

The ABCs of the Clarinet Ts: Tone, Technique and Tongue

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- I. Tone
 - A. Embouchure
 - 1. Lower lip placement
 - 2. Jaw pressure
 - B. Tongue position
 - 1. Register slurs
 - 2. Pitch and the relationship to tone quality
 - C. Air speed

Exercises for improvement: long tones

Band excerpt: First Suite in E-flat, Intermezzo (Holst)



Results: improved pitch and tone quality, better projection, tonal consistency across registers

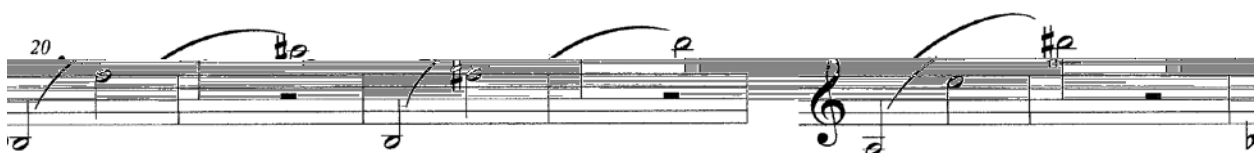
- II. Technique
 - A. Hand position
 - 1. Left hand index finger and thumb
 - 2. Right hand index finger and thumb
 - 3. General shape
 - B. Going over the break
 - 1. Appropriate exercises
 - 2. Right hand preparation

Exercises for improvement: right hand preparation in scales



- C. Altissimo production
 - 1. Half-hole
 - 2. Rolling index finger

Exercises for improvement: high register slurs



Band excerpt: *Festive Overture*

Exercises for improvement: daily tonguing exercises

The image displays three staves of musical notation for daily tonguing exercises. The first staff is marked with a '0' and contains a sequence of notes with a 'p' dynamic marking. The second staff is marked with a '3' and shows a triplet of notes. The third staff is marked with a '6' and contains a sequence of notes with a 'p' dynamic marking. The notation includes various note values and rests, designed for articulation practice.

Band excerpt: March from *Symphonic Metamorphoses* (Hindemith/Wilson)

The image shows a band excerpt from the March from *Symphonic Metamorphoses* by Paul Hindemith, arranged by Wilson. It features three staves of musical notation. The top staff includes a key signature change to two flats (B-flat and E-flat) and a tempo marking of 'Moderato'. The notation consists of a series of notes with stems, likely representing a specific instrument's part, showing various articulation and dynamics.

Results: less tongue "noise" or undertones, lighter articulation in all registers, pitch stability