	CONTENTS	Page
PREFACE		(v)
I. G	ENERAL INTONATION PROBLEMS OF THE CLARINET The Interval of the 12th Other General Rules Pitch Tendencies over the Range of the Clarinet	1
II. F	HELPFUL FINGERINGS	3
III.	PULLING THE JOINTS TO LOWER THE PITCH Tuning Rings	9
IV.	BUYING A TUNER Characteristics of Available Tuners	11
V . L	ISING THE TUNER DURING YOUR WARMUP Exercises Playing with the Tuner's Sounded Notes Intonation at the Start of the Note	12
VI.	EMBOUCHURE FLEXIBILITY AND THE USE OF AIR Embouchure Review Developing Lip Flexibility and Strength Biting—A Chief Foe of Good Intonation Oblique Angle of Lower Lip to Reed Right Hand Thumb Pressure Upwards Some Left Hand Thumb Pressure Upwards to Teeth Air Speed and the Position of the Tongue Flatness in the Upper Register Intonation Studies: Selections from the Standard Repertoire	19
VII.	REED ADJUSTMENTS	30
VIII.	CLARINET ADJUSTMENT, EQUIPMENT, AND MAINTENANCE To Raise Pitch To Lower Pitch A Step-By-Step Method for Adding Tape to Tone Holes Alterations to Equipment Maintenance	33

IX. PITCH PROBLEMS SPECIFIC TO THE A CLARINET, Eb CLARINET, AND BASS CLARINET AND SOME FINGERINGS TO HELP Harmonic Fingerings	40
X. ADJUSTING PITCH IN REHEARSAL AND PERFORMANCE A Recommended Attitude General Concepts Difference Tones A Final Word	49
XI. STUDY GUIDE	57
XII. A COMPENDIUM OF TOOLS AND MATERIALS AND WHERE TO FIND THEM	58
XIII. BIOGRAPHY	60

