

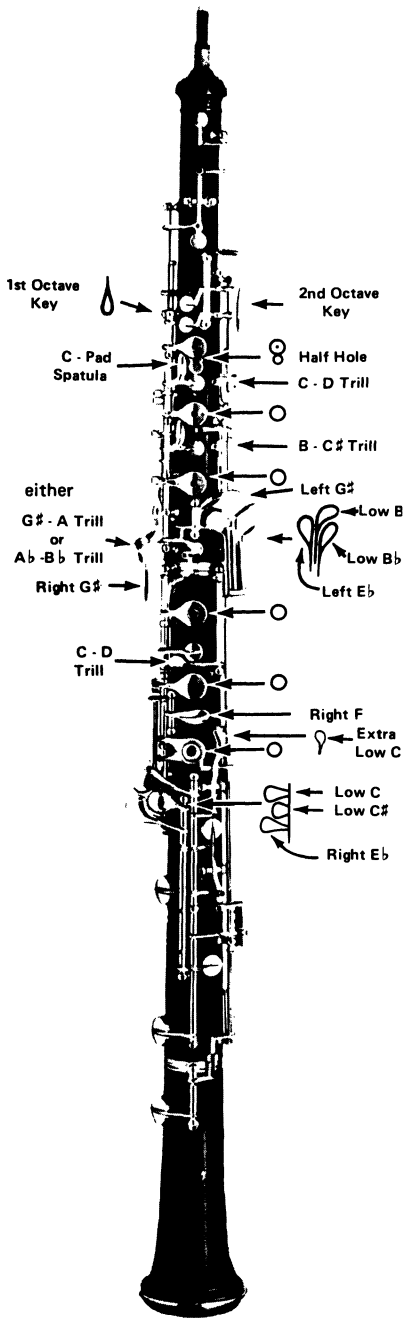
How To Read The Chart

- — Indicates hole closed, or keys to be pressed.
- — Indicates hole open.

■ When two ways to finger a note are given, the first way is the one most often used. The second fingering is used in special situations.

■ When two notes are given together (F# and Gb for example), they sound the same pitch and are, of course, fingered the same way.

In order to make this chart as easy to understand as possible, only those fingerings necessary to play this method book are given.



B \flat	(A \sharp)	B	C	C \sharp (D \flat)	D
E \flat	(D \sharp)	E	F	F \sharp (G \flat)	G
A \flat	(G \sharp)	A	B \flat (A \sharp)	B	C
D	E \flat (D \sharp)	E	F	F \sharp (G \flat)	
G	A \flat (G \sharp)	A	B \flat (A \sharp)	B	C

Suggestions For Practice And Warm-up

- I Be **TIME** conscious. Practice at a regular **TIME** each day. Allow plenty of **TIME** for practice. Play all studies (including long tones, scales, arpeggios, etc.) in a particular rhythm or **TIME**. Don't just play notes; rather play notes in a particular **TIME**. Start and stop each note in **TIME**.
- II Be a **TIP-OF-THE-REED** player. Allow very little reed (only a sixteenth of an inch or slightly more) to extend into the mouth beyond the lips. In general, **TIP-OF-THE-REED** playing, although difficult at first, makes it comparatively easy (1) to keep the tone from being too bright, (2) to control loudness, (3) to start and stop tones in the low register, and (4) to maintain strong breath support while playing narrow or wide intervals. Intonation is usually smoothed out very much, especially on third space c² and on notes g² to c³ just above the staff. Tonguing is often easier and faster at the **TIP-OF-THE-REED**.
- III Move *only* the **TIP-OF-THE-TONGUE** while tonguing to and from the **TIP-OF-THE-REED**. Keep the other parts of the tongue still. Always keep the **TIP-OF-THE-TONGUE** very close to the reed tip. Any part of the tongue tip may be used—point, top, bottom, and even the sides of the tip if convenient.
- IV Play always on a good reed. Reeds should respond easily and have a proper opening. An especially large opening should be avoided. Biting the reed should not be necessary to produce the correct sound. Stop air leaks with fish skin around the reed blades.

Daily Warm-up Exercises

(Play in order given)

Play these long tones for a free, controlled sound.

Half hole (hh) movements.

1st Octave Key (1 ok) movements

Play in a precise rhythm. Be especially careful not to lift the fingers too soon.

Slowly and legato. Change the Key Signature each day.

Move the fingers quickly to and from the keys, but do not jerk the instrument or the reed in the process. Keep the fingers over and close to the main keys.

For the remaining exercises, apply the rhythm, loudness, and tonguing patterns to each of the notes in (4) immediately above. Change the key signature each day.

Do not alter breath support. Stop each tone with the tongue. Make good endings.

Move the tongue tip only. Work for speed.

For exercise (9), slur, then tongue the notes in (4) each day. Alter the key signature each day. Use slurring and rhythm as desired.