



**WRITTEN COMPREHENSIVE EXAMINATION  
2011 STUDY GUIDE**

## **BAND**

1. Discuss your philosophy of programming for your school band. Include frequency of performance and titles of specific compositions.
2. Discuss the assessment plan you use in your ensemble.
3. You have been asked by a student, “How should I practice?” Explain how a student should practice.
4. Describe the process you undertake when choosing a piece of music through performance.
5. You are speaking to a prospective parent. Identify the benefits their child will receive by participating in your school's music ensemble.

## **BAND CONDUCTING**

1. Discuss your philosophy of programming for your school band. Include frequency of performance and titles of specific compositions.
2. Explain your process of score study. Include how you rehearse and teach utilizing this process.
3. Identify the musical priorities you adhere to in your rehearsals. Include from the time you read the work through to performance.
4. Describe the process you go through when choosing a piece of music for your ensemble.
5. Describe how communication, through gesture on the podium, can affect the ensemble you are conducting.

**BRASS**  
Comprehensive Exam Study Guide

**1. What characteristics do you look for when selecting a student to begin on a brass instrument?**

- I. Common to all brass instruments
  - A. One of the most important factors in selecting a beginning brass student is an enthusiasm for the sound of the particular instrument. Research indicates that tonal preference is one of the best predictors of a student's level of success on an instrument. (Grunow/Gordon)
  - B. The ability to match pitch and sing a melody is an important indication of readiness to start a brass instrument. If the student has not yet acquired these skills, it does not necessarily mean that the student can not learn to play a brass instrument, but it does mean you will need to make a significant commitment to teaching these basic musical skills away from the instrument during the first years of instruction.
  - C. Students with unusual dental formations should be made aware of the challenges sometimes presented by braces, particularly on high brass instruments, but should not be prohibited from playing a brass instrument if they are prepared to face those challenges.
  - D. Ideally, permanent teeth should be in and well established before starting studies on a brass instrument.
  - E. Some of the physical traits that were used in the past to select brass students are in fact **not** accurate indicators of a student's potential. These include physical stature, gender, lip fullness/narrowness, and arm length.
- II. High brass
  - A. The "dew drop" lip (define) can cause serious challenges on high brass instruments. While this trait should not absolutely prohibit a student from playing a brass instrument, the student should be made aware of the challenges it presents, and that another instrument might present fewer obstacles and less frustration.
  - B. Difficulties matching pitch or singing a melody will be particularly problematic on horn.
  - C. A very exaggerated overbite can cause serious challenges on high brass instruments, and should be addressed much like the "dew drop" lip.

**2. Identify similarities and differences in playing the various brass instruments.**

- I. Similarities
  - A. The principle of "Wind and Song" applies to all the brass instruments. All brass students need to develop the skill and habit of audiation ("Song") and the practice of supporting the sound with a healthy supply of air ("Wind").
  - B. The basic technique of articulation is similar on all brass instruments. A "tu" syllable is used to begin notes (elaborate). The exception is tuba,

where the tongue stroke in the lower register is more forward and back rather than up and down. Some teachers also advocate different syllables, such as “thoe,” “thu,” and “tha” for use in the lower register of the tuba.

C. The basic function of the embouchure in forming the vibration is the same on all brass instruments.

D. Success on all brass instruments requires regular, frequent practice sessions (daily or even two or more times per day).

E. All brass instruments need to be kept clean, well lubricated, and free of excessive dents.

## II. Differences

A. Mouthpiece placement on the horn is higher than on the other brass instruments (two thirds upper lip, one third lower lip, as opposed to vertically centered). Mouthpiece placement on trombone has the greatest degree of variation of any of the brass instruments (50/50, high setting of 2/3 upper lip, or low setting of 2/3 lower lip).

B. Trombone presents a different set of challenges associated with the use of the slide. Legato playing on trombone requires a combination of continuous air flow, quick and rhythmically placed slide motion, and light articulation.

C. Double horn fingerings are more subjective and complicated than fingerings on other instruments; there are several options for fingering each pitch, and different players and teachers often disagree about when to use which fingerings. (Farkas).

D. The function and importance of the right hand in the bell of the horn (shaping tone quality and intonation) is unique to this instrument.

E. Because students often switch from another instrument to tuba, there are special pedagogical issues involved with the transfer from another instrument (elaborate).

F. In orchestral playing, trumpet and horn students have to develop proficiency transposing at sight. This skill is not critical for low brass students.

### **3. Describe the process you use when troubleshooting a young brass player’s problem with tone and range. Include diagnostic suggestions along with various prescriptions to remedy the problem or improve the situation.**

I. Equipment is the first and most obvious thing for the teacher to check. Be sure the instrument and mouthpiece are appropriate (elaborate).

II. If no aural image, or an insufficient aural image, is present in the student’s mind, this will produce problems with tone and range. Often students simply do not know what a good brass sound is like. Model good tone and range, whether by playing yourself, bringing in a guest, or using recordings.

III. Lack of air support is another common cause of issues with tone and range. Work away from the instrument, using breathing exercises, external devices such as the Voldine (or a piece of paper) to develop an open, relaxed throat, a vigorous breath, and a circular motion to the breath, without any hesitation between inhalation and exhalation. Use analogies, such as yawning or blowing out a candle, to create the experience of proper breathing, rather than providing the student with a detailed analysis of the physiological components of the breath.

Do wind patterns, mouthpiece buzzing, and BERP or buzz-aid work to transfer these skills to the instrument.

IV. Ascertain the student's practice habits to the best of your ability, as poor practice habits are likely to produce problems with tone and range. Have the student keep a practice chart or journal. If age-appropriate, consider having the parent sign this document each week. Teach the student efficient practice habits and techniques, such as setting concrete goals in each practice session. Discuss and consider the student's habits of stopping versus continuing while practicing.

V. Check for common embouchure issues, such as excessive mouthpiece pressure against the lips, puffed cheeks, a dimpled chin, a "smile" embouchure, or a lack of firmness in the corners of the lips.

#### **4. What are the benefits of learning a VanderCook trumpet or trombone solo?**

I. The solos cover a variety of levels of difficulty, some of which are appropriate for very young students.

II. The solos are composed idiomatically. They lay well on the brass instruments in terms of fingerings, breathing, and phrasing. They allow adequate time to rest between sections.

III. The solos follow predictable harmonic and formal patterns. For young students who are first becoming acquainted with the harmonic language and the formal structures of music, these pieces provide a clear model that is easy to follow and to internalize.

IV. Most VanderCook solos include both lyrical playing and more technical or punctuated styles of playing.

V. As with any solo repertoire, the VanderCook solos allow students to develop musical leadership skills. The level of difficulty can be tailored so that each student has an individual project to work on that challenges him or her appropriately instead of being suited to the level of the larger ensemble. This provides motivation for both the most advanced students and those who are learning more slowly. If performed for a recital or solo contest, preparing a VanderCook solo can also provide a short-term goal to help motivate practice, and can bring opportunities for individual feedback and evaluation.

#### **5. Discuss the role breath support plays in brass playing. Provide examples of how breath support should be taught. Indicate things the teacher should and should not say when explaining this process, and include indicators the student is breathing correctly or incorrectly.**

I. Role of breath support: the energy source that initiates and sustains the vibration/ the motor force (lips are the vibration, and the instrument is the resonator). Breath support is like the fuel in a car; you can step on the gas pedal as hard as you want, but with no fuel, the car will not go anywhere. Breath support is essential to good tone production, response, and sustaining of phrases. Correct breath support should be vigorous, energetic, deep, and natural.

II. Examples of how breath support should be taught

- A. Breath support can be taught effectively through analogies (blowing out a candle, sustaining a piece of paper against a wall or music stand, etc.) Students can try saying the phrase “How to” as they first inhale (“How”) and then exhale (“to”).
  - B. Teachers should create the experience of a proper breath away from the instrument. This can involve wind patterns or external devices such as the Voldine or a simple piece of paper being suspended against a wall or music stand with the breath. A small piece of PVC piping (roughly one inch in diameter) or a rolled piece of paper can also be inserted into the mouth to experience a deep, relaxed breath with the proper shaping of the oral cavity and throat.
  - C. Once proper breath support is developed away from the instrument, the mouthpiece and BERP or buzz-aid can help transfer the breathing onto the instrument.
  - D. Breath support can also be taught by modeling. A rich, full tone quality can only be produced with proper breath support. If students hear and mimic a full tone frequently, this practice will be conducive to developing good breath support.
- III. Use of language
- A. When describing or discussing the use of air, the teacher should use positive language, such as “Breathe deeply and fully,” or “Project the air stream to the back wall of the room.”
  - B. Negative language, such as “Don’t close off your throat,” or “Don’t block the air,” often produces the opposite of the desired effect. By referring to a closed off throat or blocked air, we inadvertently trigger incorrect playing and tension.
  - C. Simple images, such as “Imagine blowing out candles on a birthday,” are generally more effective than complex explanations of the anatomical and physiological components involved in the breathing process.
- IV. Indicators of correct or incorrect breathing
- A. The best indicator of healthy breath support is a full, resonant, rich quality to the sound. A tight, constricted, or pinched sound quality indicates inadequate breath support.
  - B. Breathing through the nose is an indication of poor breath support.
  - C. A slight vocalization on the inhalation, or a shallow, tight sound to the inhalation itself, indicate poor breath support, whereas a rush of air and a hollow, open sound in the throat indicate a healthy intake of air.
  - D. Smooth, connected slurs are an indication of good breath support, whereas slurs that sound uneven or even slightly detached indicate unsteady breath support.

## CHORAL CONDUCTING

- Describe the role of conducting in a choral music program. Include in your discussion the differences and similarities between your role on the podium (performance) and your role in the rehearsal.
- Describe your approach to score study as a conductor.
- Draw connections between score study and its impact on gesture choices.
- Describe the impact of gesture on sound. Provide specific examples.

### **Bibliography for study help:**

Dehning, W. (2003) *Chorus Confidential: Decoding the Secrets of the Choral Art*. Pavane Publishing.

Green, E. and Gibson, M. (2004) *The Modern Conductor, 7<sup>th</sup> edition*. Pearson Prentice Hall, Upper Saddle River, New Jersey

Johnson, E. and Klonoski, E. (2004) "Connecting the Inner Ear and the Voice." *Choral Journal* 44(3): 35.

Phillips, K. (2004). *Directing the Choral Music Program*. Oxford University Press, New York/Oxford.

### **Videos:**

*Weston Noble: Perpetual Inspiration*. Quaid/Schott Media Productions (2006)  
*Paul Salamunovich: Chant and Beyond*. Quaid/Schott Media Productions (2006)

## CHORAL MUSIC

### Study Guide for Choral Minors

- Describe music literacy and how one develops it in choral students. Be ready to discuss several rehearsal and assessment strategies to document student progress.
- Be prepared to discuss in writing the role of the National Standards and how one can implement all of them in a choral music setting, including specific activities and strategies for the rehearsal room.
- Classroom environment has a profound impact on the choral ensemble. Be prepared to discuss such things as classroom management, room design and setup, rehearsal pacing and their effect on student performance.
- Be able to discuss how you go about selecting music for a choral ensemble. You should be able to list specific criteria that relate directly to your curricular plans for the ensemble.

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Dehning, W. (2003) *Chorus Confidential: Decoding the Secrets of the Choral Art*. Pavane Publishing.

Green, E. and Gibson, M. (2004) *The Modern Conductor, 7<sup>th</sup> edition*. Pearson Prentice Hall, Upper Saddle River, New Jersey

Johnson, E. and Klonoski, E. (2004) "Connecting the Inner Ear and the Voice." *Choral Journal* 44(3): 35.

Phillips, K. (2004). *Directing the Choral Music Program*. Oxford University Press, New York/Oxford.

### Videos:

*Weston Noble: Perpetual Inspiration*. Quaid/Schott Media Productions (2006)

***Paul Salamunovich: Chant and Beyond*. Quaid/Schott Media Productions (2006)**

# CHORUS

## Study Guide for Choral Majors

- Be able to discuss how you go about selecting music for a choral ensemble. You should be able to list specific criteria that relate directly to your curricular plans for the ensemble.
- Prepare to discuss in writing how you rehearse a piece of music. Consider such things as the introduction of new concepts, rehearsing similar sections, read-through of the piece, etc. Also, be ready to discuss types of rehearsal strategies or activities that will help you teach the piece and how they relate to the music. A piece of music will be provided for the comprehensive examination.
- Describe music literacy and how one develops it in choral students. Be ready to discuss several rehearsal and assessment strategies to document student progress.
- Be prepared to discuss in writing the role of the National Standards and how one can implement all of them in a choral music setting, including specific activities and strategies for the rehearsal room.
- Classroom environment has a profound impact on the choral ensemble. Be prepared to discuss such things as classroom management, room design and setup, rehearsal pacing and their effect on student performance.

## Bibliography for study help:

Dehning, W. (2003) *Chorus Confidential: Decoding the Secrets of the Choral Art*. Pavane Publishing.

Green, E. and Gibson, M. (2004) *The Modern Conductor, 7<sup>th</sup> edition*. Pearson Prentice Hall, Upper Saddle River, New Jersey

Johnson, E. and Klonoski, E. (2004) "Connecting the Inner Ear and the Voice." *Choral Journal* 44(3): 35.

Phillips, K. (2004). *Directing the Choral Music Program*. Oxford University Press, New York/Oxford.

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## **CURRICULUM & ADMINISTRATION**

1. Explain how you incorporate the National Standards for Arts Education into your curriculum.
2. Discuss the assessment plan you use in your ensemble class(es)
3. Apply Covey's Seven Habits of Highly Effective People to your position as a music educator.
4. Explain the current organizational structure of your music department (program) identifying the strengths and weaknesses. What changes would you make to the existing structure to make it ideal?
5. Discuss "Music Advocacy" and the role you play as the "Music Advocate" in your community.
6. Explain how you incorporate the National Standards for Arts Education into your curriculum.
7. Discuss the assessment plan you use in your ensemble class(es).
8. Outline the process you would follow when revising an existing curriculum.
9. Apply Covey's Seven Habits of Highly Effective People to our position as a music educator.
10. Explain the current organizational structure of your music department (program) identifying the strengths and weaknesses. What changes would you make to the existing structure to make it ideal?

## FOUNDATIONS

- 1) What are the “eight teaching points” developed by HE Nutt? Briefly describe and give an example of how each applies to your area of teaching.
- 2) Describe the area in which you are developing your Master’s Project. Why does this area interest you? What are you trying to accomplish? What has your research suggested with respect to the music teaching and learning process?
- 3) Every topic has a history. Describe the process one undergoes when reviewing the literature and developing a sense of the scope of a topic. Where do you begin your search? What tools would you use?
- 4) Describe and give an example of each of the following ways of knowing: Observation, intuition, authority, tradition and science. What are the strengths and weaknesses of each?

## GENERAL MUSIC

1. Discuss, in general, how each of the national standards can be worked into an overall general music curriculum.
2. How do you evaluate methods and materials for use in the general music class? (Include descriptive and evaluative criteria.)
3. Using a simple pentatonic song, e.g., “Great Big House in New Orleans,” describe a sequential instructional unit (this could be spread out over a period of time) that teaches young children beat, rhythm, solfege, notation, and ear training. What would you do to make the sequence appealing to children?
4. Give detailed examples of how you could sequence a series of lessons designed to teach music improvisation and composition. Include a rubric to evaluate students’ success.
5. Describe the organization and administration of the ideal general music classroom, including the routines you would establish regarding children’s behavior, use of instruments, use of technology, and so forth.
6. You are the general music teacher in a very small school without a music classroom, without an established curriculum and no basal music series. Explain how you would organize your curriculum, “load your cart” and learn to work within your community.
7. Discuss how you would work with a student teacher in a general music setting.
8. How may music be integrated with other subjects in the elementary curriculum?
9. Compare and contrast the approaches to music developed by Carl Orff, Zoltan Kodaly and Émile Jaques-Dalcroze.
10. Describe your personal strengths and weaknesses as a teacher, and devise a personal professional development plan that you will follow to help you grow musically, as a teacher, and as a teacher of teachers.
11. Given a lesson transcript (with a video), give a line-by-line analysis of the functional behavior of the teacher and the student.
12. How will you evaluate and assess your general music students? Try to make it fit both a small and a large school.

## ORCHESTRA

1. Determine concert planning for your elementary, middle school and high school orchestra.
2. How do you determine the number and length of concerts for elementary, middle school and high school orchestras?
3. Give examples of music selected for each concert and describe specific tasks you would follow to bring each concert to fruition.
4. How can an orchestra teacher motivate, assess and sustain a stable orchestra program and what general techniques might appeal to all students (elementary, middle school and high school)?
5. Describe three ways you might assess orchestra students.
6. Why do you need to assess?
7. What are possible or probable outcomes from your assessments?
8. How often do you assess and how will you use the information or data you learn from these assessments?
9. Describe ways the orchestra teacher can motivate students to:
  - Join orchestra
  - Improve musicianship in orchestra
  - Develop skills and instrument techniques in orchestra
  - Continue playing in orchestra

## ORCHESTRAL CONDUCTING

1. Identify gestures an orchestra uses and how these impact the ensemble's performance.
2. Describe how an orchestra conductor prepares an orchestra score and what information is especially necessary for amateur string players.
3. Transpose orchestral wind parts from printed notation to concert pitch. What is the interval of transposition from printed notes to concert pitch? How and why are transposed parts used in a school setting?
4. Describe how your music philosophy and the national standards might influence your programming for a school orchestra. Include suggestions for a program by title for one of three levels: elementary, middle school or high school.
5. What physical and mental preparations factors influence an orchestra conductor's successful school music program.

## PERCUSSION

1. Discuss Straight- System sticking and how it applies to teaching reading rhythms.
2. How does the rudimental approach to snare drum sticking develop technical facility i.e. "chops"?
3. How does marching percussion adhere to the national standards?
4. Discuss the coordination, social and style aspects of drum-set performance.
5. How does a multiple-percussion performance develop responsibility?
6. Describe a percussion ensemble schedule that would develop strong community ties.
7. Using the following styles- Polka, Waltz, March, Rock, 6/8 Jig- assign appropriate accessory instruments for these styles and then discuss the concept of musical "color" usage within each style.
8. Discuss the major problems that students encounter when first beginning to read mallet percussion music. Describe a systematic program to solve these problems.
9. Why are timpani considered the most sensitive of the traditional Western percussion instruments? Using French grip, fingers, wrists, and arms describe how each of these can positively affect timpani tone and performance.

### Percussion Bibliography

1. Question#1 - Straight System  
Warm-Ups and Beyond by Timothy Loest and Kevin Lepper  
Percussion Book, Appendices  
MED413 Course Pak by Kevin Lepper
2. Question #2 - Rudimental "chops"  
MED413 Course Pak by Kevin Lepper
3. Question #3 - Marching Percussion and the National Standards  
Teaching Percussion, Second Edition by Gary Cook pages 315-397  
MED413 Course Pak by Kevin Lepper
4. Question #4 - Drum-set Aspects  
Teaching Percussion, Second Edition by Gary Cook Pages 275-282, 295-314  
MED413 Course Pak by Kevin Lepper

5. Question #5 - Multiple Percussion  
The Multiple Percussion Book by Nick Petrella  
Percussion Manual, Second Edition by F. Michael Combs pages 120-124
6. Question #6 - Percussion Ensemble  
Common Sense
7. Question #7 - Styles and Accessories  
MED413 Course Pak by Kevin Lepper
8. Question #8 - Reading Keyboard Music  
Mallet Melodies by Kevin Lepper inside front cover
9. Question #9 - Timpani  
Fundamental Method for Timpani by Mitchell Peters  
Percussion Manual, Second Edition by F. Michael Combs pages 88-99

## **STRINGS**

1. Briefly describe how to play each string instrument; i.e. holding the instruments; bow holds; placement of instruments in relationship to the body.
2. Describe the various sizes of string instruments and why they are different sizes.
3. Describe five bowing styles and the markings used in music to indicate their need.
4. What is vibrato? Describe how to teach vibrato to your string section.
5. How do students learn to tune string instruments? Describe how you would teach this in a heterogeneous mixture.
6. Describe and name three string method books suitable for group/classroom teaching.

## TECHNOLOGY

1. Briefly define each of the following types of MIDI/Music software. Give at least one specific example of a software title for each (including its platform – Mac, Windows, or Both):

- Sequencing
- Arrangement/Accompaniment
- Notation
- Digital Audio Recording
- Ear Training
- Rehearsal/Practice

*(Note – Many software titles incorporate several of the above into one product.)*

2. List and discuss five activities/assignments that can be completed with MIDI/Music software (of any type as defined in the item 1. above) that support the MENC National Standards for Music Education or the Fine Arts Learning Standards for the state you teach in/hope to teach in. Describe how the activity relates to the standard (be able to specifically cite the standards you choose).

3. Briefly describe each of the following audio file formats. Give an example of where you would ideally use each one (or what it is best suited for) in terms of student or teacher use:

- .AAC
- .AIF
- .MP3
- .RA
- .WAV

4. Describe Web 2.0 and the following Web 2.0 application types. Give at least one specific example of an online resource (URL) for each:

- Blog
- Wiki
- Podcast
- Social bookmarks
- Image sharing

5. What is the benefit of creating a web 2.0 resource for your students (or their parents, or your community) that includes an RSS feed?

6. List and discuss five resources, activities, or assignments that can be developed with Web 2.0 applications (of any type as defined in item 4. above) that support the MENC National Standards for Music Education, the Fine Arts Learning Standards for the state you teach in/hope to teach in, or the ISTE Technology Use Standards for Students or Teachers. Describe how the activity relates to the standard (be able to specifically cite the standards you choose).

## **VOICE**

1. How would you correct a student with vocal problems such as breathy phonation, pressed phonation, a non-vibrato voice, or nasality?
2. Describe in detail the mechanics of the vocal mechanism.
3. What is the difference between nasality and nasal resonance?
4. What are the registers of the female voice? What are registers of the male voice?
5. What are the three methods of breathing? Which is best for singing?
6. What are vocal nodules? What are signs of vocal nodules?

## WOODWINDS

1. Discuss embouchure formation, setting the embouchure, and the effect of the four items that influence tone production on the flute.
2. List the most frequently encountered deficiencies in tone quality, together with their causes and corrections for each woodwind instrument (flute, clarinet, saxophone, oboe, and bassoon).
3. Discuss the use of vibrato on the flute. When and how is a vibrato developed?
4. Describe and discuss the various types of clarinet embouchure formations. Indicate your choice and reasons for it then describe the effect of each on performance.
5. List the notes on clarinet that have alternate fingerings. Give the fingerings for each alternate and an example of how and when it is used.
6. List the faults most commonly found in the type of saxophone embouchure selected, and describe the effect of each on performance.
7. What are the ramifications of, and the solutions for, the following on a woodwind instrument:
  - a. sluggish key mechanism
  - b. sticky pads
  - c. dirty tone holes
  - d. loose tenons
  - e. cold, dry atmospheric conditions
  - f. improper pad height
8. Discuss tuning and intonation for the oboe. What conditions will make it sharp? What influence does the mechanism have on intonation?
9. Identify the three octaves of the oboe, with the range of each.
10. List the symptoms and corrections for the most commonly found faults in oboe tone quality.
11. Describe the correct holding and hand positions for the bassoon. What common faults are found and what is their effect on performance?
12. How is the basic tuning of the bassoon accomplished? How is the bocal involved in tuning?

13. What is the function of the bassoon's whisper key? For which notes should it be manually closed? For which notes does it close automatically?
14. List the notes on the bassoon for which there are standard alternate fingerings. Give the fingering for each alternate and an example of how and when it is used.
15. Discuss what effects the oboe reed has on intonation and response. Explain the procedure for rectifying the problems encountered.
16. Explain the scientific theory behind the vibration of a single reed on a saxophone or clarinet mouthpiece.
17. According to Westphal, state the natural intonation tendencies for each woodwind instrument (flute, oboe, clarinet, saxophone, bassoon) for the following:
  - Embouchure
  - Dynamics
  - Playing position
  - Pad height

#### Woodwind Bibliography

- Putnik, Edwin. *The Art of Flute Playing*. Princeton: Summy-Birchard Music.
- Rehfeldt, Phillip. *Playing Woodwind Instruments*. Prospect Heights: Waveland Press, Inc.
- Spencer, William, and Frederick Mueller. *The Art of Bassoon Playing*. Princeton: Summy-Birchard Music.
- Sprenkle, Robert, and David Ledet. *The Art of Oboe Playing*. Princeton: Summy-Birchard Music.
- Stein, Keith. *The Art of Clarinet Playing*. Princeton: Summy-Birchard Music.
- Stubbins, William. *The Art of Clarinetistry*. Ann Arbor: Ann Arbor Publishers.
- Teal, Larry. *The Art of Saxophone Playing*. Princeton: Summy-Birchard Music.
- Westphal, Frederick W. *Guide to Teaching Woodwinds*. Wm. C. Brown Publishers.