

B $\flat$  Clarinet

Book 1

W61CL

# Tradition of Excellence<sup>TM</sup>

Comprehensive  
Band Method



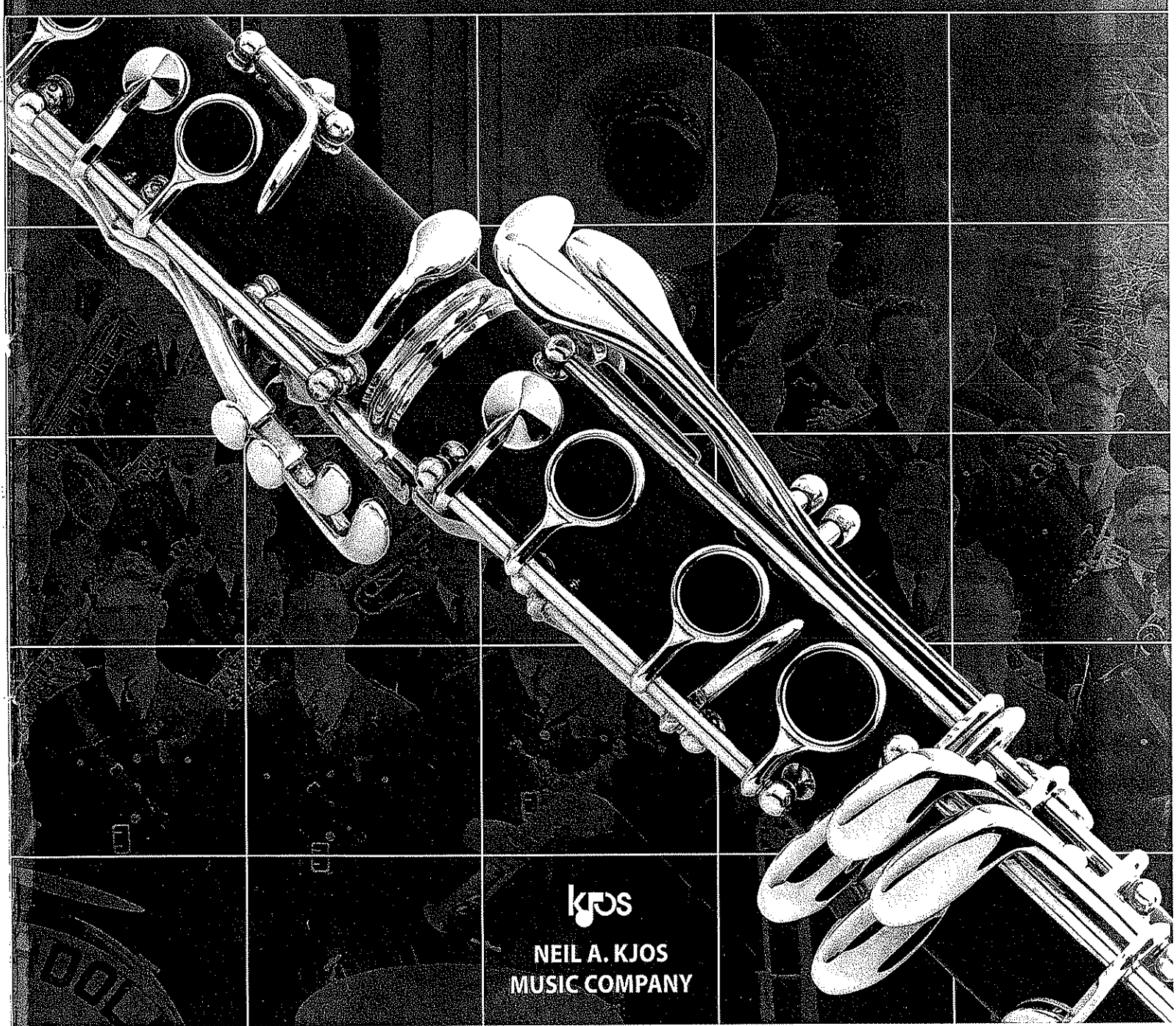
by Bruce Pearson  
& Ryan Nowlin



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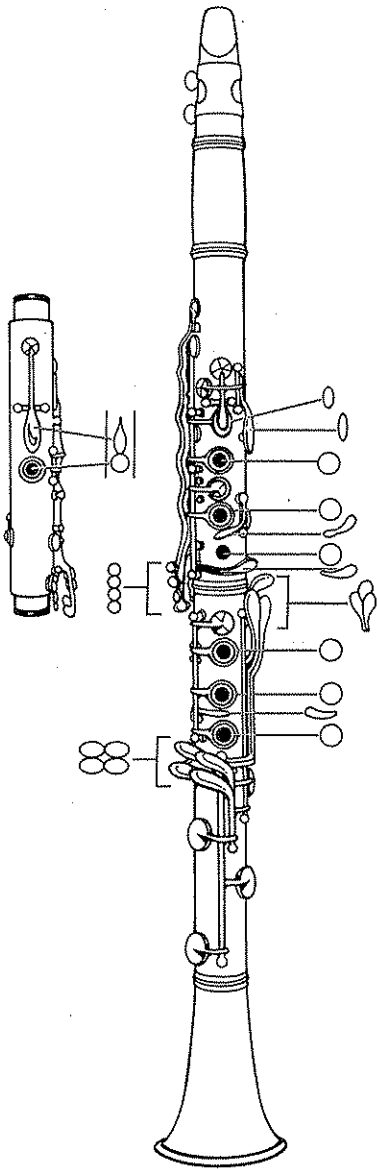


NEIL A. KJOS  
MUSIC COMPANY

# B $\flat$ Clarinet Fingering Chart

○ = open  
● = pressed down

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



E F $\flat$	E $\sharp$ F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$

A	A $\sharp$ B $\flat$	B C $\flat$	B $\sharp$ C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$

E F $\flat$	E $\sharp$ F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A

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

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

# Tradition of Excellence<sup>TM</sup> Comprehensive Band Method

## by Bruce Pearson & Ryan Nowlin

### Dear Student:

Welcome to your study of the clarinet—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of clarinet playing.



Bruce Pearson



Ryan Nowlin



**Interactive Practice**—the key to EXCELLENCE!

**INTERACTIVE Practice Studio**

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at [www.kjos.com/ips](http://www.kjos.com/ips).



Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Use the Music Writer Touch software to complete written exercises and compose your own music.



Create recordings of your playing that you can save and email to friends, family, and your teacher.



Download audio and video files to your computer and use them on your portable media device.



Learn to play your first notes, care for your clarinet, and overcome challenges as you progress. Clarinet video lessons feature April Leslie and can also be viewed from the DVD.



Access your saved recordings for playback and sharing.



Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



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ISBN 10: 0-8497-7053-X • ISBN 13: 978-0-8497-7053-1

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**Tradition of Excellence**

**IPS**  
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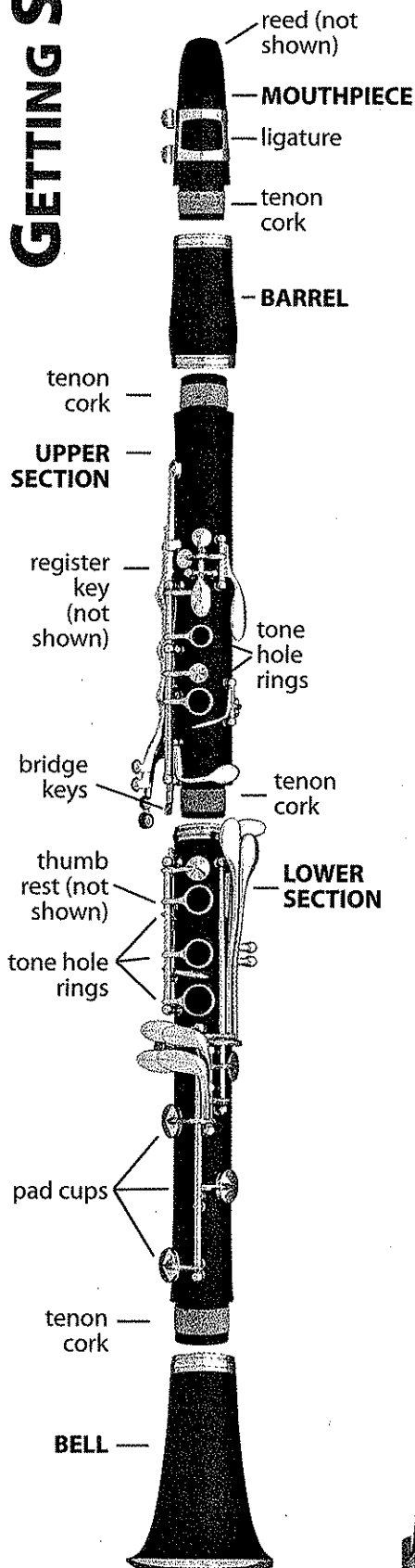
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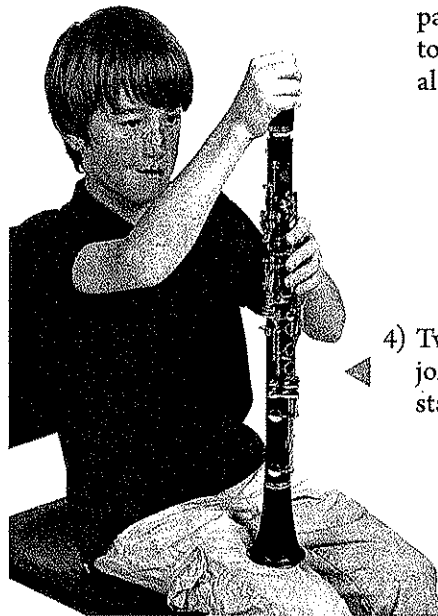
For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.

### Assembly

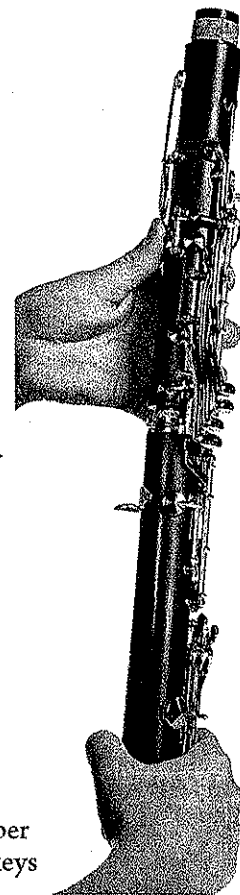
- 1) Put the thin end of the reed in your mouth to moisten it. Grease the corks if necessary.



- 2) Push and twist the bell onto the lower section.



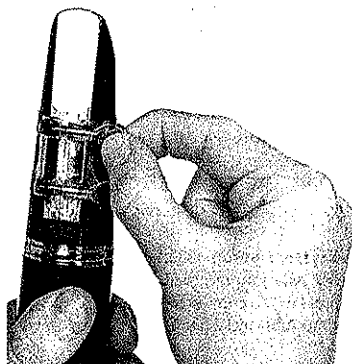
- 3) Press down the tone hole rings to lift the bridge key on the upper section. Hold the lower section with your palm on the pad cups. Gently twist together the sections, aligning the bridge keys.



- 4) Twist the barrel onto the upper joint. Make sure the bridge keys stay aligned.

- 5) Insert the mouthpiece into the barrel. Align the open, flat side of the mouthpiece with the register key.

- 6) Put the ligature onto the mouthpiece. Loosen the ligature screws, slide it up slightly, and slip the reed behind it. Slide the ligature down.

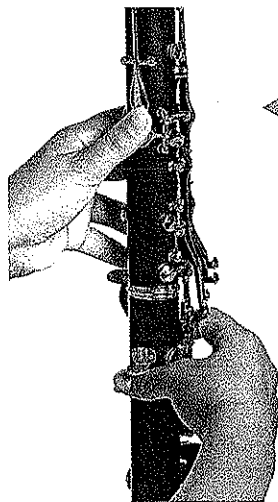


- 7) Center the reed on the mouthpiece with a hairline of mouthpiece visible above the reed. Tighten the screws on the ligature only until snug.



## Posture & Hand Position

- 1) Sit up straight at the edge of your chair with your feet flat on the floor.
- 2) Relax your body. Keep your chin parallel to the floor and your elbows away from your body.



- 3) Place your right thumb under the thumb rest. Keep your thumb straight. Place your left thumb over the thumbhole at a 45-degree angle.
- 4) Hold the clarinet directly in front of you with the bell near your knees.
- 5) Curve your fingers on both hands to form a relaxed "C," as if holding a tennis ball. Keep your wrists straight.

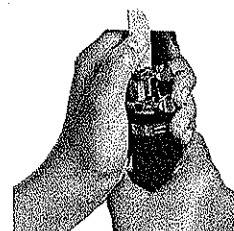


## Forming an Embouchure & Making a Tone

- 1) Remove the mouthpiece and barrel from the clarinet.
- 2) Slip a piece of paper between the reed and the mouthpiece, sliding it down toward the barrel until it stops.

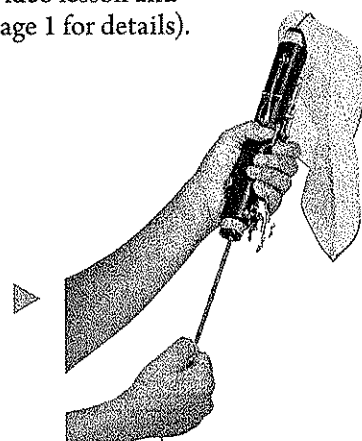


- 3) Put the tip of your thumb just under the imaginary line created by the paper. This line shows where your lower lip should be placed.
- 4) While holding your thumb in place on the reed, remove the paper. Form a good embouchure by shaping your mouth as if saying "whee" while you say "too."
- 5) Cover your bottom teeth with a small amount of your lower lip.
- 6) Place the mouthpiece in your mouth so your lower lip bumps against your thumb. Rest your top teeth directly on the mouthpiece. Close your lips like a drawstring. Your chin should be flat and pointed. Use a mirror to check your embouchure.
- 7) Take a full breath of air through your mouth and play a long, steady F#.
- 8) Complete the **Mouthpiece Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).

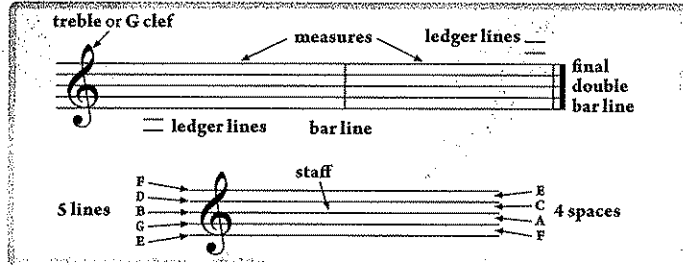


## Daily Care & Maintenance

- 1) Remove the ligature and reed. Place the reed in a reed holder to dry. Never store it on the mouthpiece.
- 2) Remove each section and carefully swab out each one. Wipe off the tenon corks and joints.
- 3) Wipe the outside of the clarinet with a soft, clean cloth.
- 4) Each time you finish caring for a part of the clarinet, return it to its proper place in the case. Latch the case.



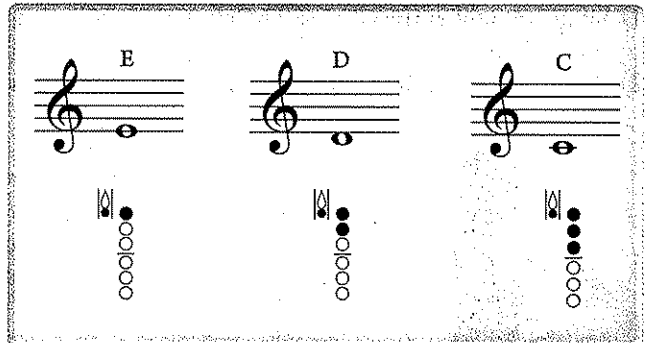
**Terms & Symbols**



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

**Notes**

○ = open ● = pressed down



**Time Signature**

$\frac{4}{4}$  = number of counts per measure  
= type of note (J) that gets one count

**Rhythm**

○ whole note = 4 counts of sound in  $\frac{4}{4}$   
— whole rest = 4 counts of silence in  $\frac{4}{4}$

RHYTHM COUNTING

	$\frac{4}{4}$			
counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

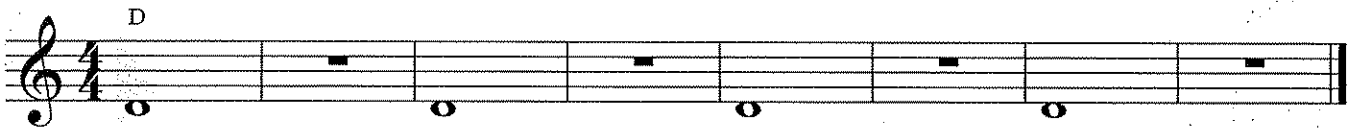
staff & bar lines

$\frac{4}{4}$  ○

**1. The "E" Express** ▶ How is your posture?



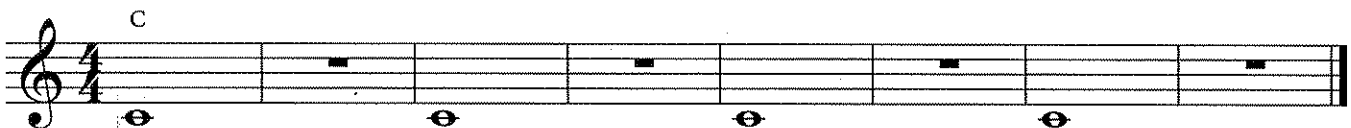
**2. "D"-termination** ▶ Are you using plenty of air?



**3. Music in Motion** ▶ Are you playing with a good embouchure?



**4. "C" Spot Run** ▶ How is your hand position?

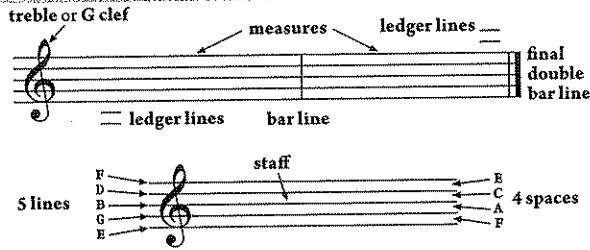


**5. Mr. Whole Note Takes a Walk** ▶ Write the note names beneath the music before you play.



# WOODWIND LESSON

## Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

### Time Signature



= number of counts per measure  
= type of note (♩) that gets one count

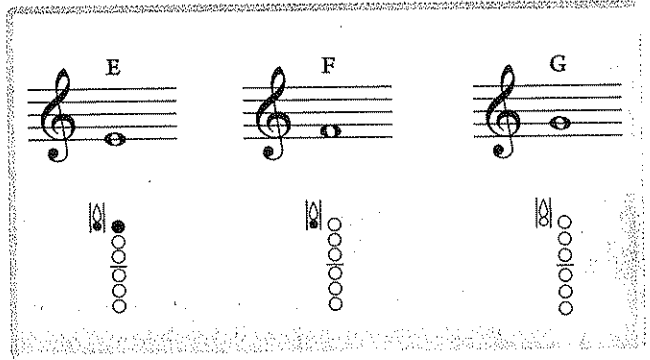
### Rhythm



whole note = 4 counts of sound in  $\frac{4}{4}$   
whole rest = 4 counts of silence in  $\frac{4}{4}$

## Notes

○ = open ● = pressed down



### RHYTHM COUNTING

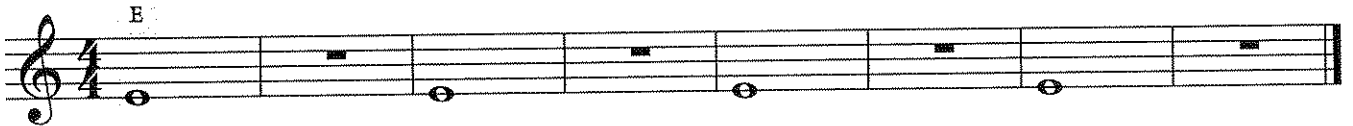
	$\frac{4}{4}$			
counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines



### 1. Woodwinds Unite ▶ How is your posture?



### 2. Stepping Up ▶ Are you using plenty of air?



### 3. Up 'n' Down 'n' Up ▶ Are you playing with a good embouchure?



### 4. Up We Go ▶ How is your hand position?

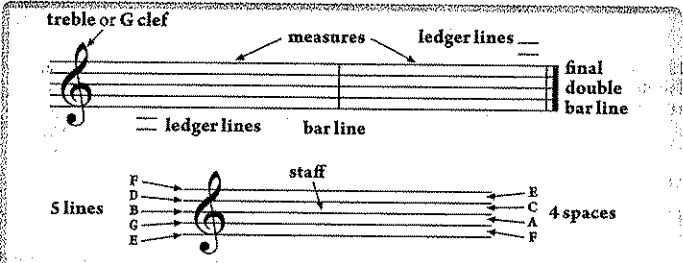


### 5. All Together, Now! ▶ Write the note names beneath the music before you play.





**Terms & Symbols**



**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

**Time Signature**

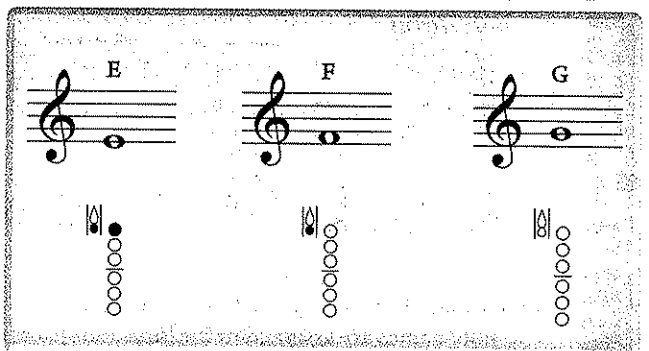
$\frac{4}{4}$  = number of counts per measure  
= type of note (♩) that gets one count

**Rhythm**

○ **whole note** = 4 counts of sound in  $\frac{4}{4}$   
— **whole rest** = 4 counts of silence in  $\frac{4}{4}$

**Notes**

○ = open ● = pressed down



**COUNTING & CONDUCTING**

	$\frac{4}{4}$	○			
counting	1	2	3	4	
other counting					

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

$\frac{4}{4}$  ○ —

**1. Away We Go!** ▶ How is your posture?

**2. Going Up?** ▶ Are you playing with a steady air stream to produce a smooth, even sound?

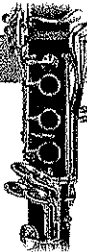
**3. Count Me In** ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the notes using "too," the note names, or solfège. 4) Play!

**4. Higher Ground** ▶ Are you playing with a good embouchure?

**5. Moving Around** TEST ▶ Write the note names beneath the music before you play.

**6. Clarinet Private Lesson**

▶ Here is how to draw a treble clef. ▶ Draw eight treble clefs on your own. Be sure they circle the second (G) line.



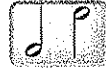


**Terms & Symbols**

**9** **breath mark** – take a breath

**sight-reading** – playing or singing a piece of music for the first time

**Rhythm**



**half note** = 2 counts of sound in  $\frac{4}{4}$



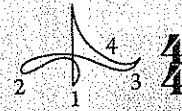
**half rest** = 2 counts of silence in  $\frac{4}{4}$

**Theory & Composition**

**duet** – piece of music featuring two different parts played or sung together

**harmony** – two or more notes played or sung at the same time

**COUNTING & CONDUCTING**



counting	1 2 3 4
other counting	

**7. Deep Breaths**



Musical staff for exercise 7. It consists of a single treble clef staff in 4/4 time. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. There are breath marks (apostrophes) above the notes G4, B4, and E4.

**8. Rhythm Time**

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).

Musical staff for exercise 8. It consists of a single treble clef staff in 4/4 time. The rhythm is: quarter note, quarter note, quarter note, quarter note, quarter rest, quarter note, quarter note, quarter note, quarter note, quarter rest, quarter note, quarter note, quarter note, quarter note, quarter rest, quarter note, quarter note, quarter note, quarter note.



**9. Half Note Rock**

Musical staff for exercise 9. It consists of a single treble clef staff in 4/4 time. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

sight-reading

**10. Sight-Reading Challenge: Steppin'**

▶ Always carefully inspect music before you sight-read it.

Musical staff for exercise 10. It consists of a single treble clef staff in 4/4 time. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

duet, harmony

**11. El Camino Mariachi — Duet**

▶ Count, clap, sing, and play! The B part is shaded for easier reading.

Musical staff for exercise 11. It consists of two treble clef staves in 4/4 time. Part A (top staff) and Part B (bottom staff) are identical. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

**12. Cuckoo**



Traditional

Musical staff for exercise 12. It consists of a single treble clef staff in 4/4 time. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

**13. Excellence in Ear Training**

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Musical staff for exercise 13. It consists of a single treble clef staff in 4/4 time. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.



**Rhythm**

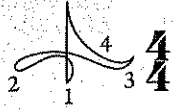


quarter note = 1 count of sound in  $\frac{4}{4}$



quarter rest = 1 count of silence in  $\frac{4}{4}$

**COUNTING & CONDUCTING**



counting	1	2	3	4
other counting				

**Notes**

**14. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E (Concert D).

**RHYTHM STUDIES: p. 44, #5-17**

**15. Rising Rhythms** ▶ Start each note by whispering the word "too."

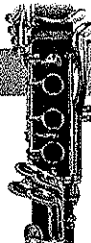
**16. Stepping Stones** ▶ Keep the air moving.

**17. Rain, Rain** Traditional

**18. In a Minor Mood** ▶ Count, clap, sing, and play!

**19. Hot Cross Buns** English Folk Song

**20. Go Tell Aunt Rhodie** American Folk Song

**21. Clarinet Private Lesson**

- ▶ 1) Draw a treble clef at the beginning of the staff.
- ▶ 2) Trace the notes and rests, and draw three more of each.

**Terms & Symbols**

**Solo** – only one person plays or sings  
**Soli** – a small group or section plays or sings  
**Tutti** – everyone plays or sings



repeat sign – play or sing the music again

**Time Signature**



common time =  $\frac{4}{4}$

**Theory & Composition**

**phrase** – musical sentence, often 4 or 8 measures long  
**round** – song in which the same part is played or sung by two or more groups starting at different times  
**composition** – creation of music that can be performed later, usually from written notation

Solo, Tutti  
phrase

**22. Little Robin Redbreast**

Traditional

C  
||

**23. Skill Builder: Merrily We Roll Along**

▶ Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

Traditional

round

**24. Itsy Bitsy Spider — Round**

▶ Add brackets to show the phrases.

Traditional

Soli

**25. A La Rueda**

Spanish Folk Song

**26. Love Somebody — Duet**

Traditional

**27. Good King Wenceslas**



Traditional English Carol

**28. Excellence in Composition**

▶ 1) Draw a treble clef. 2) Complete and play your composition.

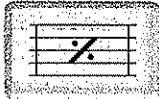
Title \_\_\_\_\_ Composer \_\_\_\_\_

**Terms & Symbols**

**articulation** – type of attack used to play a note or group of notes



**slur** – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued

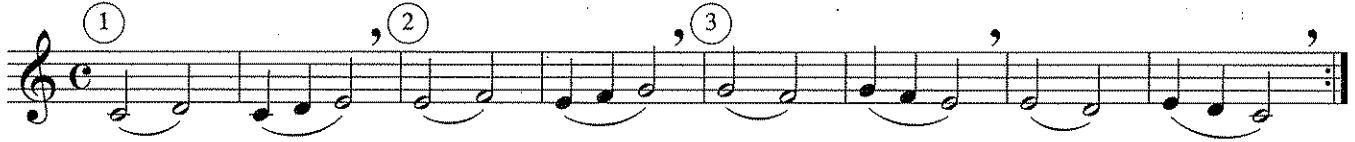


**one-measure repeat sign** – play or sing the previous measure again

**Notes**

slur

**29. Warm-up: Serenity — Round** ▶ Keep the air moving.



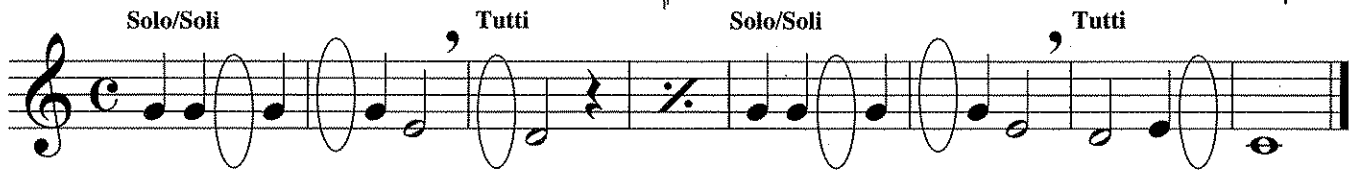
**30. Chop Builder** ▶ Roll your left hand first finger up to the A key.



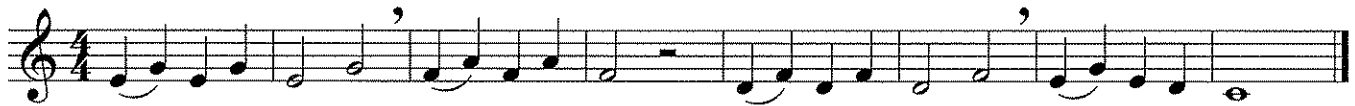
**31. Camptown Races** ▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826.

Stephen Foster (1826–1864) American Composer



**32. Skill Builder** ▶ Add brackets to show the phrases.



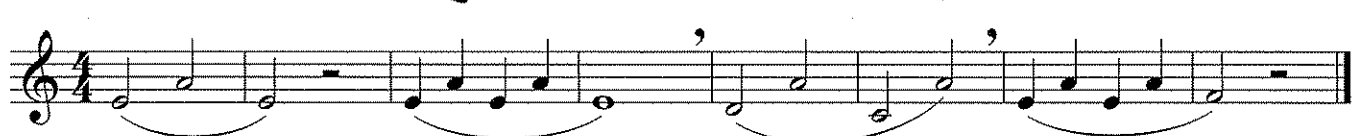
**33. London Bridge — Duet** English Folk Song



**34. The Frog's Song — Round** **TEST** ▶ Are you rolling your left hand first finger from E to A? Japanese Folk Song



**35. Clarinet Private Lesson** ▶ Are you rolling your left hand first finger up to the A key? ▶ Are you storing your reeds and swabbing your clarinet properly after each use?



**Time Signature**

**2/4** = two counts per measure  
= quarter note gets one count

**COUNTING & CONDUCTING**

	<b>2/4</b>	
1	counting	1 2
	other counting	

**Rhythm**

**Notes**

**Key Signature**

sharp (#) or flat (b) signs placed after a clef

In these key signatures, play or sing:

no sharps or flats	every F as F sharp	every B as B flat	every B as B flat, every E as E flat

**tie** – marking that connects notes of the same pitch to make one longer note

tie **2/4**

**36. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert C).

**RHYTHM STUDIES:** p. 44, #18-20; p. 46, #41-43

key signature

**37. Two Step** ▶ The C major (Concert B $\flat$  major) key signature, highlighted in purple, indicates no sharps or flats.

**38. Sight-Reading Challenge: Shoo Fly**

American Folk Song

**39. Russian Folk Song — Duet**

*Beethoven bridged music history's Classical and Romantic Periods.*

Ludwig van Beethoven (1770–1827)  
German Composer

**40. San Serení** **TEST** ▶ Add brackets to show the phrases.

Puerto Rican Folk Song

**41. Excellence in Theory**

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) =     

b) =     

c) =     

d) =

**Theory & Composition**

**trio** – piece of music featuring three different parts played or sung together

**introduction** – opening passage of a piece of music

**theme** – a melody within a piece of music

**Terms & Symbols**

5

**rehearsal numbers** – find important places in the music using these markers

1. | 2.

**1st and 2nd endings** – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



**fermata** – hold a note or rest longer than its usual value

**Concert Etiquette**

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

trio,  
introduction,  
theme

rehearsal  
numbers,  
1st & 2nd  
endings

**Solo: A Duet: A + B Trio or Full Band: A + B + C**

**Jingle Bells**

J.S. Pierpont (1822–1893)  
American Composer

Introduction 2 3 4 5 Theme 6 7 8

9 10 11 12 13 14 15 16

1. 2.

► Repeat back to 5

**Jolly Old St. Nicholas**

Traditional

Theme 2 3 4 5 6 7 8 9 10

1. 2.

# The Dreidel Song

Jewish Folk Song

Theme

A. 2 3 4 5 6 7 8 9

B.

C.

9

A. 10 11 12 13 14 15 16 9

B.

C.

# Kwanzaa Celebration

David Bobrowitz (b. 1945)  
American Composer

Introduction

A. 2 3 4 5 Theme 6 7 8

B.

C.

9

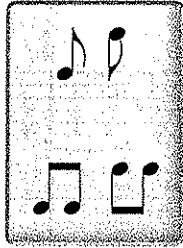
A. 9 10 11 12 13 14 15 16

B.

C.



**Rhythm**



**eighth note** = 1/2 count of sound  
in 2/4, 4/4, or C  
a single eighth note has a **flag**  
a group of eighth notes is connected by a **beam**

**COUNTING & CONDUCTING**

counting	1 &	2 &	3 &	4 &
other counting				

**42. Warm-up: Breath Support Challenge** ▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

**43. Epic Eighth Notes** ▶ The bottom line provides the basic pulse.

Clap 4/4

**44. Michael Finnegan** ▶ Count, clap, sing, and play! Irish Folk Song

1. 2.

**45. Eighth Note Escapade**

Clap 4/4

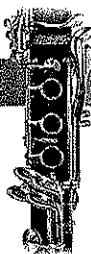
**46. Skill Builder: Processional Dance** ▶ Count, clap, sing, and play! Renaissance Dance Music

1. 2.

**47. Baja Breeze** TEST

1. 2.

**48. Clarinet Private Lesson** ▶ 1) Write the note names. 2) Fill in the fingering chart for each note.



E

**Theory & Composition**

improvisation – spontaneous composition of music through playing or singing

**49. Unforgettable Eighth Notes**

**50. Mahnomen Harvest** ▶ Count, clap, sing, and play!

**51. Eighth Notes on the Edge**

**52. Now Let Me Fly** ▶ Count, clap, sing, and play!

*Spirituals are religious folk songs created in the 18th and 19th centuries.*

American Spiritual

**53. Sight-Reading Challenge: Promenade** ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

**54. Rio Con Brio** **TEST**

**55. Excellence in Improvisation**

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.

**Terms & Symbols**

**accidental** – symbol that alters the pitch of a note until the end of the measure



**flat** – lowers the pitch of a note one half step



**Notes**



**Rhythm**



**pick-up or anacrusis** – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

**Key Signature**



**F major (Concert Eb major)** – play or sing every B as Bb

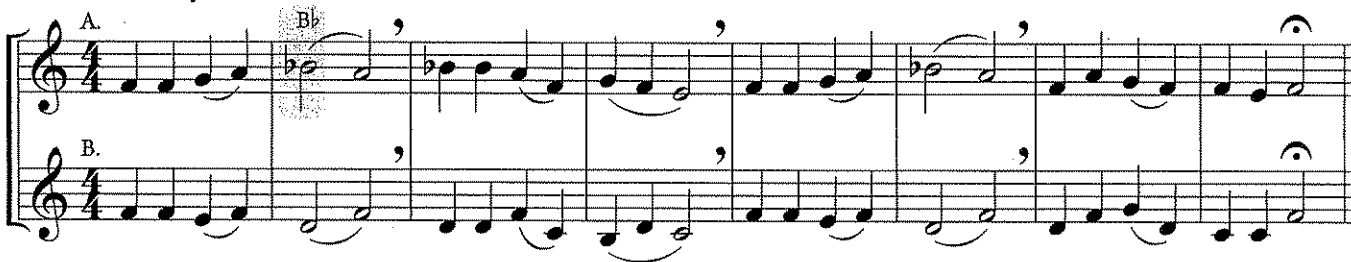
**Theory & Composition**

**interval** – distance between two pitches

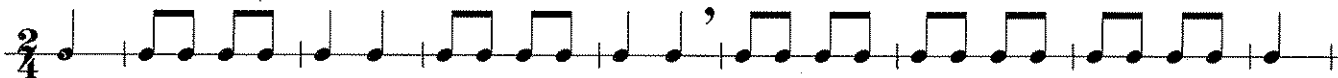
**half step** – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

**theme and variation** – type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

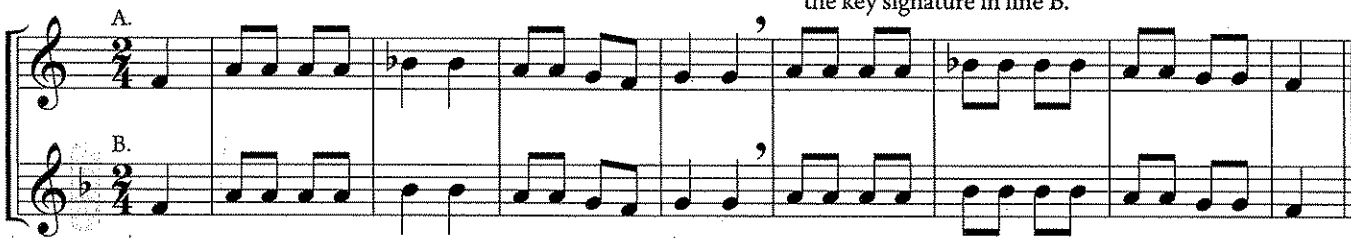
accidental, b **56. Warm-up: Chorale — Duet**



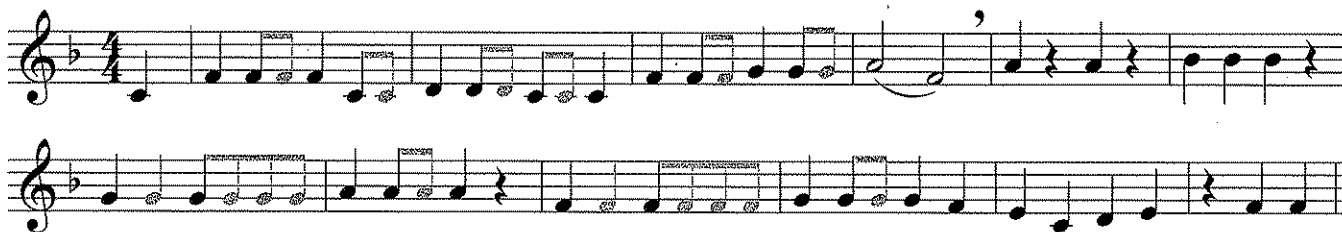
pick-up **57. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert Eb).



**58. Skill Builder: Boil the Cabbage Down — Duet** ▶ Circle the notes changed by the key signature in line B. American Folk Song



theme & variation **59. Bingo Variations** **TEST** ▶ 1) Play the black notes, which make up the theme. American Folk Song  
2) Add the gray notes, which make up the variation.



**60. Clarinet Private Lesson** ▶ Are you rolling your left hand first finger up to the A key to play Bb?



**Rhythm**

**dot** – adds half the value of the note

$2 + 1 = 2 + 1 = 3$

**dotted half note** = 3 counts of sound in  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or C

**Time Signature**

$\frac{3}{4}$  = three counts per measure = quarter note gets one count

**COUNTING & CONDUCTING**

counting	1 &	2 &	3 &
other counting			

**Terms & Symbols**

**dynamics** – softness or loudness of a piece of music

**p** piano – soft  
**f** forte – loud

**61. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert Eb).

**RHYTHM STUDIES: p. 46, #49-53**

**62. Encounter in Three** ▶ Circle the notes changed by the key signature.

**63. Skill Builder: A Simple Waltz**

**64. Sight-Reading Challenge: Theme from "Cambridge Overture"**

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.

Anne McGinty (b. 1945) American Composer

From *Cambridge Overture* (Q881077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

**65. I've Just Come From Sydney** **TEST**

Australian Folk Song

**66. Excellence in Composition: Carnival of Venice**

Italian Folk Song

▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. Bingo Variations. **Bonus:** Improvise a variation!

**Terms & Symbols**

**tempo** – speed of a piece of music  
**Andante** – walking tempo; slower than **Moderato**  
**Moderato** – medium tempo  
**Allegro** – fast tempo



**mezzo piano** – medium soft  
**mezzo forte** – medium loud



**accent** – emphasize the note

Andante

**67. Warm-up: Lullaby**

Welsh Folk Song

Andante

Allegro

**68. Ezekiel Saw the Wheel — Duet**

American Spiritual

Allegro

mp >  
Moderato

**69. Rhythm Time**

1) Write the counting and clap the rhythm before you play. 2) Play on the note C (Concert B).

Moderato

**RHYTHM STUDIES: p. 46, #54-58**

**70. Sight-Reading Challenge: Streets of Laredo**

Laredo is a city in Texas on the Mexican border.

American Folk Song

Moderato

mf

**71. Skill Builder: Donkey Riding**

1) Add brackets to show the phrases.  
2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

**72. Theme from "The Nutcracker"**



Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893)  
Russian Composer

Andante

**73. Clarinet Private Lesson**



Concert Etiquette

As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

# The Good Life

Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)  
American Composer

**Bb Clarinet**

**Piano**

*Moderato*

**Theory & Composition**

**chord** – two or more notes sounded at the same time  
**closing** – last measures of a composition, often containing music added to give a feeling of finality

**Terms & Symbols**



**long rest or multiple-measure rest** – rest for the number of measures indicated

**Concert Etiquette**

- If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
- When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

chord

**Warm-up: Tone, Balance, and Tuning**

▶ There are many ways to perform a warm-up; follow the instructions given by your director.

Tonic Chord      Subdominant Chord      Dominant Chord      Tonic Chord

Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.

**March Across the Seas**

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

closing

**Introduction**  
**Allegro**

Measures: 1-4 Introduction, 5-8 1st Theme, 9-14 1st Theme, 15-16 2nd Theme, 17-22 1st Theme, 23-24 1st Theme, 25-28 Closing, 29-32 Closing.

Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.

**Procession**  
 from "Water Music"

George Frideric Handel (1685–1759)  
 English Composer  
 arr. Ryan Nowlin

▶ In 2/3, 3/4, and other time signatures, indicates a full measure of rest.

**Introduction**  
**Moderato**

Measures: 1-4 Introduction, 5-7 1st Theme, 8-12 2nd Theme, 13-14 2nd Theme.



15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

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

long rest

# Banana Boat Song

Jamaican Folk Song  
arr. Ryan Nowlin

*Introduction*  
**Moderato**

1 2 3 4 5 1st Theme

6 7 8 9 10 2nd Theme 11 12

13 14 15 16 17 1st Theme 18

19 20 21 Closing 22 23 24

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

# Indigo Rock

Bruce Pearson & Ryan Nowlin  
American Composers

*Introduction*  
**Moderato**

1 2 3 4 5 Theme 6

7 8 9 10 11 12

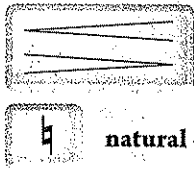
13 14 15 16 17

19 20 21 22 23 24

25 26 27 28 29 Closing 30

*f* *mf* *f*

**Terms & Symbols**



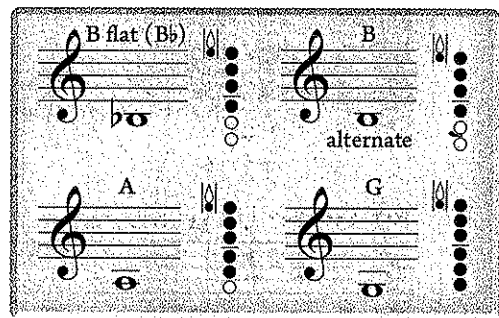
*crescendo* – gradually louder  
*decrescendo* – gradually softer

**natural** – cancels a flat (b) or sharp (#)

**divisi (div.)** – some performers play or sing the top notes while others play or sing the bottom notes

**unisono (unis.)** – everyone plays or sings the same notes

**Notes**



**74. Warm-up: "Werde munter" — Duet**

*Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.*

Johann Schop (1590–1667)  
 German Composer

**Andante**

A. *mp* *f* *mp* *f* *p*

B. *mp* *f* *mp* *f* *p*

**75. Fais Dodo**

French Folk Song

**Andante**

*mf* *p*

**76. Baroque March**

*Though considered an English composer, Handel was born in Germany.*

George Frideric Handel (1685–1759)  
 English Composer

**Moderato**

*f*

divisi,  
 unisono, **b**

**77. La Bamba**

► Circle the notes changed by the key signature.

Mexican Folk Song

**Allegro**

*f*

div. unis.

**78. Skill Builder**



**Moderato**

*mf* *f* *mf*

**79. Clarinet Private Lesson**



► Use the alternate B fingering on notes with \*.

A B

A G

**Theory & Composition**

**whole step** – interval consisting of two half steps

**major scale** – series of whole (w) and half (h) steps in the following pattern:



**arpeggio** – notes of a chord sounded one after another

**orchestration** – choice of instruments used to play the music

**80. Going Up or Down?**

Andante

**81. Just By Accident**

▶ Use the alternate B fingering on notes with \*.

Andante

**82. Sight-Reading Challenge:**

Theme from "Orpheus In the Underworld"

*In addition to composing, Jacques Offenbach was a fine cellist.*

Jacques Offenbach (1819–1880)  
French Composer

Allegro

major scale, arpeggio

**83. C Major Scale, Arpeggio, and Chords (Concert B Major)**

Major Scale

Arpeggio

Chords, div.

orchestration

**84. Crescent Moon Rising**

Andante

Chinese Folk Song

**85. Skill Builder**

TEST

▶ Also play with other articulations:



Moderato

**86. Excellence in Improvisation**

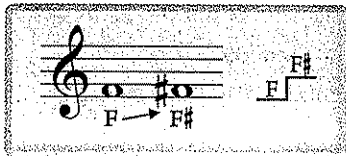
▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

Measures 3-5: Improvise using .

**Terms & Symbols**



**sharp** – raises the pitch of a note one half step



**courtesy accidental or cautionary accidental** – reminder that the bar line has canceled an accidental

**Key Signature**



**G major (Concert F major)** – play or sing every F as F#

**Notes**

F sharp (F#)      F sharp (F#)

#, courtesy accidental

**87. Warm-up: Chop Builders** ▶ Use the “standard” F# fingering.

*Andante*



**88. Song of Remembrance**

*Moderato*



**89. G Major Scale, Arpeggio, and Chords (Concert F Major)**

Major Scale

Arpeggio

Chords

div.



**90. Santa Lucia** ▶ Circle the notes changed by the key signature.

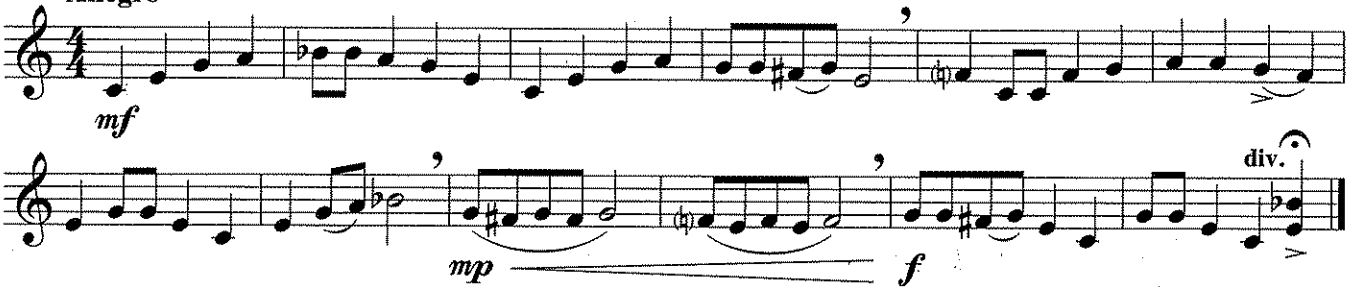
Italian Folk Song

*Moderato*



**91. Sight-Reading Challenge: Boogie Blues**

*Allegro*



**92. Skill Builder** **TEST**

*Moderato*



**93. Clarinet Private Lesson**

▶ Use the alternate F# fingering on notes with \*.

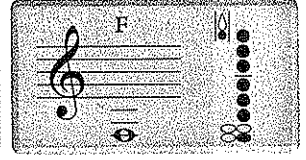


Terms & Symbols



staccato – shorten the note

Notes



94. Warm-up: Tone Builder

Andante

*f*

95. F Major Scale, Arpeggio, and Chords (Concert E Major)

Major Scale

*mf*

Arpeggio

Chords

div.

96. When the Saints Go Marching In

When the Saints Go Marching In is often performed in a Dixieland jazz American Spiritual style. Dixieland originated in New Orleans, Louisiana in the early 20th century.

Allegro

*f*

1. 2.

staccato

97. Musette

Bach's death marked the end of the Baroque Period.

Johann Sebastian Bach (1685–1750)  
German Composer

Allegro

Solo/Soli

*p*

Tutti

1. 2.

98. Bella Bimba

Italian Folk Song

Moderato

*p*

1. 2.

99. Skill Builder



Use the alternate F# and B fingerings on notes with \*.

Moderato

*mp* *mf* *mp* *mf* *mp*

100. Excellence in Ear Training

Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

**Rhythm**

dotted quarter note = 1 1/2 counts of sound in 2/4, 3/4, 4/4, or C

**COUNTING & CONDUCTING**

counting	1 &	2 &
other counting		

**Terms & Symbols**

*Da Capo al Fine (D.C. al Fine)* – go back to the beginning of the piece and play or sing until the *Fine*

**Notes**

**101. Warm-up: Chop Builders**

Andante

**102. Low Down**

▶ Make sure to use plenty of air as you play the lower notes.

Andante

**103. Dotted Quarters**

▶ The bottom line provides the basic pulse.

Moderato

**RHYTHM STUDIES:** p. 45, #36-40; p. 46, #47-48, 59-60

*D.C. al Fine*

**104. Alouette**

▶ Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song *Fine*

Allegro

**105. Ronde**

**TEST**

Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.

Tielman Susato (c. 1500–c. 1562) Flemish (Belgian) Composer

Moderato

**106. Clarinet Private Lesson**

**MASTERING EXCELLENCE:** p. 39, #5

**Terms & Symbols**

**Maestoso** – majestically

**Notes**

**107. Soar!**



**Andante**

**108. Skill Builder**

▶ The lower notes are optional.

**Moderato**

**109. Sight-Reading Challenge: Theme from "The Red Balloon"**

Anne McGinty (b. 1945)  
American Composer

**Moderato**

From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

Maestoso

**110. Trumpet Voluntary — Duet**



*Trumpet Voluntary is also known as Prince of Denmark's March and was originally composed for harpsichord.*

Jeremiah Clarke  
(c. 1674–1707)  
English Composer

**Introduction**  
**A. Maestoso**

**111. Excellence in Theory**

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a)  $\text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

b)  $\text{quarter note} + \text{rest} = \underline{\hspace{1cm}}$

c)  $\text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

d)  $\text{rest} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$



**Notes**

**112. Warm-up: Range, Tone, and Tuning**

**Andante**

**113. Skill Builder**

**Moderato**

**114. Look Before You Leap**

**Andante**

**115. In the Bleak Midwinter — Duet**

20th Century composer Gustav Holst was a professional trombonist. In the Bleak Midwinter was originally written for congregational singing.

Gustav Holst (1874–1934)  
English Composer

**Andante**

**116. Theme from "Symphony No. 9"**

**TEST**

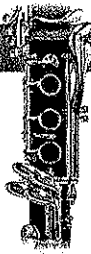
Beethoven was completely deaf when he wrote Symphony No. 9 in 1824.

Ludwig van Beethoven (1770–1827)  
German Composer

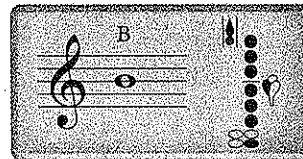
**Moderato**

**117. Clarinet Private Lesson**

► 1) Write the note names. 2) Fill in the fingering chart for each note.



*Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.*



**118. Lone Star Waltz**

Andante

► 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics.

Erin A. Watson (b. 1977)  
American Composer



**119. Sight-Reading Challenge: Yangtze Boatman Chantey**

Andante

► 1) Add brackets to show the phrases. 2) Add a breath mark between the phrases. Chinese Folk Song



**120. E-Z Does It**

Andante

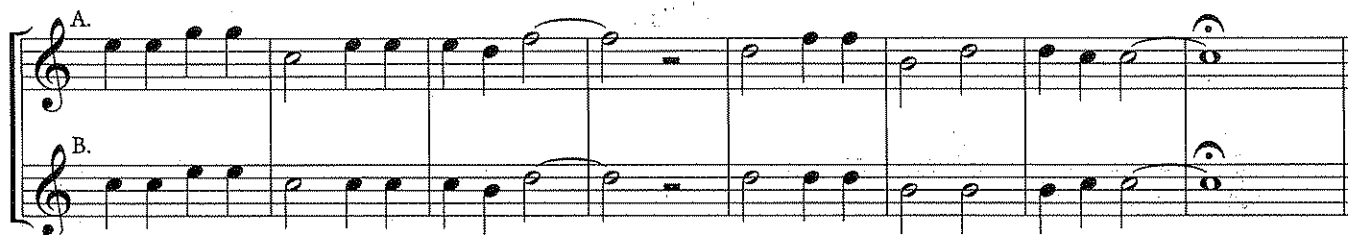
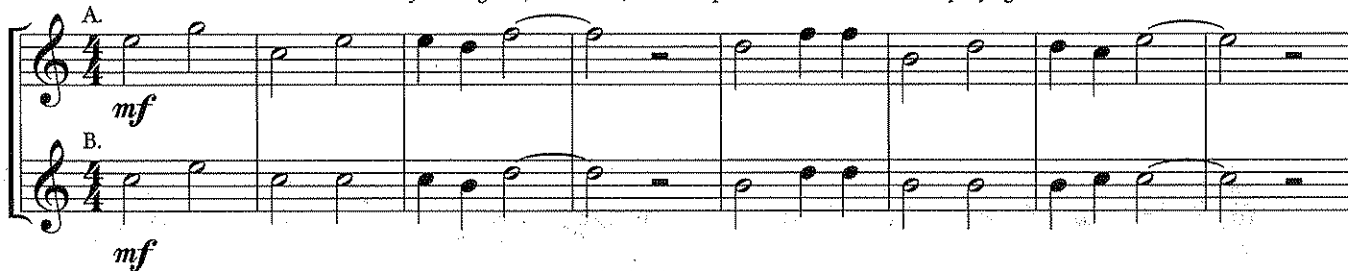


**121. Mary Ann — Duet**

Moderato

*Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.*

Calypso Song

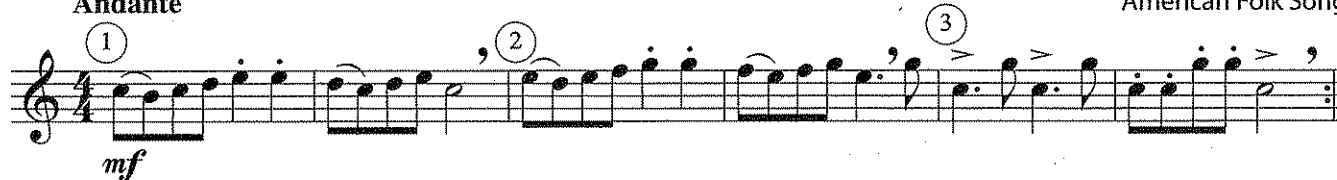


**122. Skill Builder: Happy Little Donkey — Round**

Andante

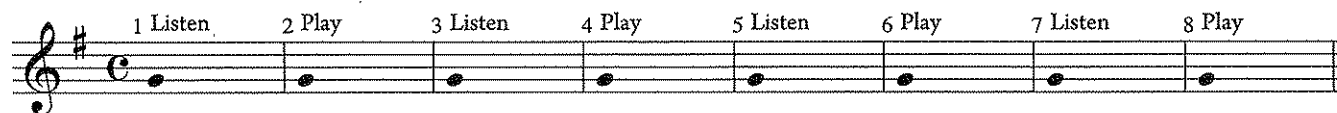


American Folk Song



**123. Excellence in Ear Training**

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.



**Clarinet Technique**

**crossing the break** – moving between the lower and higher registers of the clarinet

**Terms & Symbols**

**ritardando (ritard. or rit.)** – gradually slow the tempo

crossing the break

**124. Warm-up: Chop Builders**

Moderato

**125. Oh Yeah!**

Andante

**126. Skill Builder**



► Keep your right hand fingers down throughout this exercise.

Andante

ritardando

**127. Theme from "The Sleeping Beauty"**

- Circle the notes changed by the key signature.
- R.H. down = keep right hand fingers down.

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

Peter Ilyich Tchaikovsky (1840–1893)  
Russian Composer

Allegro

**128. Amazing Grace**



American Folk Song

Andante

**129. Clarinet Private Lesson**



► Keep your right hand fingers down throughout this exercise.

**Rhythm**



**syncopation** – rhythmic effect that places emphasis on a weak beat

**130. A Little Blue**

▶ Use the alternate F# fingering on notes with \*.

The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.

Moderato

*f*

----- R.H. down -----

div.

**131. Classical Dance**

Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Wolfgang Amadeus Mozart  
(1756–1791)  
Austrian Composer

Allegro

*f* *p* *rit.*

syncopation

**132. Sound of Syncopation**

▶ The bottom line provides the basic pulse.

Moderato

*mf*

Clap

**133. Sleeping Princess**

Swedish Folk Song

Moderato

*mf* *f*

1. 2.

**134. Skill Builder: Samba-lêlê**



Brazilian Folk Song

Moderato

*mf*

**135. Excellence in Theory**

A. Write these tempo marks in the correct blanks:

slowest ← \_\_\_\_\_ → fastest

Andante Allegro Moderato

B. Write these dynamic marks in the correct blanks:

softest ← \_\_\_\_\_ → loudest

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

136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

Andante

A. R.H. down

B.

*p* *mf* *p* *p*

137. Open the Door for Me!

▶ Add brackets to show the phrases.

South African Folk Song

Moderato

R.H. down

*mf* *f* *mf*

div.

1. 2. unis.

D.C. al Fine

138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of Shepherd's Hey for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Moderato

*mf* *p*

D.C. al Fine

139. The Yellow Rose of Texas

American Folk Song

Moderato

*mf*

140. Manhattan Beach March

TEST

Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa

(1854-1932)

American Composer

▶ Use the alternate F# fingering on the note with \*.

Allegro

*f* *mf*

1. 2.

The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Ecossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in  $\frac{2}{4}$ . In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

Solo: A Duet: A + B Trio or Full Band: A + B + C

## Ecossaise for Military Band

▶ 1st x = first time through. 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

**Introduction**  
**Moderato**

**5 1st Theme**

A. *f* 1st x *mf* 2nd x *mp*

B. *f* 1st x *mf* 2nd x *mp*

C. *f* 1st x *mf* 2nd x *mp*

**13 2nd Theme**

A. 1st x *mf* 2nd x *mp*

B. 1st x *mf* 2nd x *mp*

C. 1st x *mf* 2nd x *mp*

**21 1st Theme**

A. *mf*

B. *mf*

C. *mf*

**Theory & Composition**

**ternary form** – music with three sections: Section A, followed by a contrasting Section B, then Section A again

**trio** – third theme in a march, typically a contrasting section

**Concert Etiquette**

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

# See, the Conquering Hero Comes

from "Judas Maccabaeus"

*Judas Maccabaeus*, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)  
English Composer  
arr. Ryan Nowlin

*Introduction*

**Maestoso**

The musical score is written for a single melodic line in 4/4 time. It begins with an introduction marked 'Maestoso' and 'f' (forte). The first section (measures 1-12) is marked 'div.' (diviso) and 'mf' (mezzo-forte). Section A begins at measure 13, marked 'f' and 'div. unis.' (diviso unisono). Section B begins at measure 21, marked 'p' (piano). Section A returns at measure 29, marked 'div.' and 'f'. The final section (measures 37-48) is marked 'div. unis.' and 'Closing', ending with a 'f' dynamic.

ternary form



# Riverside March

Ryan Nowlin (b. 1978)  
American Composer

▶ Notice the key signature changes at 27 and 47.

## Introduction

Moderato

## Section A

1st Theme

trio

2 div. 3 unis. 4 div. 5 unis.

6 7 div. 8 9 10 unis. 11 2nd Theme

12 13 14 15 div. 16 17 18 9

19 1st Theme unis. 20 div. 21 unis. 22 23 div. 24

25 26 unis. 27 Section B Trio 28 29 30 9

31 32 33 34 35 36 mp

37 38 39 40 41 42 f

43-46 47 48 div. 49 50 51

52 53 54 Section A 1st Theme unis. 55 div. 56 unis. 57 9

58 div. 59 60 Closing 61 2 62 unis. 63 64 div. 65

Dynamics: *f*, *mf*, *mp*, *p*, *f*, *mf*, *f*, *p*, *f*

Articulation: accents, slurs, breath marks

Performance instructions: *div.*, *unis.*, 2, 3, 4, 5, 7, 9, 11, 15, 20, 21, 23, 27, 35, 43-46, 47, 48, 54, 55, 56, 57, 58, 60-61, 62, 64, 65

*German dance is a general term for triple meter dances of the late 18th and early 19th centuries. This German dance was written around 1795 or 1796 when Beethoven was becoming famous both as a composer and virtuoso pianist.*

# German Dance

Solo with Piano Accompaniment

Ludwig van Beethoven (1770-1827)  
 German Composer  
 arr. Bruce Pearson and Ryan Nowlin

**B♭ Clarinet**

**Piano**

**Allegro**

Measures 1-4: Clarinet has rests; Piano has accompaniment. Measure 4 ends with a *mf* dynamic.

Measures 5-8: Clarinet and Piano play together. Measure 8 ends with a *mf* dynamic.

Measures 9-12: Clarinet and Piano play together. Measure 12 ends with a *p* dynamic. Measure 13 is a repeat sign.

Measures 14-18: Clarinet and Piano play together. Measure 18 ends with a *mf* dynamic.

19 20 21 22

*p*

1 4 2

23 24 25 26 27

*mf* *f*

4 2 4 2 5

28 29 30 31 32

*mf* *mp* *mf* *mp* *mf*

1 1 2

33 34 35 36 37

*mp* *f* *mf*

5 3 4 1 1

1. 2. 1. 2.

## 1. After page 10, #35

▶ Are you rolling your left hand first finger up to the A key?

## Basic Preparatory Exercise



## Advanced Preparatory Exercise



## Mastering Excellence



## 2. After page 16, #60

▶ Roll your left hand first finger up to the A key to play A and B.

## Basic Preparatory Exercise



## Advanced Preparatory Exercise



## Mastering Excellence



## 3. After page 22, #79

▶ Use the alternate B fingering on notes with \*.

## Basic Preparatory Exercise



## Advanced Preparatory Exercise



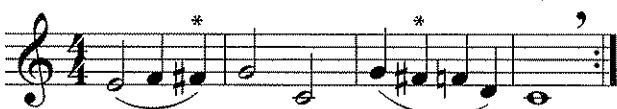
## Mastering Excellence



## 4. After page 24, #93

▶ Use the alternate F# fingering on notes with \*.

## Basic Preparatory Exercise



## Advanced Preparatory Exercise



## Mastering Excellence



5. After Page 26, #106

Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence

6. After page 30, #129

Basic Preparatory Exercise

Advanced Preparatory Exercise

Mastering Excellence

**A**

**B** ▶ Keep your right hand down throughout this exercise.

# Chop Builders

► Mix and match exercises 1A, 2A, and 3A in any combination.

1A.

2A.

3A.

1B, 2B, 3B. ► Use this line to accompany 1A, 2A, and 3A.

4. Match and Pass That Note

5. Dynamic Control

► Also play with other articulations:

## C Major Warm-Up (Concert B $\flat$ Major)

1. C Major Scale and Arpeggios

2. C Major Technique Study

► Also play with other articulations: A) B) C)

### 3. C Major Balance and Tuning Study

Tonic Chord *div.* Subdominant Chord Dominant Chord Tonic Chord

### 4. C Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)  
American Composer

*div.* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

## F Major Warm-Up (Concert E $\flat$ Major)

### 1. F Major Scale and Arpeggios

Major Scale Arpeggios

### 2. F Major Technique Study

► Also play with other articulations: A) B) C) D)

### 3. F Major Balance and Tuning Study

Tonic Chord *div.* Subdominant Chord Dominant Chord Tonic Chord



4. F Major Chorale: Make a Joyful Sound

Ryan Nowlin (b. 1978)  
American Composer

**G Major Warm-Up (Concert F Major)**

1. G Major Scale and Arpeggios

2. G Major Technique Study

▶ Also play with other articulations:

3. G Major Balance and Tuning Study

4. G Major Chorale: Celebration and Honor

Ryan Nowlin (b. 1978)  
American Composer

## Theory &amp; Composition

chromatic scale – series of 12 ascending or descending half steps

▶ For notes you do not know, refer to the fingering chart.

1. C Major Scale, Arpeggios, and Thirds (Concert B $\flat$  Major)

Major Scale

Arpeggios

Thirds

2. F Major Scale, Arpeggios, and Thirds (Concert E $\flat$  Major)

Major Scale

Arpeggios

Thirds

## 3. G Major Scale, Arpeggios, and Thirds (Concert F Major)

Major Scale

Arpeggios

Thirds

4. B $\flat$  Major Scale, Arpeggios, and Thirds (Concert A $\flat$  Major)

Major Scale

Arpeggios

Thirds

## 5. Chromatic Scale

chromatic  
scale

**RHYTHM STUDIES**

⇨  $\frac{4}{4}$  or **C** ⇩

1.  $\frac{4}{4}$

2.  $\frac{4}{4}$

3.  $\frac{4}{4}$

4.  $\frac{4}{4}$

5.  $\frac{4}{4}$

6.  $\frac{4}{4}$

7.  $\frac{4}{4}$

8.  $\frac{4}{4}$

9.  $\frac{4}{4}$

10.  $\frac{4}{4}$

11. **C**

12. **C**

13. **C**

14. **C**

15. **C**

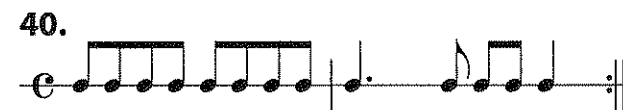
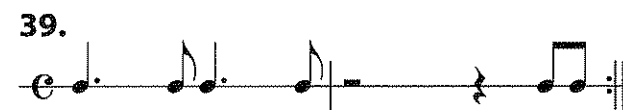
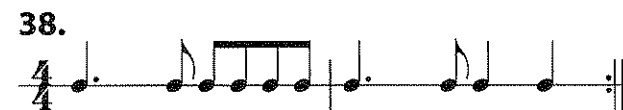
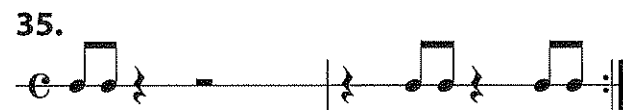
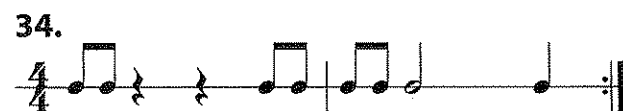
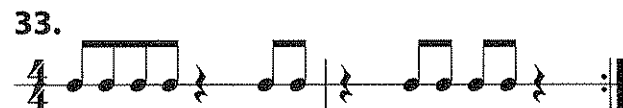
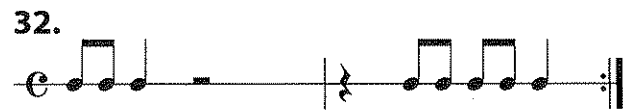
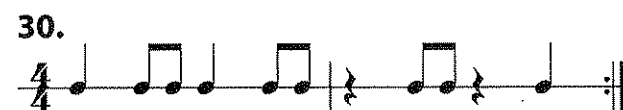
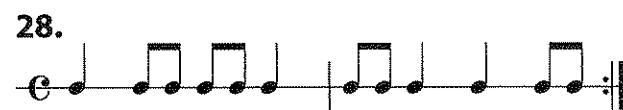
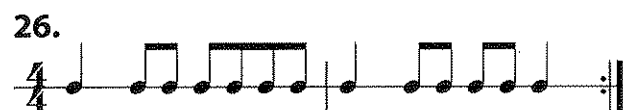
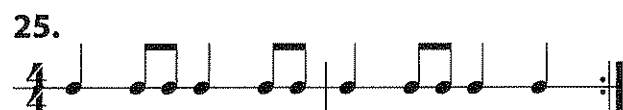
16. **C**

17. **C**

18. **C**

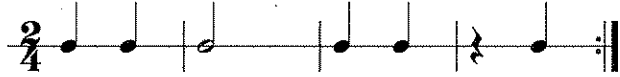
19. **C**

20. **C**



2  
4

41.



45.



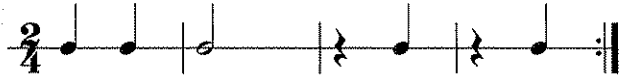
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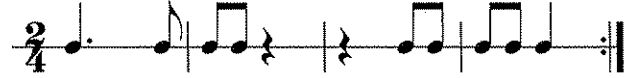
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43.



47.



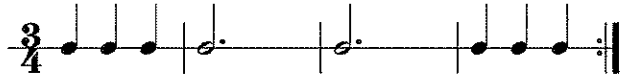
44.



48.

3  
4

49.



55.



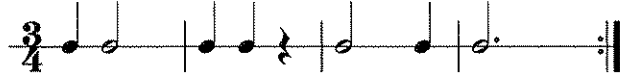
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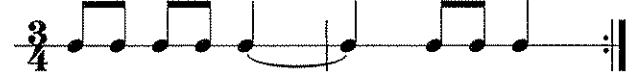
56.



51.



57.



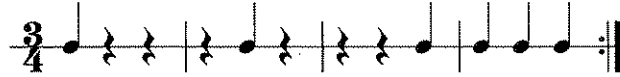
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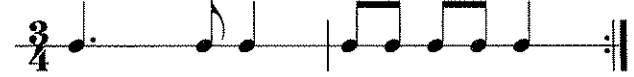
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53.



59.



54.

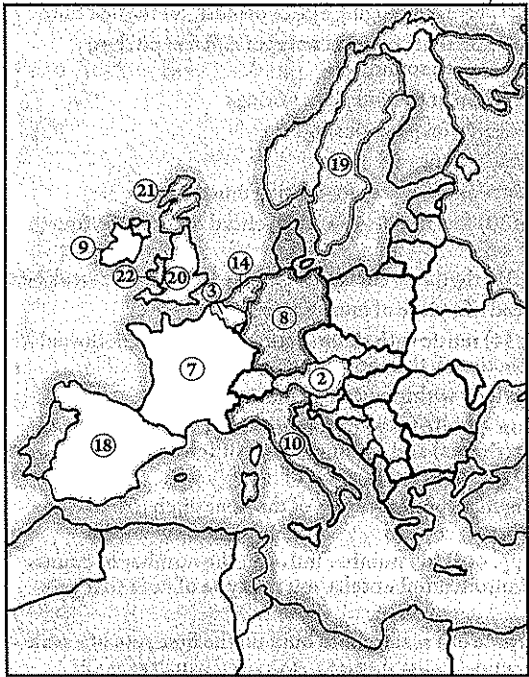
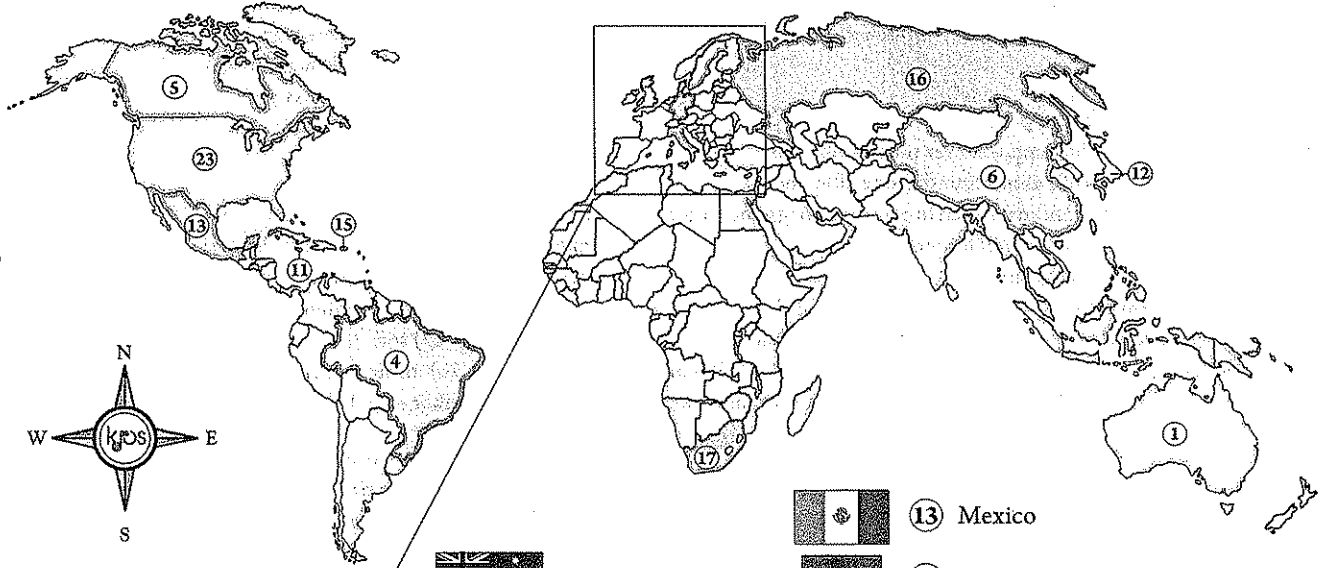




60.



# RESOURCES

## World Map



- |   |             |   |  |
|---|-------------|---|--|
|    | ① Australia |    | ⑬ Mexico                               |
|    | ② Austria   |    | ⑭ The Netherlands                      |
|    | ③ Belgium   |    | ⑮ Puerto Rico                          |
|    | ④ Brazil    |    | ⑯ Russia                               |
|   | ⑤ Canada    |    | ⑰ South Africa                         |
|  | ⑥ China     |   | ⑱ Spain                                |
|  | ⑦ France    |  | ⑲ Sweden                               |
|  | ⑧ Germany   |  | ⑳ United Kingdom—<br>England           |
|  | ⑨ Ireland   |  | ㉑ United Kingdom—<br>Scotland          |
|  | ⑩ Italy     |  | ㉒ United Kingdom—<br>Wales             |
|  | ⑪ Jamaica   |  | ㉓ United States of<br>America (U.S.A.) |
|  | ⑫ Japan     |   |  |

## About the Clarinet

The clarinet descended from the *chalumeau* (pronounced “sha - loo - moh”), a popular European instrument in the 1600s. The lower range of today’s clarinet is called the “chalumeau register.”

In the early 1700s, the Denner family of German instrument makers invented and began selling clarinets. The major improvement from the chalumeau was the register key, which facilitated higher notes. In fact, the name “clarinet” is derived from the Italian for “little trumpet.”

In the 1840s, a French clarinetist named Hyacinthe Klosé adapted the Boehm system of flute fingering to the clarinet, and instrument maker Louis-Auguste Buffet constructed the new model. The fingerings have been further refined into the arrangement of holes and keys seen on most modern clarinets.

## FUN FACTS

- ▶ Wolfgang Amadeus Mozart considered the clarinet to be closest in quality to the human voice.
- ▶ Clarinets range in size, from the tiny (and very rare) piccolo clarinet to the huge contrabass clarinet. They are used around the world in many styles of classical, jazz, and folk music.
- ▶ Check out these clarinetists: Larry Combs, Eddie Daniels, Stanley Drucker, Benny Goodman, Thea King, Mitchell Lurie, and Richard Stolzman.

# Glossary/Index

- accent** – (p. 18) emphasize the note
- accidental** – (p. 16) symbol that alters the pitch of a note until the end of the measure
- Allegro** – (p. 18) fast tempo
- anacrusis** – (p. 16) see **pick-up**
- Andante** – (p. 18) walking tempo; slower than **Moderato**
- arpeggio** – (p. 23) notes of a chord sounded one after another
- articulation** – (p. 10) type of attack used to play a note or group of notes
- bar line** – (pp. 4-6) divides the staff into measures
- breath mark** – (p. 7) take a breath
- cautionary accidental** – (p. 24) see **courtesy accidental**
- chord** – (p. 20) two or more notes sounded at the same time
- chromatic scale** – (p. 43) scale of 12 ascending or descending half steps
- closing** – (p. 20) last measures of a composition, often containing new material added to give a feeling of finality
- common time** – (p. 9) means the same as  $\frac{4}{4}$
- composition** – (p. 9) creation of music that can be performed later, usually from written notation
- courtesy accidental** – (p. 24) reminder that the bar line has canceled an accidental
- crescendo** – (p. 22) gradually louder
- crossing the break** – (p. 30) moving between the lower and higher registers of the clarinet
- Da Capo al Fine (D.C. al Fine)** – (p. 26) go back to the beginning of the piece and play or sing until the **Fine**
- decrescendo** – (p. 22) gradually softer
- Divisi (div.)** – (p. 22) some performers play or sing the top notes while others play or sing the bottom notes
- dominant** – (p. 20) fifth note of a scale; chord built on the fifth note of a scale
- duet** – (p. 7) piece of music featuring two different parts played or sung together
- dynamics** – (p. 17) softness or loudness of a piece of music
- embouchure** – (p. 3) mouth formation used to play an instrument
- fermata** – (p. 12) hold a note or rest longer than its usual value
- final double bar line** – (pp. 4-6) marks the end of the music
- 1st and 2nd endings** – (p. 12) play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending
- flat** – (p. 16) lowers the pitch of a note one half step
- forte (f)** – (p. 17) loud
- G clef** – (pp. 4-6) see **treble clef**
- half step** – (p. 16) smallest interval used in Western music
- harmony** – (p. 7) two or more notes played or sung at the same time
- improvisation** – (p. 15) spontaneous composition of music through playing or singing
- interval** – (p. 16) distance between two pitches
- introduction** – (p. 12) opening passage of a piece of music
- key signature** – (p. 11) sharps or flats placed after a clef
- ledger line** – (pp. 4-6) short line used for notes above or below the staff
- long rest** – (p. 20) rest for the number of measures indicated
- Maestoso** – (p. 27) majestically
- major scale** – (p. 23) series of whole (w) and half (h) steps in the following pattern: wwhwwwh
- measure** – (pp. 4-6) area between two bar lines
- mezzo forte (mf)** – (p. 18) medium loud
- mezzo piano (mp)** – (p. 18) medium soft
- Moderato** – (p. 18) medium tempo
- multiple-measure rest** – (p. 20) see **long rest**
- music alphabet** – (pp. 4-6) first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
- natural** – (p. 22) cancels a flat or sharp
- one-measure repeat sign** – (p. 10) play or sing the previous measure again
- orchestration** – (p. 23) choice of instruments used to play the music
- phrase** – (p. 9) musical sentence, often 4 or 8 measures long
- piano (p)** – (p. 17) soft
- pick-up** – (p. 16) music that comes before the first full measure of a piece
- rehearsal number** – (p. 12) find important places in the music using these markers
- repeat sign** – (p. 9) play or sing the music again
- ritardando (ritard. or rit.)** – (p. 30) gradually slow the tempo
- round** – (p. 9) song in which the same part is played or sung by two or more groups starting at different times
- sharp** – (p. 24) raises the pitch of a note one half step
- sight-reading** – (p. 7) playing or singing a piece of music for the first time
- slur** – (p. 10) articulation that connects notes of *different* pitches; indicates a very smooth sound
- Soli** – (p. 9) a small group or section plays or sings
- Solo** – (p. 9) only one person plays or sings
- staccato** – (p. 25) shorten the note
- staff** – (pp. 4-6) 5 lines and 4 spaces for writing music
- subdominant** – (p. 20) fourth note of a scale; chord built on the fourth note of a scale
- syncopation** – (p. 31) rhythmic effect that places emphasis on a weak beat
- tempo** – (p. 18) speed of a piece of music
- ternary form** – (p. 34) music with three sections: Section A, followed by a contrasting Section B, then Section A again
- theme** – (p. 12) a melody within a piece of music
- theme and variation** – (p. 16) type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody
- tie** – (p. 11) marking that connects notes of the *same* pitch to make one longer note
- time signature** – (pp. 4-6) top number tells you the number of counts per measure; bottom number tells you the type of note that gets one count
- tonic** – (p. 20) first note of a scale; chord built on the first note of a scale
- treble clef** – (pp. 4-6) the line it circles on the staff is called **G**
- trio (ensemble)** – (p. 12) piece of music featuring three different parts played or sung together
- trio (march)** – (p. 34) third theme in a march, typically a contrasting section
- Tutti** – (p. 9) everyone plays or sings
- unisono (unis.)** – (p. 22) everyone plays or sings the same notes
- variation** – (p. 16) see **theme and variation**
- whole step** – (p. 23) interval consisting of two half steps

## Timeline

