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Master of the most popular wooden wind instrument. Want to play the clarinet? No problem! This practical guide teaches you all the basic techniques you need to reproduce this popular wooden wind instrument alone or in group setting. The clarinet for teapots gives you the perfect introduction to play the clarinet. You'll start by learning how to properly hold the clarinet and move on to getting consistent sound, reading music, and playing songs in a variety of styles, including classical, pop, and jazz. Step-by-step instructions on finger placement, posture, and basic up-keep for tool tips on how to buy or rent a clarinet accompanying CD offers to play together recording each exercise featured in the book Are You? Note: CD-ROM/DVD and other additional materials are not included in the e-book file. Start your clarinet review for Dummies I was disappointed. Flute for Dummies was an excellent book with a wealth of practical, specific information, both graphic and written ... not so clarinet for teapots, which is often vague and poorly written. Art Center Music Clarinet For Dummies Author: David Etheridge Print, 368 pages, August 2010 ISBN: 978-0-470-58477-4 Master of the most popular wooden wind instrument. Want to play the clarinet? No problem! This practical guide teaches you all the basic techniques you need to reproduce this popular wooden wind instrument alone or in group setting. The clarinet for teapots gives you the perfect introduction to play the clarinet. You'll start by learning how to properly hold the clarinet and move on to getting consistent sound, reading music, and playing songs in a variety of styles, including classical, pop, and jazz. Step-by-step instructions on finger placement, posture, and basic up-keep for tool tips on how to buy or rent a clarinet accompanying CD offers to play together recording each exercise featured in the book Are You? Note: CD-ROM/DVD and other additional materials are not included in the e-book file. David Etheridge is a David Ross Boyd professor of clarinet, chairman of the Woodwind District, and a member of the Oklahoma Woodwind quintet at the University of Oklahoma. He has been teaching the clarinet for more than 45 years. Acquaintance. Part I: Set-up with basics. Chapter 1: So you want to play the clarinet. Chapter 2: Meet the clarinet. Chapter 3: Choosing the right clarinet for you. Chapter 4: Capturing the basics of musical notation. Chapter 5: Build, clean and care for the clarinet. Part II: One, two, and three: Getting started. Chapter 6: Getting your body, lungs and lips in play. Chapter 7: Playing Your First Chapter 8: Headline Below, Above, and In Between. Chapter 9: Playing between notes: Slurred and Tonguing. Chapter 10: Rise Above and Beyond High C. Part III: Above and Beyond: Basic Intermediate Methods. Chapter 11: Achieving the great tone of the clarinet. Chapter 12: Shaking it with vibrato, Glissandos, bends, and scoops. Chapter 13: Taking Your Fingers to the Next Level: Extra Fingerings. Chapter 14: Turbo Tonging and Faster Fingerings. Chapter 15: Set up for the right step. Chapter 16: Heading into the practice studio. Chapter 17: Refining Your Canes. Chapter 18: Getting expertise and exposure through the clarinet community. Part IV: Part Dozens. Chapter 19: Ten Insider Secrets of the Great Clarinet Game. Chapter 20: Ten (plus) clarinetists you need to hear. Part V: Apps, Appendix A: Finger charts. Appendix B: On CD. Index. This is, Part I Setting Up With Basics In This Part ... You can pick up any instrument and start playing it. Young kids do it all the time. They knock on piano keys, strum guitar, beat drums, blow into a pipe or harmonica, you name it. This approach, however, can be counterproductive, leading to damage to the tool, the acquisition of bad habits and a time-consuming trial by mistake. The best approach is to brush up the basics first. By grasping the basics, starting with the correct clarinet, knowing how to read music, and knowing how to handle and take care of your clarinet, you will learn how to play much more effectively without risking unnecessary damage to your clarinet. Consider the chapters in this part of your warm-up exercises. Here, I bring you up to speed on the basics; Help you choose the right clarinet for your needs; Show you how to read music; and identify appropriate methods for assembling, cleaning and caring for the clarinet. Chapter 1 So you want to play the clarinet in this chapter Getting past the seeming complexity of the clarinet Choosing the right clarinet for you and putting it together Bringing your entire body into a game of well-designed richer, fuller sound staging productive practice and scoring performance opportunities Whenever you're approaching a whole new experience, the learning curve can seem incredibly steep. You may not know what to expect, and you don't have the similar experience to form the basis for organizing and processing all the new information you are about to encounter. This chapter is designed to help with this - to get you past any lingering anxiety you might have a better start, bring you up to speed on the basics, and help you pack your brain around what you're going to experience. You are about to take your first step towards playing one of the most wonderful sounding musical instruments ever invented. Congratulations! So, without further ado . . . One... and two . . . And three... Overcoming the tone of the hole of anxiety I love to look at the face of the new clarinetist when he sees his for the first time. Times. Expression is a combination of zeal and terror - eager to learn to learn to play an instrument that sounds so absolutely cool and terrifying to see all these holes and all that metal. If you feel so right now, please stay calm. Don't head to the exits. Admittedly, all these holes and all that metal may seem overwhelming at first, but once you get your hands wrapped around the clarinet and your fingers in position, it all starts to make sense. Having a clear idea of the function of all these holes and metal can be enough to calm your nerves. What about all the holes? The clarinet is in a family of wooden winds, but in some ways it acts as it belongs in the row section. The sound of the clarinet is actually the result of an air column vibrating inside the clarinet and some distance outside the end of the instrument. By opening and closing various combinations of tone holes, you vary the length of that air column, just as the guitarist cuts the cord on her guitar by pinching the cord between her finger and the fret around the guitar neck. Changing the length of a vibrating air column equates to a change in the field or frequency of the note. (For more information on this column air thing, check out Chapter 2.) Thanks to all these tone holes and key register and other keys covered in the next section, the clarinet has one of the most extensive ranges of any of the wind instruments. This means that the clarinet can play more notes, from low to high, than almost any other wind instrument. How about all this metal? The clarinet has a lot of bling that may seem somewhat intimidating at first. Knowing the purpose of all this metal, you get a better assessment of it and it starts to feel less threatening. The next list is most of the metal: a metal insert on the left hole of the thumb under the register key prevents wear and does the best seal when the thumb closes the hole. The keys place certain tone holes within closer reach. When you play the clarinet, your hands pretty much remain motionless as your fingers move. That is, you do not need to move your hands up or down the clarinet very far to reach the keys. This is due to many keys on the clarinet. Instead of using your fingers to cover or reveal the tone of the hole, you press the keys that are closer to where your hands are, and those keys happen to be metal. Metal rings around some keys make it possible to close more tonal holes than you have fingers. The rings are connected to pads that close additional tone holes adjacent to the open tone holes that you see. You can see other parts of the clarinet decorated with metal. The ligature that clamps the cane to the mouthpiece is usually made of metal and you can see the metal rings bells (at the end of the clarinet) and near the joints where parts of the clarinet connect to each other. Clarinet trivia your clarinet is about to become one of your closest friends friends comrades, so you need to know something about him - how, where he came from, his favorite nickname, and the celebrity names he met throughout his existence. Brush on the following minutiae of the clarinet: The invention of the clarinet is usually attributed to Johann Christoph Denner, a well-known instrument manufacturer from Germany in the early eighteenth century. The clarinet is the second newest member of the wooden wind family. (The saxophone is the newest.) Even in school years actress Julia Roberts played a clarinet in a group. At the beginning of the film Jaws, which he is also directed, Steven Spielberg has a cameo appearance playing the clarinet in the orchestra. Handel and Vivaldi are the first of the great composers credited with writing music for the clarinet. The most famous clarinet solo takes place at the beginning of George Gershwin's Rhapsody in Blue. Musicians usually call the clarinet nicknamed licorice stick. The clarinet can't play chords - it only plays one note at a time. Former Federal Reserve Chairman Alan Greenspan acted as a professional clarinet/saxophonist in dance groups. By choosing a clarinet and putting it together before you can even think about playing the clarinet, you have to get your hands on one and put it together. The first part is actually the more complex of the two tasks because the choice is so wide. You can purchase a new or used clarinet or rent one, and many different shops and individuals sell clarinets. Clarinets are sold in music stores online and outside, in garage sales, at auctions, and through ads to name some of your options. The following sections touch these topics and refer you to other chapters in the book where you can find a lot more information and guidance. Choosing a clarinet When you are in the market for a clarinet, you have a lot to think about and plenty of options to do as noted in the next list. (Chapter 3, a chapter on purchases, covers most of these options, with the exception of the first, which is covered in Chapter 2.) When buying a clarinet, take into account the following factors: The type of clarinet, and other keys. In Chapter 2, I describe different types and which will probably be better for those just starting out. I also describe two different finger systems used on clarinets, so you don't get stuck with a clarinet you can't use. The quality: When buying a quality tool, the choice usually falls into one of the following three ranges: starter-top (for beginners), step up (for intermediate players), and money is not an object (for professionals). Chapter 3 reveals differences and trade-offs. Material: The main factor to consider is the material from which the clarinet is made. The choice comes down to three: plastic, wood, or greenline (wood/resin composite). All three are a good choice, depending on where you play, how gentle you are in handling the instrument, and the sound you are looking for. Chapter 3, I sing sing how to understand the material choice. Buying compared to renting: The issue of buying or renting a clarinet involves several factors, including the budget, the likelihood that the person who will play it will stick to it, and the actual condition of the instrument. (Turn to Chapter 3 for additional guidance.) New compared to used: The new clarinet is like a new car - once you drive it away from the party, it loses some value - so you can often find good used clarinets at affordable prices. In Chapter 3 I'll show you where to look and provide recommendations on choosing a new clarinet as well. Accessories: You can purchase custom parts for your clarinet separately to improve its sound and how well it responds. In Chapter 2 I mark the parts of the clarinet, and in Chapter 3 I open your options for replacement parts. Some build (and maintenance) required by the clarinet is not a single piece of tool. It has several parts and you have to put it together properly before you can play. Putting all the pieces together is a children's game (it's only six pieces), but doing it right without breaking something or causing unnecessary wear is a little more involved. Chapter 5 shows you how to properly assemble the clarinet and offers tips and tricks to make the process go as smoothly as possible. In Chapter 5, you will also discover the correct way to clean and store the clarinet, as well as some maintenance tips and information on finding a repairman to help fix the wear on the tool and any damage to it. Reading and understanding musical notation, even if you can play by ear, that doesn't help you much in doing the many exercises in this book because they are all written in musical notation. In short, you should be able to read music. If the clarinet is your second, third or fourth instrument, chances are you can already decipher the musical notation. You're one step ahead of the game. If you can't read music or need a refresher course, jump into Chapter 4 for a quick primer. When you play any wind instrument, you should be able to not only read the music, but also read and interpret the finger charts - schematic illustrations that show you the tone of the holes that need to be opened and closed to play a certain note. In other words, a chart with your fingers shows you where to put your fingers. Chapter 7 introduces you to a finger chart and shows you how to finger your first notes. Appendix A provides finger charts for all notes in the clarinet range. Getting physical with the clarinet Playing the clarinet gives the whole body a workout, especially if you are standing while playing. You have to keep your body just like that, breathe deeply, use almost every muscle of the mouth to direct the air flow into the mouthpiece, use the tongue Run and separate notes, and use your hands and fingers (and thumbs) to support the weight of the clarinet and play all the notes. I get tired of thinking about it. Fortunately, with good equipment and proper technique, you will not struggle with the clarinet or yourself to play notes, and physical activity will seem less burden and more joy. The following sections explain the basics of the game with the proper technique. In Chapter 6, I fill in all the details and offer additional recommendations and advice. Assuming that proper posture is a big part of what you need to do to take the right posture to play the clarinet to follow your mother's advice - stand up straight, don't slouch, and hold your shoulders back. Do it all in a natural and relaxed way and you're halfway home. To get home, keep your chin up. This serves two purposes. First, it prevents you from looking like a harp. Second, it keeps the airways more open. Think of your airways as a garden hose. Bend this hose in half and you cut the flow of water to a trickle. Keep the hose straight and the water gushes. To play a full range of notes on the clarinet, you need an unlimited flow of air. You don't get that when your chin is down and your trachea is pinched. Try it yourself. Breathe your chin up and then try to breathe with it down, almost touching your chest. If you have an anatomical anomaly, you breathe much more feely with your chin up. To encourage good posture, lift your music stand to the top of the note is at eye level. The music at the top is almost impossible to read if you let your chin drop or start slouching. You have to sit (or stand up) straight! Learn to breathe - right this time, once you're born, the doctor flips you upside down and slaps you on the fanny, so you take a big, deep breath and start crying like a fire truck. If that's how things went down after you were born, it was probably the deepest breath you've ever taken. Children, of course, breathe deeply. If you are like most people, from now on your breathing becomes more and more shallow. To play the clarinet well, you have to break the bad breathing habits you have acquired over the years and rediscover how to breathe properly. Breathing correctly means breathing with the diaphragm, not with the shoulders. Here's a quick way to check if you're breathing properly: 1. Lie on your back. 2. Put this book on your stomach. 3. Breathe deeply, watching the book and taking note of any other movements, such as in your shoulders. If the book was moving up and down and your back and shoulders remained motionless, you are in pretty good shape in terms of deep breathing, assuming you hold it when you stand or sit. If the book does not move, but the back and shoulders are done, do not worry. I'll show you how to fix it in Chapter 6, and how to breathe even deeper if you happen to pass this preliminary test. Keep your mouth to the right it looks so easy. You just insert the mouthpiece into your mouth and kick. Unfortunately, that's not all. To get any sound to come out of and produce quality sound, you have to form to form Maintain proper embossment - a whimsical French word that describes how you form your mouth around a wind tool mouthpiece. The correct embossment forms a good seal around the mouthpiece, so there is no air leakage when you are blowing and this allows parts of the cane to vibrate freely in your mouth. Here are the basics of proper embossment for the clarinet: Your lower teeth and lips join forces to create a very narrow ledge on which the clarinet cane rests. Smiling with the lower lip stretches the lips tightly against the lower teeth with only a fractional amount of the lower lip above the teeth. You don't talk with your lower lip in your mouth, so don't play the clarinet that way either. You turn your jaw forward, so when you close your mouthpiece around the mouthpiece you have about half an inch of cane in your mouth. (In Chapter 6, I'll show you the trick to make sure you have the proper amount of cane in your mouth.) Your upper teeth click down on the top of the mouthpiece a little further back on the mouthpiece than your lower teeth. This creates a balance-totter effect, causing pressure on the cane from the lower lip to start the cane vibration. See Compression Notes, applying a little leverage a little later in this chapter, to explain how it works. Your lips print around the mouthpiece to prevent the air from escaping as you kick. Frowning with the upper lip helps make this print. Maintaining proper embossment is crucial, so spend some time on it in Chapter 6. Delivery of fast air to the clarinet is like gas for the car's engine. Fast-moving air causes the cane to vibrate, which produces sound. No vibration, no sound. In addition, you use fast air to accent notes (make them louder) and create a crescendo to move from lower notes that can be produced with slower air to higher notes that require faster air. Air speed also contributes significantly to the creation of a good tone (see later section of The Development of a Richer Tone). Two components contribute to the production of fast air - the support of breathing and the shape of the inner part of the mouth. You have to breathe deeply to provide enough air and then position your tongue to control the concentrated flow of air on the cane. From the front of the tongue raised as someone picked it up with a pencil, it's like a snake to set the proper position of the tongue. This pushes the air more strongly on the cane. Don't let your cheeks puff. Your cheeks should be smuggled up to your teeth. Squeezing the notes, applying a little clarinet for dummies pdf, clarinet for dummies pdf download, playing the clarinet for dummies

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