

# *Clarinet*

A Practical Resource Guide  
for  
Clarinet Players and  
Teachers

by  
*Scott MacLennan*

*Music 539*  
*Practical Applications 3*





## *Table of Contents*

1) Chapter 1: A Brief History of the Clarinet .....	p. 3
2) Chapter 2: Parts of the Clarinet.....	p. 4
3) Chapter 3: Breathing Exercises.....	p. 5
4) Chapter 4: Choosing the Proper Mouthpiece, Reed and Ligature .....	p. 7
5) Chapter 5: Setting the Proper Embouchure.....	p. 10
6) Chapter 6: Embou-Sure page with Problem, Causes, Remedy .....	p. 12
7) Chapter 7: Proper Assembly of the Clarinet Without Damaging It .....	p. 13
8) Chapter 8: Holding the Clarinet With Excellent Posture .....	p. 16
9) Chapter 9: Articulation Techniques.....	p. 18
10) Chapter 10: Clarinet Embouchure 101 on DVD.....	p. 19
11) Chapter 11: Beginner Clarinet Exercises .....	p. 20
12) Chapter 12: Beginner Ear Training Exercises on CD .....	p. 22
13) Chapter 13: Fingering Chart with Pitch Tendencies .....	p. 23
14) Chapter 14: Care and Maintenance of the Clarinet.....	p. 25
15) Chapter 15: Clarinet Masters and Suggested Recordings.....	p. 26
16) Chapter 16: Clarinet Method Books and other suggested resources .....	p. 28
17) Conclusion .....	p. 29
18) Bibliography .....	p. 30
19) Appendix.....	p. 31

## Chapter 1

# A Brief History of the Clarinet

The father of the clarinet was Johann Denner (1655-1707), a German woodwind manufacturer near the turn of the eighteenth century. He is credited with taking the chalumeau, an ancestor of the clarinet, approximately 20 cm long cane pipe. This enabled it to be played in an upper register. Also, it is believed that he gave it a separate mouthpiece.

In 1716, Vivaldi became the first composer to use the clarinet in an orchestral work when he used it in his oratorio, "Juditha Triumphans". By the 1750s, the clarinet had five keys and was used by composer Johann Stamitz, director of the Mannheim Orchestra, in his symphonies and his first clarinet concerto (1757). The clarinet's body had become what it is today by 1750 but the key work continued to change as keys were added. In the 1780's, most orchestras had a pair of clarinets and by 1800 the clarinet was more prominent than the oboe in wind bands.

Another German, Iwan Müller, made great changes to the clarinet. He invented the spoon-key with a leather pad mechanism on a conical ring that sinks into the holes. Also, Müller improved the ligature and developed the reed into its most common present form. Until 1812, a clarinet could only play in one key but with the advent of Müller's clarinet, a chromatic scale became possible. This 12 key clarinet revolutionized the clarinet world and is very similar to what many German clarinetist still use today.

In 1840, Hyacinthe E. Klosé (picture on right) developed the Klosé- Buffet clarinet, which used movable rings around the tone holes and had seventeen keys and six rings like present day instruments. Also, in 1840, Eugène Albert developed the Albert system clarinet and it remained popular until the early twentieth century because many clarinetist felt the intonation and tone was superior to the Boehm clarinets that were more commonly used at that time.



The Theobald Boehm clarinet system, which is primarily used today, was patented in 1844 even though Boehm was not directly involved in the development. This system, which was based on the same key work used on flutes, eliminated some very difficult fingerings and became the standard system used everywhere in the world except Germany and Austria. To this day, the Auler system, a direct descendant of the Müller clarinet, is still preferred in Germany and Austria.

In the Dixieland and Klezmer communities, players continue to use Albert system clarinets since the simpler fingering system allows for easier slurring of notes. Minor changes continue to occur with different companies experimenting with bore diameters and shapes and additional keys from the standard 17 or 18 keys of the modern clarinet.

## Chapter 2

# Parts of the Clarinet





## Chapter 3

# Breathing Exercises

There are many sources and differing opinions on how we should breathe when playing a musical wind instrument. The air resistance alone is vastly different between each instrument. The *Breathing Gym*, by two of the most outstanding tuba players in the world, Pat Sheridan and Sam Pilafian, is an outstanding program and easily adopted in class or individual lessons. Their ideas and descriptions are fantastic and will allow you to develop excellent control over your air stream.

Air is the foundation of everything involving the sound created by a player. Most experts consider that excellent tone quality is 80% to 95% dependent on proper air flow and only 5% to 20% on embouchure. Therefore...

## **Air = Vibration (Buzz) = Sound**

### **Beware of Tension**

As wind players, tension is our biggest enemy. It is extremely important to eliminate unnecessary tension from our bodies when we play so that the sound can be of the highest quality possible. The *Breathing Gym* uses a variety of stretching and relaxation exercises to help us obtain a state of relaxation that most effectively allows us to play our instruments.

One example is the “Sigh” exercise. Basically, it is an exaggerated sigh for our entire body, a natural way to release tension. Begin by inhaling a big breath as you raise your arms over your head. As you become full of air, relax and release the air while letting your arms flop down. Let your sigh be heard by vocalizing it, releasing all tension. Feel the weight of your arms dangling beside you. Repeat as needed.

### **Four Points of Form from the *Breathing Gym***

#### **1. “OH” shape for the oral opening**

The *Breathing Gym* instructs the student to start with a poor restricted oral position of “EE” and then breathe in and out rapidly while changing the oral cavity to an open “OH”. Listen for a dark, hollow sound as the air rushes in. You can also use your open hand as a monitor. With your open hand perpendicular to your lips (and touching the lips), open your mouth in an “OH” shape and breathe in. You can monitor this proper breath by hearing a dark, hollow sound as the air enters your mouth past your hand.

#### **2. Even flow of air**

The air should flow in and out evenly. Use your monitor (hand) for your intake “OH” breath and listen for the sound to stay even. When exhaling, move your hand in front of your face and blow into your palm. Feel the air and monitor how even the exhale is. Be careful not to pulsate the air.

#### **3. Constant Flow of Air**



The air should always be moving in or out without it coming to a complete stop. Use your monitor to feel and hear how you are doing.

#### **4. Smooth Change of Direction**

At the end of the exhale, begin the inhale as smoothly as possible. The air needs to change direction without stopping it with unhelpful muscle tension being added. The air should change directions much like a pendulum on a clock changes direction as it swings.

### **There are four categories of breathing exercises to help develop proper breathing skills.**

#### **1. Flexibility**

These exercises expand and stretch your lung capacity. An example would be breathing in to fill up with air over five beats and then sipping air in for 15 more beats while you try to relax at the same time. When you reach the 15 beat count, immediately blow the air out half and half (two chunks of air with a stop in between). As you reach the last remnants of air in your lungs, hiss so you can hear the air still coming out as you keep pushing as much out as possible.

#### **2. Flow**

These exercises help develop a consistent flow of air in and out of the body over differing amounts of time. An example of this involves using your hand as the monitor and breathing in for four counts and out for four. Then, lengthening the exhale, in for four and out for six, then eight, ten, 12, etc. This can be adapted to varying the intake breath to lengthen it while keeping the exhale constant at four counts.

#### **3. Resistance Therapies**

Each of these exercises are designed to strengthen the muscles used in our breathing apparatus. One *Breathing Gym* exercise involves breathing in with your mouth sucking on the top of your hand. Let just a little air leak in causing your lungs to work hard to draw air in. After a five count, pop off your hand and blow out in two chunks, as before, and hiss to the end. This should feel like a workout if you are doing it properly.

#### **4. Brain Breathing**

These meditative exercises help with concentration and lessening performance anxiety. An example exercise involves closing your eyes and breathing in and out as effortlessly as possible. Relax and be aware of the breath in and breath out. Visualize a number **1** as you breath in and a number **2** as you exhale. Just concentrate on relaxing and seeing the **1** and **2**. If your mind wonders off, just pull it back to breathe out with **1** and in with **2**.

It is commonly believed that the majority of people use only 30 to 50% of their lung capacity. Professional wind players can actually use closer to 90% because of the skills they have developed. You can too with consistent practice. Invest in the *Breathing Gym* DVDs and books.

## Chapter 4

# Choosing the Proper Mouthpiece, Reed and Ligature

### Mouthpiece:

Choosing the right mouthpiece is an important step in learning how to play your clarinet. The main two materials that are used today in the vast majority of mouthpieces are Hard rubber (Ebonite or Vulcanite) or Plastic. The following discusses some pros and cons of each type:

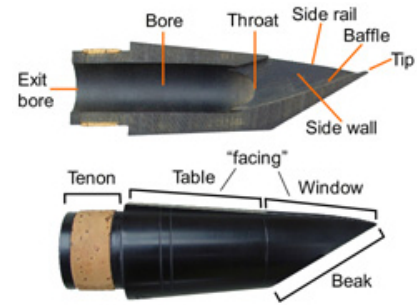


Figure 1

### Hard rubber mouthpiece

#### Pros

- More durable than the plastic clarinet mouthpiece and can withstand scratches, cracks, and other damage.
- They are more stable than the plastic model, delivering a fuller sound, more balanced tone and will last longer.
- Used by professionals as the mouthpiece of choice.

#### Cons

- They are more expensive.
- They require more maintenance.

### Plastic mouthpiece

#### Pros

- They are mass-produced, making them inexpensive and easily available.
- Thin and lightweight.

#### Cons

- They can crack easily if not properly cared for.
- They warp over time and can only be used for a limited period unlike the hard rubber mouthpieces.

### Reeds

A beginner clarinetist should begin playing on a reed no thinner than 2.0 and preferably a 2.5 (medium reed). Vandoren is the widely selected reed manufacturer of choice due to consistency and high quality of production. If the Vandoren reeds are too expensive or hard to obtain, try Mitchell Lurie or Rico Royal.

It is important to soak the reeds well when first being used. After they are soaked, you will want to see an absence of dark lines in the bark of the cane. Check that they are an even, golden brown and have been cut symmetrically on the face and the butt end. Hold them up to the

light and look for a symmetrical shading across the reed. A clarinetist should have a reed holder that holds at least four reeds and should rotate through the reeds on a daily basis. The Vito and Reedguard reed holders are both good products.

**Ligature**

There are many varieties of ligatures with one screw or two. Some screws go on top of the reed and some on the opposite side. The main thing to remember is that the screw heads should always point to the right. Here are some highly recommended ligatures:



*Rovner Versa*



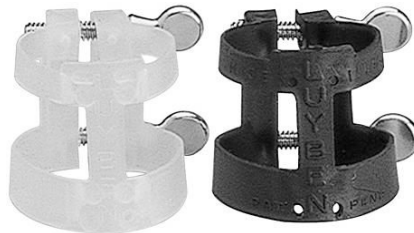
*Bonade*



*Vandoren Optimum*



*Oleg 01G*



*Luyben*



*Buffet Crampon*



## Preparing to play

1. Soak two or three 2 1/2 strength reeds in a bowl of warm water for at least five minutes, especially if the reeds are fresh out of a box.
2. Put the mouthpiece together with the barrel and then add the ligature to the mouthpiece.
3. After the reed has soaked well, lift the ligature just enough to allow the butt-end of the reed to fit under and slide it into place on the table of the mouthpiece. Be careful not to touch the tip of the reed against anything. The only thing that should touch the end of the reed is the tongue. Adjust the reed by holding the sides where it is thicker and harder to damage. The tip of the reed should be lined up a hair-width below the tip of the mouthpiece while the butt-end of the reed should be in the middle of the table area.
4. Slide the ligature downwards to help lock the reed in place. On many brands of mouthpiece, there is a line or logo that allows one to know where the ligature should be placed. The screw(s) of the ligature should now be tightened to hold the reed securely in place. Do not tighten the screw(s) beyond 1 1/2 turns of where resistance is felt. Make it firm but do not damage the reed.
5. If the reed is too high, it will act as a reed that is too stiff. If its too low, it may let too much air through and not vibrate properly.
6. If the ligature is too tight it can damage and/or warp the reed over time. If it is too loose, the reed will not stay in the correct spot causing many other problems (tone quality being one).



Figure 2

It is highly suggested that this exercise of preparing to play be done with a teacher who can check that each step has been completed accurately so that other variables are eliminated.



## Chapter 5

# Setting the Proper Embouchure

When forming the correct embouchure, have the student hold the barrel with the mouthpiece attached in his left hand. This will help to establish the proper hand position of left hand over right hand. The reed should be properly set up on the mouthpiece with a good ligature. It is very helpful to have a mirror for the students to see their own face.

The student should begin by pronouncing the letter “A” and feel how the facial muscles are formed. While holding this “A” position, say the letter ”Q”, emphasizing the “oo” sound.



Fig. 3

say “A”



Fig. 4

say “Q”

while holding this “A” position

The letter “Q” helps the facial muscles form around the circular mouthpiece. Form a mental image of what it feels like to hold the facial muscles in this position.

Repeat this procedure but this time the student should look into a mirror to see what she is doing. This will help later when the student practices at home. **Be sure to form a flat chin.**



Fig. 5

When the student can form the proper embouchure, the reed/ligature/mouthpiece/barrel combination can be added. The soaked reed will need to rest on the lower lip with a little more than a centimeter of reed in the mouth. The top teeth should stay firmly in place on the top of the mouthpiece so that the mouthpiece cannot move around when the student plays.

While holding onto the barrel with the left hand, with the bottom lip and top teeth in position, take a deep breath, re-establish the “A” - “Q” embouchure and blow through the mouthpiece. If done correctly, the student should play a top line treble clef F#.



Fig. 6



Fig. 7



## Chapter 6

# Embou-Sure

### Problems / Causes / Remedies

Compare your result to the chart below. The following chart is taken from *Embou-Sure: A Step by Step Method*, page 41. Recordings of the possible “Sound Produced” outcomes are found on the CD on the inside cover of this book. Tracks 1 to 7 are with mouthpiece and barrel combination. Tracks 8 to 14 are with the whole clarinet.  
(A special thank you to Max McKee for the recordings).

Track on CD with mouth-piece & barrel	Track on CD with whole clarinet	Sound Produced	Causes of Problem	Remedies
1	8	Ex. 1 and 7 Correct result	None	None
2	9	Ex. 2 and 8 No tone, rushing air	no pressure against reed	increase lower lip pressure
			too much reed in mouth	less mouthpiece in mouth
			stiff reed	sand reed
3 4	10 11	Ex. 3a, 3b, 9a and 9b Squak, flat pitch	insufficient pressure against reed	increase lower lip pressure
			too much reed in mouth	less mouthpiece in mouth
			insufficient intensity in air flow	faster air
			soft reed	clip reed
5	12	Ex. 4 and 10 Squeaks, high squeal	insufficient pressure against reed	stop tone; increase pressure, play again
			too much reed in mouth	less mouthpiece in mouth
			clarinet angled too far away from body	stop tone; bring clarinet closer; play
			soft reed	clip reed
6	13	Ex. 5 and 11 Stopped or intense air	too little reed in mouth	more mouthpiece in mouth
			too much lip pressure	less biting: check for bunched chin
			stopped: soft reed	clip reed
			intense air: hard reed	sand reed; check symmetry
7	14	Ex. 6 and 12 Thin, sharp pitch	too little reed in mouth	more mouthpiece in mouth
			tight, closed throat	“oh” position; review sigh
			hard reed	sand reed

## Chapter 7

# Proper Assembly of the Clarinet Without Damaging It

By carefully following these instructions, the clarinet should work properly now and for many years to come. Try to hold the different sections of the clarinet by touching as little key work as possible. This minimizes the possibility of bending keys/rods.

1. Take out your reed and place the entire shaved area in your mouth and start salivating on it to give it moisture.
2. Open the case and place it on the floor, not on your lap (Fig. 8).



Fig. 8

3. Apply cork grease to all four cork rings (one on the lower joint, two on the upper joint, and one on the mouthpiece (Fig. 9). The grease should be rubbed in with the fingers and should not be seen, just felt, when done. This grease allows for the different sections of the clarinet to smoothly connect and seal tightly to one another with minimal friction. It may not be necessary to add cork grease each time the clarinet is set up but is critical when setting up a clarinet with new cork rings.



Fig. 9

Fig. 10

4. Take out the bell and lower joint sections. Hold the lower section as seen in Fig. 10 and gently twist the bell onto the cork ring until it is completely on.



Fig. 11



5. Remove the upper section from the case and hold it in your left hand as indicated in Fig. 11. It is important to press down on the ring holes to obtain a good grip and to lift the bridge key which can be easily bent.

6. While holding the lower section and bell in your right hand, take the bell and place it against your stomach for support.
7. Slightly twist the upper joint (left hand with raised bridge key) into the lower joint (right hand) while you push the two sections together (Fig. 12). Be careful not to twist too much and cause the key work to come into contact with each other and possibly bend.



Fig. 12

8. Next, add the barrel. Note that one end of the barrel has a larger diameter and should attach to the upper joint (Fig. 13).



Fig. 13

9. The mouthpiece should not have the ligature on it when its cork end is pushed into the top of the barrel section. Place the ligature on after ensuring that the table of the mouthpiece is lined up with the back of the clarinet (and the register key) (Fig. 14).



Fig. 14

10. Now you are ready to add the most fragile part, the reed. See *Preparing to Play* in Chapter 4.
11. When it is time to take the clarinet apart, follow these steps in reverse order beginning with putting away the reed into a reed guard after you suck or squeeze out the excess moisture in it.
12. Good luck and take your time. Don't be in a hurry!

## Chapter 8

# Holding the Clarinet with Excellent Posture

1. Begin by sitting on the front edge of your chair with your weight equally divided between your buttocks and both feet.
2. Keep your upper body with a straight back, as if standing. If you can stand up without having to drastically shift your upper body weight forward, you are sitting properly.
3. Remember to avoid tension as you sit and play.
4. The entire weight of the clarinet rests on the right thumb at the thumb rest (Fig. 15). You can use a neck strap but do not allow the left hand to support the weight.



Fig. 15

5. The left hand plays the keys on the upper joint and the right hand plays the keys on the lower joint. Hands and fingers should have a natural curve to reduce any unnecessary tension (Fig. 16).



Fig. 16



6. The clarinet should be centered between both right and left halves of the body and the bell should be between the knees (Fig. 17).
7. Your head should face naturally forward, balanced on your neck. The clarinet should come out of the mouth at a 30 degree angle (Robert Spring).
8. Your elbows should not touch your sides and no part of your arm should touch your leg.

Below are three examples of how not to sit. These are the postures you will most likely see when students begin.

In Fig. 18, his head is tilted down too far.

In Fig. 19, the clarinet is held too close to his chest. The angle is too small.

In Fig. 20, the clarinet is held out too far from the chest. The angle is too large.



Fig. 17



Fig. 18



Fig. 19



Fig. 20



## Chapter 9

# Articulation Techniques

### Eight Steps to Success

Here are a series of eight steps to help the beginner clarinetist understand and experience the concept of proper articulation technique for the clarinet. It is important that the student knows how to form a proper embouchure and blow sufficient air before moving on to this stage.

#### **Step One:**

Begin by forming the embouchure with “A-Q” and remember to have a flat chin.

#### **Step Two:**

Place the tip of your tongue on the end of the reed. To see if the tongue is in the correct position, relax the embouchure and slowly draw the entire clarinet out of the mouth with the tongue still in place on the reed tip. Look in a mirror or have the teacher observe this process to see where the tongue is touching. Repeat this process until this skill can be replicated consistently. Remember what it feels like to touch the tip of the reed with the tip of the tongue. Robert Spring has suggested using a non-toxic marker to lightly mark the tip of the reed so that when it touches the tongue, it will leave a light mark, telling which part of the tongue the reed has touched.

#### **Step Three:**

With the tongue on the reed and the proper embouchure formed, relax the corners of the mouth and breathe in air past the open corners of your mouth.

#### **Step Four:**

Quickly reset the embouchure (“A-Q”) then begin to blow with the tongue still on the reed.

#### **Step Five:**

Air pressure will build up behind the tongue which is blocking the reed. Now release the reed by moving the tongue downwards, not back and toward the throat.

#### **Step Six:**

To begin another note, simply move the tongue up to touch the tip of the reed again, thus stopping the vibration and air flow. Release the tongue as before and the second note will begin. Only move the tip of the tongue slightly.

#### **Step Seven:**

It is important to remember that the air pressure caused by the flow of air from the lungs does not stop and should be released by the tongue. **Do not breath in before each note!** Take a deep breath and re-articulate a series of second line Gs with minimal tongue movement.

#### **Step Eight:**

Make sure your jaw doesn't move when the tongue is articulating. If little movements can be observed in the soft under-chin area while articulating, it is a sign that the student is using too much of the tongue and should concentrate to use just the tip.



**Chapter 10**  
**Clarinet Embouchure 101**  
**DVD**

**The attached DVD is a short lesson showing the first steps to creating a sound on the clarinet.**

## Chapter 11

# Beginner Clarinet Exercises

The following exercises use just five different notes from middle C to second line G and involve only the left fingers. As you rise higher in pitch you will remove your lowest finger to obtain the next highest pitch. Set a metronome to ♩ = 60 and use your tongue to release the starting note of each pair. Keep a steady airstream with a constant flow of air from one note to the next. Keep counting during the rest and breathe in on beat four. Set your embouchure and tongue before you blow out.

### Exercise 1

In Exercise 2, practice releasing the reed with the tip of the tongue and placing it back on the tip of the reed. Again, set the metronome to ♩ = 60 and listen for consistency. Be sure not to breathe for each note but play as if you are using the same flow as in Exercise 1.

### Exercise 2

Now, let's play a song using only these same five notes. It is recommended that you memorize this piece so that you can concentrate on how it sounds. Listen for constant articulation and flow of air (air support). Breathe for two measure phrases.

### Exercise 3: Mary Had a Little Lamb



As you feel more comfortable with *Mary Had a Little Lamb*, play four measure phrases and increase the tempo. Watch yourself in a mirror and look for no movement in your jaw as you tongue each note. Make each note sound like the one on either side of it. Work for consistency.



The day will come...



## Chapter 12

# Ear Training Exercises

On the same CD that has the Embou-Sure examples, there are five ear training exercises for you to play-a-long with. Each successive exercise increases in difficulty and involves only the first five notes taught in most method books (C, D, E, F, and G). They are the same five notes you used in the previous chapter and all exercises are in  $\frac{4}{4}$ .

Exercises 1 to 5 (Tracks 15 to 19) are at the tempo of  $\text{♩} = 60$  and the metronome can be heard throughout.

The same 5 exercises are repeated (Tracks 20 to 24) but this time they are played in a faster tempo of  $\text{♩} = 120$  and without the metronome sounding.

- Exercise 1 consists of 16 one measure phrases of four beats each. All 16 phrases begin on C.
- Exercise 2 consists of 16 one measure phrases of four beats each. All 16 phrases begin on E.
- Exercise 3 consists of 16 one measure phrases of four beats each. All 16 phrases begin on G.
- Exercise 4 consists of 16 one measure phrases of four beats each. All 16 phrases begin on any of the five notes.
- Exercise 5 consists of 8 two measure phrases of eight beats each. All 8 phrases begin on C, E, or G.

### Call and Response Game

Students can pair up with a partner and make up their own one or two measure phrases for each other. Take turns being the leader (making up calls) and the copier (response). Ensure that your response includes not only the correct notes but the same dynamic, articulation, timbre (tone color), and overall character (feeling).

### The Clarinet is a Transposing Instrument

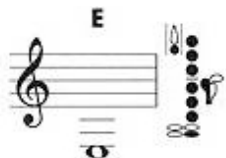
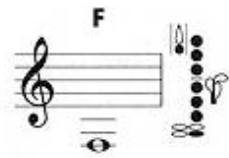



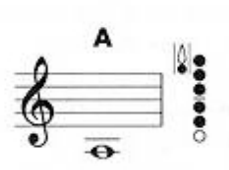


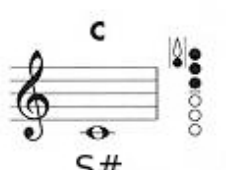



Since the B $\flat$  clarinet is a transposing instrument, the written pitches sound one whole step lower in concert pitch (like a piano). Therefore, if you played the written C on the clarinet, it will sound B $\flat$ , one whole step lower on the piano.

## Chapter 13

# Fingering Chart with Pitch Tendencies

The following chart includes the basic, most common fingering for the beginner clarinetist with pitch tendencies listed below the effected notes.

S = Slightly  
M = Moderately  
V = Very  
b = flat  
# = sharp

<p><b>E</b></p> 	<p><b>F</b></p> 	<p><b>F# Gb</b></p> 	<p><b>G</b></p> 
<p><b>G# Ab</b></p> 	<p><b>A</b></p>  <p>M#</p>	<p><b>A# Bb</b></p> 	<p><b>B</b></p> 
<p><b>C</b></p>  <p>S#</p>	<p><b>C# Db</b></p> 	<p><b>D</b></p>  <p>S#</p>	<p><b>D# Eb</b></p> 

<p><b>E</b></p> <p>Sb</p>	<p><b>F</b></p>	<p><b>F# Gb</b></p>	<p><b>G</b></p> <p>S#</p>
<p><b>G# A#</b></p> <p>M#</p>	<p><b>A</b></p> <p>M#</p>	<p><b>A# Bb</b></p> <p>V#</p>	<p><b>B</b></p> <p>S#</p>
<p><b>C</b></p> <p>S#</p>	<p><b>C# D#</b></p>	<p><b>D</b></p> <p>Sb</p>	<p><b>D# Eb</b></p> <p>S#</p>
<p><b>E</b></p>	<p><b>F</b></p>	<p><b>F# Gb</b></p>	<p><b>G</b></p>
<p><b>G# A#</b></p>	<p><b>A</b></p> <p>M#</p>	<p><b>A# Bb</b></p> <p>S#</p>	<p><b>B</b></p> <p>V#</p>
<p><b>C</b></p> <p>V#</p>	<p><b>C# D#</b></p>	<p><b>D</b></p>	<p><b>D# Eb</b></p>
<p><b>E</b></p>	<p><b>F</b></p>	<p><b>F# Gb</b></p>	<p><b>G</b></p>





## Chapter 13

# Care and Maintenance of the Clarinet

Taking care of your clarinet through proper maintenance is vital for allowing your clarinet to work well for many years. Wooden clarinets, especially, require special attention to ensure they do not crack or split. The following is a list of ways to care for your clarinet.

### Cleaning

After each use, a clarinet needs to be swabbed out to remove the moisture from the inside of it. If left inside, the moisture can be absorbed into the pads and lead to the pads warping or not sealing properly. Also, excess moisture can cause mold to grow on the inside of the clarinet. Swab the clarinet with a clarinet swab and be sure that there are no knots in the string and that the handkerchief end is not bunched up. You do not want it to get stuck. If the swab gets stuck, do not keep pulling. Show it to your teacher or take it to a repair shop. Pull it through each section after it is disassembled and wipe out the ends that the cork rings attach to.

You can use the swab to rub off the mouthpiece after you have removed the reed and ligature. Do not pull the swab through the mouthpiece as it is not designed to fit and may cause damage. You can purchase a mouthpiece brush to clean the inside but be careful not to use an abrasive brush on a rubber mouthpiece. By running warm water through the mouthpiece, you can remove unwanted build up. **Never run water through the upper or lower joints or immerse in water. This will destroy your clarinet!**

Every couple of weeks, dust the keys with a soft cloth to clean off dirt and finger prints. A very small amount of key oil may also be applied to the joints by the posts. Less is better.

Always try to remove as much moisture as possible from the clarinet before you close up the case. If you are at home, let the case stay open for awhile in a safe place.

### Storage

A clarinet should be stored in a hard shell case that protects it well. The case should close easily without exerting any pressure on the clarinet inside. Do not place books and other materials inside the case that will cause increased pressure on the keys and body of the clarinet.

The reed should be stored in a reed guard made of glass or plastic that allows it to dry flat. Reeds that develop dark spots on them are growing mold and should be thrown away. Remember to clean the reed guard regularly too.

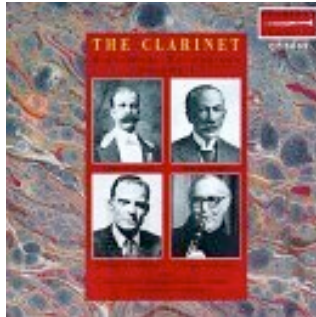
Place the clarinet back in its case when it is not in use for safe storage. Wooden clarinets can be easily damaged due to extreme temperature changes. Do not leave it in direct sunlight and avoid leaving it in a car during extreme temperatures. Allow it to warm up to room temperature before using it if it has been left out in the cold.

In dry climates, it is recommended to use bore oil from a music store to stop the clarinet from drying out and cracking. Apply a few drops of oil to a swab and pull it through the clarinet every two to three weeks if necessary.

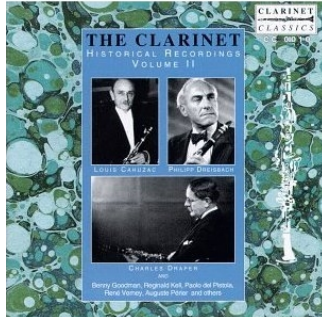
## Chapter 14

# Clarinet Masters and Suggested Recordings

The following are some wonderful recordings suggested by clarinet professionals:



*The Clarinet:  
Historical Recordings Vol.1*  
Variety of Artists  
Clarinet Classics  
ASIN: B0000044D1



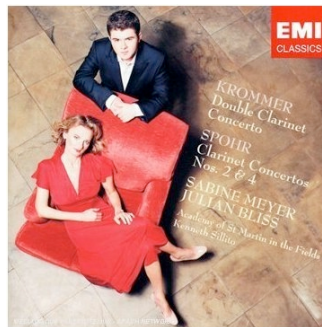
*The Clarinet:  
Historical Recordings Vol.2*  
Variety of Artists  
Clarinet Classics  
ASIN: B0000044D6



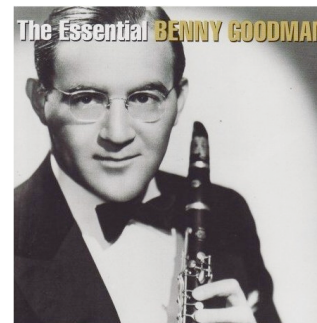
*Sabine Meyer Plays  
Devienne, Poulenc, etc.*  
Sabine Meyer  
EMI Classics  
ASIN: B000N0W9EW



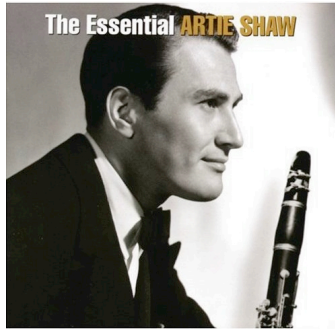
*Music for Clarinet  
and Piano*  
Julian Bliss  
EMI Classics  
ASIN: B0000BWTKV



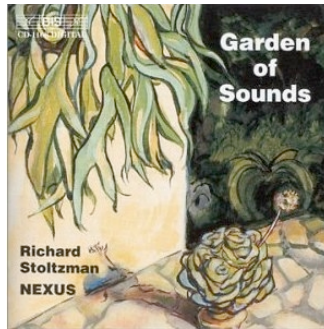
*Krommer Double Concerto  
Spohr Concertos 2&4*  
Julian Bliss & Sabine Meyer  
EMI Classics  
ASIN: B000MV93EQ



*The Essential Benny  
Goodman*  
Benny Goodman  
Sony  
ASIN: B000P46Q2C



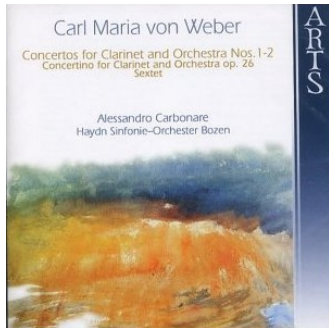
*The Essential Artie Shaw*  
Artie Shaw  
RCA  
ASIN: B000A6T2EY



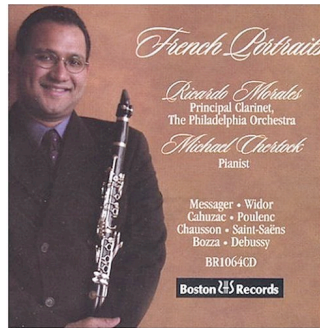
*Garden of Sounds*  
Richard Stoltzman & Nexus  
Bis  
ASIN: B00004OCGH



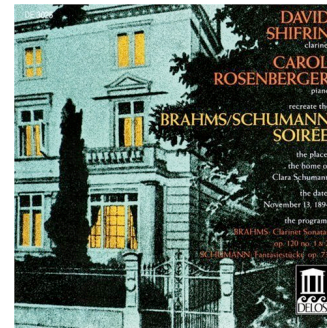
*Copland, Bernstein, etc.*  
Richard Stoltzman  
RCA  
ASIN: B000003FJP



Carl Maria von Weber  
Concertos for Clarinet  
Alessandro Carbonare  
Arts Music  
ASIN: B00027Y5FC



*French Portraits*  
Ricardo Morales  
Boston Records  
ASIN: B0002NY8PS



Brahms/Schumann Soiree  
David Shifrin  
Delos Records  
ASIN: B0000006VL



Mozart  
David Shifrin  
Delos Recordings  
ASIN: B0000006VG



Brahms  
Karl Leister  
Brilliant Classics  
ASIN: B000NJM6KA



Mozart Clarinet Quintet  
Charles Neidich/ Anner Bylsma  
Sony  
ASIN: B0000028Z3

## Chapter 15

# Suggested Method Books

*Advanced Studies for the Clarinet* by V. Polatschek, G. Schirmer Publishing  
*Celebrated Method for the Clarinet* by H. E. Klose, Carl Fischer Publishing  
*Clarinetists' Compendium* by Daniel Bonade, Leblanc Publishing  
*Clarinet Articulation* by Allen Sigel, Roncorp Publishing  
*40 Studies, Books I and II* by C. Rose, Carl Fischer Publishing  
*40 Studies for Clarinet* by V. Blancou, Cundy-Bettoney Publishing  
*Gammes et Exercises (2 volumes)* by G. Hamelin, Alphonse Leduc Publishing  
*Le Vade-Mecum du Clarinettiste* by Paul JeanJean, Alphonse Leduc Publishing  
*Method for Clarinet, Book III* by Carl Baermann, Carl Fischer Publishing  
*Method for Clarinet (3 volumes)* by H. Lazarus /Bellison Carl Fischer Publishing  
*Melodious and Progressive Studies (3 Volumes)* by David Hite, Southern Pub.  
*Progressive Studies for Clarinet, Books I and II* by Chris Allen, Presser Pub.  
*Thirty Caprices* by E. Cavallini, Carl Fischer Publishing  
*32 Studies* by C. Rose, Carl Fischer Publishing  
*20 Grand Studies from the Works of Rose* by C. Rose, Carl Fischer Publishing

Special thanks to Sergeant Major Wendell Voss,  
 Master Sergeant James Heffernan,  
 Master Sergeant Cathy Ogram,  
 Sergeant First Class Shari Smith,  
 and Robert Spring



## Conclusion

### Top Ten List of Things to Remember

1. To form the proper embouchure: say “A” and add on “Q”
2. Look for flat chin, (formed as if you were putting Chapstick on your lower lip)
3. Tension Kills Sound
4. Release the reed with the tip of the tongue, don’t attack the reed!
5. No part of your body touches another part of your body. Sit up and don’t rest your arm on your leg or sides.
6. When cleaning your clarinet, never immerse it in water. Don’t let the pads get wet.
7. Air = Vibration = Sound
8. Have a reedguard that holds at least four reeds and rotate through all four. Don’t use just one reed until it dies.
9. Always swab out your clarinet after each use.
10. Have fun and express yourself. That’s what its all about!

*Scott MacLennan is a music teacher and Fine Arts Department Head at Lord Byng Secondary School in Vancouver, Canada. The Lord Byng, Byng Arts program is the magnet school for the performing and visual arts in Vancouver. He has taught for 19 years and his bands have won Gold and Superior grades from every provincial and national festival that they have entered in the past 12 years. He is currently working on his Master of Music in conducting at the American Band College Program in Southern Oregon and will begin his PhD. in Music Education at the University of British Columbia in September 2010.*



# Bibliography

Behn Mouthpiece International, *Mouthpiece Nomenclature*. Retrieved March 26, 2010 from <http://www.clarinetmouthpiece.com/nomenclature.asp>

Bray, Erin. *The Clarinet Family*. Retrieved July 14, 2010, from <http://hem.passagen.se/eriahl/history.htm>

Brymer, Jack., (1976). *Clarinet*. New York: Schirmer.

*Clarinet Fingering Chart*. Retrieved November 9, 2009, from <http://www.ilearnmusic.com>

Clarinets.Net. (1992). *The Clarinet - History*. Retrieved April 20, 2010, from [www.the-clarinets.net/english/clarinet-history.html](http://www.the-clarinets.net/english/clarinet-history.html)

Downs, Philip. *Classical Music*. New York: W. W. Norton Company.

DeRoche, Julie., *Clarinet Basics: Part Five - Maintenance Habits*. Retrieved November 26, 2009, <http://www.keynotesmagazine.com>

Kroll, Oskar., (1965). *The Clarinet*. New York: Taplinger.

Leeson, Daniel., (1983). *Woodwind Anthology*. Edited by The Instrumentalist. The Use of the Clarinet in C. New York: The Instrumentalist Company.

McKee, M. Max. (1987). *Clarinet, Embou-Sure, A Step-by-Step Method*. Book and Recordings. Pg. 11 - 17, 41. Ashland, Oregon: W.I.B.C. Publishing.

Rice, Albert R., (2003). *The Baroque Clarinet*. New York, NY: Oxford University Press.

Rice, Albert R., (2007). *The Clarinet in the Classical Period*. New York, NY: Oxford University Press.

Schorr, David. (2009). *The Clarinet Institute. Recordings*. Retrieved November 9, 2009, from <http://www.clarinetinstitute.com/Recordings.htm>

Pilafian, S. and Sheridan, P., (2003). *The Breathing Gym*. DVD and Book. Fort Wayne: Focus on Excellence. WindSong Press.

Ridenour, Tom., *Clarinet Wood Care*. Ridenour Clarinet Products. Retrieved November 10, 2009 from <http://www.ridenourclarinetproducts.com/articles/wood.htm>

Soames Samek, Victoria., *Clarinet Classics*. Retrieved November 10, 2009, from <http://www.clarinetclassics.com>

Spring, Robert., *Clarinet Warm Up*. Retrieved January 24, 2010, from <http://www.woodwind.org/OCR/Spring/spring1.html>

Voss, Wendell., Heffernan, James., Ogram, Cathy., and Smith, Shari., *Clarinet Techniques*. Retrieved November 10, 2009, from [http://bands.army.mil/masterclass/tusafb/2004/clarinet\\_techniques.pdf](http://bands.army.mil/masterclass/tusafb/2004/clarinet_techniques.pdf)

Zachary Music., *Clarinet Care and Maintenance*. Retrieved October 10, 2009, from [www.zacharymusic.com/Zachary\\_Music/CicarePics.htm](http://www.zacharymusic.com/Zachary_Music/CicarePics.htm)

Zakian, Lee., *Clarinet History*. Retrieved April 23, 2010, from <http://www.jlpublishing.com/ClarinetHistory.htm>