

HOW TO PRACTICE

Here are some basic rules for practicing properly. Ask your teacher for help in setting up a practice routine that's good for you.

1. Set up a daily practice routine and stick to it.
2. Know what you want to accomplish in each practice session. It is better to practice WELL than a lot of time carelessly.
3. Do not ignore difficult passages - practice them SLOWLY until you get them right.
4. Warm up on the low register Tone Development Exercises. A well developed sound in the low register is the key to a beautiful clarinet tone.
5. Play with a full sound - make sure the air stream is steady through constant abdominal support.
6. Listen to good clarinet players in concert and recordings to acquire a conception of a good clarinet tone.
7. Use good quality reeds and change them often.
8. Keep fingers curved and near to their respective keys and tone holes - practice in front of a mirror to correct finger position problems.
9. Learn the fingering combinations in this book - the command of many fingerings is important.
10. Always LISTEN TO YOURSELF to make sure that what you are playing is in time and in tune.

Fingerings are presented with a chart and picture of their own in most cases. Pupils should learn these carefully. Knowledge of different fingerings will become invaluable. Here are explanations of some of the signs used in the book:

The image shows four musical examples on a treble clef staff. Each example has a slur over a sequence of notes. Below each slur is a bracket with letters indicating which hand to use for specific notes. Example a) has notes B4, C5, D5, E5 with a bracket under B and C labeled 'L R'. Example b) has notes B4, C5, D5, E5, F5 with a bracket under B and C labeled 'L R'. Example c) has notes B4, C5, D5, E5 with a bracket under C labeled 'R'. Example d) has notes B4, C5, D5, E5, F5 with brackets under C and B labeled 'R L'.

- a) TOGETHER, play the notes below (or above) this sign, TOGETHER. Use the fingering shown
- b) Although there are other notes between the first B and C, play the first B and C TOGETHER without removing the fingers for the notes in between.
- c) LEAVE ON. This sign means to leave the C key depressed while playing the note B.
- d) This sign is a combination of two LEAVE ON's.

YOUR NEW MOTTO: PRACTISING PERFECTLY MAKES PERFECT!

LESSON 3

Review of Notes You Know

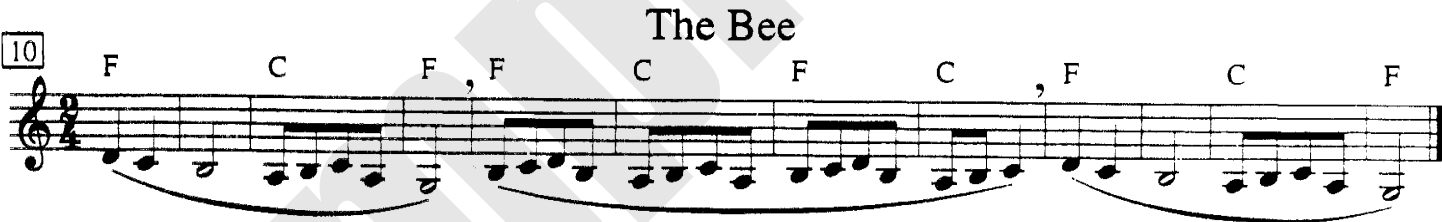
7 Do you remember the names of the notes?
Write the name below each note. Listen for steadiness in your sound as you play.



A slur from one note to another of the SAME PITCH means that they are "tied".
The player does not repeat the "tied" note again, but adds its value to the first note.
2/4 - two beats to a bar.



9 $\text{♩} = \text{♪} \text{♪}$ A quarter note equals two eighth notes.



Christmas Carol

11 Observe the separate and slurred notes.



LESSON 26

Over the Break through B \flat

When crossing from throat B \flat to the upper register, leave the 'speaker' key (#12) open.
Make sure you keep the LEFT hand thumb hole closed.

107

Rondo

108

Drink To Me Only With Thine Eyes

Andante (7 - eighth rest)

109

The Lorelei

Moderato (in 6)

110