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Band Director
Hand Book for
Clarinet &
Saxophone

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1

Phase One

The first phase is all about sound.

- Start with long tones at every warm-up.
- Focus on breathing - it takes a great deal of air to create a great sound.
- Once you introduce dynamics, include soft-loud-soft warm ups, which will also increase the air flow necessary to create a good tone.
- Complete this phase with 5-note chorales. (Download an example at www.whyvandoren.com)
- Find more tone builders from experienced teachers and download exercises at www.whyvandoren.com.



Recommended Equipment - Phase One

- An instrument in good working condition
- Any beginning mouthpiece
- Any reed in excellent condition (no chips)
- A music stand for home practice
- The method book or exercises of your choice



Important

Do not let students leave their reed on the mouthpiece because it promotes warpage and significantly reduces the useful life of the reed. It is also important for them to rotate between at least two reeds, using a different reed for each new session.

Phase Two

The second phase introduces improved tone and flexibility.

- Continue tone drills
- Increase articulation and technique by increasing the complexity of articulation. Apply learned articulation to different styles and tempos.

See www.whyvandoren.com for more information on the



proper tonguing and articulation techniques.

- Using the same chorales, add articulation and learned rhythms. (Find more tone builders from experienced teachers and download exercises at www.whyvandoren.com)

2

Recommended Equipment - Phase Two

It's time to upgrade to quality reeds. At this point in your young clarinetist's or saxophonist's life, a reed with more wood in the heart and a better tip than entry-level reeds is necessary to continue to improve tone, articulation and intonation. A good reed case for proper rotation is also important. For more information on different reed cuts, go to www.whyvandoren.com and download a reed comparison chart.



Important

Not all your students will play the same reed strength. Have a variety of reed strengths on hand to determine the proper strength for each student.

3

Phase Three

From this phase onward, your players are in multiple registers, playing a wide range of rhythms and articulation.

- Continue tone drills
- Increase articulation and technique exercises
- Introduce appropriate repertoire to reinforce these basic concepts



To improve the sound of your section:

- Upgrade to a quality mouthpiece
- Find the right mouthpiece based on the physical attributes of your students - one size does not fit all
- Ask your music dealer to provide mouthpieces your students can try to find the right match (Go to www.whyvandoren.com for a mouthpiece comparison chart and our mouthpiece tryout kits.)



Recommended mouthpieces:

Clarinet - 5RV Lyre, M15, M30 and M13 Lyre

Saxophone - Optimum AL3 or AL4 for alto sax and TL3 or TL4 for tenor sax. Go to www.whyvandoren.com to download a complete list of recommendations.

Step Up (Concert Band) Recommended Equipment

Should your students move to a step up instrument, an upgrade in the mouthpiece/reed/ligature set-up is necessary. If your students are playing at level three or above you should consider these upgrades:

Reeds

V•12 clarinet reeds provide a darker tone which is desirable, particularly for students participating in solo and ensemble.

Mouthpieces

For solo and ensemble at level three or above, consider these great set-ups:

For **clarinet**, try the M30 mouthpiece with V•12 reeds. This combination is one of the most popular among professional clarinetists.

For **saxophone**, try the Optimum AL3 with Vandoren Traditional reeds. This combination is one of the most popular among the nation's finest soloists.

Ligatures

The Optimum ligature for clarinet and saxophone is simply the most versatile ligature available. The multi-plate system provides color and unparalleled richness and response.



4

5

Jazz Band

Choices for your jazz band should be based on their experience level. A beginning group needs mouthpieces that will project and reeds that will help them with sound and jazz articulation. (For jazz articulation exercises go to www.whyvandoren.com.)



Recommended Equipment

Reeds: Choose a reed that works for the type of sound you want for your group.

Java reeds are bright - good for rock and latin music.

V16 reeds are darker and great for traditional jazz and newer music.

ZZ reeds combine the best of Java and V16 for sound and articulation.

Mouthpieces: You have many more choices. Contact your dealer to bring samples for your groups to try.

We recommend:

Alto: V16 A6M, A6S, A7M, A7S

Tenor: V16 T6 or T7

Baritone: B75 or B95. As your players mature, modify the reed strength accordingly.

Try Optimum ligatures to further develop the desired tone and response.



Marching Band

6

The principal requirements for outside performances are volume and projection. While you need some sort of tone quality, you need volume from your reeds and mouthpieces. Consider jazz band set-ups for outside performances.

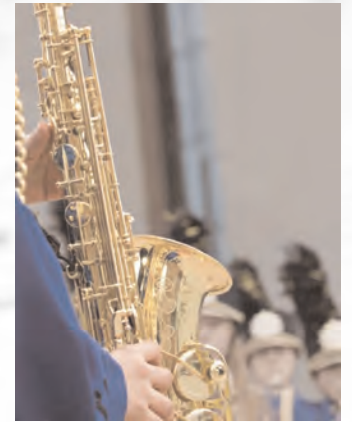
Recommended Equipment

Reeds

Java or ZZ reeds for sax are very bright and will carry in a football stadium or in a parade. Clarinets are more successful with **Traditional reeds**.

Mouthpieces

Clarinet: Longer facing mouthpieces like the M30 and B40 provide more vibrancy and projection.



Saxophone:

Alto: Jumbo Java A45, V16 A5S, A5M, A6S, A6M, A7S, A7M

Tenor: Jumbo Java T55 and T75, V16 metal T55 or T75

Baritone: B75



Important! You can download reed comparison charts and mouthpiece comparison charts at www.whyvandoren.com.