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An introductory method for clarinet

Williams, Bernard Edwin

Boston University

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AN INTRODUCTORY METHOD FOR CLARINET (BOEHM SYSTEM)

by

Bernard Edwin Williams
(Mus.B., Boston University, 1937)
submitted in partial fulfilment of the requirements for the degree of Master of Arts 1947
Approved by

First Reader. Kenneth E. Kelley
Professor of Music Education

Second Reader. Keith D. Snyder
Asst. Professor of Music Education
# INDEX

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practicing</td>
<td>1</td>
</tr>
<tr>
<td>Care of the clarinet</td>
<td>1</td>
</tr>
<tr>
<td>The reed</td>
<td>2</td>
</tr>
<tr>
<td>Mouthpiece</td>
<td>4</td>
</tr>
<tr>
<td>Playing position</td>
<td>5</td>
</tr>
<tr>
<td>The embouchure</td>
<td>6</td>
</tr>
<tr>
<td>Position of hands on clarinet</td>
<td>7</td>
</tr>
<tr>
<td>Beginning tone with tonguing</td>
<td>8</td>
</tr>
<tr>
<td>Breathing</td>
<td>9</td>
</tr>
<tr>
<td>Names of notes</td>
<td>10</td>
</tr>
<tr>
<td>Time</td>
<td>11</td>
</tr>
<tr>
<td>Whole notes and rests, with &quot;E,&quot; &quot;D&quot; and &quot;C&quot; fingerings</td>
<td>13</td>
</tr>
<tr>
<td>Half notes and half rests with &quot;F,&quot; &quot;G&quot; and &quot;A&quot; fingerings</td>
<td>14</td>
</tr>
<tr>
<td>Quarter notes and rests</td>
<td>15</td>
</tr>
<tr>
<td>Low &quot;B Flat,&quot; &quot;A,&quot; &quot;G&quot; and &quot;F&quot; fingerings</td>
<td>16</td>
</tr>
<tr>
<td>Third line &quot;B Flat&quot; fingering</td>
<td>20</td>
</tr>
<tr>
<td>Low &quot;E&quot; fingering</td>
<td>23</td>
</tr>
<tr>
<td>Eighth notes and repeat marks</td>
<td>25</td>
</tr>
<tr>
<td>Slurring</td>
<td>28</td>
</tr>
<tr>
<td>Register change and fingerings for high &quot;G,&quot; &quot;F,&quot; &quot;E,&quot; &quot;C&quot; and &quot;B&quot; natural on the staff</td>
<td>31</td>
</tr>
</tbody>
</table>
Suggestion for improving register change

fingerings ........................................ 34
Eighth rests ......................................... 37
Fourth line "F Sharp" fingering ..................... 39
Low "B Natural" fingering ............................ 39
First line "F Sharp" fingering ....................... 40
Dotted quarter and eighth note rhythm ............. 42
Fingerings for high "A," "B Natural" and "C"
above staff ......................................... 45
Fingerings for high "B Flat" above the staff,
"E Flat," first line, "E Flat," fourth space .......... 48
Cut time ............................................ 50
Articulation (Staccato) .............................. 55
"Sva" ............................................. 58
Legato tonguing .................................... 58
Fingerings for "C Sharp" below staff, "G Sharp"
above staff and "G Sharp," second line .......... 60
Fingering for low "G Sharp" .......................... 61
Fingering for "C Sharp" on staff and "F Sharp"
below staff ........................................ 64
Compound time ...................................... 67
Triplets ............................................ 74
Syncopation ....................................... 76
"C" to "E Flat" on the staff fingering problem ........ 79
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sixteenth notes</td>
<td>80</td>
</tr>
<tr>
<td>Chromatic fingerings</td>
<td>84</td>
</tr>
</tbody>
</table>
Preface

This Introductory Method for Clarinet is an attempt to demonstrate that an instrumental method can teach the basic techniques of an instrument and still be interestingly enough written to hold the attention of the average fourth or fifth grade child.

Experience has shown the writer and doubtless others, too, that the many good methods now in existence have not been specifically written with children in mind. The many technical exercises, scales and arpeggios are very valuable as such but tend to be meaningless for the young beginner. Playing something familiar and understandable adds immeasurably to incentive for the young beginner to work and progress on his instrument.

This method is predicated on the hypothesis that by introducing technical problems one step at a time and illustrating these problems through the use of familiar but not hackneyed melodic material, continuous and rapid advancement can be made and the various technical difficulties can be systematically mastered.

As many self-helps as possible are utilized, so that the student can read about the steps to
be covered and review material the instructor has been over in class. Many suggestions and ideas are incorporated that, to the best of the writer's knowledge, have not previously appeared in print. In particular, the presentation of the fingerings in the method endeavors to simplify this quasi-mysterious part of learning to play the clarinet. Charts and pictures may be understood by the initiated but they still have to be interpreted by the instructor before the student can understand what is meant. So in the present method this interpretation has been reduced to English text by the writer in the hope that it will facilitate learning correct fingerings.

In general, the approach of the method is that of teaching a beginner on an instrument with largely the same series of pedagogical steps as are used in teaching elementary grade students to sing. Every new problem is applied in a "song" and facility in playing is acquired by playing a diversified selection of "songs." This serves the double function of maintaining interest and building a good foundation of fundamental technique.
PRACTICING

What do you suppose is the quickest way to learn to play the clarinet and get to be able to play in the school band or orchestra? The answer is very simple—by practicing regularly, at least half an hour a day at first and later an hour or more every day. In school, we learn to read by reading books and in the same way we learn to play the clarinet by playing it every day.

Perhaps you can make a chart and post it on the wall at home to keep track of how many minutes a day you practice. And remember that the more you practice, the quicker and easier it will be for you to play.

CARE OF THE CLARINET

Some of us play metal clarinets and others play wooden clarinets but we take care of our instruments in generally the same way. First of all, we must keep them clean on the inside. This is done by pulling a chamois skin swab through the clarinet each time we are through playing and before we put the instrument back in the case. Be sure the swab isn't bunched up when you pull it through. Your teacher will show you how to keep the inside of the
clarinet clean this way.

And, too, your teacher will show you now to oil the little moving parts and the springs of the clarinet so they will not get rusty. A very small drop of oil on the springs and screws about every six months will help keep your instrument in good playing condition.

You will notice that there are several strips of cork around the clarinet at the "joints." These should be kept greased with cork grease so that the parts move easily.

Ask your teacher about oiling the wood of your instrument, if you have a wooden clarinet. You should be careful not to use too much oil, but oiling is very necessary to guard against splitting or cracking of the wood.

THE REED

The reed which makes the tone on the clarinet (and the other reed instruments) is made from a special cane plant which grows best in France. You will notice that it is very thin on the tip, so it needs to be handled very carefully. To make your playing easier for you, try always to use a reed
that works freely and is easy to blow. Your teacher will help you with picking a good reed at first. When you look for a good reed yourself, pick one that is nice and yellow in color. A greenish colored one will not play well very long. By holding the reed up to the light, you can see how it is "cut." There should be a darker section below the very thin part which looks like an upside-down V. You will soon learn to pick out a good reed for yourself.

**Softening Reed**

Sometimes you will get a reed that is too hard to blow, or too "stiff." You may soften it by placing it flat side down on a piece of very fine (No. 00) sandpaper and very lightly sanding a little off the entire surface of the reed. Keep testing it and then sanding it until it is easy to blow.

**Stiffening The Reed**

If you have a reed that is too "soft" (or cut too thin near the tip) and it is hard to get the high tones with it, you may stiffen it by using a
"reed trimmer" to snip a little off the end of the reed. Keep snipping and trying the reed until it is easy to get all the tones you can play on your clarinet. It helps if you sand the reed ever so lightly, after you clip a little of the reed.

THE MOUTHPIECE

The mouthpiece you use on your clarinet should be as good as possible because the kind of mouthpiece you use makes much difference in how easily or how hard the instrument plays. Your teacher will help you check to see that the mouthpiece is all right.

The mouthpiece is usually made of hard rubber and so must not be handled roughly. This prevents chipping or breaking.

The most important part of the mouthpiece as far as playing goes is called the "lay." It is the flat side of the mouthpiece that goes all the way to the tip and on which the flat side of the reed is paced. The opening between the reed and the mouthpiece must be just right—not too wide and not too narrow.
When you get through playing your clarinet each day, the mouthpiece should be dried out with a cloth or your clarinet swab. Don't use anything that would scratch the inside of the mouthpiece.

**THE LIGATURE**

The reed is held on to the mouthpiece by an adjustable band of metal called a ligature. When the clarinet is not being used, the ligature should be kept loosened.

When you put the reed, ligature and mouthpiece together, be sure the tip of the reed is even with the tip of the mouthpiece and the sides of the reed exactly even with the sides of the flat part of the mouthpiece.

**PLAYING POSITION**

You will remember that it is much easier to sing well when you are standing or sitting in a good position. It is just as important to have good posture when playing a wind instrument. Stand or sit erectly, with both feet flat on the floor. The elbows should be away from the body and the forearms almost level with the floor. The clarinet is held
away from the body but not too far out.

**EMBOUCHURE**

(pronounced—oom'-boo-shure)

Many of the words connected with the clarinet were originally French words. Maybe sometime you will learn to speak and read French. Then you will find that this word *embrouchure* comes from the French word "bouche," which means "mouth." The whole word means the manner in which you put the mouth piece in your mouth to make a tone on the clarinet.

Generally speaking, the lower lip is curled back over the lower teeth, the upper teeth rest lightly on the upper part of the mouthpiece. Exactly how far the mouthpiece should be put into the mouth varies with individuals but should be the position in which it is easiest to blow a free tone. It is usually about three-quarters of an inch. The lips should be held very firmly around the mouthpiece in order to keep the vibration of the reed under control and thus to prevent "squeaks." One of the best ways to remember how your lips should be held is to imagine you're whistling. This makes a tight band around the mouthpiece and makes control of the tone much easier.
POSITION OF THE HANDS ON THE CLARINET

The clarinet probably looks like a very complicated instrument to you. But take a good look at your clarinet and then look at the ten fingers you have on your hands. There's a place for each of these fingers on your clarinet and you are going to learn, a step at a time, that it is very easy to put your fingers in the right places. Perhaps your teacher will demonstrate to you how naturally the keys and holes of the clarinet fit under the fingers.

If you can remember a few of these suggestions about fingering, it will make it much easier for you to play the clarinet well:

Don't "curl" your fingers too much.

If your hands are small you may have to do just the best you can. But it's much easier to play if you keep your fingers almost straight and let them act like little hammers moving from the knuckles of your hands.

Your right hand thumb should be placed under the thumb rest so that you can push up firmly with it. With real small hands this may be a little
hard to do, however.

Your left-hand thumb on the thumb-hole should be held at a forty-five degree angle to the clarinet. Try not to put your thumb straight up and down the clarinet. This cramps your playing very much.

BEGINNING THE TONE

Your playing will sound much better from the very beginning if you start each tone you play in a clear manner. This is what wind instrument players call "tonguing." The easiest way to remember how to tongue is to imagine you are spitting a bit of thread off the end of your tongue. If you think of it this way, you will see that just the tip of the tongue is moved so as to get as quick a motion as possible. If you are interested in knowing just where the tongue hits the reed to start the tone (actually the tone is begun when you pull your tongue away from the reed)—it should touch the reed about a quarter of an inch from the tip of the tongue. Another way to think of the tonguing is to make your tongue go as if you were
saying "too."

Take just the mouthpiece of the clarinet and practice with that until you can get a tone on it.

**BREATHING**

Breathing when playing the clarinet, as with any other wind instrument, should be done as easily as possible.

Remember that we breathe through the corners of the mouth while still holding the mouthpiece firmly in the mouth.

You do not need to gasp for breath, opening the whole mouth.

You do not need to breathe through your nose. This is a very bad habit to form.

Do you remember how you were taught to breathe when singing—sit or stand up tall and breathe deeply? This is called breathing from the diaphragm and is just the way you should breathe when you are playing the clarinet.

Don't make playing the clarinet a hard job. It shouldn't be, at all. If you have to blow hard to get a tone out of your instrument, ask your teacher for
help. Perhaps you aren't blowing correctly, or maybe your instrument is out of adjustment or the reed needs changing.

** NAMES OF NOTES **

You will find that clarinet music is written on a five-lined staff like this:

\[ \text{\textbackslash{}begin{array}{c} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}C\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}D\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}E\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}F\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}G\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}A\text{\textbackslash{}text\}} \text{\textbackslash{}text\{}B\text{\textbackslash{}text\}} \text{\textbacklash
TIME

When we play music we keep our place and keep together with others by following the right time. Music is written in different ways but it can be divided into beats no matter how it is written. And since we can't count the time aloud and play at the same time, we count the time with the foot.

Think of the beats as being "down-up, down-up, down-up, down-up, etc." and let your foot go "down-up, down-up, down-up, down-up," very evenly to keep a steady beat. Each time the foot comes down is a beat.

FINGERING

You will find a chart of diagrams for fingering the different tones on the clarinet in the front of many instruction books but usually it is rather difficult to understand so we will learn to finger a note at a time by just using written explanations.

To begin with, the right hand thumb is placed under the "thumb rest" so that the rest is between the nail and the joint of the thumb. Then the left hand thumb is placed on the hole ("thumb-hole," it is called) above the thumb rest on the same side of
the clarinet.

And then if you put your left hand first finger on the uppermost hole on the opposite side of the clarinet (directly across the instrument from the thumb hole), you will know how to play the first tone to be tried on the clarinet. It looks like this when it is written:

```
\[ \text{\includegraphics{e.png}} \]
```

This first note to be played is called "E."
(Four beats of the foot for each whole note or rest)

"E" - Thumb and first finger of left hand

"D" - Thumb and first two fingers of left hand

"C" - Thumb and first three fingers of left hand

Breath mark

Tie - hold tone for 8 beats
"F" - Left hand thumb alone

"G" - Take left hand thumb off
(Third finger of left hand may be held down for better balancing of clarinet)

"A" Roll first finger of left hand up onto "A" key just above hole and ring for that finger. (Be sure to use the side of the finger at the first joint)
Quarter Notes

\( \text{\textbf{| \hspace{1cm} \hspace{1cm} \hspace{1cm} \hspace{1cm}}} \)

The Autumn Leaves

Austrian Folk Song

Come and Play

Austrian Folk Tune

(Quarter rest)

At Recess Time

Allegro (fast)

German Folk Song

(Dotted half note - three beats)

Here At Home

Hungarian Melody

(\text{Be sure you are using the side of your finger for the "A" key})
Birds Flying

Belgian Folk Tune

Toot, Toot

German Folk Tune

Riding Along

Austrian Folk Tune

Song of the Alps

Austrian Folk Song

In the Meadows

French Folk Song
IV. October Fun

Hungarian Folk Song

Along the Canal

Netherlands Folk Song

Happy Song

Austrian Folk Song
LEARNING TO PLAY MORE NOTES

We can play on down "the scale" by closing the holes for the right hand fingers. Step by step it goes as follows:

Thumb and 3 fingers of the left hand. Right hand Right hand Right hand
(Keep these down for 1st finger 1st & 2nd 1st, 2nd & 3rd
lower notes) B Flat fingers fingers
"C" "A" "G"

Just at the place where the right hand little finger would naturally fall are four oval shaped "keys." There are two of the keys "upstairs" and two "downstairs."

To play the next note "F," we put the little finger on the "upstairs" key furthest away from you toward the bell of the clarinet, (with all the other holes closed, of course).

(The "flat" in the key signature means that every "B" is played "B Flat")

Make sure your fingers cover all the holes tightly so there are no "leaks" of air. "Leaks" cause "squeaks." The third fingers of each hand are usually the ones that slide off the notes. Think of them!
Repeat sign

play again

Little Dance

Polish Folk Song

Hans' Song

Austrian Folk Tune

Up and Down

Allegro

Czech Folk Tune
In Old Warsaw

Up in the Swing

To play this "B Flat," keep the "A" key open and, with the side of the left hand thumb, add the register key which is just above the open thumbhole.
Gondolier's Song

Smoothly

Italian Song

Austrian Folk Song

The Waltzing Elephant

Viennese Melody

On the Farm

Danish Folk Tune
To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

Slowly

To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

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Smoothly

To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

Down in the Cellar

To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

Hungarian Folk Tune

To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

Gypsy Singer

To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "F" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.

Ukrainian Folk Tune
Waltz Song

Yugoslavian Folk Tune

(> is an accent mark. Emphasize notes so marked)

Toss the Ball

German Folk Tune

Andante (slowly)

Schubert

Melody

rit. (slower)

Way Down

German Folk Tune

Working and Playing

Austrian Melody

Not slow

From Old Bavaria

German Folk Tune

Allegro
EIGHTH NOTES

Tongue each note (receive one beat)

(Down-up—shows beat of foot)

Old Tune

The mark \( \text{I} \) means "the first ending." When playing the repeat, skip the "first ending" and take the "second ending" \( \text{II} \).
German Folk Tune

Chorale Tune

Zoom, Zoom, Zoom

Czech Folk Tune

Melody

Larghetto (rather slowly)
Song

Allegretto grazioso (Gracefully and not too slow) Yugoslavian Folk Tune

mp (medium soft)

Country Dance

Gaily Hungarian Folk Tune

f (loud)

mf

Gavotte

Based on Rameau

mf
Irish Folk Dance

SLURRING

is a slur mark. We tongue the note at the beginning of the slur and raise or lower the fingers for the next notes within the slur without stopping the sound.

"Too"
Skating

Austrian Folk Song

Melody of Old Vienna

Song of the Alpine Shepherds

Swiss Folk Tune

p (soft)

The Pipers

Scotch Folk Tune

Not too slowly

mf
Mountain Snow

Swiss Folk Tune

French Carol

Smoothly

The Stream

Polish Folk Tune

Lively

(Be sure to tongue at the beginning of each slur)
NEW TONES TO PLAY ON THE CLARINET

The "fingerings" for many of these new tones are very much like fingerings you have already had. Before we find out how these tones are played, however, there are two things to remember to help you in playing these new tones (and all tones on the clarinet):

1. Always keep a firm upward pressure with your right hand thumb under the thumbrest.
2. Keep your chin forward enough to give the reed and mouthpiece good support.

You will find that these suggestions will help greatly, especially in stopping "squeaks" and in getting the "high tones."

For our next new tone, let's first play "middle C":

\[ \text{Middle C} \]

Now keep your fingers in exactly the same position and roll the side of your left-hand thumb up slightly so that you open the "register key" but still keep the thumbhole closed, and a higher tone should result. (If you can't open the register key easily this way, it should be adjusted so that you can do so).

This new tone is called (high) "G".

Play the next line very slowly. (Remember: to play the new tone, we just open the register key.)

\[ \text{G} \]
To play the next new tones, we simply add one finger at a time (just as we did for the low tones) keeping the thumb and three fingers of the left hand in the same position as for "G".

Add 1st finger 1st & 2nd fingers 1st, 2nd fingers Add "upstairs" Add highest
of right of right hand fingers key nearest key with
hand right right hand, clarinet with little fin-
right little finger right hand. hand, (just
hand left

(Just the the same
same as fin-
gering low
"F")

(Why is "B" natural instead of flat?)
Melody

Folk Song

German Folk Tune

The Question

Lithuanian Folk Tune

Gathering the Harvest

Ukrainian Folk Tune

Song of Joy

Hungarian Folk Tune
Tyrolean Carol

SUGGESTION

When you play from "A" to "B Natural"

it helps very much if you keep the fingers of the right hand and the key for "B Natural" down on both notes. This is also good in playing from any of the "throat tones" (G, A, B flat on the staff) to B Natural above.

Try it very slowly:
In Poland

Polish Folk Tune

Wooden Shoes

Dutch Folk Tune

In Gypsy Lane

Hungarian Folk Tune

The Olive Trees

Spanish Folk Tune

Czech, Folk Tune
Song of the Wends

Wendish Folk Tune

Little Duet

Viennese Melody

(Practice both lines)

Fast (accent)

Gypsy Dance

Hungarian Folk Song
EIGHTH RESTS

(\(\text{\textfrac{\textfrac{1}{2}}{2}}\)) is the sign for an eighth rest. It is equal in value to an eighth note (\(\text{\textfrac{1}{2}}\)). Do not play on the rests (that's why they are called rests!)

Play the following lines several times until you get used to the proper counting of the time:

\(\text{\textfrac{\textfrac{1}{2}}{2}}\) \(\text{\textfrac{\textfrac{1}{2}}{2}}\) \(\text{\textfrac{\textfrac{1}{2}}{2}}\) \(\text{\textfrac{\textfrac{1}{2}}{2}}\)

Very slowly
The Rose
Robert Franz

Not too fast at first
Old Tune
Spanish Folk Tune
Comin' Round the Mountain

American Folk Tune

Quickly

NEW TONES

To play from "G" to "F Sharp"

we just add the 2nd finger of the right hand to the "G" fingering.

This same fingering except with the register key closed sounds low "B Natural"

Play very slowly
This "F Sharp" is played with just the first finger of the left hand on the top tone hole.

Play very slowly

Song of the Sea

Melody

(Be sure to practice both parts)
Where, Oh Where?

German Folk Tune

Left, Right

A La Frangesa

Italian Folk Tune
A NEW RHYTHM

Play the next line very slowly and get the beats just right:

A quarter note tied to an eighth note thus receives one and a half beats.

These notes may be combined and written as a dotted quarter note (\(\cdot\)) but this note still receives the same number of beats. Remember: A dot is equal to one half the value of the note before it.

Thus the next line is played exactly the same as the second line of music on the page:

Theme

Slowly

Schubert

mp
Did You Ever?  
Old Viennese Tune

America

Henr. Carey
Song of the Fjords

Norwegian Folk Tune

Folk Tune
NEW HIGH TONES

In the same way that we played up the scale from low "C"

we can play up the scale from high "G" by raising one finger at a time, keeping the register key open, of course.

"G"  "A"  "E Natural"  "C"

Thumb and Thumb and Thumb and Thumb and
3 fingers 2 fingers 1st finger register
of left key only
hand

Thumb and
3 fingers
of left
hand

Try the next line very slowly until you are sure of the high tones. (Remember to push up with your right hand thumb and keep your chin forward!)
Irish Folk Tune

Little Air
MORE NEW TONES

High "B Flat" is played by holding the "A"

\[ \begin{align*} &\text{fingering and adding the first "side key" just above the first} \\
&\text{finger of the right hand, with the second joint of that finger.} \\
\end{align*} \]

Play very slowly

Low "E Flat" is played the same as high "B Flat"

with the register key closed.

Slowly

"E Flat" on the 4th space is played by keeping the "D"

fingering down and adding the right hand "upstairs key" nearest the
other fingers. This new key is operated by the little finger of the
right hand, of course.
Let's see if you can play all of these new tones combined into what is called the "B Flat Major scale." Notice the "key signature." It will always tell you what notes to play sharp or flat.

God of the Earth

Children of Kildare

Irish Folk Tune
Time signatures tell us how many beats there are in a measure and what kind of notes receive one beat. The upper number tells how many beats in the measure and the lower number tells what kind of a note receives one beat. For instance, \( \frac{4}{4} \) time means "four beats in a measure and a quarter note receives one beat." This is a very common time signature and can be indicated by a large \( \frac{4}{4} \) as in the last two folk songs.

Frequently a time signature like this \( \frac{\text{c}}{\text{C}} \) is found. This is "cut time" (or alla breve) and means the value of the notes is cut in two, so that the half notes receive one beat. It might be written as \( \frac{2}{2} \) time. It is used very frequently for fast selections, especially marches.

Play the following lines counting two beats to a measure:
Fair Giulietta

In a happy style

Italian Folk Tune

Red River Valley

Not too fast

American Song
Ho, Marinka

Bohemian Folk Tune

Brightly

mf
ARTICULATION

This word, articulation, refers especially to slurring and tonguing. You have already learned about slurring, so now we will learn more about tonguing.

Many times you will find notes with dots over or under them, like this:

These dots are called "staccato marks" and they mean to tongue each tone very crisply and cut it short so that there seems to be a "space" after each tone. The staccato notes written above would sound like this:

Play the next several lines just as they are marked—very short and crisp:

(Remember: make your tonguing short, crisp and really staccato; only the tip of your tongue should move.)
You have played this Hungarian Dance before. See if you can play it faster now and put in the accents and the staccato marks—make it really sound like a lively gypsy tune:

Gypsy Dance

With Chaps and Sombrero

Mexican Folk Tune
Slavonic Dance

Polly Wolly Doodle

Not too fast
Sometimes music is written with the sign 8va over or under the line. When it is simply 8va it stands for the Italian word ottava and means play the music an octave, or 8 notes, higher. If it is written 8va bassa it means play an octave, or 8 notes, lower. Try playing "Polly, Polly, Pretty Polly" both an octave higher and an octave lower to find out what difference in sound is made.

**LEGATO TONGUING**

Legato tonguing is another kind of articulation and is almost exactly the opposite of staccato - we tongue each note but hold the full value of the tone until the next tone, with no space between the two. The sign for this is a dash (-) over or under the note, like this:

![Legato tonguing example]

**The Beautiful Trees**

Softly and very smoothly  
Norwegian Folk Tune
Not too fast

Irish Folk Tune

mf

Very smoothly

Cowboy Song

mp

mf

(Try "Home on the Range" 8va bassa)
NEW TUNES

The next new tone, "C sharp," is played by keeping the "C" fingering, or thumb and three fingers of the left hand, down, and adding with the fourth finger the "C sharp key" which is the left hand "downstairs key" nearest the third finger tone hole.

Play the next line very slowly:

High "G sharp" is played with the same fingering as the above "C sharp," with the register key down.

"G sharp" on the staff is played with the "G sharp key"—the key beside the "A key"—and is played with the inner part of the same left hand first finger with which you play "A."

Slowly
"G sharp" below the staff is played with the same fingering as "E flat" (or "D sharp") above except the register key is not opened.

In Copenhagen

(Same as F natural)
Ancient Hebrew Melody

Slowly

Dance of the Buffoons

Lively

Rimsky-Korsakow
You may have noticed that you can play "B" with the right hand little finger off the "C" key. It makes no difference if that finger is down or not. If you can not play this "B" easily with the right hand little finger off, your clarinet needs to be adjusted.
Play very slowly (moving just the left hand little finger):

"C sharp" between these two tones is played by adding the right hand little finger to the "C sharp key" for this tone, which is the "downstairs key" nearest you, as you play (keeping the "D" fingering down, of course). This right little finger must be taken off when playing "E," however.

Play slowly

Low "F sharp" is played with the same fingering as the above "C sharp," with the register key off.

Play slowly
The Beautiful Trees
(with a different articulation and key)

Very slowly

Norwegian Folk Tune

Happy Days

Yugoslav Folk Tune

Lullaby

Branas

(Practice both parts)
Slow and smoothly

mp

(Practice all the parts)
The above time signatures are in compound time. In compound time we give a dotted quarter note (\( \frac{3}{8} \)) (or notes or rests equal to it) one beat.

A dotted quarter note (\( \frac{3}{8} \)) is equal to three eighth notes (\( \frac{3}{8} \)) so three eighths together receive one beat in compound time.

And a dotted quarter (\( \frac{3}{8} \)) is equal to a quarter and an eighth (\( \frac{1}{8} \)).
In Finland

Brightly

Finnish Folk Tune

mf

Lucy Locket

Not too fast

Old Melody

mf

Clop, Clop, Clop

Not too fast

Dutch Folk Tune

mf
When Johnny Comes Marching Home

March-like

Lambert

mf

Good-Bye, My Lover, Good-Bye

With a swing

Old American Song

mf

f

mf

f

mp

mf
When compound time is played slowly an eighth note receives one beat and in $\frac{3}{4}$ time, for instance, there would be six beats in each measure.

Beautiful Snow

Drink To Me Only With Thine Eyes

(Also play octave lower in 6 beats)
Scherzo

In strict rhythm (3 beats)

Salieri

D.C. al Fine

"D.C. al Fine" means "go back to beginning and play to where it says 'Fine!'"—which means "end."
Down In The Valley

Slow (9 beats) and very smoothly  
Kentucky Folk Tune
TRIPLETS

In Simple Time (as, for instance 4/4 time), three notes may be written to a beat in this manner (\(\frac{3}{4}\)) and are played three equal tones to one beat in the same way as you played three equal tones to one beat in Compound Time.

Strict Rhythm

Siberian Snow

Slowly

Russian Folk Song
Melody

Slowly

mp

Handel

Three quarter notes may be written as triplets \( \left( \frac{3}{4} \right) \) and are equal in time value to two quarter notes.

Once to Every Man and Nation

Slow

\( \text{Welsh Hymn Tune} \)

\( \text{mf} \) (4 beats in a measure - \( \text{d} = \) one beat)
SYNCOPATION

When tones are played on "up beats" and held over into "down beats," syncopation results.

For instance, the following lines are all played alike in rhythm, even though the syncopation is written in various ways:

Syncopation is found most frequently in gypsy music, marches, negro spirituals and "modern" music.

Hungarian Dance

Song of Tabor

Bohemian Melody
Goin' To Shout

Negro Spiritual

Shortnin' Bread

Plantation Song

Not too fast
I Couldn't Hear Nobody Pray

Slowly

Negro Spiritual
To play from "C" to "E Flat"

with the regular fingering you will find that it is necessary
to slide or jump from one key to the other. To avoid this,
whenever you play these two tones in succession, take the
extra "C" key which is the left-hand "downstairs" key which
you have not used until now, played with the little finger of
that hand.

Try it.

Left hand
little finger
on "C" key

The same fingering would apply to low "F" and "A Flat"

Left hand
little finger

English Folk Melody
SIXTEENTH NOTES

In the same way that we divided a quarter note (\(\text{\(\frac{1}{4}\)}\)) into two equal parts and obtained 2 eighth notes (\(\text{\(\frac{1}{4}\)}\)) to a beat, so we can divide a quarter note (\(\text{\(\frac{1}{4}\)}\)) into four equal parts and get four sixteenth notes (\(\text{\(\frac{1}{4}\)}\)) to a beat.

Play the following lines slowly and in very strict rhythm:

\[
\begin{align*}
\text{Fisher's Life} \\
\text{Breton Folk Tune}
\end{align*}
\]

By tying the first two sixteenth notes together (\(\text{\(\frac{1}{4}\)}\)) we get the "eighth and two sixteenths" rhythm (\(\text{\(\frac{1}{4}\)}\)).

\[
\begin{align*}
\text{Ten Little Indians} \\
\text{Old Song}
\end{align*}
\]
Volga Boatman

Rhythmically and slow

mf

By tying the last two sixteenths together (\(\frac{3}{16}\)) we get the "two sixteenths and an eighth" rhythm (\(\frac{3}{8}\)).

In The Far East

Slowly

Oriental Tune

Skip To My Lou

Lively

Traditional Game Song

mf
By tying the first three sixteenths together (\( \frac{3}{16} \)) we get the "dotted eighth and sixteenth" rhythm (\( \frac{\underline{3}}{\underline{16}} \)).

Mary Had A Little Lamb

Not too fast

Old Song

The Blacksmith

Slowly

Mozart

mf

Jolly Coppersmith

With spirit

Peter

mf
The Old Gray Mare

Oh, My Darling Clementine

John Peel

Jingle
This line you have just played is in the form of a "scale," and is made up of "scale tones," of course. Perhaps you may have learned that there are other tones called "chromatic tones." None of these chromatic tones will be new to you on the clarinet but the fingering may be a little different.

There are only three new fingerings to learn before we can put all the chromatic tones together and play all the tones on the clarinet from low "E" to high "C."

To play the next chromatic tone, keep the "F" fingering down and add the left hand "upstairs" key next to the key for "E." This is the new fingering for "F Sharp" (now you have two fingerings for this tone).

(Be sure to get all the "sharp" fingerings in the right places!)
Play slowly and with right fingering:

Keep this last fingering down and cut the third finger of the right hand on the straight key just above the tone-hole for that third finger. This is the new chromatic fingering for "B Natural."

Try it:

Play:

To play the next chromatic tone, keep this "F" fingering down and add the two "side" keys nearest the first finger of the right hand with the second joint of that finger. (One of these keys will be the "E Flat" key). This is the chromatic fingering for this "F Sharp."

Try it:

Now play all these chromatics slowly. Be sure to use the extra fingerings for notes marked X.
Just the same as the high scale tones were played with the same fingering as the low tones, the new chromatic fingerings for the low tones are used for the high ones.

\[ \text{is fingered the same as} \]

\[ \text{with the register key open.} \]

Try it.

\[ \text{is fingered the same as} \]

\[ \text{with the register key open.} \]

Try it:

Play slowly
The chromatic scale is played with the same fingerings whether played up or down the scale.

"C sharp" and "D flat"
"G sharp" and "A flat"
"D sharp" and "E flat"
have the same fingerings.

So your complete chromatic scale to high "C" and return will go like this:
(Remember to use the new chromatic fingerings where needed)
Lullaby

Slowly and sweetly

Schubert

Ciribiribin

Brightly

Pestalozza

P"