

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

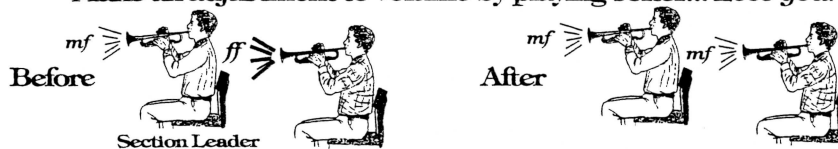
2014 – 2015

CLARINET & BASS CLARINET

If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...
YOU are OVERPOWERING or OVERBLOWING...
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...
YOU are PLAYING WITH POOR TONE QUALITY...
 Make an adjustment with embouchure, breath support, or posture...
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...
YOU are PLAYING OUT OF TUNE...
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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Intonation

6 Step Beatless Tuning Process

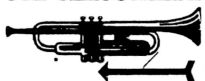
The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.







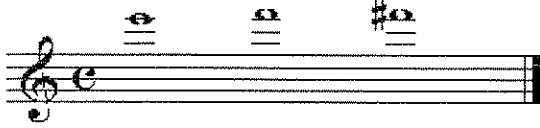
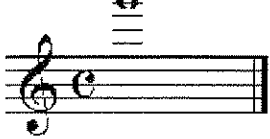
5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



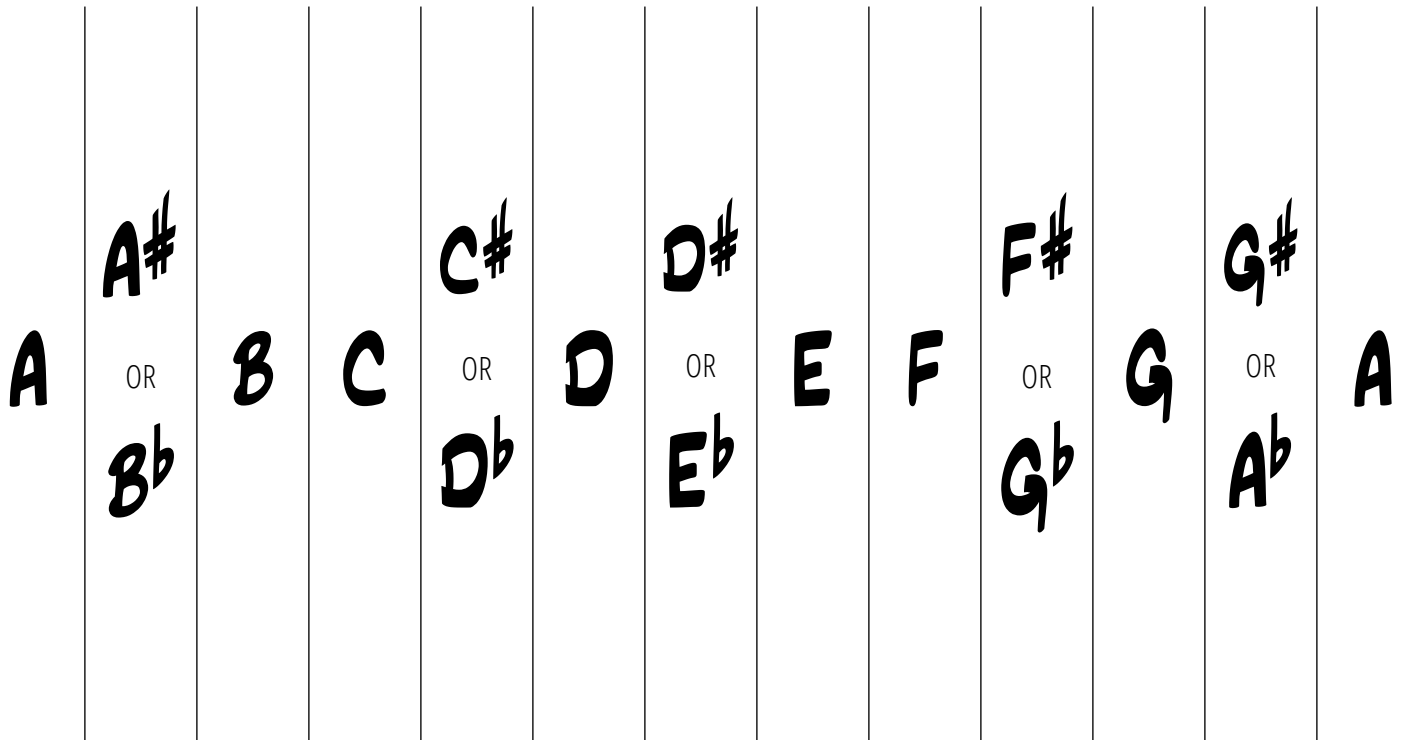
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

COMMON **OUT OF TUNE** NOTES

CLARINET

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p><i>A below the staff</i></p> 	Sharp	Add low F/C key (right pinky), or "shadow" the right ring finger above the hole.
<p><i>Bottom Line E</i></p> 	Sometimes flat	Hard to "lip" this one up. Add right bottom side key to raise if necessary.
<p><i>Throat tones (Open G chromatically to 3rd line Bb)</i></p> 	Sharp and often stuffy	Experiment with adding fingers in both hands, starting with 2 nd and 3 rd fingers in each hand. If necessary, close all 6 holes, and even add low F (right pinky) if needed. This will vary from player to player, and even with different reeds.
<p><i>Notes from G above staff to B above staff</i></p> 	Tends to be sharp	Vocalize to lower vowel sound, open throat, keep embouchure stable.
<p><i>E, F, F# above staff</i></p> 	Tend to be flat	Add Chromatic F# Key (right 3 rd finger on fork)
<p><i>Highest G</i></p> 	Flat	There are multiple fingerings that will raise the pitch, but not included here since the note is so seldom used. (Sometimes an "ee" vowel sound which arches the tongue will raise the pitch.)

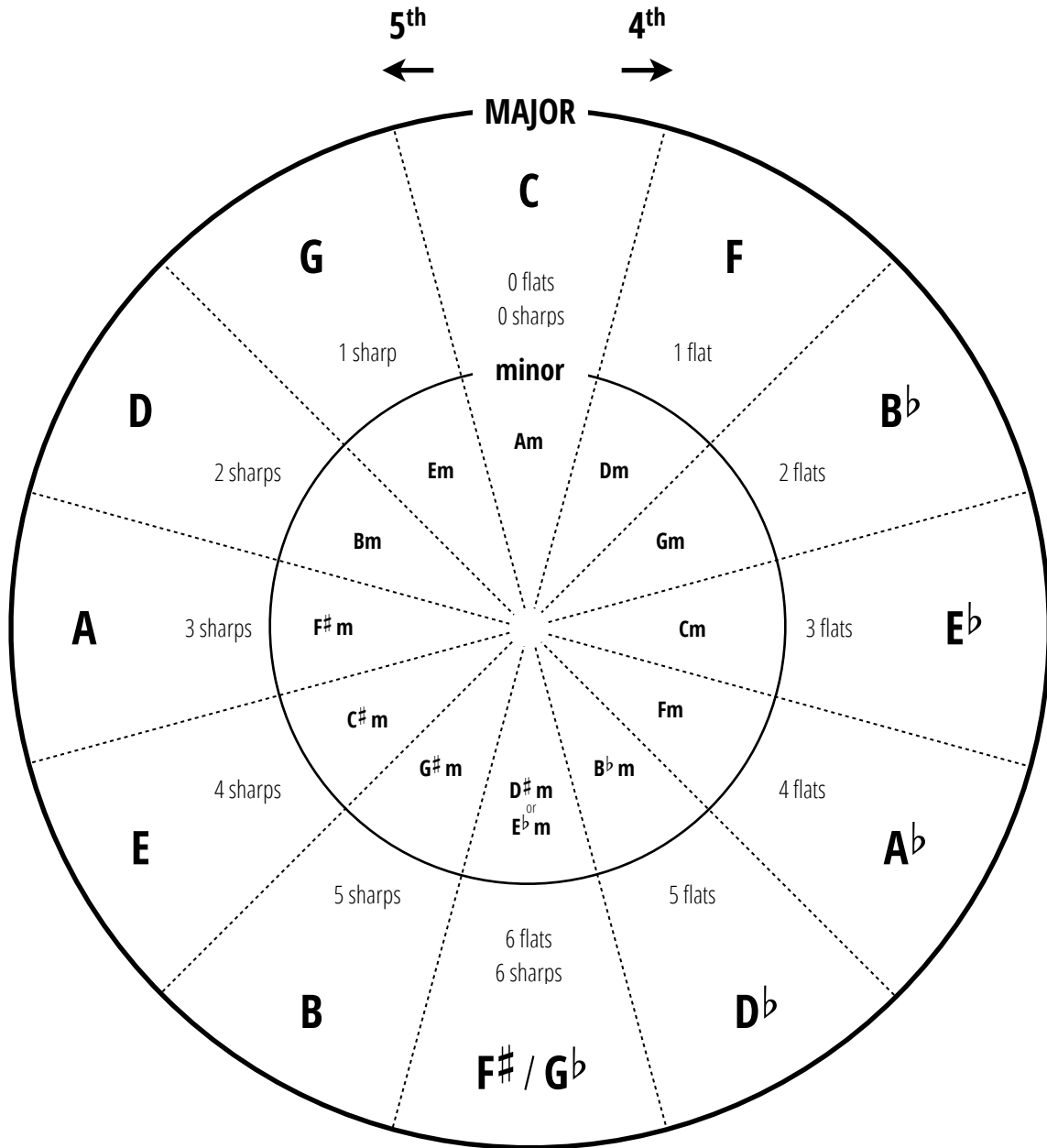
CHROMATIC SCALE




ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (\flat).
- It can start and end on **any** note.

CIRCLE OF 4^{ths} (OR 5^{ths})



MAJOR & MINOR SCALES



CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
B\flat	C	D	E	F	G	A	B	C
E\flat	F	G	A	B\flat	C	D	E	F
A\flat	B\flat	C	D	E\flat	F	G	A	B\flat
D\flat	E\flat	F	G	A\flat	B\flat	C	D	E\flat
G\flat	A\flat	B\flat	C	D\flat	E\flat	F	G	A\flat
B	D\flat	E\flat	F	G\flat	A\flat	B\flat	C	D\flat
E	G\flat	A\flat	B\flat	C\flat	D\flat	E\flat	F	G\flat
A	B	C\sharp	D\sharp	E	F\sharp	G\sharp	A\sharp	B
D	E	F\sharp	G\sharp	A	B	C\sharp	D\sharp	E
G	A	B	C\sharp	D	E	F\sharp	G\sharp	A
C	D	E	F\sharp	G	A	B	C\sharp	D
F	G	A	B	C	D	E	F\sharp	G
B\flat	C	D	E	F	G	A	B	C

Clarinet

Grand Master Scale (major)

Concert Pitch

Bb

Eb

Ab

Db

Gb

Cb

E

A

D

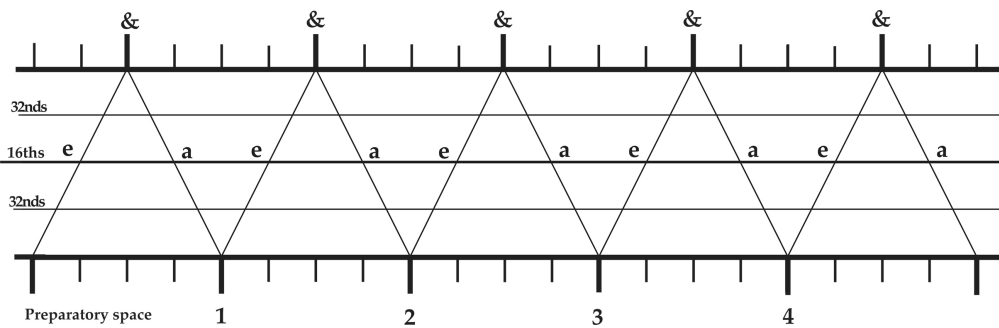
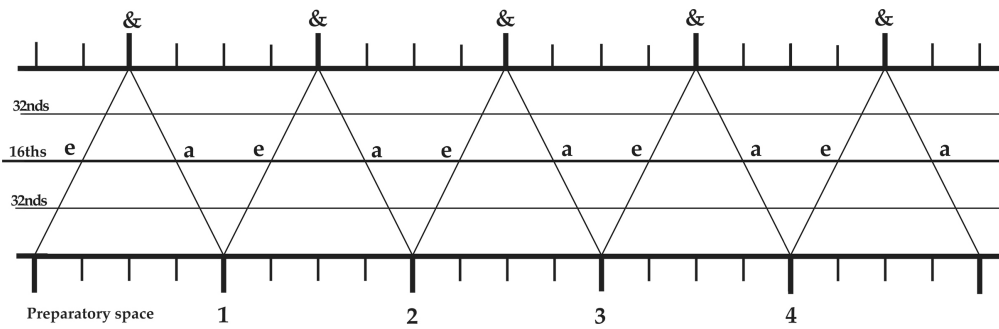
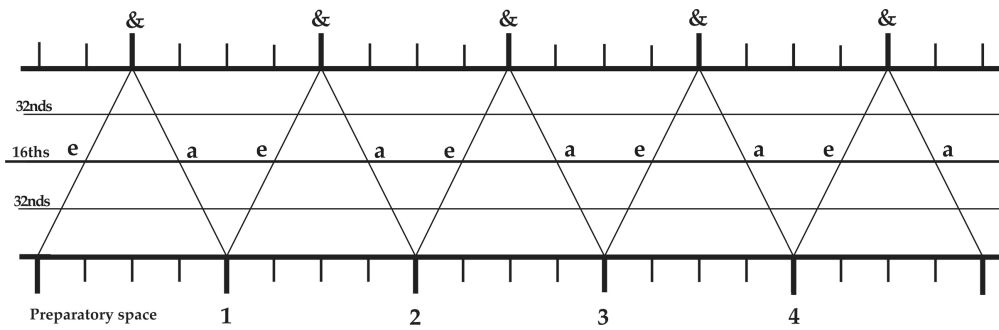
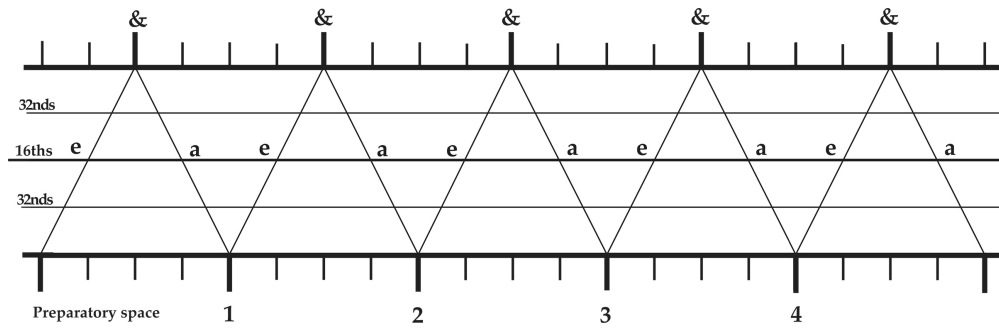
G

C

F

Bb

The Ruler of Time



LESSON 1

DUPLÉ | Quarter Notes | Quarter Rests

♩ = 120

VOCABULARY

1 2 3 4

1

2 3

1 3 4

1 2 4

2 3 4

1 3

2 4

1 2

COMBINATION STUDY

SENTENCES

LESSON 2

DUPLE | Eighth Notes

$\text{♩} = 120$

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

① $\text{H} \frac{4}{4}$

② $\text{H} \frac{4}{4}$

③ $\text{H} \frac{4}{4}$

④ $\text{H} \frac{4}{4}$

⑤ $\text{H} \frac{4}{4}$

⑥ $\text{H} \frac{4}{4}$

⑦ $\text{H} \frac{4}{4}$

⑧ $\text{H} \frac{4}{4}$

COMBINATION STUDY

SENTENCES

$\text{H} \frac{4}{4}$

$\text{H} \frac{4}{4}$

LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1

2

3

4

5

6

7

8

COMBINATION STUDY

SENTENCES

1

2

LESSON 4

VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

Eight numbered musical staves (1-8) for vocabulary exercises in 6/8 time. Each staff contains four measures of music. Fingerings are indicated by numbers 1 and 2 above notes. Accents are indicated by '+' and 'a' above notes. Staff 1: Measure 1 (1, +, a, 2), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 2: Measure 1 (1), Measure 2 (2, +, a), Measure 3 (1, 2), Measure 4 (1, 2). Staff 3: Measure 1 (1), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 4: Measure 1 (1), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 5: Measure 1 (1, 2), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 6: Measure 1 (1), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 7: Measure 1 (1, 2), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2). Staff 8: Measure 1 (1), Measure 2 (1, 2), Measure 3 (1, 2), Measure 4 (1, 2).

COMBINATION STUDY

SENTENCES

Two musical staves for combination study sentences in 6/8 time. Each staff contains four measures of music. The first staff starts with a treble clef and a 6/8 time signature. The second staff starts with a bass clef. Both staves contain eighth notes and dotted quarter notes.

LESSON 5

VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1. $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

COMBINATION STUDY

SENTENCES

1.

2.

LESSON 6

DUPLE | Half Notes

♩ = 135

VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

COMBINATION STUDY

SENTENCES





LESSON 7

DUPLE | Sixteenth Notes

$\text{♩} = 90$

VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

COMBINATION STUDY

SENTENCES

1 2

LESSON 8

VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

SENTENCES

COMBINATION STUDY

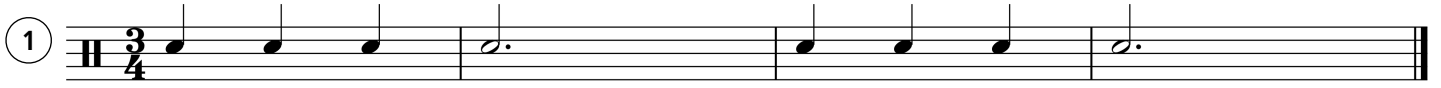
1. A single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. A single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

LESSON 9

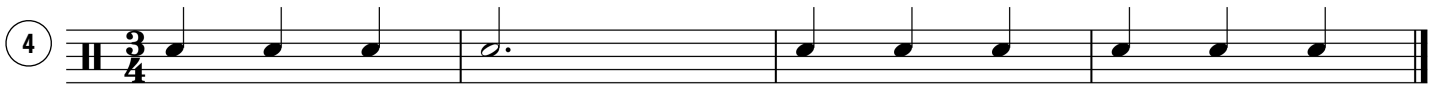
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

1

2

3

4

5

6

7

8

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 12

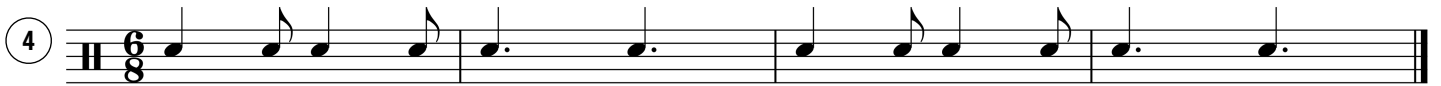
TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

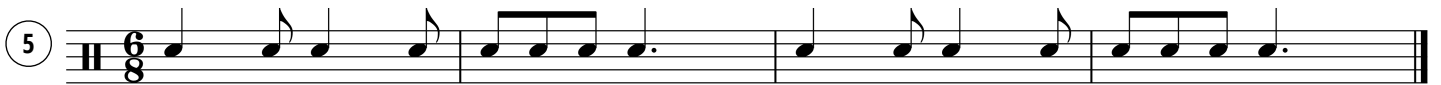
♩. = 100

① 

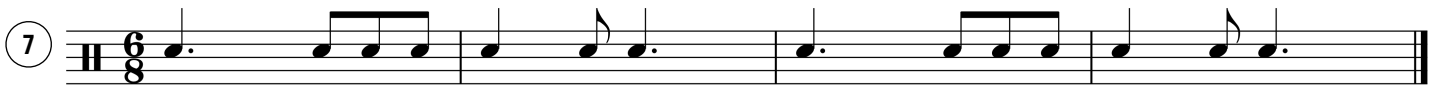
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

Clarinet in Bb

I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Clarinet in Bb
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Clarinet in Bb
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Clarinet in Bb
2. Technique Builder



1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Clarinet in Bb
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played simultaneously with 3. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Clarinet in Bb
3. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A


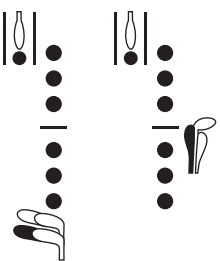
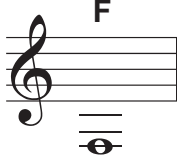
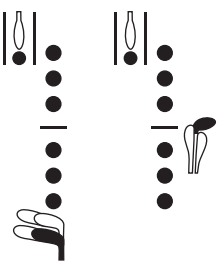

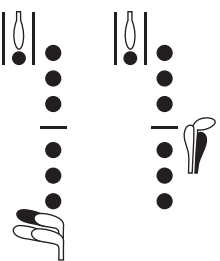
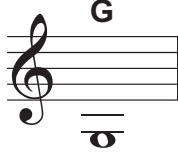

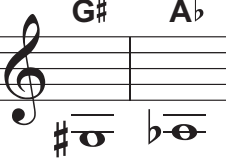





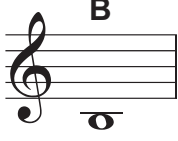
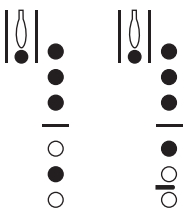
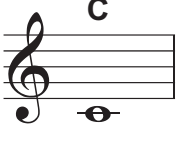



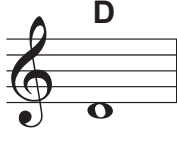


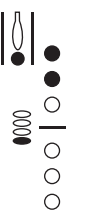



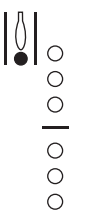

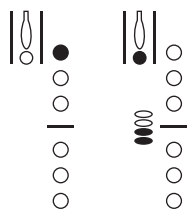
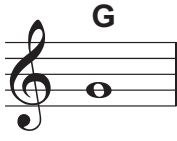



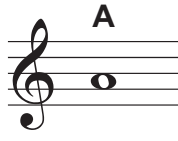

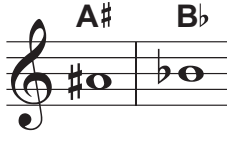

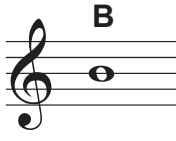
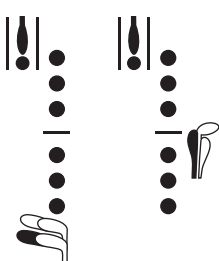
B

13 14 15 16

A

B

CLARINET FINGERING CHART

<p>E</p>  	<p>F</p>  	<p>F# Gb</p>  	<p>G</p>  	<p>G# Ab</p>  
<p>A</p>  	<p>A# Bb</p>  	<p>B</p>  	<p>C</p>  	<p>C# Db</p>  
<p>D</p>  	<p>D# Eb</p>  	<p>E</p>  	<p>F</p>  	<p>F# Gb</p>  
<p>G</p>  	<p>G# Ab</p>  	<p>A</p>  	<p>A# Bb</p>  	<p>B</p>  

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** **F#** **G \flat** **G**