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Observed Internal Mechanisms of Clarinet Performance: Annotated Bibliography

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Woodwind instrumental pedagogy is a complex and broad field of study, and its traditions and misconceptions of teaching and playing are deeply ingrained in our modern methods of instrumental pedagogy. These lingering misunderstandings within our teaching traditions turn people away from the practice of instrumental music-making and hold others back from reaching their true potential. Comparing the observed physical realities of performing musicians with the physical effect produced by some of the most popular tools in clarinet pedagogy has revealed that the syllabic guide to pedagogy is not always using the most optimal syllables to guide students in the right direction. The misconceptions discovered include: not simply “raising the tongue” to voice higher notes, and “ti-ki” is not the most optimal syllable to explain the mechanics of double tonguing.

Webster, Gerald B., Frankie Kelly, and Jerry Voorhees. "Embouchure." Grove Music Online. 2001; Accessed 20 Nov. 2022. <https://www-oxfordmusiconline-com.du.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051269>.

Webster, Kelly, and Voorhees' article on the subject of woodwind and brass embouchures provides crucial context for the analysis of pedagogical techniques. This encyclopedia entry includes illustrations of facial anatomy relevant to an analysis of embouchure formation. These illustrations and descriptions of the formation of woodwind embouchure will be crucial in the evaluation of pedagogical techniques, and each other article involved in this essay will relate closely to the discussion of musculoskeletal reality of woodwind embouchure explored in this article.

Brymer, Jack. *Clarinet*. New York: Macmillan Publishing Co, Inc., 1976.

Jack Brymer's *Clarinet* is a comprehensive analysis of the instrument's history, construction, pedagogy, and performance published as part of a series of similar books for each of the orchestral instruments. Jack Brymer was principal clarinetist with the London Symphony Orchestra and Director of the London Wind Soloists. In his writing, Brymer breaks down some specific difficulties posed by the clarinet, and how, pedagogically, one might approach solving the resultant problems. His examination and assessment of the clarinet — particularly as it pertains to the embouchure and articulation — will be one of several approaches investigated in the essay.

Lemoine, Ryan C. "An Ultrasonographic Observation of Saxophonists Tongue Positions While Producing Front F Pitch Bends." DMA diss., Arizona State University, 2016.

Ryan Lemoine's was a student of Dr. Joshua Gardner and Dr. Robert Spring at the University of Arizona. His paper examines the use of a performer's tongue while producing pitch bends in order to better understand tongue function as a part of sound and tone production. In order to perform his analysis, Lemoine observes saxophonist's tongue positions ultrasonically. This allows him to have a real-time observation of the real physical actions of the instrumentalists rather than guessing their actions. His analysis and description of tongue action will be extremely important in contextualizing woodwind pedagogical information and tools

Liang, Jack Yi Jing. "Clarinet Multiphonics: A Catalog and Analysis of Their Production Strategies." DMA diss., Arizona State University, 2018

This thesis by Jack Laing details the mechanisms of multi phonic production with a special emphasis on the manipulation of the tongue. Lian was a student of Dr. Joshua Gardner at the performance physiology laboratory at the University of Arizona, and he states that there are 4 primary actions taken with the tongue to produce multiphonic effects on his clarinet. His analysis of the tongue's action will be crucial in understanding the anatomical reality of playing the clarinet, and therefore the accuracy of certain pedagogical traditions in describing that action.

Ashby, Jon, Charles, Nelson, and Austin I. King. "Laryngeal Function in Wind Instrumentalists: The Woodwinds." *Journal of Voice* 1, no. 4 (1987): 365–67. <https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=mah&AN=MAH0000322102&site=ehost-live&scope=site>.

This article describes an experiment performed to determine the function of the larynx and pharynx in woodwind playing using a fiberoptic laryngoscope. The study contrasted musicians playing various woodwind instruments including flute, clarinet, saxophone, and oboe in multiple styles. Researchers observed the actions of vocal folds during each musician's performance, and compared the visible actions of the larynx and pharynx with what the musicians thought they were doing. This comparison of the perceived actions by the musicians and the visible actions performed is very relevant to the argument presented in my essay.

Sullivan, Jill. "The Effects of Syllabic Articulation Instruction on Woodwind Articulation Accuracy." *Contributions to Music Education* 33, no. 1 (July 2006): 59–70. <https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=mah&AN=23622965&site=ehost-live&scope=site>.

Jill Sullivan's article discusses difference between high school woodwind students taught articulation in a multi-syllabic vs mono-syllabic fashion. Her study contextualizes my analysis of pedagogical method by demonstrating specific results of varying methods. It contrasts the student's abilities to play a wide range of articulation styles and illustrates the difference in effectiveness of the vowel/syllabic based method of woodwind pedagogy.

Mozart, Wolfgang Amadeus (1756-1791), and Franz (1921-2007) Giegling. 1977. "Klarinettenkonzert." In *Collected Work*: (AN: 1977-02638). *Collected Work*: (AN: 1977-37630). *Collected Work*: (AN: 1977-37631). *Collected Work*: (AN: 1977-37632). . . Wolfgang Amadeus Mozart: Neue Ausgabe Sämtlicher Werke. V: Konzerte. XIV: Konzerte Für Ein Oder Mehre Streich-, Blas- Und Zupfinstrumente Und Orchester. Kassel: Bärenreiter-Verlag. <https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=ipm&AN=IPM398823&site=ehost-live&scope=site>.

Wolfgang Amadeus' concerto for clarinet is one of the centerpieces of modern clarinet repertoire. The content of his concerto is formative in the development of most clarinetists and pivotal to the development of the instrument's pedagogy. The content of this music will be key context in a discussion of the instrument's pedagogy.