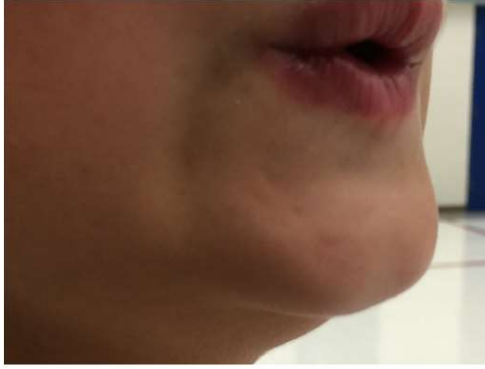


Embouchure



EMBOUCHURE is the shape of your mouth and lips.
TONE is the quality of sound that an instrument produces.
Good clarinet tone is focussed (the sound comes from a tiny point), ringing (not stuffy), and round (the low and high end are balanced).

Good clarinet tone requires a tight circular embouchure.
Pretend as if you are whistling, or drinking from a straw.
Say a deep "Ah" to open the throat and back of the mouth.
Keeping the throat low, say "Ee" to raise the back of the tongue.
Keeping the tongue high, say "Ooh" to form the mouth and lips.



Drop the chin, bring in the corners of your mouth, and point lips forward.
Direct your airstream using the corners of your mouth.
Try blowing at all angles from straight ahead to straight down.
When playing, the air is angled towards the top of the mouthpiece.

The clarinet should fit into the mouth at about 35 degrees from vertical.
Upper teeth rest on the mouthpiece (do not bite down).
Lower teeth rest under the lower lip, which cushions the reed.
The hand holds the clarinet up, not the embouchure!
The clarinet should easily fall out of the mouth when lowered.

Check in a MIRROR for a pointed chin and that the corners of the mouth are forward. Check again with mouthpiece.

Long Tone Exercises

Use a METRONOME. Set it to a slow tempo such as ♩ = 60.

No clarinet is ever exactly "in tune". Use a TUNER to see if each note is sharp or flat compared to the others.

To lower the pitch, aim air at a steep angle down into the clarinet. This is how you do a pitch bend.

To raise the pitch of a flat note, aim airstream at a higher angle, towards the top of the mouthpiece.

Play each group of notes *f* (loud), then *p* (soft), then crescendo *p* to *f*, then diminuendo *f* to *p*.

Increase the dynamics (loudness) by squeezing the abdomen, increasing the pressure and speed of the air.

To play softly, reduce pressure and speed, but keep controlling the airstream with a firm abdomen and embouchure.

4. a) 4. b) 4. c) 4. d)

For G#, A, and A#, move side of fingers only, not the wrist or finger tips.

L.H. can be held down starting from G

4. e) For a smooth transition from A# to B, close all fingers at the same time

omit the last note if you haven't practised the clarion register yet

Voicing

VOICING is the shape of the tongue and throat, which changes the tone and the pitch of the instrument. The clarinet can play several notes with the same fingering. These different notes are called REGISTERS. Each register needs to be voiced differently, meaning the back of the tongue moves, not the embouchure. The CHALUMEAU is the lowest register. It needs a high tongue and fast air, as if you are saying "Ee". The CLARION is the middle register. The register key (L.H. thumb) is pressed to play these notes. To voice the clarion, lower the tongue slightly, as if saying "Eh". The ALTISSIMO is the highest register. The L.H. index finger hole is opened to play these notes. To voice the altissimo, lower the tongue further than for the clarion, as if saying "Ah".

Clarion Register Exercises

Use a METRONOME and TUNER.

Ensure chalumeau (low) note is steady with a focussed and ringing tone before adding the register key. Make sure the embouchure and fingers stay still. Only the back of the tongue should move when voicing. Hold the clarion (upper) note as long as possible. Focus the sound just like the chalumeau note. Once this exercise is familiar, try playing in the clarion note by voicing only, without using the register key. Also repeat in reverse, starting with the clarion note and voicing down to the chalumeau.

Five rows of musical notation for clarion register exercises, each containing two measures. The notation is in treble clef with a 3/4 time signature. Exercises 5.a through 5.n show various note combinations and voicing techniques, including slurs and accents. The notes are: 5.a) G4, A4; 5.b) G4, A4; 5.c) G4, A4; 5.d) G4, A4; 5.e) G4, A4; 5.f) G4, A4; 5.g) G4, A4; 5.h) G4, A4; 5.i) G4, A4; 5.j) G4, A4; 5.k) G4, A4; 5.l) G4, A4; 5.m) G4, A4; 5.n) G4, A4.

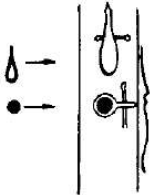
Altissimo Register Exercises

Master the previous exercise before doing this. Use a METRONOME and TUNER, and listen for a focussed tone. Roll, don't lift, the L.H. index finger off to reach the altissimo note. This is called half-hole technique. Once familiar, repeat using only voicing to change registers, and repeat in reverse from the altissimo note.

Two rows of musical notation for altissimo register exercises, each containing two measures. The notation is in treble clef with a 4/4 time signature. Exercises 6.a through 6.f show various note combinations and voicing techniques, including slurs and accents. The notes are: 6.a) G4, A4; 6.b) G4, A4; 6.c) G4, A4; 6.d) G4, A4; 6.e) G4, A4; 6.f) G4, A4.

Fingering

Hold the clarinet with the palms separated from the body of the clarinet. Fingers should be firm and slightly curved towards the clarinet, especially at the joint nearest the tip. Fingers should stay as near to the tone holes as possible without changing the sound. Close tone holes with the centre of the fleshy part of the finger tip. Press as gently as possible. The L.H. thumb is almost parallel with the clarinet. Play the register key by flexing the tip of the thumb. Play the side keys by rolling the index fingers. Try not to lift or move the tip of the finger while doing this. Practise playing with the little finger without extra movement. The little finger should touch its keys at all times.



● — Indicates hole closed, or keys to be pressed.

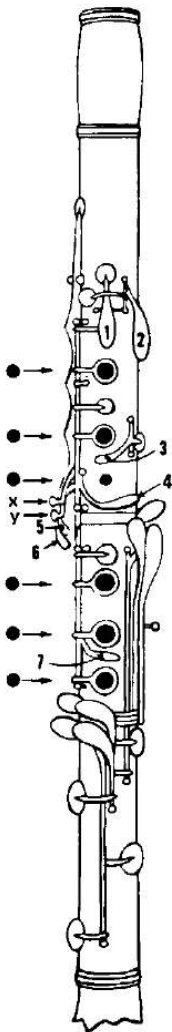
○ — Indicates hole open.

How To Read The Chart

When a number is given, refer to the picture of the Clarinet for additional key to be pressed.

When two notes are given together (F# and Gb), they are the same tone and, of course, played the same way.

When there are two fingerings given for a note, use the first one unless your teacher tells you otherwise.



E	F	F# (Gb)	G	G# (Ab)	A	Bb (A#)
B	C	C# (Db)	D	Eb (D#)	E	F
G	G# (Ab)	A	Bb (A#)	B	C	C# (Db)
D	Eb (D#)	E	F	F# (Gb)	G	G# (Ab)
Bb (A#)	B	C	C# (Db)	D	Eb (D#)	E
F						

Scales and Arpeggios

TECHNIQUE is the movement of the fingers and tongue.

Practising SCALES and ARPEGGIOS improves finger technique, which makes ALL music easier to play.

Always start practising scales slowly. Focus on making small exact movements. Precision leads to speed!

Start with 4, 3, or 2 beats per note. Move your fingers slowly and gently, feeling the position of each tone hole.

Next, play with 2, 3, or 4 notes in each beat. Do not go faster if the fingers are not exactly in time.

Make a plan to breathe at regular, predictable times. Take enough time to breathe deeply.

Increase your range one note one at a time. Practise at different dynamics, with and without tonguing each note.

Chromatic Scale

Use a METRONOME and TUNER. Watch your fingers in a MIRROR. Listen for a focussed tone.

Master the chalumeau register first before practising the clarion, and the clarion before practising the altissimo.

7. a) 

7. b) 

7. c) 

7. d) 

7. e) 

7. f) 

Major Scales

Practise these scales like the chromatic scale, using a METRONOME, TUNER, and MIRROR. Listen for good tone.

Master one scale at a time. Start with the easiest scales at the beginning and end (C, F, and G).

MINOR scales are the same as major scales, but start on the 6th note and can have a raised 6th and 7th note.

ARPEGGIOS are played with only the first, 3rd, and 5th notes of the major or minor scales.

8. a) C major 

8. b) F major 

8. c) B \flat major

Two staves of musical notation for exercise 8. c) in B \flat major. The first staff contains the first two measures of the exercise, and the second staff contains the remaining two measures. The key signature has two flats (B \flat and E \flat).

8. d) E \flat major

Two staves of musical notation for exercise 8. d) in E \flat major. The first staff contains the first two measures, and the second staff contains the remaining two measures. The key signature has three flats (B \flat , E \flat , and A \flat).

8. e) A \flat major

Two staves of musical notation for exercise 8. e) in A \flat major. The first staff contains the first two measures, and the second staff contains the remaining two measures. The key signature has four flats (B \flat , E \flat , A \flat , and D \flat).

8. f) D \flat major/C \sharp major

Two staves of musical notation for exercise 8. f) in D \flat major/C \sharp major. The first staff contains the first two measures, and the second staff contains the remaining two measures. The key signature has five flats (B \flat , E \flat , A \flat , D \flat , and G \flat).

8. g) G \flat major/F \sharp major

Two staves of musical notation for exercise 8. g) in G \flat major/F \sharp major. The first staff contains the first two measures, and the second staff contains the remaining two measures. The key signature has six flats (B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat).

8. h) B major/C \flat major

Two staves of musical notation for the B major/C major scale. The first staff shows the ascending scale: B2, C3, D3, E3, F#3, G#3, A3, B3. The second staff shows the descending scale: A3, G#3, F#3, E3, D3, C3, B2. The piece concludes with a double bar line and repeat dots.

8. i) E major

Two staves of musical notation for the E major scale. The first staff shows the ascending scale: E2, F#2, G#2, A2, B2, C#2, D#2, E3. The second staff shows the descending scale: D#2, C#2, B2, A2, G#2, F#2, E2. The piece concludes with a double bar line and repeat dots.

8. j) A major

Two staves of musical notation for the A major scale. The first staff shows the ascending scale: A2, B2, C#2, D#2, E3, F#3, G#3, A3. The second staff shows the descending scale: G#3, F#3, E3, D#2, C#2, B2, A2. The piece concludes with a double bar line and repeat dots.

8. k) D major

Two staves of musical notation for the D major scale. The first staff shows the ascending scale: D2, E2, F#2, G#2, A2, B2, C#2, D3. The second staff shows the descending scale: C#2, B2, A2, G#2, F#2, E2, D2. The piece concludes with a double bar line and repeat dots.

8. L) G major

Two staves of musical notation for the G major scale. The first staff shows the ascending scale: G2, A2, B2, C#2, D3, E3, F#3, G3. The second staff shows the descending scale: F#3, E3, D3, C#2, B2, A2, G2. The piece concludes with a double bar line and repeat dots.

Tonguing

ARTICULATION is the length and shape of each note, which is created by breath and tonguing. Starting or stopping a note without tongue is called a BREATH ATTACK. Use a breath attack to start quiet notes and to end most notes, especially at the end of phrases.

TONGUING is when the tongue starts the clarinet's sound, as if saying "Le", "De", or "Te". Practise by saying the the letter "D" without the clarinet. Say "D" repeatedly at fast and slow speeds. The tip of the tongue touches the flat part of the reed very close to the tip. Have a firm embouchure and start blowing air just before articulating with the tongue. When tonguing multiple notes, use the tongue like a valve. Move as little as possible, and KEEP BLOWING AIR. Check the lips, jaw, throat, and back of the tongue to make sure the embouchure and voicing have not moved.

Tonguing Exercise

Use a METRONOME. Use a MIRROR to watch your embouchure and throat. The throat should stay still! Start blowing as if playing a long tone, and constantly push air from your abdomen, even during rests. At the rests, the tongue lifts UP to touch the reed and stop the sound. The tongue then drops DOWN off the reed, letting the pressurized air from your abdomen start the sound. Pay attention to where the note starts and stops. Both tongue movements are exactly in time.

9. a) 9. b) 9. c) 9. d)

The exercise consists of four parts on a single staff in 4/4 time. Part 9. a) shows a whole rest followed by a quarter note. Part 9. b) shows a quarter rest followed by a quarter note. Part 9. c) shows a sequence of quarter notes with a '7' (accidental) above each note. Part 9. d) shows a sequence of eighth notes with a '7' above each note.

Legato Tonguing Exercise

Practise these like the above exercise. By part d) the tongue should be quick enough to leave no gap in the sound.

10. a) 10. b) 10. c) 10. d)

The exercise consists of four parts on a single staff in 4/4 time. Part 10. a) shows a quarter rest followed by a quarter note. Part 10. b) shows a quarter note followed by a quarter note with a '7' above it. Part 10. c) shows a quarter note followed by a quarter note with a '7' above it. Part 10. d) shows a quarter note followed by a quarter note.

Tongue Bursts Exercise

Master the above exercises first. Use a METRONOME and MIRROR. Start at $\text{♩} = 60$ and gradually increase the speed. Do not go faster if the tongue is not exactly in time. Keep pushing air through each group of notes. They should sound like long tones without the tongue. Once familiar, repeat using notes from any of the scales you know.

11. a) *continue repeating on higher notes of the scale*

11. b) Longer tongue bursts *repeat on higher notes of the scale*

Exercise 11. a) is on a single staff in 4/4 time, showing a sequence of eighth notes with a '7' above each note. Exercise 11. b) is on a single staff in 3/4 time, showing a sequence of eighth notes with a '7' above each note.