SURVEY ON WOODWIND DOUBLING

1. THE FOLLOWING QUESTIONS PERTAIN TO YOUR W.W. DOUBLING HISTORY.
   a) Which instruments do you teach?
      ___ flute  ___ clarinet  ___ saxophone  ___ oboe  ___ bassoon (Check all that apply.)
   b) Which instrument do you consider to be your primary instrument? (Check only one.)
      ___ flute  ___ clarinet  ___ saxophone  ___ oboe  ___ bassoon
      ___ other (list: ____________________)
   c) At what age did you begin to double? __
   d) Check one of the following responses which best describes your teaching/performing situation.
      ___ teach and perform w.w. doubles
      ___ mainly perform primary instrument and teach w.w. doubles (If this was your response skip e and go to question f)
   e) One to two weeks prior to a recital involving only one instrument, do you...
      (Check one of the following.)
      ___ practice only the instrument you will be performing
      ___ continue to practice all w.w. doubles equally
      ___ practice mainly on recital instrument but also spend limited time practicing other doubles
   f) To what extent do you think your ability to double on w.w. instruments helped you attain post secondary employment?
      (little influence)  1   (Circle your response)  2   (strong influence)  4
   g) What influenced you to learn w.w. doubles? (Check all that apply.)
      ___ performed in a jazz ensemble which required doubles
      ___ performed in a (Broadway) pit orchestra setting which required doubles
      ___ personal desire to achieve proficiency on multiple instruments
      ___ other (please explain: ____________________________)
   h) Check one of the responses which best describes your attitude on w.w. doubling
      ___ I encourage students to double on w.w. instruments.
      ___ I discourage students to double on w.w. instruments.
   i) Check one of the following statements which describes your opinion on w.w. doubling proficiency.
      ___ A w.w. doubler will always maintain the highest level of proficiency on only one instrument (primary instrument).
      ___ Mastery of more than one w.w. instrument is possible.
   j) As a w.w. doubler, have you ever been treated/referred to as a secondary performer/teacher of a particular instrument? (Check all that apply.)
      ___ criticized as a teacher
      ___ criticized as a performer
      ___ criticized as both a teacher and performer
      ___ have not been criticized
k) Should a w.w. doubler learn the primary instrument of each w.w. family before moving on to secondary instruments of the same w.w. family (e.g. alto saxophone before soprano saxophone, C flute before piccolo etc.)?

___Y    ___N    ___No Opinion

l) Concerning the training of a w.w. doubler, select the statement with which you most agree. (Check only one.)

___It is most advantageous for an aspiring doubler to study secondary instruments with another accomplished doubler.
___A doubler should study each instrument with a teacher who specializes on the given instrument.
___ other (please explain: ________________________________)

m) In regard to physical and mental maturity, should w.w. doubling be discouraged for certain younger age groups?

___Y    ___N
If "yes" indicate a general age when you would encourage a student to double:

age

(Additional comments? ________________________________________)

n) Concerning practice time for w.w. doublers, please check all the statements which best describe your method of practice.

___A doubler's primary instrument does not need as much practice as his or her secondary instruments.
___Equal practice time on all w.w. instruments is the best approach.
___The most practice time should be spent on a doubler's weakest instrument.
___Generally, practice time should be increased for each instrument added (double practice time for each extra instrument).
___ other (please explain: ________________________________)

o) Concerning practice routine, please select the statement with which you most agree. (Check only one.)

___A w.w. doubler should practice all w.w. doubles each day or practice session.
___A w.w. doubler should concentrate on one instrument one day, another the next, and so on...
___ other (please explain: ________________________________)

p) To what extent do you feel adequate w.w. doubling method/technique materials are available to w.w. doublers?

(not enough materials)       (Circle your response.)       (adequate materials)

1  2  3  4  5

q) For the following, please give an estimated number.

How many articles/books have you consulted on w.w. doubling pedagogy? ___
How many articles/books have you consulted on w.w. doubling history? ___

r) Should w.w. doubles be learned from a classical perspective as opposed to a jazz or popular music perspective? (Check only one.)

___Y    ___N    ___other
(explain: ________________________________________)

s) Concerning the negative side effects (detriment) of playing multiple w.w. instruments (i.e. playing one instrument adversely effects another), circle your response.

(there are few detriments)       (there are several detriments)

1  2  3  4  5
t) On a scale of 1 to 5, how important do you feel listening to recordings of w.w. music/performers is to the development of w.w. doubling proficiency? (Circle your response.)

(not important) 1  2  3  4  5 (very important)

u) Concerning your perception of tone production/timbre when doubling on w.w. instruments, check one of the following statements.

- Generally, tone production/timbre is the same when performing classical, jazz, and popular style music.
- Generally, tone production/timbre is different when performing classical, jazz, and popular style music.

The remainder of this survey focuses on flute, clarinet, and saxophone doubling. If you are not a specialist who teaches and/or performs all three of these instruments, please DO NOT CONTINUE, and return the survey with the above questions answered.

2. Check all items in each column which describe your performance activities.

<table>
<thead>
<tr>
<th>Flute</th>
<th>Clarinet</th>
<th>Saxophone</th>
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<tbody>
<tr>
<td><em>solo recitals</em></td>
<td><em>solo recitals</em></td>
<td><em>solo recitals</em></td>
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<tr>
<td><em>orchestra</em></td>
<td><em>orchestra</em></td>
<td><em>orchestra</em></td>
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<td><em>band</em></td>
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<tr>
<td><em>chamber ensembles</em></td>
<td><em>chamber ensembles</em></td>
<td><em>chamber ensembles</em></td>
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<tr>
<td><em>jazz ensembles</em></td>
<td><em>jazz ensembles</em></td>
<td><em>jazz ensembles</em></td>
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<td>_other (list: ___<em>)</em></td>
<td>_other (list: ___<em>)</em></td>
<td>_other (list: ___<em>)</em></td>
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3. Place a number (1-3) beside each instrument to indicate the order in which you learned flute, clarinet, and saxophone.

   _flute_ _clarinet_ _saxophone_

4. If a student aspires to become a w.w. doubler, what do you think would be the most productive order of learning the flute, clarinet, and saxophone families? (Place a number beside each instrument family (1-3) to indicate the order.)

   _flute_ _clarinet_ _saxophone_

5. In your opinion, what is the most beneficial order for a w.w. doubler to learn instruments from the following families?

   **Flute Family** (rank 1-5, 1=1st, 5=last)
   _piccolo_ _Eb soprano flute_ _flute_ _alto flute_ _bass flute_
   **Clarinet Family** (rank 1-6)
   _E♭ soprano clarinet_ _B♭ soprano clarinet_ _A clarinet_ _E♭ alto clarinet_
   _B♭ bass clarinet_ _B♭/E♭ contra bass clarinet_
   **Saxophone Family** (rank 1-5)
   _soprano saxophone_ _alto saxophone_ _B♭ tenor saxophone_
   _E♭ baritone saxophone_ _B♭ bass saxophone_

6. Do you find that, when practicing flute, clarinet, and saxophone during the same session, it is advantageous to practice these instruments in a certain order? _Y_ _N_ (If "yes," place a number (1-3) beside each instr. to indicate the order, if "no," go to question 7)

   _flute_ _clarinet_ _saxophone_

7. Do you find that practicing flute, clarinet, and saxophone at certain times of the day affects your overall development for each instrument?
8. If you use specific technique/method materials designed for flute and/or clarinet and/or saxophone doublers, please list the title and author/composer of 1-3 sources.
1. ____________
2. ____________
3. ____________

9. In your opinion, rate the following areas of practice in order of importance. (Rank the items in each column with a 1, 2, or 3, 1 = very important, 2 = somewhat important, 3 = not important.)

<table>
<thead>
<tr>
<th>Flute</th>
<th>Clarinet</th>
<th>Saxophone</th>
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<tbody>
<tr>
<td>___ long tones</td>
<td>___ long tones</td>
<td>___ long tones</td>
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<tr>
<td>___ etudes</td>
<td>___ etudes</td>
<td>___ etudes</td>
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<tr>
<td>___ finger exercises</td>
<td>___ finger exercises</td>
<td>___ finger exercises</td>
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<tr>
<td>___ solos</td>
<td>___ solos</td>
<td>___ solos</td>
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<tr>
<td>___ scales</td>
<td>___ scales</td>
<td>___ scales</td>
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<tr>
<td>___ breathing exercises</td>
<td>___ breathing exercises</td>
<td>___ breathing exercises</td>
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<td>___ vibrato studies</td>
<td>___ vibrato studies</td>
<td>___ vibrato studies</td>
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<tr>
<td>___ articulation studies</td>
<td>___ articulation studies</td>
<td>___ articulation studies</td>
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<tr>
<td>___ harmonics/lip slurs</td>
<td>___ other (list: _____)</td>
<td>___ other (list: _____)</td>
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<td>___ other (list: _____)</td>
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10. Would you recommend to a w.w. doubler whose primary instrument is saxophone, that they use a neck strap when playing the Bb soprano clarinet? __Y __N __No Opinion

11. Do you approach clarinet and saxophone embouchure formation/tone production the same way? __Y __N (if "no," continue by selecting one response statement for each of the following, if "yes," go to question 12)
   a) A legitimate Bb soprano clarinet tone is ___ brighter ___ darker than a legitimate alto saxophone tone.
   b) The lower lip when performing Bb soprano clarinet is ___ thinner ___ thicker, or ___ the same as when performing the alto saxophone.
   c) Generally, the throat formation for Bb soprano clarinet is ___ more natural ___ more open, or ___ about the same as when performing the alto saxophone.

12. To what extent do you feel practicing the clarinet before the saxophone negatively effects your saxophone embouchure (i.e. causes it to become tight and fatigued)? (Circle your response.)
   (no effect) 1 2 3 4 5 (greatly effects)

13. To what extent do you feel practicing the saxophone before the clarinet negatively effects your clarinet embouchure (i.e. causes it to become loose and sloppy)? (Circle your response.)
   (no effect) 1 2 3 4 5 (greatly effects)
14. To what extent do you feel practicing the clarinet and/or saxophone before the flute hampers your ability to produce your best and most flexible flute tone? (Circle your response.)
(no effect)  
1 2 3 4 5 (greatly effects)

15. After a practice session involving flute, and at least 1 other w.w. instrument from a different w.w. family, some doublers advocate ending the practice session with flute long tones/harmonics to build flute flexibility. (Please respond by checking one of the following.)
___ this technique is helpful/advantageous
___ this technique is not helpful/advantageous
___ I have not heard about or tried this practice technique.
___ I have not heard about or tried this practice technique but think it is a good pedagogical application.

16. INDICATE THE EXTENT TO WHICH YOU AGREE WITH EACH OF THE FOLLOWING STATEMENTS.
   A) W.W. doublers should use similar ligatures when playing the clarinet and saxophone (i.e. shape, size, and basic construction such as screws on top/constructed of leather, etc.).
      (strongly disagree)  (Circle your response.) (strongly agree)
   1 2 3 4 5
   B) W.W. doublers should use similar mouthpieces (i.e. outside shape, and basic construction similarities such as facing, baffle, and chamber) when playing the clarinet and saxophone.
      (strongly disagree)  (Circle your response.) (strongly agree)
      1 2 3 4 5
   C) W.W. doublers should use the same reed set up (i.e. reed resistance and brand) when playing the clarinet and saxophone.
      (strongly disagree)  (Circle your response) (strongly agree)
      1 2 3 4 5

17. FLUTE, CLARINET, AND SAXOPHONE ARTICULATION
   A) Select appropriate articulation syllables for the following instruments (Check all that apply.).
      FLUTE (single tonguing only) ___ dee ___ tee ___ du ___ tu ___ dah ___ tah
      ___ others (list: ________)
      CLARINET ___ dee ___ tee ___ thee ___ du ___ tu ___ dah ___ tah
      ___ others (list: ________)
      SAXOPHONE ___ dee ___ tee ___ du ___ tu ___ dah ___ tah
      ___ others (list: ________)
   B) Check all that apply to your technique.
      FLUTE ___ single tonguing ___ double tonguing ___ triple tonguing
      CLARINET ___ single tonguing ___ double tonguing ___ triple tonguing
      SAXOPHONE ___ single tonguing ___ double tonguing ___ triple tonguing
   C) In comparison to saxophone, is it your understanding that articulation for the clarinet involves...? (Check only one.)
      ___ more tongue movement ___ less tongue movement ___ the same tongue movement
18. In comparison to alto saxophone, is it your understanding that the general air speed required to perform Bb soprano clarinet is...? (Check only one.)
   ___ faster  ___ slower  ___ about the same

19. In comparison to alto saxophone, is it your perception that the general embouchure grip (pressure) for Bb soprano clarinet is...? (Check only one.)
   ___ firmer  ___ looser  ___ about the same

20. Regarding overall tongue position and throat formation, do you approach flute, clarinet and saxophone the same way?
   ___ Y  ___ N  (if "yes," go to question 22, if "no," please continue with question 21)

21. TONGUE/THROAT POSITIONS FOR FLUTE, CLARINET, AND SAXOPHONE
   A. Describe your perception of the overall tongue position used for the following instruments using syllable-vowel sounds such as aye, ooh, ah, oo, etc.:
      a) Flute
      b) Clarinet
      c) Saxophone

   B. Circle your response for the throat positions used when performing FLUTE in the following registers:
      a) Low Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)
      b) Middle Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)
      c) High Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)

   C. Circle your response for the throat position used when performing CLARINET in the following registers:
      a) Low Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)
      b) Middle Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)
      c) High Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)

   D. Circle your response for the throat position used when performing SAXOPHONE in the following registers:
      a) Low Register/Range
         (somewhat closed)
         1  2  3  4  5
         (somewhat open)
b) Middle Register/Range
(somewhat closed)

1  2  3  4  5

(somewhat open)

c) High Register/Range
(somewhat closed)

1  2  3  4  5

(somewhat open)

22. **FINGERING SYSTEMS FOR FLUTE, CLARINET, AND SAXOPHONE**

A) Concerning fingering systems for w.w. doublers, rank the following instruments in decreasing order of difficulty. *(rank 1-3, 1 = most difficult, 2 = second most difficult, 3 = least difficult)*

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<th></th>
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B) As a w.w. doubler, do you find that your overall w.w. doubling finger technique (facility) is benefited by spending... *(Check one.)*

- more time on flute finger exercises (e.g. Paul Taffanel and Philippe Gaubert Exercises)
- more time on clarinet finger exercises (e.g. Karl Bärmann Part III)
- more time on saxophone finger exercises (e.g. Larry Teal Exercises)
- equal time on all three instruments
- other (explain: ____________________________ )

C) Indicate up to 5 notes/fingerings w.w. doublers confuse/misfinger by writing the note on the staff and by circling the instrument below for which you are referring the note/fingering to.

1. 2. 3. 4. 5.

flute  clar.  saxo.  flute  clar.  saxo.  flute  clar.  saxo.  flute  clar.  saxo.  flute  clar.  saxo.

23. Indicate your position concerning flute embouchure formation. *(Check all that apply.)*

- lips should be tight and pulled back
- lips should be loose and slightly pulled down
- lips should be pushed forward
- other (explain: ____________________________ )

24. Concerning your perception of the embouchure for the flute, the lower lip is... *(Check all that apply.)*

- firm/tight
- thin
- loose
- thick/full

25. Concerning flute technique, do you believe it is acceptable for the jaw to move (pull back or push out) when changing registers and/or dynamic levels?

- Y  - N

26. While performing staccato articulated passages on the flute during slow to moderate tempo passages, it is feasible for the jaw to move?

- Y  - N

27. Please select the code (1-6) which describes your understanding of VIBRATO PRODUCTION for the instruments which follow.

- jaw/lip only
- throat only
- diaphragm only
- combination of jaw/lip and throat
- combination of jaw/lip and diaphragm
- combination of throat and diaphragm

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28. Do you have a different perception of air temperature used for flute, clarinet, and saxophone performance?

_Y_   _N_   (if "yes," continue by checking one for each instrument, if "no," go on to question 29)

**)FLUTE** _overall cool_   _overall warm_

**CLARINET** _overall cool_   _overall warm_

**SAXOPHONE** _overall cool_   _overall warm_

29. To what extent do the embouchure muscles change when performing the following instruments throughout all registers?

a) **FLUTE**

(little movement)  
(Circle your responses)  
(a lot of movement)

1   2   3   4   5

b) **CLARINET**

(little movement)  
(a lot of movement)

1   2   3   4   5

c) **SAXOPHONE**

(little movement)  
(a lot of movement)

1   2   3   4   5

THANK YOU FOR YOUR INPUT!

*Please mail questionnaire in the self-addressed, stamped envelope by April 5, 1996*  
(Adam Schattschneider, 182 Geiger St., Bluffton, OH 45817)