

RUBANK

# INTERMEDIATE

# Method

## CLARINET

J. E. SKORNICKA and ROBERT MILLER

A FOLLOW UP COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK®

HAL•LEONARD

## **COMO COMPARTIR ARCHIVOS CON EL EMULE SIN RIESGOS PARA TU PC**

Para que compartas tus archivos de manera segura -sin riesgos para tu Pc- cópialos a la carpeta de tu "Emule", que quizás tengas en tu disco "C" o en "Archivos de Programa", vos verás.

Para que resulte más ordenado, puedes guardarlos previamente como ".zip" o ".rar" y asignarles un nombre que los identifique por tema.

A continuación confecciona una carpeta con ellos y entonces colócalos en esa carpeta "Emule".

Después abres tu "Emule" y en la ventana "Preferencias", abre el cuadro de diálogo "Directorios" y donde dice "Directorios Compartidos" haz "click" sobre el ícono de Disco "C" para expandir y ver su contenido.

Dentro de la carpeta "Emule" haz un "click" en el cuadradito blanco de la carpeta que confeccionaste para compartir y asunto terminado.

Tené presente, que serán compartidas por otros usuarios las carpetas cuyo cuadradito blanco hayas tildado. Es decir -por ejemplo- que si tildas el cuadradito blanco de tu disco "C" estarías compartiendo todos los archivos que contenga.

Sábelo y así no correrás riesgo alguno.

Es todo.

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### **How to share files with the Emule. NO RISK FOR YOUR PC**

If you want to share your files in a security way, you have to follow these steps.

- 1º) Copy those files in your "EMULE" folder, which is usually in your "C" drive, or in the "PROGRAM FILES" folder.

Previously, is very prolix and advisable to save your files in folders with right identification names, and then to save them as ".zip" or ".rar".

Make a new folder with them and finally put them into that "EMULE" folder.

- 2º) Open your "EMULE", go to "Options" and see in "Directories"/Shared Directories, click in "C" Drive icon (only two times) to see its contents.

When you are in the "EMULE" folder search your shared folder and click on the white square.

Attention: if you click on the other white squares, those folders will be shared too.

Example: if you click on the "C" drive white square, you would be sharing all your PC and it is not advisable.

Its all.

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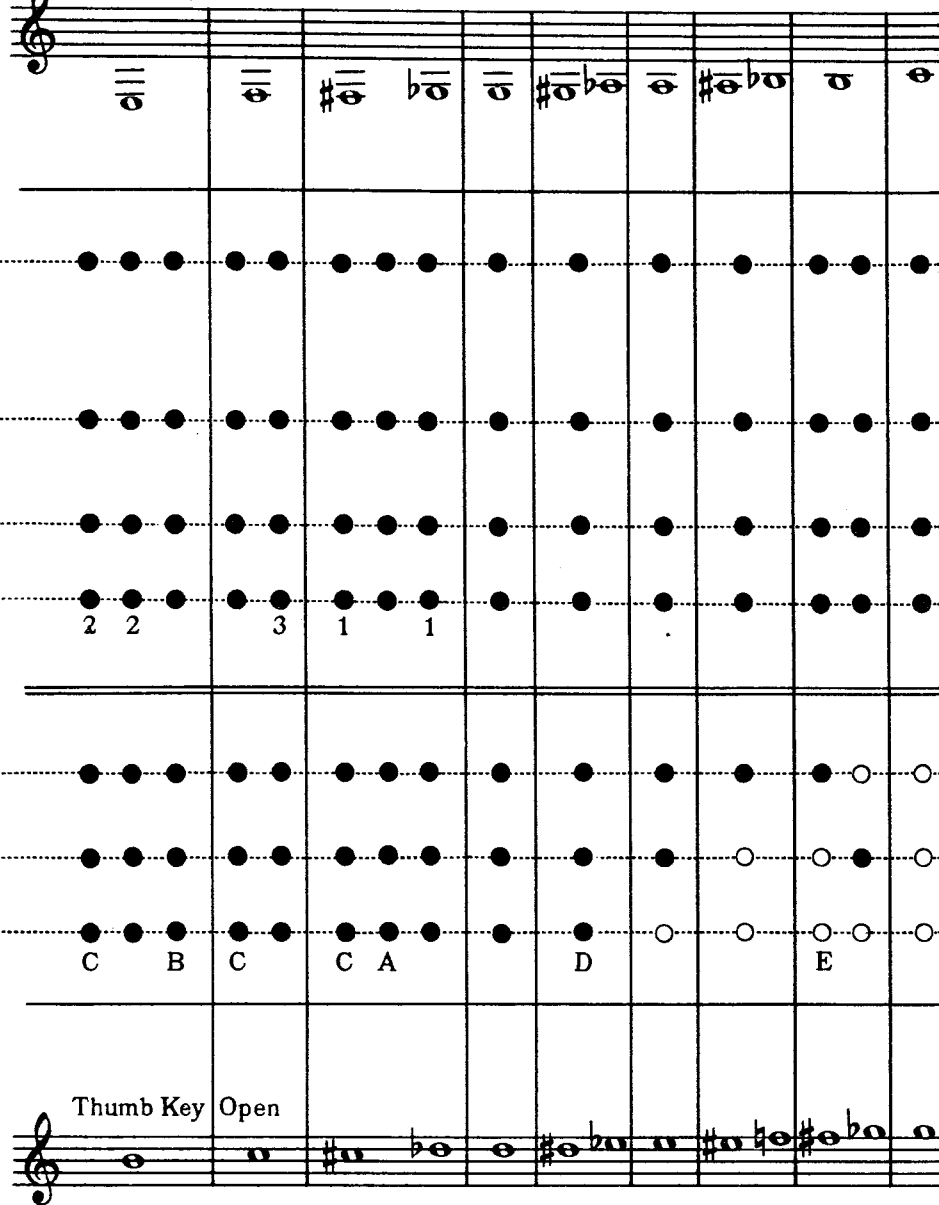


**HAL•LEONARD®  
CORPORATION**

7777 W. BLUEMOUND RD., P.O. BOX 13818 MILWAUKEE, WI 53213

- (Numbers) Left Hand Keys  
(Letters) Right Hand Keys

Thumb Key Closed



# RUBANK

## BOEHM SYSTEM CLARINET CHART

By ROBERT MILLER

**ROBERT MILLER**

Musical score for a 12-measure piece, likely a short exercise or a short piece. The score is written on a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

# Fingering Chart (Simplified)

by

ROBERT MILLER

The purpose of this chart is to acquaint the pupil with the correct fingerings in particular passages and keys, and its simplicity is conducive to quick comprehension. This chart is built on the assumption that the pupil already knows the standard fingerings for practically all the tones on the clarinet, and needs only a guide as to which one of several he should use in some particular passage or key. This chart makes it easy to mark the fingering on the music without drawing a picture of the instrument, and if the pupil will refer to this chart at every opportunity, he will find that it is very easy to memorize in a very short time.

As indicated on the chart, the upper half of the clarinet is played with the *left hand* and the fingerings with that hand are designated by means of *numbers*, while the lower half of the clarinet is played with the *right hand* and the fingerings are designated by means of *letters*. All that the pupil need remember is: *LEFT HAND—NUMBERS, RIGHT HAND—LETTERS*.

Since certain tones may be fingered by either the right hand or the left, the numbers and letters are synchronized thus:

Keys 1 or A will produce C# upper register and F# lower register.

Keys 2 or B will produce B upper register and E lower register.

Keys 3 or C will produce C upper register and F lower register.

Either numbers or letters will appear above the notes when a particular fingering is desired, and then it will be apparent which hand is to play that particular tone and what key is to be used. In some cases both a number and letter will appear over a note, signifying that both such keys are to be used in the production of that particular tone.

\* will be used over the high B $\flat$  and E $\flat$ -1st line thus:



## EXAMPLES



# Essential Principles

## of

### GOOD CLARINET PLAYING

1. **Good Tone** is necessary in order that one's playing be a pleasure to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with a good mouthpiece and reed, and played with a correct embouchure.
2. **Intonation.** When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative to the interval being played.
3. **Tune.** The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.
4. **Note Values.** The player must develop a rhythmic sense so as to give proper value to tones as represented by the written notes.
5. **Breathing and Phrasing.** Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it is evident to all musicians that in order to get good phrasing, it is necessary to breathe properly. It is always to the advantage of the pupil to spend much time and effort on this phase of clarinet playing and take seriously all suggestions given by the teacher.
6. **Expression Marks.** Expression marks are considered as valuable to the playing of music as punctuation marks are to the reading of prose and poetry. Good phrasing is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed will produce satisfying musical effects.
7. **Relaxation and Proper Position of Body and Hands.** Whether playing in standing or sitting position, it is necessary that the body be erect but relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body, and the hands assuming a restful position on the body of the clarinet.
8. **Sufficient Time for Practice.** Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes  $\frac{1}{2}$  hour or 2 hours." The accomplishment of a task is far more important than the time that it consumes.
9. **Proper Care of the Instrument.** Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The clarinet must be handled carefully and when a disorder is found, have it remedied immediately. Constant attention to the condition of the instrument will pay dividends in the end.
10. **Mental Attitude of Teacher and Pupil.** In order that the results be satisfactory, both the pupil and teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupils so that the pupils in turn will get the type and amount of instruction that they will understand and be able to master.

## LESSON 1

- Have instrument in good mechanical condition, and the proper lay on the mouthpiece so that a round and full tone will result.
- One of the important essentials in the playing of an instrument is a rhythmic conception at sight, and a correct evaluation of note and rest values.
- In playing the succeeding studies, special attention should be placed on the proper adjustment of embouchure and the proper evaluation of notes and rests.

**Andante** — Keep the tempo steady.

1 *mf* — Natural or normal tone.

2 *mf*

3 *mf*

4 *mf*

5 *mf*

**Note:** Every pupil beginning work in this book should be able to sight read all the studies on this page.

Every pupil is requested to provide a music note book for the purpose of writing rhythms and melodies that the teacher may require.

# Marks of Expression and Their Use

## LESSON 2

Pianissimo ..... *pp* ..... Very soft

Piano ..... *p* ..... Soft

Mezzo Piano ..... *mp* ..... Medium soft

Fortissimo ..... *ff* ..... Very loud

Forte ..... *f* ..... Loud

Mezzo forte ..... *mf* ..... Medium loud (Normal tone)

In playing a tone on the clarinet (unless otherwise marked) the tone should be held at the same level of volume, without increasing or diminishing the volume of sound. This type of a tone will be indicated by means of parellel lines, thus: =====

The distance between the parellel lines will signify the difference of volume to be used.

Thus: *pp* - ===== *p* - ===== *mp* - ===== *mf* - ===== *f* - ===== *ff* - =====

1

### HARMONY

2

3

# Studies in Expression

## LESSON 3

### SOUND GRADUATIONS

**Crescendo** (*cresc.*) — Gradually louder.

**Decrescendo** (*decresc.*) or **Diminuendo** (*dim.*) — Gradually softer

In playing a crescendo or a diminuendo the pitch of the tone should not change. The clarinet has a tendency to become flat when playing loud and sharp when playing softly.

**Rinforzando** > (*rf*) is placed over a note for the purpose of bringing out that note more strongly than the other notes in the same sequence, and is commonly known as an *accent*.

In order to play the sound graduations or nuances correctly, it is necessary that the quality of the tone is not affected but retain its rich and mellow fullness. *Only the volume should change.*

1

Exercise 1 consists of two staves of music in C major, 4/4 time. The first staff contains two measures of a crescendo from *pp* to *f*, followed by two measures of a decrescendo from *f* to *pp*. The second staff contains two measures of a crescendo from *p* to *f*, followed by two measures of a decrescendo from *f* to *p*. Dynamic markings include *pp*, *p*, *mp*, *mf*, *f*, and *pp*.

When a note is followed by one or more shorter notes, the shorter notes are played with one half the volume of the longer note. There are exceptions to this rule, but it is a good policy to learn to play all phrases as mentioned, since the great majority of music played in this way will be properly performed. A player interested in the playing of solos will be greatly aided through adherence to this rule.

2

Exercise 2 is a single staff of music in C major, 4/4 time. It contains two measures of a crescendo from *ff* to *f*, followed by two measures of a decrescendo from *f* to *mp*. Dynamic markings include *ff*, *f*, *mf*, *mp*, *p*, and *pp*.

3

Exercise 3 is a single staff of music in C major, 2/4 time. It contains two measures of a crescendo from *f* to *mp*, followed by two measures of a decrescendo from *mp* to *p*. Dynamic markings include *f*, *mf*, *mp*, *p*, and *pp*.

## BLUE BELLS OF SCOTLAND

Scotch

4

Exercise 4 consists of three staves of music in C major, 4/4 time. The first staff contains two measures of a crescendo from *mf* to *f*, followed by two measures of a decrescendo from *f* to *mf*. The second and third staves contain two measures of a crescendo from *f* to *mf*, followed by two measures of a decrescendo from *mf* to *f*. Dynamic markings include *mf*, *f*, and *pp*.

**Note:** Refer to lines 2 and 3 for patterns used in the song BLUE BELLS OF SCOTLAND.

Write the volumes, namely, *mf*, *f*, *mp*, *p* etc. in all the measures of this song with the patterns in sections 2 and 3 as a guide.

# Studies in Accents and Expression Marks

The *rinforzando* (>) is placed over a note for the purpose of bringing out that tone more strongly than the other tones in the same sequence and is commonly known as an *accent*. The *accent* punctuates the important notes of a measure or sequence.

## LESSON 4

### MELODY

Give each note and rest its full value.

1



Observe carefully all marks of expression and play with a steady tempo

2



### LEGATO ETUDE

3



# LESSON 5

## Articulation and Expression

Moderato — Play with a steady tempo.

1

Play above study with each of the following articulations. Observe all accents!

(a) (b) (c) (d)

### ETUDE FOR CLEAN ARTICULATION

2

Play daily for tone production.

Andante

3

*f* and *p* — even volume all the way through.

# Daily Studies for the Development of Technic

## LESSON 6

The studies on this page are intended for daily home practice. These studies, if practiced diligently, will develop a clean and fluent technic. Most of the awkward intervals in the key of C major are included and every finger gets the opportunity to develop independence of action.

Play each study with a steady tempo, slowly at first, but increase the tempo each day until every study on this page can be played fast or Allegro.

Breathe as indicated by the commas, whether you need to or not. Breath marks may be skipped if two complete phrases can be played in one breath.

1

*mf*

2

*mf*

Keep right hand down when going to the lower register.

3

*mf*

Keep right hand down for all lower register tones except E.

4

*f*

5

*mp*

6

*f*

Play fast and briskly.

7

*f*

# LESSON 7

## Legato Duet

J. E. S.

Moderato

The musical score is written for two staves in common time (C). It begins with a key signature of one sharp (F#) and a tempo marking of 'Moderato'. The score is divided into seven systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also markings for *p rit* (piano ritardando) and *f* (forte). The score includes several measures with accidentals (sharps and naturals) and phrasing slurs. The piece concludes with a final measure marked *f*.

# Staccato Studies

## LESSON 8

1

(A) As written

(B)

As played

Accent the first and third beats of each measure

2

Moderato

*mf* *cresc.*

*mf*

3

Allegro

*f*

*f*

## MELODY

4

Allegretto

*mp*

*mf* *cresc.*

# Syncopation

## LESSON 9

The longer note of each measure is to be accented.

1 **(A)** **(B)**

2

3

### SYNCOPIATED MELODY

**Allegro**

**F**

### SYNCOPIATED CHORD MELODY

**Allegro**

# Studies in G Major

## LESSON 10

1 **G MAJOR CHORD**

2 **G MAJOR SCALE**

## ARTICULATION ETUDE

3 **Moderato**

## THE USE OF THE F# IN VARIATION FORM

4 **mf**

# Daily Studies for the Development of Technic

## LESSON 11

The purpose of this lesson is the same as lesson 7, only that an entirely new set of keys and fingerings is concerned. When you see a letter or a number above or below a note, refer to the chart so that you might be acquainted with the key intended to be used in the various passages on this page.

Increase the tempo after each playing of the studies on this page.

The use of the E key.

1 *mf*

The use of the F and G keys.

2

Low F# as fingered when played chromatically.

3

Low F# fingering as played diatonically.

4

5

### RAPID FINGERING ETUDE

6 *Allegro* *mf*

# Studies in F Major

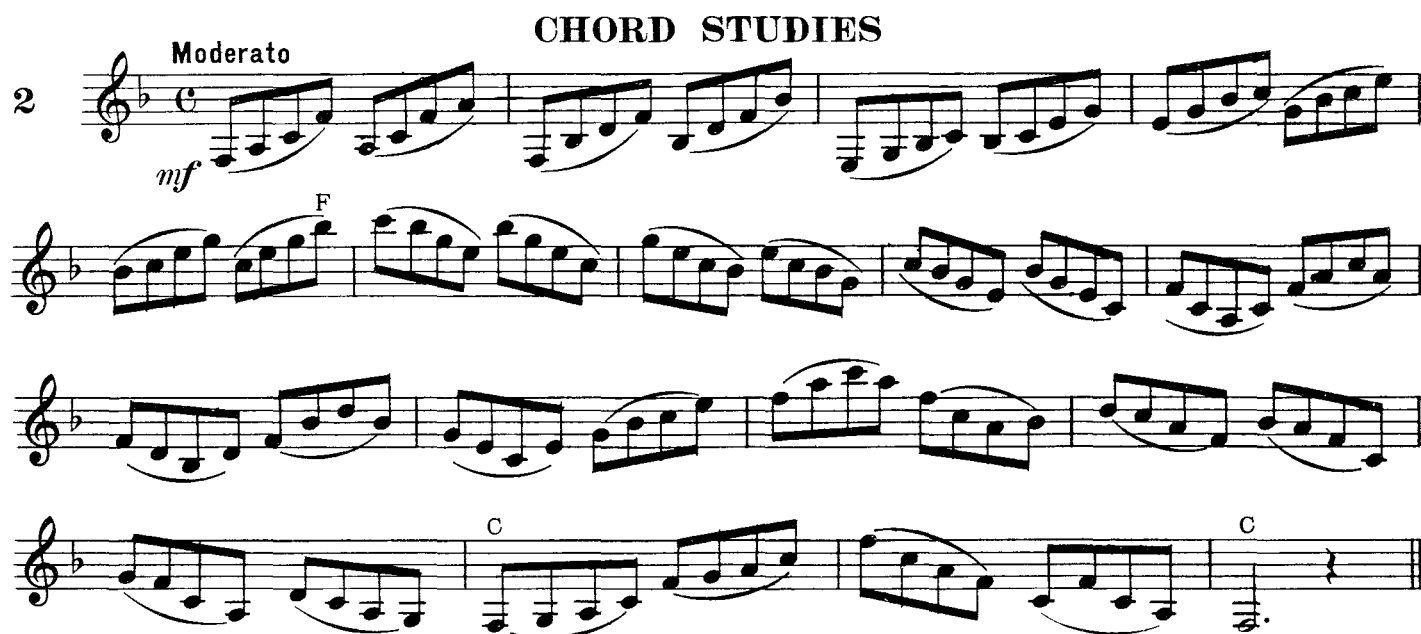
## LESSON 12

1 **F MAJOR CHORD**



2 **Moderato** **CHORD STUDIES**

*mf*

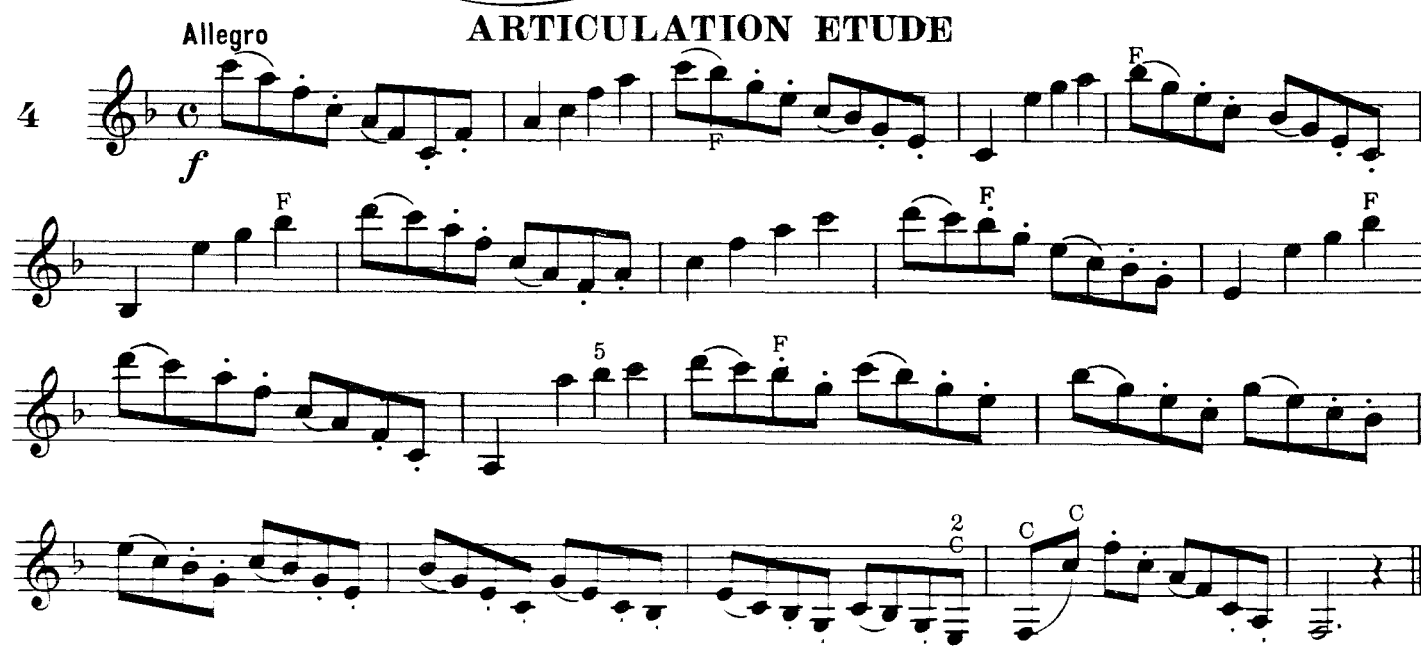


3 **F MAJOR SCALE**



4 **Allegro** **ARTICULATION ETUDE**

*f*



# Daily Studies for the Development of Technic

## LESSON 13

The purpose of this lesson is the same as that of lesson 7 and 12. Accelerate the tempo each time that a study is played.

The use of the E key.

1 *mf*



Keep right hand down until the last measure.

2 *mf*



The use of key 5.

3 *mf*



The use of key 5.

4



The use of key F.

5 *mf*



6 *mf*



Left hand study

7 *mf*



## Duet

## LESSON 14

**MAZAS**[illegible]

## 6/8 Rhythms

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a quarter note E5. The bottom staff continues the accompaniment, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a quarter note E4. The key signature remains one sharp (F#), and the time signature is 8/8.

[illegible]

# Triplet Studies

## LESSON 16

Example: Similarity between  $\frac{6}{8}$  and  $\frac{2}{4}$  tempo when the triplet is used.

1

This musical example consists of two staves. The top staff is in 6/8 time, and the bottom staff is in 2/4 time. Both staves contain six measures of music. The first measure of each staff has a dotted quarter note followed by an eighth note. The subsequent five measures in each staff contain eighth-note triplets, indicated by a '3' over a bracket grouping three eighth notes. This demonstrates that the tempo of a triplet in 6/8 is equivalent to the tempo of a triplet in 2/4.

Play with sharp staccato.

### ETUDE IN $\frac{6}{8}$ TEMPO

2

*Allegro*  
*mf*

This etude is written for a single staff in 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The tempo is marked 'Allegro' and the dynamic is 'mf'. The piece consists of 12 measures. The first measure is a whole note. The second measure is a dotted half note. The third measure is a whole note. The fourth measure is a dotted half note. The fifth measure is a whole note. The sixth measure is a dotted half note. The seventh measure is a whole note. The eighth measure is a dotted half note. The ninth measure is a whole note. The tenth measure is a dotted half note. The eleventh measure is a whole note. The twelfth measure is a dotted half note. The piece ends with a double bar line.

Play with sharp staccato.

### ETUDE IN $\frac{2}{4}$ TEMPO

3

*Allegro*  
*mf*

This etude is written for a single staff in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The tempo is marked 'Allegro' and the dynamic is 'mf'. The piece consists of 12 measures. The first measure is a dotted quarter note followed by an eighth note. The second measure is a dotted quarter note followed by an eighth note. The third measure is a dotted quarter note followed by an eighth note. The fourth measure is a dotted quarter note followed by an eighth note. The fifth measure is a dotted quarter note followed by an eighth note. The sixth measure is a dotted quarter note followed by an eighth note. The seventh measure is a dotted quarter note followed by an eighth note. The eighth measure is a dotted quarter note followed by an eighth note. The ninth measure is a dotted quarter note followed by an eighth note. The tenth measure is a dotted quarter note followed by an eighth note. The eleventh measure is a dotted quarter note followed by an eighth note. The twelfth measure is a dotted quarter note followed by an eighth note. The piece ends with a double bar line.

### TECHNICAL ETUDE

4

*Allegro*  
*f*

This technical etude is written for a single staff in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The tempo is marked 'Allegro' and the dynamic is 'f'. The piece consists of 12 measures. The first measure is a dotted quarter note followed by an eighth note. The second measure is a dotted quarter note followed by an eighth note. The third measure is a dotted quarter note followed by an eighth note. The fourth measure is a dotted quarter note followed by an eighth note. The fifth measure is a dotted quarter note followed by an eighth note. The sixth measure is a dotted quarter note followed by an eighth note. The seventh measure is a dotted quarter note followed by an eighth note. The eighth measure is a dotted quarter note followed by an eighth note. The ninth measure is a dotted quarter note followed by an eighth note. The tenth measure is a dotted quarter note followed by an eighth note. The eleventh measure is a dotted quarter note followed by an eighth note. The twelfth measure is a dotted quarter note followed by an eighth note. The piece ends with a double bar line.

# LESSON 17

## B $\flat$ Major Studies

**TONIC CHORD**

**B $\flat$  MAJOR SCALE**

### B $\flat$ MAJOR CHORD ETUDE

### FROM VIOLIN ETUDE

**Moderato** **Wohlfahrt**

# LESSON 18

## Articulation Studies

Practice each line until played smoothly and fluently, then accelerate the tempo.

1 

Using the x fingering

2 

Using the 5 key

3 

Using the F key

4 

5 

6 

7 

## ARTICULATION ETUDE

8 

*Allegro*

*f* 







# LESSON 19

## Danse Negre

MAZAS

Allegretto

The musical score for "Danse Negre" by Mazas, Lesson 19, is written for two staves in 2/4 time, key of B-flat major. The tempo is marked "Allegretto". The score consists of 24 measures, divided into sections A through J. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece includes various musical notations such as slurs, ties, and fingerings (5, 3, x). The piece concludes with a *rit* (ritardando) and *marc.* (marcato) section.

**Section A:** Measures 1-4. *mf*. Treble staff has a 5th finger fingering. Bass staff has a *F* (F) note.

**Section B:** Measures 5-8. *mp*. Treble staff has a 3rd finger fingering. Bass staff has a *F* (F) note.

**Section C:** Measures 9-12. *mp*. Treble staff has a *p* (piano) dynamic. Bass staff has a *p* (piano) dynamic.

**Section D:** Measures 13-16. *p*. Treble staff has a *p* (piano) dynamic. Bass staff has a *p* (piano) dynamic.

**Section E:** Measures 17-20. *p*. Treble staff has a *p* (piano) dynamic. Bass staff has a *p* (piano) dynamic.

**Section F:** Measures 21-24. *p*. Treble staff has a 3rd finger fingering. Bass staff has a *p* (piano) dynamic.

**Section G:** Measures 25-28. *p*. Treble staff has a *p* (piano) dynamic. Bass staff has a *p* (piano) dynamic.

**Section H:** Measures 29-32. *f*. Treble staff has a *f* (forte) dynamic. Bass staff has a *f* (forte) dynamic.

**Section I:** Measures 33-36. *f*. Treble staff has a *f* (forte) dynamic. Bass staff has a *f* (forte) dynamic.

**Section J:** Measures 37-40. *rit marc.*. Treble staff has a *rit* (ritardando) and *marc.* (marcato) dynamic. Bass staff has a *rit* (ritardando) and *marc.* (marcato) dynamic.

## LESSON 20

## D Major Studies

Observe all fingerings as indicated.

CHORD in D MAJOR

1

2

### DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

3

4

5

6

# LESSON 21

## Etude in D Major

**1** *Moderato* Wohlfahrt

*mf*

*A*

*B*

*A*

*2 A*

### PETITE DUET

J. E. S.

**2** *Andante*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*p*

*B*

*f*

*A*

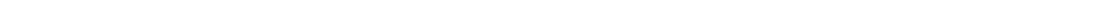
*2 A*

*cresc*

*f*

## LESSON 22

1

2 

3 **Allegro**  


*simile*

4 **Allegro**  
*mf*

# LESSON 23

# Dotted Eighth Note Studies

Dotted eighth note patterns.

1

## MELODY

2

Moderato

*f*

## DUET

J. E. S.

3

Andante

*mf*

*cresc*

*dim.*

*mf*

*cresc*

*dim.*

5

*f*

*f*

*mf*

*rit.*

## LESSON 24

## CHORD ETUDE

## RAPID FINGERING ETUDE

## TECHNICAL ETUDE

29

# Studies in E $\flat$ Major

## LESSON 25

**1** **E $\flat$  MAJOR CHORD**

**2** **E $\flat$  MAJOR SCALE**

### CHORD STUDY

**3**

**E $\flat$  MAJOR CHORD FINGERINGS**

(A) (B) (C)

**4** **E GAVOTTE**

*Moderato*

*mf*

*rit*

## LESSON 26

## ITALIAN MELODY

De Beriot

31

# LESSON 27

## A $\flat$ Major Studies

### A $\flat$ MAJOR CHORD STUDY

1

### A $\flat$ MAJOR SCALE

2

### USING KEY 4

3

### WALTZ

4

Andante

### LULLABY

5

Andante dolce

Bohemian

# Articulation Studies

## LESSON 28

### TEMPO DI MAZURKA

1 *Moderato*



### DAILY STUDY FOR THE DEVELOPMENT OF TECHNIC

2 *f*



### DEVELOPMENT OF RAPID TONGUING

4 *Allegro*



# LESSON 29

## Studies in A Major

**1 CHORD STUDY**

**2 A MAJOR SCALE**

### TECHNICAL ETUDE IN A MAJOR

**3 Allegro**

*mf*

**4**

### ARTICULATION ETUDE

**5 Moderato**

*f*

# LESSON 30

## Duet

MAZAS

**1** *Allegro moderato*

*mf*

**A**

*cresc* *f* *dim*

**B**

*mf*

**C** *dim* *mp*

**D** *mf*

**E** *cresc*

*cresc*

**F**

## EXERCISING THE TONGUE

**2** *Allegro*

*mf*

**A**

**2**

# LESSON 31

## Chromatic Scale Studies

Correct fingerings for Chromatic Scale.

1

### CHROMATIC ETUDE 1

2

*Allegro*  
*mf*

### CHROMATIC ETUDE 2

3

*Allegro*  
*mf*

## LESSON 32

# Grace Notes

There are two kinds of grace notes, short and long. Long grace notes are seldom used, but the short are used quite frequently. Instead of using long grace notes, it is more practical to write out two notes of equal length.

In addition to the single grace notes there are double and triple grace notes, and these are usually written out and played quickly either on the beat or before the beat, the piece of music played determining which it shall be.

### EXAMPLES OF GRACE NOTES

1

Long  
As written

Short

As played

This example shows two staves. The top staff, labeled 'Long As written', shows a series of eighth notes with a long grace note (a dotted half note) written above the first note. The bottom staff, labeled 'Short' and 'As played', shows the same sequence of eighth notes, but the grace note is written as a short eighth note, and the 'As played' label indicates it is performed as a short grace note.

### EXAMPLES OF GRACE NOTES

#### (Double and Triple)

2

As written (Ahead of the beat)

(On the beat)

As played (Ahead of the beat)

(On the beat)

This example shows two staves. The top staff, labeled 'As written (Ahead of the beat)', shows a series of eighth notes with a double grace note (two eighth notes) written above the first note. The bottom staff, labeled 'As played (Ahead of the beat)', shows the same sequence of eighth notes, but the double grace note is written as a short eighth note, and the 'As played' label indicates it is performed as a short double grace note.

### DEVELOPMENT OF THE GRACE NOTE

3

This example shows four staves. The top staff shows a series of eighth notes with a single grace note. The second staff shows a series of eighth notes with a double grace note. The third staff shows a series of eighth notes with a triple grace note. The bottom staff shows a series of eighth notes with a quadruple grace note. Vertical dashed lines connect the staves, indicating the progression of the grace note from single to quadruple.

### THREE SHORT GRACE NOTE ETUDES

4

5

6

This section contains three staves, each representing a short grace note etude. Staff 4 shows a series of eighth notes with a single grace note. Staff 5 shows a series of eighth notes with a double grace note. Staff 6 shows a series of eighth notes with a triple grace note.

# LESSON 33

## Grace Note Etudes

### MELODY

Mendelssohn

1 *Andante*  
*p*

### TEMPO DI MINUET

2 *Andante*  
*mp* *F*

### DOUBLE GRACE NOTE ETUDE

3 *Andante*  
*mp*

# Triple Grace Note Etude

## LESSON 34

Andante — Play very legato

Wohlfahrt

1

*mf dolce*

This musical score for Lesson 34, Etude 1, is written for a single melodic line in treble clef. The time signature is 3/4, and the tempo is marked 'Andante'. The mood is 'dolce' (sweet). The dynamic is 'mf' (mezzo-forte). The piece is attributed to Wohlfahrt. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is characterized by triple grace notes and is marked 'mf dolce'. The piece concludes with a double bar line.

## FOLK MUSIC

Valse Lively

Bohemian

2

*mf* Shorten and soften the second eighth note of each beat.

This musical score for Lesson 34, Etude 2, is written for a single melodic line in treble clef. The time signature is 3/4, and the tempo is marked 'Valse Lively'. The mood is 'Bohemian'. The dynamic is 'mf' (mezzo-forte). The piece is attributed to Bohemian. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by eighth notes and is marked 'mf'. The piece concludes with a double bar line.

## LESSON 35

# Trills

A trill is produced by alternating the given or written tone and the next scale tone above in rapid succession. As an example, if the given or written tone to be trilled is E in the key of C Major, the scale tone above which will be used in the trill is F natural. If, however, it is the key of G Major, the tone above E will be F#. Thus, in the first case, the trill would alternate between E and F natural while in the second case, the trill would alternate between E and F#.

The approximate number of notes usually played on a tone that is to be trilled is shown below. This is not always the case, because sometimes on long tones, the trill starts out slowly and accelerates in rapidity to the end of that tone, however, the examples will show the number of trilled notes that are to be used.

1

On long tones, a trill is usually closed with an additional tone which is the tone directly below the given or written tone. In playing trills on short tones, this closing tone is not used because of the rapidity with which the tone following the trill, must be reached. If the trill (*tr*) appears over a long tone, the closing tone is the next scale tone down from the given or written tone.

2

Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating below the trill thus (*tr*<sub>#</sub>) (*tr*<sub>b</sub>) (*tr*<sub>q</sub>) as to what that particular tone shall be. The key in which the trill appears, determines as to which one of the three symbols is to be used, although the purpose of these symbols is the same, namely, to have the closing note either a half or whole step from the given or written tone.

3

Where the closing tones are to be emphasized and ritarded, they are usually written in to make sure that they will be played. This is done especially in case of long tones that serve as a closing to a phrase or a cadenza.

4

## LESSON 36

# Trill Chart

It is a good policy to trill for long periods on each of the given tones so as to become acquainted with the proper fingerings and also attain the desired nimbleness of fingers that is necessary in the proper playing of these trills. The first section will concern itself with the trills that are fingered in the normal way or fingered diatonically, while the second section will be concerned with the production of trills through fingerings not normally used in the diatonic scale.

Trills in which the natural or normal fingerings are used.

1

Section 1 consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures, each with a whole note and a trill symbol above it. The notes are: D4, E4, F#4, G4, A4, B4, C5, and D5. The bottom staff is in treble clef with a key signature of one sharp (F#). It contains eight measures, each with a whole note and a trill symbol above it. The notes are: D4, E4, F#4, G4, A4, B4, C5, and D5. The trills are fingered normally or diatonically.

In order to trill on certain tones, it is necessary to designate certain fingerings not normally used in the diatonic scale. These fingerings are indicated below each note and have reference to the production of the upper note of the trill, since the written or given note is fingered normally or diatonically.

All trills between the double bars are fingered the same, even if the different registers of the clarinet are concerned.

2

Section 2 consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures, each with a whole note and a trill symbol above it. The notes are: D4, E4, F#4, G4, A4, B4, C5, and D5. The bottom staff is in treble clef with a key signature of one sharp (F#). It contains eight measures, each with a whole note and a trill symbol above it. The notes are: D4, E4, F#4, G4, A4, B4, C5, and D5. The trills are fingered with specific fingerings indicated below the notes: D (1), E (2), F# (3), G (4), A (5), B (6), C (7), and D (8).

## ETUDE

3

Section 3 consists of four staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures, each with a whole note and a trill symbol above it. The notes are: D4, E4, F#4, G4, A4, B4, C5, and D5. The bottom three staves are in treble clef with a key signature of one sharp (F#). They contain a series of trills in a melodic line, with notes: D4, E4, F#4, G4, A4, B4, C5, and D5. The trills are fingered with specific fingerings indicated below the notes: D (1), E (2), F# (3), G (4), A (5), B (6), C (7), and D (8).

# LESSON 37

## Articulation Etudes

### RAPID TONGUING ETUDE

1 *Moderato*

*mf* *simile*

### CHORD ETUDE

3 *Moderato*

*f* *simile*

B B B F F F

## LESSON 38

## Duet Brilliant

Allegro

J. E. S.

The musical score is written for two staves in 2/4 time. It consists of seven systems of music. The first six systems are marked with *mf* and *mp* dynamics, while the seventh system is marked with *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#).

# LESSON 39

## Articulation Study

1 *Allegro*  
*mp*

Exercise 1 is a musical study in 4/4 time, marked *Allegro* and *mp*. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, many of which are accented (marked with a '>' symbol) and slurred. There are also some notes marked with an 'x' above them. The second and third staves continue the melodic line, maintaining the same rhythmic and articulation patterns.

## FAST TONGUING STUDY

2 *Allegro*  
*mf*

Exercise 2 is a musical study in 4/4 time, marked *Allegro* and *mf*. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of fast sixteenth-note passages, many of which are accented (marked with a '>' symbol) and slurred. There are also some notes marked with an 'x' above them. The second and third staves continue the melodic line, maintaining the same rhythmic and articulation patterns. The fourth staff has a 'B' above it, indicating a key change to B-flat major. The fifth staff has a 'F' above it, indicating a key change to F major. The sixth staff has an 'A' above it, indicating a key change to A major. The seventh staff has a 'B' above it, indicating a key change to B-flat major. The eighth staff has a 'F' above it, indicating a key change to F major. The ninth staff has an 'A' above it, indicating a key change to A major. The tenth staff has a 'B' above it, indicating a key change to B-flat major.

# Etude for Technic Development

## LESSON 40

**Allegro**

*mp* *cresc* *mf* *f* *mp* *cresc* *dim.* *mp* *cresc* *dim.* *mf* *cresc* *mp* *cresc* *dim.* *cresc* *Fine*

# LESSON 41

## Major and Minor Scales

Observe fingerings carefully.

The musical score is organized into six systems, each representing a different key signature. Each system contains three staves: the top staff for the Major scale, and the bottom two staves for the Harmonic and Melodic Minor scales. Fingerings are indicated by numbers 1-5 above the notes. Chord symbols (A, F, C) are placed above specific notes in the Harmonic and Melodic scales.

- FM (F Major):** Top staff shows the Major scale with fingerings 5 and 4. The Harmonic and Melodic scales are on the bottom two staves.
- Dm (D minor):** Top staff shows the Harmonic scale with fingerings 5 and 4. The Melodic scale is on the bottom staff.
- Bbm (B-flat major):** Top staff shows the Major scale with fingerings 5 and 5. The Harmonic and Melodic scales are on the bottom two staves.
- Gm (G minor):** Top staff shows the Harmonic scale with fingerings 5 and 5. The Melodic scale is on the bottom staff.
- Em (E minor):** Top staff shows the Major scale with fingerings 5 and 5. The Harmonic and Melodic scales are on the bottom two staves.
- Abm (A-flat major):** Top staff shows the Major scale with fingerings 4, 1, 1, and 4. The Harmonic and Melodic scales are on the bottom two staves.

# LESSON 42

## Major and Minor Scales

Observe fingerings carefully

**GM** **HARMONIC** **MELODIC**

**Em** **HARMONIC** **MELODIC**

**DM** **HARMONIC** **MELODIC**

**Bm** **HARMONIC** **MELODIC**

**AM** **HARMONIC** **MELODIC**

**F#m** **HARMONIC** **MELODIC**

**EM** **HARMONIC** **MELODIC**

**C#m** **HARMONIC** **MELODIC**

# Mangiare from Piano Sonata

Moderato

Beethoven

*p dolce* *cresc.*

*p dolce*

*p dolce*

*dim.* *dim.* *dim.*

*cresc.* *cresc.* *dim.* *dim.*

*cresc.*

*p* *p* *p* *rit.* *rit.* *rit.*

# Andante

Gluck

Andante

The musical score is arranged in four systems, each containing three staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The dynamics are marked as follows: *mp* (mezzo-piano) and *p* (piano) in the first system; *mf* (mezzo-forte) in the second system; *p* and *mp* in the third system; and *p*, *rit.* (ritardando), and *mp* in the fourth system. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures featuring repeat signs.

# Andante Cantabile

Flowing melody

Dancia

The first system of musical notation consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic and a *staccato* marking. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. The bottom staff is in bass clef with a common time signature (C) and provides a harmonic accompaniment with similar rhythmic patterns. The system concludes with a *rit.* (ritardando) marking on the top staff and a *a tempo* marking on the bottom staff.

The second system of musical notation continues the piece and is divided into two parts. The first part, labeled **Risoluto ed animato**, begins with a *rit.* (ritardando) marking on the top staff and a *f* (forte) dynamic on the bottom staff. It features a *marcato* tempo and includes several triplet markings (indicated by a '3' over the notes). The second part of the system, labeled *marcato molto*, continues with a more pronounced and faster tempo. The notation includes various rhythmic values, including eighth and sixteenth notes, and maintains the *f* dynamic throughout. The system ends with a final cadence in both staves.

Andante Cantabile (Cont'd)

*espressivo*

*p*

*mp*

*rall.*

*a tempo*

*cresc.*

*ad lib*

*dim.*

*rit.*

# Menuetto

FROM PIANO SONATA

Beethoven

**Moderato**

*mp*

*mp*

*mp*

*dim.*

*p cresc.*

*ff*

*dim.*

*dim.*

*dim.*

# Menuetto (Cont'd)

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