



Cecilia.Kang@furman.edu | www.kangcecilia.com

**2017 Midwest Clinic
December 22, 2017
1:15 – 2:15 PM
Meeting Room (W179)**

“Clarinet Basics in 60 Minutes”

**Presented by:
Dr. Cecilia Kang**

**Assisted by:
Charleston County School of the Arts Clarinet Choir &
Mrs. Suzanne Reed**

Clinician Bio

Clarinetist **Cecilia Kang** is quickly garnering an international recognition as a dynamic artist-teacher. As a soloist and chamber musician, she has collaborated with the St. Lawrence String Quartet, the Copeland String Quartet and members of the Berlin Philharmonic, the Royal Danish Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, the Toronto Symphony Orchestra, and the Orpheus Chamber Orchestra. Internationally, she has appeared at Thy Chamber Music Festival (Denmark), IMPULS Contemporary Music Festival (Austria), Collingwood Music Festival (Canada), International Clarinet and Saxophone Festival (China), and Interflow Music Festival (Hong Kong). A passionate educator, Cecilia Kang has adjudicated and given master classes around the world and she has also presented at conferences hosted by the Music Educators Associations across the US, the College Music Society, and the International Clarinet Association. Cecilia Kang is a recipient of notable awards from the Canadian Music Competition, the Montreal Symphony Orchestra Standard Life Competition, the Embassy of the Republic of Korea in Washington DC, the Canada Council for the Arts, and the Metropolitan Arts Council. She earned a Doctor of Musical Arts degree from the University of Michigan, a Master of Music degree from the University of Southern California, and a Bachelor of Music degree from the University of Toronto. Cecilia Kang currently serves as Assistant Professor of Clarinet at Furman University in South Carolina. She is a Vandoren and Buffet Crampon Performing Artist and Clinician. Dr. Kang's appearance at 2017 Midwest has been sponsored by Furman University, Buffet Crampon USA and Vandoren USA.

furmanclarinet

Cecilia.Kang@furman.edu|www.kangcecilia.com

Topics:

- I. Posture**
- II. Hand Position**
- III. Embouchure**
- IV. Tone**
- V. Legato**
- VI. Articulation**
- VII. Intonation**
- VIII. Technique**
- IX. Range of the Clarinet**
- X. Reed Care**

I. POSTURE:



II. HAND POSITION:

- It is important to leave enough space between the palm your hand and the clarinet: Try to “hold” a mouthpiece cap on each hand while playing.
- The hand should be round and relaxed: Think of the finger moving from the knuckles and make sure that individual joints don’t collapse.
- Keep fingers as close to the keys as possible: Think of the “magnetic finger tips” that naturally attract to the clarinet keys.
- Try to keep fingering choices in one hand to keep the coordination as minimal as possible.
- In fast, technical passages, move fingers quickly and accurately w/out slapping the keys. Think “nimble and deliberate” finger motions.
- In lyrical passages, think “ballet fingers” or “squeezing lemons.”



Cecilia.Kang@furman.edu | www.kangcecilia.com

- Get familiar with chromatic fingering (IE. “Key #5” a.k.a “sliver, banana, forked” key). This key should be pressed down from the back of the key with the “fourth finger.”
- Trill Keys: Side keys on the upper joint make quick trill much easier- though intonation may not be as accurate, side keys are generally recommended for fast passages.
- Throat Register: When moving between throat register, ROLL the left index finger instead of lifting the finger.
- Advanced players often use resonance fingerings for throat register (additional keys are used to improve intonation and make the transition of going over the break smoother.)

III. EMBOUCHURE:

Problem	Solution
Teeth sliding off the MP	• Make sure the upper teeth are actually in contact with the mouthpiece. • Using a mouthpiece patch allows easier grip onto the mouthpiece.
Collapsed Chin	• Roll in lower lip over the bottom teeth. • Visualize heavy anchor pulling down the chin. (Scotch Tape) • Pull chin away from the reed (mouthpiece). • Pull in the corners of the mouth in while maintaining the flat chin. • “Inverse” whistling may help you visualize a good embouchure.
Puffy cheeks	• Elevate the tongue to a “high position” by “parking” the sides of the tongue against the molars of your upper teeth. • Imagine blowing into a thin coffee straw or whistling. • Exhale cool, fast air into the clarinet.
Leaking air	• Firm corners of the embouchure. • Make sure the corners of mouth are sealed (coffee straw). • Engage more downward motion with the upper lip.
Biting	• Try double lip embouchure. • Try the mouthpiece (glissando) exercise. • Be sure to anchor downward onto the mouthpiece.

IV. TONE:

You can gain a good concept of a beautiful clarinet tone through listening to recordings of well-respected, professional clarinetists. There are many variables that can affect the tone quality:



Cecilia.Kang@furman.edu | www.kangcecilia.com

Mechanical

- Mouthpieces & Ligatures
- Reed
- Instrument bore
- Barrel/Bell Combination
- Materials used in the construction of the instrument
- Condition of the instrument

Technical

- The use of air
- Embouchure
- Tongue Position

Helpful tips for developing good tone:

- Embouchure: Think of syllables 'E' for the Flat Chin and 'Eu' to bring the corners of mouth in.
- Tongue Position: In general, high tongue position enables one to exhale fast air into a smaller aural cavity. (Pencil Exercise)
- Air: Fast and Cold Air. Keep your air consistent! Think of the driving analogy & Clarinet Sit Ups!
- Throat: Keep It Relaxed
- Equipment Choices (Instrument, Mpc, Ligature, Reeds, Barrel, Bell)

V. LEGATO:

Exercises/ Demonstration:

- Interval Ballet (Exercise I on Pg.7)
- Legato Finger (Sponge)
- Air (Clarinet Sit-Ups)

VI. ARTICULATION:

Exercises/ Demonstration:

- AIR= "Either On or Off" (Think of the Driving Analogy)
- TIP-TO-TIP (Rice Spit Exercise)
- (Exercise III on Pg. 7)

VII. INTONATION:

Understanding the intonation tendencies and how to address these intonation challenges are invaluable to clarinetists at all levels.



Cecilia.Kang@furman.edu|www.kangcecilia.com

Dynamic:

Louder dynamics have the tendency to bring the pitch down, while softer dynamic bring the pitch up.

How to Adjust:

- Pulling Out (Barrel Vs. Bell)
- Fingering Choices

Other variables:

- Reeds
- Mouthpieces
- Embouchure (Biting)

Exercises:

- Intonation Chart:

E ¹	F	F#	G	G#	A	A#	B	C	C#	D	D#	E ²

- Workbooks: Steve Colley's *The Tuning System* or Richard Schwartz's *Tuning CD*
- App: Tonal Energy Tuner

VIII. TECHNIQUE:

While there are many incredible method books out there, here are a few of the books I have found particularly helpful for students in the early stage of developing technique.

"Vade-Mecum" of the Clarinet-player by Paul JeanJean. (Leduc)

416 Progressive Daily Studies for the Clarinet by Fritz, Kröpsch (Carl Fischer)

Complete Method by Hyacinthe Klosé (Leduc)

Complete Method, Op.63 (Part III) by Carl Baermann (Carl Fischer)

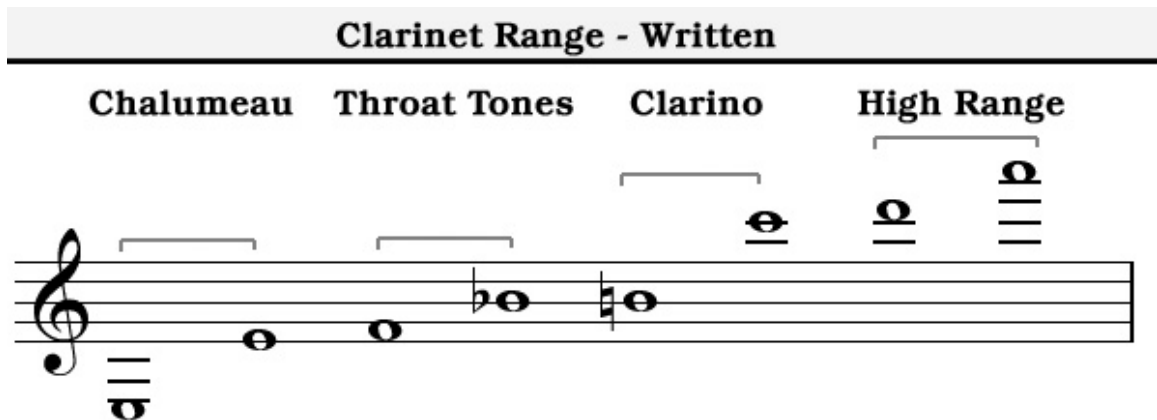
Tone, Technique & Staccato by Avrahm Galper (Mel Bay)

IX. RANGE OF THE CLARINET AND ITS' CHALLENGES:





Cecilia.Kang@furman.edu | www.kangcecilia.com



Exercises/ Demonstration:

- Chalumeau (Long Tones)
- Throat Tones (Going over the Break) (Exercise II on Pg.7)
- Clarion/Clarino – (Good Thumb Support)
- High Range/ Altissimo (High Note Ex.) (Exercise IV on Pg.7)
- Voicing- Partial Exercises (I.E. Reveille)

X. REED CARE:

The response and lifespan of a reed can be affected by a number of variables including choice of mouthpiece, ligature, embouchure, air support, break in process, among others. Please keep in mind that each mouthpiece will require specific strength of reeds that supports its unique measurements and dimensions (facing and tip openings).

Reed strength:

Reed strengths #3.5, #3.5+, #4 are commonly used by intermediate and advance students and the actual “strength” of reeds can vary between different brands.

As students improve and become more comfortable with the idea of breathing and blowing through the instrument, they may need thicker reeds to accommodate increase of air (volume & speed). Select reeds with strong heart for beautiful tone and flexibility especially in the upper register.

Break In Process:

It is crucial to be patient when breaking into new reeds. Although there are many philosophies on how to best break into new reeds, my current method is gradually increase playing on brand new reeds from starting from 30 seconds to a few minutes during the first two weeks.

furmanclarinet

Cecilia.Kang@furman.edu|www.kangcecilia.com

Replacing/Rotating Reeds:

One should replace or switch to harder reeds when one notices that the sound has become too thin or bright. Soft reeds can also make it difficult for to comfortably play the altissimo (high) range. Enough resistance is needed to maintain a good tone, while a soft reed can also force one to “bite.”

Common Reed Problems:

Too soft or waterlogged: Tone is too thin, bright, or even shrill in high register.

Too hard, warped, or not balanced: Tone is too dull, fuzzy, and it is easy to squeak.

Storage:

Individual reeds should be kept in reed cases and stored in humidity controlled climate, such as zipbloc bags or cigar humidors.

Cleaning:

Briefly soaking reeds in a solution made up of 50% hydrogen peroxide and 50% water can sanitize reeds, however this could potentially affect the lifespan of the reeds.

Fundamental Exercises

Dr. Cecilia Kang

www.kangcecilia.com

I. Transition Exercises



II. Over the Break/Trills



furmanclarinet

Cecilia.Kang@furman.edu|www.kangcecilia.com



Five-Step Articulation

1. Start with long tone
2. Lightly tongue the reed
3. Leave tongue on the reed
4. Lightly tongue the reed
5. Quickly stop the vibration of the reed

Repeat Steps 1-5 for other notes.

*Try on chromatic scale



*Transpose to different keys



Acknowledgement

Thank you for attending my clinic today. I hope you have found the information to be helpful in some way. I would like to acknowledge my major teachers Mr. Daniel Gilbert, Mr. Yehuda Gilad, Mr. Joseph Orlowski and Mr. Avrahm Galper who have greatly influenced me as a performer and teacher. Many of the ideas I have shared with you today have originated from them and have inspired me to continue on the path of music making. I would also like to thank the Charleston Charleston County School of the Arts Clarinet Choir, Mrs. Suzanne Reed, and students from Furman University for assisting with the presentation today.

Clarinet Studies at Furman

Furman University offers an outstanding undergraduate education in a closely-knit liberal arts college atmosphere. You can learn more about the clarinet program at Furman by visiting www.furman.edu/clarinet and www.MusicAtFurman.com. You can also follow up with all the exciting clarinet related activities taking place at Furman by joining the *Furman Clarinet and Friends* on Facebook!