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K-State Clarinet Handbook
2020-21 Edition

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Professor of Clarinet

KSU Clarinet Handbook

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Kansas State University

Applied Clarinet Syllabus

Course Nos. MUS 251, 254, 255, 455

Professor: Dr. K. Tod Kerstetter

🔗 General Policies

Please let me know in advance if you cannot attend your weekly lesson. The best way is to email me, contact me on social media, or leave a message on my door. Excused lessons will be made up whenever possible. Lessons canceled at the last minute, or after the time for which the lesson was scheduled, will be rescheduled at Dr. Kerstetter's discretion.

🔗 Required Supplies

- music (I will always help you find a way to obtain it)
- KSU Clarinet Handbook:
Available online at www.k-state.edu/music/documents/clarinet/ksuclarinethandbook.pdf
- metronome, or metronome
- an adequate supply of playable reeds

Note — Just like books for any other class at KSU, reeds, and music are **required materials**. You **must** have them in order to progress as a clarinetist. Funding for these necessary supplies must be planned and budgeted.

An accompanist is **required** for the jury examination if the solo work you have prepared has a piano part. Faculty accompanist Amanda Arrington will be available for approximately 50% of the studio each semester. Dr. Kerstetter will make these assignments, generally based on the difficulty of the accompaniment.

🔗 Grading

2020-21 Update: With the possibility of spreading COVID-19, the strategy will be different this year. The clarinet with its open tone holes has been demonstrated to be a very strong spreader of aerosols, and we therefore need to take added precautions. Some events will be in-person, but likely many will happen virtually over Zoom or other methods such as submitting performance videos. At the time I am updating this handbook, the situation is somewhat fluid as to how I will structure my grading rubric. It will depend on the university's policies as the situation continues to develop.

Lessons will normally be graded, and a carbon copy of the lesson grade and comments will be given to the student. Bear in mind that your own level of playing in relation to your course number, combined with the amount you improve over the course of the semester, are the factors that are considered.

Studio Seminars are held on Thursdays at 11:30 in Room 324, which should be already reserved on your schedule for MUS 050 (Recital Attendance). Wind and Percussion Divisional recitals occur about once a month on Tuesdays at 11:30 in Kirmser Hall (Room 204). Attendance for music majors is required, unless you have a conflict of which I am aware. I will give a list of *all* required clarinet studio events at our first studio meeting. In addition to studio seminars and divisional recitals, there will be faculty, guest, and student recitals that you will need to attend, typically numbering around 4 to 5 events per semester. **Attendance of these events is required, as they are significant for your musical development. It is also good etiquette to support the other members of the studio and artists who are visiting. Marching band sectionals, pep band assignments, or fraternity/sorority meetings do not excuse you. If you plan far enough ahead you, should be able to work around these issues.**

🔗 Grading Rubric for Music Majors

Weekly Lesson Grades — 40 points

Event Attendance (1 point for each studio seminar, divisional recital, etc) — 20 points

Scales Recording Project — 10 points

Etude Recording Project — 10 points

Jury Grade (assigned by me, including other faculty members' opinions)— 20 points

Non-music majors will just have the weekly lesson and jury components—60 points total.

🔗 Etude Recording Project

Each student will select, with consultation from Dr. Kerstetter, an etude to record during the semester. The goal is to obtain a musical result that reflects thorough practice, attention to detail, and personal pride. The final project should be emailed to Dr. Kerstetter as an mp3 file. I will discuss this project further in studio seminar.

🔗 Technical Items (scales, arpeggios, etc.)

There are certain technical items that must be mastered at each level. These items must be practiced every day. They will normally be heard at your lesson each week. The philosophy is a simple one: a higher degree of technical proficiency will allow the student to perform more literature, with the ultimate goal of becoming a better musician.

• **Note: All scales and other technical items *must* be played from memory for juries.**

🔗 Levels

There are certain guidelines and standards that are necessary for a student to pass from course to course. This is considered at the jury every semester. Please consult the guidelines page for benchmark literature and etudes for the differing levels of applied courses.

🔗 Practice Time

While the actual time it takes to master certain techniques or certain pieces varies greatly from player to player, the suggested amount of daily practice time is 2 hours for principals, 1 hour for non-majors, and 3 hours for performance majors. This includes practice time for warm-up, finger technique, etudes, and literature as well as music for your ensembles.

🔗 Office Hours

I maintain an open-door policy (even when the door is actually closed!), except when I am teaching a lesson. Please feel free to come by at any time if you have questions or need help of some kind.

Kansas State University

Applied Clarinet Level Guidelines

(These guidelines only reflect a general sense of how a collegiate clarinetist should be progressing. Every student's actual program of study will differ—goals will be set at the beginning of each semester.)

Freshman Level

🎵 Etudes

Hite Melodious and Progressive Studies, Vol. 1

Rose 32 Etudes and 40 Studies

Thurston Passage Studies, Vol. 1

🎵 Technique

Music Education and B.A. majors

All major scales (2 octave all slurred, sixteenths @ a quarter = 60, E, F, F#, and G 3 octave)

Chromatic scale from low E to high G# (3 1/3 octaves)

Performance majors

All full-range major and minor scales, full range

Chromatic scales, starting on four different notes

🎵 Sample of Solo Repertoire

Concert and Contest Collection

Finzi *Five Bagatelles*

Stamitz *Concerto* in Bb

Saint-Saëns *Sonata*, 1st and 2nd mvts.

Weber *Concertino*

Sophomore Level

🎵 Etudes

Rose 32 Etudes and 40 Studies

Polatschek Advanced Studies

Thurston Passage Studies, Vol.2

🎵 Technique

Music Education and B.A. majors

Major scales as above

All melodic minor scales, 2 octaves

Chromatic scale as above

Performance majors

All full-range major and minor scales

All major and minor arpeggios

All major scales in thirds

Chromatic scales

(Sophomore Level)**🎷 Sample of Solo Repertoire***Arnold Sonatina**Brahms Sonatas**Hindemith Sonata**Osborne Rhapsody**Saint-Saëns Sonata* (all mvts.)*Schumann Fantasy Pieces***Junior Level****🎷 Etudes**

(Rose as needed)

Polatschek Advanced Studies

Thurston, Vol. 2

Orchestral excerpts

🎷 Technique*Music Education and B.A. majors*

Full-range major scales

Minor scales 2 octaves, or (opt.) full-range

Major and minor arpeggios

Chromatic scale

Scales in thirds

Performance majors

Full-range major and minor scales

Major and minor arpeggios

Chromatic scales

Scales in thirds

🎷 Sample of Solo Repertoire*Lutoslawski Dance Preludes**Mozart Concerto*, 1st and 3rd Mvts.*Poulenc Sonata**Rossini Introduction, Theme, and Variations**Spohr Concertos**Tartini/Jacobs Concertino**Weber Concertos*

Senior Level and above**🎷 Etudes**

Polatschek Advanced Studies

Thurston, Vol. 3

Uhl 48 Studies

Orchestral excerpts

🎷 Technique

Full-range major and minor scales

Major and minor arpeggios

Chromatic scales

Scales in thirds

Augmented and diminished arpeggios

Whole tone scales

🎷 Sample of Solo Repertoire

Debussy *Première Rhapsodie*

Kovács *Hommages*

Martino *A Set for Clarinet*

Martini *Sonata*

Nielsen *Concerto*

Stravinsky *3 Pieces* (unaccompanied)

Sutermeister *Capriccio* (unaccompanied)

Selected Clarinet Discography

It is *extremely* important to listen to as many professional clarinetists as you can. While you certainly will not like *every* aspect of a clarinetist's performing, the experience of listening will allow you to develop and sharpen your concept of clarinet sound. It is particularly interesting to compare different performers playing the same work. In the area of earlier works for clarinet, you will notice that the articulations will vary greatly! There are hundreds of recordings of the Mozart *Concerto* on the market. Buy several, and decide on your favorite!

Here are some picks to get you started. While many of these CD's are very difficult to find in record stores at the mall, they are available at many internet sites.

✂ **James Campbell** (Canadian solo artist, currently on the faculty of Indiana University)

Brahms: Horn Trio and Clarinet Trio

Chandos 8606

✂ **Jonathan Cohler** (American solo artist)

The Clarinet Alone (Martino *A Set for Clarinet*, Persichetti *Parable*, Osborne *Rhapsody*, other works by Wellesz, Messiaen, William O. Smith, and Paganini)

Ongaku Records 024-105

✂ **Eddie Daniels** (American solo artist, both jazz and classical styles)

Brahms and Weber Quintets, with The Composers String Quartet

This is my favorite recording of the Weber Quintet—phenomenal!

Beautiful Love

This is a terrific introduction to Daniels' jazz playing, if you don't know it already!

✂ **Stanley Drucker** (retired principal clarinetist, The New York Philharmonic)

John Corigliano: Concerto for Clarinet, Samuel Barber: Third Essay for Orchestra

New World Records NW 309-2

The Corigliano *Concerto* is an extraordinarily difficult work—perfect for Drucker's mind-boggling technique!

✂ **Sharon Kam** (Israeli solo artist)

Clarinet Concertos (by Mozart and Krommer)

Teldec 3984-21462-2

This young Israeli artist possesses a gorgeous sound, and plays very energetic interpretations of these two warhorses of the clarinet repertoire.

✂ **Paul Meyer** (French solo artist)

French Clarinet Art (Debussy *Première Rhapsody*, sonatas by Saint-Saëns, Poulenc, Honegger, other works by Chausson and Milhaud)

Denon CO-79282

Twentieth-Century Music for Unaccompanied Clarinet (Stravinsky *Three Pieces*, Boulez

Domaines, Stockhausen *In Freundschaft*, other works by Berio, Jolivet and Messiaen)

Denon CO-78917

🎷 **Sabine Meyer** (former principal, *Berliner Philharmoniker*, German solo artist)
Clarinet Connection: The Great Concertos (concertos by Mozart, Weber and Stamitz)
The Mozart concerto is performed on a “basset clarinet” (as the concerto was originally written) with a range down to low C.

Johann & Carl Stamitz Clarinet Concertos
(Three concertos by Carl Stamitz, one by Johann Stamitz)
EMI Classics 7-54842-2
This is a sparkling recording of some of the earliest solo works for clarinet. Listen for the way that she uses ornamentation to make these works sound fresh even to our modern ears!

🎷 **Ricardo Morales** (Principal Clarinetist, Philadelphia Orchestra)
French Portraits
Boston Records BR1064CD

🎷 **David Shifrin** (American solo artist)
A Brahms/Schumann Soirée (Schumann *Fantasiestücke*, 2 Brahms Sonatas)
Delos DE 3025

Brahms: String Quintet in G, Clarinet Quintet
Delos DE 3066

Mozart: Clarinet Concerto, Clarinet Quintet
D/CD 3020
As on Sabine Meyer’s CD, the Mozart is performed on a “basset clarinet.”

🎷 **Robert Spring** (clarinet professor at Arizona State University)
Dragon’s Tongue
Flight of the Bumblebee played double-tongued with circular breathing—are you kidding me?!

Joan Tower: Music for Clarinet (includes *Clarinet Concerto* and *Wings*, other works)
Summit Records DCD 124

🎷 **Richard Stoltzman** (American solo artist)
Messiaen: Quartet for the End of Time
RCA Victor 7835-2-RG
This is a phenomenal recording of this twentieth-century masterpiece, performed by the chamber ensemble “Tashi.” Stoltzman is a very prolific artist, with many recordings on the market.

🎷 **John Bruce Yeh** (E-flat clarinetist, The Chicago Symphony; faculty at DePaul University)
Ebony Concerto (Stravinsky *Ebony Concerto*, Bernstein *Prelude, Fugue and Riffs*, Artie Shaw *Concerto*, other works by Victor Babin and Morton Gould)
Reference Recordings RR-55CD

Clarinet Sonatas by Easley Blackwood and Max Reger
Cedille Records CDR 90000 022
One of the Blackwood sonatas is for E-flat clarinet—cool! The Reger is played on a Yamaha German-system clarinet.

Clarinet Equipment

There are many products available for clarinet today. If you browse through a woodwind supply catalog, you will literally see hundreds of mouthpieces and ligatures for sale. While the choices of reed brands are somewhat fewer in number, decisions can still be difficult.

Here are the products with which I have had good experience:

🔗 Mouthpieces

Professional level mouthpieces can be obtained for around \$100 or slightly less. They are made of hard rubber, which produces a much warmer sound than the plastic stock mouthpieces that come with beginner instruments. There is also a huge market of hand-faced mouthpieces that can cost up to \$500! For college players looking to upgrade their sound for a reasonable amount of money, I highly recommend the following Vandoren mouthpieces. It is not a huge investment, but will make an amazing difference in sound—even on intermediate or beginning instruments!

- *Vandoren BD5 (Black Diamond 5)*

This is a newer Vandoren product, and is truly outstanding. It does cost slightly more, however.

- *Vandoren B45*

The standard choice for high students for years, this is a very reliable mouthpiece.

- *Vandoren B40*

This mouthpiece is very similar to the B45, but produces a slightly fuller sound.

- *Vandoren M30*

This mouthpiece is not quite as open as the B40, and produces a beautiful, well-centered sound.

- *Vandoren M13*

This mouthpiece is even more of a closed facing, and is therefore very easy to control.

All of the Vandoren mouthpieces listed above are available in either their standard version, which is built to tune to a higher pitch (A442). Remember that Europe tunes to A442, if not higher. However, also remember that most wind ensembles and bands in the U.S., even if they tune to A440 tend to go sharp. Also having the leeway to pull out a little is nice—if you’re “pushed in all the way” and you’re flat to the ensemble, there’s nothing you can do at this point!

That said, Vandoren also produces mouthpieces in what they call the “Series 13,” which is built to tune to American pitch (A440). It’s a bit confusing, because the “Series 13” label itself doesn’t really give you a clue to what it signifies (although the box has a little American flag on it!). If the instrument, barrel, and mouthpiece sound great—but the student has to pull out a mile to be in tune—then the Series 13 may be a good idea.

Here is a Vandoren comparison chart. Generally, the more open the mouthpiece (i.e., the tip opening), the softer of a reed you need. This chart shows this nicely:

<https://vandoren.fr/en/clarinet-mouthpieces-comparison/>

- *Hite “Premier”*

Priced at \$25 to \$30, I mention this mouthpiece as it is a terrific choice for the junior high or middle school student as a quick and affordable upgrade (about from the stock mouthpiece. It is made of plastic (not hard rubber like professional mouthpieces), so it will break easier.

🎷 Ligatures

- *Rovner*
- *Luyben*
- *Bonade*
- *Silverstein*

All of these are “inverted” ligatures, which means that the screws go on top of the mouthpiece. This works better because the screws distribute pressure unevenly when placed directly against the reed, as they are on traditional ligatures. The Rovner design has only one screw, which allows pressure to be distributed more evenly than the 2-screw design. Made of cloth, it is virtually indestructible and reasonably priced. The plastic Luyben ligature is also very affordable, and is excellent. A common choice of professionals for years, the Bonade ligature is a metal inverted ligature that costs around \$25. The Silverstein ligature is newer and is truly fantastic—but it costs around \$150-\$200, depending on whether it has silver or gold hardware.

🎷 Reeds

- *Vandoren*

This is the most common choice of professionals. There are 4 basic types—traditional, V12, 56 Rue Lepic, and V21. Without going into specifics, I will briefly describe how it works:

There are 2 price points—the “traditional” reeds will be about \$25 for a box of 10, and the other three types are close to \$30 a box. The sound is different for each, but what is really important is how they sound on your own mouthpiece. Students should try all four to see what works best on their own particular equipment. There is a new type for beginners called “Juno,” which is about \$20 a box. It is cut to be easy to play, but with much better quality cane than normal beginner reeds have.

I prefer the “56 Rue Lepic” (this name is the street address of Vandoren in Paris!). I find the slightly higher price to be worth it, as I find that I get more “keepers” per box than I do with the traditional Vandorens. On bass clarinet, I really like the “V21” style of reed.

Note that Vandoren now makes quarter sizes. For example, the 3.5+ is basically a 3 ¾ reed.

- *Mitchell Lurie*

This is a good reed when you need a reed in a hurry. They do not require as long of a “break-in” process as Vandoren—but they do not seem to last as long. They do sound nice while they work!

- *D’Addario Reserve Classic*

These were previously marketed as “Rico Reserve Classic,” but changed their name to that of the parent company (D’Addario) several years ago. They are actually the top choice of many professionals now, and are definitely worth a try. The price is comparable to Vandoren reeds.

- *Rico Royal and La Voz*

These are good reeds for jazz or show playing, or for marching band. They are a little too bright for concert playing. “Rico Royal” is indeed a nice upgrade from the beginner Rico reeds.

- *Légère*

If you do not know about these reeds, you should definitely check them out, especially if you are going to be a music educator! They are made of clear plastic and actually sound extremely good! They’re made in Canada and are a little pricey—about \$25 for the “Signature” series, which sounds the best), but if you take care of them they can easily last for several months.

Clarinet Studio

Individual Student Syllabus Form

Name _____ Semester _____ Year _____

Major _____ Applied Course No. _____

Technical Items

Etudes

Literature

Other Goals (recitals, etc.)

Lesson Grading Guidelines

Lessons after the first one will usually be graded, and a copy of the lesson form with comments will be given to the student. Copies of these lesson grade forms will be kept in the student's folder for future reference. Assignments will be made in the three basic categories of technical items, etudes, and solo literature. Each individual category will be given a letter grade every week.

I will assign numerical grades (i.e., 85, 90, etc.) for each lesson based on the rubric that appears on the lesson sheet. The final average will be determined according to the syllabus (beginning of this handbook), and will include grades from weekly lessons, various recording projects to be submitted, required studio events to attend, and the semester the jury grade.

If you cannot attend a required event or clarinet seminar, please notify me in advance of your reason.

The emphasis, particularly on the 251, 254, and 255 levels, will be on clarinet fundamentals. Therefore, technical items and the study of etudes are particularly important at these levels.

Lessons will begin with technical items and etudes unless the student is focusing on a competition, recital, or juries. Please do not neglect the proper practice of fundamentals. Musicians with good fundamental playing skills become better performers, and even more importantly tend to pass these good fundamental playing skills on to their own students in the future.

Semester Juries Information

The term “jury” simply refers to the semester examination for your applied music section. You will perform a selection, an etude, and some scales or arpeggios in front of a committee of the woodwind faculty. The woodwind juries typically take place on the Tuesday and Wednesday of the final exam week. Since jury sessions usually last several hours, scheduling your jury time normally does not cause a problem in conflicting with your final exams. Your jury will last approximately 10 minutes.

As is the case for any other college class, this “final examination” is only a part of the grading process. For applied clarinet (MUS 255, MUS 455, etc.), it comprises 20% of the semester grade. Generally speaking, if you have practiced consistently all semester and have received good grades at your weekly lessons, you will be in great shape. A positive feature of juries is that you have the opportunity to perform in front of and receive comments from other faculty members.

In advance of your jury, you will need to fill out a form to submit online to Canvas, for each woodwind professor who will attend the juries. You will receive thorough instructions in advance on exactly how to do this. This form you submit will show exactly what repertoire you will perform at your jury. For technical items, you will list the scales and arpeggios that you are ready to play. From this list, I will ask you to play anywhere from 3 to 5 scales and/or arpeggios at your jury.

The jury that you will typically play after your fourth semester of study is particularly important. It is designated as your “gateway jury” to allow you to enroll in “upper division” applied study—the MUS 455 course. On the gateway jury, the expectations are that you demonstrate you have achieved the technical and musical levels needed for advanced study. Practically, the best way to do this is to have your scales and arpeggios in really excellent shape. You can make a really strong case for passing into the 455 level if your technique is solid.

We are very fortunate to have a departmental accompanist, Ms. Amanda Arrington. **If you are performing a piece with an accompaniment, you are required to play it with accompaniment at the jury! The piece is incomplete otherwise!** Ms. Arrington will be available for approximately 50% of the studio each semester. Dr. Kerstetter will make these assignments, generally based on the difficulty of the accompaniment and on other factors. For those who are not assigned to Ms. Arrington, I will help you find a proficient accompanist. Many accompanists are available in both the K-State and Manhattan communities who are strong musicians and are reasonably priced. Typically, an accompanist will quote a price for a couple of rehearsals plus the jury itself.

The score sheet you will see after your jury is a rubric meant to reflect your growth *throughout your K-State career*. The average score for a MUS 255 student is a “3” in each category. **Do not be dismayed to see a score that appears low when you are a freshman or sophomore.** The point is for us to document your growth from semester to semester in order to chart your growth as a musician in an objective manner. To see the actual rubric that will be used in jury assessment, please click here: <https://www.k-state.edu/mtd/music/clarinet/juryrubric.pdf>

The tendency with juries is the same as with final examinations. Generally, the people who worry about them the most are the people who do not need to! Being prepared is one of the best and most simple ways that you can fight nerves. We will also try to give you the opportunity to perform your jury piece in the weekly clarinet studio class.

Break-Crossing 5-Note Segments

C Major

G Major

D Major

A Major, E Major

B Major, F# Major

F Major, Bb Major

Eb Major, Ab Major

Db Major

Gb Major

The image displays nine musical staves, each representing a major scale with its 5-note segments. Each staff begins with a treble clef and a key signature. The scales are: C Major (no sharps or flats), G Major (one sharp, F#), D Major (two sharps, F# and C#), A Major (three sharps, F#, C#, and G#), E Major (four sharps, F#, C#, G#, and D#), B Major (five sharps, F#, C#, G#, D#, and A#), F Major (no sharps or flats, but Bb), Bb Major (one flat, Bb), Eb Major (three flats, Bb, F, and Cb), Ab Major (four flats, Bb, F, Cb, and Gb), Db Major (five flats, Bb, F, Cb, Gb, and Db), and Gb Major (two flats, F and Cb). Each staff contains two 5-note segments: the first segment starts on the first line (C4 for C Major, G4 for G Major, etc.) and the second segment starts on the second line (D4 for C Major, A4 for G Major, etc.). The notes are beamed together in groups of five, and a double bar line with repeat dots is placed after the first segment. The second segment is a single note, one octave higher than the first segment's starting note.

Two-octave Major Scales

E Major — also play *8va*



F Major — also play *8va*



F# Major (Gb Major) — also play *8va*



G Major — also play *8va*



Ab Major



A Major



Bb Major



B Major (Cb Major)



(Two-octave Major Scales, continued)**C Major****D \flat Major (C \sharp Major)****D Major****E \flat Major**

Two-octave Minor Scales

E Minor — also play *8va*



F Minor — also play *8va*



F# Minor — also play *8va*



G Minor — also play *8va*



G# Minor (A♭ Minor)



A Minor



B♭ Minor (A# Minor)



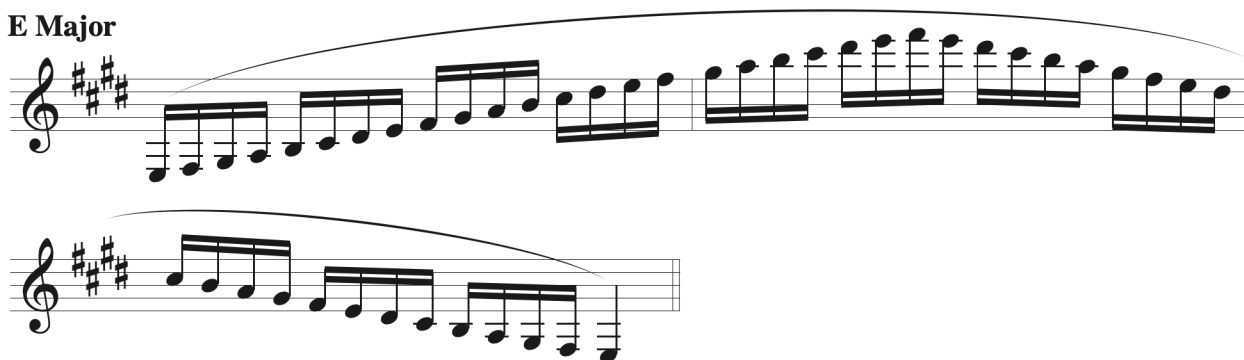
B Minor



(Two-octave Minor Scales, continued)**C Minor****C# Minor****D Minor****E^b Minor (D# Minor)**

Full-Range Major Scales

E Major



F Major

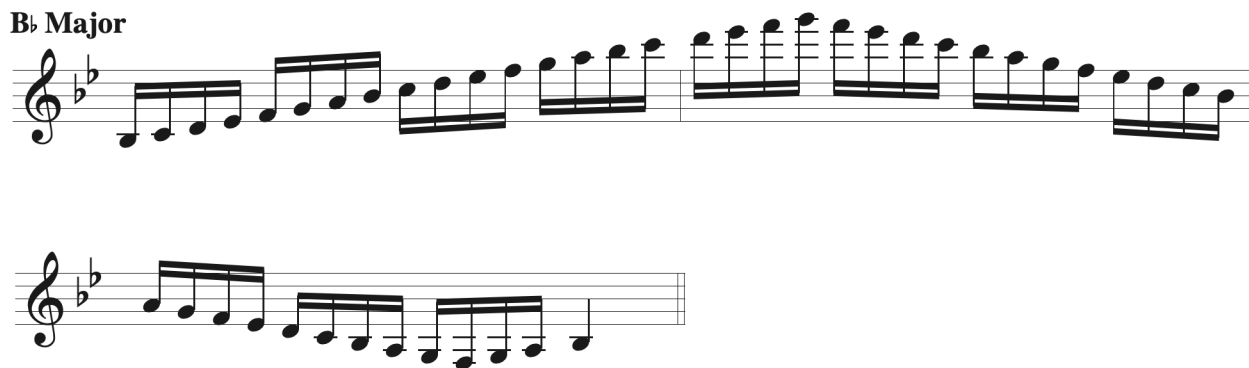
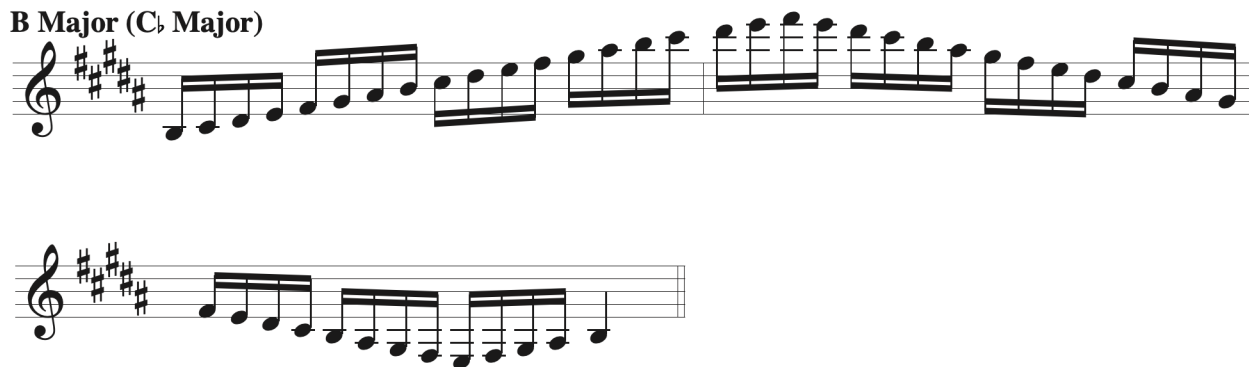


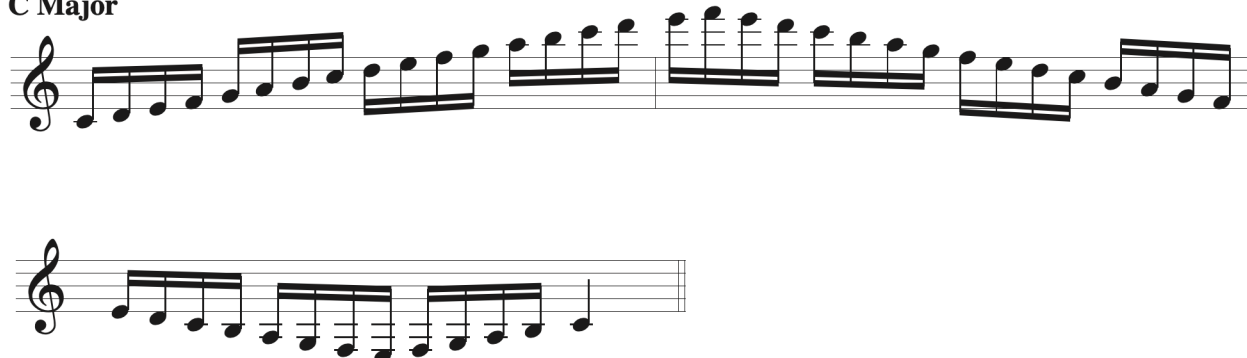
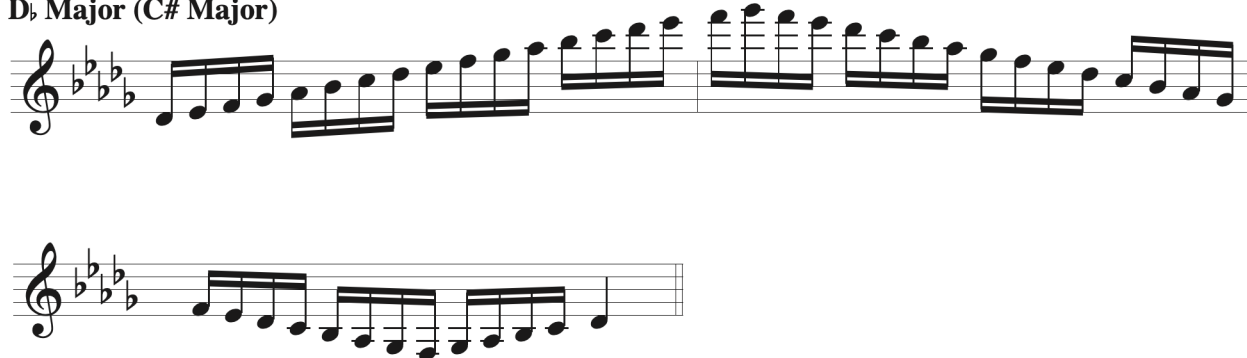
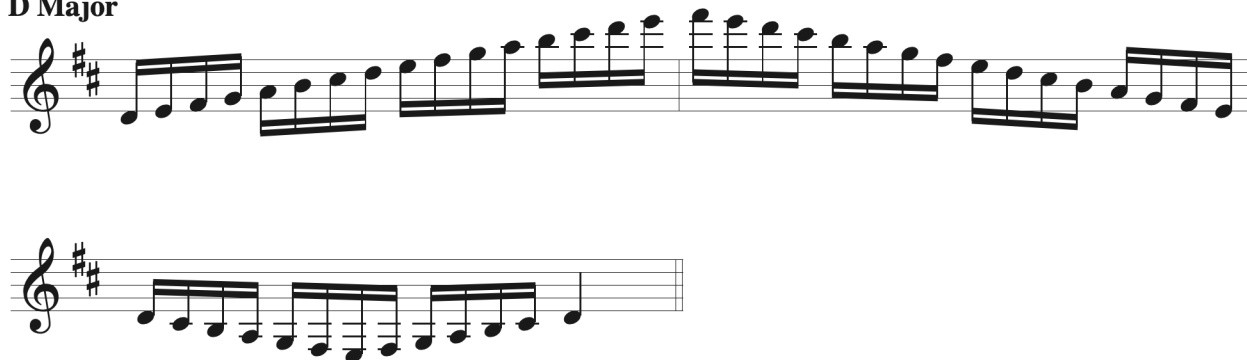
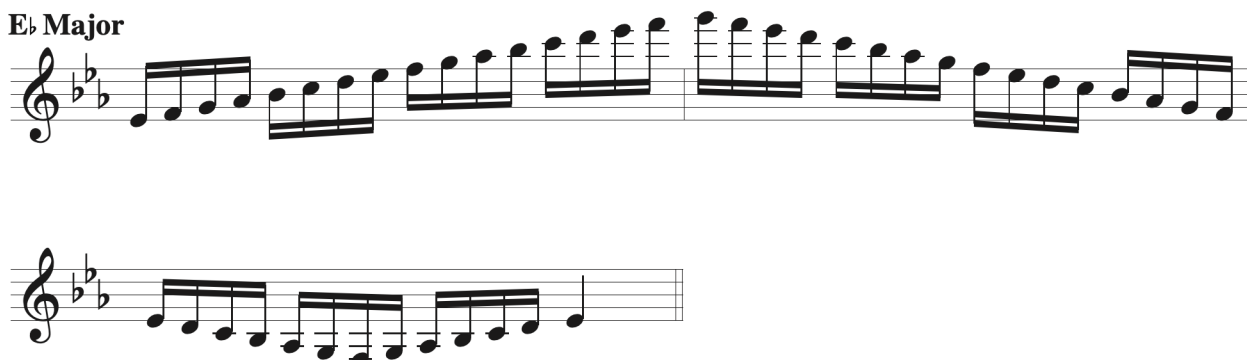
F# Major (Gb Major)



G Major



(Full-Range Major Scales, continued)**A \flat Major****A Major****B \flat Major****B Major (C \flat Major)**

(Full-Range Major Scales, continued)**C Major****D \flat Major (C \sharp Major)****D Major****E \flat Major**

Full-range Minor Scales

E Minor



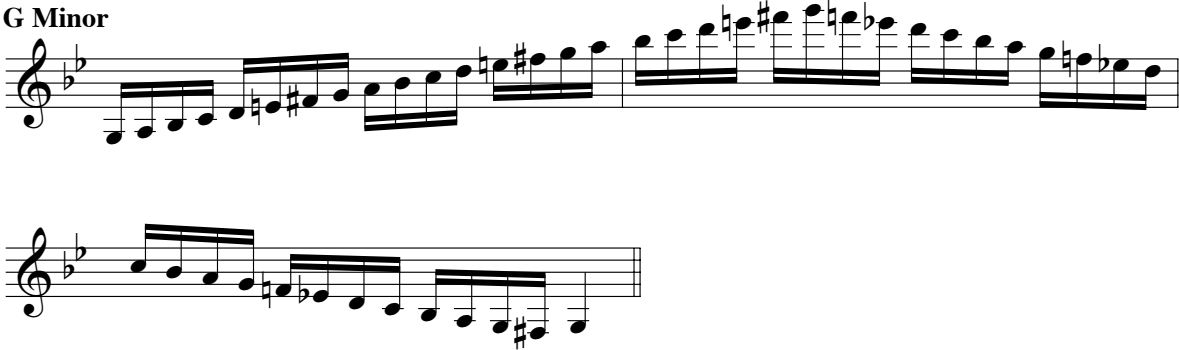
F Minor

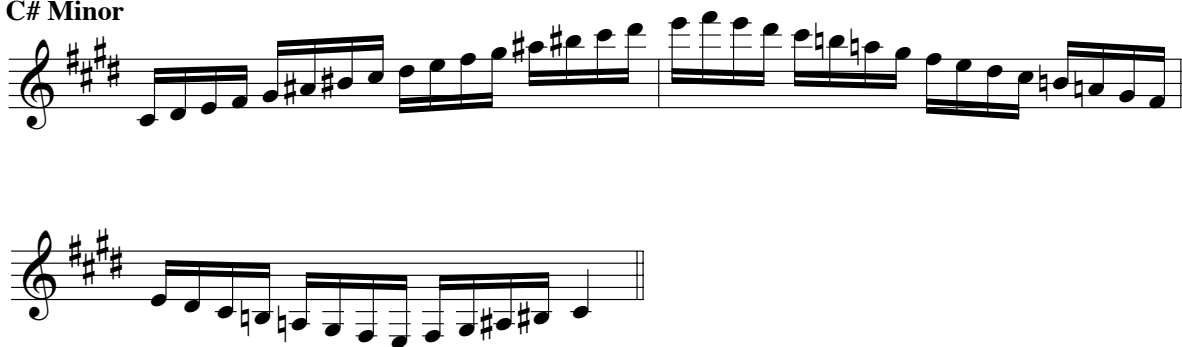
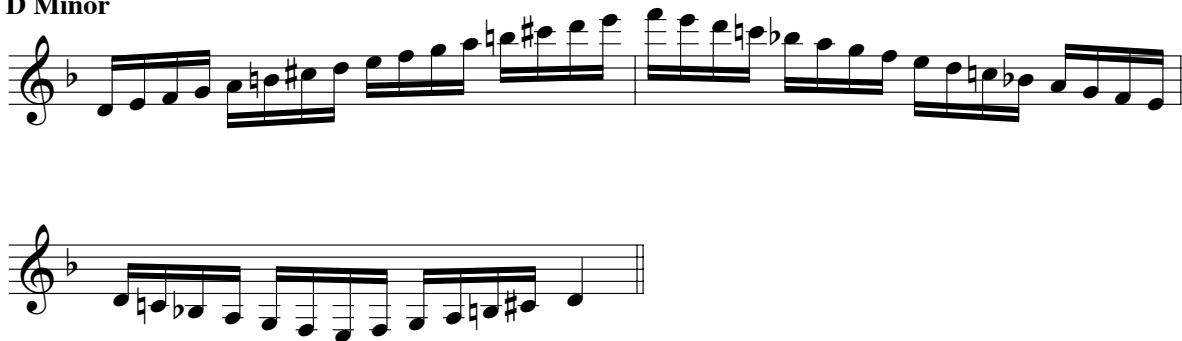


F# Minor



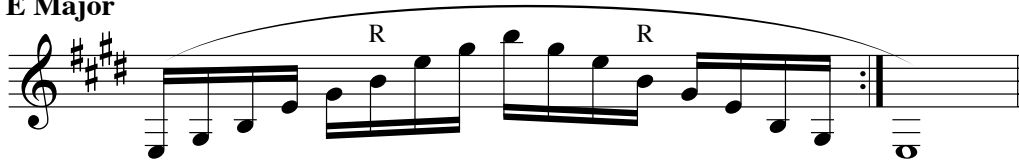
G Minor



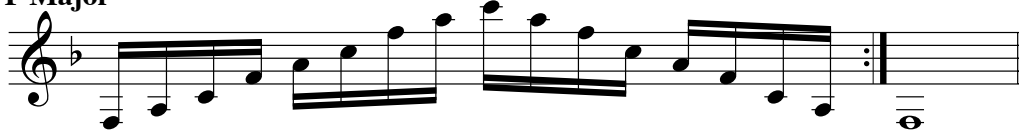
(Full-range Minor Scales, continued)**C Minor****C# Minor****D Minor****Eb Minor (D# Minor)**

Major Arpeggios

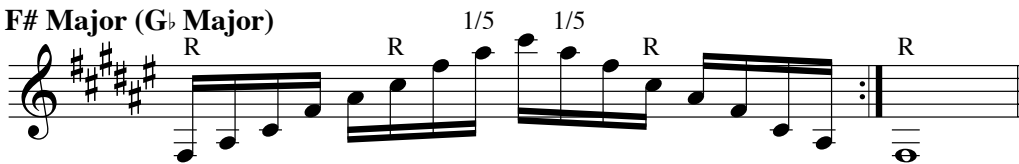
E Major



F Major



F# Major (Gb Major)



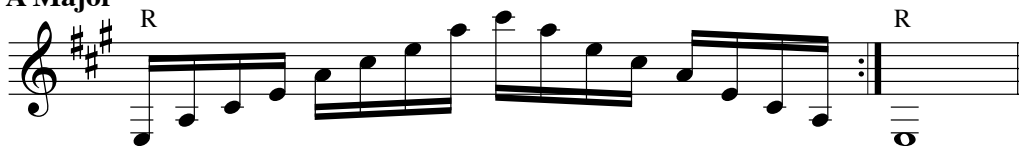
G Major



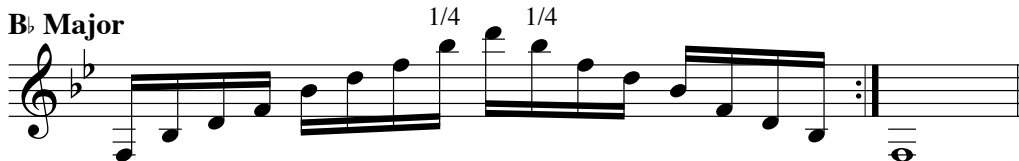
Ab Major



A Major



Bb Major

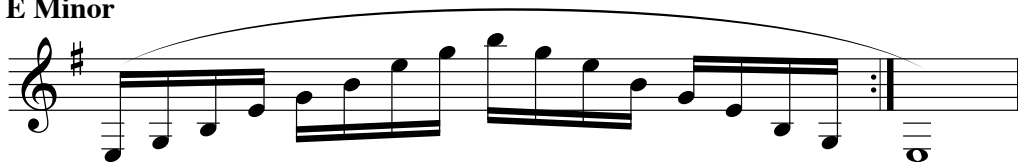
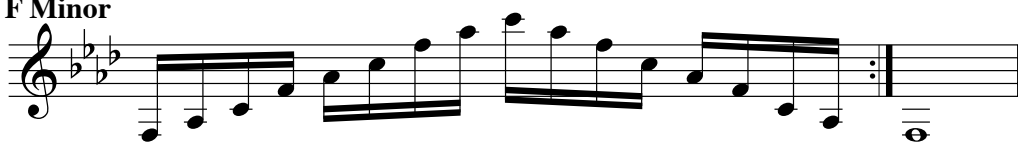
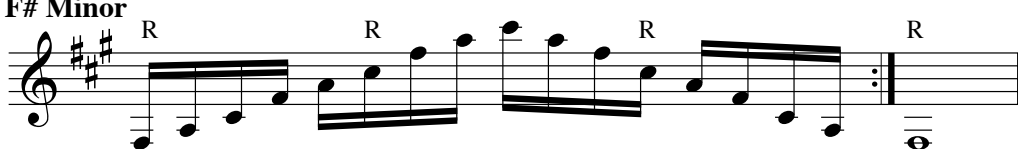


B Major (Cb Major)



C Major



(Major Arpeggios, continued)**D \flat Major (C \sharp Major)****D Major****E \flat Major****Minor Arpeggios****E Minor****F Minor****F \sharp Minor****G Minor**

(Minor Arpeggios, continued)

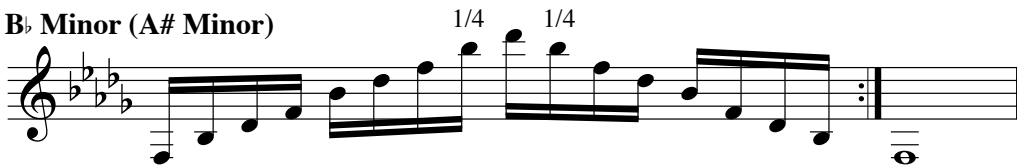
G# Minor (A♭ Minor)



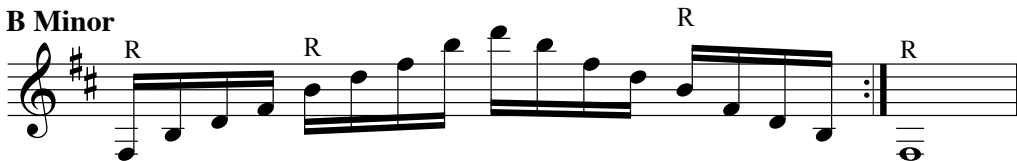
A Minor



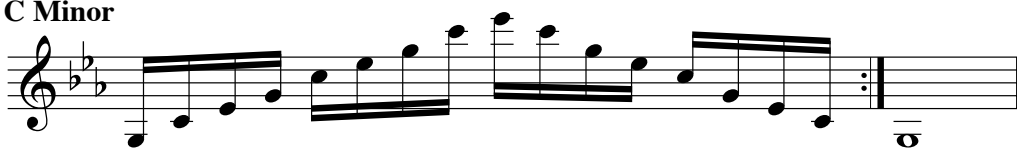
B♭ Minor (A# Minor)



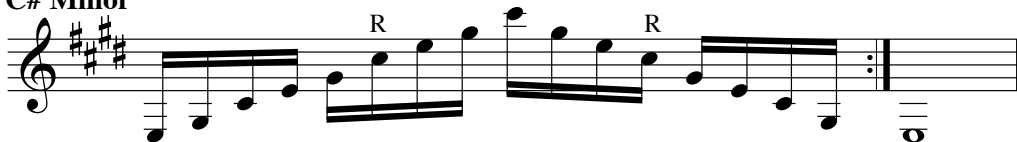
B Minor



C Minor



C# Minor



D Minor



E♭ Minor (D# Minor)



TR	TR	TR
1	1	0
2	0	2
3	0	3
0	0	0
0	0	0
6	6	6
E♭	E♭	E♭

The pattern of **scales in thirds** (or scales in “broken thirds” as it is sometimes called) is particularly useful in developing facility with awkward passages. The player must coordinate motion with two and three fingers almost continually. This pattern occurs frequently in music from the Classical and early Romantic periods. Scales are conjunct lines, while thirds are somewhat disjunctive (up a third, down a second). Therefore these studies are very important, and it is no surprise that this pattern is included in many etude books. Many players will see this benefit and go a few steps further by playing scales in fourths, fifths, etc. Mentally and physically, these are more challenging but the benefits are also greater.

Major Scales in 3rds

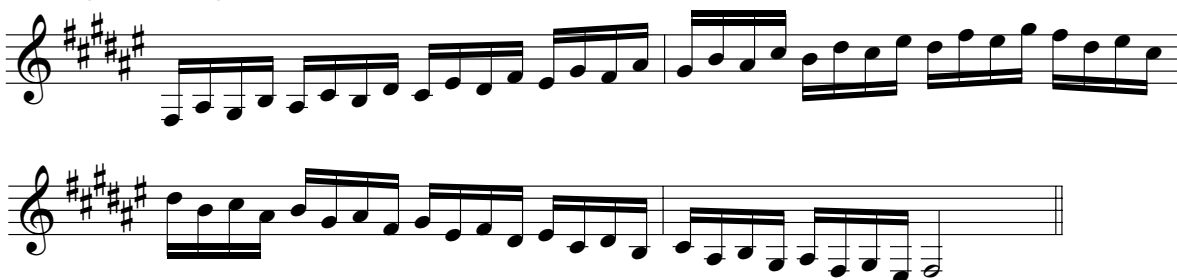
E Major

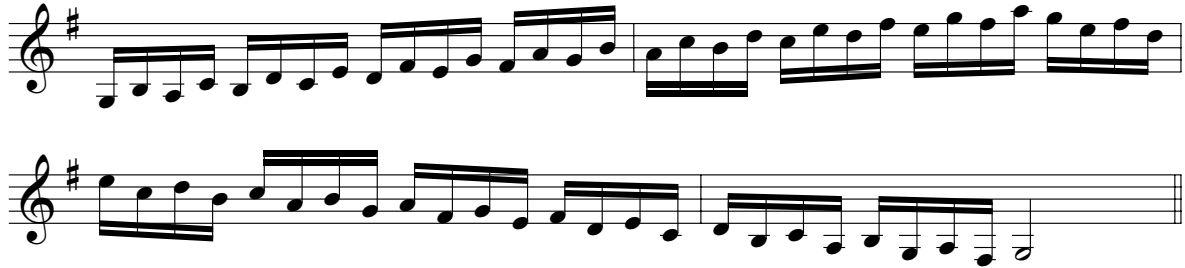
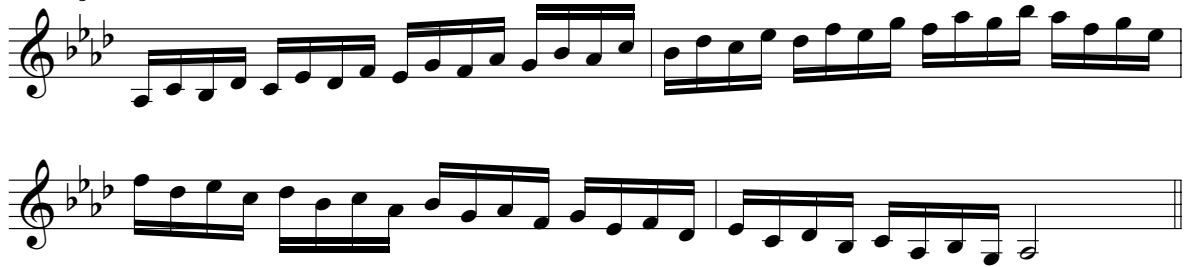
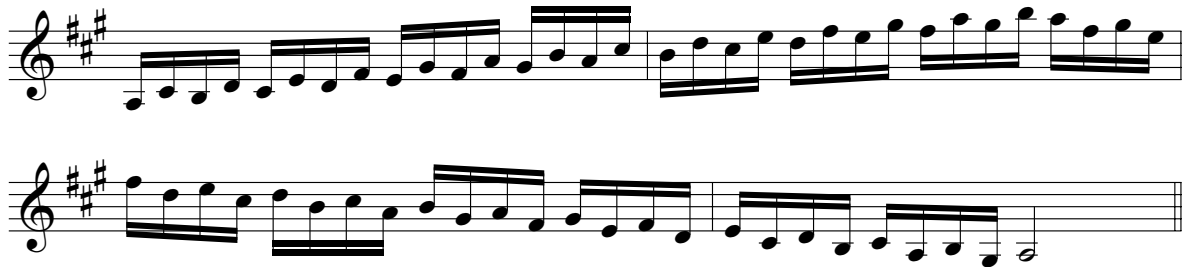
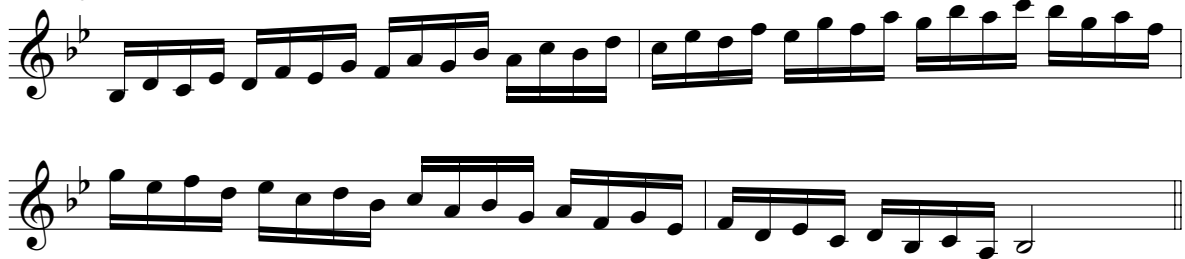
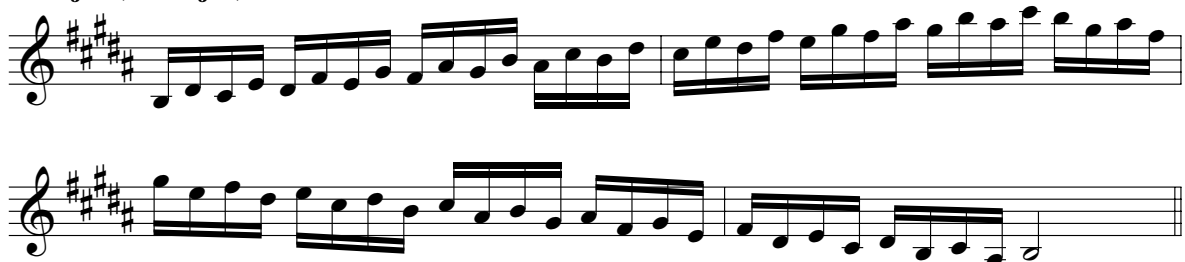


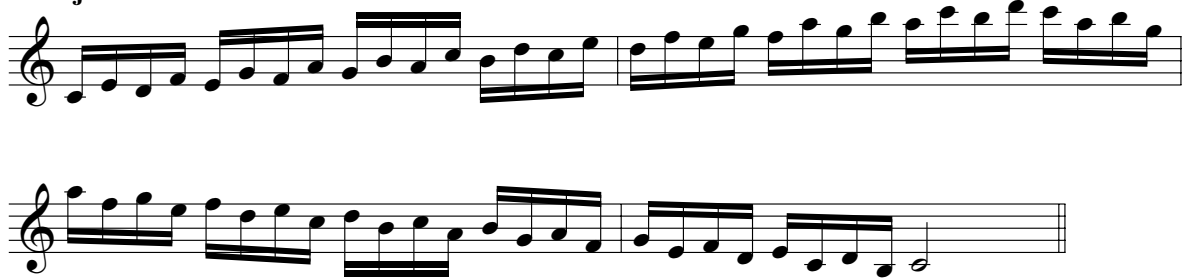
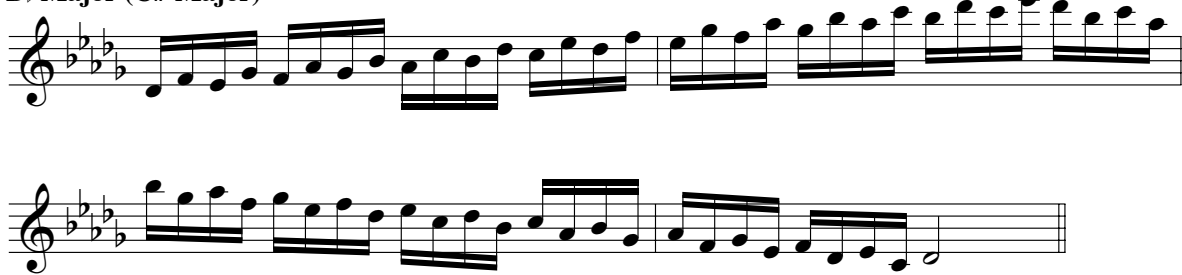
F Major



F# Major (Gb Major)



(Major Scales in 3rds, continued)**G Major****A \flat Major****A Major****B \flat Major****B Major (C \flat Major)**

(Major Scales in 3rds, continued)**C Major****D \flat Major (C \sharp Major)****D Major****E \flat Major**

Chromatic Scales

As a starting point, the chromatic scale from low E to high allows the player to develop speed without getting into the fingering awkwardness that occurs around high G and G#:



However, working to extend the range to high G# encourages the player to develop fluency in the high range. It also sounds quite impressive, and the final note ends neatly “on the beat”:



Here are 3 more versions of the chromatic scale that change where the beat falls:

A.



B.



C.



Diminished 7th Arpeggios

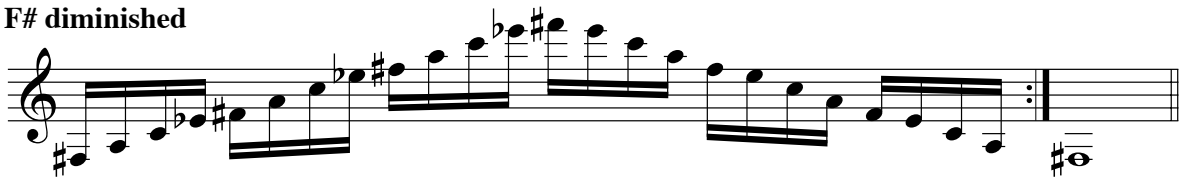
E diminished



B diminished (starting on F)

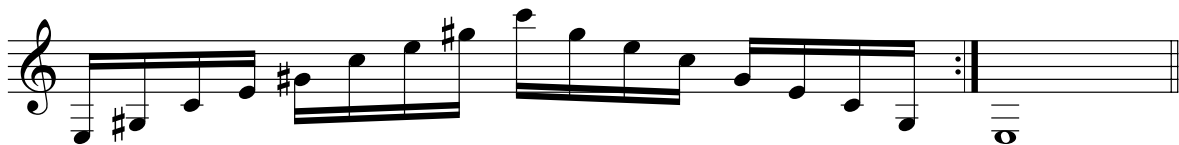


F# diminished

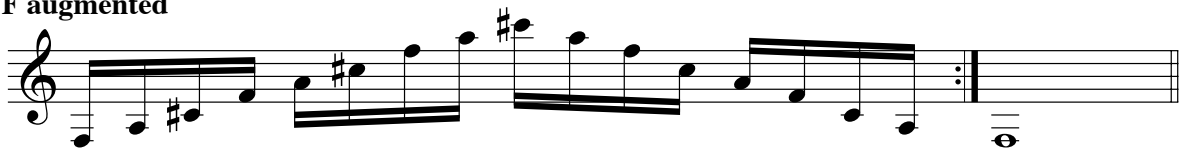


Augmented Arpeggios

C augmented (starting on E)



F augmented



Gb augmented



G augmented



Whole Tone Scales

Whole Tone Scale, Pattern 1



Whole Tone Scale, Pattern 2



Some Warm-up Patterns

Long-tone study—do on other low register notes also.

Two staves of long-tone exercises. The first staff shows a long note on B \flat with a crescendo from *n.* to *f* and a decrescendo back to *n.*. The second staff shows a long note on B \flat with a crescendo from *n.* to *f* and a decrescendo back to *n.*. Below these are two staves of eighth-note patterns. The third staff starts on B \flat and ascends to G \flat with a decrescendo to *n.*, marked *simile*. The fourth staff starts on B \flat and descends to B \flat with a decrescendo to *n.*, marked *simile*.

Use resonance fingerings on A and B \flat .

Two staves of eighth-note patterns. The first staff starts on B \flat and ascends to A, marked *n.*. The second staff starts on B \flat and descends to B \flat , marked *n.*.

Larry Combs Warm-up:

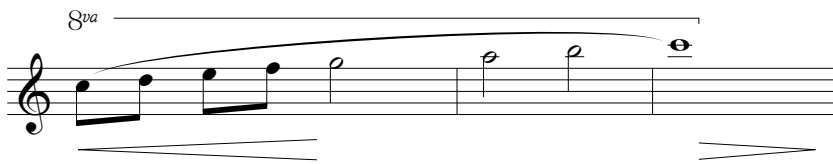
Press the register key *as lightly as possible* at the register change.
Practice patterns starting on other low-register notes as well.

A single staff of eighth-note patterns. The first pattern starts on B \flat and ascends to G \flat , marked *n.* and *mf*. The second pattern starts on B \flat and descends to B \flat , marked *n.* and *mf*. The third pattern starts on B \flat and ascends to G \flat , marked *n.* and *mf*.

Exercises for perfect connections

Keep air constantly moving, especially *between* notes.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The key signature changes from C major to one flat (F major or D minor) after the first measure. The tempo is marked "Andante". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The second system continues the vocal melody and piano accompaniment, with the piano part featuring a series of triplets and sixteenth notes. The score is written for a vocal soloist and piano accompaniment.



Restore Embouchure. Use resonance fingerings on A and B \flat .



Crossing the Break on the Clarinet

☞ Right Hand Down?

Fingers of the right hand may be added to the basic fingering for throat tones (that is, G, A-flat, A, and B-flat) for three reasons:

1. to make a passage technically easier
2. to alleviate sharpness, which is normal on these notes
3. to simply improve (or change) the tone quality of these notes

For crossing the break, we are interested in reason #1, of course. However, it is important to understand what happens when one adds fingers: every added finger will *lower* the pitch somewhat. Also, the lower on the instrument the finger or pad that is added, the *less* the pitch will be lowered. (For example, adding only the low F key on open G will barely alter the pitch. You will, however, notice a change in tone quality. This will play an important role later as the break crossing technique develops.)

☞ Importance of the Left Index Finger and the Left Thumb

These two fingers are critical in the break crossing and can greatly add difficulty if they do not move properly—especially the motion of the left index finger in using the throat A-key. Therefore, it is best to introduce break crossing from open G to C (or B, C# or D#). Being sure that everything is covered, put the entire right hand down (leaving the LH off) including the proper RH pinky key, depending on whether you are going to B, C, C# or D#. (When possible, use the RH option for B, C or C# to keep motion in the same hand.)

After this is mastered, try going from A across the break. Needless to say, a smooth motion in the LH index finger is absolutely critical. Working F# to A and E to A allows the student to develop this technique. (It is *never* too early to start working with the metronome!)

The thumb is also important in the process. One must find the most natural position (normally involves a diagonal in relation to the instrument) for the left thumb so it can both cover the thumb-hole and operate the register key. The best way to practice this is the simple long tone-register change exercise, working for a *perfect* connection between registers. In order for this connection to be perfect, the action of the thumb must be minimal, while keeping the air flow steady and fast. This leads us to the last item:

☞ Air Flow

Even after mastering the finger techniques, young students (and even more advanced players) will retain somewhat of a psychological aversion to connecting across the break. This leads to habits which cause the air flow to break: a slight “twitch” in the body, a motion in the throat, or even blinking the eyes. It is much easier said than done, but one must be sure that the airflow is always there, or the connection cannot possibly be good—even if the fingers are perfect. Once again, the long tone-register change exercise greatly helps. A slight crescendo into the break crossing is also useful. However, after the break crossing is mastered, rather thinking of increasing the airflow and air speed as you cross into the upper register (*clarion* register), it is much better to simply increase the airflow and air speed across the board. This will result in everything sounding more resonant, and connections between notes will feel like they just happen naturally.

An Introduction to Resonance Fingerings

Resonance fingerings are fingerings used for throat tones to improve the tone quality and to allow these notes to match the timbre of notes in other registers. Throat tones, so called because of their location in the “throat” of the clarinet, are (1) thin and stuffy in quality and (2) typically sharp. Resonance fingerings both thicken the tone quality and lower the pitch of the throat tones.

The first thing to keep in mind is the nature of the passage that contains the throat tones. Is it a fast technical passage, or slow and lyrical? If it is slow and lyrical, how long is the duration of the throat tone held? Generally, if the duration of a throat tone is short, it often isn’t worth all the extra effort to add the best resonance fingering, as the result would not be audible anyway. One should consider what makes the passage easier. If a fast passage involves mainly the clarion range, keeping all or some of the right hand down may make it easier. If a fast passage is all below the break, just use the normal fingering for the throat tone. (You may want to try a “compromise” fingering, as described below.)

What are these “resonance fingerings”? Here are some suggested fingerings for the throat tones:

B_b – add LH 3, RH 3 and the low F key, OR add LH 3, RH 2 and 3 and the low F key

Another option (lower in pitch) is LH 2, 3 RH 1, 2, 3. It is particularly good use for soft passages.

A – add LH 2, 3, RH 2, 3, and the low F key. If too low, try LH 3 RH 2, 3 + low F (see below)

G# – add LH 3 and RH 1 (No pinky keys!)

G – add RH 1, 3 (This tends to sound “covered” when playing loud, and is normally used mainly in soft passages. For a good, strong loud G, try adding RH 2, 3.)

These fingerings, of course, greatly increase the technical difficulty of the fingerings for these notes, as they involve more fingers. However, the significant difference in tone quality makes it often worth the effort. Try to incorporate them into your playing as much as possible. You will find that they aren’t that bad after you get used to them. Also, after hearing how thick these fingerings make the throat tones, you will hate the way the throat tones sound “naked” and will *want* to use the resonance fingerings whenever possible!

Variations of the best fingerings may be used as the individual situation dictates. First of all, on B_b and A, any of the other pinky keys may be substituted for the F key. This is useful in connecting to or from notes across the break. For example, if a B (across the break) connects to A, then using the low E key instead of the F key makes the passage much easier.

Another *very* important consideration is intonation. If you are playing very soft, you may find that it is necessary to add more fingers to bring the pitch down. Also, due to your personal setup (type of reed and mouthpiece, length of barrel and make of instrument), your personal “best” fingerings may differ slightly from those given above. For example, if LH 2 3 RH 2 3 and F makes your A too low, try lifting LH 2 (i.e., use LH 3, RH 2, 3 and F instead). Experiment and listen to the slight difference in tone quality and check the resulting intonation with a tuner. Be sure to tune your open G first!

Needless to say, the advanced clarinetist must often compromise. In some situations, using the best fingering is too awkward technically, but the passage is slow enough that leaving the throat tone uncovered sounds rather unrefined! In other words, you will need at least *some* fingers down. Again, you should check each combination on your own setup. For Buffet and Yamaha clarinets, one of the best “compromise” fingerings is RH 1 2 and F. This works well on G#, A and B-flat! It is very easily added in almost any situation. Another (best for B-flat or A) is LH 2 3. While the tone quality of this fingering isn’t quite as clear as the best fingering, it is still considerably better than playing the note with the plain fingering. Other compromise fingerings are of course possible. You will find many of them by trial and error and by experience.

Finally, remember that nothing should be engraved in stone. The end result should be the best possible tone with as little finger sound as possible. Philosophies on which resonance fingering to use in a given situation differ greatly from clarinetist to clarinetist.

Crossing the Break on Clarinet Part II

⌘ Right Hand Down?

We previously discussed putting the right hand down in advance of a break crossing. Three reasons were discussed. Some more advanced points:

- On open G, adding the *entire* right hand tends to flatten the pitch and makes the sound stuffy. An advanced player will put the entire right hand down on G *only* in very fast passages. For slower passages, don't put it down at all—this will facilitate developing the sensation of moving the fingers “as if they had air brakes.” Adding just the RH C-key (or other little finger key) is also a possibility. This has the benefit of giving the player one less finger to move, but the drawback is sometimes an increase of tension in the hand.
- In scale practice, isolate *exactly* where the RH goes down. I recommend A, A-flat or A#, depending on the key signature. This will seem and feel logical, as the LH must push the A-key, it feels good to move RH fingers at this point. **Remember—the sole point of this technique is to make the scale sound smoother.** The listener *must not* detect any extra finger noise or a change in sound. After you establish the ability to put the RH down in advance automatically, strive to keep the finger action as light as possible.

Finger action should not feel pressurized. One way of thinking of it is that you should “finger on top of the air current.” On scales with more sharps and flats, more of a “positive” action is needed to make the scale clean. However, this positive action should *never* sound “slammed” to listener. This is certainly an ideal that can never be totally realized, due to physical and mechanical limitations of the instrument. Continually strive to reduce finger noise!

⌘ Resonance Fingering Compared to Adding Fingerings for Break Crossing

One must not confuse resonance fingerings (fingerings with the main objective of improving tone quality) with adding RH fingers for break crossings. Sometimes, if the tempo is slow enough to notice the difference—resonance fingerings are *definitely* desirable. However, if the tempo is fast enough that the improvement in tone quality is not even noticeable—why torture yourself with more difficult fingerings? For example: you should be able to develop a pretty fast tempo for the major scales. On the note A, the basic resonance fingering would slow you down as it uses two fingers of the left hand.

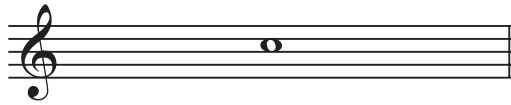
⌘ Right Hand Down on Notes Other Than Throat Tones?

It is certainly true that one cannot place the entire right hand down on notes below open G—the resulting pitch would be quite noticeably flat! However, one can often add just a pinky key (as in the discussion of open G). Such is also the case when connecting from a throat F# across the break to a B, C, C# or D#.

Sometimes notes (such as three-finger C and two-finger D) benefit from having a pinky key down just for resonance. Experiment with doing this in soft situations—in many cases the increase in resonance is astounding!

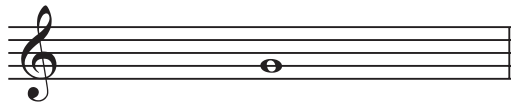
Tuning the Clarinet

One of the most important things to understand about the clarinet is how to tune it. A common mistake that is made is to pull at the barrel when checking this B-flat concert:



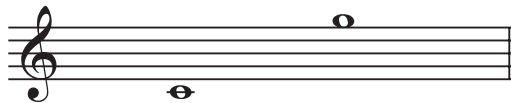
The barrel affects the notes at the “top of the tube” (notes with very few fingers down) the most—the throat tones in particular. Notes at the “bottom of the tube” (such as low F, or the C that appears above) are only slightly affected by pulling the barrel! The common mistake is to pull a lot at the barrel to try to lower this C. Often the result is a flat open G.

The place to check how much to pull at the barrel is the open G:



Getting a longer or shorter barrel is of course another way to do this. The standard clarinet barrel is 66 millimeters in length. Often professional clarinetists use a 67 mm barrel to fix sharpness.

There are two other places where it is possible to pull out for tuning purposes. One is the middle of the clarinet, between the upper and lower joints. Logic will tell you that the notes most affected by pulling here are the low C and the written G above the staff—notes that use just the fingers covering holes in the upper joint:



Finally, notes with *all* fingers down are the best places to check the adjustment at the bell. Therefore, the notes most affected by pulling the bell are the low E and the middle B:



The problem here is that the low E is usually a little flat, and the middle B is a bit sharp. Keep this mind when tuning here! This is an acoustic problem of the clarinet. Listen and adjust!

Other factors to consider when tuning are (1) Harder reeds run sharp, and softer reeds tend flat, (2) Using faster (cold) air raises pitch, slower (warm) air lowers it, (3) Raising fingers higher above a tone hole raises pitch, bringing the finger closer lowers it, (4) Adding an extra finger (when possible) generally lowers pitch, and (5) Opening an extra tone hole (such as the bottom RH side key) generally raises pitch.

Standard Alternate Fingerings

✂ Left and Right Hand Little Finger Keys

This should be for the most part self-explanatory. Sliding between two little finger keys should only be done when unavoidable (see below). When there is a choice, use the following guidelines to help you decide whether to use the left or the right hand key:

- Keep all motion in the same hand if possible: connections are normally easier without having to coordinate between two hands.
- Continuity. If most of the notes in a passage are fingered the same way, retain the same fingering as much as possible.
- Left E/B key followed by the right F#/C# key. This pattern should be used whenever this is a choice between going L to R or R to L. Using these keys allow the fingers to stay in “guide position” and, for most people, allow finger action to be slightly more relaxed. (The D major scale is an excellent example of this principle.) This cannot of course be done when a low E to F# is followed by a G#, or when a middle register B to C# is followed by a D#.

Remember—an unfamiliar fingering may feel strange at first. Allow time and practice for a fingering combination to feel comfortable. Also, be sure that you understand the logic behind your choice of fingerings. Which combination would be easier, and why? Be able to justify *why* you decided on particular fingerings—not just because someone told you!

✂ Sliding, and the “Organ-foot” Technique

In cases where a slide between little finger keys is necessary, two possible techniques may be used:

- Sliding. Always try to make the slide from a higher key to a lower key. For example, sliding from the right hand D# key to the right hand C# key is quite possible. Going the other direction would be practically impossible.
- The “organ-foot” technique: while you are on the same note, trade from the left key to the right key. This prevents the “click” that you get when sliding. This technique is of course best used in a slow passage, so that the trade is not so cumbersome for the fingers.

✂ The Chromatic B-natural and F# Fingerings

The chromatic fingerings for low B-natural and middle F# are almost universally used (when possible) for smoothness in a chromatic situation. Remember that there are many situations where you cannot do this. It is important to be able to trade fingers smoothly too!

Another feature is that these fingerings keep the air column unbroken (the regular fingerings split the air column in two), and thus are more stable in the extreme soft dynamics and actually have a slightly better tone quality than the “standard” fingerings (!!!).

The throat F# may also be played with the thumb and the bottom two side keys. Use this fingering only for speed, particularly for rapid repetition between F and F#. As this is a trill fingering, the tone is noticeably stuffier and the pitch is flatter. In slower, lyrical passages one should definitely trade fingers. Because of the necessity to develop this technique, many

clarinetists trade fingers even in the chromatic scale. If you must go from F to F# only once, trading fingers keeps the motion in the same hand and is thus physically faster. Reserve the trill fingering for trills and rapid repetition, as mentioned above.

In going from throat F to F# (G-flat) to G#(A-flat)—as in many scales—trading fingers is the best choice due to the greater ease in going from F# to G# with the same hand.

☞ Side E-flat/B-flat, 1 and 1, 1 and 2

The side (regular) fingerings for low E-flat and clarion B-flat are acoustically the best, as the air column is unbroken. Reserve the 1/1 B-flat (and E-flat) for *very* fast passages going from F to B-flat, or B-flat to E-flat in the low range. The tone suffers otherwise. Likewise, 1/2 is good in going quickly from low B-natural and clarion F# (with the regular fingering) to low E-flat or clarion B-flat, respectively. Examples are: use 1/1 in the B-flat major arpeggio, and 1/2 in the F# major arpeggio.

Breaking In New Reeds

🔗 Reed Organization

It is critical to have some systematic way to organize your reeds. In the best situation, a player has several good reeds to play on at all times. This may be best accomplished by rotation—long rehearsals, for example, are notorious killers of reeds. Don't use the same one each time! Try to use several different reeds in a practice session.

As far as organization is concerned, the simple black plastic reed guards that are available for a couple of dollars are hard to beat. While the individual compartments are usually already numbered, it is nice to mark the reeds on the end also. For preventing reeds from drying out, store the reed guards in a sandwich bag. In more humid times of the year, open the bag a little. In dry months, you will want to keep the bag completely close and you may even want to add a moistened piece of tissue paper.

Another possible solution is to keep the reed guards in a Tupperware-type container with a bag of rock salt. A small bag of rock salt can be made with pantyhose, wrapped up and securely tied. The salt will absorb excess moisture when humidity is high, and vice-versa when humidity is low. Vandoren also makes reedguards with a tube of activated charcoal inside for the same reason. While these are somewhat expensive, they are quite handy.

🔗 New Reeds

One of the best rules is to break a reed in **slowly**. Do **not** take a reed right out of the box and play a long rehearsal—this will kill the reed very quickly.

I recommend working with batches of reeds at a time. Take the new reeds and let them soak in water for about 5 minutes (over-soaking will waterlog them). Turn the reeds on their backs while they are drying and you are testing them out. When play-testing, avoid the high registers of your instrument. These notes require the reed to vibrate faster and will wear out a new reed quickly. Play the new reeds no more than 5-10 minutes the first time, and gradually build up playing time each day. In the new stages of a reed, remember that the drying process will tend to make the reed bend outward—making a larger space between the tip of the reed and the mouthpiece.

From day to day, rank your reeds. Some players even keep a little reed diary, giving each reed a numerical evaluation each day to see if the reed is improving or on its way downhill. This can be quite important is selecting a reed for an important concert or audition: if you have two reeds that are ranked about the same, go with the one that is on the “up and up”!

🔗 Sanding

Do **not** sand the entire back of the reed! The main point of sanding is to improve the seal between the mouthpiece and the back of the reed—therefore, sand only the part of the reed which contacts the mouthpiece. Sanding in the vibrating area is dangerous and should only be done if you are targeting a small area to improve the vibration of the reed (“balancing” the reed).

Theoretically, if you can prevent the reed from warping (hence the sandwich bags and Tupperware containers, etc.), they will not need sanding. Many single reed players feel that too much sanding impedes vibration.

Metronome Practice Techniques

⌘ General Strategies for Building Basic Techniques

- Finger technique (see below)
- Tonguing
 - Why is “legato first” usually the best approach?
 - Learning tongued passages all slurred first
 - Long distance works, “sprints”
- Long tones for continuous air and improving tone quality
 - Importance of the metronome
 - Crescendo/diminuendo (air control, tone control)
- Connections, register crossing. Even 2nds should be practiced. It is often much more difficult than one thinks to separate mentally the use of continuous air from finger motion. Even the motion of a single finger can detract from the smooth air stream!

⌘ Metronome Techniques for Finger Technique

- Basic principle: work slow to fast, and maximize tempo—fingers rely on “auto-pilot”
- **Repetition builds strength**, which allows for speed as well as the coordination necessary for slow playing and for making good connections. Repetition also allows a passage to become imprinted on the subconscious mind. It is a physical *and* a mental procedure!
- 5-note (and other) Segments
 - These may be referred to as “musical push-ups.”
 - The “trill” exercise is a 2-note segment. It is tedious, but *extremely* effective—excellent in working on bridging the register gap on any instrument.
- Grouping Techniques
 - This technique is good for learning new material, and allows for the building of more speed (since you’re concentrating on smaller fragments of music at a time).
- Rhythmic variety (dotted eighth-sixteenth, etc.)
- Elision of the beat
- Isolation of problematic areas; repetition of the difficult area
- “Overdrive.” Why 16th’s @ 120 are easier than 32nd’s @ 60. The use of a “Dr. Beat.”

⌘ Other Considerations

- The need for a “basic package” of technical items to be practiced **every day!**
- Establishment of technique—**all slurred**. Precision of fingers must come first. Tonguing often can cover this. Add various articulations at a later time *after* precision in finger movements is obtained.
- Find a way to prevent practice from becoming boring. . . it is up to you alone to find a way to do this!

The book *The Everyday Virtuoso* by Dr. Kerstetter and Dr. Robert Chesebro explains metronome practice techniques in much greater detail (it is the primary focus of this book).

Phrasing: How Do You Practice It?

🔗 What is phrasing?

Thinking of it as a “musical sentence” is perhaps the best analogy. Putting stress on different words in the same sentence will demonstrate this principle very easily.

At first phrasing may seem overly contrived—like painting by numbers! The final result must sound natural, as if improvised. The more subtle nuances (subphrasing) will come later.

🔗 Basic principles that will make an immediate difference

- Good phrase beginnings: “**AAAAAH**” *not* “Taaaaaah”
- Good phrase endings. *Evaporate* on the release (it’s easy to do on the clarinet).
- Decide on the phrase goal. Sometimes it is very obvious; sometimes a decision must be made. Whatever the decision, it must be clear to the listener and sound natural rather than contrived.
- Particularly for young players: watch that notes occurring *on* the beat do not “pulsate” in an effort to maintain a steady tempo.
- Listen to recordings of great artists, and not just those who play your instrument! (cellist Yo-Yo Ma, violinist Itzhak Perlman, saxophonist Eugene Rousseau, oboist John Mack, etc.)

🔗 Basic fundamental skills for your instrument

- Connecting *between* notes. The audience doesn’t know, and furthermore doesn’t care, which notes are more difficult to connect on your instrument.
- Articulation: proper technique for differing situations.
- Use of air.
- Borrowing concepts from other instruments. A good example: there are a wide variety of articulations possible for a player with good bow technique on a stringed instrument. These are worth listening to and emulating!

🔗 Applying your music history and theory skills

Music History:

- Baroque – longer lines, terraced dynamics, ornamentation.
- Classical – symmetrical phrases, extra care with note beginnings and endings.
- Romantic – more “surging” in phrases, text painting.
- Contemporary – composers are generally more specific in their demands.
- Specific details from your knowledge of a composer’s style and biography.

Music Theory

- Phrase goals – dictated by the principle of tension and release.
- Phrase to the V⁷ chords, building tension *before* the resolution.
- Contemporary music – phrase from more dissonant to less dissonant sonorities.
- Unaccompanied music – focal pitches? Harmonic implications?
- Form and analysis – where are the larger sections? Is it sonata form? If so, how should you play the second theme? How should you play the development? Should the recapitulation be slightly different from the exposition? What about playing recurring sections in a rondo form? Should they always have the same character?

Articulation Styles Used on the Clarinet

There are two basic methods of achieving staccato on the clarinet. They are (1) to stop the note with the tongue (stopped staccato) and (2) to end the note with the breath itself (breath staccato).

Before proceeding with this discussion, it will be helpful to think about exactly what staccato is. The best definition of staccato is not necessarily “short”—although staccato many times *is* short, it is more accurate to think of it as meaning “separated.” This means separated from both the preceding note *and* the next note.

Variables involved

In good articulation, there are several variables that must be understood and controlled:

- Equipment

The reed/mouthpiece/ligature combination must vibrate! The reed should seal on the mouthpiece table, and should be encouraged to do so by ligature and by not having a warped reed! At the same time, the ligature must not hamper reed vibration.

- Where to touch the reed?

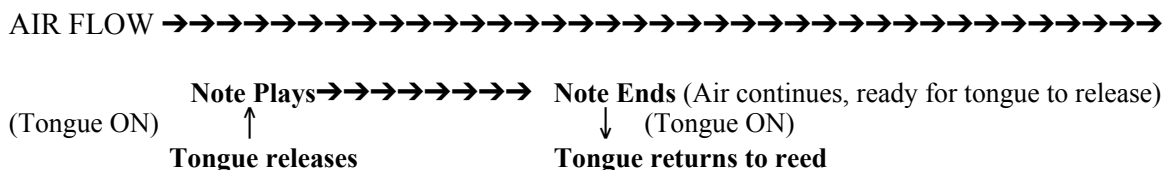
The player must find the correct “feel” of where to touch the reed to stop it from vibrating. Also, the player must learn the feel of the correct part of the tongue that must touch the reed.

- Embouchure

The embouchure must be good and must not change during articulation.

Stopped Staccato

If we visualize the air stream as being constant, it is easy to picture in theory how the tongue can serve to let the reed vibrate or to stop it from vibrating. This is quite simply how stopped staccato works. It has the powerful advantage of allowing the player to keep air flow and the embouchure the same. All that the player must do is move the fingers early enough that when the tongue releases, the note plays:



Interestingly, in this way of thinking an “attack” is actually a release, as the tongue leaves the reed.

The problems with stopped staccato lie mainly in learning it. The first major difficulty is keeping the air stream going between notes—it feels strange to be blowing air when no sound is coming out. Secondly, when properly done on a good reed the stopped staccato sounds very crisp. The student will associate this “crispness” with a stronger motion of the tongue. This is absolutely not the case.

In fact, this is the major reason many band directors give up on the technique of stopped staccato. When the tongue slams against the reed to end a note, the result is a really awful sound!

The tongue must use the *same* action as playing legato. It is the air, which is always there waiting to start the note, that produces that nice crisp sound when the reed springs into vibration.

Legato tonguing

It thus follows that legato tonguing should be taught first. It is *much* easier to hear and feel the constant air stream when playing in a legato style. The student should work with the metronome to build both speed and strength (4 repetitions on each degree of a scale is a good way to do this.).

Breath staccato

This technique works best on slower notes where the stopped staccato would sound too extreme. The problems are (1) making the note short enough, and (2) making each note have the same degree of shortness. This is much harder to do than with stopped staccato. As the player is making very small interruptions in the air stream in this style of articulation, the diaphragm muscles will be felt working. Returning to the idea of staccato meaning space before *and* after a note, remember that in breath staccato this space is made with a slight stoppage of the air flow.

The principle of “ends and beginnings merging”

In looking at the preceding diagram for stopped staccato, imagine what happens when the tempo is quite fast. The space between notes gets smaller and smaller, until the end of one note and the beginning of the next feels like the same motion in the tongue. This is why at a certain speed, thinking in terms of stopped staccato becomes a hindrance—16th notes at quarter = 132 will sound short anyway. For very fast tonguing, just worry about tonguing the front side of the note clearly.

Practical articulation

Now the question is when to use which style? Remember that there are always different situations that “break the rules.” However, the following guidelines should help. These guidelines are for passages where separation (staccato) is desired:

- In tonguing slower than 16ths at about quarter = 72, breath staccato is probably the best bet. However, it is worth trying to improve the stopped staccato to the point that it can be employed musically. Stopped staccato is a very powerful tool for ensemble playing, as it gives the player precision control over when every note starts and stops. Breath staccato is very dependent on the reed, and is quite difficult to do the same way every time.
- In middle-speed tonguing, stopped staccato works very well. Of course, there are many places when legato tonguing produces the sound that is desired. In orchestral playing and in transcriptions of orchestral music, legato tonguing matches the sound of a full bow-stroke on a stringed instrument.
- In the very fast tonguing (16ths at quarter = 100 and faster, varying from player to player and the style desired), just tonguing the front of the note (as mentioned before) is often enough. If it still needs to be shorter, strengthening the stroke of the tongue (*only slightly!*) will cause the tongue to remain on the reed slightly longer (the principle of “ends and beginnings merging”), thus making the note shorter.

Recommended Books about Playing the Clarinet

🔗 **Blum, David.** *Casals and the Art of Interpretation*. Berkeley, CA: University of California Press, 1977.

David Blum provides an insight into the teachings of the legendary Pablo Casals. Blum uses musical examples from both cello and orchestral literature to illustrate how Casals taught interpretation. The final chapter details a rehearsal of Beethoven's *Pastoral Symphony*—one of the staples of the orchestral clarinetist's repertoire.

🔗 **Bonade, Daniel.** *Clarinetist's Compendium*. Kenosha, WI: G. Leblanc Corporation.

Bonade, the “father” of the American school of clarinet playing, covers his essential teachings in this pamphlet. This publication addresses Bonade's concepts of tone production, phrasing, and his method of teaching staccato. He also includes his approach to reed adjustment, his thoughts on mouthpieces and ligatures, and a curriculum of repertoire and etudes.

🔗 **Bonade, Daniel.** *The Complete Daniel Bonade*. Compiled and edited by Larry Guy. Stony Point, NY: Rivernote Press, 2007.

This volume contains the *Clarinetist's Compendium*, *Sixteen Phrasing Studies for Clarinet*, and the *Orchestral Studies for Clarinet*. The editor has corrected the typographical errors regarding notes, rhythms, dynamics, and slur markings that were present in the original *Orchestral Studies*.

🔗 **Bruser, Madeline.** *The Art of Practicing*. New York, NY: Bell Tower, 1997.

In this book, Bruser provides exceptional insight into all aspects of practicing. The book is organized into three parts containing a total of fourteen chapters. These serve as a step-by-step guide to aid the reader in winning the struggle for musical freedom. Some excellent stretching techniques are also included for use prior to and during a practice session.

🔗 **Brymer, Jack.** *Clarinet*. New York, NY: Schirmer Books: 1976.

Brymer provides a comprehensive account of the clarinet from historical, acoustical, practical, artistic and pedagogical standpoints. His thoughts and opinions cover a variety of topics, including an interesting suggestion to use the clarinet as a substitute for a missing instrument in a string quartet. The book contains excellent illustrations of proper embouchure and hand position, a list of the quintessential repertoire, and a dated discography.

🔗 **Campione, Carmine.** *Campione on Clarinet*. Fairfield, OH: John Ten-Ten Publishing, 2001.

Campione's text focuses on the fundamental concepts of clarinet playing and musicianship. He discusses his approach to basic topics such as embouchure, breath support, articulation, musicianship, hand position, practice strategies, and equipment. The chapter on the embouchure provides an innovative answer to the question of why students often immediately produce a better sound when playing with a double-lip embouchure. It concludes with a chapter detailing his approach to teaching the Rose *Forty Studies*.

🎷 **Chesebro, Robert and Tod Kerstetter.** *The Everyday Virtuoso: A Structured Approach to Developing Technique for Collegiate and Advanced High School Clarinetists.* Bloomington, IN: Woodwindiana, Inc., 2008.

Tod Kerstetter, clarinet professor at Kansas State University, has written this book with his former clarinet professor from Furman University, Dr. Robert Chesebro. It describes the proven practice methods that Dr. Chesebro has used for years to develop incredible clarinetists in the state of South Carolina. Basically, Dr. Chesebro believes that all clarinetists with a good work ethic (and the willingness to spend some serious time with the metronome) can develop outstanding technique—regardless of their social, economic, or musical background. Subjects include basic practice concepts, establishing a daily routine of scales and arpeggios, polishing techniques, managing practice sessions, developing articulation, and more.

🎷 **Gingras, Michèle.** *Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist.* Lanham, MD: Scarecrow Press, Inc., 2004.

Gingras provides five sections of strategies for practicing fundamental concepts. One section focuses on how to quickly balance a reed and how to make emergency repairs on equipment. The section on repertoire enhancement is particularly useful as it provides very approachable exercises in avant-garde techniques such as glissando, vibrato, multiple tonguing, and circular breathing. A compact disc with demonstrations of each exercise is included. The CD is particularly helpful, providing good aural models of each effect that is discussed. The book also includes a basic guide for developing Klezmer technique.

🎷 **Grindea, Carola, ed.** *Tensions in the Performance of Music.* London: Kahn and Averill, 1995.

This volume contains articles written by performing artists throughout the musical world such as Leigh Howard, Edmund Jacobson, Alfred Nieman, and Gervase de Peyer. It includes valuable information regarding tension control, the Alexander technique, and psychology, as well as articles pertaining to tension problems inherent in the performance of specific instruments.

🎷 **Guy, Larry.** *Intonation Training for Clarinetists.* Stony Point, NY: River Note Press, 1996.

Guy's book describes general clarinet intonation problems, and their acoustical causes. He also provides helpful fingerings, not only for the B-flat clarinet, but also for clarinets in E-flat, A, and the bass clarinet. He describes how to train the ear by using a tuner during the warm-up session. Guy also includes other topics such as: how to adjust intonation with the embouchure and air stream, methods and attitudes regarding intonation in rehearsal and performance, how reeds affect intonation, and how to make permanent and semi-permanent adjustments to the tone-holes of a clarinet. The book closes with a description of how to improve intonation effectively in just 15 to 20 minutes daily. There is also a short list of sources for equipment such as tuning barrels, bore gauges, and tuners.

🎷 Hadcock, Peter. *The Working Clarinetist*. Cherry Hill, NJ: Roncorp Publications, 1999.

In this book, Hadcock includes practical advice regarding overcoming difficulties specific to clarinetists. He includes information on proper fingering technique, embouchure, tone quality, articulation, practicing, and equipment considerations. The sections on audition preparation, alternate fingerings for the altissimo register, and difficult tremolos provide particularly worthwhile resources. The book also contains an outstanding master class on the Nielsen Clarinet Concerto.

🎷 Klug, Howard. *The Clarinet Doctor*. Bloomington, IN: Woodwindiana, Inc., 1997.

This volume includes Klug's complete curriculum for the undergraduate student. The book is divided into two parts. The first part details the undergraduate curriculum, practice routines and strategies, and a description of the scales and arpeggios his students are expected to be able to execute upon graduation from Indiana University. Klug refers to these as his "clarinet calisthenics." The second part details typical fundamental problems, how to diagnose them, and how to fix them.

🎷 Lawson, Colin, ed. *The Cambridge Companion to the Clarinet*. Cambridge: Cambridge University Press, 1995.

This book contains articles authored by significant clarinet pedagogues, performers and historians such as Nicholas Shackleton, Antony Pay, Nicholas Cox, and Pamela Weston. The articles focus on considerations about the historical development of the clarinet and its repertoire, facets of teaching and performing, the different pitched members of the clarinet family, recordings of the past, contemporary music, and jazz. A brief appendix of recommended tutors, studies, and orchestral literature books is also included.

🎷 Mazzeo, Rosario. *The Clarinet: Excellence and Artistry*. Sherman Oaks, CA: Alfred Publishing Co., Inc., 1981.

Mazzeo's text is organized into twenty-seven chapters that are divided into nine parts. The parts address fundamental concepts (tone quality, articulation, rhythm, and intonation), acoustics, pedagogical literature, scales and etudes, and the mechanism of the clarinet. Mazzeo's chapters on the teaching and use of alternate fingerings and his interest in early clarinets are particularly valuable. He also discusses his "Mazzeo system," referred to as "The Famous California Custom Clarinet," which was his effort at improving the mechanism of Boehm-system instrument.

🎷 Opperman, Kalmen. *Handbook for Making and Adjusting Single Reeds*. New York, NY: Chappell and Co., Inc., 1956.

This publication provides a detailed guide on how to make reeds from tube cane and also how to adjust hand-made and commercially produced reeds. All aspects and concerns regarding reed-making are addressed, including the benefits of making reeds by hand, the selection and seasoning of cane, necessary equipment, various cuts and finishing, and maintenance suggestions.

🎷 **Opperman, Kalmen.** *The New Extended Working Range for Clarinet.* New York, NY: Carl Fischer, LLC, 2004.

In this book Opperman provides basic and alternate fingerings for tones from the *chalmereau* E to the *altissimo supérieur* G (the G *above* double C!). The illustrations are large, clearly printed and easy to read. Suggestions for practical application are not included. The guide concludes with a note-by-note fingering chart for the chromatic scale.

🎷 **Pino, David.** *The Clarinet and Clarinet Playing.* New York, NY: Charles Scribner's Sons, 1980.

Pino's book explores almost every aspect of the clarinet in some depth. The book is divided into fifteen chapters and three appendices. The author discusses personality traits necessary for the study of music, equipment, fundamental technique, musicianship, pedagogy, performance, history and literature. Pino's topics about reed-making and multiple tonguing are particularly useful.

🎷 **Rehfeldt, Phillip.** *New Directions for Clarinet.* Revised Edition. Berkeley, CA: University of California Press, 1994.

Rehfeldt discusses all aspects of the technical execution of the avant-garde literature for clarinet using written descriptions paired with musical example. He includes useful fingering charts for quarter-tones and multiphonics. The book also contains a piece (by Donald Scavarda), which makes full use of many avant-garde techniques. Rehfeldt provides a valuable list of avant-garde literature for solo clarinet and various ensemble combinations.

🎷 **Ridenour, Thomas.** *Clarinet Fingerings: A Comprehensive Guide for the Performer and Educator.* Denton, TX: Ridenour Clarinet Products, 2000.

Ridenour's fingering guide provides excellent fingering choices organized by their practical applications. He also discusses specific pieces in which certain fingerings may be particularly appropriate. Easily understood illustrations show various throat tone resonance fingerings, innovative concepts for homogenizing the middle and high breaks, and a variety of altissimo fingerings. The author includes additional pages of blank diagrams for performers to add their own fingering discoveries.

🎷 **Ridenour, Thomas.** *The Educator's Guide to the Clarinet.* Denton, TX: Ridenour Clarinet Products, 2000.

Ridenour's book, which is divided into two parts and nine chapters, describes his pedagogical concepts. The first part details how to teach fundamental concepts to young players. The six chapters focus on these fundamental concepts, and are listed in the author's opinion as to the order of their importance: tonal concept, air stream, voicing, embouchure, articulation and technique. The second part describes the importance of fine equipment, methods for selecting equipment, a guide to clarinet mouthpieces, reed balancing, clarinet care and maintenance, and accessories.

✂ **Russianoff, Leon.** *Clarinet Method*. New York, NY: Schirmer Books, 1982.

Russianoff's book, in two volumes, is a fine resource for the intermediate, advanced, or professional clarinetist. It is especially good material for students with limited access to outstanding professional instruction. Fundamental concepts are described in detail and then applied to the included technical exercises, etudes, and excerpts from quintessential solo, chamber and orchestral repertoire.

✂ **Stein, Keith.** *The Art of Clarinet Playing*. Miami, FL: Summy-Birchard Music, 1958.

Stein's book addresses fundamental aspects of clarinet playing, equipment considerations, musicianship, and techniques necessary for successful ensemble playing. The chapter on musicianship provides the most frequently recurring musical gestures and the correct manner in which to perform them. Stein's section on "attack and release" presents one of clearest and most lucid discussions of this paramount fundamental.

✂ **Stubbins, William.** *The Art of Clarinetistry*. Ann Arbor, MI: Ann Arbor Press, 1965.

In twelve chapters, Stubbins approaches the art of clarinet playing from an acoustic and scientific standpoint. He includes many formulas that may not be fully understood by a reader without a strong fundamental background in algebra, physics, and calculus. The final chapter concerning musicianship deviates from the scientific nature of the preceding chapters, and the views held by Stubbins on memory performance are both logical and entertaining.

✂ **Thurston, Frederick.** *Clarinet Technique*. 3rd ed. Oxford: Oxford University Press, 1977.

Thurston organized his text into nine chapters, which focus on tone quality, breath control, articulation, fingering technique, scales and arpeggios, staccato, technical studies, and transposition. The ninth chapter is an addition by Alan Hacker that addresses considerations in the successful execution of the twentieth-century repertoire. Appendices are included that relate equipment considerations, performance and audition preparation, and repertoire. This text is intended for use by young players with the aid of an experienced instructor.