CLARINET COMPANION

A supplemental method for any program.

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MUSI 5398: ADVANCED STUDIES PRACTICAL APPLICATION
PROJECT NO. 2
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About the book

I’m excited to offer this book as a supplemental method to help middle school through high school students perfect their technique on the clarinet. You will see that it offers great review on set up of the instrument, embouchure, and tone production. It also offers great help with fingerings for playing both chromatic and diatonic passages. The fun listening lab provides an opportunity for your students to analyze and emulate professionals. One of the most exciting features of this book is a systematic approach for learning all 12 major scales full range. A metronome pass-off chart enables you and your student to mark levels of achievement and to help set goals. I hope you and your students enjoy working to develop technique and musicianship from this book.
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Instrument Assembly

1) Grease the tenon corks as needed. Moisten a reed in your mouth while you assemble your instrument.

2) Hold the lower section of the clarinet in your left hand (avoid gripping the metal rods), push and twist the bell onto the lower section.

3) Holding the upper section as shown, hold down the “D” key to lift the “bridge key”. Use the other hand at the bass of the lower joint (palm on the pads) to stabilize the clarinet. Lower the upper joint onto the lower joint. Use small gentle twists until the bridge keys are aligned.

4) Insert the barrel onto the top of the upper tenon joint. Place the mouthpiece into the barrel aligning the open portion of the mouthpiece with the register key.

5) Place the ligature over the mouthpiece with the tightening screw going to the right. Slide the ligature up partway on the mouthpiece and slide the reed down behind the ligature.

6) Center the reed on the mouthpiece with only a hairline width of the mouthpiece showing above the reed. Tighten the screws only till snug as over tightening can damage ligature and/or the cane of the reed.
Using Good Air Support

1) The clarinet relies on having a steady supported airstream.
   - To achieve proper air support sit tall with good posture.
   - Keep shoulders relaxed and breathe in a few times deeply as if yawning.
   - Practice blowing as if you are blowing out candles on a birthday cake or blowing to hold a piece of paper to the wall.

Formation of the Embouchure

1) Assemble the mouthpiece and reed with only the barrel connected.

2) Make an exaggerated facial ‘A’ sound. Now hold firm corners and mix that with a ‘Q’ sound (the “oo” shape is most important and should bring firm corners more forward)

3) Make sure your teeth are resting on the top of the mouthpiece.

4) The top lip rests on the teeth and forms a seal on the mouthpiece.

5) The bottom lip is placed on the lower teeth and forms a cushion against the reed.

6) *Check* Make sure your cheeks are pulled inward, not puffed, and firm but not overly tight. Also make sure your chin is flat/smooth and extended downward (no raisin chin)

7) Take in only half of an inch of reed/mouthpiece into the mouth (teeth on top, lip cushion on bottom).

8) Take in a relaxed deep breath and blow. The resulting sound should be an F#.
<table>
<thead>
<tr>
<th>Sounds Like</th>
<th>Problem</th>
<th>Remedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Tone, Rushing Air</td>
<td>No pressure against reed. Too much reed in mouth. Stiff reed.</td>
<td>Increase lower lip pressure. Less mouthpiece in mouth. Sand reed.</td>
</tr>
</tbody>
</table>
Articulation Helps

-if you are having difficulty with clarity, chirping, or are anchor tonging try these exercises from Dr. Adam Ballif of BYU-Idaho to help your articulation.

1) Tip to Tip: Tip of the Tongue to the Tip of the Reed.
2) Lightness + Bounce = Speed
3) Slow Motion Training: Train your tongue to touch the reed lightly. The plus signs indicate where to leave your tongue on the reed, making the tone fuzzy.

4) Articulation Exercises. Think “Lee” or “Dee” to keep the back of the tongue high in your mouth. Quarter note = 112-144

“Tongue Push Ups,” use throughout the range with scale patterns.

Dr. Adam Ballif
ballifa@byui.edu
www.adamballif.com
Dealing with throat tones.
-Throat tones (notes listed below) are notes played in the upper part of the clarinet or “throat”. You may notice that when you play the standard fingerings for these notes they are sharp and dull in sound. It is good practice to place the right hand down on these notes because it helps the pitch and the tone quality. The fingerings below are resonant fingerings that help achieve the best possible tones in the throat of the clarinet.

Method used in fast passages of music.
When playing any passage of music remember your throat tones. By placing your right hand fingers down on these notes you improve the intonation and make it easier to cross the break as shown here.

Resonant Fingerings
Use the resonant fingerings on lyrical or long held note passages to achieve the best intonation and tone (resonance).
**Common Trill Fingerings**

- Trills are most effectively achieved when it requires only moving one finger. Here are some common examples of alternative trill fingerings that would otherwise be difficult.

```
2) Trill Fingerings

\[ \text{3rd sk} \quad \text{4th sk} \quad \text{3rd sk} \quad \text{3rd/4th sk} \quad \text{RH Middle} \quad \text{1st/2nd sk} \quad \text{3rd sk} \]
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"WHY DO I HAVE TO USE THAT FINGERING?"

Change is always difficult, especially when trying to make new fingerings a habit. Our muscle memory becomes ingrained from daily practice; both our good and bad habits are hard to change. Invariably when I teach young students about using the above fingerings I get the question, "Why do I have to use this fingering? The fingering I am used to using works fine."

As clarinet players, it is our job in the ensemble to play the very fastest passages. While there are many alternate fingerings that work “fine,” there are specific fingerings that allow us to play very fast and even. Intonation and tonal matching is another consideration when choosing fingerings. Just like many things in life, change isn't easy, but it is worth it.
**Clarinet Intonation**  
You will find most notes on the clarinet tend to be sharp so our ear and knowing some of the tricks shown in the chart below can be helpful in adjusting pitch.

## Clarinet Intonation Tendencies

<table>
<thead>
<tr>
<th>Register</th>
<th>Dynamics</th>
<th>Notes</th>
<th>Major Adjust</th>
<th>Minor Adjust 1</th>
<th>Minor Adjust 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low E&amp;F-Flat</td>
<td>Soft-Sharp</td>
<td>Throat A&amp;Bb-Sharp</td>
<td>If Flat-Push In Barrel</td>
<td>Tighten Bottom Lip (pitch goes sharp)</td>
<td>EE Tongue</td>
</tr>
<tr>
<td>Throat Tones-Sharp</td>
<td>Loud-Flat</td>
<td>High A&amp;B-Sharp</td>
<td>If Sharp-Pull Out Barrel</td>
<td>Loosen Bottom Lip (pitch goes flat)</td>
<td>Air Support</td>
</tr>
<tr>
<td>High Notes-Sharp</td>
<td>Low A-Sharp</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Clarinet Ranges

- **Chalumeau**
- **Clarion**
- **Throat**
- **High (Altissimo)**
A good daily warm up routine will help you become consistent in your playing abilities and help your rehearsal/practice sessions go more smoothly. It will also help you improve tone, technique, and musicality as you play. Make sure to use a metronome and tuner as a reference. Here is a list of elements to consider…

Things to review during warmup.
1. Embouchure, Posture, Air Support
2. Clear Tone for all Dynamics.
3. Clear Articulation
4. Ease of Playing in all Registers.
5. Finger Dexterity

* Play long tones chromatically or using any scale you like. Focus on consistent air flow and tone. This also builds embouchure endurance.

* This exercise is geared to help with the transitions to all registers. Have a well set embouchure with efficient air flow and by moving through the sequence of notes you will recognize if your set up is working. If the upper notes don’t speak it usually means there is too much biting or the reed is too soft.
Warmup Routine

Remember tip of the tongue to the tip of the reed (“tip to tip”). Focus on getting a consistent articulation on each note. Use “tee”, “dee” and “lee” as different articulation models. Play in different keys daily.

*Interval studies are great to build finger technique and to become more familiar with different key signatures. The provided warmup example moves in fourths and fifths chromatically from low E to Bb above the staff.

Now you are ready to work on your finger dexterity on the scale section!
Basic fingerings for scales and arpeggios

Primary considerations:
- Whenever possible, continue finger motion in the same hand
- Without sacrificing good intonation, try to move as few fingers as possible in connecting intervals
- Whenever possible, incorporate the “right hand down” technique into all scales and arpeggios
- Remember that the right hand cannot be left down below open g without resulting in poor intonation

*taken from Clarinet Fingering-Luck or Logic? by James Gillespie & John C. Scott
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 1**
Using a metronome mark your progress.

Bronze
Quarter note=80

Silver
Quarter note=110

Gold
Quarter note=140

**LEVEL 2**
Using a metronome mark your progress.

Bronze
Quarter note=80

Silver
Quarter note=110

Gold
Quarter note=140
Scale Mastery
“So you think you know your scales”.

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

Tip for crossing the break!
When playing any passage of music don’t forget your throat tones. These are the notes between G-Bb as shown. By placing your right hand fingers down on these notes you improve the intonation and make it easier to cross the break.
Tip for F major fingerings:

When getting to level two and three in your scale progression use this fingering for Bb above the staff to keep the fingerings progressing in the same hand (left).
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 2**
Using a metronome mark your progress.

**LEVEL 3**
Using a metronome mark your progress.
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### Scale Mastery

“So you think you know your Bronze! Silver! Gold! Quarter note=80 Quarter note=110 Quarter note=140

#### LEVEL 1

**Using a metronome mark your progress.**

<table>
<thead>
<tr>
<th>Quarter note</th>
<th>Bb Major Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>left hand</td>
</tr>
<tr>
<td>110</td>
<td>left hand</td>
</tr>
<tr>
<td>140</td>
<td>left hand</td>
</tr>
</tbody>
</table>

Tip for Bb major fingerings:

When practicing each level use these fingerings for Bb major to keep the fingerings in the same hand (left).
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
Scale Mastery
“So you think you know your scales”.

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**LEVEL 1**
Using a metronome mark your progress.

---

**Bronze**
Quarter note=80

---

**Silver**
Quarter note=110

---

**Gold**
Quarter note=140

---

Tip for Eb major fingerings:

Use the fingering shown for Bb above the staff to help with the transition from the A below it. Use the Eb fingering to keep the fingerings progressing in the same hand (left).
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>Bronze Quarter note=80</th>
<th>Silver Quarter note=110</th>
<th>Gold Quarter note=140</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Using a metronome mark your progress.

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Scale Mastery

“So you think you know your scales”.

**Eb Major**

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ABC 2014

PA:2 Ryszka
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

First clarinets date back to the 15th Century in Ancient Greece, Europe, Middle East, and Egypt.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
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**LEVEL 1**
Using a metronome mark your progress.

**Bronze**
Quarter note=80

**Silver**
Quarter note=110

**Gold**
Quarter note=140

**LEVEL 2**
Using a metronome mark your progress.

**Bronze**
Quarter note=80

**Silver**
Quarter note=110

**Gold**
Quarter note=140
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

Anytime F is next to Gb, use the chromatic fingering for Gb.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<table>
<thead>
<tr>
<th>LEVEL 1</th>
<th>Bronze Quarter note=80</th>
<th>Silver Quarter note=110</th>
<th>Gold Quarter note=140</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

29

29

<table>
<thead>
<tr>
<th>LEVEL 2</th>
<th>Bronze Quarter note=80</th>
<th>Silver Quarter note=110</th>
<th>Gold Quarter note=140</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

33

33
Scale Mastery
“So you think you know your scales”.

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<table>
<thead>
<tr>
<th>LEVEL 3</th>
<th>Bronze</th>
<th>Silver</th>
<th>Gold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter note=80</td>
<td>Quarter note=110</td>
<td>Quarter note=140</td>
<td></td>
</tr>
</tbody>
</table>

Anytime E# is next to F#, use the chromatic fingering for F#.
“So you think you know your scales.”

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**Gb Major**

**Enharmonic to F#**

Tip for Gb major fingerings:

When working your scale progression use the fingerings shown for ease of transition to the next note.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

### Level 1

Using a metronome mark your progress.

<table>
<thead>
<tr>
<th>Level</th>
<th>Bronze Quarter note=80</th>
<th>Silver Quarter note=110</th>
<th>Gold Quarter note=140</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Tip for F# major fingerings:**

When working your scale progression use the fingerings shown for ease of transition to the next note.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

---

**LEVEL 2**
Using a metronome mark your progress.

- **Bronze**
  - Quarter note=80
  - [Scale notation]

- **Silver**
  - Quarter note=110
  - [Scale notation]

- **Gold**
  - Quarter note=140
  - [Scale notation]

---

**LEVEL 3**
Using a metronome mark your progress.

- **Bronze**
  - Quarter note=80
  - [Scale notation]

- **Silver**
  - Quarter note=110
  - [Scale notation]

- **Gold**
  - Quarter note=140
  - [Scale notation]
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 1**
Using a metronome mark your progress.

<table>
<thead>
<tr>
<th>Quarter note=80</th>
<th>Quarter note=110</th>
<th>Quarter note=140</th>
</tr>
</thead>
</table>

**LEVEL 2**
Using a metronome mark your progress.

<table>
<thead>
<tr>
<th>Quarter note=80</th>
<th>Quarter note=110</th>
<th>Quarter note=140</th>
</tr>
</thead>
</table>
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>Bronze Quarter note=80</th>
<th>Silver Quarter note=110</th>
<th>Gold Quarter note=140</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Using a metronome mark your progress.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Use Standard fingerings on the concert Cb major scale shown in your fingering chart.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
Scale Mastery
“So you think you know your scales”.

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LEVEL 3
Using a metronome mark your progress.

B Major
Enharmonic to Cb

Use Standard fingerings on the concert B major scale shown in your fingering chart.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 1**

Using a metronome mark your progress.

**Tip for E major fingerings:**

Use these fingerings for your E Major scale. This sequence of keys helps with keeping C# to D# a possible transition otherwise requiring an extra pinky.
Scale Mastery
“So you think you know your scales.”

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 2**
Using a metronome mark your progress.

**LEVEL 3**
Using a metronome mark your progress.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 1**
Using a metronome mark your progress.

- **Bronze**
  - Quarter note=80
- **Silver**
  - Quarter note=110
- **Gold**
  - Quarter note=140

**Tip for A major fingerings:**
Use these fingerings for your A Major and D Major scales. This sequence of keys helps with keeping C# to D in the same hand.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
Scale Mastery

“So you think you know your scales”.

D Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

Tip for D major fingerings:

Use these fingerings for your A Major and D Major scales. This sequence of keys helps with keeping C# to D in the same hand.
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**D Major**

**LEVEL 2**

Using a metronome mark your progress.

**LEVEL 3**

Using a metronome mark your progress.

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Scale Mastery
“So you think you know your

G Major

Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 1
Using a metronome mark your progress.

Bronze
Quarter note=80

Silver
Quarter note=110

Gold
Quarter note=140

LEVEL 2
Using a metronome mark your progress.

Bronze
Quarter note=80

Silver
Quarter note=110

Gold
Quarter note=140
Here are three different levels of mastering a key. The First level covers the basic 8 note scale. The second covers the low register plus up to a fifth above the tonic. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**Level 3**
Using a metronome mark your progress.

**Bronze**
Quarter note=80

**Silver**
Quarter note=110

**Gold**
Quarter note=140

Use Standard fingerings on the concert G major scale shown in your fingering chart.

So you think you know your scales?
Scale Mastery
“So you think you know your scales”.

Approaching Chromatics

These are exercises to help you work on playing chromatically on the clarinet. The below fingering combinations are to be used on chromatic passages. On the first measure practice the passage while holding down the F/C key in the right hand. On the second and third measure use only the sliver key fingerings. In the last measure the F# is played only with the bottom two side keys shown.
Chromatic Scale

Here are three different levels of mastering chromatics. The First level covers the basic octave scale. The second covers two octaves. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

**LEVEL 1**
Using a metronome mark your progress.

- **Bronze**
  - Quarter note = 80

- **Silver**
  - Quarter note = 110

- **Gold**
  - Quarter note = 140

**LEVEL 2**
Using a metronome mark your progress.

- **Bronze**
  - Quarter note = 80

- **Silver**
  - Quarter note = 110

- **Gold**
  - Quarter note = 140
Here are three different levels of mastering chromatics. The First level covers the basic octave scale. The second covers two octaves. The third covers the full range of the clarinet up to double high G. Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.

LEVEL 3
Using a metronome mark your progress.

<table>
<thead>
<tr>
<th>Bronze</th>
<th>Silver</th>
<th>Gold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter note=80</td>
<td>Quarter note=110</td>
<td>Quarter note=140</td>
</tr>
</tbody>
</table>

Scale Mastery
“So you think you know your scales”.

Chromatic Scale

Play each scale in half, quarter, eighth, and sixteenth notes. Use your metronome and mark your progress below in the boxes provided.
What is Tone or Timbre?
“The source and quality of a particular sound”.

The following lab is to introduce you to tone qualities of various professionals. Listen to each excerpt listed on the following page and in writing describe the sounds you are hearing. You may use your own Adjectives. On page 49 there is a section of definitions that clarify the tonalities listed above in the word bank.

Example #1 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #2 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #3 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #4 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #5 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #6 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Example #7 Tone Description:______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Pick your Favorite #____Why (it can’t be because of the song, please, tone based)?
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
Playlist web link: Mr Ryszka’s Clarinet Tone Examples
http://www.youtube.com/playlist?list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkgWNTW

Scherzo Tarantelle, Op. 16, written by Polish composer Henri Wieniawski during the Romantic Era (about 1800 to 1850).

Maid with the Flaxen Hair by Claude Debussy, a composer during the Impressionist Era (about 1870-1880).

(Lead alto doubling on clarinet)
Rhapsody In Blue arranged by Gordon Goodwin and the Big Phat Band during the 20th Century “jazz” (1901-2000).

“Listening to Professionals can help you develop a good concept of sound”

Violin Sonata No. 1, op. 13, 1st. mv. Allegro molto by Gabriel Faure during the late Romantic Era (1800-1900)
The following words are often used when talking about timbre:

<table>
<thead>
<tr>
<th><strong>wet, resonant</strong> - Used for sounds that resonate for a long time, meaning it takes a long time for the sound to die away, even after the instrument has been silenced. For example, playing the piano with the pedal held down. Also, standard instruments will sound wet if they play in a very resonant, echo-y space, such as a cave, or tile bathroom. Usually used for the entire sound of a musical work (i.e. all instruments put together, not just a single instrument). When discussing instruments, those which produce &quot;wet&quot; sounds are those which ring or resonate for a long time, such as bells, gongs, vibraphone, guitar (esp. electric guitar), etc.</th>
<th><strong>dry</strong> - A dry sound or space is one that has no resonance, echo, or reverberation in the sound. Standard instruments will sound dry if they are played in a &quot;dry space&quot;, such as outside in a field, in a tent (or some other space where all the walls are covered with fabric), or an &quot;anechoic chamber&quot;, like a recording studio. Similarly, with instruments, dry sounds are those which do not resonate much. Examples include wood block, violin pizzicato, ratchet, snare drum, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>dark</strong> - Dark sounds are those which are more woody and mellow. Examples of instruments which are especially dark include double bass, viola, bass voice, bassoon, French horn. Most instruments will sound darker as they play lower and lower pitches. For example, flute, clarinet, and alto voice all sound wonderfully dark when they produce low notes.</td>
<td><strong>bright</strong> - Bright sounds are more sharp, piercing and metallic (imagine a metal plate being dropped on the ground) Examples include trumpet, violin, glockenspiel (in fact, most mallet instruments), bells, and oboe. Most instruments will sound brighter as they play higher and higher pitches. For example, violonecello and French horn can both sound very bright when they play high notes.</td>
</tr>
<tr>
<td><strong>warm</strong> - Very similar to &quot;dark&quot;, used for mellow, comforting sounds.</td>
<td><strong>cool, icy</strong> - Often high-pitched, crystalline, and metallic.</td>
</tr>
<tr>
<td><strong>lush</strong> - Rich and warm sonorities, often flowing music with many instruments, full sounds, and sweet harmonics.</td>
<td><strong>spare</strong> - Very few instruments playing simultaneously, dry sounds, lots of silence.</td>
</tr>
<tr>
<td><strong>sweet</strong> - Can be used for female voices that are light and innocent, or for music which is harmonious, consonant, and generally soothing.</td>
<td><strong>harsh, grating</strong> - Abrasive music with lots of dissonance and scratchy ugly sounds.</td>
</tr>
<tr>
<td><strong>muddy</strong> - when &quot;lush&quot; goes too far it becomes muddy, too many instruments playing legato music at the same time and in the same pitch range.</td>
<td><strong>clear, clean</strong> - used when the music can be perceived and understood quickly and when the major lines and important points are clearly highlighted to the ear. Music without extraneous sounds, instruments, and melodies is usually very clean.</td>
</tr>
</tbody>
</table>
What is Tone or Timbre?
“The source and quality of a particular sound”.

The following lab is to introduce you to tone quality you play with. Work on the excerpt below and record yourself. Use garage band, audacity, or a high quality digital recorder. Listen to and analyze your performance. Use the tone descriptors in Tone Lab 1 to analyze your recording.

**Amazing Grace**

Describe your Tone:___________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Compare and Contrast your favorite professional’s tone to yours. ______________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Areas to improve_______________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
<table>
<thead>
<tr>
<th>ABC 2014</th>
<th>Fingering Chart</th>
<th>PA:2 Ryszka</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#/Gb Chromatic</td>
<td>G</td>
<td>G#/Ab Standard</td>
</tr>
<tr>
<td>G</td>
<td>G#/Ab alt</td>
<td>A</td>
</tr>
<tr>
<td>A#/Bb Standard</td>
<td>A#/Bb alt</td>
<td>A#/Bb Chr</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>C#/Db</td>
<td>C# Db</td>
<td>D</td>
</tr>
<tr>
<td>D#/Eb Standard</td>
<td>D#/Eb alt</td>
<td>E</td>
</tr>
<tr>
<td>F Standard</td>
<td>F alt</td>
<td>F#/Gb Standard</td>
</tr>
<tr>
<td>F#/Gb alt</td>
<td>F#/Gb alt</td>
<td>F#/Gb alt</td>
</tr>
</tbody>
</table>
Works Cited


Youtube examples

Example #1 Robert Spring - Scherzo Tarantelle, Op. 16-posted by March Hare
https://www.youtube.com/watch?v=tUEduTi1MMk&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW&index=2

Example #2 Richard Stoltzman - Maid with the Flaxen Hair posted by mostafal1994
https://www.youtube.com/watch?v=YEITVTcGbzc&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW&index=3

Example #3 Sal Lozano (lead alto doubling on clarinet) Rhapsody In Blue posted by BigBandTV
https://www.youtube.com/watch?v=ZNeKuDLK2QY&index=4&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW

Example #4 Sabine Meyer-Concerto in f minor No.1, op.73 posted by 陳柏穎
https://www.youtube.com/watch?v=YEITVTcGbzc&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW&index=3

Example #5 Benny Goodman- Moonglow posted by Bob Hardy
https://www.youtube.com/watch?v=jEmK9qFB1Y0&index=6&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW
Example #6-Sharon Kam- Clarinet Concerto posted by obiwan88
https://www.youtube.com/watch?v=o_gm0NCabPs&index=7&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW

Example #7 Charles Neidich-Violin Sonata No. 1, op. 13, 1st. mv posted by ClarinoShalumo
https://www.youtube.com/watch?v=6PA6T2pyx5c&list=PLFQJSHQUm0ND3SPwW0WsdMPJCKrkqWNTW&index=7

Artist Photos
Sabine Meyer
Sal Lozano
http://www.lastudiomusicians.info/sallozano.htm
Richard Stoltzman
Robert Spring
https://asunews.asu.edu/node/5667
Benny Goodman
http://www.smithsonianmag.com/arts-culture/benny-goodmans-clarinet-60074919/
Sharon Kam
http://www.sharonkam.com/images/stories/hotgallery/download/2.jpg
Charles Neidich

Clarinet Companion Cartoons
Robert Ryszka
Gerri Ryszka