



Ped⁵ Project

FLUTE

1. Right Wrist / Fingers

No wrist wrinkle. Fleshy finger tips on keys.

2. Relaxed Upper Lip

Avoid curling or pursing the upper lip.

3. Fingers Close to Keys

A focused air stream hits the back of the tone hole.

4. Corners Down

Keep corners firm. Avoid smiling.

5. Aim Air at Back Wall

Avoid finger flying. Crucial for speed and accuracy.



Suggested Listening:

James Galway; William Bennett; Jean Pierre Rampal; Paula Robinson;

Instructional Links:



Ped⁵ Project

OBOE

1. Thoroughly Soak Reed

Always in fresh water, not above the string. (4-5min.)

2. Left Hand Position

Use tip of 1st finger, 2nd joint nearly on side octave key.

3. Half-Hole Technique

Don't remove finger from key. Slide or roll to half-hole.

4. Right Hand Thumb

Rest near thumb nail, supporting almost the entire weight.

5. Avoid "Forked F" (without Full Cons.)

Use only when going/coming from D, Db, Eb



Suggested Listening:

Nancy Ambrose-King; John Mack; Eugene Isotov;

Instructional Links:



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BASSOON

1. Thoroughly Soak Reed

Always in freshwater, not above the string (4-5 min.)

2. Strap Adjustment/Inst. Angle

Instrument hits mid-thigh, from right hip to left shoulder

3. Tune with Embouchure

All tuning is done with embouchure not bocal or reed

4. Proper Whisper Key

Whisper Key is on in the low register, off in the high register

5. Half-Hole Technique

Half-hole the "G's" (G, Gb, G#)



Suggested Listening:

David McGill; Bob Williams; Klaus Thunemann; Karen Geoghegan;

Instructional Links:



Ped⁵ Project

CLARINET

1. Mouthpiece Set-up

Wet entire reed. Align top & bottom. Proper ligature tension.

2. Mouthpiece Placement

Place thin bottom lip at break point. Approx. 35°

3. Right Hand Thumb

Rest near nail. Use pad if needed. Don't rest on Eb key.

4. Left Hand Technique

"Roll" to A. Only touch tip of register key.

5. Throat Tone Fingering

Right hand down can improve sound, pitch, and fingering.



Suggested Listening:

Sabine Meyer; Richard Stoltzman; Martin Frost; Ted Oien; Daniel Bonaed;

Instructional Links:



Ped⁵ Project

SAXOPHONE

1. Proper Strap Adjustment

Sit up straight. Mouthpiece finds tall head.

2. Mouthpiece Set-up

Wet entire reed. Align top & bottom. Lig. tension.

3. Mouthpiece Placement

Place cushioned bottom lip at break point. Approx. 90°

4. Finger Tips on Keys

No "finger flying." Maintain proper hand position.

5. Pitch Tendencies

Middle D is sharp. Map tendencies. Tune to F#w/oct.



Suggested Listening:

Eugene Rousseau; Don Sinta; Claude DeLangle; Otis Murphy; Joe Luloff;

Instructional Links:



Ped⁵ Project

TRUMPET

1. Left Hand Technique

Holds instrument. Ring finger *must* operate 3rd valve slide.

2. Right Hand Technique

Right hand held away. Finger pads on valves. Pinkie on top.

3. Use 3rd Valve Slide

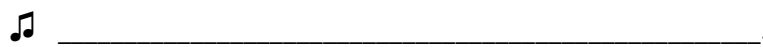
Low D,C#,G, F# always require adjustment.

4. Fingering Technique

Keep contact with caps. Push straight down.

5. Avoid Pressure/Tension

Develop range through proper support, not with face.



Suggested Listening:

Wynton Marsalis; Maurice Andre; Alison Balsom; Christopher Martin;
Herbert Clarke; _____

Instructional Links:



Ped⁵ Project HORN

1. Proper Hold

Bell away from body, not resting on leg. Leadpipe down. slightly.

2. “Swimmer’s Hand”

Rt. hand—no gaps between curved fingers & thumb.

3. F/Bb General Guidelines

Below 2nd line G, use F side. Above 3rd space C, use Bb side.

4. Unique Embouchure

Embouchure approx. 2/3 upper lip, 1/3 lower lip.

5. Learn Intervals

Use interval knowledge to improve pitch placement.



Suggested Listening:

Philip Farkas; Dale Clevenger; Dennis Brain; Hermann Baumann; Adam Unsworth; _____

Instructional Links:



Ped⁵ Project

TROMBONE

1. Slide Maintenance

Check regularly. Dent free, properly aligned & lubricated.

2. Slide Hold *(Requires item #1.)*

Pinch bottom corner with middle & ring fingers. Relax thumb.

3. Position Accuracy *(Requires item #1.)*

Especially 2nd. Use eyes & ears. Be consistent & meticulous.

4. Legato Tongue *(Requires item #1.)*

Start phrase with "tah." Remaining notes "da." Fast slide.

5. Alternate Positions

"D" in 4th when surrounded by "3rd." "F" in 6th as needed.



Suggested Listening:

Joe Alessi; Christian Lindberg; Denis Wick; Randall Hawes;

Instructional Links:



Ped⁵ Project BAR./EUPH.

1. Hold Instrument Properly

Bring mouthpiece to your tall head. Don't rest on leg.

2. Cradle with Left Hand/Arm

Left hand supports the instrument. Right operates valves.

3. Finger Pads on Valves

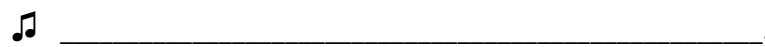
Don't "stack" fingers, or rest them between valves.

4. Adjust 6th Partial

F,E,Eb These are particularly sharp, and played often.

5. 4th Valve, or Adjust

Use 4th in place of 1&3, or lip down 3rd valve notes.



Suggested Listening:

Steven Meade; Leonard Falcone; Bert Sullivan;

Instructional Links:



Ped⁵ Project TUBA

1. Inhale!

Expand lungs in *all directions* with free floating shoulders.

2. Control Embouchure

Consistent pitch requires firm corners and pointed chin.

3. Support with Left Hand/Arm

Left hand supports the instrument. Right operates valves.

4. Finger Pads on Valves

Don't "stack" fingers, or rest them between valves.

5. 4th Valve, or Adjust

Use 4 in place of 1&3, 2&4 in place of 1,2 &3or lip down.



Suggested Listening:

Carol Jantsch; Deanna Swoboda; Arnold Jacobs; Gene Pokorny; Aaron Tindall; _____

Instructional Links:



Ped⁵ Project SNARE

1. Proper Set-Up/Tuning

Drum should be at belt level or slightly below

2. Proper Grip

Relaxed grip. No protruding thumb or index finger.

3. Proper Stroke

Make "A" shape. Use wrist. Allow natural rebound.

4. Resonant/Even Sound

Strike the head slightly off center. Tips near each other.

5. Flam Technique

Flam stroke stays within an inch off the head.



Instructional Links:



Ped⁵ Project

TIMPANI

1. Proper Grip

Thumb nails "looking up." Grip "loosely."

2. Proper Stroke

Use a "legato stroke." Allow natural rebound.

3. Single Stroke Rolls

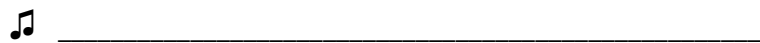
NEVER use a multiple bounce roll.

4. Roll Hand to Mute

Roll your fingers to ensure silent muting.

5. Find the Sweet Spot

Strike the head mid-distance between center and rim.





Ped⁵ Project

Hand Cymbals

1. Proper Grip

Hold straps between thumb and forefinger like holding a key in a lock.

2. Proper Hold *(D=dominant hand / W=weak hand)*

Weak hand holds cymbal upside-down parallel to floor.

3. Up Stroke *(Relax arms)*

Lift cymbal in top (dom.) hand. Drop to (bottom) weak hand.

4. Down Stroke *(Relax arms)*

Lift top (dominant) off weak after contact. Pull bottom away.

5. Avoid Air Pockets

Strike with slightly "off-set" alignment to avoid vacuum pop.





Ped⁵ Project Mallet Perc.

1. Alternate Hands

Alternate whenever possible. Practice consistent sticking.

2. Proper Stroke Placement

Lower bars-middle above resonators. Uppers-at the ends.

3. Down/Up Strokes *(Relax arms and wrists)*

Full stroke down. "Pull" sound from bar back to original height.

4. Proper Grip *(same as matched grip for snare)*

Relaxed grip. No protruding thumb or index finger.

5. Use Only Proper Mallets

Build a complete collection.(hard,soft,plastic,rubber,yarn,etc.)



Suggested Listening:

Evelyn Glennie; _____

Instructional Links:



Ped⁵ Project VIOLIN/VIOLA

1. Relax Shoulders

Use a shoulder rest that promotes proper chin placement.

2. Straight Left Wrist

Avoid bending wrist either inward or outward.

3. Bow Hand Shape

Fingers naturally curved. Thumb bent outward

4. Finger Tips on Fingerboard

"Box" first finger. Avoid flat tips. Keep nails trimmed.

5. Left Elbow Position

Left elbow never joins body to support the instrument.



Suggested Listening:

Itzhak Perlman; Joshua Bell; Janine Jansen; Hilary Hahn; Rachel Barton Pine; Isaac Stern; William Primrose; Lionel Tertis;

Instructional Links:



Ped⁵ Project

CELLO

1. Contact Points

Upper bout on sternum. Lower bout hook on right thigh.

2. Left Hand Shape

"C" shape w/ thumb opposite middle finger.

3. Right Hand Shape

Curved relaxed shape. Hand pronates toward 1st finger.

4. Thumb Bumps

Both thumbs always maintain convex curve.

5. Extend Bow Hand Outward

Move right hand outward for proper bow path.



Suggested Listening:

Yo-Yo Ma; Pablo Casals; Steven Isserlis; Lynn Harrell; Soo Bae; Mstislav Rostropovich; Truls Mork; Janos Starker; Pierre Fournier;

Instructional Links:



Ped⁵ Project

STRING BASS

1. Playing Position

Standing or seated, let the bass come to you. Neck is near ear.

2. Left Hand Thumb

Unlike VL/VA, tracks back of neck, opposite finger tip.

3. Slow Bow

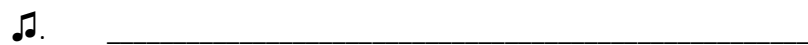
Unlike VL/VA, a slower bow speed produces robust tone.

4. Right Wrist/Pin Adjustment.

Avoid a bent wrist. Check left hand. Instrument size is crucial.

5. Vibrato

No “door knob” motion. Energy originates from the elbow.



Suggested Listening:

Edgar Meyer; Gary Karr; Oscar Zimmerman; Larry Hurst; Timothy Cobb;

Instructional Links: