

CLARINET MASTER CLASS

Presented by
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It is important to develop a good foundation of correct playing habits. Three of the major areas we should be concerned with are embouchure and breath support (for tone quality), hand position (for facility), and articulation.

I. Embouchure

- A. Air is our fuel - be sure to take a deep, full breath every time you breathe-then use it. Think of pushing the air stream through the bell of your instrument.
- B. Good tone, good intonation, and good articulation all depend on the quality of breath support and embouchure. Check these key points in embouchure.
 1. Upper teeth on the mouthpiece - approximately $1/2$ " in mouth.
 2. Lower lip rolled over lower teeth. A very general rule is that the lip line rests on the front edge of your lower teeth.
 3. Corners of mouth are firm - think in, not smiling.
 4. The lips provide equal pressure all the way around - like a rubberband or drawstring.
 5. The chin stays flat and pointed.
Concept: lower lip pushes into the reed - chin points down to the ground.
 6. Cheeks stay in - try to feel your teeth with the inside of your cheeks.
 7. Use a slight upward pressure with right thumb into upper teeth.
 8. Angle of instrument should be somewhere between 30° and 45° with the body.
 9. If embouchure is working properly, your mouthpiece and barrel combination should produce a concert F#.

II. Hand Position

- A. Right hand
 1. Thumb under thumb rest - the center of the thumb rest should be where the thumbnail and skin meet.
 2. Little finger on the F/C key.
 3. Remaining fingers gently curved so that the "pads" of the fingers cover the tone holes and index finger over side Eb/Bb key.
 4. Hand should resemble a "U" laying on its side.
- B. Left hand
 1. Thumb covers thumb ring with just enough of side overlapping to depress register key and at approximately a 45° angle with instrument or point toward 2:00 o'clock.
 2. Little finger on E/B key.
 3. Remaining fingers gently curved so that the "pads" cover the tone hole.

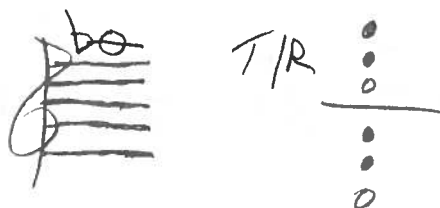
IMPORTANT: The index finger lightly touches the "A" key (or is as close as possible) and the second joint is barely above the Ab key.

Try to use an up and down finger motion that stays close to your instrument. Don't pull the fingers back. Good hand position and close finger movement will permit clean, rhythmic technique in any key, and make going over "the break" much easier.

III. Articulation-the tongue only interrupts the reed's vibration. The air must remain constant.

- A. The tip of the tongue touches the tip of the reed with just enough pressure to momentarily stop the reed from vibrating.
- B. The back of the tongue should be arched as if you were saying "eeee".
- C. The actual sound of articulation is releasing the reed not "attacking" it.
- D. There should be no visible chin or throat movements when articulating.

To determine proper tongue arch:



TONE STUDIES

Listen for a full, rich, consistent tone quality on each note.

1. Slow $\text{♩} = 66$

Match tone quality

2. $\text{♩} = 60$

Work for smooth, precise note changes—no "bumps" or "pops"

R L L

3. N.B.

Continue in 2 measure groups.

4.

5.

Always start on low E and raise the second note by one-half step each time.

Register Studies

Listen for clear, precise intervals.

12ths-Right hand

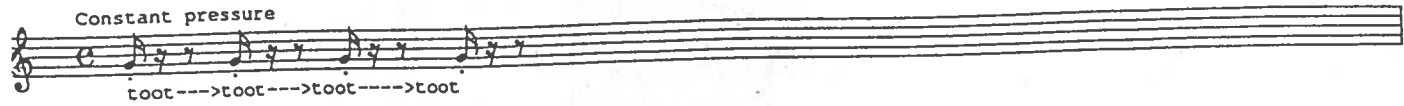
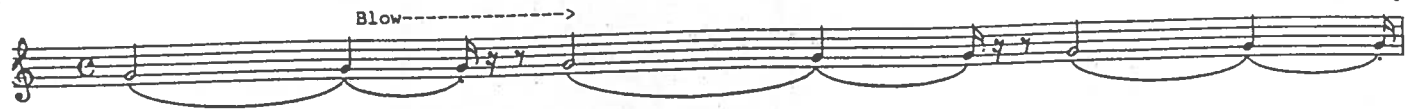
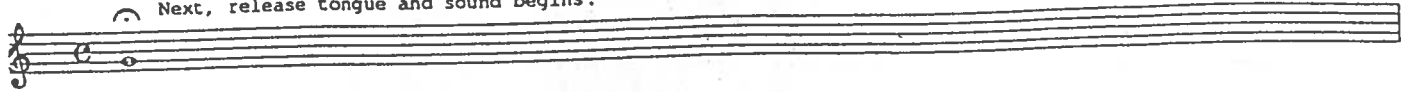
12ths-Left hand

roll L.H. 1

STACCATO

Daniel Bonade Method

Blow - then place tongue on reed keeping constant air pressure.
Next, release tongue and sound begins.

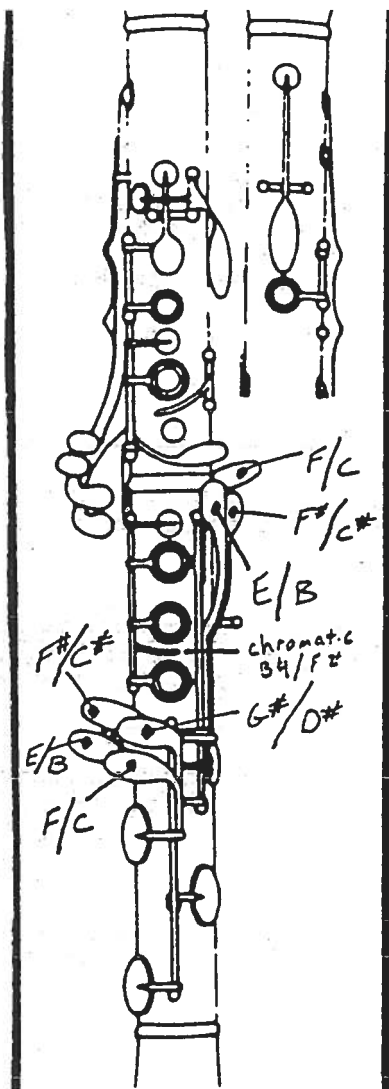


Move fingers to next note as quickly as possible.



Clipped Tonguing.
Allegro





Handwritten musical notation for saxophone:

Staff 1 (Treble Clef, Key Signature: 1 sharp):

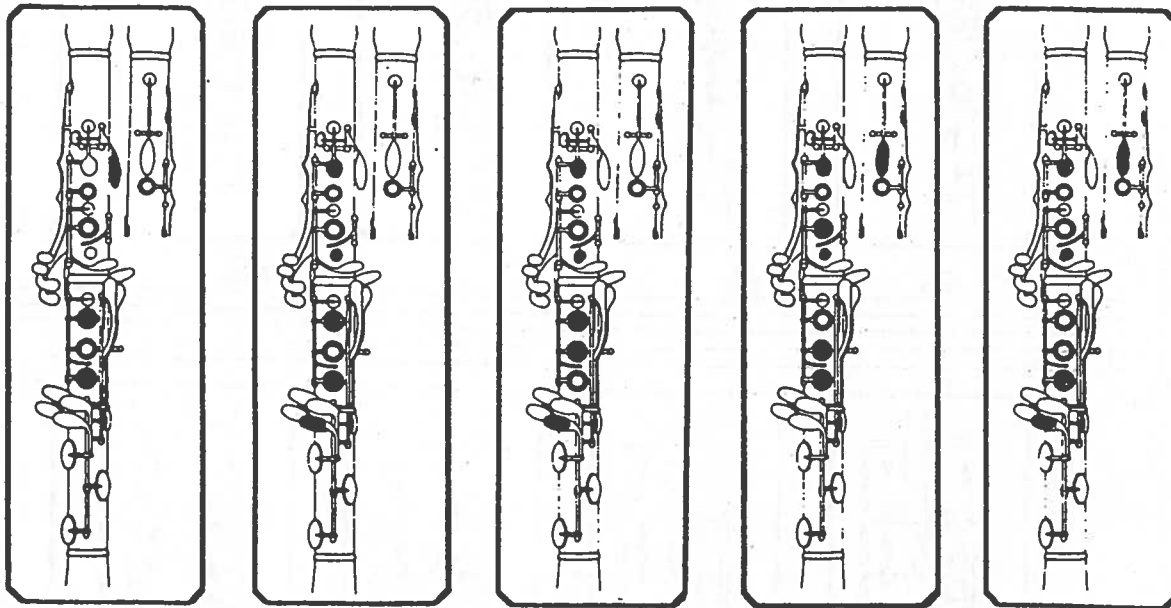
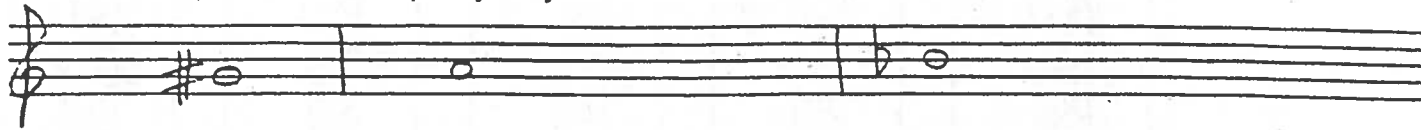
- Notes: C, D, E, F#
- Fingerings: L, R, L, R, R, L, R, L

Staff 2 (Bass Clef, Key Signature: 1 flat):

- Notes: C, Bb, Ab, G, F, Eb, D, C
- Fingerings: L, R, L, R, L, L, R, L, R, L, L

RESONANCE FINGERINGS

Because the throat tones use such a small amount of the clarinet, their sound is usually thin and lacking in depth. To improve tone quality and even the blowing resistance, many players use combinations of right/left hand fingers with these notes. These are not the only ones, but they work well for me. I encourage you to experiment and find the best combination for pitch and tone quality for your instrument.



INTONATION

USUALLY SHARP

TO LOWER, ADD R.H. F OR E KEY

USUALLY FLAT

* (ADD R.H. Eb/Bb TO RAISE E&F ONLY) * ADD F/C TO LOWER
ADD G#/D# TO RAISE

ADD CHROMATIC B/F# TO RAISE
RELEASE G#/D# TO LOWER

C# 4



10

10

10

B
1
2



MOUTHPIECE VOCABULARY

Facing

Tip-Rail - G

Side-Rails - H & I

Table - F

Window - E

Chamber - K

Baffle - J

Side Walls

Throat

Bore

Beak - D

Body - C

Stem (Mouthpiece Joint) - B

Concavity

