

# Doubling on Woodwinds

How to integrate the practice of flute, clarinet and saxophone

Mario Cerra

Sample Pages

*mDecks Music*

# Table of Contents

Introduction .....	7
Ranges .....	11
The name of the game: Consistency .....	12
Chapter I: 2-note shapes .....	13
2-note shapes .....	15
Example of a 2-note shape on flute .....	16
Example of a 2-note shape on clarinet .....	18
Example of a 2-note shape on saxophone .....	20
Practice Charts .....	21-24
Study #1 – Flute or Saxophone .....	26
Study #1 – Clarinet .....	28
Ear, mind and body .....	30
What and How .....	31
Chapter II: 3-note shapes .....	33
3-note shapes .....	35
Example of a 3-note shape on clarinet .....	36
Example of a 3-note shape on flute .....	38
Example of a 3-note shape on saxophone .....	40
Practice Charts .....	42-45
Articulations and Permutations .....	46
Rhythmic Variations .....	47
Study #2 – Flute, Saxophone or Clarinet .....	48
On Fingerings .....	49
Switching back and forth .....	50
Slow to Fast .....	51
Chapter III: 4-note shapes .....	53
4-note shapes .....	55
Example of a 4-note shape on flute .....	56
Example of a 4-note shape on clarinet .....	58
Example of a 4-note shape on saxophone .....	60
Practice Charts .....	62-65
Articulations and Permutations .....	66
Rhythmic Variations .....	67
Study #3 – Flute or Saxophone .....	68
Study #3 – Clarinet .....	69
Pick a spot, center your eyes .....	70
Use of the metronome .....	71
Chapter IV: 5-note shapes .....	73
5-note shapes .....	75
Example of a 5-note shape on saxophone .....	76

Example of a 5-note shape on flute .....	78
Example of a 5-note shape on clarinet .....	80
Practice Charts .....	82-85
Articulations and Permutations .....	86
Rhythmic Variations .....	87
Study #4 – Flute or Saxophone .....	88
Study #4 – Clarinet .....	89
Conclusion .....	90

Sample Pages

# Study #1

Flute or Saxophone

♩=130-140

*p*

*mf*

*f* *mp*

*p*

*p*

*mf*

*f* *mp*

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff contains two measures of music with eighth notes, followed by a double bar line and two measures of music with a half note and a whole note. A dynamic marking of *mf* is placed below the second measure. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains four measures of music with eighth notes and quarter notes. A dynamic marking of *f* is placed below the first measure. The piece ends with a double bar line.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains four measures of music with eighth notes and quarter notes, including slurs and accents. A dynamic marking of *mf* is placed below the fourth measure. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains three measures of music with eighth notes and quarter notes, including slurs. A dynamic marking of *p* is placed below the first measure. The piece ends with a double bar line.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains three measures of music with eighth notes and quarter notes, including slurs. A dynamic marking of *mf* is placed below the third measure. The piece ends with a double bar line.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains four measures of music with eighth notes and quarter notes, including slurs. A dynamic marking of *f* is placed below the first measure, and a dynamic marking of *mp* is placed below the third measure. The piece ends with a double bar line.

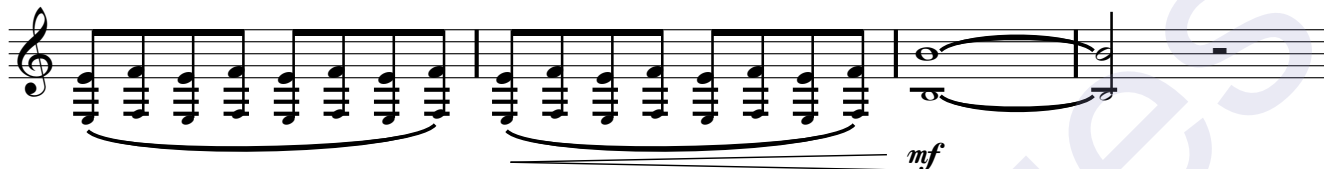
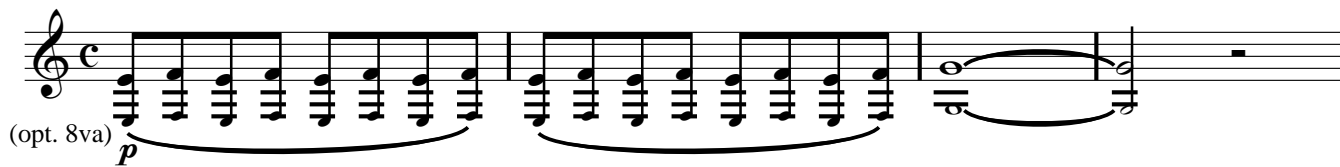
Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains four measures of music with eighth notes and quarter notes, including slurs. The piece ends with a double bar line.

# Study #1

Clarinet

♩=130-140

(opt. 8va) *p*



*f* *mp*



*p*



*p*



*mf*



*f* *mp*



*mf*





## Ear, mind and body

A central method in this book is to play the same piece of music on all instruments.

When we practice different material on each instrument, our ears and mind receive a great amount of information. It gets even more overwhelming when we just play aimlessly, without really knowing what we are seeking. In these cases the body is working hard, attempting to find melodies that the ear likes, or playing many different exercises. The mind is also very active, decoding all the information that is coming in, while the ear is in the back seat. In this situation, the body teaches the mind, and the mind teaches the ear.

By repeating the same line on all instruments, starting in every note, all over the register, the line (shape) gets imprinted in the ear first. Once this happens, a much more dynamic and productive situation takes place. Here the ear is in control, teaching the mind, and the mind is teaching the body.

In my opinion this method is much better simply because the ear is a lot smarter than the mind (or the body) when it comes to music. The main objective of this book has already been expressed, but another issue is also addressed here. These exercises will help to structure your whole being in the ideal dynamic direction for music learning and performing. That is to say, the ear is first, it is in charge by conducting the mind and the body follows suit. Musically speaking this is like being “in the zone”.

Some students have a natural way of getting their ear, mind and body in the best dynamic order, but in my experience as a music educator, these students are a minority. Most students need help getting in the right state of mind to practice and perform music. This is not a big deal. Everything can be taught, practiced and learned. We need to learn to surrender the mind to the ear. Let the ear take control and make the decisions. Most probably the mind will not want to give up its power easily, and will try to sabotage the situation. If that happens, stop. Take a deep breath, close your eyes, and just LISTEN to the shape in your mind. Visualize yourself playing the shape, imagine the keys of the instrument in your fingers. Then take another deep breath, and keep going. This might happen a lot over the first couple of weeks, but it is absolutely worth the effort. Getting your ear, mind and body in the right dynamic relationship will open doors to your musical imagination and creativity.

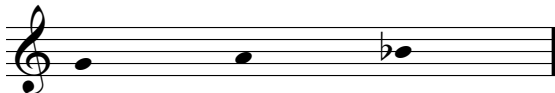
I feel that most students do not make as much progress as they could, because they are presented with the music material, without ever being told how to practice it. Even more seldom, are students guided as to how to relax and focus before a practice session. This leads into another concept I would like to discuss: What and How

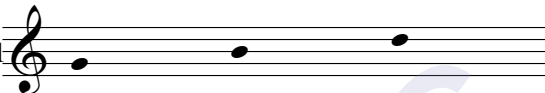


# 3-Note Shapes

# 3-1 


# 3-10 

# 3-2 


# 3-11 

# 3-3 

# 3-12 

# 3-4 

# 3-13 


# 3-5 

# 3-14 

# 3-6 

# 3-7 

# 3-8 

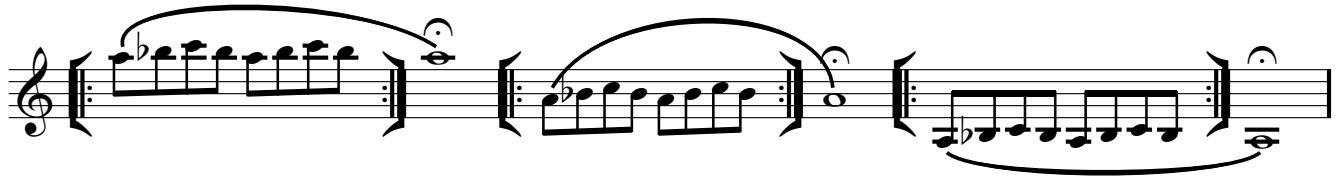
# 3-9 

# Example of a 3-note Shape on Clarinet

Shape # 3-1

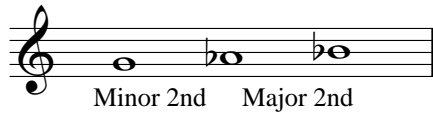
Minor 2nd Major 2nd

Range

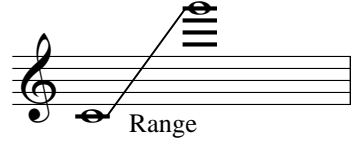


# Example of a 3-note Shape on Flute

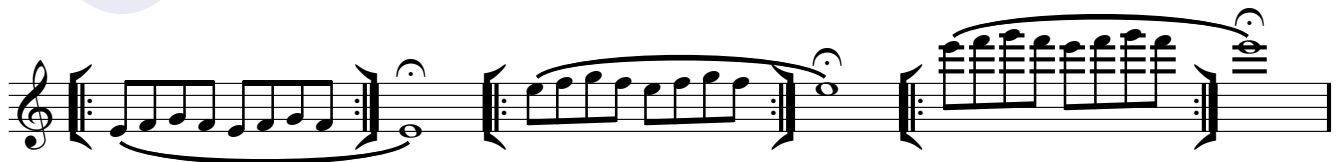
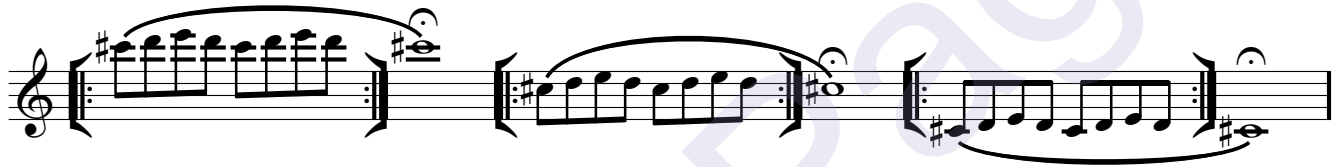
Shape # 3-1

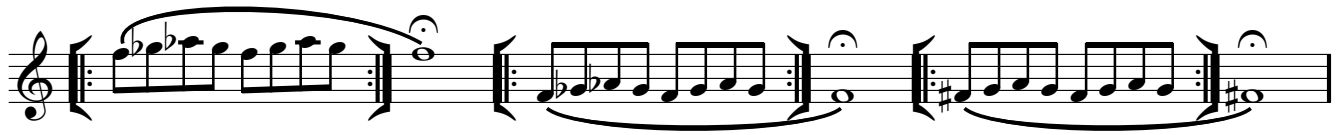


Minor 2nd Major 2nd



Range



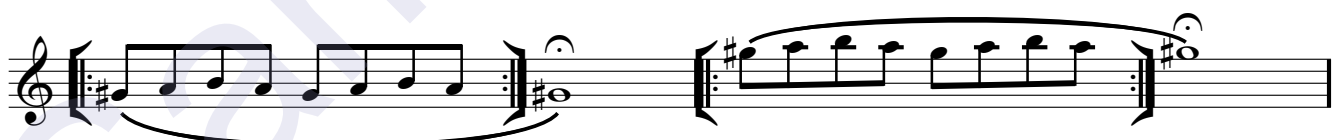
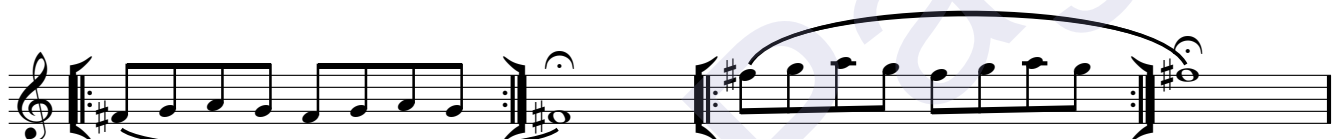


# Example of a 3-note Shape on Saxophone

Shape # 3-1

Minor 2nd Major 2nd

Range



## Weekly Practice Chart

Shape # \_\_\_\_\_ Tempo ♩ = \_\_\_\_\_

Starting Note	Flute	Clarinet	Saxophone
A			
B <sup>b</sup>			
B			
C			
D <sup>b</sup>			
D			
E <sup>b</sup>			
E			
F			
F <sup>#</sup>			
G			
A <sup>b</sup>			

Use this chart to mark your practice and keep track of your work. Feel free to make as many copies of this page as you need, to be used with different shapes.