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Figure 16

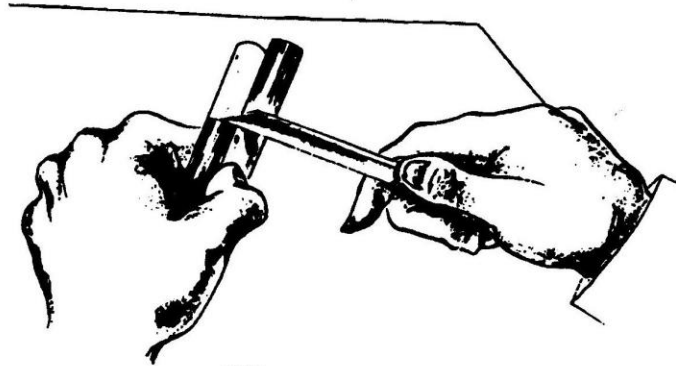


Figure 17

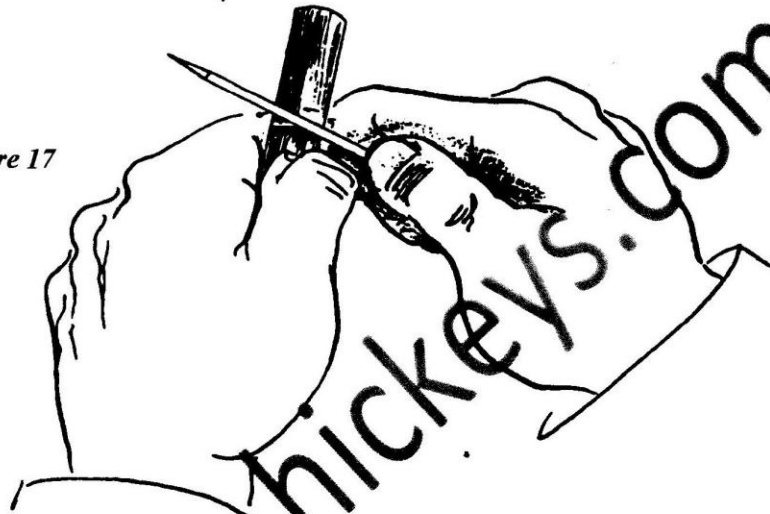


Figure 18

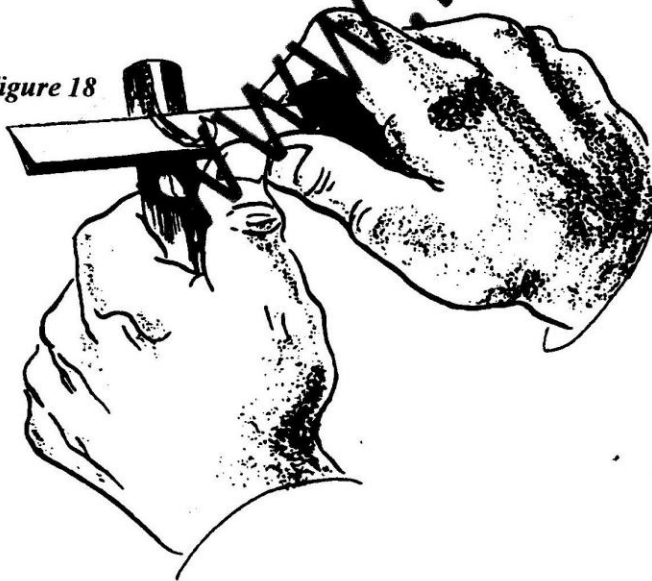


Figure 19



**Ultimate
Finish of the
Vamp**

The smoothest possible finish of the vamp is accomplished by light scraping with a piece of rush which has been thoroughly soaked, one end flattened between the fingers, and left to dry for at least an hour before using. Scrape the dry reed with the rush and the resulting finish will be most gratifying. Novice reed-makers will find that making final scraping adjustments with the scraping knife is easier and more accurate than using the rush. The practiced hand with the knife can accomplish most of the suggested adjustments without digging holes in the vamp or damaging the convex curve.

**Adjustment for
Unresponsive
Low Register**

If the reed seems somewhat resistant or "tubby" in the low register, it is advisable to reset the reed lower or higher on the mouthpiece. Some scraping with the knife along the vamp from the shoulder to the halfway point may prove helpful. If this does not remove the difficulty completely, stroke the vamp with rush from the halfway point toward the tip, 9.5 mm. in all. It will be wise to determine whether or not the tip is too wide for the mouthpiece. This can also make the unresponsive.

**Adjustment for
Insufficient
Resistance**

Very free-blowing reeds are best left temporarily unadjusted. They can be set slightly higher or lower on the mouthpiece for comfortable practice for a few days, after which they will become more resistant. These reeds can be left as they are, the mouthpiece lowered if too resistant. If the reed does not increase resistance, slight adjustment is necessary.

**Adjustment for
Unresponsive
Middle Register**

Assuming that the tip of the reed has the proper resistance as the model reed, if the middle register is unresponsive. A few strokes in the halfway area should be applied only be touching the reed in the vicinity of the

A f



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