

My Music Folder

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This folder belongs to: _____

B \flat Clarinet Fingering Chart

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

W32F (When more than one fingering is shown, the first is the most common.)

B♭ Bass Clarinet Fingering Chart

D#	E♭	E	F	F#	G♭	G	G#	A♭	A
A#	B♭	B	C	C#	D♭	D	D#	E♭	E
F	F#	G♭	G	G#	A♭	A	A#	B♭	B
C	C#	D♭	D	D#	E♭	E	F	F#	G♭
G	G#	A♭	A	A#	B♭	B	C	C#	D♭
D	D#	E♭	E	F	F#	G♭	G		

harmonic fingering

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Daily Warm-up Breathing Exercises

A. BREATHING EXERCISE - No mouthpiece

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

B. MOUTHPIECE & BARREL ONLY EXERCISE - PLAY a steady sound for 4 counts - (a concert F# pitch should sound)

C. PLAYING WITH INSTRUMENTS

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

The Dragon!

Breathing Exercise

***Left Hand:**

Cup the hand, hold at Arm's length
to Catch the air (on Thumb crease)

***Right Hand:**

Make a Blade (Straight Fingers)
Breath in Between 1st and 2nd
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

Exercise:

*Breathe in 4 counts worth of air on allotted counts less than 4 counts

*Breathe out all air during allotted counts

Breathe in				Breathe out			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	4
		1	2	1	2	3	4
			1	1	2	3	4
<hr/>							
1	2	3	4	1	2	3	4
1	2	3	4	1	2	3	
1	2	3	4	1	2		
1	2	3	4	1			
<hr/>							
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	
		1	2	1	2		
			1	1			

Finally, Hands up in the air, and "Sigh" together!

Initial Warmups - Clarinet

DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

Register Key Exercise

Play the low note with a full tone and hit the register key. Don't change your embouchure!

Musical notation for the Register Key Exercise. It consists of two staves of music in treble clef with a common time signature. The notes are quarter notes, and the exercise is divided into four groups of two notes each. Above the first staff, the fingerings are indicated as R R, L L, R R, L L, R R, L L. The notes start on a low G and ascend through various intervals, including half and whole tones, and octaves.

Pinky Trainer

Musical notation for the Pinky Trainer exercise. It consists of a single staff of music in treble clef with a key signature of one flat (Bb). The exercise is a continuous sequence of eighth notes, slurred together. Above the staff, the fingerings are indicated as R, L, R, L, R, L, alternating between the right and left hands.

3 Registers

Musical notation for the 3 Registers exercise. It consists of a single staff of music in treble clef with a key signature of one flat (Bb). The exercise features six slurred eighth-note pairs, each starting on a different pitch to demonstrate the three registers of the instrument.

Scales Run through major scales in 16th notes slurred. Focus on consistent air speed, and finger velocity.

Concert Bb

Concert Eb

Musical notation for the Concert Bb and Concert Eb scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Concert Ab

Concert Db

Musical notation for the Concert Ab and Concert Db scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Concert Gb

Concert B

Musical notation for the Concert Gb and Concert B scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Concert E

Concert A

Musical notation for the Concert E and Concert A scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Concert D

Concert G

Musical notation for the Concert D and Concert G scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Concert C

Concert F

Musical notation for the Concert C and Concert F scales. Each scale is written on a single staff in treble clef, consisting of a continuous sequence of slurred 16th notes.

Clarinet

Daily Warm-up

Level One

Wayne Markworth

1 Air Flow

Musical notation for the 'Air Flow' exercise. It consists of two staves of music. The first staff contains measures 1 through 14, and the second staff contains measures 15 through 25. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and breath marks. The dynamic marking is *mf* (mezzo-forte). The word 'Breath' is written above the staff at measures 2, 6, 10, 14, 16, 20, and 24.

2 Legato

Musical notation for the 'Legato' exercise. It consists of two staves of music. The first staff contains measures 26 through 33, and the second staff contains measures 34 through 43. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and breath marks. The dynamic marking is *mf* (mezzo-forte). The word 'Breath' is written above the staff at measures 28, 32, 36, and 40.

3 Finger technique & slurs

Musical notation for the 'Finger technique & slurs' exercise. It consists of two staves of music. The first staff contains measures 40 through 45, and the second staff contains measures 46 through 51. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and accents. The dynamic marking is *mf* (mezzo-forte).

4 Finger technique & slurs

Musical notation for the 'Finger technique & slurs' exercise. It consists of one staff of music containing measures 52 through 62. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and breath marks. The dynamic marking starts at *mf* and changes to *f* (forte) at measure 54. The word 'Breath' is written above the staff at measures 54, 58, and 62.

5 Scale Builder

Musical notation for the 'Scale Builder' exercise. It consists of one staff of music containing measures 63 through 74. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and breath marks. The dynamic marking is *mf* (mezzo-forte). The word 'Breath' is written above the staff at measure 68.

6 Range Builder

Musical notation for the 'Range Builder' exercise. It consists of one staff of music containing measures 75 through 84. The music is in treble clef with a common time signature. It features a series of eighth-note runs with slurs and breath marks. The dynamic marking starts at *mf* and changes to *f* (forte) at measure 78. The word 'Breath' is written above the staff at measure 78.

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Long Tones 9 Counts Concert F

Breathe

mf

Long Tones 9 Counts Concert Bb

Breathe

mf

Articulation on Bb "Dah"

Legato
100% Note Length
"dOOH"

mf
Staccato
50% Note Length
"dah"

Accent
75% Note Length
+1 Dynamic Level
"TAH"

Articulation on Eb High Range

Articulation on F
Low Range

Play - Buzz - Play Woodwinds play, Brass Buzz on mouthpieces

mf

Velocity

f

Lip Slur #1

Daily Warmups

Musical notation for Lip Slur #1, consisting of two staves of music. The first staff begins with a dynamic marking of *f* and features a series of slurs over notes, including a half note with a sharp sign. The second staff continues the sequence with similar slurs and notes.

Lip Slur #2

Musical notation for Lip Slur #2, consisting of two staves of music. The first staff begins with a dynamic marking of *f* and features a series of slurs over notes, including a half note with a sharp sign. The second staff continues the sequence with similar slurs and notes.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Musical notation for Scale in Rounds: Tuning Chords, showing three groups of notes with numerical pitch tendency indicators. The notes are grouped into three sections:

- Group 1:** -14 +16 +2 +2 +2 +2 +2 +16
- Group 2:** -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14
- Group 3:** +2 +2 +2 +2 +2 -14

Rhythmic Precision

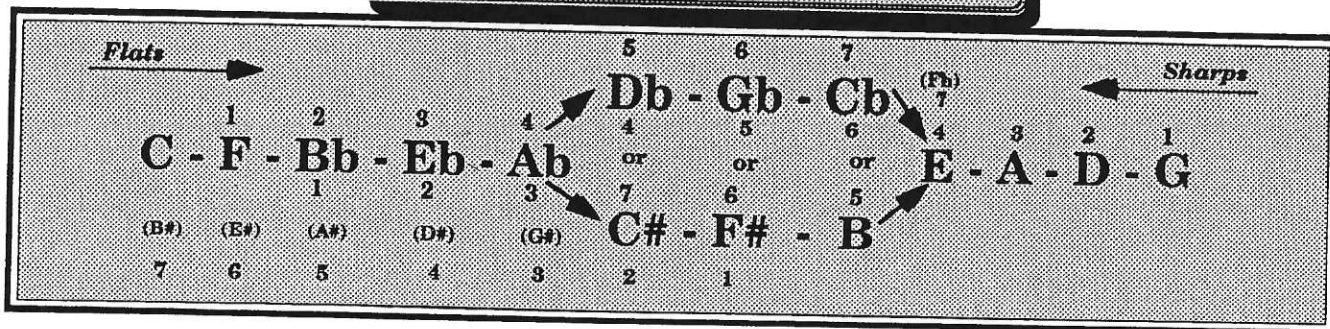
Musical notation for Rhythmic Precision, showing two staves of music. The first staff features a series of notes with varying rhythmic values, including a half note and several eighth notes. The second staff continues the sequence with similar rhythmic patterns, including a series of eighth notes.

Tuning Sequence

Play, Sing, Play

Musical notation for Tuning Sequence, showing a sequence of notes with dynamic markings and instrument labels. The sequence consists of several notes, with the last two notes labeled "Woodwinds" and "Brass".

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)

Group 2

Xylophone (soft mallets)

Group 3

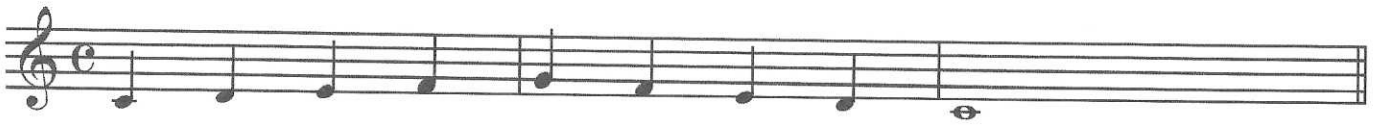
Marimba (soft mallets)

Group 4

Tympani

Notes!

First Five Notes (Pentatonic Scale)



Adding a Note Above and Below



Extending the Range



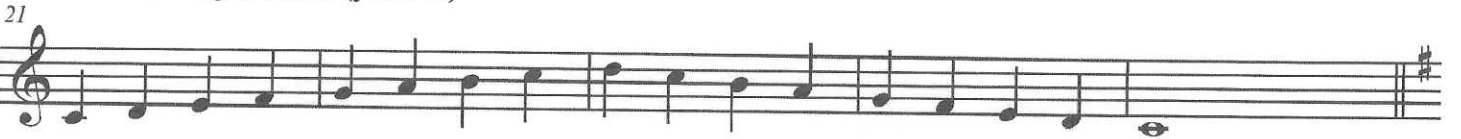
Lots of Notes



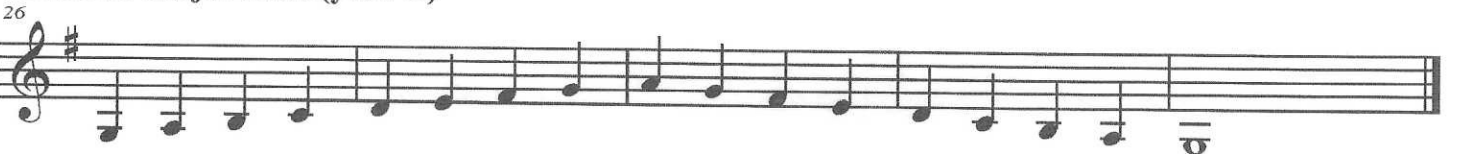
Lower Notes



Concert Bb Major Scale (your C)



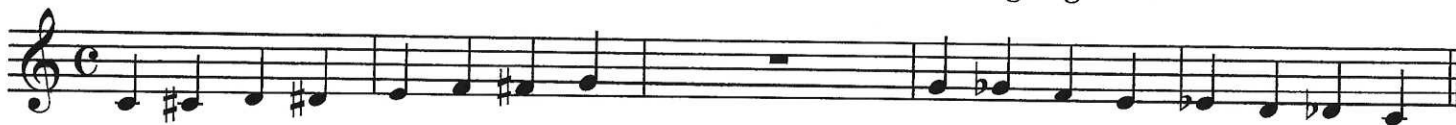
Concert F Major Scale (your G)



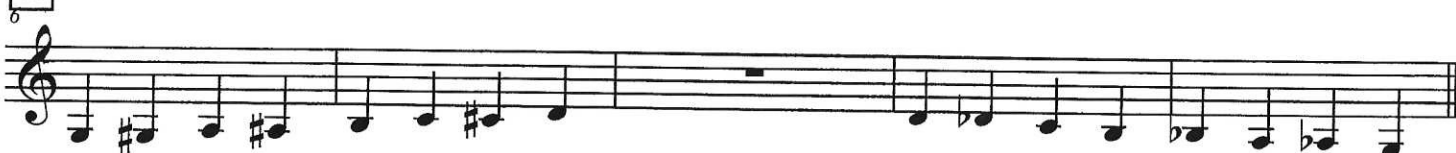
Chromatics!

1. Sharps going up...

Flats going down...

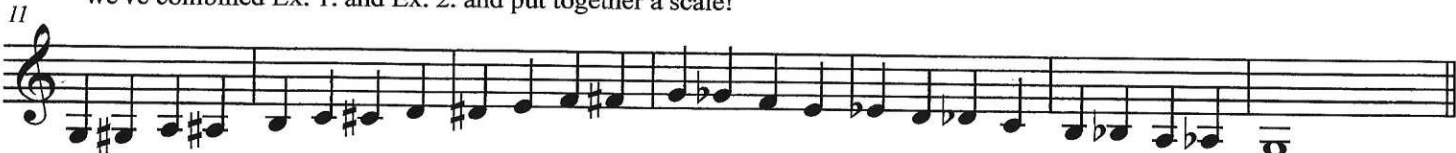


2.

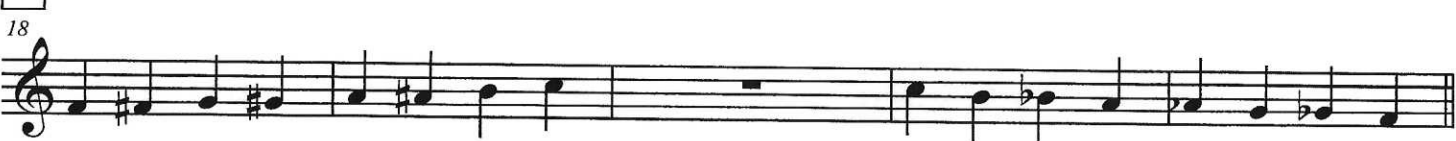


3. Concert F Chromatic Scale

We've combined Ex. 1. and Ex. 2. and put together a scale!

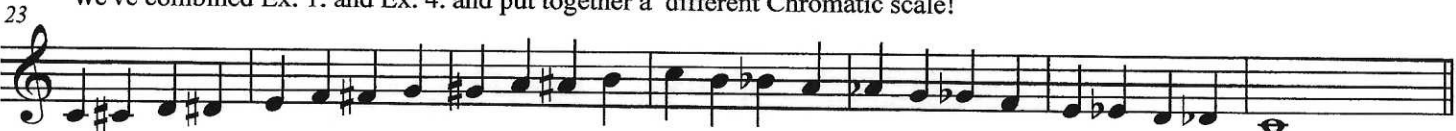


4.



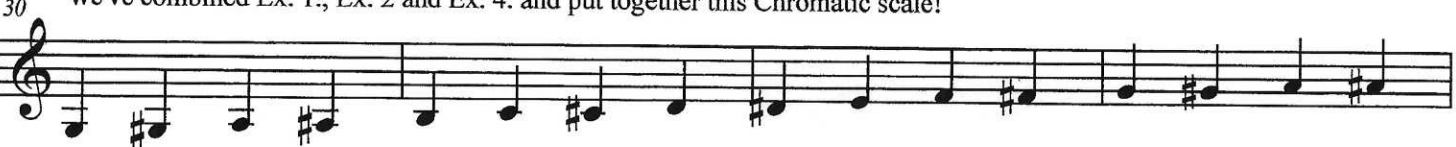
5. Concert Bb Chromatic Scale

We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



34



Scales

Concert B \flat Major

Arpeggio



Chromatic



Concert g minor (Natural)



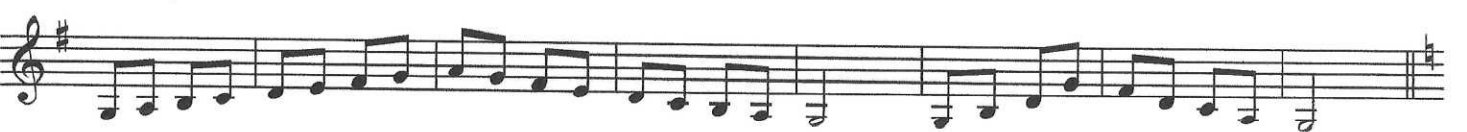
Concert E \flat Major



Concert c minor



Concert F Major



Concert d minor



Concert Ab Major



Concert f minor



Concert C Major



Concert a minor



Concert Db Major



Concert bb minor

