

The School Recorder 1

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The Fingering Logic and Performing of Woodwind Instruments
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research paper postgraduate from the year 2011 in the subject musicology grade 1 language english abstract the fingering logic and performing of woodwind instruments a psychological study and model since there is no empirical research about woodwind playing this work shows a way for example to calculate fear parts and how you can circumvent them or how you can find the best aesthetic fingering sequences the analysis of explorative tests showed a correlation between subjective difficulty and the number of fingers in use or the change and the resulting number of finger movements in order to explain this situation i use a fingering table where 0 represents open or keys not pressed

and in 1 closed or pressed keys conjunctors with this table it was possible for me to handle images as vectors and represent them together with their transformations to make a comparison with the vector sum i had the opportunity to compare the subjective results with the calculated values the relationship between subjective perception and calculated level of difficulty was given these results make it possible to create a forecast model of optimal fingering sequences for musicians teachers and composers without knowing about the playing of a clarinet these calculations also enable the aesthetic analysis of pieces if the fingering table is expanded with aural criteria passages of pieces could be transcribed to other instruments and be reviewed on their playability when a sound situation requires this this is a crude tool and should be extended to acoustically physical and aesthetic parameters to make further developments of the clarinets vienna clarinet and french clarinet the aim of further development of wind instruments should be optimizing and expanding sound and fingering techniques appearances advantages of the fingering of each clarinet system should be usable on other instruments and apart from the bore of the systems universal

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