

Name: _____

“Practice Partner”: _____

Period: (circle one): 1 2 6

Fertitta Middle School Band

8 day “Foundation Builder” checklist - CLARINETS

Mark / or ? Here

A	1	2	3	4
	5	6	7	8

A. Assembly and Set-up

- Grease corked parts. Keeping hands as close as possible, and always working back and forth as you push pieces together, assemble lower joint and bell. Assemble upper joint and barrel. Combine both larger pieces while pushing down “closed” circle key on upper joint.
- Assemble reed, ligature, and mouthpiece:
 - Tiny strip of black seen from front of reed
 - Very little reed sticking out from bottom of ligature
 - Turn ligature screws “firmly” until reed no longer moves
- Put Mouthpiece on top of barrel.

B				

B. Posture

- Feet flat on the floor.
- Back away from the chair, sit on most forward part of chair.
- Make sure back is straight at the bottom of your spine.
- Open your shoulders and have chest “puffed” out.
- Keep your head straight, check your chin position with your “L” hand.

C				

C. Right Hand Position

- Position right hand to the bottom of the instrument
- Center your thumb on the thumb rest between the tip of your thumb and your first knuckle.
- Curve your fingers slightly into a soft “C” shape.
- Relax muscles in fingers and wrist.
- Feel the entire circle covered with the “fingerprint” of the finger pad.

D				

D. Left Hand Position

- Position your left hand to the top of your instrument.
- Curve you fingers slightly.
- Keep your thumb straight, and check that thumb is at 45 degree angle (pointing to 2 o'clock).
- Keep your wrist straight.
- Feel the entire circle covered with the “fingerprint” of the finger or thumb pad.
- Keep fingers of both hands “hovering” over, but not covering the holes.

E				

E. Instrument Position

- Place mouthpiece in mouth without moving your head.
- Check that mouth piece enters up into mouth at approximately 45 degree angle.
- Position the right hand on the bottom of the instrument, and the left hand on the top.
- Position the clarinet to the center of your body at an angle that places the bell approximately between your knees.
- Position your elbows comfortably away from your body.

F				

F. Embouchure

- Stretch your lower lip against your lower teeth and draw chin muscles downward. Make “E” shape with lips and bring corners of lips forward to “Ooo” shape while keeping bottom lip thin.
- Check that chin is as “flat” as possible. Create concavity between lower lip and chin.
- Place your upper teeth on the top of the mouthpiece approximately 3/8-inch down from the tip.
- Create thin ribbon of lower lip cushion over bottom teeth (very little lip).
- Take full breath of air in through your mouth.
- Seal your lips around the mouthpiece with a firm inward pucker.

G				

G. Musical Articulation

- Form the embouchure.
- Take a full breath of air, and inhale the word “HOW” from the corners of your mouth.
- Seal your lips around the mouthpiece.
- Continuing the motion of the in-breath, immediately release the air though the instrument without stopping the air stream.
- Begin the note or sound with a “doo” articulation. Keep your jaw and embouchure still.
- Never end a note with the tongue stopping the air. Sounds should end with the taking of an inward breath. Keep embouchure firm until sound has stopped.

H				

H. Tone Quality

- The embouchure is well formed
- The tone started with the syllable “doo.”
- Tone quality and pitch resemble the model (from CD, or from instructor’s example).
- Posture promotes full breathing potential; hands and chin are positioned properly.