

# Concert Band Clarinet Proficiencies

- These scales will be passed off for a grade.
  - The order listed here is the recommended order, but it is not required that you pass them off in this order.
  - You may attempt a scale at a second point in time to raise the grade.
  - A minimum grade of 80 is required to “pass off” a scale.
  - A Concert Band member must pass off at least 3 scales per marking period.

# Wind Symphony Clarinet Proficiencies

- These scales will be passed off for a grade.
  - The order listed here is the recommended order, but it is not required that you pass them off in this order.
  - You may attempt a scale at a second point in time to raise the grade.
  - A minimum grade of 80 is required to “pass off” a scale.
  - A Wind Symphony member must pass off at least 5 scales per marking period.

# Kittatinny Instrumental Proficiencies

## SCALES I

CLARINET

Matthes

C Major (Concert Bb)



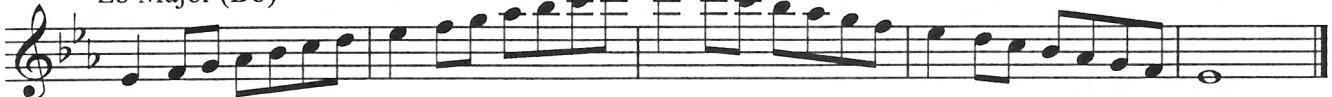
F Major (Eb)



Bb Major (Ab)



Eb Major (Db)



Ab Major (Gb/F#)



Db Major (/C# - Concert Cb/B)



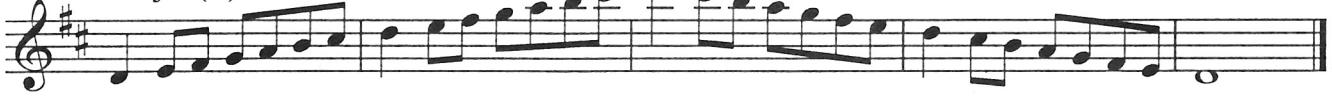
Gb Major (/F# - Concert E)



G Major (F)



D Major (C)



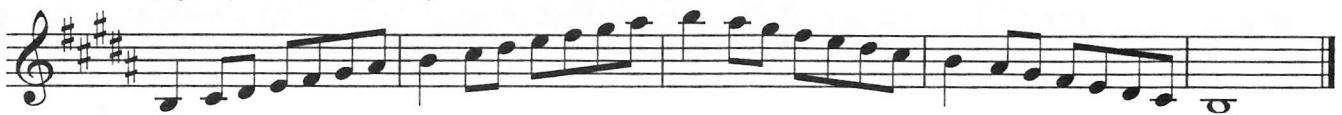
A Major



E Major (D)



B Major (/Cb - Concert A)



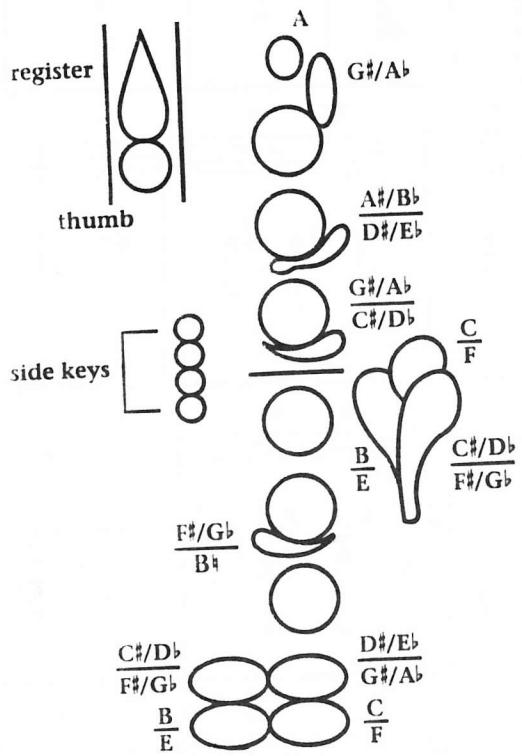
F Major - 3 octaves



E Chromatic 3 octaves - play slurred

Musical staff for E Chromatic 3 octaves scale. The key signature has one sharp. The scale consists of notes E, F#, G, A, B, C#, D#, E. The staff is divided into three sections, each starting with a '3' above the staff, indicating a three-note slur.

## Clarinet Key Diagram

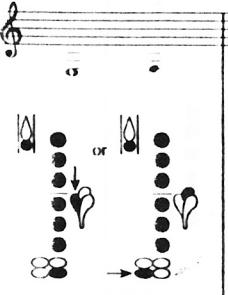
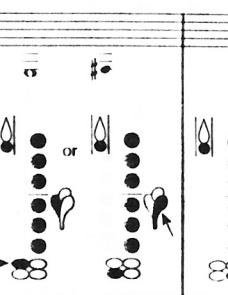
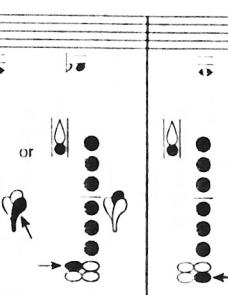
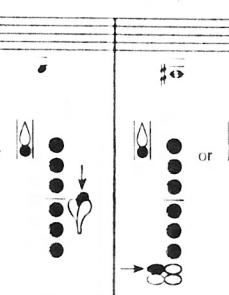
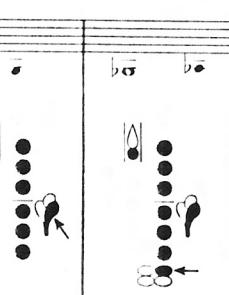
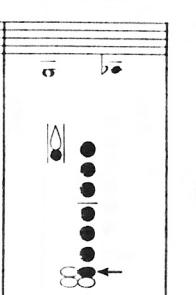
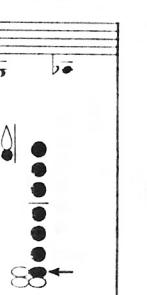
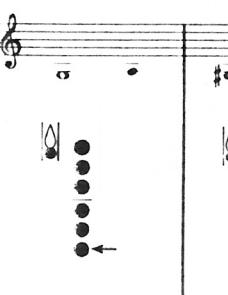
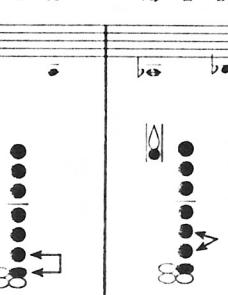
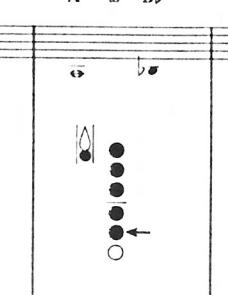
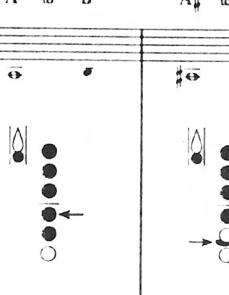
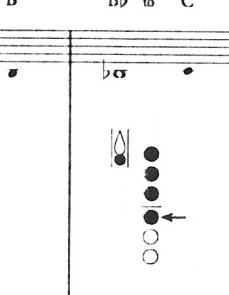
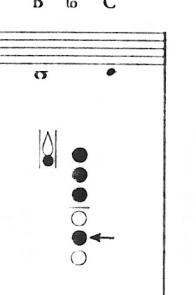
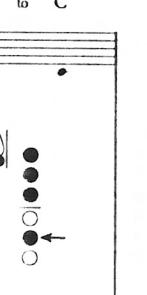
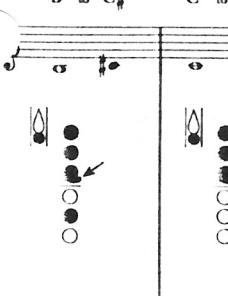
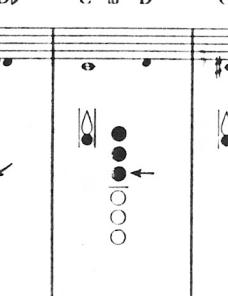
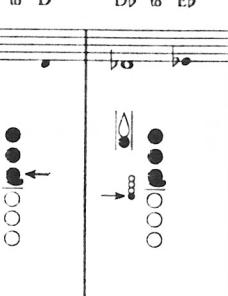
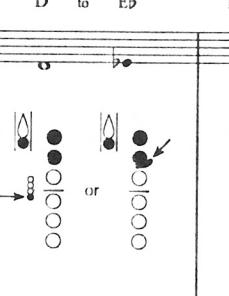
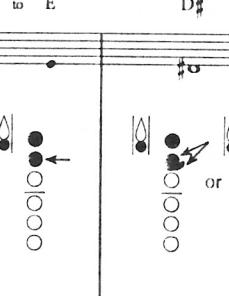
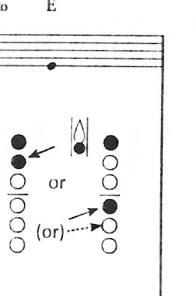
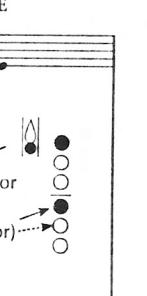
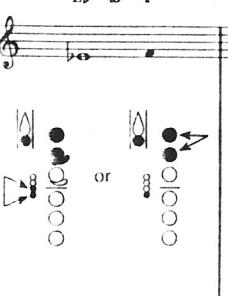
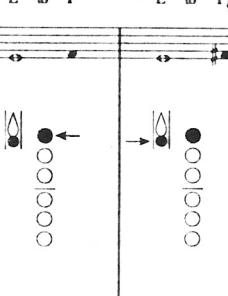
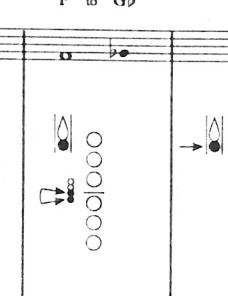
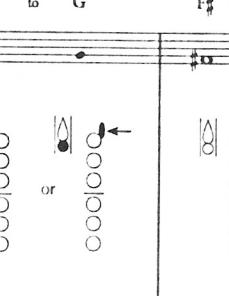
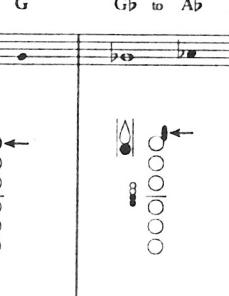
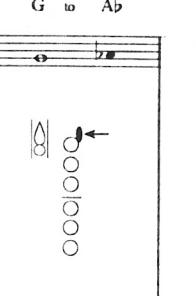
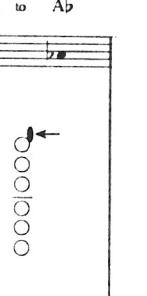
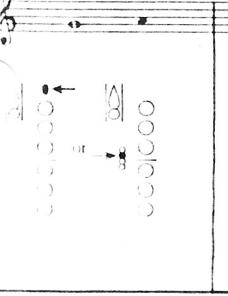
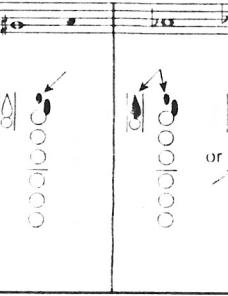
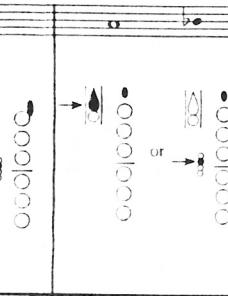
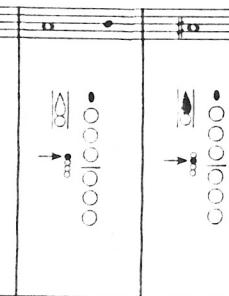
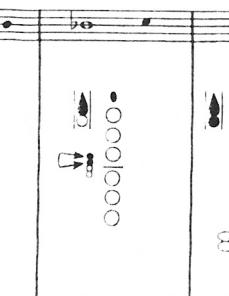
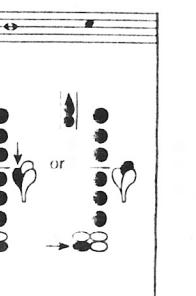
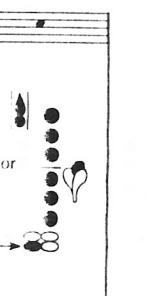


Key Diagram, notes in this layout:  $\frac{B}{E}$  (with register key)  
 $\frac{B}{E}$  (without register key)

## Clarinet Fingering Chart

E	F	F♯	G♭	G	G♯	A♭	A	A♯	B♭

## Clarinet Trill Fingering Chart

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

B to C#      C to D $\flat$       C to D      C $\sharp$  to D      D $\flat$  to E $\flat$       D to E $\flat$       D to E

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

G to A      G $\sharp$  to A      A $\flat$  to B $\flat$       A to B $\flat$       A to B      A $\sharp$  to B      (or) (or) (or) (or)      B $\flat$  to C

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

D $\sharp$  to E      E $\flat$  to F      E to F      E to F $\sharp$       F to G $\flat$       F to G      F $\sharp$  to G

**OUTLINE  
OF  
RUBANK ADVANCED METHOD  
FOR  
CLARINET, Vol. I  
BY  
H. Voxman and W. Gower**

UNIT	SCALES and ARPEGGIOS (Key)	MELODIC INTERPRE- TATION	ARTICU- LATION	FINGER EXERCISES	ORNA- MENTS	SOLOS	UNIT COM- PLETED
1	5 (1) 6 (5)	C	19 (1)	49 (1)	58 (1)	62 (1)	69 (1)
2	5 (2) 6 (6)	C	20 (2)	49 (1)	58 (2)	62 (2)	69 (1)
3	5 (3) 6 (7)	C	21 (3)	50 (2)	58 (3) (4) (5)	62 (3)	69 (1)
4	6 (4) (8)	C	22 (4)	50 (3)	58 (6) (7)	62 (4)	69 (1)
5	6 (9)	a	23 (5)	50 (4)	58 (8) (9)	62 (5)	69 (1)
6	6 (10) 7 (12)	a	24 (6)	50 (5)	58 (10)	62 (6)	69 (1)
7	7 (11)	a	25 (7)	50 (5)	58 (11)	63 (7) (8)	69 (2)
8	7 (13) (14) (15)	a	25 (7)	51 (6)	58 (12)	63 (9) (10)	69 (2)
9	7 (16) 8 (21)	F	26 (8)	51 (7)	58 (13) (14) (15)	63 (11)	69 (2)
10	8 (17) 9 (22)	F	26 (8)	51 (8)	58 (16) (17)	64 (12)	69 (2)
11	8 (18) 9 (23)	F	28 (9)	52 (9)	58 (18) (19)	64 (12)	69 (2)
12	8 (19) (20) 9 (24)	F	28 (9)	52 (9)	58 (20) (21) (22)	64 (13)	69 (2)
13	9 (25)	d	30 (10)	52 (10)	58 (23)	64 (14)	70 (3)
14	9 (26)	d	30 (10)	52 (11)	58 (24)	64 (15)	70 (3)
15	9 (27) 10 (28) (29)	d	32 (11)	52 (14)	58 (25) (26) (27)	64 (16)	70 (3)
16	10 (30) (31) 11 (35)	G	33 (12)	53 (13)	58 (28) (29) (30)	64 (17)	70 (3)
17	10 (32) 11 (36)	G	34 (13)	53 (14)	58 (31) (32) (33)	65 (18) (19)	70 (3)
18	10 (33) 11 (37) (38)	G	35 (14)	53 (15)	58 (34) (35) (36)	65 (20)	70 (3)
19	11 (34)	G	35 (14)	53 (15)	59 (37) (38) (39)	65 (21)	70 (4)
20	11 (39)	e	36 (15)	54 (16)	59 (40) (41) (42)	65 (22)	70 (4)
21	12 (40)	e	37 (16)	54 (17)	59 (43) (44) (45)	65 (23)	70 (4)
22	12 (41) (42) (43)	e	37 (16)	54 (17)	59 (46) (47)	65 (24)	70 (4)
23	12 (44) 13 (48)	B♭	38 (17)	55 (18)	59 (48) (49) (50)	65 (25)	70 (4)
24	13 (45) 14 (49)	B♭	38 (17)	55 (19)	59 (51) (52)	66 (26)	70 (4)
25	13 (46) 14 (50)	B♭	40 (18)	55 (20)	59 (53)	66 (27)	71 (5)
26	13 (47) 14 (51)	B♭	40 (18)	55 (21)	59 (54) (55) (56)	66 (28)	71 (5)
27	14 (52) 15 (55)	g	42 (19)	56 (22)	59 (57) (58)	67 (29)	71 (5)
28	14 (53) 15 (56)	g	43 (20)	56 (23)	59 (59) (60) (61)	67 (30)	71 (5)
29	14 (54) 15 (57)	g	43 (20)	56 (24)	59 (62) (63) (64)	67 (31)	71 (5)
30	15 (58) 17 (63)	D	44 (21)	56 (25)	59 (65) (66) (67)	67 (32)	71 (5)
31	15 (59) 16 (60)	D	45 (22)	56 (26)	59 (68) (69) (70)	67 (33)	72 (6)
32	16 (61) 17 (64)	D	45 (23)	57 (27)	59 (71) (72) (73)	67 (34)	72 (6)
33	16 (62) 17 (65) (66)	D	45 (23)	57 (27)	59 (74) (75)	67 (35)	72 (6)
34	17 (67) 18 (70)	b	47 (24)	57 (28)	59 (76) (77) (78)	68 (36)	72 (6)
35	17 (68) 18 (71)	b	48 (25)	57 (29)	59 (79)	68 (36)	72 (6)
36	18 (69) (72)	b	48 (25)	57 (29)	59 (80)	68 (36)	72 (6)

NUMERALS designate page number.

ENCIRCLED NUMERALS designate exercise number.

COMPLETED EXERCISES may be indicated by crossing out the rings, thus ~~(1)~~

# Scales and Arpeggios

## C Major

1

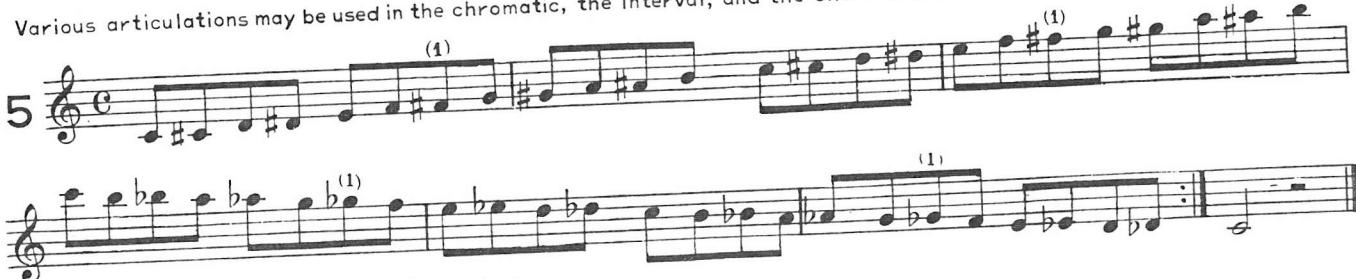
2

3

6

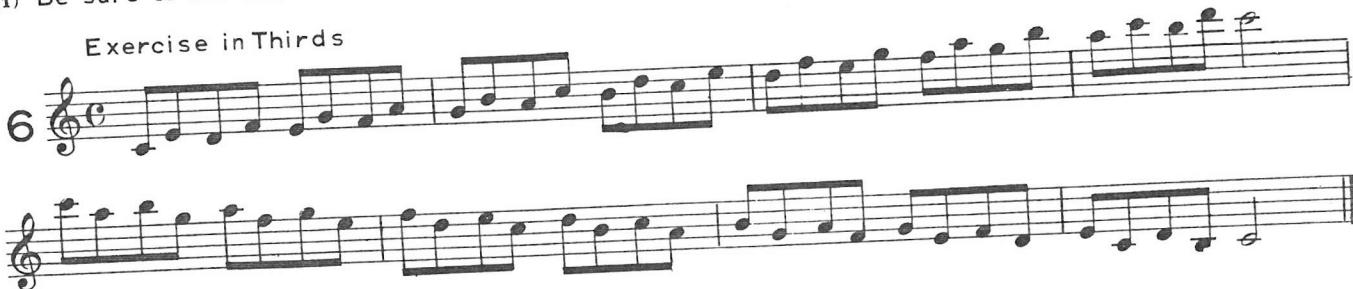
4 

Various articulations may be used in the chromatic, the interval, and the chord studies at the instructor's option.

5 

(1) Be sure to use chromatic fingering.

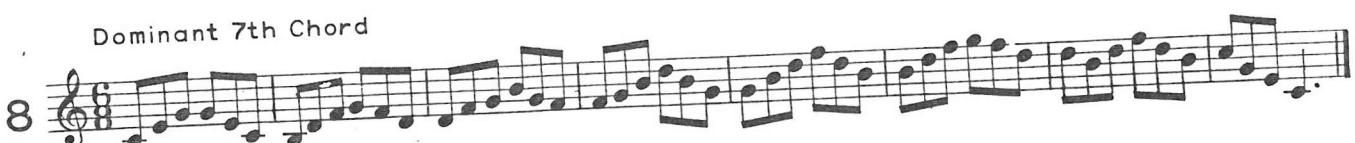
Exercise in Thirds

6 

Common Chord

7 

Dominant 7th Chord

8 

Natural

A Minor  
Harmonic

9 

Melodic



10 

11

*simile*

12

*Exercise in Thirds*

13

*Common Chord*

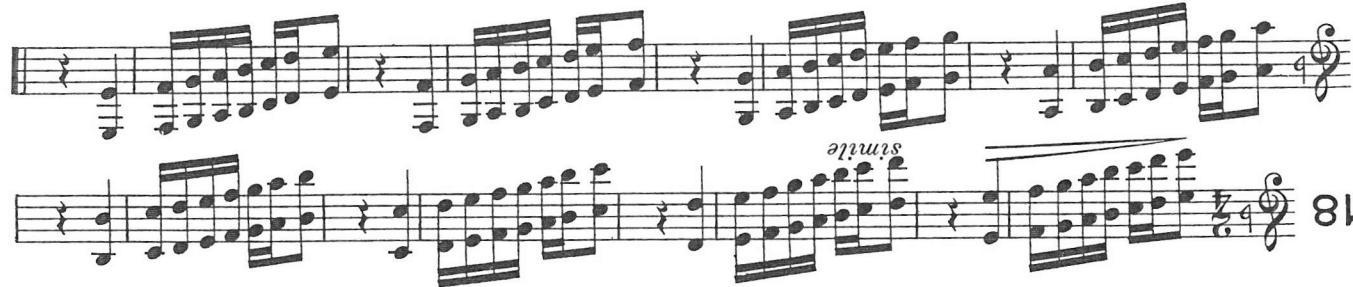
*Diminished 7th Chord*

15

*F Major*

16

*simile*



# Studies in Melodic Interpretation

## For One or Two Part Playing

The following studies have been selected with the idea of ensemble performance in mind. Much effort has been expended in selecting duets in which the first and second parts are melodically and rhythmically independent. Students should be encouraged to practice these numbers as duets outside of class. When circumstances permit, the class should perform them as an ensemble. The lower part of the duets may be assigned at the discretion of the teacher.

Careful attention to the marks of expression is essential to effective use of the material. Where different dynamic signs are written for the upper and lower parts observe them accurately. The part having the melody must always slightly predominate even when the dynamic indications are the same.

Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato.) Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

The *tenuto* sign (-) indicates the note is to be sustained full value.

HOHMANN

Allegro

*Moderato*

2

*p*

*p*      *mf*      *p*

*f*      *p*

*L'istesso tempo*

*p*

Musical score page 21, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *mf*, *f*, and *p*. The bottom staff uses a bass clef and has dynamic markings *mf*, *f*, and *p*.

Musical score page 21, measures 3-4. The score continues with two staves. The top staff has dynamic markings *mf*, *f*, and *p*. The bottom staff has dynamic markings *mf*, *f*, and *p*.

Allegretto

HOHMANN

Musical score page 21, measures 5-6. The score is in 3/8 time. The top staff has dynamic marking *mf*. The bottom staff has dynamic marking *mf*.

Musical score page 21, measures 7-8. The score is in 3/8 time. The top staff has dynamic markings *f* and *mf*. The bottom staff has dynamic marking *mf*.

Musical score page 21, measures 9-10. The score is in 3/8 time. The top staff has dynamic marking *p*. The bottom staff has dynamic marking *p*.

Musical score page 21, measures 11-12. The score is in 3/8 time. The top staff has dynamic marking *f*. The bottom staff has dynamic marking *f*.

Allegretto

4

The score consists of five staves of handwritten musical notation for piano. The top staff is treble clef, common time, dynamic *mf*. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. The fifth staff is treble clef. Measure 1: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with slurs and dynamics > and >. Bass staff has eighth-note pairs.

HOHMANN

Andante

5

p legato

p

mf

p

Larghetto

6

A musical score for piano, featuring two staves. The top staff uses a treble clef and 6/8 time signature, while the bottom staff uses a treble clef and 4/4 time signature. Measure 6 starts with a dynamic of *p* and instruction *con espressione*. The right hand has eighth-note patterns, and the left hand provides harmonic support. Measure 7 begins with *pp*. Measure 8 starts with *p*. Measure 9 begins with *f*. Measure 10 begins with *p*. Measure 11 ends with *pp*.

In No.7 play the quarter and eighth notes somewhat detached. Give the syncopated notes a slight accent.

BÖHM

Allegro

7

The sheet music contains eight staves of musical notation for piano, labeled with the number 7. The tempo is Allegro. The music is in 3/4 time throughout. The dynamics indicated are *mf* (mezzo-forte) and *p* (pianissimo). The notation includes various note heads, stems, and beams, with some notes having small horizontal dashes or dots indicating syncopation. Measure 1 starts with a treble clef, 3/4 time, and *mf*. Measure 2 continues with *mf*. Measure 3 starts with a treble clef, 3/4 time, and *p*. Measure 4 starts with a treble clef, 3/4 time, and *p*. Measure 5 starts with a treble clef, 3/4 time, and *mf*. Measure 6 starts with a treble clef, 3/4 time, and *p*. Measure 7 starts with a treble clef, 3/4 time, and *mf*. Measure 8 starts with a treble clef, 3/4 time, and *p*.

Handwritten musical score for two staves. The top staff ends with a repeat sign and the instruction "Fine". The bottom staff begins with a bass clef and a key signature of one sharp. Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic (f).

Handwritten musical score for two staves. Measures 1-4 show eighth-note patterns. Measures 5-6 start with dynamics "d" (diminuendo) and "f" (forte). Measures 7-8 end with a repeat sign.

Handwritten musical score for two staves. Measures 1-2 start with dynamics "fs" (fortissimo). Measures 3-4 end with a repeat sign.

Handwritten musical score for two staves. Measures 1-2 start with dynamics "d" (decrescendo) and "d" (decrescendo). Measures 3-4 end with a repeat sign.

Handwritten musical score for two staves. Measures 1-2 start with dynamics "f" (forte). Measures 3-4 end with a repeat sign. The bottom staff has a key signature of one flat. Measure 5 starts with a forte dynamic (f).

Tempo di Menuetto

BOHM

## Studies in Articulation

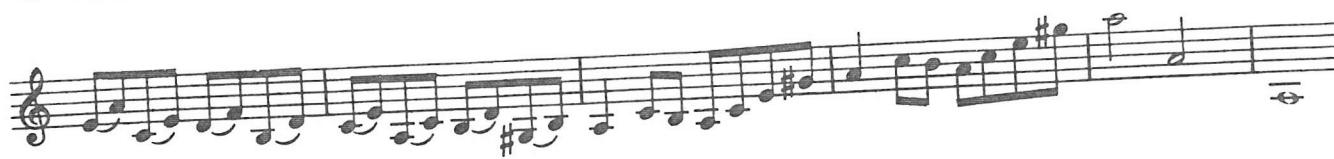
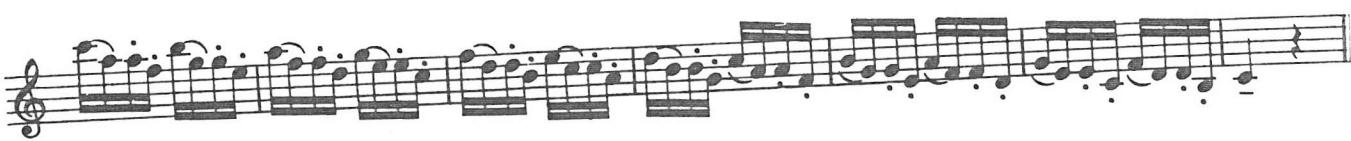
In all exercises where no tempo is indicated the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi, figures similar to  should be performed  etc. The figure  should be played 

The material for these exercises has been taken from the methods of Baermann, Klose, Bender, Hohmann, Ries, etc.

1





Tempo di Tarantella (in fast two)



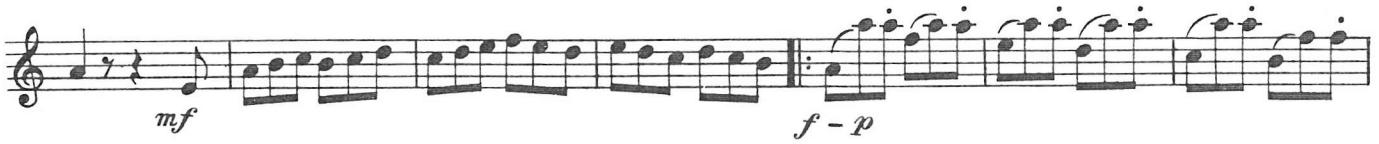
*f*



*cresc.*



*p*



*Moderato (in two)*



# Exercises in Fingering

Practice these exercises slowly and increase in rapidity as the difficulties in fingering are overcome.

1      3 3 (finger E with keys 3 and 1, F with key 3)      2  
1 3A 3A (finger E with keys 3A and 1A, F with key 3A)      1 2A

3      2A

4      1

5      1A 2A

6      1 2A

7      1A 3A  
3A

8      1  
3A 1 3

9      1 3 2A  
3 2A 3

10     glide 4—2

11     glide 4—3

12     glide 1—2A  
1—2A  
1—2A

13     3 3  
2A

14     3A

15     3

16     2A  
5 5 = 5

17     1A  
or  
1  
3A

18     2  
or  
2A  
5

19 \*    7A  
5

20

21

22 \*    7A  
5

23 \*    7A  
5

24 \*    7A  
5

25 \*    7A  
5

26 \*    7A  
5

27     7A

28 \*    7A  
5

29     5

30 \*    7A  
5

31     7A

32

33     7A

34 \*    7A  
5

35 \*    7A  
5

36

\* Fingerings for E♭ (D♯) and are too sharp to be used in slow passages. Where they are called for practice also with 7A

## Musical Ornamentation (Embellishments)

The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

### The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are  $\text{tr}$  and  $\sim\sim$ .

An accidental when used in conjunction with the trill sign affects the upper note of the trill.

*Be sure to look up each trill fingering in the table.*

1

Play as in No.1

2

3

4

5

6

\* The asterisks indicate trill fingerings that differ from fundamental fingerings.

## Grace Notes (Appoggiatura)

The grace notes are indicated by notes of a smaller size. They may be divided into two classes: long and short.

### LONG GRACE NOTES

7

Written

Played

7

from "Serenade" Haydn

Andante cantabile

8

*p*

*mf*

8

In instrumental music of recent composition, the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke through its hook. They are not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

### SHORT GRACE NOTES

9

Written

Played

9

Excerpt from "Rustic Wedding" Goldmark

Allegro scherzando

10

*mf*

10

Excerpt from "Moment Musical" Schubert

Allegro moderato

11

*p*

*mp*

*p*

11

**SOLOS**  
**O Isis and Isiris**  
from the Magic Flute

69

MOZART

Adagio

1      Solo      Piano

**Melody**

ROBERT SCHUMANN, Op. 68, No. 1

Moderato semplice ( $\text{J}=116$ )

2      piano

This Solo is published separately for B♭ Clarinet and Piano

# Scherzo in C Minor

B♭ Clarinet

PAUL KOEPKE  
Edited by H. Voxman

**Allegro**

The musical score consists of six staves of B♭ clarinet music. The first five staves are in 2/4 time, and the last staff is in 3/4 time. The key signature is C minor (one flat). The dynamics and performance instructions are as follows:

- Staff 1: Dynamics: **f**, **mf**, **p**, **cresc.**
- Staff 2: Dynamics: **mf**
- Staff 3: Dynamics: **p**
- Staff 4: Dynamics: **cresc.**, **poco a poco**
- Staff 5: Dynamics: **f**, **p**
- Staff 6: Dynamics: **cresc.**

Performance instruction: **Meno mosso**

The musical score continues with two staves in 3/4 time. The dynamics and performance instructions are as follows:

- Staff 1: Dynamics: **n.f.**, **mp**, **mf**
- Staff 2: Dynamics: **1**, **mp**

23  
B♭ Clarinet

*mf* — *f*      *dim.*      *mp*

*p*      *cadenza*  
*accel.*      *rit.*

*p*      *mp*      *mf*      *cresc. ed accel.*      *f*

*rit.*      *Tempo I*  
*p*

*cresc.*      *poco a poco*

*f*      *p*

*cresc.*      2

*f*

<sup>18</sup>  
**Menuet**  
from  
Divertimento in D, K.334

B♭ Clarinet

W. A. MOZART  
Edited by H. Voxman

Moderato

The first section of the music begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The dynamic is *mf*. The melody consists of eighth-note patterns with various slurs and grace notes. It includes a transition to a more rhythmic section with sixteenth-note patterns and dynamic changes to *sf* and *p*. The section ends with a melodic line marked *espressivo*.

This section continues the melodic line from the first section, maintaining the treble clef, one sharp key signature, and 3/4 time. It features eighth-note patterns and slurs. The dynamic *mf* is indicated at the end of the section.

TRIO Poco più mosso

The trio section begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The dynamic is *p*. The melody consists of eighth-note patterns with slurs and grace notes. It includes a dynamic change to *sf* and *p*, followed by a final dynamic of *p*.

## B♭ Clarinet

19

B♭ Clarinet

The sheet music consists of ten staves of musical notation for B♭ Clarinet. The music is written in common time, with a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The dynamics and performance instructions include:

- Staff 1: *v.*, *tr.*
- Staff 2: *f*, *mf*, *cresc.*, *poco a poco*
- Staff 3: *f*, *p*
- Staff 4: *f*, *cresc.*
- Staff 5: *Moderato*, *mf*
- Staff 6: *sf*, *Più mosso*
- Staff 7: *sf*, *sf*, *p*, *mf*, *espressivo*
- Staff 8: *mf*
- Staff 9: *poco rit.*, *a tempo*, *p*
- Staff 10: *v.*, *sf*, *sf*, *sf*, *p*

# 12 Aria and Scherzo

B♭ Clarinet

AGOSTINO GABUCCI  
Edited by H. Voxman

*Adagio (ma non troppo)*

*anim.*      *dim.*      *rall.*      *p*

*a tempo*

*un poco anim.*

*7*      *4*

*mp cresc.*

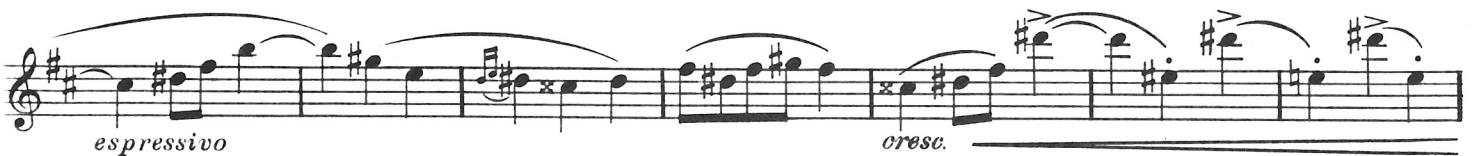
*f*      *mf rall.*      *rall.*      *p dolce espressivo*

*Tempo I*

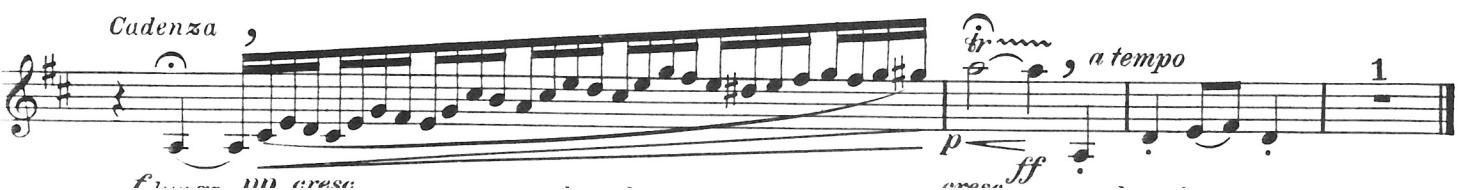
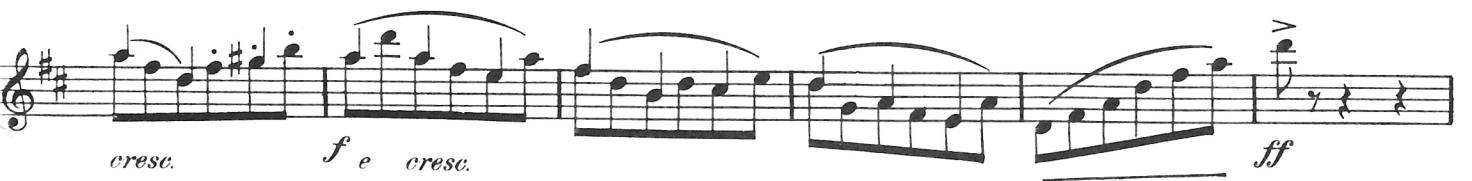
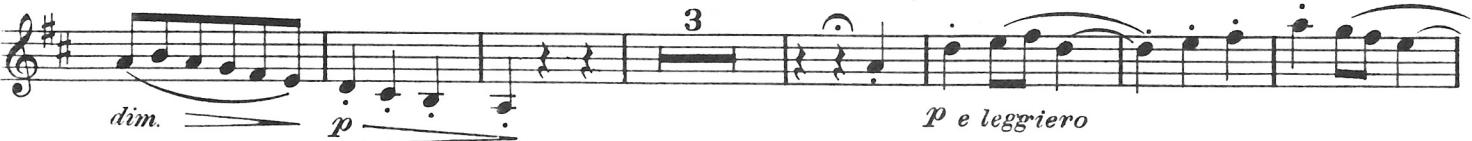
*p dolce*      *pp*

*lunga*

*mf rall.*      *pp*

13  
B♭ ClarinetVivace (*in uno*)

Tempo I



# Allegretto Grazioso

from  
Sonata in F Minor

B♭ Clarinet

J. BRAHMS, Op. 120, No. 1  
Edited by H. Voxman

Allegretto grazioso



## B♭ Clarinet

7

B♭ Clarinet

dim.

p

dolce

rif

dolce

p

espress.

dim.

p teneramente

f

4

sforzando

sforzando

p

grazioso e

dolcissimo sempre

calando