**Citation:** Kujala, Walfrid, *What I learned from the Clarinet*. The Instrumentalist, May 2013, Vol. 63, no. 10, pp. 36-39.

**Article Title:** *What I learned from the Clarinet*

**Author:** Walfrid Kujala

**Magazine or Journal Title:** The Instrumentalist

**Instrument**: Flute

**Summary:**

1. Kujala’s findings about the clarinet
   1. Compares the techniques (particularly related to tonguing) on the clarinet to the techniques used by flutists and piccolo players
   2. Walfrid Kujala is Professor Emeritus of Flute at the Bienen School of Music, Northwestern University
2. A new perspective on note releases
   1. Fast tempos make it necessary for the tongue to return to its starting position quickly in order to attack the next note on time
   2. The cessation of one note and the initiation of the ensuing note are virtually simultaneous
   3. Tonguing exercises provided on different syllables
   4. When performing detached ntoes at slower speeds, flutists and piccoloists have six additional techniques available to them for making note releases. These are:
      1. Stopping the air flow internally by quickly suspending the abdominal pressure
      2. Stopping the air flow internally by closing the glottis
      3. Stopping the air flow internally but at the same time adjusting the embouchure as if making a very quick diminuendo
      4. Stopping the air flow externally by sealing the lips
      5. Dissipating the air flow externally by a sudden and dramatic opening of the mouth by a quick lifting of the maxilla while the jaw remains in place
      6. Dissipating the air flow externally by quickly taking the instrument off the lower lip
   5. The advantages and disadvantages of using different syllables when tonguing
   6. Additional tonguing exercises