

LJ Hutchen CLARINET METHOD

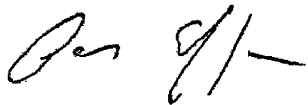
BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is enough for a lifetime, but a lifetime is not enough for music.”—Sergei Rachmaninov

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

J. F. Hutchen CLARINET METHOD BOOK 2

Preface for Band Directors

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

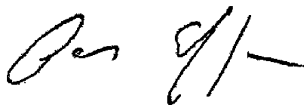
A single review lesson includes the concepts presented in two lessons from Book One.

In order to accommodate the different ranges of instruments, some of the pitches found in these exercises will not be in unison from book to book.

Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

Thank you and good luck.

Sincerely,

A handwritten signature in black ink, appearing to read "Paul Effman". The signature is stylized and cursive, with a long horizontal stroke at the end.

Paul Effman



PLAYING POSITION:

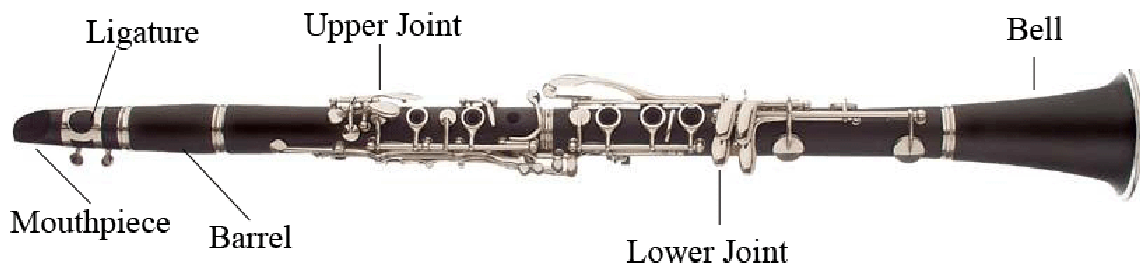
- Posture is important. Sit up straight.
- Sit forward, do not lean on back of chair.
- Feet should be flat on the floor.

HAND POSITION AND EMOUCHURE

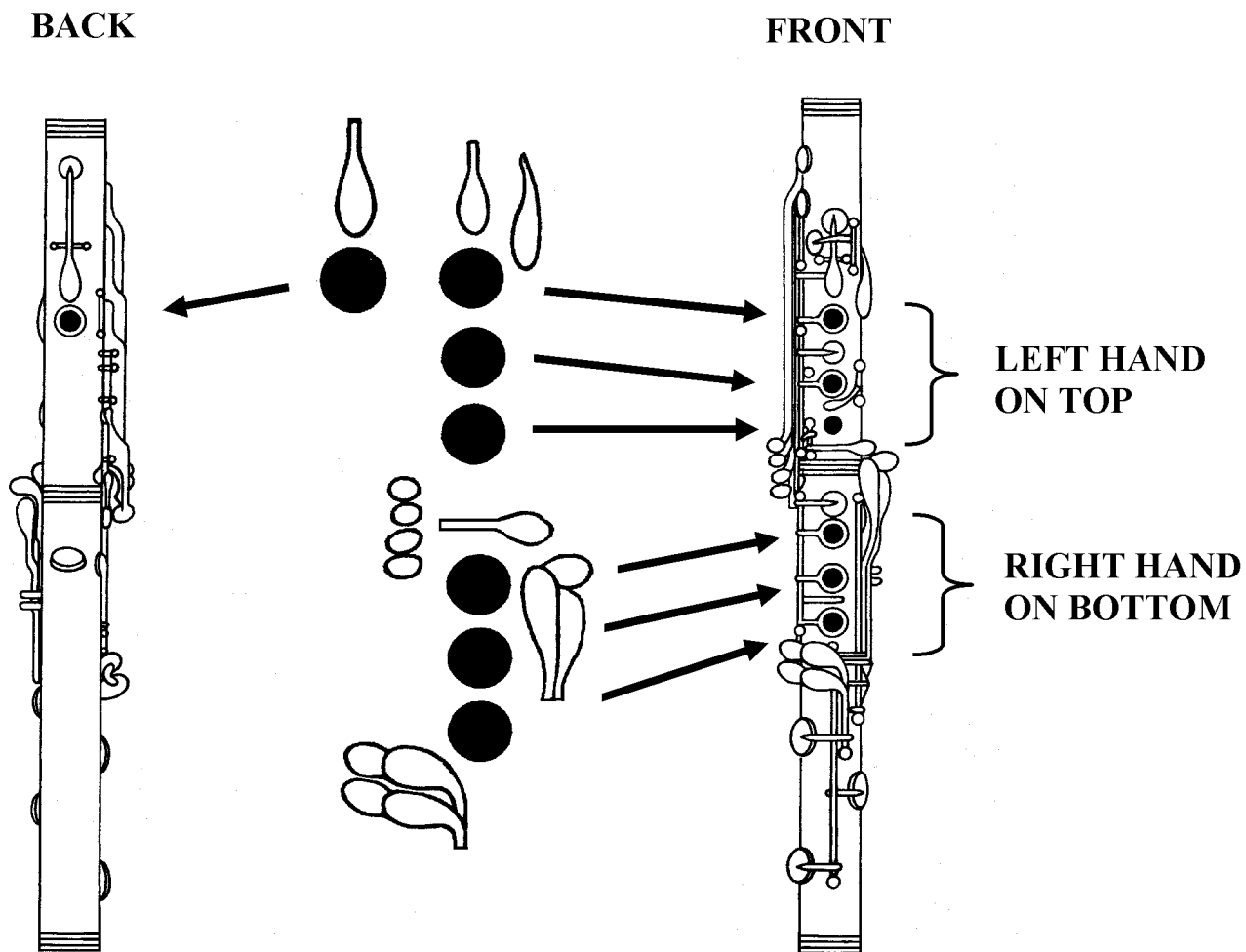
(the way you shape your mouth):

- 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 $\frac{1}{2}$ 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



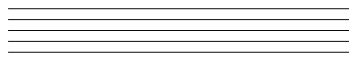
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 40.



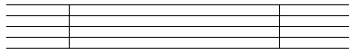
**BLACK MEANS PRESS THE KEY
OR COVER THE HOLE**



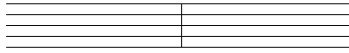
Important Terms



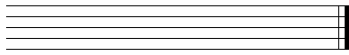
Music Staff = **Lines and spaces**



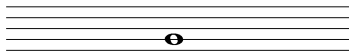
Measure = **Segment of the music**



Barline = **Divides the music into measures**



Double Barline = **End of the music**



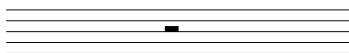
Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



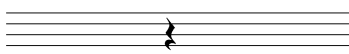
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



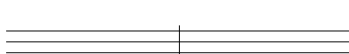
Quarter Note = **1 beat of sound**



Quarter Rest = **1 beat of silence**



Dotted Half Note = **3 beats of sound**



Dotted Quarter Note = **1 1/2 beats of sound**



Eighth Notes = **1/2 beat of sound**



Eighth Rest = **1/2 beat of silence**



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



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

Lesson R1

E E

F F

G G

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 2 3 4

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

F

Keep tapping

G

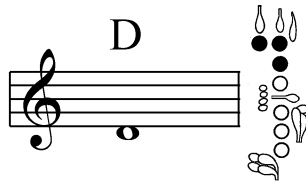
Keep tonguing

Lesson R2

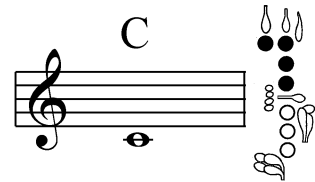
C C C D D D E E E F F F G G G



D



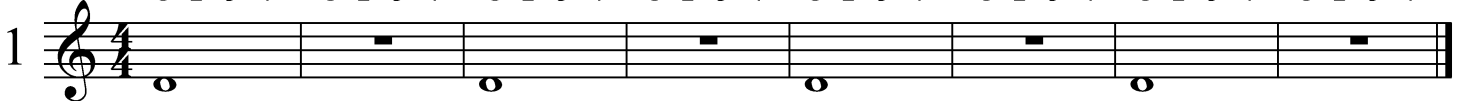
C



D

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 2 3 4 1 2 3 4

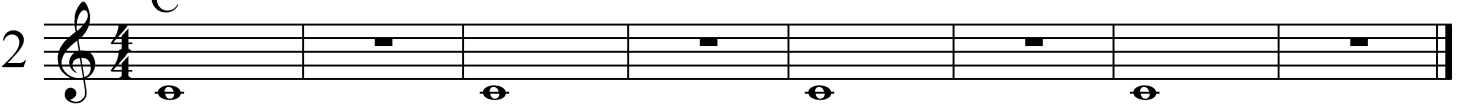
1



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

C

2



Keep tapping

3



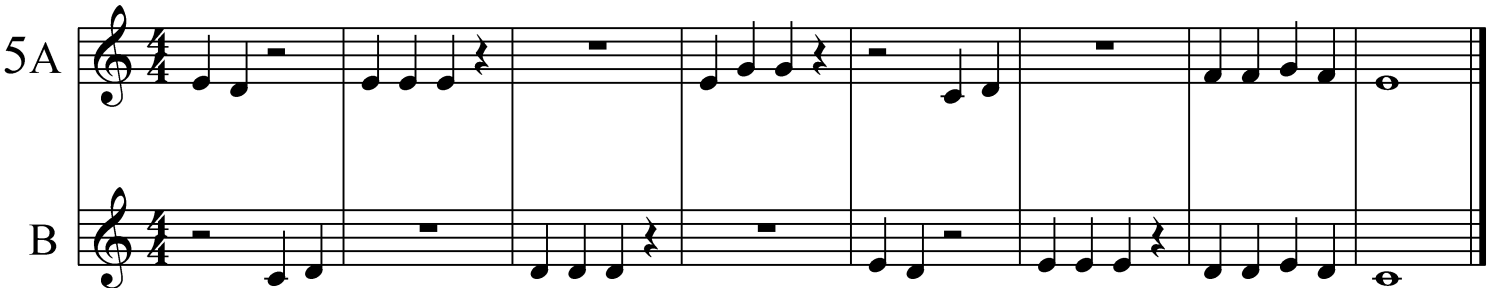
Mary Had A Little Lamb

4

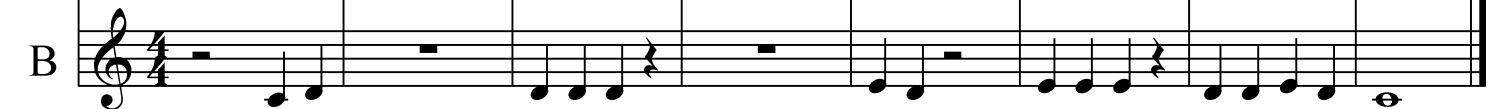


Mary Had A Little Duet

5A



B

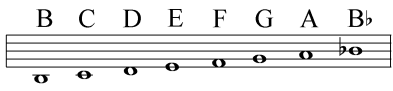


6

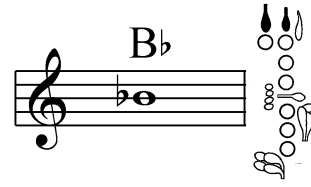
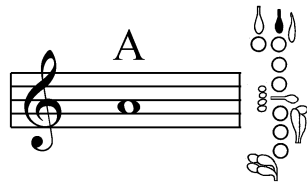
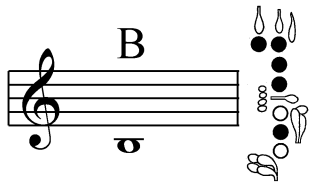


7





Lesson R3



1

B

Tap your foot for the rest of the book.

2

A Bb

Rock Beat

3

4

Minor Duo

5A

B

key signature

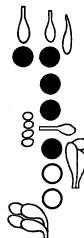
Yankee Doodle

6

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

Lesson R4

B \flat



$\frac{3}{4}$ time

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓

2

Repeat Sign

Um Pa Pa

3A

B

4

B \flat

5

B

$\frac{2}{4}$ time

6

London Bridge

1st Ending

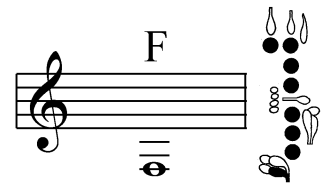
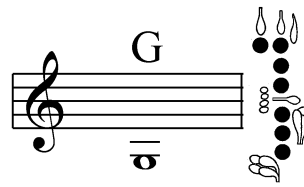
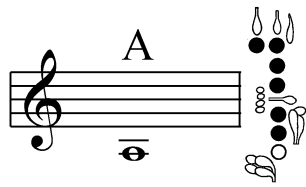
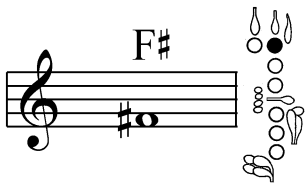
2nd Ending

7

f - forte - loud

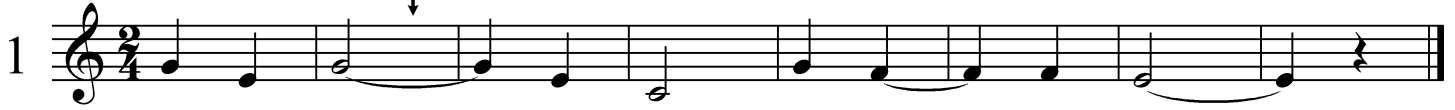
Lesson R5

p - piano - soft



tie

The Tie



pick up

Ear Canal



breath mark



Tie It Up



When Are You Natural?



Pick It Up



Lesson 1

eighth note

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

1

Tap your foot:

1 + 2 + 1 + 2 +

2

Keep tapping

3

4

Rock Tempo

Jive

5

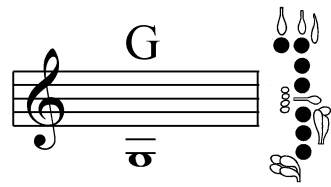
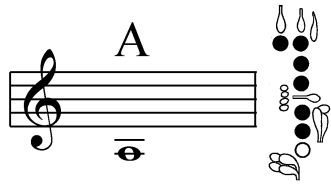
Old Macdonald

6

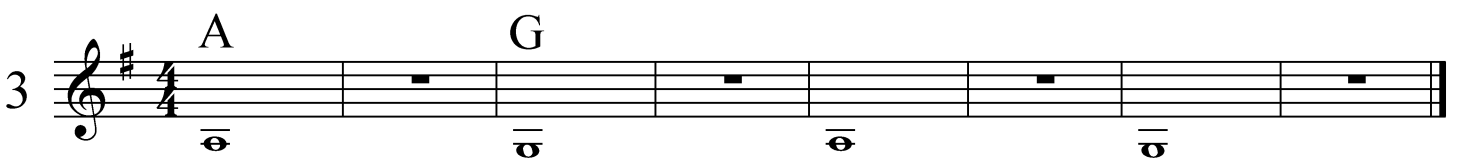
Polly Wolly Doodle

7

Lesson 2

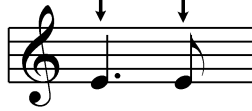


German Waltz



Lesson 3

dotted quarter note eighth note



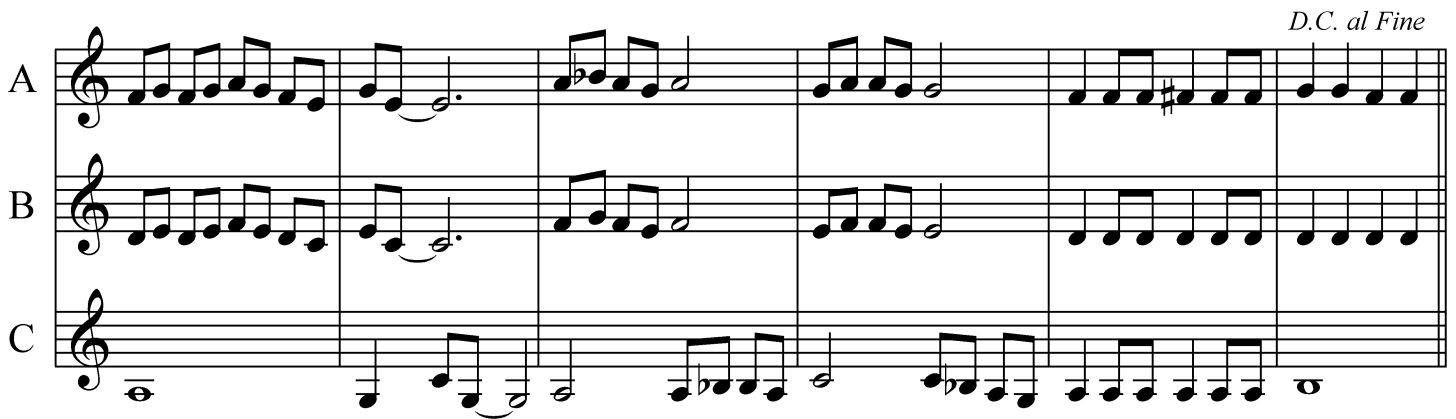
 - Fermata

Trio

1A *Fine*



A *D.C. al Fine*



2



Irish Lullaby

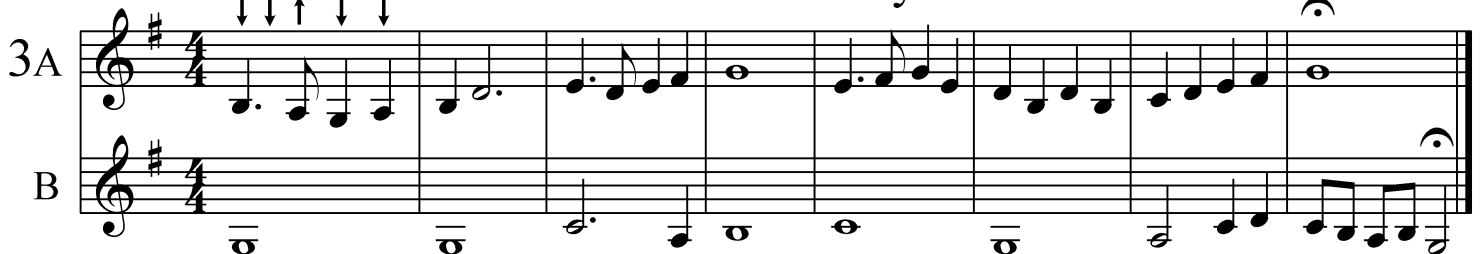
fermata



tap your foot: 1 2 + 3 4



3A



Lesson 5

Melody

1 

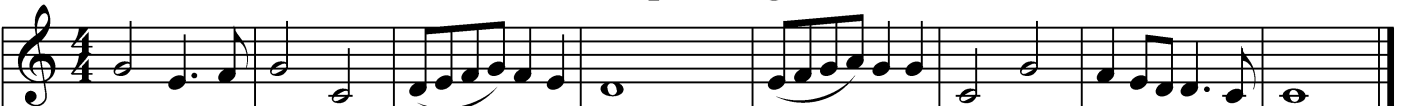

The Same Melody

2 

One More Time

3 

The Conquering Hero

4A 
B 
f

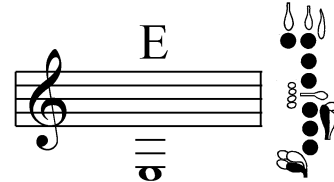
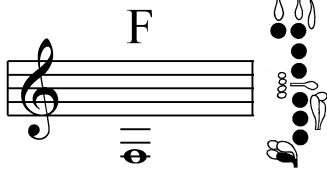
Meadowbrook Song

5 

Two In Three

6A 
B 
p *f*
A 
B 
p *f*

Lesson 6



1 Musical staff 1: Treble clef, 4/4 time signature. The key signature changes from one flat to one sharp. The staff contains a sequence of chords and notes: F (open), F (1st fret), F (1st fret), F (1st fret), F (1st fret), G# (2nd fret), G# (2nd fret), G# (2nd fret), F (1st fret), F (1st fret), F (1st fret), F (1st fret).

2 Musical staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

3 Musical staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

4 Musical staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

5 Musical staff 5: Treble clef, 4/4 time signature. The staff contains a sequence of chords and notes: E (open), E (open), E (open), E (open), E (open), G# (2nd fret), G# (2nd fret), G# (2nd fret), E (open), E (open), E (open), E (open).

6 Musical staff 6: Treble clef, 2/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

Chord Study

7 Musical staff 7: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

Rock Tune 1

8 Musical staff 8: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

Rock Tune 2

9 Musical staff 9: Treble clef, 4/4 time signature. The staff contains a sequence of notes: F (1st fret), G# (2nd fret), A (2nd fret), B (3rd fret), C (3rd fret), D (3rd fret), E (3rd fret), F (3rd fret), G# (3rd fret), A (3rd fret), B (3rd fret), C (3rd fret).

Lesson 7

Rhythm Review Lines (1 - 5)

1 $\frac{2}{4}$ 1 2 + 1 2 1 2 + 1 2 1 + 2 + 1 2 1 + 2 + 1 2

2 $\frac{3}{4}$ 1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 + 1 2 3 1 + 2 + 3 + 1 2 3

3 $\frac{4}{4}$ 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4

4 $\frac{4}{4}$ 1 2 + 3 + 4 1 2 + 3 + 4 1 2 3 + 4 + 1 2 3 + 4 +

5 $\frac{4}{4}$ 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 + 2 3 4 1 2 3 + 4

Scale Exercises

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

6 $\frac{2}{4}$ Concert E \flat Scale (F for clarinet)

7 $\frac{2}{4}$ Concert F Scale (G for clarinet)

8 $\frac{2}{4}$ Concert A \flat Scale (B \flat for clarinet)

9 $\frac{2}{4}$

Lesson 8

mf - mezzo forte - medium loud
mp - mezzo piano - medium soft

accent - > emphasize the note
staccato - . short and detached

largo (slow)

Duo

1 A

B

Musical score for Duo, Part 1A and B. Part 1A is in treble clef, 4/4 time, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest. Part 1B is in treble clef, 4/4 time, starting with a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest, quarter rest. Both parts have accents on the 5th and 6th measures.

andante (medium slow)

Graduation Theme

2

Musical score for Graduation Theme, Part 2. It consists of two staves in treble clef, 4/4 time. The melody is in G major, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest. The accompaniment is in G major, starting with a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest, quarter rest.

Mexican Hat Dance

3

Musical score for Mexican Hat Dance, Part 3. It is in treble clef, 3/4 time. The melody starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest. The accompaniment is in G major, starting with a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest, quarter rest. The score includes dynamics *f*, *p*, and *f*, and a *staccato* marking. There are first and second endings.

Country Garden

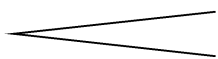
English Folk Song

4A

B

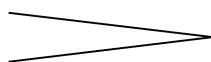
Musical score for Country Garden, Part 4A and B. Part 4A is in treble clef, 4/4 time, starting with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest. Part 4B is in treble clef, 4/4 time, starting with a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest, quarter rest. The score includes dynamics *mf* and *mp*, and markings *Fine* and *D.C. al Fine*.

Lesson 9



crescendo - gradually increase volume

ff - fortissimo - very loud



diminuendo - gradually decrease volume

pp - pianissimo - very soft

Here We Go Pancake Here We Go

1

Musical score for 'Here We Go Pancake Here We Go' in 4/4 time. The first staff starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and then a crescendo leading to a fortissimo (*f*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*f*) dynamic, a diminuendo to a piano (*p*) dynamic, and a final crescendo to a fortissimo (*f*) dynamic.

andante

Michael Row The Boat Ashore

Traditional

2

Musical score for 'Michael Row The Boat Ashore' in 4/4 time, marked *andante*. The score consists of two staves of music.

The Saints

3

Musical score for 'The Saints' in 4/4 time. The score consists of two staves of music.

Concert E \flat Exercise (F for clarinet)

4

Musical score for 'Concert E \flat Exercise (F for clarinet)' in 2/4 time. The score starts with a piano (*p*) dynamic, followed by a crescendo to a fortissimo (*ff*) dynamic, and then a diminuendo to a pianissimo (*pp*) dynamic.

Concert F Exercise (G for clarinet)

5

Musical score for 'Concert F Exercise (G for clarinet)' in 2/4 time. The score starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to a fortissimo (*ff*) dynamic, and then a diminuendo to a pianissimo (*pp*) dynamic.

Concert A \flat Exercise (B \flat for clarinet)

6

Musical score for 'Concert A \flat Exercise (B \flat for clarinet)' in 2/4 time. The score starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic, a fortissimo (*f*) dynamic, a fortissimo (*ff*) dynamic, a fortissimo (*f*) dynamic, a mezzo-piano (*mp*) dynamic, and finally a piano (*p*) dynamic.

Lesson 10

G# A \flat



Musical notation for G# and A \flat on a treble clef staff. The G# is on the second line (F4) and the A \flat is on the second space (G4). Fingerings are indicated by circles: 1 for G# and 2 for A \flat . A decorative graphic of water droplets is to the right.

A# B \flat



Musical notation for A# and B \flat on a treble clef staff. The A# is on the second line (F4) and the B \flat is on the second space (G4). Fingerings are indicated by circles: 1 for A# and 2 for B \flat . A decorative graphic of water droplets is to the right.

1A G#



Musical notation for exercise 1A, starting with a G# on the second line. The key signature has one sharp (F#). The piece is in 4/4 time and consists of a single melodic line.

1B A \flat



Musical notation for exercise 1B, starting with an A \flat on the second space. The key signature has one flat (B \flat). The piece is in 4/4 time and consists of a single melodic line.

2A B \flat



Musical notation for exercise 2A, starting with a B \flat on the second space. The key signature has two flats (B \flat , E \flat). The piece is in 4/4 time and consists of a single melodic line.

2B A#



Musical notation for exercise 2B, starting with an A# on the second line. The key signature has one sharp (F#). The piece is in 4/4 time and consists of a single melodic line.

3 *largo* Volga Boatman



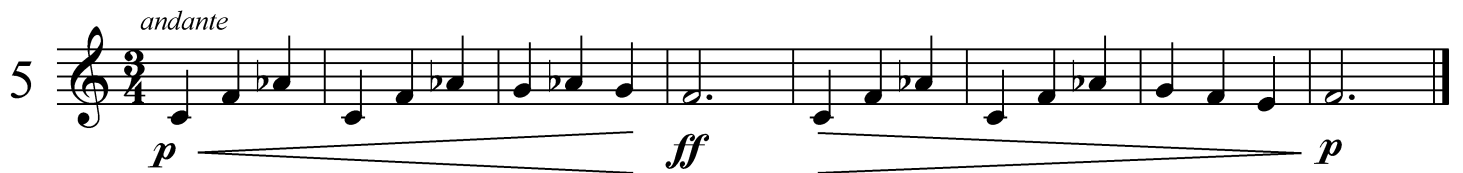
Musical notation for the piece 'Volga Boatman', marked *largo*. It is in 4/4 time and features a single melodic line with a slow tempo.

4 Sharp Mice



Musical notation for the piece 'Sharp Mice', in 4/4 time. It features a single melodic line with a moderate tempo.

5 *andante*



Musical notation for exercise 5, marked *andante*. It is in 3/4 time and features a single melodic line. Dynamics include *p* (piano), *ff* (fortissimo), and *p* (piano).

LJH Trio

6A *mf*

B *mp*

C *mp*

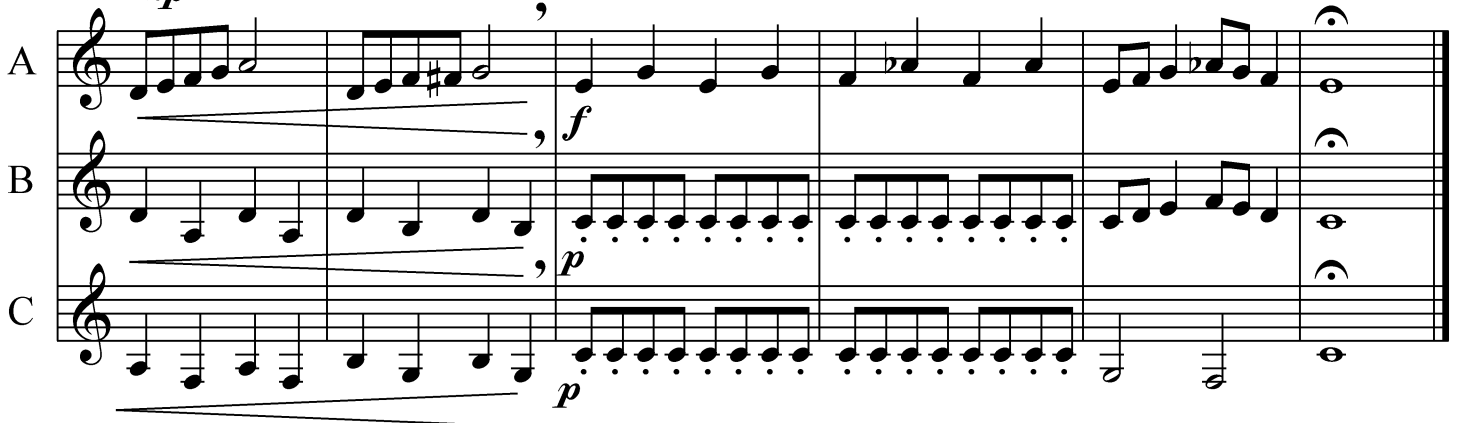


Musical notation for the 'LJH Trio' in 4/4 time. It consists of three staves: 6A (melody, *mf*), B (rhythm, *mp*), and C (rhythm, *mp*).

A *f*

B *p*

C *p*



Musical notation for the final section of the 'LJH Trio' in 4/4 time. It consists of three staves: A (melody, *f*), B (rhythm, *p*), and C (rhythm, *p*).

Lesson 11

Tenuto - hold the note
for its full value

andantino
(slightly faster than andante)

Haydn Theme (short notes)

1

Musical notation for Haydn Theme (short notes) in 4/4 time, featuring a sequence of eighth notes.

andantino

Haydn Theme (long notes)

2

Musical notation for Haydn Theme (long notes) in 4/4 time, featuring a sequence of quarter notes. A 'tenuto' box with an arrow points to the first note.

largo

Japanese Folk Song

3A

Musical notation for Japanese Folk Song (Part A) in 4/4 time, featuring a sequence of eighth notes.

B

Musical notation for Japanese Folk Song (Part B) in 4/4 time, featuring a sequence of quarter notes. A *mf* dynamic marking is present.

Low Brown Jug

4

Musical notation for Low Brown Jug in 4/4 time, featuring a sequence of eighth notes.

Theme By Strauss

5

Musical notation for Theme By Strauss in 3/4 time, featuring a sequence of quarter notes. A *f* dynamic marking is present at the start, and a *p* dynamic marking is present at the end.

Minuet

J.S. Bach

6A

Musical notation for Minuet (Part A) in 3/4 time, featuring a sequence of eighth notes.

B

Musical notation for Minuet (Part B) in 3/4 time, featuring a sequence of eighth notes.

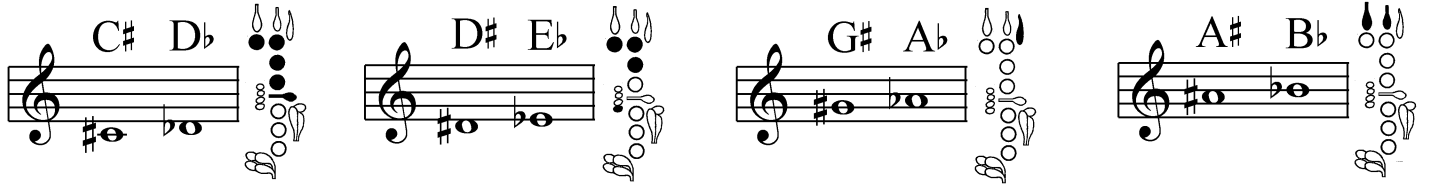
A

Musical notation for Minuet (Part A) in 3/4 time, featuring a sequence of eighth notes.

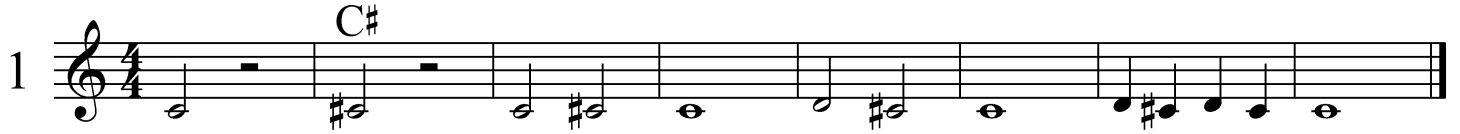
B

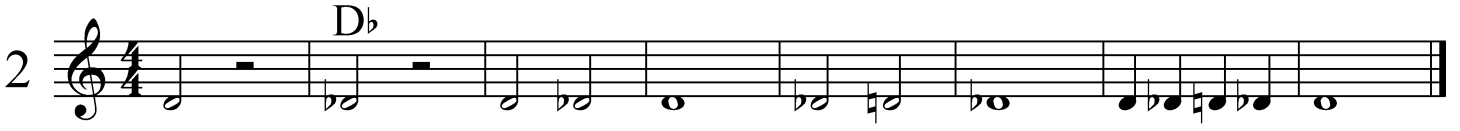
Musical notation for Minuet (Part B) in 3/4 time, featuring a sequence of eighth notes.

Lesson 12

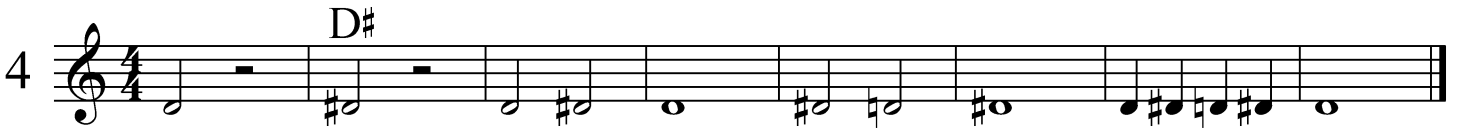


C# Db D# Eb G# Ab A# Bb

1 


2 

3 

4 

5 

6 

7 

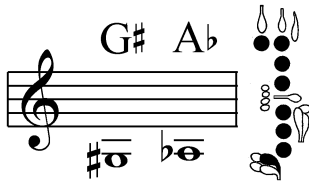
8 

9 

10 

Lesson 13

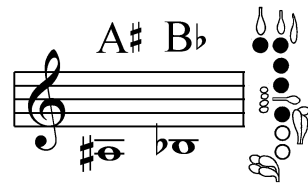
G# A \flat



σ $\flat\sigma$

γ - eighth rest

A# B \flat



σ $\flat\sigma$

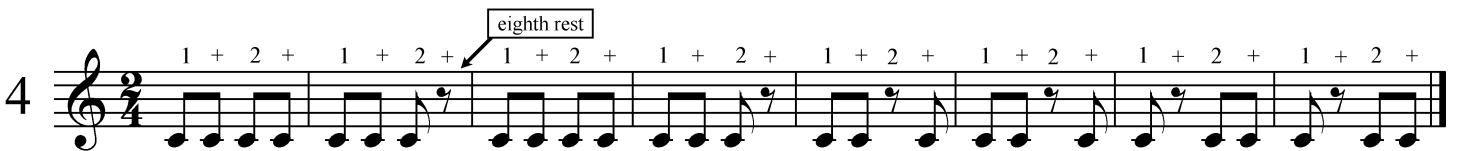
Chromatic Exercises (1 - 3)

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.



1 

2 

3 

4 

5 

6A 
B 

Londonderry Air

7 



Teacher's Guide For Development Of The Upper Register

(Lessons C1 - C3 pedagogical suggestions)

Instrumental teaching often requires the use of creative gimmicks. Woodwind teachers must convey articulation, breath control, and countless subtle aspects of playing. Formulating instructions that get results is often a challenge. Hopefully my experience with teaching the upper register might be of assistance.

Some educators introduce notes of the clarion range (upper register) by:

- having the student play a low note
- adding the register key
- slurring into the high note



In the event that the upper note does not sound, I have had some success by:

- turning the barrel/mouthpiece 180 degrees
- fingering the note with my hands
- having the student blow

Often, the student succeeds and the notion of tactile memorization prevails. I ask the student what the embouchure and breathing feel like when the high note is sounded. I next ask the student to recreate the feeling while blowing and using their own hands.

I suggest that the young clarinetist develop skills on the upper register in three phases:

- I. A rich full tone on the low notes (Chalumeau) is a prerequisite to playing notes of the upper register (Clarion). The low register is more forgiving than the upper register. Low notes might be audible with less than perfect tone hole coverage, embouchure, and air support. Unless the student is covering holes, using correct embouchure, and producing a full column of air, learning high notes will be frustrating.

Substantial time must be devoted to reviewing:



Before introducing:



- II. Learning:



Requires ease of playing:



Initially notes are played as half notes with half rests between them. Ultimately they are played as successive quarter notes.

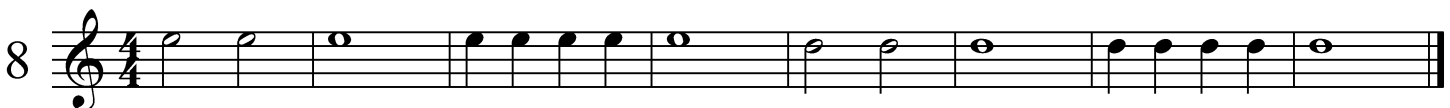
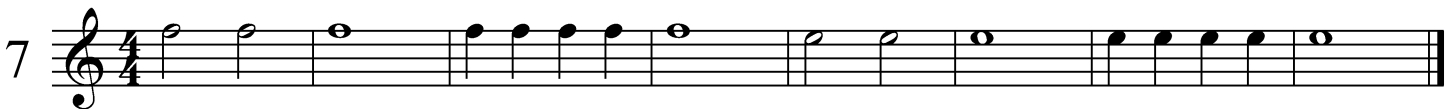
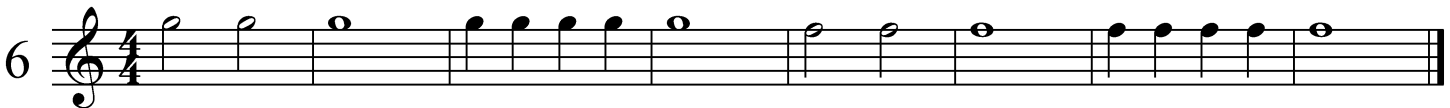
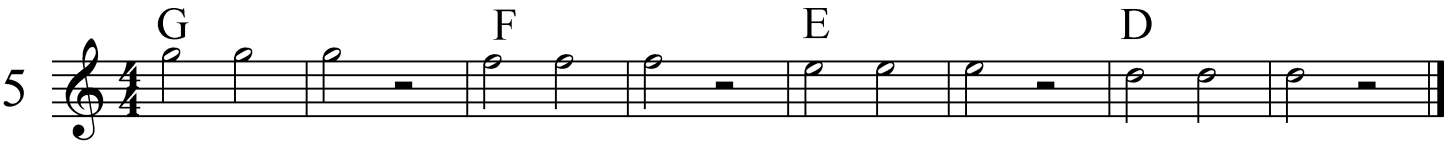
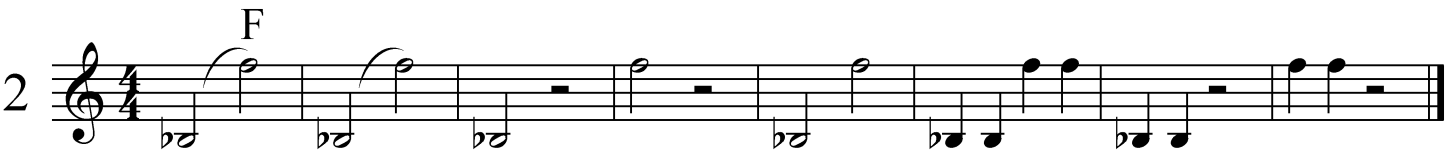
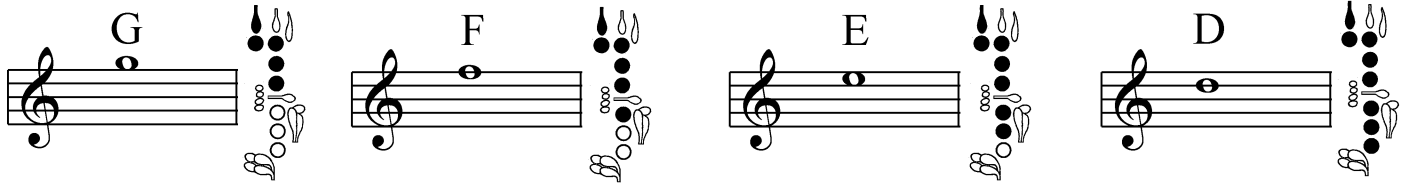


- III. The final phase deals with the transition from low to high registers. This task enables the clarinetist to perform a concert B \flat scale (C scale for clarinet). I have had success by providing various 2 and 3 note exercises. Initially notes are played as half notes with half rests between them. Ultimately they are played as successive quarter notes.



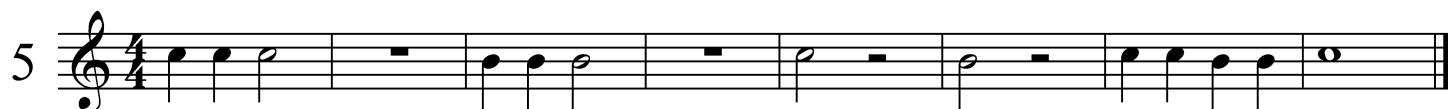
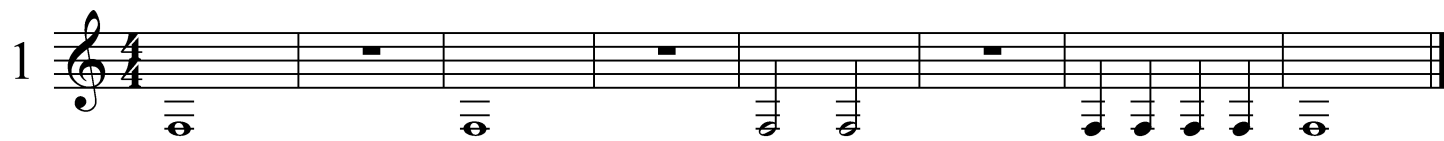
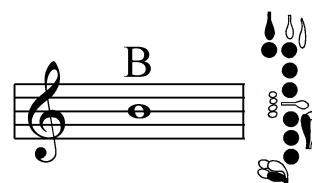
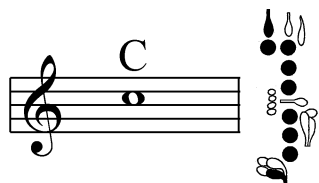
Lesson C1

Supplementary Clarinet Material
(Cannot be combined with other instruments)



Lesson C2

Supplementary Clarinet Material
(Cannot be combined with other instruments)



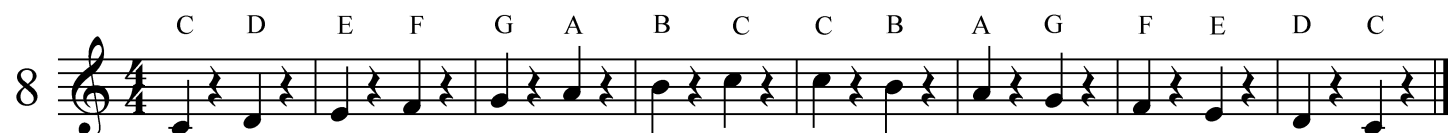
Ouch



Double Ouch

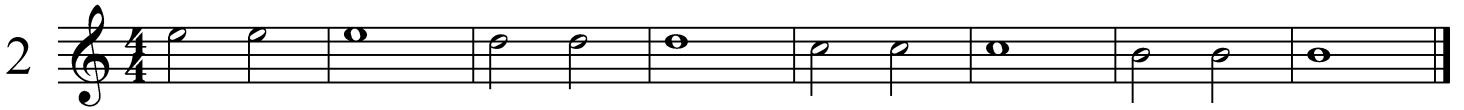


Slow C Scale

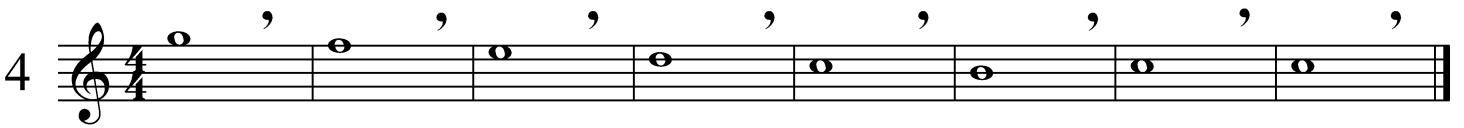
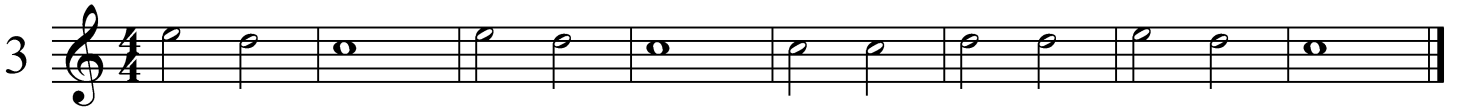


Lesson C3

Supplementary Clarinet Material
(Cannot be combined with other instruments)



High Cross Buns



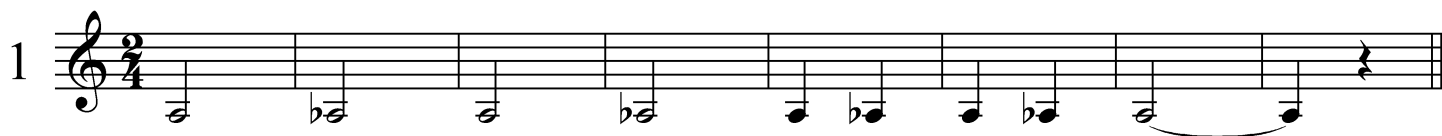
Theme By Beethoven

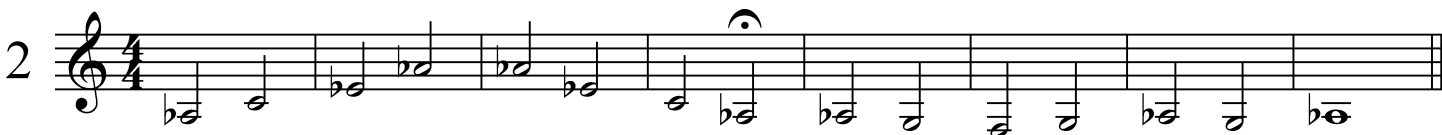


C Scale Half Notes

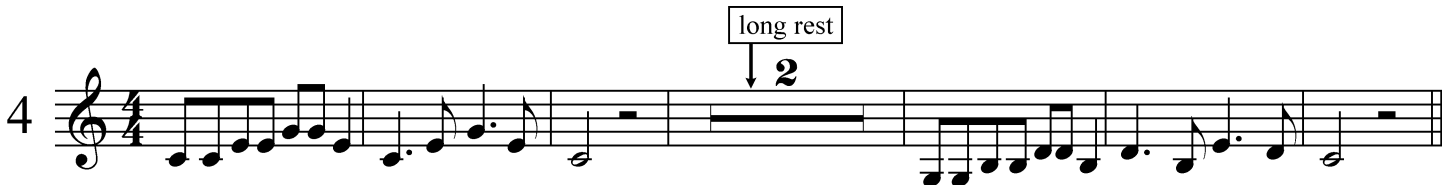


Lesson 14

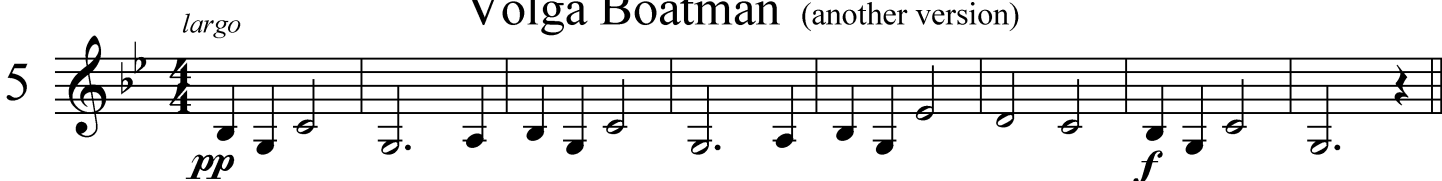
1 

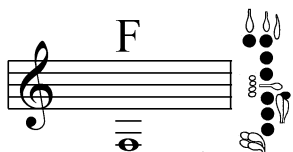
2 

3 

4 

Volga Boatman (another version)

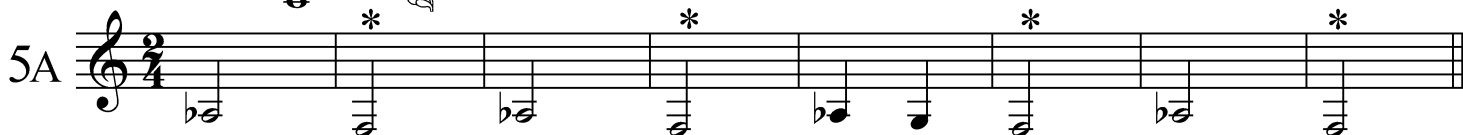
5 *largo* 




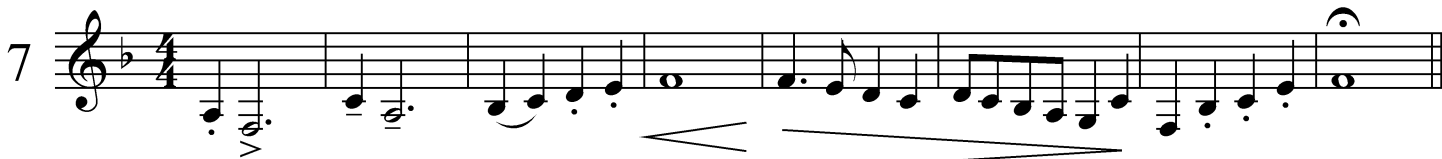
(alternate fingering)

For Clarinet Only

When going from low Ab to low F, alternate pinkies must be used. Therefore, the left pinky must be used to play low F when it precedes or follows low Ab. The "*" indicates left pinky.

5A 

6 

7 

Lesson 15

The Mustard Musette

1A *f* 1. 2. *Fine* *p*

B *f* *p*

A *mf* *D.C. al Fine*

B *mf*

Hatikvah Duo

2A *f* *Fine* *ff*

B *f* *ff*

A *p* *pp* *D.C. al Fine*

B *p* *pp*

Lesson 16

G F E D

1

2

3

4

5

6

f *ff*

7

mf *f*

8

largo

9

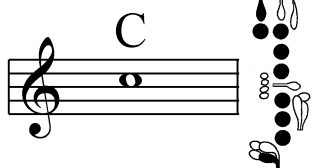
andante

mf *ff* *mf* *mp*

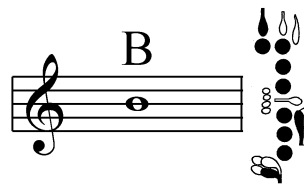
10

andante

Lesson 17



ritard - (rit.) gradually
slow down tempo



keep hands in position



slow



LJH Chorale

largo

7A

B

C

rit.....

rit.....

rit.....

Lesson 18

Ode To Joy

Ludwig von Beethoven

1 A *mf*

B *mf*

A *mp* *f*

B *mp* *f*

America

Samuel Francis Smith

2 A *mf*

B *mf*

A *mf* [11] - rehearsal number

B *mf*

Marine's Hymn

Traditional

3 *allegro* % *mf* *Fine* 1.

2. *D.S. al Fine*

Lesson 19

, Hymn

Weber

andante

Solo

Duet

Trio

Quartet

A - rehearsal letter

Solo

Duet

Trio

Quartet

B

Solo

Duet

Trio

Quartet

My Sweet Daddio

P. Effman

moderato

A

To Coda

Musical score for the first system, measures 1-8. It consists of four staves labeled A, B, C, and D. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *moderato*. A box labeled 'A' is placed above the first staff at the beginning of the system. The music features a melody in staff A and accompaniment in staves B, C, and D.

Musical score for the second system, measures 9-16. It consists of four staves labeled A, B, C, and D. The key signature has one sharp (F#) and the time signature is 4/4. The music continues the melody and accompaniment from the first system.

Musical score for the third system, measures 17-24. It consists of four staves labeled A, B, C, and D. The key signature has one sharp (F#) and the time signature is 4/4. A box labeled 'B' is placed above the first staff at the beginning of the system. The tempo is marked *rit.* (ritardando). The text *D.C. al Coda* is written above the first staff. A Coda symbol (a circle with a cross) is placed above the first staff at the end of the system. The music concludes with a final cadence.

Irish/Scottish Medley

P. Effman
J. Friedman

andante

2 3 4 5 6

p

7 8 9 10 11 12

mp

13 14 15 16 17 18 19

mf

20 21 22 23 24 25

26 27 28 29 30 31

f

rit.

32 33 34 42 43 44

p

moderato 8

mf

45 46 47 48 49 50

51 52 53 54 55 56

f

57 58 59 60 61 62

ff

63 64 65 66 67 68

69 70 71 72 73 74 *andante* 75

f

76 77 78 79 80 81 82

rit.

p

2nd Clarinet

Irish/Scottish Medley

P. Effman
J. Friedman

andante
p

2 3 4 5 6 7

8 9 10 11 12 13 14
mp

15 16 17 18 19 20 21
mf

22 23 24 25 26 27 28
f

29 30 31 32 33 34 42
rit. *p* *mf*
moderato

43 44 45 46 47 48 49

50 51 52 53 54 55 56 57
f

58 59 60 61 62
ff

63 64 65 66 67 68 69 70

71 72 73 74 75 76 77
f
andante

78 79 80 81 82
rit. *p*

Scales

Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine. In some instances scales are modified. Modified scales should be eliminated as students develop the skill to perform the normal ascending-descending scale.

C (concert B \flat)



C (concert B \flat) modified



F (concert E \flat) lower register



F (concert E \flat) upper register



B \flat (concert A \flat)



E \flat (concert D \flat)



G (concert F) lower register



Scales continued

G (concert F) upper register



D (concert C)



A (concert G)



Chromatic Scale Study

Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.



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 and detached
♪	<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 their corresponding fingerings across five staves:

- Staff 1:** E, F, F#, Gb, G, G#, Ab, A, A#, Bb
- Staff 2:** B, C, C#, Db, D, D#, Eb, E, F
- Staff 3:** F#, Gb, G, G#, Ab, A, A#, Bb, B
- Staff 4:** C, C#, Db, D, D#, Eb, E, F
- Staff 5:** F#, Gb, G, G#, Ab, A, A#, Bb, 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 Catholic 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 to schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, and educators now know that music is an integral part of an overall curriculum.