

Woodwind Comp Exam Guidelines

Flute

Exercises 1 & 2:

Embouchure shifts – you must slur and shift your bottom lip (and jaw if needed) to achieve the second and third octave notes. DO NOT blow harder for the high notes. Remember the poem for high “A” (thumb, middle – first, little).

Exercise 3:

Chromatic Scale – you may break the slur when a breath is needed.

Exercise 4:

Remember to shift as you go up. The flute embouchure must remain supple and flexible to move forward for the high notes. The aperture becomes smaller and moves closer to the strike wall as you go higher.

Exercise 5:

The first measure uses the regular A# fingering. Measures 2, 3, and 4 use the Bb thumb key for more efficient technique, especially in measure 4. You may move your thumb to the Bb lever between measures one and two.

Exercise 6:

Trills – measure 3 is C# to D#; measure 5 is E to F#; measure 6 is F to F#; measure 10 is C# to D#; measure 12 is E to F; measure 13 is E to F#; measure 14 is F# to G#. See Dean Rhodes if you need the trill fingerings again. See Dean Rhodes if you need another copy of the comp sheet that includes the trill fingerings.

Exercise 7:

Read the rhythms correctly and execute the tonguing style indicated. Other woodwind comps include this exercise also, but the rhythms vary on purpose (to see if you’re actually reading rather than remembering how it goes).

Oboe

Exercise 1:

Measure 3 uses the regular F fingering. Measures 5 through 8 need the forked F fingering. Don’t forget to add the right D# key to vent the forked F on a beginning model oboe.

Exercise 2:

Chromatic Scale – you may break the slur when a breath is needed.

Exercise 3:

Read the rhythms correctly and execute the tonguing style indicated. Pay attention to the half-hole and back octave key and when to use them. Remember, A b uses the back octave key because in the woodwind harmonic series, it really is a G#. Watch out for the forked F in this exercise.

Exercise 4:

This exercise uses all three (3) octave keys: half hole, back octave and side octave. Be sure to roll your lips forward slightly on the reed to add a little pressure and increase stomach muscle strength when going to the second octave or it won’t be an in-tune octave.

Exercise 5:

This etude is your opportunity to apply the octave key system to a melody. Work on this technique and watch the intonation in the second octave. Keep the pulse steady and the tongue light when playing the 16th notes.

Clarinet

Exercise 1:

Keep your embouchure firm and the air stream focused as you play down the scale. DO NOT apply brass embouchure techniques by opening the oral cavity when playing into the low register. The clarinet embouchure shouldn't move. Blow straight at the reed!

Exercise 2:

Register key work – again, do not move the embouchure: blow louder for the lower notes. Remember that the little fingers always alternate, never slide, so low E should be played with the LEFT little finger and low F with the RIGHT little finger. You must use standard little finger keys, not alternates. Measure 6 uses the chromatic fingering for F# (LH: TR123, RH: 1 and sliver key). DO NOT use the middle finger for F#.

Exercise 3:

Read the rhythms correctly and execute the tonguing style indicated. Always alternate, never slide – the C# must be played with the left little finger and the B must be played on the right. The F# in measure 4 is standard fingering.

Exercise 4:

Measure 2 needs the chromatic fingering for G b (sliver key); measures 3 and 4 need finger 6 to play G b ; use the 1 – 1 fingering for Bb in measure 5; measure 6 uses the forked fingering for G b , and 1 – 1 plus sliver key (forked fingering) for Bb.

Exercise 5:

Always alternate, never slide – however, measure 2 uses an ORGAN fingering: Play Db with the right little finger then move to the left hand key on beat two while sustaining the note. You can then play the “B” in measure 3 with the right little finger and continue to alternate. Measure 5 uses the chromatic fingering for G b (thumb and 2 bottom side keys).

Exercise 6:

Start the first note (low E) with the left little finger key, not the right. Always alternate, never slide and use chromatic fingerings correctly. Measure 3 needs thumb and 2 bottom side keys for G b ; measure 6 uses the forked fingering for B; measure 10 uses the forked fingering again for the B; measure 12 needs the chromatic thumb and 2 bottom side keys for F#.

Saxophone

Exercise 1:

Keep air moving with strong stomach muscles to the low C. Play low C the way you want to hear it; DO NOT drop your jaw as you would for brass. Use voicing to play high notes in tune (this technique adds subtle pressure to the reed without closing the reed tip).

Exercise 2:

Use the chromatic fingering for F# and the standard fingering for A#. Lean teeth on the mouthpiece (holding triangle) and keep middle of tongue forward for the 3rd octave notes in measures 9 through 11.

Exercise 3:

Use voicing to play the top octave notes in tune (this technique puts subtle pressure to the reed without consciously doing so). Be sure to use chromatic fingerings for F# (RH 1 & F# key) and C (LH 1 & RH middle side key) in both octaves.

Exercise 4:

Read the rhythms correctly and execute the tonguing style indicated in the other woodwind comps. These markings were inadvertently left out of the saxophone exercise when it was put into Finale.

Exercise 5:

The bis B b fingering should be used throughout this exercise. DO NOT use the 1 – 1 fingering for B b .

Exercise 6:

This exercise was written specifically for using the articulated G# mechanism and the chromatic F# fingering. You will also use the regular F# fingering when F# is not next to F.

Exercise 7:

Use the side B b (standard fingering) in measures 1, 4 and 5; use the chromatic F# in measure 5.

Bassoon

Exercise 1:

The G in measure 1 is a half-hole note (remember to add the LH Dr. Key for venting). Remember to trade your thumbs in measure 2 when going from low F to low E. Slightly open yawning space when descending and roll lips forward on the reed; raise your tongue and strengthen the stomach muscles more when ascending.

Exercise 2:

Raise tongue in measures 5 & 6 when playing the high notes. Let it be a “smaller” sound in the third octave; don’t try to force too much air through the reed. Remember to use the half-hole on all forms of 4th space G and manually depress the whisper key for 1st octave F up through 2nd octave F (you may or may not need the whisper key for the half-hole notes; it depends on your bassoon). Please use the Westphal fingering chart for 3rd octave notes (or see Mrs. Rhodes if you need help).

Exercise 3:

Be sure to roll your lips forward slightly on the reed (this technique puts slight pressure on the reed) and increase stomach muscle strength when slurring to the second octave. Use the half-hole technique and whisper key properly.

Exercise 4:

Read the rhythms correctly and execute the tonguing style indicated. Remember to switch thumbs from pancake key to whisper key between low octave E and F. There will be some embouchure movement when playing the C scale (voicing too).

Exercise 5:

It's easier than it looks. Hint: every other note in measures 3 and 4 is an A \flat and should be played with the front A \flat key for smoother technique.

Exercise 6:

The hardest thing about this exercise is hearing the tonality after playing exercise 5. Remember to half-hole the G# (you may or may not need the whisper key; it depends on your bassoon and the passage). Use standard fingerings for F# & G#: F# on the back and G# on the front.