**Citation:**  Maloney, Timothy. *The Clarinet Embouchure*. Canadian Winds, Fall 2010, p. 31.

**Article Title:** *The Clarinet Embouchure*

**Author:** Timothy Maloney

**Magazine or Journal Title:** Canadian Winds

**Instrument**: Clarinet

**Summary:**

1. Single-lip embouchure
   1. This is of the French school of clarinet playing
   2. No air should leak from the corners of the mouth or form pockets in the cheeks or below the bottom lip.
   3. Tips for setting up the embouchure
   4. Make sure the reed is not contributing to any problems by being too hard, too dry, or incorrectly placed on the mouthpiece
2. Embouchure do’s and don’ts
   1. Too much lower lip turned over the teeth will interfere with the free vibration of the reed
   2. Too little lower lip turned over the teeth can result in lack of control of the sound
   3. Biting or clamping down hard on the mouthpiece with the upper teeth may cause the teeth to loosen and move, and inflicts enormous wear and tear on the mouthpiece
   4. Too much pressure from the lower teeth or lip can also prove painful, and sometimes interferes with the reed’s ability to vibrate freely
   5. Too much or too little mouthpiece in the mouth can affect the tone quality and control of the notes being played
   6. The jaw should not move when tonguing
   7. Other do’s and don’ts
3. Double-lip embouchure
   1. Oboists share this embouchure
   2. This embouchure has some drawbacks
      1. Looser grip on the mouthpiece
   3. Many professionals use this embouchure