

LJ Hutchen CLARINET METHOD

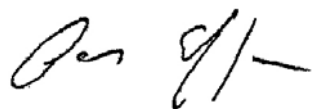
BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is the universal language of mankind” – Henry Wadsworth Longfellow

Written by Paul Effman
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

2nd edition

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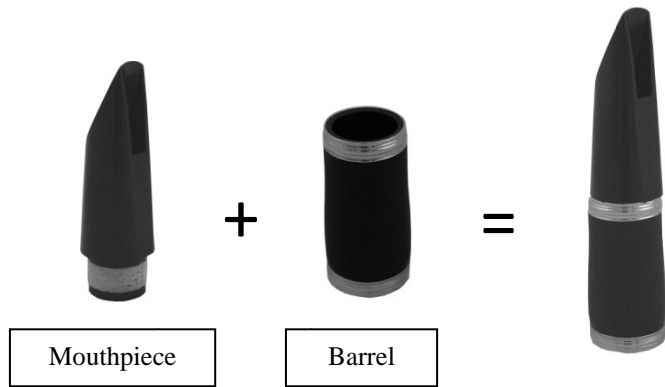
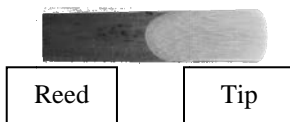
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Clarinet Assembly

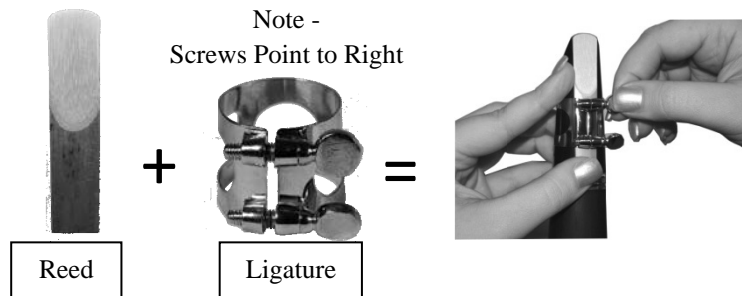
Step 1.

- Moisten reed tip by placing in mouth while assembling clarinet.
- Reed tip is fragile. Do not touch reed tip or brush against clothing.
- Twist the mouthpiece and barrel together. Apply grease if necessary.



Step 2.

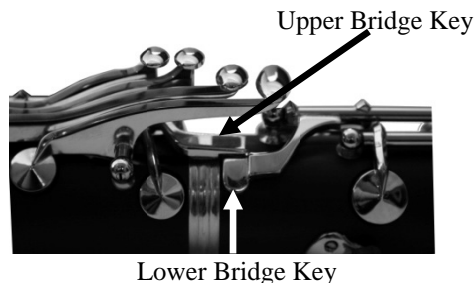
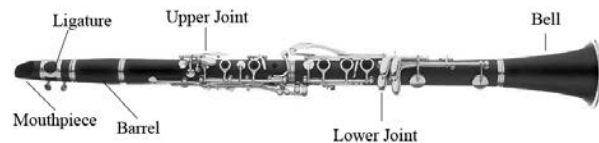
- Place the flat side of the reed against the flat part of the mouthpiece. Hold the reed in place with your thumb.
- Slide ligature over the reed and the mouthpiece. Be careful not to touch the tip of the reed with the ligature.
- Adjust reed position so that the reed tip is a tiny bit lower than the mouthpiece tip.



Step 3. Connect sections with a twisting motion. Keep corks lubricated with a small amount of grease. Remove excess grease with a soft cloth.

NEVER USE FORCE TO PUT AN INSTRUMENT TOGETHER!
Corks should be greased only when necessary.

- Place mouthpiece and barrel aside.
- Connect **Bell** to **Lower Joint**.
- Connect **Upper Joint** to **Lower Joint**. Press your finger on the middle hole of the **Upper Joint** as you connect the pieces. This will lift the **Upper Bridge Key**. The **Upper Bridge Key** goes **OVER** the **Lower Bridge Key**. The holes in the two sections must line up perfectly.
- Connect the **mouthpiece** and **barrel** to the **Upper Joint**. Hold the **Upper Joint** as you do this, not the **Lower Joint**. The reed should line up with the back of the clarinet, which has just one hole.



Remember
Gently fit sections together – **DO NOT FORCE**.
If the reed is chipped – the Clarinet **WILL NOT PLAY**.
NEVER EAT FOOD OR CHEW GUM WHILE PLAYING!
HAVE FUN!



PLAYING POSITION:

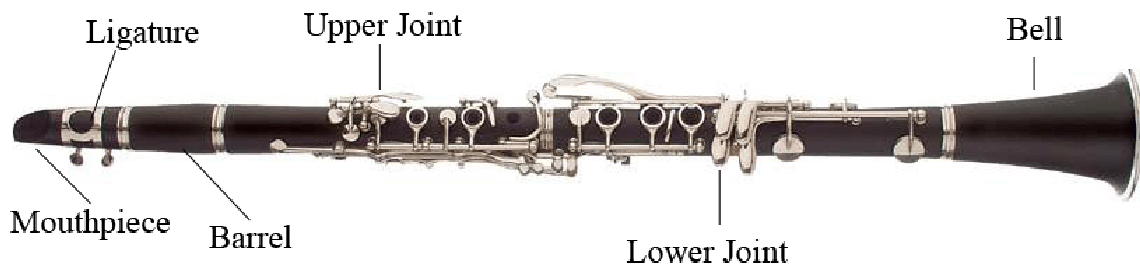
- Posture is important. Sit up straight.
- Sit forward, do not lean on back of chair.
- Feet should be flat on the floor.

HAND POSITION AND EMBOUCHURE

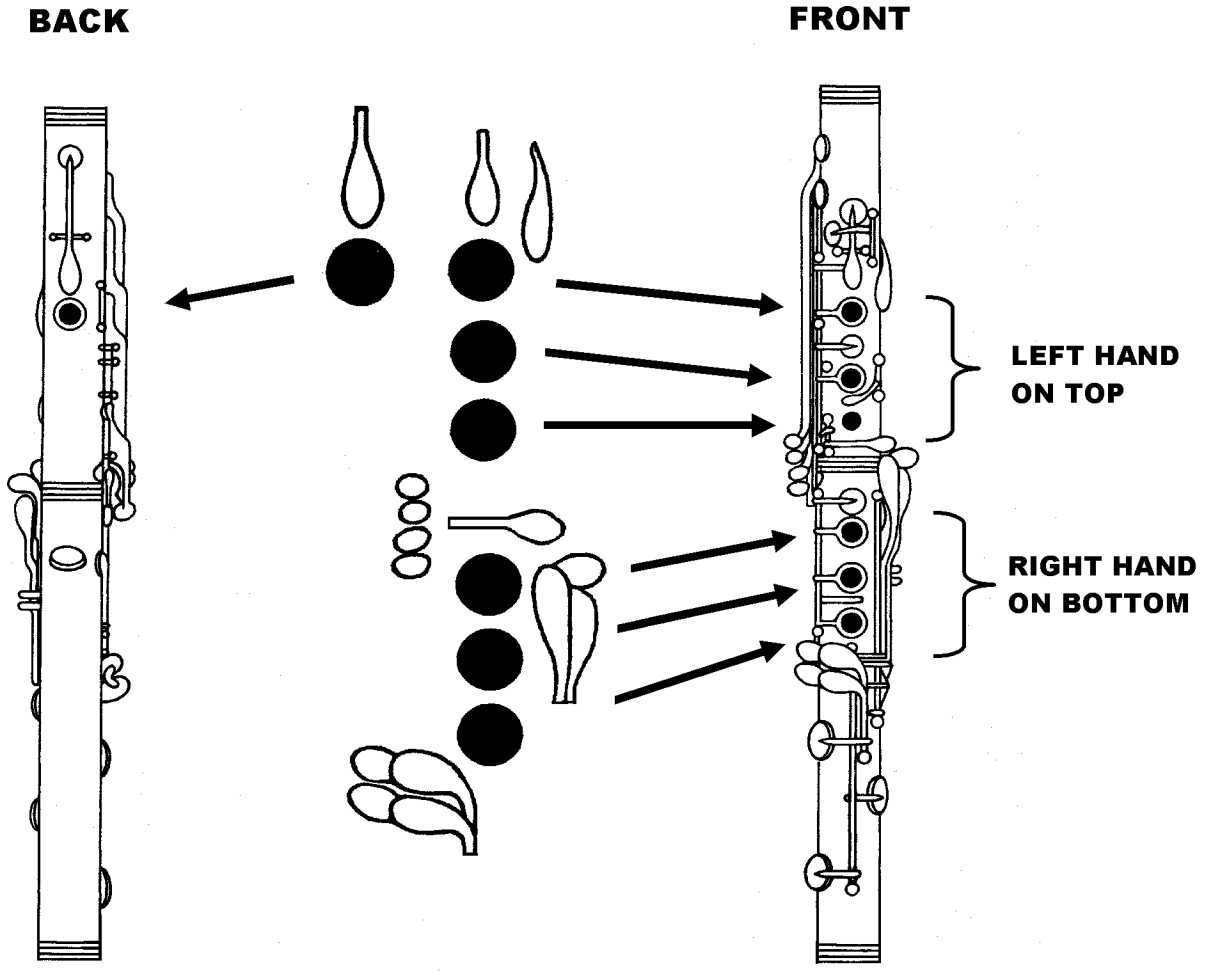
(the way you shape your mouth):

- Right hand on lower joint.
- Left hand on upper joint.
- Place your lower lip slightly over your lower teeth.
- Put the reed on your lower lip inserted about ½ inch into your mouth
- Top teeth should rest on the mouthpiece.
- Tighten the corners of your mouth .
- Remember – don't puff your cheeks!

THE CLARINET

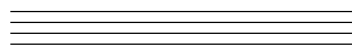


This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 30



**BLACK MEANS PRESS THE KEY
OR COVER THE HOLE**

Important Terms



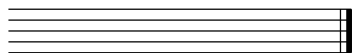
Music Staff = **Lines and spaces**



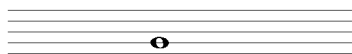
Measure = **Segment of the music**



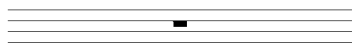
Barline = **Divides the music into measures**



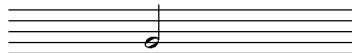
Double Barline = **End of the music**



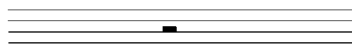
Whole Note = **4 beats of sound**



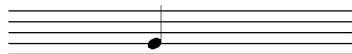
Whole Rest = **4 beats of silence**



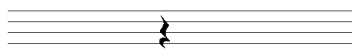
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



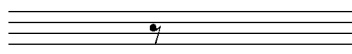
Quarter Note = **1 beat of sound**



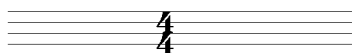
Quarter Rest = **1 beat of silence**



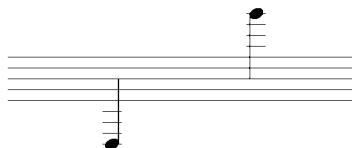
Eighth Notes = **Half beat of sound**



Eighth Rest = **Half beat of silence**

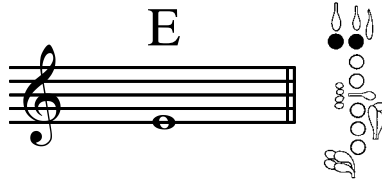


Time Signature = **Number of beats in a measure**



Ledger Lines = **Lines that extend the staff**

Lesson 1



E

Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

1 2 3 4 1 2 3 4

2 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3 Keep tapping

Too-oo-oo-oo Too-oo-oo-oo

4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

5 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

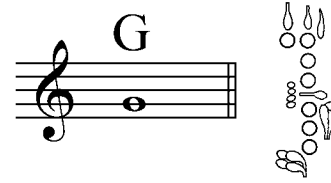
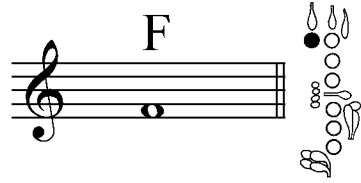
6 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

7 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Teacher Notes: It is essential that very slow tempos are used - ♩ = 60. A typical assignment for young students should be half a page. Foot tapping and tonguing should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **G clef, whole note, whole rest, barline, double barline, and time signature.** In order to accommodate ranges of different instruments in this series, some exercises will contain unmatched pitches from instrument to instrument. Unless noted otherwise, exercises will remain playable by mixed instruments.



Lesson 2



1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

5

Tongue every note

6

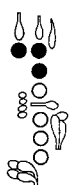
7

3 Note Song

8

Lesson 3

D



C



Half Note Half Rest

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

D

5

C

6

Keep tonguing

7

Three Blind Eggs

8



Lesson 4

Quarter Note Quarter Rest

Too Too Too

Tongue every note

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

Time To Rest

5

Keep On Resting

6

Whale Of A Scale

7

Keep tonguing

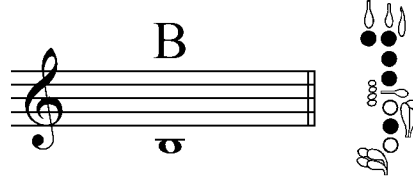
Mary Had A Little Lamb

8

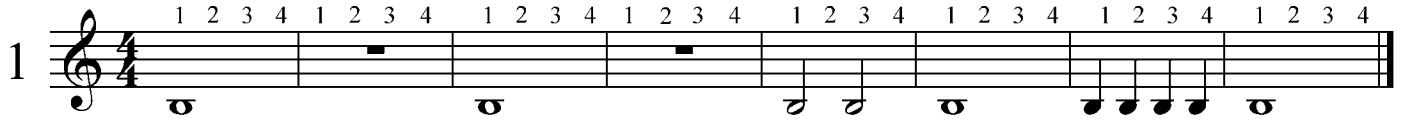
Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 28.



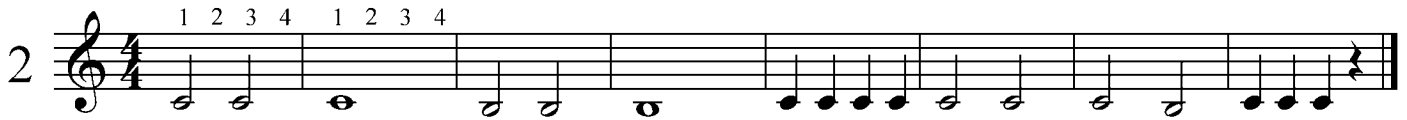
Lesson 5



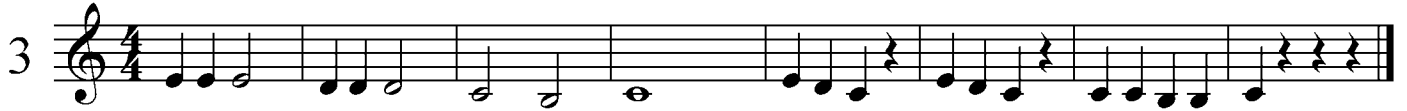
B



Tap your foot for the rest of the book.



Tongue every note for the rest of the book.* (Unless it is tied or slurred, see Lessons 13 and 14.)



French Toast



Lightly Row



Ode To Beethoven

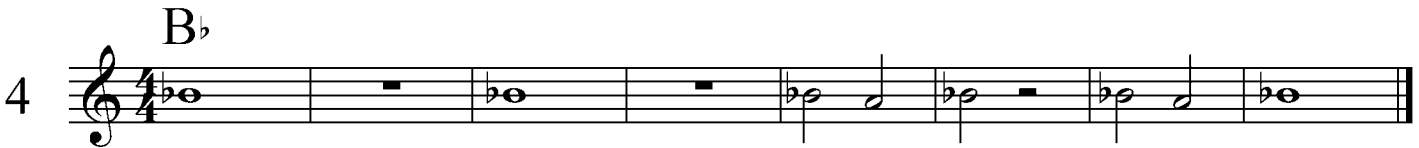
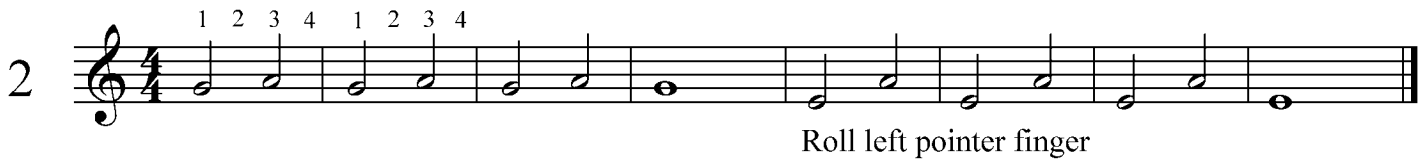
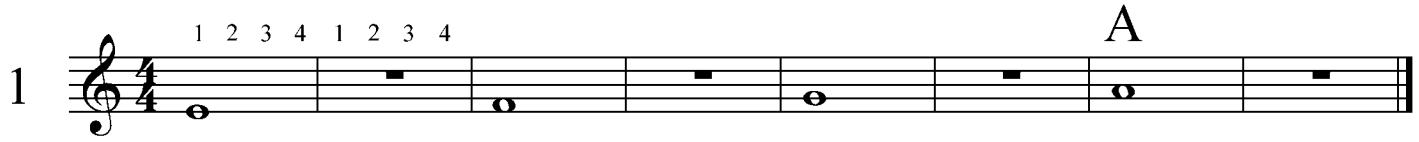


Jingle Bells



Lesson 6

b - Flat Sign



First Scale Exercise



Second Scale Exercise



Corn Attack

Repeat Sign



Twinkle Twinkle Little Star

When you see "D.C al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.



Lesson 7

On A Roll

1 Musical notation for 'On A Roll' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4. Below the first measure, the text 'Roll left thumb' is written. Below the last measure, the text 'Roll left pointer finger' is written.

Key Signature

Yankee Doodle

2 Musical notation for 'Yankee Doodle' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

Rock On

3 Musical notation for 'Rock On' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

Aura Lee

4 Musical notation for 'Aura Lee' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

Old MacDonald Had Real Estate

5 Musical notation for 'Old MacDonald Had Real Estate' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

Your First Duet

6A Musical notation for 'Your First Duet' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

6B Musical notation for 'Your First Duet' in 4/4 time. The melody starts with a quarter note G4, followed by a dotted quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The second half of the piece starts with a quarter note E4, a dotted quarter note D4, a quarter note C4, a dotted quarter note B3, a quarter note A3, a dotted quarter note G3, and a quarter note F3. The piece ends with a quarter note E4.

Lesson 8

Holiday Songs

Good King

1 Musical notation for the song 'Good King'. It consists of a single treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is written in eighth and quarter notes, ending with a double bar line.

Jingle Bells Again

2 Musical notation for the song 'Jingle Bells Again'. It consists of a single treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is written in eighth and quarter notes, ending with a double bar line.

Dreydle Dreydle

3 Musical notation for the song 'Dreydle Dreydle'. It consists of a single treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is written in eighth and quarter notes, ending with a double bar line.

Jolly Old St. Nicholas

Duet

4A Musical notation for the first part of the duet 'Jolly Old St. Nicholas'. It consists of two staves, 4A (top) and 4B (bottom), both in treble clef, 4/4 time, and one flat key signature. The melody is written in eighth and quarter notes, ending with a double bar line.

4B Musical notation for the second part of the duet 'Jolly Old St. Nicholas'. It consists of two staves, 4A (top) and 4B (bottom), both in treble clef, 4/4 time, and one flat key signature. The melody is written in eighth and quarter notes, ending with a double bar line.

A Musical notation for the first part of the duet 'Jolly Old St. Nicholas'. It consists of two staves, A (top) and B (bottom), both in treble clef, 4/4 time, and one flat key signature. The melody is written in eighth and quarter notes, ending with a double bar line.

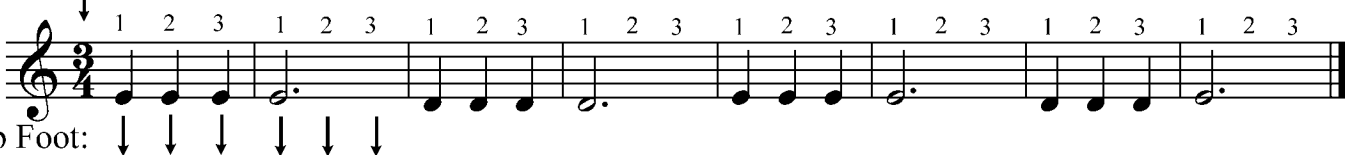
B Musical notation for the second part of the duet 'Jolly Old St. Nicholas'. It consists of two staves, A (top) and B (bottom), both in treble clef, 4/4 time, and one flat key signature. The melody is written in eighth and quarter notes, ending with a double bar line.

Lesson 9

Dotted half note



$\frac{3}{4}$ time

1 

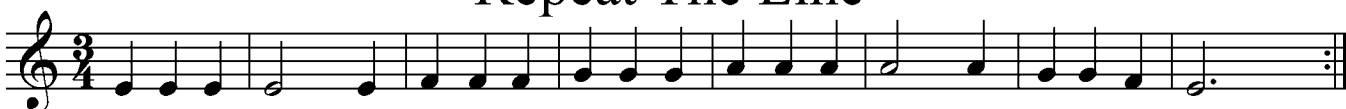
Tap Foot: ↓ ↓ ↓ ↓ ↓ ↓

2 

3 

4 

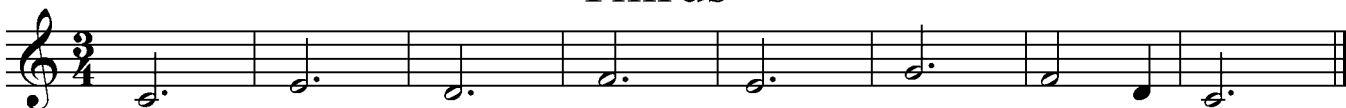
Repeat The Line

5 

Waltz

6 

Thirds

7 

Um Pa Pa

8 

Lesson 9A

(This page is for clarinet only. It cannot be combined with other instruments.)

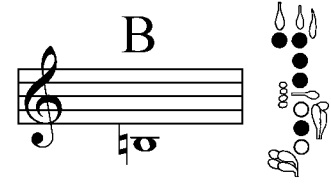
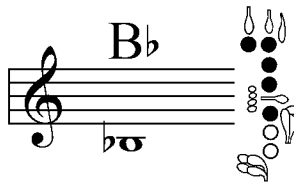
Teacher Note:

Present the information on this page over a course of several lessons

Clarinet players may sometimes confuse B \flat with B

\flat = Flat Sign

\natural = Natural Sign



1 Musical staff with a treble clef and a key signature of one flat (B flat). The notes are: B flat, B natural, B flat, B natural.

Your teacher will review all of the rules so that you play the correct note.

If there is a flat sign in the key signature, all B's are flat.

2 Musical staff in a key signature of one flat (B flat) and 4/4 time. The notes are: B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat.

If there are no flat signs in the key signature, all B's are natural.

3 Musical staff in a key signature of no flats (C major) and 4/4 time. The notes are: B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural.

If there is a flat sign in the key signature, but the composer wants a B natural to be played, a natural (\natural) sign is placed before the note. The \natural cancels the key signature until the next measure.

4 Musical staff in a key signature of one flat (B flat) and 4/4 time. The notes are: B flat, B natural, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat.

If there are no flat signs in the key signature but the composer wants a B flat to be played, a flat sign (\flat) is placed before the note.

5 Musical staff in a key signature of no flats (C major) and 4/4 time. The notes are: B flat, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural, B natural.

If a flat sign (\flat) or a natural sign (\natural) is placed before a B note, all other B's that follow in the same measure are also flat or natural.

6 Musical staff in a key signature of one flat (B flat) and 4/4 time. The notes are: B flat, B natural, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat.

Good Luck

7 Musical staff in a key signature of one flat (B flat) and 4/4 time. The notes are: B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat, B flat.

f-Forte-Loud

p-Piano-Soft

Lesson 11

Pick up

The Pick Up

1

Musical notation for 'The Pick Up' in 4/4 time, starting with a 'Pick up' box above the first four notes (1 2 3 4). The melody consists of eighth and quarter notes.

Pick Up Brahms

2

Musical notation for 'Pick Up Brahms' in 4/4 time, starting with a 'Pick up' box above the first four notes (1 2 3 4). The melody consists of eighth and quarter notes.

Loud And Soft

3

Musical notation for 'Loud And Soft' in 4/4 time, featuring dynamic markings *p* and *f*. The melody consists of quarter and eighth notes.

Mexican Hat Dance

4

Musical notation for 'Mexican Hat Dance' in 3/4 time, featuring dynamic markings *p* and *f*. The melody consists of quarter and eighth notes.

Caisson Song

5

Musical notation for 'Caisson Song' in 4/4 time. The melody consists of quarter and eighth notes.

Loud Soft Ladder

6

Musical notation for 'Loud Soft Ladder' in 3/4 time, featuring dynamic markings *f* and *p*. The melody consists of quarter notes.

Russian Folk Song

Duet

Beethoven

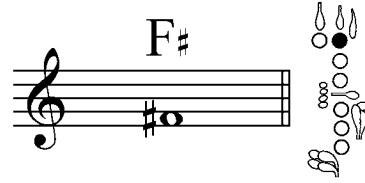
7A

7B

Musical notation for 'Russian Folk Song' in 4/4 time, presented as a duet for two parts (7A and 7B). It features dynamic markings *p* and *f*.

Lesson 12

• - Breath Mark
- Sharp Sign



1

Lightly Row

2

Breath Mark

Scale,

3

4

5

Barcarolle

Jacques Offenbach

6

Ode To Joy

Ludwig von Beethoven

7A

7B

Lesson 13

2/4 time

1

Tap Foot: ↓ ↓ ↓ ↓

We've Got Spirit

2

Tie It Up

3

Tie

Very Old MacDonald

4

1st Ending

2nd Ending

Marching Tie

5

Shoo Fly

6

Lesson 14

Slur

The Slur

1

Musical notation for 'The Slur' in 4/4 time. It features a single melodic line with a slur over the first six notes, followed by a comma above the seventh note, and another slur over the last six notes. The piece ends with a double bar line and repeat dots.

I Am Slurring

2

Musical notation for 'I Am Slurring' in 4/4 time. It consists of a continuous melodic line with slurs under every two notes throughout the piece.

Slurred Scale

3

Musical notation for 'Slurred Scale' in 4/4 time, key of B-flat major. It shows a scale with slurs under every two notes.

Another Slurred Scale

4

Musical notation for 'Another Slurred Scale' in 4/4 time, key of D major. It shows a scale with slurs under every two notes.

Faith Of Our Fathers

5

Musical notation for 'Faith Of Our Fathers' in 3/4 time, key of B-flat major. The first part of the melody is marked with a forte (*f*) dynamic, and the second part is marked with a piano (*p*) dynamic. Slurs are used to group notes in both sections.

Skip To My Lulu (Duet)

6A

6B

Musical notation for 'Skip To My Lulu (Duet)' in 4/4 time. It is a duet for two parts, 6A and 6B. Both parts start with a forte (*f*) dynamic and then transition to a piano (*p*) dynamic. The notation includes first and second endings for both parts.

1st Clarinet

Kum Ba Ya

Traditional
Arr. Jay Friedman

mp -medium soft
mf -medium loud

The musical score is written on a single staff in 4/4 time. It consists of 48 measures, divided into eight systems of six measures each. The notes are as follows:

- Measures 1-6: *p* (piano). Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Measures 7-12: *mf* (mezzo-forte). Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4.
- Measures 13-18: Notes: E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.
- Measures 19-24: Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
- Measures 25-30: *f* (forte). Notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3.
- Measures 31-36: Notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.
- Measures 37-42: *mf* (mezzo-forte). Notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3.
- Measures 43-48: *mp* (mezzo-piano). Notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2nd Clarinet

Kum Ba Ya

Traditional
Arr. Jay Friedman

mp -medium soft
mf -medium loud

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each containing six measures. The notes are as follows:

- Staff 1 (Measures 1-6): *p* (piano). Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 2 (Measures 7-12): *mf* (mezzo-forte). Notes: A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.
- Staff 3 (Measures 13-18): Notes: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1.
- Staff 4 (Measures 19-24): Notes: E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B0, A0.
- Staff 5 (Measures 25-30): *f* (forte). Notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0.
- Staff 6 (Measures 31-36): Notes: B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0.
- Staff 7 (Measures 37-42): *mf* (mezzo-forte). Notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0.
- Staff 8 (Measures 43-48): *mp* (mezzo-piano). Notes: F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0.

1st Clarinet

Fadreit Blues

Jay Friedman

Long Rest

8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

2nd Clarinet

Fadreit Blues

Jay Friedman

Long Rest
↓
8

9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

Rhythm Practice

Lisa Bellino

SECTION 1

Too - oo Too - oo Too - oo - oo - oo

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

SECTION 2

1 $\frac{3}{4}$ 

2 $\frac{3}{4}$ 

3 $\frac{3}{4}$ 

SECTION 3

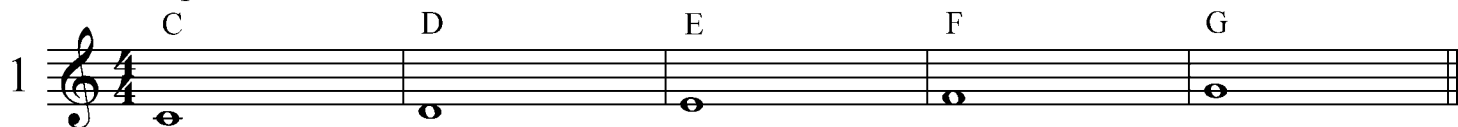
1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

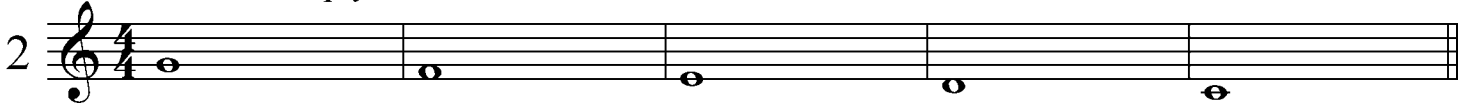
3 $\frac{4}{4}$ 

Beginner And Intermediate Clarinet Warmups

Tap Your Foot

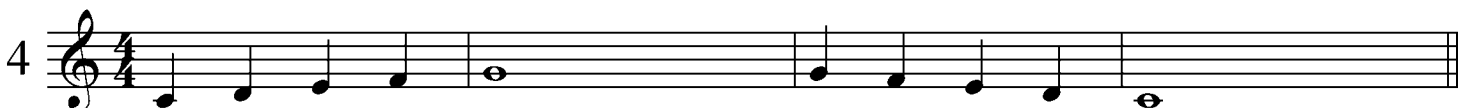
1 

Breathe Deeply

2 

Tongue Each Note

3 

4 

Stay Relaxed

5 

6 

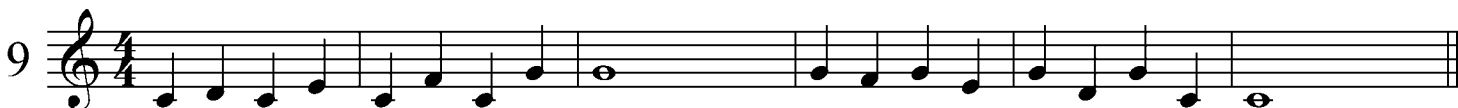
Try To Get A Clear Tone

7 

Fermata



8 

9 

Scale

10 

VOCABULARY

| | | |
|---|----------------------------|--|
| | <i>Accelerando</i> | getting faster |
| > | <i>Accent</i> | emphasize |
| | <i>Adagio</i> | slow (between <i>Largo</i> and <i>Andante</i>) |
| | <i>Allegretto</i> | slightly slower than <i>Allegro</i> |
| | <i>Allegro</i> | fast |
| | <i>Andante</i> | medium slow |
| | <i>Andantino</i> | slightly faster than <i>Andante</i> |
| | <i>A Tempo</i> | return to the normal speed |
| ⊕ | <i>Coda</i> | the ending section of a composition |
| ≡ | <i>Crescendo (cresc.)</i> | gradually increase volume |
| | <i>Da Capo (D.C.)</i> | repeat to the beginning |
| | <i>Dal Segno (D.S.)</i> | repeat to the sign S |
| ≡ | <i>Diminuendo (dim.)</i> | gradually decrease volume |
| ◡ | <i>Fermata</i> | hold longer than written |
| | <i>Fine</i> | the end |
| | <i>Forte - f</i> | loud |
| | <i>Fortissimo - ff</i> | very loud |
| | <i>Larghetto</i> | slightly faster than <i>Largo</i> |
| | <i>Largo</i> | very slow |
| | <i>Legato</i> | a smooth style, connected tones |
| | <i>Lento</i> | slow |
| | <i>Meno Mosso</i> | less motion (a little slower) |
| | <i>Mezzo Forte - mf</i> | medium loud |
| | <i>Mezzo Piano - mp</i> | medium soft |
| | <i>Moderato</i> | moderately |
| | <i>Pianissimo - pp</i> | very soft |
| | <i>Piano - p</i> | soft |
| | <i>Poco a Poco</i> | little by little |
| | <i>Rallentando (rall.)</i> | hold back (slow down gradually) |
| | <i>Presto</i> | very fast |
| | <i>Ritardando (rit.)</i> | slow down gradually |
| | <i>Simile</i> | continue in a similar style |
| | <i>Slur</i> | to connect notes of different pitches without stopping the sound |
| ♩ | <i>Staccato</i> | play the note short |
| ♩ | <i>Tenuto</i> | hold the note for its full value |
| | <i>Tie</i> | to connect notes of the same pitch without stopping the sound |
| | <i>Vivace</i> | fast, lively |
| | <i>Vivo</i> | very fast (lively) |

FINGERING CHART

The chart displays the following notes and fingerings across five rows:

- Row 1:** E, F, F#, G \flat , G, G#, A \flat , A, A#, B \flat
- Row 2:** B, C, C#, D \flat , D, D#, E \flat , E, F
- Row 3:** F#, G \flat , G, G#, A \flat , A, A#, B \flat , B
- Row 4:** C, C#, D \flat , D, D#, E \flat , E, F
- Row 5:** F#, G \flat , G, G#, A \flat , A, A#, B \flat , B, C

Some notes on the clarinet have more than one fingering. Your teacher will show you the alternate fingerings when they are necessary.

ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs and band instruments. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.