

Clarinet Resources

Robert Hess | roberthessmusic.com
Jonathan Bouchard | jonbouchard.com

Beginner Level and Second Level – Method Books

- Clarinet Method (Galper)
- So You Want to Play The Clarinet (Paula Corley)
- Clarinet Basics (Paul Harris)
- Clarinet For Beginners (Galper)
- Essential Elements 2000: Bb clarinet Book
- Standard of Excellence (Bruce Pearson)

As students advance here are some options to think about:

Scale Books:

- Royal Conservatory of Music Clarinet Technique
- 24 Varied Scale Exercises for Clarinet (J.B. Albert)
- Clarinet Scales and Arpeggios (Galper)

Etudes

- Starter Studies (Philip Sparke)
- Skillful Studies (Philip Sparke)
- 60 Rambles (Leon Lester)
- Duettist Folio (Voxmann)
- Royal Conservatory Preparatory – Grade 4 Etudes
- Starter Duets (Philip Sparke)
- Skillful Duets (Philip Sparke)
- Improve Your Sight Reading (Paul Harris)
- Velocity Studies for the Clarinet (Opperman)

Suggested Repertoire

- Clarinet Solos (Nylo Hovie)
- Solos for Clarinet Playing (Christmen)
- Gypsy Moods
- Classical Album (Arthur Wilner)
- Rubank Book of Classical Solos
- Original Clarinet Solos (Stanley Drucker)
- Royal Conservatory Grade 1-8
- Pop Song or Broadway Song Collections
- Other Repertoire based on interests and skill level

YouTube Channels/Videos

- US Army Field Band clarinet Standard
- Clarinet Mentors (Michelle Anderson)

Different Ways to Practice

- Be aware of feeling – Correct embouchure, use of air, appropriate amount of mouthpiece? The reed – Is the reed still intact or is it chipped? Is it in the right place on the mouthpiece?
- Does it sound good? – Can you improve any of the above?
- Is today a continuation from yesterday? – Great! or Why not?
- What are my goals? – Is it right rhythms, notes, or improving use of air?

Practice Tools

- Mirror
- Tuner
- metronome

Mouthpieces

- D'Addario Reserve
- Selmer Concept
- Vandoren B45

Reeds

- Vandoren 2.5-3.5
- D'Addario Reserve 2.5-3.5

Clarinets

Yamaha, Selmer Henri Paris, and Buffet are good and reliable instrument manufacturers

Classical Clarinetists

Martin Frost
Sabine Meyer
Julian Bliss
Richard Stoltzman
Sharon Kam

Jazz Clarinetists

Paquito D'rivera
Anat Cohen
Benny Goodman
Artie Shaw
Victor Goines

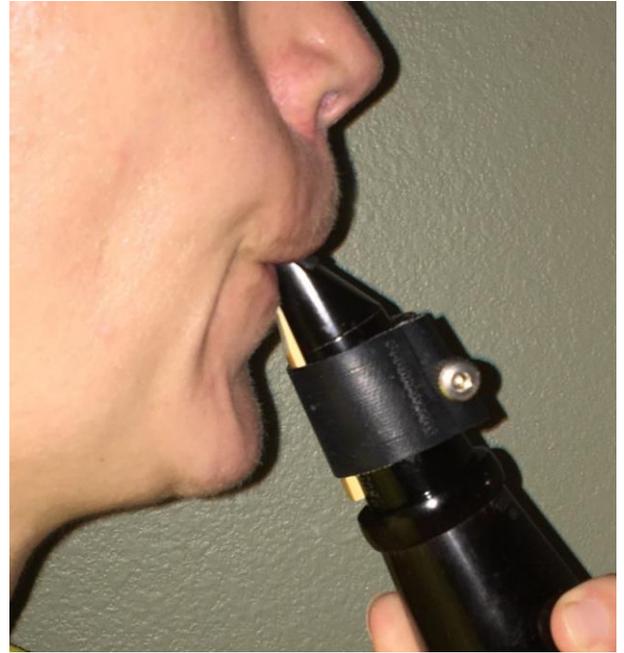
Recommended Listening

Mozart: *Clarinet Concerto in A major, K622*
Weber: *Clarinet Concerto no. 1 in F minor, Op.73*
Copland: *Clarinet Concerto*
Brahms: *Clarinet Sonata No. 2 in E flat*
Gershwin: *Rhapsody in Blue*
Paquito D`Rivera: *Wapango – Celebration (1987)*
Anat Cohen: *China Boy*

Embouchure

While trying this really exaggerate the muscle movements

- Start by saying “eeh”, pulling the bottom lip firmly over the bottom teeth
- Place a finger placed on bottom lip, now while keeping the firmness of the bottom lip, say “oo” and bring the corners of your mouth inward. The muscles around your mouth should be engaged and firm
- While holding this, insert the mouthpiece and close your embouchure on it. think of your mouth as a drawstring bag, using the muscles in your mouth to apply pressure evenly around the mouthpiece
- The jaw should not be biting into the reed, it should be providing support for the bottom lip
- Use a cool fast stream of air, think of blowing out a candle
- Checklist!
 - o Do you see the corners of your mouth hugging the mouthpiece?
 - o Is your bottom lip bulging?
 - o Are your cheeks puffing?
 - o How does the photo of this embouchure vary from yours?
 - o Where is your mouth placed on the mouthpiece?



Playing the mouthpiece – The Source of Your Sound

- Mouth should be about halfway down the mouthpiece, or where the mouthpiece and the reed meet.
- Try to find an F# with only the mouthpiece and barrel
- If you are playing above that, you are likely biting. If its below that, use faster air and engage the muscles in your mouth.

Buying a new mouthpiece is an extra expense, but it is cheaper and more effective than a pro clarinet

Tonguing

- It's important to use your tongue to articulate on the Clarinet
- Articulation is 80% air and 20% tongue, the tongue should move minimally and there should be no movement in the throat
- Air must be pressurized behind the tongue and ready to push out when the tongue is released. Think about spitting out seeds.
- The syllables **Tee or Dee** work well when imitating proper tonguing
- Accents are articulated with the tongue, but their power comes from your air, not your tongue

Maintenance

- Cork grease – rub on the corks, at least once a week, or when the cork starts to dry
- Swab through the clarinet and mouthpiece with a moisture swab after finishing practicing
- A mouthpiece cap should be put on the mouthpiece when not playing or when its in its case to prevent any damage

Reed Care

Rotate your reeds

- Rotate your reeds to lengthen their life
- You can always have a couple reeds ready for a performance

Have a good Reed case

- Look for a case that can hold multiple reeds
- Do not keep reeds in water
- Put away the reed after each use