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In writing another method for the study of the clarinet, this author acknowledges the many, fine beginning methods already in print. However, the majority of these are meant to be used by young students of elementary to jr. high school age, with little or no previous background in music. Therefore, Concepts for the Clarinet Teacher has been designed specifically for the college music education student who will be studying the clarinet for only one term, and who, at a later time, will himself/herself be teaching the clarinet. Thus, the material has been written and paced with the assumption that the user has a broad understanding of the fundamentals and terms of music. It is also assumed that the user is already proficient on some other instrument and can transfer those practice procedures to the study of the clarinet. The following, therefore, seeks to provide a basis both for his/her initial instruction and to alert him/her to the problems, difficulties and their solutions that this instruction entails.

Each section of the method is organized as follows:

- 1) explanation of the fundamentals discussed in that section;
- 2) exercises for the development of that particular technique;
- 3) duets and solo excerpts to match teacher and/or recorded model.

The concepts and techniques learned can later be applied to methods and materials appropriate to the users own teaching situation. Special topics related to the teaching and practice of the clarinet have been included in the last portion of the book. These topics include single reed adjustment, intonation problems of the clarinet, woodwind practice techniques, the teaching of the alto and bass clarinets, and the care and maintenance of the clarinet.

Pitch Identification

c — b c¹ — b¹ c² — b² c³ — b³ c⁴

Normal Clarinet playing range/register designation

Chalumeau	Clarion	Altissimo
(e — a ^{#1})	(b ¹ — c ³)	(c ^{#3} — g ³)

GUIDE TO FINGERING DIAGRAMS

Fingerings will be included with the music as new notes occur. A complete fingering/trill chart may be found at the end of the book. The following symbols will be used (letters refer to chalumeau register keys, regardless of which note is being introduced):

R = register key

T = thumb

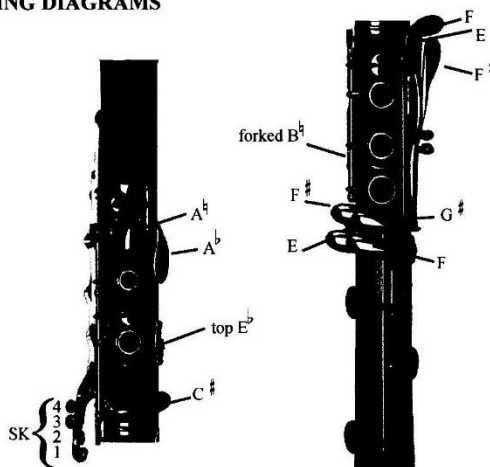
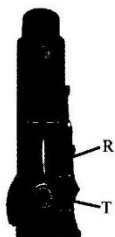


Diagram E

HAND POSITION



Diagram F-1
LEFT HAND THUMB



Diagram F-2
RIGHT HAND THUMB



STARTING NOTES

Once the fundamentals of tone, tongue, and hand position are set, the first notes can be attempted. Using a minimum number of fingers is best at first although better balance of the horn is achieved as more fingers are available to hold it. The pitch e^1 is the best compromise as a starting tone since this fingering does grip both the top and bottom of the left-hand joint. Whenever possible, this initial tone should be demonstrated so the student has an aural image to match.

The five notes, $c^1 - d^1 - e^1 - f^1 - g^1$, are approached first to establish the proper left hand position. The right hand position, using g -natural, a -natural, b -flat, and b -natural, is established second. The following exercises are for the establishment of left and right hand positions.

LEFT HAND TECHNIQUE DEVELOPMENT

Five staves of musical notation for left hand technique development. The first staff is in 5/8 time with a melody starting on G4 and ending on G4. The second staff is in 6/8 time with a melody starting on G4 and ending on G4. The third staff is in 2/4 time with a melody starting on G4 and ending on G4. The fourth staff is in 2/4 time with a melody starting on G4 and ending on G4. The fifth staff is in 2/4 time with a melody starting on G4 and ending on G4. Dynamics include *mf*, *p*, and *cres. poco a poco*.

RIGHT HAND POSITION EXERCISES

New Notes

Musical notation and fingerings for right hand position exercises. The notation shows four measures of a scale starting on G4. Below the notation are four diagrams showing fingerings for the right hand, each labeled with a 'T' and a vertical stack of circles representing fingers 1-5.

A single staff of musical notation for a right hand position exercise, starting on G4 and ending on G4. The melody is in 2/4 time and includes a dynamic marking of *mf*.

APPROACH TO THE CLARION REGISTER

Once a clear and consistent tone quality, as well as correct hand position and a knowledge of alternate fingerings, has been achieved for the chalumeau register, the clarion register may be studied. This must not be rushed. The embouchure must be under control since tone consistency in both timbre and resonance will be more difficult to achieve in the clarion register.

There are four steps in the approach to the clarion register:

- 1) slur intervals of a twelfth (same fundamental fingering in both registers);
- 2) repeat similar fingering patterns in the chalumeau and clarion registers;
- 3) play small melodic intervals from the clarion to the chalumeau register;
- 4) play small melodic intervals from the chalumeau to the clarion register.

In each step, the desired goal is no embouchure change. The mechanism of the instrument, plus a small, nearly automatic throat opening for the clarion notes, will produce the required register. To demonstrate the ease of clarion register production, the student should sustain a note in the chalumeau register and have the teacher press the register key.

If difficulty is incurred in producing the clarion notes, especially a^2 to c^3 , one or more changes may be needed. The most frequent cause of this problem is too weak a reed. Once the range has been expanded into the clarion register, the student should be using a medium to medium hard reed. However, reeds vary in strength even within a particular category; thus, some reeds may need "clipping." Diagrams and further instruction concerning this may be found in the adjustment section of Concepts for the Clarinet Teacher.

Another cause of difficulty in producing the clarion range lies in an incorrect placement of the throat or an incorrect throat opening. In either case, as the register key is added to the chalumeau fingering in the same register, sounding somewhat muffled and uncentered in tone and slightly sharper in pitch, two different notes may be produced simultaneously. This is variously called a "multiple sonority" or "multiphonic." Although the production of these multiple sounds is necessary in certain musical contexts, the production of these multiple sounds is best left for a much more advanced performer. However, a few steps in their production will open a discussion of the flexibility requirements of the embouchure in the clarion range. It will also help to explain what has happened to the student who produces a multiphonic.

If a centered, pure clarion tone is not achieved, the lower jaw may be in the wrong position. This is not to imply that the embouchure or jaw placement changes. A slight change in position with the jaw slightly more forward will be needed for both registers. With many players, this is a natural position. The proper position of the throat in the upper clarion range is open. In contrast, the chalumeau pitch has a more closed throat position.

The following exercises show the first approach to examples that may be produced "by accident." Teachers can use these exercises to feel the proper placement of the throat and embouchure.

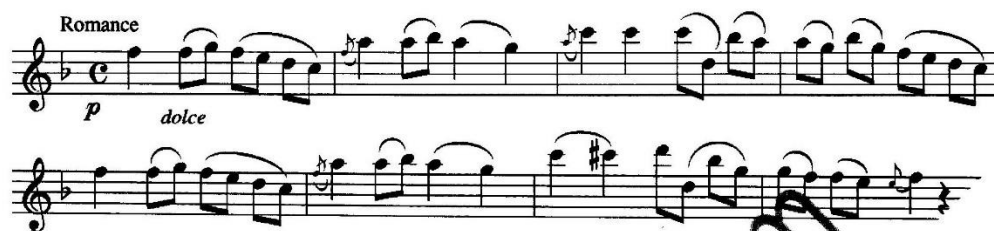


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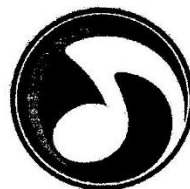
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C. Stamitz: Concerto in B-flat, second movement theme



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REED ADJUSTMENT

Many of the problems in clarinet and saxophone performance relate not to the physical deficiencies of the player but to the quality and condition of the reed. This small piece of wood strongly influences basic tone quality, tone color, evenness of response as well as of articulation, and intonation. The visual qualities of a good reed were discussed in the "Mechanical Requirements" section of Concepts for the Clarinet Teacher; however, adjustments will be needed on the majority of reeds. It is no exaggeration to say that only 10-20 percent of commercially made reeds will have all the qualities needed for good performance.

This section of Concepts for the Clarinet Teacher deals specifically with the adjustments that are possible on commercially made reeds. It goes without saying that every reed cannot be made to play. However, the better the initial visual qualities stated above, the better the potential for a good, adjusted reed. A minimal amount of equipment is needed for reed adjustment:

glass or Plexiglas plaque

4" x 5/8" x 3/16" (clarinet)

4" x 3/4" x 3/16" (bass clarinet)

glass or Plexiglas work area

6" x 4" X 1/4" (approximate)

Wet-or-dry sandpaper, grades 400 and/or 600

Dutch rush and/or reed scraping knife

Reed clipper

The following diagram explains the terms used in describing the various working areas of the reed.

DIAGRAM H
Single Reed Terminology

