

NHHS Royal Regiment

Woodwind Packet:  
Clarinet

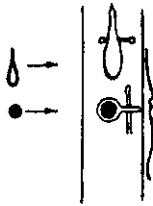


### **Rehearsal Etiquette**

1. Always give your undivided attention to the director or leader.
2. Remember that it's not about you, section playing is teamwork.
3. Practice at home and know your part before the first rehearsal.
4. Respect all members and be kind at all times.
5. Leave personal problems out of rehearsal. Always be ready to do your best work.
6. Be positive and constructive when offering advice and helping others.
7. Be receptive when advice is offered.
8. Know your role in the section, in the group, and in the music.
9. Always have a pencil and required materials.
10. Be set up ready to play at the beginning of rehearsal or practice.

# CLARINET FINGERING CHART

## How To Read The Chart



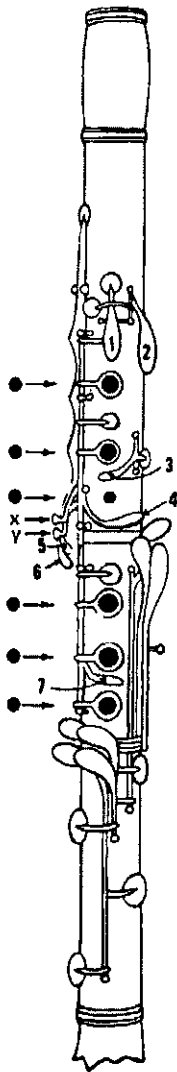
● — Indicates hole closed,  
or keys to be pressed.

○ — Indicates hole open.

When a number is given, refer to the picture of the Clarinet for additional key to be pressed.

When two notes are given together (F# and Gb), they are the same tone and, of course, played the same way.

When there are two fingerings given for a note, use the first one unless your teacher tells you otherwise.



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

# BREATHING EXERCISES

The purpose of these exercises is to develop natural and effective breathing habits for excellent brass playing. These exercises are intended to help develop efficiency, coordination, and flexibility in your breathing. When doing these exercises, breathe fully and think of breathing simultaneously throughout your respiratory system.

To produce a good tone and sustain a phrase, a player must have a good embouchure and supply adequate breath support. When breathing, you should always keep your throat open and demonstrate good posture-chest high, shoulders back but not raised, and abdominal muscles relaxed. Remember- **AIR IS THE FUEL OF YOUR INSTRUMENT!**

## Exercises

**Flow #1-** Breathe in for 4 cts, out for 4; in 4, out 8, in 4, out 12, in 4, out 16

**Flow #2-** In 4, out 8/ in 2, out 8/ in 1, out 8

**Bow-**Imagine you have a bow/arrow, Draw back with one hand (as if to draw the bow, while inhaling smoothly let go of the bow and “shoot” the air smoothly and continuously forward. Repeat.

**Dart-**Imagine a dartboard. Focus on the bulls-eye. Draw the dart back while inhaling, shoot the dart “forte” toward the bulls-eye, Repeat 3 times.

**Plane-**Imagine you have a paper airplane. Glide the airplane across the room using “piano” air stream. Repeat 3 times.

**Candles-**Quickly blow out one candle, then repeat up to 30 times. On the last time exhale completely , expel all of the air.

**Purple Cow-** For Stamina and Flow. Breathe in 4, out 4. Breathe in 3, out 3. In 2, Out 2. In 1, Out 1. Repeat

## ARTICULATION and TECHNIQUE

Articulation, or tonguing, is the tongue's manipulation of an air stream to create a particular emphasis of sounds. The placement of the tongue greatly influences the sound, register, amplitude, and attack. Be sure to always use a "T" or "D" attack which places the tongue behind the upper teeth.

**Common Attacks:** For most tonguing on brass instruments the "t" attack is the most widely used. Depending on the instrument and the register in which it is being played, most players prefer the following syllables:

**TA, TU, TOH, TEE, TAW**

**Legato:** Legato tonguing should be used for smooth passages. To produce this articulation, the player should gently articulate a *doo* or *daw* syllable. The trombone should use this articulation to substitute for all slurs except natural slurs.

**Staccato (.):** Staccato tonguing is more difficult to execute on a brass instrument than legato tonguing because the tones must be separated and stopped with the breath. Staccato means to play the note detached and short. Only in certain circumstances should staccato notes be stopped with the tongue.

**Accented (>):** Accented notes are to be played with more attack than common articulations. It requires ample supply of air and a quick release of the tongue. The focus of the accent should be on the air behind the attack, not the tongue itself.

**Marcato (^):** The marcato accent is similar to the regular accent, but is to be played shorter and heavier than the common accent.

**Sforzando (sf):** Similar to accent tonguing, but more exaggerated. Many players find they need to place the tongue between the teeth in sort of a spitting action in order to achieve the desired effect. The result is an explosive, heavy attack.

**Tenuto (-):** Tenuto articulations are marked by a short, heavy line above or below a note. It is to be held for its full value, and is meant to give special attention or stress to that note.

## HANDY-DANDY TRANSPOSITION CHART

Concert (C instruments)	B-flat Instruments	E-flat Instruments	F Instruments
C	D	A	G
C#/Db	D#/Eb	A#/Bb	G#/Ab
D	E	B	A
D#/Eb	F	C	A#/Bb
E	F#/Gb	C#/Db	B
F	G	D	C
F#/Gb	G#/Ab	D#/Eb	C#/Db
G	A	E	D
G#/Ab	A#/Bb	F	D#/Eb
A	B	F#/Gb	E
A#/Bb	C	G	F
B	C#/Db	G#/Ab	F#/Gb

Why does written pitch differ from concert pitch? Historically, many instruments have just come to be manufactured that way over time, so music has been written that way. Whatever the reason, it's your job to know how to transpose from concert pitch to your written pitch, so the director doesn't have to call out every single instrument's individual note in rehearsal.

As a side note, there are also a handful of instruments that actually sound in a different octave than their written pitch. Piccolo, for example, sounds an octave higher than written. The reason for this is so that the composer doesn't have to write the entire piccolo part using ledger lines. Bass clarinet, tenor saxophone, and baritone saxophone all sound an octave lower than they are actually written.

# De La Sonorite

## Art et Technique

Marcel Moyse

$\text{♩} = 60$

1- *ff*  
2- *pp*

5

10

15

20

This exercise should be practiced with a good deal of latitude in the tempo, fundamentally crotchet = 60. Repeat each group twice, altering and correcting mistakes noticed in the first attempt; if necessary one may even start again a third time, though in order to avoid fatigue at the end of the exercise one should not be over-zealous.

The first time through should be done at fortissimo and the second time though should be done at pianissimo. Both run throughs should be in one breath.

2 E. J. 1 If playing as a group, please begin and end where you see an asterisk (\*)

A travailler successivement  
avec chacune des dix articula-  
tions suivantes:

To be practised with each of  
the following ten articulations:

Nacheinander mit den folgenden  
zehn verschiedenen Artikulationen  
zu üben:

Trabajese sucesivamente con  
cada una de las diez siguientes  
articulaciones:

Reprise à l'octave — オクターブ上で繰り返す。

CLARINET

X

The image displays eight staves of musical notation, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes, primarily eighth and sixteenth notes, with stems pointing downwards. The music is organized into measures by vertical bar lines. The first staff has a key signature change to one flat (Bb) after the first measure. The second staff has a key signature change to two flats (Bb, Eb) after the first measure. The eighth staff has a key signature change to one flat (Bb) after the first measure. The notation is dense and appears to be a technical exercise or a short piece of music.

3  
0

A.L. 17.204



The image shows a musical score consisting of eight staves of music, arranged vertically. Each staff begins with a treble clef. The first staff has a key signature of one flat (Bb). The second staff has a key signature of two flats (Bb, Eb). The third staff has a key signature of two sharps (F#, C#). The fourth staff has a key signature of one flat (Bb) and is labeled with a handwritten 'Eb' above the staff. The fifth staff has a key signature of two sharps (F#, C#). The sixth staff has a key signature of one flat (Bb). The seventh staff has a key signature of one flat (Bb). The eighth staff has a key signature of one flat (Bb). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The staves are connected by a vertical line on the right side.

**\***  
STOP  
If playing  
with group.

8

8

8

8

8

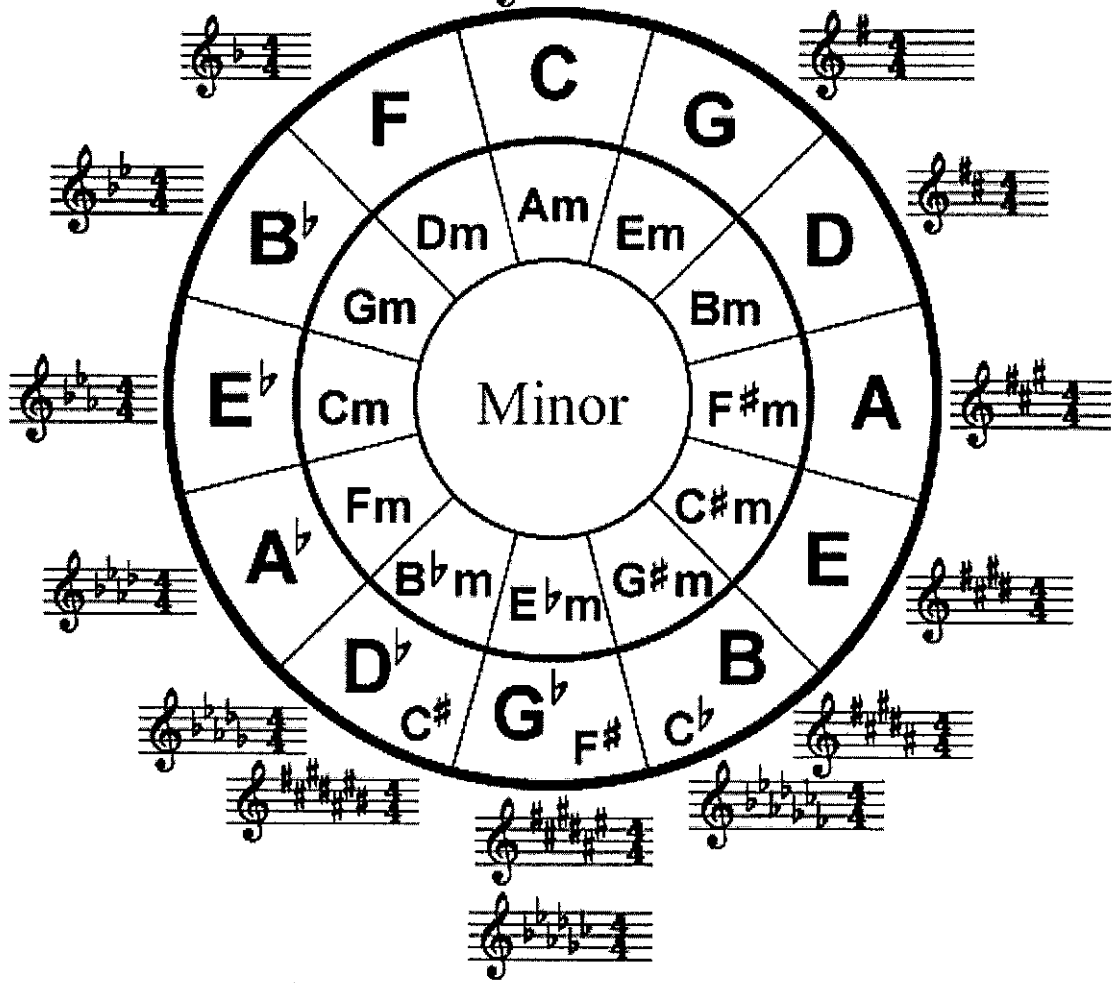
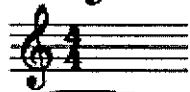
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# Major

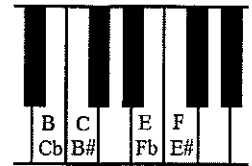


Glossary of Music Terms

Accelerando -	gradually quicken tempo.
Adagio -	Tempo marking: having slow movement; restful at ease.
Allegro -	Tempo marking: lively and fast.
Andante -	Tempo marking: at walking speed.
Chromatic scale-	Includes all twelve notes of the western tonal system.
Clef -	A symbol at the beginning of the staff defining the pitch of the notes found in that staff.
Coda -	Closing section of a movement.
Consonance -	Groups of tones that are harmonious due to their frequency ratios.
Dissonance -	Harsh, discordant harmonies that don't align in nice frequency ratios.
Enharmonic Equivalents -	Two notes that differ in name, but sound the same.
Fermata -	Marking to hold a note or rest held beyond the written value at the discretion of the performer.
Flat -	A symbol indicating that the note is to be diminished by one semitone.
Forte -	A symbol indicating to play loud.
Glissando -	Sliding between two notes.
Harmony -	Vertical alignment of two or more pitches sounding simultaneously.
Interval -	The distance in pitch between two notes.
Intonation -	The relative pitch relationship between two tones.
Key signature -	The flats and sharps at the beginning of each staff line indicating the diatonic key of music the piece is to be played.
Legato -	Indicates musical notes are to be played or sung smoothly and connected.
Largo -	Tempo marking: slowly and broadly.
Marcato -	Indicates a short note, long chord, or passage to be played louder or more forcefully than surrounding music.
Piano -	An instruction in sheet music to play softly. Abbreviated by a "p".
Presto -	Tempo marking: very fast.
Rhythm -	The organization of sound over time.
Scale -	Successive notes of a key or mode either ascending or descending.
Sharp -	A symbol indicating the note is to be raised by one semitone.
Slur -	A curve over notes to indicate that a phrase is to be played legato.
Staccato -	Short detached notes, as opposed to legato.
Tenuto -	Marking to hold the note for its full value or with slight emphasis.
Tie -	A curve over two identical pitches to indicate a sustained note.
Timbre -	Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the composite frequencies of the sound.
Time Signature -	A numeric symbol in sheet music determining the number of beats to a measure.



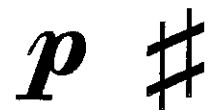
Coda



Enharmonic Eq.



Flat Forte



Piano Sharp



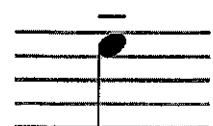
Slur



Staccato



Marcato



Tenuto