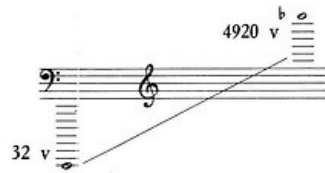


Famille complète des Clarinettes

de la Sopranino en La^b aigu à l'octo Contre-Basse Si^b

Étendue Sons Réels
7 octaves + 3^{ee} mineure
de 32 à 4920 vibrations



- | | |
|------------------------------|---|
| 1. Sopranino La ^b | 5. Alto Mi ^b |
| 2. Sopranino Mi ^b | 6. Basse Si ^b |
| 3. Soprano Si ^b | 7. Contre Basse Si ^b |
| 4. Cor de basset Fa | 8. Octo C ^b /basse Si ^b |

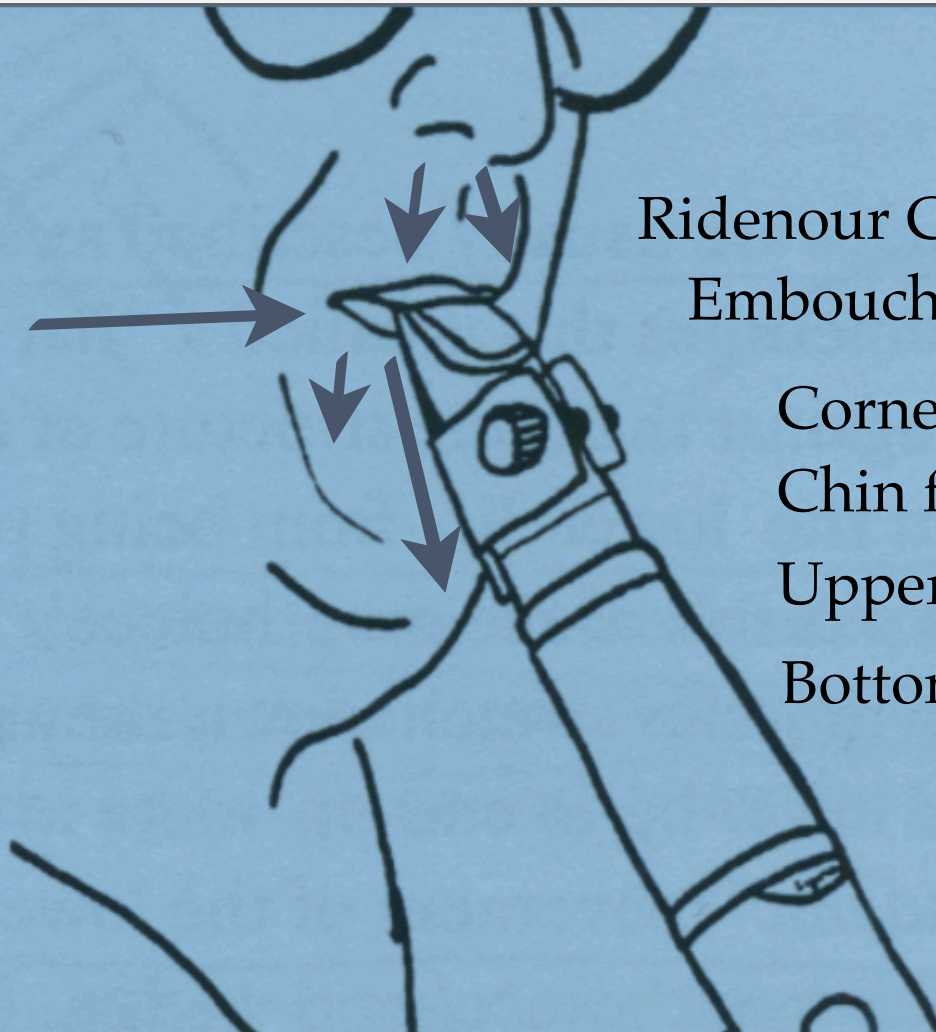


Auxiliary Pedagogy

Mini-Lessons for the Teacher who Teaches Everything!

From Bb To Eb And Bass And Beyond!

What stays the same?



Ridenour Concept of Friction Style
Embouchure, NOT clamp style

Corners come in

Chin flattens to a point

Upper Lip down/ against teeth

Bottom lip as cushion

The Secret to Transitioning?

Reduce Tension and Be More Consistent

- ❖ FOCUS instead on maximizing the resonant space
- ❖ The SIZE of the mouthpiece is not as important as the space between the upper and lower jaws and the VOICING engaging the soft palate.

PREPARATION IS KEY.

and should relieve tension...

- ❖ **THE SQUEEZE**, a mentality
a 0-60mph attitude guaranteed to get a sound
 - ❖ **LOWER LIP**, not upper teeth
(try pushing bottom lip into top lip, what happens?)
 - ❖ **THE ARTICULATION EFFECT**
Place your first finger in front of your lip, blow and articulate
- ❖ **THE ANTIDOTE**
 - ❖ **CORNERS**, whistle, tuck bottom lip over
 - ❖ **SIGHING EXHALE**, tension is released

Finding the Space Within

Make the most of your long tones

A Checklist:

- ❖ Yawn, Relaxed Jaw Exercise, Bunchy Chin, Vocal Sirens, Whistle for Corner Strength, Sighing Exhale to relieve tension
- ❖ Mouthpiece / Mouthpiece and Barrel: Pitched Air Hairpins, Hairpin Tones, Articulated Triplets, Accelerating Decrescendos, Decelerating Crescendos
- ❖ Directional Air - Pressed crescendo vs. Resonant crescendo (Blowhole, Up and Out the top of the head, Out and Back for extreme altissimo)
- ❖ Double Articulation Downward Slurs (get the AIR moving), Ski-Slope Twelfths (don't get stranded at the top)

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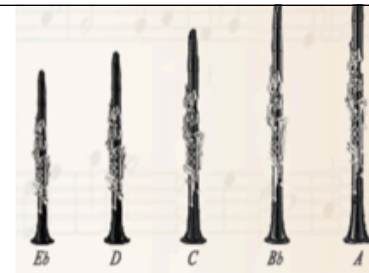
CLARINETIST

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BASS CLARINET REMINDERS

- EXHALATION/SIGH-OUT BREATH (HUU instead of HEE with tight jaw), find powerful air without tension.
- POSTURE, sit up straight and bring the bass clarinet to you instead of going to it. You should feel on top of it without angling forward in your chair. If this remains uncomfortable, consider angling the peg down under your chair for a steeper mouthpiece angle.
- MOUTHPIECE ANGLE, hold the mouthpiece with the reed on it up to the light at an angle, see where there's light between the reed and mouthpiece, and put your thumbail on the vamp in line with where the reed meets the table of the mouthpiece. This is where your lower lip should go.
- PLACE TOP TEETH and let the bottom jaw hang open, think of a yawn and lengthen from nose to chin without squeezing upwards from the jaw.
- MOUTHPIECE & NECK, practice glissandi focusing on length from nose to chin, a relaxed throat, and singing air.
- MOUTHPIECE ALONE, practice articulating with a hsk or hst syllable listening for and avoiding pitch fluctuations



E_b CLARINET REMINDERS

- **FRENCH EU VOICING**, start a vocal siren on a high E and transform it into a U as you lower the pitch. Repeat the exercise but stop halfway where the corners come forward and you are squeezing a U sound out of an E.
- **MOUTHPIECE & BARREL**, articulate eighths, triplets, and sixteenth notes listening for accuracy in the point of contact and rebound with continuous, supportive air.
- **MOUTHPIECE ALONE**, practice getting a concert D/Eb by starting the note with the air instead of extra jaw pressure. When this is comfortable, try small glissandi.
- **MOUTHPIECE ANGLE**, bring the Eb clarinet to you instead of ducking your chin down to come to it, head should be upright. If this continues to be a problem, practice with bell in a corner or with the shoulders and back of head against the wall, heels a few inches away from the wall.
- **HAND POSITION/BALANCE**, practice trilling E-F in all three octaves focusing on reducing the movement of the body of the clarinet. You can move the trill up chromatically and keep practicing.
- **STABILITY**, lighten up your fingers by removing the mouthpiece, holding the barrel up to your ear and fingering through passages. Heavy fingers will cause the body of the clarinet to move back and forth. You will also be able to hear if the fingers are late.

The Kodaly Method Approach to Intonation

The Harder it is, the MORE Important it is!

- ❖ OCTAVES, let your ear do the work instead of your face.
- ❖ PARTIALS for flexibility and as a RESONANCE check.
- ❖ Leave your EMBOUCHURE alone.
 - ❖ HOT POTATO SPACE to bring the pitch down
 - ❖ DEATH STAR LASER BEAM FOCUS to bring the pitch up

Idiosyncratic Clarinet Intonation

Underlying Causes

- * **Overblowing at the twelfth** →
lip slurs do not reinforce hearing octaves.
- * **Bb Clarinet** →
we do not play the pitches that we see.
- * **Biting** →
wreaks havoc with altissimo notes
throat tones and any notes with few fingers down are extra
vulnerable to squeezing and going sharp
- * **Practicing trains our ear** →
We spend the most time listening while playing

What is the Kodaly Method?

Use of highest quality music

Music for everyone, not only for an elite

Music experiences beginning in early childhood

Initial grounding in the folk style of the culture

An a cappella vocal foundation for music learning

Literacy as the primary means for musical independence

Use of relative solfege

A child-centered learning sequence

- ❖ Kodaly believed authentic folk songs were best suited to the physical, developmental, and psychological needs of the learner as they have been passed on through oral transmission and are excellent for developing ear training and musical memory
- ❖ Singing provides internalization of sound, inner ear development, and immediate participation for all.
- ❖ Need for Movement, Music Literacy (critical thinking), and Creativity (composition)

Clarinet

C Pentatonic

(Play) (Sing) (Play) (Sing) (Play)

6

(Sing) (Play) (Sing)

11

(Play) (Sing) (Sing)

16

(Play) (Sing) (Sing)

21

D Pentatonic

(Play) (Play) (Play)

Emphasizing Stability through Balance

- ❖ Common Indicators of Unbalanced Playing:
 - ❖ Chin ducking
 - ❖ Coming TO the instrument instead of bringing it to YOU
 - ❖ Bad Posture/Slouching
 - ❖ Flat/Straight/Collapsed Fingers

Allegro moderato
Triads in wide skips

This is a handwritten musical score for piano, consisting of 12 staves. The tempo is marked 'Allegro moderato' and the title is 'Triads in wide skips'. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by continuous eighth-note triads that skip across the staff, often spanning more than an octave. The first staff includes the tempo marking and the title. The second staff has the word 'simile' written above it. The notation is dense and fluid, with many slurs and ties connecting the notes. The paper shows signs of age, including some staining and a large dark mark on the right side.

NEVER underestimate the power of... SCALES!!!!

- ❖ Have you played long tone exercises on your auxiliary instrument?
- ❖ Have you played articulation exercises on your auxiliary instrument?
- ❖ Have you played scales on your auxiliary instrument?
- ❖ Have you played etudes on your auxiliary instrument?
- ❖ Have you played excerpts on your auxiliary instrument?
- ❖ Have you played solos on your auxiliary instrument?
- ❖ Have you listened to tone models on your auxiliary instrument?

AUXILIARY INSTRUMENTS AS PEDAGOGICAL SOLUTIONS



BASS CLARINET:

TYPICAL MATCH: Lots of air, some difficulty with high notes, lower tongue position, difficulty with fast articulation, large hands/fingers

PEDAGOGICAL MATCH: Tendency to squeeze, lack of pressurized air, tight sound lacking resonance, lip pressure upon articulation

E♭ CLARINET:

TYPICAL MATCH: Altissimo register success, confidence, small hands/fingers, stable intonation, high tongue position, excellent articulation

PEDAGOGICAL MATCH: Small sound, inconsistency of tongue position, hard or aggressive articulation, inaccuracy with fingers

ALTO CLARINET:

TYPICAL MATCH: Third part clarinet, difficulty with high notes, lower tongue position, difficulty with fast articulation

PEDAGOGICAL MATCH: Inconsistency of tongue position, squeezing/biting, hard or aggressive articulation

CONTRA CLARINET

TYPICAL MATCH: Lots of air, some difficulty with high notes, lower tongue position, difficulty with fast articulation, large hands/fingers

PEDAGOGICAL MATCH: Good air production, saxophone background, tight sound lacking resonance, lip pressure upon articulation

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CONTRA REMINDERS

- EXHALATION/SIGH-OUT BREATH (HUU instead of HEE with tight jaw), find powerful air without tension.
- POSTURE, find a chair where you are comfortable and where your head is balanced on your neck instead of kinked up or down.
- MOUTHPIECE ANGLE, hold the mouthpiece with the reed on it up to the light at an angle, see where there's light between the reed and mouthpiece, and put your thumbail on the vamp in line with where the reed meets the table of the mouthpiece. This is where your lower lip should go.
- PLACE TOP TEETH and let the bottom jaw hang open, think of a yawn and lengthen from nose to chin without squeezing upwards from the jaw.
- MOUTHPIECE ALONE, practice articulating with a hsk or hst syllable listening for and avoiding pitch fluctuations
- PARTIALS, find extra resonance with better control of your voicing and less influence from the jaw. Start with middle C and find four partials above it. Move up chromatically.