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***Start with
Success:***

***Instilling
Clarinet
Fundamentals***

**WHY DO YOUR
STUDENTS CHOOSE TO
PLAY CLARINET?**



**WHY DO STUDENTS
CHOOSE SPECIFIC
INSTRUMENTS?**

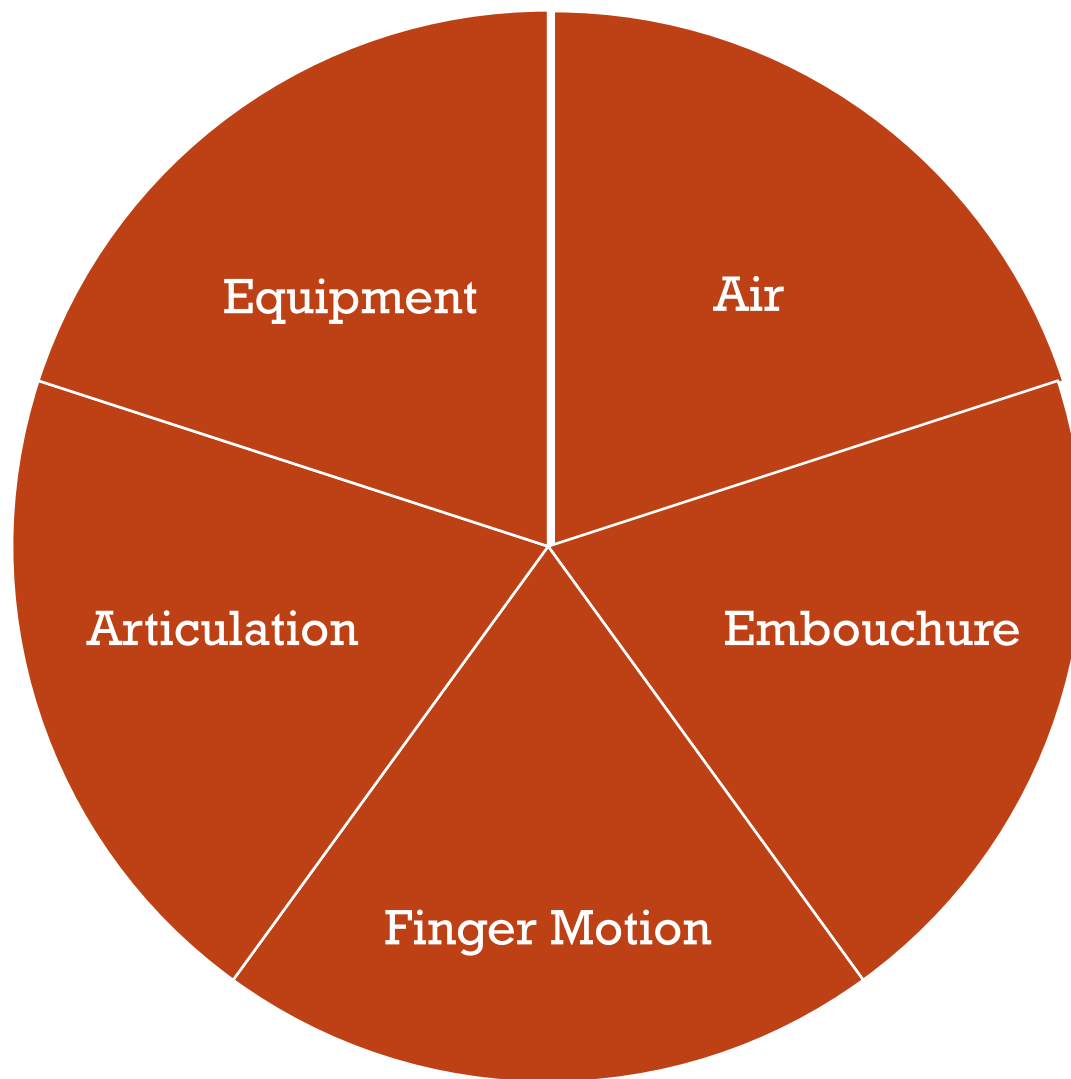
Sound

Mood

Self-expression



FUNDAMENTAL RECOMMENDATIONS FOR CLARINET STUDENTS



CONCEPT OF CLARINET TONE

Sabine Meyer

Carlos Ferreira

Anthony McGill

Doreen Ketchens

Sharon Kam

Artie Shaw

Martin Fröst

Benny Goodman

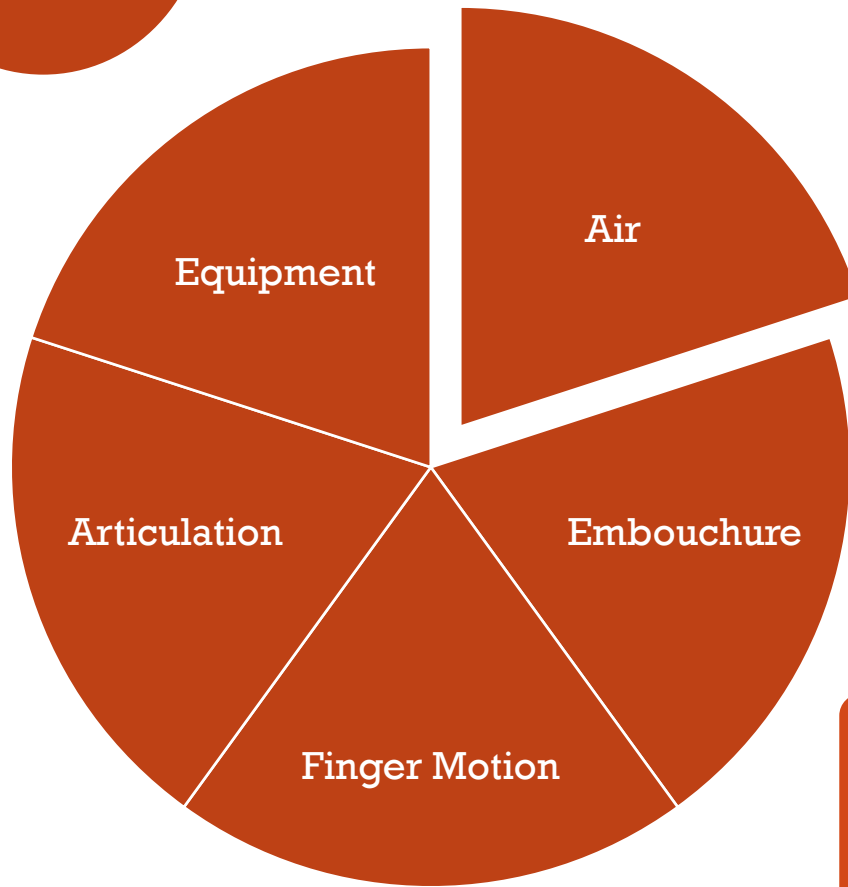
Alessandro Carbonare

Emma Johnson

Giora Feidman



Air



Why bring attention to air use and breathing?

- Controls tone
- Stable intonation
- Controls musicality
- Reduce tension

Natural
breath

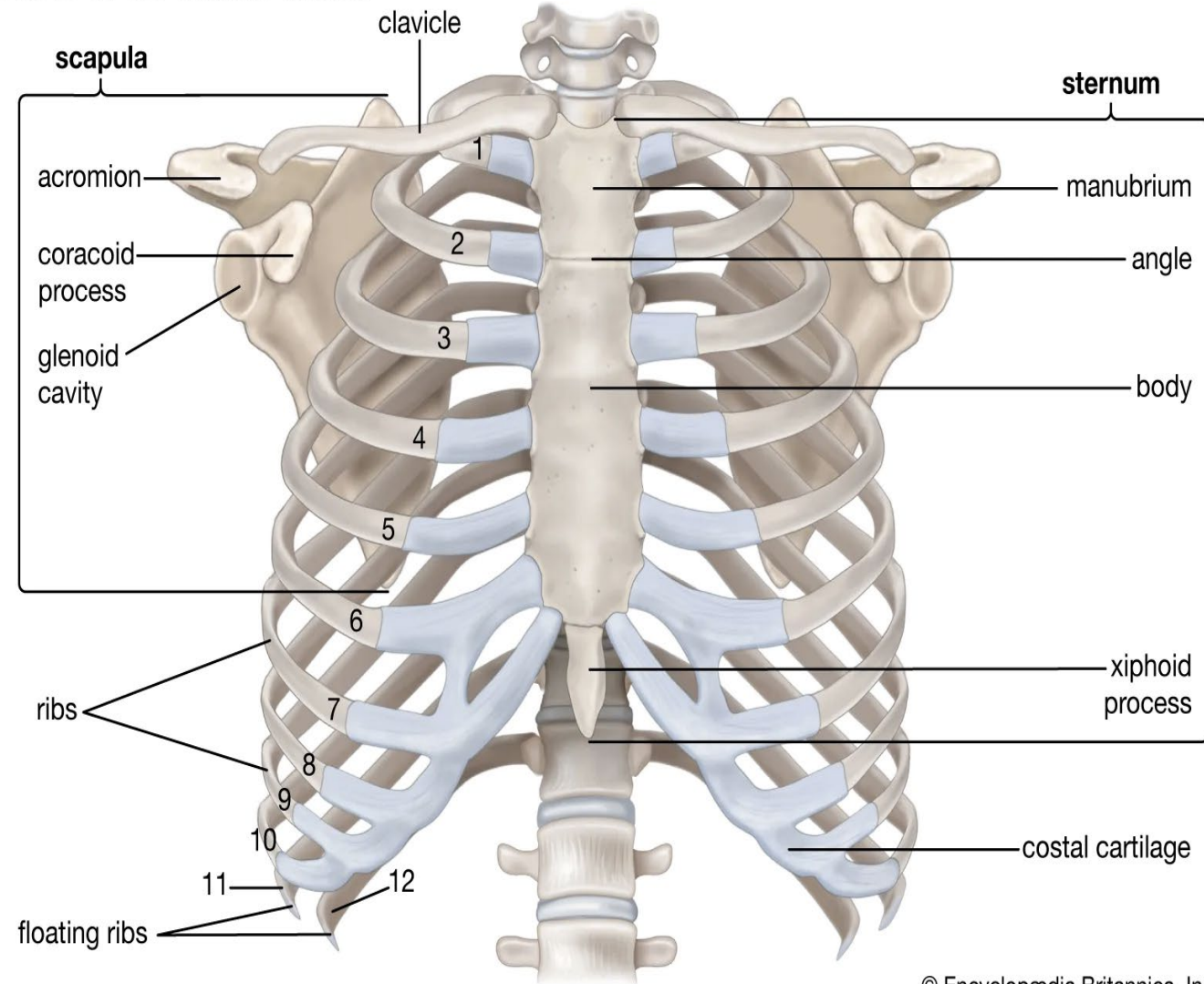
Body
movement

Controlled
exhalation





Bones of the human thorax

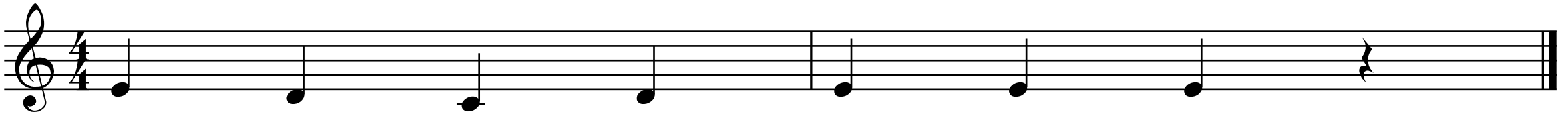


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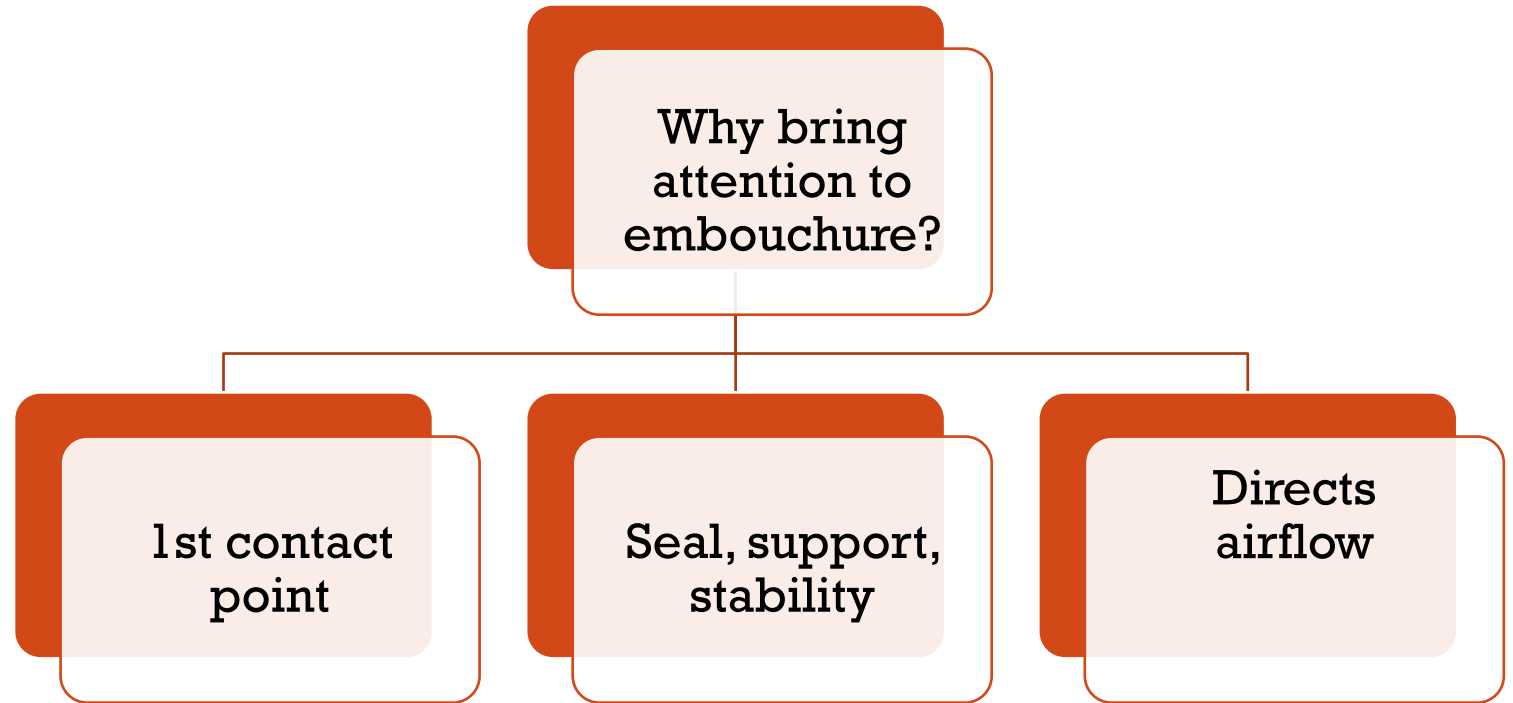
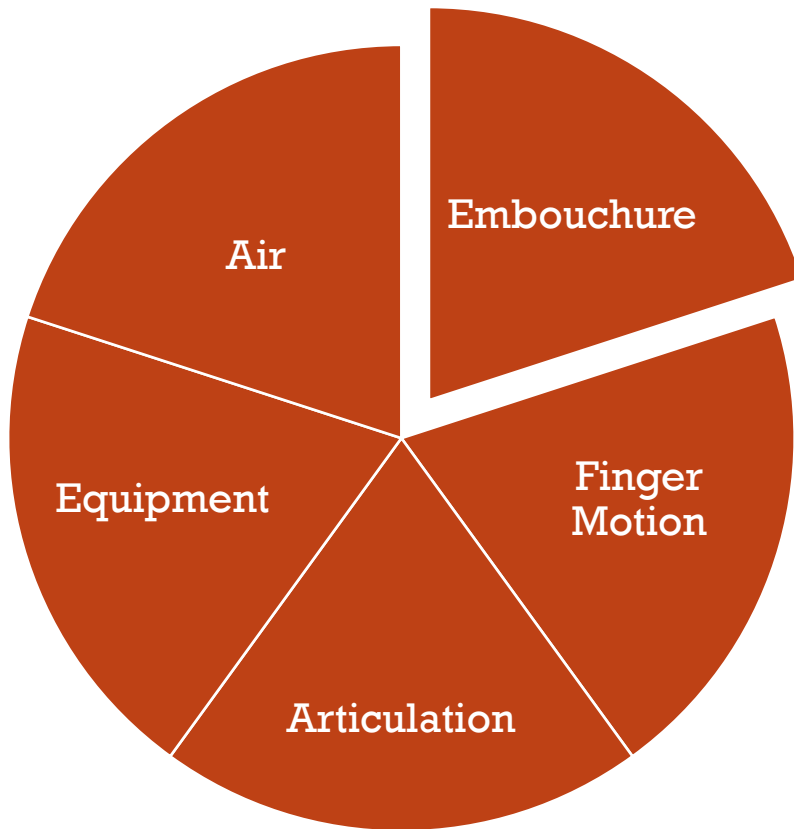


In practice:



1. Embouchure & air (short notes) only
2. With clarinet & air start (no tongue articulation)
3. All slurred with same support
4. Airy clarinet
5. Flutter tongue or growl!
6. “Clarinet hero”







Embouchure

SHAPE

- Drink thick milkshake
- Drink boba tea
- Suck thumb
- Embouchure sprints:
 - “eee”
 - slight “ah”
 - “oh” with tongue
“eee”



Embouchure

External Embouchure:

- Top teeth & Right arm = snug!
 - Use of mouthpiece patch
- Upper lip = hug teeth, down & in
 - Can also adjust inner embouchure
- Cheeks = create focused airstream, against teeth
- Bottom lip = firm pillow, against teeth



External Embouchure:

- Chin = tall from nose to chin
- Corners = hug
- Jaw = assist bottom lip to meet reed
- Amount & angle of mouthpiece
 - Listen for best centered, controlled tone
- Double lip = practice



Inner Embouchure:

- Top teeth = mouthpiece snug behind
- Tongue
 - Tip = articulation; middle = focus air; back = voicing
 - Shape = “hee,” “hew,” “shh,” “key



Hand Position

Embouchure

Finger Motion

Air

Articulation

Equipment

Why bring
attention to
hand
position?

Tone
quality

Healthy
habits

Expressive
freedom

Technique
& rhythm



Hand Position

Elements to keep in mind:

- Free position
- Right thumb = balance, shake hands, up/out, neck strap
- Left thumb = feel register key
- Fingers completely cover tone holes
- Basic motion- see all knuckles, move from back
- Wrist position- natural



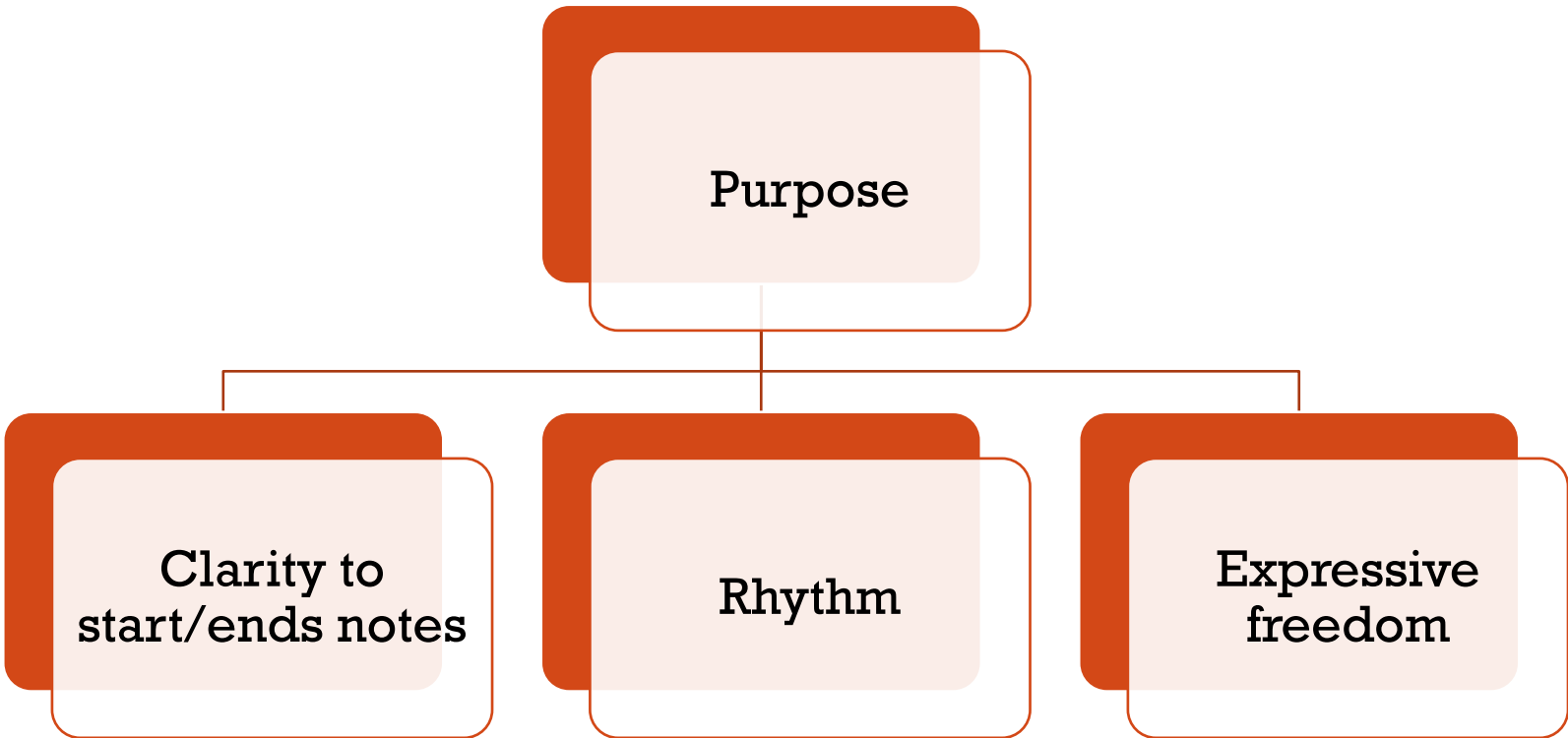
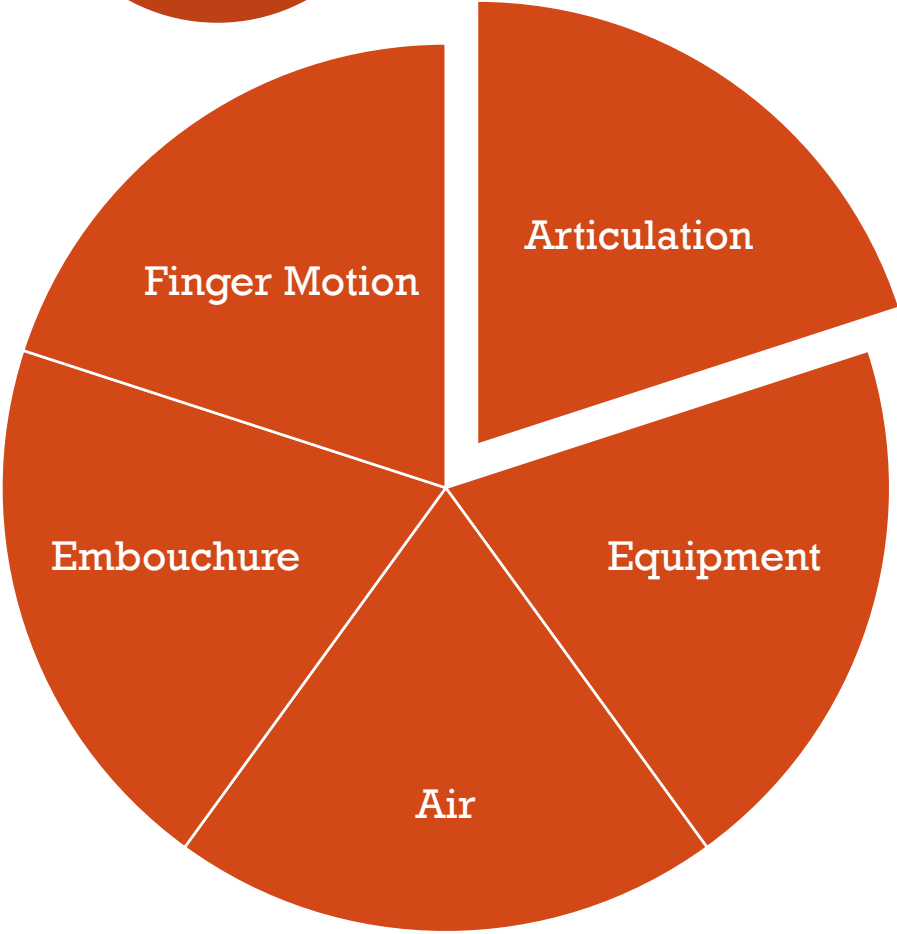
Hand Position

Recommended sequence of learning fingers

- Use a mirror
- Start w/ first line E, add 1 finger
- Register slurs
- Long B (3rd line) rock to A key, play B
- Long B rock to A
- Throat tones



Articulation



CONSIDERATIONS

- Beginners - air start
 - “hee”
 - ”hee” → “dee”
 - “dee” or “tee”
- 3 parts to articulation
 - Release
 - Duration/sustain
 - Stop or interrupt



Legato articulation- step 1

- Light, tongue close to reed
- Legato movement informs staccato
- A sequence:
 - Speak “dee” / “tee” / “thee”
 - Speak with embouchure
 - Air with embouchure
 - Mouthpiece speaking, aim tongue to same place
 - Play w/ varying dynamics
- Dee vs. Dah



Movement (to share w/ advancing players)

- AIR (tongue movement) – Kite exercise
- Tip of tongue (one taste bud)
 - anchor point for sides of tongue against top molars
- “What are you touching with your tongue when you articulate? Where on your tongue are you articulating?”



Staccato articulation - after legato

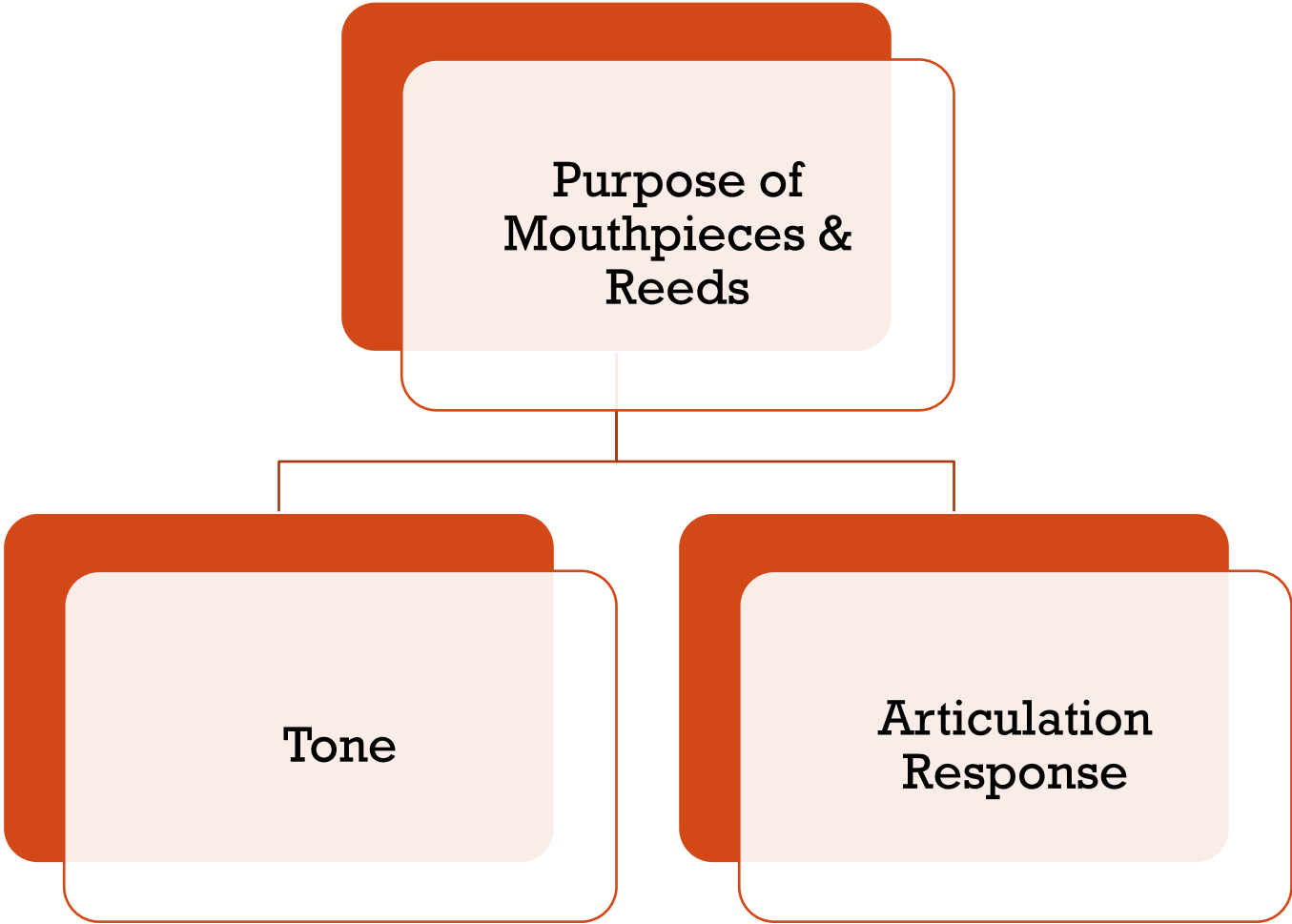
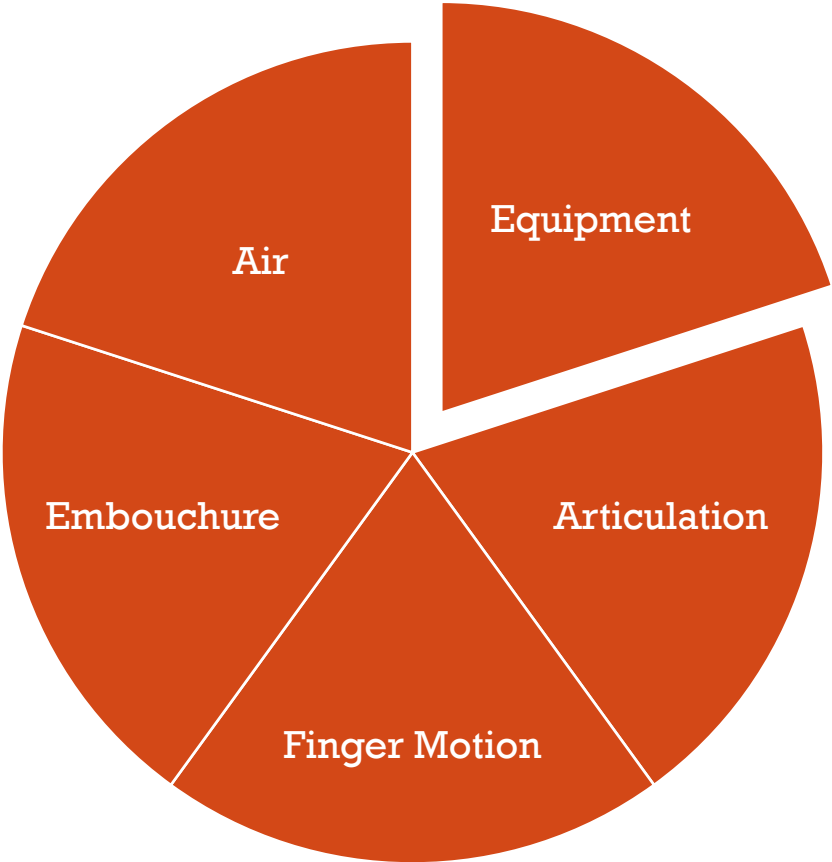
- Light, tongue close to reed- similar motion to legato
- Tongue stays on reed longer
- A sequence:
 - Speak “deeeet” / “teeeet”
 - Speak with embouchure
 - Air with embouchure
 - Mouthpiece speaking, aim tongue to same place
 - Play w/ varying dynamics



A large, solid orange circle is positioned in the upper-left corner of the slide. The word "Articulation" is written in white, serif font, centered within the circle.

Articulation

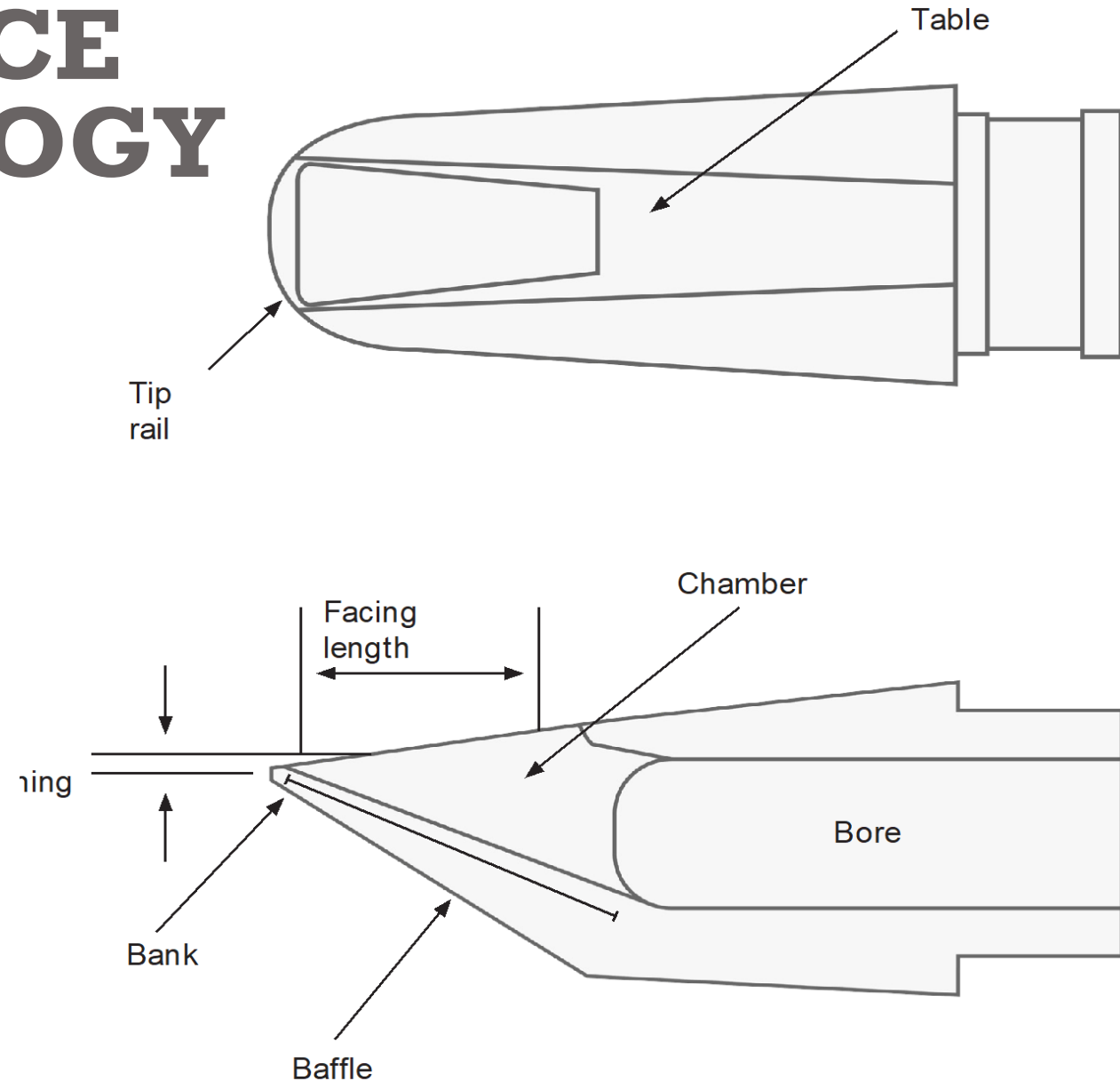




Equipment

MOUTHPIECE TERMINOLOGY

- Chamber – the open area inside the upper part of the mouthpiece
- Tip Opening – the space between the tip of the mouthpiece and tip of the reed
- Table – flat area on the front of mouthpiece where the bottom of the reed sits
- Facing – curved section between tip and table of the mouthpiece



MOUTHPIECE CARE

Equipment

MOUTHPIECE CAPS



Prevent accidents before
they happen

CLEANING



Lukewarm water rinse, avoid
cork getting wet, air dry



Equipment

MOUTHPIECE FACING

- For any mouthpiece, the reed lies flat on the table and side rails of the mouthpiece
- As you move towards the tip, the mouthpiece curves away from the reed while the reed remains straight
 - Creates opening at the tip which is where air passes through and the reed vibrates



- The facing is the curve of the mouthpiece away from the reed
 - Facing begins at the bottom of the window (opening behind the reed) and ends at the tip opening
- Clarinet and saxophone mouthpiece facings can be grouped into two general categories: close and open



CLOSE VS. OPEN TIP OPENING

Close Facing

- Smaller space between tip of reed and the mouthpiece
- Reed travels shorter distance when vibrating
- Less resistance

Open Facing

- Larger space between tip of reed and the mouthpiece
- Reed travels longer distance when vibrating
- More resistance



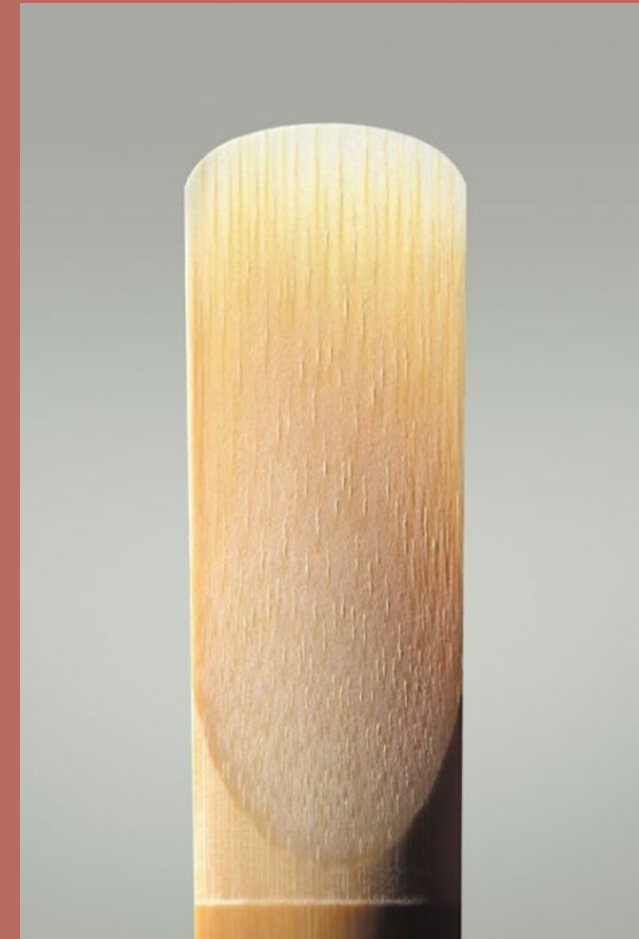
REED CHOICE & CARE

Equipment

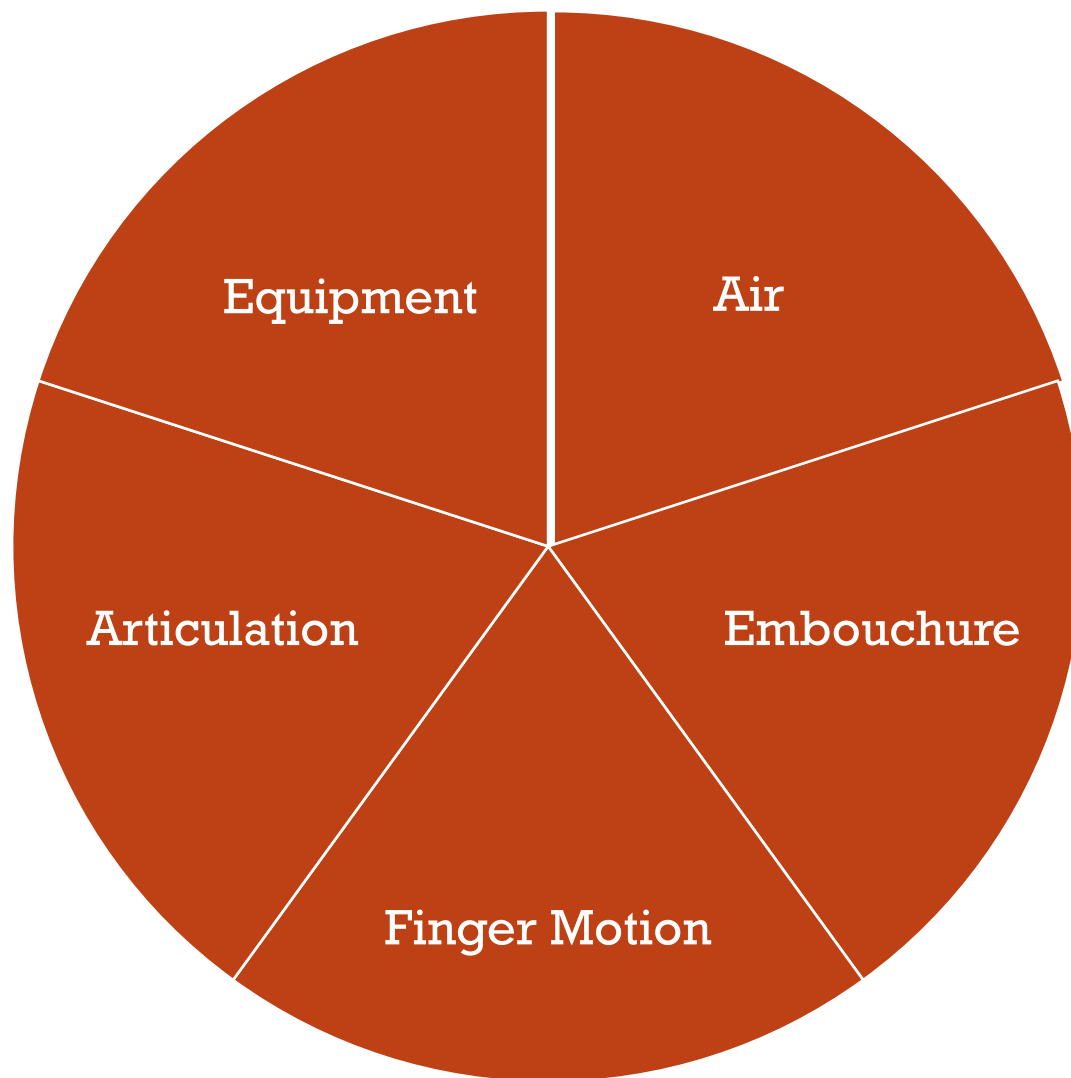
SYNTHETIC



CANE



FUNDAMENTAL RECOMMENDATIONS FOR CLARINET STUDENTS



THANK YOU!



QUESTIONS?



**EMAIL ME:
RAZEY1@STOLAF.EDU**

