



**The Midwest Clinic:
An International Band and Orchestra Conference
60th Annual Conference
Hilton Chicago-Chicago, Illinois**

Clarinet 1, 2, 3 – Clarinet 101: The basic fundamental skills and repertoire for clarinet every director should know for their beginner to college level student.

**Friday, December 22, 2006
Waldorf Room
11:00 a.m.**

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This clinic is dedicated to the memory of Victor Zajec, a wonderful clarinetist, musician, mentor and friend.

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Fundamental Clarinet Skills

I. **Beginner Sound and Tone Production**

- a. **Embouchure formation:** Begin students on just the mouthpiece and barrel to eliminate the distraction of handling the instrument. Bring a portable hand mirror to lessons so you can show the students what they should look for when they do this exercise at home in front of a mirror.
- Open mouth about a half an inch
 - Move the lower jaw slightly forward so that the bottom jaw is parallel with the top teeth.
 - Roll the bottom lip over the bottom teeth until the top edge of the lower teeth is lined up with the area of the lip that changes color between the lip and facial skin.
 - Pull/point the chin down flat against the jawbone.
 - Place the top teeth on top of the mouthpiece, approximately 3/8 to 1/2 inch away from the top of the mouthpiece.
 - Bring the corners of the mouth forward/inward as if saying “ooo”.
 - Take a deep breath and blow through the mouthpiece to produce first sound.
 - Once a sound has been produced, create an exercise consisting of four beats (whole note) of sound followed by four beats of rest, sound for four beats, rest for four beats etc. Have them do this for several minutes before producing sound on the assembled instrument. This exercise is crucial for proper beginning embouchure development.

If your students are having problems check the following:

- Too little mouthpiece
 - Too much mouthpiece
 - Too much bottom lip tucked over bottom teeth
 - Mushy bottom lip, not enough tucked over bottom teeth
 - Puckering of lips in the attempt to bring corners forward in “ooo”.
 - Puffed cheeks
 - Bunched up chin
 - Corners stretched outwards, as if smiling, will produce an air leak.
- b. **Tongue Position:** This is one of the most neglected beginner fundamentals. Although the student’s first sounds will not involve using the tongue in an articulation fashion, it is important to instill the proper position of the tongue right from the start. This can be taught once the embouchure is correctly formed and incorporated during the long tone exercise on the mouthpiece and barrel.
- “EEE” is the best vowel sound to use. It will keep the middle of the tongue slightly raised and the back of the tongue will lightly touch the upper molars
 - If the tongue position is high inside the mouth, students will not be able to puff their cheeks.
 - This “EEE” tongue position will focus the air stream, which will assist in good tone production and intonation.

- c. **Wind support/Air Speed:** Beginning clarinetists tend to use just enough air to produce a small, sagging sound. It is best to have students use a strong, steady airflow producing a big full sound. Once a strong sound quality is produced, adjustments can be made later regarding dynamics and registers. The key is getting students to understand how much “air” they really do need to blow in order to produce sound on a “wind” instrument.
- Have students place their hands on their rib cage area. Inhale a big, long breath from the belly region (diaphragm) and exhale a deep, heavy “sigh” so it is actually audible. Do this several times. As they feel their rib cage expand and contract, they will get a sense of how much air they need to actually inhale as well as the wind strength they need to exhale.
 - Use the analogy of blowing up a balloon. The resistance of the initial start of blowing is similar to the resistance of the clarinet set up. There needs to be a strong, steady wind speed involved to do both.
 - Air speed is related to the tongue position. Have students make a long “HEEE” sound without the clarinet. This supports the air speed and direction as well as keeps the tongue in its proper position.
 - Have students play long tones on the notes they have been introduced to with the tongue in “EEE” position and the air usage described above to connect these concepts on the clarinet itself.
 - Encourage students to play with big, full-bodied tones. Most students play too meek and timid because they are afraid of sounding too “honky” and get into the mind set that playing with a full, supported tone is bad. They will not sound honky if the embouchure and internal tongue position are on the right track.
- d. **Intonation:** Most young clarinetists tend to play flat until their embouchures, tongue position and air support skills develop. Keeping on top of following will help with flat intonation problems:
- Make sure the top teeth are resting firmly on top of the mouthpiece. Sometimes this contact may be too light causing flat pitch issues.
 - Slight upward pressure from the thumb rest is needed to support the position of the mouthpiece. If no upward pressure is applied, the instrument sags down away from the student’s mouth causing a flat tone quality.
 - Bottom jaw needs to be forward, with a firm, pointed chin.
 - Corners of embouchure need to be forward in “ooo” position
 - A slight downward upper lip pressure needs to work in combination with a slight upward pressure from the lower teeth on the lower lip to form a “rubber band” support for the mouthpiece and reed.
 - Make sure air/wind is properly directed and strongly supported. Have the students imagine a high air stream, as if they were “blowing out of their eyeballs”. This image will keep the tongue high in “EEE” position and keep the air stream from sagging downwards.
- e. **Articulation/Tonguing:** The use of the tongue for articulation is one of the most difficult fundamental concepts to teach. All too often it is taught

incorrectly and can be disastrous and frustrating to correct for the older student. This is why it is imperative to get beginning clarinetists on the right track from the start. If a student is developing a correct embouchure, tongue position and air use, tonguing should easily fall into place with the proper guidance.

- First of all my mantra: *ALL TONGUING IS, IS INTERRUPTED AIR*. I cannot begin to stress the importance of this. Air speed and direction must be steady and direct in order for the tongue to rebound off the reed. Make sure students are producing full-bodied long tones with the tongue in “EEE” position before introducing articulation.
- Before tonguing on the clarinet itself, have students produce a light “tsking” sound without the instrument. Tongue will be in “EEE” position, relaxed and high, with the back of the tongue touching the top molars. While making the “tsk” sound, only the very tip of the tongue should move. It will be a light touch making contact with the back of the top front teeth, right at the gum line. Make sure only the tip of tongue is moving. The rest of the tongue should remain stationary. Have student do this in repetitive slow quarters notes.
- If this concept isn’t working, have the students simulate lightly “spitting” something out of their mouths while their tongues are in the “EEE” position. They may move too much of the tongue at first but they will at least get the feel for the tip of the tongue touching the back of the top front teeth at the gum line. Once this initial tongue stroke is established, then you can work on minimizing the tongue movement.

After practicing the “tsking” exercise it is time to try this on the instrument. I recommend doing this on the instrument itself as opposed to just the mouthpiece and barrel. The resistance of the instrument will make the student use the proper amount of air necessary for successful articulation. Choose any easy note such as first line “e” to practice this.

- Inhale
- Touch the reed with the tip of the tongue very slightly below the tip or top edge of the reed.
- Think the syllable “tee”
- Using the same tongue motion used while practicing without the clarinet, remove the tongue from the tip of the reed.
- When the reed is released, the air is released and the reed will vibrate immediately. Keep the tongue very close to the reed when releasing it off the reed. Do not pull the tongue back far inside the mouth. It should remain close to the reed ready to return to the reed tip.
- Stop the reed again by returning the tongue to the reed in the exact same way it was released.
- Practice this exercise with a slow quarter note rhythm.
- Make sure the air does not stop between the articulated notes. The tongue is merely acting as an “air valve” stopping the flow of air through the instrument with the air pressure remaining constant.
- The tongue is creating the silence or “stops” between the notes.

Most common articulation problems to look for:

- **Jaw and throat movement:** This is caused by too much tongue motion inside the mouth. The tongue stroke is touching the reed too hard, moving off the top molars and pulling too far away from the reed into the back of throat.
 - This is one of the most common problems. To remedy this, have the student look into a mirror while doing this so they can see the jaw and/or throat movement. Have them practice the exercise leaving the tongue ON the reed. It will sound buzzy and distorted and tickle the tip of the tongue. By doing this, the student will realize how close the tongue should be to the reed and how little it actually needs to move when articulating. After trying this several times, have them try the exercise again taking the tongue slightly off the reed
- **Hard attack:** This is caused by too much tongue pressure against the reed and pulling the tongue too far back in the mouth before the next tongue stroke.
 - Have student tongue lighter and closer to the reed.
- **Sluggish sounding articulation:** This is caused by not using the tip of the tongue and using too much tongue contact on the reed. The middle of the tongue may be being used and sliding off the reed.
 - Make sure the proper syllable “TEE” is being used to start the notes insuring the tongue is in “EEE” position and that the very tip of the tongue is being used to touch the reed, with minimal motion.
- **Weak sounding articulation:** Breath support and wind pressure is too weak not supporting the tongue muscle motion.
 - *ALL TONGUING IS, IS INTERRUPTED AIR.* Sustained, continuous breath support is needed. Make sure tongue is in “EEE” position and that the air speed is strong and direct.

II. Beginner Technical Development

a. **Posture and Hand Position:**

Posture: When sitting young players habitually grab the bell of the instrument between their knees, which instills poor posture. Make sure students do not develop this habit. With time they will get use to the weight of the instrument

- Sit up straight with back away from the chair.
- The clarinet angle should be 45 degrees with the head in a natural looking forward position. Make sure the chin is not raised or lowered, cocking the head upward or downward.
- Bring the clarinet to the mouth-not the mouth too clarinet.
- Do not slouch in seat or lean downward to rest right arm on right leg.

Due to the size of young players hands, hand position for both the left and right hand can be challenging until the student grows. Reassure them that they will continue to grow (if they eat their veggies!) and the clarinet will not so this is a temporary situation. However it is important to instill good habits from the start.

Left Hand Position

- Have student mimic holding a glass of water. The hand will look like the letter “c”. The fingers should be naturally curved with no tension in the hand.
- Have student place hand onto the upper joint of the clarinet with the left thumb at an angle. The left thumb covers the thumb (“t”) hole and also operates the register key. The fleshy part of the thumb covers the tone hole. The thumb angle should be just enough so that the side of the tip of thumb can clip the register key when needed. This is done with a rocking motion, not a lifting motion.

Right Hand Position:

- Have student mimic holding a glass of water. The hand will look like the letter “c”. Fingers should be naturally curved with no tension in the hand.
- Right thumb should be placed under the thumb rest between the thumbnail and first joint knuckle at 45-degree angle, not a straight line.
- Make sure the right hand index finger does not lean against the side E-flat trill key. Students often do this to help anchor the instrument. This will create a “claw-like” right hand position, which will interfere with covering the right hand tone holes.

- b. **First Fingerings and Covering Tone Holes:** Many method books introduce open G as one of the student’s first notes. Due to the fact that no fingers are used to produce this note, it is an unstable fingering for the beginning clarinetist. For security reasons, E, D, and C are good starting notes that stabilize the instrument.

Left Hand:

- Fingers in front should be naturally curved with the pads, fleshy part of the fingers covering the tone holes. Make sure the fingers are not straight or overlapping the holes.
- With a relaxed hand position, make sure the fingers are applying enough pressure to the tone holes. Often students appear to be covering the tone holes but are not applying enough pressure from the fleshy pad of the finger to completely seal the hole.
- Index finger should be relaxed and naturally curved so it is able to rock back and forth between the first tone hole and the A key.
- Left pinky should be naturally curved hovering over the g#/c# pinky key.

Right Hand:

- This hand will not be involved with the student's first fingerings but is important that the student have the thumb in the correct thumb rest position and keep the fingers hovering over the tone holes with a natural, curved hand position until they are ready to be used. This will instill good balance of the instrument and prepare these fingers for their first use.
- When adding the first finger of the right hand (index finger), the finger should be naturally curved and placed onto the first tone hole with the padded, fleshy part of the finger firmly covering the tone hole. Make sure the finger does not straighten or overlap across the tone hole and hit the rods. This is common problem for beginners because the pads of their fingers are small. They try to compensate by using a wider part of the finger to cover the tone holes, which results in very poor right hand position, which can be a very difficult habit to break. Once this finger has been properly placed, cover the remaining tones holes in the same fashion.

**One thing to note, the third finger (ring finger) of the right hand may have difficulty covering the third tone hole. This is the largest of the three tone holes on this joint of the clarinet, which can be challenge for small fingers to cover. Most students will not be using this finger immediately. When the time comes to do so, keep reinforcing the student to firmly use the fleshy, padded part of their finger to cover the holes and remind them this will get better as their hands and fingers grow.*

- With a relaxed hand position, make sure the fingers are applying enough pressure to the tone holes. This hand can be more challenging to cover due to the rings that surround the tone holes. More pressure may need to be applied. A good way to check on the sealing of these holes is to have the students squeeze the tone holes then see if there is a ring indentation on the pads of their fingers. This way you can see if they are applying enough pressure and if they are covering the tone holes with fleshy part of their finger pads.
- Right pinky should be naturally curved and should lightly hover over the f/c pinky key.

- c. **The High Register:** Most method books do not devote nearly enough exercises or instruction to learning the high register. I always provided supplemental materials when introducing this technique to young students.
- First of all, make sure students are able to successfully play in the low chalumeau register. If they cannot properly cover and seal off the holes in this register, they are going to have difficulty with the long fingerings in the higher register.
 - This may be a good time to switch reed strength. Most beginning clarinetists play on #2 strength reeds. By the time they are ready to play in the high register, their embouchures are stronger and more developed. If the reed is too soft, students will have a harder time with response and producing a good sound in the high register. Switching to

a harder reed strength such as #2 1/2 will give the student more embouchure support as well as make him/her use more air.

- “Clarinet Pop Ups” are great exercises for learning high notes. Begin with middle c and hold the note for 4 beats, then clip the register key with the tip of the thumb to “pop-up” the note to high G for 4 beats. Do this exercise three times in whole notes, then three times in half notes ending on middle c. Do the same exercise on low B-flat “popping up” to high F. Continue this “pop-up” exercise descending note by note to low e. (refer to Clarinet Pop-Ups handout)
- While doing this make sure student is keeping the tone holes firmly sealed and that the fingers do not wiggle or squirm when depressing the register key. This can get more challenging as the notes descend and more tone holes need to be covered. Make sure the student is using a steady, strong air stream and the tongue is in “EEE” position. These fundamentals are still crucial.
- When adding the pinky keys for low f-high C and low e and high B natural, it is more difficult to make sure the tone holes stay firmly sealed, particularly the third tone hole on the right hand, which is the largest tone hole on the instrument. If notes do not respond, make sure the student’s fingers are firmly covering the tone holes with the pads of their fingers.
- After working with the descending notes, start on middle c again popping up to high G and ascend note by note to thumb F-high C. Covering the tone holes will be less of a problem but response may be. The student will need more embouchure and air support, which is why a harder strength reed will help. Make sure the student is using a steady, strong air stream and the tongue is in “EEE” position. These fundamentals still need to be reinforced.

d. **Crossing Over the Clarinet Break:** This is one of the most technical challenges for the beginning clarinetist. The difficulty lies in going from a note that uses one or two fingers to one that uses seven or eight fingers while depressing the register key with the tip of the left thumb. This is particularly difficult for students with small hands and fingers. Coordinating the fingers and thumb while firmly covering the tone holes is no easy task. Patience, perseverance and most importantly encouragement that he/she will successfully achieve this technique are crucial to a student’s success.

- It is easiest to cross the break with fewer fingers moving simultaneously. Using covered fingerings in the throat notes (g, g#, a, b-flat) can be a great help.
- Adding the right hand to these open notes will slightly alter the pitch and tone color but this is not necessarily a problem at this time. Getting a smooth connection is the priority.
- Play third space C for 4 beats, keep the right hand down including the pinky and play an open g for 4 beats, return to C for 4 beats, open g for 4 beats etc. Make sure the student is using a steady, strong air stream and the tongue is in “EEE” position. These fundamentals still need to be reinforced.

- Reverse the exercise starting on open G (with the right hand and pinky down) going to third space C.
- Make sure the left hand fingers maintain their natural curve and stay close to the instrument.
- Going over the break from throat g#, a, b-flat is more challenging because the left index finger needs to rock back and forth from the first tone hole.
- Practice rocking the left index finger from first space f# to throat a slow in quarter notes to secure this “rocking” motion.
- Practice going over the break from third space C to throat a in whole notes leaving the right hand and pinky down.
- Continue these exercises (refer to handout) and use as supplemental materials to the method books.

III. The Advancing Clarinetist Sound and Tone Refinements

- a. **Embouchure refinements:** After several years of continuous progress, you can begin to introduce more tone/sound refinements to advancing clarinetists. One aspect of the clarinet embouchure that is often neglected is the role of the upper lip. Most method books talk about having a “flat, pointy chin” which is correct but they almost never mention working the top lip portion of the clarinet embouchure. Working the embouchure from the top lip will help eliminate the dreaded air leak, create the flat, pointed chin, open the bottom jaw a bit thus creating a more refined clarinet tone quality. The students will have much greater control of dynamic ranges, particularly soft entrances without sub-tones, as well as more tone color and intensity.
- Envision a small string hanging from the tip of the nose.
 - Pull the imaginary string downward. The upper lip will stretch under the nose in a downward direction. This will also flatten the chin.
 - With this downward stretch the upper lip will be held tightly against the top teeth moving downward towards the mouthpiece.
 - The firm downward stretch of the upper lip should be slightly tucked under itself appearing to look like a “double lip” embouchure but is not. (“Double lip” is when the upper and lower lip are both tucked over the teeth. This is an “older school” embouchure style that is not used as much today.)
 - In addition to the firmer upper lip, make sure the corners of the mouth are forward in the “ooo” position. With the corner coming more inward/forward dimples should appear in the face/cheek area.
 - When introducing this embouchure refinement, have students play the following long tone exercise to strengthen and develop these muscles.
 - Begin on low E a blow air through the instrument until the note begins to speak (do not use a tongue attack to start the note).
 - Maintain and increase air speed as you crescendo to the loudest volume you can play then start to diminuendo and fade out into nothingness.
 - As you do this make sure your UPPER lip is working hard. Remember to think there is a string attached to the tip of your nose and you are pulling down the string as you pull down your upper

lip area. This will pull the corners of your mouth down and keep the chin flat as well. Make sure there are NO AIR LEAKS!

- Play the next note (low F) and go up one octave.
- After one week add the next octave, etc.

b. **Tongue Position/Upper Palette Voicing:** As discussed earlier, the tongue being “EEE” position is crucial. This will create a well-focused air stream and consistent pitch. In addition to the tongue being relaxed and high in the mouth, one other internal oral aspect to consider is the use of the soft palette. The soft palette is the roof of the mouth. Most clarinetists do not put much thought into this area when producing a sound. This concept can be introduced to students when students are old enough to understand this somewhat obscure fundamental concept. Being aware of the soft palette will help the clarinetist achieve a beautifully refined and controlled tone. They will be able to properly voice in all the registers of the clarinet creating a variety of tone colors and blend.

- While playing a long tone exercise, observe what the roof of the mouth is doing.
- Tongue should be in “EEE” position and air stream directed upwards.
- The soft palette (roof of mouth) should feel like it is slightly rising. Imagine a small balloon expanding inside the roof of your mouth.
- This delicate arch varies in its expansion depending on dynamic and register range.
- Do long tones in all registers to feel the activity in the soft palette.
- Slowly play scales in 2 octaves (3 where appropriate) and feel the soft palette adjust as the notes move into different registers. With the soft palette “ballooning”, strive for a floating tone quality.
- Apply this concept to a slow, lyrical etude.

c. **Intonation/Adjusting Individual Notes:** As the advancing student’s embouchure, air support and tongue position mature and refine, the challenges of clarinet intonation will become obvious. The register key produces a note a twelfth above the lower note therefore creating more inherent intonation and tuning problems on the clarinet than woodwind instruments based on octaves. It is important for the clarinetist to know his/her pitch tendencies (refer to handout for range tendencies.)

- The clarinet tends to be sharper than the other instruments in most ensembles. (This can have something to do with the clarinetists set up ex: mouthpiece, reeds, barrel, instrument etc.)
- The clarinet rises in pitch as the instrument becomes warmer.
- Dynamically, the clarinet goes flat when playing loud and sharp when playing soft.
- The lower register of the clarinet (from middle c down) tends to be high which often clashes with the low instruments such as bassoon and saxophones.

Shading: If technically possible as in longer note passages or held out chords, the clarinetist should incorporate “shading” to help sharp notes.

- Shading entails placing a finger or fingers below the last open tone placing them close to the remaining open tone holes to bring the pitch

down. This will help bring the pitch down. Some notes notorious for being sharp where shading can be useful are middle, c, low b, b-flat and a. For example, on middle c all the right hand fingers can be held close to the tone holes by bracing the middle of the finger against the lower joint rod.

- Pinky keys can also be added to some sharp notes to flatten the pitch slightly. For example adding the low F pinky key on middle c thru low a the pitch will flatten; adding the low E pinky key will flatten these notes even more.

Venting: On notes that have a tendency to be flat, opening tone holes, also known as “venting” will raise the pitch. Examples below:

- Thumb f and first line e tend to be low. Adding/opening the right side e-flat key will help raise the pitch.
- Altissimo f# is always flat. Adding/opening the sliver or “banana” key with the third finger of the right hand will help raise the pitch.

- d. **Tuning:** In addition to knowing pitch tendencies, the clarinetists should also be aware of some standard tuning choices.

Pulling out-Pushing in:

- When the clarinet is too sharp, the instrument should first be pulled out between the barrel and the upper joint. One should be careful not to pull out too far here, for this will cause the throat notes (the pitches e through b-flat between the chalumeau and clarion registers, written on the lowest three lines of the staff) to be flat in relationship to long fingerings like b or c above the break.
- If third space c is sharp, one could lower the pitch by slightly pulling out the lower joint from the upper joint. This should be done carefully and not too much, for this can interfere with the alignment of the bridge key.
- If middle line b is sharp, the bell can be pulled out, but keep in mind that low e (the twelfth below) tends to be flat and this can make this note even lower. If the pitch is too low after pulling out, the player should push the joints back in.
- A little does a lot so too much on pulling out or pushing in can be problematic.

Barrel Length:

- The standard length barrel that typically comes with the purchase of a clarinet is 66 millimeters.
- Clarinets get sharper as they age so older instruments are generally very sharp. If a student is playing on old “Uncle Al’s” clarinet from the attic, chances are the instrument is quite high in pitch. If one has to pull out too much to be in tune, a large air gap between the barrel and upper joint makes the throat notes unspeakably flat.
- **Tuning rings:** These are hard, flat O shaped rings that look somewhat like water faucet washers. These can be purchased at most music stores that have woodwind supplies. The rings occupy the airspace created by a large pulling out. This will help the throat notes not to be quite so flat when extreme pulling out is necessary. Tuning rings come in varying thicknesses, and several can be stacked together if necessary.

- *Barrel lengths:* Though the more expensive option, the better solution is to purchase a longer barrel. Barrel lengths can range from 62-69 millimeters. Although 66 mm is the standard length barrel, a 67 mm barrel can make all the difference in the world for the clarinetist. There will not be nearly as much tug or war with pitch for the player and intonation will lie much more comfortably. This is not to say that adjustments will no longer be necessary. The clarinetist still needs to know his/her instrument and its tendencies within the group. A longer barrel will assist with this skill.

e. **Intonation and Alternate Fingerings:** These are only a few suggestions for alternate fingerings that do assist with pitch issues. One should work with a tuner in the ensemble to see which fingering is best for the particular passage in question.

Fingering choices/ alterations: Some notes on the clarinet can be played with more than one fingering, and some, for example altissimo G, can have a dozen or more choices. One fingering for a note might have slightly different intonation from another fingering for the same note. In most cases, the standard fingerings are facilitated for technical means, but these may not always be the ones that have the best pitch. In slow passages where technical agility is not a factor, substituting the better-pitched fingering makes sense. Below are some examples of alternate fingering choices starting from the low range to high range:

* T= thumb, R=register key

	<u>Standard Fingering</u>	<u>Alternative Fingering</u>
Low B:	T 123/2	T123/1 forked fingering (lower in pitch)
Throat F-sharp	1 (no thumb)	T/ two bottom right hand side keys (lower in pitch)
E-flat	T12/bottom right sided key	T12/ left hand bis key (same in pitch, brighter in color)
Clarion F-sharp	TR123/2	TR123/1 forked fingering (slightly higher in pitch)
Altissimo E-flat	TR23/1 fork/e-flat pinky key	TR23/3, e-flat pinky key
Altissimo F	TR23 c/g-sharp pinky/e-flat pinky key	TR123 c/g-sharp pinky/123 (no e-flat pinky) (higher in pitch)
Altissimo F-sharp	TR2/e-flat pinky key (*very flat note, add left hand bis key to bring up pitch)	TR123c/g-sharp pinky/123 e-flat pinky key (higher in pitch)
Altissimo G	TR2/12 e-flat pinky key (sharp fingering)	TR1/12, e-flat pinky key TR1/13 e-flat pinky key (both lower in pitch)

Covered fingerings: In addition to alternate fingerings, some of the throat notes on the clarinet (g, a-flat, a, b-flat) can require the use of covered fingerings. Earlier covered fingerings were discussed for the beginner clarinetist to assist with the technical issue of going over the break but covered fingerings can also improve pitch color, focus and timbre. Typically, the fingers of the right hand are used to cover their designated holes in a variety of combinations. Tone holes can also be covered in the left hand as well as pinky keys added in combination with the right hand coverings. Because each instrument can vary, there are not necessarily standard covered fingerings for these notes. Some are more commonly utilized than others, but the clarinetist needs to work with a tuner and make his/her choices based on his/her instrument. One should be careful not to select a covered fingering that just makes the note sound better. Sometimes this may not be the wisest choice in terms of pitch.

IV. Advanced Technical Development: Use a variety of scales, arpeggio and broken chords in all major and minor keys to develop the technique of the advancing clarinetist. This will help the student to execute every scale and chord combination without difficulty.

- Major and minor scales exercises by H. Klosé are excellent. These exercises travel through all twenty four key areas and are easy to memorize.
- Scales in thirds by H. Klosé
- Major and minor chords
- Dominant seventh chords
- Diminished seventh chords
- Exercises based on sixths
- Exercises on octaves
- Technical etudes (Rose 40 book I & 2, Rose 32)
- 3 octave chromatic scale eighth notes, triplets and sixteenth notes
- Chromatic noodles (refer to handout)
- Tonguing exercise for speed (refer to handout)

Suggested Equipment

B-flat Clarinets:

Beginner Models (plastic)

Yamaha YCL250

Buffet B12

Vito 7214

Vito Classic 7242

Leblanc L7214, L7242

Intermediate Models (wood)

Buffet E10, E11

Yamaha YCL 34, 454

Leblanc 1020 (Sonata)

Leblanc 1021S (Rapsodie)

Professional Models (wood)

Buffet R13 (nickel plated and silver keys)

Leblanc 2002S (Concerto)

Leblanc 1191S (Opus)

Yamaha YCL 650

Selmer B15-10G

Mouthpieces:

David Hite Premier

Vandoren B45, 5RV, 5RV Lyre, M13, 14, 15

Combs LC1, LC3

Behn Artistic

Ligatures:

Bonade

BG

Vandoren

Barrels:

Moenig

Chadash

Backun

Reeds:

Rico, Rico Royal (beginner reeds)

LaVoz

Mitchell Lurie

Vandoren (French cut)

Vandoren V12 (German cut)

Reed Quality/Selection

The topic of reeds can be a never-ending discussion, but there are few important pointers that could help the clarinetist have consistent and stable reed success. Most clarinetists purchase commercial reeds, but there are many players who have mastered the skill of making their own. This is a time consuming and costly endeavor, and for those who have mastered the art of reed making claim there is no going back. For those who have not developed this ability, commercial reeds are all they have. Regardless of what type of reed one is using, the necessity for good working reeds is universal. There are many brands and types to select from, and clarinetists can choose whichever ones they like. The following are a few suggestions for achieving as good a track record as possible for reed performance.

- **Reed Selection:** There is always safety in numbers meaning have a wide selection of reeds from a variety of reed stages. Reeds should range from older, on their “last legs” to fresh right out of the box. The point being made here is to try and keep a constant rotation of reeds to ensure something playable. If all the reeds are from the same breaking in period, the player may find that all his/her reeds are weak and unresponsive. Even if one is confident that his/her reeds are responding and stable uncontrollable variables like weather, climate and change of environment could be an unwelcomed surprise. The constant addition of new reeds to older broken-in reeds, even when one has a good reed to perform on, is wise. Have some reeds which are new, some which are at their playing peak, and some which are on their decline. These reeds are good for practice and may sometimes surprise the clarinetist by resurrecting themselves when needed.
- **Reed Storage:** It is important to keep reeds in a high quality reed case. There are several companies that make very good reed cases in varying price ranges. One does not have to get the most expensive reed case on the market. Reed cases with glass or plexiglass help the reed from warping. Make sure the case closes tightly and securely to keep the reed pressed against the glass. To assist with humidity issues, it helps to keep the reed case in a plastic zip lock bag with a moistened dampit. Although not fool proof, the zip lock bag helps maintain some moisture. Some clarinetists go so far as purchasing cigar humidors to keep their reed in but they can be expensive and are not very portable.

No matter what reeds are reeds and they will always be subject to outside elements. The most any clarinetist can do is try to keep them as stable as possible and have a wide selection to choose from.

composers who write for the A clarinet do so because of key area ease and the dark, beautiful color/timbre that the instrument possesses. If possible, the player should try to obtain an A clarinet for the repertoire that requires it. If not, it is probably best to write the part out to avoid potential transposition difficulties.

Clarinet Method Books

Beginning-Intermediate Level:

Clarinet Student Books 1, 2, & 3
Enjoy Playing the Clarinet
Clarinet Method
The Complete Clarinet Player Books 1&2
The Student Clarinetist Books 1 & 2
Yamaha Clarinet Student
A Tune a Day Books 1, 2, & 3
Tunes for Clarinet Technique
Intermediate Method for Clarinet
Daily Exercises and Scales for Clarinet

Fred Weber/Robert Lowry (Belwin)
Ruth Bonetti (Oxford)
George Waln (Warner Bros.)
Paul Harvey (Wise Publications)
Benjamin Spieler (Player Press)
John Kinyon (Alfred)
C. Paul Herfurth (Boston Music Co.)
Belwin
Skornica/Miller (Rubank)
G. Parès

Advanced High School Level:

Advanced Method for Clarinet
Melodious and Progressive Studies Book 1 & 2
26 Studies for the Clarinet
Clarinet Scales and Arpeggios
Modern Course For the Clarinet Scales and Arpeggios
Artistic Studies from the French School (Rose) Book I
Artistic Studies from the Italian School (Cavallini)
Artistic Studies from the German School (Baermann)
Foundation Studies for Clarinet (Baermann III)
Celebrated Method for Clarinet
The Progressing Clarinetist
The Advancing Clarinetist

Gower/Voxman (Rubank)
David Hite (Southern)
Cyrille Rose (Leduc)
Avrahm Galper (Boosey & Hawkes)
James Collis (Henri Elkan Music)
David Hite (Southern)
David Hite (Southern)
David Hite (Southern)
David Hite (Southern)
H. Klose (Carl Fischer)
Leon Lester (Carl Fischer)
Leon Lester (Carl Fischer)

Supplementary Method Books:

Essential Clarinet Technique
Studies and Melodious Etudes for Clarinet
Section Studies for B-flat Clarinet
First Book of Practical Studies for Clarinet
Second Book of Practical Studies for Clarinet
A Rhythm a Day
Winning Rhythms
Rhythmic Training
Melodic Etudes for Beginning Clarinet
Technical Studies for Beginning Clarinet
Development of the Altissimo Register for Clarinet
The New Extended Working Range for Clarinet
Clarinet Handbook
Clarinet Note Speller
60 Rambles for Clarinet
Odd Meter Etudes
Odd Meter Duets
Major and Minor vol. 24 w/CD
Getting' it Together vol. 21 w/CD

John Davies & Paul Harris (Faber Music)
Robert Lowry
Nilo Hovey
Nilo Hovey
Nilo Hovey
Belwin Mills
Edward L. Ayola
Robert Starer (MCA Music)
Norman Heim
Norman Heim
Norman Heim
Kalmen Opperman
Norman Heim
Fred Weber
Leon Lester
Everett Gates
Everett Gates
Jamey Aebersold
Jamey Aebersold

Solo Repertoire

Beginning-Intermediate Level:

Ancient Minuet
Arioso from Cantata N. 156
Chansonette
Nocturne
Romance
Sonata in D
Evening in the Country
When the Satins Go Marching In
Serenade
Broken Reed Blues (unaccompanied)
Dixie Pixie
Chanson Moderne
Chrysalis
Aria Cantando
Menuetto K. 334
Timepiece
Piece in G minor
Wessex Pasorale
Little Serenade
Peter and the Cat
Clarinata
Pepperino Concert Caprice
Tom Sawyer Suite
Clarinetto Arioso
Famous Melodies
Famous Melodies
Leonard Bernstein for Clarinet
English Folk Songs for Clarinet
Selected Clarinet Solos
Album for Clarinet and Piano

Arman/Hite (Southern)
J.S. Bach (Carl Fischer)
A. Barret (Rubank)
L. Bassi (Rubank)
J. Becker/Voxman (Rubank) C & C Collection
Beethoven arr. Webster (Schirmer)
Bartok/Harris (Ludwig)
Forrest L. Buchtel (Neil A. Kjos)
Forrest L. Buchtel (Neil A. Kjos)
Paul Harvey (Cool Music)
Paul Harvey (Cool Music)
Hovey (Belwin)
G. Langenus (Carl Fischer)
Hovey (Belwin)
Mozart (Rubank)
Lennie Niehaus (Kendor Music)
Pierre (Southern)
Stocks (Southern)
Purcell/Worley (Ludwig)
Prokofiev/Fraser
Whitney (Spratt)
R. M. Endresen (Rubank)
James Collis (Boosey and Hawkes)
Wilfried Berk (Anton Benjamin)
Rossini/Cowles (Ricordi)
Puccini/Cowles (Ricordi)
Bernstein/Elliott (Boosey and Hawkes)
Wise Publication (Dorsey Brothers Music)
Amsco (Amsco Publishing)
Grainger (Schirmer)

Advanced High School Level:

Adagio
Scene and Air op. 82
Cantilene
Adagio and Tarantella
Festival Solo
Tom Sawyer Suite
Sonata
Petite Piece
Fantasy Suite
5 Bagatelles
Phantasy Pieces op. 43
Fantasie
Allegretto
Lamento et Tarantelle

Baermann (Schirmer)
Bergson (Rubank)
L. Cahuzac
Cavallini arr. Hite (Carl Fischer)
Collis (Boosey and Hawkes)
Collis (Boosey and Hawkes)
Danzi (Schott)
Debussy arr. Hite (publ?)
Dunhill (Boosey and Hawkes)
Finzi (Boosey and Hawkes)
Gade (Southern)
Gaubert (Southern)
Gaubert (Southern)
Grovez (Leduc)

Jazzy Clarinet vol. 1 & 2
 Concerto in E-flat
 Duo Concertante
 Canzonetta op. 19
 Solo de Concours
 Flight of the Bumblebee
 Fantasie Pieces
 Concerto no. 3 in B-flat Major
 Concertino
 Sonata
 Variations
 Sonata
 Concertino
 Concerto no. 1 in f minor
 Concerto no. 2 in E-flat Major
 Variations op. 33
 Grand Duo Concertante
 Sonatine

Paul Harvey
 Krommer (Southern)
 Milhaud (Leduc)
 G. Pierne (Rubank, Southern)
 Rabaud (Southern)
 Rimsky-Korsakov (Santorella)
 Schumann (Schirmer)
 Carl Stamitz (Peters)
 Tartini/Jacob (Schirmer)
 James Walker (Schirmer)
 Weber (Schirmer)
 Wanhal (International)
 Weber (International)
 Weber (International)
 Weber (International)
 Weber (Schirmer)
 Weber (Schirmer)
 Jaromir Weinberger (Carl Fischer)

Solo Repertoire Compilations/Collections:

Masterworks for Clarinet and Piano
 The Recital Clarinetist
 Sixteen Grand Solos for Clarinet
 Soloist Folio for B-flat Clarinet and Piano
 Solos for the Clarinet Player
 Fantastic Familiar Folk Songs
 Concert and Contest Collection for B-flat Clarinet
 French Pieces for Clarinet and Piano
 Classic Festival Solos for Clarinet Vol. 1 & 2
 Clarinet Duets
 Clarinet Concert Pieces
 Clarinet Solos
 Joplin Ragtime
 Album for Clarinet
 Six Studies in English Folk Song
 Schumann for Clarinet
 Satie Album

ed. Eric Simon (Schirmer)
 Armato (Carl Fischer)
 arr. Bonade (Southern)
 Rubank
 ed. Arthur Christman (Schirmer)
 Feldstein/O'Reilly
 H. Voxman (Rubank)
 ed Dona Gilliam and Mizzy McCaskill (Mel Bay)

 ed. William Eisenhauer (Alfred)
 ed. arr. Pamela Weston
 ed. arr Thea King (Chester Music)
 arr. Colin Cowles (Fentone)
 Grainger (Schirmer)
 Vaughn-Williams (Stainer & Bell/Galaxy)
 King
 Satie

Transposing Solo Literature for Clarinet in A

There is quite a bit of standard solo and orchestral repertoire written for the clarinet in A. Most intermediate and possibly advanced high school players would not yet own this instrument. The problem that could arise is that the transposition from one to the other can be confusing and challenging for the young or inexperienced transposing player. For example, in order to play in concert B-flat the A clarinet gets to play in C Major and the B-flat clarinet would have to play in B Major. The B-flat clarinetist will have to develop the skill of transposing down a half-step which can get quite messy when fast tempos and accidentals are involved, not to mention some of the technical challenges that could arise from awkward key signatures. This is not meant to discourage the clarinetist from developing this skill. This is actually something they should have the ability to do along with C transposition as they mature into highly advanced clarinetists. Most