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.

C 2	F 2	Bb 2	Eb 2	Ab 2	Db 2	G2	D 2	E Chr. 3	Gb 2	A 2	E 2	B 2	F 3	

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.

C 2	F 2	Bb 2	Eb 2	Ab 2	Db 2	G2	D 2	E Chr. 3	Gb 2	A 2	E 2	B 2	F 3	

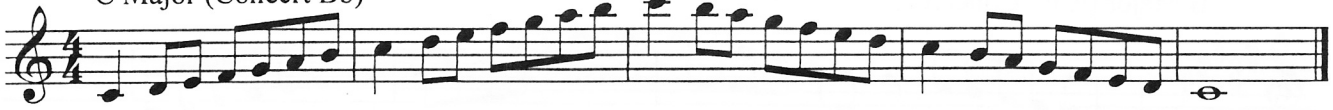
Kittatinny Instrumental Proficiencies

SCALES I

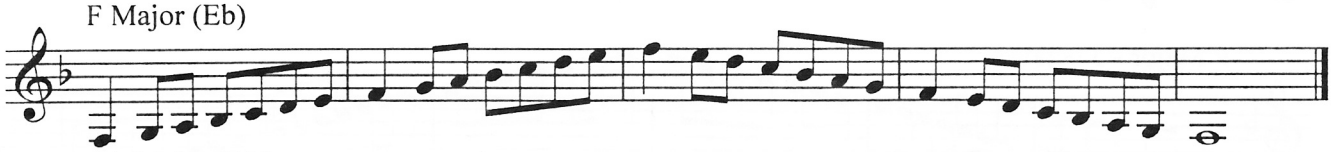
CLARINET

Matthes

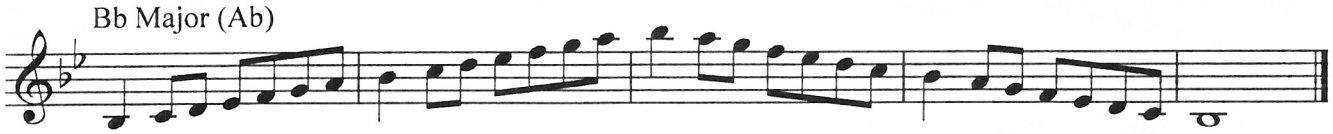
C Major (Concert Bb)



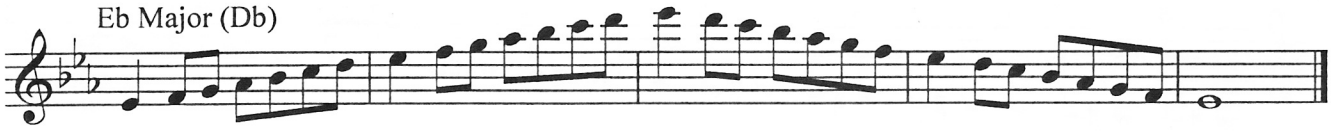
F Major (Eb)



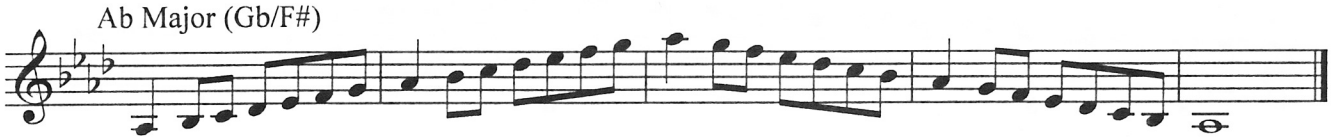
Bb Major (Ab)



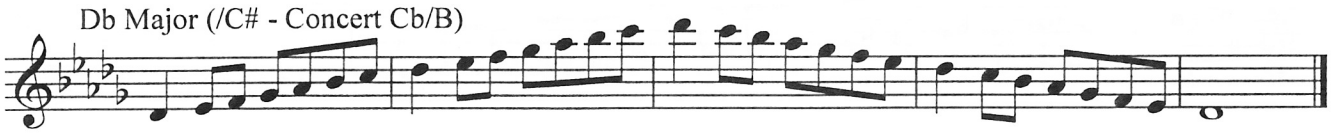
Eb Major (Db)



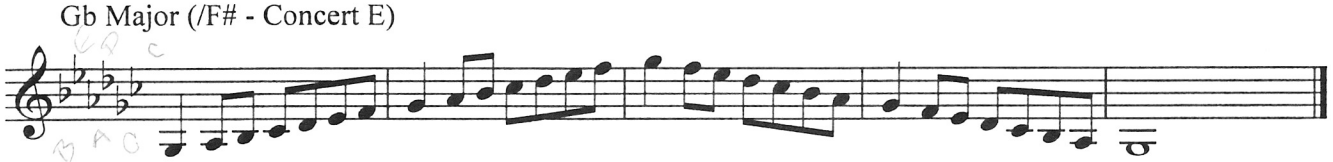
Ab Major (Gb/F#)



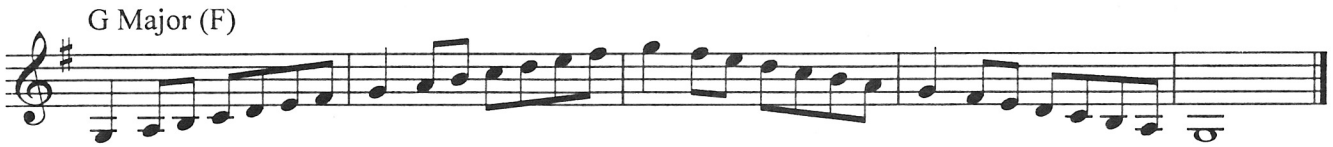
Db Major (/C# - Concert Cb/B)



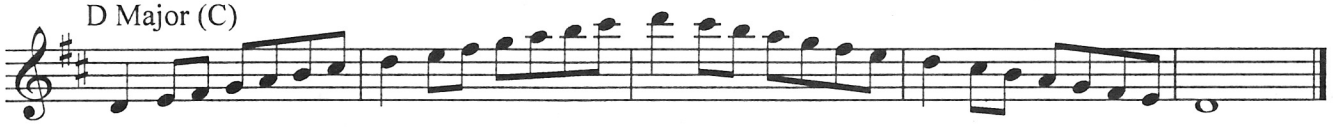
Gb Major (/F# - Concert E)



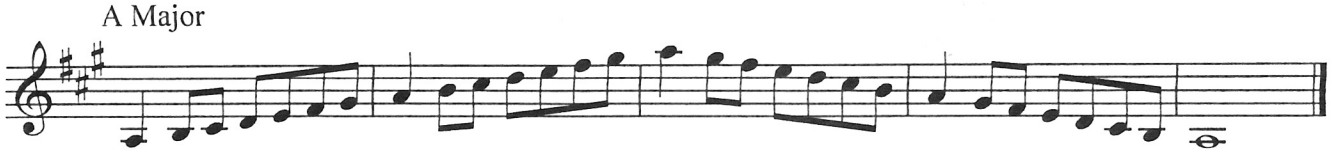
G Major (F)



D Major (C)



A Major



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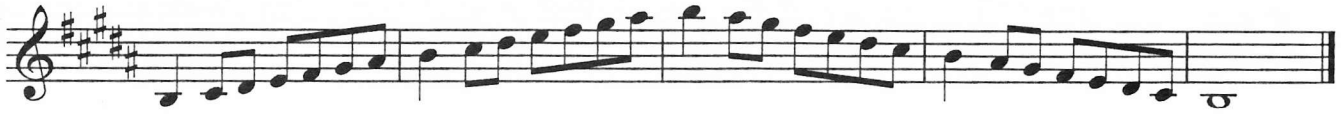
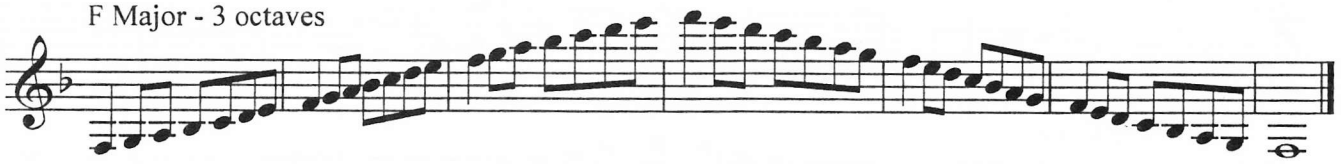
2

E Major (D)

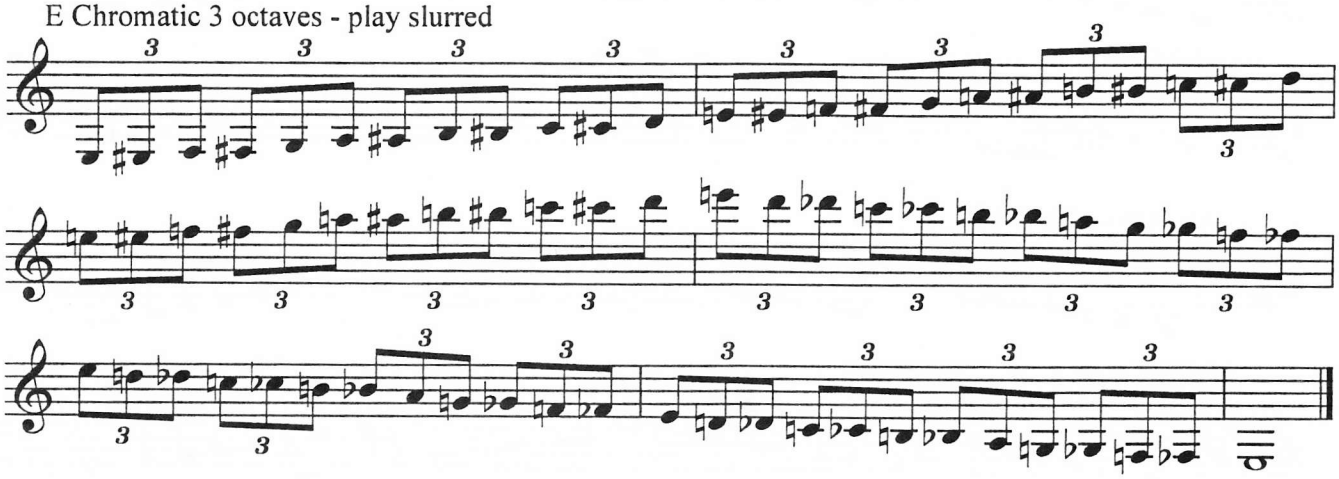
B Major (/Cb - Concert A)



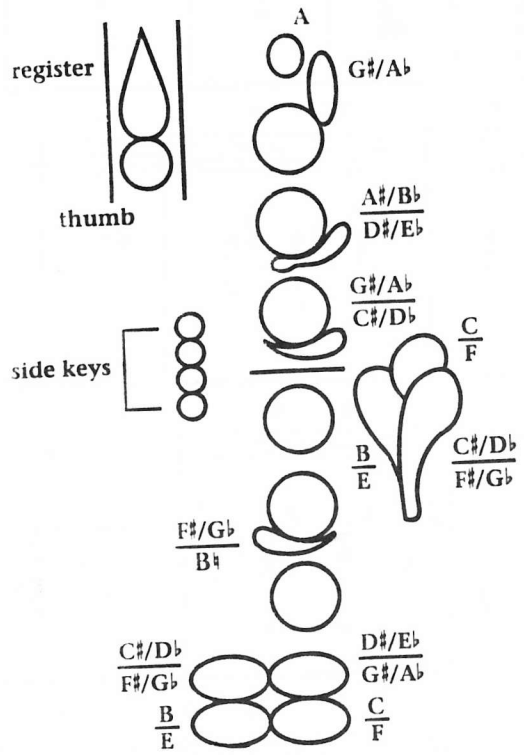
F Major - 3 octaves



E Chromatic 3 octaves - play slurred

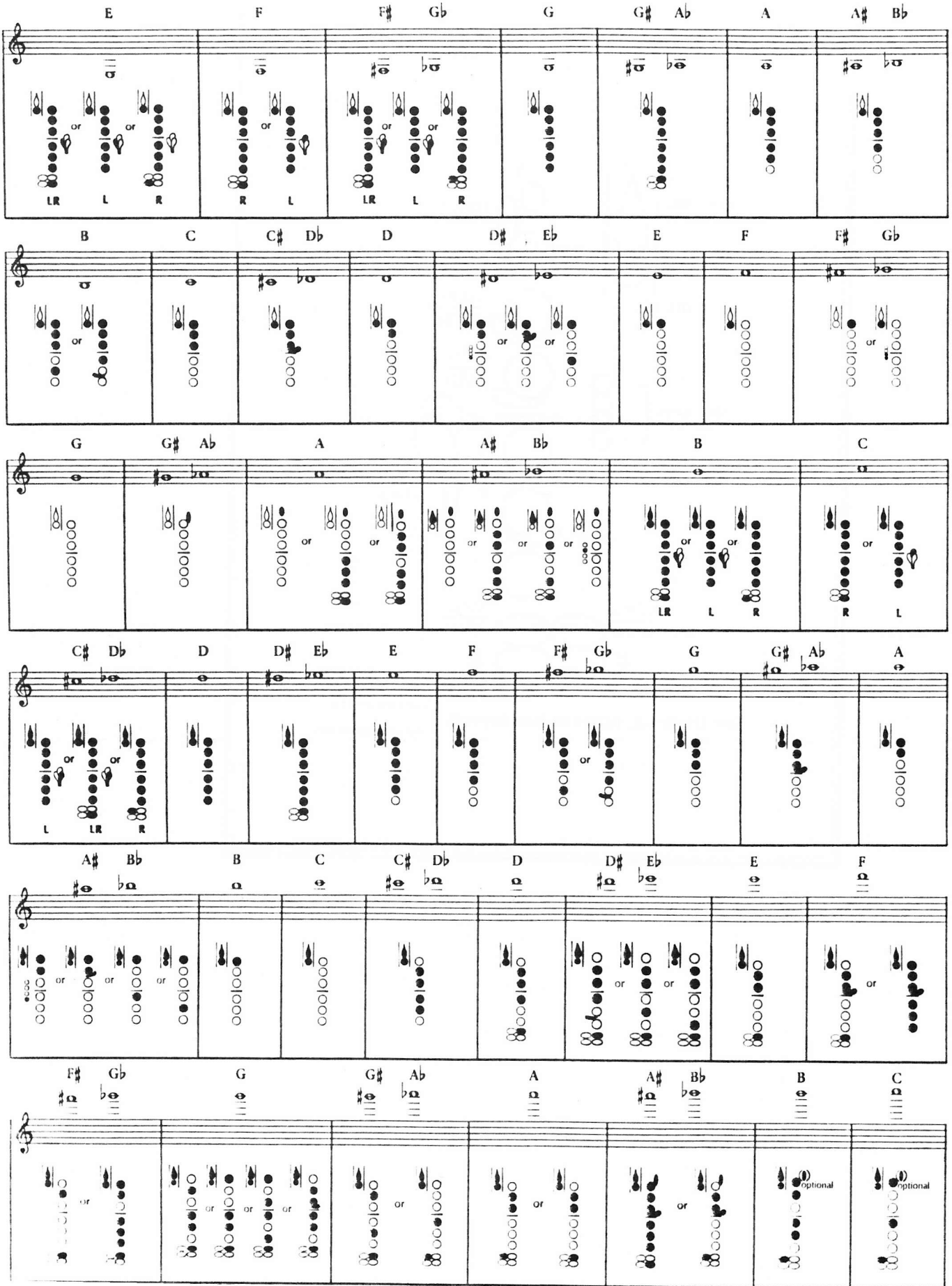


Clarinet Key Diagram

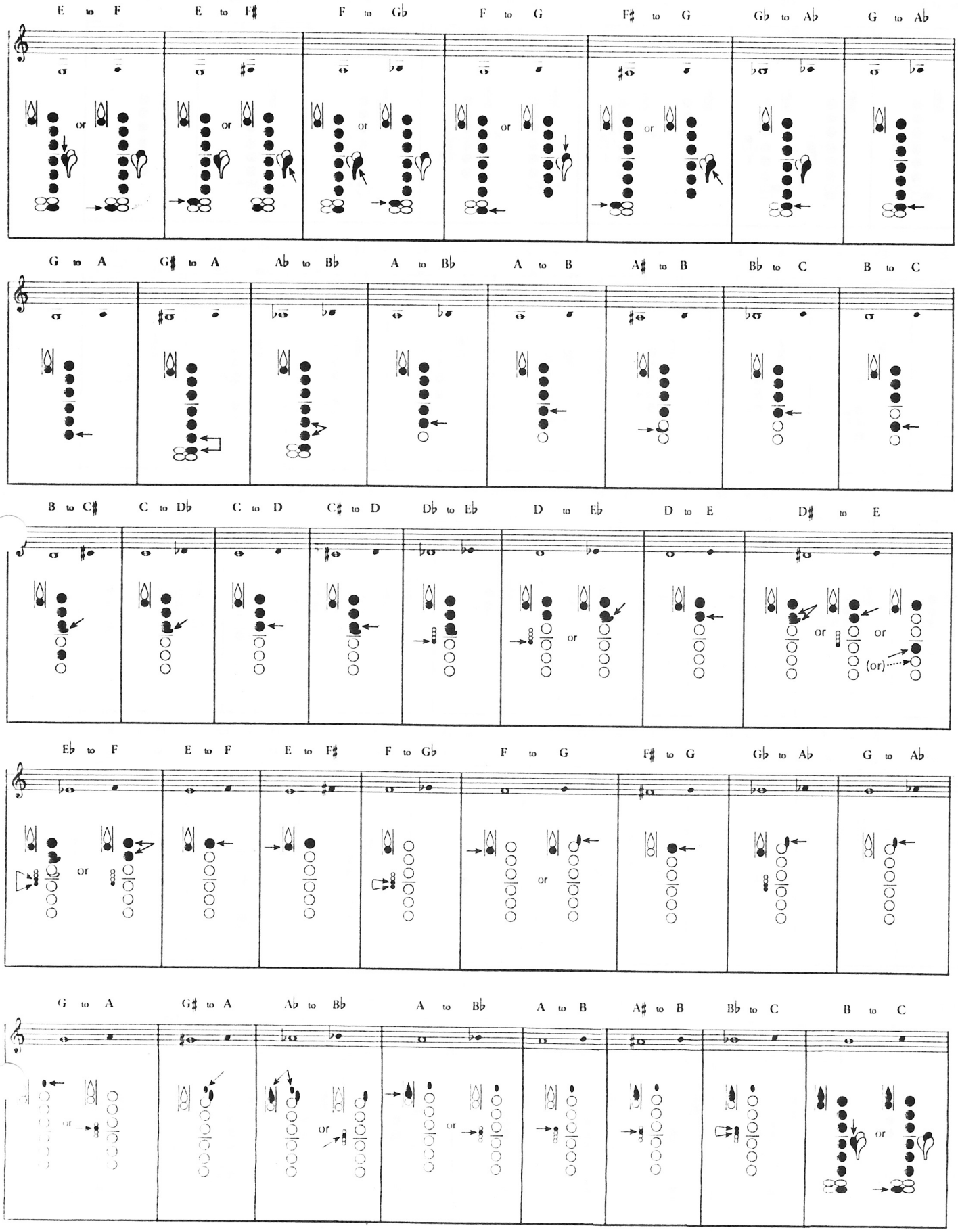


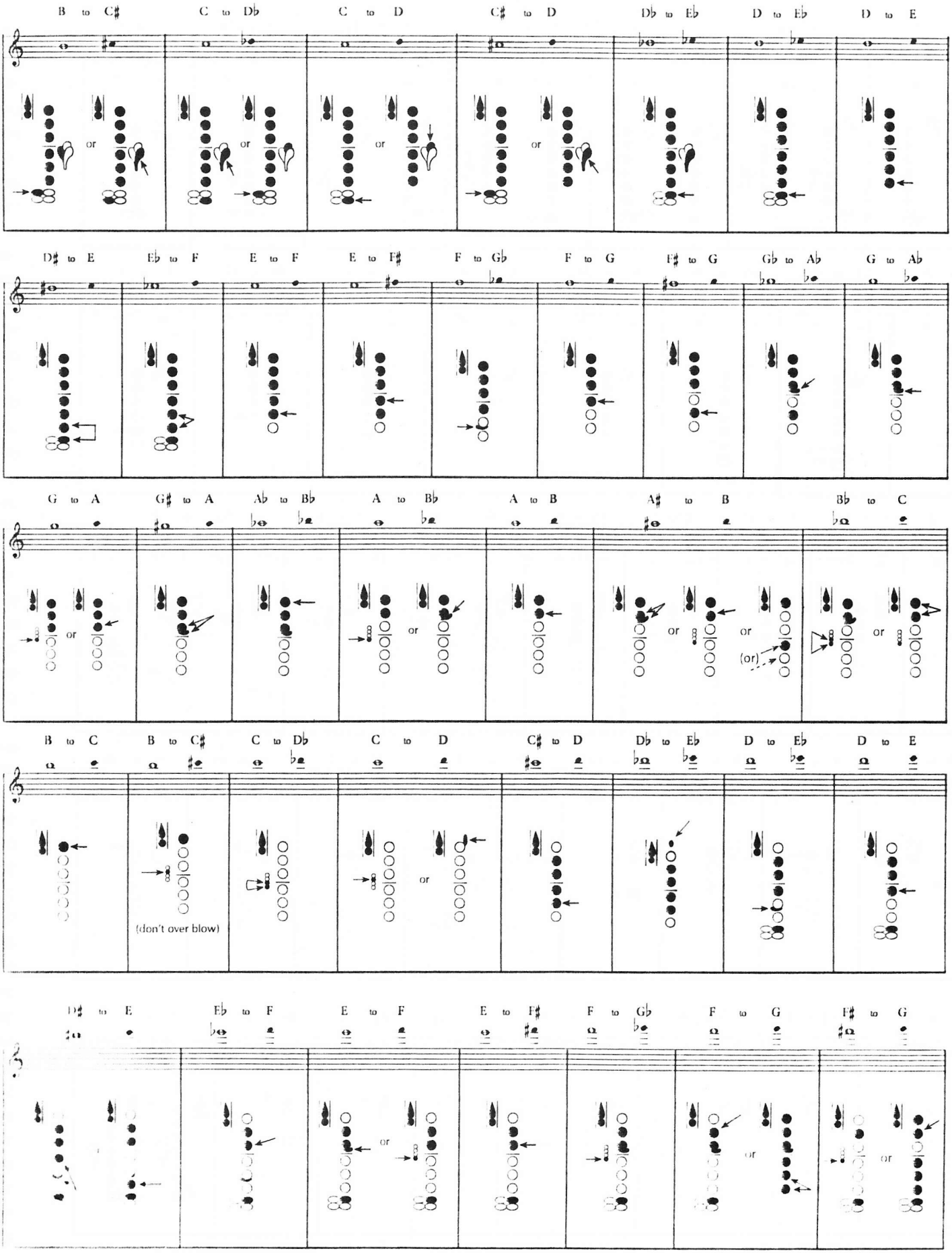
Key Diagram, notes in this layout: $\frac{\text{B}}{\text{E}}$ (with register key) / (without register key)

Clarinet Fingering Chart



Clarinet Trill Fingering Chart




B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
or
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
(or)
B to C
B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
(don't over blow)
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G

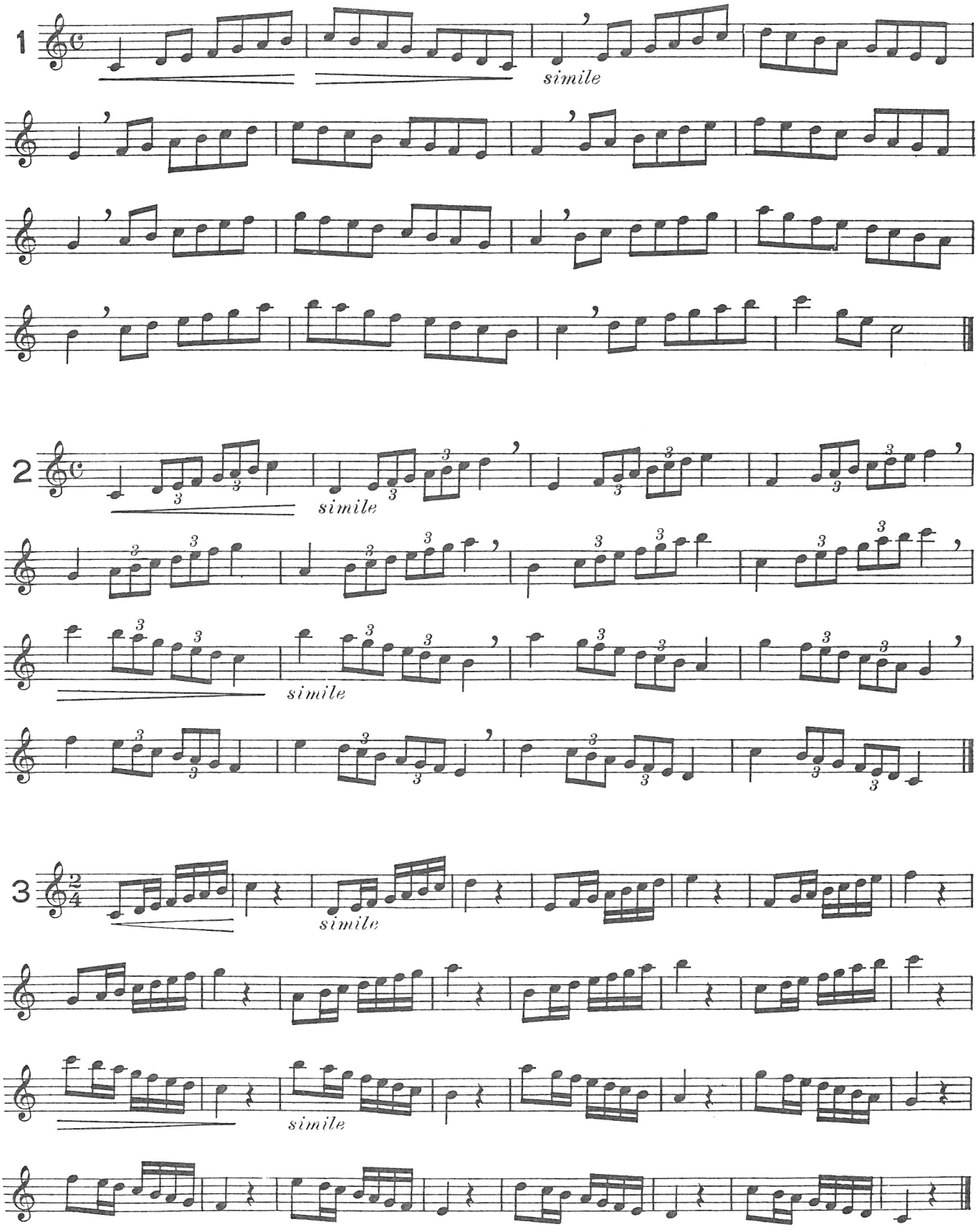
OUTLINE
OF
RUBANK ADVANCED METHOD
FOR
CLARINET, Vol. I
BY
H. Voxman and W. Gower

UNIT	SCALES and ARPEGGIOS (Key)	MELODIC INTERPRETATION	ARTICULATION	FINGER EXERCISES	ORNAMENTS	SOLOS	UNIT COMPLETED
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 ⑫	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 ⑭

Scales and Arpeggios

C Major



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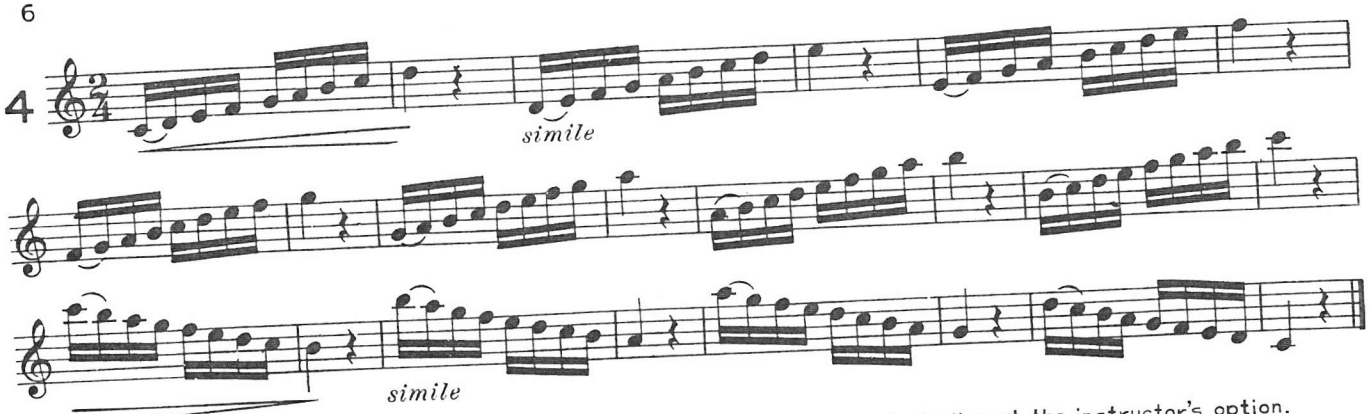
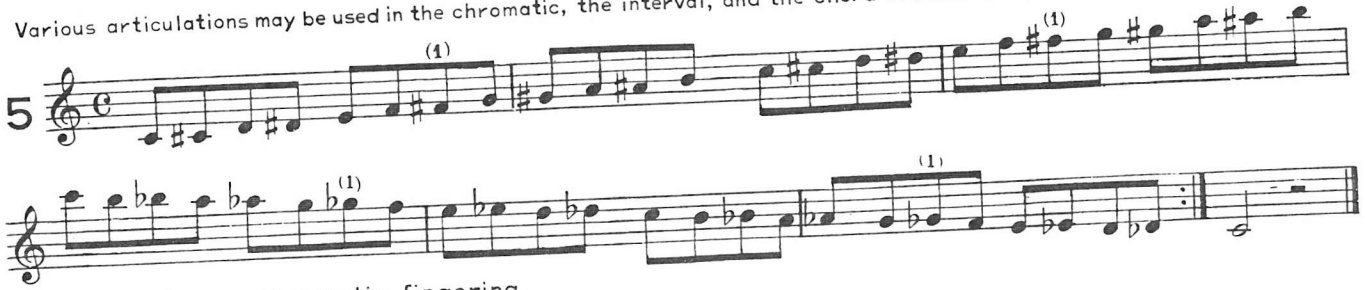


Various articulations may be used in the chromatic, the interval, and the chord studies at the instructor's option.

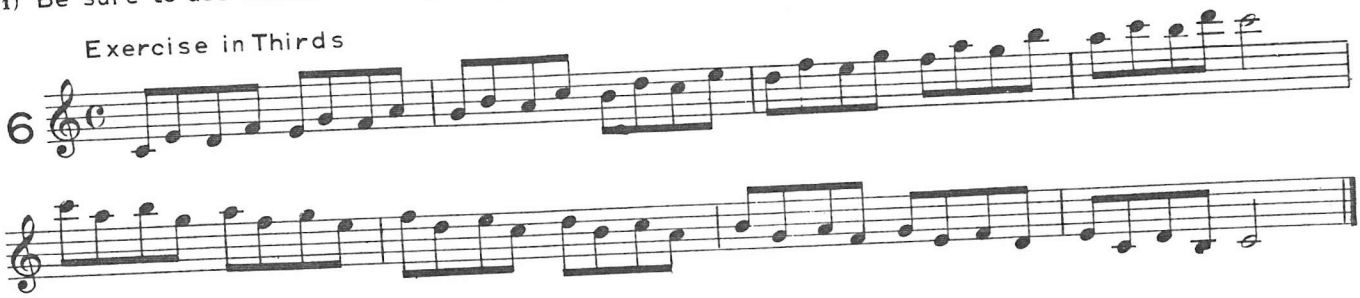
5



(1) Be sure to use chromatic fingering.

Exercise in Thirds

6



Common Chord

7

Dominant 7th Chord

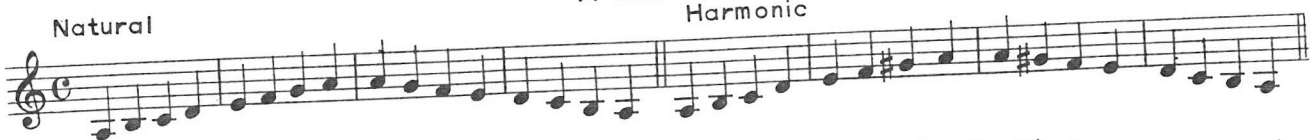
8

A Minor

Natural

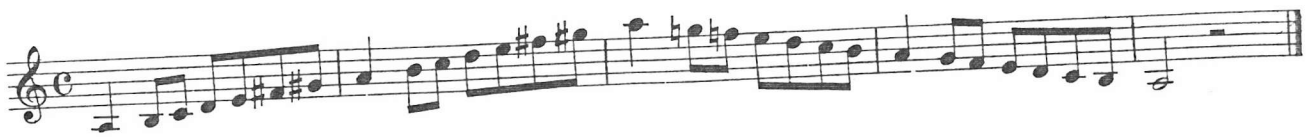
Harmonic

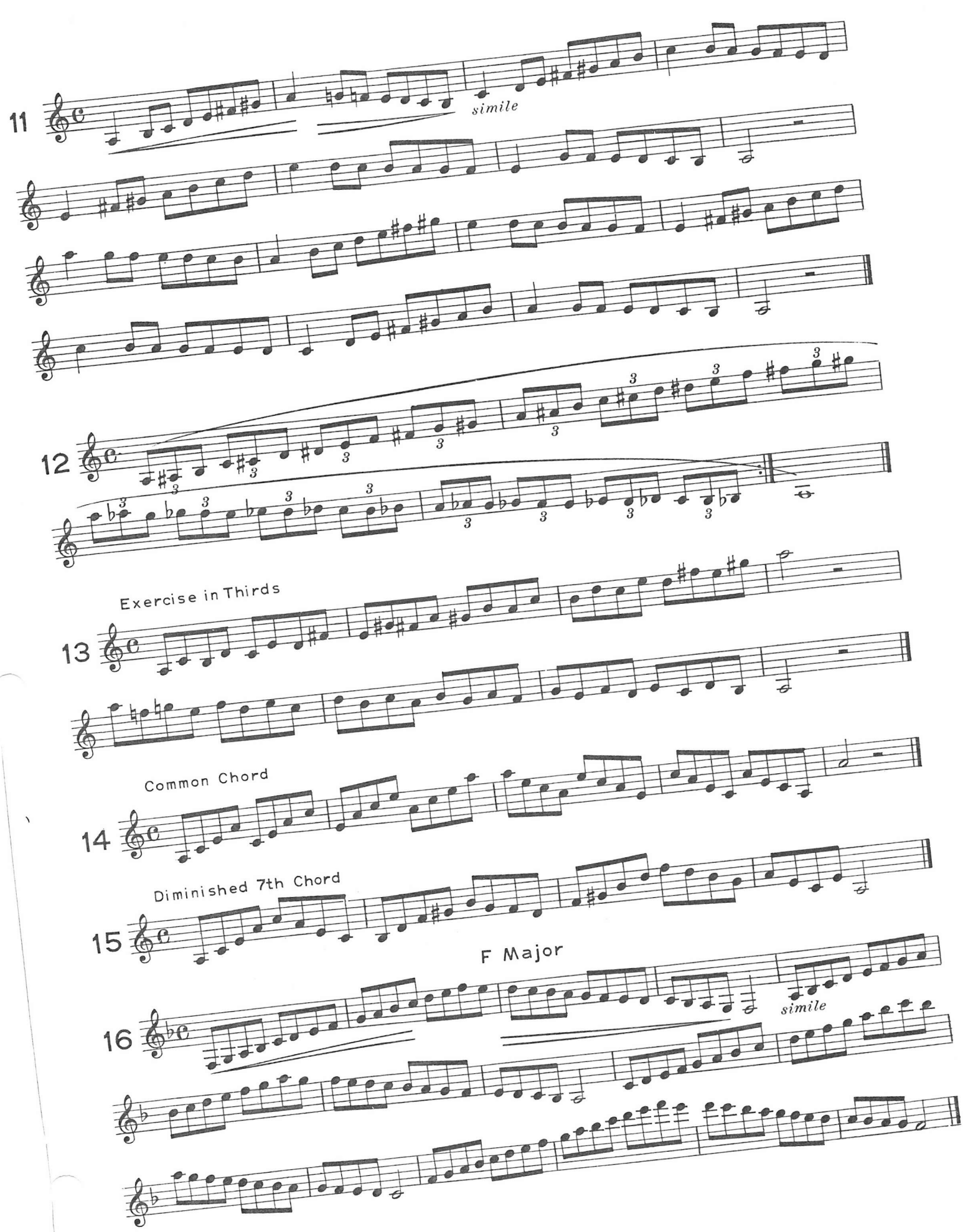
9

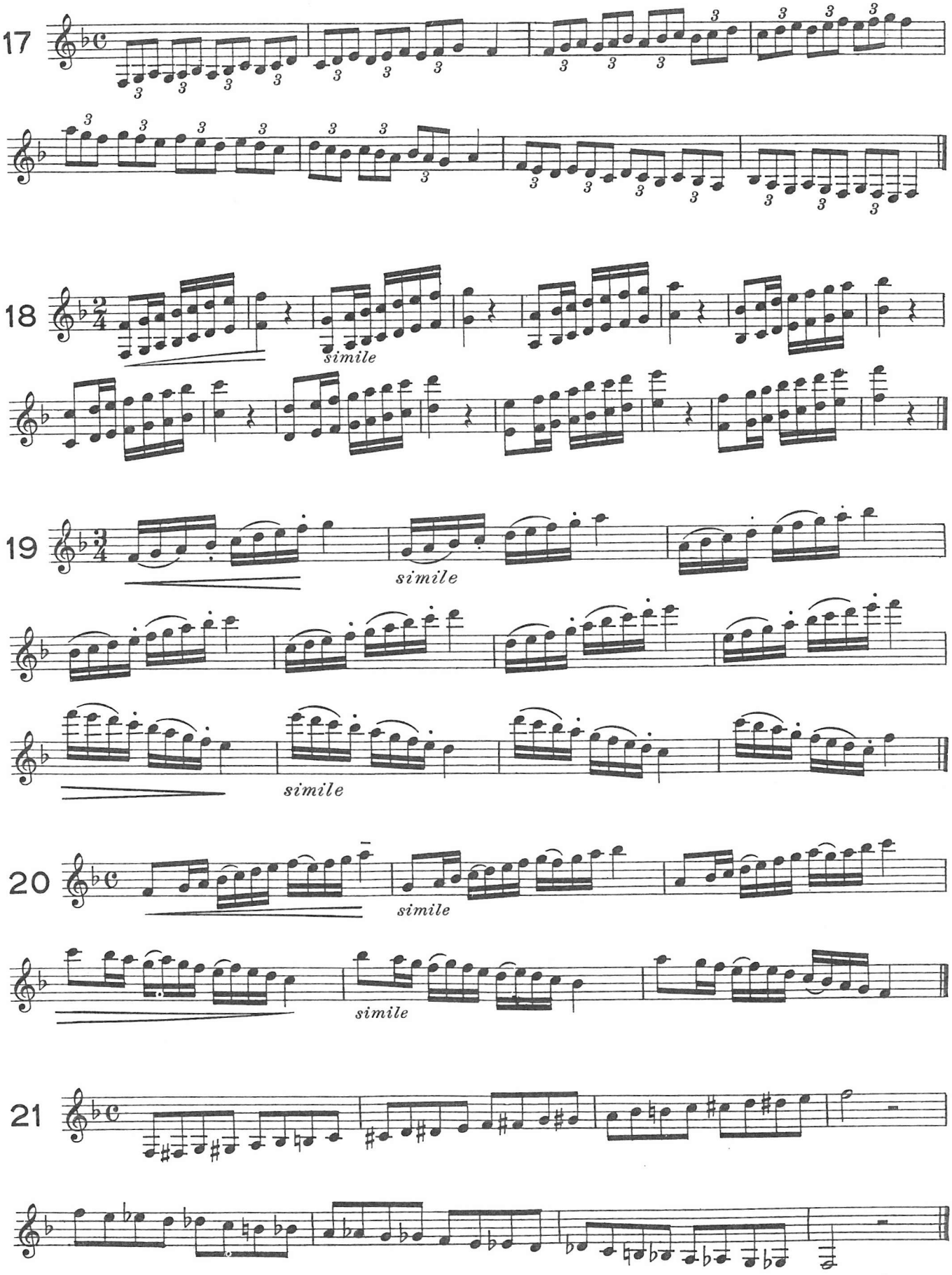


Melodic

10




11
simile
12
Exercise in Thirds
13
Common Chord
14
Diminished 7th Chord
15
F Major
16
simile


17
18
simile
19
simile
simile
20
simile
simile
21

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.

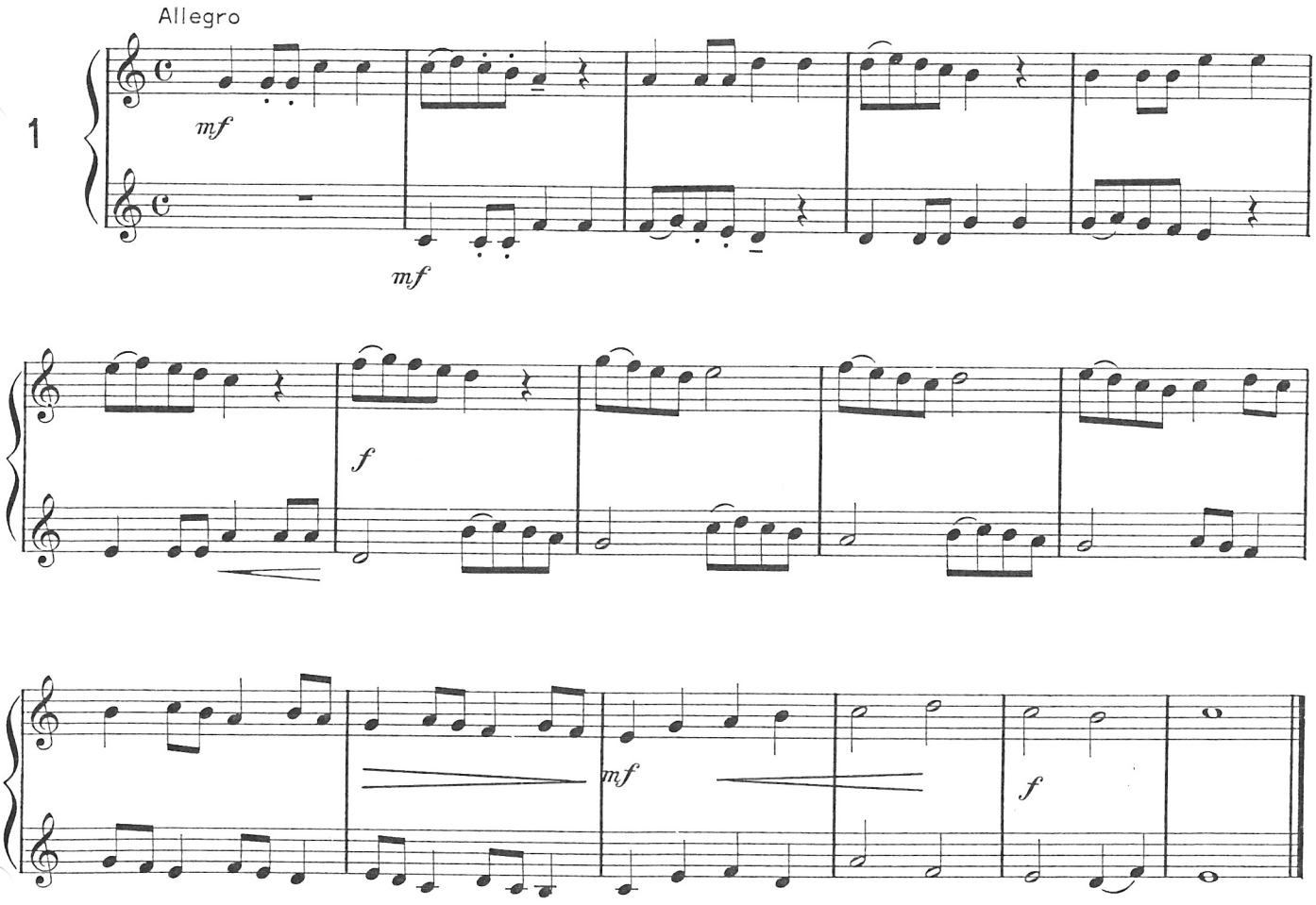
Careful attention to the marks of expression is essential to effective use of the material. Where different dynamic signs are written for the upper and lower parts observe them accurately. The part having the melody must always slightly predominate even when the dynamic indications are the same.

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



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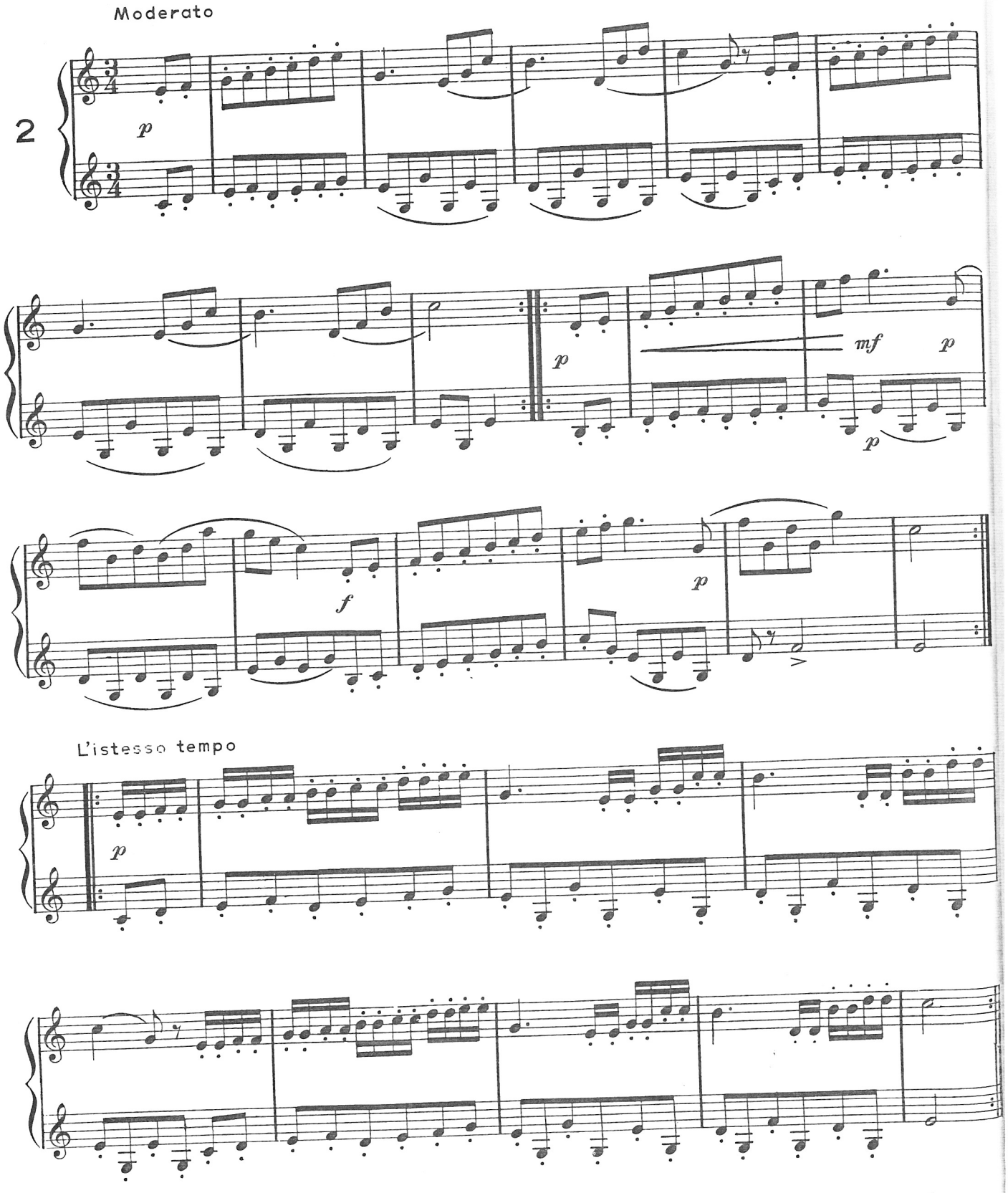
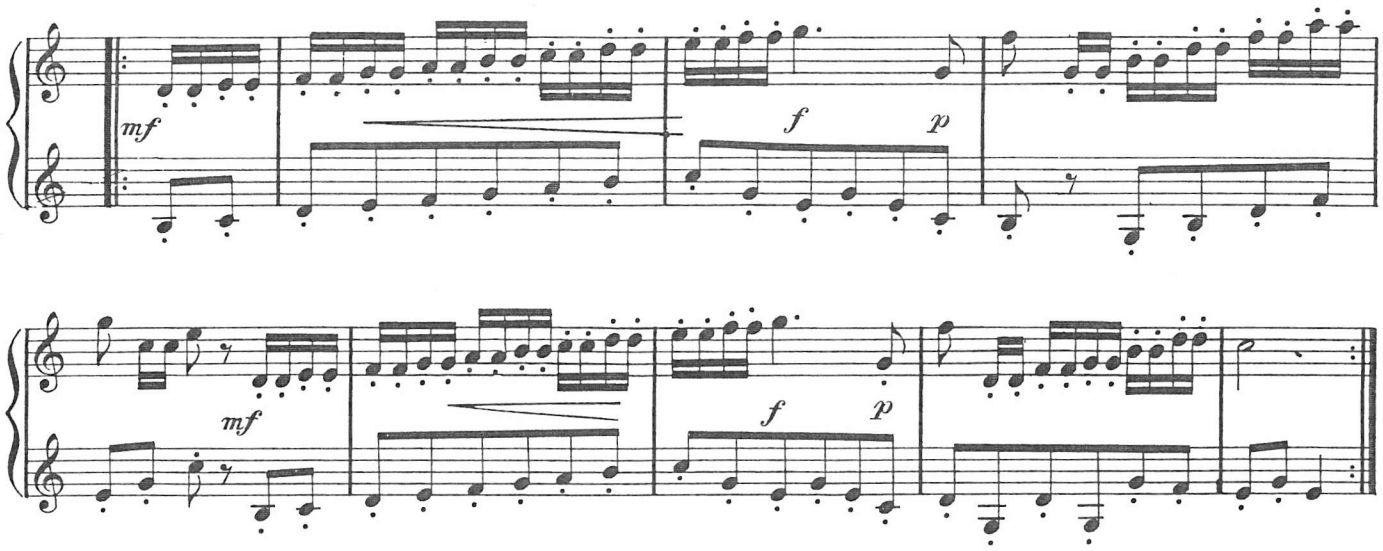
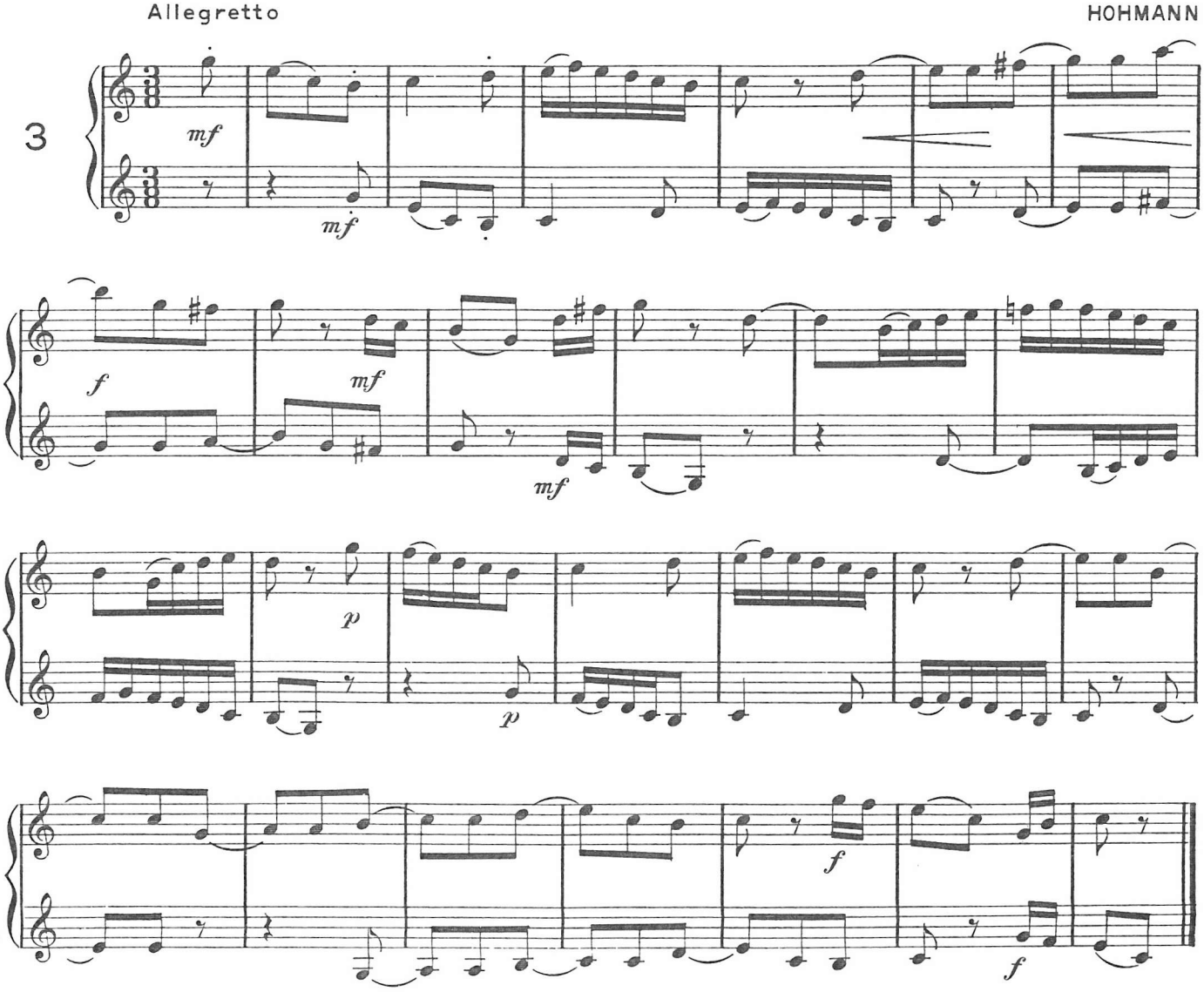

Moderato
2
p
p
mf
p
p
f
p
L'istesso tempo
p

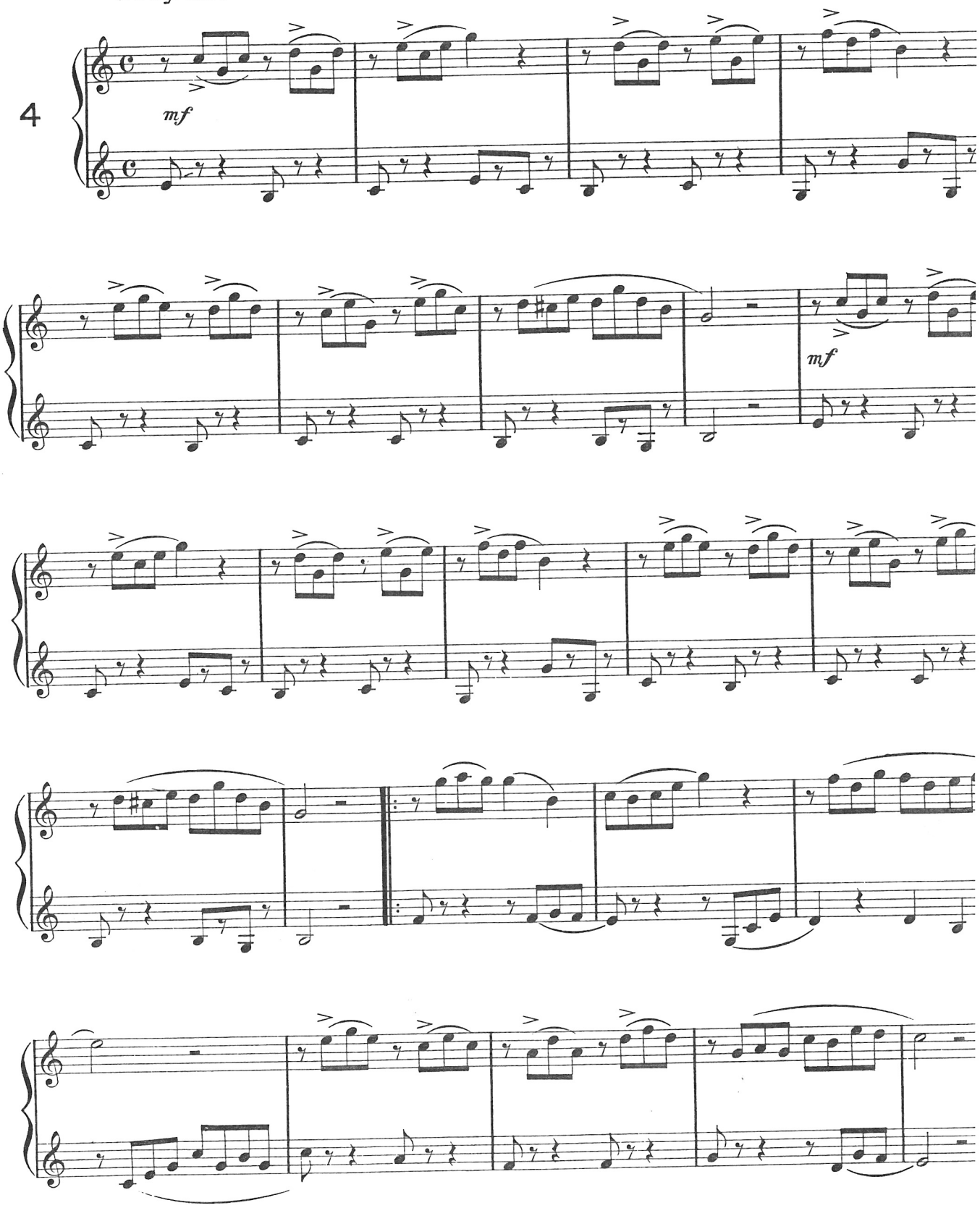


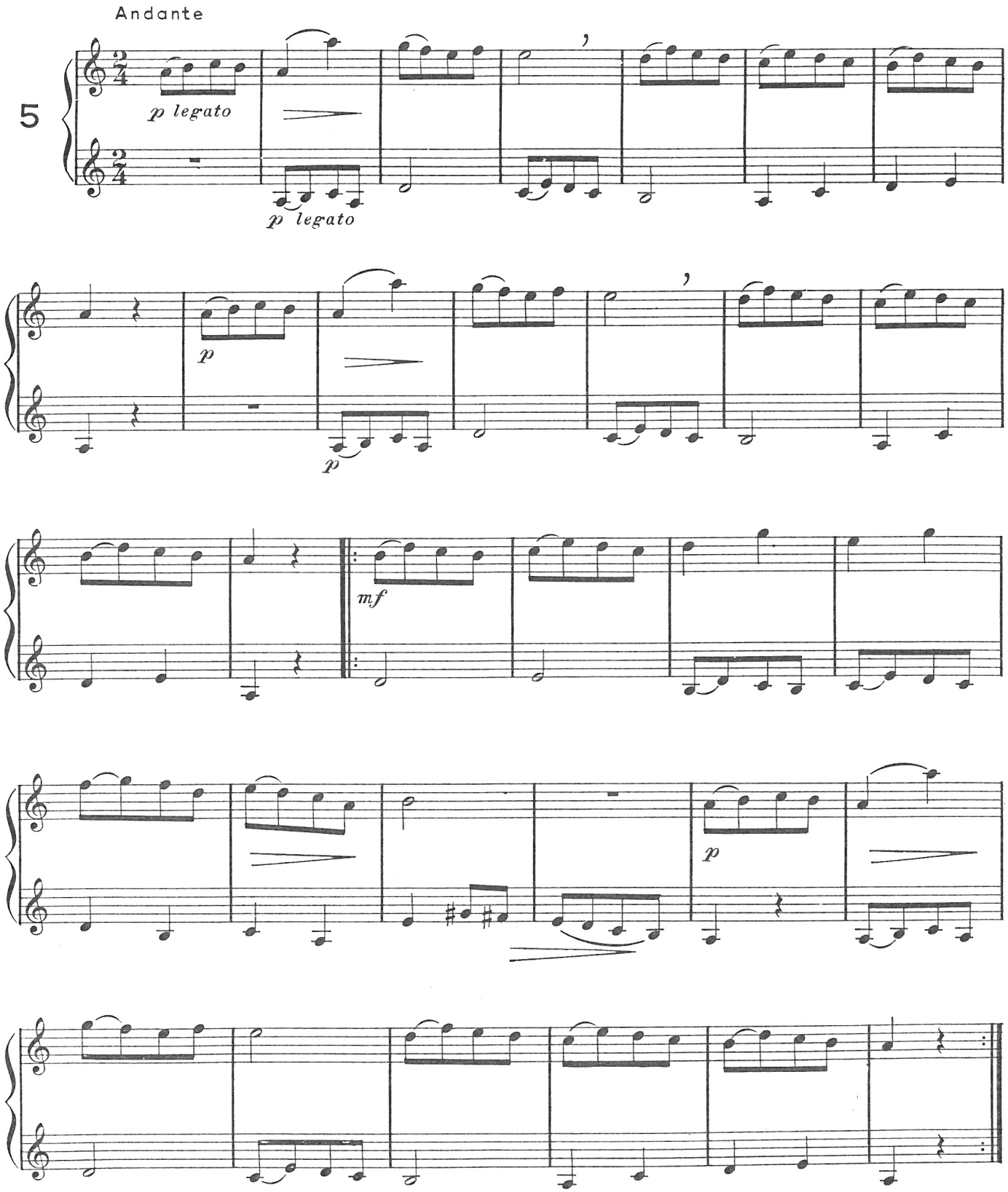
Allegretto

HOHMANN

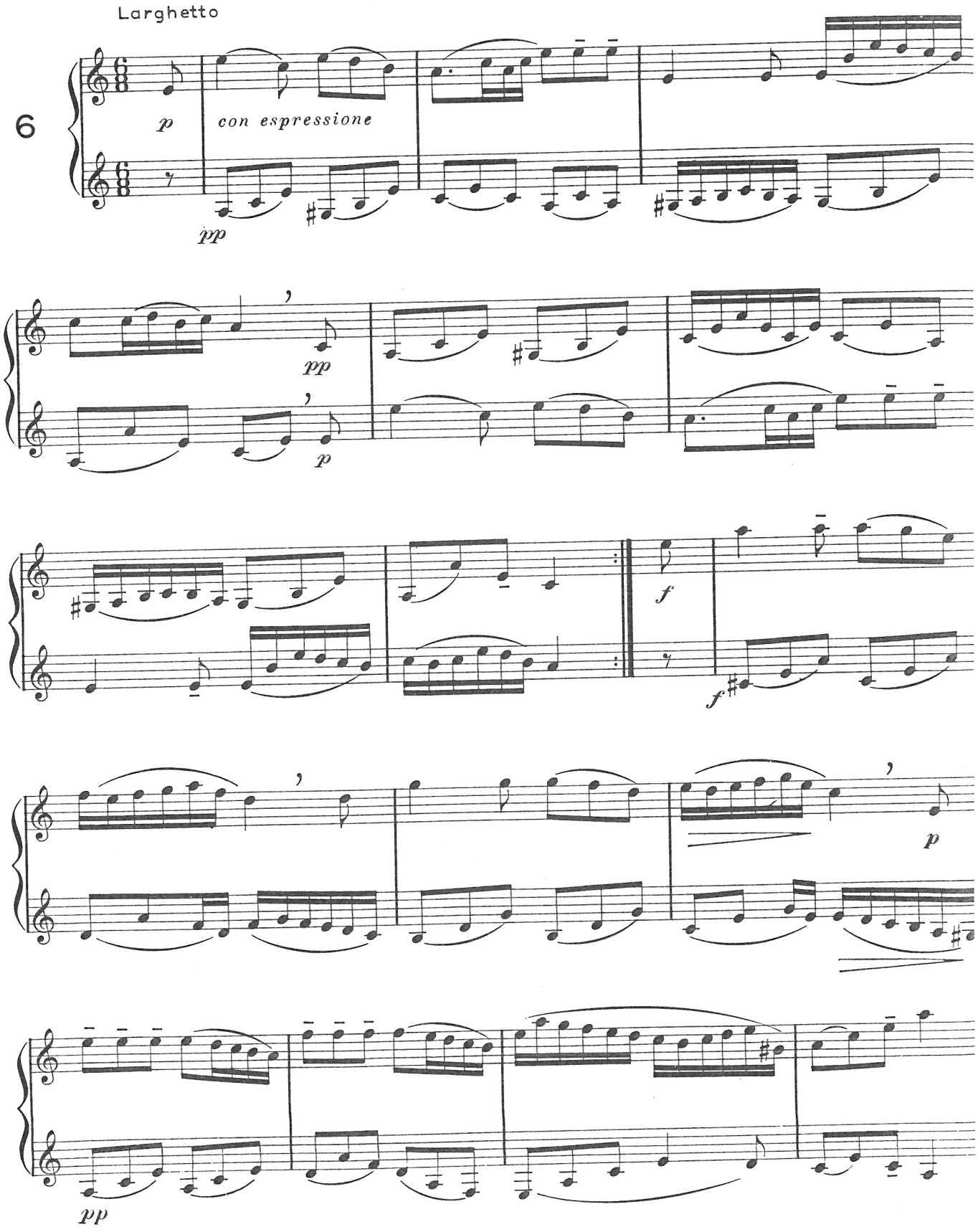


Allegretto




Andante
5
p legato
p legato
p
p
mf
p

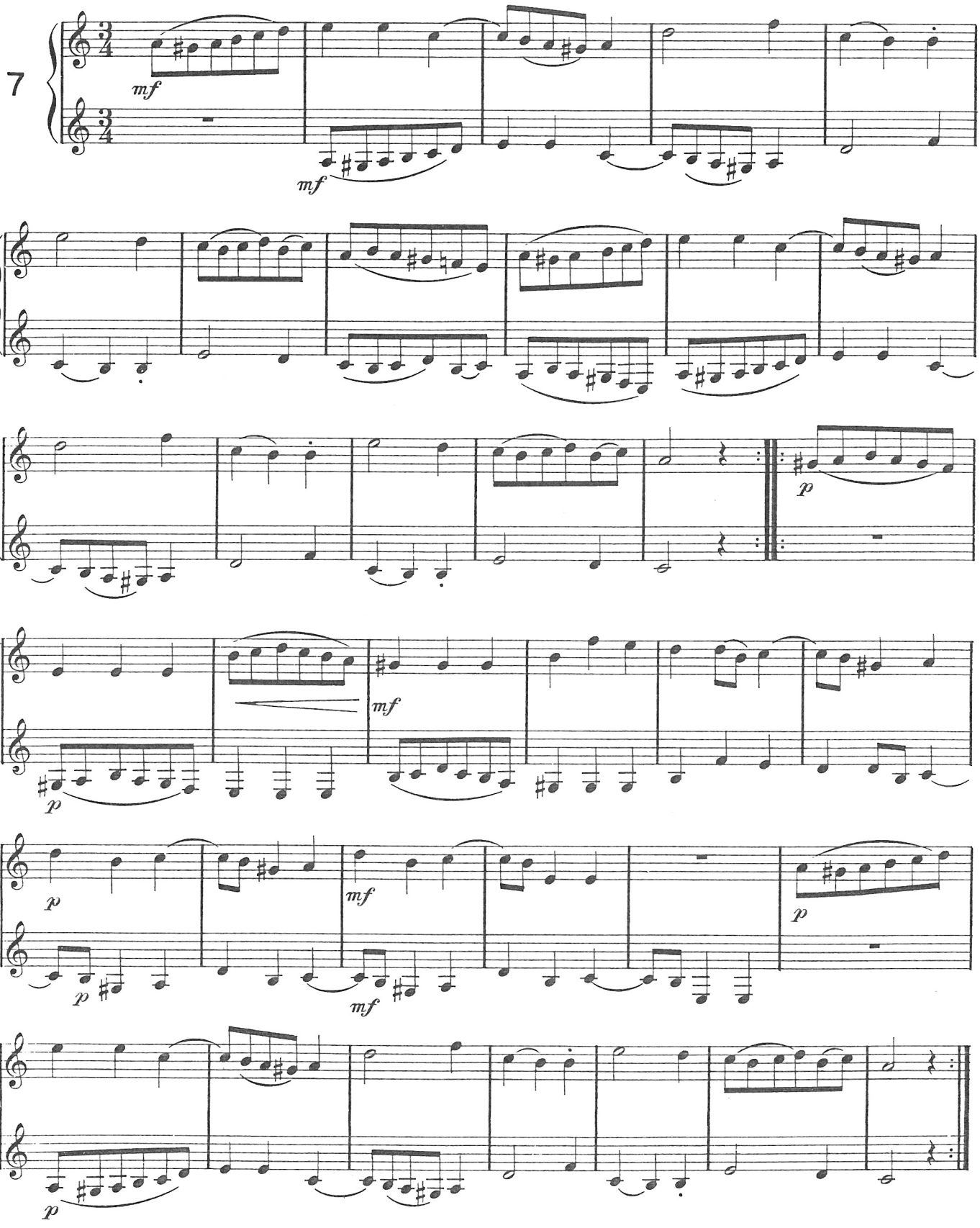
Larghetto



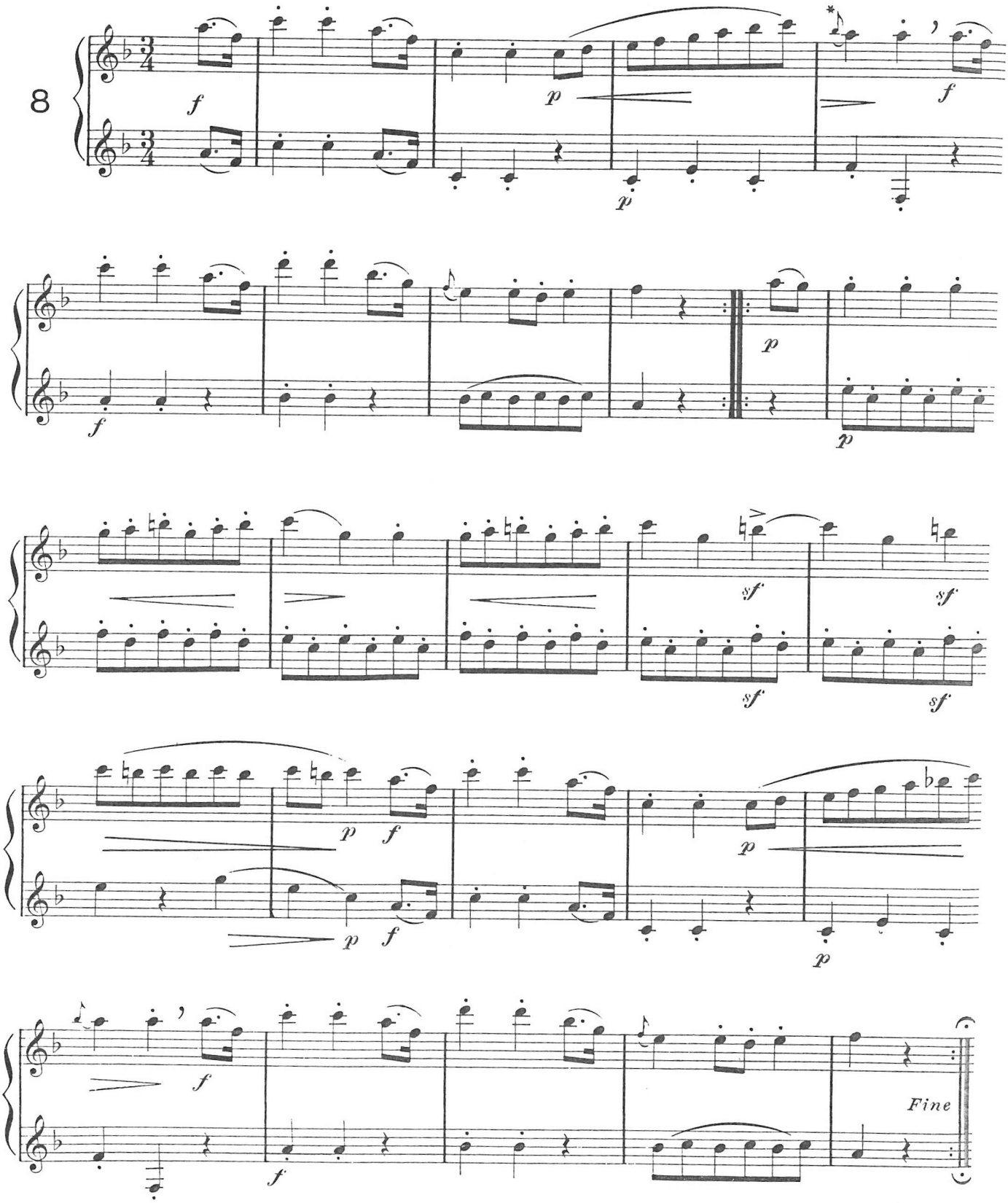
In No.7 play the quarter and eighth notes somewhat detached. Give the syncopated notes a slight accent.

BÖHM

Allegro



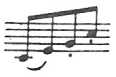
Tempo di Menuetto



* See Page 63, Ex. 7.

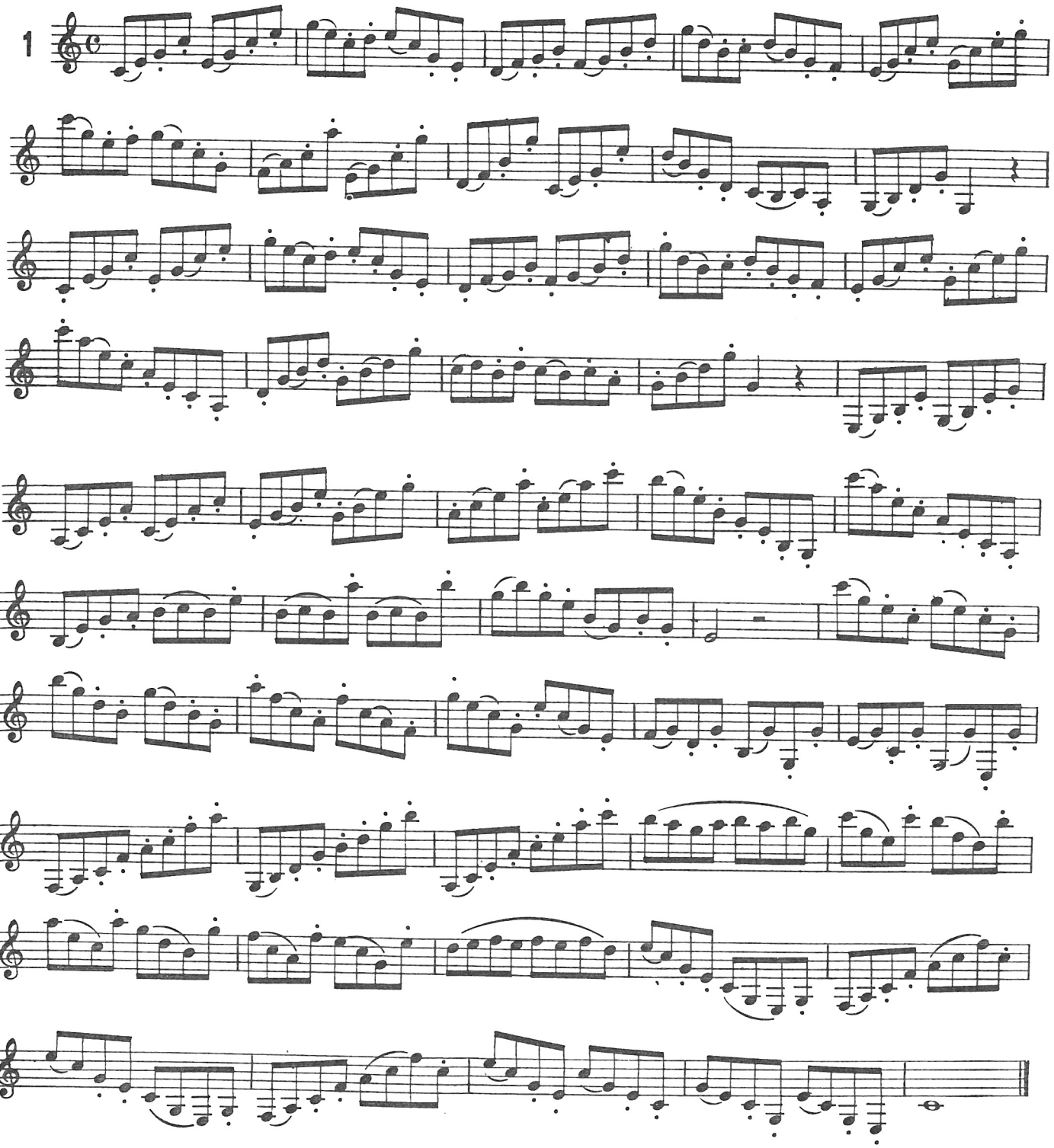
Studies in Articulation

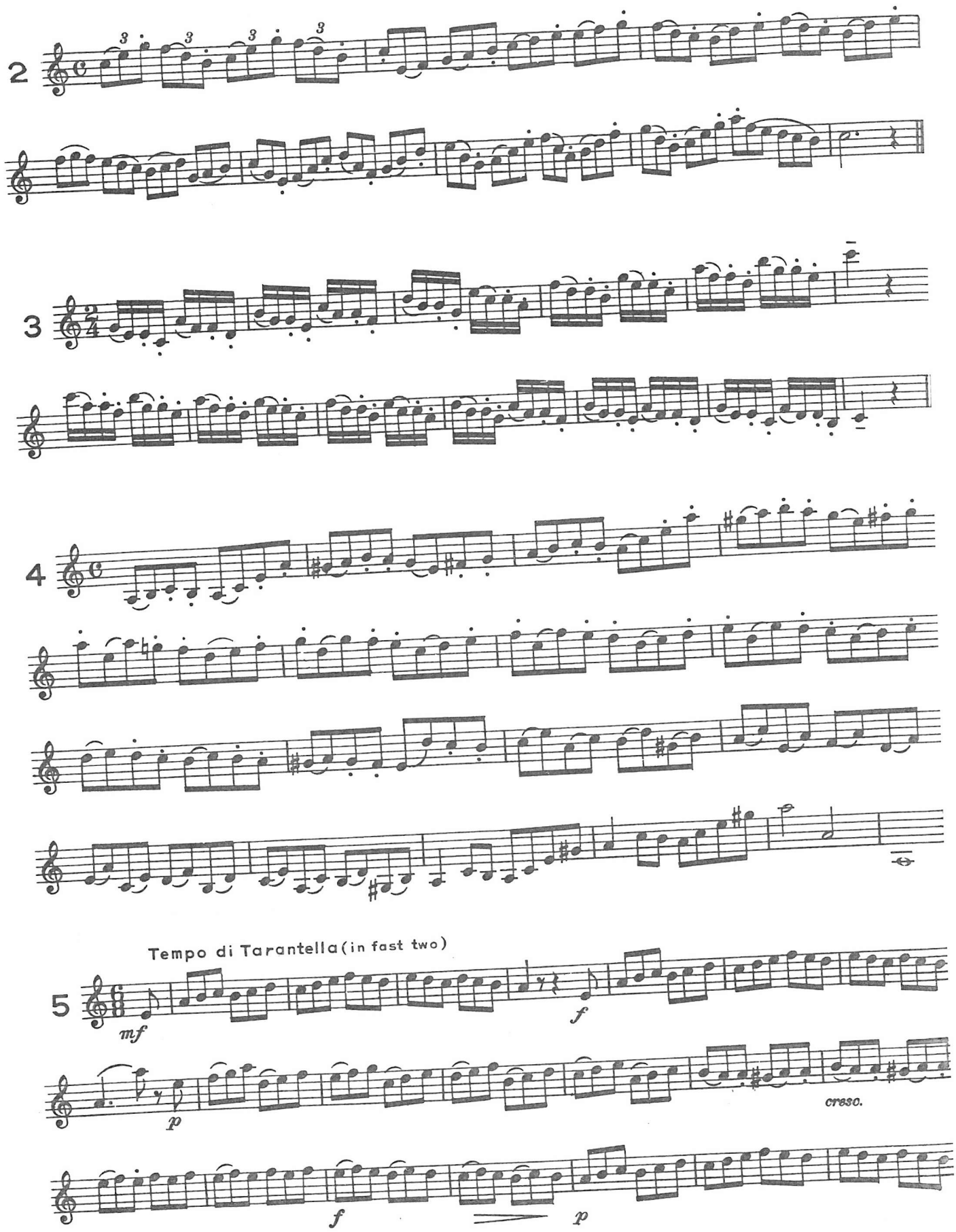
In all exercises where no tempo is indicated the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

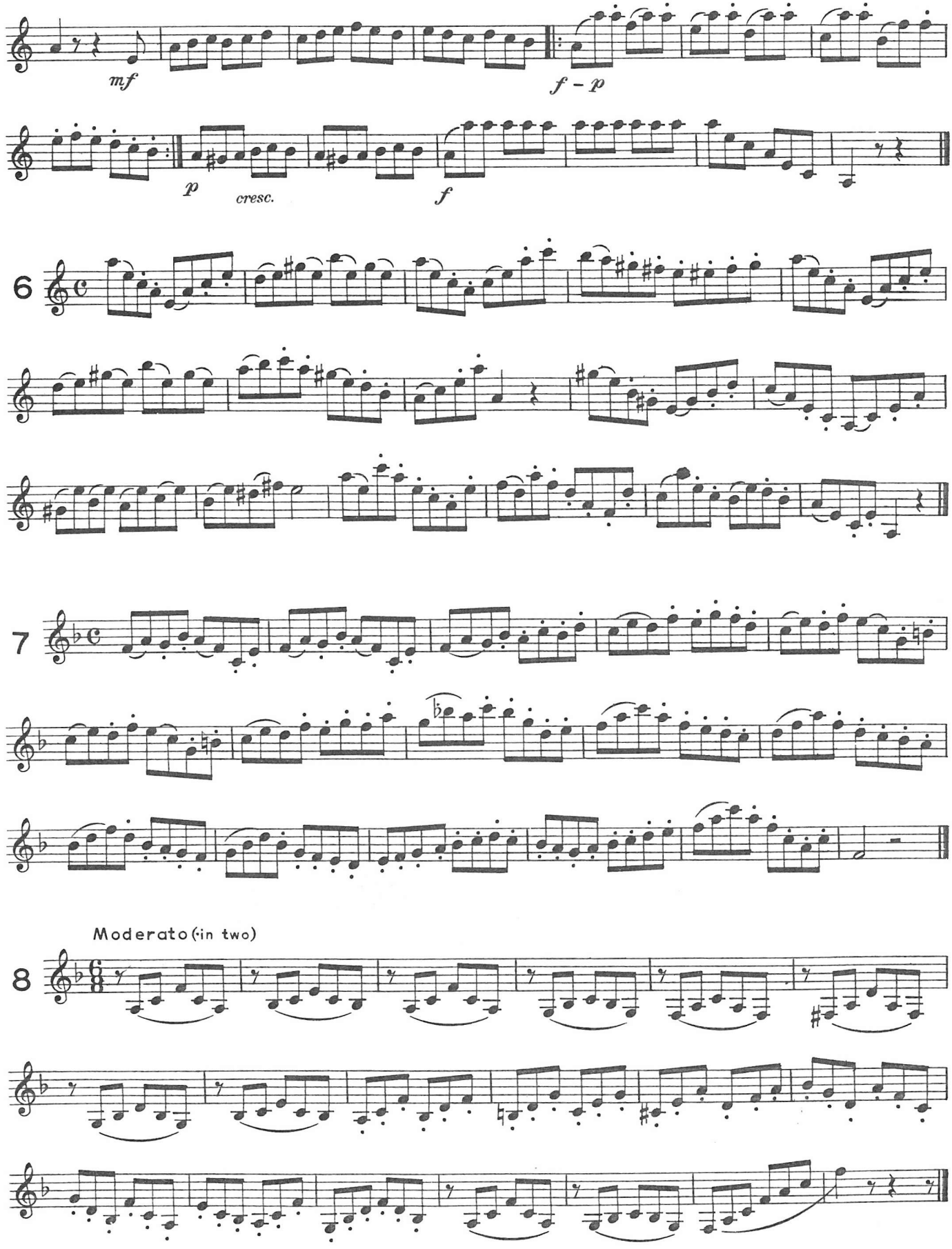
In allegro tempi, figures similar to  should be performed etc. The figure should be played

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

1

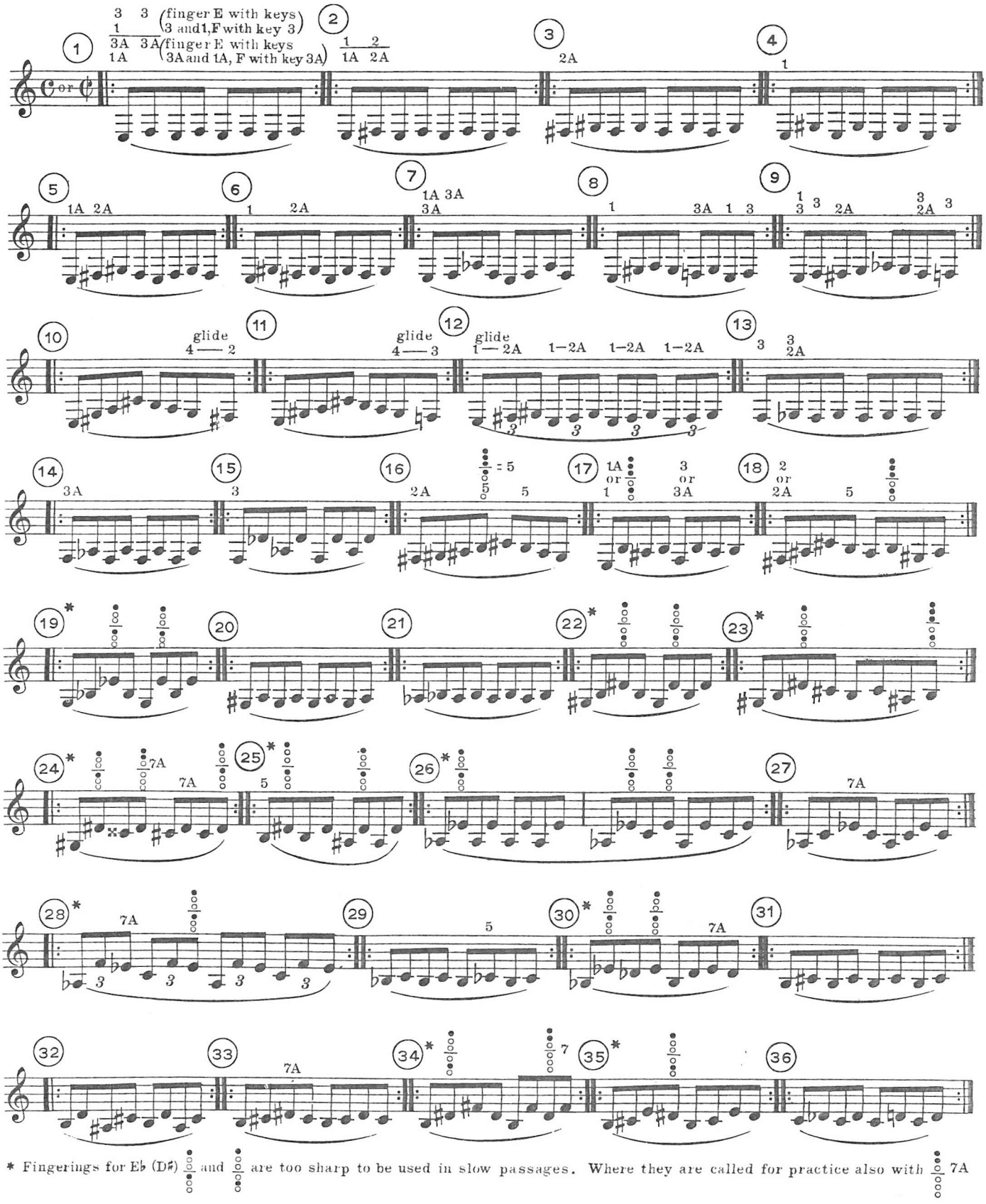



2
3
4
Tempo di Tarantella (in fast two)
5
mf
f
p
cresc.
f
p


mf
f – p
p
cresc.
f
6
7
Moderato (in two)
8

Exercises in Fingering

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



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

Musical Ornamentation (Embellishments)

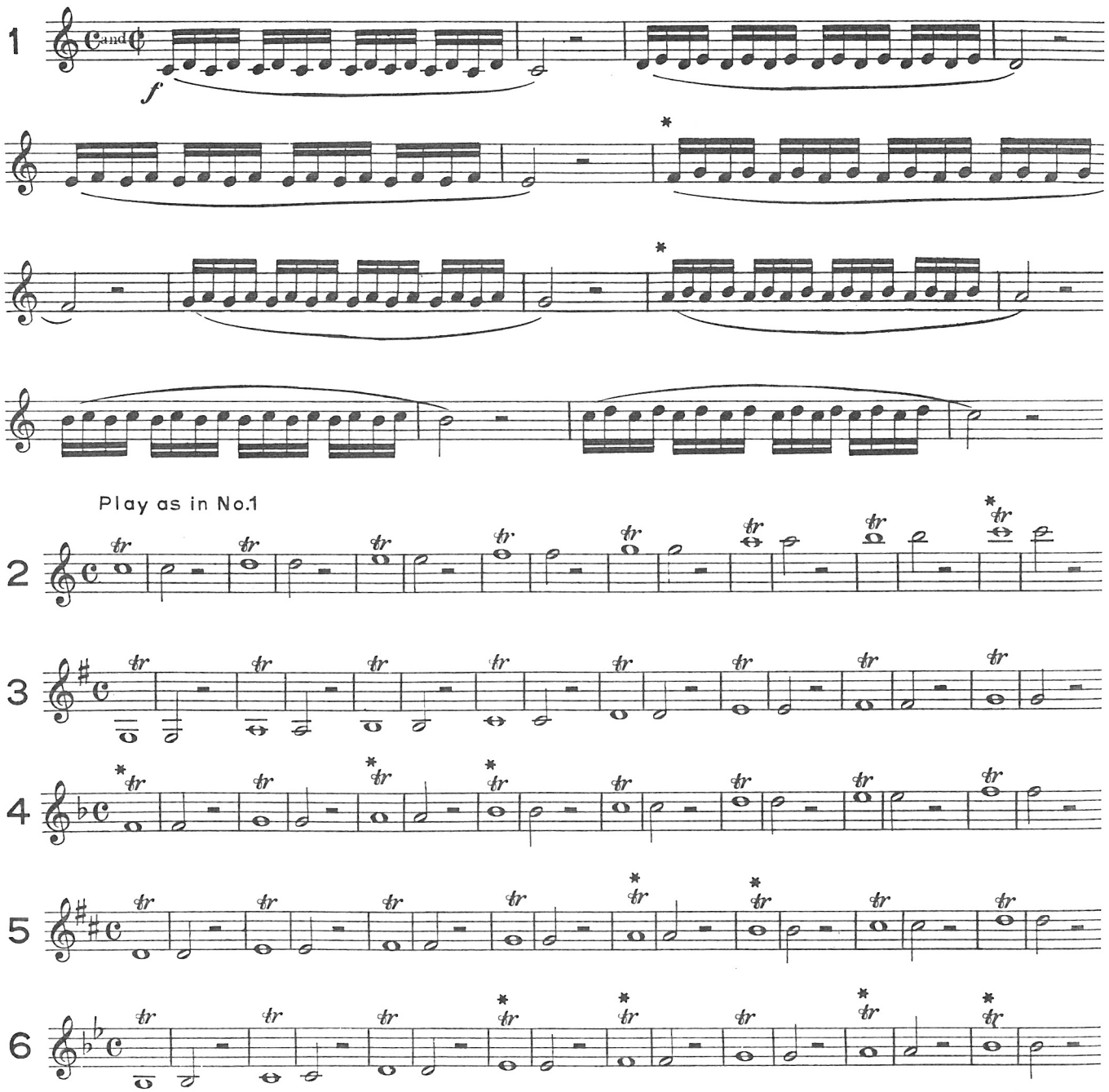
The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

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 *tr* and ~~~.

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.



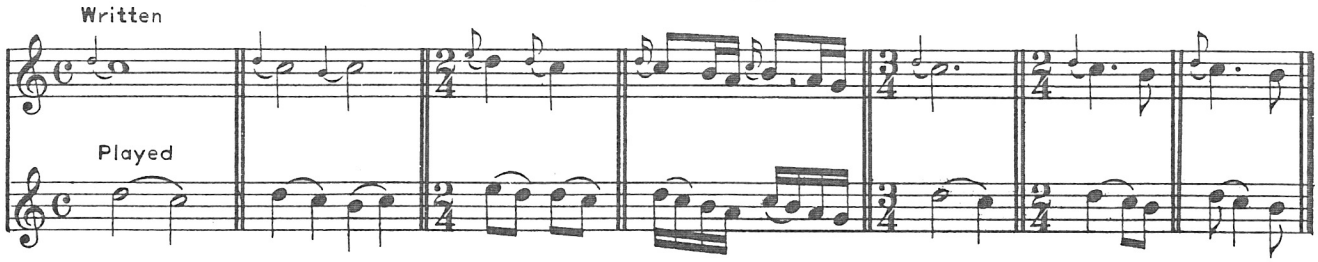
* The asterisks indicate trill fingerings that differ from fundamental fingerings.

Grace Notes (Appoggiatura)

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

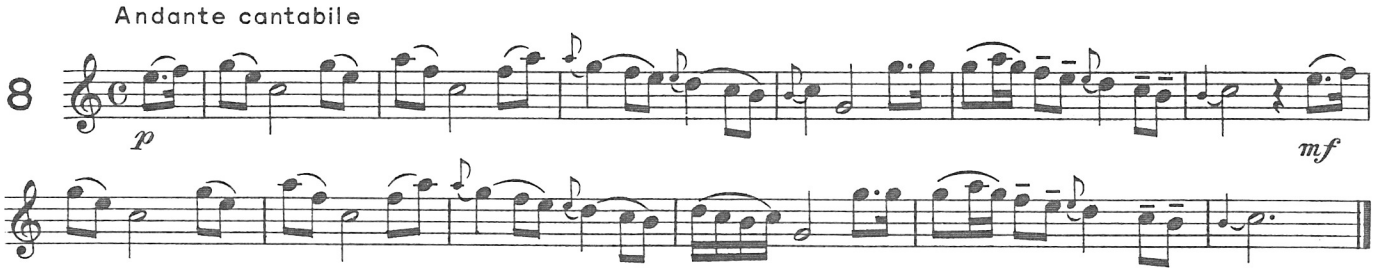
LONG GRACE NOTES

7



from "Serenade" Haydn

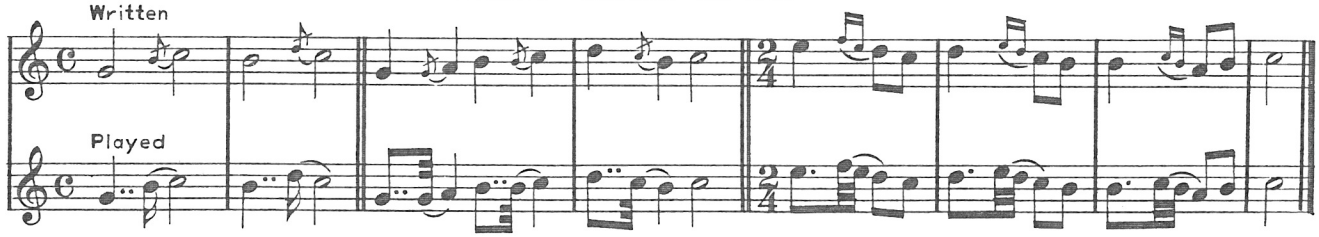
8



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.

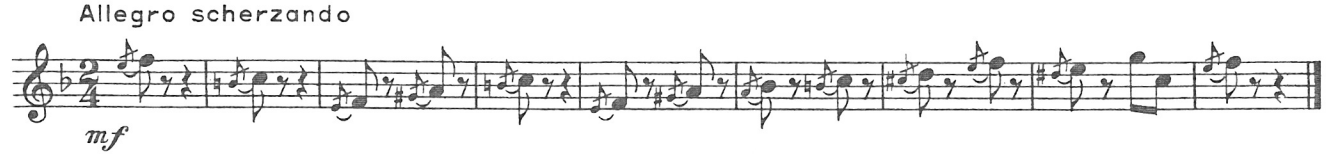
SHORT GRACE NOTES

9



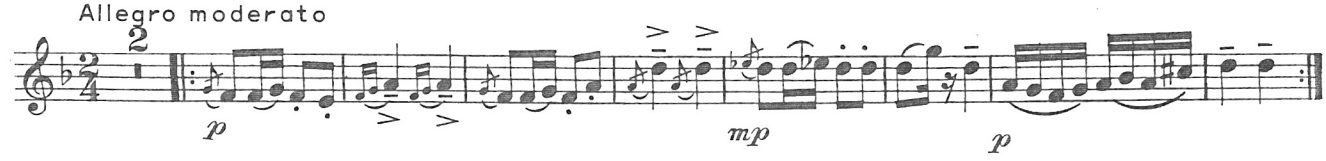
Excerpt from "Rustic Wedding" Goldmark

10



Excerpt from "Moment Musical" Schubert

11



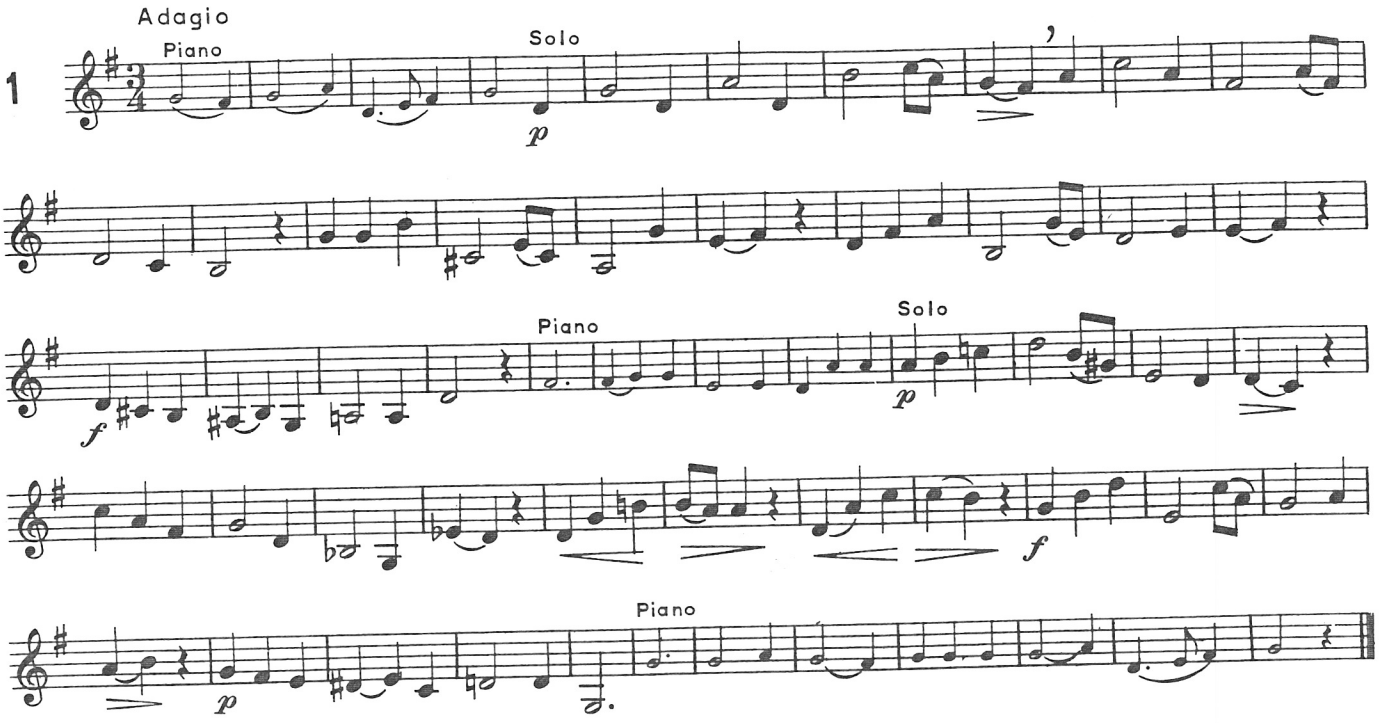
SOLOS

O Isis and Isiris

from the Magic Flute

MOZART

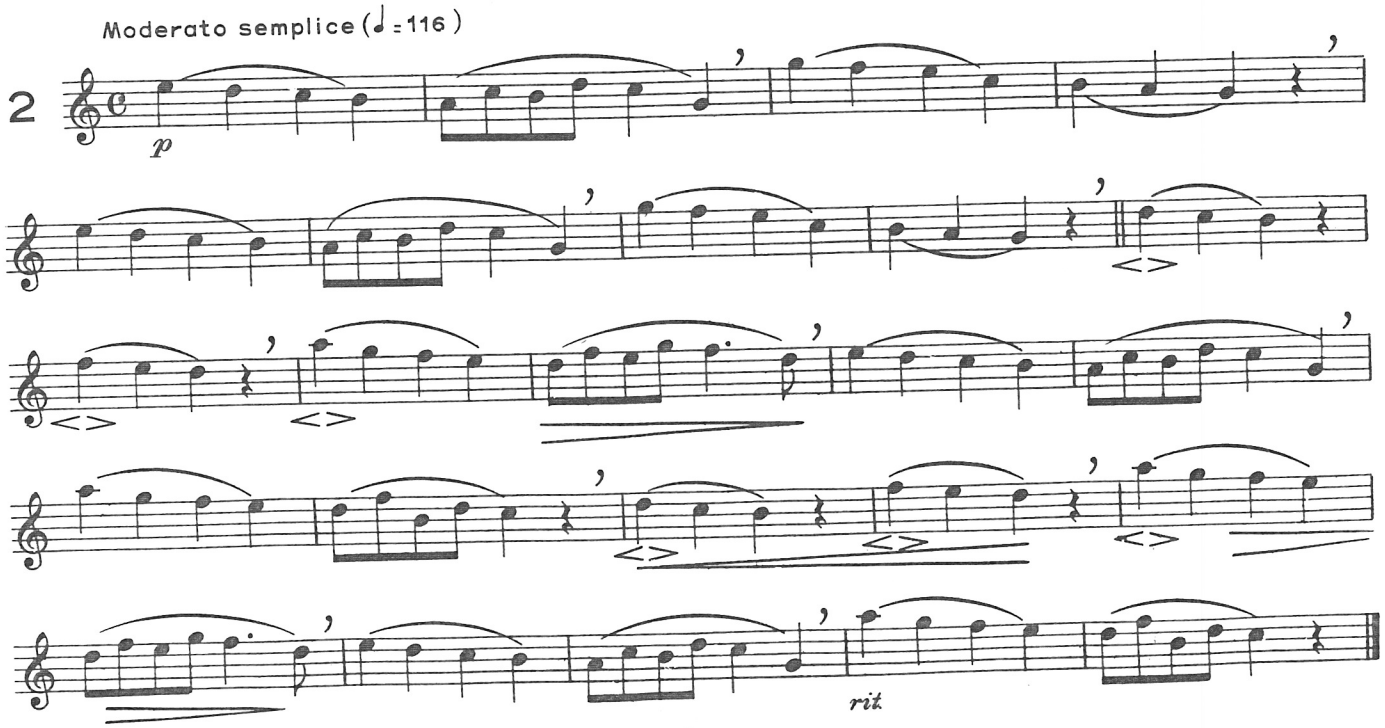
1



Melody

ROBERT SCHUMANN, Op. 68, No. 1

2

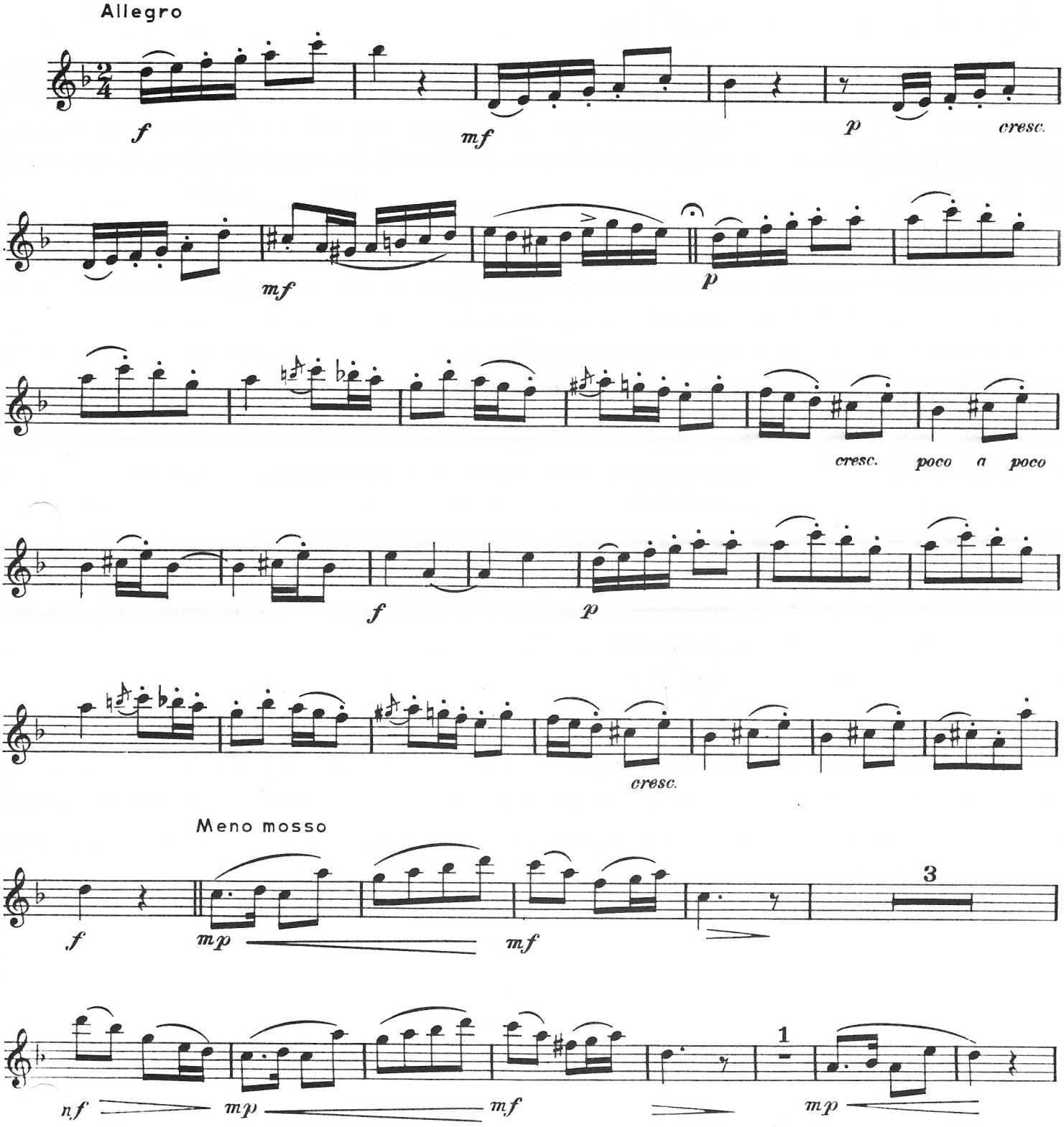


This Solo is published separately for B♭ Clarinet and Piano

Scherzo in C Minor

B♭ Clarinet

PAUL KOEPKE
Edited by H. Voxman



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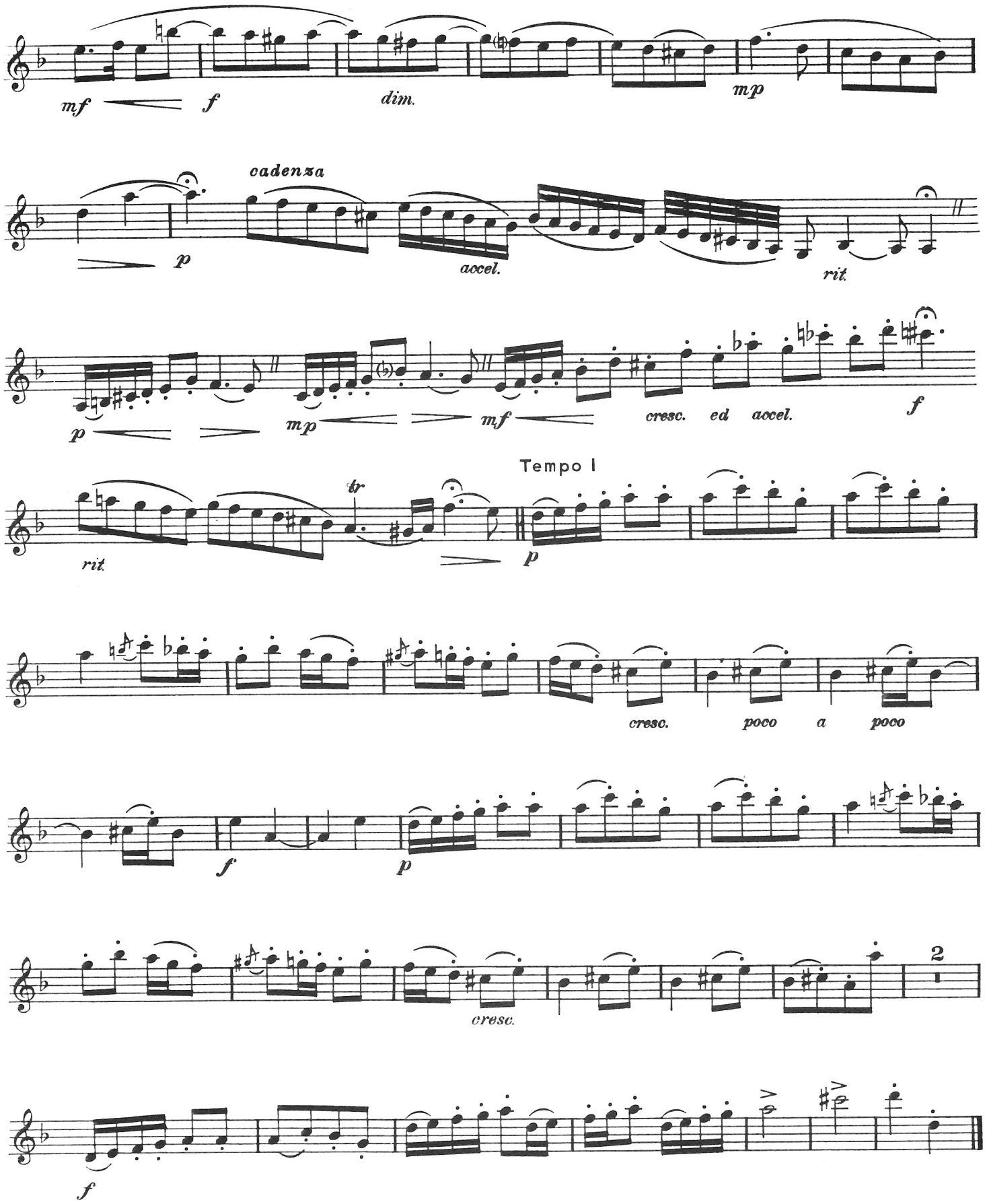
B♭ Clarinet


mf
f
dim.
mp
cadenza
p
accel.
rit.
p
mp
mf
cresc. ed accel.
f
Tempo I
tr
rit.
p
cresc. poco a poco
f
p
cresc.
2
f

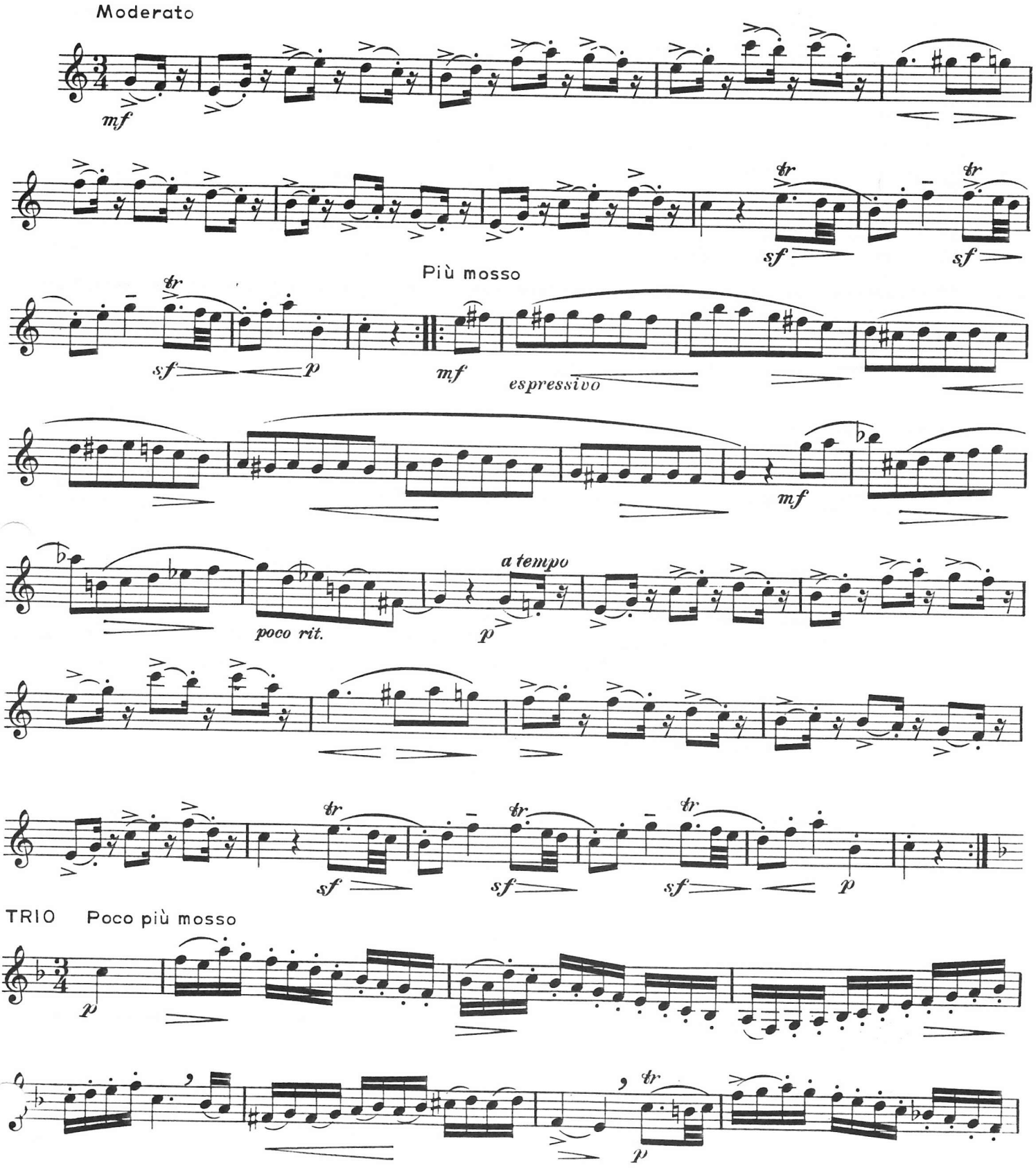
Menuet

from

Divertimento in D, K.334

B♭ Clarinet

W. A. MOZART
Edited by H. Voxman



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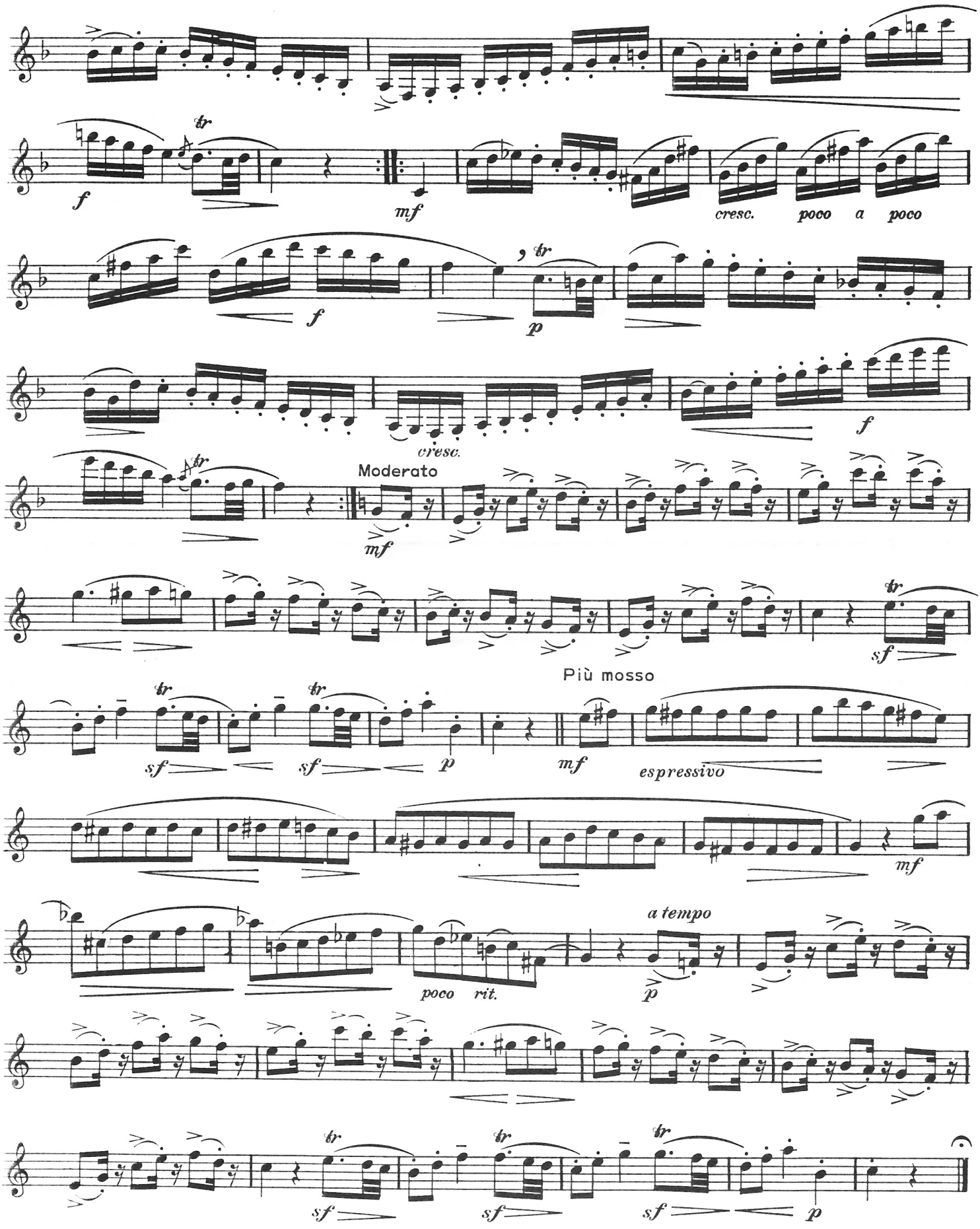
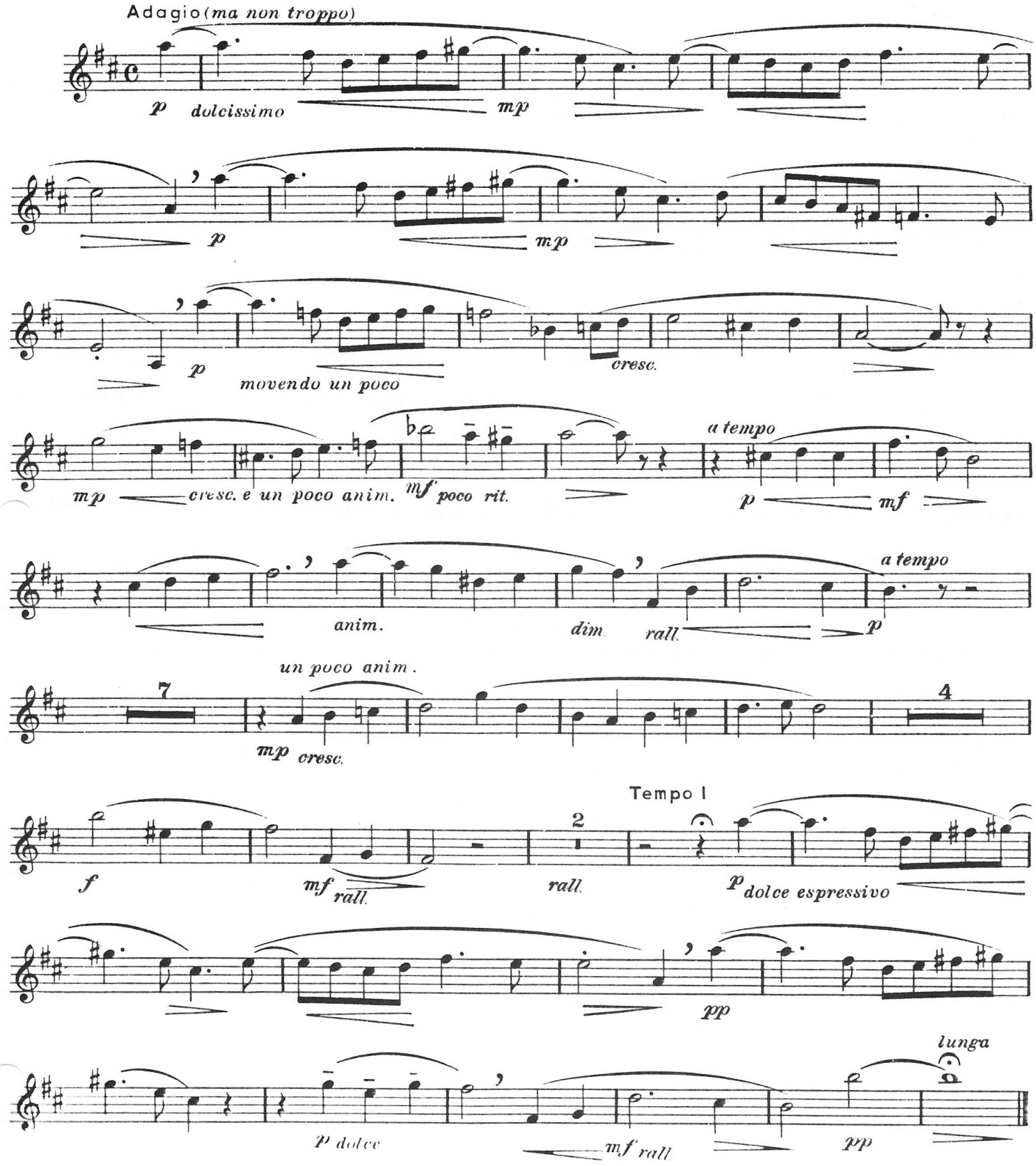
B♭ Clarinet


f
tr
mf
cresc.
poco a poco
f
p
cresc.
f
Moderato
mf
sf
Più mosso
sf
sf
p
mf
espressivo
mf
a tempo
poco rit.
p
sf
sf
sf
p

Aria and Scherzo

B♭ Clarinet

AGOSTINO GABUCCI
Edited by H.Voxman



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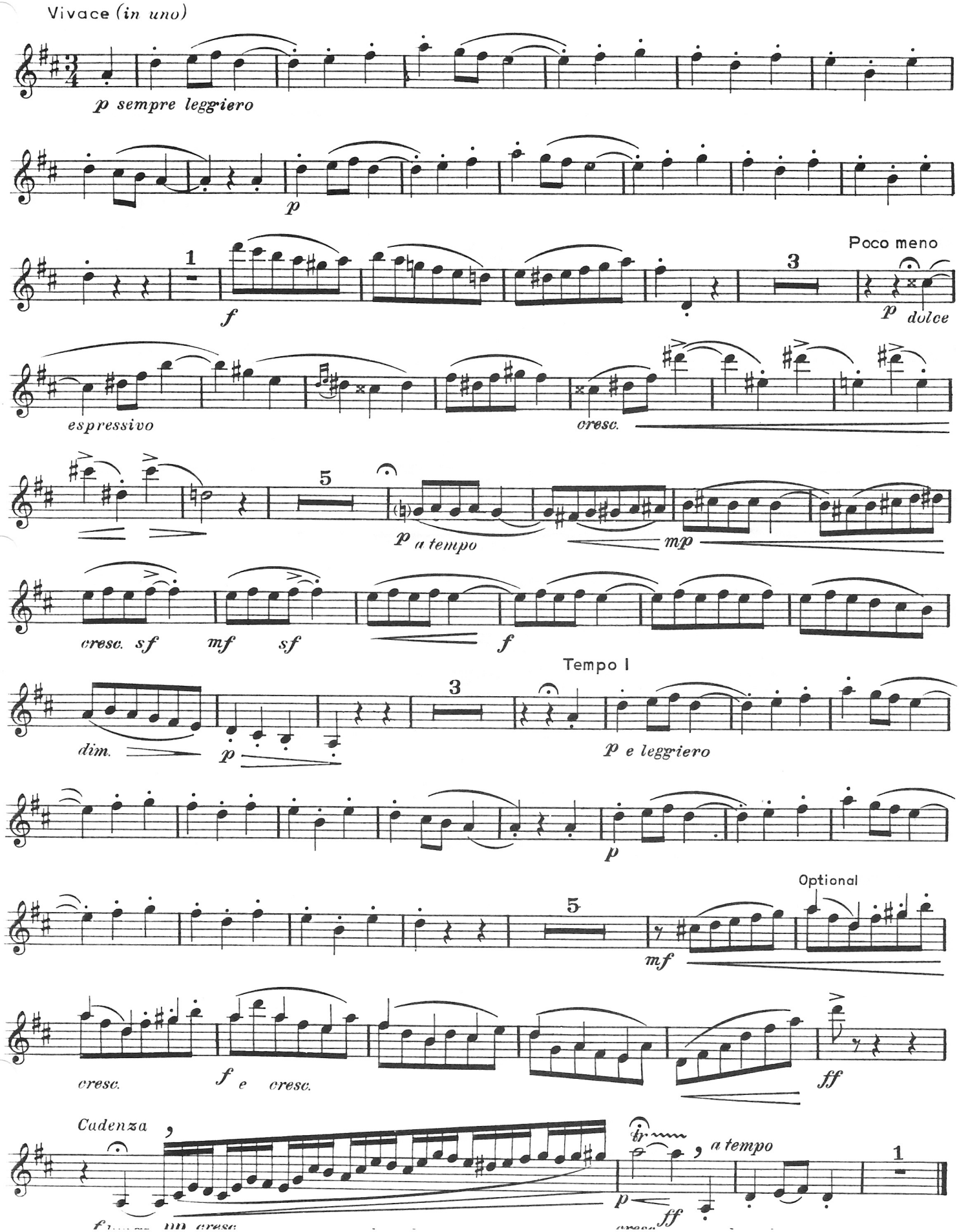
B♭ Clarinet


Vivace (in uno)
p sempre leggiero
p
1
f
3
Poco meno
p dolce
espressivo
cresc.
5
p a tempo
mp
cresc. sf
mf
sf
f
3
Tempo I
dim.
p
p e leggiero
p
5
Optional
mf
cresc.
f e cresc.
ff
Cadenza
fr
a tempo
p
ff
1

Allegretto Grazioso

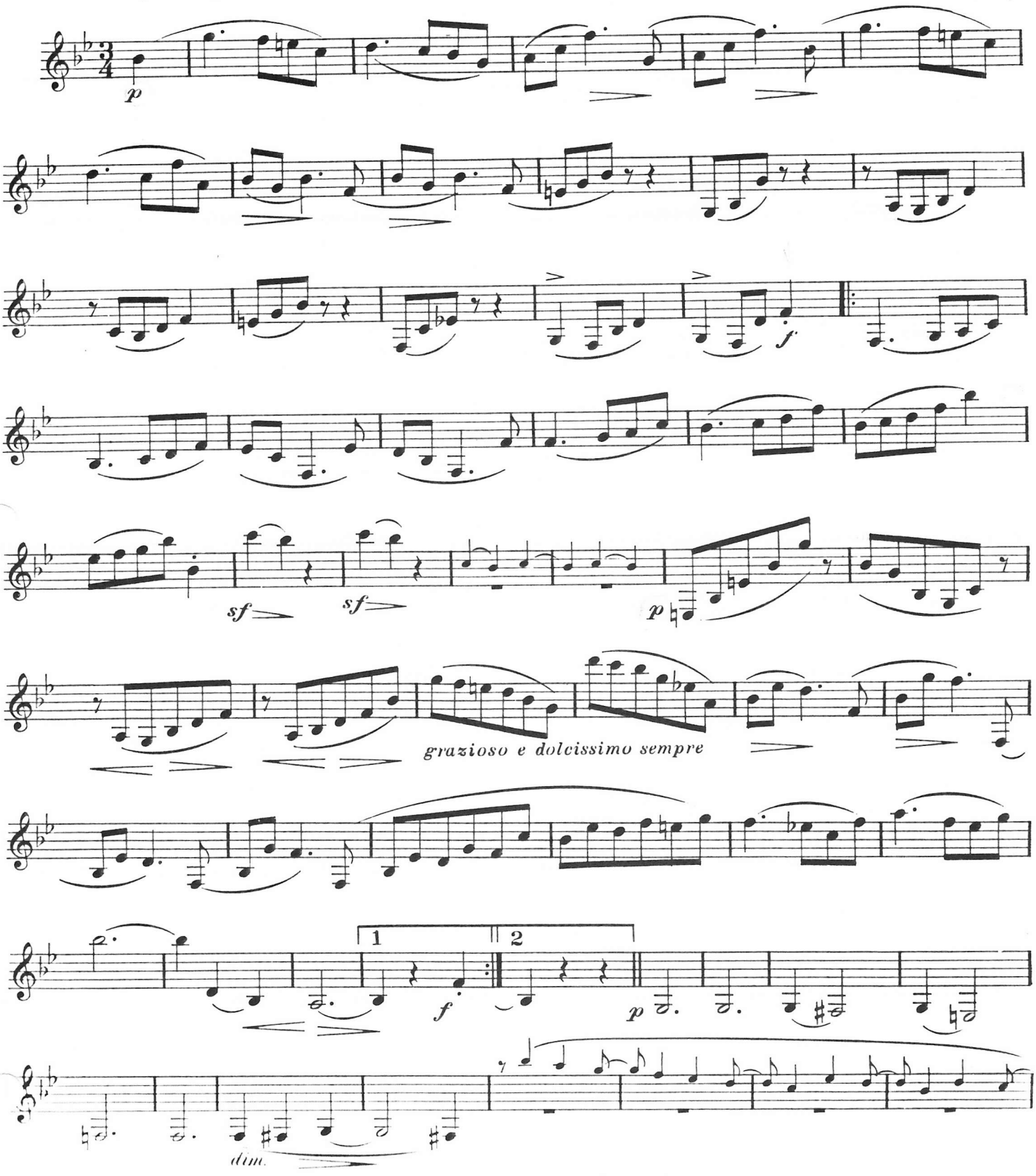
from

Sonata in F Minor

B♭ Clarinet

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

Allegretto grazioso



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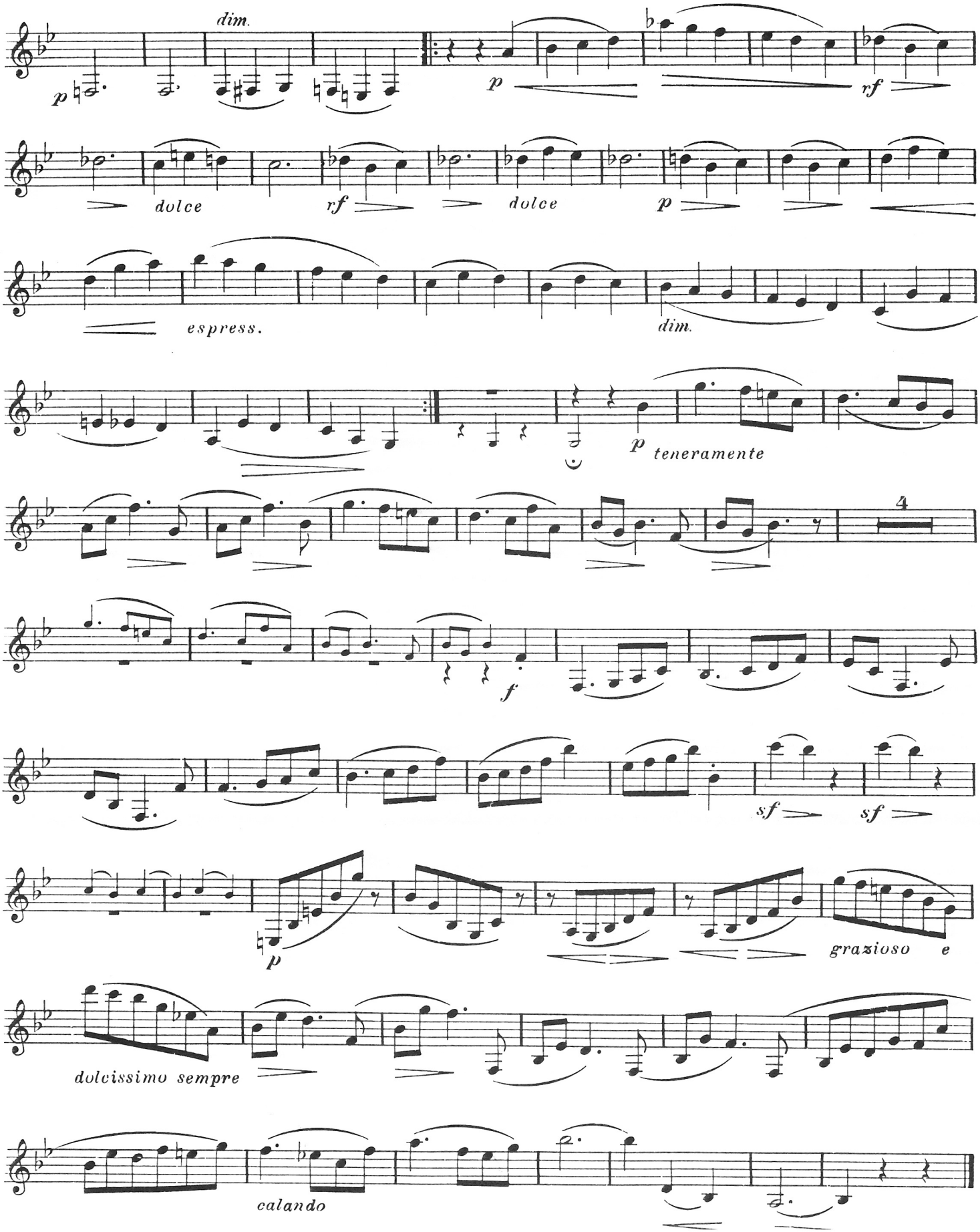
B♭ Clarinet


dim.
p
p
rf
dolce
rf
dolce
p
espress.
dim.
p
teneramente
4
f
sf
sf
p
grazioso
e
dolcissimo sempre
calando