

Name _____



Lessons

PRACTICE PROGRESS CHART

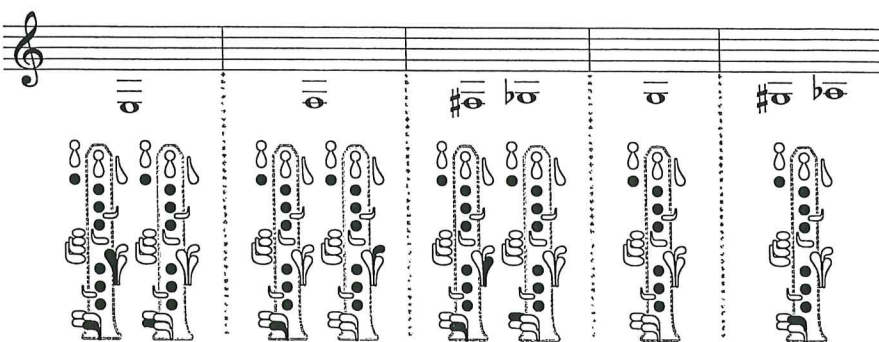
[illegible]

Advantage

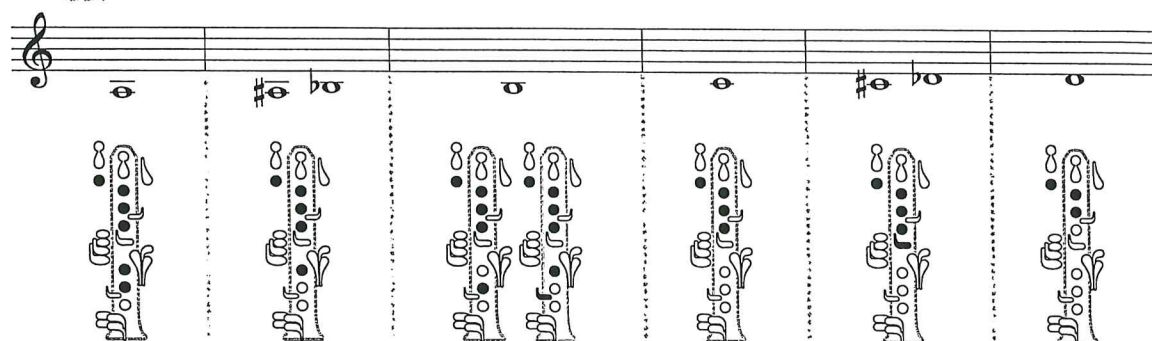
Fingerings

Open ○
Pressed ●
Alternate Fingerings 
Register Key 

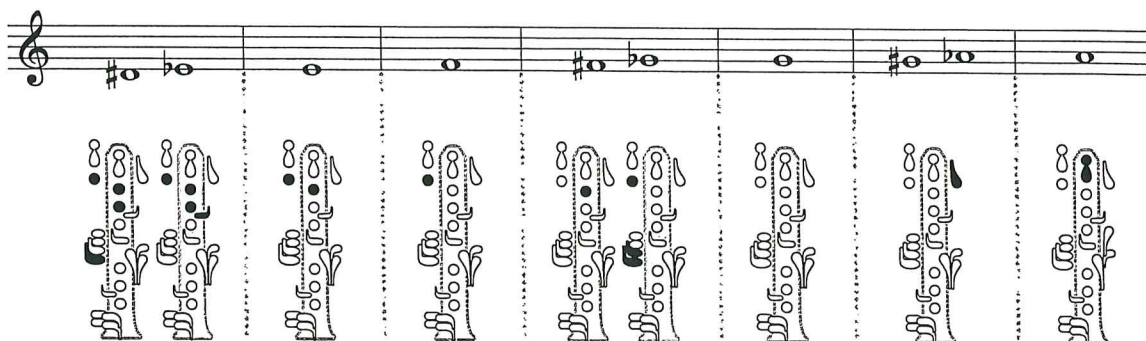
E F F# Gb G G# Ab



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

A# B \flat B C C# D \flat D D# E \flat E

F F# G \flat G G# A \flat A A# B \flat B

C C# D \flat D D# E \flat E F



STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson



CD and **iPAS™**



ENHANCED

Includes all Accompaniment Recordings
and **iPAS™** Assessment Software!

PRACTICE JOURNAL

Week	Date	Assignment/Goal	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Total
1										
2										
3										
4										
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36										

STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson

Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your clarinet, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,



Practice and Assessment - the key to EXCELLENCE!

- ▶ Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
- ▶ Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
- ▶ Always tune before you play. Use the tuning tracks found on the Accompaniment Recordings, or use the iPAS Tuner.
- ▶ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
- ▶ Practice the difficult spots in your lesson assignment and band music over and over at a slower tempo, until you can play them perfectly, then gradually increase the tempo. Use the iPAS Metronome to track your progress and ensure you are playing with a steady pulse.
- ▶ Spend time practicing alone and with the Accompaniment Recordings.
- ▶ Assess your progress and achievements by using iPAS. Listen to the recording you create to hear the spots in the music which might need improvement.
- ▶ At the end of each practice session, play something fun!

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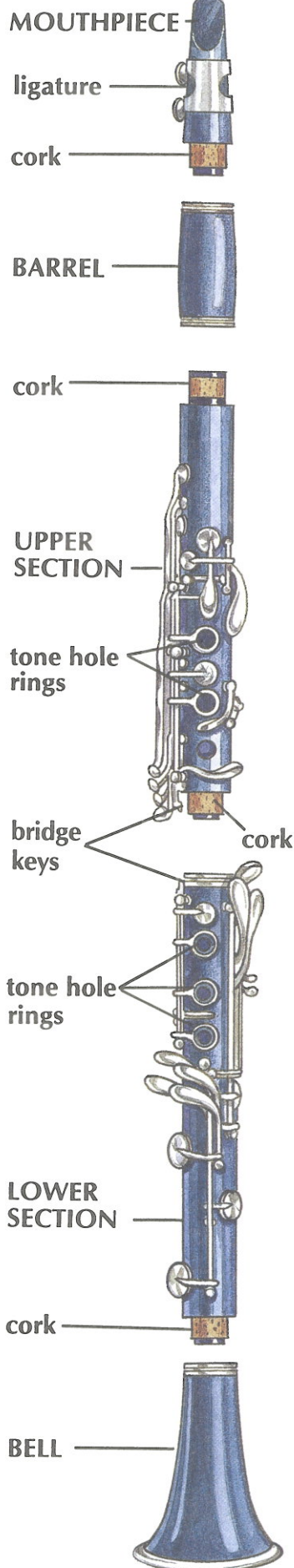
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 NEIL A. KJOS MUSIC COMPANY, PUBLISHER

PW21CL

PUTTING YOUR CLARINET TOGETHER



STEP 1

Open your case right side up. Put the thin end of the reed in your mouth to moisten it. Grease corks if necessary.

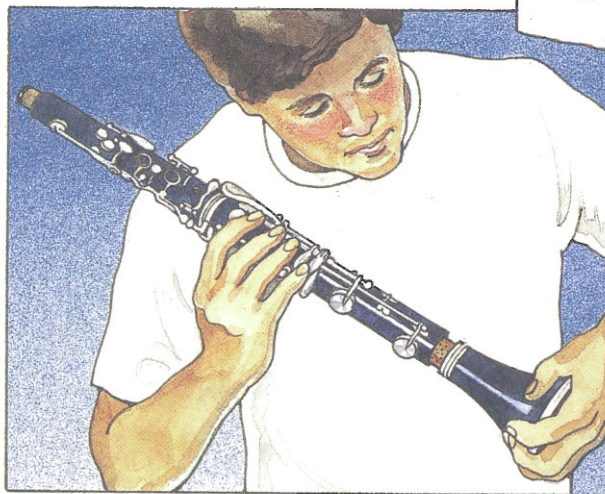
STEP 2

Hold the lower section in your right hand and the upper section in your left hand. **IMPORTANT:** Press down the tone hole rings on the upper section. Gently twist the sections together, aligning the bridge keys.



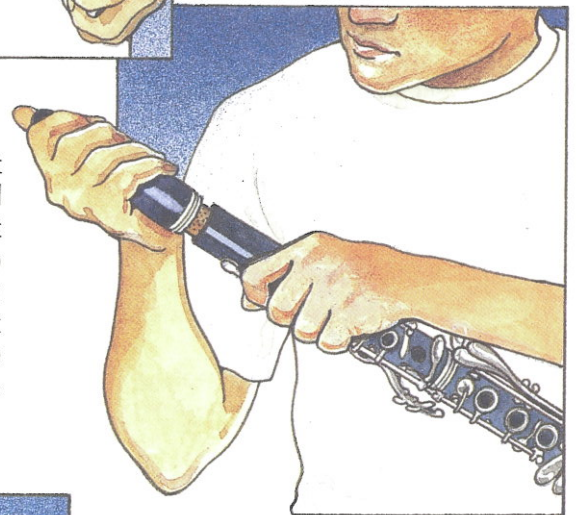
STEP 3

Hold the two sections in your right hand, pressing down the tone hole rings of the lower section. Gently twist on the bell with your left hand.



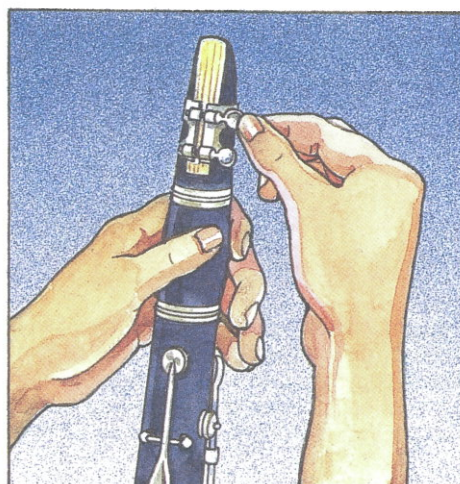
STEP 4

Hold the clarinet in your left hand, and twist the barrel and mouthpiece on with your right hand. Remove the metal cap and ligature before putting on the mouthpiece. Align the flat side of the mouthpiece with the register key on the back of the clarinet.



STEP 5

Put on the ligature, and slide the reed behind it. Center your reed on the flat part of the mouthpiece with only a hairline of mouthpiece visible above the reed. Tighten the screws on the ligature only until snug. Overtightening can damage your ligature.



PREPARING TO PLAY

STEP 1

Sit up straight on the edge of your chair.

STEP 2

Keeping your thumb straight, place your right thumb under the thumb rest.

STEP 3

Hold your clarinet directly in front of you, with the bell between your knees.

STEP 4

Curve your fingers on both hands. Keep your wrists straight.

STEP 5

Your elbows should be away from your body.



PLAYING YOUR CLARINET

STEP 1

Remove the mouthpiece and barrel. Shape your mouth as if saying "whee-too."

STEP 2

Cover your bottom teeth with a small amount of your lower lip.

STEP 3

Place the mouthpiece in your mouth to where the reed and mouthpiece touch.

STEP 4

Rest your top teeth directly on the mouthpiece. Close your mouth in a drawstring fashion with equal pressure on all sides of the reed. Your chin should be flat and pointed.

STEP 5

Take a full breath of air and play a long, steady tone. Put the mouthpiece and barrel on the clarinet and play a long, steady tone.



CARING FOR YOUR CLARINET

STEP 1

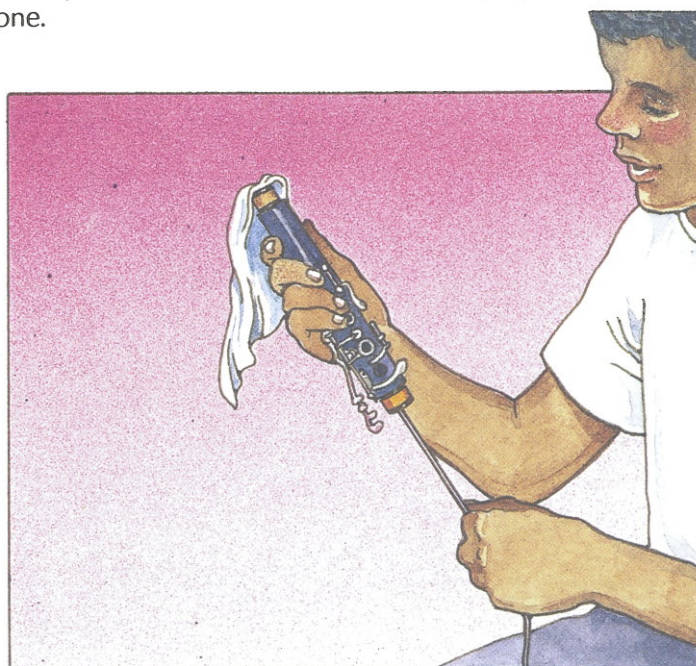
After playing, remove the reed. Place it in the reed holder to dry.

STEP 2

Remove the mouthpiece and wipe the inside with a soft, clean cloth. Remove the barrel and draw the swab through it. Remove the upper section and swab it out by dropping the weight into the top end and pulling the swab through. Do the same for the lower section.

STEP 3

Dry each joint, and then wipe the outside of your clarinet with a soft, clean cloth. Carefully put away all parts of your clarinet and latch your case.

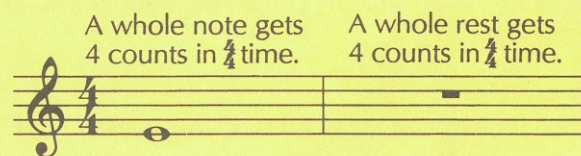
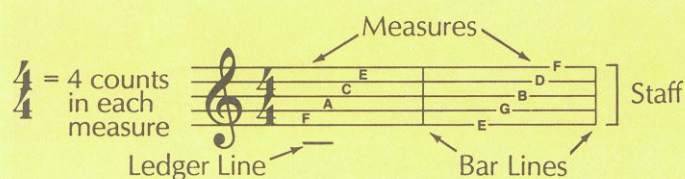


FOR CLARINETS ONLY

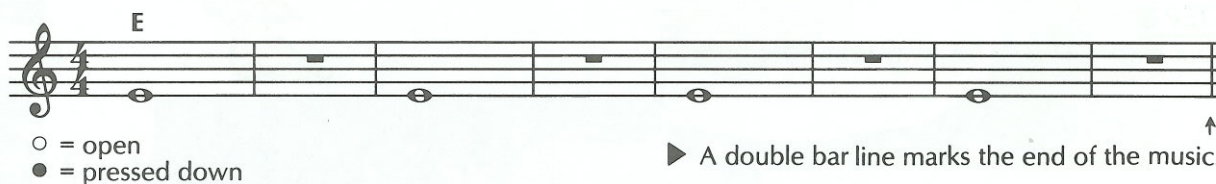
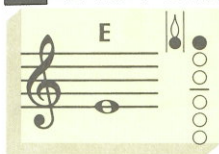
**TREBLE
CLEF**

**TIME
SIGNATURE**

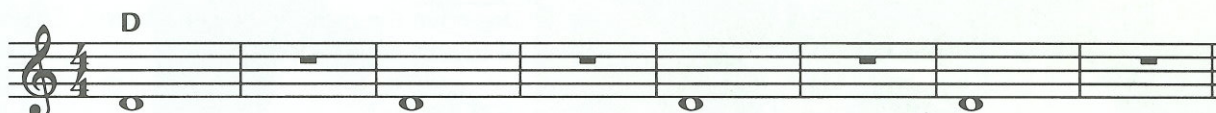
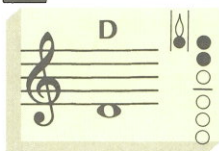
**WHOLE
NOTE**

**WHOLE
REST**


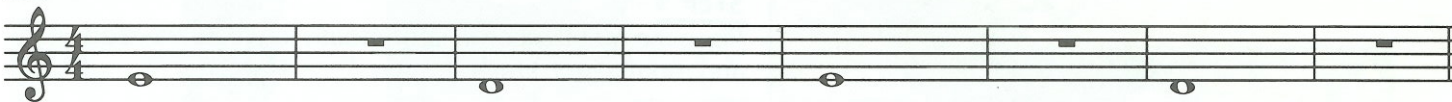
1 E IS FOR EXCELLENCE



2 D - DAY

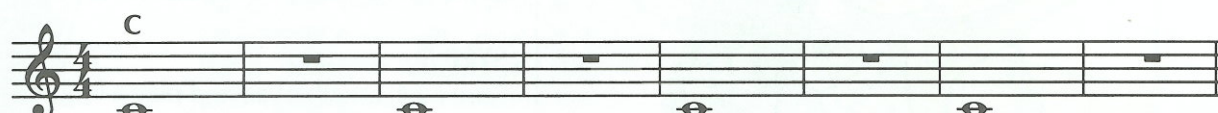
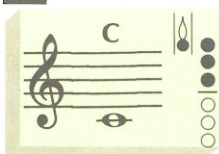


3 DOUBLE DECKER

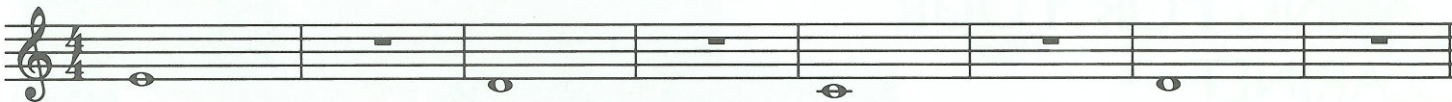


► Use plenty of air.

4 C - SAW



5 ALL TOGETHER

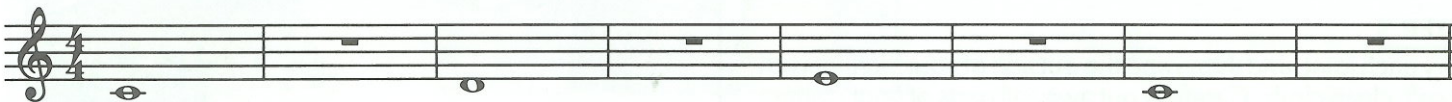


► Are you playing with a good embouchure and hand position?

6 EXTRA PRACTICE



7 CLARINET CAPERS



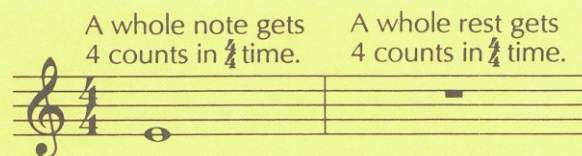
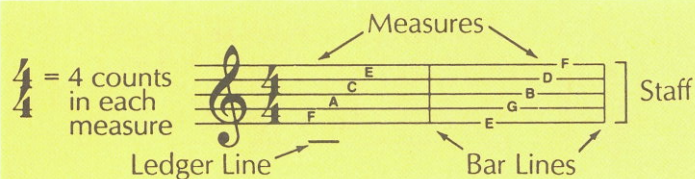
► How is your posture?

FOR WOODWINDS ONLY

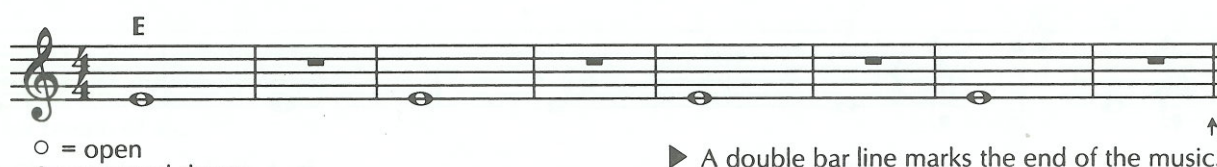
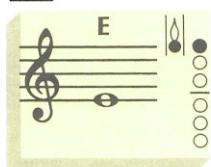
**TREBLE
CLEF**

**TIME
SIGNATURE**

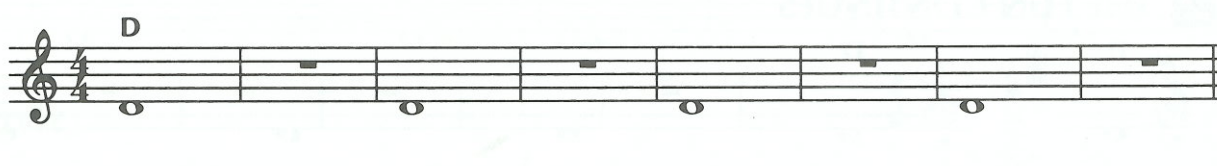
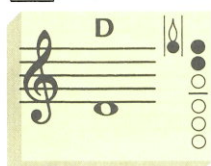
**WHOLE
NOTE**

**WHOLE
REST**


1 THE FIRST NOTE



2 THE SECOND NOTE

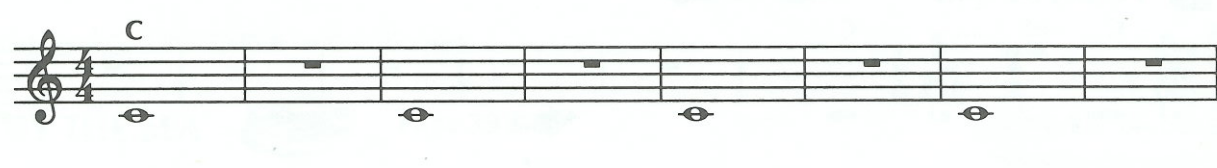


3 TEA FOR TWO



▶ Use plenty of air.

4 THE THIRD NOTE

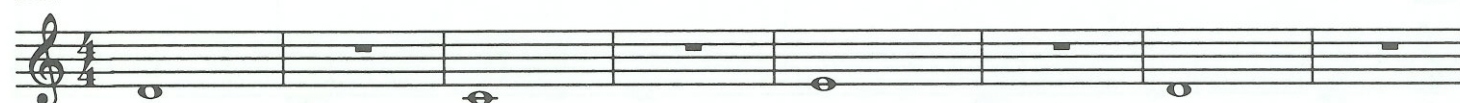


5 THREE OF A KIND

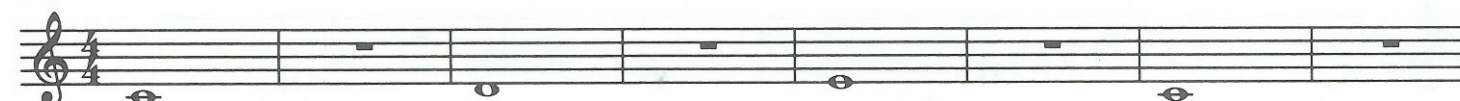


▶ Are you playing with a good embouchure and hand position?

6 THREE'S COMPANY



7 WOODWIND WHIRLWIND



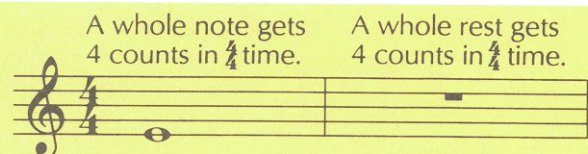
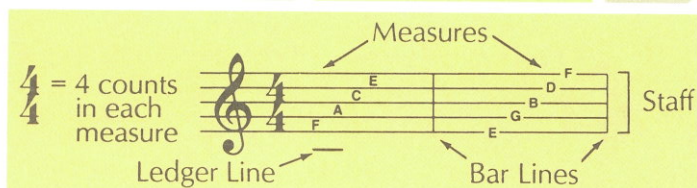
▶ How is your posture?

FOR THE FULL BAND

**TREBLE
CLEF**

**TIME
SIGNATURE**

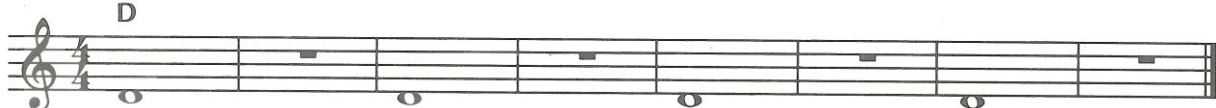
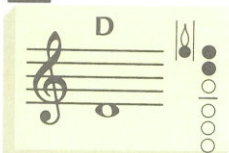
**WHOLE
NOTE**

**WHOLE
REST**


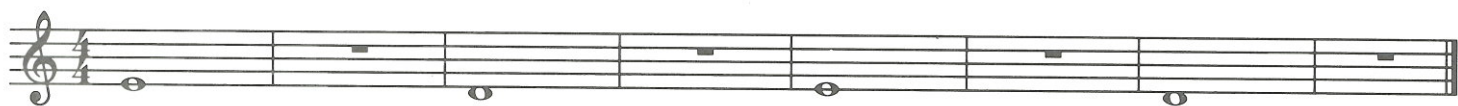
1 TIME FOR BAND



2 THE FUN CONTINUES



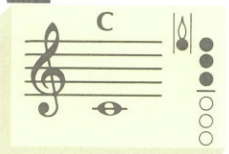
3 WHOLE LOTTA COUNTING



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

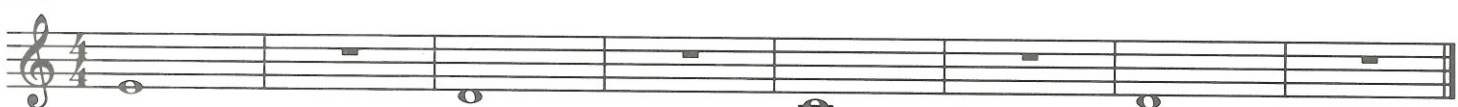
4 FOUR SCORE

Page 39

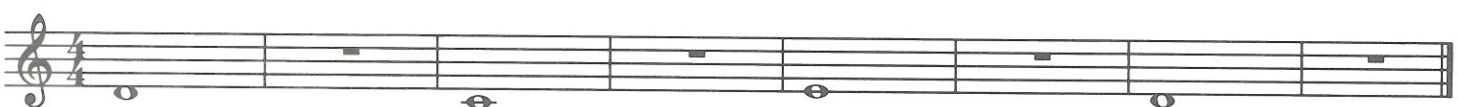


▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

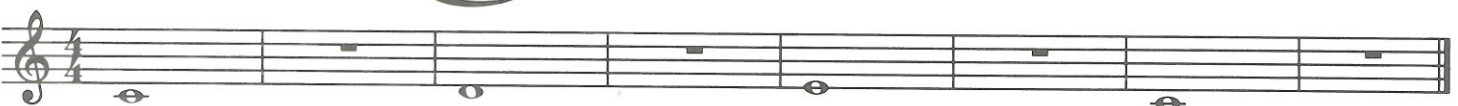
5 MIX 'EM UP



6 MELTING POT



7 BAND ON PARADE

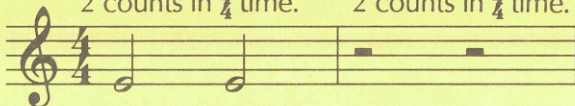


▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

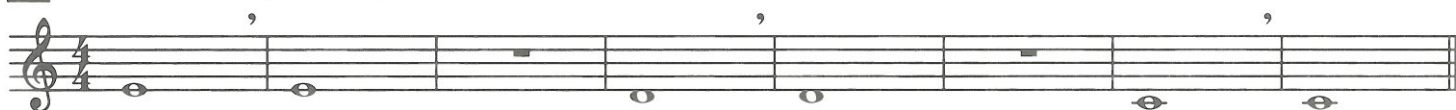
HALF NOTE**HALF REST****BREATH MARK**

Each half note gets
2 counts in $\frac{4}{4}$ time.

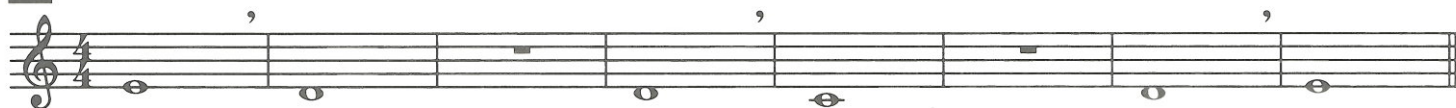
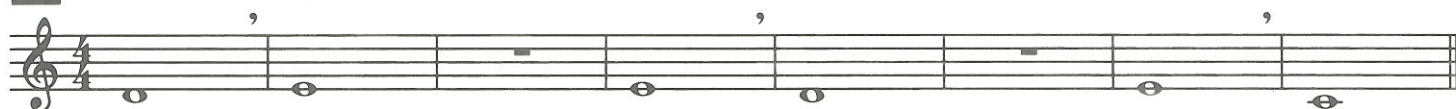
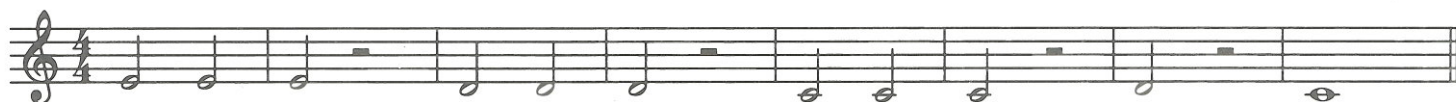
Each half rest gets
2 counts in $\frac{4}{4}$ time.



Take a breath.

8 A BREATH OF FRESH AIR

► Be sure to take a full breath of air.

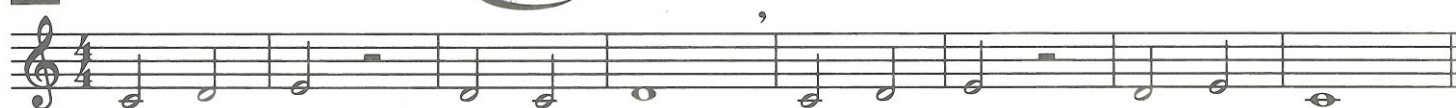
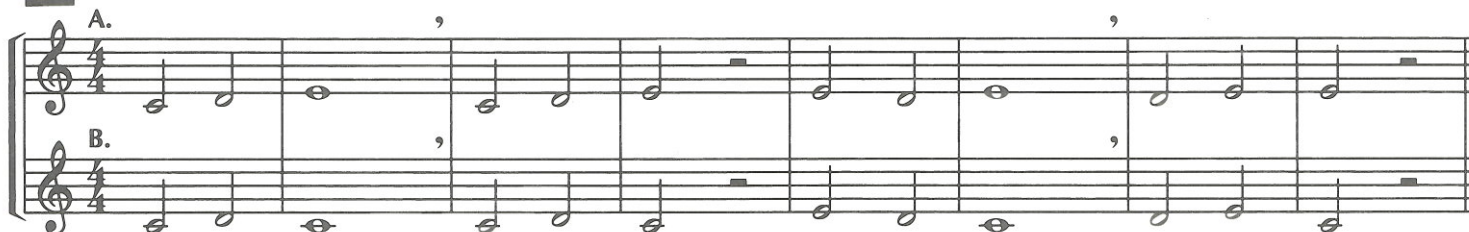
9 SIDE BY SIDE**10 TWO BY TWO****11 HALF THE PRICE**

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

12 CARDIFF BY THE SEA

Page 39

Welsh Folk Song

**13 TWO FOR THE SHOW - Duet****14 GO FOR EXCELLENCE!**

QUARTER NOTE



QUARTER REST

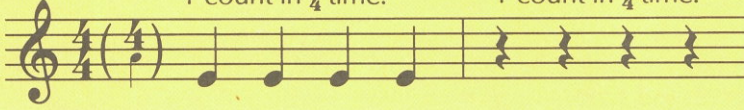


PHRASE

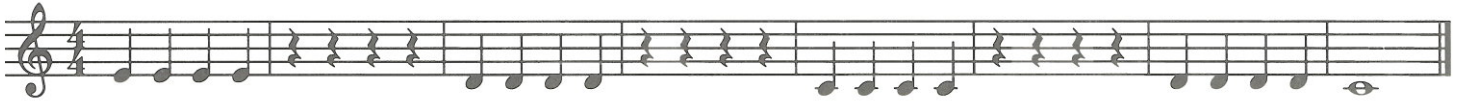
A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

Each quarter note gets 1 count in $\frac{4}{4}$ time.

Each quarter rest gets 1 count in $\frac{4}{4}$ time.



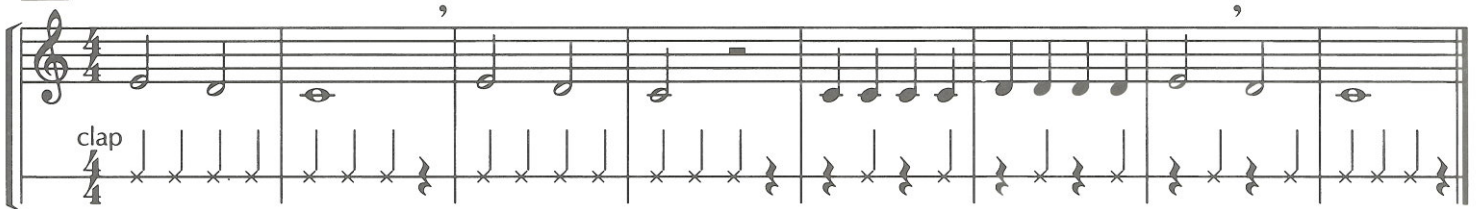
15 A QUARTER'S WORTH



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

16 HOT CROSS BUNS

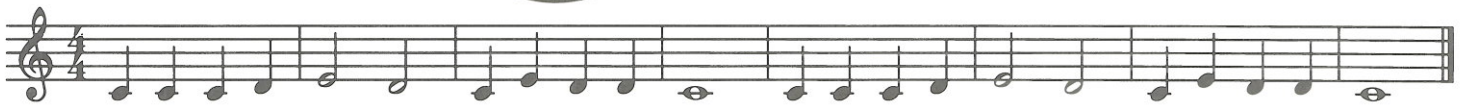
English Folk Song



17 AU CLAIRE DE LA LUNE



French Folk Song



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

18 DOWN BY THE STATION

Traditional



19 EASY STREET



20 COUNTRY WALK

English Folk Song

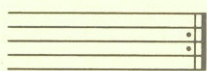


21 GETTIN' IT TOGETHER



22 FOR CLARINETS ONLY



REPEAT SIGN

Repeat from the beginning.

COMMON TIME

$C = \frac{4}{4}$
Common time means
the same as $\frac{4}{4}$ time.

FERMATA

Hold the note or
rest longer than
its usual value.

SOLO

One person plays.

SOLI

Whole section plays.

TUTTI

Everyone plays.

23 MERRILY WE ROLL ALONG

Page 39

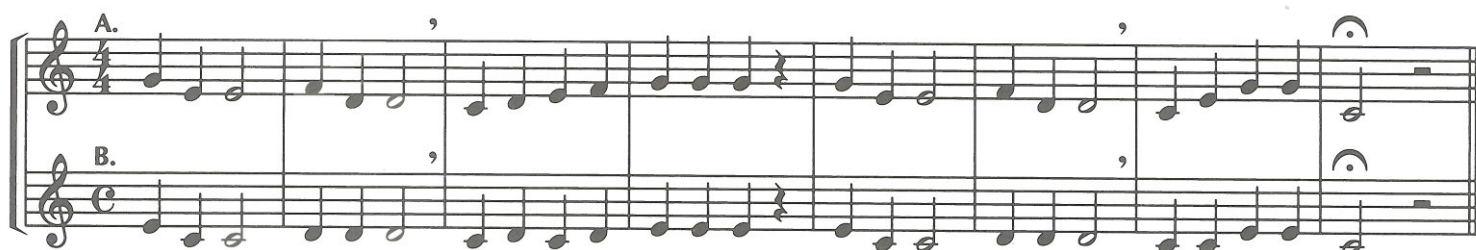
Traditional



► Write in the note names before you play.

24 LIGHTLY ROW - Duet

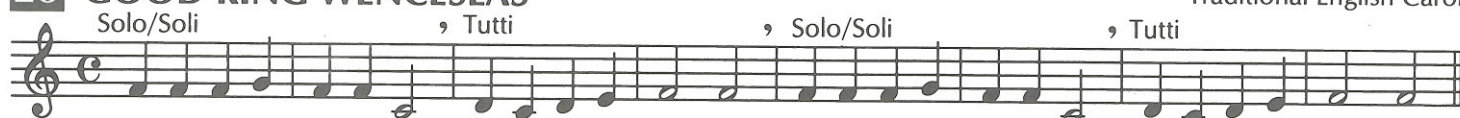
Traditional

**25 ONE STEP AT A TIME**

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

26 GOOD KING WENCESLAS

Traditional English Carol

**27 SONG OF THE FJORDS**

Norwegian Folk Song

**28** _____

Composer _____ your name



► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

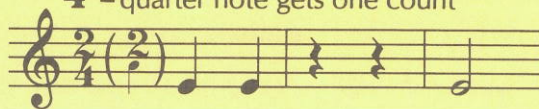
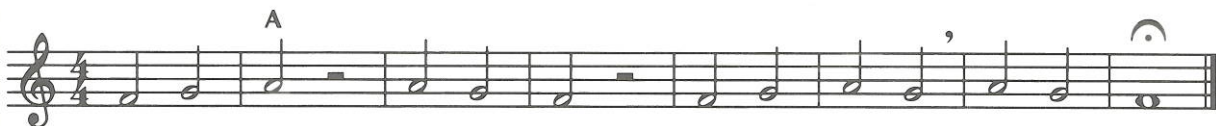
29 GO FOR EXCELLENCE!

TIE

A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

TIME SIGNATURE
 $\frac{2}{4}$

$\frac{2}{4}$ = 2 counts in each measure
 $\frac{2}{4}$ = quarter note gets one count

**30 WARM-UP****31 TIED AND TRUE**

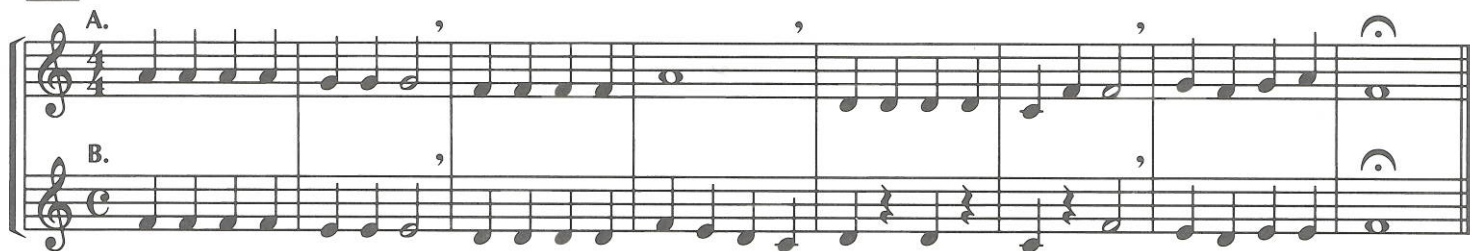
Page 39



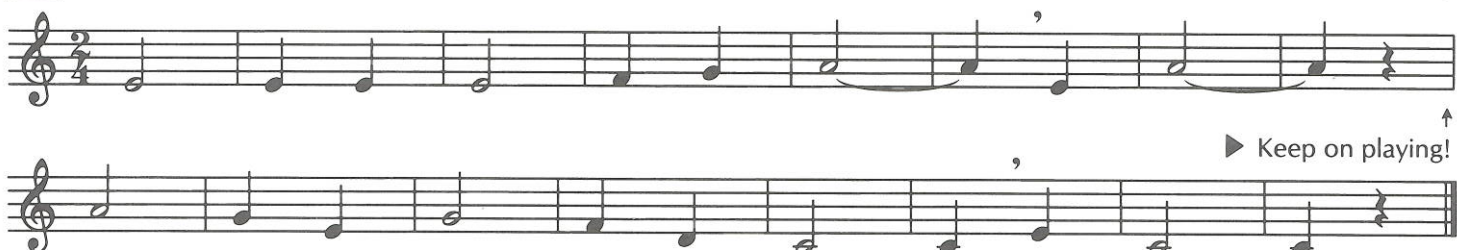
► Roll your first finger up to the A key and down to E.

32 JOLLY OLD ST. NICHOLAS - Duet

American Carol

**33 AMIGOS**

Mexican Folk Song



► Keep on playing!

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

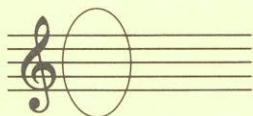
34 FARM OUT

Traditional

**35 FOR CLARINETS ONLY**

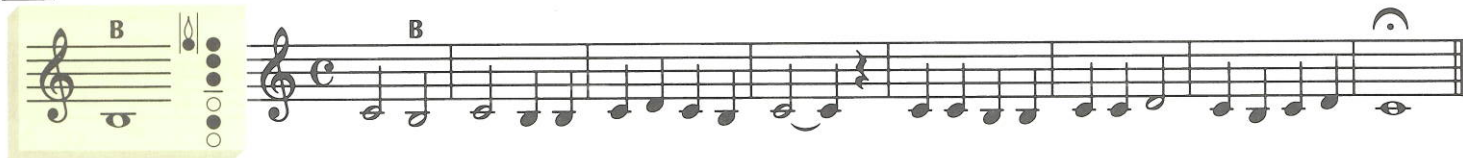
► Are you rolling your first finger?

KEY SIGNATURE



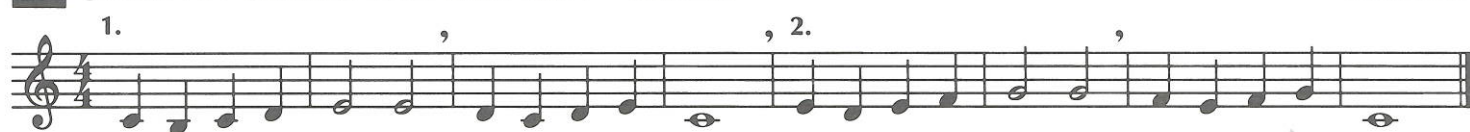
Key signatures change certain notes throughout a piece of music. This is the key signature you've been playing in so far.

36 MARK TIME



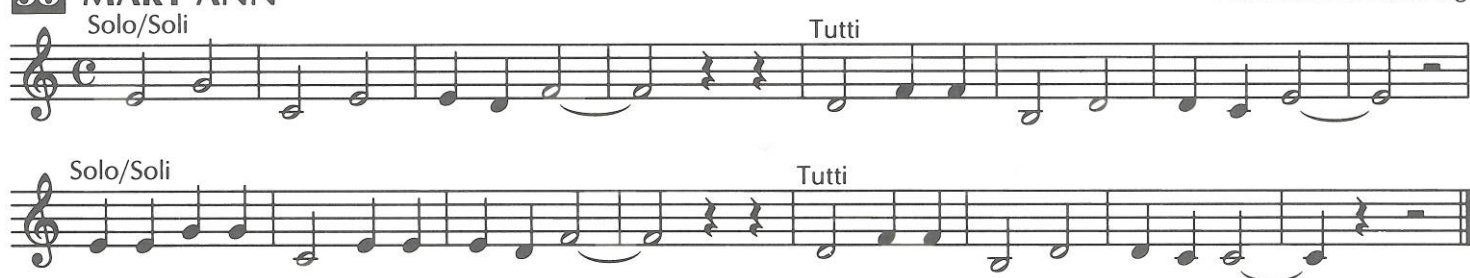
37 SWEETLY SINGS THE DONKEY - Round

Traditional



38 MARY ANN

West Indies Folk Song



► Write in the note names before you play.

39 CRUSADER'S MARCH



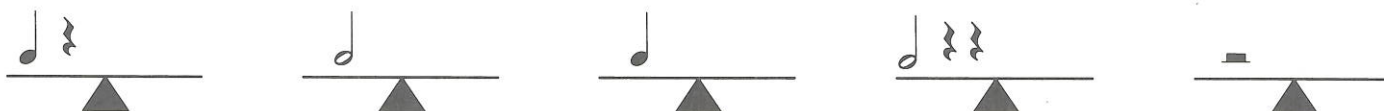
Traditional



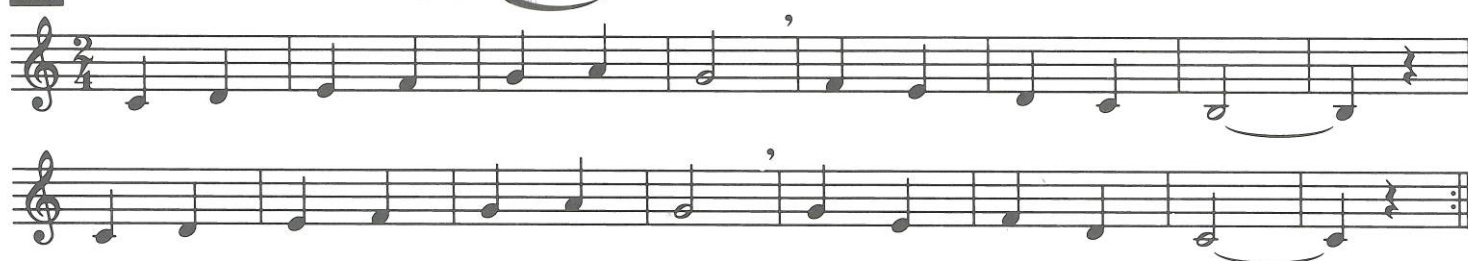
► Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw *one* note or *one* rest to balance each scale.



41 GO FOR EXCELLENCE!

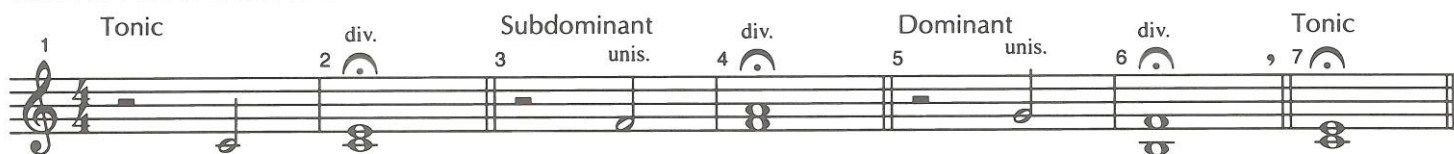


DIVISI

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

**UNISON**

Everyone plays the same notes.

BALANCE BUILDER**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 1893)
arr. Chuck Elledge (b. 1961)

42 SCHOOL SONG

Solo/Soli

, Tutti

43 FOR CLARINETS ONLY

EIGHTH NOTES



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

Two eighth notes are as long as a quarter note.

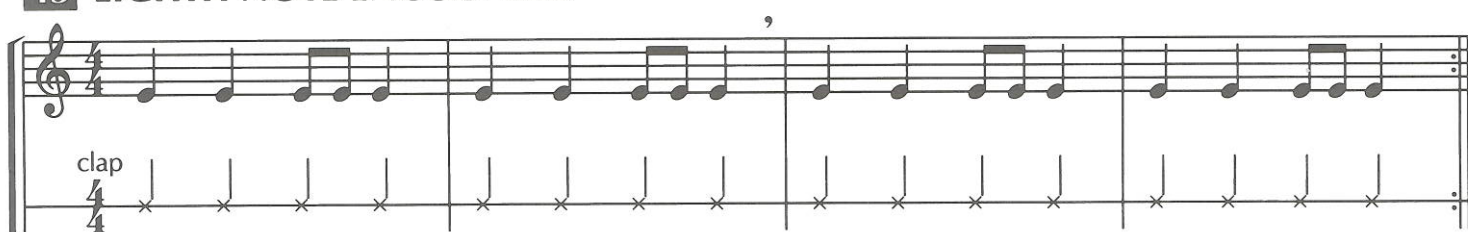
$$\text{eighth note} + \text{eighth note} = \text{quarter note}$$

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

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



► Write in the counting for the top line before you play.

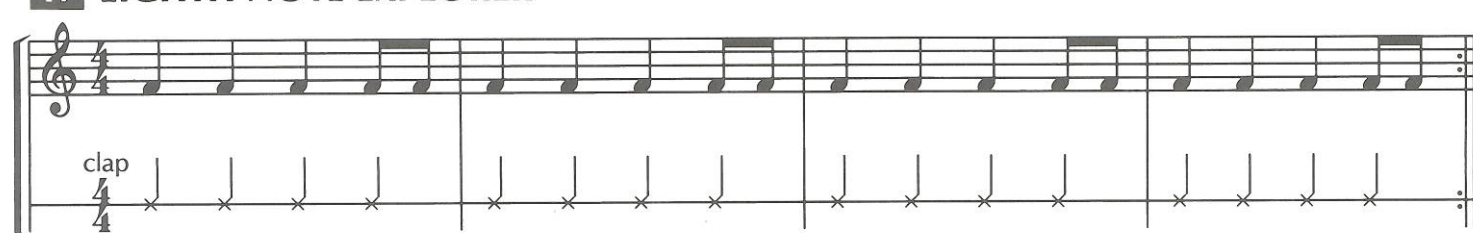
46 JIM ALONG JOSIE



American Folk Song



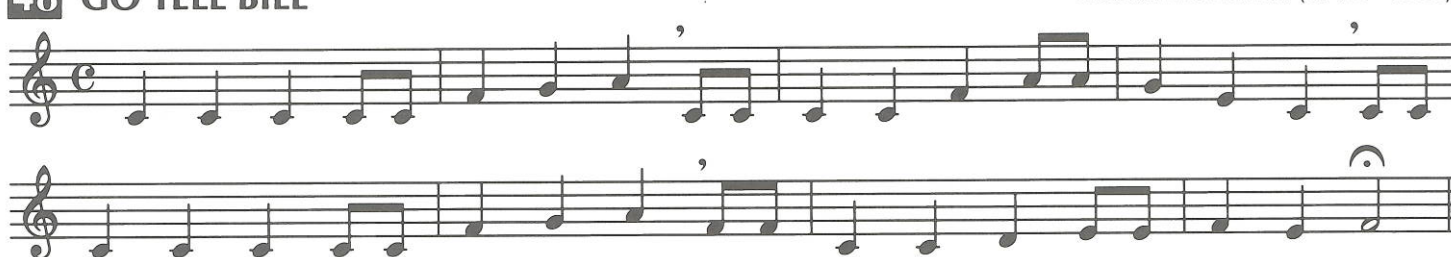
47 EIGHTH NOTE EXPLORER



► Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

clap

► Write in the counting for the top line before you play.

51 SKIP IT, LOU

American Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti

52 EIGHTH NOTE EXPERT

clap

► Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song


54 BAFFLING BAR LINES

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

55 FOR CLARINETS ONLY

► Be sure to roll your first finger.

SLUR

A curved line that connects two or more notes of different pitches.

PICK-UP NOTE

A note that comes before the first full measure of a piece of music.

56 WARM-UP

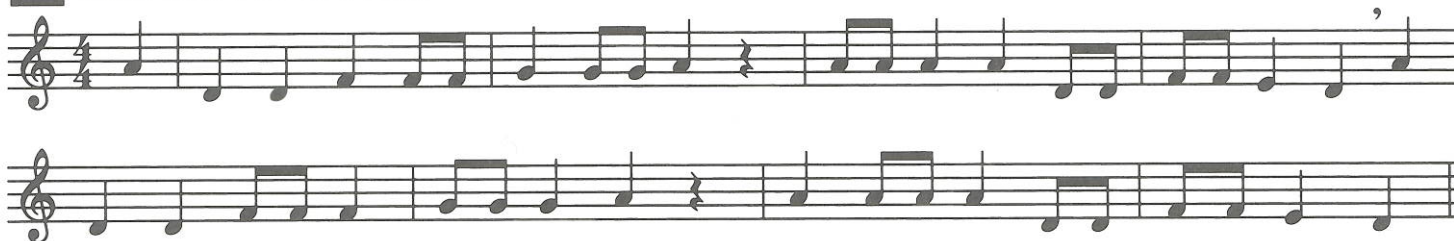
► Tongue only the first note of each slur.

57 THEME FROM "SYMPHONY NO. 1"

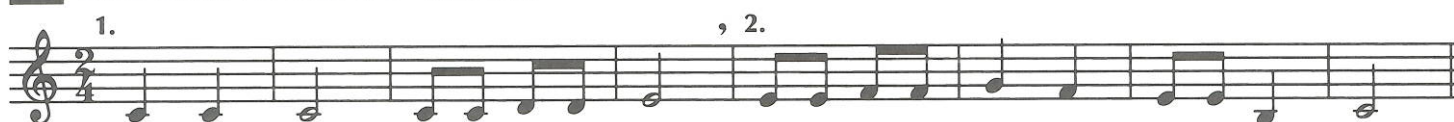
Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS**

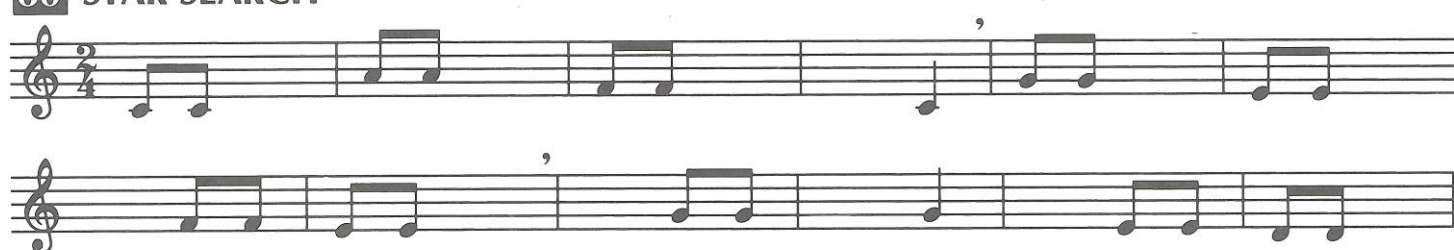
American Work Song

**59 LAUGHING SONG - Round**

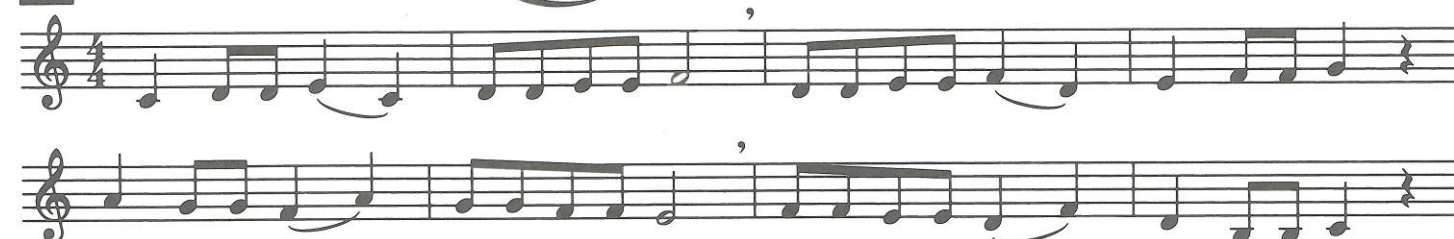
Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)

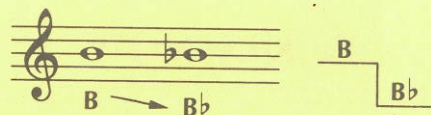


► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!

FLAT

b



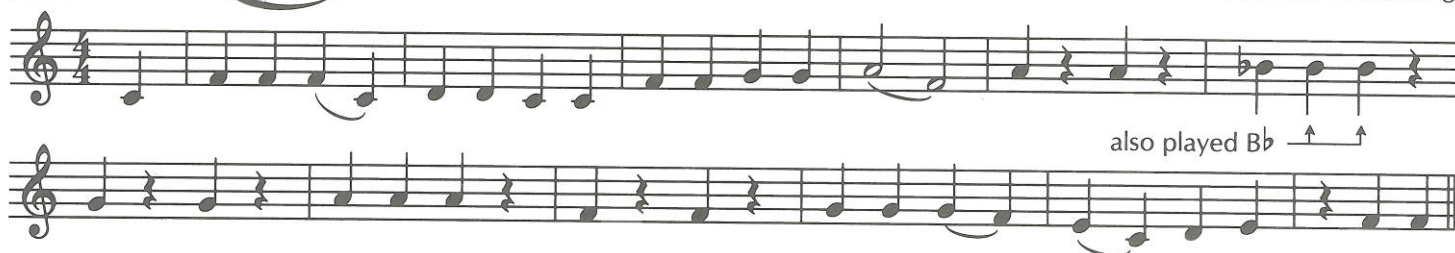
A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

KEY SIGNATURE

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

62 CLIMBING STAIRS**63 BINGO**

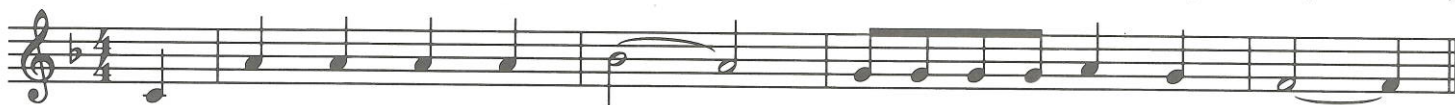
American Folk Song

**64 THERE'S MUSIC IN THE AIR**

George F. Root (1820 - 1895)

**65 THERE'S THE SAME MUSIC IN THE AIR**

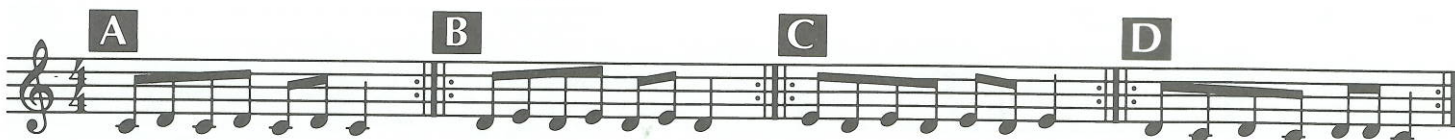
George F. Root (1820 - 1895)



► Circle the note changed by the key signature.

66 SCALE SKILL

Page 39

**67 FOR CLARINETS ONLY**

DOTTED HALF NOTE



A dot after a note adds half the value of the note.

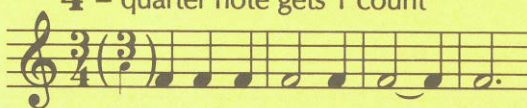
$$\text{half note} + \text{dot} = \text{half note} + \text{quarter note} = \text{dotted half note}$$

$$2 + 1 = 2 + 1 = 3 \text{ counts}$$

TIME SIGNATURE

 $\frac{3}{4}$

$\frac{3}{4}$ = 3 counts in each measure
 $\frac{4}{4}$ = quarter note gets 1 count

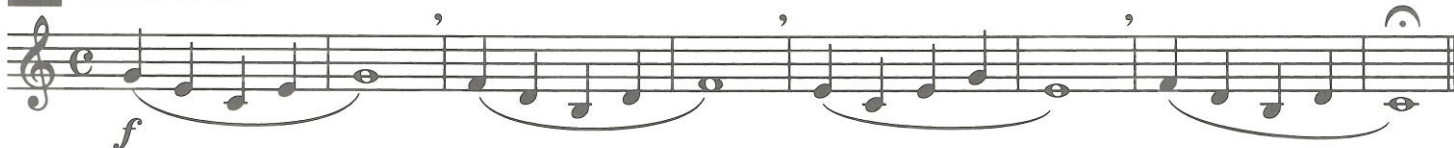


DYNAMICS

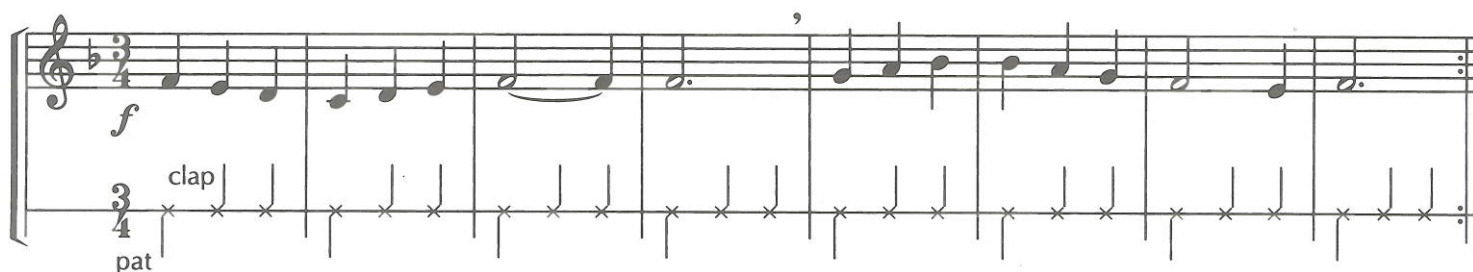
forte (**f**) - loud

piano (**p**) - soft

68 WARM-UP



69 CHANNEL THREE



► Write in the counting for the top line before you play.

70 DOWN IN THE VALLEY



American Mountain Song



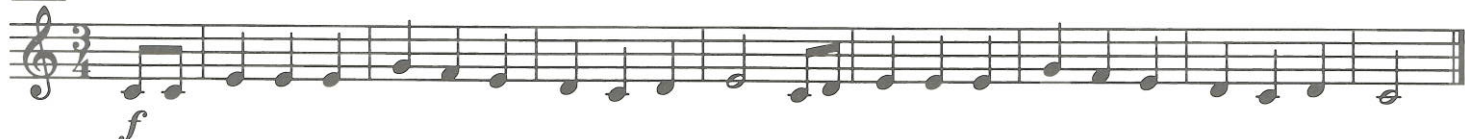
71 BROTHER MARTIN - Round

Latin American Folk Song



72 THE LITTLE FISH

Australian Folk Song



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

73 GO FOR EXCELLENCE!



Czech Folk Song



NATURAL



A natural sign cancels a flat or a sharp.
It remains in effect for the entire measure.

74 WARM-UP

B flat (B \flat)

75 OLD BLUE

Traditional

Solo/Soli Tutti

76 THIRD TIME AROUND

B \sharp

► Circle the notes changed by the key signature.

77 LULLABY - Duet

Traditional

A. p B. p

78 MINUTEMAN MARCH



Robert Frost (b. 1942)

f also played B \sharp

79 FOR CLARINETS ONLY



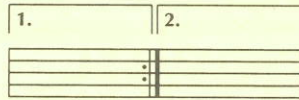
Page 40 ➡

B alternate

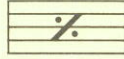
► *Use the alternate fingering when moving from B \flat to B \sharp or B \sharp to B \flat .

ACCENT

Attack the note louder.

1st and 2nd ENDINGS

Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

ONE-MEASURE REPEAT SIGN

Repeat the previous measure.

80 MEXICAN HAT DANCE

Mexican Folk Song

81 FRÈRE JACQUES - Round

French Folk Song

82 MORNING MOOD

Edvard Grieg (1843 - 1907)

83 MING COURT

Chinese Folk Song

► Write an S under each slur and a T under the tie before you play.

84 GO FOR EXCELLENCE!

► *Use the alternate B \flat fingering.

The written piano accompaniment for SAWMILL CREEK is included on track 1 of CD 2 for easy access in a performance situation.

SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Clarinet

Piano

1 2 3 4 5 6

7 8 9 10 11 12

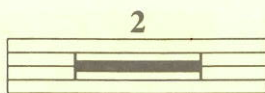
13 14 15 16 17 18 19

20 21 22 23 24 25

f *p* *f* *f*

Go back to the first repeat sign.

LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

1 - 4 4 5 div. unis. 6 7 div. 8 9

10 11 12 13 - 14 2 15 unis. 16

17 - 18 2 19 div. 20 21 22

23 24 25 26 27 28 1.

29 30 31 32 unis. 33 34

► *Use the alternate B \flat fingering.

f *p* *f* *f* *p*

1st time - *f*
2nd time - *p*

REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)

1 2 3 div. 4 5 6

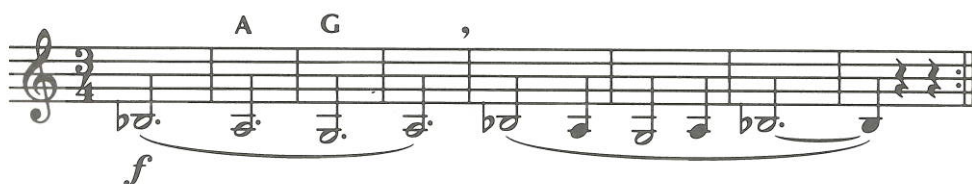
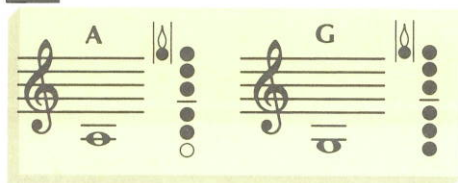
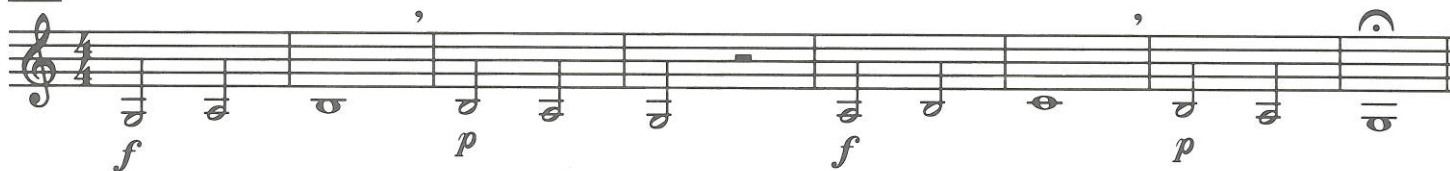
7 8 9 10 unis. 11 12

13 14 unis. 15 div. 16 17 18

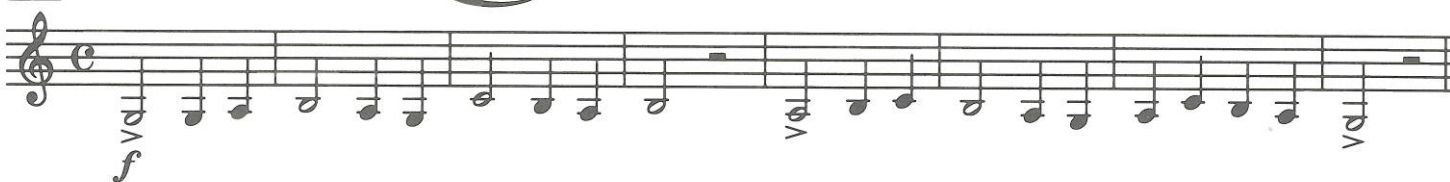
19 20 21 unis. 22 23 24 div.

25 unis. 26 div. 27 28 29 unis. div. 30

f *p* *f*

85 WARM-UP**86 FULL OF HOT AIR****87 DANZA GIOVANNI**

Italian Folk Song

**88 C MAJOR SCALE SKILL (Concert Bb Major)****89 THE MAN ON THE FLYING TRAPEZE**

George Leybourne (1842 - 1884)



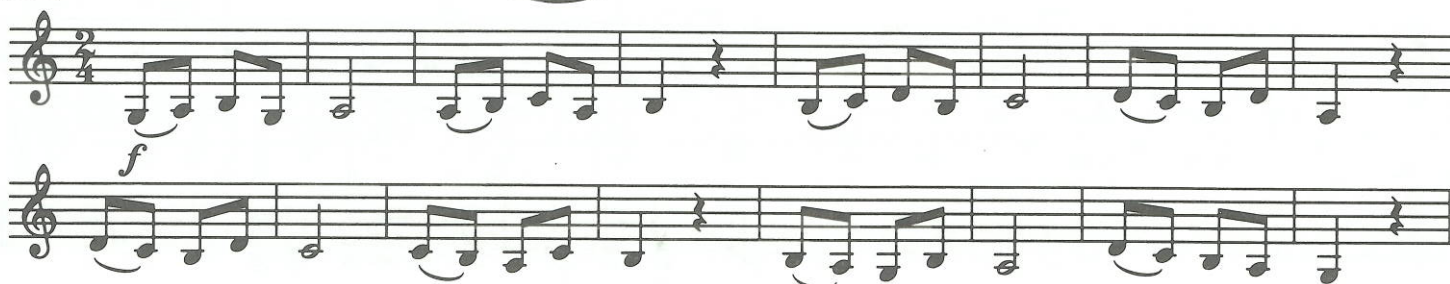
► Go back to the first repeat sign. ↗

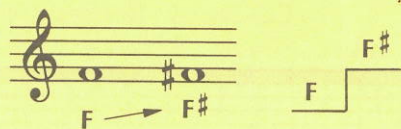
90

Composer _____ your name _____



► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR CLARINETS ONLY

SHARP**KEY SIGNATURE**

A sharp (#) raises the pitch of a note one half step.
It remains in effect for the entire measure.

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

92 LOOK SHARP

Page 40

F sharp (F#)

F#

93 AURA LEE

G. R. Poulton (d. 1867)

p

► Circle the notes changed by the key signature.

94 BARCAROLLE

Jacques Offenbach (1819 - 1880)

p

95 JUST BY ACCIDENT

Page 40

F sharp (F#) **alternate**

f

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

96 G MAJOR SCALE SKILL (Concert F Major)

f

Arpeggio

Chords div.

97 SAILOR'S SONG

Solo/Soli

Tutti

1. , 2.

98 GO FOR EXCELLENCE!

American Folk Song

"This Old Man"

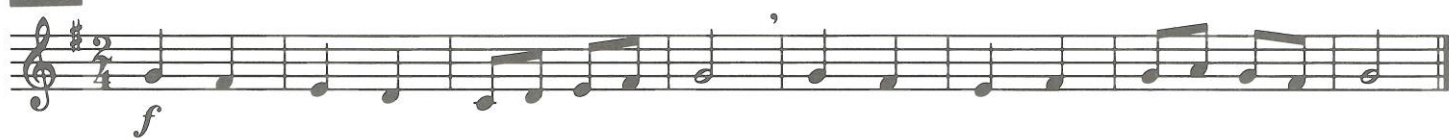
DA CAPO AL FINE (D. C. AL FINE)

Go back to the beginning and play until the *Fine*.

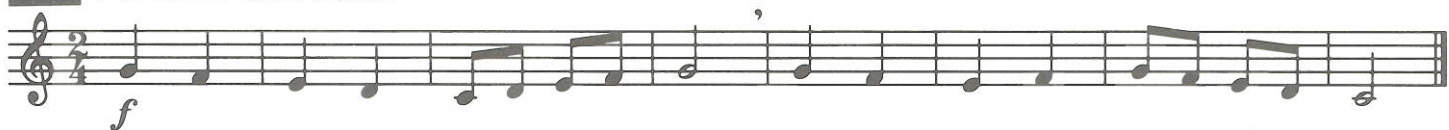
99 WARM-UP



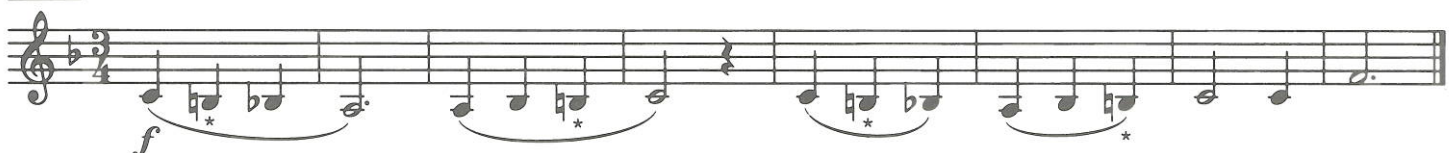
100 IN THE POCKET



101 POCKET CHANGE

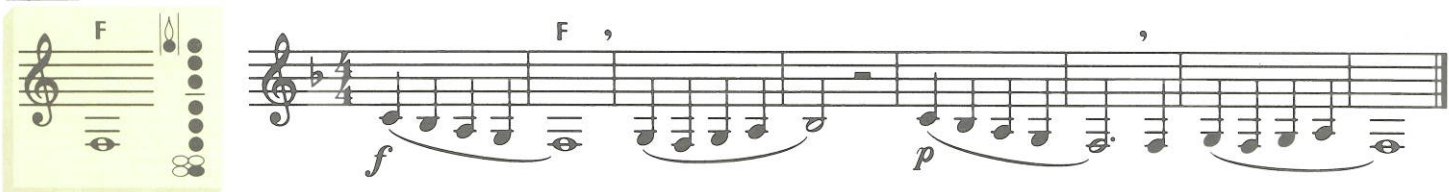


102 STRICTLY BUSINESS



► *Use the alternate B \flat fingering.

103 SMOOTH SAILING



104 ROSES FROM THE SOUTH



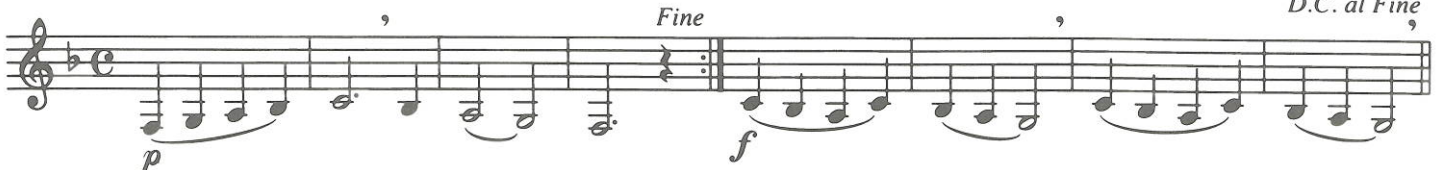
Johann Strauss, Jr. (1825 - 1899)



105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)

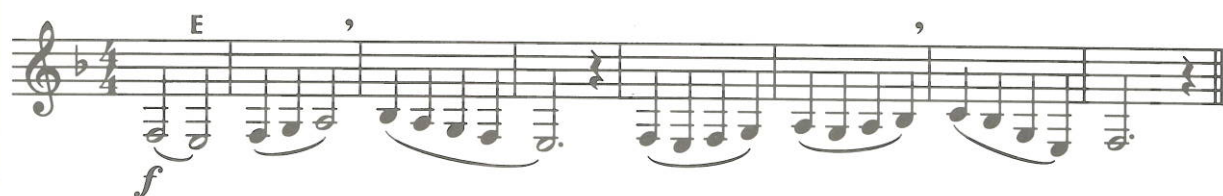
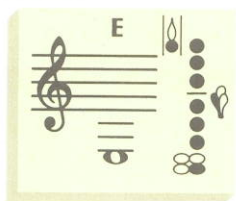
D.C. al Fine



106 FOR CLARINETS ONLY



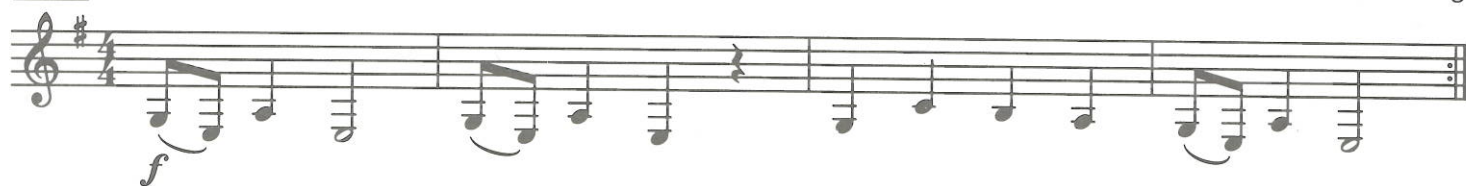
► *Use the alternate F \sharp fingering.

107 THAT'S A WRAPPage 40 **108 POLLY WOLLY DOODLE**

American Folk Song

**109 VOLGA BOAT SONG**

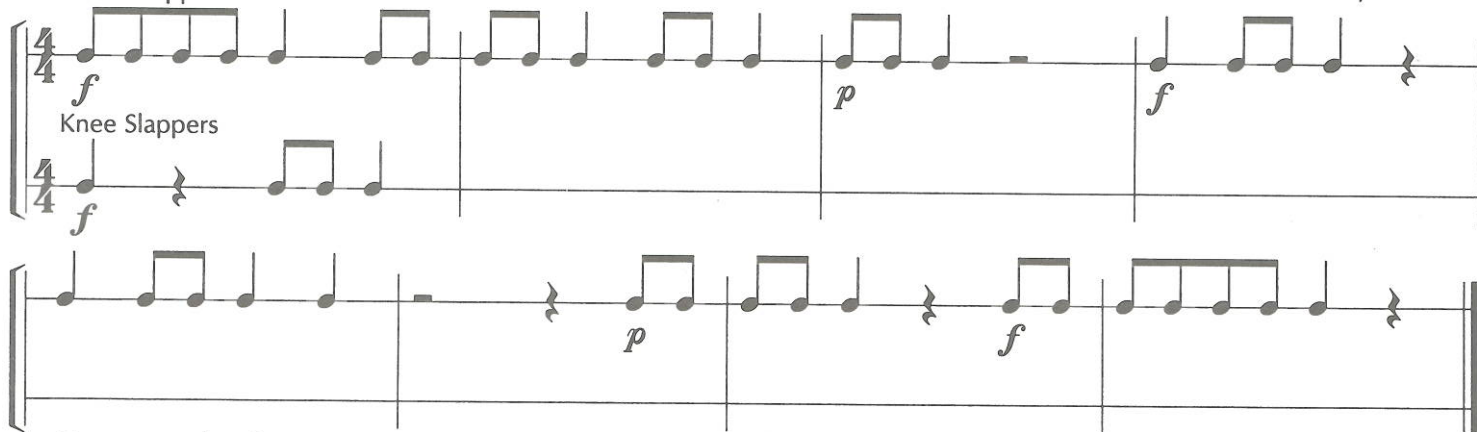
Russian Folk Song

**110**

Hand Clappers

Composer _____ your name

Knee Slappers



► Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!

Tielman Susato (1500? - 1561?)

"Ronde"



SINGLE EIGHTH NOTE



A single eighth note is half as long as a quarter note.

$$\text{eighth note} = \frac{1}{2} \text{ count}$$

DOTTED QUARTER NOTE

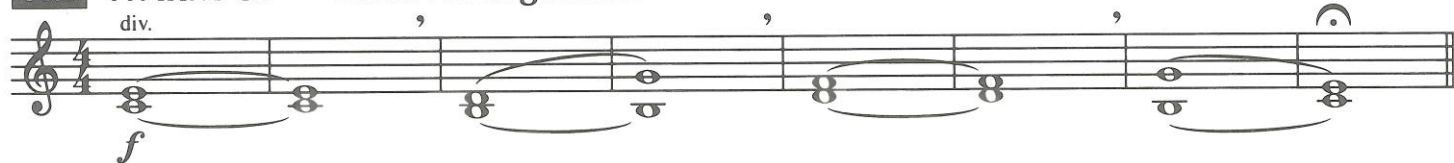


A dot after a note adds half the value of the note.

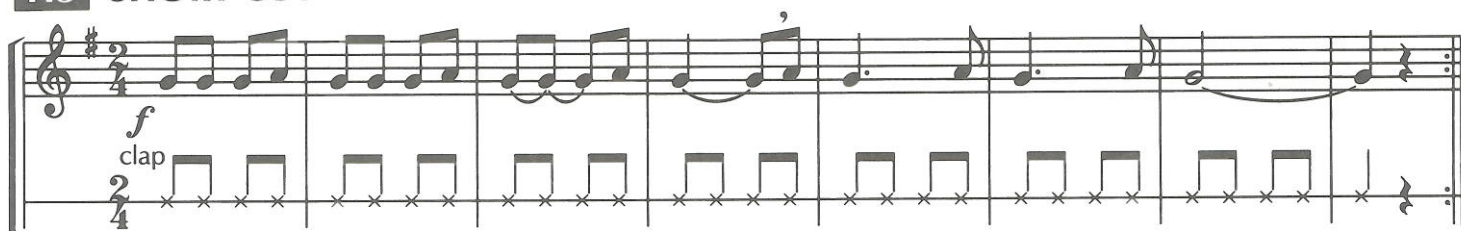
$$\text{quarter} + \text{dotted} = \text{quarter} + \text{eighth} = \text{dotted quarter}$$

$$1 + \frac{1}{2} = 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts}$$

112 WARM-UP - Band Arrangement

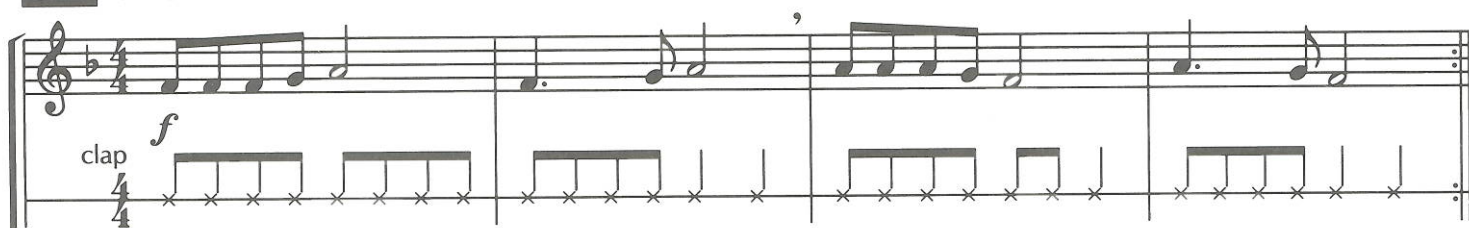


113 SHORT CUT



► Write in the counting for the top line before you play.

114 SPOT THE DOTS



► Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT

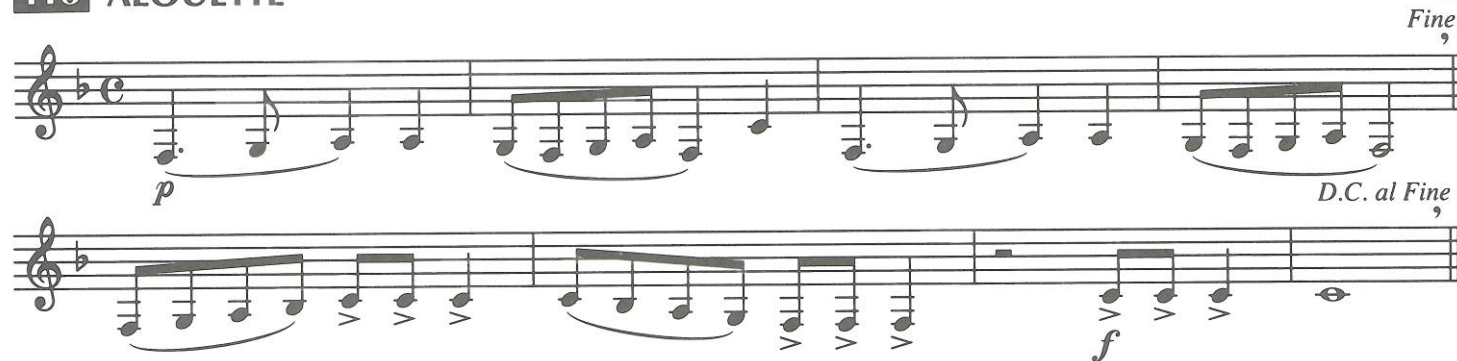


Welsh Folk Song



116 ALOUETTE

French-Canadian Folk Song



117 FOR CLARINETS ONLY



118 JUST A LITTLE OFF THE TOP

Are you using a fast air stream?

119 TOP DRAWER - Duet

120 HOME ON THE RANGE

Daniel E. Kelley (1843 - 1905)

Circle the notes changed by the key signature.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

122 GO FOR EXCELLENCE!



TEMPOS

Andante - moderately slow
Moderato - moderate speed
Allegro - quick and lively

DYNAMICS

mezzo forte (mf) - medium loud
mezzo piano (mp) - medium soft

123 WARM-UP - Band Arrangement

Andante
div.

mf

124 HIGH WINDS AHEAD

G

Andante
f

125 LOOK BEFORE YOU LEAP

Moderato

f

126 F MAJOR SCALE SKILL (Concert E♭ Major)

Allegro

mf

Arpeggio

Chords
div.

127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

mp

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

128 FOR CLARINETS ONLY

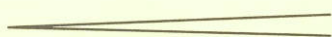
Andante

f

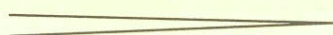
1.

2.

DYNAMICS



crescendo - Gradually play louder.



decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante

130 WALTZ STREET

Moderato

131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato

132 READY OR NOT

Page 41 ➡

Andante

► Keep your right hand fingers on the holes throughout this exercise.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

134 GO FOR EXCELLENCE!



Moderato

► Play using each of the following articulations: A. B. C.

BALANCE BUILDER

1 Tonic 2 div. 3 Subdominant unis. 4 div. 5 Dominant unis. 6 div. 7 Tonic

TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)

arr. Bruce Pearson (b. 1942)

Moderato

1 div. 2 3 4 5 6 7 8 9 10 11 12 13 unis. 14 15 16 17 div. 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

f *p* *mf* *mp* *f* *mp* *f*

TEMPO

Ritardando (ritard. or rit.) - Gradually slow the tempo.**135 SAKURA - Duet**Page 41 

Japanese Folk Song

Andante



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

136 GRANDFATHER'S WHISKERS

American Folk Song

Moderato

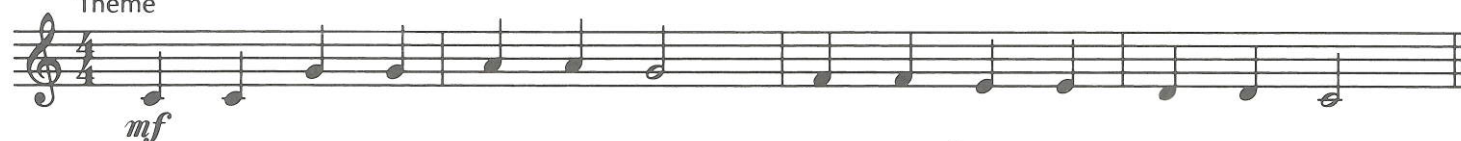


Hey!

137 TWINKLE VARIATION

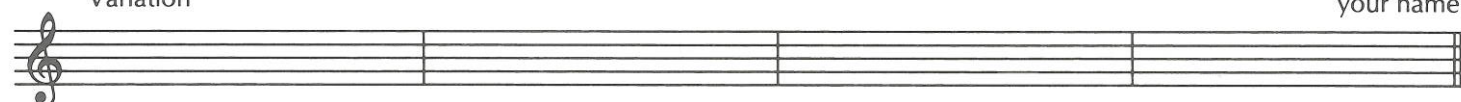
Wolfgang Amadeus Mozart (1756-1791)

Theme



Variation

Composer _____ your name



► Compose a variation on "Twinkle, Twinkle, Little Star."

138 PARTNER SONGS - Duet

American Spirituals

Andante*"Swing Low, Sweet Chariot"*

Two-part musical score for piano. The first system shows the beginning of "Swing Low, Sweet Chariot" in the treble clef and "All Night, All Day" in the bass clef, both in 4/4 time. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system shows a first ending (1.) and a second ending (2.) for both parts, ending with a repeat sign. Dynamics include *p* (piano).

139 MANHATTAN BEACH MARCH

John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical score for "Manhattan Beach March" in 2/4 time. It begins with an "Introduction" marked *f* (forte). The "Theme" section follows, marked with a repeat sign. The score includes first and second endings. A note with an asterisk (*) indicates an alternate fingering for F#.

▶ * Use the alternate F# fingering.

140 DYNAMIC DECISIONWrite in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*

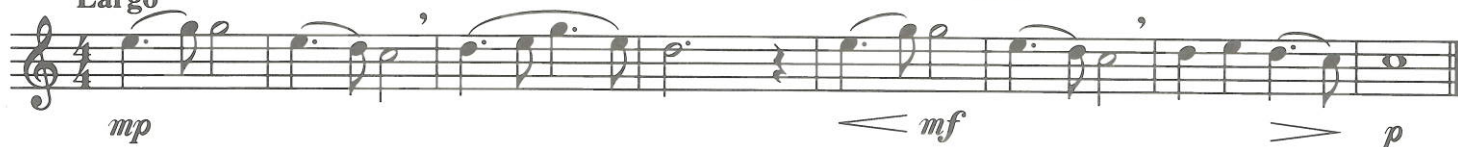
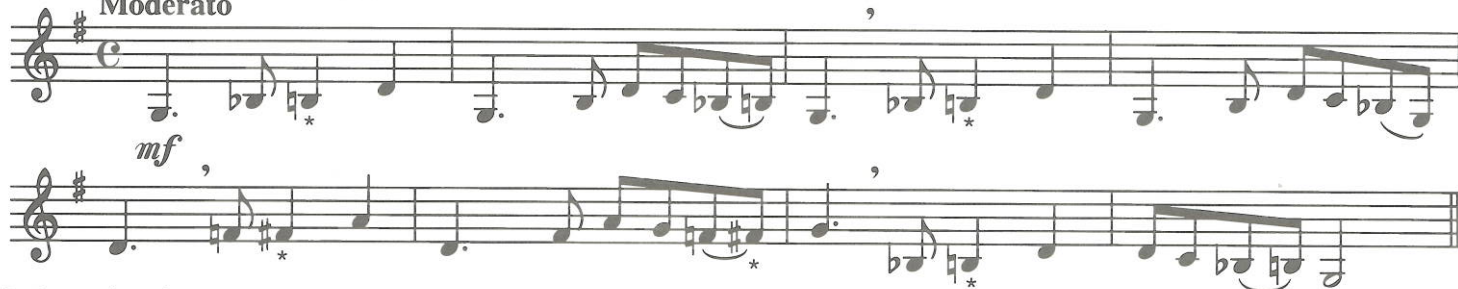
softest ← _____ → loudest

141 FOR CLARINETS ONLY**Moderato**

Musical score for "For Clarinets Only" in 3/4 time. The score features a series of dynamic markings: *f* (forte), *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), and *f* (forte), connected by slurs and wedge-shaped accents.

TEMPO**Largo - slow****142 "LARGO" FROM THE NEW WORLD SYMPHONY**

Antonin Dvořák (1841 - 1904)

Largo**143 JUST FINE****Moderato**► * Use the alternate B \flat and F \sharp fingerings.**144 CHORALE - Duet**

Lowell Mason (1792 - 1872)

Largo**145 TEMPO TIME**Write in the following tempos from slowest to fastest: **Andante** **Allegro** **Moderato** **Largo**

slowest

fastest

146 GO FOR EXCELLENCE!**Allegro**

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro
148 LOCH LOMOND

Scottish Folk Song

Moderato
149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

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

150

Composer _____ your name

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

151 FOR CLARINETS ONLY**Moderato**

152 GRANDFATHER'S CLOCK

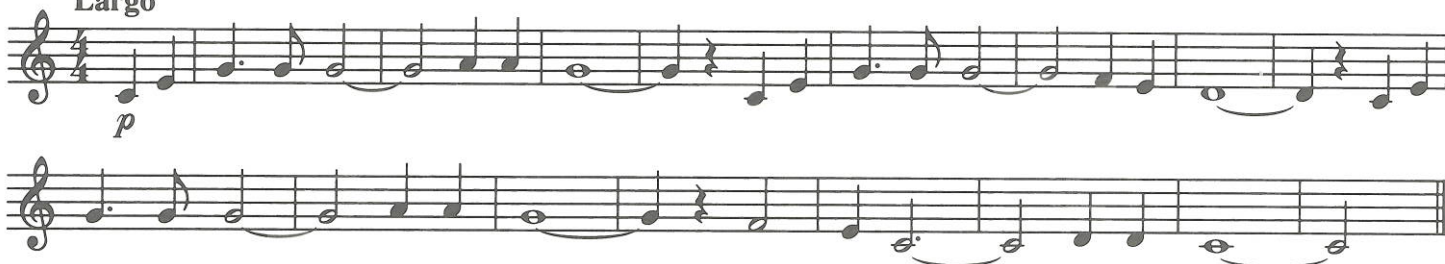
Henry C. Work (1832 - 1884)

Moderato

► Circle the notes changed by the key signature.

153 KUM BA YAH

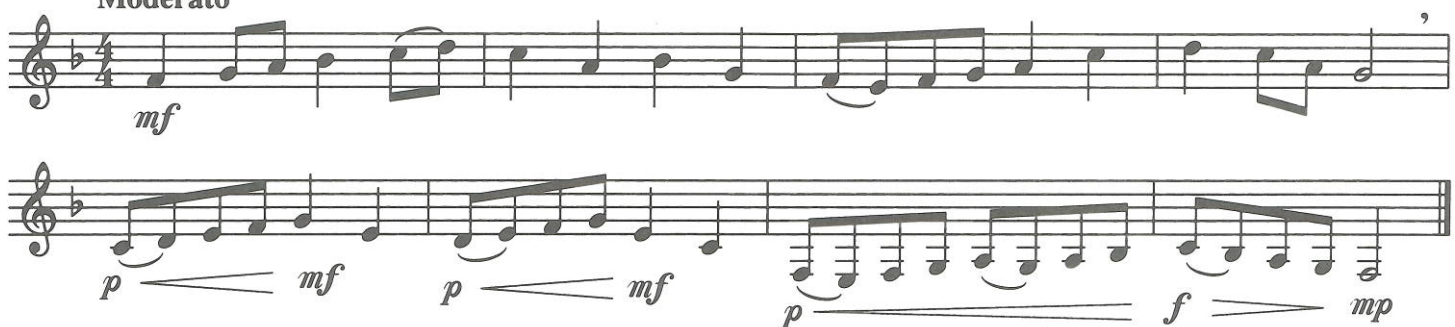
African Folk Song

Largo**154 GRANT US PEACE - Round**

German Canon

Andante

► Keep your right hand down for all notes above the RHD ____.

155 GO FOR EXCELLENCE!**Moderato**

MUSETTE

Solo with Piano Accompaniment

Johann Sebastian Bach
(1685 - 1750)

1 **Allegro** 2 3 4

Clarinet

5

6 7 8 9

mf f

10 11 12

mf f

13 14 15 16

mf

mf

17 18 19 20

5 2 5 2

21 22 23 24

5 3

f

25 26 27 28

p *mp*

4

29 30 31 32 33

mf *f* *f*

1. 2. 1. 2. 4 5 2

ROCKIN' RONDEAU

Band Arrangement

Based on a theme by
Jean-Joseph Mouret (1682-1738)
arr. Chuck Elledge (b. 1961)

Moderato

1 *div.* *f* 2 3 4 5 *mf*

6 *unis.* 7 *div.* 8 9 10

11 1. 12 13 2. 14 15 *mp* *unis.*

16 17 18 19 20

21 22 23 *div.* 24 25

26 27 *mf* *unis.* 28 *div.* 29 *f* 30 - 31 **Allegro 2**

32 *mf* *unis.* 33 34 *rit.* 35 *div.*

36 *mf* *unis.* 37 38 39 *f*

40 41 *div.* 42 *unis.* 43

44 45 *div.* 46 47 48 *rit.*

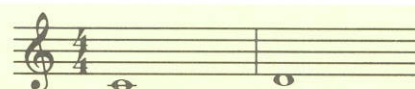
EXCELLERATORS-FOR CLARINETS ONLY

TIE



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR

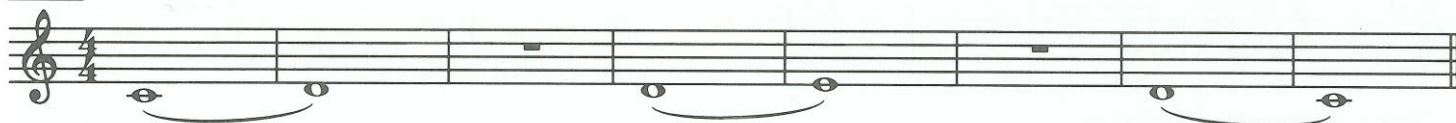


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

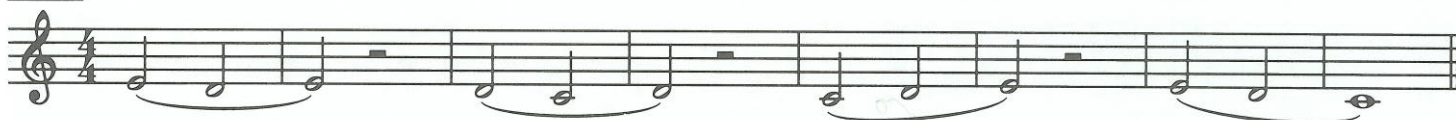
4A



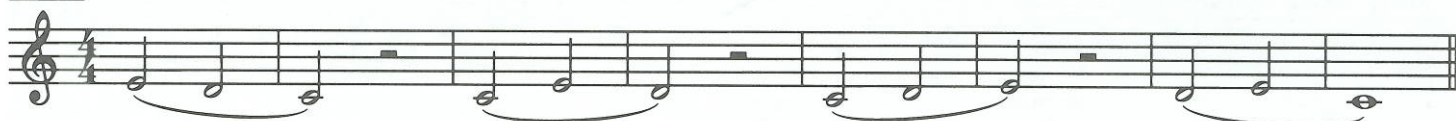
4B



12A



12B



23A



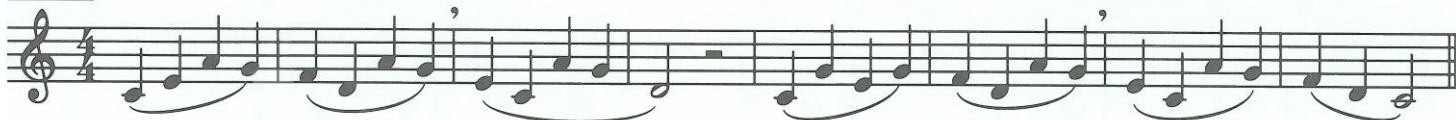
23B



31A



31B

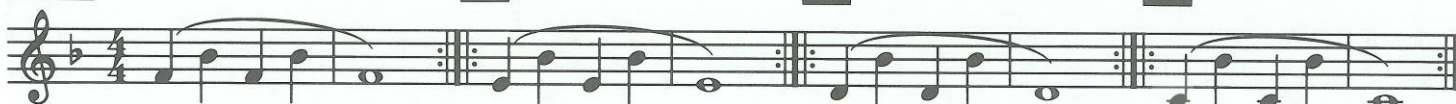


66A

B

C

D





EXCELLERATORS-FOR CLARINETS ONLY

79



► *Use the alternate B \flat fingering.

92



95A

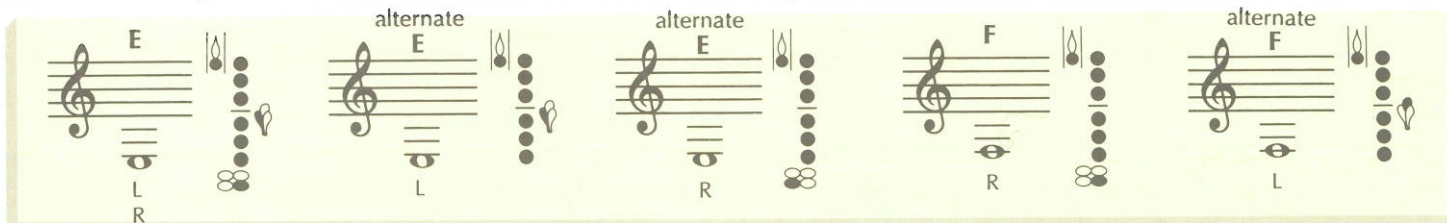
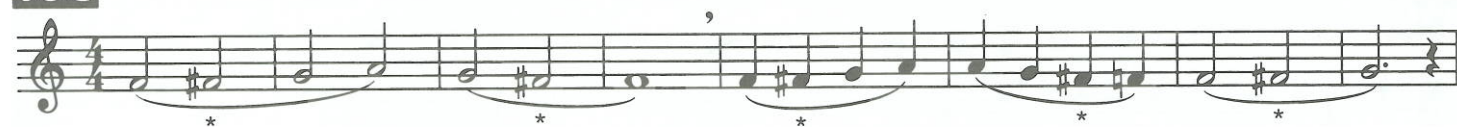


► *Use the alternate F \sharp fingering.

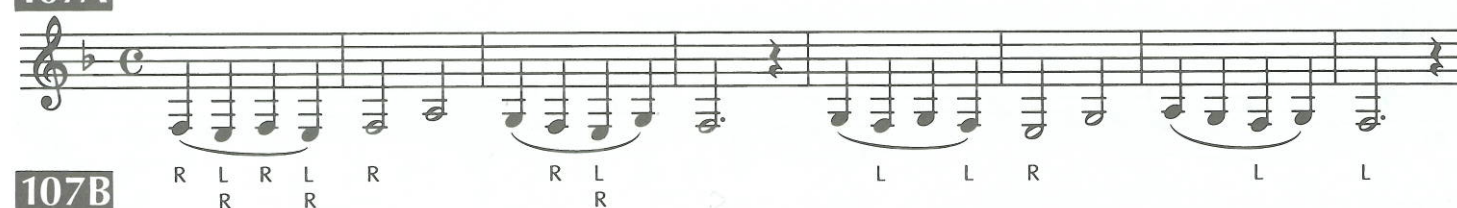
95B



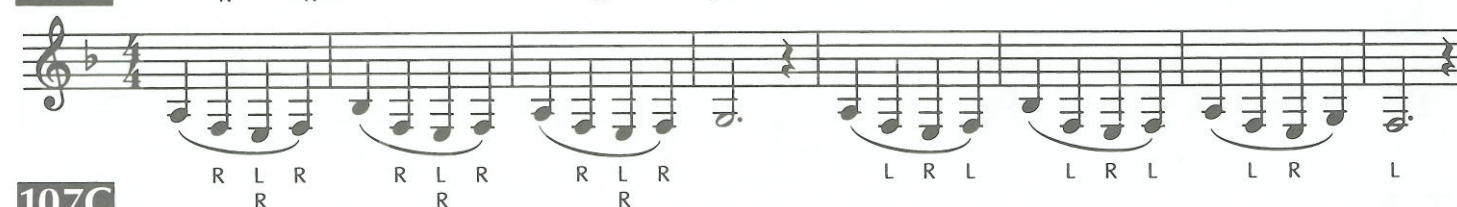
95C



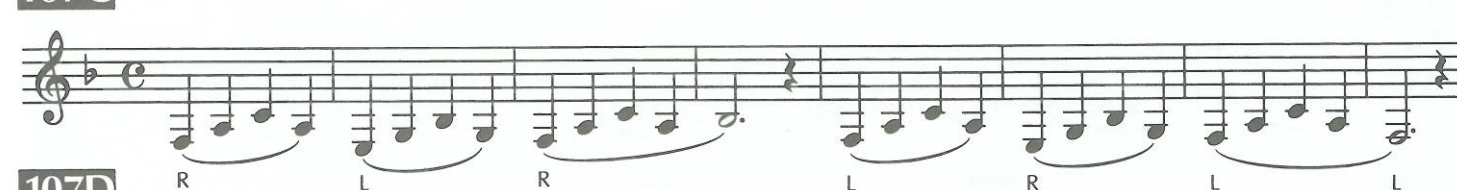
107A



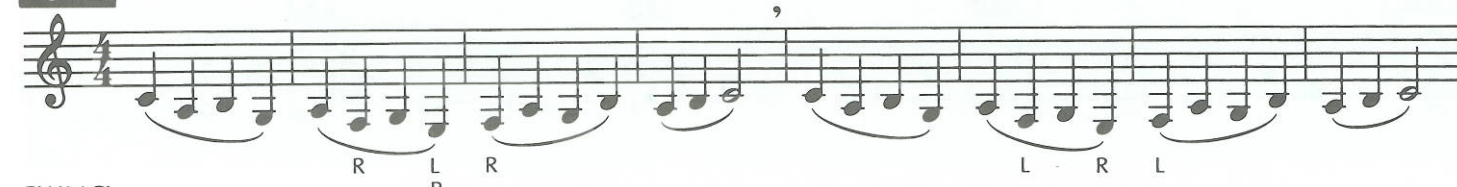
107B



107C



107D



EXCELLERATORS-FOR CLARINETS ONLY

132A

RHD _____

(RHD) _____

► Keep your right hand down for all notes above the RHD _____.

132B

RHD _____

(RHD) _____

132C

RHD _____

(RHD) _____

132D

RHD _____

(RHD) _____

B L R

alternate B L

alternate B R

C R

alternate C L

135A

R L R L R R R L R L L R L R L

135B

R L R R L R R L R L R L L R L L R L

135C

R L R L R L R L R L R L L R L L R L

SCALE STUDIES

C MAJOR SCALE (Concert B \flat Major)

Two staves of music in 4/4 time. The top staff shows the C Major scale (Concert B \flat Major) with a key signature of one flat. The bottom staff shows the same scale with a key signature of no sharps or flats. Both staves include a 'Thirds' exercise and an 'Arpeggio' exercise.

F MAJOR SCALE (Concert E \flat Major)

Two staves of music in 4/4 time. The top staff shows the F Major scale (Concert E \flat Major) with a key signature of two flats. The bottom staff shows the same scale with a key signature of one flat. Both staves include a 'Thirds' exercise and an 'Arpeggio' exercise.

G MAJOR SCALE (Concert F Major)

Two staves of music in 4/4 time. The top staff shows the G Major scale (Concert F Major) with a key signature of one sharp. The bottom staff shows the same scale with a key signature of no sharps or flats. Both staves include a 'Thirds' exercise and an 'Arpeggio' exercise.

B \flat MAJOR SCALE (Concert A \flat Major)

Two staves of music in 4/4 time. The top staff shows the B \flat Major scale (Concert A \flat Major) with a key signature of two flats. The bottom staff shows the same scale with a key signature of one flat. Both staves include a 'Thirds' exercise and an 'Arpeggio' exercise.

CHROMATIC SCALE

A single staff of music in 4/4 time showing a chromatic scale, which is a scale consisting of all twelve notes of the chromatic scale (half steps) in ascending and descending order.

RHYTHM STUDIES

$\frac{4}{4}$ or C

1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19

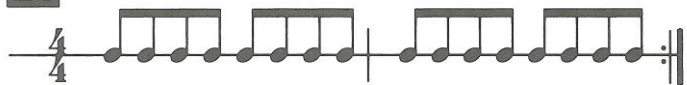


20



RHYTHM STUDIES

21



22



23



24



25



26



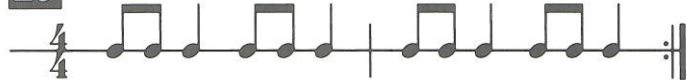
27



28



29



30



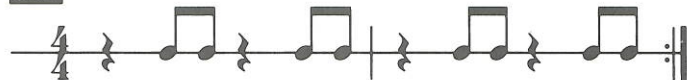
31



32



33



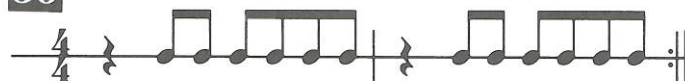
34



35



36



37



38



39

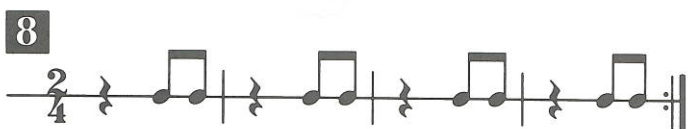
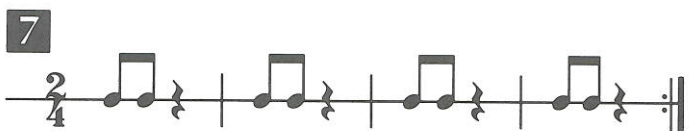
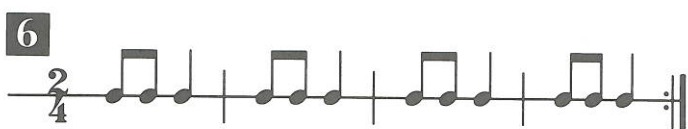
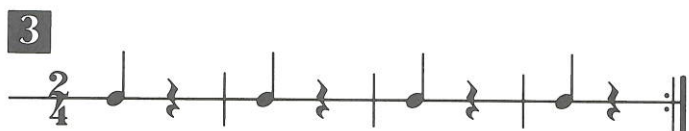
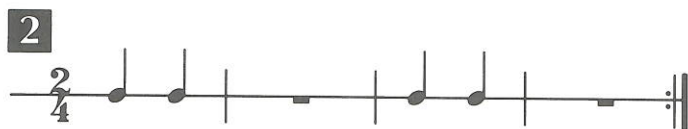


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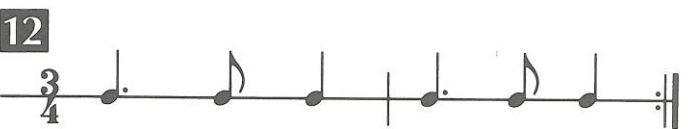
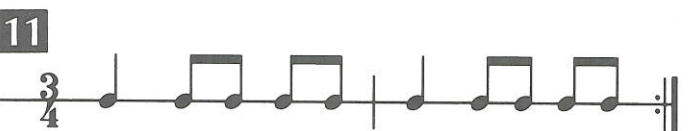
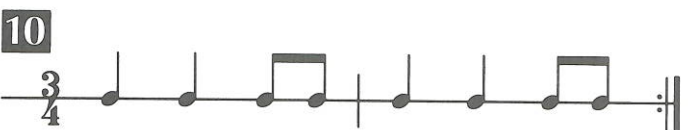
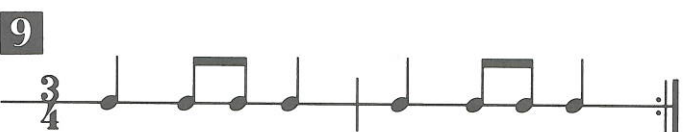
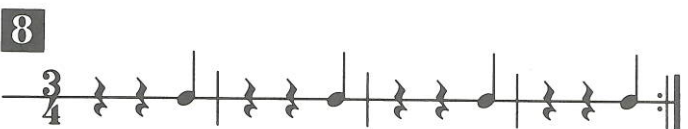
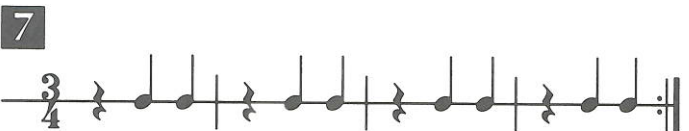
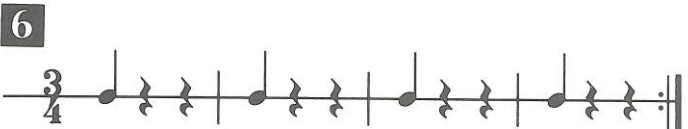
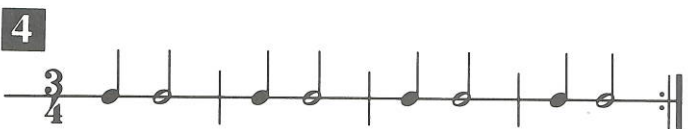


RHYTHM STUDIES

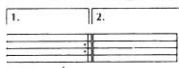
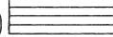

2
4



3
4



GLOSSARY/INDEX

- Accent** (p.19) > attack the note louder
- Accidentals** (pp.16, 18, 23) \sharp, \flat, \natural sharp, flat, or natural
- Allegro** (p.28) quick and lively
- Andante** (p.28) moderately slow
- Arpeggio** (pp.22-23, 28, 42) notes of a chord played one at a time
- Articulation** (pp.15, 19, 39) type of attack used to play a note or group of notes
- Bach, Johann Sebastian** (pp.36-37) German composer (1685-1750)
- Bar Line** (pp.4-6) divides the music staff into measures
- Beethoven, Ludwig van** (p.29) German composer (1770-1827)
- Brahms, Johannes** (p.15) German composer (1833-1897)
- Breath Mark** (p.7) \curvearrowright take a breath
- Chord** (pp.22-23, 28) two or more pitches sounded at the same time
- Chromatic Scale** (p.42) scale of half steps
- Clarke, Jeremiah** (p.30) English composer (1674?-1707)
- Common Time** (p.9) **C** same as $\frac{4}{4}$
- Crescendo** (p.29) > gradually play louder
- Da Capo al Fine** (p.24) *D.C. al Fine* go back to the beginning and play until the *Fine*
- Decrescendo** (p.29) < gradually play softer
- Divisi** (p.12) part of the section plays the top notes and part of the section plays the bottom notes
- Dominant** (pp.12, 30) fifth note of a scale; chord built on fifth note of a scale
- Double Bar** (pp.4-6) || marks the end of the music
- Dvořák, Antonin** (p.33) Czech composer (1841-1904)
- Dynamics** (pp.17, 28-29) loudness or softness of music
- Elledge, Chuck** (pp.12, 21, 34, 38) American composer (b. 1961)
- Embouchure** (p.3) mouth formation used to play an instrument
- Fermata** (p.9) \frown hold note or rest longer than its usual value
- 1st and 2nd Endings** (pp.19-20) play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending
- 
- Flat** (p.16) \flat lowers the pitch of a note $\frac{1}{2}$ step
- Forte** (p.17) **f** loud
- Frost, Robert** (p.18) American composer/author (b. 1942)
- Grieg, Edvard** (p.19) Norwegian composer (1843-1907)
- Handel, George Frideric** (p.27) German composer (1685-1759)
- Harmony** (pp.7, 9-10, 12, 18, 21-23, 26-28, 30-33, 38) two or more different notes played or sung at the same time
- Humperdinck, Engelbert** (p.24) German composer (1854-1921)
- Interval** distance between two notes
- Introduction** (p.32) section of music that precedes the first theme
- Kelley, Daniel E.** (p.27) American composer (1843-1905)
- Key Signature** (pp.11, 16, 23) sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Largo** (p.33) slow
- Ledger Line** (pp.4-6) short lines used to extend the staff
- Leybourne, George** (p.22) English composer (1842-1884)
- 
- Long Rest** (p.21) rest the number of measures indicated
- Mason, Lowell** (p.33) American composer (1792-1872)
- Measure** (pp.4-6)  space between two bar lines; also known as a "bar"
- Mezzo Forte** (p.28) **mf** medium loud
- Mezzo Piano** (p.28) **mp** medium soft
- Moderato** (p.28) moderate speed
- Mouret, Jean-Joseph** (p.38) French composer (1682-1738)
- Mozart, Wolfgang Amadeus** (pp.15, 28, 31) Austrian composer (1756-1791)
- Natural** (p.18) \natural cancels a flat or sharp
- Offenbach, Jacques** (p.23) French composer (1819-1880)
- One-Measure Repeat** (p.19) ||: :|| repeat the previous measure
- Pearson, Bruce** American composer/author (b. 1942)
- Phrase** (p.8) musical thought or sentence
- Piano** (p.17) **p** soft
- Pick-Up Note(s)** (p.15) note or notes that come before first full measure
- Pierpont, J.S.** (p.12) American composer (1822-1893)
- Poulton, G.R.** (p.23) American composer (d.1867)
- Repeat Sign** (pp.9, 20) ||: :|| repeat from beginning or repeat section of music between repeat signs
- Ritardando (ritard. or rit.)** (p.31) gradually slow the tempo
- Root, George F.** (p.16) American composer/publisher (1820-1895)
- Rossini, Gioacchino** (p.13) Italian composer (1792-1868)
- Scale** (pp.22-23, 28, 42) collection of pitches arranged from lowest to highest or highest to lowest
- Sharp** (p.23) \sharp raises the pitch of a note $\frac{1}{2}$ step
- Slur** (pp.15, 39) curved line that connects two or more notes of different pitches
- Soli** (p.9) whole section plays
- Solo** (p.9) one person plays
- Sousa, John Philip** (p.32) American composer (1854-1932)
- Staff** (pp.4-6)  lines and spaces on which music is written
- Strauss, Johann Jr.** (p.24) Austrian composer (1825-1899)
- Subdominant** (pp.12, 30) fourth note of a scale; chord built on fourth note of a scale
- Susato, Tielman** (p.25) Belgian composer (1500?-1561?)
- Tempo** (pp.28, 31, 33) speed of music
- Theme** (pp.28, 31-32) main musical idea in a piece of music
- Tie** (pp.10, 39) curved line that connects two notes of the same pitch; tied notes are played as one unbroken note
- Time Signature** (pp.4-6, 9-10, 17) top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count
- Tonic** (pp.12, 30) first note of a scale; chord built on first note of a scale
- Treble Clef** (pp.4-6)  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, french horn & mallet percussion
- Tutti** (p.9) everyone plays
- Unison** (p.12) everyone plays same notes and rhythms
- Variation** (pp.28, 31) repeated musical idea which has been slightly changed in some way from the original
- Work, Henry C.** (p.35) American composer (1832-1884)

STANDARD OF


EXERCISE 7
☐ notes
☐ rhythm
☐ tone

EXERCISE 23
☐ notes
☐ rhythm
☐ repeat

EXERCISE 41
☐ notes
☐ rhythm
☐ repeat

EXERCISE 55
☐ notes
☐ rhythm
☐ hand position

EXERCISE 70
☐ notes
☐ rhythm
☐ dynamics

EXERCISE 84
☐ notes
☐ rhythm
☐ tone

EXERCISE 104
☐ notes
☐ rhythm
☐ dynamics

EXERCISE 122
☐ notes
☐ rhythm
☐ slurs

EXERCISE 136
☐ notes
☐ rhythm
☐ tonguing

EXERCISE 146
☐ notes
☐ rhythm
☐ articulations

EXERCISE 12
☐ notes
☐ rhythm
☐ tone

EXERCISE 29
☐ notes
☐ rhythm
☐
EXERCISE 43
☐ notes
☐ rhythm
☐ hand position

EXERCISE 57
☐ notes
☐ rhythm
☐ slurs

EXERCISE 73
☐ notes
☐ rhythm
☐ dynamics

EXERCISE 87
☐ notes
☐ rhythm
☐ accents

EXERCISE 106
☐ notes
☐ rhythm
☐ hand position

EXERCISE 126
☐ notes
☐ rhythm
☐ tempo

EXERCISE 139
☐ notes
☐ rhythm
☐ repeat

EXERCISE 148
☐ notes
☐ rhythm
☐
EXERCISE 14
☐ notes
☐ rhythm
☐ tone

EXERCISE 31
☐ notes
☐ rhythm
☐ tone

EXERCISE 46
☐ notes
☐ rhythm
☐ tonguing

EXERCISE 61
☐ notes
☐ rhythm
☐ slurs

EXERCISE 78
☐ notes
☐ rhythm
☐ tonguing

EXERCISE 91
☐ notes
☐ rhythm
☐ hand position

EXERCISE 111
☐ notes
☐ rhythm
☐ dynamics

EXERCISE 128
☐ notes
☐ rhythm
☐ tempo

EXERCISE 141
☐ notes
☐ rhythm
☐ tone

EXERCISE 151
☐ notes
☐ rhythm
☐ articulations

EXERCISE 17
☐ notes
☐ rhythm
☐ tonguing

EXERCISE 35
☐ notes
☐ rhythm
☐ hand position

EXERCISE 49
☐ notes
☐ rhythm
☐ tone

EXERCISE 63
☐ notes
☐ rhythm
☐ tone

EXERCISE 79
☐ notes
☐ rhythm
☐ hand position

EXERCISE 95
☐ notes
☐ rhythm
☐ slurs

EXERCISE 115
☐ notes
☐ rhythm
☐ tone

EXERCISE 131
☐ notes
☐ rhythm
☐ dynamics

EXERCISE 142
☐ notes
☐ rhythm
☐ tempo

EXERCISE 153
☐ notes
☐ rhythm
☐ breathing

EXERCISE 22
☐ notes
☐ rhythm
☐ tone

EXERCISE 39
☐ notes
☐ rhythm
☐ breathing

EXERCISE 53
☐ notes
☐ rhythm
☐ tone

EXERCISE 67
☐ notes
☐ rhythm
☐ hand position

EXERCISE 82
☐ notes
☐ rhythm
☐ slurs

EXERCISE 98
☐ notes
☐ rhythm
☐
EXERCISE 117
☐ notes
☐ rhythm
☐ hand position

EXERCISE 134
☐ notes
☐ rhythm
☐ articulations

EXERCISE 143
☐ notes
☐ rhythm
☐ tempo

EXERCISE 155
☐ notes
☐ rhythm
☐ dynamics

E

X

C

E

L

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E

N

C

E

THE B \flat CLARINET

CLARINET HISTORY

The history of the modern clarinet dates back to the 1600's, when the chalumeau (pronounced "shall - yu - mo") was a popular instrument in Europe. The chalumeau had two keys and a single reed. Its range was low and limited. In memory of the chalumeau, the low range on the clarinet of today is called the chalumeau register.

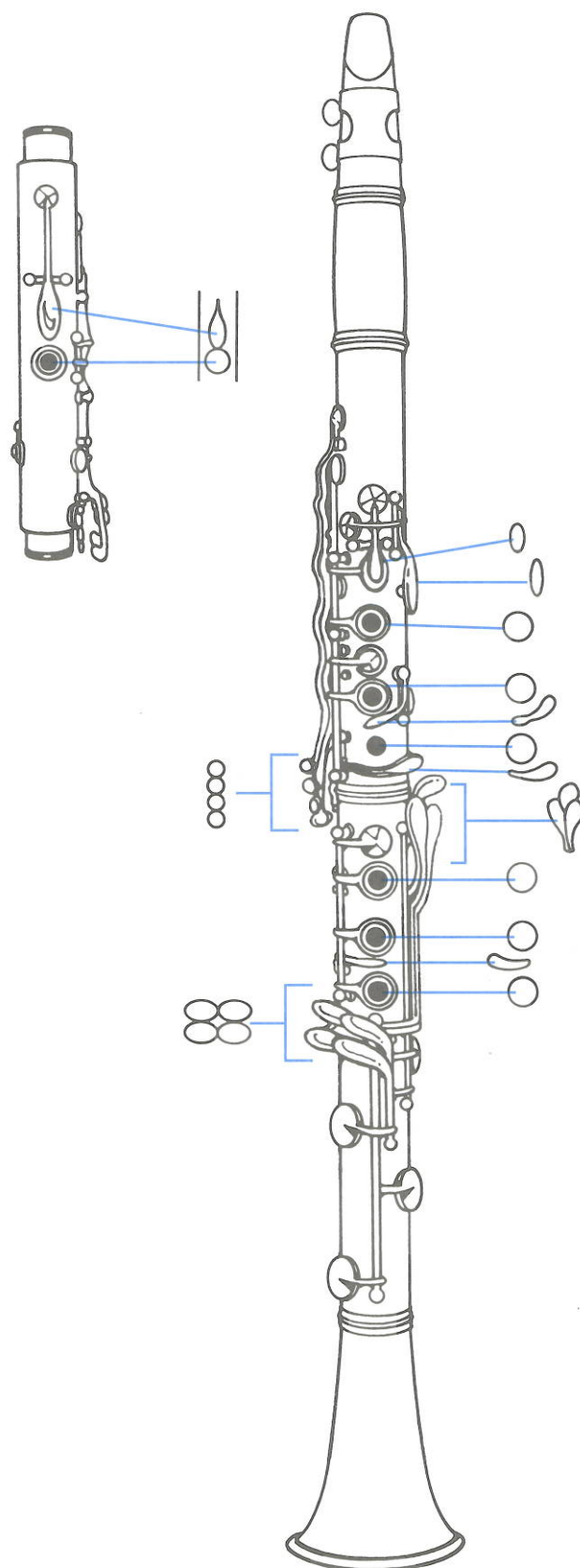
Around 1700, a German instrument maker named Denner invented the clarinet by improving the chalumeau. By 1750 it had 5 keys and soon became part of the orchestra. Keys kept being added so that more notes could be played.

In 1844, two French musicians named Buffet and Klosé applied the Boehm flute key system to the clarinet. This consisted of 2 steps. First, they placed each hole so that each note would have the same tone quality. Then, they made a key system to cover all of the holes. It was a success, and the Boehm system clarinet became popular around the world.

Today, clarinets are played in bands, orchestras, dance bands, and woodwind ensembles. It is often featured as a solo instrument. Clarinets are usually made of African blackwood (also called grenadilla), but can also be made of ebonite, plastic, or metal.

CLARINET SURVIVAL KIT

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> swab | <input type="checkbox"/> soft, clean cloth |
| <input type="checkbox"/> extra reeds | <input type="checkbox"/> reed holder |
| <input type="checkbox"/> cork grease | <input type="checkbox"/> pencil |
| <input type="checkbox"/> method book | <input type="checkbox"/> band music |
| <input type="checkbox"/> music stand | |



B \flat CLARINET FINGERING CHART

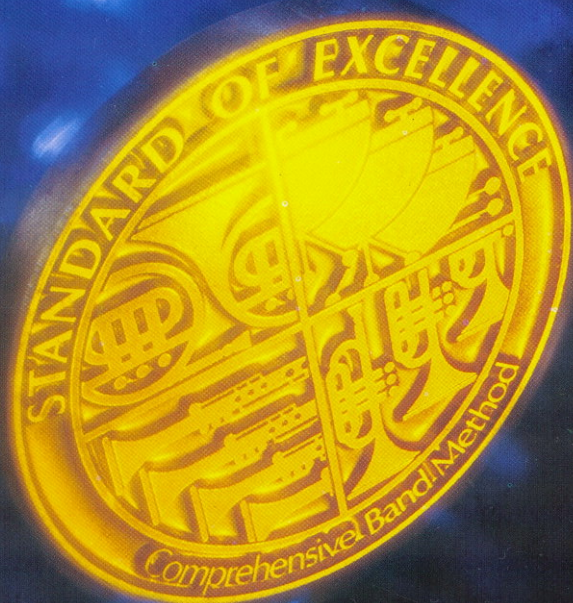
O = open ● = pressed down

When more than one fingering is shown, the first is the most commonly used. Additional fingerings, known as "alternate" fingerings, are used in certain situations to allow for better technique.

E	F \flat	E \sharp	F	F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat	
B	C \flat	B \sharp	C	C \sharp	D \flat	D	D \sharp	E \flat	E	F \flat	E \sharp	F
F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat	B	C \flat	B \sharp	C	
C \sharp	D \flat	D	D \sharp	E \flat	E	F \flat	E \sharp	F	F \sharp	G \flat	G	
G \sharp	A \flat	A	A \sharp	B \flat	B	C \flat	B \sharp	C	C \sharp	D \flat	D	

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beginning and intermediate band students



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ENHANCED COMPREHENSIVE BAND METHOD

What is the Standard of Excellence ENHANCED Comprehensive Band Method?

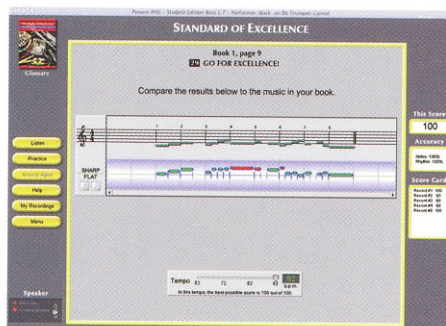
For years, Bruce Pearson's *Standard of Excellence Comprehensive Band Method* has been the leader in the world of instrumental method books. While the book remains the same, it has been enhanced to include two CDs containing *all* Accompaniment Recordings, plus iPAS, and the iPAS Tuner-Metronome. The *Standard of Excellence ENHANCED Comprehensive Band Method* takes learning to a whole new level!

Who can use the Accompaniment Recordings?

Anyone who has access to a CD player and their *Standard of Excellence* book can play along with the Accompaniment Recordings.

What is iPAS™?

Interactive Pyware Assessment Software (iPAS) is a unique and innovative tool designed to help you learn to play your musical instrument. Once iPAS is installed on your computer, simply play along with the iPAS accompaniment and iPAS will grade and even record your playing. The notation utilized by iPAS indicates the areas where you need improvement or where you were 100% successful! The easy-to-use iPAS Tuner and Metronome can also be used throughout your practice session to further develop your pitch and rhythm skills.



Who can use iPAS?

All instrumentalists who have access to a computer may use the iPAS Tuner-Metronome at every practice session. iPAS will record and assess Woodwind and Brass players who use *Standard of Excellence*, Book 1.

How can iPAS assist band directors?

By using the iPAS Teacher's Edition, directors can send assignments and announcements; collect and listen to recordings completed by students at home; search, sort, and print grades with many parameters; and upload lessons and exercises to all students simultaneously.



Accompaniment CD Requirements:

- Any standard CD player

iPAS™ Requirements:

Microsoft Windows

- Windows 98 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- 250 MB Hard drive space
- External microphone—not included (computer's internal microphone will not produce acceptable results)
- Internet access required for some functions

Apple Macintosh

- OS 10.4 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- 250 MB hard drive space
- External microphone and USB interface—not included
- Internet access required for some functions

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1

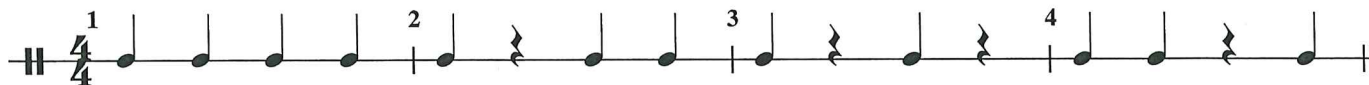
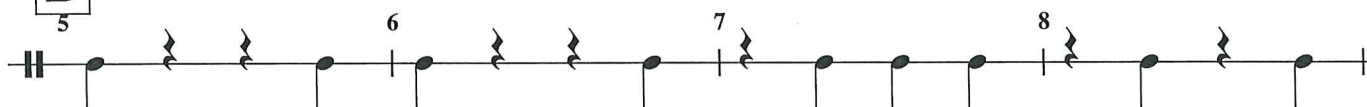
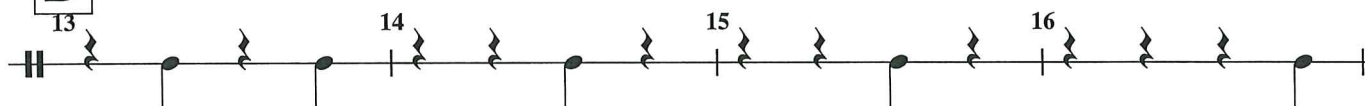
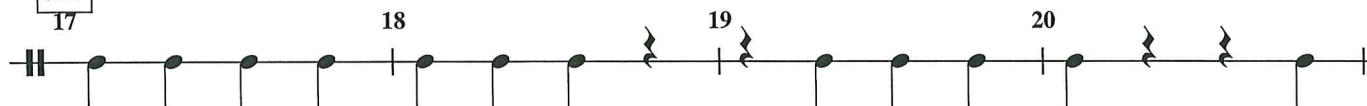
Rhythm Drills

Quarter Notes and Quarter Rests

♩=100

A

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

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

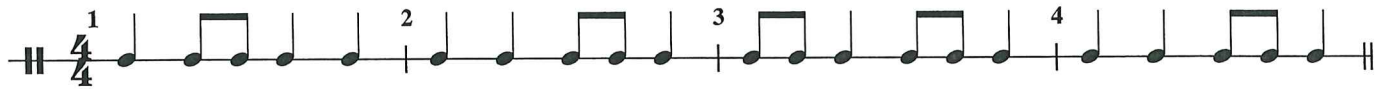
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Rhythm Drills

Quarter Notes, Two Eighths, Quarter Rests

♩=100

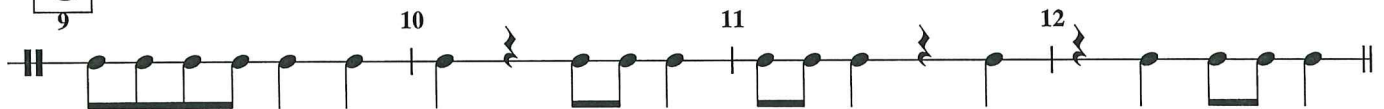
A Set a metronome so that you play with a steady beat.



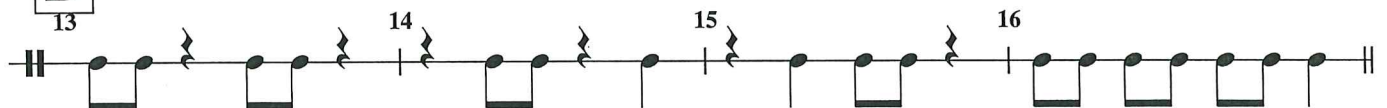
B



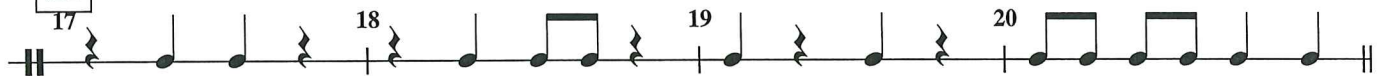
C



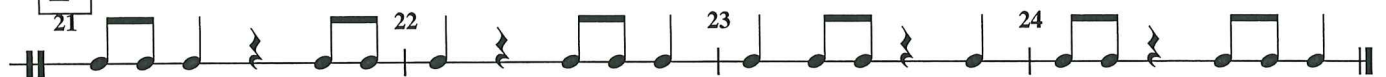
D



E

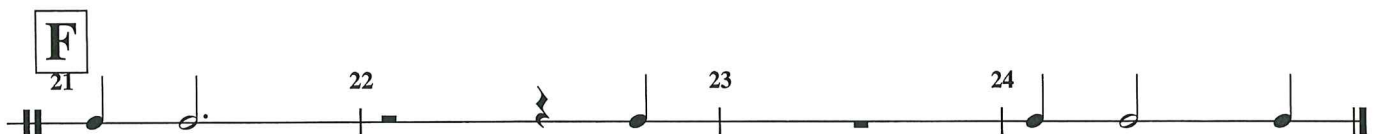


F



Mixed Quarter, Half, Whole notes, Ties, Rests

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



4

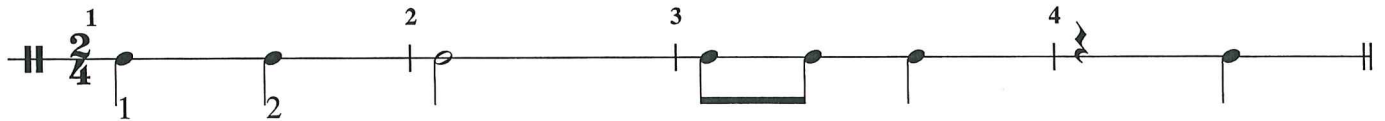
Rhythm Drills

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

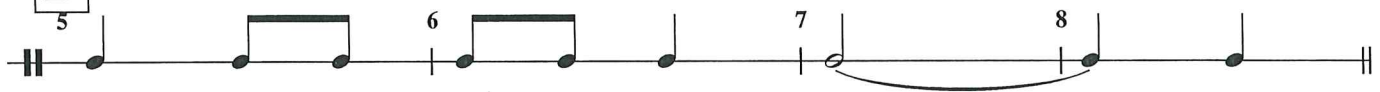
♩=100

A

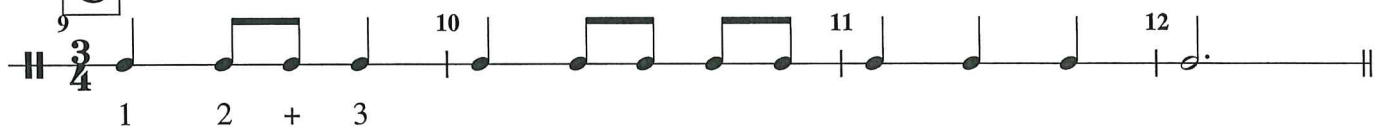
Watch out for time signature changes!



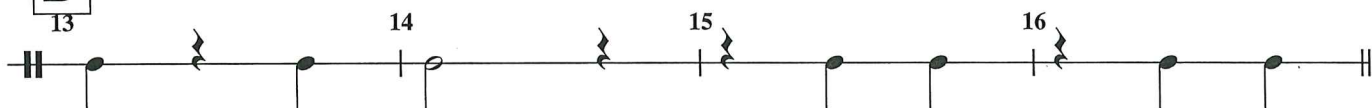
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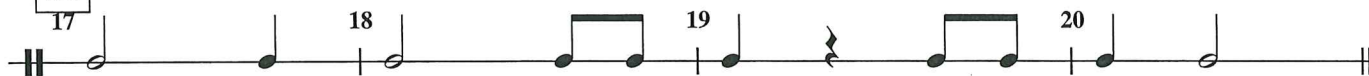
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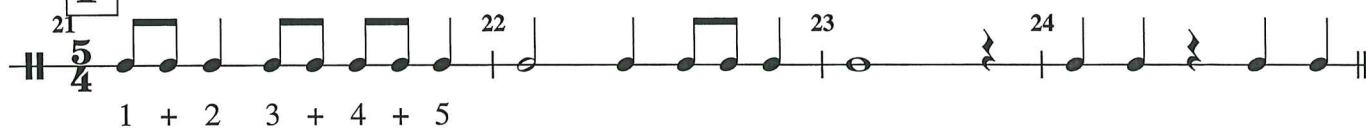
D



E



F

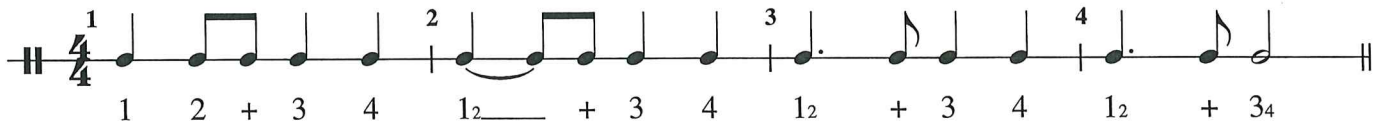


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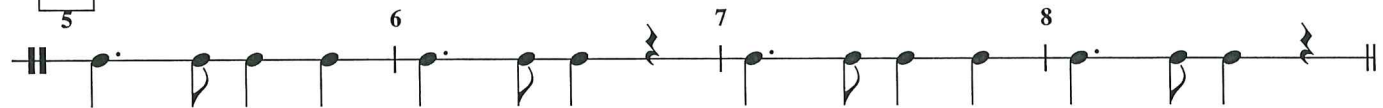
Rhythm Drills

Dotted Quarter Notes

A ♩=100
Set a metronome so that you play with a steady beat.



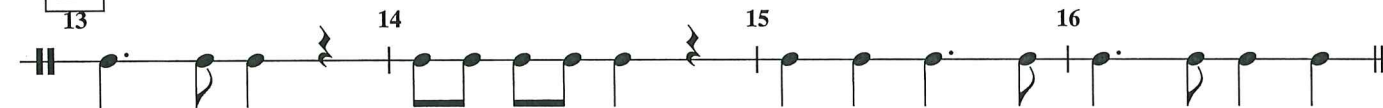
B



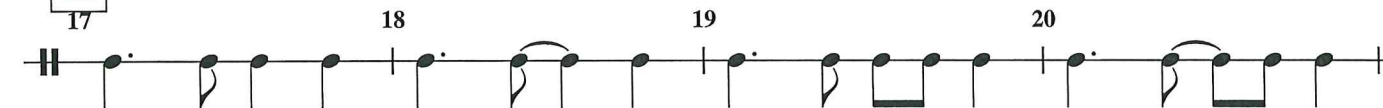
C



D



E Count the ties carefully.



F Notice the meter change.



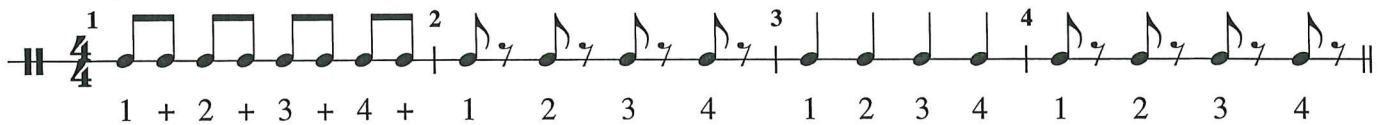
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Rhythm Drills

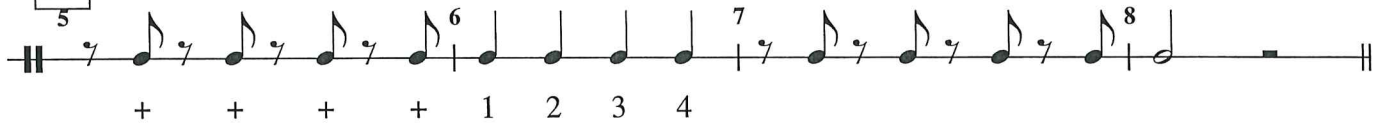
Eighth notes on and off the beat

A

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

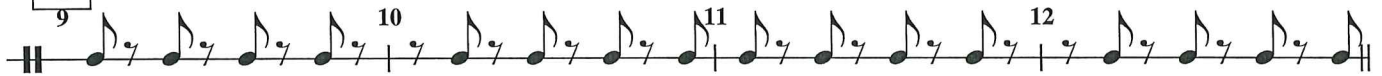


B

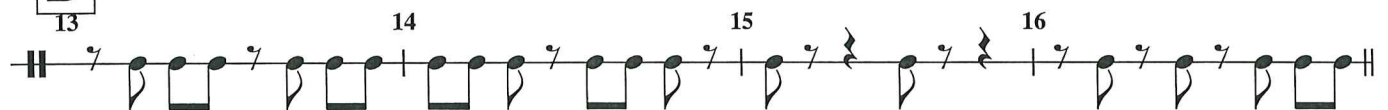


C

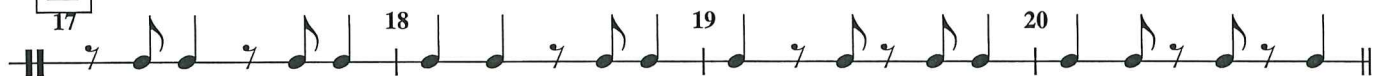
Careful!



D



E



F



7

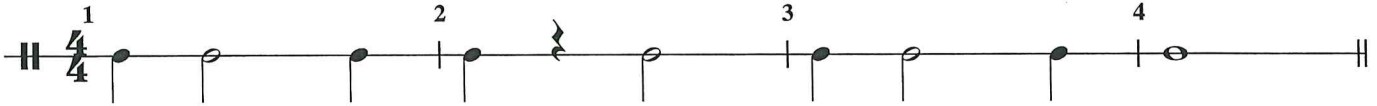
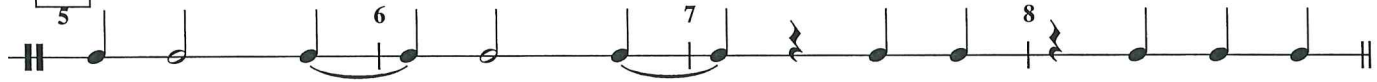
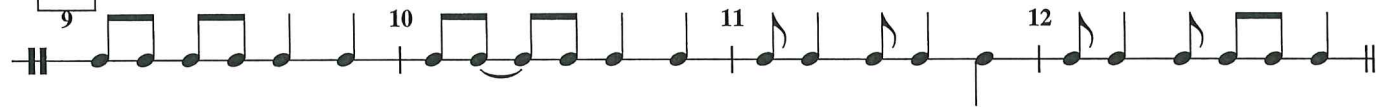
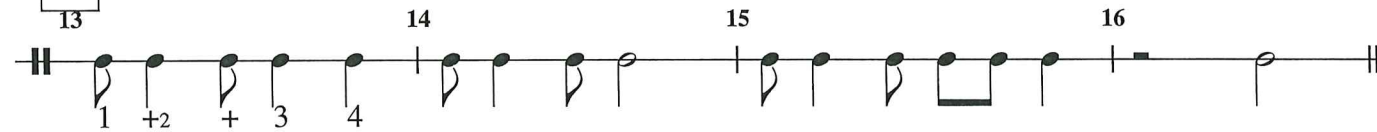
Rhythm Drills

Basic Syncopation

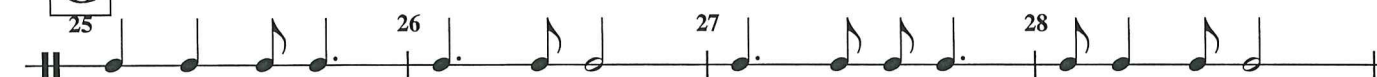
A

♩=90

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

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

Careful!

**G**

8

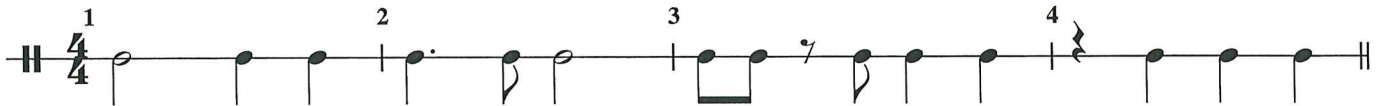
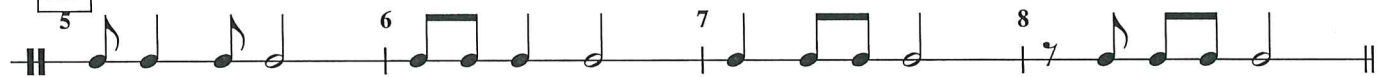
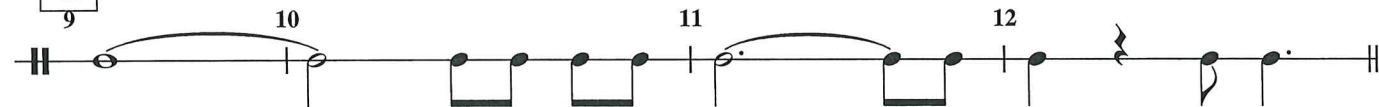
Rhythm Drills

Review

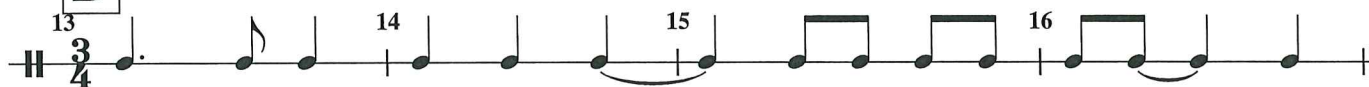
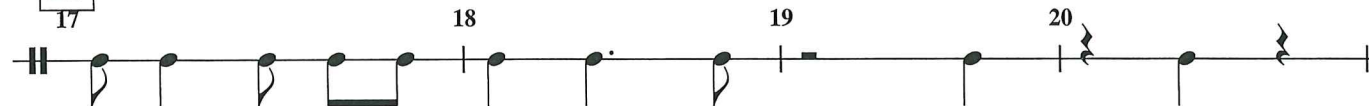
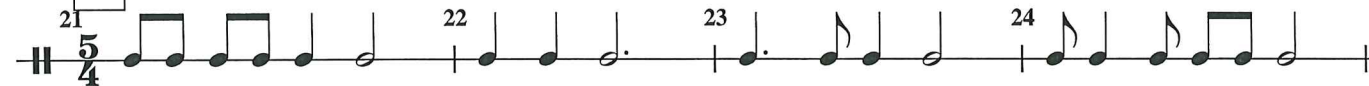
A

♩=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

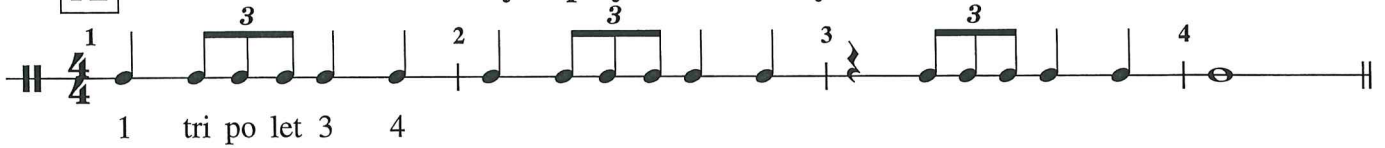
Rhythm Drills

Triplets

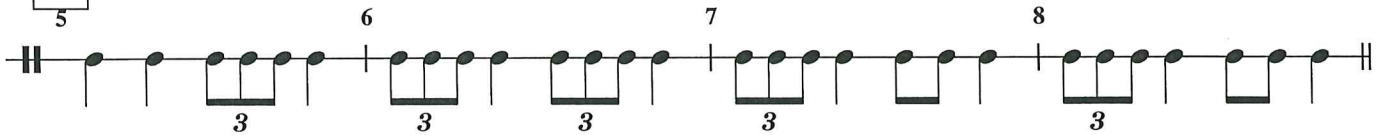
$\text{♩} = 75$

A

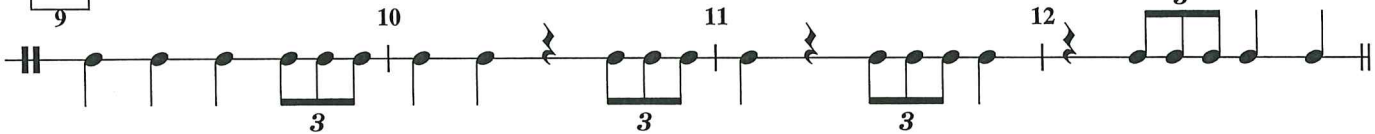
Set a metronome so that you play with a steady beat.



B

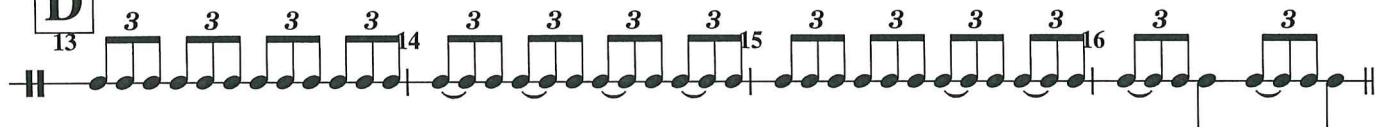


C



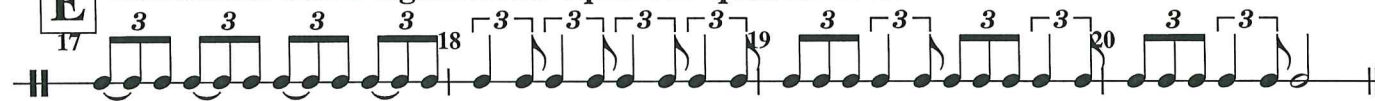
D

Notice the ties.

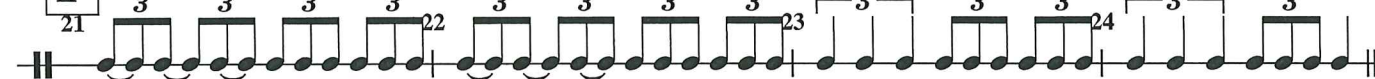


E

Remember that 2 eighth notes equal one quarter note.



F



10

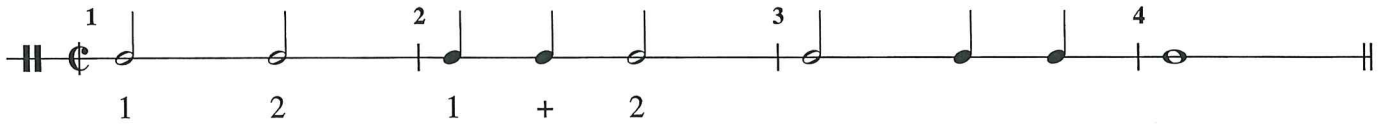
Rhythm Drills

Cut Time

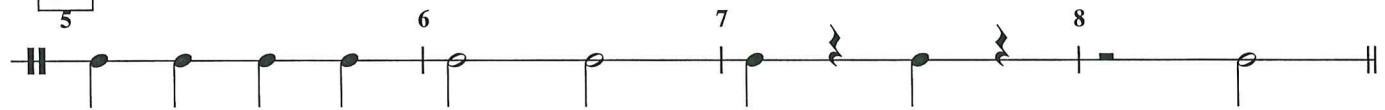
A

$\text{♩} = 80$

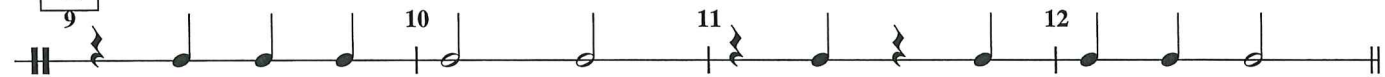
In cut time, the half note gets the beat and there are two beats in the measure.



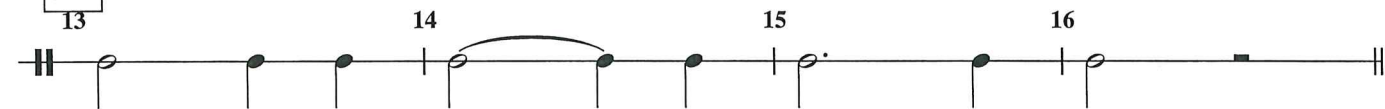
B



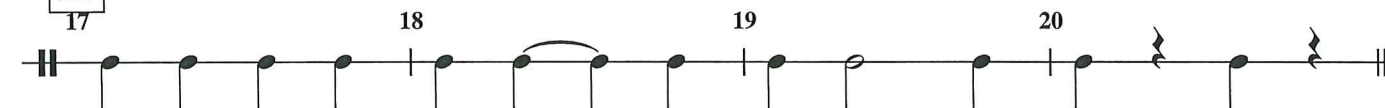
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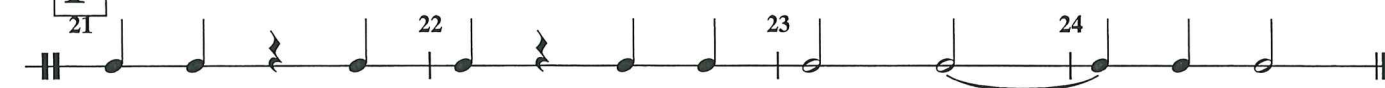
D



E



F



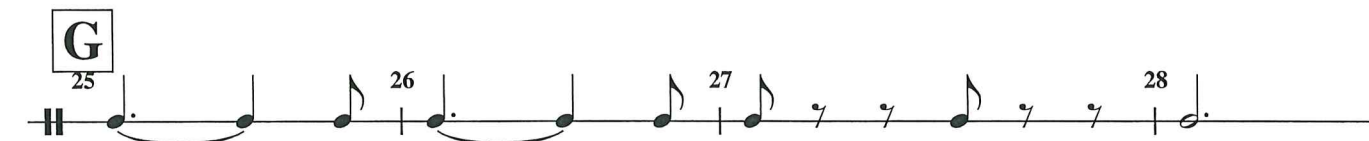
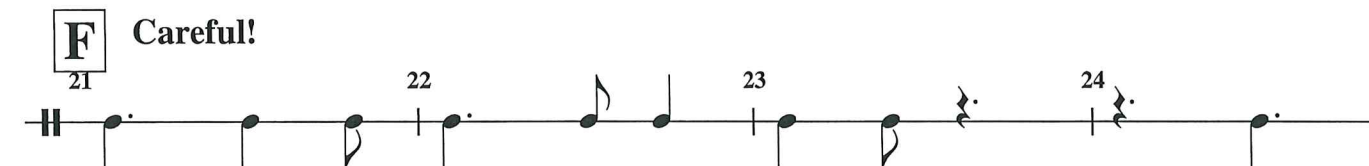
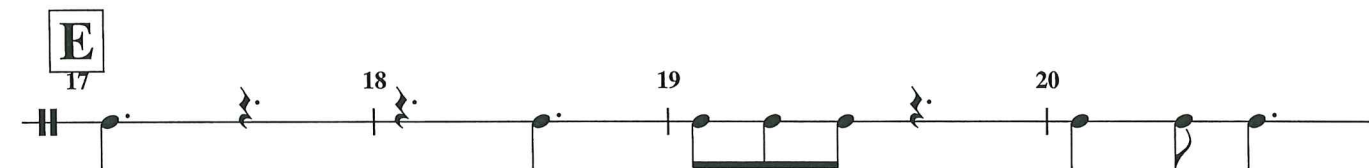
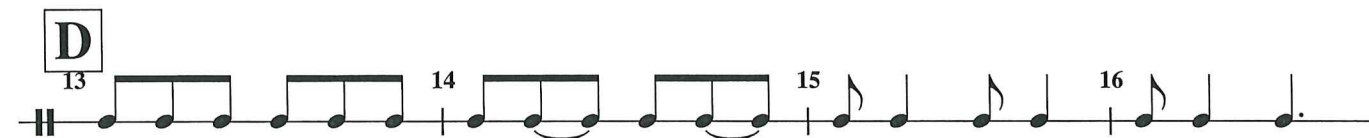
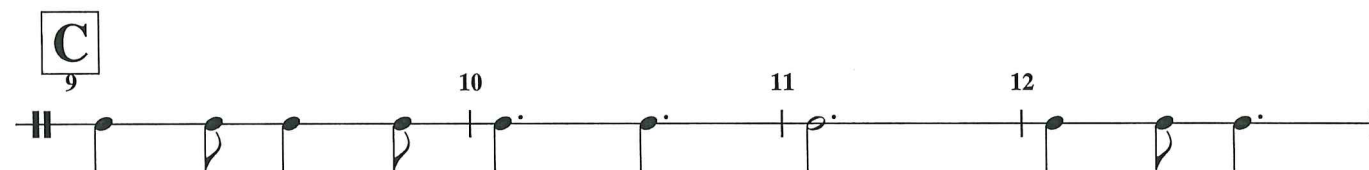
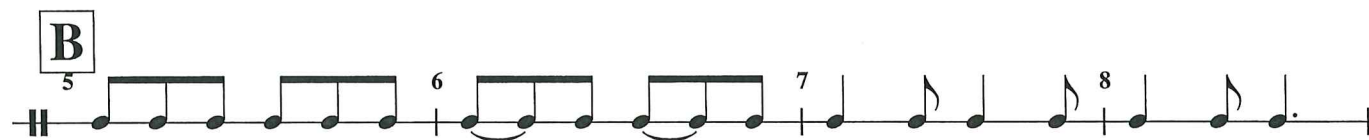
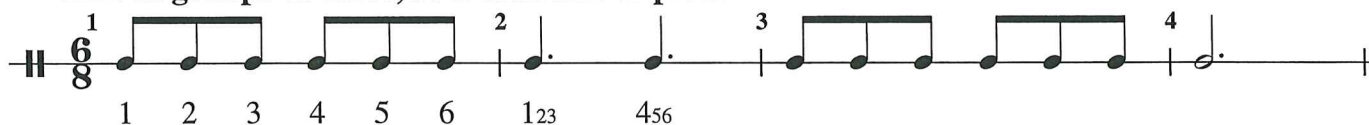
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Rhythm Drills

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.



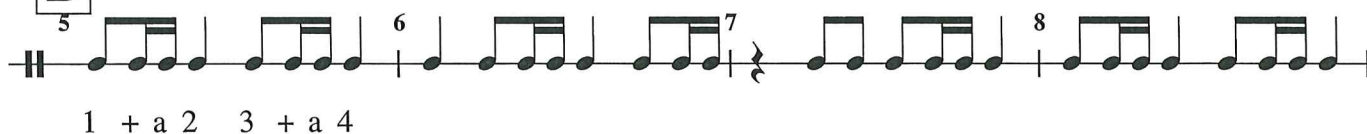
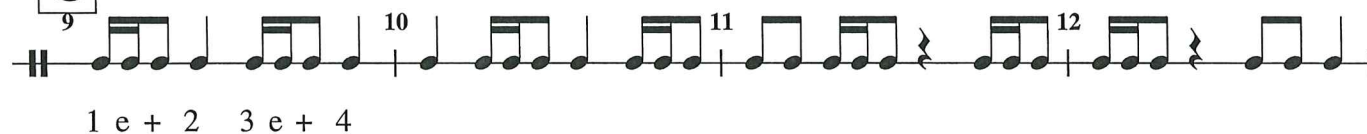
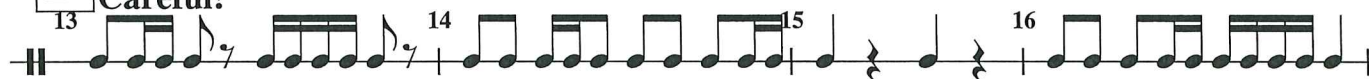
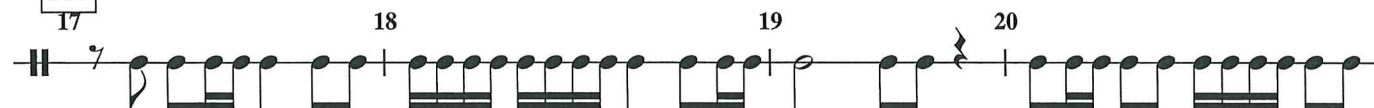
Rhythm Drills

Basic Sixteenth Note patterns

♩=70

A

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

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

13

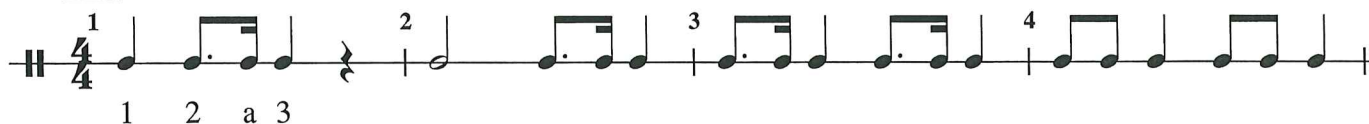
Rhythm Drills

The Dotted Eighth-Sixteenth Note Pattern

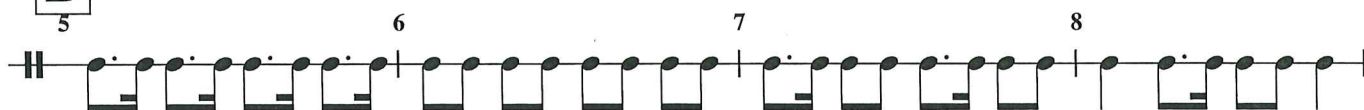
*Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.*

A

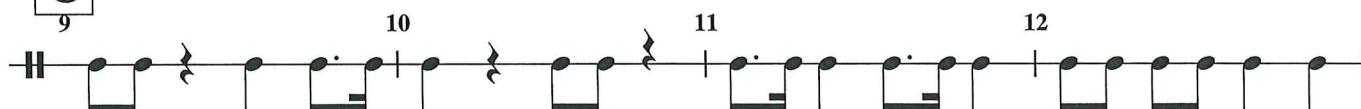
$\text{♩} = 80$



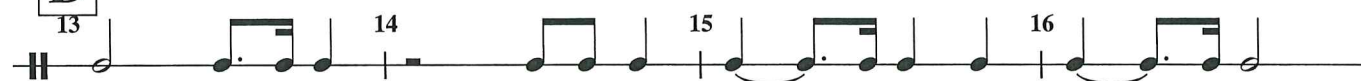
B



C

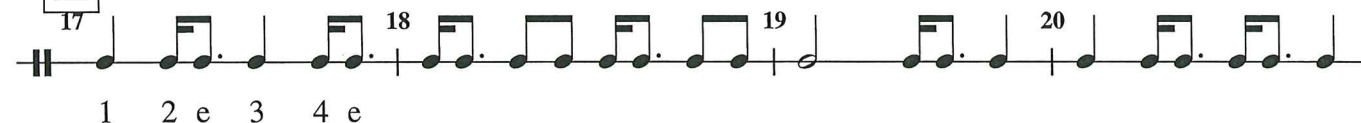


D



E

Here is the pattern reversed:



F

Be very careful!

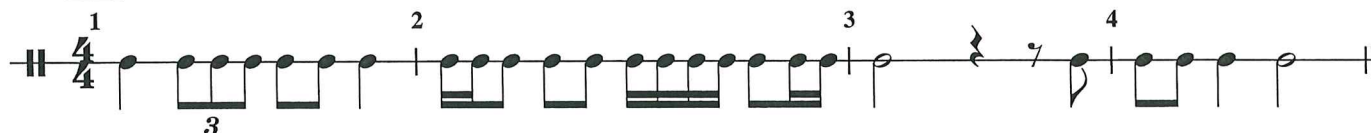
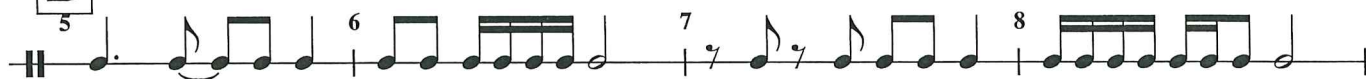
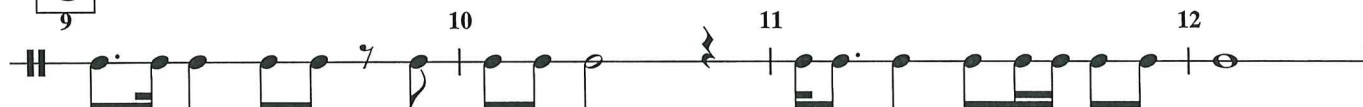
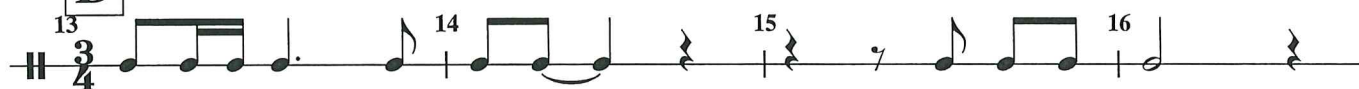


Rhythm Drills

Mixed Review

A ♩=85

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

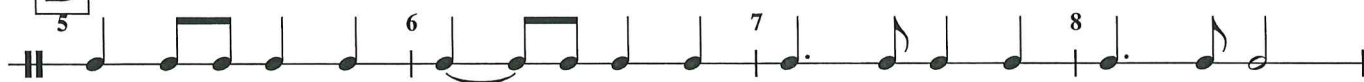
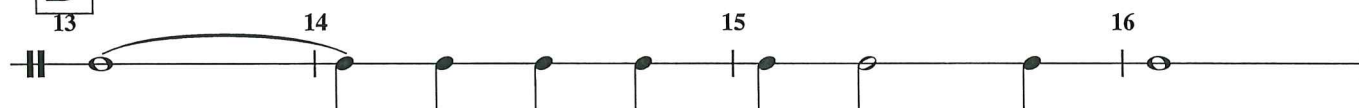
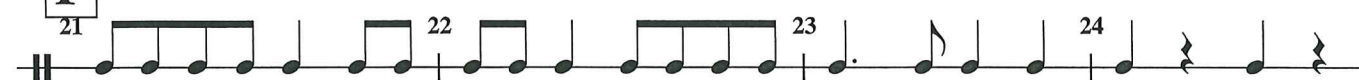
**B****C****D** Watch out for time changes.**E** Keep the tempo the same through the meter changes.**F**

Rhythm Drills

Cut Time

 $\text{♩} = 85$ **A**

Remember that the half note gets the beat.

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

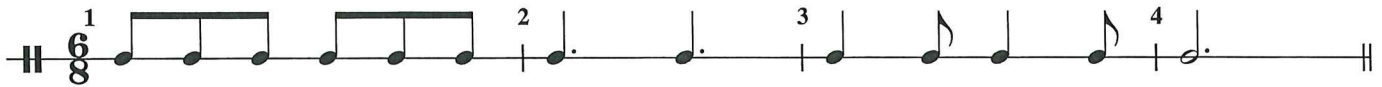
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Rhythm Drills

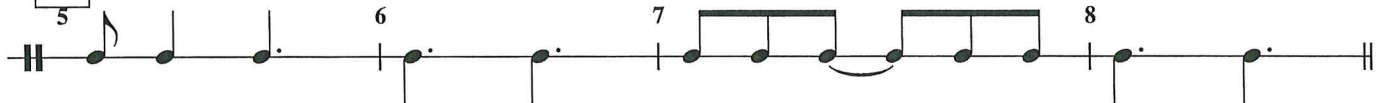
6/8 time; 3/8 time

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

A	$\text{♩} = 120$
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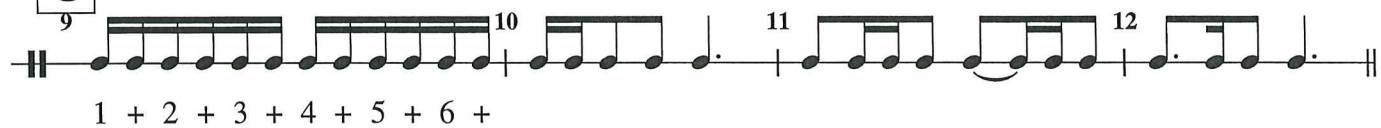


B

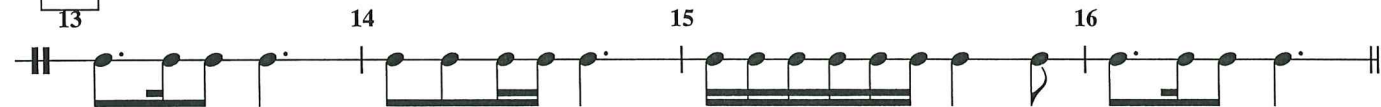


C

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

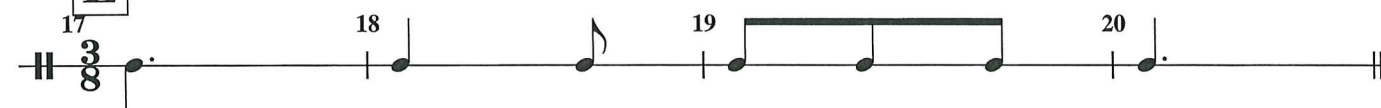


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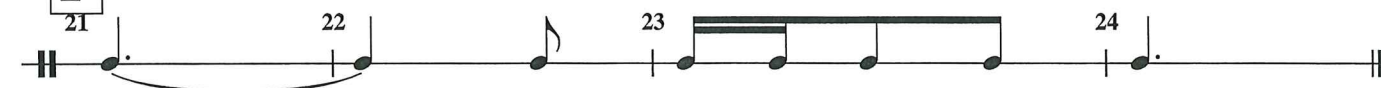


E

F 3/8 time just has less beats per measure.



F

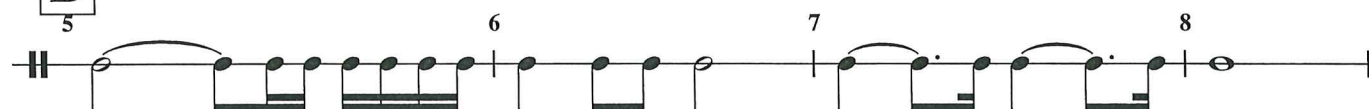
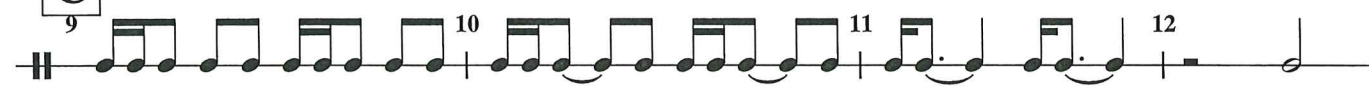
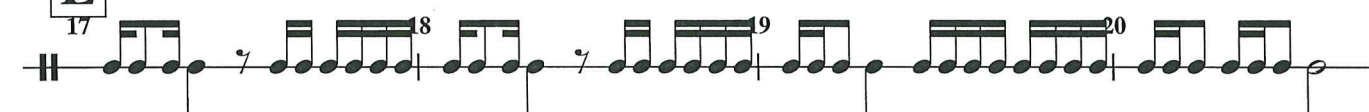


Rhythm Drills

Sixteenth note patterns

 $\text{♩} = 70$ **A**

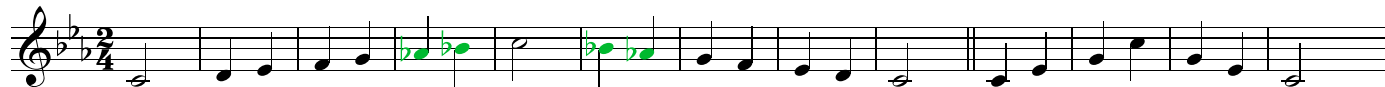
Set a metronome so that you play with a steady beat.

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

Bb Clarinet

NATURAL MINOR SCALES

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



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



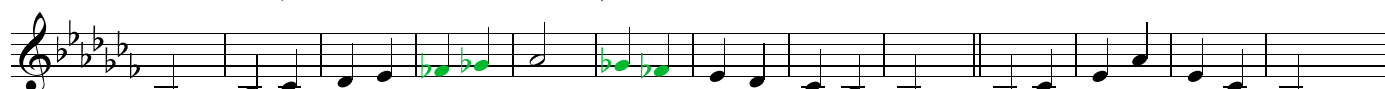
Bb Natural Minor Scale ("Ab" Concert Natural Minor)



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

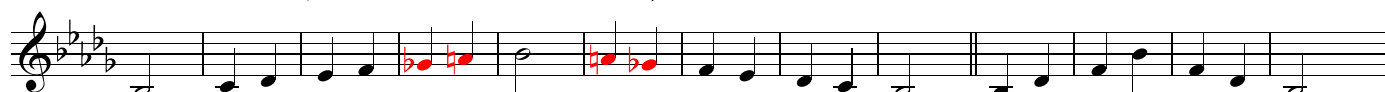
C Harmonic Minor Scale ("Bb" Concert Harmonic Minor)



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)



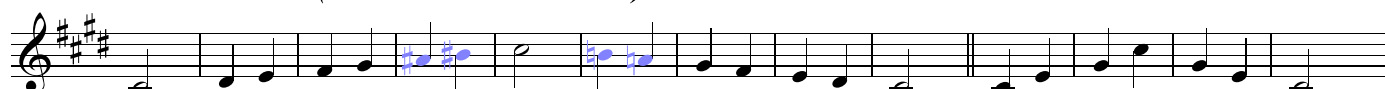
Eb Melodic Minor Scale ("Db" Concert Melodic Minor)



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)



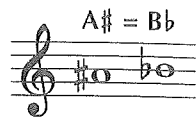
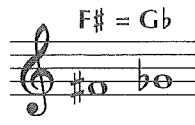
D Melodic Minor Scale ("C" Concert Melodic Minor)



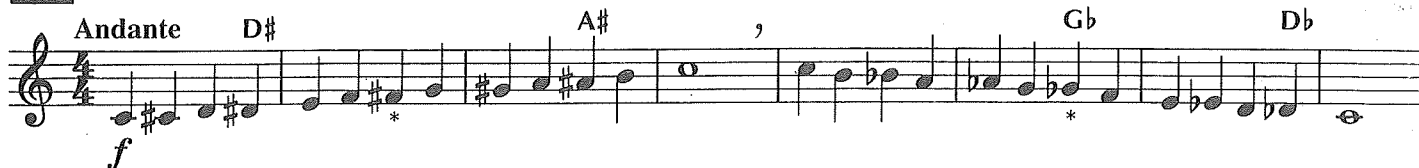
G Melodic Minor Scale ("F" Concert Melodic Minor)



ENHARMONICS



68 CHROMATIC SCALE SKILL



► *Use the alternate F#/Gb fingering.

69 SAILING THE HIGH SEAS



70 CHROMATIC MARCH

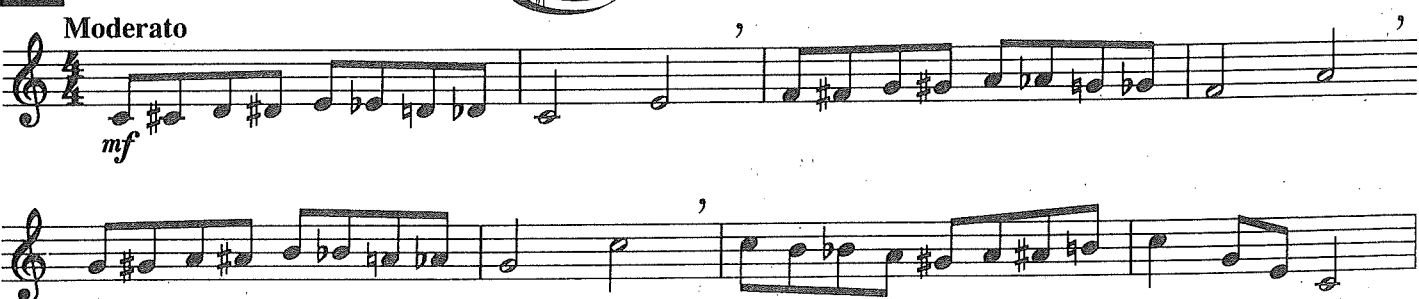


71 MANHATTAN BEACH MARCH

John Philip Sousa (1854-1932)



72 GO FOR EXCELLENCE!



► Play using each of the following articulations:

