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The Extended Clarinet Family - FRIEND or FOE?
How to EMBRACE the similarities instead of FEAR the differences of the Auxiliary Clarinets in
your instrumental music program.

Presented by:
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Wednesday, December 21, 2022
Meeting Room W176
8:30 a.m.

MEET THE CLINICIANS

Dr. Anthony J. Costa is Associate Professor of Clarinet at Penn State and clarinetist with The Pennsylvania Quintet and Prestige Clarinet Quartet. He was the recipient of the 2016 College of Arts and Architecture Faculty Award for Outstanding Teaching. In demand as an orchestral clarinetist, Costa served as utility clarinetist/bass clarinetist with the Dayton Philharmonic Orchestra and Dayton Opera Orchestra from 1999 to 2011, and currently performs as principal clarinetist of the Music at Penn's Woods Festival Orchestra and Pennsylvania Chamber Orchestra. Costa is a devoted chamber musician and has performed across the US and Europe. A champion of contemporary music, Costa has collaborated with such renowned composers as Carter Pann, John Corigliano, Gunther Schuller, John Harbison, Paul Chihara, Andrea Clearfield, Daniel Dorff, and Osvaldo Golijov. Committed to mentoring young clarinetists, Costa's students have participated in such esteemed festivals as the Aspen Music Festival, Eastern Music Festival, Tanglewood Institute, Interlochen Arts Camp, Brevard Summer Music Festival, and the Blue Lake Fine Arts Camp. His students have won second place in both the International Clarinet Association's High School Competition and Orchestral Excerpt Competition. Costa attended the University of Cincinnati College-Conservatory of Music and received a BM and BME. He received his MM in clarinet performance from Temple University in Philadelphia, PA and his DMA from The Ohio State University. Anthony Costa is an artist-clinician for the Buffet-Crampon Corporation.

<http://sites.psu.edu/clarinet/>

Dr. Janice L. Minor enjoys an active career as a solo recitalist, chamber musician, orchestral player, clinician, and music educator. She has performed and appeared in a wide variety of venues and festivals throughout the U.S and Europe, including the Kennedy Center for the Performing Arts, Rococo Theater in Schwetzingen Germany, Puccini Theater in Italy, Interlochen, Aspen Music Festival, Lucca Music Festival in Lucca, Italy, and the Saarburger Serenaden Music Festival in Saarburg, Germany. As an orchestral player, she has performed with the Cincinnati Symphony Orchestra, Cincinnati Pops, Cincinnati Opera, Richmond Symphony Orchestra and on soundtracks for The Discovery Channel and National Geographic. Dedicated to her role as artist-teacher, Dr. Minor is a passionate educator who is frequently invited to present master classes and clinics throughout the country and abroad. She is Clinical Associate Professor of Clarinet at the University of Illinois at Urbana-Champaign and has a successful private clarinet studio in the Chicago area. Her previous teaching positions include Clarinet Professor at James Madison University in Harrisonburg, Virginia and the Saarburger Serenaden: International Music Festival and School in Germany. She is a Buffet Crampon U.S.A. and D'Addario performing artist-clinician performing exclusively on Buffet Crampon clarinets and D'Addario woodwind products. Her CD The Recital Clarinetist with pianist Paulo Steinberg is available through Summit Records, Amazon, iTunes, Spotify and several national and international music distributors.

<http://www.janicelminor.com>

**The clinicians would like to thank Buffet Crampon, D'Addario Woodwinds, Penn State University, and the University of Illinois at Urbana-Champaign for their generous support.*

The Extended Clarinet Family - FRIEND or FOE? How to EMBRACE the similarities instead of FEAR the differences of the Auxiliary Clarinets in your instrumental music program.

Clinic Synopsis: All too often the auxiliary clarinets are misunderstood. Unless the music educator/ensemble director is a clarinetist, the other members of the clarinet family can be an enigma. This clinic will help music educators understand the fundamental common ground and differences between the soprano B-flat clarinet and the auxiliary clarinets absolving any uncertainties that may plague the extended clarinet section of their instrumental music programs.

BREATHING AND SUPPORT

FOR ALL CLARINETS

- Airstream should be a focused, narrow, laser beam through bore, as opposed to a spread cone. Remember ~ LOUD or soft . . . the air is . . . FAST!
- Support is how we use our bodies (especially core muscles) to focus and compress the air to maximize your tone in all dynamics. (leg lift exercise)
- “Aerosol Can”—As you exhale, your core muscles (abdominals and obliques) stay expanded from when you inhaled. Do not squeeze the air out of your lungs like a tube of toothpaste! (Ridenour)
- Try 3-step breath and expand in 3 directions
- Our spine “gathers” during inhalation and “lengthens” during exhalation

Eb Clarinet

- **“There are no “shy” E-flat clarinet players!”** Even though the E-flat clarinet is a smaller instrument, it actually needs MORE air! Most students when they start playing E-flat clarinet play very timidly as they do not want to stick out too much. I always tell my students, “There is no such thing as a shy E-flat clarinetist!” Shying away results in poor air support, which greatly contributes to poor tone quality and pitch issues, making them stick out even more!

Bass Clarinet

- Plan your breathing. Bass clarinet is 2.7X bigger than Bb clarinet!

EMBOUCHURE

Soprano Clarinet

- Firm well-formed embouchure should have a “circular” feel, not an “oval.” An oval formation produces biting and can cause notes to overshoot (aka squeaks!)
- Bottom lip should fold over the bottom teeth at the lip line.
- FLAT CHIN pulled downward with a well-defined chin bone. Imagine shaving or putting on ChapStick, use right index finger as a guide.
- Top lip should be pulled down, imagine a string on the tip of the nose being pulled downward that lengthens the space from tip of nose to chin.

- Corners forward in “OOO” formation, similar to sucking through a straw while drinking a thick milkshake.
- Think “Iron Mask,” NO CHANGE with breath, articulation, or register changes.
- Right hand thumb is part of the embouchure! (thumb to top teeth)

Eb Clarinet

- Although there are differences in the size, response, and intonation tendencies (just as there are between B-flat and A clarinets), ultimately the E-flat requires the same playing fundamentals as B-flat clarinet.
- In general, the lips should be wrapped around the mouthpiece at the point where the reed meets the lay of the mouthpiece. Proper clarinet embouchure requires a firm lower lip rolled over the bottom teeth, and the corners of the mouth pulled in like a drawstring. Imagine sucking through a straw while drinking a thick milkshake.
- Find a set-up (ex: mouthpiece, reed, ligature ...) that is most similar to your B-flat clarinet set-up so it is familiar to you.
- Tough on the bottom lip—How to help: The considerably smaller and narrower mouthpiece presses harder on the lower lip than on the B-flat clarinet. In order to prevent biting into the lower lip, many E-flat clarinet players place a thin piece of dental tape/wax or cigarette paper over their lower teeth to provide a cushion for the bottom lip.

Bass Clarinet

- Approach the bass as if it is nothing more than a large Bb soprano clarinet, stressing the similarities, not the differences.
- Take in more mouthpiece than Bb—Pressure point at fulcrum, slightly more open than Bb.
- Less pressure from bottom jaw, more relaxed—but still maintaining long-pointed chin “mask.”
- Experiment with the angle of the mouthpiece in your mouth. Move bell under chair and try to find a position where the angle of the bass clarinet mouthpiece is similar to the angle that the Bb clarinet mouthpiece. May have to sit at an angle to see conductor and music.

VOICING/TONGUE POSITION

Soprano Clarinet

- Tongue position should be high inside the oral cavity. The sides of the tongue should graze the top molars.
- Angry librarian, “Shhhhhhh!”
- Hissing Kitty, “HEEEEE”
- Vowel sounds . . . O, A, E . . . “eh” as in egg

Eb Clarinet

- Proper voicing/high tongue position is critical to maintaining fast air speed.
- Thinking “Shhhh” or “Angry Kitty Hissing” will raise tongue position so the sides of the tongue graze the top molars. This also shapes the tongue like a mini “ski slope” allowing the air/wind to glide over the tongue shape supporting the “fast air” concept.

Bass Clarinet

- Chalumeau="HOE," / Low clarion="HAY," / Upper clarion and altissimo ="HEE"

ARTICULATION

Soprano Clarinet

- All Articulation/Tonguing is, IS Interrupted Air!
- Articulation needs 99% air and 1% tongue stroke.
- Articulation is the "releasing air" not the tongue "striking the reed."
- Tongue stroke should be very light and close to the reed.
- "Feel the reed between the notes" that is how close it should be to the reed.
- Tip of tongue to tip of reed (practice on mouthpiece tip rail)
- Use only 2 taste buds! (You have 8,000-10,000 of them!)
- Articulation is vertical, NOT horizontal and AIR driven, NOT muscle
- Use "tee, dee" syllable to help maintain high tongue, -bursts and long
- Do not drop tongue/no anchor tonguing (tip to tip, then sides to molars)
- SET EARLY! 1) Set embouchure +tongue, 2) pressurize mouth while maintaining voicing, 3) RELEASE reed to air (like a water valve)

Eb Clarinet

- Articulation needs 99% air and 1% tongue stroke for clear response.
- Use the syllable "dee, dee, dee etc.." as opposed to "tee, tee, tee, etc..." for articulation.
- The syllable "dee" has a lighter approach and more control and clarity which allows a better "air-to-tongue" muscle ratio.

Bass Clarinet

- Approach like Bb clarinet by using tip of tongue and lots of air! (think *Air-ticulation*). Only difference is we contact the reed a little lower and behind the tip.
- *Fortissimo* AIR and *pianissimo* tongue.

INTONATION

Soprano Clarinet

- Tune open G (F concert) and adjust at barrel (start short tube, then long tube)
- Tune low C and 3rd space C (Bb concert) and adjust in middle—find compromise and make sure bridge is aligned
- Remember, LOUDER dynamics=flat and softer dynamics=sharp, so adjust!
- Tuning rings can help if you are having to pull out too much
- Check your perfect intervals, 1st, 4th, and 5th in relation to tuning pitch
- Use resonance/cover fingerings for throat tones

Eb Clarinet

- PITCH, PITCH, PITCH!! One of the biggest challenges on the E-flat Clarinet!
- The general tendency of the Eb clarinet is to play flat in the chalumeau range notes (low E, F, F#, G), flat in the “throat” notes (open G, G#, A, Bb), and sharp in high notes (Bb, B, C, C#) The lower range of the instrument tends to be sharp while its altissimo range tends to be flat.
- Pull out only the mouthpiece, the barrel, and the bell.
- Pulling out the mouthpiece affects the clarinet as a whole.
- Pulling out the barrel will affect short-tube notes.
- Pulling out the bell will affect long-tube notes.
- Tune to three notes on the Eb clarinet, representing short-, middle-, and long-tube pitches.
- It is very important to work with a tuner and know pitch tendencies of one’s E-flat clarinet so pitch adjustments can be made quickly.
- Have an assortment of alternate fingering choices on deck at all times!
- Alternate fingerings are often better choices than the standard fingerings used on B-flat clarinet.
**Please refer to alternate fingering chart ** An excellent resource for alternate fingering choices is the *Orchestral Studies for E-flat Clarinet* by Peter Hadcock.

Bass Clarinet

- How to tune? Tuning rings, adjust at neck, middle and bell. Don’t open register key all the way to help bring down pitch on high notes such as middle line B.
- Learn shading fingerings to help even out scale. Side Bb key to raise throat tones, etc.

HAND POSITION/FINGER TECHNIQUE/SPECIALTY FINGERINGS

Soprano Clarinet

- Natural C curve – hold a cup or let hands dangle at your side
- Left hand (left wrist down-turn out watch, peace sign, roll to A and G# keys)
- Right Hand (fingers dictate thumb position, knuckle movement to side keys)
- Move fingers as a curved unit (no straightening) from palm of hand
- Thumb rest adjustment/no clenching with right index/watch pinky position

Eb Clarinet

- **Hand Position:** Although smaller in its acoustical design (size of the bore, tone holes, mouthpiece, and reeds), there is otherwise no difference between the basic hand position on the B-flat clarinet and E-flat clarinet. However, students with very large hands may have difficulty adapting to the Eb clarinet.
- **Specialty Fingerings:** Have an assortment of alternate fingering choices on deck at all times! Alternate fingerings are often better choices than the standard fingerings used on B-flat clarinet.
Please refer to alternate fingering chart in handout. An excellent resource for alternate fingering choices is the *Orchestral Studies for E-flat Clarinet* by Peter Hadcock.

- **Short/smaller keys but not an instrument for beginners or small children!:** This instrument is a challenge for even advanced/professional clarinetists who have an excellent sense of pitch. Just because of its size, some directors may start beginner, small children on it thinking it will be easier for them until they can grow into a soprano B-flat soprano size clarinet.
- This instrument is not a “kid's” clarinet and is really not suitable for a beginner.

Bass Clarinet

- Even though it is a closed-hole system, be sure to keep curved, relaxed fingers
- Prepare low notes similarly to how you cross the break. You can often leave down the ring finger of the right hand and possibly one of your pinkies or thumb preparing for the low note.
- See high note fingering chart at end of handout

SPECIAL TOPICS FOR EACH AUXILIARY

Eb Clarinet

Reeds:

- Many E-flat clarinetists (including myself), cut down and shorten the butt of older or softer/weaker feeling B-flat clarinet reeds.
- The B-flat reed is typically made with better cane and gives added girth to the reed providing a richer, more substantial tone, volume support and assists response/pitch in the altissimo range.
- Always have a good selection of reeds as one may be more suitable over another depending on the style and demands of the music being played.

Recruiting An Eb Clarinetist

- The selection of an Eb clarinetist for your ensemble requires careful consideration. It is wise to recruit a student who has strong fundamentals, practice habits and who would welcome the greater responsibility of playing an exposed part. The student should also be comfortable in the altissimo range of the Bb clarinet, and have a good ear for catching intonation issues.

Bass Clarinet

Notation (Orchestral music):

- **French**, uses only the treble clef, is the easiest because you read the same way as you do a clarinet part and it sounds an octave lower.
- **German**, using the bass clef, sounds in the octave it is written. When composer then uses treble clef, the bass clarinetist must play one octave higher.
- **Problem**, some composers use German for bass clef and French for treble, which is very confusing! (Rachmaninoff and Stravinsky often were inconsistent)

Playing in the Altissimo:

- Voicing “HAY” to “HEE”
- Practice slurring up to high notes and then articulating on them to learn voicing.
- Harmonic fingerings for altissimo notes (*see bottom of last page)

- Use half-hole for altissimo D and higher

Other Tips:

- Test double-bridge by checking pad under LH middle finger
- Hold and carry instrument by lower stack and store in case keys up
- Raise both bridge keys when assembling (left hand and A-key).
- Have mouthpiece in neck when putting on reed, and then add neck to upper stack.
- Purchase your own mouthpiece, ligature, and reeds while in school
- Practice Bach Cello Suites to learn Bass Clef

EQUIPMENT LISTS

E-FLAT CLARINETS

Buffet Crampon

Tosca (high-end professional): BC1550L-2-0
R13 Prestige (high-end professional): BC1507-2-0
RC and RC Prestige Models (high-end professional)
R13 (professional): BC1531-2-0
E11 (intermediate): BC2301-2-0

Yamaha:

YCL-881 (professional)
YCL-681 (semi-professional/intermediate)

Selmer:

E16R Recital Series (Paris) (professional)
1405 plastic (USA) (intermediate/student model)

Patricola:

CL IS (professional) Less expensive than other instruments

Amati:

ACL-261 (intermediate)

E-FLAT CLARINET Mouthpieces

Vandoren

- B44 The time proven standard E-flat mouthpiece. Nice sound and good response.
- B40 Has same technical specifications as the B44, its wider tip rail offers a more compact sound.
- M30 A nice balance of flexibility and roundness of sound.
- Black Diamond (BD5-CM125) With exceptional ease to upper register, the BD5 maintains a sound that is round and full.

(The Vandoren line are very good mouthpieces that are also affordable for students and music programs on a budget.)

E-FLAT CLARINET Mouthpieces (continued)

Selmer

Selmer (Paris) Standard Series Eb Clarinet Mouthpiece

- C (model 200C),
- C* (model 200C1)
- C** (model 200C2)

Selmer (Paris) C85 Series

- 105 (model 220105)
- 120 (model 220120)

**There are many handcrafted mouthpieces made by experienced mouthpiece makers that can range from \$200-\$300+. If interested see models by Richard Hawkins, Walter Grabner, Clark Fobes, Brad Behn.)

E-FLAT CLARINET Reeds

Vandoren:

- E-flat Traditional
- E-flat V12
- **B-flat Traditional or V12 reeds cut down to fit E-flat mouthpiece

**Many E-flat clarinetists (including myself), cut down and shorten the butt of older or softer/weaker feeling B-flat clarinet reeds. The B-flat reed is typically made out of better cane and gives added girth to the reed providing a richer, more substantial tone, volume support and assists response/pitch in the altissimo range.

D' Addario

- Reserve E-flat Clarinet Reed

Rico and Rico Royal by D' Addario

- Rico-good basic reeds
- Rico Royal-upgraded Rico brand

Rigotti

- Gold

Legere (Synthetic Reed)

- European Cut
 - Classic Cut
-

E-FLAT CLARINET Ligatures

- **Bonade**: Full metal ligature, has free vibration and quick response.
- **BG Revelation**: Allows the reed more space to vibrate because of its metal prongs. The fabric band makes the sound less like that of a full metal ligature, but still provides clear articulation.
- **Rovner Light**: these ligatures incorporate an old idea for creating natural sound, softly holding the reed to the mouthpiece with no pressure points, just as if the reed were tied on with a string.
- **Rovner Dark**: The Dark Series Ligatures assist in producing a full, centered tone comparable to that of the old string technology. Classical performers especially enjoy the warm sound.

SELECT E-FLAT CLARINET Barrels

Buffet Crampon-Chadash: 41.5 mm

Fobes: 41-43 mm

Scott: 40-43 mm

Backun: 40.5-45 mm

Backun Cutback, Evo Behn, Requinto, Pereira: Barrels with Cutback for use with B-flat reeds

ALTO CLARINETS (Listed by price, highest to lowest)

Buffet Crampon Prestige Eb Alto Clarinet (wood)

Selmer Paris Model 22 Eb Alto Clarinet (wood)

Yamaha YCL-631 Professional Alto Clarinet (wood)

Leblanc Alto Clarinet 300s (wood)

Amati Alto Clarinet ACL682 (wood)

Selmer USA Alto Clarinet 1425 (plastic)

Leblanc Model 7165 Alto Clarinet (resotone)

Vito Student Eb Alto Clarinet (resotone)

ALTO CLARINET Mouthpieces

J & D Hite Alto Clarinet

Clark Fobes Nova Alto Clarinet

Vandoren Eb Alto Clarinet 5RV, B40 or B44

Walter Grabner

Gigliotti Maestro Alto Clarinet

ALTO CLARINET Reeds (May consider using Alto Saxophone Reeds)

Vandoren Alto Clarinet Reeds
Rico Alto Clarinet Reeds
Rico Royal Alto Clarinet Reeds
Daniel's Alto Clarinet Reeds
Marca Alto Clarinet Reeds
Prestini Alto Clarinet Reeds
D' Addario Alto Saxophone Reed: Reserve, Venn (synthetic)
Legere (American, Classic, Studio, and Signature) *for Alto Saxophone

ALTO CLARINET Ligatures

Vandoren Optimum
Vandoren Masters Nickel
Vandoren Leather
Vandoren M/O
Rovner Dark or Light
BG France Super Revelation
BG France Tradition Gold Plated
Selmer Silver Plated

BASS CLARINETS

Allora AABC-304 to Low C
Amati Bass Clarinet 691
Buffet Bass Clarinet TOSCA with low C BC1195-2-0
Buffet Bass Clarinet TOSCA with low D BC1185
Buffet Bass Clarinet TOSCA with low C BC1185R (removable extension?)
Buffet Bass Clarinet PRESTIGE with low C BC1193-2 (also available in Green Line)
Buffet Bass Clarinet PRESTIGE with low Eb BC1183-2-0 (also available in Green Line)
Buffet Bass Clarinet PRESTIGE with low D BC1183R (removable extension?)
Buffet Student/Intermediate (wood) Bass Clarinet with low Eb BC1180-2-0
FW Bass clarinet to low C plastic
FW Bass clarinet to low Eb plastic
Jupiter Model 673B plastic (Eb on bell)
Jupiter Model 675N-C plastic (Eb on body)
Kessler Custom Low Eb Bass Clarinet – 2nd Generation (hard rubber)
Kessler Custom Low C Bass Clarinet - 2nd Generation (hard rubber)

Leblanc Bass Clarinet Espirit Intermediate
Leblanc Bass Clarinet Model #7168
Leblanc L60

Ridenour Profession Model Bass Clarinet

Royal Global Firebird Low C Bass Clarinet (wood)
Royal Global Polaris Low C Bass Clarinet (mid-line wood)

Selmer Bass Clarinet 1430LP to Low Eb plastic
Selmer Bass Clarinet low Eb –65
Selmer Bass Clarinet Privilege Model 67 to low C
Selmer Paris Bass Clarinet 35 to Eb

Uebel Emperor Bass Clarinet to low C

Vento 500 Series
Vento 800 Series Model 8180 to Low C

Vito Student Bass Clarinet 7166 plastic
Vito Student Bass Clarinet 7168 plastic

Yamaha Professional Bass Clarinet to low C YCL-62211
Yamaha YCL -621 to Low Eb (wood)
Yamaha YCL-221 Student Bass Clarinet to Low Eb plastic

BASS CLARINET Mouthpieces

•Beginner:

Clark W. Fobes Debut Bass Clarinet Mouthpiece
J&D Hite Bass Clarinet Mouthpieces Model #124

•Intermediate:

Clark W. Fobes Basso Nova Bass Clarinet Mouthpiece
Vandoren B40
Selmer Focus

•Advanced:

Walter Grabner CXZ_LB *Discontinued
Roger Garrett MO Bass Clarinet Mouthpiece
ESM Ernst Schreiber (comes with Buffet stamp)
Clark W. Fobes San Francisco Bass Clarinet Mouthpiece
Ramón Wodkowski
Vandoren Bass Clarinet Mouthpiece (BD5, B40, B50)

*See also models by Pyne, Selmer, Hawkins, Morgan

BASS CLARINET Reeds:

- Vandoren Bass Clarinet Traditional
- Vandoren Bass Clarinet V12
- Vandoren Bass Clarinet V21
- D'Addario Reserve Classic
- D'Addario Grand Concert Select *Discontinued
- Rico Royal
- Legere Classic Bass Clarinet Synthetic Reed
- Legere Signature Bb Bass Clarinet Reed
- Legere European Cut Bb Bass Clarinet Reed
- Gonzalez Bass Clarinet Reeds
- LaVoz Bass Clarinet
- Zonda Supreme Bass Clarinet Reed

BASS CLARINET Ligatures

- Vandoren Optimum, Leather
- Rovner Dark, Light, Versa, Versa-X, Van Goh, Platinum Metal
- BG France Super Revelation
- BG France Tradition Gold Plated

BASS CLARINET Accessories

Instrument Stands:

- Hercules Stands DS561B Bass Clarinet / Bassoon Stand
- K&M 15010N Bassoon or Bass Clarinet Stand
- K&M Bass Clarinet Stand Standard Model # 15060
- Blayman Bass Clarinet / Bassoon Stand Standard
- Performance Gear Bass Clarinet / Bassoon Stand Standard

Neck straps: (double-hook)

- BG Leather Bass Clarinet Neck Strap

Bass Clarinet Standing Peg: <https://www.justforwinds.com/bass-clarinet-standing-peg>

ETUDES/REPERTOIRE

E♭ CLARINET

Etudes:

There aren't many clarinet etude books specific to the E-flat clarinet. However, there are a few and using the "war horses" for B-flat clarinet are great etude choices.

- *Rose 32 Etudes and Rose 40*: These are good etudes to help transition from B-flat to E-flat clarinet. Clarinetists are familiar with them and the ranges of the etudes cover all the registers of the instrument.
- *Complete Method for the Clarinet, Volume III, Gustav Langenus*: Exercises in this book, particularly the articulation studies are good for working on E-flat articulation.
- *12 Progressive Studies for E-flat Clarinet, Laura McLaughlin*: This book includes 12 original progressive etudes focused on the E-flat clarinet's higher range.
- *Orchestral Studies for the E-flat Clarinet, Peter Hadcock*: Although Hadcock's primary goal in this book is the teaching of orchestral excerpts rather than the fundamentals of playing there is an excellent fingering chart with several alternative fingering choices.

E-FLAT CLARINET Solo Recommendations: (ranging from intermediate to advanced)

Sergei Rachmaninov, arr. Emily Gray, *Vocalise*, Publisher: Emily Gray
Henry Purcell, arr. Ronald Dishinger: *Gavotte & Hornpipe*, Publisher: Medici Music Press
Claude Debussy, arr. Sharon Davis *Golliwag's Cakewalk*, Western Inc.
Alfred Reed: *Hoe Down*, Publisher: Edward B. Marks Music Company
Alfred Reed: *March Variations (from Five Dances for Five Clarinets)*, Publisher: Edward B. Mark Co.
Emily Gray: *Suite for E-flat Clarinet and Piano*, Publisher: Emily Gray
Amy Beach, arr. John Gibson, *Hermit Thrush at Morn*, Publisher: JB Linear
Henri Rabaud, arr. John Anderson *Solo de Concours*, Publisher: Edition Musicus, Inc.
Arcangelo Corelli, trans. H. Voxman, *Sarabande and Gigue*, Publisher: Rubank, Inc.
William Bolcom: *Little Suite of Four Dances*, Publisher: Edward B. Marks Music Co./Hal Leonard Corp.

E-FLAT CLARINET Solo Recommendations continued: (ranging from intermediate to advanced)

Jaren Hinckley: *Two Estate Gardens*, Publisher: Woodwindiana Editions
Johann Molter, arr. Todd K. Kerstetter: *Concerto No. 1*, Publisher: Prairie Dawg Press
Daniel Dorff: *Dance Music for Mr. Mouse*, Publisher: Theodore Presser Company
Alfred Reed: *March Variations*, Publisher: Robert Lienau Musikverlag
Ernesto Cavallini: *Carnevale di Venezia*, Publisher: Robert Lienau Musikverlag
Alfred Prinz: *Sonata No. 1*, Publisher: Woodwindiana, Inc.
Alfred Prinz: *Sonata No. 2*, Publisher: Woodwindiana, Inc.
Theresa Martin: *Calcipher*, Publisher: Potenza Music Publishing Composition
Easley Blackwood: *Sonatina for E-flat Clarinet and Piano op. 38*, Publisher: Blackwood Enterprises

BASS CLARINET

Etudes and Studies

Arnold. Bass Clarinet Scale Book, Aztecpress, Second Edition 2003
Drapkin, Michael. *Symphonic Repertoire for the Bass Clarinet Books 1, 2 and 3*
Roncorp, Cherry Hill, NJ, 1979+2004
Hegvik. *Melodic Etudes; A Lyric Approach to the Clarinet*, Edmunds, WA
et cetera productions, 2004.
Rhoads. *Baermann for Alto & Bass Clarinet*, San Antonio, Southern Music (B405)
Rhoads. *18 Selected Studies*, San Antonio, Southern Music, (B-406) 1963.
Rhoads. *21 Foundation Studies*, San Antonio, Southern Music, (B-217) 1965.
Rubio, Pedro. *Studies for Bass Clarinet (to Low C)*, Musica Didactica S.L., Madrid, 2004. (2 Volumes)
Saunders and Siennicki. *Understanding the Low Clarinets*, Shawnee Press, Delaware Water Gap, PA,
Weait. *Bassoon Scales for Reading*, www.weaitmusic.com
Weissenborn/Rhoads. *Advanced Studies*, San Antonio, Southern Music, 1973.

BASS CLARINET Solo Recommendations: (ranging from moderate to advanced)

Bassi, *Lamento*. Rubank (04476889)
Bennet, *Deepwood*. Carl Fischer (w1614)
Bergh, Haakon. *Praeludium*. Western International Music, Inc. (AV 134)
Bozza, Eugene. *Ballade*. Southern Music Company.
Brossé, Dirk. *Elegy for Bass Clarinet and Piano*. Metropolis Music, 2000
Brown, Rayner. *Prelude and Fughetta*. Western International Music, Inc. (AV 51)
Busch, Adolf. *Suite, Op. 37*. Amadeus Verlag
Chopin, *Etude, Op. 25 #7*. Western International Music, Inc.
Davis, *Variations On A Theme of Robert Schumann*. Southern Music Co.
Desportes, Yvonne. *Andante and Allegro*. Southern Music Company.
Diethe, Friedrich. *Romanze*. Metropolis Music Publishers.
Dorff, *Flowers of St. Francis*. Theodore Presser Co.
Eccles, *Sonata in G minor*. Belwin Mills Corp (E03877 and E03878)
Erdmann, Dietrich. *Monolog*. Breitkopf & Hartel
Favoreel, Johan. *Zebus for Bass Clarinet and Piano* 1997. Metropolis Music,
Galliard, *Adagio and Allegro*. Southern Music Company. (03774337)
Hadermann, Jan. *Spotlights on the Bassclarinet*. De Hake
Handel, *Allegro from Concerto in f minor*. Ludwig Music Publishing
Karel, *Aquamarine*. Boosey & Hawkes Inc
Karlins, *Improvisations on "Lines Where Beauty Lingers."* Tritone Press
Kibbe, Michael. *Sonata, opus 40a*. (www.michaelkibbe.com), Shawnee Press
Krol, Bernard. *Fantasiestucke, Op. 108*. Bote & Bock
La Plante, *Gloucester*. Shawnee Press Inc.
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**Select Important E-flat, Alto, Bass, Contrabass Clarinet Parts
in Band/Wind Ensemble Repertoire**

E-flat CLARINET

Bernstein/Grundman	Slava!	short solo
Bernstein/Lavender	Three Dance Episodes from <i>On the Town</i>	
Broege	Sinfonia V	
Colgrass	Winds of Nagaul	big solos at the beginning
Copland/Hindsley	El Salon Mexico	
Gorb	Yiddish Dances	
Grainger	Lincolnshire Posy, end of III	duet with piccolo
Grainger	Molly on the Shore	
Holst	First Suite, II	
Holst	Hammersmith	
Mackey	Redline Tango	
Maslanka	Symphony No. 2	I, opening melody, mm. 6-28, solo near the end of I; 182-186; 220-231
Messiaen	Oiseaux Exotiques	Rehearsal 11
Nixon	Fiesta del Pacifico	
Schmitt	Dionysiaques	very difficult
Strauss/Hindsley	Till Eulenspiegel	
Vaughan Williams	English Folk Song Suite	trio with oboe and piccolo

ALTO CLARINET

Dahl	Sinfonietta	probably the most significant alto clarinet solo in the entire repertoire, II: unison with Bbs at the beginning, solo at end --too difficult for 99% of high school bands
Dello Joio	Variants on a Mediaeval Tune	
Grainger	Lincolnshire Posy	Several solos, including version B of the third movement, beginning of IIIb, duet with piccolo; middle of VI, duet with piccolo
Grainger	Molly on the Shore	
Husa	Music for Prague	
Leemans/Wiley	Marche des Parachutistes Belge	m. 114

BASS CLARINET

Chance	Incantation and Dance	not really solos but prominent parts, usually with contra, sometimes in octaves, sometimes independent parts
Grainger	Lincolnshire Posy	version A of the third movement
Grainger	Molly on the Shore	
Hindemith	Septet	VERY difficult
Kurka	Good Soldier Schweik Suite	VERY difficult-altissimo
Lindberg	Gran Duo	(mm. 315-335)
Mackey	Strange Humors	
Schmitt	Dionysiaques	VERY difficult piece; 2 prominent bass parts
Skalkottas	Nine Greek Dances	(II, mm. 75-77)
Ticheli	Blue Shades	
Viet Cuong	Bulls Eye	

CONTRA BASS CLARINET

Chance	Incantation and Dance	not really solos but prominent parts, usually with bass, sometimes in octaves, sometimes independent parts
Daugherty	Brooklyn Bridge	Important solo in IV: North
Mackey	Aurora Awakes	
Mackey	Kingfishers Catch Fire	
Reed	La Fiesta Mexicana	not really a solo but prominent

With special thanks to:

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Emeritus Professor, Dennis Glocke, Penn State University

Dr. Stephen Peterson, University of Illinois, Urbana-Champaign

Dr. Elizabeth Peterson, University of Illinois, Urbana-Champaign

Professor Barry Houser, University of Illinois, Urbana-Champaign



ADDITIONAL E-FLAT CLARINET RESOURCES

The E-flat Clarinet Project<https://eflatclarinetproject.wixsite.com/eflat>

United States Marine Band, Master Sgt. Michelle Urzynecok: "E- flat Clarinet Instruction"

<https://youtu.be/Wxd6Fjk3jqs>

Michelle Anderson: "E-flat Clarinet! How to Play it More Easily"

<https://youtu.be/AVMhsOnCyFQ>

Jennifer McLaren: E-flat Clarinetist: Philharmonia Orchestra, London, England:

http://www.philharmonia.co.uk/explore/instruments/e_flat_clarinet

Jessica Phillips: Second/E-flat Clarinetist: Metropolitan Opera Orchestra, New York

<http://youtu.be/C8xfRDzzCDU>

<http://youtu.be/yk3MpOWRaEo>

Select E-flat Clarinet Alternate Fingering Chart for the Altissimo Register

From *Orchestral Studies for the E-flat Clarinet* by Peter Hadcock

* Can add thumb register key to raise pitch

ADDITIONAL BASS CLARINET RESOURCES

Bass Clarinetists to know:

- Henri Bok- <http://www.henribok.com/>
- Evan Ziporyn- <http://www.myspace.com/evanziporyn>
- Edmund Welles: the bass clarinet quartet- <https://www.edmundwelles.com/>
- Michael Lowenstern- <http://www.earspasm.com/>

Websites and Online resources:

- International Bass Clarinet Society: <http://www.bassclarinet.org/index.html>
- Fingering chart: http://www.wfg.woodwind.org/clarinet/basscl_alt_2.html
- Michael Drapkin website: <http://www.bassclarinet.net/>
- Van Cott (music and books)- <http://www.vcisinc.com/clarinetbassmusic.htm>
- Bass Clarinet 101: Tips for Improving your Bass Clarinet Section A Conversation with Howard Klug, Michael Drapkin & Alcides Rodriguez
http://test.woodwind.org/clarinet/BBoard/download.html/1,4639/Bass_Clarinet_101.pdf

Instructional videos by Lawrie Bloom Bass clarinetist with the Chicago Symphony Orchestra

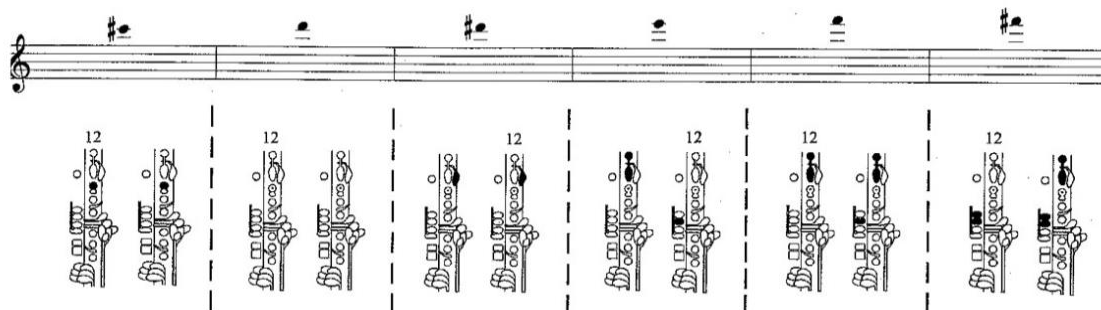
- Bass Clarinet Assembly Part 1 (missing part 2) <https://www.youtube.com/watch?v=OR34TRTrnjA&t=9s>
- Bass Clarinet Assembly Part 3 <https://www.youtube.com/watch?v=xszukkl2XkM>
- How to play bass clarinet Part 1 <https://www.youtube.com/watch?v=YdQKhEYPsY>
- How to play bass clarinet Part 2 <https://www.youtube.com/watch?v=92OED-zbf5w>
- Finding Your Sound <https://www.youtube.com/watch?v=vv7dh7CR8VU>
- Articulation <https://www.youtube.com/watch?v=ZMyqu8WILFA>
- Bass Clarinet Reed Break In <https://www.youtube.com/watch?v=TF3YZo99CAw>

BASS CLARINET Books:

- Bok, Henri. New Techniques for the Bass Clarinet Editions Salabert, 1989.
- Volta, The Bass Clarinet Method, International Music Diffusion (IMD) 1993.
- Vos-Rochefort, Andrea. The Bass Clarinet: A Collection of Pedagogical Materials and Approaches

International Clarinet Association

<https://clarinet.org/wp-content/uploads/2020/05/Music-for-E-flat-Clarinet-5.pdf>



Altissimo Harmonic Fingerings, From Volta "The Bass Clarinet Method"