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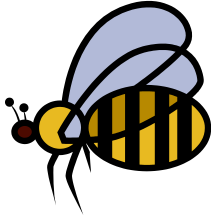


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What do you want to learn???

In this packet:

- Articulations – bumblebee exercise (pg. 2)
- Altissimo – the secrets nobody else will tell you (pg. 3)
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Bumble-Bee Exercise

Called the bumble-bee exercise because the buzzing sound created while a room full of students perform this exercise sounds like a swarm of bees.

The bumble-bee exercise teaches you what part of the tongue to use to touch the reed (tip of tongue) and how it feels to touch the reed correctly.

If you could put a camera in someone's mouth while they articulate correctly, then play the video in slow-motion, this exercise would be that video.

Preparatory Activity:

1. Stick your tongue out and point it. Touch the tip of your tongue with your finger.
2. Put your finger in your mouth. Tap your fingertip with the tip of your tongue.
3. Stick your tongue out and point it. Touch just below the tip of your reed with the tip of your tongue.
4. Put the mouthpiece in your mouth. Tap just below the tip of your reed with the tip of your tongue.

Bumble-Bee Exercise:

Play "haaaaaa" with no articulation on an open G. While your holding this note, lightly touch the pointed tip of your tongue to just below the tip of the reed. Keep pushing air through the instrument. Lightly remove the tongue from the reed. Continue this several times in a slow, steady tempo. If it tickles your tongue, you're doing it correctly.

After mastering the exercise on an open G, try it with 4th line D, G above the staff, altissimo C, and altissimo F. The higher the note, the harder to master! (requires lighter tip of tongue)

Troubleshooting

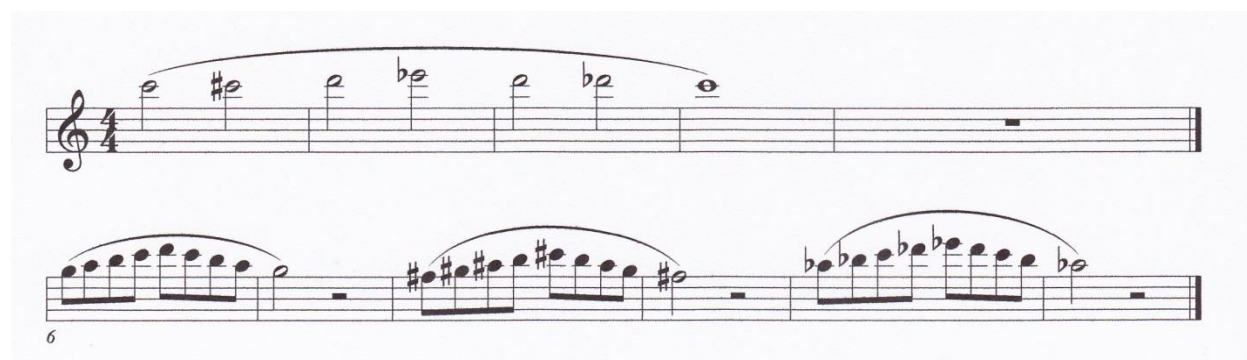
If your instrument stops responding, one or more of the following things is going on:

- You're not physically pushing the air through the instrument hard enough. Push the air through the instrument.
- You're too far back on your tongue. Move to the tip of the tongue.
- You're using too much tongue. Only use the very pointed tip of your tongue.
- You're pressing the reed too hard. Approach the reed lightly, and hold your tongue on the reed lightly.
- You're 'rebounding' as you push off the reed, like jumping up on a trampoline. Rather than pushing off the reed, simply remove your tongue from the reed.

Top Secret Tips for Altissimo

To effectively cross the break from Clarion to Altissimo, it is very important to remember the following:

1. Do not bite the reed. Do not tighten up, or anything else that suggests putting more upward pressure on the reed.
2. Think "oh" for C#, D, and Eb. Think "ee" for E and higher.
3. Follow all the PACCTT rules (Posture, Air, Chin, Corners, Tongue, and Thumb). Lots of fast air, strong corners, pointed chin, correct tongue position, using tip of tongue to articulate, and pushing up with right thumb are key to success with altissimo!
4. If your reed is too soft, you will sound like Squidward – your altissimo will not respond, or it will sound whiney and flat.



The only way to know for sure if you should add your right hand pinky Ab/Eb key for high D is to check it with a tuner.

If your D is in tune or sharp, do not add the Ab/Eb right-hand pinky key.

If the pitch is low, add it.

Everyone adds the Ab/Eb right-hand pinky key on altissimo Eb/D#.

Clarinet Embouchure

How to sound good

Clarinet Embouchure is how one holds the instrument with the mouth and face.

For good tone and control, I recommend remembering the following:

P

Posture

A

Air

C

Chin

C

Corners

T

Tongue

T

Thumb

Posture means sitting on the edge of your chair, feet flat on the floor, knees bent at a 90° angle, shoulders up-back-drop, head level, elbows slightly away from your body. The bell of the instrument should be about even with your knees, but this may need to be adjusted slightly, depending on your height.

Air means taking a large breath from your diaphragm and physically pushing the air through the instrument. If it just feels like normal breathing, your reed is too soft.

Chin means pointing the chin down and away from the reed in order to remove excess upward pressure from the reed. The bottom lip should be spread over the bottom teeth like you're putting on chapstick.

Corners means having strong, solid corners of your mouth. To build these muscles, think about them being strong as you play. Practice your embouchure away from the instrument, look in the mirror, and use your finger to feel your corners for strength.

Tongue means both tongue position and how you touch the reed with your tongue. Both will affect tone. Generally, tongue position should be "ee" for low notes, and "oh" for high notes. When articulating, generally use the very pointed tip of the tongue to lightly tap just below the tip of the reed.

Thumb means push up with your right thumb. This helps the response of the high notes, and improves tone and intonation.

How do you get 2 Clarinets to Play IN TUNE??

If you answered “shoot one of them,” you are wrong. That only applies to piccolos.

Instead, follow these simple tuning rules for clarinet.

1. Make sure your reed is hard enough. A reed that is too soft offers little resistance, and will cause you to play flat (and have response issues, especially on high notes). On the flip-side, a reed that is too hard can make you play sharp, and you will sound stuffy and “airy”, and will be working way too hard to play the instrument.
2. Make sure you are following PACCTT. Poor posture, little air support, an E tongue position in the clarion register, articulations with the middle or back of the tongue, and not pushing up with the right thumb *are all common causes of flatness.*
3. If you are following the above guidelines, then you are ready to tune!
 - Warm up your instrument. Use your hands to warm all the parts of the instrument, and blow warm air into the instrument. This is necessary, since the pitch of your instrument will change after you are warmed up.
 - Start with your instrument pushed all the way in at all the joints. Play an Open G (concert F). If you are sharp, pull out at the barrel, where the barrel connects to the upper joint. Keep doing this until you are in tune. If you are flat, re-check your compliance with steps 1-2. If you know you’re good with these, use your hands to warm all the parts of the instrument, and blow warm air into the instrument. Try again. If your pitch is still low, make sure your mouthpiece is not a Vandoren M series, or another mouthpiece that tends to bring people’s pitch down.
 - Once your open G is in tune, you are half-way there. Now, play your third-space C. If you’re in tune, then you’re done. If you’re sharp, pull out a hair at the center joint and/or your bell (where the bell attaches to the lower joint). Repeat this process until you’re in tune.



Troubleshooting: Tips for Improving Your Clarinet Section

by Shawn Goodman

What You're Hearing or Seeing	What Clarinetist is Probably Doing	How to Remedy the Problem	Tips to Implement Remedy
Tonguing sounds 'heavy' or 'plosive'	Using middle of tongue to articulate	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Using "k" syllable in back or roof of mouth	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
Hearing vocalization when articulating	Using throat to articulate	Have Clarinetist use Tip of Tongue to Articulate	"Hoootooooootootoo" for uninterrupted airstream; Bumble-Bee exercise
Can't articulate quickly	Using middle of tongue to articulate	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Using "k" syllable in back or roof of mouth	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Using throat to articulate	Use Tip of Tongue to Articulate	"Hoootooooootootoo" for uninterrupted airstream; Bumble-Bee exercise
	Tongue is moving too far from the reed	Focus on keeping tip of tongue closer to reed	Experiment with keeping tongue too close to the reed, then find a happy medium
Sound is 'winey' and flat	Reed is too soft or too old	Use a harder or newer reed	If new reed's not available, move reed up on the mthpc so tip of reed is just above tip of mthpc
	Puffing cheeks	Make corners strong	have student see puffing by looking in a mirror
	Tongue position is too low	Think "ee" while playing	
Sound is 'thin', 'reedy', and constricted	Not enough mouthpiece in the mouth	Push up with right thumb	try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing

	Too much lip in mouth	Roll bottom lip out a bit	Make sure that about half of the fleshy part of the bottom lip is showing while playing, and that the corners are firm
	Too much upward pressure / biting	Point the chin down and away from reed	practice embouchure without instrument; hold embouchure while starting note with no articulation
Sound is airy and/or hard to blow	Reed is too hard	Use a softer or older reed	Break a new reed in by gently massaging the heart of the reed.
	Bottom lip is too relaxed	Make bottom lip flat	Pull corners back and point chin down to flatten bottom lip. (smile)
	Reed is too low on the mouthpiece	Look at the reed placement	move the reed up so the tip of the reed is even with the tip of the mouthpiece
	Air is leaking out of corners of mouth	Make corners of mouth strong	sometimes "airy" sound is sound of air coming from corners of mouth outside the mthpc. Weak embouchures / low endurance cause this
	Instrument has a leak	Check for leaks	
	Poor posture / weak airstream	Watch student	Sit up, feet flat on floor, curved small of back, shoulders up back and drop, big breath, push air
	Reed is damaged (split / broken)	Look at the reed	Get a new reed if needed
High notes won't come out	Reed is too soft or too old	Use a harder or newer reed	If new reed's not available, move reed up on the mouthpiece so tip of reed is just above tip of mouthpiece
	Not enough mouthpiece in the mouth	Push up with right thumb	try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing "Hoootooooootootoo" for uninterrupted airstream
	Using throat to articulate	Use Tip of Tongue to Articulate	Bumble-Bee exercise
	Not putting top teeth on mouthpiece	Put top teeth on mouthpiece	practice embouchure without instrument

	Using middle of tongue to articulate	Use Tip of Tongue to Articulate	hold embouchure while starting note with no articulation Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Using "k" syllable in back or roof of mouth	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
High notes sound thin and constricted	Not enough mouthpiece in the mouth	Push up with right thumb	try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing
	Too much upward pressure / biting	Point the chin down and away from reed	practice embouchure without instrument; hold embouchure while starting note with no articulation
	Poor posture / weak airstream	Watch student	Sit up, feet flat on floor, curved small of back, shoulders up back and drop, big breath, push air
High notes don't respond immediately	Not enough mouthpiece in the mouth	Push up with right thumb	try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing "Hoootoooooo" for uninterrupted airstream;
	Using throat to articulate	Use Tip of Tongue to Articulate	Bumble-Bee exercise
	Reed is too soft or too old	Use a harder or newer reed	If new reed's not available, move reed up on the mouthpiece so tip of reed is just above tip of mouthpiece
	Using middle of tongue to articulate	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Using "k" syllable in back or roof of mouth	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise
	Puffing cheeks	Make corners of mouth strong	Have student see puffing by looking in a mirror
	Not coming off throat tone A key quick enough	Use side/edge of finger to press A key	practice rolling/tilting to and from A to other notes involving first finger

	<p>Not enough mouthpiece in the mouth</p> <p>Too much upward pressure / biting</p>	<p>Push up with right thumb</p> <p>Point the chin down and away from reed</p>	<p>try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing</p> <p>practice embouchure without instrument</p> <p>hold embouchure while starting note with no articulation</p>
"Crinkle Chin"	Too much upward pressure / biting	Point the chin down and away from reed	practice embouchure without instrument; hold embouchure while starting note with no articulation
<p>Altissimo notes are flat</p> <p>(Altissimo notes are flat)</p>	<p>Reed is too soft or too old</p> <p>Tongue position is too low</p> <p>Puffing cheeks</p> <p>Not enough mthpc in the mouth</p> <p>Not putting top teeth on mouthpiece</p> <p>Not pressing right-hand top pinky key</p> <p>Bottom lip is not spread flat over bottom teeth, sides of bottom lip are visibly bulging out</p>	<p>Use a harder or newer reed</p> <p>Think "ee" while playing</p> <p>Make corners strong</p> <p>Push up with right thumb</p> <p>Put top teeth on mouthpiece</p> <p>Add right-hand top pinky key</p> <p>Spread bottom lip, tighten corners</p>	<p>If new reed's not available, move reed up on the mthpc so tip of reed is just above tip of mthpc</p> <p>have student see puffing by looking in a mirror</p> <p>try gently pulling instrument while student's playing; try gently pushing instrument up while student's playing</p> <p>practice embouchure without instrument;</p> <p>hold embouchure while starting note with no articulation</p> <p>Pretend to put on chapstick. Hold that position, make corners "strong", and practice playing an open G with no articulation to hold the embouchure</p>
Clarion is flat, throat tones are sharp	Bottom lip is not stretched flat over bottom teeth	Smile, think strong corners	Smile and point chin. Make sure that about half of the fleshy part of the bottom lip is showing while playing, and that the corners are firm
Excessive Squeaking	Using middle of tongue to articulate	Use Tip of Tongue to Articulate	Feel tip of reed with tip of tongue; Bumble-Bee exercise

	<p>Literally biting the reed with teeth</p> <p>Not completely covering necessary holes</p> <p>Too much mouthpiece in mouth</p> <p>Reed is damaged (split or broken)</p>	<p>Roll bottom lip over bottom teeth</p> <p>Cover necessary holes one hole at a time</p> <p>Use less mouthpiece</p> <p>Look at the reed</p>	<p>practice embouchure without instrument; hold embouchure while starting note with no articulation</p> <p>close your eyes while covering holes one at a time to feel each hole under each fingertip; make sure student's fingers are wide enough to cover holes</p> <p>Only take in mthpc to where the mthpc lay curves back away from reed. Look at the sideview to find that spot.</p> <p>Get a new reed if needed</p>
Hearing other notes between notes	<p>Using wrong fingerings</p> <p>Not coming off throat tone A key quick enough</p> <p>Not moving all fingers at the same time from note to note</p>	<p>Watch student's fingers</p> <p>Use side/edge of finger to press A key</p> <p>Watch student's fingers</p>	<p>Make sure students are using fingerings that make sense for the passage, i.e. Chromatic fingerings when appropriate, etc.</p> <p>practice rolling/tilting to and from A to other notes involving first finger</p> <p>Practice moving fingers only without blowing air, then add air, then add producing a sound</p>
"Twangy" pitch change at beginnings of notes, most noticeable in upper register	<p>Moving jaw when articulating</p>	<p>Jaw is starting in a position that is too closed</p>	<p>Open jaw more, think "oh". Practice without instrument: create open "oh" mouth, place edge of index finger vertically over mouth, only move tongue to say "da da da da"</p>
Trouble crossing the break quickly	<p>Not coming off throat tone A key quick enough</p> <p>Fingers are lifting too far from the instrument</p> <p>Biting the reed / too much upward pressure from jaw</p> <p>Not keeping extra fingers down on throat tones (not using "covered fingerings")</p>	<p>Use side/edge of finger to press A key</p> <p>Keep fingers close to keys; use less energy</p> <p>Point chin down and away from the reed</p> <p>Keep right hand down on throat tones Ab, A, and Bb</p>	<p>practice rolling/tilting to and from A to other notes involving first finger</p> <p>hold your hand over student's hand while they lift fingers helps them feel when they move to far; also have them watch in a mirror</p> <p>Practice embouchure without instrument, practice holding embouchure and starting note without articulation</p> <p>Experiment with intonation/tone and ease of movement with different covered finger combinations</p>

	<p>Moving unnecessary fingers when adding register key, causing fingers to come off holes or hit extra keys</p> <p>Thumb or ring fingers aren't covering holes</p> <p>Hitting Ab throat tone key with left-hand index finger</p>	<p>Relax hands; minimal movement / from note to note</p> <p>Think "soft palms", close eyes, put 1 finger down at a time</p> <p>Relax the grip on the instrument</p>	<p>practice 12th jumps with eyes closed to relax and focus on only tilting the thumb to add register key</p> <p>practice 12th jumps with eyes closed to relax and focus on only tilting the thumb to add register key</p> <p>Think "soft palms" to relax the left hand, the only tension should be the right thumb muscle pushing up.</p>
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