

CLARINET COMPANION

A supplemental method for any program.



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MUSI 5398: ADVANCED STUDIES PRACTICAL APPLICATION
PROJECT NO. 2
AMERICAN BAND COLLEGE
SAM HOUSTON STATE UNIVERSITY



About the book

I'm excited to offer this book as a supplemental method to help middle school through high school students perfect their technique on the clarinet. You will see that it offers great review on set up of the instrument, embouchure, and tone production. It also offers great help with fingerings for playing both chromatic and diatonic passages. The fun listening lab provides an opportunity for your students to analyze and emulate professionals. One of the most exciting features of this book is a systematic approach for learning all 12 major scales full range. A metronome pass-off chart enables you and your student to mark levels of achievement and to help set goals. I hope you and your students enjoy working to develop technique and musicianship from this book.

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Instrument Assembly



1-2

1) Grease the tenon corks as needed. Moisten a reed in your mouth while you assemble your instrument.

2) Hold the lower section of the clarinet in your left hand (avoid gripping the metal rods), push and twist the bell onto the lower section.

3) Holding the upper section as shown, hold down the "D" key to lift the "bridge key". Use the other hand at the base of the lower joint (palm on the pads) to stabilize the clarinet. Lower the upper joint onto the lower joint. Use small gentle twists until the bridge keys are aligned.



3



4

4) Insert the barrel onto the top of the upper tenon joint. Place the mouthpiece into the barrel aligning the open portion of the mouthpiece with the register key.



4



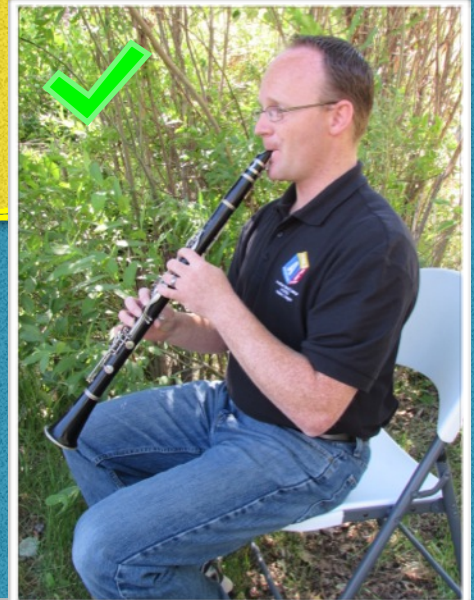
5-6

5) Place the ligature over the mouthpiece with the tightening screw going to the right. Slide the ligature up partway on the mouthpiece and slide the reed down behind the ligature.

6) Center the reed on the mouthpiece with only a hairline width of the mouthpiece showing above the reed. Tighten the screws only till snug as over tightening can damage ligature and/or the cane of the reed.

Using Good Air Support

- 1) The clarinet relies on having a steady supported airstream.
 - To achieve proper air support sit tall with good posture.
 - Keep shoulders relaxed and breathe in a few times deeply as if yawning.
 - Practice blowing as if you are blowing out candles on a birthday cake or blowing to hold a piece of paper to the wall.



Formation of the Embouchure

- 1) Assemble the mouthpiece and reed with only the barrel connected.
- 2) Make an exaggerated facial 'A' sound. Now hold firm corners and mix that with a 'Q' sound (the "oo" shape is most important and should bring firm corners more forward)
- 3) Make sure your teeth are resting on the top of the mouthpiece.
- 4) The top lip rests on the teeth and forms a seal on the mouthpiece.
- 5) The bottom lip is placed on the lower teeth and forms a cushion against the reed.
- 6) *Check* Make sure your cheeks are pulled inward, not puffed, and firm but not overly tight. Also make sure your chin is flat/smooth and extended downward (no raisin chin)
- 7) Take in only half of an inch of reed/mouthpiece into the mouth (teeth on top, lip cushion on bottom).
- 8) Take in a relaxed deep breath and blow. The resulting sound should be an F#.



Troubleshooting Tone Production

<u>Sounds Like</u>	<u>Problem</u>	<u>Remedy</u>
No Tone, Rushing Air	No pressure against reed. Too much reed in mouth. Stiff reed.	Increase lower lip pressure. Less mouthpiece in mouth. Sand reed.
Squawk, Flat Pitch	Insufficient pressure against reed. Too much reed in mouth. Insufficient intensity in air flow. Soft reed.	Increase lower lip pressure. Less mouthpiece in mouth. Faster air. Clip reed.
Squeaks, High Squeal	Insufficient pressure against reed. Too much reed in mouth. Clarinet angled too far away. Soft reed.	Stop tone; increase pressure. Less mouthpiece in mouth. Stop tone; bring clarinet closer. Clip reed.
Stopped or Intense Air	Stopped: Soft reed. Intense air: Hard reed. Too little reed in mouth. Too much lip pressure.	Clip reed. Sand reed; Check symmetry. More mouthpiece in mouth. Less biting; Check for bunched chin.
Thin, Sharp Pitch	Too little reed in mouth. Tight, closed throat.. Hard reed.	More mouthpiece in mouth. "Oh" position; Review sigh. Sand reed.

Tips and Tricks of the clarinet

Articulation Helps

-if you are having difficulty with clarity, chirping, or are anchor tonging try these exercises from Dr. Adam Ballif of BYU-Idaho to help your articulation.

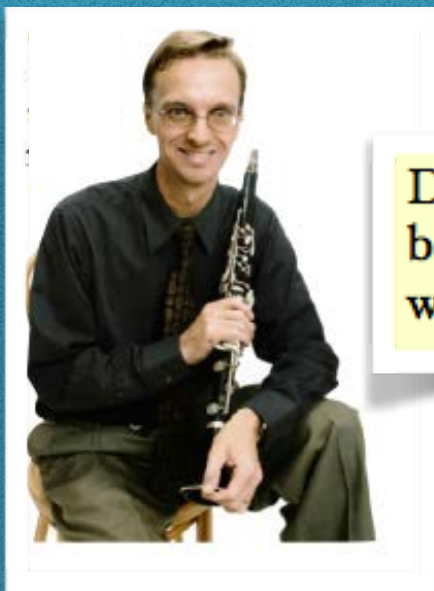
- 1) **Tip to Tip:** Tip of the Tongue to the Tip of the Reed.
- 2) **Lightness + Bounce = Speed**
- 3) **Slow Motion Training:** Train your tongue to touch the reed lightly. The plus signs indicate where to leave your tongue on the reed, making the tone fuzzy.



- 4) **Articulation Exercises.** Think “Lee” or “Dee” to keep the back of the tongue high in your mouth. Quarter note = 112-144



“Tongue Push Ups,” use throughout the range with scale patterns.



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Tips and Tricks of the clarinet

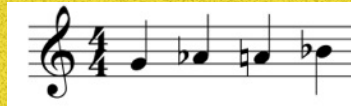
Dealing with throat tones.

-Throat tones (notes listed below) are notes played in the upper part of the clarinet or "throat". You may notice that when you play the standard fingerings for these notes they are sharp and dull in sound. It is good practice to place the right hand down on these notes because it helps the pitch and the tone quality. The fingerings below are resonant fingerings that help achieve the best possible tones in the throat of the clarinet.



Method used in fast passages of music.

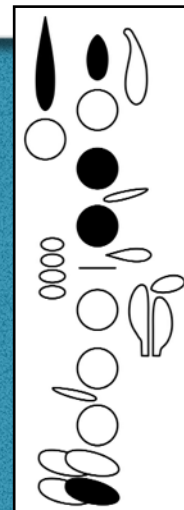
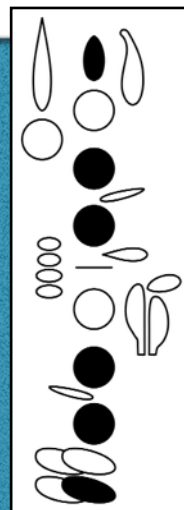
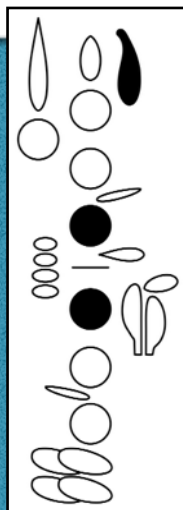
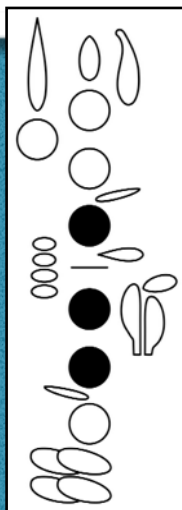
When playing any passage of music remember your **throat tones**. By placing your right hand fingers down on these notes you improve the intonation and make it easier to cross the break as shown here.



Resonant Fingerings

Use the **resonant fingerings** on lyrical or long held note passages to achieve the best intonation and tone (resonance).

1) Resonant Fingerings



Tips and Tricks of the clarinet

Common Trill Fingerings

-Trills are most effectively achieved when it requires only moving one finger. Here are some common examples of alternative trill fingerings that would otherwise be difficult.

2) Trill Fingerings

3rd sk 4th sk 3rd sk 3rd/4th sk RH Middle 1st/2nd sk 3rd sk



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A quick note of encouragement from Dr. Adam Ballif.

“WHY DO I HAVE TO USE THAT FINGERING?”

Change is always difficult, especially when trying to make new fingerings a habit. Our muscle memory, becomes ingrained from daily practice; both our good and bad habits are hard to change. Invariably when I teach young students about using the above fingerings I get the question, “Why do I have to use this fingering? The fingering I am used to using works fine.”

As clarinet players, it is our job in the ensemble to play the very fastest passages. While there are many alternate fingerings that work “fine,” there are specific fingerings that allow us to play very fast and even. Intonation and tonal matching is another consideration when choosing fingerings. Just like many things in life, change isn’t easy, but it is worth it.

Tips and Tricks of the clarinet

Clarinet Intonation

-You will find most notes on the clarinet tend to be sharp so our ear and knowing some of the tricks shown in the chart below can be helpful in adjusting pitch.

Clarinet Intonation Tendencies

Register	Dynamics	Notes	Major Adjust	Minor Adjust 1	Minor Adjust 2
Low E&F-Flat	Soft-Sharp	Throat A&Bb-Sharp	If Flat-Push In Barrel	Tighten Bottom Lip (pitch goes sharp)	EE Tongue
Throat Tones-Sharp	Loud-Flat	High A&B - Sharp	If Sharp - Pull Out Barrel	Loosen Bottom Lip (pitch goes flat)	Air Support
High Notes-Sharp		Low A-Sharp			

Clarinet Ranges

The image shows a musical staff with a treble clef. It is divided into four sections representing different registers of the clarinet:

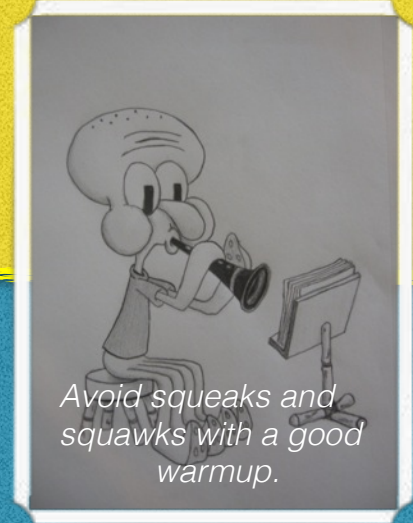
- Chalumeau:** The lowest register, starting with a note on the first line (F3) and ending with a note on the first space (B3).
- Throat:** The middle register, starting with a note on the second line (D4) and ending with a note on the second space (F4).
- Clarion:** The upper middle register, starting with a note on the third line (A4) and ending with a note on the third space (C5).
- High (Altissimo):** The highest register, starting with a note on the fourth line (E5) and ending with a note on the fourth space (B5).

Warmup Routine

A good daily warm up routine will help you become consistent in your playing abilities and help your rehearsal/practice sessions go more smoothly. It will also help you improve tone, technique, and musicality as you play. Make sure to use a metronome and tuner as a reference. Here is a list of elements to consider...

Things to review during warmup.

1. Embouchure, Posture, Air Support
2. Clear Tone for all Dynamics.
3. Clear Articulation
4. Ease of Playing in all Registers.
5. Finger Dexterity



Long Tone Chromatic Warmup

-long tones are good to work on tone and to build endurance.

Clarinet in B \flat

B \flat Cl. ¹⁴



*Play long tones chromatically or using any scale you like. Focus on consistent air flow and tone. This also builds embouchure endurance.

Register Warmup (* make sure to push down the F/C key when playing D6 and above).

B \flat Cl. ²⁶


B \flat Cl. ³²





* This exercise is geared to help with the transitions to all registers. Have a well set embouchure with efficient air flow and by moving through the sequence of notes you will recognize if your set up is working. If the upper notes don't speak it usually means there is too much biting or the reed is too soft.

Warmup Routine

40 **5ths and 4ths long tones**

B \flat Cl. 


B \flat Cl. 


B \flat Cl. 



*Interval studies are great to build finger technique and to become more familiar with different key signatures. The provided warmup example moves in fourths and fifths chromatically from low E to B \flat above the staff.

64 **Tonguing in 5's** -Use the tonguing method found on page 7 for this exercise.

B \flat Cl. 

B \flat Cl. 



Remember tip of the tongue to the tip of the reed ("tip to tip"). Focus on getting a consistent articulation on each note. Use "tee", "dee" and "lee" as different articulation models. Play in different keys daily.



Now you are ready to work on your finger dexterity on the scale section!

Scale Mastery

“So you think you know your scales”.

Rules for basic fingerings for scales and arpeggios

*taken from Clarinet Fingering-Luck or Logic? by James Gillespie & John C. Scott

**Basic fingerings for scales and arpeggios****Primary considerations:**

- Whenever possible, continue finger motion in the same hand
- Without sacrificing good intonation, try to move as few fingers as possible in connecting intervals
- Whenever possible, incorporate the “right hand down” technique into all scales and arpeggios
- Remember that the right hand cannot be left down below open g without resulting in poor intonation

Scale Mastery

“So you think you know your scales”.

C Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

5

LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140


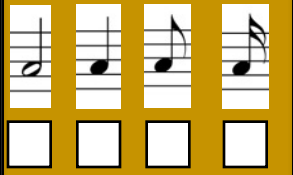
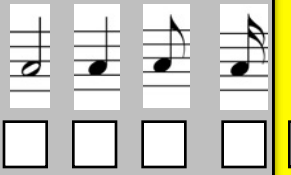
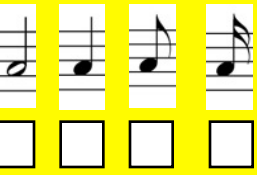
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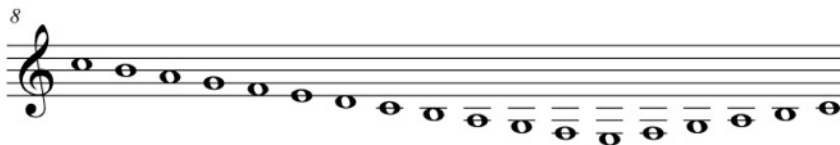
Scale Mastery

"So you think you know your scales".

C Major

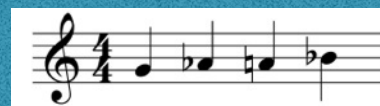
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LEVEL 3 Using a metronome mark your progress. 	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
			



Tip for crossing the break!

When playing any passage of music don't forget your **throat tones**. These are the notes between **G-Bb** as shown. By placing your right hand fingers down on these notes you improve the intonation and make it easier to cross the break.



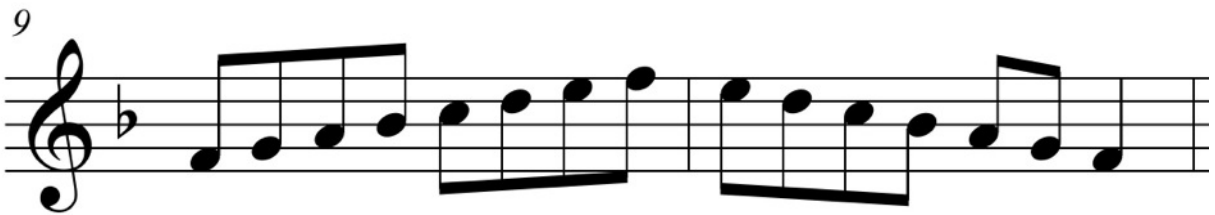
Scale Mastery

“So you think you know your scales”.

F Major

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Tip for F major fingerings:

When getting to level two and three in your scale progression use this fingering for Bb above the staff to keep the fingerings progressing in the same hand (left).







Scale Mastery

"So you think you know your scales".





F Major

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<p>LEVEL 2</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
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<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
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8



Scale Mastery
 "So you think you know your

Bb Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

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Tip for Bb major fingerings:

When practicing each level use these fingerings for Bb major to keep the fingerings in the same hand (left).

Scale Mastery
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Bb Major

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15

LEVEL 3 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

7




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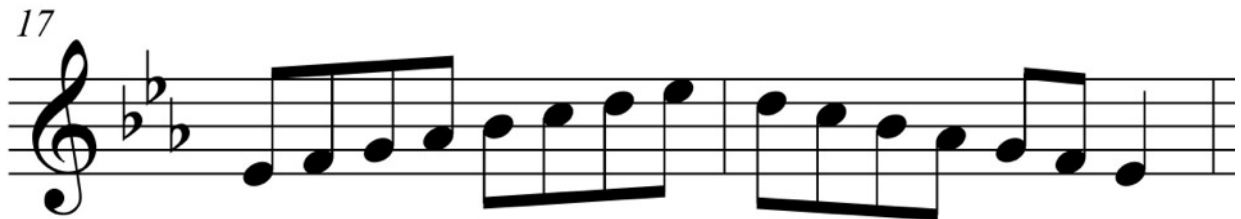
Scale Mastery

"So you think you know your scales".

Eb Major

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Tip for Eb major fingerings:

Use the fingering shown for Bb above the staff to help with the transition from the A below it. Use the Eb fingering to keep the fingerings progressing in the same hand (left).



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Eb Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

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LEVEL 3 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
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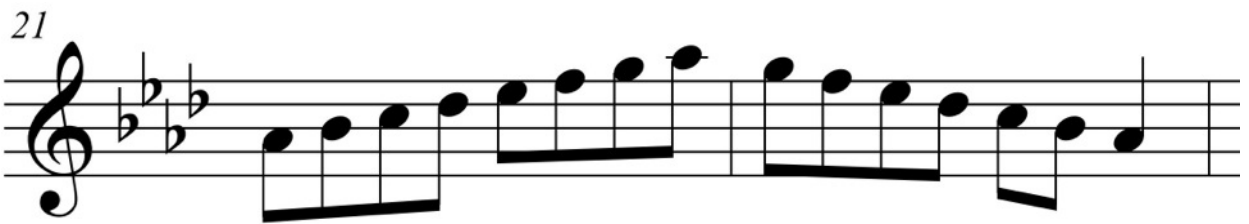


Scale Mastery
 "So you think you know your scales".

Ab Major

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First clarinets date back to the 15th Century in Ancient Greece, Europe, Middle East, and Egypt.

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Ab Major

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LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

24

LEVEL 3 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140


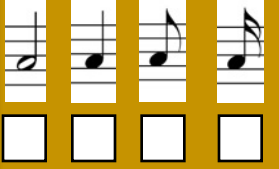
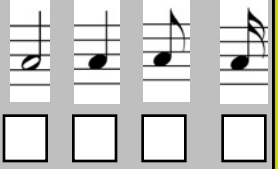
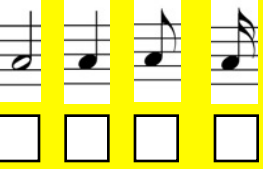


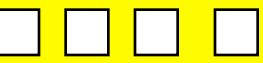
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Scale Mastery
 "So you think you know your scales".

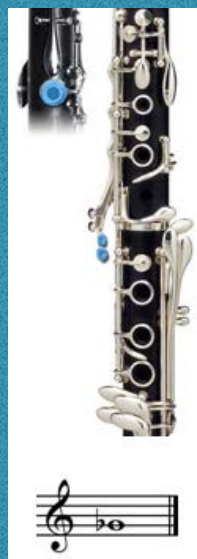
Db Major
Enharmonic to C#

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Anytime F is next to Gb, use the chromatic fingering for Gb.



Scale Mastery
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C# Major
 Enharmonic to Db

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29


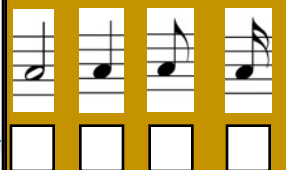
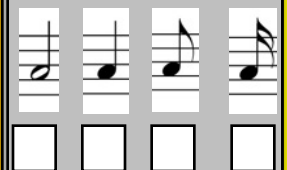
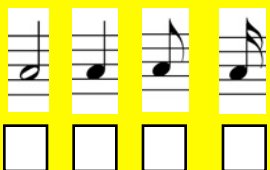
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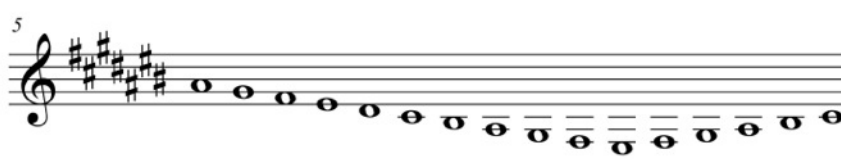
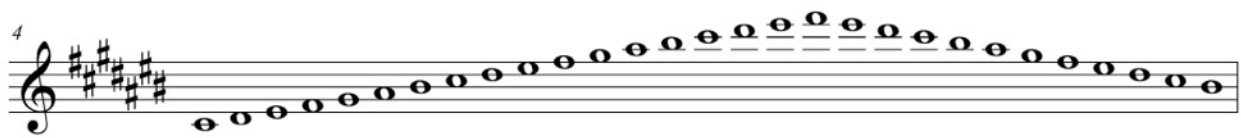
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Scale Mastery
 "So you think you know your scales".

C# Major
 Enharmonic to Db

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Anytime E# is next to F#, use the chromatic fingering for F#.





Scale Mastery

"So you think you know your scales".

Gb Major

Enharmonic to F#

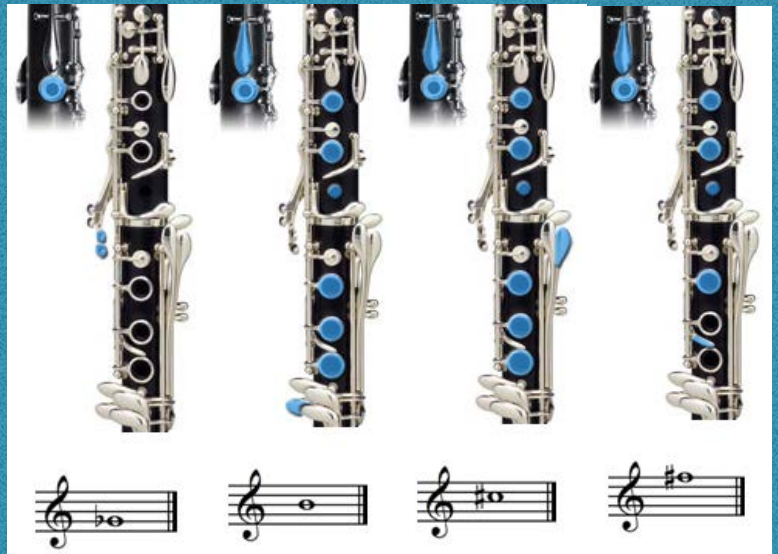
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
1 Using a metronome mark your progress.			



Tip for Gb major fingerings:





When working your scale progression use the fingerings shown for ease of transition to the next note.



Scale Mastery
 "So you think you know your scales".





Gb Major
 Enharmonic to F#

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

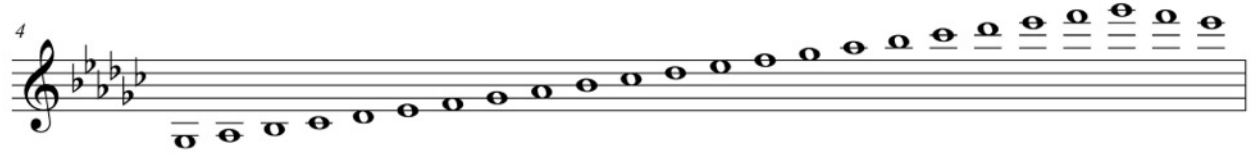
<p>LEVEL 2</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

37



<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze</p> 	<p>Silver</p> 	<p>Gold</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

4






5



Scale Mastery
 "So you think you know your scales".

F# Major
 Enharmonic to Gb

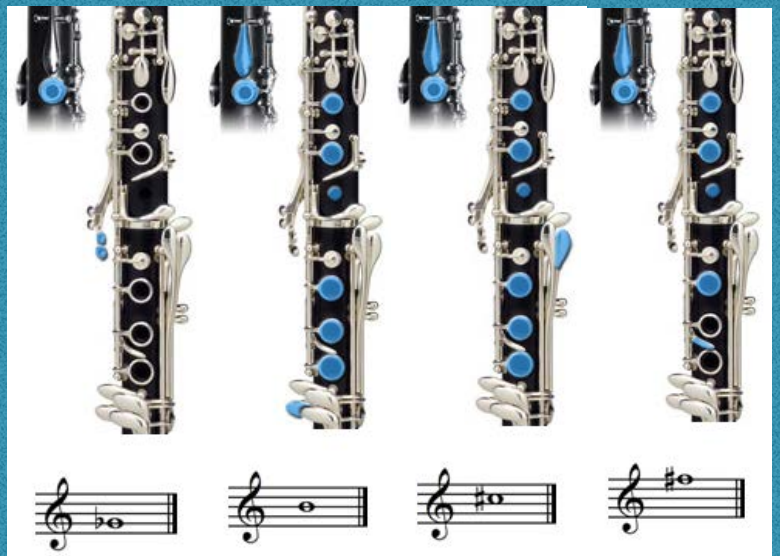
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
			
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>



Tip for F# major fingerings:

When working your scale progression use the fingerings shown for ease of transition to the next note.



Scale Mastery
 "So you think you know your scales".

F# Major
 Enharmonic to Gb

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

41

LEVEL 3 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

7

8

Scale Mastery
 "So you think you know your scales".

Cb Major
 Enharmonic to B

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

41


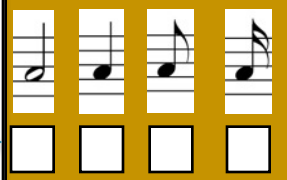
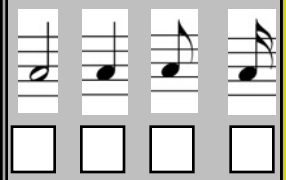
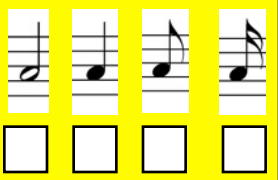
LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

45

Scale Mastery
 "So you think you know your scales".

Cb Major
 Enharmonic to B

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
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Use Standard fingerings on the concert Cb major scale shown in your fingering chart .

Scale Mastery
 "So you think you know your scales".





B Major
 Enharmonic to Cb

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 1</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

45



<p>LEVEL 2</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>


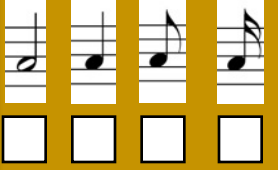
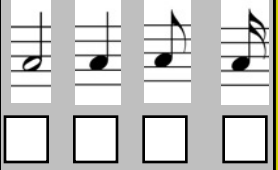
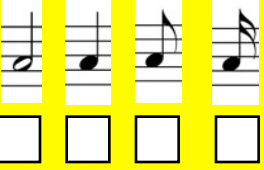
49



Scale Mastery
 "So you think you know your scales".

B Major
 Enharmonic to Cb

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 3 Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 



Use Standard fingerings on the concert B major scale shown in your fingering chart .

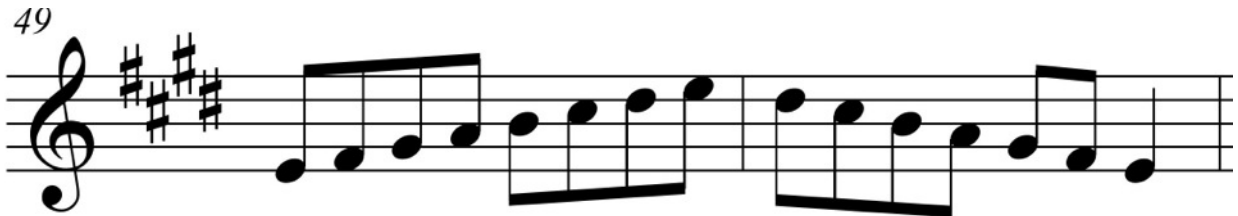
Scale Mastery

"So you think you know your scales".

E Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL	Bronze	Silver	Gold
1 Using a metronome mark your progress.			
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>



Tip for E major fingerings:


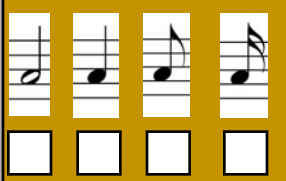
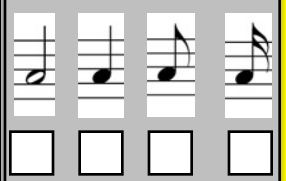
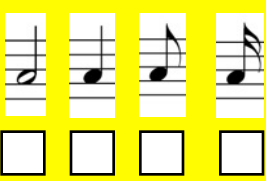
Use these fingerings for your E Major scale. This sequence of keys helps with keeping C# to D# a possible transition otherwise requiring an extra pinky.



Scale Mastery
 "So you think you know your scales".


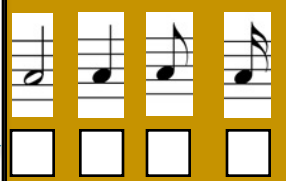
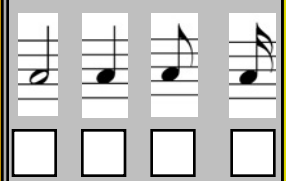
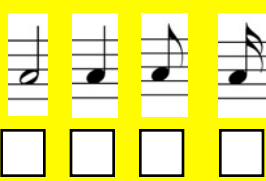
E Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.


<p>LEVEL 2</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 

53



<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 

7



8






Scale Mastery

“So you think you know your scales”.

A Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
			



Tip for A major fingerings:





Use these fingerings for your A Major and D Major scales. This sequence of keys helps with keeping C# to D in the same hand.



Scale Mastery
 "So you think you know your scales".





A Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 2</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

57

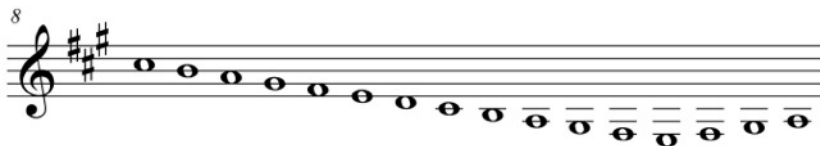


<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

7



8



Scale Mastery
 "So you think you know your scales".

D Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140



Tip for D major fingerings:

Use these fingerings for your A Major and D Major scales. This sequence of keys helps with keeping C# to D in the same hand.



Scale Mastery
 "So you think you know your scales".

D Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

61

LEVEL 3 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

7

8

Scale Mastery
 "So you think you know your

G Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

61


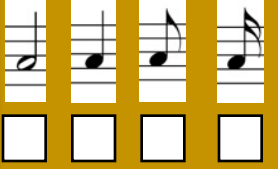
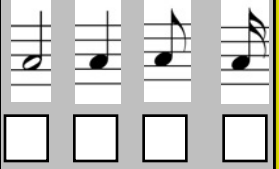
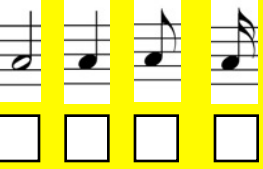
LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140

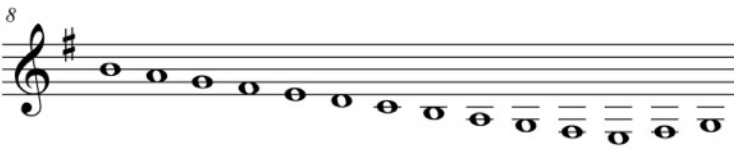
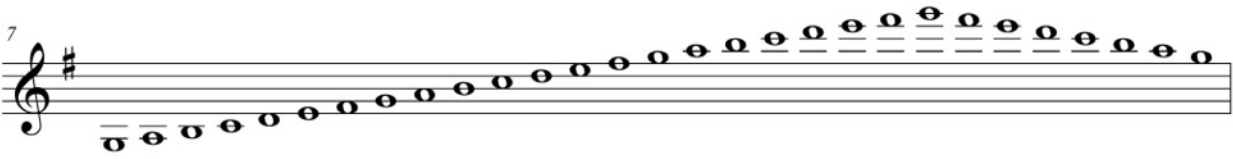
66

Scale Mastery
 "So you think you know your scales".

G Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 3 Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 



Use Standard fingerings on the concert G major scale shown in your fingering chart .

Scale Mastery
 "So you think you know your scales".

Approaching Chromatics

These are exercises to help you work on playing chromatically on the clarinet. The below fingering combinations are to be used on chromatic passages. On the first measure practice the passage while holding down the F/C key in the right hand. On the second and third measure use only the sliver key fingerings. In the last measure the F# is played only with the bottom two side keys shown.

Scale Mastery
 "So you think you know your scales".

Chromatic Scale

Here are three different levels of mastering chromatics. The First level covers the basic octave scale. The second covers two octaves. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

11

LEVEL 2 Using a metronome mark your progress.	Bronze Quarter note=80	Silver Quarter note=110	Gold Quarter note=140
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>





4

7

Scale Mastery
 "So you think you know your scales".

Chromatic Scale

Here are three different levels of mastering chromatics. The First level covers the basic octave scale. The second covers two octaves. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<p>LEVEL 3</p> <p>Using a metronome mark your progress.</p> 	<p>Bronze Quarter note=80</p> 	<p>Silver Quarter note=110</p> 	<p>Gold Quarter note=140</p> 
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>



Tone Lab Part 1

Word Bank

Resonant vs Dry
 Dark vs. Bright
 Warm vs. Cool
 Lush vs. Spare
 Sweet vs. Harsh
 Muddy vs. Clear

What is Tone or Timbre?

“The source and quality of a particular sound”.

The following lab is to introduce you to tone qualities of various professionals. Listen to each excerpt listed on the following page and in writing describe the sounds you are hearing. You may use your own Adjectives. On **page 49** there is a section of definitions that clarify the tonalities listed above in the **word bank**.

Example #1 Tone Description: _____

Example #2 Tone Description: _____

Example #3 Tone Description: _____

Example #4 Tone Description: _____

Example #5 Tone Description: _____

Example #6 Tone Description: _____

Example #7 Tone Description: _____

Pick your Favorite #__ Why (it can't be because of the song, please, tone based)?

**Tone Lab Part 1
Listening**

“Every Musician Needs A Role Model”

Go to the playlist or scan the QR Code with your device-



Playlist web link **Mr Ryszka’s Clarinet Tone Examples**

<http://www.youtube.com/playlist?list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrKqWNTW>



**Example #1
Robert Spring**

Scherzo Tarantelle, Op. 16, written by Polish composer Henri Wieniawski during the Romantic Era (about 1800 to 1850).



**Example #4
Sabine Meyer**

Concerto in f minor No.1, op.73 written by C.Mv.Weber during the 20th Century Music Era (1901-2000)

**Example #2
Richard Stoltzman**



Maid with the Flaxen Hair by Claude Debussy a composer during the Impressionist Era (about 1870-1880)



**Example #5
Benny Goodman**

Moonglow by Will Hudson and Irving Mills and words by Eddie DeLange during the 20th Century music era “jazz” (1901-2000).



**Example #3
Sal Lozano**

(lead alto doubling on clarinet)
Rhapsody In Blue arranged by Gordon Goodwin and the Big Phat Band during the 20th Century “jazz” (1901-2000).

**Example #6
Sharon Kam**



Concerto for Clarinet by Mozart during the Classical Era (About 1730-1820)



**Example #7
Charles Neidich**

Violin Sonata No. 1, op. 13, 1st. mv. Allegro molto by Gabriel Faure during the late Romantic Era (1800-1900)

“LISTENING TO PROFESSIONALS
CAN HELP YOU DEVELOP A
GOOD CONCEPT OF SOUND”



Tone Lab Part 1

The following box of definitions was taken from....
 Talking About Music - Words - ComposerTools.com
composertools.com/Dictionary/MusicWords.htm

The following words are often used when talking about timbre:

<p>wet, resonant - Used for sounds that resonate for a long time, meaning it takes a long time for the sound to die away, even after the instrument has been silenced. For example, playing the piano with the pedal held down. Also, standard instruments will sound wet if they play in a very resonant, echo-y space, such as a cave, or tile bathroom. Usually used for the entire sound of a musical work (i.e. all instruments put together, not just a single instrument). When discussing instruments, those which produce "wet" sounds are those which ring or resonate for a long time, such as bells, gongs, vibraphone, guitar (esp. electric guitar), etc.</p>	<p>dry - A dry sound or space is one that has no resonance, echo, or reverberation in the sound. Standard instruments will sound dry if they are played in a "dry space", such as outside in a field, in a tent (or some other space where all the walls are covered with fabric), or an "anechoic chamber", like a recording studio. Similarly, with instruments, dry sounds are those which do not resonate much. Examples include wood block, violin pizzicato, ratchet, snare drum, etc.</p>
<p>dark - Dark sounds are those which are more woody and mellow. Examples of instruments which are especially dark include double-bass, viola, bass voice, bassoon, French horn. Most instruments will sound darker as they play lower and lower pitches. For example, flute, clarinet, and alto voice all sound wonderfully dark when they produce low notes.</p>	<p>bright - Bright sounds are more sharp, piercing and metallic (imagine a metal plate being dropped on the ground) Examples include trumpet, violin, glockenspiel (in fact, most mallet instruments), bells, and oboe. Most instruments will sound brighter as they play higher and higher pitches. For example, violoncello and French horn can both sound very bright when they play high notes.</p>
<p>warm - Very similar to "dark", used for mellow, comforting sounds.</p>	<p>cool, icy - Often high-pitched, crystalline, and metallic.</p>
<p>lush - Rich and warm sonorities, often flowing music with many instruments, full sounds, and sweet harmonies.</p>	<p>spare - Very few instruments playing simultaneously, dry sounds, lots of silence.</p>
<p>sweet - Can be used for female voices that are light and innocent, or for music which is harmonious, consonant, and generally soothing.</p>	<p>harsh, grating - Abrasive music with lots of dissonance and scratchy ugly sounds.</p>

<p>muddy - when "lush" goes too far it becomes muddy, too many instruments playing legato music at the same time and in the same pitch range.</p>	<p>clear, clean - used when the music can be perceived and understood quickly and when the major lines and important points are clearly highlighted to the ear. Music without extraneous sounds, instruments, and melodies is usually very clean.</p>
--	--

Tone Lab Part 2

Word Bank

- Resonant vs Dry
- Dark vs. Bright
- Warm vs. Cool
- Lush vs. Spare
- Sweet vs. Harsh
- Muddy vs. Clear

What is Tone or Timbre?

"The source and quality of a particular sound".

The following lab is to introduce you to tone quality you play with. Work on the excerpt below and record yourself. Use garage band, audacity, or a high quality digital recorder. Listen to and analyze your performance. Use the tone descriptors in Tone Lab 1 to analyze your recording.

Amazing Grace




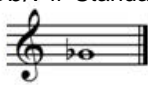
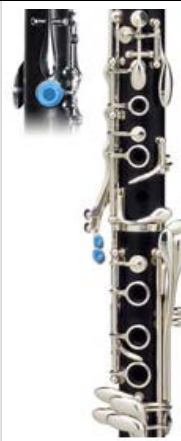
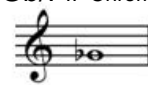
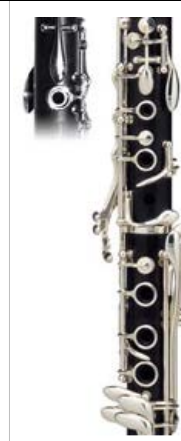








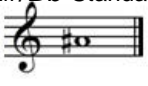

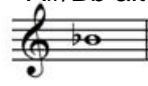


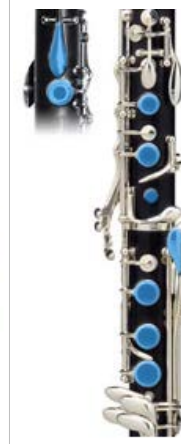











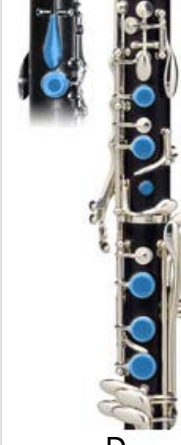

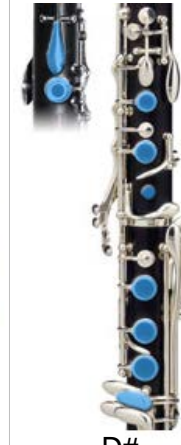

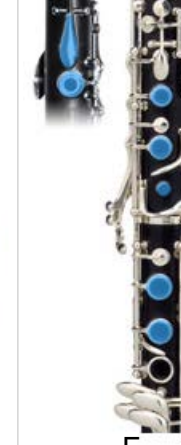





Andante Traditional







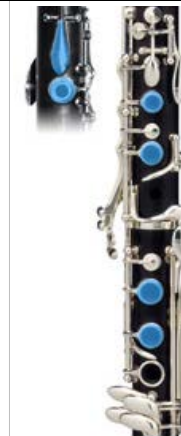

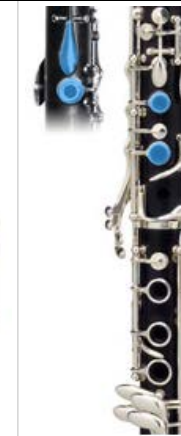









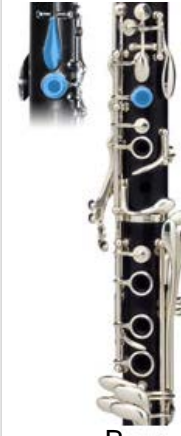

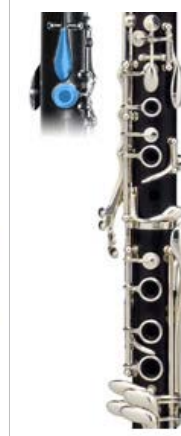

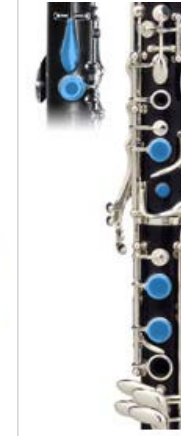









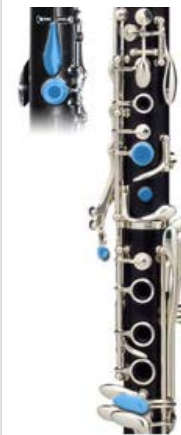


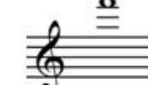






Describe your Tone: _____














Compare and Contrast your favorite professional's tone to yours. _____

Areas to improve _____

 E Standard 	 E alt 	 E alt 	 F Standard 	 F alt 	 F#/Gb Standard 	 F#/Gb alt
 G 	 G#/Ab 	 A 	 A#/Bb 	 B Standard 	 B Chromatic 	 C
 C#/Db 	 D 	 Eb/D# Standard 	 Eb/D# Chr 	 Eb/D# alt 	 Eb/D# alt 	 E Standard

 <p>F</p> 	 <p>Gb/F# Standard</p> 	 <p>Gb/F# Chromatic</p> 	 <p>G</p> 	 <p>G#</p> 	 <p>A</p> 	 <p>A#/Bb Standard</p> 
 <p>A#/Bb Standard</p> 	 <p>A#/Bb alt</p> 	 <p>B Standard</p> 	 <p>B alt</p> 	 <p>B alt</p> 	 <p>C Standard</p> 	 <p>C alt</p> 
 <p>C#/Db Standard</p> 	 <p>C# alt</p> 	 <p>D</p> 	 <p>D#</p> 	 <p>E</p> 	 <p>F</p> 	 <p>F#/Gb Standard</p> 

 F#/Gb Chromatic 	 G 	 G#/Ab Standard 	 G#/Ab alt 	 A 	 A#/Bb Standard 	 A#/Bb Chr 
 A#/Bb alt 	 A#/Bb alt 	 B 	 C 	 C#/Db 	 D 	 D#/Eb Standard 
 D#/Eb alt 	 E 	 F Standard 	 F alt 	 F#/Gb Standard 	 F#/Gb alt 	 F#/Gb alt 

 G Standard	 G alt	 G alt	 G#/Ab Standard	 G#/Ab alt	 G#/Ab alt	 A
 A#/Bb Standard	 A#/Bb alt	 B Standard	 B alt	 C Standard	 C alt	

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Youtube examples

- Example #1 Robert Spring - Scherzo Tarantelle, Op. 16-posted by March Hare
<https://www.youtube.com/watch?v=tUEduTI1MMk&list=PLFQJSHQum0ND3SPwW0WsdMPJCKrkqWNTW&index=2>
- Example #2 Richard Stoltzman - Maid with the Flaxen Hair posted by mostafal1994
<https://www.youtube.com/watch?v=YEITVTCGbzc&list=PLFQJSHQum0ND3SPwW0WsdMPJCKrkqWNTW&index=3>
- Example #3 Sal Lozano (lead alto doubling on clarinet) Rhapsody In Blue posted by BigBandTV
<https://www.youtube.com/watch?v=ZNeKuDLK2QY&index=4&list=PLFQJSHQum0ND3SPwW0WsdMPJCKrkqWNTW>
- Example #4 Sabine Meyer-Concerto in f minor No.1, op.73 posted by 陳柏穎
<https://www.youtube.com/watch?v=YEITVTCGbzc&list=PLFQJSHQum0ND3SPwW0WsdMPJCKrkqWNTW&index=3>
- Example #5 Benny Goodman- Moonglow posted by Bob Hardy
<https://www.youtube.com/watch?v=jEmK9qFB1Y0&index=6&list=PLFQJSHQum0ND3SPwW0WsdMPJCKrkqWNTW>

Example #6-Sharon Kam- Clarinet Concerto posted by obiwan88

https://www.youtube.com/watch?v=o_gm0NCabPs&index=7&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW

Example #7 Charles Neidich-Violin Sonata No. 1, op. 13, 1st. mv posted by ClarinoShalumo

<https://www.youtube.com/watch?v=6PA6T2pyx5c&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW&index=7>

Artist Photos

Sabine Meyer

<http://www.sabine-meyer.com/index.php/impressions.html>

Sal Lozano

<http://www.lastudiomusicians.info/salozano.htm>

Richard Stoltzman

<http://www.bach-cantatas.com/Bio/Stoltzman-Richard-2.htm>

Robert Spring

<https://asunews.asu.edu/node/5667>

Benny Goodman

<http://www.smithsonianmag.com/arts-culture/benny-goodmans-clarinet-60074919/>

Sharon Kam

<http://www.sharonkam.com/images/stories/hotgallery/download/2.jpg>

Charles Neidich

<http://www.revisemysite.com/images/07-06-2014-FR-gateorch-neidichc.jpg>

Clarinet Companion Cartoons

Robert Ryszka

Gerri Ryszka

