

web-based management  
for  
successful music teachers

**Student Records:**

- \* Inventory Control
- \* Uniform Assignments
- \* Library Organization
- \* Parent Communication

**Easy Financial Management:**

- \* Fundraising Ledgers
- \* Trip & Fee Collection
- \* Booster Club Accounts
- \* Online Payments & Statements

**AND SO MUCH MORE:**

- \* Grade Book
- \* Event Management
- \* Barcode Scanning
- \* Seating Charts
- \* Built-In Recording Studio

for a free trial of the  
complete program, please visit:  
[www.charmsoffice.com](http://www.charmsoffice.com)  
214-556-1912

**ROVNER  
P·R·O·D·U·C·T·S**

**NEW FOR 2011!**

**SERIES**

**EXTREME PERFORMANCE  
EXCEPTIONAL RESONANCE  
EXACTING INTONATION  
EXTRAORDINARY, PATENTED  
MASS LOADED TECHNOLOGY!**

**ALL NEW MODEL!** **MADE IN THE USA!**

**VERSA-X**

**MOVE UP TO OUR  
NEXT GENERATION  
PRODUCTS!**

(U.S. Patents #7,863,509 and #5,998,715)

TIMONIUM MD 21094 USA  
410-252-7750  
[WWW.ROVNERPRODUCTS.COM](http://WWW.ROVNERPRODUCTS.COM)  
[WWW.FACEBOOK.COM/ROVNERPRODUCTS](http://WWW.FACEBOOK.COM/ROVNERPRODUCTS)

Woodwind Clinic

# Tips for Clarinetists

By Brent Coppenbarger

*Over many years of playing and teaching clarinet, I have come across a few helpful techniques and tricks.*

**Technique**

To form the embouchure, tuck a small amount of the center or tip of the upper lip under itself on the mouthpiece, but not under the teeth.

The upper lip should produce a clean line where it sits on the mouthpiece.

Whistle B $\flat$ 4 to identify the best tongue position for slurs within the staff.

Learn to change from the clarion register to altissimo smoothly. A good way to practice is by playing a high note to find the altissimo embouchure. Then without moving anything, play a



# Travel to Walt Disney World



## ... or Around the World

with Bob Rogers Travel since 1981

- Performance Tours
- Festivals
- Parades
- Cruises
- Clinics
- Bowl Games
- International
- Disney Parks



**BOB ROGERS TRAVEL**  
Group Travel Specialist

www.bobrogerstravel.com  
(800) 373-1423



MAKE A WISH



photo courtesy of New England Music Camp

passage that begins in the middle register and shifts to the altissimo register.

A good way to find the correct pressure on the reed is to play on the mouthpiece and reed while using a tuner. The correct amount of pressure should produce a concert C that is a bit sharp. If it produces a concert B, the embouchure is too loose, the reed is too soft, or too little breath is used to support the tone. These are the same problems that make high notes difficult to play and cause pitches to be flat. If the mouthpiece and reed produce a C# or D, then too much pressure is used and the instrument will sound sharp.

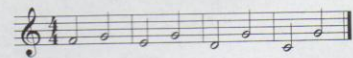
Move only the first half inch of the tip of the tongue to articulate. The tongue should form the shape used to produce the French vowel sound *eu*. This gives the tongue a solid form, as if it had a spine. To tongue on the reed with varying degrees of pressure, change between the syllables *tee*, *dee*, and *lee*.

Clarinetists should practice tonguing using just the mouthpiece and barrel with a tuner. If the pitch goes more than five cents flat during articulations, the jaw is probably moving with the tongue.

Pitches tend to go sharp at a soft volume; watch the intonation during

diminuendos. Soft passages require the same air pressure as loud passages, although the volume of air is smaller for soft playing. A crescendo requires increasing air pressure instead of loosening the embouchure. Think of blowing from the abdominal muscles through to the bell and slightly beyond.

Instead of sliding or rocking the left thumb off the thumb hole, it should move out and away from the hole as the other fingers do. Practice this exercise and focus on the thumb movement.



When playing softly from C5 to Bb5, lift the middle finger of the left hand for the Bb5 to create the fingering of Thumb-Register-1-3, (Right hand) 1-2-3-C key in the pinky.

To trill from G5 to A5, finger the G and trill the side Bb/Eb key in the right hand for the A.

Students should practice playing legato while standing, which tends to open the airway. Sitting leads to poor posture and tension, especially during long practice sessions. Poor posture, especially in the lower back, collapses the rib cage and lungs onto the abdominal muscles and impedes the smooth airstream required to play legato.