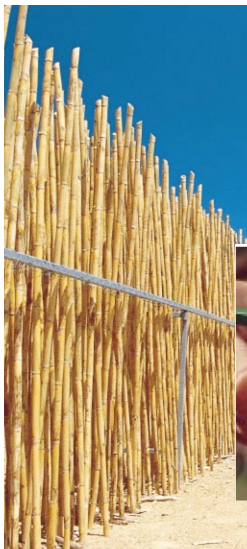


TIPS FOR KLARINETTISTER.

Klargjøring av munnstykke, rør og instrument før spilling.



Hold PÆRESTYKKET i venstre hånd, med tommel- og pekefinger på MUNNSTYKKET. Med disse to fingrene kan du nå bevege RØRKLYPA slik at du får plassert røret. Sett alltid rørklypa på munnstykket før røret, slik at du ikke skader røret.



Ta et RØR i høyre hånd. Du må bare holde røret i den tykkeste delen, den som ikke er høvlet og pusset. Klarinnettørret er laget av et bambusrør som er slipt. Hvis du ser på den lakkerte delen av røret, kjenner du sikkert igjen “barken” på bambusen. (Noen kaller også rør for “flis”)

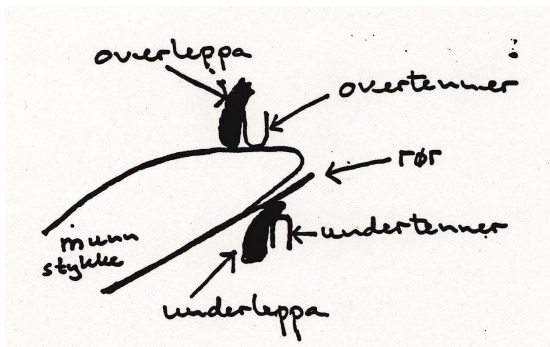
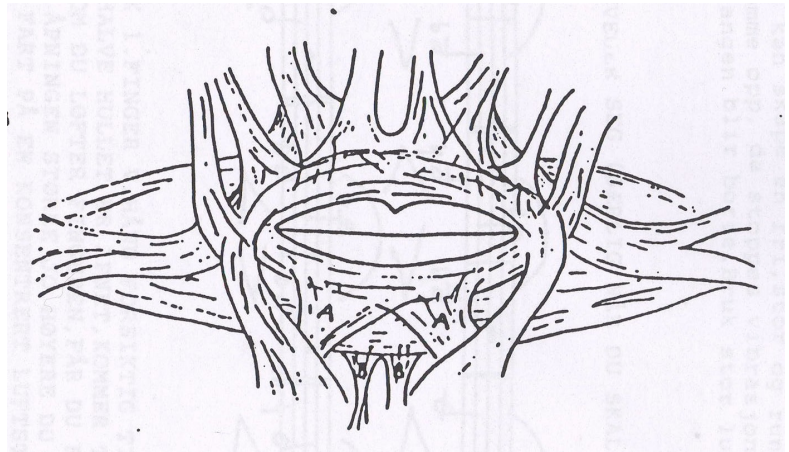


Pass på at du aldri kommer borti spissen av røret. FUKT røret i munnen og sett det på munnstykket. Ved hjelp av venstre hånd regulerer du rørklypa (løsne skruen) slik at røret kommer nedi, men ikke glir gjennom. Det er lurt å holde munnstykket vannrett når du setter på røret. Med høyre hånd justerer du røret slik at buen / kanten på røret ligger jevnt med kanten på munnstykket. Vri røret sidelengs under klypa. Husk at du ikke må røre spissen. Skruene på rørklypa må skrues til slik at røret holdes på plass. Hvis du skrur for hardt, vil vibrasjonene i røret bli hindret og tonen blir ikke så fin.

Munnstilling

De musklene som betyr mest for munnstillingen er disse:

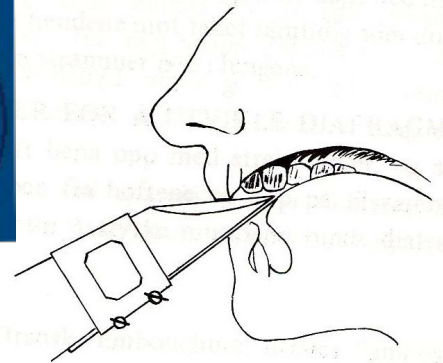
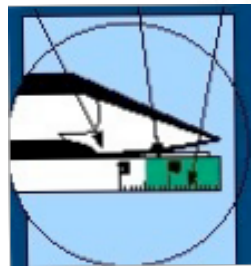
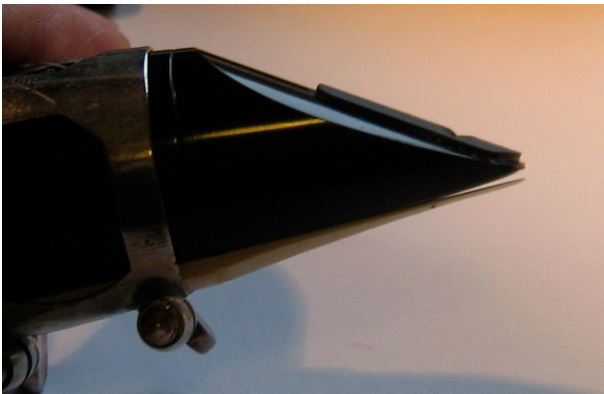
Hvis du åpner munnen litt og slår forsiktig med en finger på underleppa, vil du kjenne at en liten del av innsiden av underleppa legger seg oppå undertennene. På dette



punktet bør munnstykket/ røret hvile når du spiller. En liten del av UNDERLEPPA skal altså hindre røret i å ligge direkte på tennene.

OVERTENNENE setter du direkte ned på munnstykket. OVERLEPPA skal nå ligge ned på og rundt munnstykket slik at det ikke kommer noe luft ut på siden av munnstykket. Samtidig med at leppene er faste rundt munnstykket ("sugemunnstilling" / "kyssemunnstilling") forsøker du å STREKKE HAKA litt nedover.

Hold "instrumentet" i den ene hånda og kjenn etter med den andre at huden på haka, mellom underleppa og hakespissen, ligger stramt inntil hakebeinet.



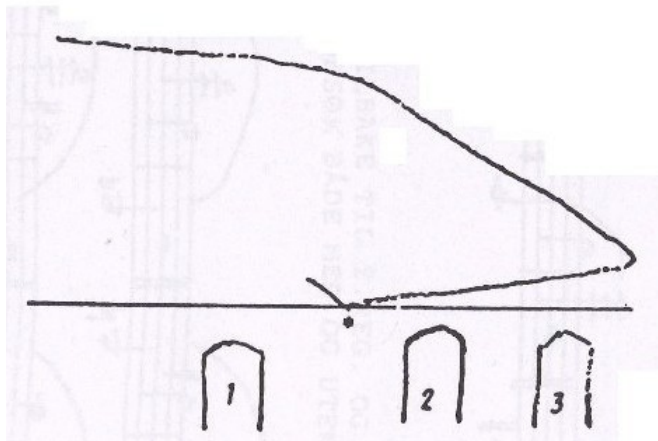
Hvor langt inn i munnen du skal ha munnstykket er forskjellig fra munnstykke til munnstykke.

Munnstykkene er nummerert etter hvor står åpning de har og hvor langt det er fra spissen til det punktet røret ligger helt tett inn på munnstykket.

Vi setter en blyantstrek på det punktet "røret forlater munnstykket". Når vi setter tommelen på streken og underleppa inntil tommelen har vi funnet det punktet vi får best kontroll på klangen.

Underleppas posisjon i forhold til banen, er her nummerert fra 1 til 3.

Hva skjer?



Posisjon 1:

Munnstykket er for langt inn i munnen. Røff tone, lett for å få skrik/pip. Krever stive rør.

Posisjon 2:

Korrekt posisjon. Full kontroll av røret ved å variere trykket underleppe - rør mot munnstykket. God klang siden røret har fri vibrasjon. Intonasjon kan lett kontrolleres.

Posisjon 3:

For lite av munnstykket er inne i munnen. Leppa demper rørets vibrasjon. Klangen blir matt, låser høye toner. Krever tynne rør.

Ansats.

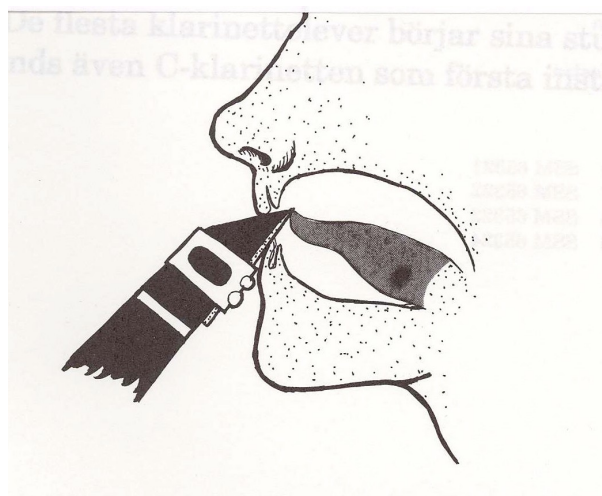
Tonen startes ved hjelp av tunga.

Sett først tungespissen inn til spissen av røret:

Skyv røret inn til munnstykket ved hjelp av tunga, slik at åpningen mellom rør og munnstykke tettes.

Sett så på lufttrykket og forsøk å blåse. Siden åpningen nå er tett, vil det ikke komme lyd i instrumentet.

Når tonen skal starte, trekker du tunga hurtig vekk fra røret, slik at luften kan strømme fritt igjennom instrumentet.



Sammensetning:

Som hovedregel kan vi si at vi holder instrumentet i den hånden vi bruker på samme del når vi spiller.

Ta først UNDERSTYKKET i HØYRE hånd og KLOKKESTYKKET ("schallstykket") i venstre. Pass på at du aldri holder over de lange klaffene! Vri disse delene forsiktig sammen. Dersom det er plass i etuiet, legger du dem tilbake dit, ellers kan du legge dem på et bord e.l. med KLAFFENE OPP.



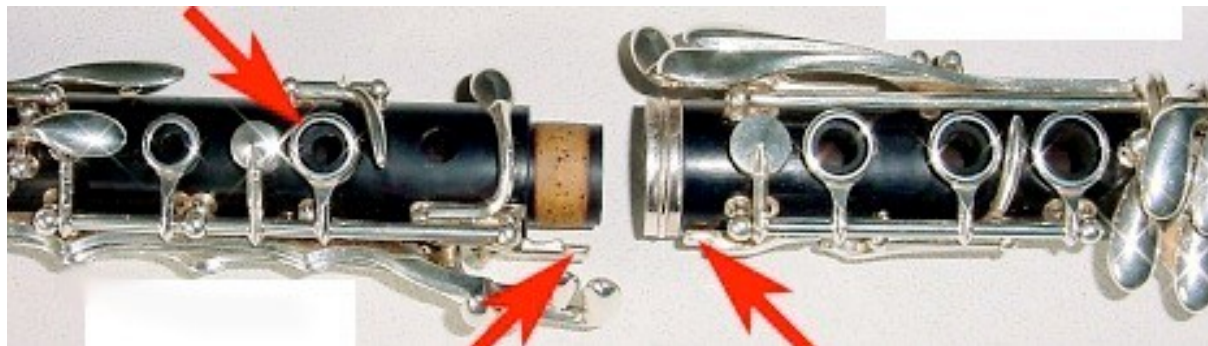
OVERSTYKKET (kalles også mellomstykket) tar du så opp av etuiet og holder det i VENSTRE hånd. Du skal nå sette overstykket og understykket sammen.

Mellom disse to er det en klaffeforbindelse - en bro. Det er svært viktig at denne ikke skades eller kommer ut av stilling.

Hold understykket slik at BROKLAFFEN på understykket peker direkte mot det HULLET PÅ OVERSTYKKET SOM IKKE HAR BRILLEKLAFF.

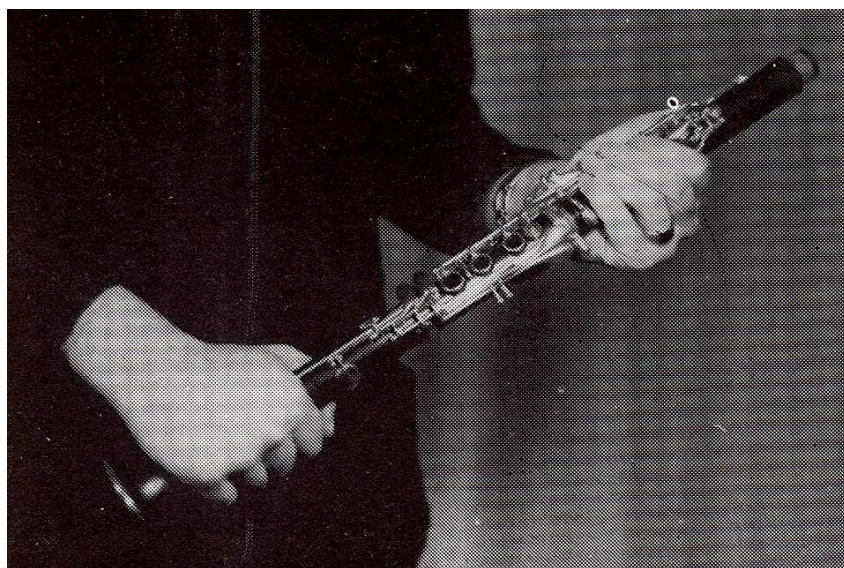


PÅ OVERSTYKKET som du har i venstre hånd må du TRYKKE NED BRILLEKLAFFEN slik at BROKLAFFEN PÅ OVERSTYKKET LØFTES OPP.



Nå skal du vri disse delene sammen (Husk broklaff mot hull).

Når overstykket og understykket er helt sammen, VRIR DU UNDERSTYKKET SLIK AT BROKLAFFEN PÅ UNDERSTYKKET LIGGER RETT UNDER BROKLAFFEN PÅ OVERSTYKKET



Til slutt kan du sette på pærestykket med munnstykket. Røret tar du på helt til slutt

A Crash Course on Vandoren B \flat Clarinet Mouthpieces

Below are descriptions of Vandoren B \flat Clarinet mouthpieces. Although they answer frequently asked questions, they should be taken for what they are: descriptions in musical terms, and general considerations based on experience and discussions with a number of musicians.

The 5RV and 5RV Lyre

5RV: In the early thirties, Robert Van Doren gave his initials to a mouthpiece that was to become an international standard of comparison.

The first 5RV Lyre was made by Robert Van Doren for Jacques Lancelot who wanted a mouthpiece that was a bit more open at the end with a facing that was slightly longer. A longer facing makes it possible to play stronger reeds, to obtain a richer tonal quality (darker in certain cases), more volume, and above all, greater ease and comfort.

Many teachers recommend the 5RV or 5RV Lyre for their students as it is easy to control. However, these mouthpieces are used by many professionals as well. This type of mouthpiece has also been chosen in France by a number of concert players like Louis Cahuzac (5RV).

The B45 and B40

The B45, created in 1968 by Bernard Van Doren, came as a revelation for many clarinetists. It was rapidly adopted by the leading clarinet players of the time. This mouthpiece became another standard of professional comparison, thanks to its innovative features:

- A wider tip opening than the 5RV
- A medium length facing

Result: great evenness, with a smooth and pure tone and easy articulation.

The B45 • and then the B40 were based on the B45, with similar features for the tip opening and length of the facing:

- The B45• is characterized by a “trapeze” configuration (widening of the passage from the bore to the chamber). It produces rich harmonics in the entire sound spectrum.
- The B40, with a wide tip rail, was designed in collaboration with Jean-Paul Gauvin. It can be used with softer reeds while retaining a velvety sound in all registers. This is why the B40 is becoming increasingly popular among clarinet players.

The B45 Lyre is a more open mouthpiece than the B45, and its tip rail is half way between those of the B45 and B40. It produces a compact and centered tone like the B45, provided it is played with softer reeds to preserve the purity of sound.

The 13 Series

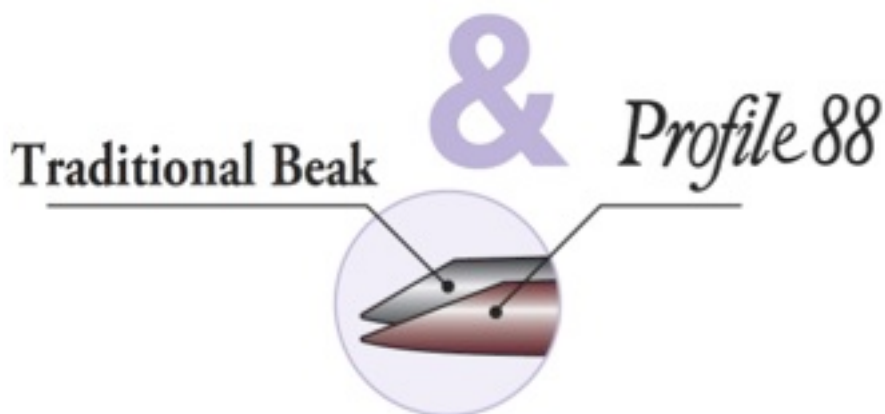
The goal of **the 13 Series** (pitch 440) was to make a mouthpiece of Vandoren quality with the dark and centered sound of the legendary Chédeville mouthpieces that would suit American pitch (440 Hz) and the R13 Buffet clarinet, widely used in the United States.

The M13 was the first mouthpiece produced in collaboration with **Donald Montanaro**. This mouthpiece has the narrowest tip opening in the Vandoren range, a slightly bigger chamber (a more hollow baffle) and a wider bore. In terms of sound, the M13 is the most brilliant; it has a small tip opening, a long facing, and a fine tip rail, for easy blowing, staccato and high-pitched harmonics.

The M13 Lyre is slightly more open and is also suitable for playing with stronger reeds (3.5/4, and even 4.5 for V•12). It is ideal for a darker sound and even intervals.

Stemming from the success of the 13 Series ‘American Pitch’ mouthpieces, Vandoren has adapted several other traditional facings to the 13 Series, including the 5RV, 5RV Lyre, B45, B40, B40 Lyre, and M30 Lyre.

Profile 88



The difference between “Profile 88” and Traditional mouthpieces is in the exterior angle of the beak. Therefore, the musician is free to choose the model which suits their purpose in terms of best playing position, easiest sound projection, greatest playing comfort, and the most controllable and precise articulation.

Check out the [Profile 88 product page](#) to view the mouthpiece models offered in this series.

The Masters Series - The Latest from Vandoren

The new **Masters mouthpieces** feature a specific bore, a new chamber, and a new exterior design. Three models have been developed with facings specific to this series: CL4, CL5 and CL6. They are very easy blowing and have exceptional sound and tuning characteristics.

- The CL4 is characterized by a very radiant, clear sound and exceptional intonation. It allows precise, easy blowing and flawless articulation.
- The CL5 is characterized by a round, full sound, exceptional intonation, and perfect homogeneity and projection.
- The CL6 has the same sound aesthetics as the CL5, with increased ease of blowing and projection.

To live up to the expectations of musicians,

Vandoren is constantly broadening its large family of mouthpieces in order to provide everyone with a solution to their needs:

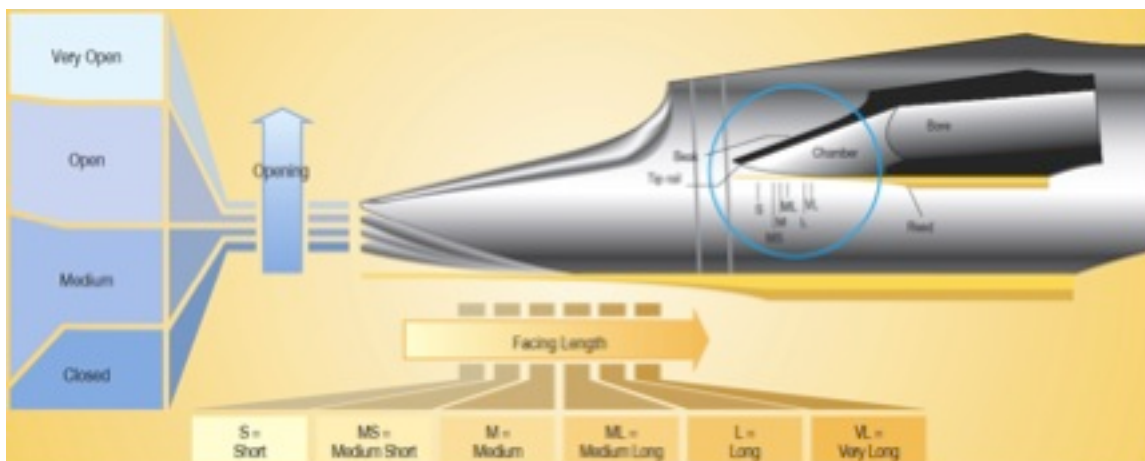
- The facing length of the M30 gives it great flexibility and an ideal balance between timbre and roundness. The M30's versatility makes it suitable for jazz or classical settings.
- The M15 offers musicians a colorful spectrum of sound to perform with and ease with articulations.
- The 5JB is considered *the* jazz mouthpiece of choice. This classic mouthpiece was used by Benny Goodman, Mezz Mezzrow, and many others. Today, it has also been adopted by clarinetists such as **Felix Peikli**. The 5JB produces a formidable volume of sound that can hold its own with more powerful instruments.
- The most open mouthpiece in the Vandoren range, the 7JB is similar to the 5JB in quality but its powerful and flexible sound make it an ideal mouthpiece for jazz, klezmer, or marching band.
- The M30D and B40D can be played on either German or Boehm system clarinets and offer a warm sound and great intonation, inspired by the German sound.

The choice of model depends to a certain extent on the 'schools of playing' and the teachers. In some countries, there is a preference for small openings, not more than a 5RV Lyre, while in others the favorite is the B40.

A lower pitch (440 Hz) makes the mouthpiece resonate in a different way, in terms of sound and color. It is also important to take into consideration the accuracy of the instrument itself, and to have an appropriate barrel.

Choosing the Right Mouthpiece for You

A passion for music is the link between the mouthpiece-maker and the musician. This passion is expressed in both technical and musical terms; the latter having an element of subjectivity (brilliant, clear, round, etc.)



Most musicians talk about mouthpieces in terms of the tip opening (the distance between the reed and the mouthpiece) because it is the most visible criteria. But even more important is the length of the facing, its curve, and its shape. A 1/100mm difference at the very beginning of the facing already implies a completely different style of mouthpiece. Thousands of choices are possible between two points on the curve, and the art of the mouthpiece-maker lies in finding a curve that offers the best possible choice of sound. Like the soul of a Stradivarius violin, a clarinet mouthpiece has its own precise specifications.

In the architecture of a mouthpiece, the facing represents the foundation. The part that is in permanent contact with the reed should be perfectly flat.

Constant use of a mouthpiece can lead to:

- corrosion or clogging up by saliva,
- friction between the reed and ligature
- wear and tear
- distortions that are sometimes invisible to the eye, caused by pressure from the mouth.

If the mouthpiece is not changed in time the inconveniences can multiply, and can lead to difficulties finding suitable reeds and difficulties adapting to a new mouthpiece.

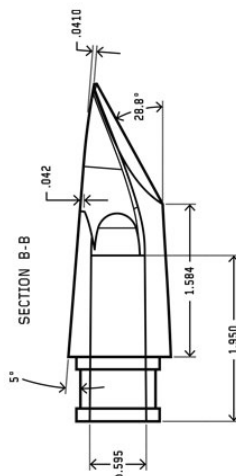
A quality clarinet mouthpiece results from a perfect equilibrium between technological precision and the craftsmanship of the mouthpiece-maker.

For more on Vandoren's extensive line of clarinet mouthpieces, [visit our mouthpiece product page here](#).

TIPS FOR KLARINETTISTER

	M15	Great articulation ease. Offers musicians a colorful spectrum of sound
	5RV	The time-proven standard for professional musicians. Quality and tradition.
	5RV Lyre	More open than the 5RV with a longer facing.
	M30 Lyre	The 5RV Lyre with a larger tip opening and a longer facing guarantees flexibility and roundness. This mouthpiece has an exceptional quality of sound.
 	M30	Its facing length gives it great flexibility, a good balance between timbre and roundness.
	11.6	Same sound qualities as the B45 with a smaller tip opening.
 	B46	The mouthpiece best suited to musicians playing both clarinet and saxophone.
 	B40 Lyre	The perfect blend between a round sound and rich tone color. Easy blowing especially in the upper register.
 	B45•	Same technical characteristics as the B45 with a great blowing ease.
  	B45	The universal mouthpiece. With an intermediate tip opening and a medium-long facing, it is appreciated by most clarinetists.
  	B40	Same facing as the B45 with a wider tip rail, it produces a compact and centered sound.
  	B45 Lyre	Characterized by a particularly large tip opening, it offers a flexible, round sound and remains easy blowing.
  	5JB	THE jazz mouthpiece.
  	7JB	Mouthpiece for jazz and traditional music. Powerful and flexible sound

MER OM MUNNSTYKKER:



Brand								
	Reserve	X0 A=441	X5 A=441	X10 A=441		X15E A=442	X10E A=442	
Vandoren	M13/M13 Lyre	M15	5RV	5RV Lyre	M30 Lyre	M30/CL5	B40/B40 Lyre	B45
Smith	1*	1+	1++		CH1			
Selmer	B/HS*		B*/C	C*	C**	D	HS**	
Selmer C85			105		115	115		120
Ridenour			EN	HR				
Pomarico		Emerald	Nigun		Ruby	Sapphire	Diamond	
Morgan			6	10		15		
Lomax	A1	S2/O2	A2/S3/O4		A3/A3+	S4/A4		
Hite			41	Pr	41J			
Hawkins	B	R						
Gigliotti	P	P34	2		3		4	
Fobes	CF/CWF	CF+	2M	2L	3L		4L	
Bay				MC	MM	P		
Backun		L	T		O/O+		A	

Revolutionary products require revolutionary technology, and Reserve mouthpieces are no exception. CAT scan technology was used to study dozens of vintage mouthpieces and collect all their best characteristics. Master mouthpiece craftsman Lee Livengood played a key role in Reserve production helping D'Addario's team of engineers refine the design. Thousands of prototypes later, it was distilled to its purest form. On the production line, D'Addario has established a quality control process that adheres to the strictest aerospace tolerances, the same ones used by NASA.

Cutting-edge technology is at the core of the Reserve mouthpieces, and every product made by D'Addario. Reserve mouthpieces are milled, not molded, from solid rubber rods. This is how mouthpieces were made back in the good old days—when *vintage mouthpieces* were just *mouthpieces*. Milling from solid rubber affords ultimate control over every aspect of mouthpiece design and ensures the greatest production consistency. Today, most mouthpieces are made from molded blanks, which can produce inconsistent results.

The rubber used to produce Reserve mouthpieces is the finest available. At the end of an exhaustive search that took us around the world, we selected a truly wonderful blend—which is now exclusive to D'Addario—that exceeded our high standards in tonal properties and feel.

With their polished angles and glorious curves, Reserve mouthpieces are simply stunning. But that's only half the story. Inside the Reserve mouthpiece lies an incredibly effective design that provides a perfect centered and soaring tone at all volumes.

The bore, baffle and throat shape produce incredible results. This beautifully balanced design produces a centered, velvety sound that never sacrifices tone quality or intonation—from pianissimo to full-blast fortissimo.

Reserve mouthpieces are rooted in vintage design but are produced using ultra-modern methods. This blend of old and new allows the Reserve mouthpieces to offer an unparalleled evenness in the tone—a mouthpiece characteristic clarinetists have been chasing since the dawn of the instrument.

d'Addario (Rico Reserve Classic) munnstykker:

	tip	facing	Reserve classic		(tilsv. Vandoren)
X5	A=441	1,05 mm	medium-long	3,5-4+	(M15/5RV)
X10	A=441	1,12 mm	medium-long	3,5-4	(5RVLyre/M30Lyre)
X10E	A=442	1.11 mm	medium-short	2,5-3,5+	(B40/B40Lyre)
X15E	A=442	1.18 mm	long	3-4	(M30/CL5)

RØR:**VANDOREN****Traditional**

The most widely played reeds in the world with a superiority proven over the years, these reeds suit all styles of music. Traditionals are known for their excellent response in all registers, allowing a pianissimo attack in even the highest notes. They are also extremely flexible, allowing the legato or staccato execution of large intervals while maintaining a richness of tone that gives body and clarity to the sound, which is a hallmark of Vandoren reeds.

V•12

V•12 reeds are manufactured from cane tubes with the same diameter as cane used for alto saxophone reeds. As a result, they have a thicker heel and are cut on a longer palette with a slightly thicker tip than the Traditional. The longer palette means that more of the reed is vibrating, resulting in a deeper, richer sound. The thicker tip gives body to the attack and also increases the longevity of the reed.

The introduction of the 3½+ strength allows a smaller and more specific gradation, resulting in reeds that are more consistent within the same strength.

The V•12 has expanded to include the Eb and Bass clarinet reeds, which offer a warm, rich and powerful sound.

56 rue Lepic

Named for the home of Vandoren, the 56 rue Lepic is the newest addition to Vandoren's much-heralded line of clarinet reeds.

Designed from thicker cane with a heel taper very similar to German-style reeds, the 56 emits a rich, centered, and extremely pure sound while providing maximum stability and quick response in all registers. Strength gradations are smaller and more specific, resulting in reeds that are very consistent.

V21

The V21 reed combines the conical shape of a 56 rue Lepic reed with a V•12 profile.

This unique combination makes all registers of the clarinet more accessible with warmth and a depth of sound. It will allow you to play with amazing presence and immediate response.

V21 is the perfect reed for performances that require the ability to handle large interval leaps efficiently with an even and rich tone.

Rico er overtatt av, og har skiftet navn til d'Addario



Reserve Reeds

Reserve reeds are the perfect pairing for Reserve mouthpieces. In fact, many of the artists involved in creating the Reserve mouthpieces also helped design

Rico Reserve Classic reeds have been designed for clarinetists by clarinetists in collaboration with Mark Nuccio, Acting Principal Clarinetist of the NY Philharmonic. - Special cane treatment process that helps reduce reed warping

- Gradual tip shape adding more tonal warmth - Traditional tip thickness for a quick articulation - Offered in 2.0 to 4.5 including a 3.5+ and 4.0+ strength

- Like the Reserve line, uses only the densest, lower internode cane for longer durability and consistency

Rico reserve: The Most Consistent Clarinet Reed Ever!

Rico Reserve reeds are the result of more than 75 years of reed-making expertise. High-density lower-internode cane, precision natural diamond cutters, optical laser measuring, color video inspection, and state-of-the-art polishing have all been integrated to produce the finest reeds ever.

Crafted from high-density lower-internode cane

High-density cane produces more durable, consistent reeds

Color video inspection sorts cane quality

Optical laser measurements ensure accuracy

State-of-the-art polishing creates a smooth surface

Precision natural-diamond cutting blades maintain reed consistency

Reed Vitalizer™ 2-way humidity control packs protect reeds from cracking

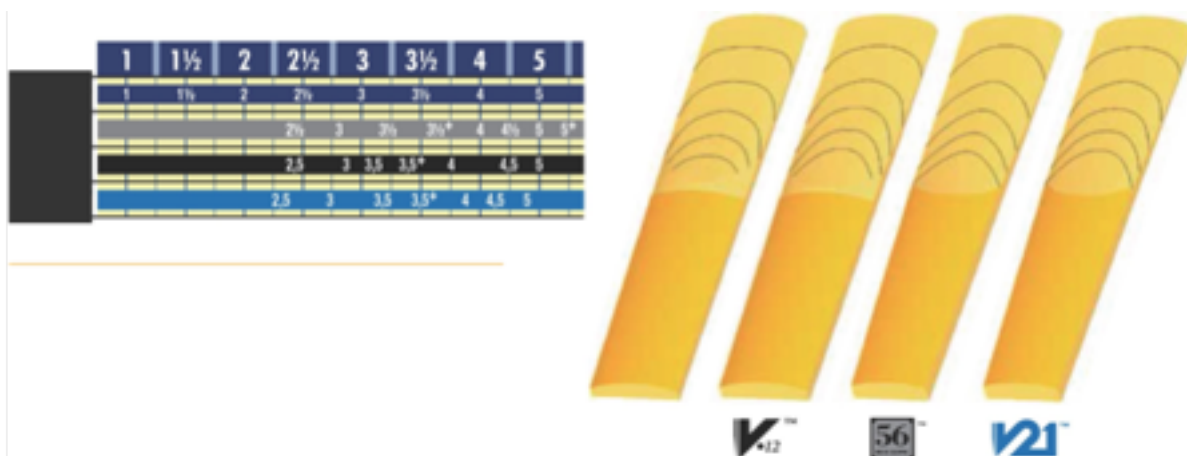
Filed A reed that goes through one additional cutting process that removes bark from the



reed's shoulders. This allows for faster vibration.

Unfiled A reed is unfiled when bark from the reed's shoulders remains intact. Many players enjoy the added resistance of this additional material.





Sammenligning av rørstyrke:

	2,5		3		3,5		4		5
Vandoren trad	2,5		3		3,5		4		5
Vandoren V12	2 1/2	3		3 1/2		3 1/2+	4		4 1/2
Vandoren R56	2,5		3	3,5	3,5+		4		4,5
Vandoren V21	2,5	3		3,5	3,5+		4	4,5	5
d'Addario Reserve	2,5	3		3,5			4		4,5
d'Addario Reserve Classic		3		3,5		3,5+	4	4+	4,5
Legere Signature	2,5 2,75	3,0	3,25	3,5	3,75		4		4,25
Peter Leuthner			M		S			S+	
Steuer (french)	2,5	3		3,5		4			

VANDOREN rør

Tradisjonell	Tip 0,09mm	Heel 2,8 mm	(doublecut/filed)*
V12	Tip 0,10mm	Heel 3,15 mm	(doublecut/filed)
R56	Tip 0,11 mm	Heel 3,25 mm	(singlecut/unfiled)
V21	Tip 0,10 mm	Heel 3,25 mm	(singlecut/unfiled)

Eks.:

- Trad 3,5 = nærmere V12 3,5+ enn 3,5 / litt over R56 3,5+ / = V21 3,5+
- V12 3,5 = mellom Trad 3 og 3,5 / midt mellom R56 3,5 og 3,5+ / litt over V21 3,5
- R56 3,5 = litt over Trad 3 / midt mellom R56 3 og 3,5 / litt under V21 3,5
- V21 3,5 = mellom Trad 3 og 3,5 / litt under V12 3,5 / litt over R56 3,5

Rico Grand Concert Evolution (clean focused sound) / **Rico Grand Concert Select Thick Blank** (darker richer sound quality = Vandoren V12

Rico Grand Concert Select (clarity in sound and flexibility) = Vandoren Traditional

Rico La Voz (deep powerful tone)

Rico Mitchell Lurie (balance between superb tone and ease of play student and pro = Vandoren Traditionell / Rico Grand concert select/Rico Rpyall / la Voz

Rico Mitchell Lurie Premium = Vandoren V12 / Rico Grand concert Select Thick Blank

Rico Royal variety of playing situations combined sax / clar player - prof and student freedom of response, especially in low register, clarity and soft attacks.=Vandoren V12

AW-Reeds GbR www.aw-reeds.com

301 tilsvarer Vandoren V12 (har denne i 3,5)

302 tilsvarer Vandoren Blå / tradisjonell

AW Nr.301 French cut 3,5

Made in Germany from French sourced cane.

Flexible, even sound. Very dynamic. Similar to Vandoren V12 in both cut and strength.

AW Reeds, Bb-French cut reed No. 302

Made in Germany from French sourced cane. Thinner tip than model 301, very consistent, excellent response in all registers. Outstanding dynamic legato and staccato abilities. Similar to Vandoren Traditional in both cut and strength.

Peter Leuthner French Cut Bb Clarinet Reeds

PL class French Cut professional Handfinished made in Vienna Atelier Peter Leuthner www.plclass.com 3,5



Similar to Vandoren V12 & Rue Lepic Strengths L - Light, M - Medium, S - Strong, S +

PÆRESTYKKER OG KLOKKESTYKKER:

The Backun MOBA was designed in collaboration with Ricardo Morales (Principal Clarinet, Philadelphia Orchestra) and Morrie Backun. This MOBA barrel incorporates the qualities of the Fatboy and adds integrated rings. With the whole barrel vibrating, MOBA barrels create a resistance and enormous tone to cut through the largest symphony orchestra. For use with Buffet Bb and A clarinets. Some lengths can be in short supply

Buffet Chadash & Moennig model Bb Clarinet Barrel

Welcome Hans Moennig and the reverse cone tapered barrel. Reverse cone barrels are larger at the mouthpiece end. Moennig barrels as made by Buffet are .589"-.590" at the mouthpiece end and reduce to about .579" at the opposite end.

The rather severe reduction in the barrel bore has several positive affects. The third mode is not as sharp and the twelfths near the mouthpiece are reduced in size. The throat tones are sharper and brought into better focus. The choke created by the step at the juncture of mouthpiece and barrel can add a nice resistance that increases response and adds center to the tone.

The Chadash barrel is a reverse tapered cone bore similar to the "Moennig" barrel but with a very slow progression of the taper. The boring process for each barrel is done with a single edged French-style reamer that involves two different passes with the borer followed by the polishing of the bore.

Enhances the 12th interval tuning relationship to the fundamental.

Creates a clean, focused sound that doesn't thin-out as you go up the third and fifth partials

ICON

Available as a beautifully packaged 6 barrel box-set or as individually packaged barrels, the ICON barrel is designed to fit all Bb or A clarinet models, whatever their bore or their origin. It is part of the SOUND DESIGN collection, which includes high-end accessories combining acoustic performance and aesthetic subtlety. The elegance of the body and the finely worked rings give this new barrel a distinctive style. The bore and the silhouette are the culmination of the latest acoustical research carried out Buffet Crampon on its family of clarinets. It enhances the qualities while preserving the characteristics of each of the brand's models. Responsiveness, sound projection and definition of articulation are greatly facilitated by the new ICON barrel, contributing to the player's comfort.

ICON TECHNICAL CHARACTERISTICS This new line of Buffet Crampon barrels joins the series of barrels by Chadash and Moennig and belongs to the same family of conical bores, while standing out with its sophisticated and different proportions. Apart from its inverse conical bore, its outer shape has been particularly refined. The carefully selected use of materials for the rings, and the finishes offered (gold, silver or black nickel) have a notable influence on the sonority and the sensation felt by the musician.

ACOUSTIC CHARACTERISTICS Variations of clarinets and barrels are practically infinite. ICON barrels are extremely supple in every register and the different finishes produce interesting acoustical variations. Gold produces more high harmonics and timbre, silver frees up and rounds out the sound, and black nickel seems to stand halfway between the two, producing a more compact effect. Another advantage: the conical bore can, if necessary, improve intonation of twelfths which can sometimes be problematic, depending on the balance of mouthpiece and reed. Lastly, the sound projection is excellent in proportion to a reasonable expenditure of air. Reference numbers: 64mm length: F34022AU (Gold), F34022AG (Silver), F34022NIN (Nickel) 65mm length: F34021AU (Gold), F34021AG (Silver), F34021NIN (Nickel) 66mm length: F34023AU (Gold), F34023AG (Silver), F34023NIN (Nickel) 67mm length: F34024AU (Gold), F34024AG (Silver), F34024NIN (Nickel)

BACKUN

The MoBa Barrel produces a full-bodied dark sound that is incredibly flexible throughout the clarinet's tonal spectrum. Ease of articulation in the upper range and exceptional sound quality are just two more characteristics of this collaboration between Ricardo Morales and Morrie Backun. Like fine wine, our exotic aged woods enhance the colour palette available to each player.

WOODS

Q: What is the difference between Grenadilla and Cocobolo?

A: Grenadilla and Cocobolo offer very different tonal characteristics. The sound that Grenadilla products produce contain more high overtones and, therefore, have been described as having "ping." Cocobolo has less of these high overtones and is often described as being "warmer" than Grenadilla. Cocobolo also tends to project more efficiently than Grenadilla.

Q: Why isn't Cocobolo used by more manufacturers?

A: While Grenadilla is a predictable wood that is relatively easy to work with, Cocobolo requires advanced knowledge and practices in design and manufacturing. Cocobolo can be difficult to work with and creates challenges in the way it must be machined.

Q: Does Cocobolo crack more often than Grenadilla?

A: Our experience manufacturing thousands and thousands of pieces of Cocobolo is that it cracks no more, and no less, than Grenadilla.

KLARINETTER:

Buffet Clarinet models

RC 14,65 mm bore R13 / Festival 14,56 mm bore
Tosca har R13-bore / Devine har RC-bore

BUFFET

RC medium boring 14,65mm
RC Prestige medium boring 14,65mm +Eb-klaff
R-13 small boring 14,56 mm
Tosca ekstra lang, smal boring 14,56mm

Buffet Professional Clarinet Models - Spot The Difference!

Buffet produce a large range of clarinets at the top level and it can get confusing what the differences are between them.

- The **R13** is the most popular professional-level clarinet. Players tend to find that this produces a bright sound with good projection.
- The **RC** is basically the same as the R13, apart from the bore (the bottom joint is conical rather than polycylindrical). This gives the clarinet a different flavour with a darker sound.
- The **Prestige** models use the same bore style as the R13 or RC, but use higher-grade wood, which (a) gives better projection with more tone control, and (b) is less likely to crack. In addition. the bore is hand-burnished, giving greater precision. This is important, as the bore is vital to good tuning. These models have reinforced tenons for added strength and upgraded Gore-Tex pads.
- The **Vintage** has the same features as the Prestige models, with a wider bore design (in fact it uses the original R13 design from the 1950s - hence the "Vintage" name). The clarinet is responsive with a warm sound.
- The **Festival** is very similar to the R13 Prestige but is supplied with two barrels; the barrel length is slightly different and the tone holes are moved slightly, both for improved tuning.
- The **Tosca** is the top model; this has a unique bore design, modified ergonomic keywork and right hand low F correction key. It also has raised C# and G# tone holes to prevent water building up in these. Full, rich sound.

Current and recent Buffet clarinet models include (in approximate order from least to most expensive):

Plastic clarinets

B10 - a lightweight beginner model, entirely plastic apart from the keys
Evette (no longer in production, succeeded by B12)

B12 - a good quality beginner instrument, as demonstrated by its enduring popularity.

Intermediate clarinets

- Evette (no longer in production, succeeded by E11)
 Evette Master Model (no longer in production, succeeded by E12)
 Evette & Schaeffer (no longer in production, succeeded by E13)
 Evette & Schaeffer Master Model (no longer in production, succeeded by E14)
 E11 - intermediate, entry-level wooden instrument with nickel plated keys. Very popular with high sale rates. Mostly found in the USA
 E11 France - intermediate, similar to the E11, but made in France as opposed to Germany, with an all new bore, ringless bell, and numerous other features. (no longer in production, succeeded by E12F)
 E12 - as E11, but with "special wood treatment to improve sound quality". Prior to 1992, this particular model was referred to as the E-45.
 E12F - student model from Buffet Crampon, mostly made in France. Available as of September 1st 2012)
 E13 - student model from Buffet Crampon, mostly made in France.
 C13 «International»

Professional clarinets

- Limité - silver-plated keys, very good horn. Less expensive than R13. Same quality, or even better, than the R13. Only sold in the USA
 C12 "Conservatoire" model - A semi-professional model C12 was produced only from 1983 to 1992. Essentially it was an R13 with lesser keywork, lacking the R13's wood cutout above the lower tenon "pinky keys".
 R13 - Buffet's most popular professional model, something of an institution in its own right. The R in R13 Stands for the name of its designer, Robert Carrée. His name is born out in his later model, the Buffet RC (RC standing for his initials).[2]
 RC - an R13 equivalent model but with distinctive barrel and bell shape intended to improve tone, developed in 1974 with the assistance of the luthier Robert Carrée. Noted for sweetness of sound.
 S1 - another alternative model to the R13, manufactured in the 1970s and early 80s. Designed to have an inverse taper barrel and a bore similar to the original 1950s R13.
 R13 Vintage - Closer to the original 1950s bore design.
 Festival - Very similar to the R13 Prestige. Slight differences in the upper bore. Register key is 1 mm higher than on a standard R13. Also has the addition of an alternate left-hand Eb/Ab lever.
 R13 Prestige - A higher level of R13 clarinet. Made from only the best unstained wood by Buffet's most senior and successful craftsmen. Also has the addition of an alternate left-hand Eb/Ab lever.
 RC Prestige - Slightly smaller bore than the R13. More popular in Europe. Also has the addition of an alternate left-hand Eb/Ab lever.
 Elite - no longer in production, having been replaced by the Tosca. All of its reinforcing rings were of black polycarbonate fiber - other than the silver keys and gold-plated posts, it was entirely black.
 Tosca - introduced in 2003, features include a new bore design, ergonomically reshaped key work, an auxiliary Eb key and low F correction key.
 Divine - Buffet's newest clarinet. It was unveiled in March 2012.

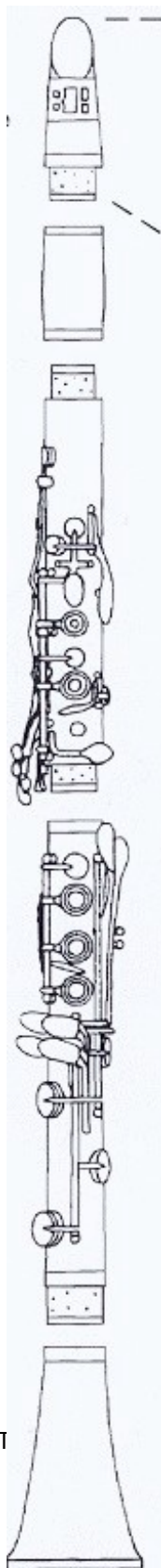
The Buffet range has been developed and extended over the years with various new models being developed, occasionally replacing older variants. Within the range there is a central core of 3 or 4 models favoured by teachers and pupils alike: the entry level B12 (although the

B10 is an increasingly popular alternative), the E11 as an intermediate wooden model and the R13 or RC as a professional-standard instrument. The Festival is of the R13 family, sharing a bore design with its slightly less expensive counterpart; it is made of denser, more select wood. It also has an auxiliary left hand Ab/Eb key, and is sold with two barrels of different lengths. The R13 Prestige and the RC Prestige are more expensive counterparts to the R13 and RC (respectively) made of only the finest wood and craftsmanship. Both models come equipped with an auxiliary left-hand Ab/Eb key and with two barrels of different lengths.

STEMMING OG INTONASJON:

Klarinetten er vanligvis fabrikkstemt etter enstreket a som 442 el 443 svingninger pr sekund ved 20 grader C og relativ fuktighet 60%. Dette gjelder Boehm-system klarinetter til salg i Europa. En del fabrikanter produserer også instrumenter stemt i a=440.

Det er særlig i amerikanske symfoniorkester og noen østeuropeiske orkester den stemningen brukes (men der bruker de oftest ikke Boehm-systemet slik som i de fleste vesteuropeiske land og resten av verden).



Det er også viktig å være klar over at Vandoren produserer munnstykker spesielt for a=440. Den serien kalles Series 13.

Andre momenter som påvirker stemming er temperaturen. Luften går hurtigere gjennom varme instrument og tonen kan da bli høyere. Selv om fysiske lover sier at metall utvider seg og lengre instrument gir lavere toner, er dette årsaken til at messinginstrumentene stiger ganske mye ved høy temperatur. Når da f.eks metallet i klokkestykket utvider seg og toner dermed blir lavere mens messing stiger mer enn treblås (noen treblåsinstrumenter synker faktisk ved høyere temperatur også) kan det by på utfordringer å få stemt instrumentet riktig under ulike forhold.

Siden fløyter, saxofoner og messinginstrumenter gjerne er fabrikkstemt slik at de normalt skal spille med et lite trekk for å oppnå f.eks 442 svingninger pr sekund på a', kan de som regel også forholdsvis enkelt spille høyere.

Klarinetten derimot, kan ikke bli høyere enn det den er når alle ledd og skjøter er helt sammen. Det er en av grunnene til at korps bør stemme etter klarinett og ikke etter messing.

Klarinetten er ikke lenger enn til første åpne hull. Forsøk å spille tonene (enstreket) b, a, g, f, e med munnstykke, pærestykke og mellomstykke alene så vil du høre at det ikke blir intonasjonsforskjell når du setter på nedre del og klokkestykket (litt klangforskjell blir det da mer "gods" vibrerer).

Når du spiller h1 eller e er alle klaffer og hull tett og instrumentet brukes i hele lengden.

La oss for illustrasjonens skyld si at avstanden fra toneproduksjonen (røret på munnstykket) og til første åpne hull når du spiller g1 er 10 cm og avstanden fra røret til åpningen av klokkestykket er 100cm når instrumentet er satt helt sammen.

Forsøk så å "vri tonen" ved å stramme/bite/presse røret og ved å åpne/gape/slippe røret. Du vil merke at du har stort intonasjonsområde ved "korte toner" f.eks a1, g1 og særlig f.eks h2 og c3. Ved e eller h1 derimot, er det svært lite å hente.

Dersom h1 er for høy, må du trekke svært mye for at det skal høres på stemmingen. Det samme trekket vil da ha katastrofal virkning på f.eks g1 eller c3.

Tilbake til matematikken og cm-eksemplene: Om du trekker 1 cm mellom pærestykket og mellomstykket (oftest best og trekke i det leddet), gir det liten virkning på h1 (1 cm av 100 cm = 1%) men det gir 1 cm av 10 cm = 10% virkning på g1 eller c3. (Som sagt er tallene ikke riktige, men de illustrerer at resultatet av trekk er ulikt i de ulike registrene.

D.v.s at om du må trekke for at klarinetten er for høy, må det skje slik:

1. øverst for de “korte” tonene f.eks g1-a1 og h2-c3 ,
2. mellom mellomstykket og understykket for de “middels lange” tonene f.eks c1-b og g2-f2
3. nederst/ mellom understykket og klokkestykket for de “lengste tonene” f.eks h1 - c2 og e-f

Fordi uerfarne klarinnettister og de som ikke har god embouchure gjerne kan ha problemer med intonering på g1-a1-b1 og a2-h2-c3 (de “korte” tonene der det er lettest å vri klangen og dermed også vanskeligst å holde fast embouchure), bør en unngå å stemme etter disse selv om det ideelt sett hadde vært best. Unngå også de “lengste” tonene h1-c2 da en for å få disse korrekt må ha store trekk for at det skal virke, noe som igjen kan være katastro- falt for intonasjonen i resten av registeret.

Det beste er derfor å stemme “midt på instrumentet” f.eks f” (ess2-natura er også grei tone for messing (f for Bb-instrument og c for ess-instrument), saxer og brukbar for fløyter). Er tonen for høy, justerer du først med trekk ved pærestykket, deretter på midten.

Som kontrolltone kan du så gjerne bruke f1 (“kort”) for å sjekke at du ikke trakk for mye på pærestykket - evt trekke mer på midten for f2 og deretter h1 (“lang”), med evt trekk på klokkestykket.

Svært mange korps stemmer etter Bb natura. I så fall må du bruke f natura i tillegg - som kontrolltone (altså spille g1 og g2 i tillegg til c2)

Vær klar over at p.g.a det tempererte system (f.eks spilles ass og giss som samme tone), vil alle moderne instrumenter ha “innebygd” ustemte toner - som regel der de ligger langt unna naturtonerekken.

Studier av en rekke ulike fabrikkanters klarinetter viser en generell trend. (kilde: mange årganger og ulike artikler i tidskriftet “Instrumentalist”)

Følgende toner er vanligvis **litt høye: g, g1, a, a1, a2, b1, b2, h2, c1, c2, c3, ciss3, d1, d3 og ess3**. På de fleste instrumenter er **e1 litt lav**





VIKTIG! Gi alltid din stemmetone først.

Da spiller du med naturlig embouchre og får den beste klangen.

Det er spesielt viktig om du skal være solist, f.eks med piano.

Enhver alminnelig musikalsk person vil automatisk forsøke å treffe den tonen han/hun hører.

Dersom f.eks pianoet gir en tone, vil du ubevisst intonere slik at du treffer. Det kan føre til at du spiller med for slapp eller for stram embouchure videre, noe som både ødelegger klangen, kan gjøre intonasjonen vanskelig i ulike registre og gjøre at det blir tungt å spille når fokuset går på intonasjon istedet for musikkformidling.

Et psykisk moment er det selvsagt også når klarinettisten gir tonen og "pianoet er for lavt" slik at klarinettisten må trekke (pianisten stakkar -kan jo ikke gjøre noe med sitt instrument). Dette gir klarinettisten et bedre utgangspunkt. både for egen klang og selvtillit og ikke minst i forhold til publikums forventninger. Dersom publikums førsteinntrykk er at klarinetten ikke stemmer, er det et dårligere utgangspunkt for deres opplevelse enn om klarinettisten tilpasser seg et "ustemt piano".



**“You
can never make a second first impression”**

Mine klarinetter, munnstykker og rør (pr jan 2015)

ESS-KLARINETT

Noblet (fra 1960-tallet)

Munnstykke: Vandoren B44

Rør: Vandoren Trad.(blå eske) 3,5

Bb-KLARINETT

Buffet Crampon Tosca 847749 (okt 2014)

Munnstykke: D'Addario X15E - Rovner ligature Versa x

Rør: Rico reserve classic 3,5+ evt. 4,0

Vandoren V21 3,5 evt 3,5+ (evt Vandoren R56 3,5+)

Pærestykker:

Backun MoBa cocobolo, (veldig rund og åpen)

Buffet Tosca, original (god å forme klang, litt skarp med V21)

Backun MoBa grenadilla, (mer åpen, god å forme)

Buffet Icon gold (slank og litt motstand)

Buffet Cadash

Kooiman tommelstøtte

Klokkestykke:

Backun MoBA bell

alternativt

Munnstykker:

Playnick PlayEasy B2 med Legere Signature 3 3/4

evt. Munnstykke: Vandoren CL4

Rør: Rico Reserve Classic 3,5+ / 4 eller Vandoren R56 3,5 evt 3,5+

V12 3,5 el 3,5+ Traditionell/Blå 3,5

Pærestykke: Buffet Icon gold, Buffet RC original evt Buffet Cadash (ikke MoBa)

A-KLARINETT

Buffet Crampon RC F158230 (1976)

samme oppsett med munnstykke, rør som Bb-klarinet

Kooiman tommelstøtte

evt. med klokkestykke: Backun MoBA bell Cocobolo

Pærestykker:

Bb-klarinet:

1. Buffet Tosca originalpærestykke 65,0 mm

2. Backun MoBa cocobolo 64 mm

3. Backun MoBa grenadille 64 mm

4. Buffet Icon gold, 64 mm

5. Buffet cadash 63 mm

A-klarinet:

1. Backun MoBa Cocobolo eller Grendadilla
2. Buffet Icon gold, 64 mm
3. Buffet RC A original pærestykke 64,5 mm
Buffet kort utgave: 62,5 mm

BASS-KLARINETT

Selmer Privilege 2010

Playnick Legere Signature 2,5

(evt. Vandoren B44 m Legere 3,5 eller Rico Reserve Classic 3,5, Vandoren 3,5 blå evt V12 3,5

Prestige original: 65,8 mm

Cadash : 63 mm

RC A-klarinet : 64,5 mm

Buffet kort: 62,5 mm

Min erfaring med Rico / d'Addario (fra høsten 2013:)

X10E Reserve Classic 3,5

X5 Reserve Classic 3 - 3,5

X15E Reserve Classic **3,5+** / 4 Vandoren V21 **3,5** / 3,5+

Beste kombinasjoner for meg - iflg mine tester i 2010: (før Rico / d'Addario)

M30 blå 3 3,5

B40L blå 3 (3,5 for harde 2,5 for lette?)

B45 blå 3,5 best evt 3

-- V12: 3,5 el 3

(R56: bare prøvd 3,5+ er for harde)

M15 : V12 3,5+ (el 3,5 og 4)

Evt: R56 3,5+

Forbes CF 2F 3E'SS 17mm 0,96 opening (tilsv M15)

Blå 3,5

V12 3,5 el 3,5+

Vandoren CL4

R56 3,5 evt 3,5+

V12 3,5 el 3,5+

Blå 3,5