

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 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) (Circle your response.) (strong influence)
 1 2 3 4 5

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 (detriments) 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

Y N (if "yes," please continue, if "no," go to question 8)

- a) What time of day do you find practicing the flute is best?
 morning afternoon evening (circle one)
- b) What time of day do you find practicing the clarinet is best?
 morning afternoon evening (circle one)
- c) What time of day do you find practicing the saxophone is best?
 morning afternoon evening (circle one)

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.)

<u>Flute</u>	<u>Clarinet</u>	<u>Saxophone</u>
<input type="checkbox"/> long tones	<input type="checkbox"/> long tones	<input type="checkbox"/> long tones
<input type="checkbox"/> etudes	<input type="checkbox"/> etudes	<input type="checkbox"/> etudes
<input type="checkbox"/> finger exercises	<input type="checkbox"/> finger exercises	<input type="checkbox"/> finger exercises
<input type="checkbox"/> solos	<input type="checkbox"/> solos	<input type="checkbox"/> solos
<input type="checkbox"/> scales	<input type="checkbox"/> scales	<input type="checkbox"/> scales
<input type="checkbox"/> breathing exercises	<input type="checkbox"/> breathing exercises	<input type="checkbox"/> breathing exercises
<input type="checkbox"/> vibrato studies	<input type="checkbox"/> vibrato studies	<input type="checkbox"/> vibrato studies
<input type="checkbox"/> articulation studies	<input type="checkbox"/> articulation studies	<input type="checkbox"/> articulation studies
<input type="checkbox"/> harmonics/lip slurs	<input type="checkbox"/> other (list: _____)	<input type="checkbox"/> other (list: _____)
<input type="checkbox"/> other (list: _____)		

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) 2 3 4 5 (greatly effects)

1

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) 2 3 4 5 (greatly effects)

1

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) 2 3 4 (greatly effects)
1 2 3 4 5

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) 2 3 4 5 (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) 2 3 4 5 (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) 2 3 4 5 (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

b) Middle Register/Range
(somewhat closed) (somewhat open)

1 2 3 4 5

c) High Register/Range
(somewhat closed) (somewhat open)

1 2 3 4 5

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**)

flute clarinet saxophone

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.

(1 = jaw/lip only 2 = throat only 3 = diaphragm only 4 = combination of jaw/lip and throat

5 = combination of jaw/lip and diaphragm 6 = combination of throat and diaphragm)

FLUTE CLARINET SAXOPHONE

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)

1

2

(Circle your responses)

3

4

(a lot of movement)

5

b) **CLARINET**

(little movement)

1

2

3

4

(a lot of movement)

5

c) **SAXOPHONE**

(little movement)

1

2

3

4

(a lot of movement)

5

THANK YOU FOR YOUR INPUT!

*Please mail questionnaire in the self-addressed, stamped envelope by April 5, 1996
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