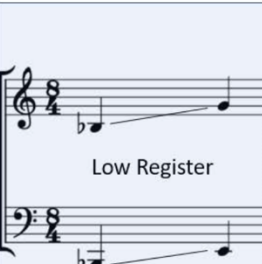





## *Strategies for Improving Double-Reed Intonation*

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Thursday, February 1, 2024, 12:30-1:30 p.m.  
 2024 OMEA Professional Development Conference

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<p>Oboe</p>  <p style="text-align: center;">Low Register</p> <ul style="list-style-type: none"> <li>• Opposite pitch tendencies:             <ul style="list-style-type: none"> <li>• Oboe – flat</li> <li>• Bassoon – sharp</li> </ul> </li> </ul>	<p>Oboe</p>  <p style="text-align: center;">Middle Register</p> <ul style="list-style-type: none"> <li>• Most stable range</li> <li>• Oboe             <ul style="list-style-type: none"> <li>• E5-G#5 is flat if reed is unstable</li> <li>• C5 unstable in tone/pitch</li> </ul> </li> </ul>	<p>Oboe</p>  <p style="text-align: center;">High Register      Altissimo Register</p> <p>Bassoon</p>  <p style="text-align: center;">Tenor Register      High Register</p> <ul style="list-style-type: none"> <li>• Unstable (can easily be either sharp or flat)</li> <li>• Highly reed-dependent</li> <li>• Higher the note, the more variability in fingerings</li> <li>• Firm abdominal support, a focused embouchure (“oo” syllable), fast air, and a slight rolling in/anchoring of the reed are required</li> </ul>
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### SOUND PRODUCTION

Addressing aspects of sound production fixes many intonation issues.

1. **Deep Breathing:** Allow movement through lower torso.
2. **Abdominal Support:** Firm engagement through and between notes
3. **Fast, Focused Air:** Like blowing cold air on hand
4. **Embouchure:** Corners pointed in (“oo” vowel shape) and firm; Vowel sound appropriate to register (ah-ae-ee)

### OBOE REEDS

TESTS	ADJUSTMENTS
<p><b>Thread Crow</b></p> <ul style="list-style-type: none"> <li>○ Purse lips, put reed into mouth until lips touch the thread.</li> <li>○ Blow. Goal is a C, up to C#</li> </ul> <p><b>Tip Crow</b></p> <ul style="list-style-type: none"> <li>○ Normal playing embouchure</li> <li>○ Play mf, then roll reed out of mouth by pursing lips</li> <li>○ Goal: starting pitch of B, end of gliss an Ab (no more than major 3<sup>rd</sup>)</li> </ul>	<p><b>If the reed is flat/unstable</b></p> <ul style="list-style-type: none"> <li>○ Soak for less time, let dry out</li> <li>○ Close the opening (once soaked) by squeezing halfway up the wood five times</li> </ul> <p><b>If the reed is sharp/limiting</b></p> <ul style="list-style-type: none"> <li>○ Soak for longer</li> <li>○ Squeeze open from side of reed</li> </ul>

## BASIC BASSOON REED WIRE ADJUSTMENTS

- **Optimal tip opening:** 1-1.5 mm top to bottom at mid-point of tip opening
- Always soak your reed before making any wire adjustments.

	Adjustment	Tip Opening	Tone	Pitch	Response
<b>Wire 1</b> 	Squeeze side-to-side	Larger	Darker	Lower	More resistant
	Squeeze top-to-bottom	Smaller	Brighter	Higher	Less resistant
<b>Wire 2</b> 	Squeeze side-to-side	Smaller	Darker	Higher	Less resistant
	Squeeze top-to-bottom	Larger	Brighter	Lower	More resistant

## ADJUSTING PITCH

### **If pitch is SHARP:**

- Breathe deep
- “Ah” syllable (open back of mouth)
- Round embouchure (“oo” syllable)
- Less reed in mouth and/or roll out

### **If pitch is FLAT:**

- Firm abdominal support through, between notes
- Fast/focused air (like blowing cold air on hand)
- Firm corners of embouchure (firm “oo”)
- More reed in mouth and/or roll in

If you hear:	Say:
Flat pitch, spread sound	<ul style="list-style-type: none"> <li>- Abdominal support</li> <li>- Cold air</li> <li>- Firm corners</li> </ul>
Flat pitch, focused sound	<ul style="list-style-type: none"> <li>- Roll embouchure in slightly (inverted pucker)</li> <li>- Anchor to one lip</li> </ul>
Sharp pitch, pinched sound	<ul style="list-style-type: none"> <li>- Deep breath</li> <li>- “Ah” mouth shape</li> <li>- Round embouchure (“oo” shape)</li> </ul>
Sharp pitch, round sound	<ul style="list-style-type: none"> <li>- Roll embouchure out slightly (pucker)</li> <li>- “Ah” mouth shape</li> </ul>
Inconsistent intonation and unconnected notes	<ul style="list-style-type: none"> <li>- Firm abdominal support between notes</li> <li>- Continuous, fast air</li> </ul>