b</sup>)*

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# Flute Finger Wiggles

18

Key of F and Key of B<sup>b</sup>

- Keep your fingers hovering close to the keys at all times
- Maintain a great hand position throughout; think about your thumbs and pinkies
- Keep your curved fingers soft at all time (no white or collapsed knuckles)

Key of F

1.

2.

Key of B<sup>b</sup> Level 1

3.

4.

Key of B<sup>b</sup> Level 2

5.

6.

7.

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# Oboe Finger Wiggles #1

16

Key of F, B<sup>b</sup>, and E<sup>b</sup>

- Keep your fingers hovering close to the keys at all times
- Maintain a great hand position throughout; think about your thumbs and pinkies
- Keep your curved fingers soft at all time (no white or collapsed knuckles)

Key of F

1.

2.

Key of B<sup>b</sup>

3.

4.

Key of E<sup>b</sup>

5.

6.

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# Bassoon Finger Wiggles #1

18

Key of F, B<sup>b</sup>, and E<sup>b</sup>

- Keep your fingers hovering close to the keys at all times
- Maintain a great hand position throughout; think about your thumbs and pinkies
- Keep your curved fingers soft at all time (no white or collapsed knuckles)

Key of F

1.

2.

Key of B<sup>b</sup>

3.

4.

Key of E<sup>b</sup>

5.

6.

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# Clarinet Finger Wiggles #1

15

Key of F, G, and B<sup>b</sup>

- Keep your fingers hovering close to the keys at all times
- Maintain a great hand position throughout; think about your thumbs and pinkies
- Keep your curved fingers soft at all time (no white or collapsed knuckles)

Key of F

1.

2.

Key of G

3.

4.

Key of B<sup>b</sup>

5.

6.

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# Saxophone Finger Wiggles #1

16

Key of G, C, and D

- Keep your fingers hovering close to the keys at all times
- Maintain a great hand position throughout; think about your thumbs and pinkies
- Keep your curved fingers soft at all time (no white or collapsed knuckles)

Key of G

1.

2.

Key of C

3.

4.

Key of D

5.

6.

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# Band Finger Wiggles #2

Combine with Bassoon, Clarinet, or Saxophone "Finger Wiggles #2"

Interval Jumps in E<sup>b</sup>, F, G, and A<sup>b</sup>

Key of E<sup>b</sup>

1.

2.

Key of F

3.

4.

Key of G

5.

6.

Key of A<sup>b</sup>

7.

8.

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# Band Finger Wiggles #2

Combine with Bassoon, Clarinet, or Saxophone "Finger Wiggles #2"

Interval Jumps in E<sup>b</sup>, F, G, and A<sup>b</sup>

Key of E<sup>b</sup>

1.

2.

Key of F

3.

4.

Key of G

5.

6.

Key of A<sup>b</sup>

7.

8.

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# Bassoon Finger Wiggles #2

Interval Jumps in E<sup>b</sup>, F, G, and A<sup>b</sup>

Key of E<sup>b</sup>

1.

2.

Key of F

3.

4.

Key of G

5.

6.

Key of A<sup>b</sup>

7.

8.

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# Clarinet Finger Wiggles #3

Interval Jumps in F, G, A, and B<sup>b</sup>

Practice using both pinky options where indicated.  
In general, the Right Pinky option will be the most efficient.

Key of F

1.

2.

Key of G

3.

4.

Key of A

5.

6.

Key of B<sup>b</sup>

7.

8.

CAN NOT use RP2 in B<sup>b</sup> resonance fingering here

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# Saxophone Finger Wiggles #2

Interval Jumps in A, B<sup>b</sup>, B, and C

Key of A

1.

2.

Key of B<sup>b</sup>

3.

4.

Key of B

5.

6.

Key of C

7.

8.

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## Oboe Finger Wiggles #2

17

Key of B<sup>b</sup>

Set 1

- 1.
- 2.
- 3.

Set 2

- 4.
- 5.
- 6.

Set 3

- 7.
- 8.
- 9.

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## Clarinet Finger Wiggles #2

16

Chromatic Throat Tone Intervals

- Left thumb is at a diagonal with only the tip touching the register key
- Left thumb moves forward and backward, never touches 'black' of clarinet
- Left hand is curved with finger 1 arched over both the G<sup>#</sup> and A keys
- Roll finger 1 to press A key with the side of the index finger at the first knuckle
- Always roll finger 1 to A key, never lift or hop

E Interval Jumps

- 1.
- 2.

F Interval Jumps

- 3.
- 4.

F# Interval Jumps

- 5.
- 6.

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# Band Register Slurs

Combine with "Clarinet Register Slurs"

- Maintain excellent hand position
- Match the quality of sound between registers

Set 1: Major

1.

Set 2: Chromatic

2.

3.

4.

E<sup>b</sup> Major Scale

5.

B<sup>b</sup> Major Scale

6.

Set 3: Altissimo

7.

8.

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# Band Register Slurs

Combine with "Clarinet Register Slurs"

- Maintain excellent hand position
- Match the quality of sound between registers

Set 1: Major

1.

Set 2: Chromatic

2.

3.

4.

E<sup>b</sup> Major Scale

5.

B<sup>b</sup> Major Scale

6.

Set 3: Altissimo

7.

8.

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# Band Register Slurs

Combine with "Clarinet Register Slurs"

- Maintain excellent hand position
- Match the quality of sound between registers

Set 1: Major

1.

Set 2: Chromatic

2.

3.

4.

E<sup>b</sup> Major Scale

5.

B<sup>b</sup> Major Scale

6.

Set 3: Altissimo

7.

8.

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## Clarinet Register Slurs

17

- The left thumb is at a diagonal with the tip of the thumb on the register key
- Use very fast, steady air and always play with a high tongue, thinking "EEE"
- Make sure your chin is flat and firm and the inside of your mouth is tall

Set 1: Major *Play the lower note then add the register key with the tip of your thumb for the upper note*

1.

Set 2: Chromatic

2.

3.

4.

F Major Scale

5.

C Major Scale *Same fingers on line 4, just add Register Key*

6.

Set 3: Altissimo *Quickly slide away finger 1 for the highest note*

7.

8.

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## Band Register Slurs

Combine with "Clarinet Register Slurs"

- Maintain excellent hand position
- Match the quality of sound between registers

Set 1: Major

1.

Set 2: Chromatic *Lower notes preferred*

2.

3.

4.

C Major Scale

5.

G Major Scale

6.

Set 3: Altissimo

7.

8.

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# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1. Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.

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# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1.

2.

3.

4.

5.

6.

7.

8.

9.

© Burk, DeSoto, Johnson, Meredith, Tolanca

# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1. Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.

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# Clarinet Clarion Notes

Right Hand: C, D, E, F, G

20

1. 1 (RIP 2)

2. Seal the squishy pads of the fingers firmly over the tone holes, especially finger 6

3. Blow lots of air until the release on beat 1

4. Keep fingers close to tone holes, hovering all the time

5. Keep your tongue high and air fast

6.

7.

8.

9.

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# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1. Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.

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# Flute Low Notes

Working for a big low sound

Key of C (Use single thumb B natural for this page)

Musical score for Flute Low Notes, Key of C. The score consists of 8 staves of music. The first five staves contain the main melody, and the last three staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one flat (Bb).

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# Oboe Low Notes

Working for a big low sound

Key of Bb

Musical score for Oboe Low Notes, Key of Bb. The score consists of 8 staves of music. The first five staves contain the main melody, and the last three staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is two flats (Bb and Eb).

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# Bassoon Low Notes

Working for a big low sound

Key of Bb

Musical score for Bassoon Low Notes, Key of Bb. The score consists of 8 staves of music. The first five staves contain the main melody, and the last three staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is two flats (Bb and Eb).

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Clarinet

# Band Low Notes

Combine with Flute, Oboe, or Bassoon "Low Notes"

Working for a big low sound

Key of E

Musical score for Band Low Notes, Key of E. The score consists of 8 staves of music. The first five staves contain the main melody, and the last three staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#).

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Saxophone

# Band Low Notes

Combine with Flute, Oboe, or Bassoon "Low Notes"

Working for a big low sound

Key of Bb

Musical score for Saxophone Band Low Notes, Key of Bb. The score consists of 8 staves of music. The first five staves contain the main melody, and the last three staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is two flats (Bb and Eb).

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# Saxophone Low Notes

Low Register

Musical score for Saxophone Low Notes, Low Register. The score consists of 7 staves of music. The first five staves contain the main melody, and the last two staves contain a chromatic exercise. The music is written in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is two flats (Bb and Eb).

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## Flute Slurs

20

Chromatic Octave Slurs and Finger Exercises ★ Lever A/B\* Reminder

Octave Slurs: Use Chromatic Fingerings (single thumb)

1.

2.

Descending Exercise

3.

4.

Ascending Exercise

5.

6.

7.

8.

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## Oboe Chromatic Warmup

21

Full Range

Enharmonic Reminders:  
A\*=B♭, C\*=D♭, D\*=E♭, F\*=G♭, G\*=A♭

Descending

1.

2.

3.

4.

Ascending

5.

6.

7.

★ High C<sup>1</sup> ★ High D ★ High D<sup>♯</sup> ★ High E ★ High F

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## Bassoon Chromatic Warmup

23

Full Range

Descending

1.

2.

3.

4.

Ascending

5.

6.

7.

★ High C<sup>♯</sup> ★ High D ★ High D<sup>♯</sup> ★ High E ★ High F ★ High F<sup>♯</sup> ★ High G

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Clarinet

## Band Chromatic Warmup

Combine with "Saxophone Chromatic Warmup"

Full Range

Enharmonic Reminders:  
A\*=B♭, C\*=D♭, D\*=E♭, F\*=G♭, G\*=A♭

✎ Fork B Reminder

★ Side Keys F\*/G\* Reminder

Descending

1.

2.

3.

4.

Ascending

5.

6.

7.

8.

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## Saxophone Chromatic Warmup

21

Full Range

Enharmonic Reminders:  
A\*=B♭, C\*=D♭, D\*=E♭, F\*=G♭, G\*=A♭

Covered C<sup>♯</sup>/D<sup>♯</sup>

Chrom. F<sup>♯</sup>/G<sup>♯</sup>

Descending

1.

2.

3.

4.

Ascending

5.

6.

7.

8.

Remember your relaxed, curved right hand position for High E

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# Flute Long Tones #1

Chromatic Long Tones Descending

★ Lever B<sup>b</sup>/A<sup>#</sup> Reminder



Single Thumb

1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

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# Oboe Long Tones #1

Chromatic Long Tones Descending



Enharmonic Reminders:  
A<sup>b</sup>=G<sup>b</sup>, C<sup>b</sup>=B<sup>b</sup>, D<sup>b</sup>=C<sup>b</sup>, F<sup>b</sup>=E<sup>b</sup>, G<sup>b</sup>=F<sup>b</sup>

1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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# Bassoon Long Tones #1

Chromatic Long Tones Descending



Enharmonic Reminders:  
A<sup>b</sup>=G<sup>b</sup>, C<sup>b</sup>=B<sup>b</sup>, D<sup>b</sup>=C<sup>b</sup>, F<sup>b</sup>=E<sup>b</sup>, G<sup>b</sup>=F<sup>b</sup>

1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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# Clarinet Long Tones #1

Chromatic Long Tones Descending

Use Chromatic Fingerings

Use resonance fingerings

1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

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# Saxophone Long Tones #1

Chromatic Long Tones Descending

Enharmonic Reminders: A<sup>b</sup>=G<sup>b</sup>, C<sup>b</sup>=B<sup>b</sup>, D<sup>b</sup>=C<sup>b</sup>, F<sup>b</sup>=E<sup>b</sup>, G<sup>b</sup>=F<sup>b</sup>



1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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## Flute Long Tones #2

### Chromatic Long Tones Ascending

Remember that you will bring your corners forward and form a round aperture for the high register.

Work for a clear, "sweet" sound:

- keep moving your corners forward as you ascend, like whistling
- keep your tongue down and forward in your mouth
- imagine an egg or golf ball on your tongue
- use fast "cold" air
- use your top lip to direct the air down into the flute

Flute Long Tones #2 musical score, Chromatic Long Tones Ascending. The score consists of six lines of music, each with a long note and a chromatic scale. Fingerings are indicated by numbers 1-5. Diagrams of the flute headjoint show finger positions for various notes. The score is numbered 1 through 30.

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## Oboe Long Tones #2

### Chromatic Long Tones Ascending

Enharpic Reminders:  
A<sup>b</sup>=B<sup>b</sup>, C<sup>b</sup>=D<sup>b</sup>, D<sup>b</sup>=E<sup>b</sup>,  
F<sup>b</sup>=G<sup>b</sup>, G<sup>b</sup>=A<sup>b</sup>

Oboe Long Tones #2 musical score, Chromatic Long Tones Ascending. The score consists of eight lines of music, each with a long note and a chromatic scale. Fingerings are indicated by numbers 1-5. Diagrams of the oboe headjoint show finger positions for various notes. The score is numbered 1 through 43.

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## Bassoon Long Tones #2

### Chromatic Long Tones Ascending

Enharpic Reminders:  
A<sup>b</sup>=B<sup>b</sup>, C<sup>b</sup>=D<sup>b</sup>, D<sup>b</sup>=E<sup>b</sup>,  
F<sup>b</sup>=G<sup>b</sup>, G<sup>b</sup>=A<sup>b</sup>

Bassoon Long Tones #2 musical score, Chromatic Long Tones Ascending. The score consists of nine lines of music, each with a long note and a chromatic scale. Fingerings are indicated by numbers 1-5. Diagrams of the bassoon headjoint show finger positions for various notes. The score is numbered 1 through 43.

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## Clarinet Long Tones #2

### Chromatic Long Tones Ascending

Use Chromatic Fingerings

Clarinet Long Tones #2 musical score, Chromatic Long Tones Ascending. The score consists of six lines of music, each with a long note and a chromatic scale. Fingerings are indicated by numbers 1-5. Diagrams of the clarinet headjoint show finger positions for various notes. The score is numbered 1 through 30.

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## Saxophone Long Tones #2

### Chromatic Long Tones Ascending

Enharpic Reminders: A<sup>b</sup>=B<sup>b</sup>, C<sup>b</sup>=D<sup>b</sup>, D<sup>b</sup>=E<sup>b</sup>, F<sup>b</sup>=G<sup>b</sup>, G<sup>b</sup>=A<sup>b</sup>

Saxophone Long Tones #2 musical score, Chromatic Long Tones Ascending. The score consists of eight lines of music, each with a long note and a chromatic scale. Fingerings are indicated by numbers 1-5. Diagrams of the saxophone headjoint show finger positions for various notes. The score is numbered 1 through 40.

**High E Right Hand Positioning:** Relax and bend your wrist to press the key with the joint where finger 4 meets your hand - keeping fingers pointed towards the pearls. Your thumb may come out from behind the thumb rest a little bit.

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# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

Chromatic Finger Patterns

Use Chromatic Fingerings



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# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

Chromatic Finger Patterns

Use Chromatic Fingerings



© Burk, DeSoto, Johnson, Meredith, Talanca

# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

Chromatic Finger Patterns

Use Chromatic Fingerings



© Burk, DeSoto, Johnson, Meredith, Talanca

# Clarinet Chromatic Registers

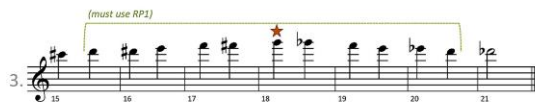
Chromatic Finger Patterns

24

Use Chromatic Fingerings



Use the same finger pattern as line 1, just add the register key with the tip of your thumb



Use the same finger pattern as line 1, just add the register key and remove finger 1



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# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

Chromatic Finger Patterns

Use Chromatic Fingerings



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# Flute Chromatic #1

23

All chromatic music is played with the single thumb

Middle Octave



Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

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# Oboe Chromatic #1

22

Low Octave



Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

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# Bassoon Chromatic #1

24

Low Octave

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

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# Clarinet Chromatic #1

25

Low Octave



Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

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# Saxophone Chromatic #1

22

Low Octave



Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

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## Flute Chromatic #2

24

Low Octave

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Oboe Chromatic #2

23

Middle Octave

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Bassoon Chromatic #2

25

Middle Octave

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Clarinet Chromatic #2

26

Middle Octave

Side Keys F<sup>♯</sup>/G<sup>♯</sup> Reminder

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Saxophone Chromatic #2

23

Middle Octave

Chromatic F<sup>♯</sup>/G<sup>♯</sup> Reminder

Ascending

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

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## Flute Chromatic #3

Upper Octave

25

Ascending

1. 

2. 

3. 

Descending

4. 

5. 

6. 

7. 

Full Range 3 Octave Chromatic Scale is in the Full Range Scale Masters Section

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## Oboe Chromatic #3

Upper Octave

24

Ascending

1. 

Descending

2. 

3. 

4. 

5. 

6. 

7. 

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## Bassoon Chromatic #3

Upper Octave

26

Ascending

1. 

Descending

2. 

3. 

4. 

5. 

6. 

7. 

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## Clarinet Chromatic #3

High Octave

27

Ascending

1. 

2. 

3. 

Descending

4. 

5. 

6. 

7. 

Full Range Chromatic Scale is on the Full Range Scale Masters Page

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## Saxophone Chromatic #3

Upper Octave

24

Chromatic P/G# Reminder

Ascending

1. 

Descending

2. 

3. 

4. 

5. 

6. 

7. 

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## Flute Technique

Key of B $\flat$

Do this exercise with all of your scales in all octaves!

1. *Double Thumb*

2.

3.

4.

5.

6.

7.

8.

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## Oboe Technique

Key of F

Do this exercise with all of your scales in all octaves!

1.

2.

3.

4.

5.

6.

7.

8.

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## Bassoon Technique

Key of F

Do this exercise with all of your scales in all octaves!

1.

2.

3.

4.

5.

6.

7.

8.

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## Clarinet Technique #1

Key of F, Low Octave

Do this exercise with all of your scales in all octaves!

1.

2.

3.

4.

5.

6.

7.

8.

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## Clarinet Technique #2

Key of F, Middle Octave

Do this exercise with all of your scales in all octaves!

1.

2.

3.

4.

5.

6.

7.

8.

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## Saxophone Technique

Key of G

Do this exercise with all of your scales in all octaves!

1.

2.

3.

4.

5.

6.

7.

8.

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# Flute Harmonics #1

27

## Level 1

Harmonics are notes that are "overblown" from a fundamental tone.  
This exercise is important for developing flexibility and strength in your embouchure.

- Air speed must be constant
- The base of the tongue must be away from the throat - keep your tongue forward
- You must use a combination of corners and top lip to get the desired note change

Try these different patterns: 1 2 3 2 3 1 1 3 2 2 1 3 3 2 1

1. *Keep your fingers on the first note for the whole line*

2.

3.

4.

5.

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# Flute Harmonics #2

28

## Level 2

Play various combinations:

- 1 2 3 4 5 6 5 4 3 2 1
- 1 3 2 4 3 5 4 6 5 3 4 2 3 1
- 6 5 4 3 2 1
- These are just a few options; invent some of your own

1.

2.

3.

4.

5.

6.

7.

Without playing the upper portion of the harmonic series, practice F# and G as written below:

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## Flute Vibrato

29



Vibrato is an effect used by some wind and string instruments to enhance the tone, to create intensity, and to convey emotional nuance in a piece of music. For the flutist, vibrato is a result of a pulsating air stream which creates a slight deviation in pitch above and below center. A good sounding vibrato will have a 'spinning' sound as opposed to an edgy or jerky sound. Vibrato is developed through thoughtful practice using a sub-division for measurement at first. Once the vibrato has been carefully developed, the pulsations will occur naturally and will not sound at all contrived but will be used by the player to contour the musical line. The key to good vibrato is the air stream, which needs to be constant and supported with both the embouchure and the intercostal muscles. Proper breathing is key as well. Use the following exercises to help you develop your vibrato!

- Begin with a half sheet of notebook paper. Hold the paper in the center of the short edge between your thumb and forefinger.
- With your thumb nail facing you, bring the paper towards you until your thumb nail is touching the tip of your nose. Form a flute embouchure and practice your breathing chant and blow your air towards the paper about 2/3's of the way down.
- If you are using the correct breathing and are blowing a hole between your lips creating a small aperture, the paper should move out in front of you and should almost be parallel to the ground.
- Practice this with 4, 8, 12, and even 16 counts of air and do not go on to the next step until the paper stays out straight for the duration of the counts on which you are working.
- Add quarter note pulsations to the air stream. See the example below.
- When you have mastered the quarter note pulsations, you will then move on to the eighth note pulsations and triplet pulsations.
- Tempo range is  $\text{♩} = 50-90$ . Remember, vibrato sounds "spinning", not edgy or jerky.
- After the paper, try the vibrato on the head joint, then the whole flute.

Pulse Quarter Notes - overdo the pulses so that it sounds like 'too much' to you

1.

Pulse Eighth Notes - keep overdoing the pulses, but don't let them sound edgy

2.

Pulse Eighth Note Triplets - continue to overdo the pulses, keep them even and 'spinning'

3.

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## Bassoon Vibrato

28



Vibrato is an effect used by some wind and string instruments to enhance the tone, to create intensity, and to convey emotional nuance in a piece of music. For the bassoonist, vibrato is a result of a pulsating air stream which creates a slight deviation in pitch above and below center. A good sounding vibrato will have a 'spinning' sound as opposed to an edgy or jerky sound. Vibrato is developed through thoughtful practice using a sub-division for measurement at first. Once the vibrato has been carefully developed, the pulsations will occur naturally and will not sound at all contrived but will be used by the player to contour the musical line. The key to good vibrato is the air stream, which needs to be constant and supported with both the embouchure and the intercostal muscles. Proper breathing is key as well. Use the following exercises to help you develop your vibrato!

- Begin with a half sheet of notebook paper. Hold the paper in the center of the short edge between your thumb and forefinger.
- With your thumb nail facing you, bring the paper towards you until your thumb nail is touching the tip of your nose. Put your lips together as if you are going to say the word 'pooh' and using your breathing chant, blow your air towards the paper about 2/3's of the way down.
- If you are using the correct breathing and your lips are placed as if saying the word 'pooh', you will blow a small aperture. The air will cause the paper to float out in front of you. If you are using the correct intensity of air (air speed), the paper will move out almost parallel to the ground.
- Practice this with 4, 8, 12, and even 16 counts of air and do not go on to the next step until the paper stays out straight for the duration of the counts on which you are working.
- Add quarter note pulsations to the air stream. See the example below.
- When you have mastered the quarter note pulsations, you will then move on to the eighth note pulsations and triplet pulsations.
- Tempo range is  $\text{♩} = 50-90$ . Remember, vibrato sounds "spinning", not edgy or jerky.
- Vibrato on the bassoon can be a challenge, so we begin applying the above process to the reed and bocal first. Especially work on getting the pulsations to be equal between above and below center; exaggerate the change in pitch. It needs to sound like it is too much.
- Once you have a pretty spinning vibrato on the reed and bocal, transfer these steps to the fully assembled bassoon. Begin with C in the staff and work down chromatically, then do the same ascending.
- Don't assume the task is complete; continue going back through this entire process periodically to insure no bad habits have been created.

Pulse Quarter Notes - overdo the pulses so that it sounds like 'too much' to you

1.

Pulse Eighth Notes - keep overdoing the pulses, but don't let them sound edgy

2.

Pulse Eighth Note Triplets - continue to overdo the pulses, keep them even and 'spinning'

3.

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## Oboe Vibrato

26



Vibrato is an effect used by some wind and string instruments to enhance the tone, to create intensity, and to convey emotional nuance in a piece of music. For the oboist, vibrato is a result of a pulsating air stream which creates a slight deviation in pitch above and below center. A good sounding vibrato will have a 'spinning' sound as opposed to an edgy or jerky sound. Vibrato is developed through thoughtful practice using a sub-division for measurement at first. Once the vibrato has been carefully developed, the pulsations will occur naturally and will not sound at all contrived but will be used by the player to contour the musical line. The key to good vibrato is the air stream, which needs to be constant and supported with both the embouchure and the intercostal muscles. Proper breathing is key as well. Use the following exercises to help you develop your vibrato!

- Begin with a half sheet of notebook paper. Hold the paper in the center of the short edge between your thumb and forefinger.
- With your thumb nail facing you, bring the paper towards you until your thumb nail is touching the tip of your nose. Put your lips together as if you are going to say the word 'pooh' and using your breathing chant, blow your air towards the paper about 2/3's of the way down.
- If you are using the correct breathing and your lips are placed as if saying the word 'pooh', you will blow a small aperture. The air will cause the paper to float out in front of you. If you are using the correct intensity of air (air speed), the paper will move out almost parallel to the ground.
- Practice this with 4, 8, 12, and even 16 counts of air and do not go on to the next step until the paper stays out straight for the duration of the counts on which you are working.
- Add quarter note pulsations to the air stream. See the example below.
- When you have mastered the quarter note pulsations, you will then move on to the eighth note pulsations and triplet pulsations.
- Tempo range is  $\text{♩} = 50-90$ . Remember, vibrato sounds "spinning", not edgy or jerky.
- Vibrato on the oboe can be a challenge, so we begin applying the above process to the reed first. Especially work on getting the pulsations to be equal between above and below center; exaggerate the change in pitch. It needs to sound like it is too much.
- Once you have a pretty spinning vibrato on the reed, transfer these steps to the fully assembled oboe. Begin with C in the staff and work down chromatically, then do the same ascending.
- Don't assume the task is complete; continue going back through this entire process periodically to insure no bad habits have been created.

Pulse Quarter Notes - overdo the pulses so that it sounds like 'too much' to you

1.

Pulse Eighth Notes - keep overdoing the pulses, but don't let them sound edgy

2.

Pulse Eighth Note Triplets - continue to overdo the pulses, keep them even and 'spinning'

3.

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## Saxophone Vibrato

26

### Explanation

Vibrato is an enhancement of well-produced straight tone that gives the saxophone sound a singing quality. It is accomplished with a controlled movement of the lower jaw to bring the pitch down and then return to the original pitch.

Vibrato Diagram: from the teachings of Dr. Eric Nestler



### Here is what you do:

- 1) Play a note with a straight tone. F is a good place to start. Use your lower jaw to bend the pitch down as far as you can go. Different things work for different people - try words like "WAH" or "YAH" or "YAH" to help you bend the pitch. The bend should be very smooth and gradual.
- 2) Once you are comfortable bending the pitch down very smoothly and gradually, practice bending the pitch down and then returning to the original pitch in one breath. This is called an undulation. Practice this very slowly at first and then gradually speed the undulations up.
- 3) Now pick a scale and practice the following exercise at a slow tempo. The example is with the G Major scale, but you should practice this with all of your scales.

Slow Vibrato Exercise etc.

### 2 Things To Remember:

- 1) The undulations should be wide but with a fluid motion.
- 2) Always count the downward portion of the undulation.

## Flute Vibrato

### Exercises\*

30

Turning Vibrato On and Off on Isolated Notes – practice with all scales

Slow Vibrato Practice etc.

1.

2.

3.

4.

5.

Adding Vibrato to Notes in Moving Passages – practice in all keys

6.

7.

8.

9.

\*From the teachings of Dr. Eric Nestler  
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## Oboe Vibrato

### Exercises\*

27

Turning Vibrato On and Off on Isolated Notes – practice with all scales

Slow Vibrato Practice etc.

1.

2.

3.

4.

5.

Adding Vibrato to Notes in Moving Passages – practice in all keys

6.

7.

8.

9.

\*From the teachings of Dr. Eric Nestler  
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## Bassoon Vibrato

### Exercises\*

29

Turning Vibrato On and Off on Isolated Notes – practice with all scales

Slow Vibrato Practice etc.

1.

2.

3.

4.

5.

Adding Vibrato to Notes in Moving Passages – practice in all keys

6.

7.

8.

9.

\*From the teachings of Dr. Eric Nestler  
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## Saxophone Vibrato

### Exercises\*

27

Turning Vibrato On and Off on Isolated Notes – practice with all scales

Slow Vibrato Practice etc.

1.

2.

3.

4.

5.

Adding Vibrato to Notes in Moving Passages – practice in all keys

6.

7.

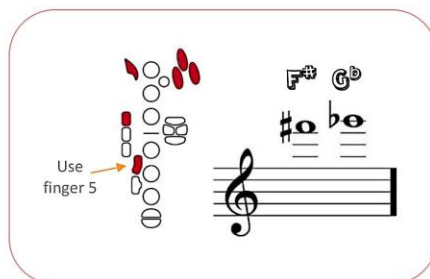
8.

9.

\*From the teachings of Dr. Eric Nestler  
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# Saxophone High F# Key

28



Many nice saxophones have an extra key, the High F# Key. It is located above the side Chromatic F# Key. This key extends the range of the saxophone, allowing you to play higher notes with ease. If you have this High F# Key, you can play the following technique exercises:

F# Arpeggio



F# Major Scale



Chromatic Scale to F#





# Band Long Tones #1

Combine with any Brass "Long Tones #1"  
Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

F Descending

Low B<sup>b</sup> Descending

F Ascending



© Burk, DeSoto, Johnson, Meredith, Tolano

# Band Long Tones #1

Combine with any Brass "Long Tones #1"  
Remington Patterns

- Make each note match in volume and quality
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- Remember to tongue the first note of each set

F Descending

Low B<sup>b</sup> Descending

F Ascending



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# Band Long Tones #1

Combine with any Brass "Long Tones #1"  
Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

F Descending

Low B<sup>b</sup> Descending

F Ascending



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# Band Long Tones #1

Combine with any Brass "Long Tones #1"  
Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

G Descending (Concert F)

Low C Descending (Concert B<sup>b</sup>)

G Ascending (Concert F)



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# Band Long Tones #1

Combine with any Brass "Long Tones #1"  
Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

D Descending (Concert F)

Low G Descending (Concert B<sup>b</sup>)

D Ascending (Concert F)



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Flute: Band Long Tones #1 Part 2

Upper B<sup>b</sup> Descending

7.

8.

Upper B<sup>b</sup> Ascending

9.

D Descending

10.

11.

D Ascending

12.

Upper F Descending

13.

14.

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Oboe: Band Long Tones #1 Part 2

Upper B<sup>b</sup> Descending

7.

8.

B<sup>b</sup> Ascending

9.

D Descending

10.

11.

D Ascending

12.

Upper F Descending

13.

14.

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Bassoon: Band Long Tones #1 Part 2

Upper B<sup>b</sup> Descending

7.

8.

Upper B<sup>b</sup> Ascending

9.

D Descending

10.

11.

D Ascending

12.

Upper F Descending

13.

14.

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Clarinet: Band Long Tones #1 Part 2

Upper C Descending (Concert B<sup>b</sup>)

7.

8.

Upper C Ascending (Concert B<sup>b</sup>)

9.

E Descending (Concert D)

10.

11.

E Ascending (Concert D)

12.

Upper G Descending (Concert F)

13.

14.

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Saxophone: Band Long Tones #1 Part 2

Upper G Descending (Concert B<sup>b</sup>)

7.

8.

Upper G Ascending (Concert B<sup>b</sup>)

9.

B Descending (Concert D)

10.

11.

B Ascending (Concert D)

12.

Upper D Descending (Concert F)

13.

14.

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# Band Long Tones #3

Combine with any brass "Long Tones #3"  
Flow Pattern

Introductory Flow

1.

2.

3.

4.

Range Strengthening Pattern

5.

6.

7.

8.

9.

10.

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## Flow Pattern Reminders

- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher

# Band Long Tones #3

Combine with any brass "Long Tones #3"  
Flow Pattern

Introductory Flow

1.

2.

3.

4.

Range Strengthening Pattern

5.

6.

7.

8.

9.

10.

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Flow Pattern

Introductory Flow

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2.

3.

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Range Strengthening Pattern

5.

6.

7.

8.

9.

10.

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- Match the quality of sound as you go higher

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Flow Pattern

Introductory Flow

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2.

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Range Strengthening Pattern

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## Flow Pattern Reminders

- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher

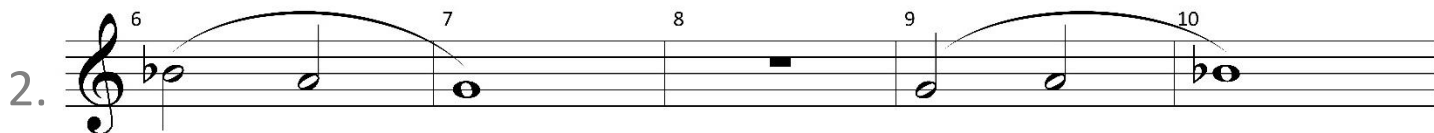
# Band First Notes #2

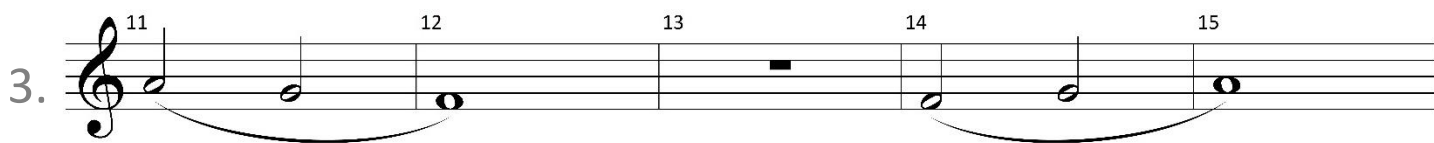
Combine with "Clarinet Upper Joint #2"

Advanced C, B<sup>b</sup>, A, G, F

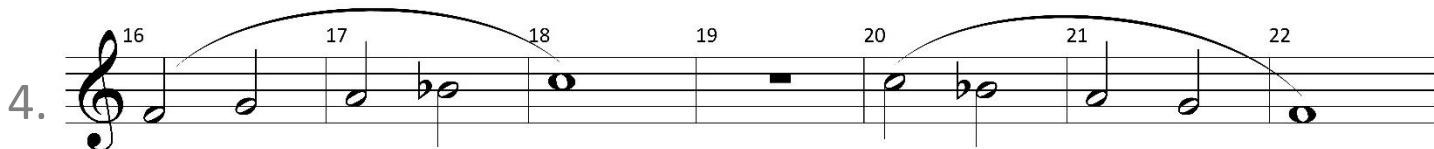
Keep left hand curved with fingers on the keys

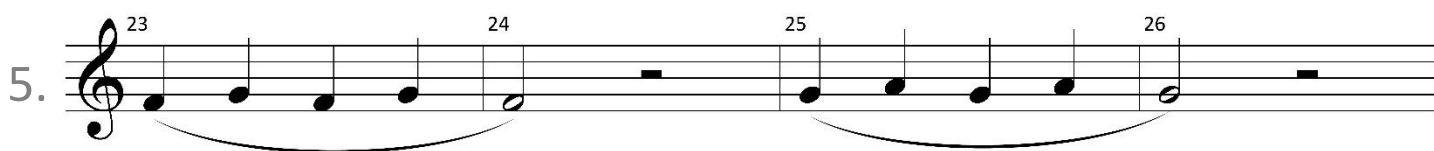
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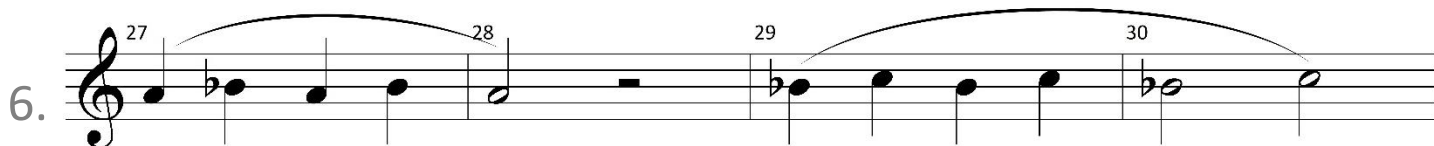
2. 

3. 

Keep fingers close to the flute as you lift them up to avoid 'fly away fingers'

4. 

5. 

6. 

7. 

Take a full, calm breath

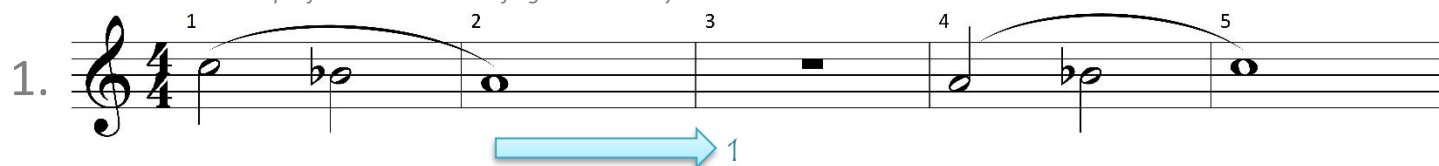
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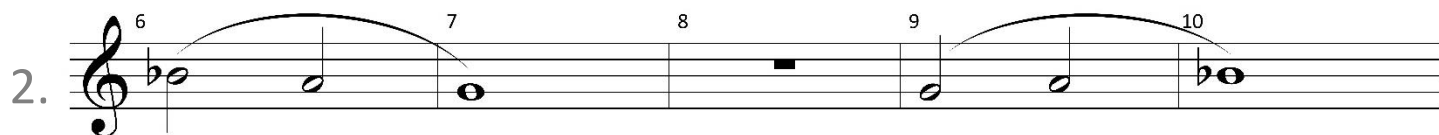
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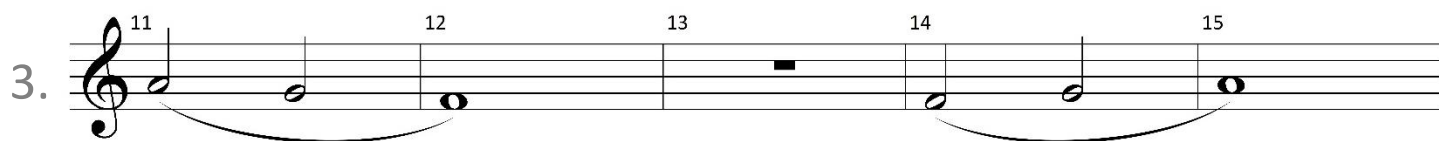
Combine with "Clarinet Upper Joint #2"

Advanced C, B<sup>b</sup>, A, G, Right F

Keep left hand curved with fingers on the keys

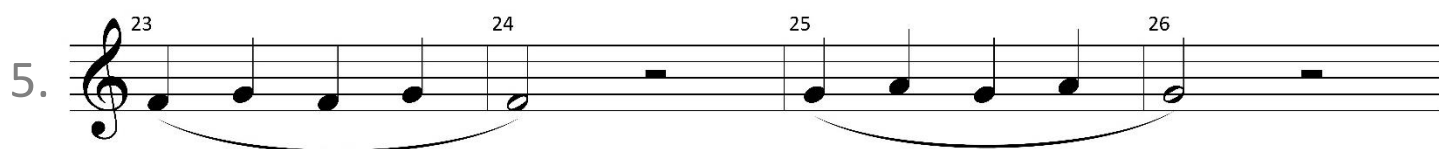
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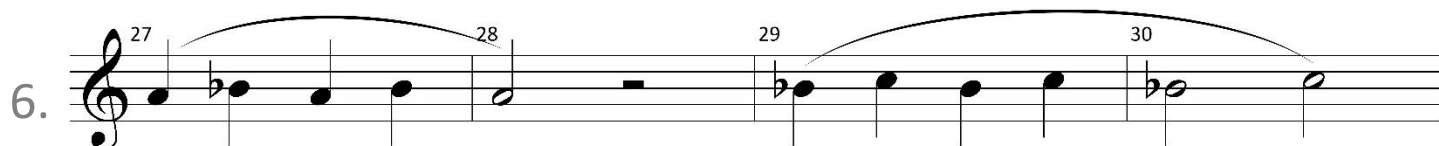
2. 

3. 

Keep fingers close to the oboe as you lift them up to avoid 'fly away fingers'

4. 

5. 

6. 

7. 

Take a full, calm breath

8. 

# Band First Notes #2

Combine with "Clarinet Upper Joint #2"

Advanced C, B<sup>b</sup>, A, G, F

Keep right hand curved with fingers above the keys

1. 1 2 3 4 5

2. 6 7 8 9 10

3. 11 12 13 14 15

Keep fingers close to the bassoon as you lift them up to avoid 'fly away fingers'

4. 16 17 18 19 20 21 22

5. 23 24 25 26

6. 27 28 29 30

7. 31 32 33 34

Take a full, calm breath

8. 35 36 37



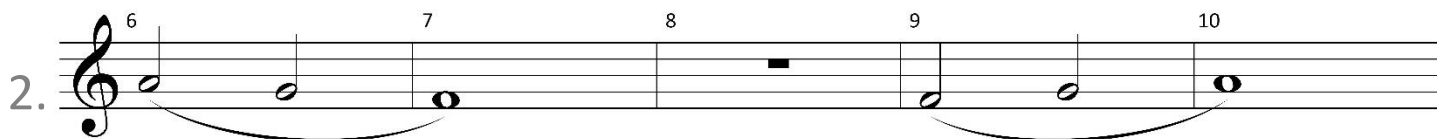
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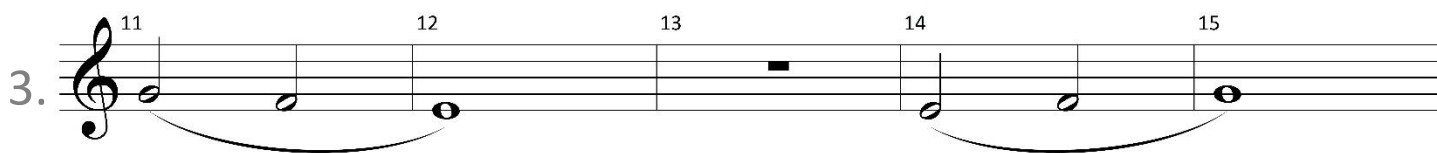
Combine with "Clarinet Upper Joint #2"

Advanced B, A, G, F, E

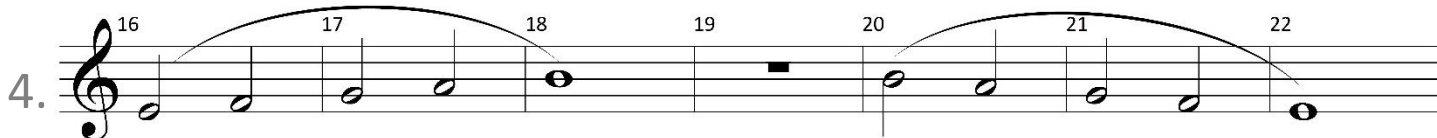
Keep left hand curved with fingers on the pearls

1. 


2. 

3. 

Keep fingers on the pearls as you lift them up to avoid 'fly away fingers'

4. 

5. 

6. 

7. 

Take a full, calm breath

8. 

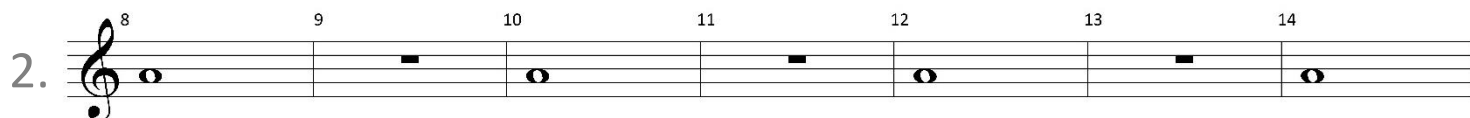
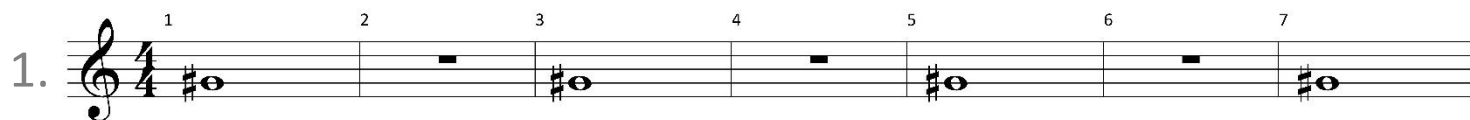
Saxophone

# Band Finger Ninjas

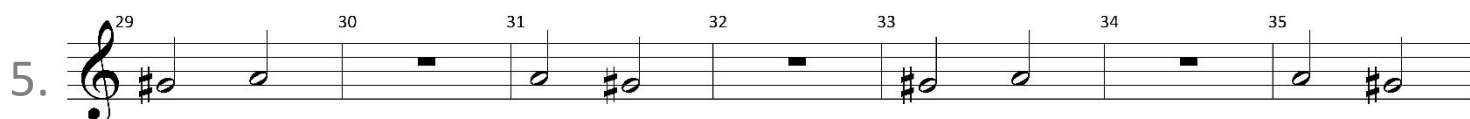
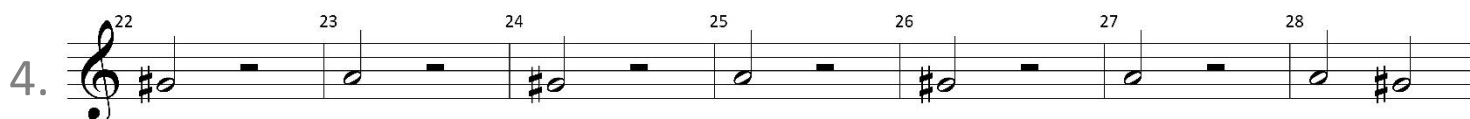
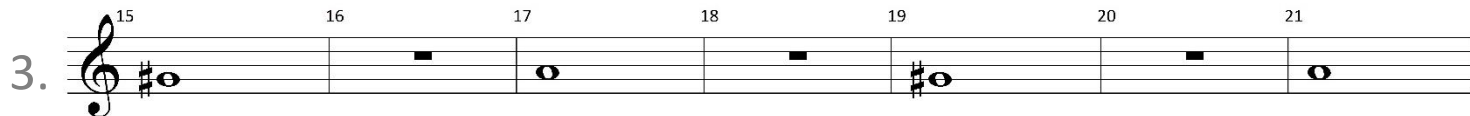
Combine with Flute, Oboe, Bassoon, or Clarinet "Finger Ninjas"

G# to A and C to D

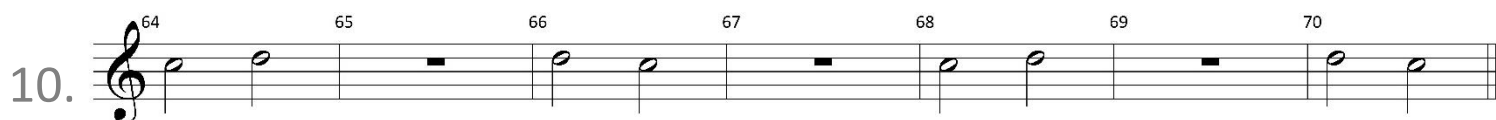
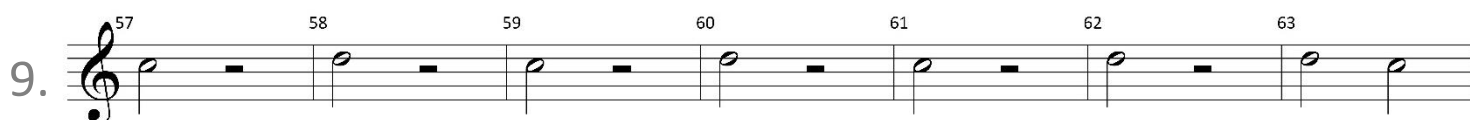
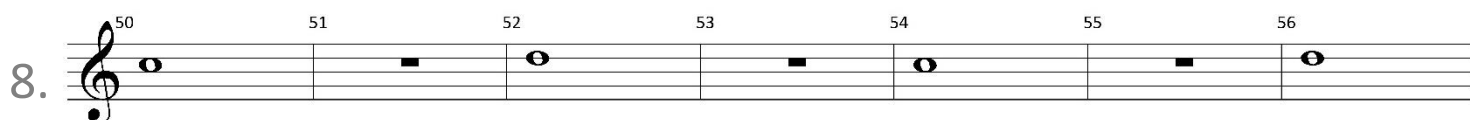
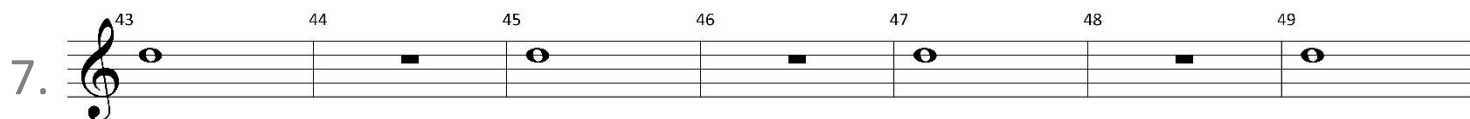
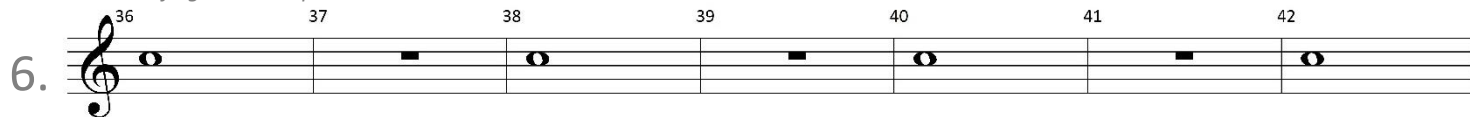
Blow steady air until the release on count 1



Be quick and sneaky as you move your fingers during the rest



Hover fingers on the pearls

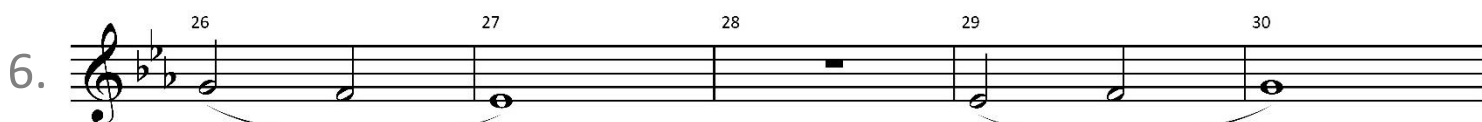
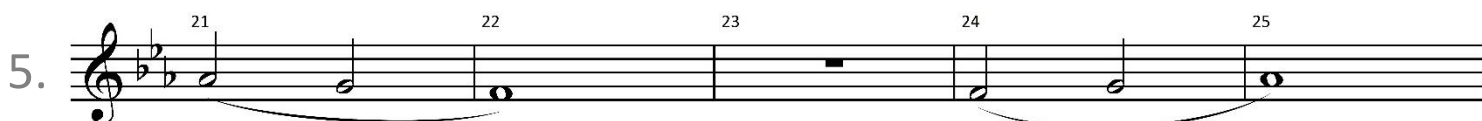
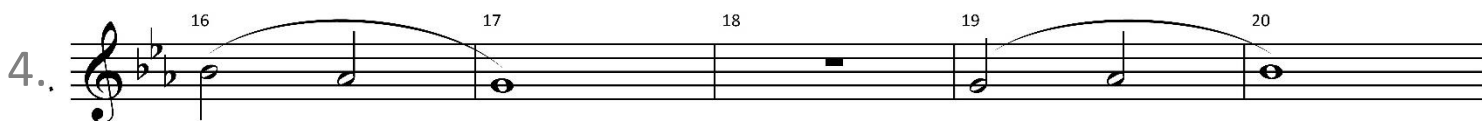
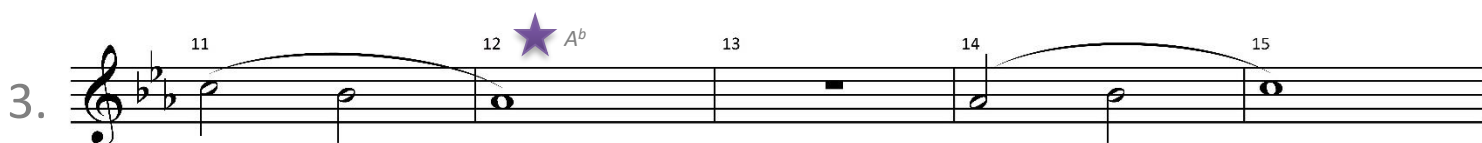
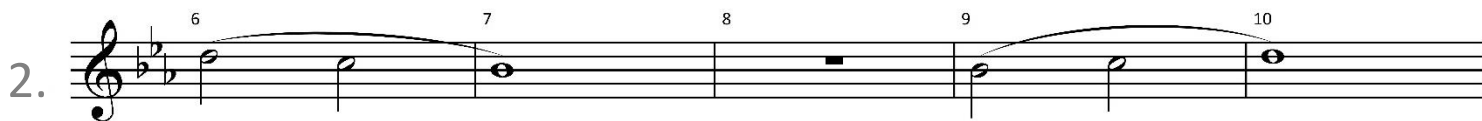
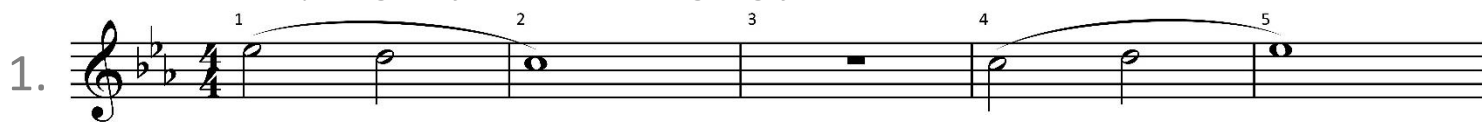


# Band Exercise #3

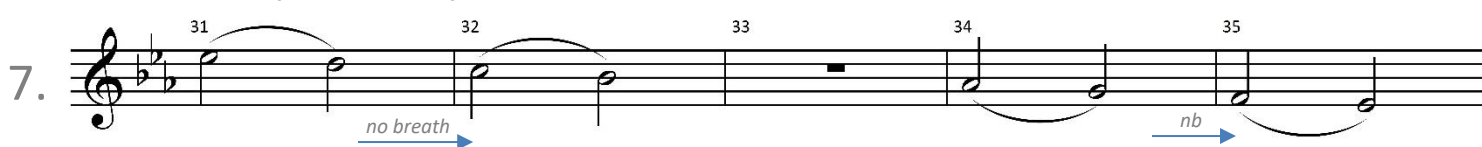
Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

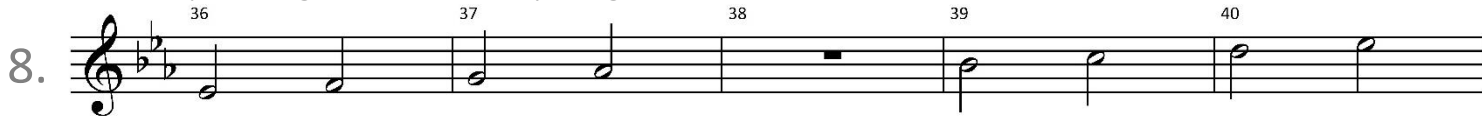
Make sure you tongue the first note, even at the beginning of a slur



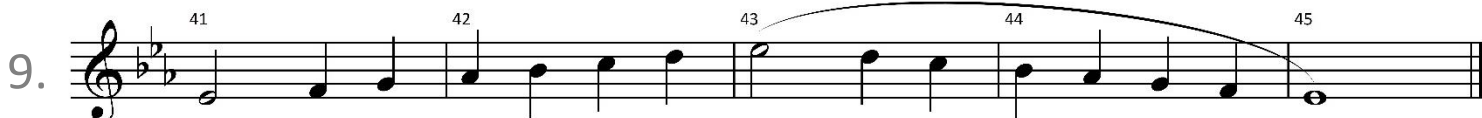
Blow lots of air until beat 1 of the rest



Keep air moving between each note as you tongue



1 Octave E<sup>b</sup> Scale

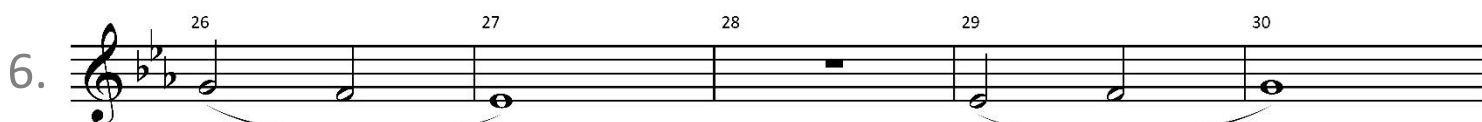
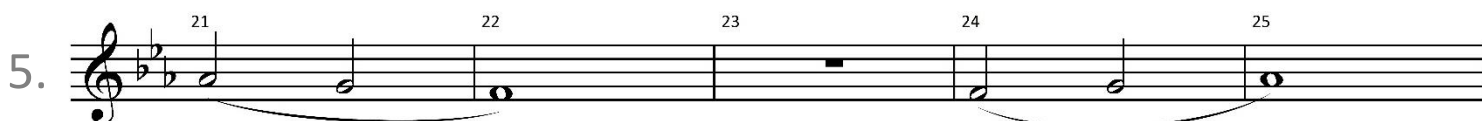
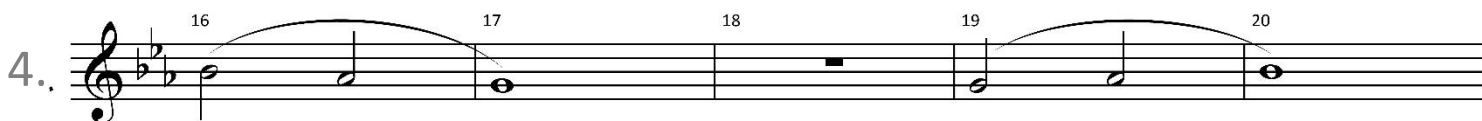
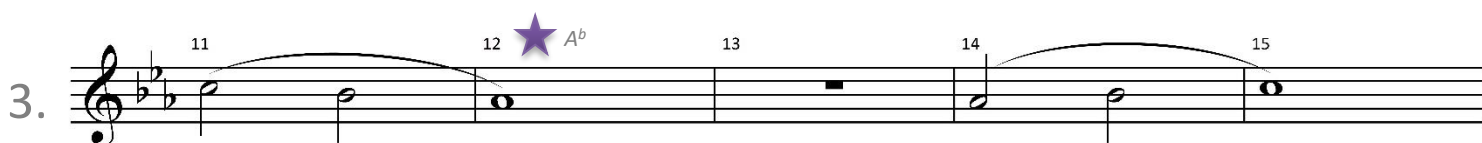
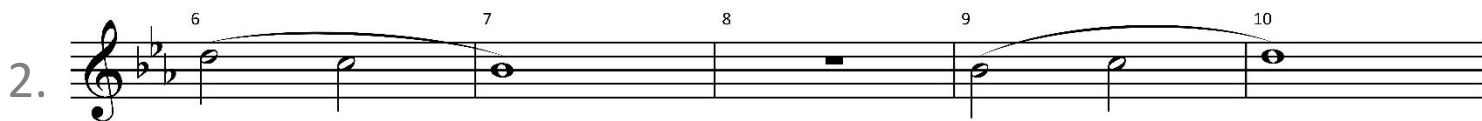
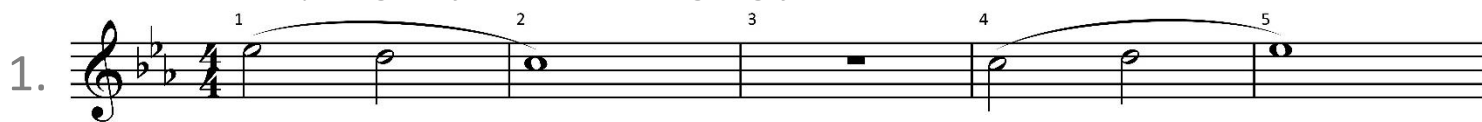


# Band Exercise #3

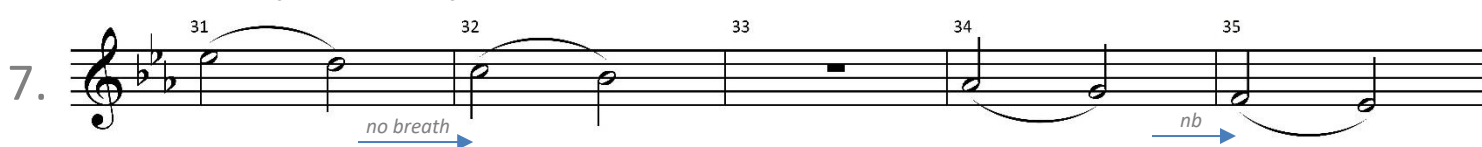
Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

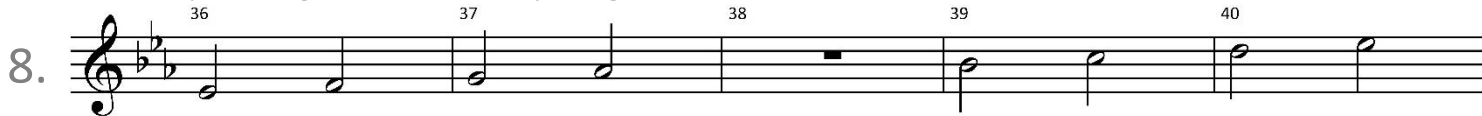
Make sure you tongue the first note, even at the beginning of a slur



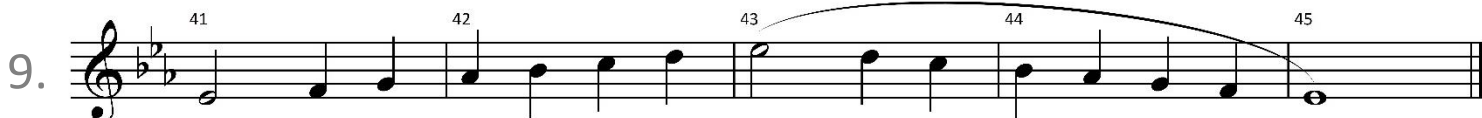
Blow lots of air until beat 1 of the rest



Keep air moving between each note as you tongue



1 Octave E<sup>b</sup> Scale

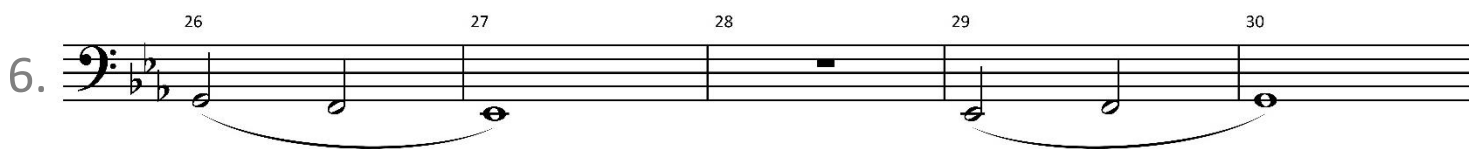
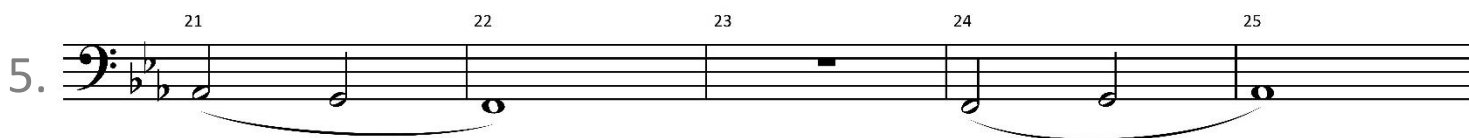
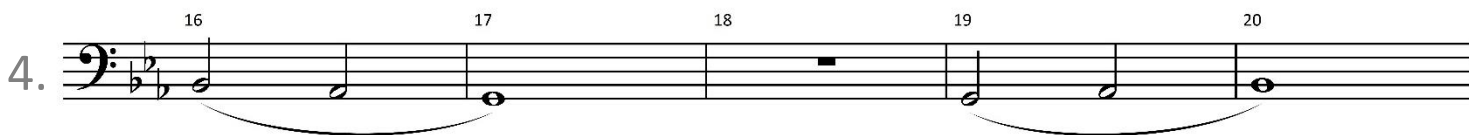
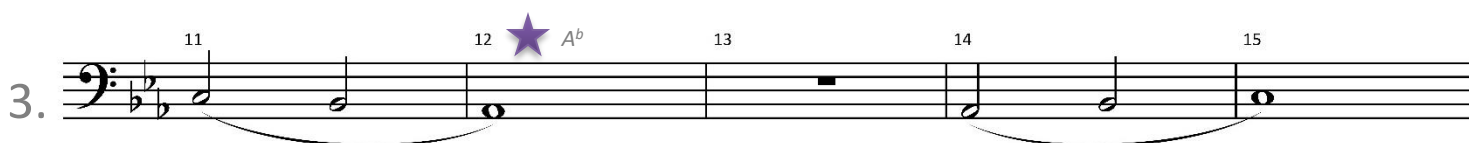
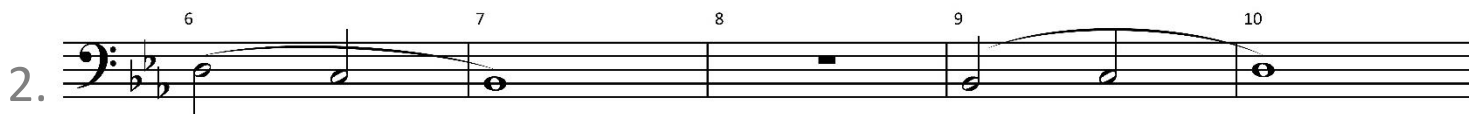
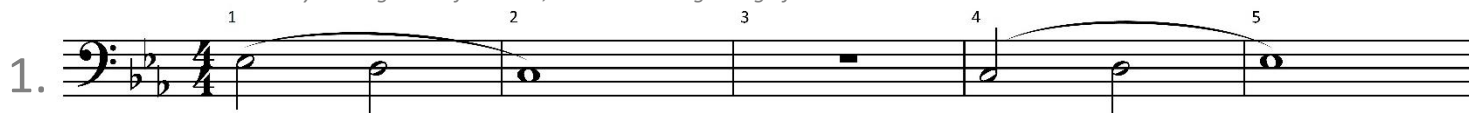


# Band Exercise #3

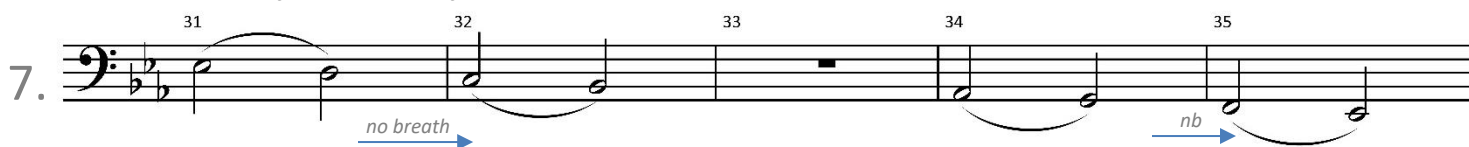
Combine with "Saxophone Exercise #3"

Key of E<sup>b</sup>

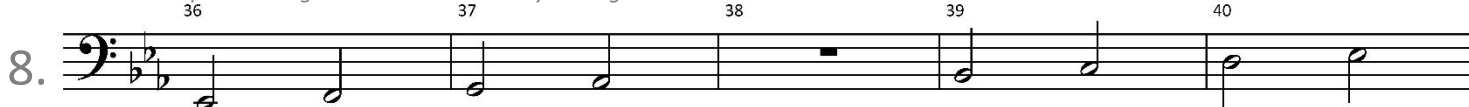
Make sure you tongue the first note, even at the beginning of a slur



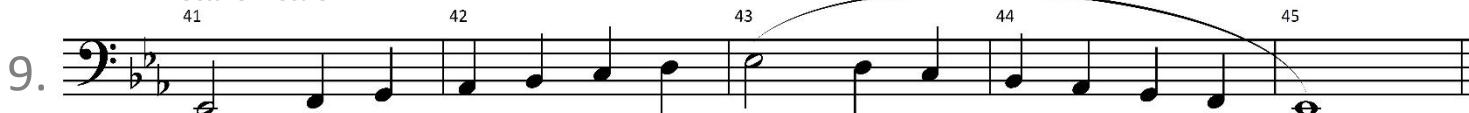
Blow lots of air until beat 1 of the rest



Keep air moving between each note as you tongue



1 Octave E<sup>b</sup> Scale





# Band Exercise #3

Combine with "Saxophone Exercise #3"

Key of C

1. *1 RP2 add LP4 2 keep right hand down 3 4 5*

2. *Make sure you tongue the first note, even at the beginning of a slur*

3. *11 12 13 14 15*

4. *16 17 18 19 20*

5. *21 22 23 24 25*

6. *26 27 28 29 30*

7. *Blow lots of air until beat 1 of the rest*

8. *Keep air moving between each note as you tongue*

9. *1 Octave C Scale*

# Band Finger Wiggles #2

Combine with Bassoon, Clarinet, or Saxophone "Finger Wiggles #2"

Interval Jumps in E<sup>b</sup>, F, G, and A<sup>b</sup>

Key of E<sup>b</sup>

1. 

Key of F


3.

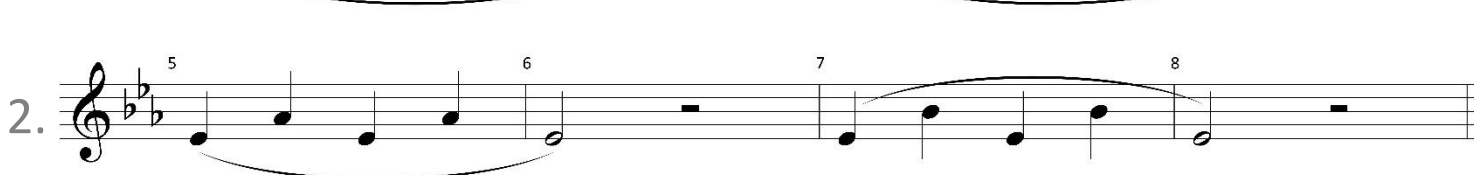
# Band Finger Wiggles #2

Combine with Bassoon, Clarinet, or Saxophone "Finger Wiggles #2"

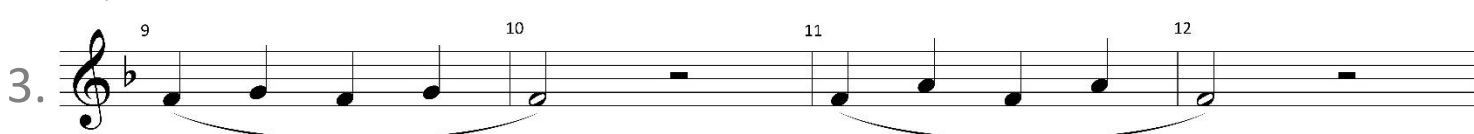
Interval Jumps in E<sup>b</sup>, F, G, and A<sup>b</sup>

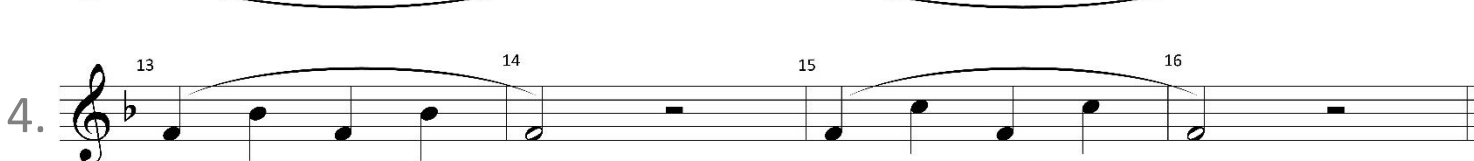
Key of E<sup>b</sup>

1. 

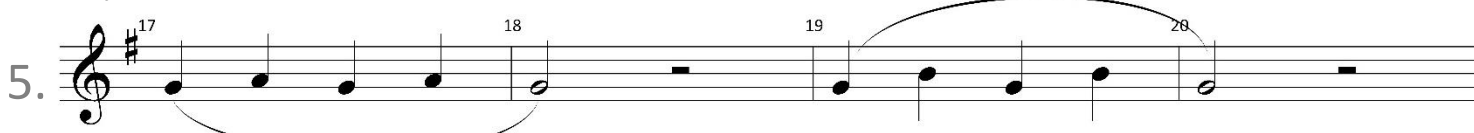
2. 

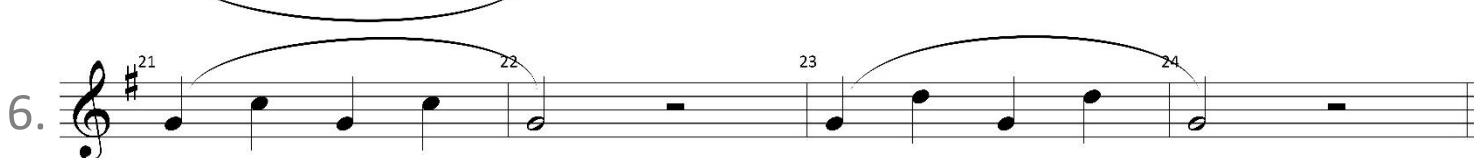
Key of F

3. 

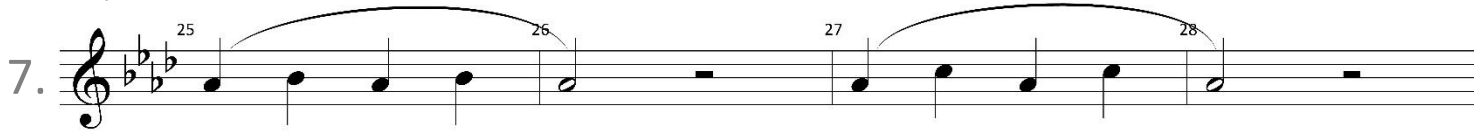
4. 

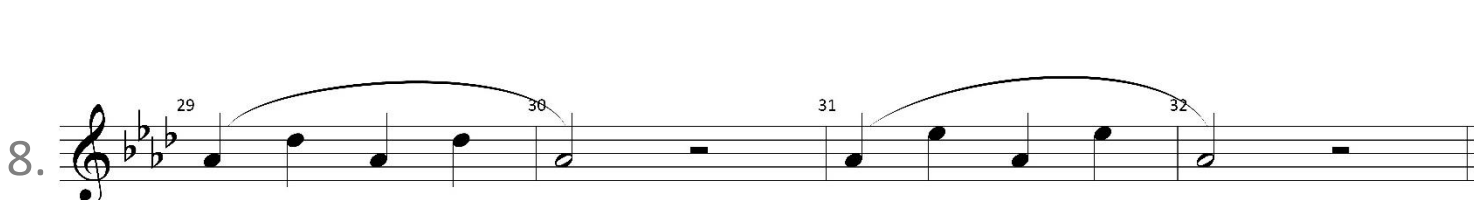
Key of G

5. 

6. 

Key of A<sup>b</sup>

7. 

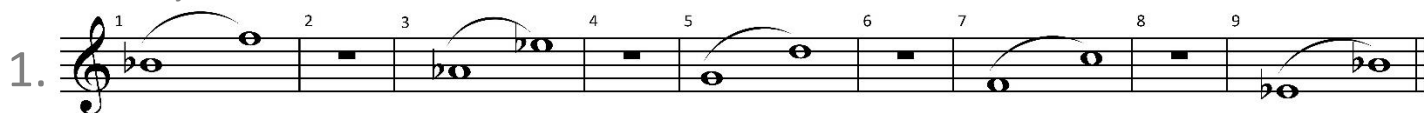
8. 

# Band Register Slurs

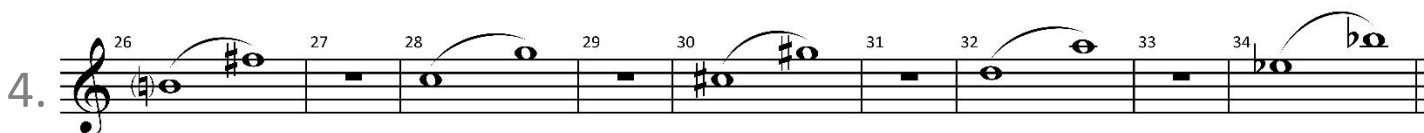
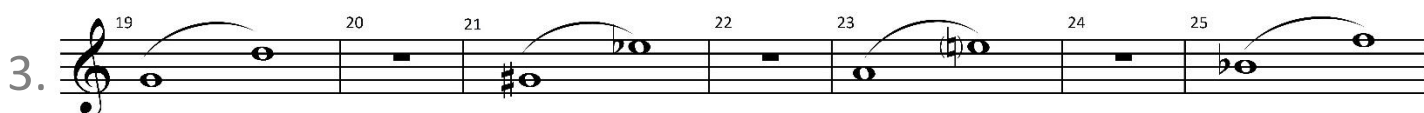
*Combine with "Clarinet Register Slurs"*

- Maintain excellent hand position
- Match the quality of sound between registers

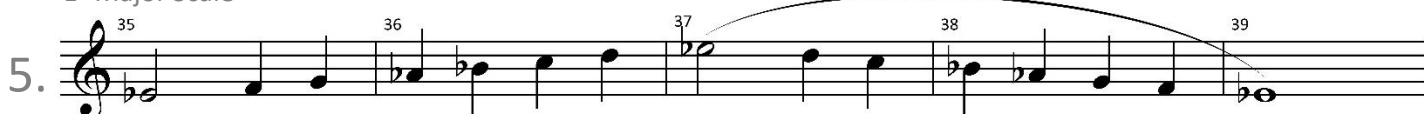
## Set 1: Major



## Set 2: Chromatic



## E<sup>b</sup> Major Scale



## B<sup>b</sup> Major Scale



## Set 3: Altissimo

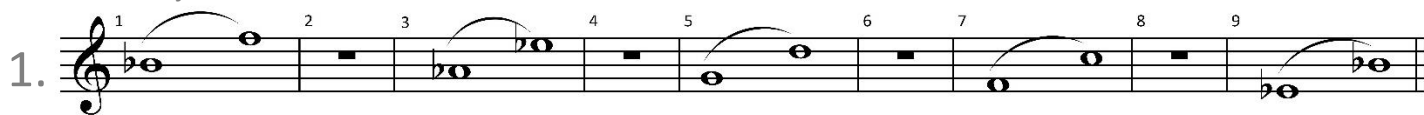


# Band Register Slurs

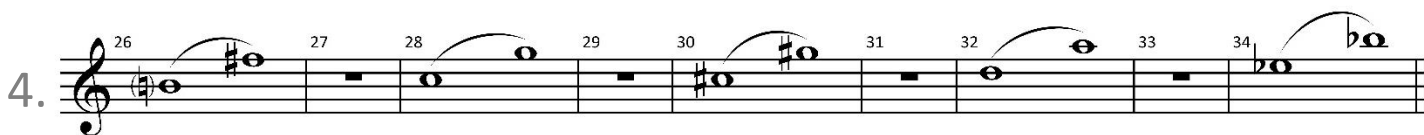
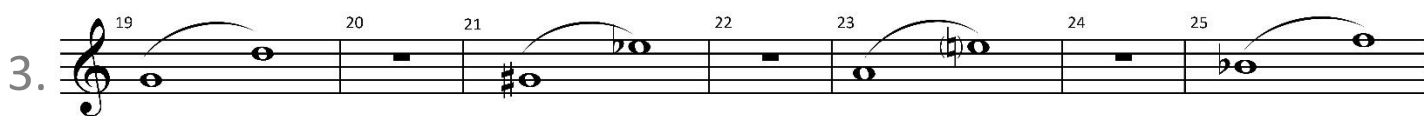
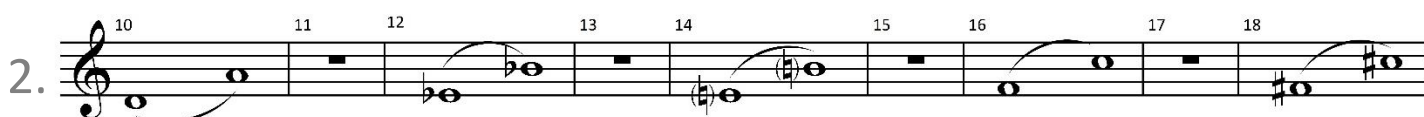
*Combine with "Clarinet Register Slurs"*

- Maintain excellent hand position
- Match the quality of sound between registers

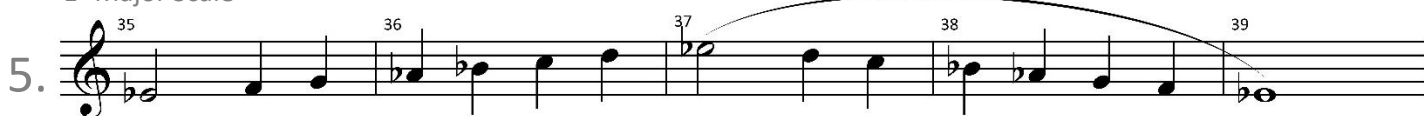
## Set 1: Major



## Set 2: Chromatic



## E<sup>b</sup> Major Scale



## B<sup>b</sup> Major Scale



## Set 3: Altissimo





# Band Register Slurs

*Combine with "Clarinet Register Slurs"*

- Maintain excellent hand position
- Match the quality of sound between registers

## Set 1: Major

1.

## Set 2: Chromatic

2.

3.

4.

## E<sup>b</sup> Major Scale

5.

## B<sup>b</sup> Major Scale

6.

## Set 3: Altissimo

7.

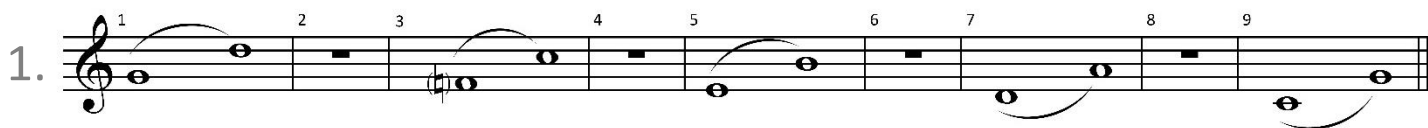
8.

# Band Register Slurs

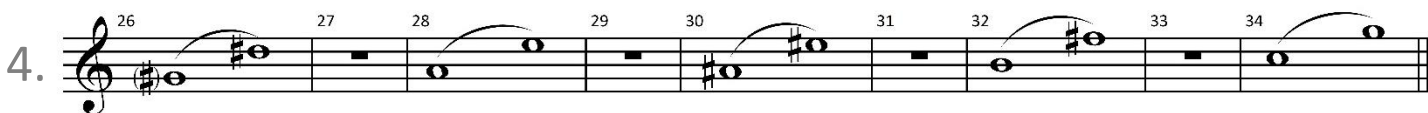
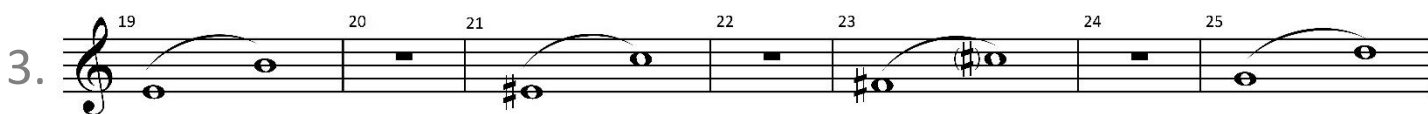
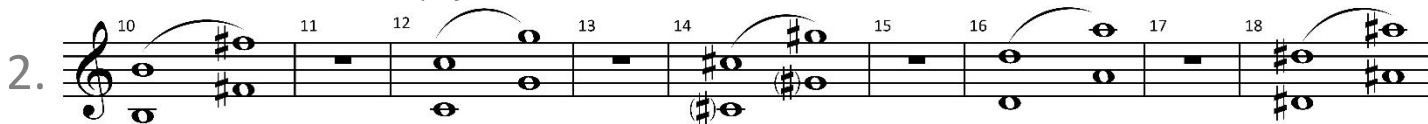
Combine with "Clarinet Register Slurs"

- Maintain excellent hand position
- Match the quality of sound between registers

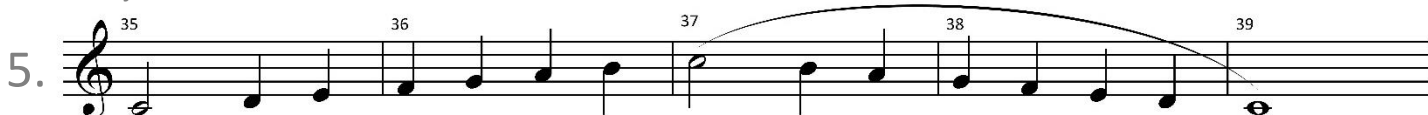
## Set 1: Major



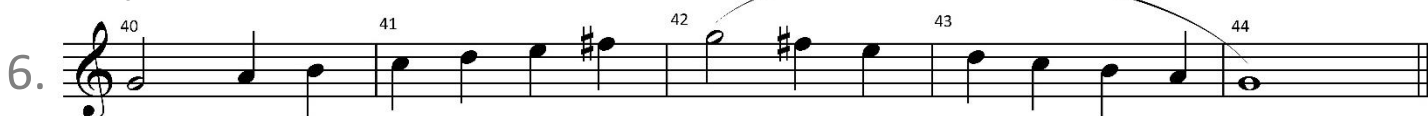
## Set 2: Chromatic *Lower notes preferred*



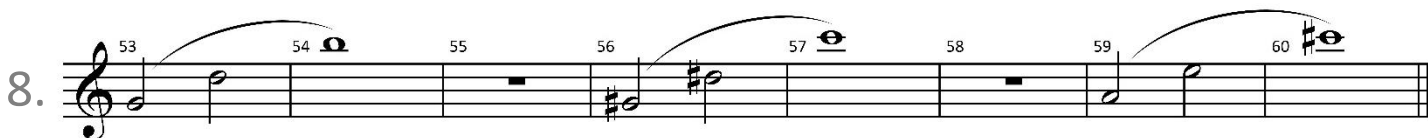
## C Major Scale



## G Major Scale



## Set 3: Altissimo



# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1.

Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.

# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1

2

3

4

5

1.

6

7

8

9

10

2.

11

12

13

14

15

3.

16

17

18

19

20

4.

21

22

23

24

25

5.

26

27

28

29

30

31

32

33

34

6.

35

36

37

38

39

40

41

42

43

7.

44

45

46

47

48

49

50

8.

51

52

53

54

55

56

57

9.

# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1.

Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.



# Band Clarion Notes

Combine with "Clarinet Clarion Notes"

1.

Choose the upper notes or the lower notes

2.

3.

4.

5.

6.

7.

8.

9.

# Band Low Notes

Combine with Flute, Oboe, or Bassoon "Low Notes"

Working for a big low sound

Key of E

1. 

2. 

3. 

4. 

5. 

6. 

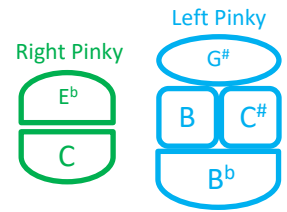
7. 

8. 

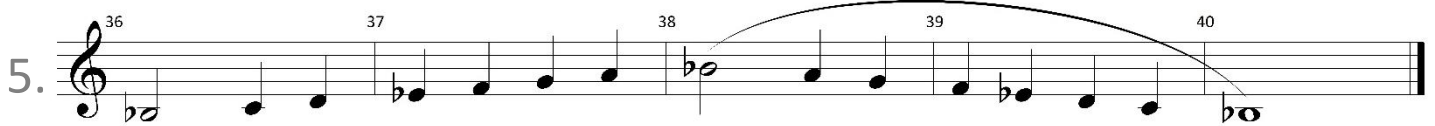
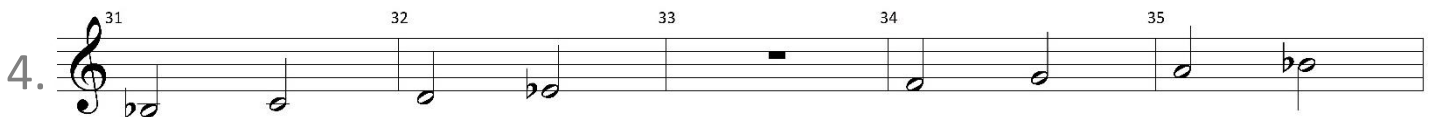
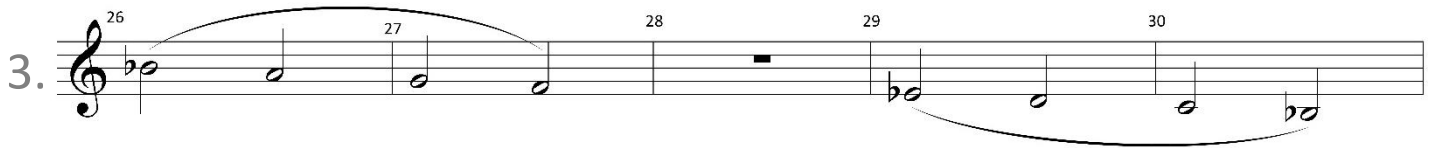
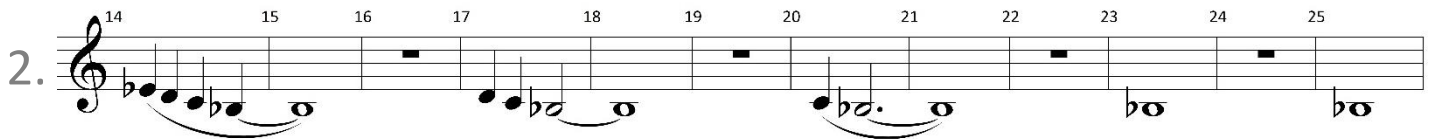
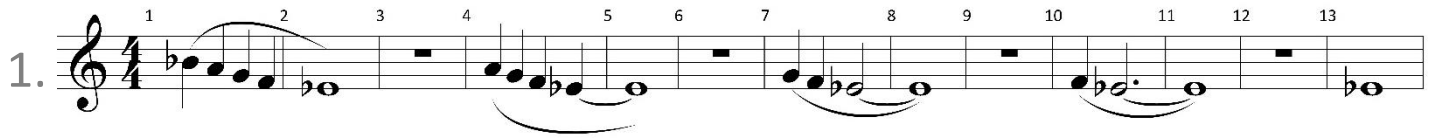
# Band Low Notes

Combine with Flute, Oboe, or Bassoon "Low Notes"

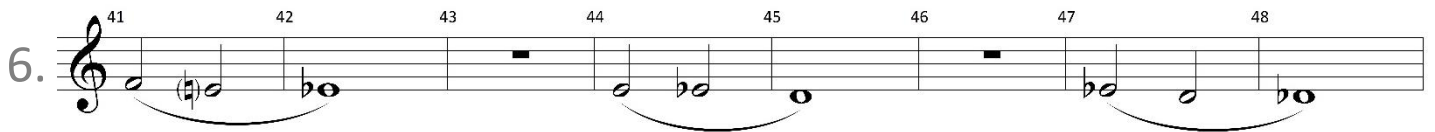
Working for a big low sound



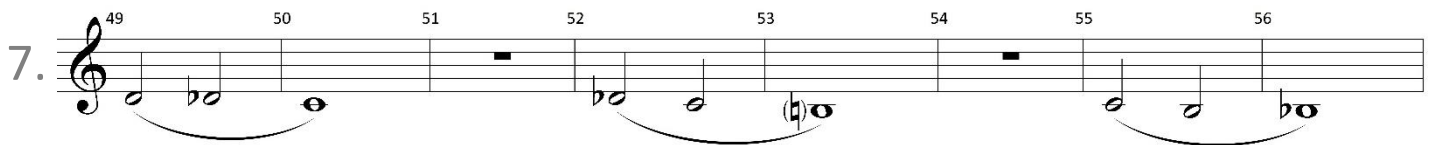
Key of B<sup>b</sup>



Chromatic



Keep the pinky tip on the B key, relax the wrist, and roll the rest of your finger down to the B<sup>b</sup> key



## Full Range

$$A^\sharp=B^b, C^\sharp=D^b, D^\sharp=E^b, F^\sharp=G^b, G^\sharp=A^b$$


### Fork B Reminder



Side Keys  $F^\#/G^b$   
Reminder



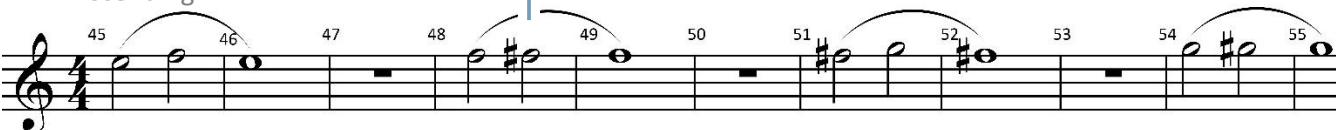
1.

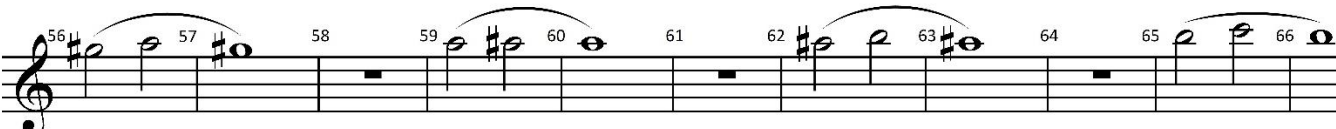
2.

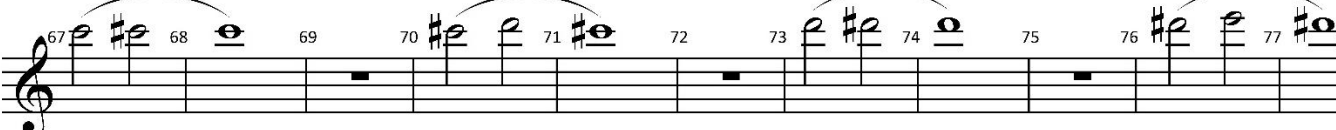
3.


4.

Ascending

5. 

6. 

7. 

8. 

# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

## Chromatic Finger Patterns

Use Chromatic Fingerings

1.

Staff 1 shows a chromatic scale from C4 to C5. The notes are C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, and C5. The fingering sequence is 1, 2, 3, 4, 5, 6, 7.

2.

Staff 2 shows a chromatic scale from C5 to C6. The notes are C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, B5, and C6. The fingering sequence is 8, 9, 10, 11, 12, 13, 14.

3.

Staff 3 shows a chromatic scale from C6 to C7. The notes are C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6, G#6, A6, A#6, B6, and C7. The fingering sequence is 15, 16, 17, 18, 19, 20, 21.



# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

## Chromatic Finger Patterns

Use Chromatic Fingerings

1.

Staff 1 shows a chromatic scale from G4 to G5. The notes are G4 (fingering 1), A4 (fingering 2), Bb4 (fingering 3), B4 (fingering 4), C5 (fingering 5), D5 (fingering 6), Eb5 (fingering 7), and E5. The scale is written in treble clef with a key signature of one sharp (F#).

2.

Staff 2 shows a chromatic scale from F#4 to F#5. The notes are F#4 (fingering 8), G4 (fingering 9), A4 (fingering 10), Bb4 (fingering 11), B4 (fingering 12), C5 (fingering 13), D5 (fingering 14), Eb5, and E5. The scale is written in treble clef with a key signature of one sharp (F#).

3.

Staff 3 shows a chromatic scale from D4 to D5. The notes are D4 (fingering 15), Eb4 (fingering 16), E4 (fingering 17), F#4 (fingering 18), G4 (fingering 19), Ab4 (fingering 20), A4 (fingering 21), Bb4, B4, C5, D5, Eb5, and E5. The scale is written in treble clef with a key signature of one sharp (F#).

# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

## Chromatic Finger Patterns

Use Chromatic Fingerings

1.

1 2 3 4 5 6 7

2.

8 9 10 11 12 13 14

3.

15 16 17 18 19 20 21

# Band Chromatic Registers

Combine with "Clarinet Chromatic Registers"

## Chromatic Finger Patterns

Use Chromatic Fingerings

1.

1. Musical staff 1: Treble clef, 8 notes with fingerings 1-7. Notes: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (6), B4 (7), C5 (8).

2.

2. Musical staff 2: Treble clef, 8 notes with fingerings 8-14. Notes: C5 (8), D5 (9), E5 (10), F5 (11), G5 (12), A5 (13), B5 (14), C6 (15).

3.

3. Musical staff 3: Treble clef, 8 notes with fingerings 15-21. Notes: C6 (15), D6 (16), E6 (17), F6 (18), G6 (19), A6 (20), B6 (21), C7 (22).

# Band Long Tones #1

Combine with any brass "Long Tones #1"

## Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

### F Descending

1.

2.

### Low B<sup>b</sup> Descending

3.

4.

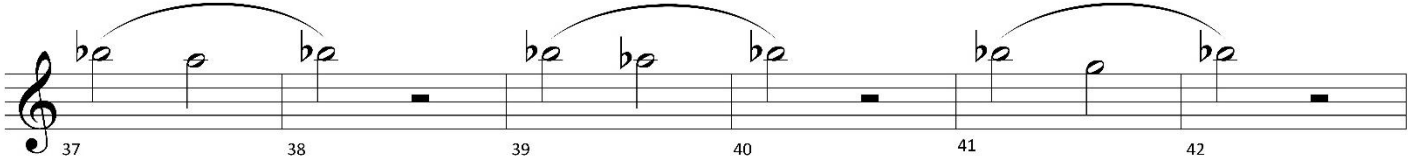
### F Ascending

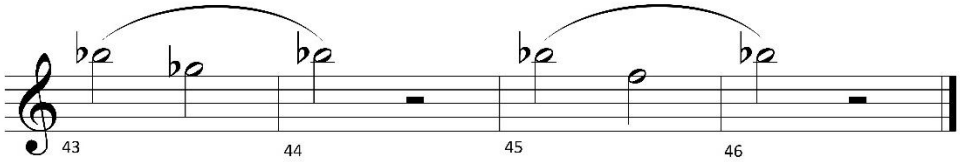
5.

6.

Flute: Band Long Tones #1 Part 2

Upper B<sup>b</sup> Descending

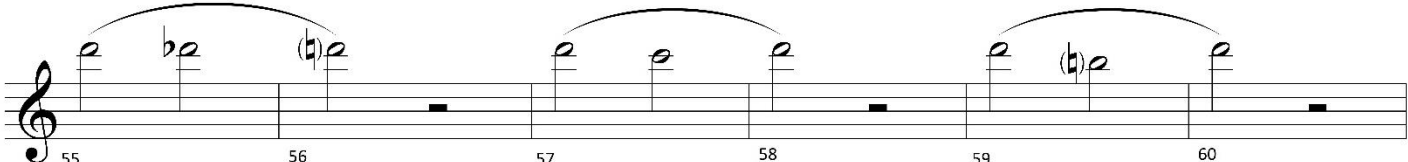
7.   
37 38 39 40 41 42

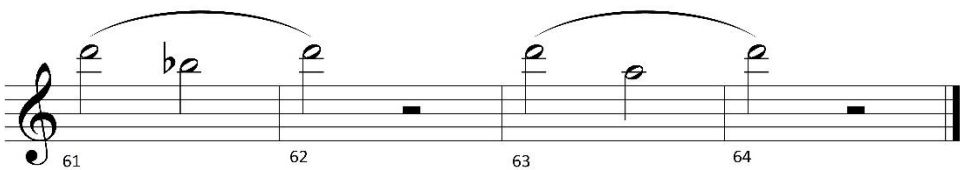
8.   
43 44 45 46

Upper B<sup>b</sup> Ascending

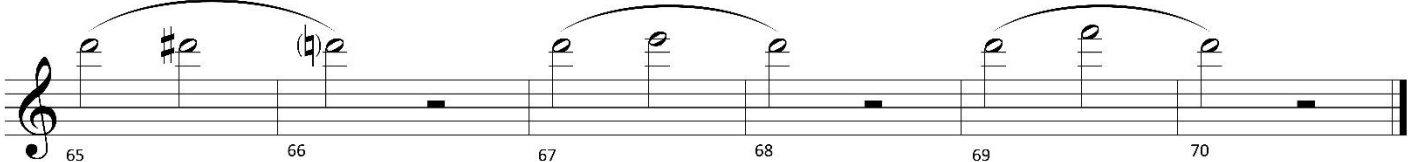
9.   
47 48 49 50 51 52 53 54

D Descending

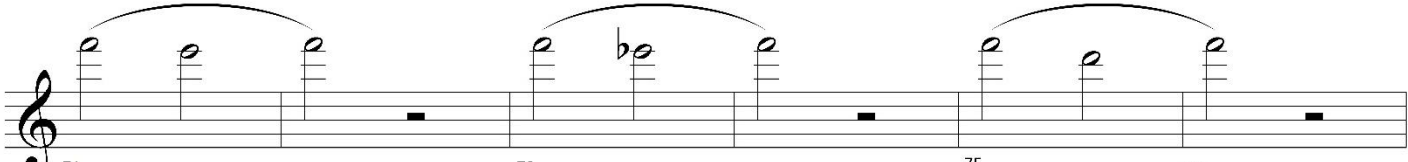
10.   
55 56 57 58 59 60

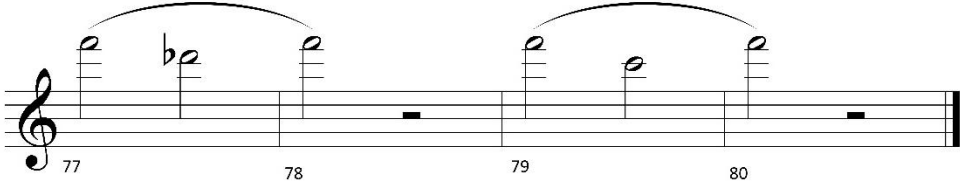
11.   
61 62 63 64

D Ascending

12.   
65 66 67 68 69 70

Upper F Descending

13.   
71 72 73 74 75 76

14.   
77 78 79 80



# Band Long Tones #1

Combine with any brass "Long Tones #1"

## Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

### F Descending

1. 
  
2.

### Low B<sup>b</sup> Descending

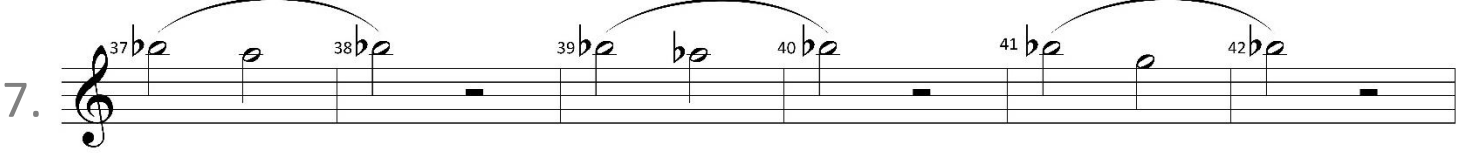
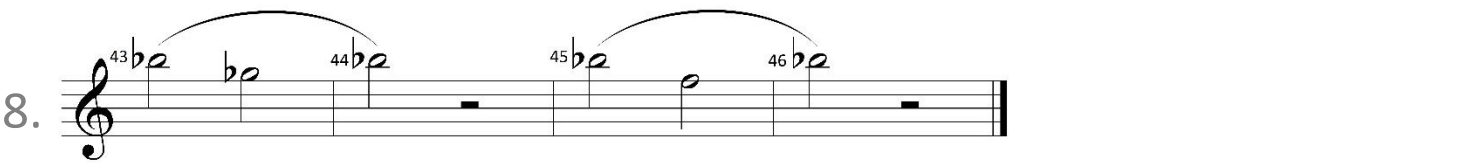
3. 
  
4.

### F Ascending

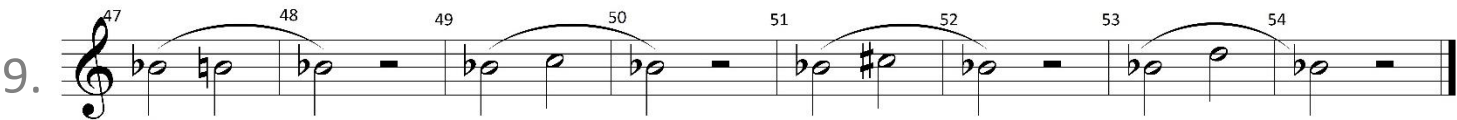
5. 
  
6.

Oboe: Band Long Tones #1 Part 2

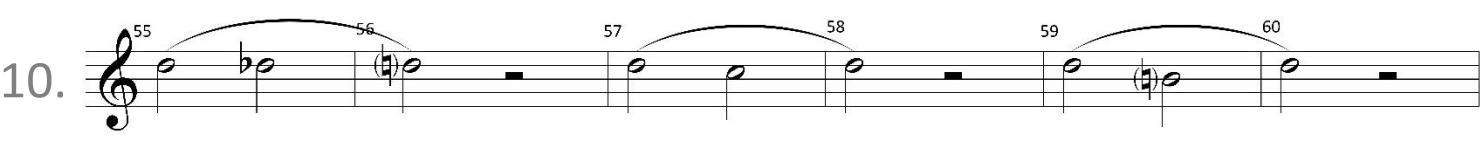
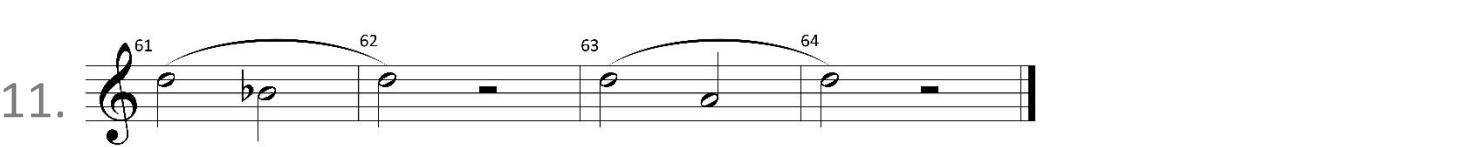
Upper B<sup>b</sup> Descending

7.   
8. 

B<sup>b</sup> Ascending

9. 

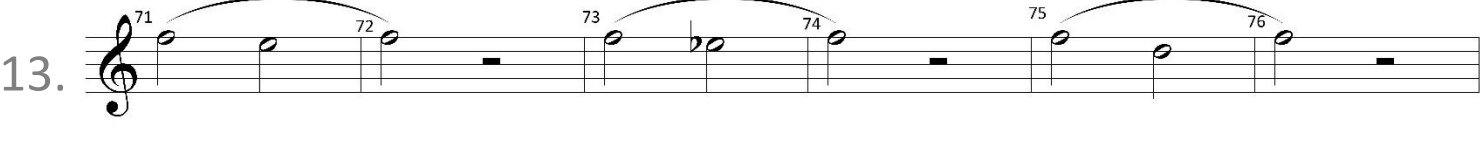
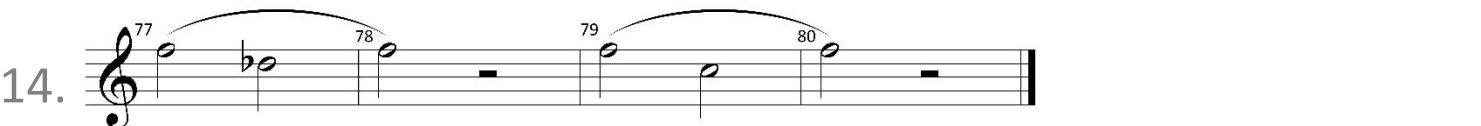
D Descending

10.   
11. 

D Ascending

12. 

Upper F Descending

13.   
14. 


# Band Long Tones #1

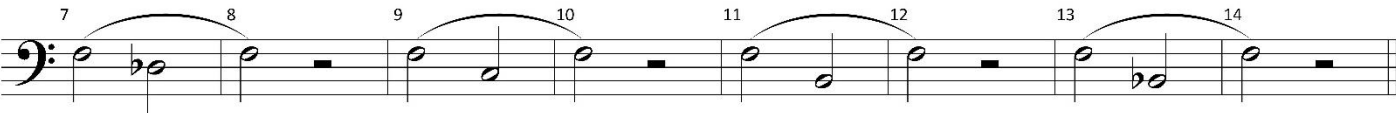
Combine with any brass "Long Tones #1"

## Remington Patterns


- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

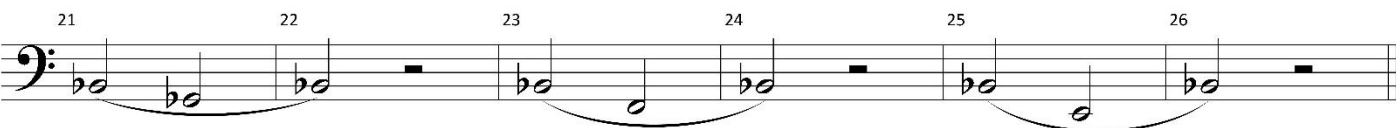
### F Descending

1. 

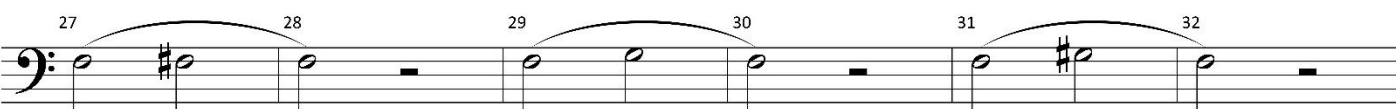
2. 

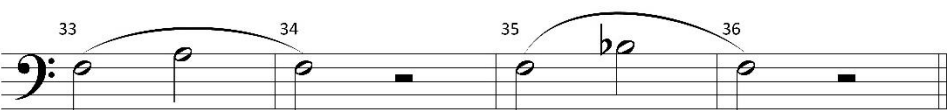
### Low B<sup>b</sup> Descending

3. 

4. 

### F Ascending

5. 

6. 

Bassoon: Band Long Tones #1 Part 2

Upper B<sup>b</sup> Descending

7.

8.

Upper B<sup>b</sup> Ascending

9.

D Descending

10.

11.

D Ascending

12.

Upper F Descending

13.

14.

# Band Long Tones #1

Combine with any brass "Long Tones #1"

## Remington Patterns

- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

### G Descending (Concert F)

1.

### Low C Descending (Concert B<sup>b</sup>)

3.

### G Ascending (Concert F)

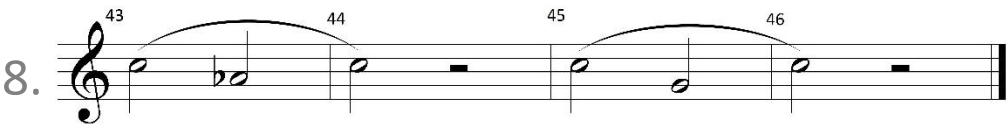
5.



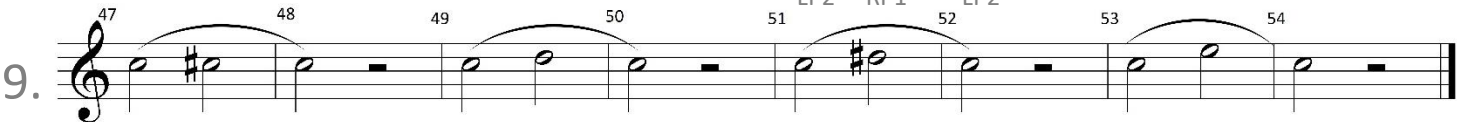
Clarinet: Band Long Tones #1 Part 2

Upper C Descending (Concert B<sup>b</sup>)

7. 

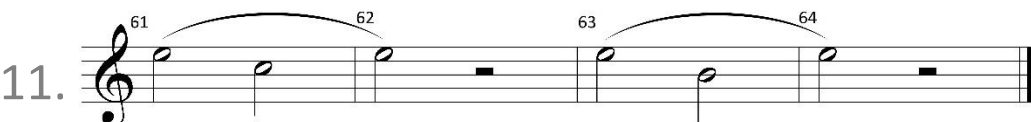
8. 

Upper C Ascending (Concert B<sup>b</sup>)

9. 

E Descending (Concert D)

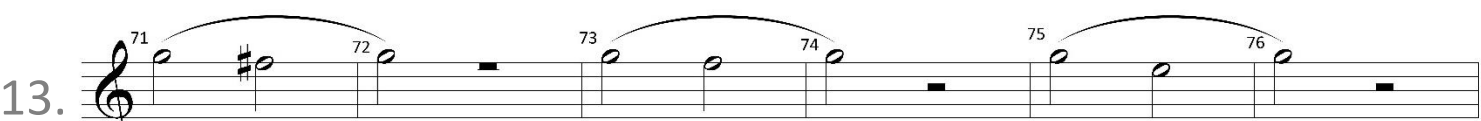
10. 

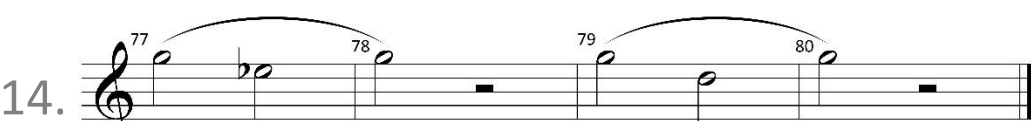
11. 

E Ascending (Concert D)

12. 

Upper G Descending (Concert F)

13. 

14. 

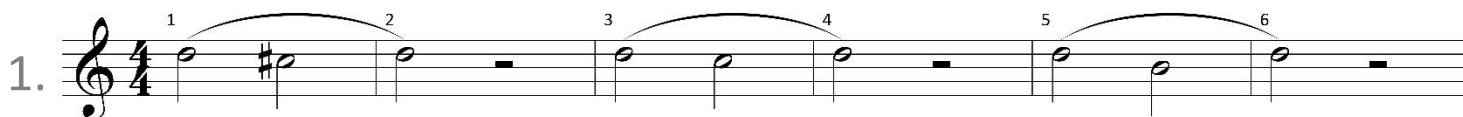
# Band Long Tones #1

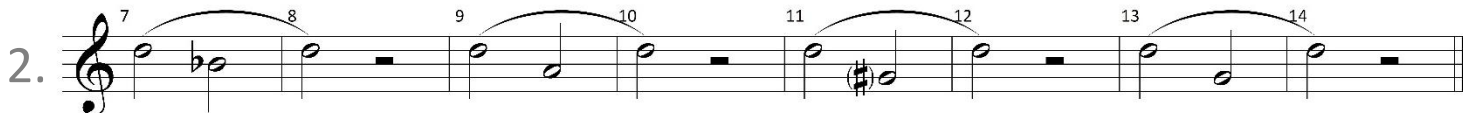
Combine with any brass "Long Tones #1"

## Remington Patterns


- Make each note match in volume and quality
- Maintain excellent hand position
- Remember to tongue the first note of each set

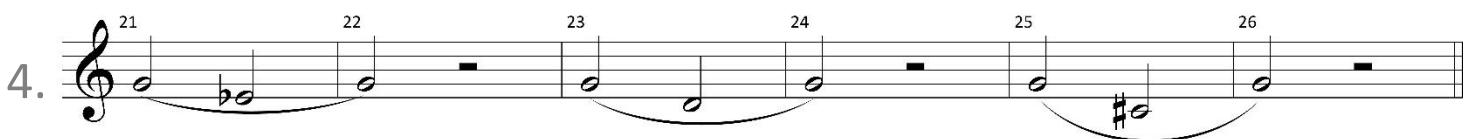
### D Descending (Concert F)

1. 

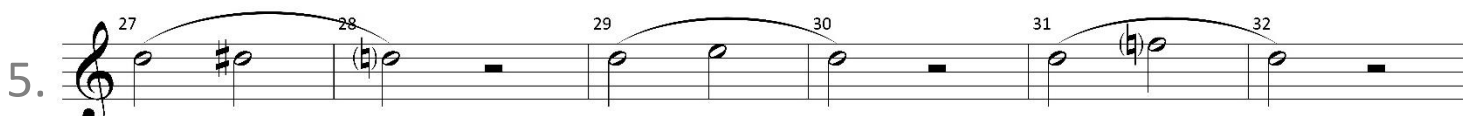
2. 

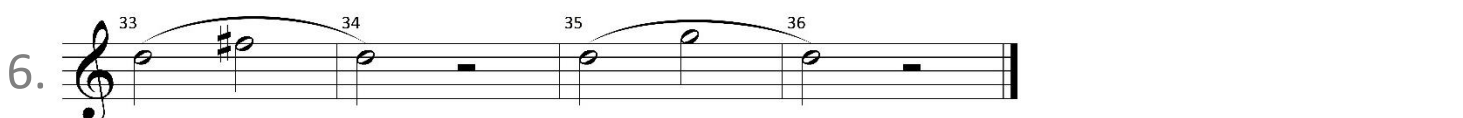
### Low G Descending (Concert B<sup>b</sup>)

3. 

4. 

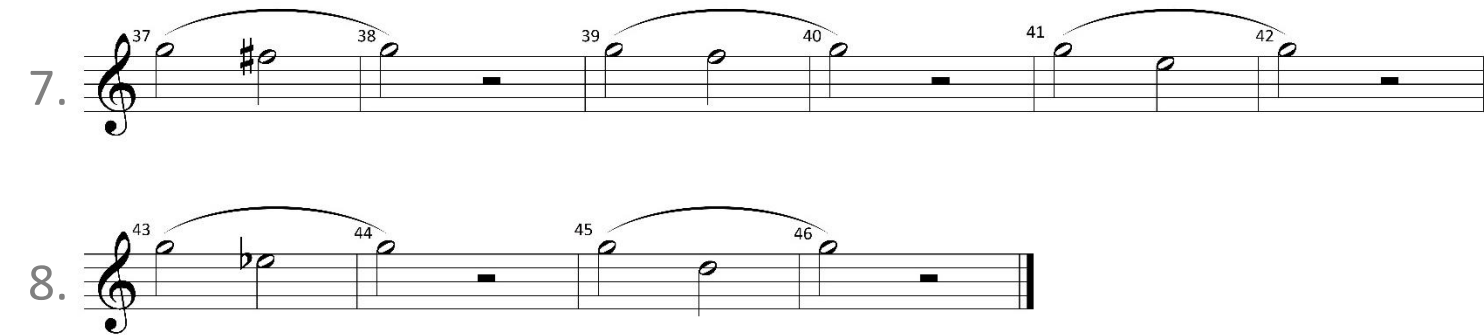
### D Ascending (Concert F)

5. 

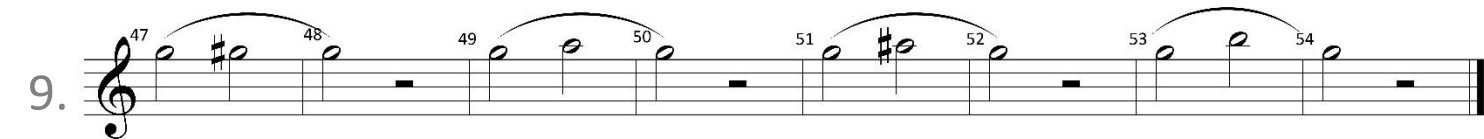
6. 

Saxophone: Band Long Tones #1 Part 2

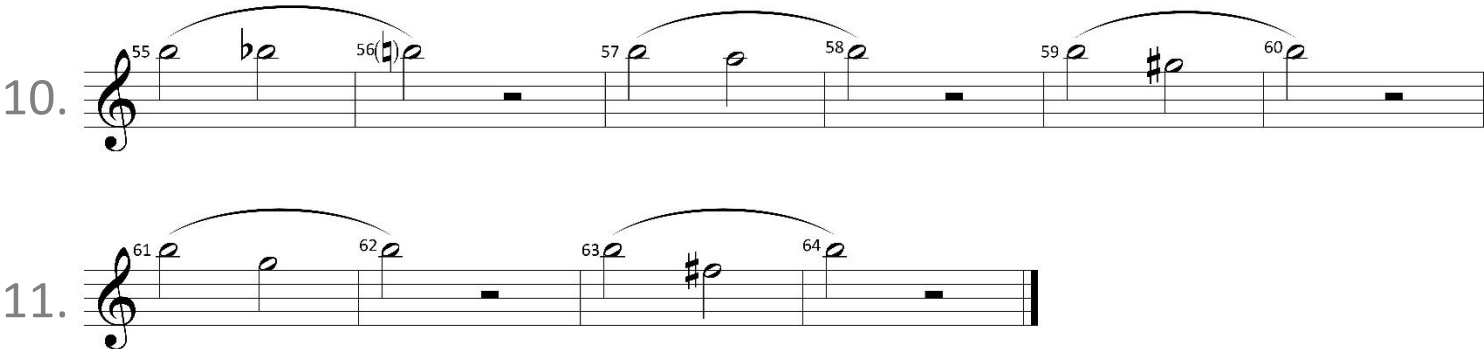
Upper G Descending (Concert B<sup>b</sup>)

7. 

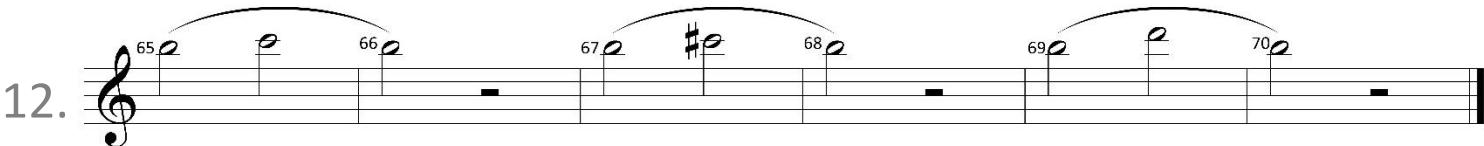
Upper G Ascending (Concert B<sup>b</sup>)

9. 

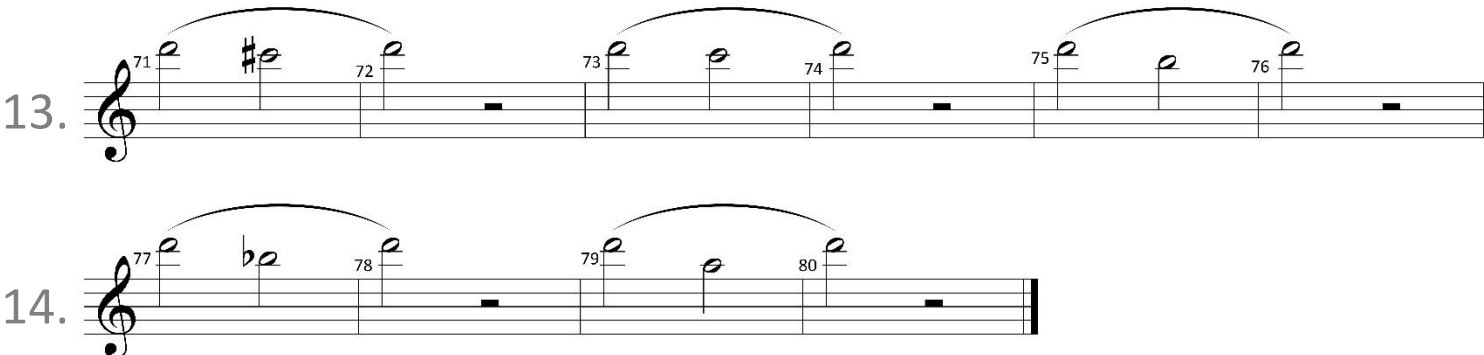
B Descending (Concert D)

10. 

B Ascending (Concert D)

12. 

Upper D Descending (Concert F)

13. 

# Band Long Tones #3

Combine with any brass "Long Tones #3"

## Flow Pattern

### Introductory Flow

1. 

2. 


3. 

4. 

### Range Strengthening Pattern

5. 

6. 

7. 

8. 

9. 

10. 

### Flow Pattern Reminders

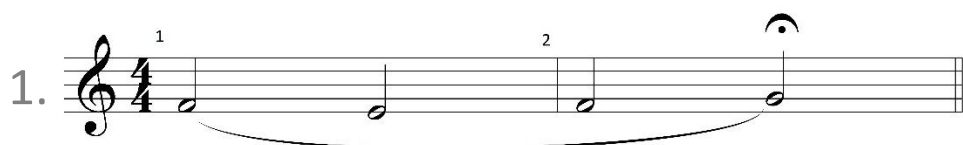
- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher


# Band Long Tones #3

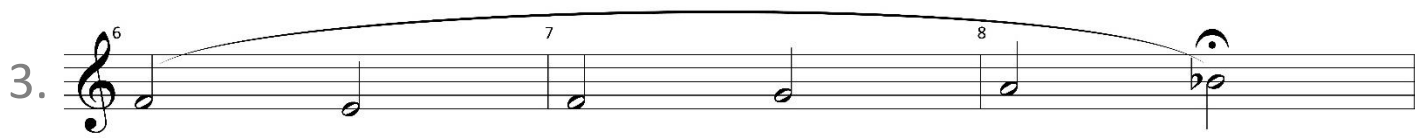
Combine with any brass "Long Tones #3"

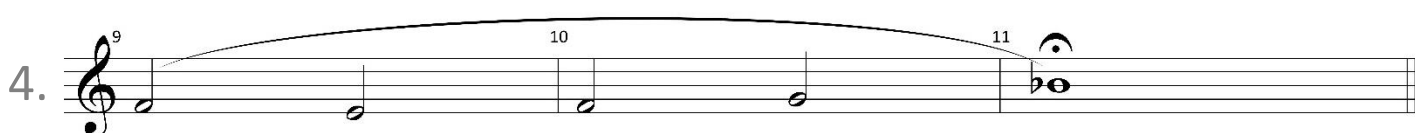
## Flow Pattern

### Introductory Flow

1. 

2. 

3. 

4. 

### Range Strengthening Pattern

5. 

6. 

7. 

8. 

9. 

10. 

### Flow Pattern Reminders

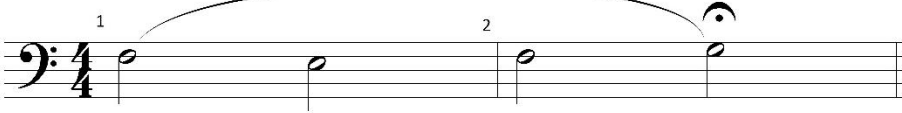
- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher

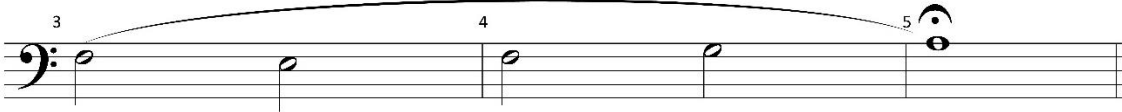
# Band Long Tones #3


Combine with any brass "Long Tones #3"


## Flow Pattern

### Introductory Flow

1. 

2. 

3. 

4. 

### Range Strengthening Pattern

5. 

6. 

7. 

8. 

9. 

10. 

### Flow Pattern Reminders

- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher

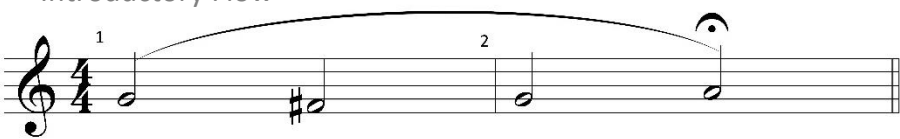



# Band Long Tones #3


Combine with any brass "Long Tones #3"


## Flow Pattern

### Introductory Flow

1. 

2. 

3. 

4. 

### Range Strengthening Pattern

5. 

6. 

7. 

8. 

9. 

10. 

### Flow Pattern Reminders

- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher

# Band Long Tones #3

Combine with any brass "Long Tones #3"

## Flow Pattern

### Introductory Flow

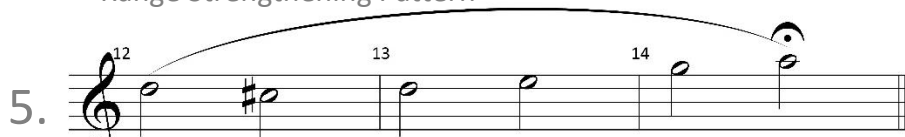
1. 

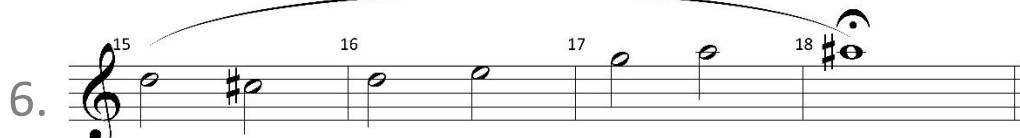
2. 


3. 

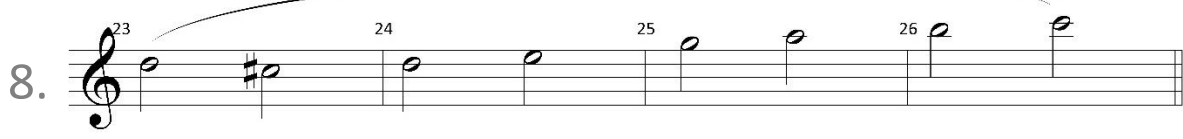
4. 

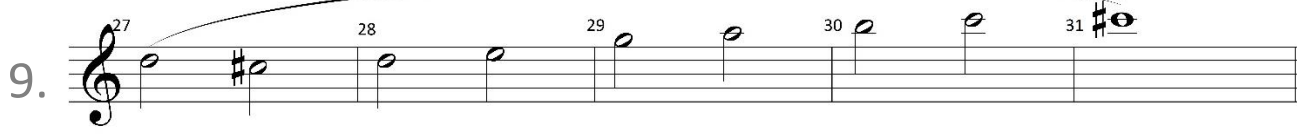
### Range Strengthening Pattern

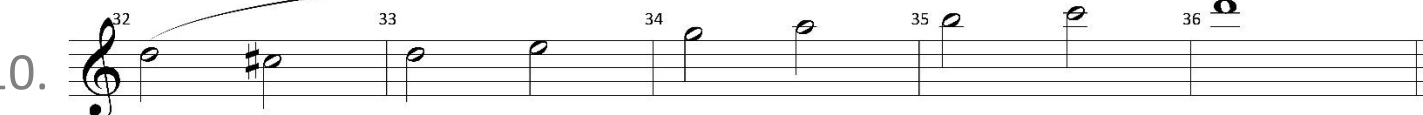
5. 

6. 

7. 

8. 

9. 

10. 

### Flow Pattern Reminders

- Play each line in a single breath
- Take a long, full, and calm breath
- Match the quality of sound as you go higher