

# DOWNLOAD PDF CLARINET DAMOUR AND ALTO CLARINET AND THEIR MUSIC

## Chapter 1 : Clarinet - Wikimedia Commons

*Keywords: clarinet d'amour, alto clarinet, G clarinet, bulb shape bell, flared bell, brass crook, Iwan MÅ½ller, Kraus, FranÃ§ois Gossec, Simon Mayr Oxford Scholarship Online requires a subscription or purchase to access the full text of books within the service.*

Clarion, clarin and the Italian clarino are all derived from the medieval term claro which referred to an early form of trumpet. According to Johann Gottfried Walther , writing in , the reason for the name is that "it sounded from far off not unlike a trumpet". The English form clarinet is found as early as , and the now-archaic clarionet appears from until the early years of the 20th century. The tone quality can vary greatly with the clarinetist, music, instrument, mouthpiece, and reed. The differences in instruments and geographical isolation of clarinetists led to the development from the last part of the 18th century onwards of several different schools of playing. The latter was centered on the clarinetists of the Conservatoire de Paris. The modern clarinetist has a diverse palette of "acceptable" tone qualities to choose from. The lowest concert pitch depends on the transposition of the instrument in question. Modern professional-quality bass clarinets generally have additional keywork to written C3. G6 is usually the highest note clarinetists encounter in classical repertoire. The middle register is known as the clarion register sometimes in the U. The top or altissimo register consists of the notes above the written C two octaves above middle C C6. The chalumeau register is rich and dark. The clarion register is brighter and sweet, like a trumpet clarion heard from afar. The altissimo register can be piercing and sometimes shrill. Acoustics[ edit ] Sound wave propagation in the soprano clarinet Sound is a wave that propagates through the air as a result of a local variation in air pressure. The production of sound by a clarinet follows these steps: Air is blown past the reed and down the instrument. In the same way a flag flaps in the breeze, the air rushing past the reed causes it to vibrate. As air pressure from the mouth increases, the amount the reed vibrates increases until the reed hits the mouthpiece. Each time the reed opens, a puff of air goes through the gap, after which the reed swings shut again. This is either at the closest open hole or at the end of the tube see diagram: This rarefaction wave travels back up the tube image 2. The rarefaction is reflected off the sloping end wall of the clarinet mouthpiece. The opening between the reed and the mouthpiece makes very little difference to the reflection of the rarefaction wave. This is because the opening is very small compared to the size of the tube, so almost the entire wave is reflected back down the tube even if the reed is completely open at the time the wave hits image 3. When the rarefaction wave reaches the other open end of the tube, air rushes in to fill the slight vacuum. The cycle repeats at a frequency relative to how long it takes a wave to travel to the first open hole and back twice i. This represents a repeat of the cycle times per second. Harmonics are caused by factors including the imperfect wobbling and shaking of the reed, the reed sealing the mouthpiece opening for part of the wave cycle which creates a flattened section of the sound wave , and imperfections bumps and holes in the bore. A wide variety of compression waves are created, but only some primarily the odd harmonics are reinforced. These extra waves are what gives the clarinet its characteristic tone. The bell at the bottom of the clarinet flares out to improve the tone and tuning of the lowest notes. Most modern clarinets have "undercut" tone holes that improve intonation and sound. Undercutting means chamfering the bottom edge of tone holes inside the bore. Acoustically, this makes the tone hole function as if it were larger, but its main function is to allow the air column to follow the curve up through the tone hole surface tension instead of "blowing past" it under the increasingly directional frequencies of the upper registers. Adjusting the angle of the bore taper controls the frequencies of the overblown notes harmonics. They will have an embouchure which places an even pressure across the reed by carefully controlling their lip muscles. The airflow will also be carefully controlled by using the strong stomach muscles as opposed to the weaker and erratic chest muscles and they will use the diaphragm to oppose the stomach muscles to achieve a tone softer than a forte rather than weakening the stomach muscle tension to lower air pressure. Covering or uncovering the tone holes varies the length of the pipe, changing the

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resonant frequencies of the enclosed air column and hence the pitch. This produces a note a twelfth above the original note. This means it cannot be reinforced and so would die away. The chalumeau register plays fundamentals, whereas the clarion register, aided by the register key, plays third harmonics a perfect twelfth higher than the fundamentals. The first several notes of the altissimo range, aided by the register key and venting with the first left-hand hole, play fifth harmonics a major seventeenth, a perfect twelfth plus a major sixth, above the fundamentals. The clarinet is therefore said to overblow at the twelfth and, when moving to the altissimo register, seventeenth. By contrast, nearly all other woodwind instruments overblow at the octave or like the ocarina and tonette do not overblow at all. The fifth and seventh harmonics are also available, sounding a further sixth and fourth a flat, diminished fifth higher respectively; these are the notes of the altissimo register. The highest notes can have a shrill, piercing quality and can be difficult to tune accurately. Different instruments often play differently in this respect due to the sensitivity of the bore and reed measurements. Using alternate fingerings and adjusting the embouchure help correct the pitch of these notes. Since approximately 1800, clarinets have been nominally tuned according to twelve-tone equal temperament. Older clarinets were nominally tuned to meantone. A skilled performer can use his or her embouchure to considerably alter the tuning of individual notes or produce vibrato, a pulsating change of pitch often employed in jazz. Special fingerings may be used to play quarter tones and other microtonal intervals. Stein, a Berlin musicologist, made a quarter-tone clarinet, which was soon abandoned.

## Chapter 2 : 12 Pop Hits - Clarinet [with accompanying Digital Download]

*Following his much-acclaimed *The Baroque Clarinet* and *The Clarinet in the Classical Period*, Albert R. Rice now turns his signature detailed attention to large clarinets - the clarinet d'amour, the basset horn, the alto clarinet, bass and contra bass clarinets.*

ML Clarinet construction, maintenance, etc. ML Clarinet music and playing, performance techniques, etc. Recommended Books Call Number: The Cambridge Companion to the Clarinet is a practical guide to the world of the clarinet. It offers students and performers a composite survey of the history and repertoire of the instrument from its origins to the present day, as well as practical guidance on teaching and playing from historical performance to contemporary techniques and jazz. Informed by the experience of distinguished professional players and teachers, this book makes an essential and stimulating reference book for all clarinet enthusiasts. The clarinet has a long and rich history as a solo, orchestral, and chamber musical instrument. In this broad-ranging account Eric Hoeprich, a performer, teacher, and expert on historical clarinets, explores its development, repertoire, and performance history. Looking at the antecedents of the clarinet, as well as such related instruments as the chalumeau, basset horn, alto clarinet, and bass clarinet, Hoeprich explains the use and development of the instrument in the Baroque age. The first half of the nineteenth century, a golden age for the clarinet, brought innovation in construction and great virtuosity in performance, while the following century and a half produced a surge in new works from many composers. The author also devotes a chapter to the role of the clarinet in bands, folk music, and jazz. The new edition has been completely rewritten, corrected where necessary, and updated. Rehfeldt has added the complete list of William O. It contains practical help on both the acquisition and playing of historical clarinets, while players of modern instruments will find much advice on style, approach and techniques which combine to make up a well-grounded, period interpretation. The book presents and interprets evidence from primary sources and offers suggestions for further reading and investigation. As the early clarinet becomes increasingly popular worldwide, this guide, written by one of the foremost interpreters of early clarinet music, will ensure that players at all levels - professional, students or amateurs - are fully aware of historical considerations in their performance. It takes considerable patience, hard work, and perseverance to achieve mastery on a musical instrument. Proper guidance is critical to success in music, and part of that guidance includes finding resources that provide up-to-date strategies for reaching your professional goals. In addition, Gingras supplies extra tips on such matters as college auditions, website design, and self-marketing. Advanced high school clarinetists, college-level clarinetists, and seasoned professionals will all find *More Clarinet Secrets* a valuable read. Rice illustrates how the introduction of large clarinets into chamber ensembles, wind bands, and opera orchestras was the result of experiments meant to address specific musical needs. Bach to Smetana who wrote for them.

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## Chapter 3 : Books - Clarinet Resources - LibGuides at Youngstown State University

*! 6! their!own!professional!!level!alto!or!bass!clarinet,!letalone!the!contraclarinets!!!If!you!do! not!have!the!resources!to!purchase!a!professional!!level!alto.*

The Clarinet The clarinet is a musical instrument with a single reed, cylindrical bore and a flared bell. It belongs to the group known as the woodwind instruments. The modern Clarinets are manufactured using the finest woods and with always-reliable key work, this gives performers the finest instruments to ply their trade with. The clarinet is one of the most flexible musical instruments both in sound and playing techniques. The modern clarinet uses a system of rings and keys, to allow the clarinetist fingers to play a wide range of note sounds. Clarinet shows quite different sounds in the different registers and more characteristic than any other wind instrument. Its dynamic or loudness ranges from practically unheard pianissimo to a hurting fortissimo, this range can only be achieved and louder by brass and saxophones. When playing quietly, the sound becomes soft and gentle instead of becoming weak. Clarinet is not really difficult to play. Like all the instruments it just takes a little practice to learn. History The invention of the first clarinet was attributed to Johann Cristoph Denner, a Nuremberg instrument maker, in the late 17 century. He was a famous woodwind instrument maker of the Baroque era. Instrument building was in the family as his father was a maker of game whistles and hunting horns. In Johann started his business as an instrument maker, his son then also became instrument builders. Some of his instruments still exist to this day. His early clarinets looked much like recorders, made in three parts and with the addition of two keys to close the holes. This instrument played well in the middle register with a loud, shrill sound, so it was given the name clarinetto meaning "little trumpet" from Italian word for trumpet, clarino and -etto. Original Denner clarinets had two keys, and could play a chromatic scale. However, the design of the clarinet was improved by the end of the eighteenth century by various makers that added more keys to get improved tuning, easier fingerings, and a slightly larger range. The two keys gave way to five or six, giving the instrument more pitch control. The clarinet developed further in the nineteenth century. Later models had a mellower tone than the originals. The most common arrangement of keys and holes on a clarinet was inspired by the Boehm system, developed by Theobald Boehm for the flute. The clarinet arrangement is however different than the original flute arrangement. The next major development in the history of clarinet was the invention of the modern pad. Because early clarinets used felt pads to cover the tone holes, they leaked air. This required pad-covered holes to be kept to a minimum, restricting the number of notes the clarinet could play with good tone. Description and Construction Clarinets also saxophones is instrument that use a single reed unlike the double reed use by oboe and bassoon. This reed is made from the cane of *Arundo donax*, a type of grass. However, all clarinet reeds are not created equally. Most seasoned players will tell you that simply changing the kind of reed you use can make a major difference in your sound. The clarinet mouthpiece is made out of a kind of hard rubber called ebonite. The mouthpiece is actually three pieces in one: The player slides the ligature over the mouthpiece and tightens it to secure the reed. The body of the instrument is made of hard wood, most early clarinets were made of boxwood or ebony, nowadays, African Blackwood which is sometimes called Grenadilla is use. Grenadilla has a higher relative density than boxwood, this property gives instruments made of it a rich and beautiful tone. Its black wood is often confused with Ebony, but not the same, this wood is capable of taking a high polish. Today new materials has emerged that uses Ivory powder and carbon fiber glued together with a special resin as a combined material that should have the same physical characteristics as wood, except that it is not cracking. Because of its powerful acoustic value, Grenadilla is the most suitable material for what musicians look for in a clarinet. The keys are usually made out of an alloy called German silver. This is made from copper, zinc, and nickel. It looks like pure silver, but does not tarnish. Some fine instruments may be made with pure silver keys, and expensive models are available with gold-plated keys. The key pads require cardboard and felt or leather. The bell is located at the bottom of the instrument, and is named after a musical bell. Types of Clarinet

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There are a variety of clarinet types including the piccolo clarinet, the E-flat clarinet, the soprano clarinet in D and C, the B-flat clarinet, the A clarinet, the basset clarinet, the basset-horn clarinet, the alto clarinet, the bass clarinet, and the contrabass and contra-alto clarinets. It is naturally used for solo and orchestral roles, and is also a major force in music for wind instruments. A very large repertoire of music is written for the Bb clarinet, so the instrument is the most common choice for beginning students, and it can also be a good crossover instrument, allowing players to easily pick up the saxophone or flute at a later time. The B-flat clarinet is about 60 cm. The next most common is the clarinet in A. The A clarinet is an essential orchestral instrument, and many solo pieces and chamber-music works have been written for it as well. It is only seldom used in music for wind instruments. The A and B flat clarinet are very similar in size only half a tone apart and both have the same bore diameter, so you will use only one mouth piece for both instruments. A neck strap is often used to take some of the weight off. Bass clarinets usually come in two variations. Some instruments will have a range to low Eb, with that lowest key on the bell, while others will have a range extending to a low C. While not as common as the soprano models, the bass clarinet does have a sizable repertoire, and it can be heard in classical, orchestral, jazz, and even pop music. Clarinet uses in music Clarinets are commonly used in the creation of chamber music in combinations such as the clarinet and piano, the clarinet, piano, and another instrument or vocals, the clarinet quintet which includes the clarinet and string quartet, and several others. The clarinet is a versatile member of the orchestra, the principal treble woodwind of the concert band and it was the last instrument to be included in the symphony orchestra. The clarinet is a transposing instrument, its part in the score is written at a different pitch from the one actually sounded. Sometimes the clarinet is used to balance the high sounds of the flutes or to add more middle voices to the woodwind section. Because of its versatile range, the clarinet is often featured to portray many different moods in orchestral pieces.

**Maintenance of your Clarinet** To keep your instrument in a good condition, you need to take good care of it in the right way. These are some ways you can rightly take care of your clarinet. When you are not using your clarinet, keep it closed in its case to help protect it and to prevent it from the possibility of damage. Also ensure you keep your reeds in a reed guard to allow them to properly dry out and to avoid any chipping or cracking. No gum or soft drinks before playing. Sugar mixed with saliva builds up on the pads and causes them to stick, making it difficult to play the instrument. After playing, take your reed off, squeeze the excess water out of it and place it in your reed guard. Because as you play, your clarinet do collect moisture inside from the warm air that is coming out of your mouth. If you do not clean this moisture out after each playing session, it can accumulate in your keypads and cause air leaks. The outside of the clarinet should also be wiped off with a clean cloth to remove fingerprints. This will stop your instrument from tarnishing and keep it in good working order. Make sure you clean your mouthpiece once a week using warm soapy water and your mouthpiece cleaning brush. This will sanitize the mouthpiece and also remove any foreign materials. Never use pliers or hammers on your instrument. Improper use of household tools is a common cause of unnecessary damage to instruments and do not leave a woodwind instrument in a hot car, or in your trunk. Extreme temperatures can damage your instrument.

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## Chapter 4 : Alto Clarinet Sheet Music, Music Books & Scores At Sheet Music Plus

*This book continues the stories presented in *The Baroque Clarinet* and *The Clarinet in the Classical Period*. Now attention is turned to large size clarinets—clarinet d'amour, alto clarinet, basset horn, bass clarinet, contra alto, and contra bass.*

In order from left to right: However, there are many differently-pitched clarinet types, some of which are very rare. They may be grouped into sub-families, but grouping and terminology vary; the list below reflects popular usage and compares it with systems advocated by a few influential authors. See separate articles for additional details. Octave clarinets — Very rare. Referred to as the alto in Commonwealth countries such as Canada. Referred to as the soprano in Commonwealth countries. D clarinet — Rare in the United States and western Europe. C clarinet — This instrument became practically obsolete in the orchestras of Europe and the United States in the early twentieth century. The inclusion of the C clarinet, however was not unusual in orchestral scores from the era of Haydn and Mozart right through to the early 20th century. Mahler certainly included them up until his fourth symphony. Much of the orchestral repertoire of Beethoven and Schubert requires the C clarinet. Since this was not always necessary or desirable for a first rate clarinetist, who could transpose easily between instruments and may not have wished to change from a warm to a cold instrument, the tendency has been to reduce, with the result that the usage of the C clarinet has gradually declined from the standard classical orchestra. Recently, however, the C clarinet is enjoying a resurgence, as there is now a renewed interest in playing older works on their authentic instruments. This applies to orchestral music and also to popular folk styles such as klezmer music. The clarinet in C is sometimes called for in clarinet choirs, often as a substitute for the oboe. It is required primarily in older, European classical music. The A clarinet is not used in band music. G clarinet — Also called a "Turkish clarinet". Primarily used in certain ethnic music. This type of clarinet is rare. A b flat basset clarinet — Most common type. Rendall includes no basset clarinets in his classifications. Shackleton has three in his collection: Basset horn — Alto-to-tenor range instrument with usually a smaller bore than the alto clarinet, and a range extended to low written C. F basset horn — Most common type. Rendall lists basset horns in G obsolete and F as tenors. Shackleton lists also basset horns in G and D from the 18th century. Referred to as the tenor in Commonwealth countries. Shackleton lists the F alto clarinet as obsolete. A bass clarinet — Very rare today, more common around C bass clarinet — Obsolete. The C bass clarinet is readily available. Bass clarinet pitched in C is obsolete, bass clarinet in Bb with an extension to low C, which is often called Low C bass, is readily available. Rendall groups these in baritone and bass. Contra-alto clarinet — An octave below the alto clarinet. Contrabass clarinet — An octave below the bass clarinet. Only three have been built. Only one was ever built. Neither Rendall nor Shackleton includes these in their classifications. Except for the saxophone, the other commonly-used woodwind instruments flute, oboe, English horn, bassoon are in C the English horn in F. Like the brass family, the variety of instruments used by composers has become more standardized. It is the "default" or generic clarinet. Next in popularity is the A clarinet. Every professional clarinetist playing classical music has one. It is neither frequently used nor unusual. In music since it is seen more often in band or wind ensemble music. It is used most often in band or wind ensemble music. All other varieties of clarinets are only used in older music preth century. Ernest Benn Limited, , pp. Macy accessed 21 February, grovemusic. A History of Large Size Clarinets, Oxford University Press, , pp. The Galpin Society Journal, Vol.

## Chapter 5 : Clarinet d'Amour and Alto Clarinet and Their Music - Oxford Scholarship

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## Chapter 6 : Clarinet | musical instrument | [www.nxgvision.com](http://www.nxgvision.com)

*List of Figures. Abbreviations, Conventions, Definitions, and Musical Notation. Introduction. 1. Clarinet d'Amour and Alto Clarinet and Their Music.*

## Chapter 7 : From the Clarinet D'Amour to the Contra Bass

*The alto clarinet is a woodwind instrument of the clarinet family. It is a transposing instrument pitched in the key of E  $\hat{a}^{TM}$ -, though instruments in F (and in the 19th century, E) have been made.*

## Chapter 8 : The Clarinet ~ Phamox Music

*The clarinet is a musical-instrument family belonging to the group known as the woodwind [www.nxgvision.com](http://www.nxgvision.com) has a single-reed mouthpiece, a straight cylindrical tube with an almost cylindrical bore, and a flared bell.*

## Chapter 9 : From the Clarinet D'Amour to the Contra Bass - Albert R. Rice - Oxford University Press

*Get this from a library! From the clarinet d'amour to the contra bass: a history of large size clarinets, [Albert R Rice] -- This is a study of the history and development of six large size clarinets including the clarinet d'amour, alto clarinet, basset horn, and bass clarinet.*