

Name: _____

Classroom Teacher: _____

Starter Packet


for





Clarinet

Note Values

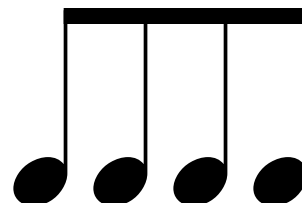
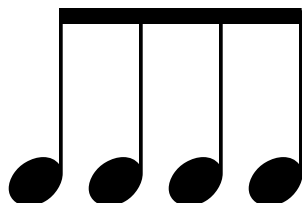
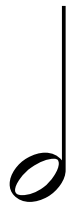
 A whole note gets four counts in $\frac{4}{4}$ time.

 A half note gets two counts in $\frac{4}{4}$ time.

 A quarter note gets one count in $\frac{4}{4}$ time.

 An eighth note gets a half of a count in $\frac{4}{4}$ time.

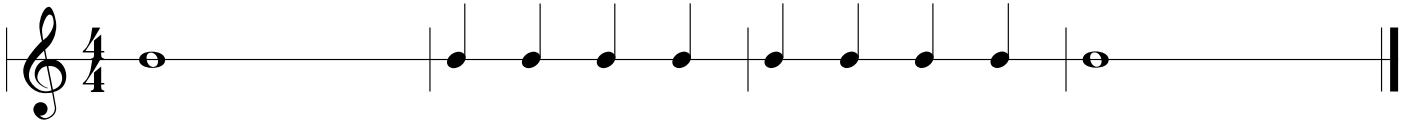
**4
4**



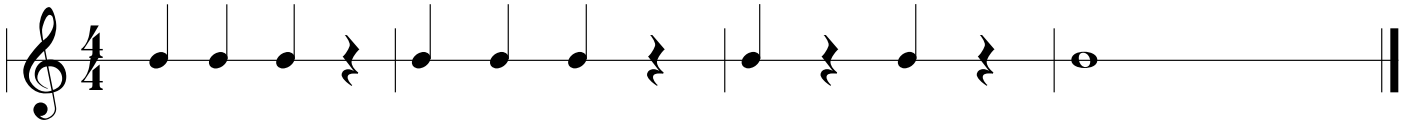
Rhythms in Unison

Volume I (Revised 7/08)

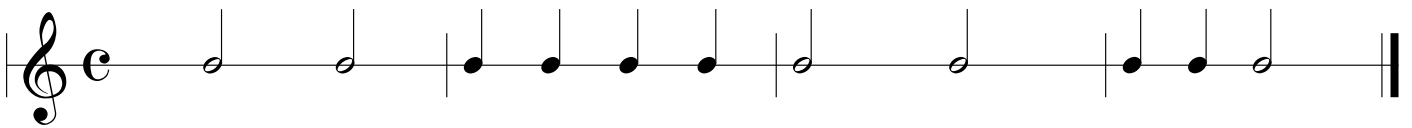
1.



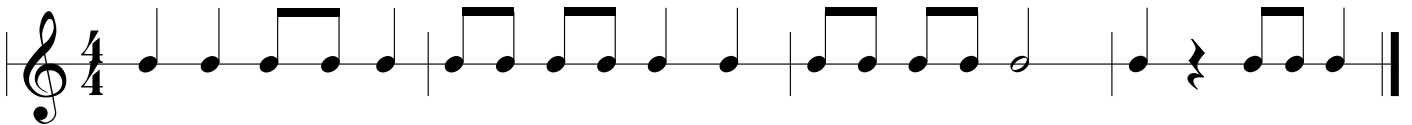
2.



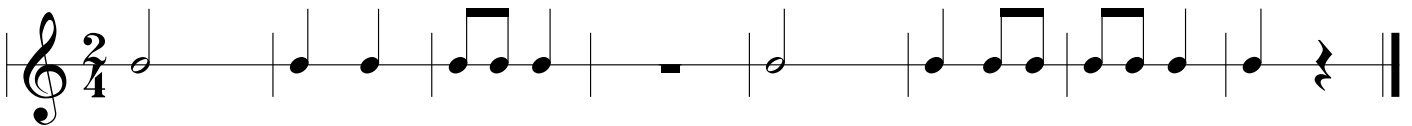
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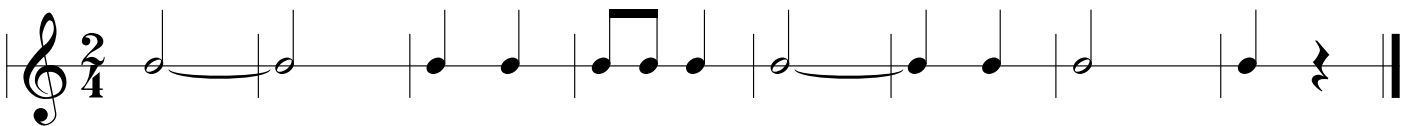
4.



5.



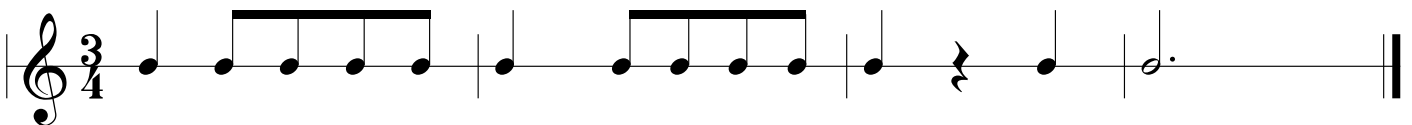
6.



7.



8.



The Mouthpiece, Reed and Embouchure

Make sure you own five, size No. 2 reeds this quarter. If one breaks or gets chipped, you **MUST** throw it away and use a new one. If you end up choosing to continue on clarinet in the fourth quarter, you will switch to size No. 2.5 reeds.

Putting the Reed on the Mouthpiece (Video available on bandrox.com)

Before opening your clarinet case, be sure that it is right side up. For this part, you will need four parts of your clarinet. The reed is the piece of cane (it looks like wood) that vibrates and causes your clarinet to make a sound. You will also need your mouthpiece, ligature (the small metal piece with screws attached) and barrel. Refer to the “Parts of the Clarinet” page if you forget the names of these pieces.

Your reed should be wet. At home, run both sides under water for at least 15 seconds. At school, put it in your mouth for a minute or two. Insert the mouthpiece into the barrel (it only fits one way), then hold the mouthpiece/barrel in your left hand with the long opening (the back side) facing you. Put the ligature on the mouthpiece; make sure the screws face the right hand side as you look at the back of the mouthpiece. Using your right hand place the flat side of the reed over the mouthpiece opening with the base of the reed (the thick part) on the bottom. Slide the base of the reed downward under the ligature. **DO NOT** slide the ligature over the reed or shove the tip of the reed upwards under the ligature from the bottom. Doing that will damage your reed. Next, line up the tip of the reed with the tip of the mouthpiece. You should see just a sliver of black from the mouthpiece over the top of the reed. Pull the ligature down with your left thumb until the top of the ligature is fully on the smooth, thick part of the reed. Tighten the screws just enough to hold the reed in place.

Forming a Proper Embouchure (Video available on bandrox.com)

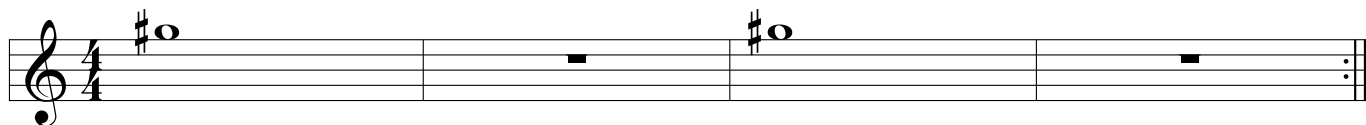
It is best to practice this in front of a mirror and check yourself. Assemble your mouthpiece, barrel, reed and ligature. Slip a piece of paper between the reed and mouthpiece and slide the paper down toward the barrel until it stops. With a pencil, draw a line on the reed equal with the bottom of the paper, then remove the paper. Relax your jaw. Place the mouthpiece against your lower lip with the reed touching your lip on the line you drew. Using the mouthpiece, curl your lower lip over your bottom teeth so your teeth don't touch the reed. Approximately one half of the red/fleshy part of your bottom lip should go over the lower teeth. Put your top teeth on the top of the mouthpiece inside your mouth. I **HIGHLY** suggest using a mouthpiece pad - a small, sticky piece of rubber that attaches to the mouthpiece where your top teeth go. Make the corners of your mouth tight by pulling them forward, like you're saying “Ewww,” to form a firm seal on the sides of the mouthpiece. Make your chin flat and pointed downward. Your throat should be relaxed and feel open, like it is when you say the word “Ah.”

Take a deep breath through the sides of your mouth, making sure that your lower lip stays in touch with the reed, and blow a long, steady tone. Try starting the sound with your tongue hitting just below the tip of the reed and blow as if you were loudly whispering the sound “Teeeeeee.”

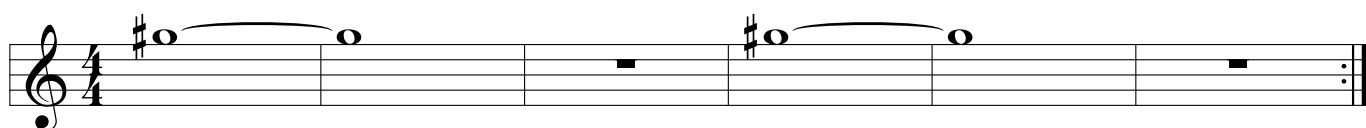
Mouthpiece Exercises

(Remember: Lower lip over teeth, top teeth on mouthpiece, firm corners, flat and pointed chin)

Exercise #1



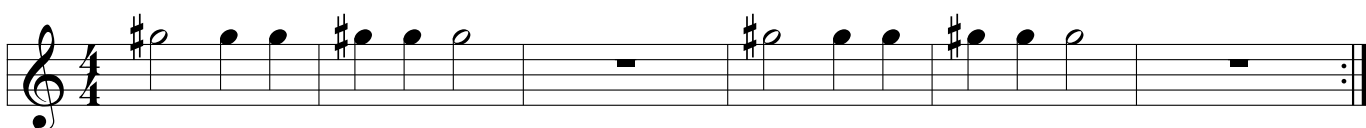
Exercise #2



Exercise #3



Exercise #4



Exercise #5



Parts of the Clarinet



Parts of the Clarinet (Worksheet)

Label all the parts of your Clarinet



Clarinet Time!

How to Assemble Your Clarinet (Video available on bandrox.com)

The corks on your clarinet may be dry, especially if it is a new clarinet. Rub a small amount of cork grease (that tube that looks like Chapstick) on the corks of your mouthpiece, upper joint and lower joint. Put your reed in your mouth while you assemble your clarinet. Hold the upper joint in your left hand. Cover the tone holes with your hand and fingers. Watch and see the bridge key move up and down as you move the keys up and down with your fingers. Press and hold the tone holes down so the bridge key stays in the “up” position. Hold the lower joint in your right hand. Cover the tone holes with your hand and fingers. The cork of the upper joint goes into the non-corked end of the lower joint. The bridge keys should be slightly offset. Gently twist the joints together while carefully watching the bridge keys so they line up without hitting each other. The upper joint bridge key slides over the wider, lower joint bridge key.

After connecting the upper and lower joints, hold the lower joint with your left hand covering the keys so you don't bend anything. Gently twist the bell onto the lower joint cork.

Gently twist the cork end of the mouthpiece into the small end of the barrel. Gently twist the wide end of the barrel onto the upper joint cork. The flat side of the mouthpiece where the reed goes, the long register key on the upper joint and the thumb rest on the lower joint should all line up in a straight line. Last, put your wet reed onto the mouthpiece.

How to Hold Your Clarinet (Video available on bandrox.com):

Your left hand always goes on top. Your left thumb covers the thumb hole on the back of the clarinet. The first three fingers curve naturally around the clarinet to cover the three open holes on the upper joint. Your hand should be relaxed and curved like you are holding a tennis ball or forming the letter “C.” **Your right hand always goes on the bottom.** Your right thumb goes under the thumb rest on the back of the lower joint. Position your thumb so the thumbnail is directly under the thumb rest and facing your body, not upwards. Do not put your thumb knuckle under the thumb rest. Your fingers curve naturally around the clarinet to cover the three open holes on the lower joint. Your hand should be relaxed and curved like you are holding a tennis ball or forming the letter “C.”

When You Have Finished Playing:

Moisture left in your clarinet after you have finished playing will cause the pads to deteriorate. Swab your clarinet each time you finish playing. Drop the weighted end through each section and pull the cloth through. Wipe the keys with a cloth to remove finger marks and acid left by perspiration. Remove your reed from the mouthpiece and place it in a reed guard if you have one. Swab out the mouthpiece. Leave the ligature on the mouthpiece to keep it from getting bent. Be sure to replace the mouthpiece cover on the mouthpiece.

Woodwind Basics (Clarinet)

#1 Let's Make This Easy



#2 It Just Gets Better



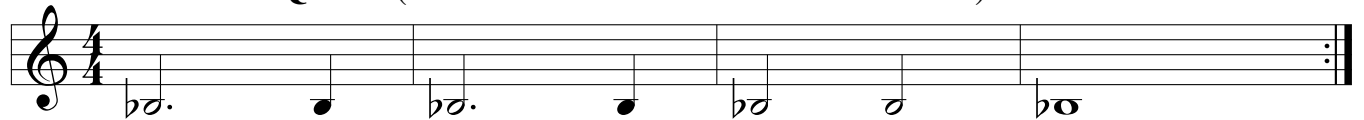
#3 Seedy Tie?



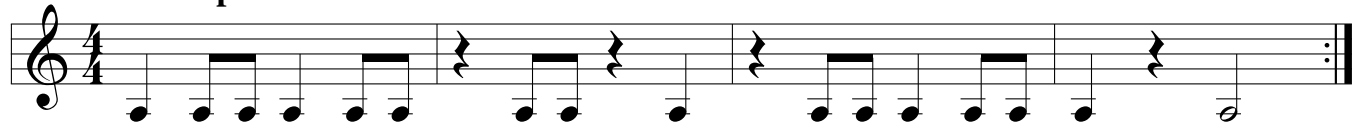
#4 Pecan Pie



#5 Trois Un Deux Quatre (Pronounce it like this: Twah Un Due Cat)



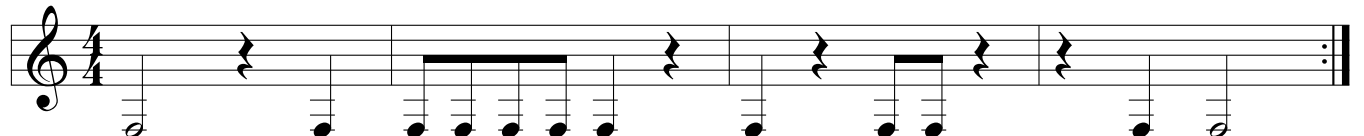
#6 Stutter Step



#7 Odds and Endings

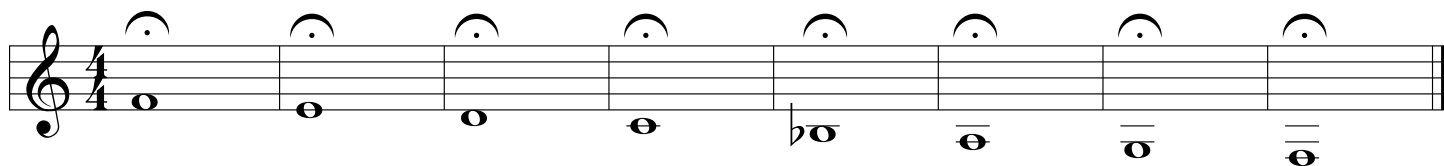


#8 Lowland

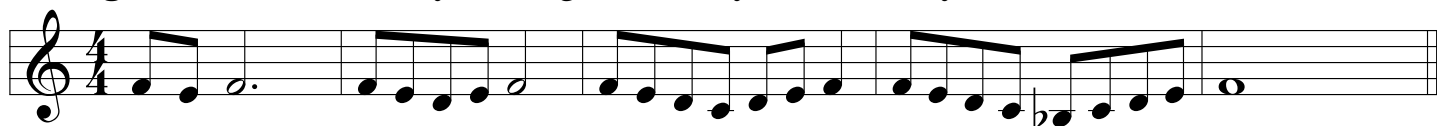


Daily Dose (Clarinet)

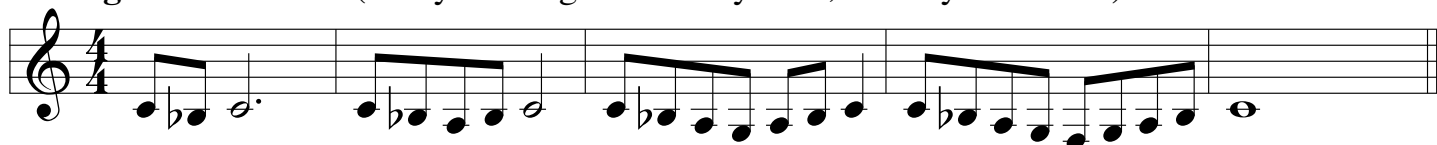
1. **Long Tones** (Hold each note for at least 15 seconds. Rest for 15 seconds between each note.)



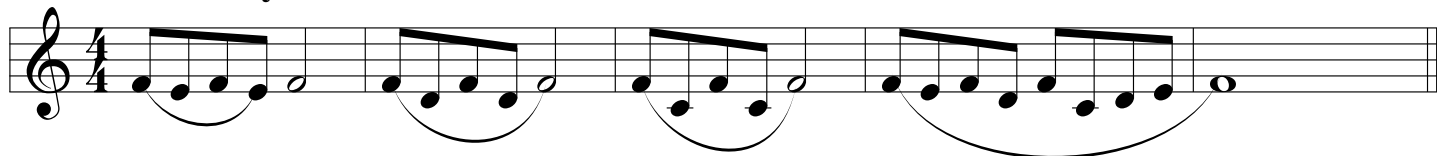
2. **Finger Exercise #1** (Use your tongue on every note, then try it slurred.)



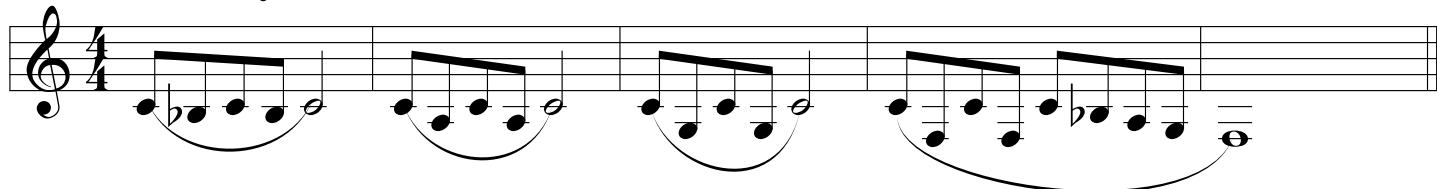
3. **Finger Exercise #2** (Use your tongue on every note, then try it slurred.)



4. **Interval Study #1**



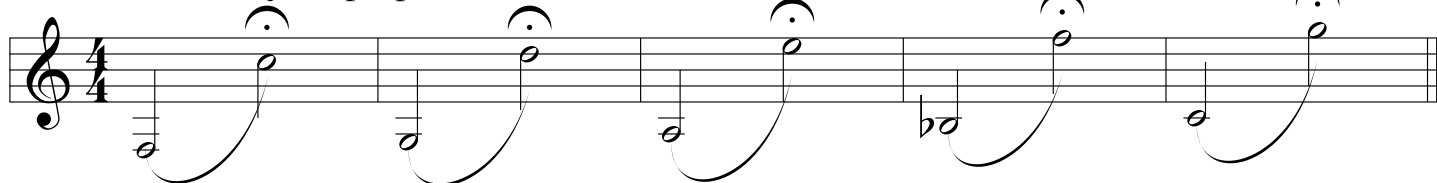
5. **Interval Study #2**



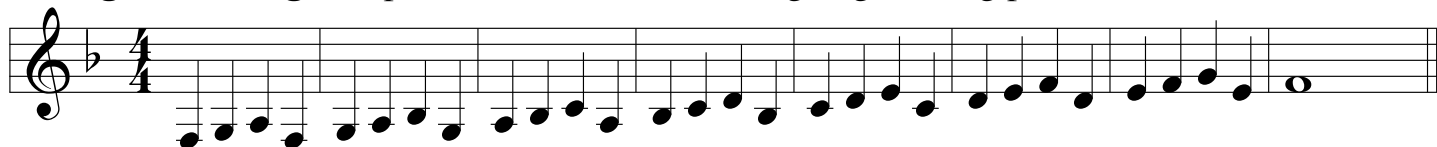
6. **F Major Scale** (Concert Eb Major Scale)



7. **Clarinets Only** (Pop-ups!)



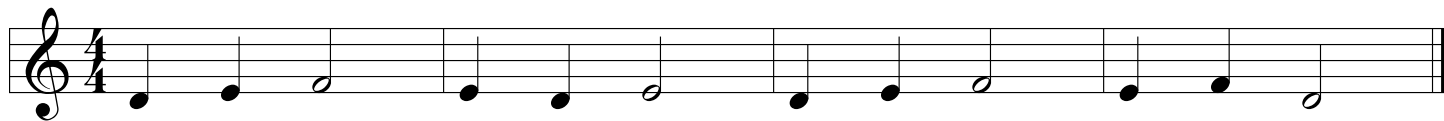
8. **Finger Challenge** (Experiment with different tonguing/slurring patterns.)



Simple Songs (Clarinet)

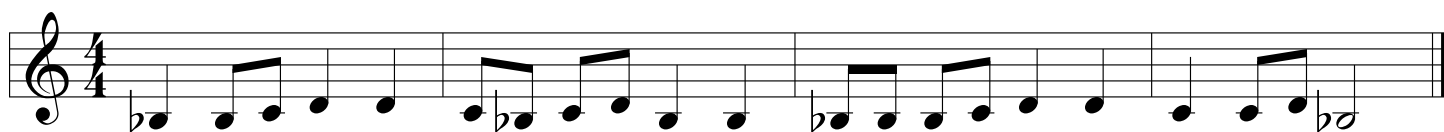
Mr. Ghost

Jack Bannon



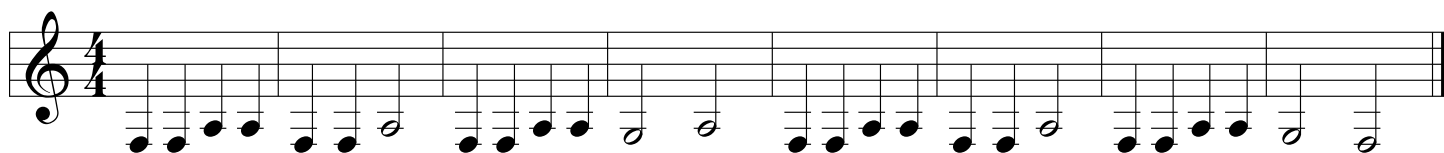
Down at the Station

Traditional



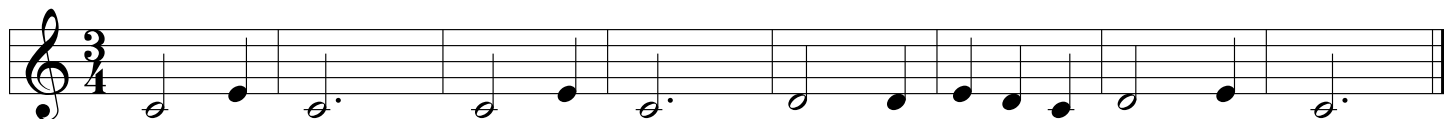
Closet Key

Traditional



There She Goes

New York Folk Song



There she goes There she goes all dressed up in her sun - day clothes

The Viper

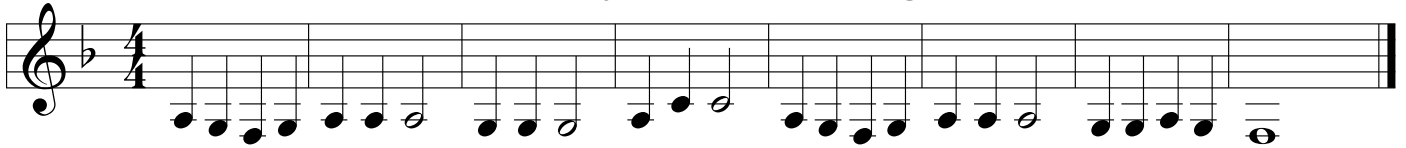
Magic Mountain Folk Song



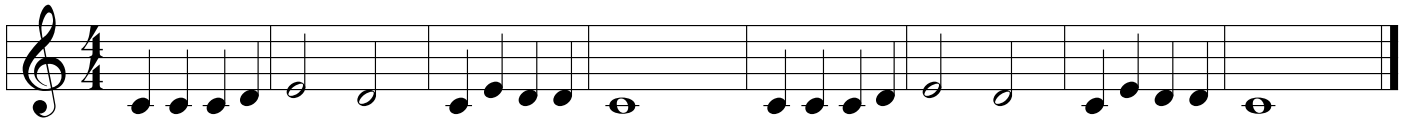
Are you a - fraid to fall from the sky? You say your not so here is your ride!

Just For Fun! (Clarinet)

Merrily We Roll Along



Au Claire De La Lune



The Victors

Musical notation for 'The Victors' in 2/4 time, featuring four staves with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

Variation on "Bingo" (This song uses B-natural instead of B-flat!)

Musical notation for 'Variation on Bingo' in 4/4 time, featuring two staves with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, with a circled 'B' indicating a B-natural note.

Challenge Songs (Clarinet)

Lightly Row - Duet (Think it's easy? Try it while holding the register key down!)

Part A

Part B

Musical score for 'Lightly Row' Duet, featuring two parts (Part A and Part B) in 4/4 time, B-flat major. The score consists of two staves. Part A is the upper staff and Part B is the lower staff. Both parts play a sequence of eighth notes, with Part A starting on G4 and Part B starting on E4. The piece ends with a repeat sign and a fermata over the final note.

Wanna Bet? (Are they B-Flats or B-Naturals?)

Solo

Soli

Solo

Soli

Musical score for 'Wanna Bet?' in 4/4 time, B-flat major. The score consists of a single staff. It features four sections of eighth-note patterns, each labeled with 'Solo' or 'Soli' above the staff. The sections alternate between starting on G4 and F4. The piece ends with a repeat sign and a fermata over the final note.

This Old Man

Musical score for 'This Old Man' in 4/4 time, B-flat major. The score consists of a single staff. It features a sequence of eighth-note patterns, starting on G4 and moving up stepwise to F5. The piece ends with a repeat sign and a fermata over the final note.

The Conquering Hero - Duet

Part A

Part B

Musical score for 'The Conquering Hero' Duet, featuring two parts (Part A and Part B) in 4/4 time, B-flat major. The score consists of two staves. Part A is the upper staff and Part B is the lower staff. Both parts play a sequence of eighth notes, with Part A starting on G4 and Part B starting on E4. The piece ends with a repeat sign and a fermata over the final note.

Double or Nothin' (If you can play this with no mistakes, I'll buy you a frozen treat!)

Musical score for 'Double or Nothin'' in 4/4 time, B-flat major. The score consists of two staves. Both staves play a sequence of eighth notes, with the upper staff starting on G4 and the lower staff starting on E4. The piece ends with a repeat sign and a fermata over the final note.

Clarinet

Song

Largo Sostenuto ♩ = 84

Etienne Méhul (1763-1817)
Arr. Jack Bannon

Musical score for measures 1-4. The score is written for four staves (1-4) in treble clef, key signature of one flat (B-flat), and common time (C). The tempo is Largo Sostenuto with a quarter note equal to 84 beats per minute. The dynamic marking is *mf*. The music consists of a steady eighth-note accompaniment in the lower voices and a melody in the upper voices.

Musical score for measures 5-10. The score continues from the previous system. It features a melodic line in the upper staves and a supporting accompaniment in the lower staves. A fermata is placed over the first note of measure 6 in the top staff.

Musical score for measures 11-15. The score concludes with a final cadence. The melody in the upper staves ends with a half note, while the accompaniment in the lower staves continues with a steady eighth-note pattern.

Clarinet

Fanfare

Allegro ♩ = 120-132

Daniel Speer (1636-1707)
Arr. Jack Bannon

The musical score is written for four staves, numbered 1 to 4. The time signature is 3/4. The piece begins with a dynamic marking of *f-p* on each staff. The first system (measures 1-4) shows a rhythmic pattern of quarter notes and eighth notes. The second system (measures 5-8) includes a repeat sign and a *Fine* marking. The third system (measures 9-12) features a *D.S. al Fine* instruction. The score concludes with a final *Fine* marking.

Clarinet

Song Lesson

Allegro ♩ = 120-132

Luigi Cherubini (1760-1842)
Arr. Jack Bannon

1

2

3

6

1

2

3

11

1

2

3

16

1

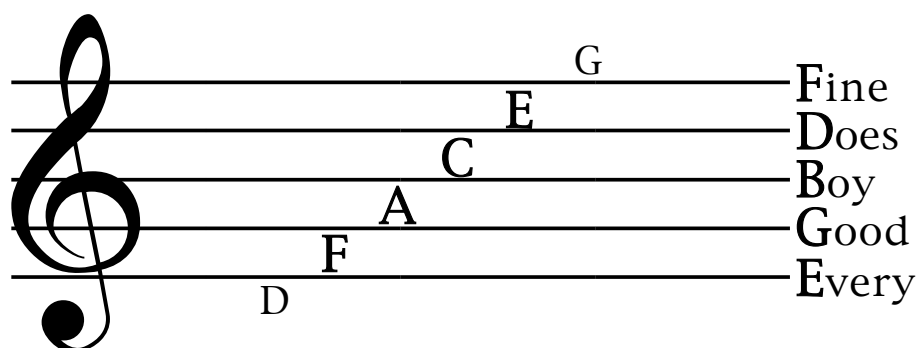
2

3

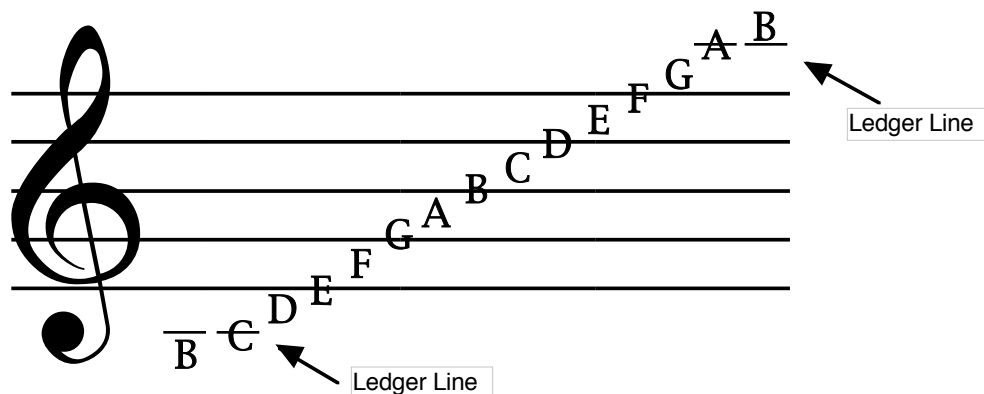
The Treble Clef Staff

The musical alphabet uses only the letters **ABCDEFG**. When you reach the letter **G**, you start over with **A**. The diagrams below show the same thing in two different ways. To read music, you need to memorize the lines and spaces.

The first diagram shows the traditional method of learning the lines and spaces. The four spaces within the staff spell the word **FACE**. It's easy if you think of **SPACE-FACE**! The lines, from bottom to top, can make a phrase like "Every Good Boy Does Fine." Can *you* create another phrase using **EGBDF**?



The second diagram shows the same letter names for the lines and spaces as the first diagram. When moving up the staff from line to space, you will notice that the letters are in alphabetical order. When a note is too low or too high to fit on the staff, short lines are added to extend the staff. These are called *ledger lines*.



Fingering Chart (Clarinet)

