

**The Midwest Clinic:
An International Band and Orchestra Conference
68th Annual Conference
December 17-20, 2014
McCormick Place
Chicago, Illinois**

***"Clarinets BIG and small-How to utilize them ALL!
Improve your ensemble's clarinet section through the use of clarinet
quartets in your instrumental music program.***

**Presented by:
The Prestige Clarinet Quartet
John Kurokawa, clarinet
Janice L. Minor, clarinet/e-flat clarinet
Sarah Nowlin, clarinet
Anthony J. Costa, clarinet/bass clarinet**

**Friday, December 19, 2014
Meeting Room W184
8:30 a.m.**

Meet the Quartet

The Prestige Clarinet Quartet ~ Founded in 1995 at the University of Cincinnati College-Conservatory of Music, this group of four versatile clarinetists is armed with a wide array of exciting repertoire performing recitals and conducting master classes throughout the United States. Each of the quartet's members is active as an orchestral player, solo recitalist, chamber musician, clinician, and music educator. For two consecutive years, the Prestige Quartet was the winner of the WGUC-90.9 FM (Cincinnati, Ohio) Young Artists Program, featuring the ensemble on live radio broadcasts. A winner of the International Clarinet Association's Recording Competition, the quartet's performance of Augustin Kubizek's *Three Sketches op. 44/2* is available on the "Music from the ICA" compact disk. The Prestige Clarinet Quartet has been a featured ensemble at the International Clarinet Association ClarinetFest in Columbus, Ohio, Atlanta, Georgia, Kansas City, Missouri, Los Angeles, California, and Baton Rouge, Louisiana, the University of Oklahoma Clarinet Symposium in Norman, Oklahoma, the Interlochen Center for the Arts, and Bayview Music Festival in Michigan.

Janice L. Minor is the clarinet professor at James Madison University. An active chamber and orchestral musician she has performed with the Montpelier Wind Quintet, Prestige Clarinet Quartet, Cincinnati Symphony Orchestra/Pops, Cincinnati Opera, Richmond Symphony, Roanoke Symphony, Opera Roanoke, and on soundtracks for The Discovery Channel/National Geographic. Appearances as soloist, chamber musician, educator, and clinician include the John F. Kennedy Center for the Performing Arts, the U.S. Army Europe Band in Heidelberg, Germany, U.S. Army Band Pershing's Own, Northwest Symphony Orchestra, Cincinnati Eighteenth Century Ensemble, Aspen Music Festival, Lucca Music Festival in Italy, Saarburger Serenaden: International Music Festival in Saarburg, Germany, and Interlochen Arts Academy. A Buffet Crampon U.S.A. performing artist her current CD, *The Recital Clarinetist* with pianist Paulo Steinberg, is being produced and distributed by Summit Records. For more information please visit www.janicelminor.com.

Anthony J. Costa is Associate Professor of Clarinet at Penn State University. Costa has served as utility clarinetist/bass clarinetist with the Dayton Philharmonic Orchestra and Dayton Opera Orchestra and is an associate musician with the Columbus Symphony Orchestra. Additionally, he has performed with the Cincinnati Chamber Orchestra, Akron Symphony Orchestra, Canton Symphony Orchestra, Lancaster Festival Orchestra, Erie Chamber Orchestra, Wheeling (WVA) Symphony Orchestra and the Music at Penn's Woods Festival Orchestra. Costa is a devoted chamber musician and has performed across the United States as a member of The Prestige Clarinet Quartet, The Pennsylvania Quintet, and the Razbia Ensemble. A champion of contemporary music, Costa has collaborated with such renowned composers as John Corigliano, Gunther Schuller, John Harbison and Osvaldo Golijov. With the Chihara Trio (Timothy Deighton-viola and Enrico Elisi-piano) Costa presented a recital at Carnegie Hall's Weill Recital Hall.

John Kurokawa currently serves as the principal clarinetist of the Dayton Philharmonic Orchestra and Instructor of Clarinet at Wright State University. He holds degrees in woodwind performance from Bowling Green State University (specializing on clarinet, flute, and saxophone) and clarinet performance from the University of Cincinnati College-Conservatory of Music. Mr. Kurokawa has been a frequent soloist with the Dayton Philharmonic, featuring the works of John Adams, Mozart, John Williams, and Gerald Finzi. He has performed with the Cincinnati Symphony Orchestra and is also the principal clarinetist of the Cincinnati Chamber Orchestra and Lakeside Symphony Orchestra. An active chamber musician, he has presented concerts across the midwest with the Prestige Clarinet Quartet, Wright Winds, and Dayton Philharmonic Woodwind Quintet. Mr. Kurokawa is a Yamaha Performing Artist and performs exclusively on the Yamaha CSG clarinet.

Sarah Nowlin is Director of Instrumental Ensembles at The Summit Country Day School in Cincinnati, Ohio. Ms. Nowlin has dedicated nine summers teaching clarinet and chamber music and conducting the Intermediate Band at the Interlochen Arts Camp. Previously, Ms. Nowlin was Adjunct Instructor of Clarinet at Xavier University and the Instructor of Clarinet at Transylvania University in Lexington, KY. Ms. Nowlin is an active performer as a section clarinetist with the Dayton Philharmonic and a founding member of the Prestige Clarinet Quartet. She has also performed with the Richmond Symphony and Sorg Opera Company. Her research on the music of Antonin Kubizek has given her the opportunity to perform at the University of Oklahoma Clarinet Symposium, and perform and lecture at the International Clarinet Festival. She has toured the United States, presenting clarinet/chamber music workshops, clinics and master classes.

CLINIC PROGRAM

Introduction: The Prestige Clarinet Quartet

Die Kunst Der Klarinette Variations on 'Colonel Bogey'

Ian Holloway

I. Introduction

(b.1952)

Ensemble Skills:

I. Cueing:

- Leadership roles: 1st part and among the entire ensemble.
- Building player confidence.
- Grouping experienced players with less experienced players, as well as matched skilled players.

**Musical Example: Birdwatching "A Fancier's Handbook" by Michael Henry*

Mvt. III: Vultures Looming

II. Balance/Blend/Matching:

- Solo vs. Accompaniment

**Musical Example: Paduona by Johann Hermann Schein from Crumhorn-Consort Anthology I*

- Volume/Intensity in all parts

**Musical Example: Divertimento by Alfred Uhl*

Mvt. III: Allegro con brio

- Matching Articulation: Challenges of different instruments matching articulation.

**Musical Example: Serenade op. 55 by Robert Stark*

Mvt. III: Allegro Vivace

III. Intonation/Tuning Concepts:

- Wind support/Air speed
- Knowing clarinet pitch tendencies
- Developing listening skills across the ensemble

**Musical Example: Divertimento by Alfred Uhl*

Mvt. II: Andante sostenuto, molto espressivo

Auxiliary Instruments:

I. E-flat Clarinet :

- Importance of good equipment (instrument, mouthpiece, reeds etc..)
- Blending with B-flats soprano instruments
- Intonation issues and use of alternate fingerings

**Musical Example: Ancient Hungarian Dances by Ferenc Farkas*

Mvt. I: Intrada-Allegro moderato excerpt

Mvt. III: Lapockas Tanc-Allegro molto excerpt

II. Bass Clarinet:

- Importance of good equipment (instrument, mouthpiece, reeds etc..)
- Fundamentals specific to bass clarinet playing
- Specialty fingerings

**Musical Example: Die Kunst Der Klarinette Variations on 'Colonel Bogey' by Ian Holloway*

Variation 2: Sequence

III. Alto Clarinet:

- Importance of good equipment (instrument, mouthpiece, reeds etc...)

Repertoire:

I. Brief discussion about quartet repertoire for middle school-high school players.

***A clarinet quartet repertoire list is included in the resource handout.*

Questions/Conclusion:

**Performance: Bagatelle*

Clare Grundman
(1913-1996)

Intonation and Tuning Concepts for the Bb Clarinet

John Kurokawa

Instructor of Clarinet, Wright State University

TUNING THE Bb CLARINET

Procedure

- Concert A is not a reliable tuning note- it often tends to tune sharp or flat depending on the individual and instrument.
- Tune concert F (G2, or open g) and adjust at the barrel.
- Tune your concert Bb, (C2) adjusting by pulling at the middle joint. Make sure that the bridge key is still in alignment.

VOICING THE SOUND FOR THE BEST PITCH

Tongue Position

- Regardless of embouchure, the tongue position has an enormous impact on tonal **quality, focus, and intonation**.
- Despite its immense importance, tongue position is often ignored, even by more advanced players.
- Encourage a high tongue position, i.e. the sides of the back of the tongue touching the molars and the tip of the tongue close to the tip of the reed.
- To achieve this, hiss like an ‘angry kitty’ with the syllable ‘HEEEEEEE’.
- A high tongue position assures a fast stream of air through the clarinet.
- A high tongue position assures consistent response, more uniformity between registers, and more stable intonation.
- A low tongue position, the result of blowing ‘warm air’ results in a spread sound, often flat in pitch and in quality.

DYNAMICS AND PITCH

- The clarinet has different pitch tendencies regarding dynamics vs. some of the other woodwinds, i.e. the flute.
- When playing loudly, the clarinet tends to go flat.
 - Avoid letting the tongue position drop when playing loudly. Keep the air stream focused and **fast**, and make sure the chin muscles are firmed downwards. A slight amount of additional pressure from the lower jaw is often helpful to avoid flatness, but **avoid biting** at all costs.
- When playing softly, the clarinet tends to go sharp.
 - Maintain a steady, **fast** airstream, keep the tongue high in the ‘angry kitty’ position, and above all, keep the chin muscles firmed downward to **avoid biting**.

REED AND PITCH

- A reed that is too stiff will often cause biting, fatigue, a harsh or stuff sound, and cause the player to play **sharp**.
- A reed that is too soft, either in strength or because it is worn out will often cause the player to play **flat**. While soft reeds may be easier to blow, they are often more difficult to control, in terms of intonation, articulation, and stability at extreme dynamics.

TUNING ‘PROBLEM’ NOTES

Throat Tones

- Whenever possible, covered fingerings should be used.
- Putting the right hand fingers plus the right hand pinky F/C key for all the throat tones is a good place to start.
- Each individual throat tone has it's own cantankerous tendencies of pitch and tone quality (or lack thereof). Using the appropriate covered fingering can help to ‘smooth out’ those differences.

Altissimo

- Experiment with different fingerings to find what works best on your model clarinet.
- Although embouchure adjustments will get the job done, it is more desirable to correct pitch by using a different fingering than by adjusting lip/jaw pressure.
- Resources:
 - Ridenour, Thomas, *Clarinet Fingerings*, Ridenour Clarinet Products, 2002
 - Pino, David, *The Clarinet and Clarinet Playing*, Dover Publications, 1998
 - Guy, Larry, *Intonation Training for Clarinetists*, Rivernote Press, 1996

EQUIPMENT

Outside of the player, equipment can have an enormous impact on intonation.

Mouthpieces

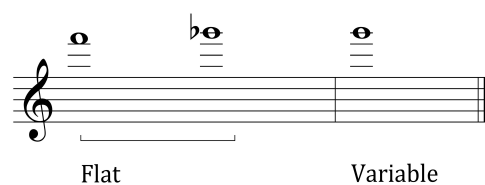
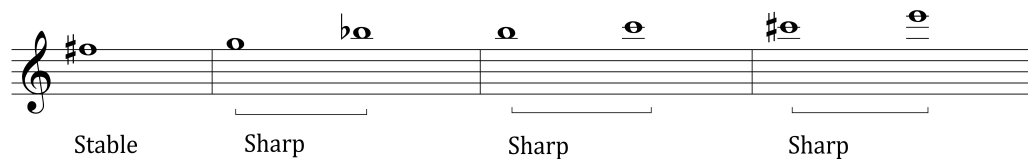
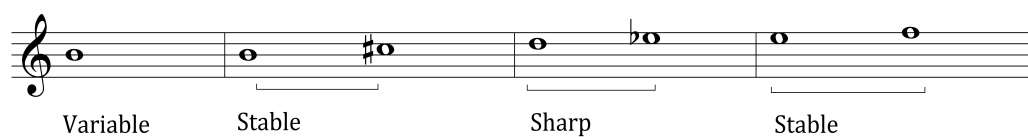
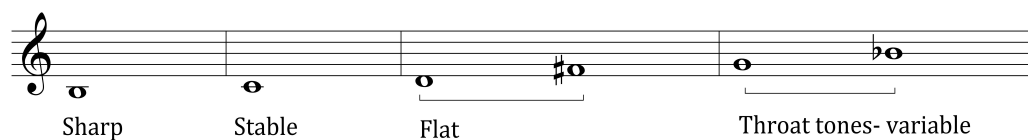
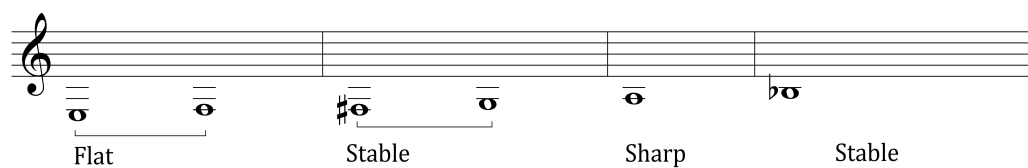
- The mouthpiece has a tremendous effect on tone quality, response, articulation, and intonation- if a mouthpiece plays out of tune, it is useless, no matter how good it sounds.
- Avoid stock mouthpieces that come with clarinets at all costs. Even for beginners, there are better options that will provide superior results.
- Some mouthpieces come with both a high (442 HZ) and low (440 Hz) option, such as the Vandoren line. Be sure to choose the one that will suit your needs.
 - Low pitch mouthpieces (440-441 Hz)
 - Vandoren 13 Series- M13, M13 Lyre, M15, M30
 - Rico Reserve- X0
 - Walter Grabner- CXZ_G11*
 - Richard Hawkins- S model, R model, or G model
 - Michael Lomax- Classic A model, L’opera model
 - Ted Johnson- TJ3

Tuning Barrels

- The standard length of most tuning barrels is 66 mm.
- Longer tuning barrels (67, 68 mm) will drop pitch overall, but will more drastically alter the notes closest to it, i.e. the throat tones.
- Make sure that you are not selecting a different length barrel to compensate for defects in playing. For example, if a player is chronically sharp, are they biting, or using an undue amount of lower jaw pressure? If so, a longer tuning barrel will make this problem worse.
- Test a new barrel over the entire range of the instrument.
- Recommended tuning barrels for the Buffet R13 clarinet
 - Buffet Moennig barrels
 - Buffet Chadash barrels
 - Tapelin-Weir barrels
 - Lomax/Zinner barrels

General Intonation Tendencies of the Bb Clarinet*

John Kurokawa
Instructor of Clarinet, Wright State University



*While this chart depicts the general pitch tendencies of the Bb clarinet, variations are bound to occur depending on the player, variations in equipment, and other factors. Players should map out their own pitch tendencies to know where adjustments to individual notes need to be made.

E-flat Clarinet

*Compiled by Dr. Janice L. Minor
Associate Professor of Clarinet
James Madison University, Harrisonburg, Virginia*

EQUIPMENT

Instrument Models

Buffet Crampon:

1. R13 approx: \$4,755.00

- The R-13 is one of the most common choices of more professionals worldwide.
- Good response and centered tone quality establish these as the industry standard.
- Hand Selected Grenadilla Body (comes in one piece or two piece body)
- Polycylindrical Bore
- Undercut tone holes
- 440 Hz
- Thumb rest adjustable, enabling the use of a neck strap.
- Key work finish silver plated according to the Buffet Crampon method.
- Springs blue steel springs for ease and accuracy of key movement.
- Pads superior quality, double fish skin.

2. RC and RC Prestige Models: approx.: RC- \$4,909.00/RC Prestige-\$6,195.00

- Has a slightly smaller bore and subsequent shape of the bell is made to create a more focused, warm sound.
- Reputed for having better intonation than other models.
- One piece Body: African Blackwood
- The smaller, French bore (which extends in to the bell) provides more focus and warmth.
- Masterful keywork responds easily and evenly.
- Pitch : 440/442 Hz
- Bore: 13.10 mm / Polycylindrical
- Keys: Silver Plated
- Thumb rest adjustable, enabling the use of a neck strap.
- Tone Holes: Inset /Undercut
- Special key: RC Prestige-left hand E-flat lever key.
- Pads: superior quality, double fish skin
- Springs: Blue Steel for ease and accuracy of key movement.

3. Tosca: approx.: \$7,146.00

- The bore of this clarinet is a continuation of the acoustic qualities of the renowned Bb and A Tosca models.
- A rich tone, round sound, easy to play, flexibility and comfort are the main characteristics of this clarinet.
- The key work has been improved to be more ergonomic.
- The position of the holes and rings has been reviewed to be as similar as possible to the fingering of Tosca Bb clarinet.
- Pitch: 440/442 Hz
- One piece body: natural African blackwood
- Bore: Poly-cylindrical according to the Buffet Crampon method
- Tenons: Metal-capped

- Keys: 19, including Eb lever and Low F correction keys
- Adjustable thumb rest
- Key work finish: Silver plated
- Key work and mechanics: Highly reliable
- Pads: combination 100% waterproof material (GT) and double fish skin

4. E11 approx: \$2,203.00

- An excellent Intermediate instrument with many of the features of professional model Buffet clarinets.
- Great-sounding and affordable Eb clarinet.
- High quality grenadilla one piece wood body.
- Silver plated keys
- Adjustable thumb rest

Yamaha:

1. YCL-881 approx: \$4,689.99

- One-piece grenadilla wood body, grenadilla wood bell and barrel
- Tapered tone holes with hand-tapered undercut.
- Each tone hole is individually hand-tapered and undercut for optimum tone quality, intonation, and uniform response throughout the instrument's range.
- Pressure fitted nickel-silver bell ring
- Increases density of the bell and creates a smoother, warmer tone quality.
- Integral tone holes are carved directly into the body of the instrument, achieving uniform resonance and response as well as rich tone color.

2. YCL-681 approx: \$3,869.00

- One piece body, grenadilla wood bell, barrel
- Silver-plated keys
- Tapered and undercut tone holes.
- Resistant to temperature and humidity fluctuations
- Tapered tone holes with hand-tapered undercut
- Each tone hole is individually hand-tapered and undercut for optimum tone quality, intonation, and uniform response throughout the instrument's range.
- Inset tone holes contribute to a clear, focused sound.

Selmer:

1. E16R Recital Series (Paris) approx.: \$7,399.00

- Thick wall construction allows easier blend with other lower clarinets.
- Silver plated keys have more texture than nickel, which makes it easier to finger fast technique.
- High quality aged grenadilla wood produces the most beautiful tone and is less prone to cracking.
- Left hand alternate Eb/Ab key will eliminate the need for ""sliding"" in tough technical passages.
- 13.5mm bore designed for beautiful tone and even intonation.
- 2 barrels, 43 mm and 45 mm will give players the option to adjust tuning with any ensemble.
- Adjustable thumb rest to help players find the most comfortable position.
- High quality leather pads get a perfect seal, but are soft enough to prevent "slapping" key noise.

Selmer (continued):

2. 1405 (USA) approx.; \$1,279.00

- Plastic student model
- Strong and durable
- Good for outdoor concerts
- Affordable for school music programs on a tight budget.

Patricola:

1. CL IS \$3,275.00-3,675.00

- Less expensive than other instruments.
- Has alternate Eb key and articulated G# key
- The body is made from hand selected, aged grenadilla or rosewood.
- An adjustable crows foot

Amati:

1. ACL-261 \$1,370.00

- Intermediate level
- Described as being ideal for school programs or the occasional player.

Select Barrels

- **Buffet Crampon-*Chadash***: 41.5 mm
- **Fobes**: 41-43 mm
- **Scott**: 40-43 mm
- **Backun**: 40.5-45 mm

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.

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

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:** Rovner Light 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.

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.*

Rigotti:

- Gold

Legere:

- Synthetic reeds
- Equivalent in strength to the Traditional Vandoren Reeds

Rico and Rico Royal:

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

E Flat Clarinet Solos

- | | |
|--|------------------------|
| • Clarinet Concerti (total six) | Johann Melchoir Molter |
| • Carnival of Venice | Ernesto Cavallini |
| • Fantasia on a Theme from Ultimo Giorno Di Pomeii | Ernesto Cavallini |
| • I figli di Eduardo 4 th | Ernesto Cavallini |
| • Solo de Concours | Henri Rabaud |
| • Tre Pezzi for E-flat Clarinet | Giancinto Scelsi |
| • Three Studies | Giancinto Scelsi |
| • Suite of Four Dances for E-flat Clarinet | William Bolcom |
| • Sarabande und Gigue | Arcangelo Corelli |
| • Flute Concerto No. 1 in G K. 313
(*transcribed for E-flat clarinet) | W.A. Mozart |
| • Sonata for E-flat Clarinet and Piano | Antony Garlick |
| • Sonata in F minor for Piccolo Clarinet op. 38 | Easley Blackwood |

***Many of these pieces are more appropriate for advanced level players.*

E-flat Clarinet Playing Tips

1) “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!

The following fundamentals are crucial:

- Voicing/proper high tongue position
- Air speed always needs to be fast.
- Articulation needs 95% air and 5% 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 more control and clarity and allows for a better “air-to-tongue muscle ratio.”

2) PITCH, PITCH, PITCH!!

- 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 in handout.***
- An excellent resource for alternate fingering choices is *Orchestral Studies for E-flat Clarinet* by Peter Hadcock.

3) E-flat Clarinet Set-Up:

- Find a set-up (ex: mouthpiece, reed, ligature ...) that is most similar to your B-flat clarinet.
- 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.

4) 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.

5) 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 it’s size, some director’s 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.

6) Instructional Videos on playing the E-flat Clarinet:

- **Jennnifer 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

The chart displays alternate fingerings for the altissimo register of the E-flat clarinet. The notes are arranged in four rows and six columns. The first row shows G4, A4, Bb4, B4, and C5. The second row shows D5, Eb5, E5, F5, F#5, and G5. The third row shows Ab5, A5, Bb5, B5, C6, and C#6. The fourth row shows D6, Eb6, E6, F6, F#6, and G6. Each note is accompanied by a fingering diagram indicating the placement of fingers on the keys. A handwritten note at the top right states: '* Can add thumb register key to raise pitch' with an arrow pointing to the fingering for B4.

Bass Clarinet

Dr. Anthony J. Costa

Associate Professor of Clarinet

Penn State University, State College, Pennsylvania

EQUIPMENT

Bass clarinets: (prices are approximate)

Allora AABC-304 to Low C (\$1650)
Amati Bass Clarinet 691 (\$5000)
Buffet Bass Clarinet to Eb ~Green Line (\$9,454)
Buffet Bass clarinet with low C ~Green Line Body (\$10,350)
Buffet Bass Clarinet with low C BC1193-2 (\$10,400)
Buffet clarinet with low Eb BC1183-2 (\$9500)
Buffet Student Bass Clarinet BC1180-2-0 (\$5366)
FW Bass clarinet to low C (\$1,200) plastic
FW Bass clarinet to low Eb (\$875) plastic
Jupiter Model 673B (\$1826) plastic (Eb on bell)
Jupiter Model 675N-C (\$2000) plastic (Eb on body)
Leblanc Bass Clarinet Espirit Intermediate (\$3683)
Leblanc Bass Clarinet Model #7168 (\$1800) (plastic)
Leblanc L60 (\$5690)
Ridenour Profession Model Bass Clarinet (\$2,600)
Selmer Bass Clarinet 1430LP to Low Eb (\$1900) plastic
Selmer Bass Clarinet low Eb -65 (\$10,850)
Selmer Bass Clarinet Privilege Model 67 (\$12,660)
Selmer Paris Bass Clarinet 35 to Eb (\$8,800)
Uebel Emperor Bass Clarinet to low C (\$7,850)
Vento 500 Series (\$1700)
Vento 800 Series Model 8180 to Low C (\$2000)
Vito Student Bass Clarinet 7166 (\$1,680) plastic
Vito Student Bass Clarinet 7168 (\$1,699) plastic
Yamaha Professional Bass Clarinet to low C YCL-62211 (\$8719)
Yamaha YCL -621 to Low Eb (wood) (\$7772)
Yamaha YCL-221 Student Bass Clarinet to Low Eb (\$2168) plastic

Mouthpieces: (prices are approximate)

- Beginner:
 - Clark W. Fobes ~ Debut Bass Clarinet Mouthpiece \$65
 - J&D Hite Bass ~ Clarinet Mouthpieces Model #124 \$80
- Intermediate:
 - Clark W. Fobes ~ Basso Nova Bass Clarinet Mouthpiece \$159
 - Vandoren ~ Bass Clarinet (B40, B50) Mouthpiece \$155
- Advanced:
 - Walter Grabner ~ CXZ_LB \$300
 - Roger Garrett ~ MO Bass Clarinet Mouthpiece \$120

Mouthpieces (Advanced continued):

ESM Ernst Schreiber (comes with Buffet stamp)
Clark W. Fobes ~ San Francisco Bass Clarinet Mouthpiece \$295
*See also models by Pyne, Selmer, Hawkins, Morgan,

Reeds: (prices are approximate)

Vandoren Bass Clarinet Traditional (@\$17.95)

Vandoren Bass Clarinet V12 (\$19.95)

Rico Reserve Classic (\$19.99)

Rico Grand Concert Select (@\$18.95)

Rico Royal

Legere Bass Clarinet Synthetic Reed (\$17.95)

Legere Signature Bb Bass Clarinet Reed (\$36.35)

Gonzalez Bass Clarinet Reeds (\$15.95)

LaVoz Bass Clarinet

Zonda Supreme Bass Clarinet Reed (\$23.99)

Ligatures:

Vandoren Optimum (\$69)

Rovner Brand (\$19 and up)

BG Bass Clarinet Ligature Standard (\$39)

Instrument Stands: (prices are approximate)

Hercules Stands DS561B Bass Clarinet / Bassoon Stand (\$46)

K&M 15010N Bassoon or Bass Clarinet Stand (\$130)

K&M Bass Clarinet Stand Standard Model # 15060 (\$170)

Blayman Bass Clarinet / Bassoon Stand Standard (\$270)

Performance Gear Bass Clarinet / Bassoon Stand Standard (\$95)

Neck straps: (double-hook is needed for some instruments)

BG France Bass Clarinet Strap- 1 Hook - C50 (\$40)

BG France Bass Clarinet Strap- 2 Hooks - C50B (\$50)

BASS CLARINET FUNDAMENTALS

Embouchure:

- Approach the bass clarinet as if it is nothing more than a large Bb soprano clarinet. Stress the similarities, not the differences.
- Take in more mouthpiece than Bb--Pressure point at or near fulcrum, slightly more open than Bb.
- Less pressure from bottom jaw, more relaxed—but still maintaining long-pointed chin.
- 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.

Hand position:

- 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 times leave down the ring finger of the right hand and possibly a pinky preparing for the low note.

Other Tips:

- Test bridge by checking pad under LH middle finger
- How to tune? Tuning rings, adjust at neck, middle and bell. Don't open register all the way to help sharpness in clarion register.
- Practice slurring up to high notes and then articulating on them to learn voicing.
- Hold and carry instrument by lower stack
- 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.
- Learn harmonic fingerings for high notes. (for an excellent bass clarinet fingering chart see: Volta, The Bass Clarinet Method, International Music Diffusion (IMD) 1993)

BASS CLARINET RESOURCES

(Books/Solo Literature)

Etudes and Studies:

Arnold, Bass Clarinet Scale Book, Aztecpres, 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. 25 Progressive Studies (to Low C), Musica Didactica S.L., Madrid, 2004.
Saunders and Siennicki, Understanding the Low Clarinets, Shawnee Press,
Delaware Water Gap, PA, 1972.
Volta, The Bass Clarinet Method, International Music Diffusion (IMD) 1993.
Weait, Bassoon Scales for Reading, www.weaitmusic.com
Weissenborn/Rhoads, Advanced Studies, San Antonio, Southern Music, 1973.

Solo Recommendations: (range from moderate to advanced)

Bennet, Deepwood, Carl Fischer (w1614)
Bergh, Haakon. *Praeludium*, Western International Music, Inc. (AV 134)
Bozza, Eugene. *Ballade*. Southern Music Company.
Brossé, Dirk. *Elegy* 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
Desportes, Yvonne. *Andante and Allegro*. Southern Music Company.
Diethe, Friedrich. *Romanze*. Metropolis Music Publishers.
Erdmann, Dietrich. *Monolog*, Breitkopf & Hartel
Favoreel, Johan. *Zebus for Bass Clarinet and Piano* 1997. Metropolis Music,
Hadermann, Jan. *Spotlights on the Bassclarinet*, De Hake
Kibbe, Michael. *Sonata, opus 40a*. (www.michaelkibbe.com), Shawnee Press
Krol, Bernard. *Fantasiestucke, Op. 108*. Bote & Bock
Lamb, Classic Festival Solos (Bass Clarinet book), Belwin-Mills, 1992.
Loeb, David. *Sonata Lirica*, Shoepair Music Productions
Loudova, Ivana. *Aulos*. Alea Publishing
Mozart/Ostrander. *Concerto in Bb, K. 191*. (Bassoon) Edition Musicus, Inc.
Oramunder, J. G. *Romance*. Carl Fischer.
Pillin, Boris. *Scherzo Barbaro*. Western Music International
Rarig, John. *Introduction and March*, Western International Music, Inc. (AV 144)
Rasse, François. *Lied* Bass Clarinet and Piano. Metropolis Music, 1921
Reiner, Karel. *Bass Clarinet Concerto*. Schott Music, Panton
Riedstra, Tom. *Three Little Ditties for Bass Clarinet*. Donemus Publishing
Schocker, Gary. *Weird Little Pieces*. 2006. Woodwindiana, Inc. (unaccomp)
Schoeck, Othmar. *Sonate Op.41*. 1928, Breitkopf & Hartel.
Sciortino, Patrice. *As If*. International Music Diffusion, 1992
Semler-Collery, Jules. *Légende et Divertissement for Bass Clarinet and Piano*,
Sté d'Editions Musicales Internationales (S.E.M.I.), 1953
Vivaldi/Ayres. *Sonata No. 6*. C.L. Barnhouse, Oskaloosa, IA.
Voxman, Concert and Contest Repertoire for Bb Bass Clarinet, Rubank/Hal
Leonard, 1973. (*Beon, Hurrell, Ostransky, Handel, Haydn-Hervig, Loeillet, Bach, Walthew,*
Voloschinov, Prokofieff-Hummel, Bach-Hervig, Hervig, Kalinikoff)
Weissenborn/Ayres. *Capriccio*. C.L. Barnhouse, Oskaloosa, IA.

BASS CLARINETISTS/ RESOURCES/WEBSITES

Bass Clarinetists:

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

<http://www.jlawriebloom.com/>

Websites and Online resources:

- International Bass Clarinet Society: <http://www.bassclarinet.org/index.html>
- Good 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>
- YouTube (performances)-<http://www.youtube.com/user/yuriz66#p/u>
- Article by Thomas Reed
http://www.jupitermusic.com/jbi_clinics/bassclarinet_clinic.pdfhttp://www.jupitermusic.com/jbi_clinics/bassclarinet_clinic.pdf
- Bass Clarinet 101: Tips for Improving your Bass Clarinet Section A Conversation with Howard Klug, Michael Drapkin & Alcides Rodriguez
http://www.clarinetcity.com/images/Bass_Clarinet_101.pdfhttp://www.clarinetcity.com/images/Bass_Clarinet_101.pdf

http://www.clarinetcity.com/images/Bass_Clarinet_101.pdf

Instructional videos by Lawrie Bloom:

Bass clarinetist with the Chicago Symphony Orchestra

***Lawrie Bloom On Bass Clarinet Assembly Part 1 (missing part 2)**

- <https://www.youtube.com/watch?v=OR34TRTrnjA&list=UUvU8Zzjp6E9FCbgCtzi5iw>

***Lawrie Bloom On Bass Clarinet Assembly Part 3**

- <https://www.youtube.com/watch?v=xszukkI2XkM&list=UUvU8Zzjp6E9FCbgCtzi5iw>

***Lawrie Bloom on How to Play Bass Clarinet Part 1**

- <https://www.youtube.com/watch?v=YdQKhEYPysY&list=UUvU8Zzjp6E9FCbgCtzi5iw><https://www.youtube.com/watch?v=YdQKhEYPysY&list=UUvU8Zzjp6E9FCbgCtzi5iw>

***Lawrie Bloom on How to Play Bass Clarinet Part 2**

- <https://www.youtube.com/watch?v=92OED-zbf5w&list=UUvU8Zzjp6E9FCbgCtzi5iw><https://www.youtube.com/watch?v=92OED-zbf5w&list=UUvU8Zzjp6E9FCbgCtzi5iw>

***Lawrie Bloom On Finding Your Sound**

- <https://www.youtube.com/watch?v=vv7dh7CR8VU&list=UUvU8Zzjp6E9FCbgCtzi5iw><https://www.youtube.com/watch?v=vv7dh7CR8VU&list=UUvU8Zzjp6E9FCbgCtzi5iw>

***Lawrie Bloom On Articulation**

- <https://www.youtube.com/watch?v=ZMyqu8WILFA&list=UUvU8Zzjp6E9FCbgCtzi5iw&index=95><https://www.youtube.com/watch?v=ZMyqu8WILFA&list=UUvU8Zzjp6E9FCbgCtzi5iw&index=95>

***Lawrie Bloom On Bass Clarinet Reed Break In**

- <https://www.youtube.com/watch?v=TF3YZo99CAw>

Eb Alto Clarinet

Compiled by Sarah Nowlin

*Band Director/Instrumental Music Instructor
Summit Country Day School, Cincinnati, Ohio*

EQUIPMENT

Instruments

Eb Alto Clarinet (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)

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

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

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

Clarinet Quartet Repertoire

Compiled by Sarah Nowlin

*Band Director/Instrumental Music Instructor
Summit Country Day School, Cincinnati, Ohio*

Composer/Arranger	Title	Instrumentation
<i>*Indicates pieces that are high school appropriate!</i>		
Allen	Ten British Folksongs *	4Bb
Appeldorn	Gestures	3Bb/Bass
Arrieu	5 Mouvements	Eb/2Bb/Bass
Bach, CPE/Morland	Solfeggietto	Eb/2Bb/Bass
Bartok/Gordon	Three Folk Dances*	4Bb
Baumann	Rondo with Mozart*	4Bb
Beethoven/Hite	Scherzo*	3Bb/Bass
Bennett	Clarinet in Residence*	4Bb
Bennett	Clarinet Rhapsody*	Eb/2Bb/Bass
Berlin/Holcombe	Alexander's Ragtime Band*	Eb/2Bb/Bass
Bizet/Wienandt	Farandole*	3Bb/Bass
Bozza	Sonatine	Eb/2Bb/Bass
Brubeck/Swierc	Blue Rondo a la Turk	3Bb/Bass
Cailliet	Fantaisie	4Bb
Carter	Canonic Suite	4B
Cooke	Concertante	3Bb/Bass
Curtis	A Klezmer Wedding	4Bb
Curtis	Bulgarian Bat Bite	3Bb/Bass
Curtis	Klezmer Triptych	3Bb/Bass
Debussy/Brackett	Girl With the Flaxen Hair*	4Bb
Debussy/Donatelli	Clair de Lune*	3Bb/Bass
Debussy/Holcomb	Arabesque#1*	3Bb/Bass

Composer/Arranger	Title	Instrumentation
<i>*Indicates pieces that are high school appropriate!</i>		
Damase	Quarte a quarte	4Bb
Desprtes	French Suite*	4Bb
Desportes	Normandie*	4Bb
Desportes	Suite Italienne	4Bb
Dorff	Dark Romnace*	3Bb/Bass
Dorff	Fast Walk*	3Bb/Bass
Dorff	It Takes Four to Tango	3Bb/Bass
Dubois	Quatuor	4Bb
Farkas	Antiche Danze Ungheresi*	Eb/2Bb/Bass
Farkas	Scenes from Hungary	Eb/2Bb/Bass
Frackenpohl	Licorice Licks *	4Bb
Francaix	Petit Quatuor	2Bb/BstHrn/Bass
Fucik/Holcombe	Entry of the Gladiators*	Eb/2Bb/Bass
Gabrielsky/Andraud	Grand Quartet #1	4Bb
Gabrielsky/Andraud	Grand Quartet #2	4Bb
Gabrielsky/Andraud	Grand Quartet #3	4Bb
Grainger/Knight	Shepherd's Hey*	3Bb/Bass
Grundman	Bagatelle*	4Bb
Grundman	Caprice for Clarinets*	4Bb
Harvey	Fantasia	4Bb
Harvey	Quartet*	3Bb/Bass
Heim	Celebration Suite Op41*	4Bb
Henry	Birdwatching	4Bb
Holloway	Die Kunst Der Klarinette	3Bb/Bass
Jacob	Scherqetto, Pavanne &Gopak	3Bb/Bass

Composer/Arranger	Title	Instrumentation
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** Indicates pieces that are high school appropriate!*

Kibbe	Clarinet Quartet#2	3Bb/Bass
Kovacs	Classical Evergreens*	3Bb/Bass
Kubizek	Three Sketches Op44#2	4Bb
Mancini/Christensen	The Pink Panther*	Eb/2Bb/Bass
McKay	American Sketch	Eb/2Bb/Bass
Mozart/Lancelot	The Magic Flute	3Bb/Bass
Mozart/Dorff	Ave Verum Corpus*	3Bb/Bass
Mozart/Gee	Rondo*	Eb/3Bb/Bass
Piazzolla/Edwards	Historie du Tango	3Bb/Bass
Prinz	Concerto a cinque	3Bb/Bass/Piano
Reger/Schmidt	Abschied*	3Bs/Bass
Smith, C	Suite for Four Clarinets*	4Bb
Stark	Serenade op.55	3Bb/Bass(opt Alto cl)
Takas	Homage to Pan Op.87	4Bb
Takas	Serenade	3Bb/Bass
Telemann/Kannon	Concerto a 4 in Bb*	4Bb
Tomasi	Trois Divertissements	4Bb
Uhl	Divertimento	3Bb/Bass
Walker, J.	Suite for Clarinet Quartet	3Bb/Bass
Waterson	Grand Quartet*	4Bb or 3Bb/Bass
Weill	Music from the Threepenny Opera*	4Bb or 3Bb/Bass
Wiberny	Ulla In Africa*	4Bb/Bass
Williams/Vedder	Cantina Band*	3Bb/Bass
Yost	Rondo	3Bb/Bass
Zwilich	Clarinet Quartet	4Bb
Various	Crumhorn-Consort Anthology*	3Bb/Bass