

3. INSTRUMENT SELECTION CONSIDERATIONS

During the recruiting process, a student may prove to be better suited for one instrument over another. Below are several factors that should be considered before final instrument selection is made.* While it is not mandatory that a student wishing to play a specific instrument possess each characteristic listed, the chances of student success on a particular instrument will be greatly increased when these guidelines are observed.

FLUTE

1. Arms are long enough to hold the flute to the mouth and still cover keys correctly.
2. Upper lip characteristics are conducive to proper embouchure. (A short upper lip or a bead of skin in the center of the upper lip tends to make it difficult to form a good embouchure.)
3. Closed teeth meet evenly.
4. A clear tone is easily produced on the head joint.
5. Eye-hand coordination is good.
6. Reading skills are above average.
7. Work habits are strong and achievement is high.

OBOE†

1. Hands are large enough to handle large stretches.
2. Teeth are smooth and free of sharp edges. Closed teeth meet evenly.
3. Sense of pitch is above average.
4. Eye-hand coordination is good.
5. Both student and parent(s) enjoy "classical" music.
6. Reading skills are above average.
7. Perseverance and level of confidence are high.
8. Work habits are strong and achievement is high.
9. Desire to play the oboe is unwavering.
10. Parental support is strong.

CLARINET and SAXOPHONE

1. Hands are large enough to reach all keys (and fingertips are large enough to cover the tone holes on clarinet).
2. Thumbs are not double-jointed.
3. Student's orthodontist approves of him or her playing clarinet or saxophone.
4. Eye-hand coordination is good.
5. Reading skills are above average.

BASSOON§

1. Hands are large enough to handle large stretches.
2. Teeth are smooth and free of sharp edges. Closed teeth meet evenly or in an overbite.
3. Sense of pitch is above average.
4. Eye-hand coordination is good.
5. Both student and parent(s) enjoy "classical" music.
6. Perseverance and level of confidence are high.
7. Work habits are strong and achievement is high.
8. Desire to play the bassoon is unwavering.
9. Parental support is strong.

TRUMPET and FRENCH HORN

1. Lips are thin to medium. (Thick lips tend to be better suited for trombone, baritone, and tuba.)
2. Front teeth are straight and even. Closed teeth meet evenly. (If an overbite exists, it poses less of a problem on french horn than on trumpet.)
3. Student is able to sing a common folk song.
4. French horn only: Sense of pitch is exceptional.
5. Level of confidence is high.
6. Work habits are strong and achievement is high.
7. Parental support is strong.

TROMBONE, BARITONE, and TUBA

1. Stature is adequate to handle the size of the instrument.
2. Arms are long enough to reach lower positions on trombone.
3. Lips are medium to thick. (Thin lips tend to be better suited for trumpet and French horn).
4. Student is able to sing a common folk song.
5. Trombone only: Sense of pitch is exceptional.
6. Tuba only: Desire to play the tuba is unwavering.

PERCUSSION

1. Physical coordination is exceptional. Student is able to "march" quarter notes while clapping eighth notes.
2. Student maintains a steady tempo while echo clapping four measure phrases.
3. Student has previous keyboard experience (desirable, but not necessary).
4. Commitment to becoming a complete percussionist is unwavering.
5. Student is self-controlled.
6. Dependability and sense of responsibility are strong.
7. Parental support is strong.¶

* In particular, these guidelines should be carefully observed during the Parent-Student-Teacher Interview phase of the recruiting process.

† It is believed by many that students should not be started on oboe before the seventh grade (12-13 years of age).

§ As with oboe, it is believed by many that students should not be started on bassoon before the seventh grade (12-13 years of age).

¶ A meeting of percussion students and their parents/guardians will prove helpful in clarifying expectations:

- a. The complete percussionist must be able to play the snare drum, bass drum, mallet percussion, timpani, auxiliary percussion instruments, and drum set.
- b. Students will need to provide the specified sticks and mallets.
- c. At times, a percussionist may play very little, or perhaps not at all.
- d. Students will be assigned to play different percussion parts throughout the year to assure experience on all instruments. Assignments will be made as equitably as possible.
- e. Students are responsible for caring for all of the percussion instruments at all times.