Correcting Technical Deficiencies in High School Clarinet Sections: A Resource for Band Directors

Danielle Nicole Woolery
University of Miami, daniellewoolery@gmail.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation
https://scholarlyrepository.miami.edu/oa_dissertations/528

This Open access is brought to you for free and open access by the Electronic Theses and Dissertations at Scholarly Repository. It has been accepted for inclusion in Open Access Dissertations by an authorized administrator of Scholarly Repository. For more information, please contact repository.library@miami.edu.
CORRECTING TECHNICAL DEFICIENCIES IN HIGH SCHOOL CLARINET SECTIONS: A RESOURCE FOR BAND DIRECTORS

By

Danielle Nicole Woolery

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2011
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

CORRECTING TECHNICAL DEFICIENCIES IN
HIGH SCHOOL CLARINET SECTIONS:
A RESOURCE FOR BAND DIRECTORS

Danielle Nicole Woolery

Approved:

Margaret Donaghue Flavin, D.M.A.
Chair and Associate Professor of
Instrumental Music

Terri A. Scandura, Ph.D.
Dean of the Graduate School

Luciano Magnanini, P.D.
Professor of Instrumental Music

Stephen F. Zdzinski, Ph.D
Associate Professor of
Music Education and Music Therapy

Nancy C. Zavac, M.M. and M.S.
Music Librarian and
Associate Professor

Trudy Kane, M.M.
Associate Professor of
Instrumental Music
The purpose of this study was to identify the specific advanced clarinet techniques in which further knowledge is required and to provide a resource for band directors to aid in the instruction of these techniques. In order to determine results, a survey was administered to high school band directors who are members of the Florida Bandmasters Association (N = 131). Sixteen band compositions were selected based on survey responses for analysis of technical challenges ranging from grade levels 4-6 on the Florida Bandmasters Association Concert Music List. The results of the band composition analysis and the survey responses were analyzed using descriptive statistics and topics to be included in the guide were chosen based on these results.

The first part of this essay details the need for the study, a review of literature, the method of the study, the results of the study and a summary/conclusions section which includes implications for further research. The second part of this essay is the resource guide for band directors. The topics that were selected to be included in the guide are: Embouchure, Tone, Intonation and Tuning, Hand Position and Finger Technique, The Break, Altissimo, Articulation, Auxiliary Clarinets and Reeds, Equipment and Care. An appendix is also included which provides further resources for solo repertoire, method and etude books and a discography.
# TABLE OF CONTENTS

LIST OF MUSCIAL EXAMPLES ................................................................. vii

LIST OF TABLES ......................................................................................... ix

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PART I</strong></td>
<td></td>
</tr>
<tr>
<td>1. INTRODUCTION ................................................................. 1</td>
<td></td>
</tr>
<tr>
<td>Justification of the Study .................................................. 2</td>
<td></td>
</tr>
<tr>
<td>Purpose of the Study ....................................................... 3</td>
<td></td>
</tr>
<tr>
<td>Research Questions .......................................................... 4</td>
<td></td>
</tr>
<tr>
<td>2. REVIEW OF RELATED LITERATURE ........................................... 5</td>
<td></td>
</tr>
<tr>
<td>Resources Specifically Geared Toward Band Directors ........... 5</td>
<td></td>
</tr>
<tr>
<td>Resources for the Clarinetist ............................................. 8</td>
<td></td>
</tr>
<tr>
<td>3. METHOD .......................................................... 11</td>
<td></td>
</tr>
<tr>
<td>Overview .......................................................... 11</td>
<td></td>
</tr>
<tr>
<td>Materials/Participants/Instrumentation .................................. 12</td>
<td></td>
</tr>
<tr>
<td>Data Collection Procedures ............................................. 13</td>
<td></td>
</tr>
<tr>
<td>4. RESULTS ........................................................... 15</td>
<td></td>
</tr>
<tr>
<td>Research Questions ........................................................ 15</td>
<td></td>
</tr>
<tr>
<td>Research Question One ..................................................... 16</td>
<td></td>
</tr>
<tr>
<td>Research Question Two ..................................................... 18</td>
<td></td>
</tr>
<tr>
<td>Research Question Three .................................................. 22</td>
<td></td>
</tr>
<tr>
<td>Research Question Four ................................................... 25</td>
<td></td>
</tr>
<tr>
<td>5. SUMMARY AND CONCLUSION .................................................. 29</td>
<td></td>
</tr>
</tbody>
</table>
PART II

6. EMBOUCHURE ........................................................................................................... 34
   Problem ................................................................................................................... 34
   Solutions ............................................................................................................... 35
   Exercise ............................................................................................................... 38

7. TONE ......................................................................................................................... 39
   Problem ................................................................................................................... 39
   Solutions ............................................................................................................... 39
   Examples and Exercises ...................................................................................... 42

8. TUNING AND INTONATION ..................................................................................... 48
   Problem ................................................................................................................... 48
   Solutions ............................................................................................................... 48
   Examples and Exercises ...................................................................................... 52

9. HAND POSITION AND FINGER TECHNIQUE .................................................. 55
   Problem ................................................................................................................... 55
   Solutions ............................................................................................................... 55
   Examples and Exercises ...................................................................................... 59

10. THE BREAK ......................................................................................................... 65
    Problem ................................................................................................................ 65
    Solutions ............................................................................................................. 65
    Examples and Exercises ..................................................................................... 67

11. ALTISSIMO ......................................................................................................... 71
Appendix D

Analyzed Band Pieces .............................................................................. 118

Appendix E

Free Responses from Survey ...................................................................... 167

Appendix F

Recommended Resources for the Band Director ........................................ 181
# LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>Chance <em>Variations on a Korean Folksong</em>, mm. 1-8</td>
</tr>
<tr>
<td>7.2</td>
<td>Woolery <em>Tone Exercise 1</em></td>
</tr>
<tr>
<td>7.3</td>
<td>Woolery <em>Tone Exercise 2</em></td>
</tr>
<tr>
<td>7.4</td>
<td>Woolery <em>Tone Exercise 3</em></td>
</tr>
<tr>
<td>8.1</td>
<td>Woolery <em>Intonation and Tuning Exercise</em></td>
</tr>
<tr>
<td>8.2</td>
<td>Chance <em>Variations on a Korean Folksong</em>, mm. 9-17</td>
</tr>
<tr>
<td>9.1</td>
<td>Grainger <em>Lincolnshire Posy</em>, movt. 4, mm. 18-26</td>
</tr>
<tr>
<td>9.2</td>
<td>Grainger <em>Molly on the Shore</em>, mm. 27-30</td>
</tr>
<tr>
<td>9.3</td>
<td>Grainger <em>Shepherd’s Hey</em>, mm. 1-6</td>
</tr>
<tr>
<td>9.4</td>
<td>Woolery <em>Pinkies in the Round – Right Hand</em></td>
</tr>
<tr>
<td>9.5</td>
<td>Woolery <em>Pinkies in the Round – Left Hand</em></td>
</tr>
<tr>
<td>9.6</td>
<td>Woolery <em>Jazzy B Natural</em></td>
</tr>
<tr>
<td>9.7</td>
<td>Woolery <em>Jazzy F# 1</em></td>
</tr>
<tr>
<td>9.8</td>
<td>Woolery <em>Jazzy F# 2</em></td>
</tr>
<tr>
<td>10.1</td>
<td>Bernstein <em>Overture to Candide</em>, mm. 147-153</td>
</tr>
<tr>
<td>10.2</td>
<td>Shostakovich <em>Festive Overture</em>, between rehearsal No. 5 &amp; 6</td>
</tr>
<tr>
<td>10.3</td>
<td>Woolery <em>Two Octave Slurs</em></td>
</tr>
<tr>
<td>10.4</td>
<td>Woolery <em>Break Exercise</em></td>
</tr>
<tr>
<td>11.1</td>
<td>Nelson <em>Rocky Point Holiday</em>, mm. 28-39</td>
</tr>
<tr>
<td>11.2</td>
<td>Nelson <em>Rocky Point Holiday</em>, Rehearsal No. 16</td>
</tr>
<tr>
<td>Chapter</td>
<td>Composition/Exercise</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------</td>
</tr>
<tr>
<td>11.3</td>
<td>Grainger <em>Irish Tune from County Derry</em>, mm. 38-42</td>
</tr>
<tr>
<td>11.4</td>
<td>Woolery <em>Three Octave Register Slurs</em></td>
</tr>
<tr>
<td>11.5</td>
<td>Woolery <em>Altissimo Exercise</em></td>
</tr>
<tr>
<td>12.1</td>
<td>Holst <em>1st Suite in Eb</em>, movt. 1, mm. 1-18</td>
</tr>
<tr>
<td>12.2</td>
<td>Woolery <em>Articulation Exercise 1</em></td>
</tr>
<tr>
<td>12.3</td>
<td>Woolery <em>Articulation Exercise 2</em></td>
</tr>
<tr>
<td>13.1</td>
<td>Holst <em>First Suite for Military Band in Eb</em>, movt. 2, mm. 1-25</td>
</tr>
<tr>
<td>13.2</td>
<td>Ticheli <em>Blue Shades</em>, mm. 284-290</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1</td>
<td>Technical Difficulty Extensiveness for Band Compositions</td>
</tr>
<tr>
<td>4.2</td>
<td>Band Director’s Perceptions of Areas Needing Improvement</td>
</tr>
<tr>
<td>4.3</td>
<td>The Most Significant Problems Encountered as a Whole</td>
</tr>
<tr>
<td>4.4</td>
<td>The Biggest Technical Problems Facing HS Clarinetists</td>
</tr>
<tr>
<td>4.5</td>
<td>Specific Problems Encountered with Auxiliary Clarinets</td>
</tr>
<tr>
<td>4.6</td>
<td>Band Director’s Comfort Level when Teaching Clarinet Concerns</td>
</tr>
<tr>
<td>4.7</td>
<td>Clarinet Topics that Band Directors find Most Challenging to Teach</td>
</tr>
<tr>
<td>4.8</td>
<td>Areas/Topics that Band Directors wish they had Learned More About</td>
</tr>
<tr>
<td>4.9</td>
<td>Topics that Band Directors would like to see included in a Guide</td>
</tr>
<tr>
<td>4.10</td>
<td>Spearman Rank-order Coefficient</td>
</tr>
</tbody>
</table>
CHAPTER ONE

Introduction

“Clarinet, n. An instrument of torture operated by a person with cotton in his ears. There are two instruments worse than a clarinet – two clarinets.”¹ This quote comes from The Devil’s Dictionary written by Ambrose Bierce in 1906. While it is meant in a humorous manner, many band directors across the United States have probably found themselves thinking thoughts along these lines while listening to their own clarinet sections. Although directors may be able to recognize a problem, they might not possess the knowledge to improve the situation.

Clarinet sections are a part of the standard instrumentation of all wind bands, and play in other school ensembles as well. In the typical symphonic band, there are more clarinets than any other instrument.² The role of the clarinet in wind band literature is very diverse. Composers use the instrument to enhance melodic lines, provide harmonic support, create changes in timbre and texture, and in extreme technical passages. Modern band repertoire poses many technique challenges. The Florida Bandmasters Association website contains an extensive list of concert music composed for the advanced wind ensemble.³ It is not uncommon for high school directors to choose grade level five and six music from this list to perform for concerts and contests. Of the 299


grade five and 372 grade six works listed, many of them utilize advanced techniques for the clarinet section.4

Justification for Study

Band directors, who are often the primary teachers of high school clarinetists, may not have adequate knowledge of the advanced clarinet playing techniques required for successful performance of their bands’ repertoire. Instrumental techniques classes frequently focus on the instruction of beginning instrumentalists. However, these courses may not fully address the needs of band directors who are not advanced clarinetists, but must be able to teach advanced clarinet technique to fulfill their job responsibilities.

Band directors can choose from a variety of approaches to advance their own learning and better meet the needs of their clarinet students, including taking lessons, attending workshops and clinics, and bringing in expert clarinet pedagogues to work with their clarinet sections. However, all of these approaches may be expensive, which is problematic at a time when school budgets are facing cutbacks.

A band director’s lack of knowledge regarding advanced clarinet technique may also have negative consequences for the high school clarinet student who wants to pursue music as a major in college. Many high school clarinetists, particularly in rural areas, may not have access to private clarinet instruction. As a result, applied collegiate woodwind faculty may have noticed inadequate preparation of potential incoming students during the audition process. These students may possess talent, but due to a lack of advanced training, may not be able to perform at the level required of college students.

4 Ibid.
In his book, *The Educator’s Guide to the Clarinet*, Tom Ridenour writes: “Almost three decades of teaching and lecturing about the clarinet has left me with two very distinct impressions. The first is that large numbers of educators are somewhat perplexed about how best to go about teaching the clarinet. The second, is that many of these same educators are not exactly sure where to turn for advice.”\(^5\) Band directors may be able to identify the problems, but lack the knowledge needed to provide appropriate solutions.

*Purpose of the Study*

The purpose of this study is to identify the specific advanced clarinet techniques in which further knowledge is required and to provide a resource for band directors to aid in the instruction of these techniques. One way to accomplish this is to examine high school band repertoire and identify the specific challenges common to most advanced band compositions. In addition, band directors could be surveyed on their perceptions of common technique challenges and their comfort level of teaching them.

What are the supplemental materials most needed by rural and urban directors who do not have access to applied clarinet instructors to assist their sections? We need to identify which problems are seen to be most severe in order to focus on and provide the most band for our buck in providing the beleaguered band director solutions to their “clarinet problems.”

---

Research Questions

1. What are the technical challenges found in major high school band literature for clarinet sections?

2. What is the perceived amount of improvement needed in high school clarinet development as identified by high school band directors?

3. What is the level of self-efficacy of high school band directors pertaining to specific areas of concern for clarinet instruction?

4. Task: using the answers from (1), (2), and (3), a high school clarinet technique guide will be created to be used by instrumental music teachers without clarinet performance background.
CHAPTER TWO

Review of Related Literature

Resources Specifically Geared Toward Band Directors

The Teaching Music Through Performance in Band series is a great resource for examining and evaluating grade five and six level band repertoire. There are currently seven volumes in the series. Each book contains a teacher resource guide that provides an in-depth look at selected band pieces ranging in level from grades two through six.\(^6\) Several of the selected works in these books correspond with the grade level five and six works on the Concert Music List provided by the Florida Bandmasters Association.\(^7\)

The teacher resource guides are organized by piece and include information about composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form, structure, and suggested listening. Each work is analyzed by a different music educator, resulting in many contributing authors.\(^8\) The sections concerning technical and stylistic considerations should prove useful when examining grade level five and six band repertoire.

The Teaching Music Through Performance in Band series also has resource recordings available recorded by some of the premiere wind bands of today. The


\(^8\) Blocher, et. al., Teaching Music Through Performance in Band.
majority of the recordings are performed by the North Texas Wind Symphony under the direction of Eugene Migliaro Corporon and the Keystone Wind Ensemble under the direction of Jack Stamp. Resource Recording, Vol. 1 - Grade Five and Resource Recording Vol. 1 - Grade Six specifically include only works of the stated grade level and provide a valuable resource to accompany the teacher resource guide sections of the printed books.\(^9\)

There is also information specifically geared toward band directors addressing fundamentals and providing suggestions for improvement. The website, So You Want to Teach? offers advice on how to “Overhaul Your Clarinet Section” in five easy steps. The information provided, by no discernible author, is over-simplified and not entirely accurate. The five easy steps included to enhance clarinet tone are: push up, push down, pull back, blow out and make the string wiggle.\(^10\) The article “How to Develop and Maintain a Successful Woodwind Section” by Richard Weerts briefly examines ways to improve your woodwind and clarinet sections. Chamber music is noted as having considerable value as an aid in the classroom.\(^11\)

The dissertation, “Beginning clarinet instruction: A survey of pedagogical approaches” by Christine Mary Damm focuses on common approaches used when

---


teaching beginning clarinet and typical problems young students experience. The research was done in the Kansas City metropolitan area. Another dissertation, “The effects of clarinet embouchure on band director tone quality preferences” by Loraine Davis Enloe, examines two different clarinet embouchures and the preferred timbre and quality of band directors.

Frederick Westphal has written two resources that detail teaching beginning woodwind instruments. The first book, Beginning Woodwind Class Method, is a slightly dated manual for teaching beginning woodwind classes. There is information about the beginning clarinet. The second book, Guide to Teaching Woodwinds, is also a resource for teaching beginning woodwind students. There is a chapter solely dedicated to the clarinet with more in-depth material than the previous publication. Illustrations are included as well as a troubleshooting section.

The American Wind Band: A Cultural History by Richard K. Hansen contains useful information about instrumentation and balancing an ensemble. It provides a detailed history of the wind band genre and social impacts on society. There is an extensive bibliography of wind band resources. Another helpful book is The Winds of

---

12 Christine Mary Damm, “Beginning clarinet instruction: A survey of pedagogical approaches” (Kansas City: University of Missouri, Kansas City, 2000)


Change by Frank L. Battisti. This resource describes the evolution of the contemporary American wind band/ensemble and its conductor. Information about instrumentation and balance are also included along with suggestions for further resources and appendices of suggested literature for various performing ensembles. The article “Defining and Realizing Your Band’s Ideal Tone: Quantifying the key components of tone-balance, acoustics, sonority, and chord voicing can contribute to consistent, high-quality sound from year to year” by Mark Fonder also focuses on balance and blend, specifically within individual sections and the music ensemble as a whole.

Resources for the Clarinetist

Tom Ridenour’s The Educator’s Guide to the Clarinet is a very valuable resource “meant for anyone and everyone who is faced with the task of teaching and learning the clarinet, whether in the studio or the classroom, whether in public schools or universities.” The clarinet pedagogy part of the book focuses on fundamentals such as tone, breathing and blowing correctly, voicing, teaching embouchure, articulation, and finger fundamentals. The basic concepts are explained in-depth and teaching strategies

---


are recommended. This is a resource aimed to improve the individual clarinet student and the educators who instruct them.20

*Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist* by Michele Gingras is an extensive pedagogical book with very useful information. The book is designed as a fifty-two week course to focus on improving a different area of clarinet playing each week. It is intended for the advanced clarinetist or educator.21

Daniel Bonade has written two articles highlighting advanced concepts for the clarinet. The first one, “The Art of Slurring,” examines legato articulation and details information about breath control.22 His second article, “Playing in Tune,” details intonation patterns of the clarinet and includes suggestions for implementing solutions.23 Mitchell Lurie’s article entitled, “A Fateful or Faithful Attack,” discusses articulation styles and has a detailed description for teaching and understanding this concept.24

In addition to articles and books, there are three websites that provide extensive clarinet resources. The first one is the International Clarinet Association website. It includes links to *The Clarinet* journal, the clarinet research center, and clarinet archives. It is the most scholarly web source for information pertaining to the clarinet.25

---

20 Ibid.


Jones has a website, clarinet-now.com, which includes tips on practicing, running clarinet sectionals, and exercises to improve fundamentals. Links are provided for a variety of sources. The third notable website is “The Clarinet Pages” by Mark Charette. This resource stays up-to-date on current clarinet events and research related to the clarinet. Several links are included for further information on specified topics.


CHAPTER THREE

Method

Overview

The purpose of this study is to identify the specific advanced clarinet techniques about which further knowledge is required and to provide a resource for band directors to aid in the instruction of these techniques. One way to accomplish this is to examine high school band repertoire and identify the specific challenges common to most advanced band compositions. In addition, band directors will be surveyed about their perception of common technique challenges and their comfort level when addressing specified clarinet concerns. The research questions guiding this study include:

1. What are the technical challenges found in major high school band literature for clarinet sections?
2. What is the perceived amount of improvement needed in high school clarinet development as identified by high school band directors?
3. What is the level of self-efficacy of high school band directors pertaining to specific areas of concern for clarinet instruction?
4. Task: using the answers from (1), (2), and (3), a high school clarinet technique guide will be created to be used by instrumental music teachers without clarinet performance background.
Materials/Participants/Instrumentation

Materials

The researcher examined a sample of grade level 4-6 band pieces included on the Florida Bandmasters Association Concert Music List and analyzed them for advanced/extended clarinet techniques and challenges. Suggestions of pieces to analyze came from the survey results. The selected sixteen pieces were analyzed using the rubric found in Appendix C of this essay.

Participants

The participants for this study were high school band directors who are members of the Florida Bandmasters Association (N = 131). Permission and e-mail addresses were obtained by the researcher from the executive director of the organization, Duane Hendon. All teachers were contacted via email with an invitation for participation in the survey.

The return rate of the survey was 21.8% (requested respondents N = 660, actual respondents n = 131). The average time as an active music educator for the sample was 12.85 years. Primary instruments for music educators varied and included wind instruments and piano.

Instrumentation

A survey was designed by the researcher utilizing the research questions. The survey was created using SurveyMonkey, a web-based survey site. SurveyMonkey predicts that the response rate for email based surveys is between 20 and 30 percent.
Data Collection Procedures

The researcher designed the survey, Clarinet Challenges Survey for High School Band Directors. Questions for the survey were created based on the researcher’s and principal investigator’s prior knowledge of the clarinet and the concepts covered in the Westphal Guide to Teaching Woodwinds.28

The researcher sent a pilot survey to seven current or previous high school band directors to check for content validity. No revisions were deemed necessary. The Clarinet Challenges Survey for High School Band Directors includes sections for background information, Likert scale items and free response questions. The Likert scale section is designed to determine the amount of help band directors feel their clarinet sections need in particular areas and their comfort level with teaching and addressing the indicated topics. This survey specifically addresses all research questions and is located in Appendix B of this essay.

The survey was posted online via the internet host SurveyMonkey. SurveyMonkey utilized Secure Socket Layer data encryption to protect survey data during transmission, and provides templates that can be customized by researchers. Items were entered into the system to allow for multiple-choice, Likert-scale, and free responses. All electronic data was stored in password-protected files and all teacher responses were anonymous to encourage honesty.

Participants received an email containing a letter from the researcher which described the study, served as a consent form for participation and included a link to the

survey on SurveyMonkey. This letter for band directors may be found in Appendix A of this essay. The researcher asked that the survey be completed within one week of receiving the e-mail. A reminder e-mail was sent twenty-four hours before the survey closed. The surveys were sent to the respective participants as previously detailed. The responses from the survey were then analyzed and can be found in Chapter 4 of the essay.

Grade level 4-6 band pieces with what band directors consider “particularly challenging clarinet parts” were identified based on open-ended responses from the Clarinet Challenges Survey for High School Band Directors. A sample of these pieces were analyzed for clarinet challenges using the Clarinet Challenges Rubric. Sixteen pieces were chosen for analysis. The only piece that was analyzed that was not specifically mentioned in the survey results was Percy Aldridge Grainger’s *Irish Tune from County Derry*. This work was chosen by the researcher for analysis because it is commonly performed with another Grainger piece, *Shepherd’s Hey*. When listed on the Florida Bandmasters Association Concert Music List, *Shepherd’s Hey* was assigned a grade level based on being performed with *Irish Tune from County Derry*. A content analysis was performed to categorize the challenges found in band pieces by content area.

Based on the answers of research questions (1), (2), and (3), a technique guide to be used by instrumental music teachers without clarinet performance background was created. The information gathered addresses the technical challenges found in major high school band literature for clarinet sections and the perceived technical problems of high school clarinetists as seen by high school band directors. The guide can be found in Part II of this essay.
CHAPTER FOUR

Results

The purpose of this study was to identify the specific advanced clarinet techniques about which further knowledge is required and to provide a resource for band directors to aid in the instruction of these techniques. In order to determine results, the Clarinet Challenges Survey for High School Band Directors was administered to high school band directors who are members of the Florida Bandmasters Association (N = 131). The results of the survey will be detailed in this chapter to answer the following research questions:

Research Questions

1. What are the technical challenges found in major high school band literature for clarinet sections?
2. What is the perceived amount of improvement needed in high school clarinet development as identified by high school band directors?
3. What is the level of self-efficacy of high school band directors pertaining to specific areas of concern for clarinet instruction?
4. Task: using the answers from (1), (2), and (3), a high school clarinet technique guide will be created to be used by instrumental music teachers without clarinet performance background.
Research Question One

What are the technical challenges found in major high school band literature for clarinet sections?

The first step in answering this question was for the researcher to determine which band pieces to analyze. Suggestions were requested from the surveyed band directors with the open-ended response question: Name four or five pieces and their composers from the Florida Bandmasters Association Concert List that you have worked on in the past with your ensembles that have especially challenging clarinet parts. (If you are not a Florida band director, feel free to list contest pieces specific to your state).

Sixteen of these pieces were analyzed for clarinet challenges using the Clarinet Challenges Rubric. The only piece that was analyzed but not specifically mentioned in the survey results was Percy Aldridge Grainger’s *Irish Tune from County Derry*. This work was chosen for analysis by the researcher because it is commonly performed with another Grainger piece, *Shepherd’s Hey*. When listed on the Florida Bandmasters Association Concert Music List, *Shepherd’s Hey* was assigned a grade level based on being performed with *Irish Tune from County Derry*.

The sixteen selected pieces were analyzed and the corresponding rubric for each piece can be found in Appendix D of this essay. Descriptive statistics were then calculated based on the results of that analysis.

Results of the rubric analysis are revealed in Table 4.1. Low means indicates the pieces tended to score in the “none” category, whereas high means indicates the pieces tended to score in the “extensive” category. The lowest mean, and therefore the lowest
prevalence in the pieces, is for “Extended Techniques.” The highest mean, and therefore the highest prevalence in the pieces, is for “Extensive Passages Utilizing the Break.”

Most variables saw the full range from none to extensive in the pieces (18 of 24 variables). “Heavy Accents” and “Extensive Passages Utilizing the Break” (2 of 24 variables) ranged from minimal to extensive. “Extensive Articulation in the Altissimo,” “Extended Techniques” and “Chromatic Runs” ranged from none to minimal (3 of 24 variables). “Uses Sforzandos or Fortepianos” and “Articulated Passages in the Altissimo” ranged from none to moderate (2 of 24 variables).

Table 4.1. Technical Difficulty Extensiveness for Band Compositions

<table>
<thead>
<tr>
<th>Variable</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extended Techniques</td>
<td>1.13</td>
<td>.342</td>
</tr>
<tr>
<td>Chromatic Runs</td>
<td>1.19</td>
<td>.403</td>
</tr>
<tr>
<td>Extensive Articulated Passages/Altissimo</td>
<td>1.31</td>
<td>.479</td>
</tr>
<tr>
<td>Sforzandos &amp; Fortepianos</td>
<td>1.81</td>
<td>.911</td>
</tr>
<tr>
<td>Articulation/Altissimo</td>
<td>1.87</td>
<td>.619</td>
</tr>
<tr>
<td>Lyrical/Altissimo</td>
<td>2.00</td>
<td>.816</td>
</tr>
<tr>
<td>Rapid Tonguing</td>
<td>2.06</td>
<td>.929</td>
</tr>
<tr>
<td>Descending Leaps/Altissimo</td>
<td>2.19</td>
<td>.834</td>
</tr>
<tr>
<td>Technical/Altissimo</td>
<td>2.25</td>
<td>.775</td>
</tr>
<tr>
<td>Extensive Articulated Passages</td>
<td>2.31</td>
<td>1.138</td>
</tr>
<tr>
<td>Auxiliary Instrument Solos</td>
<td>2.37</td>
<td>.806</td>
</tr>
<tr>
<td>Non-chromatic/Non-scalar Runs</td>
<td>2.38</td>
<td>1.204</td>
</tr>
<tr>
<td>Ascending Leaps/Altissimo</td>
<td>2.50</td>
<td>.894</td>
</tr>
<tr>
<td>Smooth Passages/Altissimo</td>
<td>2.56</td>
<td>.892</td>
</tr>
<tr>
<td>Decrescendos with Large Contrasts</td>
<td>2.56</td>
<td>.964</td>
</tr>
<tr>
<td>Awkward &amp; Alternate Technical Passages</td>
<td>2.63</td>
<td>.957</td>
</tr>
<tr>
<td>Awkward Passages/Break</td>
<td>2.69</td>
<td>1.014</td>
</tr>
<tr>
<td>Scalar Runs</td>
<td>2.69</td>
<td>1.078</td>
</tr>
<tr>
<td>Light Style Articulation</td>
<td>2.69</td>
<td>1.138</td>
</tr>
<tr>
<td>Crescendos with Large Contrasts</td>
<td>2.75</td>
<td>.856</td>
</tr>
<tr>
<td>Extreme Dynamics/Altissimo</td>
<td>2.75</td>
<td>.856</td>
</tr>
<tr>
<td>Heavy Accents</td>
<td>2.88</td>
<td>.719</td>
</tr>
<tr>
<td>Staccato Articulation</td>
<td>2.94</td>
<td>.998</td>
</tr>
<tr>
<td>Technical Passages/Fast Tempos</td>
<td>2.94</td>
<td>.998</td>
</tr>
<tr>
<td>Extensive Passages/Break</td>
<td>3.25</td>
<td>.856</td>
</tr>
</tbody>
</table>
Research Question Two

What is the perceived amount of improvement needed in high school clarinet development as identified by high school band directors?

To answer this research question, the band directors were asked to “Please indicate how much improvement you feel is needed in these specific areas of clarinet development in your high school students.” The areas listed were “Embouchure Formation,” “Tone Production,” “Articulation/Tonguing,” “Dynamic Range,” “The Break,” “Altissimo/Voicing,” “Hand Position,” “Finger Technique,” “Intonation (Natural Tendencies),” “Tuning (Adjustment of the Instrument),” “Reeds,” “Equipment” and “Auxiliary Clarinets.”

Descriptive results of the Survey Monkey Analysis are presented in Table 4.2. The survey was coded: 1 for “No Improvement,” 2 for “Little Improvement,” 3 for “Moderate Improvement,” 4 for “Substantial Improvement,” 5 for “Extensive Improvement.” Ten of the fourteen variables had the entire range of no improvement to extensive improvement. The remaining four variables ranged from little improvement to extensive improvement. Low means on a variable indicate that high school band directors felt less improvement was needed in that area. High means on a variable indicate that high school band directors felt much improvement is needed in that area. The lowest mean was for “Hand Position,” indicating high school band directors saw the least need for improvement in this area. The highest mean was for “Altissimo/Voicing,” indicating more high school band directors saw the most need for improvement in this area.
Table 4.2. Band Director’s Perceptions of Areas Needing Improvement

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand Position</td>
<td>2.60</td>
<td>.842</td>
</tr>
<tr>
<td>Reeds</td>
<td>2.94</td>
<td>1.066</td>
</tr>
<tr>
<td>Finger Technique</td>
<td>2.95</td>
<td>.900</td>
</tr>
<tr>
<td>The Break</td>
<td>3.12</td>
<td>.997</td>
</tr>
<tr>
<td>Equipment</td>
<td>3.16</td>
<td>1.037</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>3.17</td>
<td>1.133</td>
</tr>
<tr>
<td>Tuning (Adjustment of Instrument)</td>
<td>3.26</td>
<td>1.012</td>
</tr>
<tr>
<td>Embouchure Formation</td>
<td>3.29</td>
<td>.831</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>3.32</td>
<td>.927</td>
</tr>
<tr>
<td>Tone Production</td>
<td>3.48</td>
<td>.867</td>
</tr>
<tr>
<td>Intonation (Natural Tendencies)</td>
<td>3.57</td>
<td>.874</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>3.64</td>
<td>.827</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>3.78</td>
<td>.952</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>3.81</td>
<td>.944</td>
</tr>
</tbody>
</table>

Band directors were also asked three open-ended response questions to help determine the amount of improvement they feel is necessary from their clarinet students. The questions were then analyzed for content. One of these questions asked “What are the most significant problems you encounter with your clarinet section as a whole?” The most frequent answer was “Intonation” with 31 responses while the least frequent answer was “Altissimo/Voicing” with one response. The results of analysis is found in Table 4.3.
Table 4.3. The Most Significant Problems Band Directors Encountered with their Clarinet Sections as a Whole.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intonation</td>
<td>31</td>
<td>23.7</td>
</tr>
<tr>
<td>Embouchure</td>
<td>23</td>
<td>17.6</td>
</tr>
<tr>
<td>Tone</td>
<td>21</td>
<td>16.0</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>10</td>
<td>7.6</td>
</tr>
<tr>
<td>Fingerings</td>
<td>4</td>
<td>3.1</td>
</tr>
<tr>
<td>Blend/Balance</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Equipment</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>Dynamics</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Hand Position</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Number of Students</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

The second open-ended response question relating to improvement of students was “What do you feel are the biggest technical problems facing high school clarinetists?” This question was analyzed for content. The most frequent answer was “Fingerings” with 30 responses while the least frequent answers were “Balance/Blend” and “Number of Students” with one response each. The analysis of this data is found in Table 4.4.
Table 4.4. The Biggest Technical Problems Facing High School Clarinetists as seen by Band Directors.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fingerings</td>
<td>30</td>
<td>22.9</td>
</tr>
<tr>
<td>Embouchure</td>
<td>18</td>
<td>13.7</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>10</td>
<td>7.6</td>
</tr>
<tr>
<td>The Break</td>
<td>8</td>
<td>6.1</td>
</tr>
<tr>
<td>Equipment</td>
<td>7</td>
<td>5.3</td>
</tr>
<tr>
<td>Practice Time</td>
<td>7</td>
<td>5.3</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>5</td>
<td>3.8</td>
</tr>
<tr>
<td>Tone</td>
<td>5</td>
<td>3.8</td>
</tr>
<tr>
<td>Intonation</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Dynamic</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>Literature</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>Blend/Balance</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Number of Students</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

The third open-ended response question pertaining to the amount of student improvement asked, “What specific problems do you encounter with your auxiliary clarinetists?” The most frequent answers were “Intonation” with 21 responses and “Equipment” with 20 responses. The least frequent answers were “Articulation/Tonguing,” “Auxiliary Clarinets,” “Dynamics,” “Fingerings,” and “Reeds” with one response each. The results of this analysis are found in Table 4.5.
Table 4.5 Specific Problems Encountered with Auxiliary Clarinetists.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intonation</td>
<td>21</td>
<td>16.0</td>
</tr>
<tr>
<td>Equipment</td>
<td>20</td>
<td>15.3</td>
</tr>
<tr>
<td>Embouchure</td>
<td>12</td>
<td>9.2</td>
</tr>
<tr>
<td>Tone</td>
<td>11</td>
<td>8.4</td>
</tr>
<tr>
<td>Number of Students</td>
<td>8</td>
<td>6.1</td>
</tr>
<tr>
<td>Blend/Balance</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Practice Time</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Dynamics</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Fingerings</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Reeds</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

Research Question Three

What is the level of self-efficacy of high school band directors pertaining to specific areas of concern for clarinet instruction?

To answer this research question, the band directors were asked to “Please rate how comfortable you feel addressing and correcting these specific clarinet concerns with your students.” The areas listed were “Embouchure Formation,” “Tone Production,” “Articulation/Tonguing,” “Dynamic Range,” “The Break,” “Altissimo/Voicing,” “Hand Position,” “Finger Technique,” “Intonation (Natural Tendencies),” “Tuning (Adjustment of the Instrument),” “Reeds,” “Equipment” and “Auxiliary Clarinets.”

Descriptive results of the Survey Monkey Analysis are presented in Table 4.6. The survey was coded: 1 for “Very Uncomfortable,” 2 for “Somewhat Uncomfortable,” 3 for “Neutral,” 4 for “Somewhat Comfortable,” 5 for “Very Comfortable.” All variables had the range Very Uncomfortable to Very Comfortable. Low means on a variable indicate that high school band directors felt less comfortable addressing and correcting in that area. High means on a variable indicate that high school band directors felt more
comfortable addressing and correcting that area. The lowest mean was for “Extended Techniques,” indicating high school band directors felt the least comfortable addressing and correcting in this area. The highest mean was for “Dynamic Range,” indicating high school band directors felt the most comfortable addressing and correcting in this area.

Table 4.6. Band Director’s Comfort Level When Teaching Clarinet Concerns

<table>
<thead>
<tr>
<th>Concern</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extended Techniques</td>
<td>2.90</td>
<td>1.457</td>
</tr>
<tr>
<td>Altissimo Voicing</td>
<td>3.10</td>
<td>1.435</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>3.31</td>
<td>1.173</td>
</tr>
<tr>
<td>Intonation (Natural Tendencies)</td>
<td>3.69</td>
<td>1.137</td>
</tr>
<tr>
<td>The Break</td>
<td>3.71</td>
<td>1.199</td>
</tr>
<tr>
<td>Equipment</td>
<td>3.75</td>
<td>1.171</td>
</tr>
<tr>
<td>Reeds</td>
<td>3.82</td>
<td>1.132</td>
</tr>
<tr>
<td>Finger Technique</td>
<td>3.84</td>
<td>1.189</td>
</tr>
<tr>
<td>Tuning (Adjustment of the Instrument)</td>
<td>3.87</td>
<td>1.082</td>
</tr>
<tr>
<td>Tone Production</td>
<td>4.04</td>
<td>.959</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>4.04</td>
<td>.975</td>
</tr>
<tr>
<td>Hand Position</td>
<td>4.06</td>
<td>1.115</td>
</tr>
<tr>
<td>Embouchure Formation</td>
<td>4.07</td>
<td>1.051</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>4.21</td>
<td>.985</td>
</tr>
</tbody>
</table>

Band directors were also asked two open-ended response questions to determine their level of self-efficacy. The responses from these questions were analyzed for content. The first question listed that aligned with this topic was “Which clarinet topics do you find most challenging to teach?” The most frequent answer was “Intonation” with 19 responses, followed closely by “Fingerings” with 18 responses and “Embouchure” with 17 responses. The least frequent topics listed were “Extended Techniques,” “Literature” and “Reeds” with one response each. The results of this analysis are found in Table 4.7.
Table 4.7. Clarinet Topics that Band Directors find Most Challenging to Teach.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intonation</td>
<td>19</td>
<td>14.5</td>
</tr>
<tr>
<td>Fingerings</td>
<td>18</td>
<td>13.7</td>
</tr>
<tr>
<td>Embouchure</td>
<td>17</td>
<td>13.0</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>10</td>
<td>7.6</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>7</td>
<td>5.3</td>
</tr>
<tr>
<td>The Break</td>
<td>5</td>
<td>3.8</td>
</tr>
<tr>
<td>Equipment</td>
<td>4</td>
<td>3.1</td>
</tr>
<tr>
<td>Tone</td>
<td>4</td>
<td>3.1</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Literature</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Reeds</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

The second open-ended response question on the topic of self-efficacy asked “What area/topics do you wish you learned more about in your undergraduate coursework to better prepare you for teaching the clarinet?” The most frequent answers given were “Equipment” and “Fingerings” with 13 answers each. The least frequent answers given were, “Extended Techniques,” “Literature” and “Practice Time”, with one response each. The results of this analysis are found in Table 4.8.
Table 4.8 Areas/Topics that Band Directors wish they had learned more about in their Undergraduate Coursework to Better Prepare them for Teaching the Clarinet.

<table>
<thead>
<tr>
<th>Areas/Topics</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment</td>
<td>13</td>
<td>9.9</td>
</tr>
<tr>
<td>Fingerings</td>
<td>13</td>
<td>9.9</td>
</tr>
<tr>
<td>Tone</td>
<td>12</td>
<td>9.2</td>
</tr>
<tr>
<td>Embouchure</td>
<td>10</td>
<td>7.6</td>
</tr>
<tr>
<td>Intonation</td>
<td>9</td>
<td>6.9</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>5</td>
<td>3.8</td>
</tr>
<tr>
<td>The Break</td>
<td>4</td>
<td>3.1</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Reeds</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Literature</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Practice Time</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

Research Question Four

Task: using the answers from (1), (2), and (3), a high school clarinet technique guide will be created, to be used by instrumental music teachers without clarinet performance background.

To complete this task, the researcher analyzed the results from the first three research questions and considered open-ended responses that were provided by the survey. One open-ended response question directly asked the band directors “If a resource guide was created for band directors on improving their high school clarinet sections, what topics would you like to see included?” Embouchure was the most frequent response given with 17 responses. The least frequent answers given were “Auxiliary Clarinets” and “Balance/Blend” with one response each. The results of this analysis can be found in Table 4.9.
Table 4.9. Topics that Band Directors would like to see included in a Resource Guide.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Embouchure</td>
<td>17</td>
<td>13</td>
</tr>
<tr>
<td>Tone</td>
<td>12</td>
<td>9.2</td>
</tr>
<tr>
<td>Fingerings</td>
<td>11</td>
<td>8.4</td>
</tr>
<tr>
<td>Intonation</td>
<td>11</td>
<td>8.4</td>
</tr>
<tr>
<td>Equipment</td>
<td>10</td>
<td>7.6</td>
</tr>
<tr>
<td>Reeds</td>
<td>7</td>
<td>5.3</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>6</td>
<td>4.6</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Literature</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>Practice Time</td>
<td>3</td>
<td>2.3</td>
</tr>
<tr>
<td>The Break</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>1</td>
<td>.8</td>
</tr>
<tr>
<td>Balance/Blend</td>
<td>1</td>
<td>.8</td>
</tr>
</tbody>
</table>

In order to determine topics to be included in the guide, the researcher wanted to examine the relationship between the amount of student improvement needed and teacher comfort level for each clarinet concern. A Spearman Rank-order Coefficient analysis comparing the two variables can be found in Table 4.10.
Table 4.10. Spearman Rank-order Coefficient \((r_s)\) Comparing Amount of Student Improvement Needed and Teacher Comfort Level.

<table>
<thead>
<tr>
<th>Amount of Improvement (ranked most to most)</th>
<th>Comfort Level (ranked least to most)</th>
<th>(d)</th>
<th>(d^2)</th>
<th>(r_s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand Position</td>
<td>14</td>
<td>12</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Reeds</td>
<td>13</td>
<td>7</td>
<td>6</td>
<td>36</td>
</tr>
<tr>
<td>Finger Technique</td>
<td>12</td>
<td>8</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>The Break</td>
<td>11</td>
<td>5</td>
<td>6</td>
<td>36</td>
</tr>
<tr>
<td>Equipment</td>
<td>10</td>
<td>6</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Auxiliary Clarinets</td>
<td>9</td>
<td>3</td>
<td>6</td>
<td>36</td>
</tr>
<tr>
<td>Tuning (Adjustment of Instrument)</td>
<td>8</td>
<td>9</td>
<td>-1</td>
<td>1</td>
</tr>
<tr>
<td>Embouchure Formation</td>
<td>7</td>
<td>13</td>
<td>-6</td>
<td>36</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>6</td>
<td>14</td>
<td>-8</td>
<td>64</td>
</tr>
<tr>
<td>Tone Production</td>
<td>5</td>
<td>10.5</td>
<td>-5.5</td>
<td>30.25</td>
</tr>
<tr>
<td>Intonation (Natural Tendencies)</td>
<td>4</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td>3</td>
<td>10.5</td>
<td>-7.5</td>
<td>56.25</td>
</tr>
<tr>
<td>Extended Techniques</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td>1</td>
<td>2</td>
<td>-1</td>
<td>1</td>
</tr>
</tbody>
</table>

\(N = 14\) \((N = \text{number of pairs})\)

\[
\sum d^2 = 333.5
\]

\[
r_s = 1 - \frac{6\sum d^2}{N(N^2 - 1)}
\]

\(r_s = .267\)

With an \(N\) of 14, \(r_s\) of .456 or higher is required for significance at the .05 level. Because the obtained coefficient was .267, we accept the null hypothesis and conclude that there was no reliable relationship between the perceived amount of student improvement required and the level of teacher comfort with each area of clarinet concern.
The topics that were selected to include in the guide are: Embouchure, Tone, Intonation and Tuning, Hand Position and Finger Technique, The Break, Altissimo, Articulation, Auxiliary Clarinets and Reeds, Equipment and Care. It was also decided that an appendix would be included that would contain suggested solo literature, etude and method books, and a discography. The guide can be found in Part II of this essay. A discussion about the results and the chosen topics is located in Chapter 5.
CHAPTER FIVE

Summary and Conclusion

The purpose of this study was to identify the specific advanced clarinet techniques for which further knowledge is required and to provide a resource for band directors to aid in the instruction of these techniques. In order to accomplish this, high school band repertoire was analyzed to identify the specific challenges common to most advanced band compositions. In addition, band directors were surveyed on their perceptions of common technique challenges and their comfort level of teaching them.

Participants for the study (N = 131) were high school band directors who are members of the Florida Bandmasters Association. They were surveyed about their perceptions of the amount of improvement needed in their high school clarinet sections and their level of self-efficacy when addressing these improvement areas. The average years that these teachers have been active music educators is 12.85. The standard deviation was 10.18 and was spread between one and 46 years. The sample has a significantly high proportion of teachers who have less than 10 years of experience. This may be because younger teachers feel less comfortable teaching the clarinet than veteran teachers or because younger teachers feel more comfortable participating in an online survey. This may indicate that young teachers would benefit most from a clarinet topics resource guide.

The survey was sent out to a mass email list of high school band directors provided by the Florida Bandmasters Association. The survey response rate was 21.8%.
The survey was designed using multiple choice, Likert-scale items and free response questions.

Band pieces were analyzed by the researcher to identify technical challenges. Suggestions of pieces to analyze came from the survey results. These pieces were analyzed using the Clarinet Challenges Band Piece Rubric and descriptive statistics were calculated. The results indicated that the most commonly found technical challenge in the band pieces was “Extensive Passages Utilizing the Break.” The technical concern that was found the least was “Extended Techniques.”

The results of the survey indicated that band directors felt that their students needed the most amount of improvement on “Altissimo/Voicing” and the least amount of improvement on “Hand Position.” They felt that the most significant problems found in their clarinet section as a whole was “Intonation” and felt like “Fingerings” was the biggest challenge facing high school clarinetists. When asked specifically about auxiliary clarinets, they felt that “Intonation” and “Equipment” were the two main concerns.

I found it interesting that the answers to the open-ended response questions did not align as closely as I anticipated with the Likert-scale items. “Altissimo/Voicing” was rarely mentioned in the free responses even though it was the clarinet concern where band director’s felt their student needed the most amount of improvement. “Intonation” was ranked 11th out of 14 variables for Likert-scale items, even though it was the most frequent response in two of the open-ended response questions. “Fingerings” is mostly closely related to the variable of “Finger Technique” which is listed 3rd out of 14 variables indicating a contradiction in perceptions of needed improvement. Band directors also indicated that they thought their students needed little improvement in the
area of “Equipment” (5 out of 14 variables). The open-ended response question where “Equipment” was the most frequent response dealt with the topic of auxiliary clarinets. This could indicate that band directors feel that their students need more improvement in “Equipment” for auxiliary clarinets than “Equipment” for Bb soprano clarinets.

Band directors felt most comfortable teaching and addressing “Dynamic Range” and least comfortable when teaching and addressing “Extended Techniques.” The open-ended responses indicated that “Intonation” was the most challenging topic to teach and that band director’s felt like they wish they had learned more about “Equipment” and “Fingerings” in their undergraduate coursework. “Intonation” ranked 10th out of 14 variables indicating that band directors were less comfortable teaching this topic on the Likert-scale. “Equipment” and “Finger Technique” were in the middle of the Likert-scale items with “Equipment” ranking 6th of 14 variables and “Finger Technique” ranking 8th of 14 variables.

When asked, “If a resource guide was created for band directors on improving their high school clarinet sections, what topics would you like to see included?” the most frequent response was “Embouchure.” I found this to be surprising because band directors indicated that this was the second-most comfortable clarinet topic for them to teach and it ranked 8th out of 14 variables when analyzing the amount of improvement needed in this area. Also, it was not the most common response of any of the open-ended response questions.

The Spearman Rank-order Coefficient revealed that there was no reliable relationship between the perceived amount of student improvement required and the level of teacher comfort with each area of clarinet concern. The concerns that most closely
aligned were “Intonation,” “Tuning,” “Extended Techniques” and “Altissimo/Voicing.” Other concerns had larger discrepancies such as “Articulation/Tonguing,” “Dynamic Range,” “Tone Production” and “Reeds.”

The band piece analysis results and the survey results suggest that the resource guide created by the researcher may be of use to high school band directors. The research indicated some inconsistencies with the perceptions of band directors’ comfort level and the amount of improvement they feel is needed with the varying clarinet concerns. The topics that were selected to include in the guide are: Embouchure, Tone, Intonation and Tuning, Hand Position and Finger Technique, The Break, Altissimo, Articulation, Auxiliary Clarinets and Reeds, Equipment and Care. It was also decided that an appendix would be included that would contain suggested solo literature, etude and method books, a discography and fingerings. These topics were chosen to cover as many of the clarinet concerns as possible with more information in chapters which the research indicated more interest or need.

It may be interesting to do further research based on the outcomes of this study. One possibility would be to compare the correlations between the various clarinet concerns relating to the amount of improvement needed and the teacher comfort level. It would also be interesting to compare this with Harold Abeles’ “Clarinet Performance Rating Scale.”29 I also think it could be beneficial to survey college applied studio teachers to evaluate their perceptions of problems they see in high school clarinet students as well as their suggestions teaching and addressing these areas.

---

This study identified the specific advanced clarinet techniques in which further knowledge is required through the means of analyzing band pieces and a survey. The resource guide provided in the essay was written with the aims of improving: the high school director’s effectiveness when teaching clarinet, the overall quality of high school clarinet sections in ensembles, the individual high school clarinetist and the quality of clarinetist that auditions for college and university music programs.
CHAPTER SIX

Embouchure

Problem

Proper embouchure formation is the basic foundation for correcting many other clarinet challenges and it is essential that both the band director and clarinet player have a good knowledge of this area. According to the results of the study done by the researcher, band directors feel relatively comfortable teaching this area of clarinet development. When asked what topics band directors would like to see included in a resource guide, however, the number one response was embouchure.

The single lip embouchure is the one that is most commonly taught in the United States. This embouchure has the top teeth resting on the top of the mouthpiece with the bottom lip rolled in slightly over the bottom teeth. Another embouchure that is sometimes used by clarinetists is the double lip embouchure.

The double lip embouchure is not as prevalent as it once was. This was the original clarinet embouchure and it was widely used in the French school and is sometimes still referred to as a French embouchure. This embouchure differs from that of the single lip embouchure in that the upper lip is also rolled in over the top teeth causing the teeth to have no direct contact with the mouthpiece, as in a bassoon or oboe embouchure. The single lip embouchure can be developed at a quicker rate than a double lip embouchure and it is easier to teach. It is also easier for students to play standing up and to play at a louder dynamic level, which is a pro for marching season. A drawback of
the single lip embouchure is that students may have a tendency to bite which can affect tuning and tone quality.

The double lip embouchure requires greater muscle control and stamina. If mastered correctly, it can lead to a tone that is more even throughout all registers of the instrument and is rich in overtones. It can be hard to teach a double lip embouchure because of the added variable of using the upper lip and if taught incorrectly students may have a hard time with intonation and control of their sound. For the purpose of this chapter, I will be focusing on the single lip embouchure because it is more commonly found in high school bands across the country.

Solutions

When starting a clarinet player or working on tone quality, never use the entire clarinet. Instead, have your students play on just their mouthpiece and barrel. This will eliminate distractions from the quality of sound being produced. The mouthpiece and barrel (and clarinet) should be held at a forty-five degree angle away from the body. The bottom lip should be rolled in slightly over the bottom teeth and the top teeth should rest on the top of the mouthpiece. In order to ascertain the correct amount of mouthpiece to take into a student’s mouth, have them experiment by adjusting in and out until a full sound is produced with the maximum amount of overtones possible. If too much mouthpiece is taken in a student’s mouth they will squeak. Conversely, if too little mouthpiece is taken in a student’s mouth a meek and thin sound will be produced. Another strategy for finding the proper amount of mouthpiece is to have the clarinetist insert the mouthpiece into their mouth until they squeak and then pull out slightly.
Students can also check where the reed splits from the mouthpiece. This point is typically the placement for the bottom lip. The top teeth should be slightly closer to the tip.

It is important that students play with a flat chin and that their cheeks do not puff out when producing a sound. The corners of the mouth should be firm and pushed slightly forward. Air should not be able to escape through the sides of the mouth. There are several analogies that I have heard when describing ways to produce a proper clarinet embouchure. What works for one student may not work for another. Some of my favorites are listed below:

- Have your students think of whistling and smiling at the same time
- Have your students think “ee” with their mouth and “oo” with their lips
- Have them think of the French vowel “eu”
- Have your lips create a drawstring (like pants or a hooded sweatshirt) with equal amounts of firmness all the way around
- Tell them to bring their corners forward while preventing lips from bunching
- Tell them to think of having a high, arched tongue
- Tell them to bring their lips tightly against their teeth while pushing down with their upper lip muscle (without biting)
- Tell them to pretend that they are drinking from a straw while creating a seal with tight lips – actual straws may also be used for this analogy

It can be difficult to diagnose problems inside of the oral cavity because the teacher cannot see inside of the student’s mouth. One way to check for embouchure
problems inside the oral cavity is to have your students play long tones with just the mouthpiece and barrel. The pitch produced should sound as an in tune concert F#.

If the long tone pitch produced by the mouthpiece and barrel is sharp, this may mean that the student is biting. Try having the student experiment with a double lip embouchure to see if biting is the source of the problem. It can be painful for students to bite while playing double lip which serves as evidence of the biting issue. It may be helpful for students to practice long tones using this technique for at least ten minutes a day to reinforce non-biting which can easily be transferred into a correct single lip embouchure.

If the pitch is flat, it could mean that there is not enough embouchure pressure or that the tongue is too flat. Check to see if there is not enough embouchure pressure by lightly wiggling the clarinet from the barrel as the student plays a note. If there is noticeable and excessive movement of the clarinet, lack of muscle pressure is the culprit. Suggest different analogies to your students such as thinking more “oo,” making their lips like a drawstring hooded sweatshirt or pants, or bringing their lips closer to their teeth. If voicing is an issue and the tongue is too flat, have the student think more “ee.” A flat tongue may also produce an unfocused and nasal tone which can serve as evidence of a voicing issue. Students can practice the F# long tone with a tuner, drone or as a section.

---

Exercise

This exercise is suggested by Dr. Charles Stier on the Wurlitzer Clarinets America website.\(^{31}\)

- Have your students create a hook with their right index finger. The middle phalange should be parallel to the ground.
- Instruct your students to place the hook against the front of their top teeth.
- Tell them to push down with their upper lip and to lightly push up with their hook.
- This action will strengthen the upper lip muscles while creating a flat and pointy chin.

CHAPTER 7

Tone

Problem

The tone of your clarinet section is a topic that can be challenging to tackle. In the study done by the researcher, tone was the second highest response as a topic that band directors would like to see included in a resource guide. A section with a cohesive and uniform sound can elevate the quality of your ensemble while a section with a mix of unclear and unfocused timbres can detract from positive musical aspects. Clarinet tone can be improved by the ability to play with proper air support, a firm embouchure, adequate voicing and being able to aurally identify a characteristic clarinet sound. It is important for the clarinetist to develop an even tone which is consistent throughout the range of the instrument.\footnote{Frederick W. Westphal, \textit{Guide to Teaching Woodwinds}, 5\textsuperscript{th} ed. (Columbus: McGraw-Hill, 1989), p. 46.}

Solutions

It is important for both the clarinetist and the band director to develop a concept of a characteristic clarinet sound. This can be done through listening to advanced clarinetists via live performance or recordings\footnote{W. Thomas Ridenour, \textit{The Educator’s Guide to the Clarinet: A Complete Guide to Teaching and Learning the Clarinet} (Duncanville: T. Ridenour, 2002), p. SO-1.}. A suggested list of recordings can be found in Appendix F of this essay. It is helpful to listen to a variety of recordings with your students and to guide them in a discussion about what they hear and the qualities that they like and dislike about the different timbres they encounter. No two clarinet
tones are identical and there is no right or wrong answer, however, certain characteristics can be more desirable than others. Have your students experiment with their tone colors and see what happens when you give them certain suggestions like: thinking “ee,” bringing the corners of their mouths forward and using more or less air.

It is essential that students have a solid embouchure and proper air support for the foundation of a good tone. It can be advantageous for clarinetists of all levels to go back and visit the basics. Have your students practice a long tone with just the mouthpiece and barrel to ensure proper embouchure formation. The sounding pitch should be a concert F#. If the pitch is sharp, discourage your students from biting and encourage an open throat. If the pitch is flat, suggest using the voicing “ee” and make sure that both the embouchure and corners are firm. Try seating students with desirable tone next to students who are struggling with their sounds. Playing chamber music and the Blend Exercise detailed at the end of this chapter in this seating configuration and can also be beneficial.

Dynamics and the Affect on Tone

Dynamics can have an impact on tone quality. Encourage your students to strive to have the same quality of sound at all dynamic levels. The important concept to convey to students is that the quantity of air changes from forte to piano, not the airspeed. The airspeed remains fast regardless of the dynamic one is playing. Long tones with crescendos and decrescendos as a section can be a helpful exercise to achieve this. Here are some common problems and solutions when it comes to dynamics and the effect on tone:
• Problem: Lack of core when playing at a soft dynamic

  Solution: Focus the sound by using correct voicing that utilizes a high arched tongue by thinking “ee” or “eu” and encourage students to use an increased amount of airspeed to alter the dynamic.

• Problem: Not being able to produce a quality sound in the high registers at a soft dynamic level

  Solution: Make sure that students have a high arched tongue position and discourage biting and pinching in the throat. Emphasize a constant airstream and have them blow both hot and cold air against their hands so they can feel the difference between fast and slow air. Continually reinforce the concept that the airstream remains fast at all times, regardless of dynamic.

• Problem: Tone spreading when playing at a loud dynamic level

  Solution: Encourage a firm embouchure with a high and arched tongue. A harder reed may be appropriate. In rare cases, the student may be over blowing. If this is the case, they are most likely loosening their jaw and opening the throat too far. Have them slightly back off on the airstream or have them focus the air more. Encourage them to think of a more streamlined airstream, rather than a broader, more diffused airstream.

• Problem: Breathy quality when playing at a soft dynamic level

  Solution: The student is probably slowing down the air in order to play softer. Encourage a supported and focused airstream that utilizes fast air. A softer reed may also be appropriate.
Reeds and the Affect on Tone

Reeds can also affect the tone of the clarinet. A reed that is too soft will make for an uncontrolled sound which may result in a lack of core, shrillness, squeaks, flatness, a spread tone, and other undesirable qualities in the sound. In contrast, a reed that is too hard may result in a breathy tone quality, a narrow dynamic range, and a tone that is forced, small or pinched. For simple tips on balancing reeds, see Chapter 14 of this essay.

Mouthpiece and the Affect on Tone

A good quality, hard rubber student mouthpiece will aid the player in producing a stable and controlled sound that blends well with the rest of the section. Most plastic mouthpieces have the tendency to produce bright and uncontrolled sounds. I know many school districts that require every student in their program to purchase the same model of mouthpiece with the thought that the same equipment will produce the same tone quality. This is not a feasible option for all programs, but do encourage your students to invest in a good quality student mouthpiece as opposed to the stock mouthpiece that comes with their instrument. Equipment suggestions can be found in Chapter 14 of this essay.

Examples and Exercises

*Variations on a Korean Folksong* by John Barnes Chance opens with a clarinet soli in the 1st, 2nd and 3rd clarinet parts that should be played with the best sound quality possible.

\[\text{Con moto (} \text{ } \text{J} = 96)\]

This passage should be played with a supported and fast airstream. Students should focus their sounds as much as possible and listen to one another for blend. The natural tendency of the instrument while playing in this range is to be sharp. If students are biting, this negatively affects both sound quality and intonation.

Blend Exercise – Tone Color Chameleon

This exercise is designed to focus on the blend of tone qualities in your clarinet section. The tone of the clarinet has many colors and it is important that your students learn to listen to one another and learn how to fit their sound inside of their neighbor’s. As mentioned earlier in this chapter, this exercise is most beneficial when your students are seated in a configuration where students with desirable tone qualities are next to students who may need more adjustment.

Explain to your students that the goal of this exercise is to try to blend into their neighbor’s sound while producing the best quality sound on their instrument as possible. Choose two students who you think have exemplary tone quality within your ensemble
and have them demonstrate this technique. Have one player hold a note while the other student plays the note two different ways. The first way should be with a tone quality that does not blend with the player holding the pitch. The second way should be with the player blending with the first player until it is hard to distinguish how many clarinets are playing.

As a section, have your students play a scale while focusing on fitting into their neighbor’s sound and sounding like one instrument. Have your students close their eyes and give them verbal instruction when to change pitches. Do not change pitches until you are happy with the results. Again, it may be necessary to remind your students of proper embouchure formation techniques and proper air support.

You can also break up your section into quartets or trios and have them listen to one another to match sound qualities. You can make it a contest and give a prize to the chamber group that achieves the best blend. Try putting your whole section back together and attempt the exercise again. Remind them that they should always be listening to one another and that the tone quality of your section as a whole should sound like one instrument playing.

Air Support Exercise – Swab in the Bell

Proper air support is essential for creating a desirable tone quality on the clarinet. This is an excellent activity when teaching students to support their sounds.34

34 This exercise was suggested to the researcher by Daryl Coad, Adjunct Professor of Clarinet at the University of North Texas
• Have your students play a low “E” to determine that they are all using the correct fingering. Instruct your students to play the note at a full loud dynamic and a very soft dynamic.

• Instruct your students to remove their swab from their case.

• Have them wad their swab up into a ball and stuff it in the bottom end of their bell until it creates an air-tight seal. Make sure that they leave the cord dangling out of the bottom so it does not get stuck.

• Tell your students that they are not to make a sound until instructed to do so.

• On your cue, have your students play their low “E” as loud as they possibly can…

• Physics might tell you that no sound will come out, but I guarantee most of your students will be shocked to feel the back pressure as opposed to creating a pitch.

• Once the commotion or confusion has settled, have your students play the low “E” with the swab in the bell as loud as they can again and have them focus on the feeling in their abdomen. Explain that the tension they feel comes from their diaphragm and that they should use that same support every time they play, regardless of dynamic level.

• Have your students remove the swab from their bell and have them play the low “E” again at both a loud and a soft dynamic level using the same support as when the swab was in their bell. Remind them that they should always play with this supported airstream, regardless of range, dynamic level or technique.

Long tones are very beneficial when working on quality of sound. The following exercises includes three varieties of long tone combinations
Example 7.2 Tone Exercise 1. Scale exercise for tone and blend.

This G major scale should be played at a slow tempo. Have your students play this passage at different dynamic levels. Emphasize a using a large amount of fast air and encourage students to focus on the quality of their sound.

Example 7.3. Tone Exercise 2. Exercise for tone and blend across registers.

This exercise provides long tones in various registers of the clarinet. It should also be played at a slow tempo and at varying levels of volume. Students should try to match sound quality throughout the registers of the instruments. They should focus on producing the best tone they can and using a well-supported fast airstream.

This is an expanded long tone exercise which utilizes different registers of the clarinet. Students should focus on quality of sound throughout all registers of the clarinet. This exercise should be played at a slow tempo and with various dynamic levels. A full, supported airstream should be used at all times.
CHAPTER EIGHT

Tuning and Intonation

Problem

Tuning and intonation are areas of clarinet playing which can be difficult to teach. Knowing the natural tendencies of the instrument and the proper way of tuning the clarinet can greatly improve the pitch of your clarinet section. The results of the research study indicated intonation as the top answer for the most challenging topic for band directors to teach, the biggest problem encountered by auxiliary clarinets and the largest problem encountered with clarinet sections as a whole.

Solutions

Tuning

The most important thing you should know about tuning as it relates to your clarinet section is how to adjust the instrument. The clarinet is made to play at the instrument’s highest pitch potential which means that clarinets are naturally designed to play sharp overall. The pitch can be lowered by pulling out, but one cannot push in any more than what the instrument allows. The clarinet can be made longer, effectively lowering the pitch, by pulling out at any joint. However, this will affect the notes just below the pull greater than those farther away (below the pull). Those notes above the pull will not be affected very much if at all. For example, pulling between the upper and lower joints will lower the long tube notes (low E and F, middle staff B and C) but will barely affect the throat tones. Conversely, pulling at the barrel affects the throat tones to a
greater degree than the long tube notes below. Pulling at the mouthpiece affects the clarinet as a whole greater than adjustments at any point.

For this reason, it is most beneficial to tune to three notes; one short, one middle and one long tube note. Play all three before making any adjustment, then adjust the clarinet according to degree of pitch difference in all three notes. The most stable notes to tune to are the low B (middle tube, B an octave up (long tube) and throat tone F# (short tube). It is helpful to play an octave with the fifth in the middle because it is easy to hear. If your band tunes to concert Bb, you should tune to low c (middle tube), C an octave up (long tube) and open G (short tube).

If your students are consistently pulled out the same amount in a particular area, it may be beneficial for them to purchase tuning rings for their instrument. These are easily available at most local music stores and are relatively inexpensive. By closing any gaps in the bore caused by pulling, the distance between joints remains consistent and the bore shape is not affected.

*Natural Instrument Tendencies*

The clarinet is designed to over blow notes at the interval of a twelfth, instead of an octave, when the register key is added. This peculiarity causes the instrument to have certain pitch discrepancies with itself when compared to those instruments adjusted to a tempered tuning scale (like the piano). In the harmonic sequence, the second harmonic will naturally be more in tune than the third harmonic. The clarinet skips all of the even harmonics which causes tuning differences between registers to be more pronounced than in other wind instruments. This issue has led instrument manufacturers to compromise
the tuning of the fundamental to have the tuning of the second and third registers to be closer to the ratios of the tempered scale.

Here are generalized pitch tendencies starting from the bottom of the clarinet and higher\textsuperscript{35}. Please note that all instruments have individual pitch tendencies. This is a general guide which will serve as a starting point.

- Low E and F = Flat
- Low G through C = Sharp
- Eb through F# = Flat
- Throat tones (open G through Bb) = Can go either way depending on embouchure, voicing and equipment
- B through C# (over the break) = Sharp
- E through G = Flat
- High A through C = Sharp

\textit{Dynamics and Intonation}

Dynamics can greatly affect intonation on the clarinet. The instrument tendency is to be sharp when playing at a soft dynamic and to be flat when playing at a loud dynamic\textsuperscript{36}. This is opposite of some other woodwind instrument tendencies, such as the flute, and it is important for clarinetists to adjust accordingly. Using more air to play forte


causes an instinctive opening of the throat and sometimes loosening of the jaw/embouchure. This causes the pitch to drop. Restricting the amount of air in order to play piano can cause a player to tighten the throat and the jaw/embouchure causing the pitch to rise. Simply being aware of this tendency can help a player to avoid it, keeping the pitch steady. Increasing and decreasing air speed (an incorrect way to change dynamics) will cause the pitch to rise or fall.

*Embouchure/Voicing and Intonation*

Badly developed double lip embouchures and voicing utilizing a flat tongue position will sometimes cause pitch to be a bit flat in nature. When embouchures are tight and biting is involved it will cause the pitch to go sharp. It is good to find a balanced embouchure and to adjust the instrument accordingly.

*Reeds and Intonation*

Reed strength is another determining factor of pitch on the clarinet. A reed that is too soft will offer less support to the sound causing intonation to be flat. A clarinet reed that is too hard may cause the clarinetist to overcompensate for the higher resistance by biting, thus causing intonation to be high.

*Resonance Fingerings*

The throat tones use little of the instrument tube which causes them to be dull in tone and to sound different than the rest of the clarinet. In order for these notes to match

---

37 Ibid.
the timbre of the rest of the clarinet more tone holes can be covered to use more of the instrument. These fingerings are referred to as resonance or vent fingerings. They lower the pitch of the throat tones and add resonance to the tone. Knowing this, instrument manufacturers will tend to make these notes sharp on the clarinet to compensate for this technique. Higher quality instrument models will have higher throat tones naturally because manufacturers know that professionals will use resonance fingerings.

Resonance fingerings will differ for each clarinetist depending on the instrument model, mouthpiece choice and embouchure. These fingerings are best discovered and integrated into technique when addressed on an individual basis. An easy way to help the sound and intonation of the throat tones in your clarinet section is to tell them to put their right hand down on open G through Bb. This means that they are covering the bottom three tone holes on the instrument. Putting your right hand down can also aid in going over the break so that you are not adding as many fingers at the same time. These are not the best set of fingerings for solo playing but for the purposes of ensemble this can definitely help.

*Exercises and Examples*

Example 8.1 Intonation and Tuning Exercise. Exercise to improve intonation and tuning.
This exercise can be done with your section as a whole or individually with a tuner or drone. The tendency of the clarinet is to get higher in pitch when the instrument is played softly and to get lower in pitch when the instrument is played loudly. These long tones with hairpin dynamics are a good exercise to aid in intonation of crescendos and decrescendos.

Example 8.2 John Barns Chance, *Variations on a Korean Folksong*, mm. 9-17.

The beginning of *Variations on a Korean Folksong* starts with a Bb clarinet solo. The two most challenging aspects of this exposed section are tone and intonation. Measures 1-8 of this solo are used in Chapter 5 of this document to discuss tone considerations. In measure 9 of this solo the clarinet part breaks into octaves with the 1\textsuperscript{st} clarinet part playing above the 2\textsuperscript{nd} and 3\textsuperscript{rd} clarinet parts. These octaves can be considerably hard to tune.

One technique to help in intonation is to have the clarinet section rehearse the spot with a concert Eb drone. This can be provided by a tuner, drone CD or the rest of your ensemble. In measures 11-17, it is important for your 1\textsuperscript{st} clarinets to use resonance fingerings when possible. In general, the lower octave will tend to be a little sharp while the higher octave will tend to be more flat. Sometimes, tuning problems can be fixed by
balancing the two parts. Make sure that your 1st clarinets are utilizing a high and arched
tongue position (thinking “ee”) and you can suggest that they play at a slightly softer
dynamic than what is marked. Encourage the lower clarinets to use a supported sound
and to play at a slightly louder dynamic level.
CHAPTER NINE
Hand Position and Finger Technique

Problem

Hand position and finger technique on the clarinet are two topics which are very closely linked together. A proper hand position will aid in agile finger technique and seamless transitions between all registers. It is also important for clarinetists to know multiple fingering options and to be able to distinguish the most efficient fingering choice in musical passages. According to the survey results, band directors feel that fingerings are the biggest technical problem facing high school clarinetists, however, they feel that little improvement is needed in the area of hand position and finger technique.

Solutions

Hand Position

A proper hand position is one that results in the most relaxed and efficient movements. Specifically, this means curved fingers with the tips covering the tone holes. There is a direct correlation between how the instrument is held, hand position, finger height and the success on the instrument.38 There are several analogies to think of when having your students form the proper arch.

- The letter “C”
- Hold an orange
- Hold a tennis ball

---

- Have your students make Pac-Man with their fingers (by opening and closing the circle created by their thumb and the rest of their hand) – This one may be a bit of an anachronism.

Another way to help your students with proper hand position is to have your students shake their hands out and let them fall to their sides. Next, have them slowly bring their hands up keeping the natural curve that is created. In the right hand, the arm comes up with fingers maintaining their natural curve and approaches the instrument perpendicularly. The left hand does the same, but it approaches perpendicularly. The wrist tilts towards the body as if drinking from a glass. This tilt allows the first knuckle of the index finger to have access to the A key.

The clarinet should rest on the first joint of the thumb and not in between the two joints. If the clarinet rests between the two joints, it may result in pain and injury. You can also tell your students to have their thumb rest aligned so that it splits the difference between their skin and their thumbnail.

It is important for the wrists to remain straight to reduce tension. Movement should come from the back knuckle only (the one closest to the wrist). This is the whole foundation of good technique. The movement essentially eliminates raising the fingers too far away from the instrument. It also assures accuracy because there can be no lateral movement of the fingers, greatly increasing the likelihood of clean technique. To work on this, you can suggest that your students practice the back knuckle movement any time they are sitting and not playing. Have them place their hand on the leg or a flat surface.
and repeat individual finger movement rising up and down. This will also help with finger independence.  

Students should be careful about finger height. The fingers must be lifted enough to not interfere with the production of the note but they should remain close enough to the keys to avoid unnecessary movement. The latter is the basis for fast and fluid technique. It can be beneficial for students to practice finger height and hand position while looking in a mirror and diligently raising and lowering one finger at a time.

The pinky fingers should have a home base that they rest near while they are not playing. The home base is generally the F/C key for the left hand and the Eb key for the right hand. The pinkies should also be curved and should be able to move around the keys without tension. The pinky movement differs from that of the fingers because it does engage the second knuckle in order to move up and down from one tier of keys to the other. It also differs from finger movements in that there are substantial lateral movements. For this reason it is extremely important to consistently utilize finger drills to assure the physical memory needed for accurate pinky movement. The end of this chapter includes an exercise that can help students with pinky dexterity. It is also important to assure that your students are utilizing the “no pinky repeats” rule. Pinky keys should be alternated between the right hand and left hand so there is no sliding between keys. At times this will require the student marking L or R in their part to be sure they begin a passage on the correct side.

The left index finger is responsible for two more keys other than its home base (throat tones G# and A) plus functioning as a register vent for the altissimo. It is

---

39 This exercise was suggested to me by George Silfies, retired principal clarinet with the St. Louis Symphony Orchestra
imperative for this finger to develop independence. A suggested way to teach the proper index finger position for the throat tone pitch A is to have the student start by playing an F#. The student should then roll their finger up slightly so that it is opening the A key. The index finger should remain curved and should never slide up to A. For the pitch G# the index finger should stay in the curved position while shifting slightly back from the forearm so that the third joint of the finger is opening the G# key. The index finger is also utilized in a technique called Half-Holing which is explained in the Altissimo Chapter of this guide. It is of utmost importance that the index finger moves the minimum amount possible.

_Finger Technique_

When a clarinetist is first taught fingerings for notes, they are normally only given one option. This option is what is deemed the correct fingering for that note and the others are referred to as alternate fingerings. These alternate fingerings can prove very useful and in some cases are actually preferable to what is taught as the standard.

An example of this scenario is the pinky keys. There are two ways to play low E/third line B, low F/third space C and low F#/third space C#. Some clarinets also have an extra key that makes it possible for there to be two ways to play low G#/fourth line D#. Clarinetists should know both of these fingerings and should be comfortable using whichever one is most appropriate for the musical passage. Sliding pinkies from one fingering to another is inefficient and should be discouraged.

There are also several chromatic fingerings which can aid in technical passages and intonation. There are two sliver keys which can improve efficiency. The left hand
sliver key can be used when playing a first line Eb/Bb above the staff instead of the first right hand side key. The right hand sliver key is used instead of the middle finger for the B below the staff/fifth line F#. Both of these sliver keys will aid in fluidity of technique. The right hand key avoids flip-flopping and the left hand key keeps the finger motion in the same hand.

The right hand side keys can also aid in the improvement of trills and technical passages. Instead of the index finger F#, the F fingering plus the bottom two side keys can be used. This fingering alters the pitch and works well in chromatic runs. The upper side keys can be played when trilling over the break and the A key plus the second top most side key creates an acoustically correct Bb. Musical examples and exercises utilizing these fingerings are included at the end of this chapter.

Scales, arpeggios and thirds are the basis for many technical passages in wind band literature. It is important for your students to practice these fundamentals outside of your classroom. These fundamentals can also aid in sight reading skills. There are suggested method books in Appendix F of this essay that can be recommended for student use.

Examples and Exercises

Percy Aldridge Grainger wrote several pieces for band which contain challenging passages for the clarinet section. While these passages do pose technical challenges, they are also enjoyable for the clarinetists to play.

In the fourth movement of Grainger’s *Lincolnshire Posy*, the Eb clarinet part and the 1st clarinet part contain fast technical runs. These runs are played in unison with the rest of the high woodwinds and are based on arpeggios and scalar passages. The first step to improve this section is to make sure that your students are all utilizing a proper hand position with curved and relaxed fingers. Next, have them practice the arpeggios and scale that these runs are based on (Arpeggios: G major, F major, C major, A minor, B diminished, E minor; Scale: C major). Practice the scales and arpeggios out of context and when they transfer the arpeggios and scale back into musical context the technical runs will not seem as difficult for the student. This also strengthens the physical memory
involved with the specific scales and arpeggios, lending to greater transfer to other pieces of literature at a later date.

Grainger also wrote clarinet parts which can be improved with the use of alternate fingerings. There are two pieces with principal melodies the in the clarinet which can be made easier by using the side trill fingering for third space C instead of crossing over the break. These pieces are Molly on the Shore and Shepherd’s Hey.


\[\text{music notation}\]

The main melody in Molly on the Shore is played by the clarinet and can be tricky because of the fast tempo and technical challenges. Many students seem to struggle with the triplet that crosses over the break (Bb-C) that can be found in measures 28 and 30. Suggest that your students play C by holding the Bb pitch and adding the two top side keys with their right hand. Adding only the top key will still produce the same pitch, but on most clarinets it sounds the best if both keys are pressed. This avoids the register break and is much smoother for the student to play. The only drawback is that your students may have a tendency to compress the triplet. Have them practice Bb to C in triplets while focusing on making them as even as possible.
Musical Example 9.3. *Shepherd’s Hey*. mm.1-6. Alternate fingering example for third line C in 1st clarinet part.

Shepherd’s Hey is very similar to *Molly on the Shore* in that the main melody is played by the clarinets and also contains a triplet passage that can benefit from the trill C fingering. This can be seen in the first measure of the piece. Again, students should hold the Bb and press the top two side keys with their right index finger. Again, this must be practiced with a focus on even triplets.

The following exercises can be used to improve pinky independence and dexterity.


Example 9.5. Pinkies in the Round - Left Hand. Left hand pinky exercise

The student should practice the above exercises while focusing on maintaining a proper hand position. They should be played at a slow tempo which can gradually be increased as long as the proper hand position is being retained. This exercise also helps
the student in acknowledging and practicing the two different ways of playing the same pitches (E/B, F/C, and F#/C#).

The next three musical exercises are provided to help with chromatic fingerings. These fingerings should be practiced and transferred into scales and runs to keep continuous motion in the same hand. The basic tune was taught to me by rote by one of my first clarinet instructors, John Banman. The exercises are meant to be played in a jazzy swing style.


The exercises above should both be played using the chromatic fingerings that utilize the right hand sliver key. Example 9.6 should be practiced using the sliver key for
the B natural and Example 9.7 should be practiced using the sliver key for the F#. At no
time should students flip-flop their index and middle fingers during this exercise.


This exercise should be played using the chromatic fingering for F# instead of the
left index finger. This is played by pressing the bottom two side keys while holding a
thumb F. It is important that students do not flip-flop their thumb and index fingers in this
exercise.
CHAPTER TEN

The Break

Problem

Going over the break is something that should ideally have been taught correctly by your students’ middle school band directors and it is an area in which you may feel no improvement is needed. The break on the clarinet occurs between the third-line B flat and the third-line B natural where the production of tone changes from the fundamental vibration to the third harmonic.\(^{40}\) According to the study conducted by the researcher, the break was a topic that band directors felt needed only a minimal to moderate amount of improvement. It was also a topic that band directors did not feel very comfortable teaching. Revisiting how to approach the break with your students may aid in the improvement of tone quality, intonation and technique.

Solutions

It is important when working with your students on crossing over the break that their instruments are in good working order. It is very easy for the keys of student model clarinets to bend and often times this will result in the pads of the lower joint not sealing correctly. This will affect the B and C in the staff and make the notes difficult, if not impossible, to sound. Some students may not recognize a problem with their instrument and will overcompensate by biting, blowing lots of air with little result and tensely

---

gripping the clarinet resulting in poor hand position. This problem can be a source of frustration for both the clarinetist and band director.

Another tendency of the young clarinetist is to brace him or herself for the high note. Students may tense up their embouchure and, again, tighten the grip on their instruments. This makes going over the break more difficult and will result in sharp intonation, a pinched sound and poor finger technique. It is important that students stay relaxed and feel confident when playing in the upper register.

When approaching the break begin by making sure that your students have a firm grasp of clarinet embouchure formation, tone and hand position. Have them work their way down the clarinet from an open G making sure that all of their tone holes are covered and that they are playing with a supported sound. Individually, have each of your students hold a low G and tell them to keep playing with their best sound regardless of what you do. Reach behind your student’s clarinet and “see what happens” when you open their register key. As long as air is not escaping through the tone holes and the student is playing with a supported sound, the upper partial of that note should sound a beautiful D in the staff.

Have your students repeat this exercise on their own, making sure that they keep the same embouchure as before and that they do not tense up their hand positions. When they feel comfortable with the G – D pairing, have them work their way down in the follow pairs: low F – C and low E – B. These are the pairs of notes that will cause frustration if the clarinet is not in proper working order.

Next, have your students work their way up from the G to D pairs: A – E, Bb – F, C – G, D – A, E – B, and F – high C. It is natural for clarinetists to want to compensate
by pinching their embouchure as the pairs get higher in range. It can be helpful to
reinforce a fast and continuous airstream. Remind them that air will get you there! If the
air support is solid and your students are still biting, encourage them to play the pairs
utilizing a double lip embouchure to discourage the issue.

Hand position is something that is also important when going over the break. The
position of the index finger should be low and curved on the A key to aid in a smooth
transition. Finger height should stay low to the keys. It is also important that the
clarinetist is properly covering the tone holes. This problem can be made easier if the
student leaves their right hand down for throat tone pitches where applicable.41 For more
information on hand position, refer to the Hand Position and Finger Technique Chapter of
this guide.

An exercise that may help your students with hand position when crossing the
break is to have them all close their eyes and finger an A with what they feel is proper
hand position. Go around to all individuals in your section, addressing problems where
necessary. Encourage your students to keep their eyes closed and have them finger B
over the break. Again, address student problems individually. Your students should be
memorizing the feel of the transition between A and B. Repeat this exercise as needed.

Examples and Exercises

There are several band pieces that have extensive passages that utilize the break.
Among them are Leonard Bernstein’s *Overture to Candide* and Dimitri Shostakovitch’s
*Festive Overture*.

---

Example 10.1 Leonard Bernstein, *Overture to Candide*, mm.147-153. Technical solo over the break.

This solo passage requires proper hand position and air support to aid in a smooth transition over the break. Encourage your student to use the right hand fingering for B natural to help with fluidity.

Example 10.2 Dmitri Shostakovich, *Festive Overture*, between rehearsal numbers 5 and 6. Technical passage over the break.

*Festive Overture* is a piece that has extensive technical passages for the clarinet section that lay over the break. Proper hand position and air support is a must. In
addition, encourage your students to keep their right hand down when playing the throat tones to aid in a smoother transition over the break.

Example 10.3. Two Octave Register Slurs. Registers slurs over the break.

The above exercise will help the player practice the register change. Encourage your students to not change their embouchure and discourage biting. In working your way down before reaching the register slur, the student can concentrate and hand position and making sure that all of the tone holes are sealing properly. Students should play this exercise with a supported sound and at varying dynamic levels.

This exercise should also be played with a supported sound. The student should focus on a proper hand position and should be encouraged to leave the right hand down for the throat tones to help bridge the gap between registers.
CHAPTER ELEVEN

Altissimo

Problem

The altissimo range of the clarinet can be very difficult to teach. According to the results of the study conducted by the researcher, band directors feel that clarinetists need the largest amount of improvement in this area and that band directors are uncomfortable teaching this topic. It is important that students maintain proper clarinet embouchure and voicing while playing in the altissimo. This range must be played with a supported sound and confidence.

Solutions

The altissimo range of the clarinet can be approached much like the break, by reinforcing the consistency of air, embouchure and voicing as you move from one register into another. Two-register slurs can be expanded into three-register slurs, taking a single fingering through all three registers of the clarinet through use of consistent air and embouchure.

Reaching the altissimo can be achieved by adding on to the two note register slurs that were discussed in Chapter 10 of this essay. Have your students repeat the low A – E pair of notes making sure that they have a supported sound and consistent embouchure. Next, have your students “see what happens” when they lift their left index fingers on your cue while they make sure that nothing changes. The result should be a high C# with a resonant tone.
This exercise can be repeated by expanding upon the previous pairing of notes. It is important to also have your students press the G#-D# key for the highest note from this point on. The grouping of notes are as follows: Bb – F – D, B natural (using the chromatic fingering) – F# - D#, C – G – E, C# - G# - F, and D – A – F# (adding the right hand sliver key with the fourth finger for intonation). This is an extremely important exercise that should be used as a daily warm up. It reinforces stability and consistency throughout the three registers and can be found in Example 11.4.

Another technique that may be helpful in approaching the transition to the altissimo is half-holing. Half-holing can be beneficial when students have ascending leaps into the altissimo register or they have to enter on an altissimo note at a soft dynamic level. It can help to understand the theory behind the half-hole technique. The register key is the correct size for a register key so the move from chalumeau register (below the break) to the clarion register (above the break) is smooth and occurs easily. However, it is smaller than it should be as a tone hole, so the throat tone Bb is stuffy, non-resonant and has poor intonation; arguably the worst note on the instrument. By contrast, the first hole of the upper joint is the correct size to act as a tone hole so chalumeau F and clarion C respond easily and are clear, resonant notes. The hole, however, is too large to be a reliable register key, leaving the altissimo notes somewhat unstable. There can be difficulties in response, stability and intonation. The half-hole technique removes this instability to a large degree by effectively reducing the size of the hole.
In this technique, the left index finger covers the bottom portion of the tone hole. This creates more stability and a smoother entrance when playing high notes.\textsuperscript{42} It is important that the student is covering the right amount of the tone hole; too much covering will lower the pitch and restrict response while not enough covering will have very little effect. Students should experiment with half-holing to see how much covering of the tone hole works for them. A good rule of thumb is to cover somewhere between the bottom 1/4 and 1/3 of the hole. The half-hole technique can be accomplished one of two ways; by rolling the index finger toward the second finger or by sliding the finger across the hole, toward the second finger.

It is important for your students to be confident when playing in the altissimo register. Encourage them to practice scales and arpeggios in this octave. This can aid in comfort level, technical facility and embouchure strengthening. Students need to play this register with a solid amount of air support and it is imperative that they do not tense or bite while playing in this register. They also must keep a high and arched tongue at all times (think “ee”).

Reeds are another consideration when playing in the altissimo. The reed needs to have enough resistance to support the sound when playing in this range. When a reed is too soft, students will have a hard time playing this range and the notes may not come out or result in either a small and pinched sound (if the student is biting) or a spread and flat sound (if the student loosens their embouchure enough to produce a pitch). Reeds that are too hard can result in a breathy and airy quality and can encourage students to bite to

compensate for the harder resistance. As a general rule, your students should be playing on a reed strength between 3 and 4.

Intonation in the altissimo can be very tricky. Students should practice individually with a tuner so that they know what their pitch tendencies are. In many cases, there are multiple fingerings for each altissimo note and what works best for one student may not work best for another. Encourage your students to have a finger chart for the high register. Tom Ridenour has a wonderful book filled with fingerings for the altissimo register entitled, *Fingerings: A Guide for the Performer and Educator*[^43] that I highly recommend. Students should remember to put their right pinky down for any note that is higher than C#. Also, the right sliver key can be added to F and F# to raise the pitch if necessary.

Technical passages in the altissimo can be a challenge. This is another reason why having an altissimo fingering chart is beneficial. There are different ways of playing altissimo notes and sometimes it is possible to press a side key instead of using a cross fingering. Have your students incorporate fingerings into scales and technical passages that minimize finger movement and still sounds in tune.

A beneficial technique to practicing technical altissimo passages is to practice the fingering patterns in either the clarion or chalumeau register, not the altissimo. For example, if the altissimo passage is C#, F#, D#, F#, the student would practice E, A, F#, A (with chromatic fingering if being used in altissimo) in the clarion register or – A, D, B, A in the chalumeau. This promotes muscle memory, increases the speed at which the

passage can be played, reinforces the concept of consistent fingering patterns from register to register, and reduces fatigue by not playing repeatedly in the altissimo.

*Examples and Exercises*

In Ron Nelson’s *Rocky Point Holiday*, the first clarinet section has extensive passages in the altissimo.


![Musical notation](image)

This passage can be challenging for the developing clarinetist. The high G in the second measure of the excerpt (measure 29) can be played by pressing the bottom right side key while holding down F#. Intonation can also be very difficult, especially if you have a large first clarinet section. Encourage your students to have a sectional to discuss what fingerings they are using and their pitch tendencies. If a sectional is not possible, encourage the section to use the same fingerings. There are exceptions but for the most part this will unify pitch tendencies and provide a stronger base from which to refine the intonation. The F# in measure 30 can be raised in pitch by adding the right hand sliver key.

It is very important that F#s on the hand off are in tune to sound like one clarinet playing. Have your students agree on a fingering (I recommend left middle finger and pinky with the right hand sliver key for intonation) and practice both the individual pitch and the hand off to the next passage. Another suggestion is to use the long F# fingering. This fingering is very stable in consistency and intonation. It is also suggested that students play the B on the right hand side for technical fluidity to keep continuous motion in one hand.

In *Irish Tune from County Derry*, Percy Aldridge Grainger provides a prime opportunity for use of the half-hole technique in the first clarinet part.


The second full measure of this excerpt is very difficult. The clarinet player has to decrescendo down to a pianissimo volume while ascending into the altissimo range to play the high E. It is recommended that students use the half-hole technique for this
transition. It allows for the pitch to speak at a soft volume and it will add in a smoother legato sound when ascending into the altissimo register. It will also encourage stability and consistency in the embouchure, voicing and air, by reducing the instinct to squeeze the reed or pinch the throat to ‘help’ the clarinet jump into the altissimo.

Below are two exercises that will help your students develop the altissimo range.

Example 11.4. Three Octave Register Slurs. Register slurs into the altissimo.

It is imperative that students refrain from biting and changing their embouchures. The right hand pinky key should be down for any note higher than a C# and students should experiment with adding the right hand sliver key for intonation purposes when playing high F and F#. The register slur that starts on B natural should be played with the chromatic fingering to facilitate the high D# fingering (right hand sliver key).

Example 11.5 Altissimo Exercise. Exercise for transitions into the altissimo register.
This short exercise is included to have students practice the transition into the altissimo range and adding their right pinky key for high D. Encourage students not to bite and to try and match the quality of sound between the clarion and altissimo ranges.
CHAPTER TWELVE

Articulation

Problem

Articulation is a topic which is challenging to address on any wind instrument because you cannot see the problem. This can be especially difficult to teach on the clarinet because of the added component of the mouthpiece and reed in the oral cavity. According to the study conducted by the researcher, band directors feel that their students need a substantial amount of improvement in this area.

There are two different styles of clarinet articulation which are sometimes heatedly debated: tip tonguing and anchor tonguing. When most band directors start teaching the clarinet, it is common to tell students “the tip of the tongue to the tip of the reed” or to give students a syllable such as “tee,” “too,” “tah,” “dee,” “doo,” or “dah” to think of while playing. The part of the tongue that students naturally use when pronouncing these syllables or when attempting to place “the tip of the tongue to the tip of the reed” is the part of the tongue that they will naturally articulate with. Sometimes this happens to be the actual tip of the student’s tongue and sometimes it happens to be a little farther back based on the student’s physiology and speech pattern. If the student uses the actual tip of the tongue, this is referred to as tip tonguing. If the student naturally tongues further back and anchors the tip of the tongue behind the lower teeth this is referred to as anchor tonguing.
Solutions

Regardless of whether your students tip tongue or anchor tongue, articulation can be taught in the same way and the same kinds of problems may arise. Some people feel tip tonguing is the most efficient way of articulating and that anchor tonguing should be discouraged. As long as a small amount of flesh on the tongue is making contact with the reed and the spot where the tongue hits the reed is not too far back, anchor tonguing should not be a hindrance to clarinetists. Many professional clarinetists and professors have led very successful careers who are known to anchor tongue.44

The foundation to good articulation is a relaxed tongue, proper breath support and stable embouchure/voicing. Many players will instinctively bite and restrict the throat when playing staccato. In general, a note should be started with the tongue already on the reed and the air pressure at the tip of the tongue. Removing the tongue from the reed initiates the tone. This is the safest and most secure way to begin the sound. If the tongue, embouchure and air all are moving simultaneously to begin the sound, there is a greater chance of squeaking and it may result in poor articulation quality.

The amount of air pressure should always be constant and should be there even before the sound starts. It is the air that starts the sound and not the tongue; when the tongue is released from the reed, the air makes the reed vibrate and sound is produced. A good analogy for this technique is a water faucet. The water pressure behind the faucet is always constant and when it is opened the water flows. This same idea applies to the air stream.

It is important for clarinetists to have a relaxed tongue when articulating. I like to use the syllable “thee” or “dee” when releasing the tongue. The “ee” sound utilizes a desirable tongue position in which the tongue is high and arched. The beginning consonant of “th” or “d” gives a softer attack to the note and is less interruptive to the airstream than the commonly taught syllables that start with the letter “t.”

Clarinetists should try to reduce the movement of the tongue as much as possible and strive for symmetry of articulation, particularly on repeated notes. Encourage students to focus on the quality of sound while articulating as opposed to increasing tongue speed. Speed will naturally develop with time and practice. Students should strive for their articulation to sound the same regardless of register or dynamic.

There are many musical passages that call for specific types of articulation. Fortepianos, sforzandos and accents all require a more supported and faster stream of air. A slightly harder tongue may be used by the clarinetist however the air support should be the main emphasis for the desired sound. It is important that a relaxed tongue is always used, even if the music calls for a heavy accent or staccato. It is also important for the clarinetist to practice repeated articulations of various kinds (examples are tenuto, light staccato, accents and marcato).

Occasionally wind band literature will call for extended tonguing techniques on the clarinet. The most common one is the flutter tongue. This sound is produced when the clarinetist rolls the consonant “r” while producing a pitch. This is challenging because of the mouthpiece in the oral cavity. The student can try taking less mouthpiece in their mouth or rolling with the side of their tongue to make this technique easier. If you have students who cannot roll their tongue, suggest that they make a gargling sound with the
back of their throat while producing a pitch. Another extended articulation technique is
double tonguing. This is rarely used on the clarinet and is very difficult to achieve. Often
times clarinet players can single tongue faster than they can double tongue and the quality
of articulation is nearly impossible to match.

Finger and tongue coordination can sometimes be a problem for clarinet players.
It can be challenging for each note in a staccato passage to be articulated clearly with
perfect tongue and finger coordination.\textsuperscript{45} It is most often the fingers that are the culprit. It
is much easier to say “tee, tee, tee, tee” (or any syllable) evenly than move the fingers
through a complicated passage easily. To determine if it is fingers or tongue causing
problems: articulate the passage at tempo but on a single pitch. If that is clean, then the
problem is in the fingers. If not, work on speeding up the articulation until it is fast and
clean on a single pitch before adding into the passage. Playing scales and other technical
exercises using a variety of articulations can be beneficial. Have the student play the
technical passage at a slow tempo. At first, the entire passage should be slurred so that the
tongue does not interfere with the fingers. Next, have them experiment with different
patterns of articulation. Examples of practice combinations may include: slur two
notes/tongue two notes, tongue two notes/slur two notes, slur three notes/tongue one note,
etc. Finally, have the student play the articulation as written. If finger and tongue
coordination is still an issue, have the student repeat the exercise at a slower tempo.

\textsuperscript{45} Michèle Gingras, \textit{Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist},
Examples and Exercises

An example of a piece that may pose finger and tongue coordination issues is Gustav Holst’s *Second Suite for Military Band in F Major*.


This excerpt is often found on audition lists for college and military bands. The second measure is difficult because of the forte dynamic level and the ascending notes into the altissimo register. This part should be practiced slowly and clarinetists should remember to use a light tongue. Care should also be taken to maintain air, voicing and embouchure when moving from C to D. If the foundation is in place no adjustment is necessary to move over the upper break. Nonetheless, players will instinctively squeeze, bite, or try to ‘help’ the clarinet play the altissimo notes. This will cause big problems.

There is absolutely no difference when playing a C or D. An exercise to help with this is to sustain high C. Place fingers on D fingerling. The resulting note/sound gives important information regarding voicing/embouchure/air. If it grunts, the potential problems are slow air, loose embouchure, low tongue placement. A squeak is really an altissimo G.

Either the embouchure is too tight, voicing is squeezed, or tongue placement is incorrect.
This exercise is incredibly important because it gives information on set-ups that we cannot see.

The tempo of this movement makes this entire excerpt a challenge for the clarinet section. Finger and tongue coordination can be a major issue. Practice all of the passages slowly while creating various articulation combinations of tonguing and slurring. Make sure that students do not increase the tempo beyond what they can comfortably play.

The following exercises will help in developing articulation and finger/tongue coordination.

Example 12.2 Articulation Exercise 1. Developing articulation.

This exercise should be played at a comfortable dynamic level and tempo. Students should vary style of articulation each time this exercise is played. Examples of articulation styles include staccato, tenuto, legato, marcato, etc. This exercise can also be played on any pitch in any register. It is important to match sound quality when articulating through the registers. Students should focus on quality and consistency of sound rather than tongue speed.
Example 12.3 Articulation Exercise 2. Finger and tongue coordination.

This is an exercise that will help to develop finger and tongue coordination. It should be played at a comfortable dynamic level and tempo. Students should slur this exercise first before they add in articulation. Students should also focus on the quality of the sound when moving around the different registers.
CHAPTER THIRTEEN

Auxiliary Instruments

*Problem*

Auxiliary clarinets are an important addition to the high school clarinet section. Students who play these instruments should have self confidence and an enthusiasm for the greater responsibility of playing an exposed part. Select students to play these instruments who already have experience with the Bb clarinet and who you feel will have a high potential to succeed. According to the study conducted by the researcher, band directors feel uncomfortable teaching auxiliary clarinets and feel that intonation, equipment, embouchure, tone and number of students are the biggest problems encountered with these instruments.

*Solutions*

*Eb Clarinet*

The Eb clarinet should be played by one of your advanced clarinet students who has confidence in their playing, is comfortable playing in the altissimo range of the Bb clarinet and has a sensitive ear for tuning. The tone of the Eb clarinet can be greatly affected by choice of reeds and mouthpiece.

There are two choices when recommending reeds for the Eb clarinet. Your students may wish to purchase a box of standard Eb clarinet reeds or they can use Bb clarinet reeds and cut off the bottom part of the heel to fit the mouthpiece. Either way, students should consider using a harder strength of reed than they typically do with the
Bb clarinet to avoid scooping and to aid in altissimo playing. Traditional Eb clarinet reeds tend to have a brighter tone quality and it can be hard for a beginning Eb clarinet player to adapt to them.

Bb clarinet reeds create a darker tone quality and the resistance created by them is more akin to that of the Bb clarinet. Have your student mark the desired length they need to cut from the heel of the reed with a pencil and score it before they make the cut to avoid splitting the fibers of the reed. It is imperative that the student does cut the Bb reed to size as opposed to using the reed as is. If the length of the reed is not altered, it will not lay flat against the mouthpiece. While the majority of the notes will still sound, it will be harder for the student to play altissimo notes with ease.

As with the Bb clarinet, the stock mouthpieces that come with the Eb clarinet do not produce the best tone quality possible on the instrument. A safe bet and relatively affordable option for your students is the Vandoren B44 mouthpiece.

Fingerings on the Eb clarinet are the same as fingerings on the Bb clarinet until the higher clarion and altissimo range. It is very important for your student to have Eb clarinet fingering charts for these notes and to experiment with various options while using a tuner to see what works best for them. Here are two sources that I highly recommend: *Clarinet Fingerings: A Guide for the Performer and Educator* by W. Thomas Ridenour46 and *Orchestral Studies for the Eb Clarinet* by Peter Hadcock.47

---


Hadcock also has a brief section discussing fingerings on the Eb clarinet in his book, *The Working Clarinetist*.\(^{48}\)

Intonation on the Eb clarinet is extremely challenging. The lower range of the instrument tends to be very sharp while the upper range of the instrument has a tendency to be flat. It is important to tune to the middle range of the instrument and to let the extremes lay where they are. To combat sharpness in the low register, have your student shade the notes by hovering their fingers over the tone holes without completely sealing the pad resulting a slightly lower pitch. To combat sharpness in the high register, make sure that your student is using a hard enough reed and playing with their tongue in a high arched position. It may be necessary for them to use more embouchure pressure for certain notes to raise the pitch. Fingering choice plays a large role in intonation in the altissimo register.

In wind band literature, the Eb clarinet part primarily doubles the first clarinet section, the flue section and the piccolo. The Eb clarinetist should know the tendency of their instrument in relation to the section they are playing with. For example, when flutes and piccolos play high and loud they have a tendency to go sharp while when the Eb clarinet plays high and loud it has the tendency to go flat. If the Eb clarinet is playing in unison with the first clarinet section, this may mean they are in the lower register of the instrument and they will have the tendency to be sharp in comparison.

Voicing can be another source of poor intonation and frustration. The Eb clarinet student may hear the pitch they are trying to play as it would be on the Bb clarinet, a fourth lower. This can result in undershooting a pitch and can be most problematic in the

altissimo. Reinforce that the student play with a high and arched tongue while using a
tuner. Some notes, like altissimo C#, are very difficult to voice and need to be practiced
repeatedly to memorize how they feel and sound.

Bass Clarinet

The bass clarinetist should be someone who is a confident musician and who has
a good sense of intonation. Although not necessary, it can be helpful if the student has a
high lung capacity and larger hands. Sometimes band directors will put students on the
bass clarinet when they are weak soprano clarinet players. Do not fall into this trap! The
bass clarinet is the foundation of the section and needs to provide to harmonic, rhythmic
and melodic support.

Similar to the other instruments in the clarinet family, bass clarinet tone is greatly
affected by air support and reed/mouthpiece selection. More air is needed to play the bass
clarinet than the Bb clarinet. It is important for your bass clarinet students to breathe from
their diaphragms and to play with what will feel like an excessive amount of air.49 This is
necessary because the bore of the instrument is both twice as long and twice as wide as
that of the Bb clarinet.

It is important that the bass clarinetist have a mouthpiece that allows him or her to
move around the instrument with ease at all dynamic levels. This quality is hard to find in
traditional stock mouthpieces that come with the instrument. Good and affordable
mouthpieces for the student include the Selmer C* and the Clarke Fobes student models,
the Debut and Basso Nova.

1989), p. 64.
Reeds for the bass clarinet are quite a bit larger than reeds for the Bb clarinet and they will have a tendency to warp at the tip. This is especially true in the dry winter months. Encourage your students to have a reed case or reed guard that will hold the entire reed against a flat surface. The strength of the bass clarinet reed should match the strength of the soprano clarinet reed in order to have a focused clarion register. Brands of reeds to recommend are Vandoren, Gonzalez and Rico Reserve Classic. Synthetic reeds can also be successfully played and will last longer and avoid the warping issue. Légère makes synthetic reeds that are used by many professionals.

When playing the bass clarinet, it is important to take voicing into consideration. The basic tongue position utilizing a high and arched tongue should still apply. The student should think an octave lower than the analogous fingering on the soprano clarinet. Just like with the altissimo C# on the Eb clarinet, the G# and A directly above the staff are difficult to voice. These pitches are hard to voice and require repeated practice to consistently speak. Avoid telling your student to drop their jaw or to think “ah” when playing low notes. A flat pointy chin with an “ee” or “eu” tongue position will produce the best tone quality in the lower range. Students should avoid biting at all costs on the bass clarinet. This creates a grainy and edgy tone quality and will cause the pitch of the instrument to go sharp.

Pitch on the bass clarinet is relatively stable. That being said, there are a few natural tendencies to be aware of: low E and low F are normally flat, the third line B is very sharp and the fourth space E through the G above the staff tend to be flat. The only place to pull out on the bass clarinet is at the neck so students will need to practice with a tuner to combat pitch discrepancies. Note that if you have your band tune to a concert A,
the third line B is typically the note that your bass clarinets would want to tune to. Because of the sharp nature of this pitch, have your students tune to the B either an octave lower or an octave higher instead.

Another source of frustration for bass clarinetists is an instrument which is out of adjustment. The bass clarinet looks like a sturdy platform, but really it is quite delicate. The long rods are very bendable. Your students should put the instrument together carefully. Have them hold open the D/A key on the upper joint while connecting the upper and lower joints to open the bridge mechanisms (there are two of them) to avoid damage. A bass clarinet which is out of alignment will play very poorly or not play at all.

The angle that the bass clarinet mouthpiece enters the mouth is somewhere in between the angle of a saxophone and a clarinet. Older bass clarinet necks have straighter angles and the instrument should be played perpendicular to the ground. Those with newer necks with closer angles should be played with the bell slightly forward.

Other Auxiliary Clarinets

There are other auxiliary clarinets that you may find in your high school clarinet section. Lower than the bass clarinet, you may encounter the contra alto and contra bass clarinets which expand the range of the clarinet family into that of the low brass. The same considerations for bass clarinetists apply to these lower instruments, but in a greater magnitude. Special care should be taken when assembling and disassembling these fragile instruments. The use of synthetic reeds is highly recommended.

The alto clarinet was once very popular and several band pieces have parts written for the instrument. The range of the alto clarinet overlaps with the upper range of the
bass clarinet and the lower range of the soprano clarinet. High school band directors have sometimes chosen to forgo having an alto clarinet player due to this overlap in range. The alto clarinet parts in standard band pieces can often be arranged for another instrument in the clarinet family. The alto clarinet can be very difficult to play and players often struggle with poor intonation due to the instrument’s lack of flexibility.

**Examples**


![Vivace Simplicity]

In Holst’s *First Suite for Military Band in Eb*, the second movement begins with this exposed Eb clarinet soli. Intonation can be extremely difficult between the two players, especially when the unison line begins at measure 19. Many high school band programs are lucky to own one Eb clarinet and it is very rare to find a program that owns two. Cues are written for the second Eb clarinet part in the 1st clarinet part and can be played by a Bb clarinetist if necessary. This solution can also make intonation problems easier.

This solo passage is difficult for the bass clarinetist. The student needs to play with flexible voicing and should be comfortable playing in the high register of the instrument. Measure 289 can be challenging to voice correctly and requires diligently practice by the musician to reduce the chance of squeaking or the notes not sounding.
Problem

According to the results of the survey conducted by the researcher, band directors feel relatively uncomfortable addressing the topics of reeds and equipment. Equipment was also tied for the number one response when band directors were asked what areas/topics they wished they had learned more about in their undergraduate coursework to better prepare them for teaching the clarinet. Having knowledge about reeds, equipment and care can greatly improve the quality of your clarinet section.

Solutions

Reeds

Clarinet reeds can greatly affect the sound of your clarinet section and can be a source of frustration for the student. Clarinetists should always have multiple usable reeds in good condition. At the high school level, at least three usable reeds at the player’s disposal should be a minimum. Reeds should be rotated on a consistent basis to extend reed life and sound.

It is also very important that reeds are stored properly between uses. They should never be left on the mouthpiece! Reeds left on the mouthpiece are prone to warping and unsanitary conditions. Instead reeds should be stored in a reed guard or reed case that will prevent the reed from damage and warping by holding the entire back surface area of the reed against a flat surface. It is important for students to not leave clarinet reeds in the
cases and sleeves that they originally come in, as this also causes warping. It is acceptable to store reeds in the original cases once they are dry, but not immediately after using.

Most high school clarinet players should play on reeds that are at least a 3 in reed strength. Remember that higher reed strength does not equal a higher level of musicianship, so discourage your students from playing on reeds that are excessively hard. In general, most of your students should be playing on reeds that are between reed strengths 3-4. The strength of reed is determined by equipment and embouchure. Students need a reed that is hard enough to support their sound throughout all registers of the clarinet, but soft enough to avoid a breathy quality and lack of flexibility. There should be a comfortable level of resistance when playing. Through playing, the fibers in reeds break down becoming less flexible. As this happens the reed becomes brighter, less resonant, and becomes more difficult to control. Reeds should be discarded once these changes become obvious. They should also be discarded if chipped or cracked.

There are several brands of quality clarinet reeds and companies are continuously creating new variations to be sold. Three brands I highly recommend are: 1) Rico Reserve Classic, 2) Vandoren Blue Box, V12 or Rue Lepic and 3) Gonzalez. Synthetic reeds can also be a good option for your students, particularly during marching season. Légère reeds are played by many professionals and have a long life combined with durability and consistency.

In my experience, high school students rarely work on their clarinet reeds. General knowledge of how to balance clarinet reeds, however, can be beneficial for both the band director and student. It is important that reeds are balanced from side to side to
so that the parts of the reed are vibrating equally. Reeds that are not balanced properly will result in poor tone quality and are difficult to play.

Have your students test each side of their reed by rotating their mouthpiece in their mouth while playing until only one side of the reed is vibrating. One side, against the bottom lip, is totally dampened. The side that is up is free to vibrate. The student should test this side by playing at varying dynamic levels. Now, have the student do the same thing on the other side of the reed. The clarinetist to take into consideration both the sound produced and the response.\(^{50}\) It is ideal for both sides of the reed to feel like they are at the same resistance level.

The side of the reed that was the hardest to play can be sanded down slightly using a piece of fine grade sandpaper or reed rush. It is important to lay the reed on a flat surface, such as glass, and to take material off a little bit at a time. Avoid sanding over the tip of the reed and the heart (middle section) of the reed.

Reeds that are too hard can be sanded down in this method by taking material off the reed on both sides. A reed clipper can be used to make a soft reed harder. It is important to only take off what is necessary. It should also be noted that an unbalanced reed will not sound better when it is clipped.

Thomas Ridenour has a great chapter in his book, *The Educator’s Guide to the Clarinet*, which details simple tips to balance and finish a reed.\(^{51}\) Mr. Ridenour also sells a reed working tool that he designed called the ATG Reed Finishing System on his

---


This tool is a safe and efficient way for a band director or student to work on both clarinet and saxophone reeds and comes with an instructional DVD that explains how to properly balance and reed and how his system works.

*Mouthpieces*

It is important to encourage your students to purchase a high quality mouthpiece, as opposed to the one that came with the clarinet. As mentioned in the Tone Chapter, a good quality, hard rubber student mouthpiece will aid the player in producing a stable and controlled sound that blends well with the rest of the section. Most plastic mouthpieces have the tendency to produce bright and uncontrolled sounds. Four standard and relatively affordable options are the Vandoren M15, M30, 5RV, and 5RV Lyre. Many professional mouthpiece makers and companies have a higher level student options, but are often more expensive. The previously mentioned Vandoren mouthpieces all sell for under $100 and many local music stores will have these in stock for students to try. It is ideal to try several mouthpieces before purchase. There are noticeable differences even within the same brand and model. The student should check for the following when trying mouthpieces: general tone quality, intonation tendencies, ease and clarity of articulation and extreme dynamics.

Mouthpiece caps are generally sold with the mouthpiece and are a nice way to protect the tip of the reed and the mouthpiece when the clarinet is not being played. If a student is not careful, a metal mouthpiece cap can damage the tip of the reed and the mouthpiece itself. Encourage your students to use a mouthpiece cap which is made out of

---

a softer material than their mouthpiece (like plastic) and to be careful when putting it to use.

Some students may also wish to use a mouthpiece patch or cushion. These are sold in varying degrees of thickness and can provide support for the upper teeth. They also have the benefit of opening the oral cavity slightly which can help with sound production and reduce vibrations felt in the teeth.\textsuperscript{53}

*Ligatures*

Clarinet ligatures come in a variety of materials and price ranges. Stock ligatures that come with the instrument are not the best option for allowing the reed to vibrate. Different ligatures can help with both general tone quality and articulation. Three very good ligatures that all sell for under $20 are the Bonade Clarinet Ligature (the inverted provides the best resonance), the Rovner Clarinet Ligature and the Luyben Clarinet Ligature. The Rovner is less resonant but along with the Luyben has the advantage of being much more durable.

*Neck Straps*

The use of the neck strap for a clarinet player is a source of controversy for many musicians. A neck strap can be a wonderful source of support for your clarinet students. It relieves tension, specifically in the right hand, and can aid in the improvement of overall hand position and technique. It may also help students from feeling like they have to bite when forming a clarinet embouchure. If you do recommend the use of the

neck strap to your clarinet students, make sure that they purchase one that has elastic in it. A personal favorite is the BG Clarinet Support Strap.

_Clarinet Models_

If possible, it should be encouraged for high school clarinetists to upgrade to an intermediate or advanced level of instrument. The four most trusted brands when recommending clarinets for your students are Buffet, Selmer, Leblanc and Yamaha. All of these brands provide advanced student level instruments as well as professional models in various price ranges. Make sure that your student tries out several instruments and plays them in a variety of settings and with a tuner. They should also pay careful attention to tone, resistance, response and articulation and intonation at extremes.

_Other Equipment_

All clarinet players should own a swab and use it each time they are done playing. Swabbing will help extend the life of the clarinet and the pad work by removing the excess moisture inside the instrument. Swabs are generally made out of either cotton or silk. Silk swabs are more gentle on the instrument than a cotton swab and are less likely to get stuck inside the instrument. Students should swab starting at the end with the bell and should remove excess condensation around the corks and tenons as well. Also, make sure that your students do not swab out their mouthpiece as this can damage the mouthpiece over time.

Students may wish to have cleaning paper on hand to blot condensation from pads while in performance or rehearsal. If pads become sticky, students may wish to have
powder paper or a dollar bill on hand to remove some of the stickiness. They can place the paper between the pad and the instrument and carefully press down on the keys to remove the grime. It is also helpful to have a small screwdriver so that students can tighten loose screws. The ones that are sold in eyeglass repair kits is a good size.

Some students may wish to use a “chop saving” device over their lower teeth to avoid soreness on the inside of their lower lip. A word of caution: If your student’s bottom lip is very sore or if they have a physical cut this is a clear indication that they are biting. If your clarinet students are playing a lot or if one of them is playing Eb clarinet, a “chop saving” device can be helpful. Here are some suggestions for materials to put over your bottom teeth: floral tape, folded over athletic tape, cigarette paper and EZO denture cushions cut to size.

As with all your band members, clarinetists should regularly use a metronome and tuner.
BIBLIOGRAPHY


APPENDIX A

CONSENT FORM FOR BAND DIRECTORS
Dear Madam/Sir,

My name is Danielle Woolery. I am currently enrolled as a Doctor of Musical Arts student in the Frost School of Music at the University of Miami. I am co-investigating a research study called Correcting Technical Deficiencies in High School Clarinet Sections: A Resource Guide for Band Directors. We received your contact information through the Florida Bandmasters Association.

We are asking you to take part in a research study to help us learn more about the technical challenges encountered by high school clarinetists and potential corresponding solutions. Based on the results of this study, we will create a resource guide for band directors to improve their clarinet sections. You will be asked to complete a brief online survey. All data generated during this study will remain completely anonymous. This survey utilizes SSL encryption technology. Using this technology, a secure line of communication is created to keep your survey responses private during transmission. Your name, the name of your school, and your e-mail address will not be recorded. Only the principal investigator and co-investigator will have access to the information collected during this survey. There are no risks associated with participation in this study.
Although you may not benefit directly from this study, the information gained may assist both researchers and educational professionals to better understand technical deficiencies found in high school clarinetists and solutions to improve these deficiencies.

I am requesting your cooperation as a voluntary participant in this study. You will not be paid for participating in this survey. Your participation is voluntary. You can decline to participate and you can stop your participation at any time, if you wish to do so, without any negative consequence to you.

All of your answers will be coded by a special identifying number rather than your name. All of the papers pertaining to the study will be kept in a locked file cabinet, and all electronic data will be stored in secure computer files. Only people who are directly involved with the project will have access to these records. When the project is finished and results are reported, no individual will be identified in any way.

By answering the survey questions online, you consent to participate in this research project. If you agree, please click on the link below and you will be directed to the survey questions.

{Link to Survey}

If you have any questions or concerns about this research, please feel free to contact me by phone at 316-288-3078 or by e-mail at daniellewoolery@gmail.com. You may also
contact Dr. Margaret Donaghue Flavin, Principal Investigator and Faculty Sponsor, by phone at 305-284-2161 ext. 7943 or by e-mail at mdonaghue@miami.edu.

If you have any questions regarding your rights as a research participant, please contact the University of Miami, Human Subject Research Office at 305-243-3195.

Sincerely,

Danielle Woolery
Henry Mancini Institute Fellow and Doctoral Clarinet Teaching Assistant
Department of Music Instrumental Performance
Frost School of Music
University of Miami
(316) 288-3078
daniellewoolery@gmail.com
APPENDIX B

CLARINET CHALLENGES SURVEY

FOR HIGH SCHOOL BAND DIRECTORS
Clarinet Challenges Survey for
High School Band Directors

Background Information

Before starting the Clarinet Challenges Survey, please provide the following information:

A. Number of years you have been an active music educator: ______

B. Your primary instrument: _________________

C. What grade levels do you primarily teach (will be selected from drop down box):

Middle School/Junior High
High School
**Directions:** Carefully consider each clarinet concern listed below, then rate *how much improvement* you feel is needed in these specific areas of clarinet development in your high school students. Indicate your choice by marking a X in the appropriate box. For example, if asked to rate Articulation and you feel that students need no improvement in this area you would mark an X in the box in the "**No Improvement**" column for that item.

Next, carefully consider each clarinet concern listed below, then rate *how comfortable you feel* addressing and correcting these areas with your students. Indicate your choice by marking an X in the appropriate box. For example, if asked to rate Tone Production and you feel very comfortable teaching and addressing this area, you would mark an X in the box in the "**Very Comfortable**" column for that item.
<table>
<thead>
<tr>
<th>Embouchure Formation</th>
<th>Amount of Help</th>
<th>Teacher Comfort Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Extensive Improvement</td>
<td>Very Comfortable</td>
</tr>
<tr>
<td></td>
<td>Moderate Improvement</td>
<td>Very Uncomfortable</td>
</tr>
<tr>
<td></td>
<td>Little Improvement</td>
<td>Somewhat Uncomfortable</td>
</tr>
<tr>
<td></td>
<td>No Improvement</td>
<td>Somewhat Comfortable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Neutral</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Very Comfortable</td>
</tr>
<tr>
<td>Tone Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Articulation/Tonguing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamic Range</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Altissimo/Voicing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extended Techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand Position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finger Technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intonation (Natural Tendencies)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuning (Adjustment of Instrument)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reeds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auxiliary Clarinets (E-flat, Bass, etc.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Free Response**

Please write a response for the following questions:

A. What are the most significant problems you encounter with your clarinet section as a whole?

B. What do you feel are the biggest technical problems facing high school clarinetists?

C. Which clarinet topics do you find most challenging to teach?

D. What specific problems do you encounter with your auxiliary clarinetists?

E. Name four or five pieces and their composers from the Florida Bandmasters Association Concert List that you have worked on in the past with your ensembles that have especially challenging clarinet parts.

F. What areas/topics do you wish you learned more about in your undergraduate coursework to better prepare you for teaching the clarinet?
G. If a resource guide was created for band directors on improving their high school clarinet sections, what topics would you like to see included?

H. Please write any other comments or concerns you have regarding clarinet playing in secondary education and list any questions or areas not covered by this survey.
APPENDIX C
CLARINET CHALLENGES BAND PIECE RUBRIC
Clarinet Challenges:
Band Piece Rubric

Name of Piece:
Composer/Arranger:
Grade Level:
Divisi of Clarinet Section:

Tone Production

Notes:

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes:
Dynamic Range

Includes crescendos with large dynamic contrast (ex. $p$ to $f$)
Includes decrescendos with large dynamic contrasts (ex. $f$ to $p$)
Uses sforzandos or fortepianos
Softest printed dynamic: ________
Loudest printed dynamic: ________
Notes:

The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)
Notes:

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo ($< p$ or $> f$)
Highest notated pitch: ________
Notes:
Extended Techniques

Extended Techniques
If extended techniques are used, please specify type:

Notes:

Finger Technique

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)
Notes:

Intonation

Notes:
**Auxiliary Clarinets**

Use of auxiliary clarinets

- Yes  □  No  □

If auxiliary clarinets are used, what are they?

Solo or exposed passages for auxiliary clarinets (lyrical or technical)

Notes:

**Additional Comments about this piece:**
Clarinet Challenges:
Band Piece Rubric

Name of Piece: Irish Tune from County Derry

Composer/Arranger: Percy Aldridge Grainger

Grade Level: 5 or 6 (if combined with Shepherd’s Hey)

Divisi of Clarinet Section: Eb, 1st or Solo, 2nd, 3rd, 4th, Alto, Bass

**Tone Production**

Notes: There is a relatively exposed woodwind soli at measure 33.

**Articulation**

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: Staccatos are marked under slurs and accents have a tenuto feel

**Dynamic Range**

Includes crescendos with large dynamic contrast (ex. p to f)
Includes decrescendos with large dynamic contrasts (ex. f to p)
Uses sforzandos or fortissimos
Softest printed dynamic: ppp
Loudest printed dynamic: fff

Notes: Utilizes the entire dynamic range of the instrument.
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: 3rd and 4th clarinet parts have extensive use of the break. Alto and bass clarinet parts have a moderate use of the break.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: Eb – High F#, Bb – High E

Notes: The 1st part and the Eb part contain leaps to reach the altissimo and lyric passages. Also, there is an extreme dynamic range utilizes the altissimo.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
### Finger Technique

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic runs</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Scalar runs</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Non-chromatic or non-scalar runs</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Technical passages with awkward or alternate fingerings</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Difficult passages at a fast tempo (at least quarter note = 100)</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
</tbody>
</table>

**Notes:** None

### Intonation

**Notes:** The Eb part is very high and doubles the rest of the high winds. There are very exposed sections with other woodwind instruments that are difficult to tune because of contrary instrument tendencies and extreme dynamics.

### Auxiliary Clarinets

<table>
<thead>
<tr>
<th>Use of auxiliary clarinets</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>☒</td>
<td>☐</td>
</tr>
</tbody>
</table>

**Notes:**
- Alto and bass parts double the low brass and bassoons. The Eb part is very high and exposed and doubles the flute and 1st clarinet.

**Additional Comments about this piece:**
This might be a good example of tone and possibly the 1st clarinet part at measure 40 could be used as an example of altissimo (dynamics, half holing, or large leaps).
Clarinet Challenges:  
Band Piece Rubric

**Name of Piece:** Shepherd’s Hey

**Composer/Arranger:** Percy Aldridge Grainger

**Grade Level:** 5 or 6 (if combined with Irish Tune from County Derry)

**Divisi of Clarinet Section:** Eb, 1st or Solo, 2nd, 3rd, 4th, Alto, Bass

**Tone Production**

**Notes:** The clarinet section should have a slightly “reedy” tone quality to correctly play Grainger’s style.

**Articulation**

- Staccato articulation
- Heavy Accents
- Light style
- Extensive articulated passages (more than 8 measures)
- Extensive articulated passages in the altissimo (more than 8 measures)
- Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

**Notes:** None

**Dynamic Range**

- Includes crescendos with large dynamic contrast (ex. *p* to *f*)
- Includes decrescendos with large dynamic contrasts (ex. *f* to *p*)
- Uses sforzandos or fortissimos
- Softest printed dynamic: *pp*
- Loudest printed dynamic: *fff*

**Notes:** The piece has mostly terraced dynamics, with some loud interjections.
**The Break**

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

**Notes:** None

**Altissimo**

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)

Highest notated pitch: Eb – High D, Bb – High F

**Notes:** The altissimo range is only reached by stepwise motion.

**Extended Techniques**

Extended Techniques

If extended techniques are used, please specify type: N/A

**Notes:** None
**Finger Technique**

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic runs</td>
<td>□</td>
<td>X</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Scalar runs</td>
<td>□</td>
<td>□</td>
<td>X</td>
<td>□</td>
</tr>
<tr>
<td>Non-chromatic or non-scalar runs</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Technical passages with awkward or alternate fingerings</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Difficult passages at a fast tempo (at least quarter note = 100)</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
</tbody>
</table>

**Notes:** This piece has mainly scalar and stepwise runs. Sweeping chromatic passage come in at the end of the piece.

**Intonation**

**Notes:** There are no sustained notes in this piece. Intonation is typically not much of an issue.

**Auxiliary Clarinets**

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of auxiliary clarinets</td>
<td>X</td>
<td>□</td>
</tr>
</tbody>
</table>

If auxiliary clarinets are used, what are they?
Eb, Alto and Bass

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo or exposed passages for auxiliary clarinets (lyrical or technical)</td>
<td>□</td>
<td>□</td>
<td>X</td>
<td>□</td>
</tr>
</tbody>
</table>

**Notes:** The beginning is slightly exposed for the Eb clarinet.

**Additional Comments about this piece:**
The 1st clarinet part, measure 1-6, should utilize the alternate fingering for Bb-C.
Clarinet Challenges:  
Band Piece Rubric

Name of Piece: Blue Shades
Composer/Arranger: Frank Ticheli
Grade Level: 6
Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Bass, Contrabass

**Tone Production**

Notes: Jazz style.

**Articulation**

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Heavy Accents</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Light style</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>☒</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td>☒</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Notes: Mixed legato and staccato articulations throughout.

**Dynamic Range**

<table>
<thead>
<tr>
<th>Dynamic Range</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes crescendos with large dynamic contrast (ex. p to f)</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. f to p)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Softest printed dynamic: ppp</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Loudest printed dynamic: fff</td>
<td>☒</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Notes: Extreme dynamic contrast on the same pitch.
The Break

- Smooth lyric passages over the break
- Awkward technical passages over the break
- Extensive passages utilizing the break (more than 4 measures)

**Notes:** There are extensive passages over the break, particularly in the 2nd and 3rd clarinet parts.

Altissimo

- Ascending leaps to reach altissimo
- Descending leaps from altissimo
- Lyric passages in the altissimo
- Technical passages in the altissimo
- Articulated passages in the altissimo
- Extreme dynamics in altissimo (< \( p \) or > \( f \))
- Highest notated pitch: High G

**Notes:** Most of the altissimo passages are in the 1st and Eb parts.

Extended Techniques

- Extended Techniques

If extended techniques are used, please specify type: Flutter Tongue

**Notes:** Minimal use.
**Finger Technique**

Chromatic runs

Scalar runs

Non-chromatic or non-scalar runs

Technical passages with awkward or alternate fingerings

Difficult passages at a fast tempo (at least quarter note = 100)

**Notes:** There are some very difficult and awkward passages.

**Intonation**

**Notes:** Intonation is not much of an issue. There are very few sustained pitches in the piece.

**Auxiliary Clarinets**

Use of auxiliary clarinets

If auxiliary clarinets are used, what are they?
Eb, Bass, Contrabass

Solo or exposed passages for auxiliary clarinets (lyrical or technical)

**Notes:** The bass clarinet has a challenging cadenza-like solo.

**Additional Comments about this piece:**
This piece has a swing section.
Clarinet Challenges:
Band Piece Rubric

Name of Piece: Elsa’s Procession to the Cathedral
Composer/Arranger: Richard Wagner, Transcribed by Lucien Cailliet
Grade Level: 5
Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Bass

Tone Production

Notes: This piece requires good tone from the clarinet section. This can be difficult because there are extensive passages in the altissimo for the upper voices.

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td>☒</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Heavy Accents</td>
<td>□</td>
<td>☒</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Light style</td>
<td>☒</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>☒</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>☒</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td>☒</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
</tbody>
</table>

Notes: This piece is very legato.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f) | □    | □    | ☒    | □    |
Includes decrescendos with large dynamic contrasts (ex. f to p) | ☒    | □    | □    | □    |
Uses sforzandos or fortepianos | ☒    | □    | □    | □    |
Softest printed dynamic: \( pp \)
Loudest printed dynamic: \( ff \)

Notes: None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: None

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (< p or > f)
Highest notated pitch: High G in Bb clarinets and Eb, High D in the bass

Notes: All parts play in the altissimo range.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
Finger Technique

- Chromatic runs: [Circle X]
- Scalar runs: [Circle X]
- Non-chromatic or non-scalar runs: [Circle X]
- Technical passages with awkward or alternate fingerings: [Blank]
- Difficult passages at a fast tempo (at least quarter note = 100): [Circle X]

Notes: None

Intonation

Notes: All parts play in the altissimo range which can make intonation challenging.

Auxiliary Clarinets

Use of auxiliary clarinets: [Circle X]

If auxiliary clarinets are used, what are they?
- Eb and Bass

Solo or exposed passages for auxiliary clarinets (lyrical or technical): [Blank]

Notes: None

Additional Comments about this piece:
This piece utilizes the altissimo range of the instrument and can be extremely difficult for intonation.
Clarinet Challenges: 
Band Piece Rubric

Name of Piece: Molly on the Shore
Composer/Arranger: Percy Aldridge Grainger
Grade Level: 6
Divisi of Clarinet Section: Eb, Solo, 1st, 2nd, 3rd, Alto, Bass

**Tone Production**

**Notes:** In true Grainger fashion, there are passages that are very “reedy.”

**Articulation**

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heavy Accents</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light style</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** Both light and heavy articulations are used. There is extensive tonguing which can be quite fast depending on the tempo of the piece.

**Dynamic Range**

<table>
<thead>
<tr>
<th>Dynamic Range</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes crescendos with large dynamic contrast (ex. p to f)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. f to p)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Softest printed dynamic: <strong>pppp</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loudest printed dynamic: <strong>ffff</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** There are a lot of hairpin swells and a great deal of contrast in dynamic range.
### The Break

<table>
<thead>
<tr>
<th>Smooth lyric passages over the break</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awkward technical passages over the break</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Extensive passages utilizing the break (more than 4 measures)</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
</tbody>
</table>

**Notes:** The main melody goes over the break. The trill fingering for C is suggested.

### Altissimo

<table>
<thead>
<tr>
<th>Ascending leaps to reach altissimo</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descending leaps from altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Lyric passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Technical passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Articulated passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Extreme dynamics in altissimo (&lt;p or &gt;f)</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Highest notated pitch: High G</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
</tbody>
</table>

**Notes:** Most of the altissimo passages are in the Solo and Eb parts. There are only a few passages and runs that utilize the altissimo range.

### Extended Techniques

**Extended Techniques**

- Extended Techniques

If extended techniques are used, please specify type: N/A

**Notes:** None
Finger Technique

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)

Notes: There are some very difficult and awkward passages. The main melody includes a passage over the break which should be played with the trill C fingering.

Intonation

Notes: Intonation is not much of an issue except for with the Eb and the 1st clarinets in high passages.

Auxiliary Clarinets

Use of auxiliary clarinets
If auxiliary clarinets are used, what are they?
Eb, Alto, Bass
Solo or exposed passages for auxiliary clarinets (lyrical or technical)

Notes: None

Additional Comments about this piece:
This piece has some very difficult passages but is highly repetitive. The main melody passage utilizing the C trill fingering might be a good example to use alternate fingerings.
Clarinet Challenges:  
Band Piece Rubric

Name of Piece: Variations on a Korean Folksong

Composer/Arranger: John Barnes Chance

Grade Level: 5

Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Alto, Bass

Tone Production

Notes: This piece requires a rich tone quality from the clarinet section. This is especially true at the very beginning where the Bb clarinets have a low clarinet soli.

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: This piece does not have many articulation concerns.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. \( p \) to \( f \))
Includes decrescendos with large dynamic contrasts (ex. \( f \) to \( p \))
Uses sforzandos or fortepianos
Softest printed dynamic: \( p \)
Loudest printed dynamic: \( ff \)

Notes: None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: The Alto and Bass clarinet parts have many awkward passages involving the break. The rest of the clarinet section has a moderate amount.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: High Ab

Notes: Smooth technical passages go up into this range.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
**Finger Technique**

- Chromatic runs: [X] None, Minimal, Moderate, Extensive
- Scalar runs: [ ] None, Minimal, Moderate, Extensive
- Non-chromatic or non-scalar runs: [ ] None, Minimal, Moderate, Extensive
- Technical passages with awkward or alternate fingerings: [ ] None, Minimal, Moderate, Extensive
- Difficult passages at a fast tempo (at least quarter note = 100): [ ] None, Minimal, Moderate, Extensive

**Notes:** This piece has several smooth and awkward passages which are based on the pentatonic scale.

**Intonation**

**Notes:** The beginning clarinet soli can be tough for intonation and clarinetists tend to be sharp in this register. Also, some of the high runs can be difficult to tune.

**Auxiliary Clarinets**

**Use of auxiliary clarinets:**

- Yes: [X] None, Minimal, Moderate, Extensive
- No: [ ] None, Minimal, Moderate, Extensive

**If auxiliary clarinets are used, what are they?**

- Eb, Alto and Bass

**Solo or exposed passages for auxiliary clarinets (lyrical or technical):**

- None: [ ] Minimal, Moderate, Extensive
- Minimal: [ ] None, Moderate, Extensive
- Moderate: [ ] None, Minimal, Extensive
- Extensive: [ ] None, Minimal, Moderate

**Notes:** The Alto and Bass clarinet parts have extremely awkward technical passages over the break.

**Additional Comments about this piece:**

This piece is based on the pentatonic scale and has several very technical runs for the clarinet. Articulation is not of great concern, as most of the technical passages are slurred. This piece may be a good example of finger technique.
Clarinet Challenges: 
Band Piece Rubric

Name of Piece: La Fiesta Mexicana
Composer/Arranger: H. Owen Reed
Grade Level: 6 (movements 1 & 3 or 2 & 3)
Divisi of Clarinet Section: 1st, 2nd, 3rd, Alto, Bass, Contrabass

Tone Production

Notes: None

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: The 1st clarinet is the only part that has altissimo tonguing.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f)
Includes decrescendos with large dynamic contrasts (ex. f to p)
Uses sforzandos or fortепianos
Softest printed dynamic: p
Loudest printed dynamic: ff

Notes: None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: The Bass part has repeated C – Bb in the “Carnival” movement.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: High F#

Notes: Most of the altissimo range is in the 1st clarinet part.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
Finger Technique

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)

Notes: None

Intonation

Notes: The second movement has several high sustained notes which can be difficult to tune.

Auxiliary Clarinets

Use of auxiliary clarinets
If auxiliary clarinets are used, what are they?
Eb, Alto and Bass
Solo or exposed passages for auxiliary clarinets (lyrical or technical)

Notes: None

Additional Comments about this piece:
There is an offstage band in which one 1st clarinet plays.
Clarinet Challenges:  
Band Piece Rubric

**Name of Piece:** Festive Overture, Opus 96  
**Composer/Arranger:** Dimitri Shostakovich, Transcribed by Donald Hunsberger  
**Grade Level:** 6  
**Divisi of Clarinet Section:** Eb, 1st, 2nd, 3rd, Alto, Bass, Contrabass

### Tone Production

**Notes:** Tone is important, especially in the clarinet solo between rehearsal numbers 4 & 5.

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Heavy Accents</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Light style</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

**Notes:** The beginning can be difficult to articulate.

### Dynamic Range

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes crescendos with large dynamic contrast (ex. (p) to (f))</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. (f) to (p))</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Softest printed dynamic: (pp)</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Loudest printed dynamic: (ff)</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

**Notes:** None
## The Break

<table>
<thead>
<tr>
<th>Smooth lyric passages over the break</th>
<th></th>
<th></th>
<th></th>
<th>x</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awkward technical passages over the break</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Extensive passages utilizing the break (more than 4 measures)</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** There are several smooth and technical passages that cross the break.

## Altissimo

<table>
<thead>
<tr>
<th>Ascending leaps to reach altissimo</th>
<th></th>
<th></th>
<th></th>
<th>x</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descending leaps from altissimo</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyric passages in the altissimo</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical passages in the altissimo</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Articulated passages in the altissimo</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Extreme dynamics in altissimo (&lt;p or &gt;f)</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Highest notated pitch: High F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** Most of the altissimo range is in the 1st clarinet part.

## Extended Techniques

| Extended Techniques | x |   |   |   |

If extended techniques are used, please specify type: N/A

**Notes:** None
### Finger Technique

- Chromatic runs
- Scalar runs
- Non-chromatic or non-scalar runs
- Technical passages with awkward or alternate fingerings
- Difficult passages at a fast tempo (at least quarter note = 100)

**Notes:** There are some awkward, but smooth technical passages.

### Intonation

**Notes:** Intonation in the altissimo range can be difficult.

### Auxiliary Clarinets

- Use of auxiliary clarinets
- If auxiliary clarinets are used, what are they? Eb, Alto and Bass
- Solo or exposed passages for auxiliary clarinets (lyrical or technical)

**Notes:** None

**Additional Comments about this piece:**
Some awkward technical passages, including the clarinet solo in the beginning.
Clarinet Challenges:  
Band Piece Rubric

Name of Piece: March from Symphonic Metamorphosis

Composer/Arranger: Paul Hindemith, Arranged by Keith Wilson

Grade Level: 6

Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Alto, Bass, Contrabass

Tone Production

Notes: This piece should be played with an orchestral sound (soloistic). Often times, the clarinet section should try to imitate strings.

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: Tonguing may be too fast for some students. If this is the case, certain passages may be slurred.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f)
Includes decrescendos with large dynamic contrasts (ex. f to p)
Uses sforzandos or fortepianos
Softest printed dynamic: p
Loudest printed dynamic: ff

Notes: There are swells and sudden pianos throughout.
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: There are several smooth break transitions.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: Eb – High Gb, Bb – High G

Notes: Most of the altissimo range is in the 1st clarinet part and the Eb part.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
**Finger Technique**

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)

**Notes:** There are non-traditional scalar passages at very fast tempos.

**Intonation**

**Notes:** Intonation with the high notes can be difficult. This is particularly true at the beginning. Bass clarinet should be aware of intonation with the English Horn and the Eb clarinet should pay careful attention to pitch with the piccolo.

**Auxiliary Clarinets**

Use of auxiliary clarinets

If auxiliary clarinets are used, what are they?
Eb, Alto and Bass

Solo or exposed passages for auxiliary clarinets (lyrical or technical)

**Notes:** The piece starts with a bass clarinet solo (which is not marked).

**Additional Comments about this piece:**
This piece is very technically demanding and utilizes fast and light staccato.
Clarinet Challenges:  
Band Piece Rubric

Name of Piece: Lincolnshire Posy

Composer/Arranger: Percy Aldridge Grainger

Grade Level: 6 (any 4 movements)

Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Alto, Bass

Tone Production

Notes: This piece should be played with an English style. It is based on folk songs.

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Heavy Accents</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Light style</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Notes: Articulation is fairly homogeneous within each movement.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f) | ☐    | ☐    | ☒    | ☐    |
Includes decrescendos with large dynamic contrasts (ex. f to p) | ☐    | ☐    | ☒    | ☐    |
Uses sforzandos or fortepianos | ☐    | ☐    | ☒    | ☐    |
Softest printed dynamic: ppp | ☐    | ☐    | ☒    | ☐    |
Loudest printed dynamic: ffff | ☐    | ☐    | ☒    | ☐    |

Notes: There are very specific dynamics indicated.
### The Break

<table>
<thead>
<tr>
<th>Smooth lyric passages over the break</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awkward technical passages over the break</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Extensive passages utilizing the break (more than 4 measures)</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
</tbody>
</table>

**Notes:** The fourth movement has several arpeggios crossing the break.

### Altissimo

<table>
<thead>
<tr>
<th>Ascending leaps to reach altissimo</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descending leaps from altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Lyric passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Technical passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Articulated passages in the altissimo</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Extreme dynamics in altissimo (&lt;p or &gt;f)</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
<tr>
<td>Highest notated pitch: High F</td>
<td>None</td>
<td>Minimal</td>
<td>Moderate</td>
<td>Extensive</td>
</tr>
</tbody>
</table>

**Notes:** The altissimo range is not used very much.

### Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

**Notes:** None
**Finger Technique**

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)

**Notes:** The fourth movement is the most technically demanding.

**Intonation**

**Notes:** There are many octaves and open 5ths which can be hard to tune.

**Auxiliary Clarinets**

Use of auxiliary clarinets

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>✗</td>
<td></td>
</tr>
</tbody>
</table>

If auxiliary clarinets are used, what are they?
Eb, Alto and Bass

Solo or exposed passages for auxiliary clarinets (lyrical or technical)

<table>
<thead>
<tr>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>✗</td>
</tr>
</tbody>
</table>

**Notes:** There are extensive solos for auxiliary clarinets in the third movement.

**Additional Comments about this piece:**
This piece is very difficult and needs very lyrical and sensitive players to perform on auxiliary instruments.
**Clarinet Challenges:**

**Band Piece Rubric**

**Name of Piece:** Rocky Point Holiday

**Composer/Arranger:** Ron Nelson

**Grade Level:** 6

**Divisi of Clarinet Section:** Eb, 1\(^{st}\), 2\(^{nd}\), 3\(^{rd}\), Alto, Bass

---

**Tone Production**

**Notes:** It is important to keep a controlled and focused sound when playing technical passages in the altissimo.

---

**Articulation**

<table>
<thead>
<tr>
<th>Staccato articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heavy Accents</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Light style</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16(^{th}) notes at quarter note = 120 or faster)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
</tbody>
</table>

**Notes:** Some of the articulated passages trade off via divisi within sections (especially the 1\(^{st}\) clarinet part).

---

**Dynamic Range**

<table>
<thead>
<tr>
<th>Includes crescendos with large dynamic contrast (ex. p to f)</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. f to p)</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
</tr>
<tr>
<td>Softest printed dynamic: (p)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
<tr>
<td>Loudest printed dynamic: (fff)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☒</td>
</tr>
</tbody>
</table>

**Notes:** None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: There are several awkward passages that cross the break. An example of this in the 1st clarinet part at measure 4.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: High F#

Notes: The 1st clarinet part has several challenging technical passages in the altissimo.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
### Finger Technique

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic runs</td>
<td>☒</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scalar runs</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-chromatic or non-scalar runs</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical passages with awkward or alternate fingerings</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Difficult passages at a fast tempo (at least quarter note = 100)</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** There are quite a few difficult passages with awkward finger passages. Finger and tongue coordination may also be a challenge.

### Intonation

**Notes:** There are several high and technical passages. It is important that clarinetists are sensitive to pitch issues while they are concentrating on the technique. Also, measure 28 in the 1st clarinets is a unison high E# which can be hard to tune. Suggest using the right sliver key to bring the pitch up if necessary.

### Auxiliary Clarinets

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of auxiliary clarinets</td>
<td>☒</td>
<td></td>
</tr>
</tbody>
</table>

If auxiliary clarinets are used, what are they?

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, Alto and Bass</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Solo or exposed passages for auxiliary clarinets (lyrical or technical)

**Notes:** None

### Additional Comments about this piece:

This piece has very difficult technical passages.
**Clarinet Challenges:**
Band Piece Rubric

**Name of Piece:** Fortress

**Composer/Arranger:** Frank Ticheli

**Grade Level:** 4

**Divisi of Clarinet Section:** Eb, 1st, 2nd, 3rd, Alto, Bass, Eb & Bb Contrabass

### Tone Production

**Notes:** Good tone and breath support is encouraged, especially toward the end of the piece.

<table>
<thead>
<tr>
<th>Articulation</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heavy Accents</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Light style</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** Finger and tongue coordination can be a challenge.

### Dynamic Range

<table>
<thead>
<tr>
<th>Dynamic Range</th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes crescendos with large dynamic contrast (ex. p to f)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. f to p)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Softest printed dynamic: p</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loudest printed dynamic: fff</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** None
**The Break**

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: None

**Altissimo**

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (< p or > f)
Highest notated pitch: Eb - High D#, Bb – High C

Notes: The Eb clarinet part is the only part that utilizes this range.

**Extended Techniques**

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
**Finger Technique**

- Chromatic runs: None
- Scalar runs: Extensive
- Non-chromatic or non-scalar runs: Minimal
- Technical passages with awkward or alternate fingerings: Extensive
- Difficult passages at a fast tempo (at least quarter note = 100): Moderate

**Notes:** Finger and tongue coordination may pose a challenge.

**Intonation**

**Notes:** It is important for the clarinets to support their sound when playing soft and staccato so intonation does not push high. Also, the Eb clarinetist should be sensitive to pitch issues as well.

**Auxiliary Clarinets**

- Use of auxiliary clarinets: Yes
  - If auxiliary clarinets are used, what are they? Eb, Alto and Bass
  - Solo or exposed passages for auxiliary clarinets (lyrical or technical): None

**Notes:** None

**Additional Comments about this piece:**

The biggest challenge about this piece is finger and tongue coordination. Ticheli knows how to write idiomatically for the instrument.
Clarinet Challenges:
Band Piece Rubric

Name of Piece: Overture to Candide
Composer/Arranger: Leonard Bernstein, Arranged by Walter Beeler
Grade Level: 6
Divisi of Clarinet Section: Eb, 1st, 2nd, 3rd, Alto, Bass

Tone Production

Notes: The first part should be played very lyrically. It is important to match tone quality when going over the break.

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: None

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f)
Includes decrescendos with large dynamic contrasts (ex. f to p)
Uses sforzandos or fortepianos

Softest printed dynamic: ppp
Loudest printed dynamic: fff

Notes: Most of the dynamic changes are sudden and crescendos are short in duration.
### The Break

- Smooth lyric passages over the break
- Awkward technical passages over the break
- Extensive passages utilizing the break (more than 4 measures)

**Notes:** Air support is very important in the sweeping eighth-note passages (ex. measure 65 & 148).

### Altissimo

- Ascending leaps to reach altissimo
- Descending leaps from altissimo
- Lyric passages in the altissimo
- Technical passages in the altissimo
- Articulated passages in the altissimo
- Extreme dynamics in altissimo (<\(p\) or >\(f\))
- Highest notated pitch: G

**Notes:** Most of the time, only the Eb and 1st parts utilize the altissimo.

### Extended Techniques

- Extended Techniques

**Notes:** None

If extended techniques are used, please specify type: Glissando played as a portamento
Finger Technique

- Chromatic runs
- Scalar runs
- Non-chromatic or non-scalar runs
- Technical passages with awkward or alternate fingerings
- Difficult passages at a fast tempo (at least quarter note = 100)

Notes: There is an extended technical solo at measure 148.

Intonation

Notes: Intonation is very important in the altissimo passages that the first clarinet section play.

Auxiliary Clarinets

- Use of auxiliary clarinets
- If auxiliary clarinets are used, what are they? Eb, Alto, and Bass

Notes: The Eb part is very important.

Additional Comments about this piece:

There are some difficult passages in this piece. The second clarinet part in measure 10 should use the alternate B natural fingering. Voicing the bass clarinet before measure 270 can be challenging. The second clarinets should keep their right hand down in measure 58.
Clarinet Challenges:
Band Piece Rubric

Name of Piece: Cajun Folk Songs
Composer/Arranger: Frank Ticheli
Grade Level: 4
Divisi of Clarinet Section: 1st, 2nd, 3rd, Alto, Bass

**Tone Production**

**Notes:** This piece contains lyrical passages which require good tone.

**Articulation**

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staccato articulation</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heavy Accents</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light style</td>
<td></td>
<td></td>
<td></td>
<td>⚫</td>
</tr>
<tr>
<td>Extensive articulated passages (more than 8 measures)</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extensive articulated passages in the altissimo (more than 8 measures)</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** The second movement has several accents that punctuate syncopation.

**Dynamic Range**

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes crescendos with large dynamic contrast (ex. p to f)</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Includes decrescendos with large dynamic contrasts (ex. f to p)</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses sforzandos or fortepianos</td>
<td>⚫</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Softest printed dynamic: |   |   |   | ⚫ |
| Loudest printed dynamic: |   |   |   | ⚫ |

**Notes:** None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: None

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: High Eb

Notes: The 1st clarinet part is the only one which plays in the altissimo.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
Finger Technique

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic runs</td>
<td>☒</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scalar runs</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-chromatic or non-scalar runs</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical passages with awkward or alternate fingerings</td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Difficult passages at a fast tempo (at least quarter note = 100)</td>
<td></td>
<td></td>
<td>☒</td>
<td></td>
</tr>
</tbody>
</table>

Notes: The tempo of the second movement is quite fast.

Intonation

Notes: Intonation can be challenging in spots in the 1st movement. Resonance fingerings to help with the sharpness of pitch should be applied at the beginning of the second movement.

Auxiliary Clarinets

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of auxiliary clarinets</td>
<td>☒</td>
<td></td>
</tr>
<tr>
<td>If auxiliary clarinets are used, what are they?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto and Bass</td>
<td>None</td>
<td>Minimal</td>
</tr>
<tr>
<td>Solo or exposed passages for auxiliary clarinets (lyrical or technical)</td>
<td>☒</td>
<td></td>
</tr>
</tbody>
</table>

Notes: None

Additional Comments about this piece: This piece has fun technical passages and a lot of syncopation in the second movement.

Clarinet Challenges:
Band Piece Rubric

Name of Piece: 1st Suite in Eb

Composer/Arranger: Gustav Holst

Grade Level: 5

Divisi of Clarinet Section: Eb, Solo, 1st, 2nd, 3rd, Bass

Tone Production

Notes: Clarinets should play with a strong tone to add to the traditional wind band sound.

Articulation

Staccato articulation
Heavy Accents
Light style
Extensive articulated passages (more than 8 measures)
Extensive articulated passages in the altissimo (more than 8 measures)
Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: There is the use of both staccato and legato within movements.

Dynamic Range

Includes crescendos with large dynamic contrast (ex. p to f)
Includes decrescendos with large dynamic contrasts (ex. f to p)
Uses sforzandos or fortepianos

Softest printed dynamic: ppp
Loudest printed dynamic: ffff

Notes: There are very long crescendos.
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: The second movement includes arpeggios over the break.

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: Eb – High E, Bb – High F

Notes: Tuning high notes in the 1st movement can be difficult.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
**Finger Technique**

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chromatic runs</td>
<td>✔</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scalar runs</td>
<td></td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-chromatic or non-scalar runs</td>
<td></td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical passages with awkward or alternate fingerings</td>
<td></td>
<td>✔</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Difficult passages at a fast tempo (at least quarter note = 100)</td>
<td></td>
<td>✔</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** There are many arpeggios.

**Intonation**

**Notes:** The high chords in the first movement can be very difficult to tune.

**Auxiliary Clarinets**

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of auxiliary clarinets</td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>

If auxiliary clarinets are used, what are they?

**Eb and Bass**

<table>
<thead>
<tr>
<th></th>
<th>None</th>
<th>Minimal</th>
<th>Moderate</th>
<th>Extensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo or exposed passages for auxiliary clarinets (lyrical or technical)</td>
<td></td>
<td>✔</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** The Eb solo in the first movement is low.

**Additional Comments about this piece:**

Contrary to some band pieces, the solo part functions as an independent part.
Clarinet Challenges:  
Band Piece Rubric

Name of Piece: 2nd Suite in F

Composer/Arranger: Gustav Holst

Grade Level: 5

Divisi of Clarinet Section: Eb, Solo, 1st, 2nd, 3rd, Alto, Bass

Tone Production

Notes: Clarinets should play with a strong tone to add to the traditional wind band sound.

Articulation

- Staccato articulation
- Heavy Accents
- Light style
- Extensive articulated passages (more than 8 measures)
- Extensive articulated passages in the altissimo (more than 8 measures)
- Incorporates rapid tonguing (16th notes at quarter note = 120 or faster)

Notes: The use of legato is prevalent. Finger and tongue coordination may sometimes be an issue.

Dynamic Range

- Includes crescendos with large dynamic contrast (ex. p to f)
- Includes decrescendos with large dynamic contrasts (ex. f to p)
- Uses sforzandos or fortepianos

Softest printed dynamic: $pp$  
Loudest printed dynamic: $fff$

Notes: None
The Break

Smooth lyric passages over the break
Awkward technical passages over the break
Extensive passages utilizing the break (more than 4 measures)

Notes: None

Altissimo

Ascending leaps to reach altissimo
Descending leaps from altissimo
Lyric passages in the altissimo
Technical passages in the altissimo
Articulated passages in the altissimo
Extreme dynamics in altissimo (<p or >f)
Highest notated pitch: High E

Notes: There is limited use of the altissimo.

Extended Techniques

Extended Techniques

If extended techniques are used, please specify type: N/A

Notes: None
Finger Technique

Chromatic runs
Scalar runs
Non-chromatic or non-scalar runs
Technical passages with awkward or alternate fingerings
Difficult passages at a fast tempo (at least quarter note = 100)

Notes: There are not a lot of technical sections. Finger and tongue coordination can sometimes be an issue.

Intonation

Notes: Special attention should be paid to intonation, especially in exposed sections.

Auxiliary Clarinets

Use of auxiliary clarinets
If auxiliary clarinets are used, what are they?
Eb, Alto, Bass
Solo or exposed passages for auxiliary clarinets (lyrical or technical)

Notes: None

Additional Comments about this piece:
Finger and tongue coordination at the beginning can sometimes be an issue and is often asked for on audition lists.
APPENDIX E

FREE RESPONSES FROM SURVEY
This appendix contains the answers to the free response questions that were not analyzed and detailed in Chapter 4 of this document.

Responses to the Question: “Name four or five pieces and their composers from the Florida Bandmasters Association Concert List that you have worked on in the past with your ensembles that have especially challenging clarinet parts.” Responses are unedited.

Tchaikovsky/Cramer "Dance of the Jesters", Ticheli "Vesuvius", Nelson "Rocky Point Holiday", Maslanka "Give Us This Day", Wagner "Elsa's Procession”.

In Honor of the Fallen- Robert Sheldon- Junior High
- Elegy (John Barnes Chance) - low clarinets - Les Preludes (Liszt/Hinsdley) - Elsa's Procession to the Cathedral (Wagner/CaliE) - Gumsucker's March (Grainger) - Carnival Overture (Dvorak/Steiger)

Symphonic Metamorphosis (Hindemith), Holst 2nd Suite, Rocky Point Holiday (Ron Nelson), Dance Movements (Phillip Sparke).

???

Prelude, Siciliano and Rondo Arnold/Paynter Chorale and Shaker Dance Zdechlik First Suite in E-flat for Military Band Holst Variants on a Medieval Tune Dello Joio Variations on a Korean Folk song Chance

N/A (Haven't taught HS Clarinetists in 2 years so can't quite remember)

Summer Dances- Balmages, Ravensgate, Fantasia in Theme by Thomas Tallis

Overture for winds Nimrod Freishutez Quickstep March

Pageant, Persichetti Prelude to Act III. Kunihild Sousa Marches An Original Suite

chester- schuman chorale and shaker dance- zdechlik symphony no. 5, finale- shatacovitch
Just about any piece has challenges or issues that have to be mastered to play it well. The key is playing a variety of music to expose the Cl players (and the whole band) to a wide variety of playing issues. The Shostakovich Hamlet Suite and the Halsey Stevens Ukrainian Folk Songs are challenging pieces for the Cl section at the grade 4 level. Most grade 5’s and just about all the grade 6’s have very challenging Cl parts.

Passagalia and Fugue by Bach/Falcone Gazebo Dances by Coregliano Yiddish Dances by Gorb March from Symphonic Metamorphosis by Hindemith Symphony #2 by Chance


March of the Boyars Procession of the Sardar Marriage of Figaro

Symphonic Suite - Williams Fortress - Ticheli

no thanks

Holst Suites in Eb and F for Military Band American Overture for Band Coat of Arms March This list could go on forever.

Sinfonia VI--Broege (exposure) Incantation and Dance--Chance (intonation) Lincolnshire Posy--Grainger (anything Grainger)

tchaivosky


no response

A Welsh Rhapsody - Grundman Kentucky 1800 - Grundman Suite of Old American Dances - Bennett

X

Capriccio Espagnol La Fiesta Mexicana Hanson Symphony No. 2 Turandot--Selections from the Opera, Puccini

"Variations on a Korean Folk Song" John Barnes Chance "Esprit de Corps" Robert Jager "Elegy for a Young American" Ron LoPresti "Valdres" Hanssen "Overture to Candide" Bernstein
Air for Band


none were really challenging, I receive very week freshmen.

Chance Symphony No 2 Give us this Day Manen Vein Heroes Lost and Fallen

Hymnsong of a Phillip Bliss-Holsinger Pageant-Persichetti Blue Shades-Ticheli Variations on a Korean Folk Song-Chance Folk Dances-Shostokovich

Solas Ane, Dance of the Jesters,

Pictures at an Exhibition Overture to Candide Yiddish Dances Symphonic Metamorphosis Four Scottish Dances

Prelude siciliano and Rondo - Malcome Arnold Giannini Symphony Pines of the Appian Way

Holst 1st Suite in E-flat, 1st mvt.(never good enough!) Von Suppe/Fillmore Light Cavalry overture (old school!)

I guess you mean hard for the grade. I can't think of any in particular.

I Love My Love Crusaders Shanandor Tocatta for Band Prairie Overture

Bayou breakdown - ticheli irish rhapsody - grundman invincible eagle - sousa

Overture to Candide, Shepherds Hey, Rusian Christmas Music

Irish Trilogy - Daehn Dedicatory Overture - Williams Solas Ane - Hazo

On a hymnsong of philip bliss

NA

A Festive Overture (Alfred Reed) - orchestra key modulations. Mannin Veen (Wood). Four Dance Episodes (Gilroy) - L/R combos.

Musette and Scherzo-Jean Le Clair 1st Suite in Eb-Holst Trio for Woodwinds- Carrol M. Butts Fugue from Fugue in A minor for Organ (Clarinet Trio)
Jupiter, Variations on a Korean Folk Song, March of the Belgian Paratroopers, Le Belle Helen.

Suite in Minor Mode- Kabelevsky Korean Folk Song Medley- Ployhar (not especially hard) Down a Country Lane

Any piece that has lots of running arpeggios or long high notes.

Marriage of Figaro Overture (Slcoum arrangement) Symphonic Prelude by Alfred Reed Festival Prelude by Alfred Reed Sleigh Ride

Tichelli, Grundman, Reed, Sousa

n/a

Shostakovich Finale from 5th Symphony, Rossini Italian in Algiers, Reed Armenian Dances pt. 1.

Prelude and Rondo-David Holsinger Radetzky March-Johann Strauss/Alfred Reed O Magnum Mysterium-Lauridsen/Reynolds Nabucco-Verdi/Cailliet

Variations on a Korean Folk Song Chorale and Shaker Dance Nocturne (Scriabin) Symphonic Dance No. 3

I don't have a list in front of me.

Merry Widow (Lehar/Suzuki) Marriage of Figaro (Mozart/Slocum) Courtly Airs and Dances mvt 4 (Nelson) any Sousa March (I understand it is not on the list, but the range issues are extensive)

Bandology - Osterling Manatee Lyric Overture - Sheldon American Riversongs - La Plante Sedonna - Reineke Coat of Arms March - Kenny

Punchinello, March and Procession of Bacchus, Marriage of Figaro, British Eighth

Longford Legend English Folk Song Suite Rhosyomedre Gaelic Rhapsody

Air for Band - Erickson Dedicatory Overture - Williams First Suite in Eb - Holst Toccata for Band - Erickson

Holst 1st Suite, Holst Second Suite, Linconshire Posey, Pagaent (persicheti), Sousa Black Horse Troop
Peregrin by Douglas Akey (gr 3) George Washington Bridge by Rovert Schuman (gr 6)
Incantation and Dance by John Barnes Chance (gr 6)
Activity March, Procession of Stars, Nathan Hale Trilogy
Chant and Jubilo-McBeth; First Suite in Eb-Holst; Ye Banks and Braes O' Bonnie Doon-Grainger; Folk Song Suite-Vaughan Williams
Morning, Noon And Night in Vienna - von Suppe Pineapple Poll - Sullivan
Jager 3rd Suite, Crosley March, Blue Shades
Erickson "Toccata for Band" Grainger "Mock Morris" Grainger "Molly on the Shore"
Saint Saens "March Militaire Francaise"
Overture for Winds - Carter Manatee Lyric Overture Amazing Grace - Tichelli
Moonlight Serenade Clarinet Cooking Korean Folk Song Medley In Quiet Times
Toccata- Frescobaldi/Slocum
Strauss - Konigsmarsch, Bernstein/Grundman - Overture to Candide, Persichetti - Symphony for Band, Holst - First and Second Suite
Lincolnshire Posy by Percy Grainger Symphony No. 2 by Frank Ticheli Canzona by Peter Mennin Festive Overture by Shostakovich
Festique: Daniels Be Thou My Vision: Larry Clark
1st Suite in Eb, Chester Overture, Eternal Father, Amparito Roca, Stars and Stripes Forever
Toccata -Frescobaldi, Elsa's Procession-Calliet, Festive Overture/Folk Dances - Shostakovich, Othello - Reed, Music for Winds and Percussion - del Borgo
Council Oak by David Gillingham Outdoor Overture by Aaron Copland 2nd Suite in F by Gustav Holst O Magnum Mysterium by Lauridsen Canzona by Peter Mennin
Overture to Candide Incantation and Dance Art in the Park Symphonic Dance No. 3 "Fiesta"
Blue Shades by Ticheli Molly on the Shore by
American Overture - Jenkins Chorale and Shaker Dance - Zdechlik Lord of the Rings Symphony - de Meij Copland Portrait - arr. Grundman

Fortress - Frank Ticheli Molly on the Shore - Percy Grainger Adagio for Winds - Elliot Del Borgo

L'Inglesenla and most marches written by Sousa

Barber School For Scandal Grainger Lincolnshire Posy Albeniz Fete Deu a Seville
Russel - Theme and Fantasia

An Irish Rhapsody (Clare Grundman... high Cs, B-flats and Ds.) Pentland Hills (Howe) has a particularly challenging solo clarinet part. The Ascension (Smith) has extensive clarinet runs in triple and duple rhythms. Dies Irae (Verdi) has some challenging runs as well.

Italian in Algiers, Longford Legend, Hymnsong of Phillip Bliss, any sousa march

Miniature Overture (Jack Stamp) - new to the list Cajun Folk Songs (Frank Ticheli) currently working on An Original Suite by Gordon Jacob - may not be on FBA List

American's We by Sousa Lincolnshire Posy by Grainger Four Scottish Dances by Reed Satiric Danses by Dello Joio

Mannin Veen Pagent Chorale & Shaker Dance

Concerto - Mozart Catalina - Buchtel Concertino - Weber

Give Us This Day- Maslanka La Fiest Mexicana - H.O. Reed Blue Shades - Tichelli Variations on a Koren Folk Song - Chance Elegy for a Young American - Lo Presti


Any orchestral transcriptions that require rapid clarinet articulation and technique.

Pineapple Poll-Sullivan Southern Harmony-Grantham Armenian Dances Part I-Reed Festive Overture-Shostakovitch (sp?)

Hymnsong on Phillip Bliss - Holsinger Orpheus Overture - Conley

third suite, Jager and 2nd suite in F, also Prelude and Rondo Holsinger
English Hunting Song Suite by Grundman

Two Irish sketches by Dave Black Nathan Hale Trilogy by Nathan Curnow

Color, Margolis Sun Dance, Ticheli The Orange Bowl, Fillmore

Polka and Fugue from Schwanda, Weinberger Symphonic Songs, Bennett Suite of Old American Dances, Marche Militaire Francaise, Most quick step marches

Marriage of Figaro Overture, Molly on the Shore, Rhosymedre, Il Guarany Overture, Damnation of Faust

Kentucky-1800, Grundman (intonation in upper clarion register); Solas Ane, Hazo (technical passages), American Riversongs, La Plante (technical passages)

NA as of now

Responses to the question: “Please write any other comments or concerns you have regarding clarinet playing in secondary education and list any questions or areas not covered by this survey.” Responses are unedited.

I would also like to see a list of age appropriate solos that students can work on through their middle school and high school careers.

none

Generally speaking, there seems to be less students that are devoted to playing the clarinet at the highest level in secondary education. At least this is my perception compared to a number of years ago. Why might this be?

The data collected from this survey will be very interesting!

None at this time.

If doing a section on solo or ensemble lit. giving us an idea of where and what problems we are likely to encounter and how you would approach fixing them

Students not beginning properly so bad habits remain

n/a
We have very bad equipment that gets in the way of proper tone production.

Tuning tendencies and where the clarinet should be adjusted at for specific intonation problems.

NA

The key is fundamentals, for all instruments, not just the CI section. New BD's must be taught them, and HOW to teach them, and how important they are, and that they must be addressed EVERYDAY!

...

N/A

poor quality of instruction regarding knowledge of clarinet technique and embouchure development

None

I try to hire in clarinet instructors to make up for my shortcomings.

I am really concerned about the future of woodwinds in general, due to the poor instruction, terrible equipment, lack of parental support and involvement. The overall laziness and lack of motivation I have seen over the past 10 years across the state of Florida.

My pet peeve is that non-clarinet-playing band directors put all students on B45/Vandoren reeds. BUT--they always leave aux clarinets on stock mouthpieces. These directors need to do their homework (possibly through your publication) about other options in both areas!

I have none at this time

Making the relationship between each clarinet (i.e. E-flat Alto, Bass, ContraBass)

no response

None

X
All of these issues can be addressed more in depth at all levels. But, tone production and embouchure control must be addressed in the middle school years.

This should cover it.

Clarinet suggested solo literature for each grade on the FBA S&E list.

NA

There appears to be less beginner being started on clarinet which leads to less players at the high school and college level.

You haven't addressed any questions about private study, but this requirement of my clarinetists has been crucial to the success of my program.

It's all about the basics - the same things that you hope they are learning to do well in beginning band.

chewing almost when articulating tone production

None

None

NA

thank you for doing this study
I find that my students on the clarinet appears to have a serious issue with tightening up and they try to play being stiff due to tonguing. Being coordinated and secure with themselves seem to alleviate that tension. They need to "loosen up" and relax when tonguing. Tonguing appears to be a big hurdle with beginning and intermediate clarinet students.

none

The availability of VERY low quality clarinets can often lead to frustration.

Reed choice.

none

Your work is so important!! Please continue; don't stop. There are band directors teaching who haven't a clue about how to fundamentally teach clarinet. I know because at one time I was one of them. Please feel free to call or contact me if I can help. I'm in Palm Beach County. Bill McClendon, (561) 543-0305, wdmcceldon@aol.com, Royal Palm Beach High School

n/a

Composers still insist on including an alto clarinet part in arrangements, but do not supply a Contra-Alto part!

Numbers seem small as compared to saxophone, and also to an earlier generation?

N/A

None.

recruitment and retention of this section we have smaller and smaller clarinet sections in relation to brass and this causes some tone production issues as they try to play too loud

Selection of intermediate instruments

None

n/a

none
Tone production, articulation
n/a
N/A
Mouthpiece information
NA
equipment-poor kids playing on poor instruments
N/A
A guide to show where the average player in each grade level should be at and suggested studies

List of clarinets that have become the "intelligent" ones to purchase to have the ease of playing and the tone quality of a professional clarinetist without the "huge" cost.

n/a
N/A
none
Please do cover tone production, how mouthpieces, different different reeds, and ringless barrels affect tone. Good Luck.

Access to better equipment.

... 
none
N/A
Tone quality in the upper register
none
It would be nice to know how to balance a clarinet section better (how many B-flat, alto, bass clarinets to use) when you have a limited number of clarinet players.

Reed and mouthpiece selection

None

If you don't already know great clarinetists to listen to for sound modeling, it can be hard to find them.

n/a

none at this time - great survey!

? None.

Good luck on your studies!

Recommendations on reeds for different types of literature

None at this time. Thank you for writing this survey.

We need more clarinet players and less saxophone players!

any information would be welcome. we have a variety of levels in high school, from beginning to all-state level so all information would be a valuable tool as an educator None

none

N/A

As a brass player it is very difficult to find a listing of clarinet specific technique books. It is also difficult to find articles on clarinet techniques, if you could provide this information in your book it would be very beneficial

N/A

none to speak of
At the high school level, I find that a lot of my students come in to my classes without having had a middle school experience where the teachers emphasized proper hand position, embouchure formation, air support, or "tip-to-tip" articulation. I think that teachers at all levels need to insist much better on proper playing fundamentals. Much of my year has been spent on trying to drill playing fundamentals into my students heads.

NA for now
APPENDIX F

RECOMMENDED RESOURCES FOR THE BAND DIRECTOR
Recommended Resources for the Band Director

Solo Repertoire

The following list of clarinet solos are organized by grade level as found on the Florida Bandmasters Association Solo and Ensemble List.

<table>
<thead>
<tr>
<th>Grade 3</th>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petite Piece</td>
<td>Debussy</td>
<td></td>
</tr>
<tr>
<td>Five Bagatelles, Op. 23 (mvt 2, 3 or 4)</td>
<td>Finzi</td>
<td></td>
</tr>
<tr>
<td>Romance No. 3</td>
<td>Schumann/Gee</td>
<td></td>
</tr>
<tr>
<td>Romance Op. 3 (Concert &amp; Contest Collection)</td>
<td>Becker/Voxman</td>
<td></td>
</tr>
</tbody>
</table>
# GRADE 5

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata</td>
<td>Bax</td>
</tr>
<tr>
<td>Aria</td>
<td>Bozza</td>
</tr>
<tr>
<td>Adagio and Tarantella</td>
<td>Cavallini/Hite</td>
</tr>
<tr>
<td>Four Short Pieces</td>
<td>Ferguson</td>
</tr>
<tr>
<td>Five Bagatelles, Op. 23 (mvt 1 or 5 + one other)</td>
<td>Finzi</td>
</tr>
<tr>
<td>Concerto in Eb Major, Op. 36</td>
<td>Krommer</td>
</tr>
<tr>
<td>Dance Preludes</td>
<td>Lutoslawski</td>
</tr>
<tr>
<td>Solo de Concours</td>
<td>Messager/Bonade</td>
</tr>
<tr>
<td>Rhapsody for Clarinet</td>
<td>Osborne</td>
</tr>
<tr>
<td>Solo de Concours</td>
<td>Rabaud</td>
</tr>
<tr>
<td>Sonate, Op. 167 (mvt 1, 2 or 4)</td>
<td>Saint-Saens</td>
</tr>
<tr>
<td>Fantasy Pieces, Op. 73 (piece 2 Or 3)</td>
<td>Schumann</td>
</tr>
<tr>
<td>Concerto No. 1 in F (mvt 1)</td>
<td>Stamitz</td>
</tr>
<tr>
<td>Concerto No. 3 In Bb (2 mvts)</td>
<td>Stamitz</td>
</tr>
<tr>
<td>Concertino in E-flat, Op. 26</td>
<td>Weber</td>
</tr>
</tbody>
</table>
### GRADE 6

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hillandale Waltzes (theme &amp; 4 of 8 variations)</td>
<td>Babin</td>
</tr>
<tr>
<td>Sonata (mvt 1)</td>
<td>Bernstein</td>
</tr>
<tr>
<td>Sonata No. 1 in F Minor, Op. 120 (mvt 1 or 4)</td>
<td>Brahms</td>
</tr>
<tr>
<td>Sonata No. 2 in E-flat Major, Op. 120 (mvt 1 or 3)</td>
<td>Brahms</td>
</tr>
<tr>
<td>Clarinet Concerto, Op. 31 (1st mvt)</td>
<td>Finzi</td>
</tr>
<tr>
<td>Sonata (mvt 1 or 3)</td>
<td>Hindemith</td>
</tr>
<tr>
<td>Sonatina</td>
<td>Martinu</td>
</tr>
<tr>
<td>Concerto in B-flat, Kv. 622 (mvt 1 or 3)</td>
<td>Mozart</td>
</tr>
<tr>
<td>Sonata (1 mvt)</td>
<td>Poulenc</td>
</tr>
<tr>
<td>Introduction, Theme and Variations</td>
<td>Rossini</td>
</tr>
<tr>
<td>Grand Duo Concertante, Op. 48 (mvt 1 or 2)</td>
<td>Weber</td>
</tr>
<tr>
<td>Concerto No. 1 in F Minor Op. 73 (mvt 1 or 3)</td>
<td>Weber</td>
</tr>
<tr>
<td>Concerto No. 2 in Eb Major Op. 74 (mvt 1 or 3)</td>
<td>Weber</td>
</tr>
<tr>
<td>Fantasia and Rondo (op. 34)</td>
<td>Weber</td>
</tr>
</tbody>
</table>

### GRADE 7

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vierstucke Fur Klarinette (pieces, 4, Op. 5)</td>
<td>Berg</td>
</tr>
<tr>
<td>Bucolique</td>
<td>Bozza</td>
</tr>
<tr>
<td>Clarinet Concerto</td>
<td>Copland</td>
</tr>
<tr>
<td>Premiere Rhapsodie</td>
<td>Debussy</td>
</tr>
</tbody>
</table>
### Method Books

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complete Method for Clarinet Op 63</td>
<td>Baermann</td>
</tr>
<tr>
<td>Complete Celebrated Method for the Clarinet</td>
<td>Klose</td>
</tr>
<tr>
<td>Complete Method</td>
<td>Langenus</td>
</tr>
<tr>
<td>Metodo</td>
<td>Lefevre</td>
</tr>
</tbody>
</table>

### Etude Books

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 Caprices</td>
<td>Cavallini</td>
</tr>
<tr>
<td>Etudes Progressive et Melodique</td>
<td>Jeanjean</td>
</tr>
<tr>
<td>17 Staccato Studies</td>
<td>Kell</td>
</tr>
<tr>
<td>416 Progressive Studies</td>
<td>Kroepsch</td>
</tr>
<tr>
<td>Finger Food</td>
<td>Mandat</td>
</tr>
<tr>
<td>Modern Daily Studies</td>
<td>Opperman</td>
</tr>
<tr>
<td>Velocity Studies</td>
<td>Opperman</td>
</tr>
<tr>
<td>32 Studies</td>
<td>Rose</td>
</tr>
<tr>
<td>40 Studies</td>
<td>Rose</td>
</tr>
<tr>
<td>24 Studies in all Tonalities</td>
<td>Stark</td>
</tr>
</tbody>
</table>
Discography

Robert Marcellus

- Mozart Clarinet Concerto K.622; Cleveland Orchestra, George Szell conductor. Sony Music

Harold Wright

- Schumann Fantasy Pieces op.73 and Brahms Sonata op.120 1 & 2; Peter Serkin piano. Boston Records
- Brahms Clarinet Quintet op.115 and Mozart Clarinet Quintet K.581; Boston Symphony Chamber Players. Phillips

Karl Leister

- Spohr Clarinet Concerti, 1-4; SWR Stuttgart Radio Symphony Orchestra; Rafael Fruhbeck de Burgos. Orfeo
- Weber Clarinet Quintet in B flat Major op.34; Vienna String Quartet. Camerata

David Shifrin

- Mozart Clarinet Quintet K.581 and Mozart Clarinet Concerto K.622; Chamber Music Northwest; Mostly Mozart Festival Orchestra, Gerard Schwarz conductor. Delos

Benny Goodman

- Benny Goodman Collector’s Edition: Bernstein, Copland, Stravinsky, Gould, Bartok; Columbia Symphony Orchestra; Joseph Szigeti violin and Bela Bartok piano. Sony
Ricardo Morales

- French Portraits: Messager, Widor, Cahuzac, Poulenc, Chausson, Saint-Saens, Bozza, Debussy; Michael Chertok piano. Boston Records

Louis Cahuzac

- Les Grands Maitres de la Clarinette, Volume 1; Lily Laskine harp. Dante Records Lys

Martin Frost

- Hindemith Clarinet Concerto; Malmo Symphony Orchestra, Lan Shui conductor. Bis
- Crusell Clarinet Concerti; Gothenburg Symphony Orchestra, Otto Kamu conductor. Bis

Henri Bok

- Worlds of Bass Clarinet, Contemporary Classical Music; Globe