



Building Great Clarinetists: Teaching Tips & Literature

CLINICIAN:

Dr. Michael Dean

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Teaching Tips

1. Work on Embouchure and Articulation
 - A. Basic
 - B. Snow-Cone
 - C. 5 Tricks for both Embouchures.
 - D. Articulation

2. Always ARTC (Basics) See ARTC on Practice Tips & Routine handouts
 - A** - Approach & Attitude
 - R** - Relaxation (Mechanics & Air)
 - T** - Tone (Emb. & Articulation)
 - C** - Counting

3. Learn about Clarinet Specifics
 - A. "The Break"
 - B. Equipment (+Legere)
 - C. Recommended Resources
 - D. Other
 - E. Literature (see below)

Clarinet Literature

- A. Solos
- B. Ensembles

Summary - See Building Great Clarinetists Summary [i.e. "Stuff You Can Use"]

Questions & Answers

Building Great Clarinetists Summary “Stuff You Can Use”

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1. Keep learning about embouchure and articulation – try Snow-Cone Emb. and remember Syllables
2. Focus on Basics – Think ARTC (Approach/Attitude, Relaxation, Tone, Counting)
3. Three Quick Fixes: 1) “Don’t Pinch Corners of Reed – Keep Bottom Lip Flat”
2) “Project the Sound” 3) “More Air” (If you don’t know what to say, say this!)
4. Approach: Work on the “Mental Game.” Focus on what you control: Preparation and Effort. Check out Coach John Wooden’s Definition and Pyramid of Success, etc.
5. Relaxation: Think “Relax in your body/Concentrate in your mind” (Think it, Say it, Do it, Teach it, Teach it, Teach it, Teach it....) Teach good Habits.
6. Tone: Use Syllables to help embouchure, tone, articulation, etc. (Tew, Tee, Thea [theatre], Dee)
7. Counting: Clap it, Sing it, Yodel it, etc. (Note: Always yodel alone....) “If you can’t clap it, you can’t play it.”
8. Teach students how to practice (have a routine with a warm up, attention to basics, scales, sight-reading, etc.)
9. Sight-Reading: Teach students how to do it and make it a part of your and their routines.
10. Make sure students practice going over “The Break” every day as part of their practice routine.
11. Make sure students have good equipment (especially good mouthpieces, reeds, and ligatures). Each student should have a Legere or similar reed for emergencies, etc.
12. Learn about and collect good solos and ensembles – esp. class 2 and 3.
13. Have students participate in chamber music.
14. Expose students to good classical music regularly. (You will likely be the only one encouraging it.)
15. Work to consistently model expected behaviors – Check out the John Wooden books, websites, DVD, etc.

Practice Routine: Clarinet

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Warm-up

Pre-Playing Warm-up Stretches

Relaxation/Air (Balance)

Tone (Emb. & Articulation)

Long Tones (Projection)

Misc. Exercises (Over The Break, High C, High Notes, Tonguing, Legato Fingers, Octaves, Tuning, Reeds, etc.)

Scales

Chromatic

Major & Minor plus Arpeggios

Fully Diminished 7th Chords

Others (Whole-tone, Octatonic (a.k.a. Diminished), related to a work, etc.)

Music

Sight-reading/Transposition

Etudes/Studies

Solos

Ensemble Excerpts (Band, Orchestra, Chamber, etc.)

Improvisation/Jazz

[NOTE: A copy of this routine and the practice tips are available at clarinetmike.com/resources.]

Practice Tips A to Z

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- A. Always ARTC (Approach, Relaxation, Tone, Counting – “*Artsy!*”).
- B. Breaks. Practice in several short sessions (30-45 minutes) with breaks.
- C. Counting-Aloud Technique. See Lesson 5 of Leon Russianoff’s Clarinet Method, Book I.
- D. Double Articulation. Put two articulations of equal duration on each note of a passage.
- E. Enjoy your metronome, but don’t get addicted.
- F. Fingers Ahead. See Daniel Bonade’s short book, The Clarinetist’s Compendium.
- G. Go Slow at first (with ARTC), then Go Faster. Go SLOW!
- H. Hands! “If you can’t clap it, you can’t play it.”
- I. Intensity. Learn to stay focused. (“Relax in your body./Concentrate in your mind.”)
- J. Judge your playing soberly. Know what is “really going on” in your practicing.
- K. Kinko’s. Make study scores of piano part and old versions of your part.
- L. Look for patterns in the music. Find and mark scales, chords, etc. on your music.
- M. Make MUSIC!
- N. No distractions or interruptions while practicing.
- O. Organize your practice. Follow a good practice routine.
- P. Pay Attention to Pitch and Tuning. Get a tuner.
- Q. Quit if it hurts or you get overly upset.
- R. Recordings. Listen to CD’s, etc. for insights, but not too much (don’t copy!).
- S. Sit and Stand during practice.

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- T. Record yourself and listen to it. Be aware of how you actually sound (and look).
- U. Understand the words, symbols, etc. on the music. Look them up in a music dictionary.
- V. Variety. Spice up practicing by changing the routine (add jazz, etc.)
- W. Work on hard parts first. Break the music into sections.
- X. Examine the larger form. Notice what phrases, sections, etc. repeat.
- Y. Yodel or SING the music.
- Z. Zero in on Rhythm (pattern & pulse). “Rhythm First, Notes Second”

Building Great Clarinetists: Recommended Resources

- Bonade, Daniel. Clarinetist’s Compendium. Kenosha, WI: G. Leblanc, N.d.
Short, inexpensive book filled with this legendary clarinet teacher/performer’s ideas.
- Brymer, Jack. Clarinet. (Yehudi Menuhin Guides), London: Kahn & Averill, 2001.
Originally published in the 1970s, this book by one of the UK’s best clarinetists features his candid (and noteworthy) views on important clarinet issues.
- Burke, Kelly. Clarinet Warm-Ups. Medfield, MA: Dorn Publications, 1995.
Includes excellent pre-playing warm-ups (shoulders, arms, wrists, etc.) that can help reduce/prevent pain and injuries.
- Campione, Carmine. Campione on Clarinet. Fairfield, OH: John Ten-Ten Pub., 2001.
Recent book on clarinet playing and instruction from long-time member of Cincinnati Symphony & clarinet teacher at the Cincinnati College-Conservatory.
- Gingras, Michele. Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist. Lanham, MD: Scarecrow Press, 2004.
- Guy, Larry. The Daniel Bonade Workbook, 2nd Ed. New York: Rivernote Press, 2005.
- Hill, Andrew with John Wooden. Be Quick, But Don’t Hurry: Finding Success in the Teachings of a Lifetime. New York: Simon and Schuster, 2001.
Former TV executive explains Wooden’s principles. One of the best books on Wooden’s ideas.
- Kycia, Carol Anne. Daniel Bonade: A Founder of the American Style of Clarinet Playing. Captiva, FL: Captiva Pub., 1999.
About legendary clarinet teacher/performer based on interviews with former students.
- Lawson, Colin. Cambridge Companion to the Clarinet. Cambridge, UK: Cambridge Univ. Press, 1995.
Very important collection of clarinet essays; includes a chapter on teaching the clarinet.
- Marsalis, Wynton. Marsalis on Music: Tackling the Monster. New York: Sony, 1995. (Video)
Marsalis (with Yo-Yo Ma) presents a practical and fun look at practicing. Includes practice tips and terrific performances by Marsalis and Ma. Great for music classes.
- McKim, Debra. Joseph Allard: His Contributions to Saxophone Pedagogy and Performance. D.A. Dissertation, Univ. of N. Colorado, 2000. [Available at UMI. Order Number is 9983079]
Covers saxophone and clarinet teaching concepts of master teacher Joe Allard.

- Pino, David. The Clarinet and Clarinet Playing. Mineola, NY: Dover Publications, 1998.
Great book. Excellent information on fundamentals (including *relaxation*), clarinet history, music, etc.
Terrific fingering chart.
- Ridenour, Thomas. Educators Guide to the Clarinet, 2nd Ed. Denton, TX: Ridenour, 2002.
- Selected Clarinet Masterclasses from Editors of WINDPLAYER. Malibu, CA: WINDPLAYER, 1998.
- Stein, Keith. The Art of Clarinet Playing. Summy-Birchard, 1994. (originally published in 1958)
- Westphal, Frederick W. Guide to Teaching Woodwinds, 5th Ed. Dubuque, IA: Wm. C. Brown, 1990.
Excellent text on teaching all woodwinds.
- Wooden, John. Values, Victory, and Peace of Mind. Santa Fe Ventures/Jamison Prod., 2003. (DVD)
- Wooden, John and Steve Jamison. The Essential Wooden. New York: McGraw-Hill, 2006.