



Pitfalls to Avoid When Dealing With Double Reeds

CLINICIANS:

Dr. Jennifer Auerbach, Sally Bohls

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Pitfalls to Avoid When Dealing with Beginner Double Reeds

Sally Bohls and Jennifer Auerbach

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sboeh@verizon.net

Jennifer@bocalmajority.com

Pitfalls

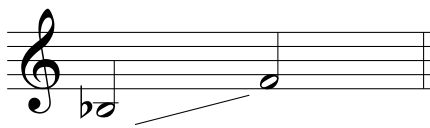
- Selecting a student that is not well suited for oboe or bassoon
- Introducing the notes in a less than ideal order
- Omitting important information and concepts
- Not understanding how to select reeds
- Not giving them enough independent tasks

Trouble-shooting Problems

- 6th grade oboe problems
 - They're going to walk around with their reed in the oboe
 - Reed care
 - Taking too much reed in the mouth
 - Looking down at their fingers/chin down
 - "Crazy hands"
 - Embouchure: corners too far back
 - Thumb rest in the wrong place / hand position
 - Hitting the side keys
 - Lip not rolled in enough
 - Over soaking the reed
 - Proper tonguing
- 6th grade bassoon problems
 - Picking up the bassoon by the bell
 - Embouchure: corners too tight or too far back
 - Hitting the low D key
 - Not hovering the fingers on both hands
 - Seat strap traveling back while playing
 - Position of the bocal into the mouth – too high / too low → body position
 - Not voicing high enough when first learning high notes
 - Over soaking the reed
- 7th / 8th grade oboe problems
 - Proper use of vibrato
 - Voicing
 - Hand position
 - Pitch/tuning
 - Uncontrolled sound/finesse
 - Embouchure: biting and corners back

- Not using enough air
- 7th / 8th grade bassoon problems
 - Voicing
 - Pitch/tuning
 - Uncontrolled sound/finesse
 - Embouchure: biting and corners back
 - Making too weak of a sound
 - Not using enough air
- High school oboe problems
 - Balance and blend
 - Tuning
 - Comfortable with high note fingerings
 - Practice habits, time management and marching season
 - Appropriate reeds
 - Etude guidance
- High school bassoon problems
 - Balance and blend
 - Tuning
 - Comfortable with high note fingerings
 - Tenor clef
 - Practice habits, time management and marching season
 - Appropriate reeds
 - Etude guidance

Voicing Ranges for Oboe



tah

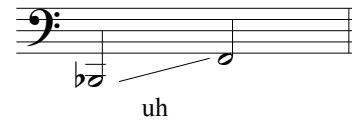


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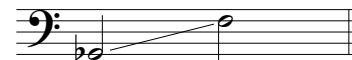


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Voicing Ranges for Bassoon



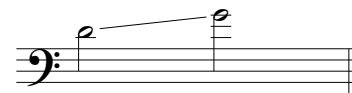
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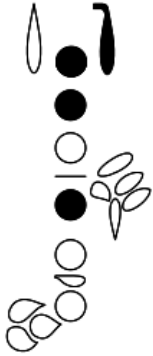


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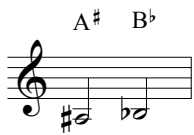
Trouble-shooting Notes Oboe



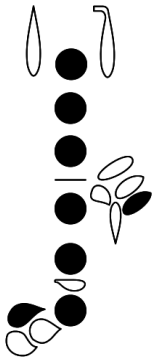
If this note is flat (also for B-natural and C in this range) either the lip is rolled too far out or the teeth are too far apart inside the mouth. Also possible that the air is not fast enough.



If this note has trouble speaking (also other low notes with the right hand) make sure the right index finger is not bumping the side A-flat key, also make sure that the right index finger is pressing the key all the way down. Make sure that the right middle finger is not bumping the trill key right above it. Check that the right ring finger is covering the hole (if the key has a hole in it). Make sure all fingers stay curved and right over the keys.



If this note is having trouble speaking, make sure the left ring finger is still covering the hole and hasn't slid off. (Also for low B). Make sure to press more to the outside half of the key in order to make it close all the way.



(Also for the higher C-sharp)

If this note does not speak, the right ring finger may have come off the hole.

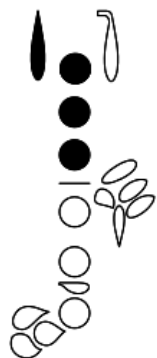


Trouble-shooting Notes Oboe - 2



(Also for high G-sharp, A, B, B-flat and high C)

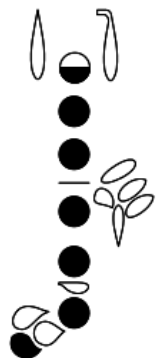
If these notes play flat or drop an octave (even though the octave key is down) use faster air, higher voicing (hee) and roll SLIGHTLY to the back of the reed (towards the string).



If this note is sharp and airy sounding, check to make sure the side octave key is not depressed.



If this note is sharp and airy sounding, check to make sure the octave key is not depressed and that they are only using half-hole.

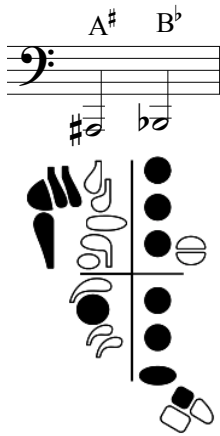


(also with the high left E-flat)

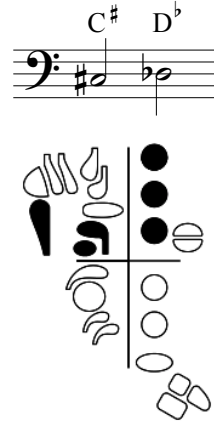
If this note does not speak, check to see if the ring finger has slid forward off the hole.



Trouble-shooting Notes Bassoon



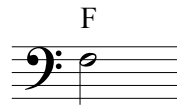
For the low notes in general and specifically this note, make sure all the left hand thumb keys are depressing the keys enough to press pads down all the way. Also, play closer to the tip of the reed, relax the lips and use warmer air.



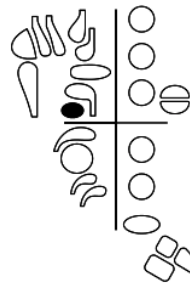
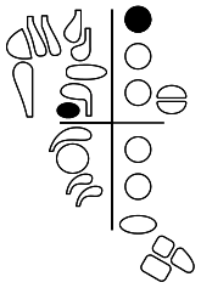
If this note comes out flat, use firm, fast air and slightly firmer lips.



If this note is flat (very common) at first, use firm, fast air, slightly firmer air. It is also very important to have a reed that is strong enough to play this note in tune. For a very soft reed, regardless of what the player does, it may not be possible for the note to come out correctly.



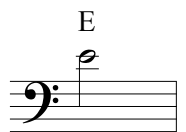
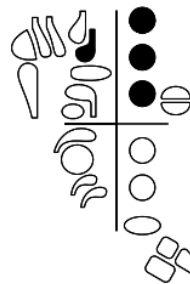
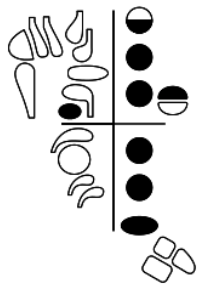
Similar to the issue with E



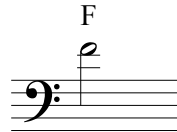
If this note has trouble speaking (also G-flat and G-sharp), check to make sure the correct amount of half-hole is being used and use more air.



If this note is flat (also for A, B-flat and B in this range), use faster, cooler air, and think higher voicing in the throat (more closed throat).



If this note has trouble speaking or is very flat (also the F and E-flat near it), use much faster air and slightly firmer lips.



If this note has trouble speaking or is very flat (also the E and E-flat near it), use much faster air and slightly firmer lips.

