

Name _____

Lessons

PRACTICE PROGRESS CHART

[illegible]

Advantage

Fingerings

Open ○
Pressed ●
Alternate Fingerings ○
Register Key ○

E F F# Gb G G# Ab

A A# Bb B C C# Db D

D# Eb E F F# Gb G G# Ab A

The following products are recommended for complete care of your instrument:

Key oil · Bore oil · Cork grease · Cleaning swab · Linen swab · Tone hole cleaner
Woodwind mouthpiece brush · Pad cleaning paper · Polishing cloth · Cleaning gauze

Handbook for Clarinet / Bass Clarinet fingering, showing notes and fingerings for various pitches.

Row 1:

- A# Bb
- B
- C
- C# Db
- D
- D# Eb
- E

Row 2:

- F
- F# Gb
- G
- G# Ab
- A
- A# Bb
- B

Row 3:

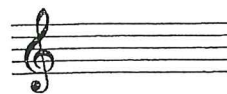
- C
- C# Db
- D
- D# Eb
- E
- F

Each note is accompanied by a diagram of the clarinet/bass clarinet body showing the placement of fingers on the keys.

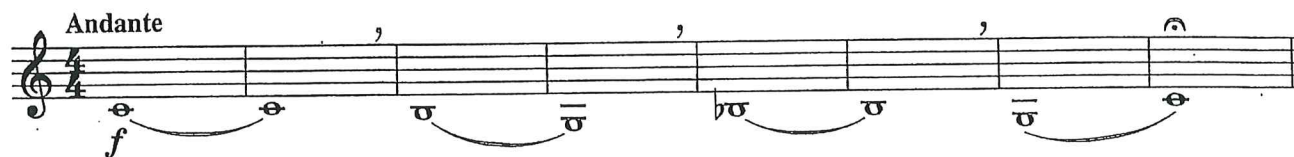


REVIEW

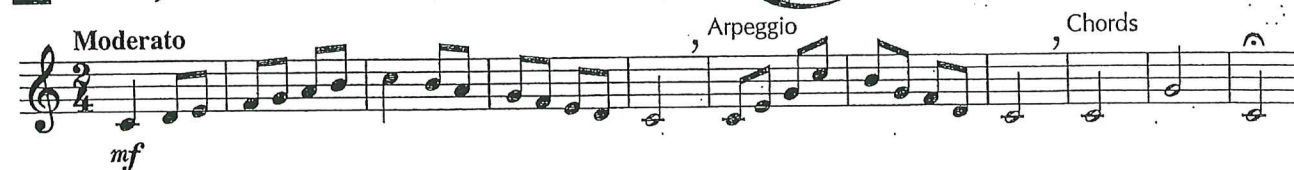
C MAJOR KEY SIGNATURE



1 WARM-UP - Band Arrangement



2 C MAJOR SCALE SKILL (Concert B♭ Major)

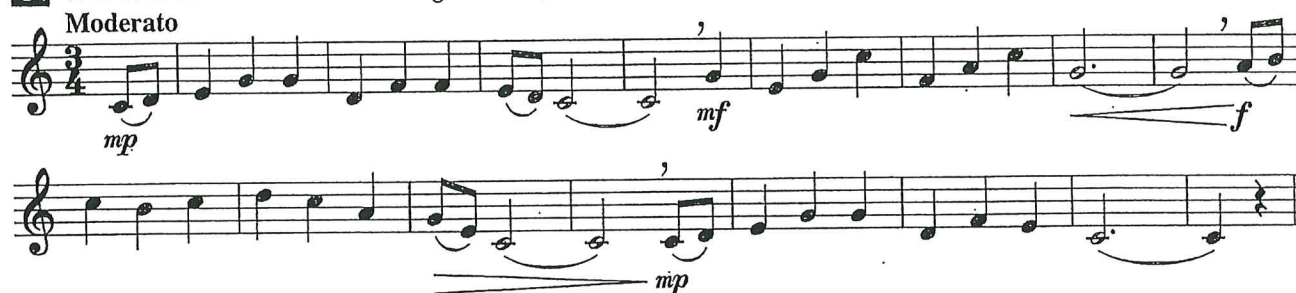


► Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

3 BOTANY BAY

Page 40

Australian Folk Song



► When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

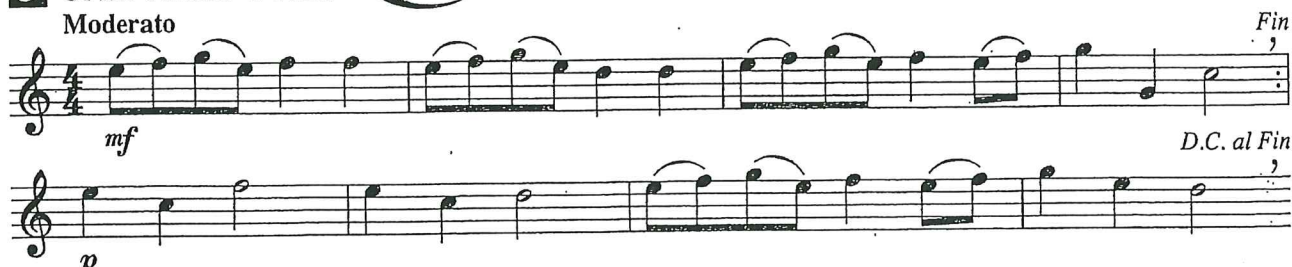
4 DRIVE TIME



5 SHEPHERD'S HEY

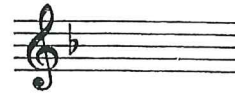


English Folk Song



REVIEW

F MAJOR KEY SIGNATURE



6 F MAJOR SCALE SKILL (Concert Eb Major)



Moderato

mf

Arpeggio

Chords

► Are you playing with a good embouchure and hand position?

7 MOLLY MALONE



Irish Folk Song

Andante

mp

f

mp

rit.

mp

8 NO LOOKING BACK

Page 40

Moderato

mf

9 TURKISH MARCH

Wolfgang Amadeus Mozart (1756-1791)

Allegro

mf

10 HYMN OF THANKSGIVING - Band Arrangement

Johann Crüger (1598-1662)
arr. Bruce Pearson (b. 1942)

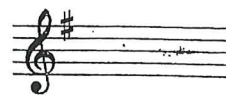
Andante

mf

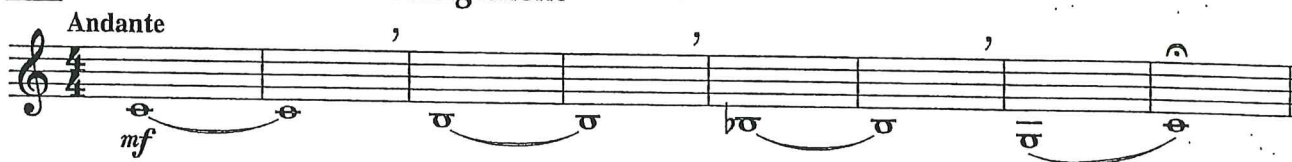
p

REVIEW

G MAJOR KEY SIGNATURE



11 WARM-UP - Band Arrangement



12 G MAJOR SCALE SKILL (Concert F Major)



13 KNUCKLEBUSTER



14 GIVE ME THAT OLD TIME RELIGION

Page 40

American Spiritual



15

Moderato

Composer _____ your name _____



► Compose an ending for this melody. Title and play your composition.

16 FOR BASS CLARINETS ONLY

Page 40



► *Use the alternate F# fingering when moving from F# to F# or F# to F#.

A MINOR KEY SIGNATURE



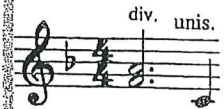
A minor has the same key signature as C major.

TEMPO

Accelerando (accel.) - Gradually increase the tempo.

DIVISI

Part of the section plays the top notes and part of the section plays the bottom notes.



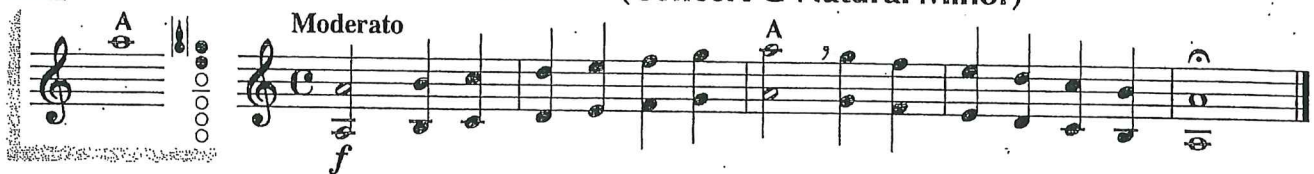
UNISON

Everyone plays the same notes.

22 WARM-UP - Band Arrangement



23 A NATURAL MINOR SCALE SKILL (Concert G Natural Minor)



24 A HARMONIC MINOR SCALE SKILL (Concert G Harmonic Minor)



25 MINKA, MINKA

Page 40



26 LAREDO - Duet



► Name the interval between the top and bottom notes of the last measure. _____

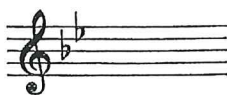
27 TURNING YOU LOOSE



28 FOR BASS CLARINETS ONLY



B♭ MAJOR KEY SIGNATURE



This key signature means play all B's as B flats and all E's as E flats.

TEXTURES

Monophony - a single unaccompanied melody.

Polyphony - two or more melodies played at the same time.

36 B♭ MAJOR SCALE SKILL (Concert A♭ Major)



Arpeggio

Andante

f

Chords

► Try playing both octaves.

37 GREASED LIGHTNING

Page 40

Allegro

mf

38 PARTNER SONGS - Duet

Moderato

A. "White Coral Bells"

Traditiona

mf

B. "Vespers Song"

Russian Air

► For an example of monophony, play line A or line B alone. For an example of polyphony, play line A while someone else plays line B.

39 GO FOR EXCELLENCE!



Stephen Foster (1826-1864)

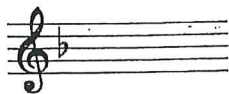
Moderato

"Oh! Susanna"

mp

f

D MINOR KEY SIGNATURE



D minor has the same
key signature as F major.

ARTICULATIONS



Tenuto (line placed above or below note)
- Sustain for full value.



Legato - Play as smoothly as possible.

46 D NATURAL MINOR SCALE (Concert C Natural Minor)



47 D HARMONIC MINOR SCALE (Concert C Harmonic Minor)



48 MARCHÉ SLAV

Peter Ilyich Tchaikovsky (1840-189.



49 GREENSLEEVES

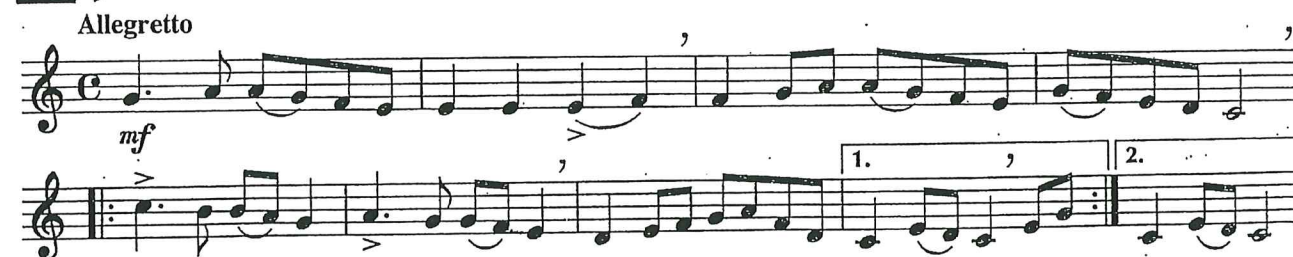
English Son



► Name the key in "Greensleeves." _____

50 JUBILATE

Wolfgang Amadeus Mozart (1756-1791



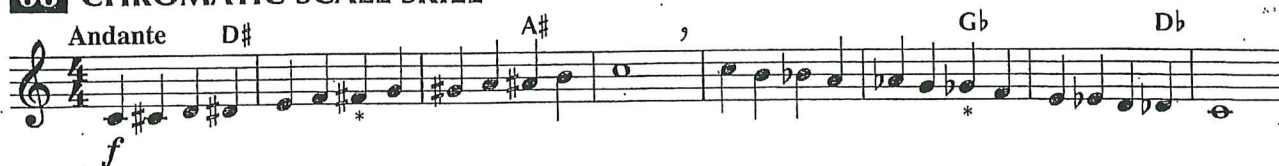
51 GO FOR EXCELLENCE!



ENHARMONICS

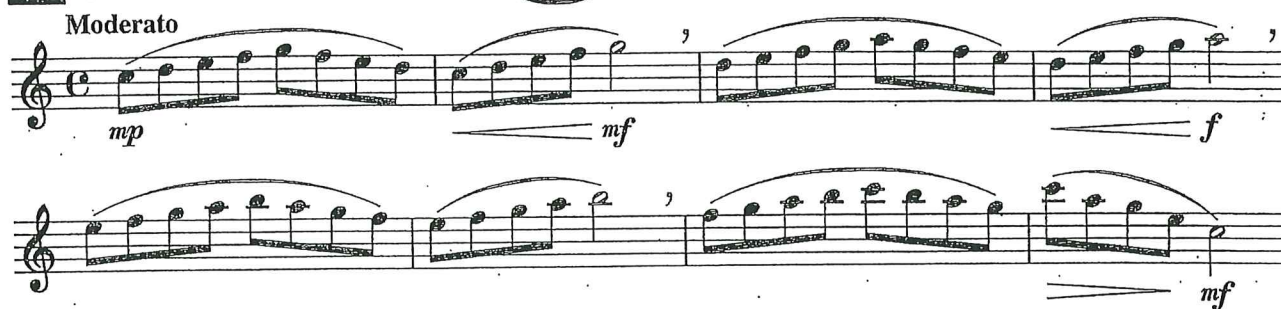


68 CHROMATIC SCALE SKILL



► *Use the alternate F#/Gb fingering.

69 SAILING THE HIGH SEAS

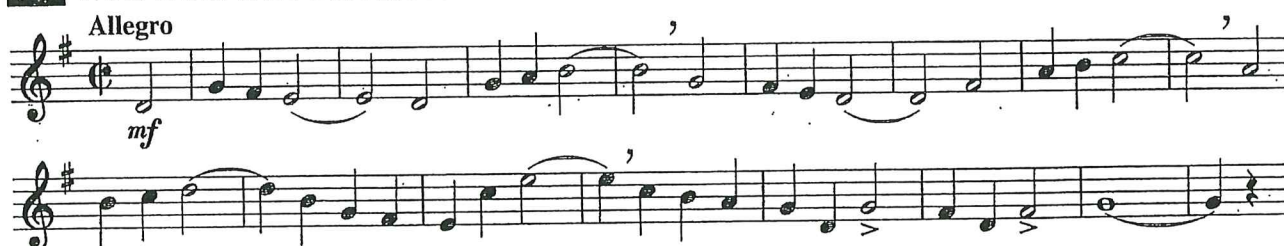


70 CHROMATIC MARCH



71 MANHATTAN BEACH MARCH

John Philip Sousa (1854-1932)



72 GO FOR EXCELLENCE!



► Play using each of the following articulations:



TIME SIGNATURE

3
8

3 = 3 counts in each measure

8 = eighth note gets 1 count



73 FINLANDIA - Band Arrangement

Jean Sibelius (1865-1957)
arr. Bruce Pearson (b. 1942)

Moderato

p legato *f* *p* *f* *mf* *p*

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74 TRIPLE PLAY

Allegretto

A. *mf*

B. *mf*

1. 2.

► Write in the counting and clap the rhythm before you play.

75 WE THREE KINGS

John H. Hopkins, Jr. (1820-1891)

Andante

mp *f* *mp*

► Name the key in "We Three Kings." _____

76 GO FOR EXCELLENCE!



Allegro

f legato

D MAJOR KEY SIGNATURE



TIME SIGNATURE

6
8

This key signature means play all F's as F sharps and all C's as C sharps.

6 = 6 counts in each measure
8 = eighth note gets 1 count



77 D MAJOR SCALE SKILL (Concert C Major)



► *Refer to the third C# fingering (R) on the fingering chart found on the inside back cover of this book.

78 OVER THE RIVER

Page 41

Tradit



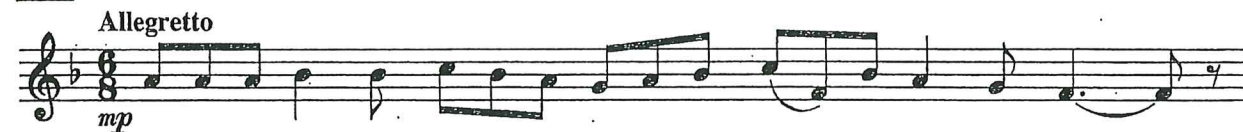
► Draw in a breath mark at the end of each phrase.

79 OODLES OF NOODLES



► Use the right hand fingering for all C#s in the staff.

80 UPS AND DOWNS

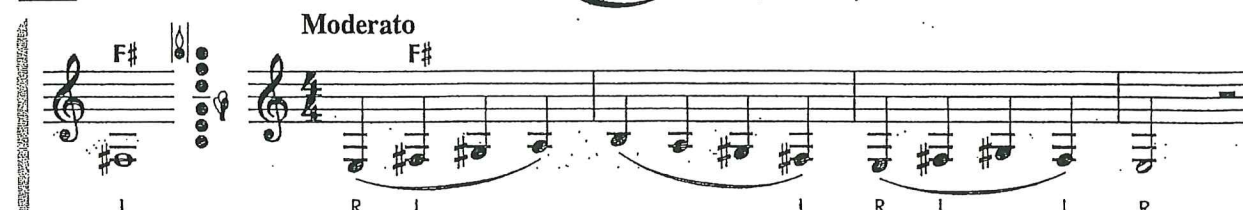


► Write in the counting and draw in the bar lines before you play.

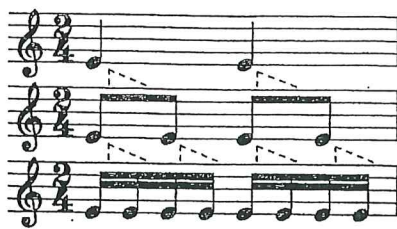
81 FOR BASS CLARINETS ONLY



Page 41



SIXTEENTH NOTES



Each sixteenth note gets $\frac{1}{4}$ count in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time.

Two sixteenth notes are as long as one eighth note.

Four sixteenth notes are as long as one quarter note.

$$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = \frac{1}{2} + \frac{1}{2} = 1 \text{ count}$$

82 WARM-UP - Band Arrangement

Andante



83 COUNT ME IN

Moderato



► Write in the counting and clap the rhythm before you play.

84 KEMO KIMO

Allegretto

American Folk Song



85 FRENCH MARCHING SONG

Allegro

French Folk Song



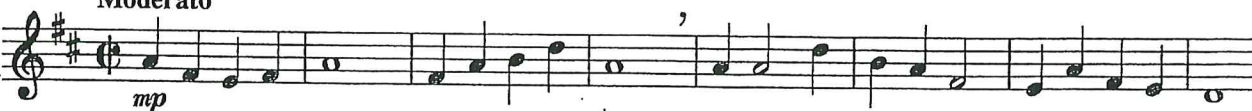
► Name the interval between the first and second notes. _____

86 FENG YANG SONG

Page 41

Chinese Folk Song

Moderato



87 GO FOR EXCELLENCE!



Patrick Gilmore (1829-1892)

Allegro

"When Johnny Comes Marching Home"



How to practice these drills:

- Practice each measure individually first.
 - Then work on the entire line.
 - Then try to do more than one line.
 - How far can you play without making a mistake?
- **Use a metronome!** Each drill has a metronome marking. If that feels too fast, you can always go slower. Use the online metronome, or one of your own.
- Your goal is to be extremely precise. Don't just get it "close," get it perfectly right. Try for 3 times in a row perfectly correct. Perfect practice makes perfect.
- Write in counting for the rhythms—where are counts 1, 2, 3, 4?
- Practice counting and clapping the rhythms.
- Listen to the exercises performed by the computer online at www.sisbands.org/Rhythm.htm
- Be sure to hold notes for full value and count carefully through rests.
- Once you feel you really know it, move the metronome to a faster tempo—can you still play it perfectly?
- Try playing the rhythm on the page, but with changing notes. This is a way to improvise. Can you pick notes so that the line of rhythm sounds like a logical melody?
- With a friend: Each person picks a different line and you both play your lines at the same time. Can you play yours right when you hear other rhythms?
- Spend a few minutes every day working on rhythm—it will make you a better player!

1

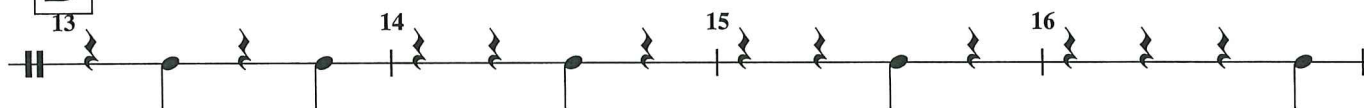
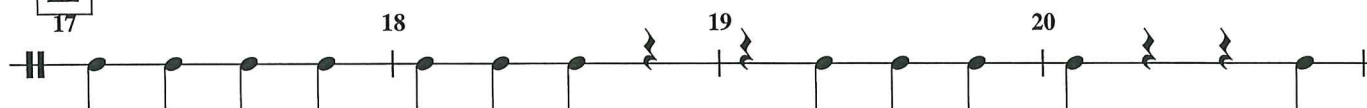
Rhythm Drills

Quarter Notes and Quarter Rests

♩=100

A

Set a metronome so that you play with a steady beat.

**B****C****D****E****F**

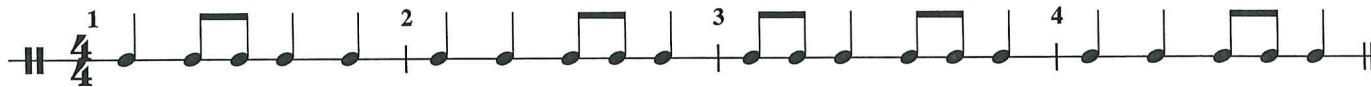
2

Rhythm Drills

Quarter Notes, Two Eighths, Quarter Rests

♩=100

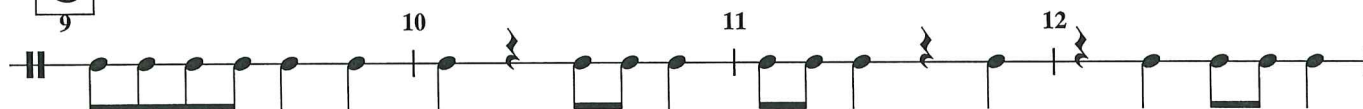
A Set a metronome so that you play with a steady beat.



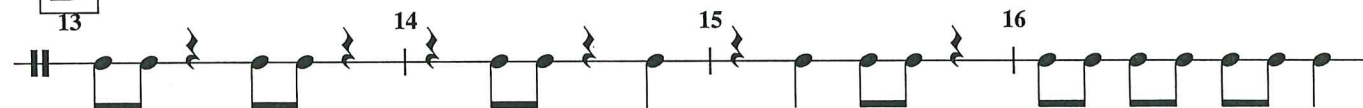
B



C



D



E

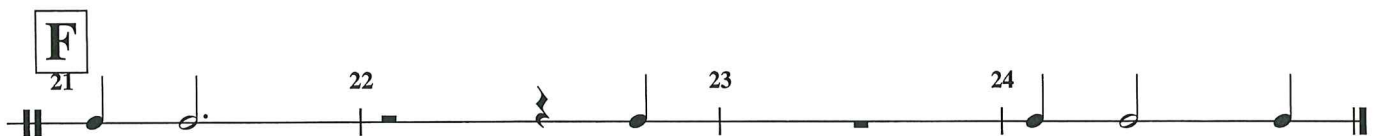


F



Mixed Quarter, Half, Whole notes, Ties, Rests

A Count carefully! Be sure to hold notes full value.



4

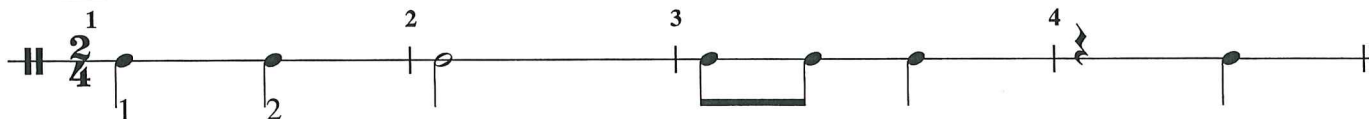
Rhythm Drills

2/4, 3/4, 5/4 time signatures

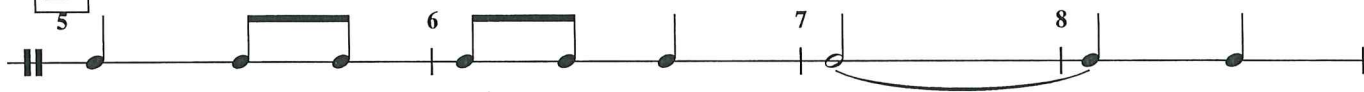
♩=100

A

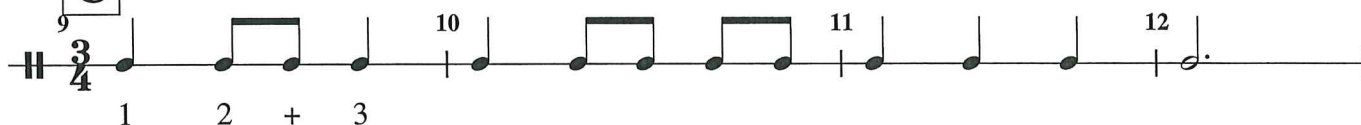
Watch out for time signature changes!



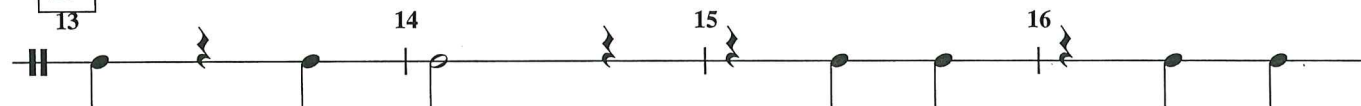
B



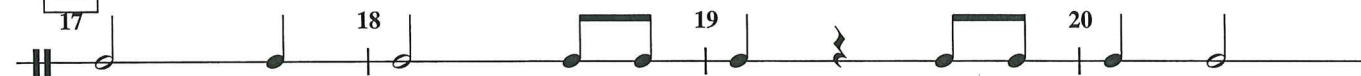
C



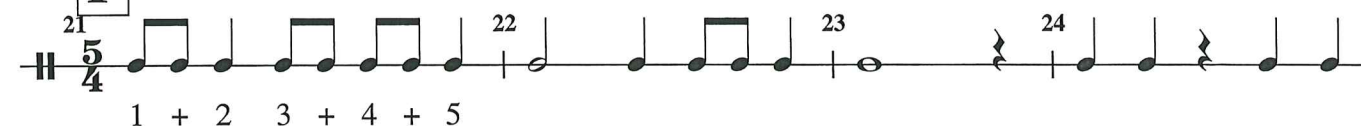
D



E



F



5

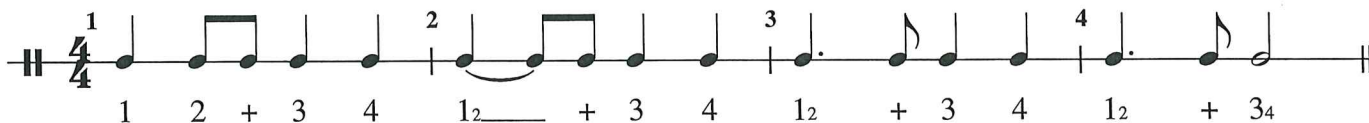
Rhythm Drills

Dotted Quarter Notes

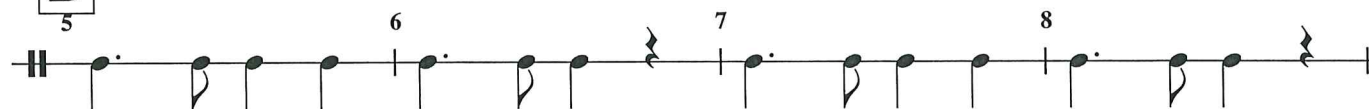
A

$\text{♩} = 100$

Set a metronome so that you play with a steady beat.



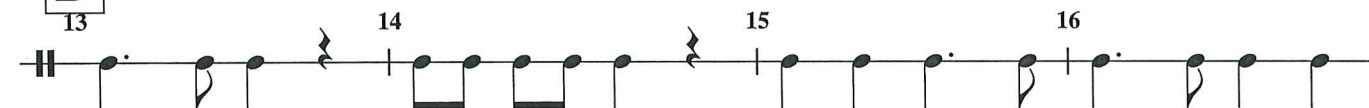
B



C

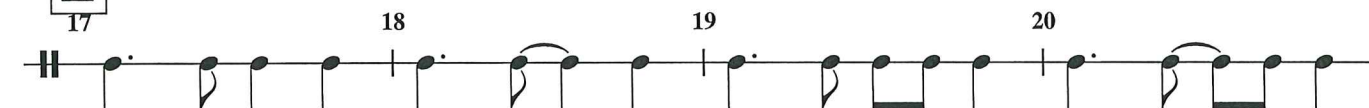


D



E

Count the ties carefully.



F

Notice the meter change.



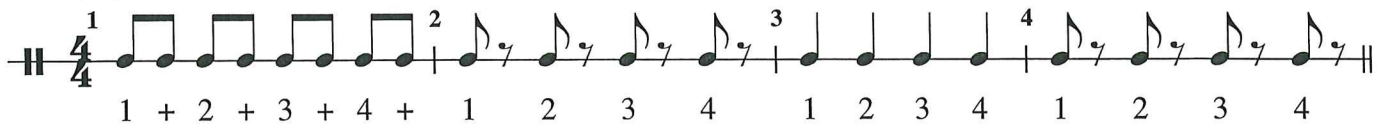
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Rhythm Drills

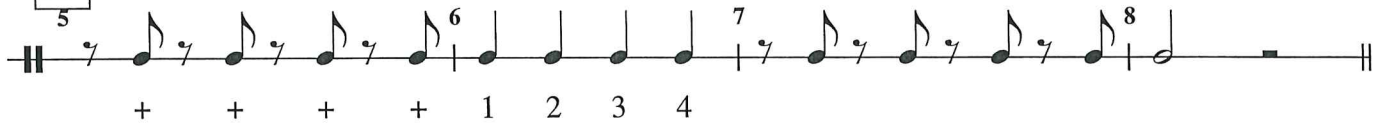
Eighth notes on and off the beat

A

You need to look very carefully at where each beat is. Does the note fall **ON** the beat, or **OFF** the beat? ♩=80

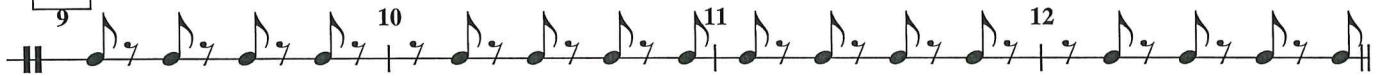


B

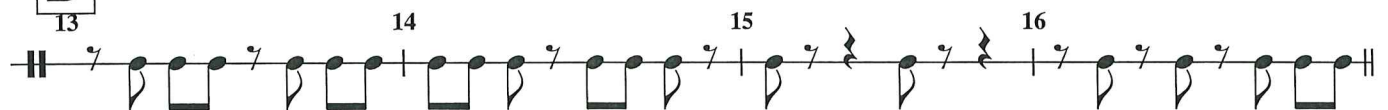


C

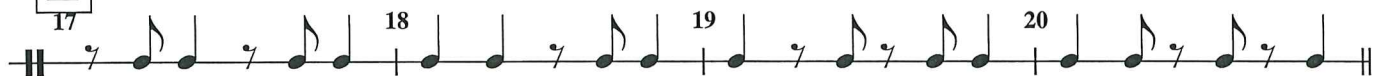
Careful!



D



E



F



7

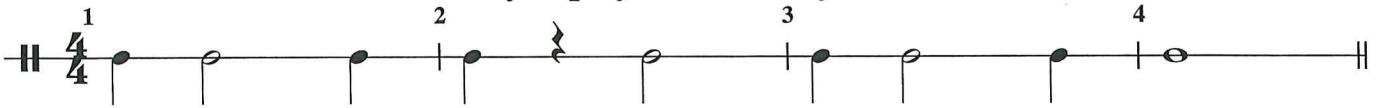
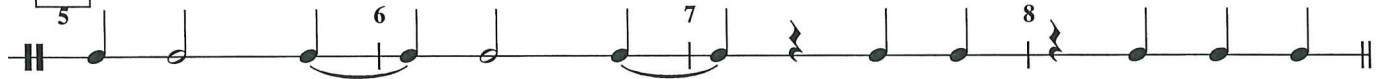
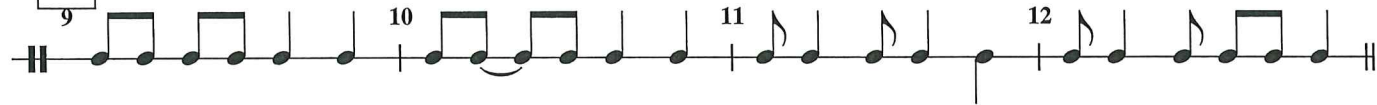
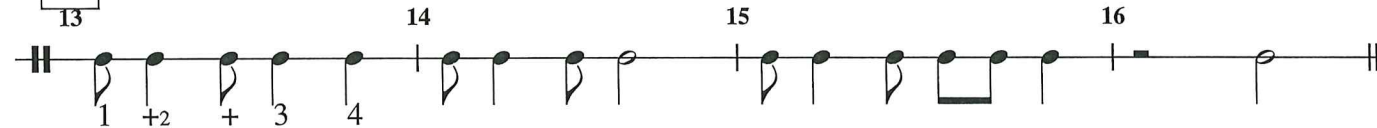
Rhythm Drills

Basic Syncopation

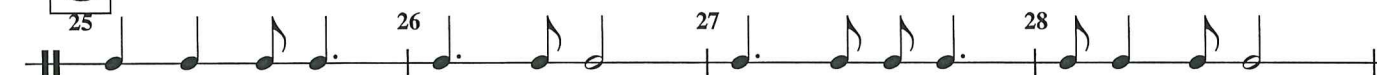
A

♩=90

Set a metronome so that you play with a steady beat.

**B****C****D****E****F**

Careful!

**G**

8

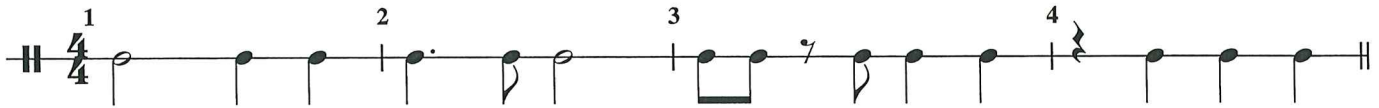
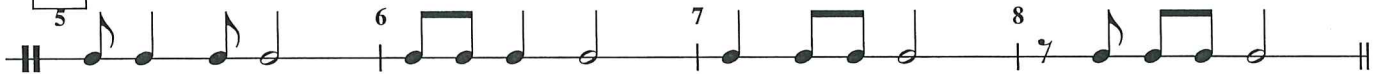
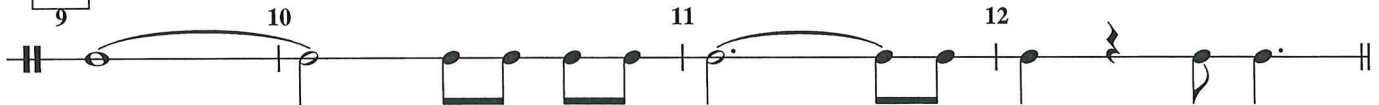
Rhythm Drills

Review

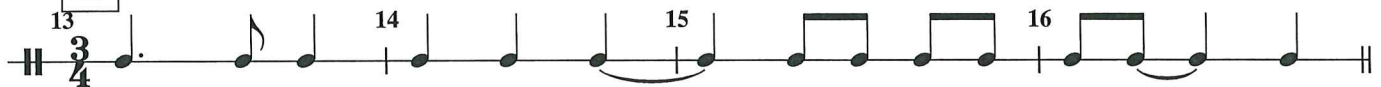
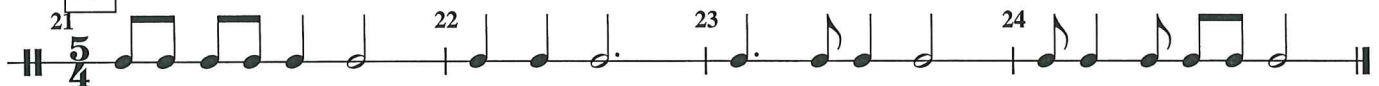
A

♩=100

Set a metronome so that you play with a steady beat.

**B****C****D**

Notice the time signature change. Watch out for another one....

**E****F**

9

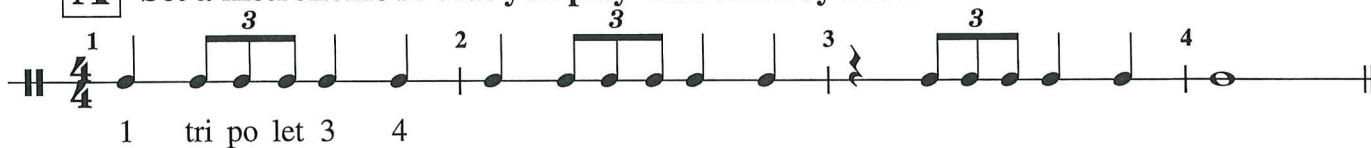
Rhythm Drills

Triplets

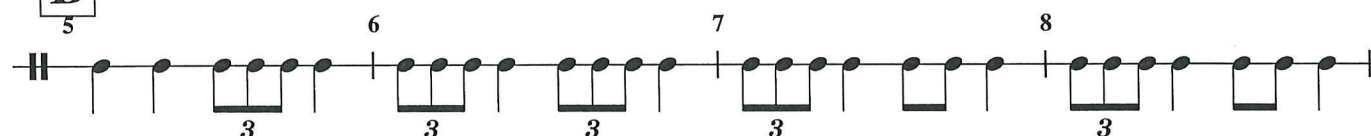
$\text{♩} = 75$

A

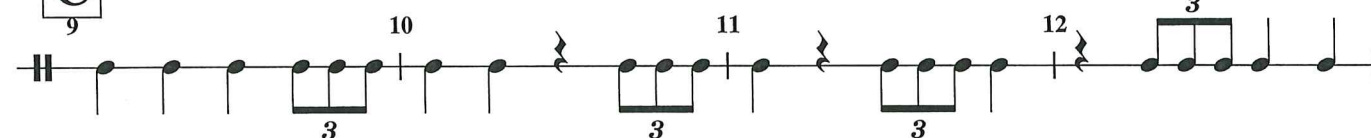
Set a metronome so that you play with a steady beat.



B

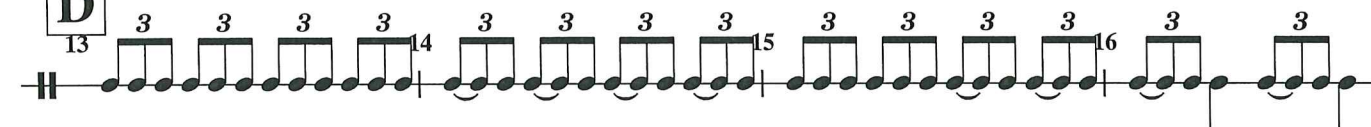


C



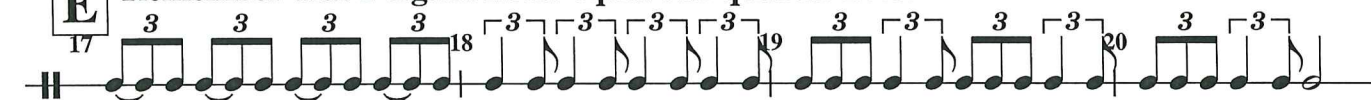
D

Notice the ties.

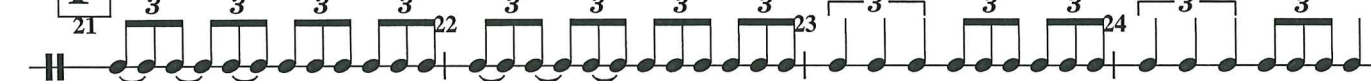


E

Remember that 2 eighth notes equal one quarter note.



F



10

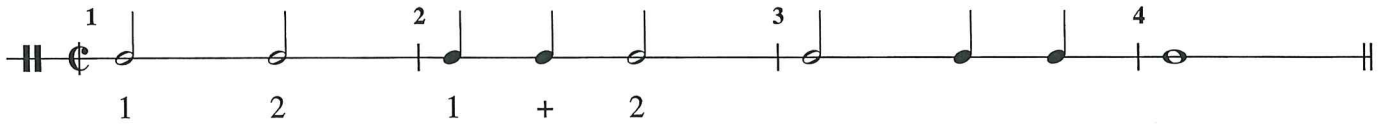
Rhythm Drills

Cut Time

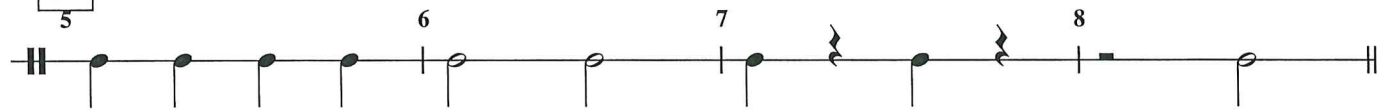
A

$\text{♩} = 80$

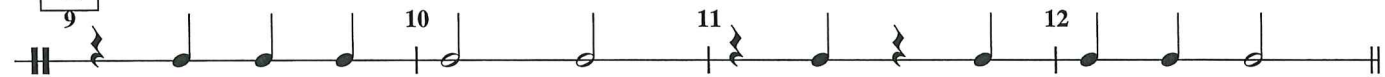
In cut time, the half note gets the beat and there are two beats in the measure.



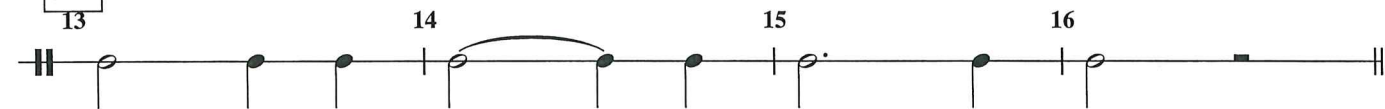
B



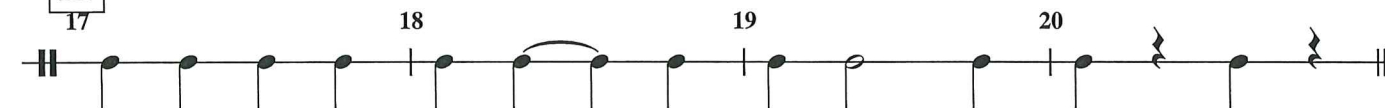
C



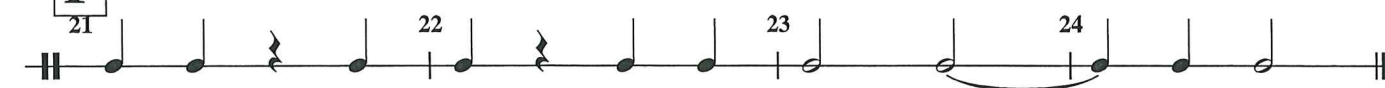
D



E



F



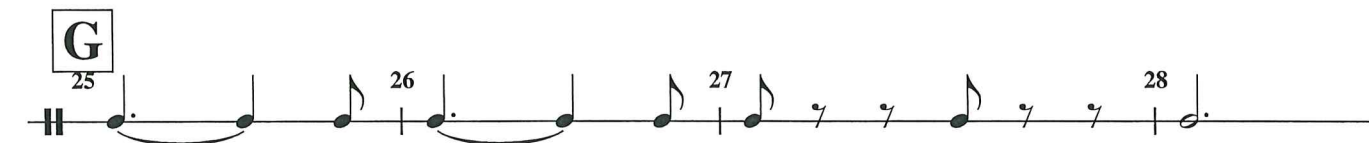
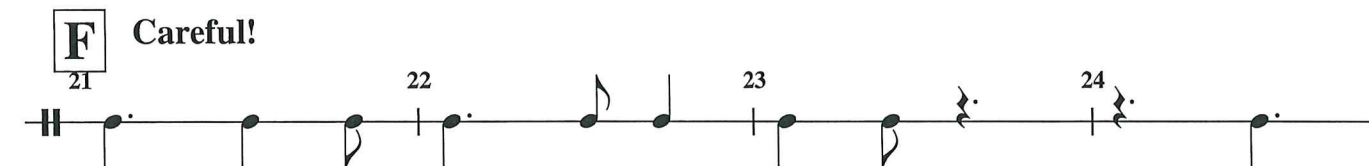
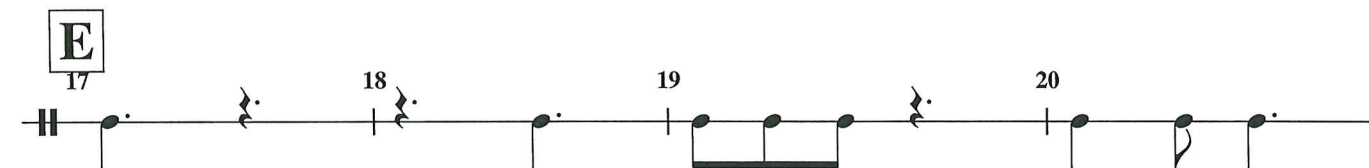
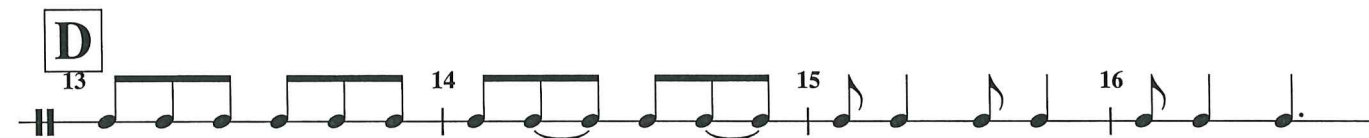
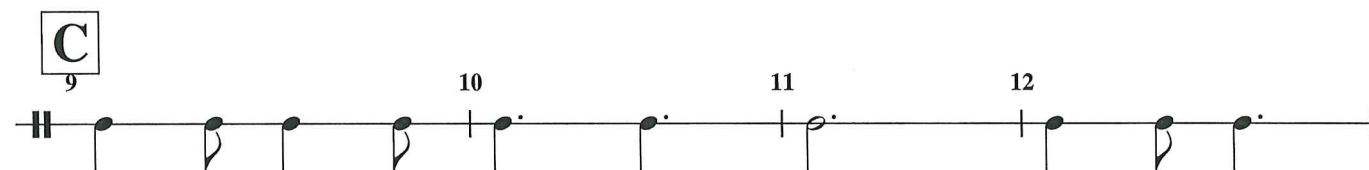
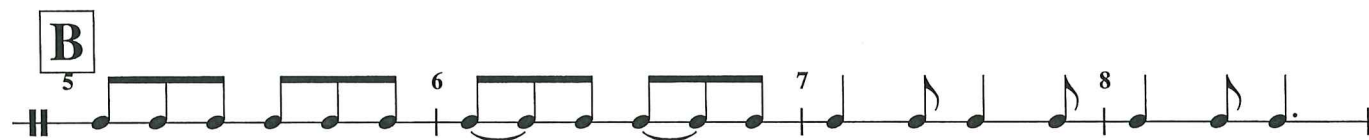
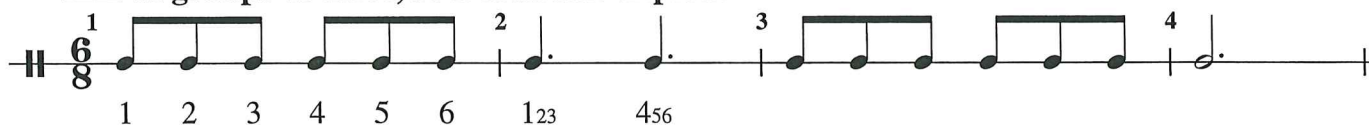
11

Rhythm Drills

6/8 time

♩.=65

A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets.



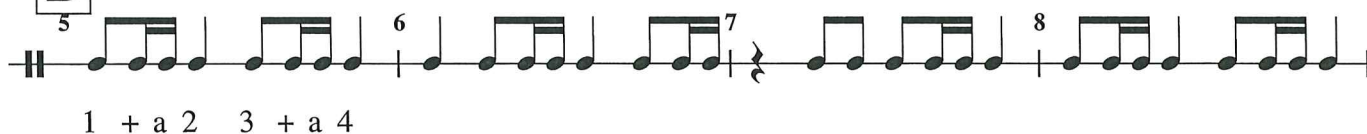
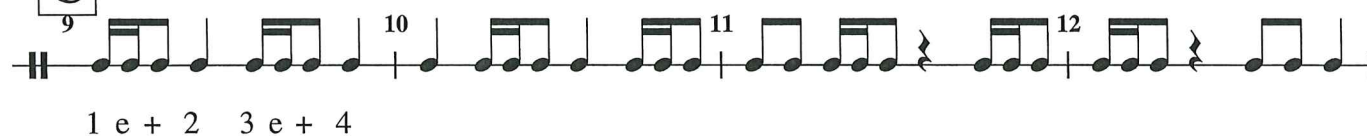
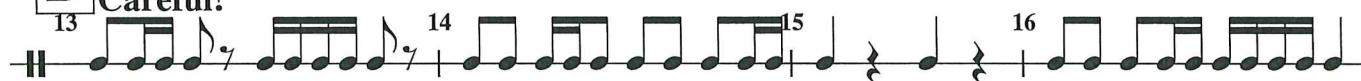
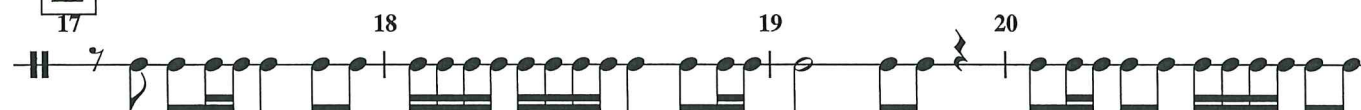
Rhythm Drills

Basic Sixteenth Note patterns

♩=70

A

Set a metronome so that you play with a steady beat.

**B****C****D****Careful!****E****F**

13

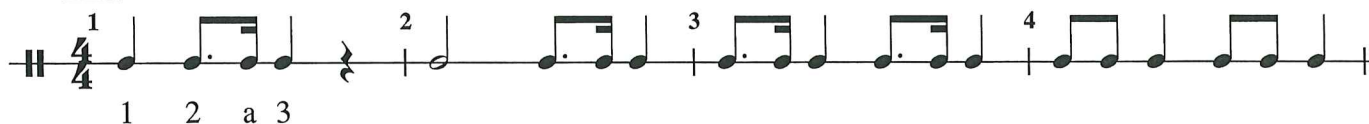
Rhythm Drills

The Dotted Eighth-Sixteenth Note Pattern

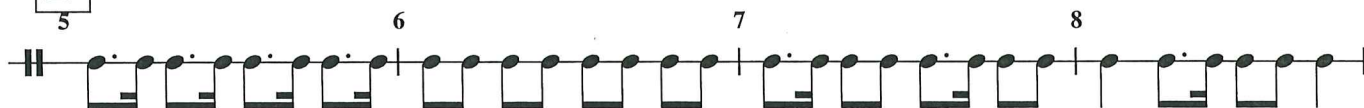
*Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.*

A

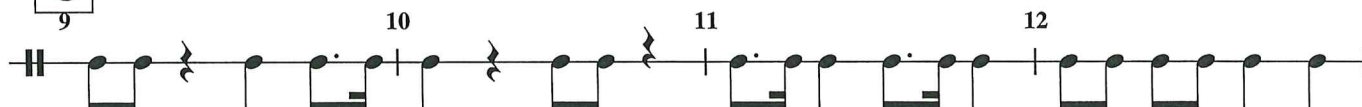
$\text{♩} = 80$



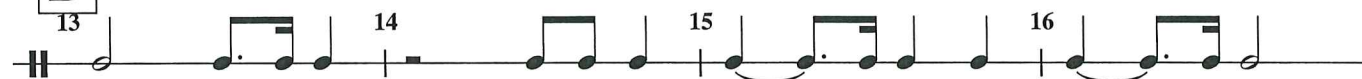
B



C

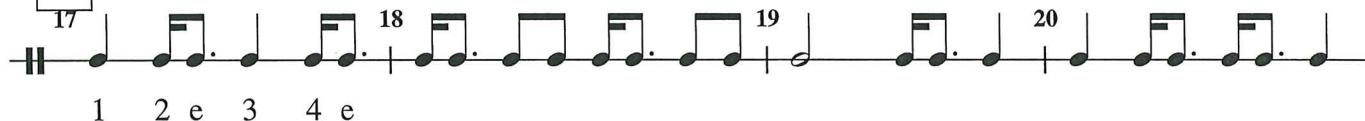


D



E

Here is the pattern reversed:



F

Be very careful!

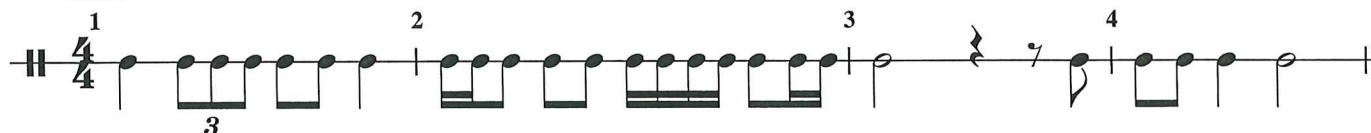
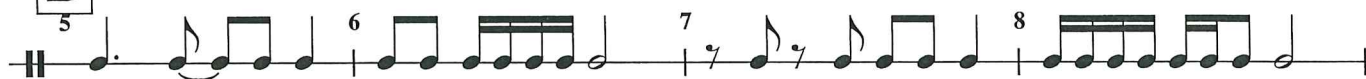
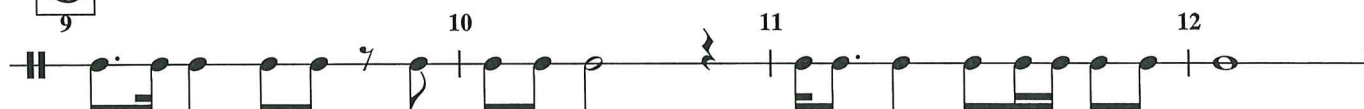
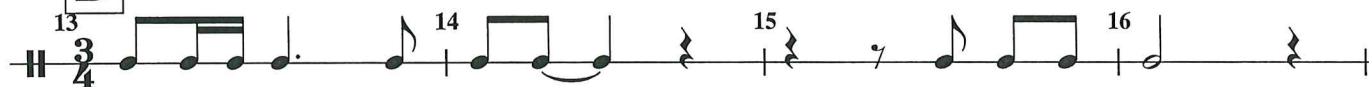
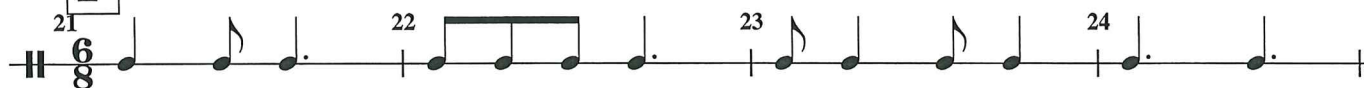


Rhythm Drills

Mixed Review

A ♩=85

Count carefully! Set a metronome so that you play with a steady beat.

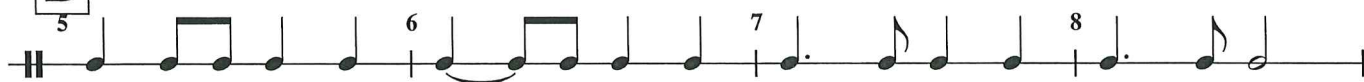
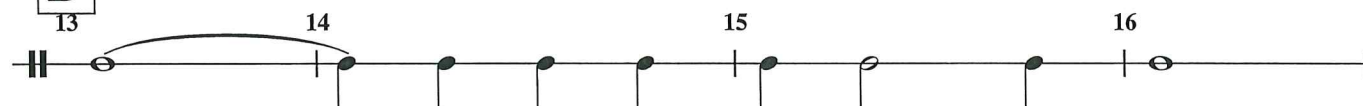
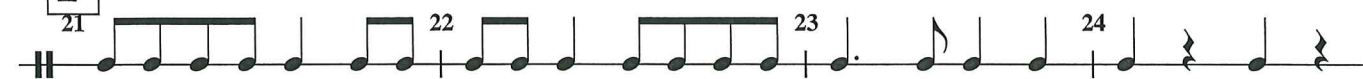
**B****C****D** Watch out for time changes.**E** Keep the tempo the same through the meter changes.**F**

Rhythm Drills

Cut Time

 $\text{♩} = 85$ **A**

Remember that the half note gets the beat.

**B****C****D****E****F**

Rhythm Drills

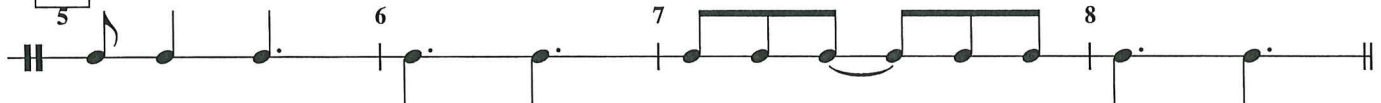
6/8 time; 3/8 time

Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

A	$\text{♩} = 120$
---	------------------

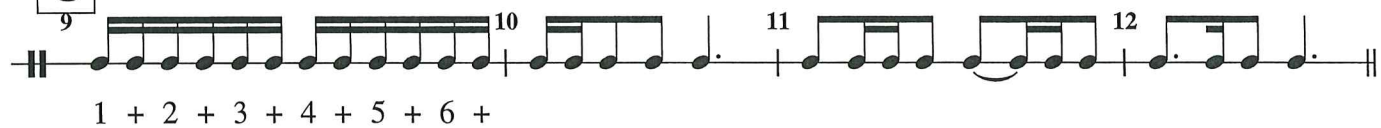


B

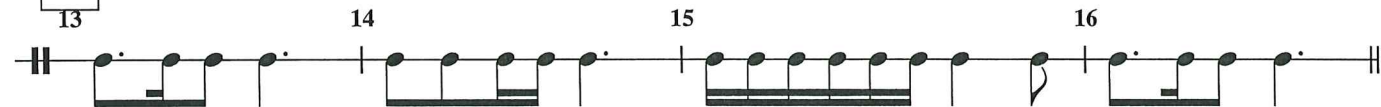


C

An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6.

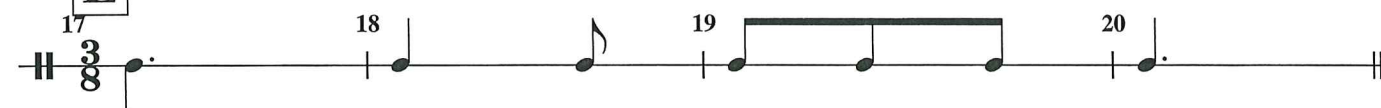


D

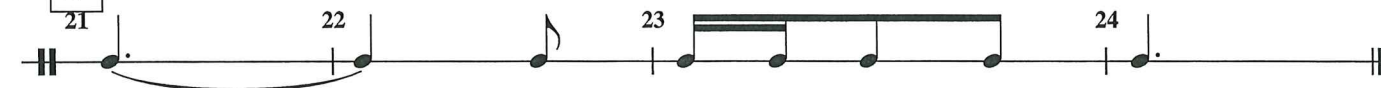


E

3/8 time just has less beats per measure.



F

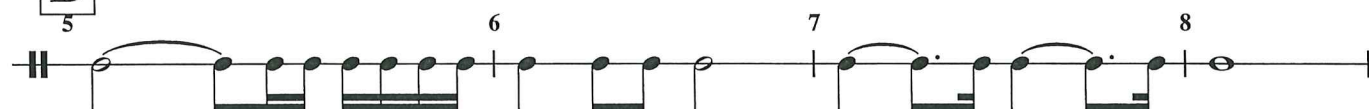
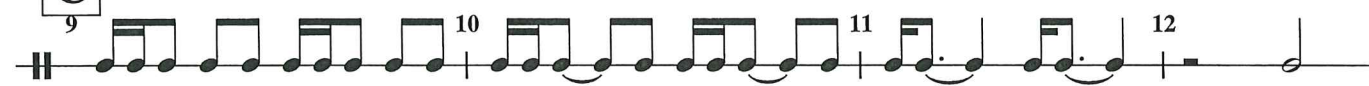
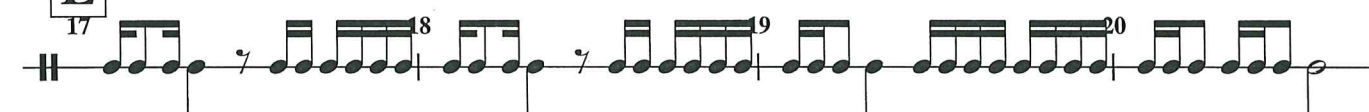


Rhythm Drills

Sixteenth note patterns

 $\text{♩} = 70$ **A**

Set a metronome so that you play with a steady beat.

**B****C****D****E****F**

A

B

[illegible]

C

The first line of the musical score contains measures 9 through 12. Measure 9 starts with a double bar line and a key signature change to one sharp (F#). It contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a quarter note C5, a quarter note D5, and a quarter note E5. Measure 11 contains a quarter note F#5, a quarter note G5, and a quarter note A5. Measure 12 contains a quarter note B5, a quarter note C6, and a quarter note D6. The line ends with a double bar line.

D

E

F

Clarinet Major Scales

Circle of Fourths (Flats)

C Major (Concert B_♭)

ORDER OF FLATS = B E A D G C F



F Major (Concert E_♭)



B_♭ Major (Concert A_♭)



E_♭ Major (Concert D_♭)



A_♭ Major (Concert G_♭)



D_♭ Major (Concert C_♭)



G_♭ Major (Concert E)



C_♭ Major (Concert A)



ENHARMONICS:

A_♭ = G# B_♭ = A# C_♭ = B D_♭ = C# E_♭ = D# F_♭ = E G_♭ = F#

A# = B_♭ B# = C C# = D_♭ D# = E_♭ E# = F F# = G_♭ G# = A_♭

Clarinet Major Scales

Circle of Fifths (Sharps)

C Major (Concert B_♭)

ORDER OF SHARPS = F C G D A E B



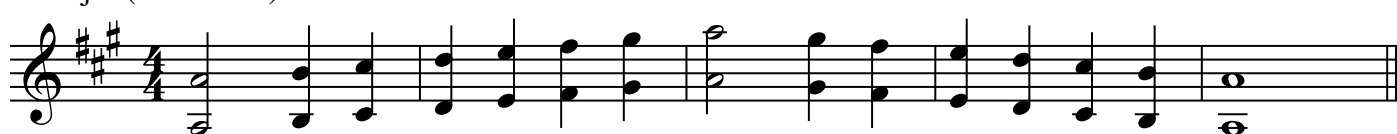
G Major (Concert F)



D Major (Concert C)



A Major (Concert G)



E Major (Concert D)



B Major (Concert A)



F# Major (Concert E)



C# Major (Concert B)



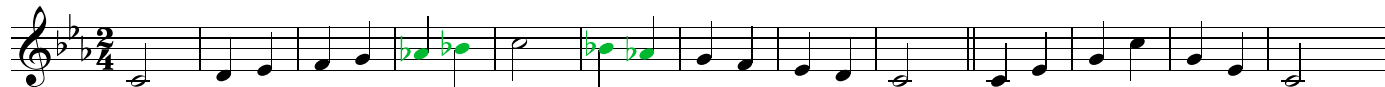
ENHARMONICS:

A# = B_♭ B# = C C# = D_♭ D# = E_♭ E# = F F# = G_♭ G# = A_♭
A_♭ = G# B_♭ = A# C_♭ = B D_♭ = C# E_♭ = D# F_♭ = E G_♭ = F#

Bb Clarinet

NATURAL MINOR SCALES

C Natural Minor Scale ("Bb" Concert Natural Minor)



F Natural Minor Scale ("Eb" Concert Natural Minor)



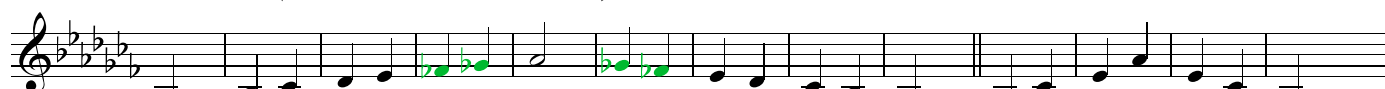
Bb Natural Minor Scale ("Ab" Concert Natural Minor)



Eb Natural Minor Scale ("Db" Concert Natural Minor)



Ab Natural Minor Scale ("Gb" Concert Natural Minor)



C#/Db Natural Minor Scale ("B" Concert Natural Minor)



F# Natural Minor Scale ("E" Concert Natural Minor)



B Natural Minor Scale ("A" Concert Natural Minor)



E Natural Minor Scale ("D" Concert Natural Minor)



A Natural Minor Scale ("G" Concert Natural Minor)



D Natural Minor Scale ("C" Concert Natural Minor)



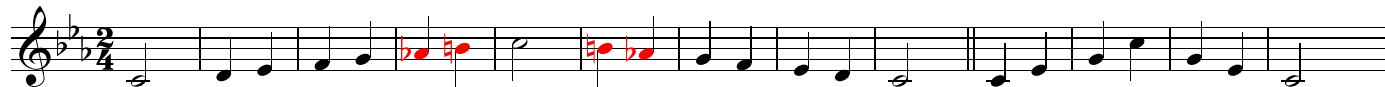
G Natural Minor Scale ("F" Concert Natural Minor)



Bb Clarinet

HARMONIC MINOR SCALES

C Harmonic Minor Scale ("Bb" Concert Harmonic Minor)



F Harmonic Minor Scale ("Eb" Concert Harmonic Minor)



Bb Harmonic Minor Scale ("Ab" Concert Harmonic Minor)



Eb Harmonic Minor Scale ("Db" Concert Harmonic Minor)



Ab Harmonic Minor Scale ("Gb" Concert Harmonic Minor)



C#/Db Harmonic Minor Scale ("B" Concert Harmonic Minor)



F# Harmonic Minor Scale ("E" Concert Harmonic Minor)



B Harmonic Minor Scale ("A" Concert Harmonic Minor)



E Harmonic Minor Scale ("D" Concert Harmonic Minor)



A Harmonic Minor Scale ("G" Concert Harmonic Minor)



D Harmonic Minor Scale ("C" Concert Harmonic Minor)



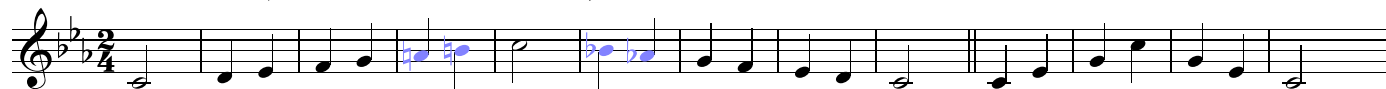
G Harmonic Minor Scale ("F" Concert Harmonic Minor)



Bb Clarinet

MELODIC MINOR SCALES

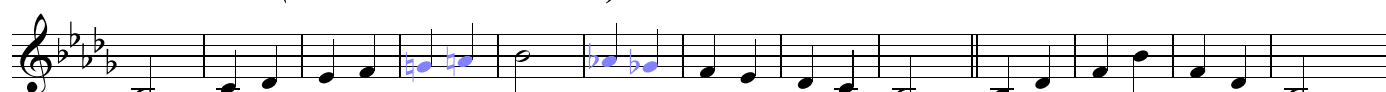
C Melodic Minor Scale ("Bb" Concert Melodic Minor)



F Melodic Minor Scale ("Eb" Concert Melodic Minor)



Bb Melodic Minor Scale ("Ab" Concert Melodic Minor)



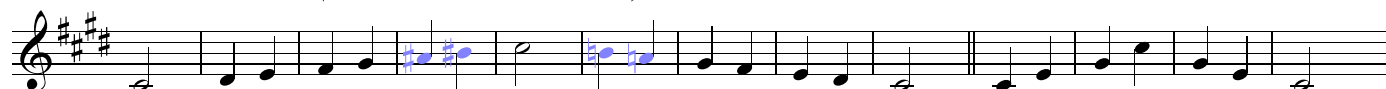
Eb Melodic Minor Scale ("Db" Concert Melodic Minor)



Ab Melodic Minor Scale ("Gb" Concert Melodic Minor)



C#/Db Melodic Minor Scale ("B" Concert Melodic Minor)



F# Melodic Minor Scale ("E" Concert Melodic Minor)



B Melodic Minor Scale ("A" Concert Melodic Minor)



E Melodic Minor Scale ("D" Concert Melodic Minor)



A Melodic Minor Scale ("G" Concert Melodic Minor)



D Melodic Minor Scale ("C" Concert Melodic Minor)



G Melodic Minor Scale ("F" Concert Melodic Minor)



A# = Bb

A.  B.  C.  D. 

THE TEMPEST

B $\flat$ CLARINETS

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10 11

mp *f* *f*

12 13 14 15 16 17 18 19

ff *mf*

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 70 71 72

p *cresc. poco a poco*

73 74 75 76 77 78 79

mp *f* *ff*