

Clarinet



This packet has been designed to help students continue their musical development during the summer and also to introduce concepts used at the middle school level. Upon receiving this packet, take out the staple, put it in your new black 1" binder and get started. Many of your objectives will come from what is practiced this summer.

Chair Test

We will hear everyone play their 12 major scales, their full range chromatic scale and the etude (piece of music) at the end of this packet at the beginning of the year for your first chair test. If you don't know all 12 major scales, please use this packet to help you learn them over the summer.

If you have any questions at all, please contact one of your band directors:

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Have a great summer!

How to Practice

Why Practice?

Playing a musical instrument is a physical activity and like any physical activity, the body needs repetition for strength and accuracy. Every musician uses tiny muscles in his mouth and those muscles need conditioning – an act that merits *daily repetition*. Even practicing the same pieces help strengthen a student's embouchure.

Along with the tiny muscles in the mouth, daily practice helps with the student's accuracy. Ability could be defined as "being able" to duplicate without mistake over and over again. Daily practice helps students become more accurate in playing the intended note.

Where to Practice?

Since practicing involves hearing, reading, and focusing, it is best to practice in a place with the least amount of distractions possible. Most elect to practice in a bedroom with the door closed. If at all possible, try to practice in the biggest room available and try to fill the entire room with a big, beautiful sound.

When to Practice?

When to practice is not nearly as important as setting a practice schedule for every day. Decide the best time for practice and stick to your schedule. Even during busy times, a few minutes at least can keep the muscles in shape as well as the instrument. Unlike other machines, musical instruments get better the more they're played. The worse way to treat an instrument is to leave it in its case.

What to Practice?*

1. Warm Up	10-30 min.	Breathing, long tones, mouthpiece vibrations, lip slurs, etc . .
2. Scales	10-30 min.	Learn all 12 scales!!! <i>you have the entire summer!</i>
3. Chromatic	10 min	Work on extending your range
4. Rhythm	10 min	Rhythm grid (4 th , 8 th , 16 th notes)
5. Music	20 min	Musical lines, private lessons, pep rally, etc . . .
6. Play	15 min.	Something enjoyable, just for fun!

How to Practice?

1. Break down each phrase into rhythms and notes.
2. Practice each rhythm on a single pitch
3. Find all accidentals and think through each rhythm
4. Put together the rhythms and notes
5. Put each measure together
6. Put each phrase together
7. Put each section together
8. Add style, dynamics, phrasing, etc . .

True practicing does not occur until after a piece is learned. Do not quit after playing something once without mistakes. Only after a piece is without mistakes should it be played over and over again multiple times.

* The times are estimations of the length it takes for these areas to improve. They are meant to be used as guidelines for student practice and can vary according to necessity. One suggestion is to have a certain goal in mind for every practice session and cater the other elements around that goal. Spend the most time on the chosen goal for the day and work of the other elements another time.

How To Learn Scales

1. What are the names of the notes?

Every scale uses 7 notes, the bottom and top notes are the same. Some scales start very low, others go very high and its important to be able to recognize each note. Say the note names first—remembering that the notes on every scale are always said or played in order.



2. What is the key signature?

Every scale has a key signature (sharps or flats). Use the Order of Sharps/Flats to figure out which notes are sharp or flat. Once the notes have been identified, practice saying the notes over and over again (10 times).



3. Look up any new notes.

Look carefully at each note and learn the fingering using the Fingering Chart. Practice playing the “new” note, learning how it sounds.



4. Finger Each Scale

Once every fingering is learned, then practice fingering the scale over and over again (10 times). Always remember to say the notes as well as finger the scale with a metronome.

5. Play! Play! Play!

Once the note names are learn, sharps and flats are recognized, and the fingerings are defined then play the scale as much as you can. Then best time to really learn a scale is at the very beginning when every note is fresh.

6. Troubleshooting

If you are having problems with a particular scale, then go through these steps again the figure out exactly where the problem is. Is it the note names? (step 1). Is it the sharps/flats? (step 2). Is it the fingerings? (step 3). Is it the rhythm or tempo? (step 4).

If you are having trouble with a scale and are messing up at the same spot every time, then only practice that spot. Play one note before, problem note, and note after over and over. Break the scale down note by note.

Clarinet Major Scales

CONCERT Bb-YOUR C



CONCERT F-YOUR G



CONCERT C-YOUR D



CONCERT G-YOUR A



CONCERT D-YOUR E



CONCERT A-YOUR B



* R1 is down

ORDER OF SHARPS IN A KEY SIGNATURE

F# C# G# D# A# E# B#

CLARINET MAJOR SCALES-PAGE 2

CONCERT E-YOUR Gb

Musical notation for the Concert E-YOUR Gb scale. The scale is written in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: E4, F4, G4, Ab4, Bb4, C5, D5, E5, D5, C5, Bb4, Ab4, G4, F4, E4. Fingerings are indicated by numbers 1-4. Breath marks (FK) are placed above the notes G4, Bb4, C5, D5, and E5. Slurs are placed over the first half and second half of the scale. Breath marks (S1, S2) are placed below the notes: S1 under E4, S2 under F4, S1 under G4, S1 under Ab4, S2 under Bb4, S1 under C5, S1 under D5, S1 under E5, S1 under D5, S1 under C5, S1 under Bb4, S1 under Ab4, S1 under G4, S1 under F4, and S1 under E4.

CONCERT B-YOUR Db

Musical notation for the Concert B-YOUR Db scale. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: B3, C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, A4, G4, F4, E4, D4, C4, B3. Fingerings are indicated by numbers 1-2. Breath marks (FK) are placed above the notes Bb4 and Ab4. Slurs are placed over the first half and second half of the scale. Breath marks (S1, S2) are placed below the notes: S1 under B3, S1 under C4, S2 under D4, S1 under Eb4, S1 under E4, S1 under F4, S1 under G4, S1 under Ab4, S1 under Bb4, S1 under A4, S1 under G4, S1 under F4, S1 under E4, S1 under D4, S1 under C4, and S1 under B3.

CONCERT Gb-YOUR Ab

Musical notation for the Concert Gb-YOUR Ab scale. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are: Gb3, Ab3, Bb3, C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Ab3, Gb3. Fingerings are indicated by numbers 1-2. Breath marks (FK) are placed above the notes Bb4 and Ab4. Slurs are placed over the first half and second half of the scale. Breath marks (S1) are placed below the notes: S1 under Gb3, S1 under Ab3, S1 under Bb3, S1 under C4, S1 under D4, S1 under Eb4, S1 under E4, S1 under F4, S1 under G4, S1 under Ab4, S1 under Bb4, S1 under A4, S1 under G4, S1 under F4, S1 under E4, S1 under D4, S1 under C4, S1 under Bb3, S1 under Ab3, and S1 under Gb3.

CONCERT Db-YOUR Eb

Musical notation for the Concert Db-YOUR Eb scale. The scale is written in treble clef with a key signature of one flat (Bb). The notes are: Db3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Ab3, G3, F3, Eb3, Db3. Fingerings are indicated by numbers 1-2. Breath marks (FK) are placed above the notes Bb4 and Ab4. Slurs are placed over the first half and second half of the scale. Breath marks (S1) are placed below the notes: S1 under Db3, S1 under Eb3, S1 under F3, S1 under G3, S1 under Ab3, S1 under Bb3, S1 under C4, S1 under D4, S1 under Eb4, S1 under E4, S1 under F4, S1 under G4, S1 under Ab4, S1 under Bb4, S1 under A4, S1 under G4, S1 under F4, S1 under E4, S1 under D4, S1 under C4, S1 under Bb3, S1 under Ab3, S1 under G3, S1 under F3, S1 under Eb3, and S1 under Db3.

CONCERT Ab-YOUR Bb

Musical notation for the Concert Ab-YOUR Bb scale. The scale is written in treble clef with a key signature of one flat (Bb). The notes are: Ab3, Bb3, C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Ab3. Fingerings are indicated by numbers 1-2. Breath marks (FK) are placed above the notes Bb4 and Ab4. Slurs are placed over the first half and second half of the scale. Breath marks (S1) are placed below the notes: S1 under Ab3, S1 under Bb3, S1 under C4, S1 under D4, S1 under Eb4, S1 under E4, S1 under F4, S1 under G4, S1 under Ab4, S1 under Bb4, S1 under A4, S1 under G4, S1 under F4, S1 under E4, S1 under D4, S1 under C4, S1 under Bb3, and S1 under Ab3.

CONCERT Eb-YOUR F

Musical notation for the Concert Eb-YOUR F scale. The scale is written in treble clef with a key signature of no sharps or flats. The notes are: Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Ab3, G3, F3, Eb3. Fingerings are indicated by numbers 1-4. Breath marks (FK) are placed above the notes Bb4 and Ab4. Slurs are placed over the first half and second half of the scale. Breath marks (S1) are placed below the notes: S1 under Eb3, S1 under F3, S1 under G3, S1 under Ab3, S1 under Bb3, S1 under C4, S1 under D4, S1 under Eb4, S1 under E4, S1 under F4, S1 under G4, S1 under Ab4, S1 under Bb4, S1 under A4, S1 under G4, S1 under F4, S1 under E4, S1 under D4, S1 under C4, S1 under Bb3, S1 under Ab3, S1 under G3, S1 under F3, and S1 under Eb3.

ORDER OF FLATS IN A KEY SIGNATURE

Bb Eb Ab Db Gb Cb Fb

Chromatic Scale Sheet For Clarinet

The Chromatic scale is a series of notes played in succession - ascending and descending without any skips in intervals. Imagine playing every note on the piano without skipping any.

1. Say the Notes
2. Finger the Notes
3. Play the Notes

Ascending (Going Up)

C C# D D# E F F# G G# A A# B C

Descending (Going Down)

C B Bb A Ab G Gb F E Eb D Db C

Exercise No. 1 (C to G)

L4 fork S2 S1 S2 S1 fork L4

Exercise No. 2 (G to C)

Right Hand Down L1 R2 R2 L1 Right Hand Down

- Every time you play:
1. Connect each note together with a long and fast air stream
 2. Practice breathing in the same spot every time
 3. Move your fingers and tongue together with the metronome (and tap your foot)
 4. Every note must sound the same - especially the bottom and top notes
 5. Practice each measure first, then put them together.

Exercise No. 3 (Chromatic Scale C to C)

L4 fork S2 S1 S2 S1 fork L4

Exercise No. 4 (Low E to B)

L1 R2 L2 R1 fork fork R1 L2 R2 L1

Exercise No. 5 (B to F#)

L1 R2 L2 R1 fork fork R1 L2 R2 L1

Chromatic Scale Sheet For Clarinet

1. Say the notes

2. Finger the notes

3. Play the notes

Exercise No. 6 (Chromatic Scale Low E to E)

L1 R2 L2 R1 fork L4 fork S2 S1 L2 R1

R1 L2 S2 S1 fork L4 fork R1 L2 R2 L1

Exercise No. 7 (Upper F to C)

fork L4 fork fork L4 fork

Exercise No. 8 (Chromatic Scale Low E to High)

fork L4 fork fork L4 fork

Exercise No. 9 (Chromatic Scale High A to E)

fork fork fork fork fork

Chromatic Scale Sheet For Clarinet 3

1. Say the notes

2. Finger the notes

3. Play the notes

Exercise No. 10 (Full Range Chromatic Scale)

Exercise No. 10 (Full Range Chromatic Scale) musical notation, showing three staves of music. The first staff shows the ascending scale from G4 to G5. The second staff shows the descending scale from G5 to G4. The third staff shows the descending scale from G4 to G3. All notes are quarter notes with a consistent rhythmic pattern.

Exercise No. 11 (Full Range High E to G)

Exercise No. 11 (Full Range High E to G) musical notation, showing one staff of music. The exercise starts with a whole note E5, followed by a series of eighth notes ascending to G5, and then a series of eighth notes descending back to E5. The notes are: E5, F5, F#5, G5, F5, E5, D5, C5, B4, Bb4, Ab4, G4.

Exercise No. 12 (Full Range Chromatic Scale)

Exercise No. 12 (Full Range Chromatic Scale) musical notation, showing three staves of music. The first staff shows the ascending scale from G4 to G5. The second staff shows the descending scale from G5 to G4. The third staff shows the descending scale from G4 to G3. All notes are quarter notes with a consistent rhythmic pattern.

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

(When more than one fingering is shown, the first is the most common.)

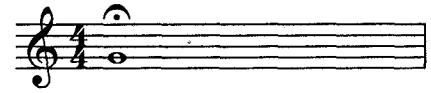
It is illegal to photocopy or reproduce this Clarinet Fingering Chart.

Fundamental Rehearsal Skills

Clarinet/Trumpet

The following exercises have been designed to help a player with quality of sound in all ranges, technique, air flow, and balance.

1. Always breathe the same regardless of what is played.
2. Start every note the same (tongue in the same place).
3. Keep the same vowel sound throughout each note.
4. Keep the body still after the end of each note and during rests.



Start

Sustain

Release

Remington Exercise

Minor Second

Major Second

Minor Third

Major Third

Perfect Fourth

Augmented Fourth

Perfect Fifth

Concert F Descending

#1

#2

Fundamental Rehearsal Skills

Articulation Drill

The 'Articulation Drill' section consists of seven staves of music. The first staff features a sequence of notes with varying articulation marks, including slurs and accents. The second staff continues with similar note patterns. The third staff introduces triplet markings over groups of three eighth notes. The fourth staff features more complex triplet patterns, including sixteenth notes. The fifth staff uses dotted eighth notes. The sixth staff features sixteenth notes with slurs. The seventh staff concludes with sixteenth notes and a final whole note.

"FGA"
Passthrough

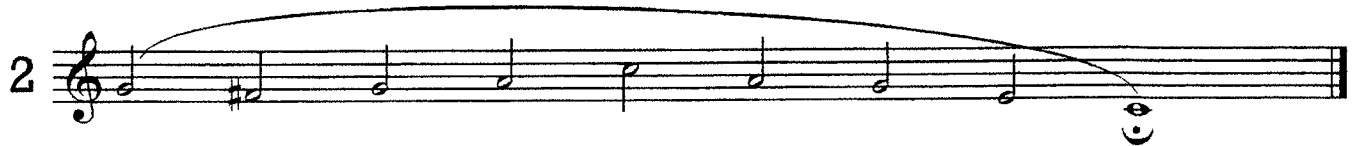
The "'FGA' Passthrough" section consists of three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains two measures of music with slurs over the notes. The second staff continues with similar phrasing. The third staff concludes with a final measure containing a sharp sign (#) above the notes.

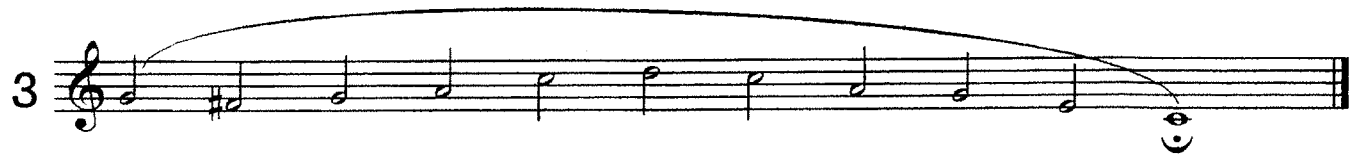
Flow Studies

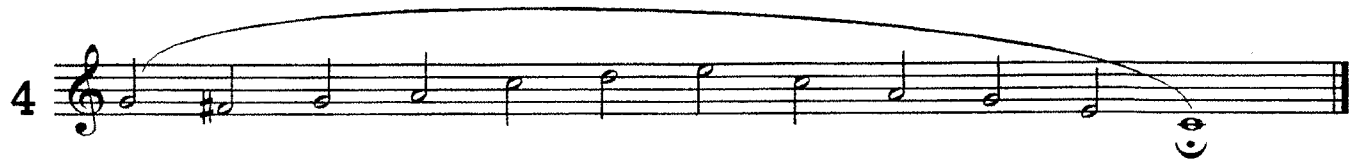
1. Keep body still until the last note.
2. Move air from one note to the next.
3. Air moves faster through higher notes.
4. All note should be the same volume.

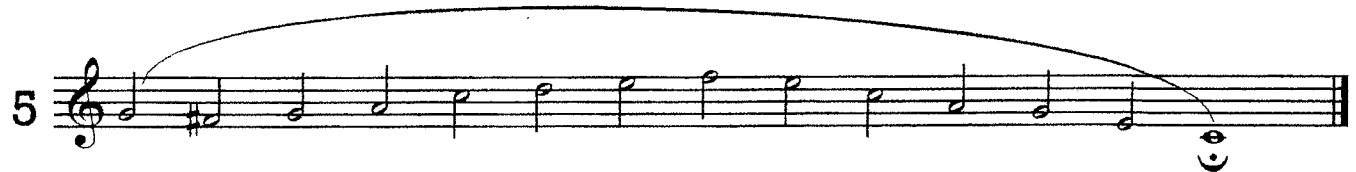
1 

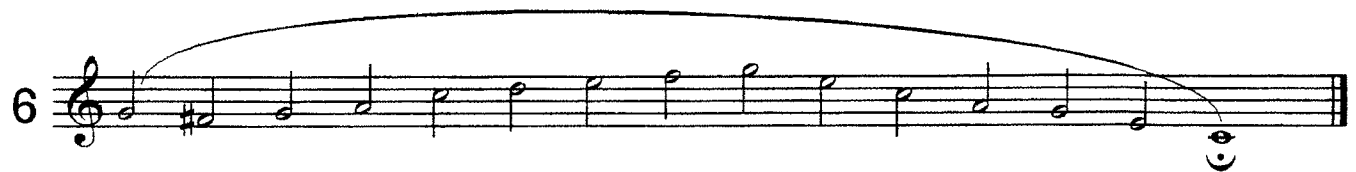
Air flows through the end of every phrase. →

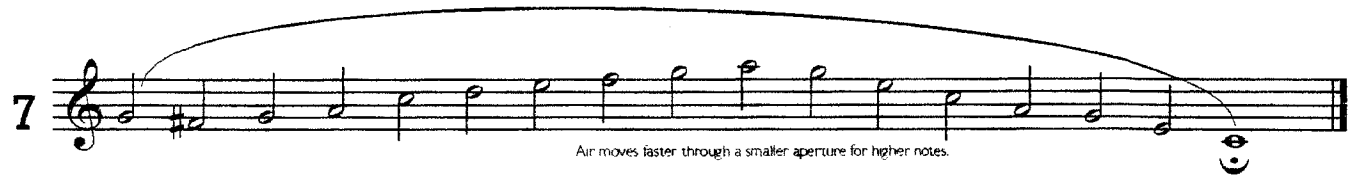
2 

3 

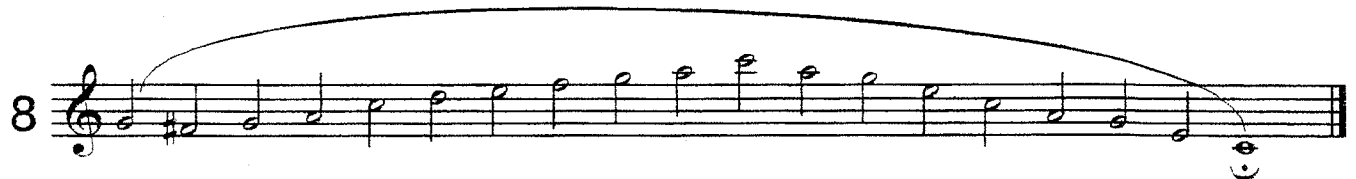
4 

5 

6 

7 

Air moves faster through a smaller aperture for higher notes.

8 

Clarinet in B \flat 1

CMS FIGHT SONG

Lyrics by Jon Brovina
Music by Brian Beck

Written for the Jack Cockrill Middle School "Cowboys," McKinney I.S.D

$\text{♩} = 120-140$

2

3

4

5



6

7

8

9

10



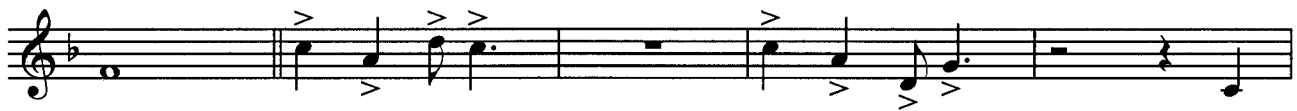
11

12

13

14

15



16

17

18

19



20

21

22

23

24

25

26



27

28

29

30

31



Clarinet in B \flat 2

CMS FIGHT SONG

Lyrics by Jon Brovina
Music by Brian Beck

Written for the Jack Cockrill Middle School "Cowboys," McKinney I.S.D

$\text{♩} = 120-140$

2

3

4

5



6

7

8

9

10



11

12

13

14

15



16

17

18

19



20

21

22

23

24

25

26



27

28

29

30

31



Clarinet in B \flat 1

Land Of A 1000 Dances

2 3 4 5 6

7 8 9 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29

31 37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54 55

f

6

2

6

Land Of A 1000 Dances

2 3 4 5 6

7 8 9 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29

31 37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54 55

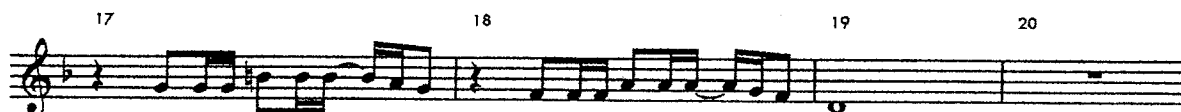
Clarinet in B \flat 1

IRON MAN



Clarinet in B \flat 2

IRON MAN



DP CLARINET

THE HEY SONG (Rock and Roll Part Two)

Words and Music by
GARY GLITTER and MIKE LEANDER
Arranged by MIKE STORY

Bright rock shuffle (♩ = ♩⁻³⁻)

3

5

10 11 12 13 14 15 16 17

18

19 20 21

Hey!

Hey!

To Coda

22 23 24 25 26 27

Hey!

f

28 29 30 31 32 33

D.S. al Coda

34 35 36 37 38 39

Coda

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MBM00020

OPTIONAL B♭ CLARINET

THE HEY SONG

(Rock and Roll Part Two)

Words and Music by
GARY GLITTER and MIKE LEANDER
Arranged by MIKE STORY

Bright rock shuffle (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

The musical score is written for an optional B♭ Clarinet part. It consists of seven staves of music in 4/4 time, marked as a 'Bright rock shuffle'. The tempo is indicated as ♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 1 through 39 are indicated. Key features include:

- Measures 1-4: A triplet of eighth notes.
- Measure 5: A repeat sign.
- Measures 9-12: A phrase with a forte (*f*) dynamic.
- Measures 13-17: A phrase with a fortissimo (*ff*) dynamic.
- Measures 18-24: A phrase with the vocal cue 'Hey!' and a 'To Coda' instruction.
- Measures 25-33: A phrase with a 'D.S. al Coda' instruction.
- Measures 34-39: A 'Coda' section.

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MBM00020

Clarinet in B \flat 1

WE WILL ROCK YOU

Music by Brian May
Arr. by Brian Beck (ASCAP)

The musical score is written for Clarinet in B \flat 1 in 4/4 time. It consists of seven staves of music, each containing measures 2 through 46. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings such as accents (>) are present in measures 26 and 27. The score concludes with a double bar line at the end of measure 46.

Clarinet in B \flat 2

WE WILL ROCK YOU

Music by Brian May
Arr. by Brian Beck (ASCAP)

The musical score is written for Clarinet in B \flat 2 in 4/4 time. It consists of seven staves of music, each containing measures 2 through 46. The notation includes various rhythmic values, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above notes. Measure 23 features a double bar line and a fermata over a whole note. Measure 26 includes accents (>) under the notes. Measure 27 has a fermata over a whole note. Measure 35 has a double bar line. Measure 46 ends with a double bar line.