



# **The Advanced Clarinet Player**

**CLINICIAN:**

**Tye Ann Payne**

## **Texas Bandmasters Association 2017 Convention/Clinic**

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HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

# **Advanced Clarinet Playing**

## **Tye Ann Payne**

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**Great clarinet playing begins and continues always through fundamentals.**

**Teach to the most advanced players while bringing up the levels of all clarinet players.**

**Continue to develop and redevelop a higher standard in all aspects of playing.**

**Efficiency**: achieving maximum productivity with minimum wasted effort and expense.

**AIR** - One air stream plays all the notes. (easy in and travels out)

**TONE** - Clear, pure, easy to articulate, maintain through all registers.

**EMBOUCHURE** - Use steps that lead to a great embouchure

**REEDS** - Seek the strength of reed that meets your tone criteria. Simple adjustments can make huge differences in the way reeds play.

**HAND POSITION** - Find each individual's efficient hand position

**ARTICULATION** - Work toward an articulation that is clear and defined without being too light or too weighted.

**Use techniques to improve and maintain playing fundamentals while advancing technical and reading skills as well as having a complete understanding of all markings in the music.**

**The “even” exercise** (“I must do this exercise”) is used to develop the energy and timing of woodwind finger movement.

**The descending G scale for clarinet** isolates the two parts of articulation and prepares students for a great staccato style.

**3 note chromatic long tones adding “li li” articulation** utilizes all aspects of playing fundamentals and applies those fundamentals to every note on the instrument.

**“Official” long tones** work on playing the entire dynamic range maintaining tone and tuning.

### **Various comprehensive studies:**

**H. Klose’ Celebrated Method of the Clarinet** has an incredible amount of information including chromatic exercises, major and minor scales, and thirds and broken chords in all keys. There are also diminished chords and 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> interval exercises as well as treatises on many fundamentals and embellishments. The book is geared from the very first lesson to advanced playing.

**Carl Baermann’s Complete Celebrated Method for Clarinet (Grand Preparatory Exercises as Daily Studies)** has extended major and minor scales that are played through all three ranges of the clarinet. It also has broken chords and other interval exercises with variations of articulations.

**Selected Studies for Clarinet by H. Voxman** contains advanced etudes, extended range major and minor scales and arpeggios. It also has an excellent cadenza study.

**Artistic Studies Book 1 From the French School for Clarinet, edited by David Hite** is the book used for All-State and is comprised of the C. Rose compilation of etudes.

**Passage Studies for Bb Clarinet Books 1 &2 by Frederick Thurston** are two delightful books that use works of the great masters. The excerpts are not necessarily written for the clarinet but “lend themselves to the treatment of particular technical problems” of the clarinet.

**Selected Duets for Clarinet Volume 1 and Volume 2 compiled and edited by H. Voxman** are must haves to keep handy!

## **Suggested Literature on the PML for advanced or “advancing” students.**

**Class 2** (a great piece to introduce inexperienced players to solo playing)

**Giuseppe Tartini** Concertino (play the 1<sup>st</sup> and 2<sup>nd</sup> movements)

**Class 1** (less difficult of this class)

**Jean Xavier Lefèvre** Sonata No. 1 (play all)

**Giuseppe Tartini** Concertino (play any three movements)

**Johann Stamitz** Concerto in Bb (play 3<sup>rd</sup> movement)

**Franz Danzi** Sonate in Bb (play 1<sup>st</sup> movement)

**Class 1** (first experience with more difficult masterworks)

**Carl Maria von Weber** First Concerto (play 1<sup>st</sup> or 3<sup>rd</sup> movements)

**Johann Stamitz** Concerto in Bb (play 1<sup>st</sup> movement)

**Carl Stamitz** Concerto No 3 in Bb (play 1<sup>st</sup> or 3<sup>rd</sup> movement)

**Carl Stamitz** Concerto in F major (play 1<sup>st</sup> or 3<sup>rd</sup> movement)

**Johannes Brahms** First Sonata (play 1<sup>st</sup> movement or any two movements from the 2<sup>nd</sup>, 3<sup>rd</sup>, or 4<sup>th</sup>)

**Wolfgang Amadeus Mozart** Concerto (play 2<sup>nd</sup> movement)