BHS BAND WARM-UP PACKET – BASS CLARINET

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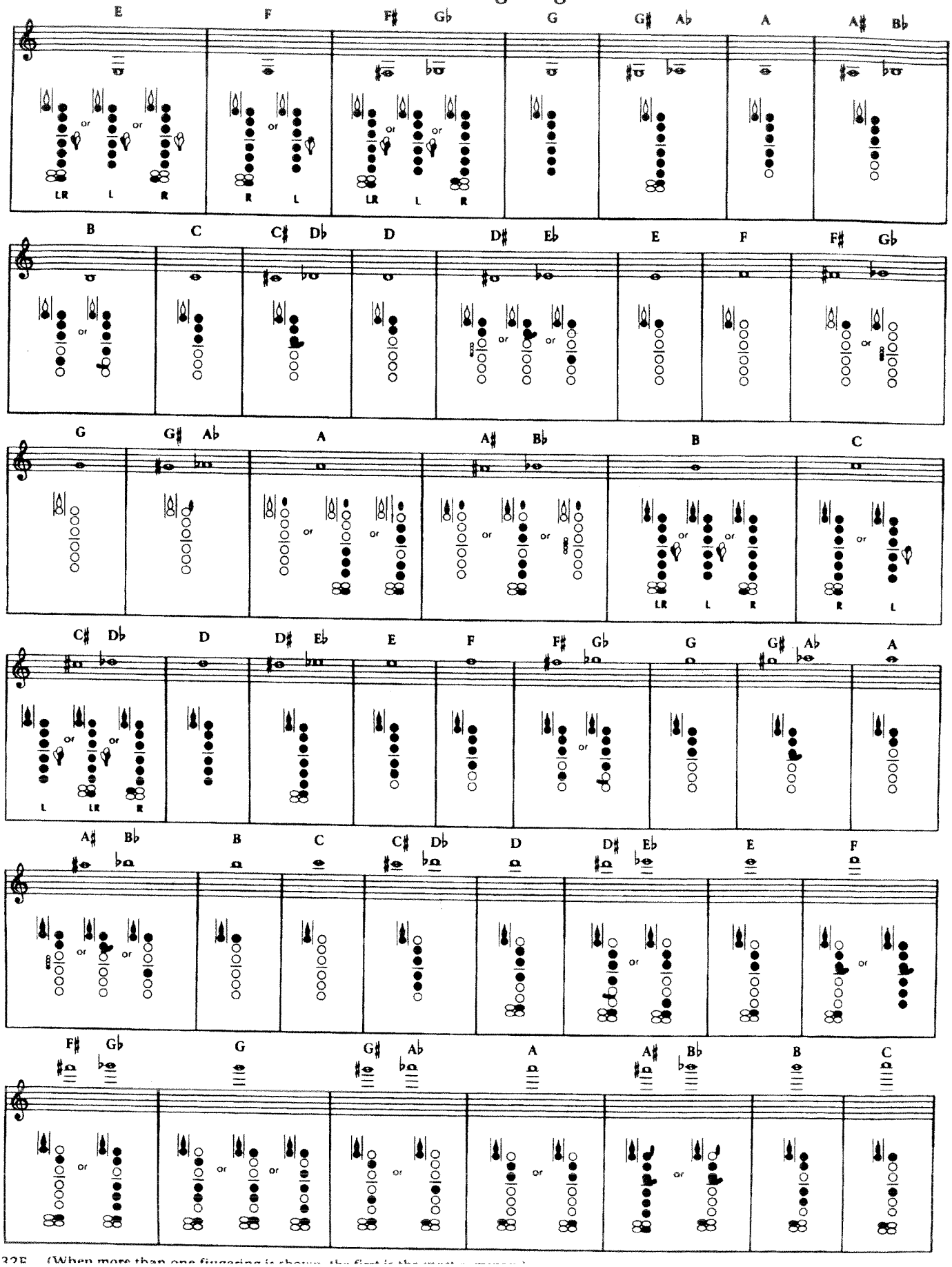
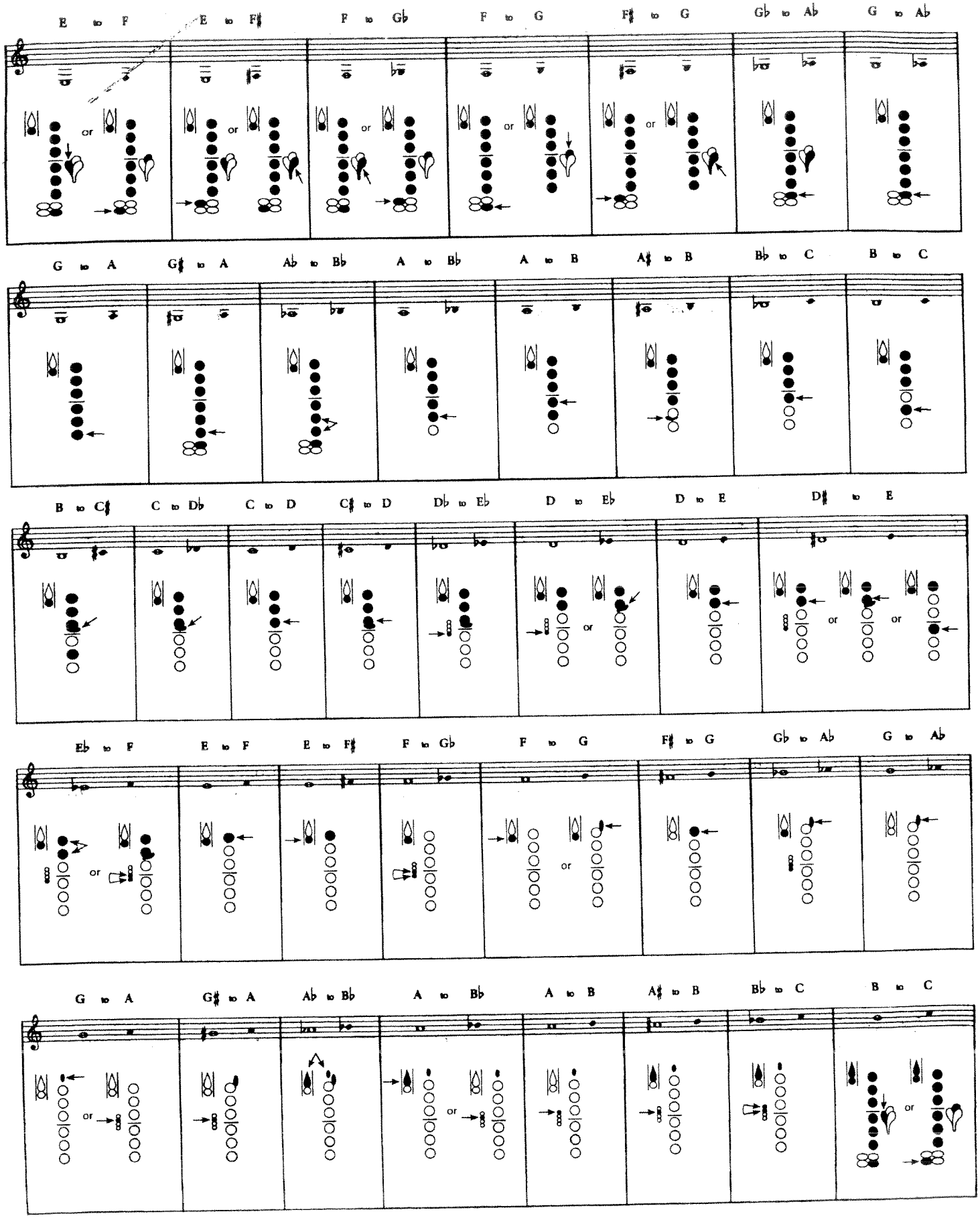
B♭

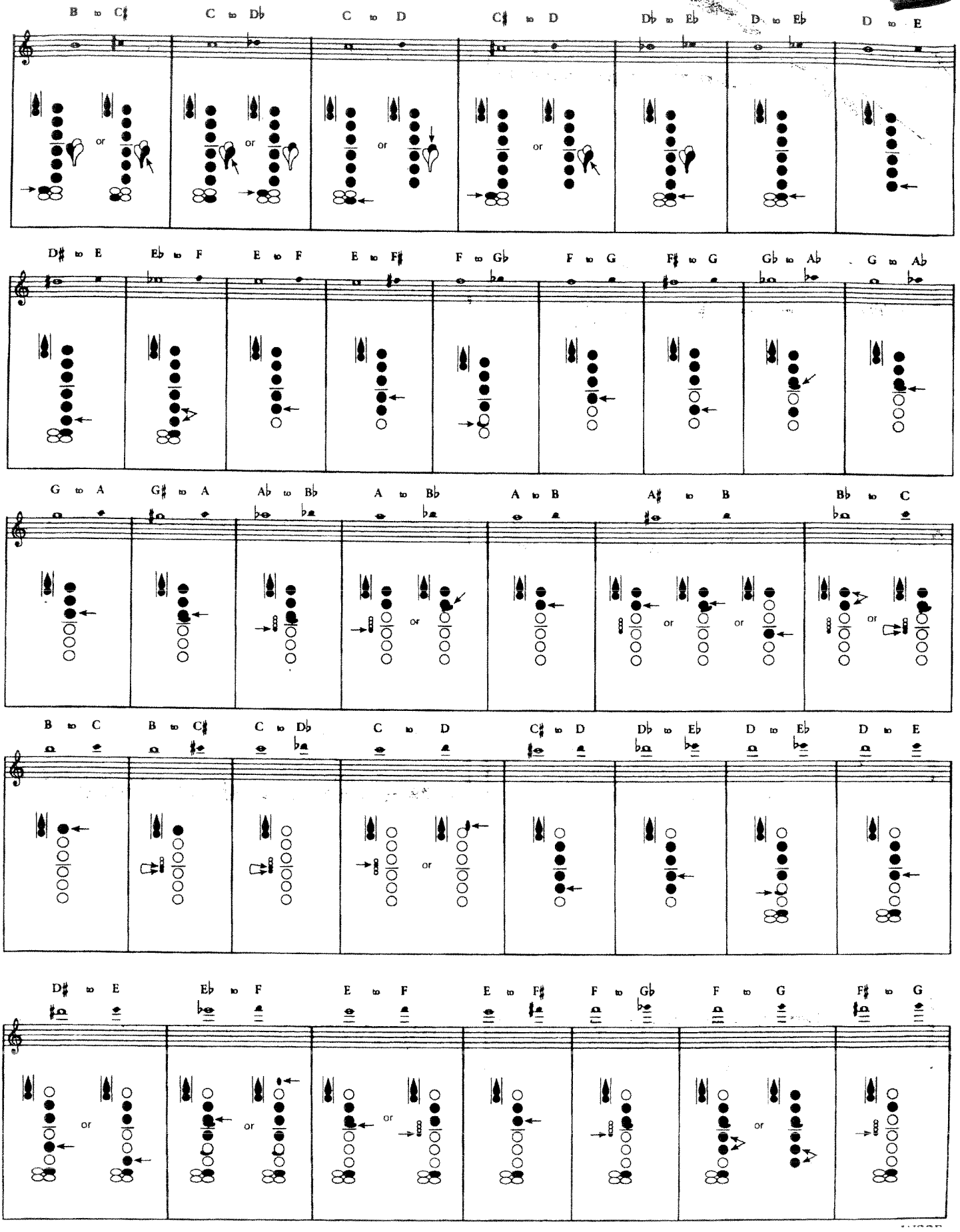
B♭ Clarinet Fingering Chart



1A

Clarinet Trill Fingering Chart

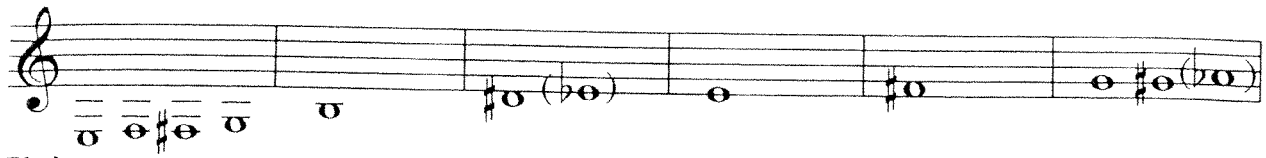



B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
or
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G
G♭ to A♭
G to A♭
G to A
G♯ to A
A♭ to B♭
A to B♭
A to B
A♯ to B
B♭ to C
B to C
B to C♯
C to D♭
C to D
C♯ to D
D♭ to E♭
D to E♭
D to E
D♯ to E
E♭ to F
E to F
E to F♯
F to G♭
F to G
F♯ to G

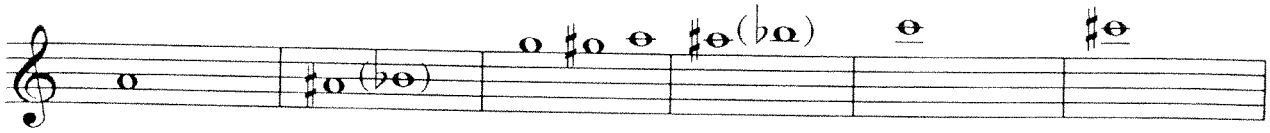
Pitch Tendencies & Adjustments
Clarinet

F = Flat
S = Sharp
V= Very
1/2H = Half hole

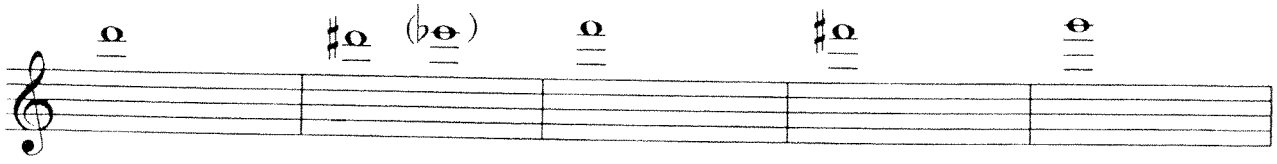
(Notes not addressed are generally acceptable)



Pitch Tendency	F	F	F	F	F	S
Adjustment	No Fingering Adjustment	1, 2, 3, 4 & RT	Use 1 & 4	none	LT1 & S1	Add 4, 5, 6

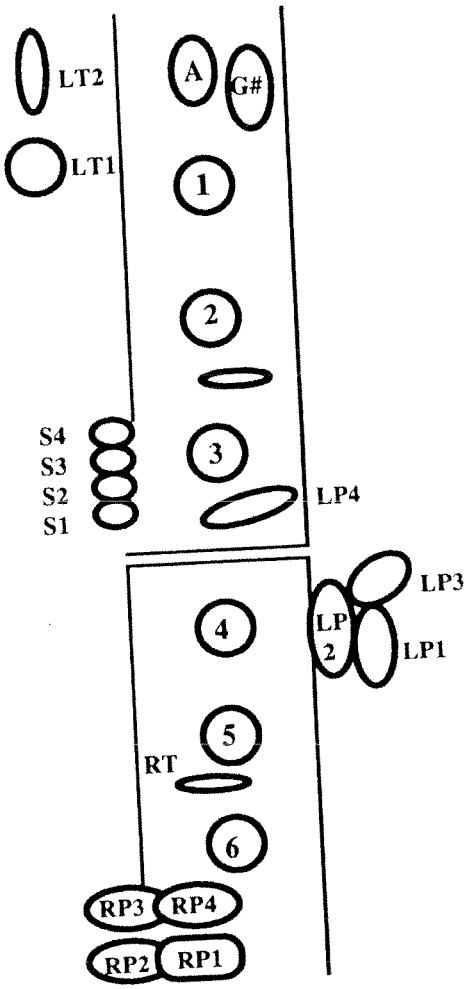


S	VS	S	S	S	S
Use 3, 4, 5, 6 and RP1	Use A & S4 or 3, 4 and RP1	None	Use A & S4 or 1 & 4	None Possible shading of left hand	half hole 1



S	S	VF	VF	F
half hole 1	LT1, 1/2H 1, 2, 3 5 and RP4	LT1, 1, 2, 3, LP4 4, 5, 6	LT1, 1, 2, 4, 5, 6, RP4	LT1, 2, 4, 5, RP4 or LT1, 1, 4, RP4 or LT1, RP4

Clarinet



The Tuning Process

Woodwinds

Flutes and Piccolos: Play diatonically from top line F up to Bb three or four times. Tune the Bb 8 cents sharp. (Note: Bb on piccolo is not always the most centered note. If you find this to be true, tune to top line F playing up from 3rd space C three or four times. Again tune approximately 8 cents sharp.) Be aware that many piccolo and flute players tune with more air than needed. This pushes the pitch up considerably. Play with what Emory Remmington called "a conversational breath." This will give you a more accurate reading. Be aware of the head joint and its adjustment, as this has a severe influence on the pitch. (Note: Bb above the staff should be well centered. Use frequent checks to see if this note stays constant.)

Oboe: Being aware of the problems that the reed and instrument present, it is still imperative that we become consistent in our approach to tuning. Play diatonically from 1st space F up to 3rd line Bb three or four times. The Bb should be slightly sharp. Then play diatonically from 3rd line Bb up to F three or four times. The F, especially the fork fingering, will be slightly sharp. If you use the regular fingering for top line F, the pitch will tend to be flat. (Note: A reed of approx. 70mm is recommended to achieve the desired pitch without squeezing.) Constantly check 2nd space A and A above the staff as this is the most centered note on the horn.

Bassoon: The instrument, reed and bocal have a great deal to do with the pitch of this instrument. Check the 2nd line Bb and 4th line F, playing to both of them diatonically from below three or four times. If these notes are not close to the required pitch immediately work with the bocals (size 00 to 4 from small to large or sharp to flat) and the reed lengths. The reed should be 2-1/8" overall and a #2 bocal on a good instrument should work best. Also be aware of the distance the reed fits on to the bocal. Too much or too little will cause the instrument to play far enough out of tune so that accurate tuning will be impossible. **It is important to note that choosing a qualified student, instrument, reed and bocal will tend to make the pitch problems less frustrating for you and your double reed players.**

Clarinet: Check 2nd line G and adjust the barrel (approx. 1/8 inch). Then check low C. If it is sharp, adjust the middle joint. Finally check 3rd space C. If this note is also sharp, adjust the bell. (Note: If this adjustment further flattens low E then disregard.) Once this is completed, play up to each note, diatonically, three or four times to insure consistency. (Note: Most student clarinets are built sharp. This is why it is imperative to secure an accurate reading on 2nd line G first.)

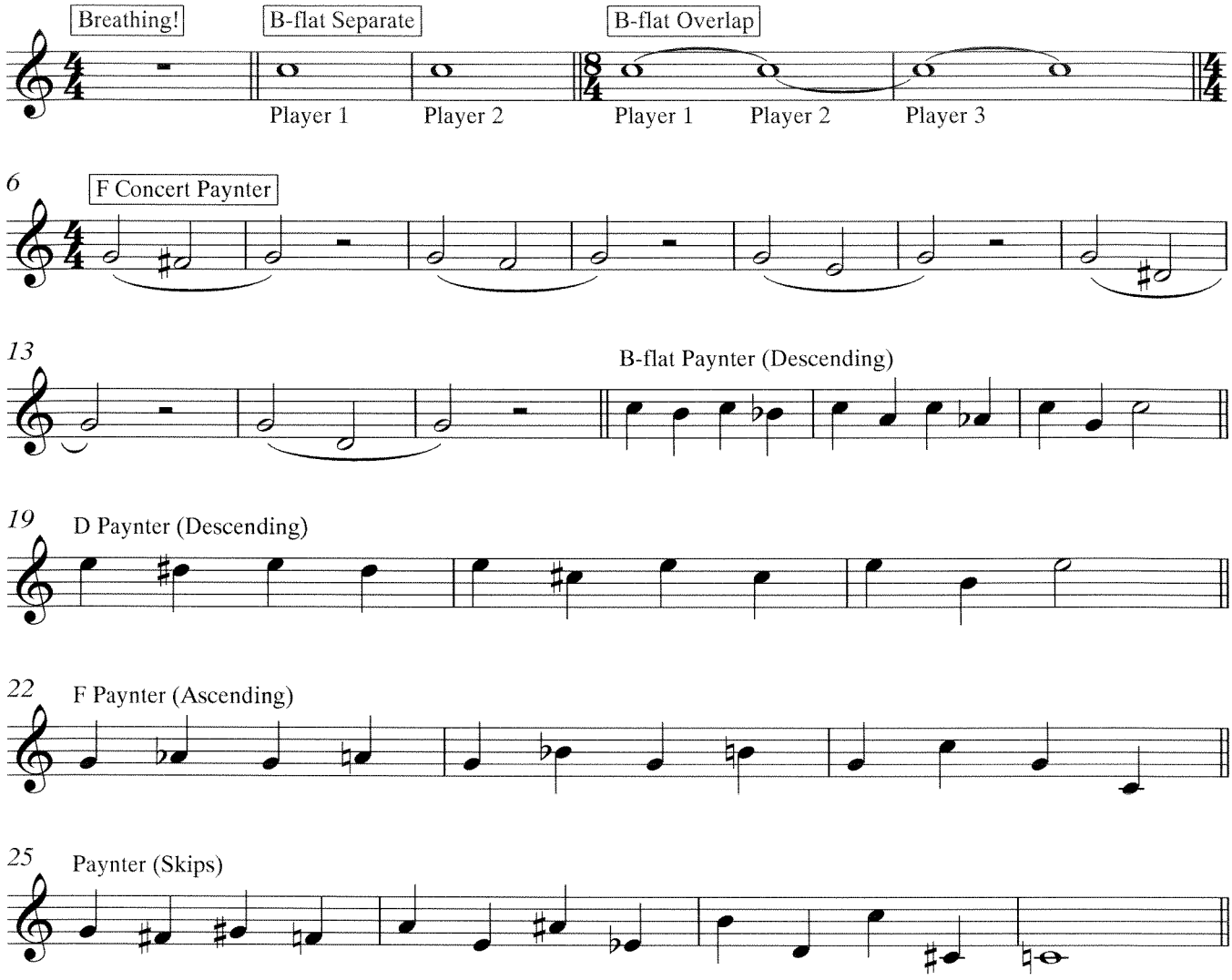
Alto and Bari Sax: First check 2nd line G. It should be very close to the centered pitch. Second check G above the staff. This note should register slightly sharp. Play up to these notes diatonically, from D, three or four times. (Note: Top line F sharp is the best note to check for zero tolerance.)

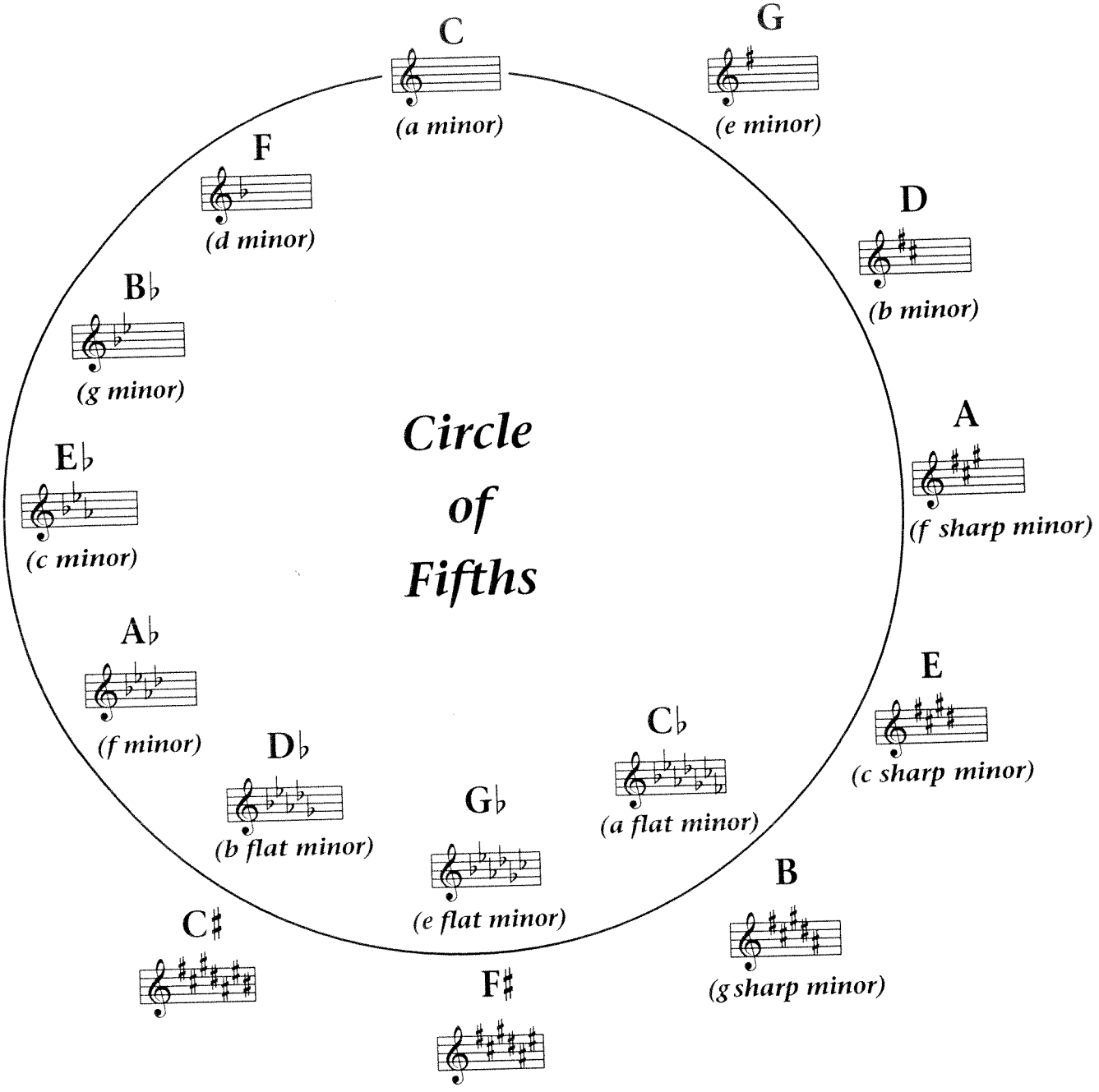
Tenor Sax: Follow the same procedure as alto sax. Second line G should be almost perfect and G above the staff should be sharp. (Note: 3rd line B is the best note to check for zero tolerance.)

It is again noted that the quality of the instrument, reed, ligature and mouthpiece play a very important part in the successful development of acceptable intonation.

Baldwin Band - Standard Warm-ups

Bass Clarinet in B♭
Long Tones

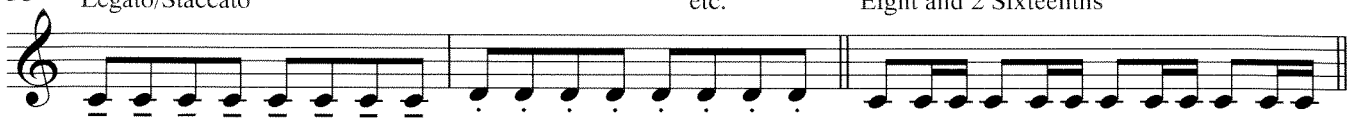



Circle of Fifths
C
(a minor)
G
(e minor)
D
(b minor)
A
(f sharp minor)
E
(c sharp minor)
B
(g sharp minor)
F♯
C♯
G♭
(e flat minor)
D♭
(b flat minor)
A♭
(f minor)
E♭
(c minor)
B♭
(g minor)
F
(d minor)
C♭
(a flat minor)

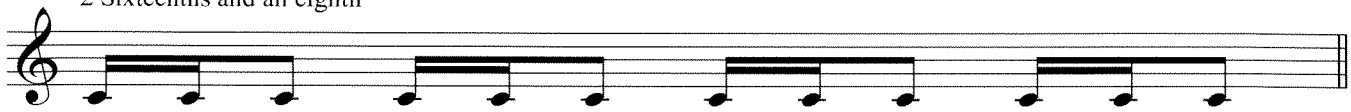
Articulation

29 Legato ("doo") Staccato ("dit") Accents ("dah") Marcato ("daht")

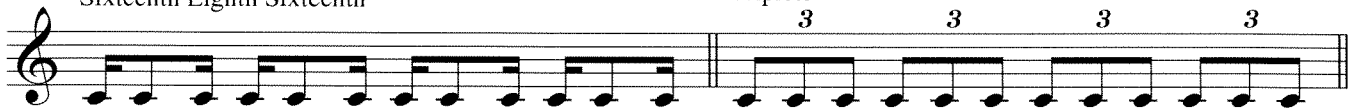
33 Legato/Staccato etc. Eight and 2 Sixteenths



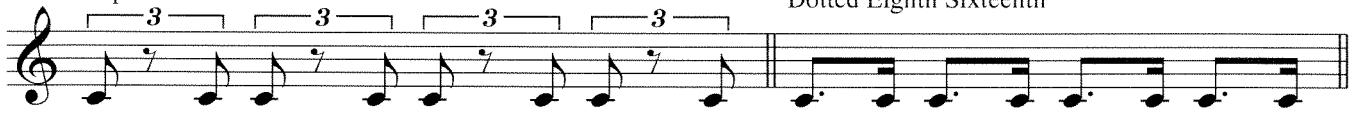
36 2 Sixteenths and an eighth



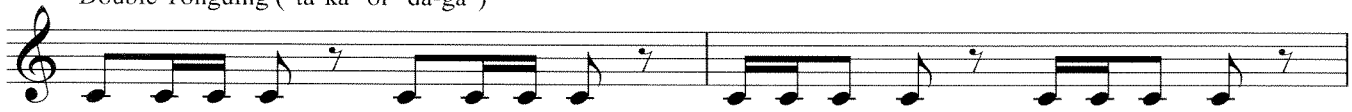
37 Sixteenth Eighth Sixteenth Triplets



39 Triplets 1 & 3 Dotted Eighth Sixteenth



41 Double Tonguing ("ta-ka" or "da-ga")



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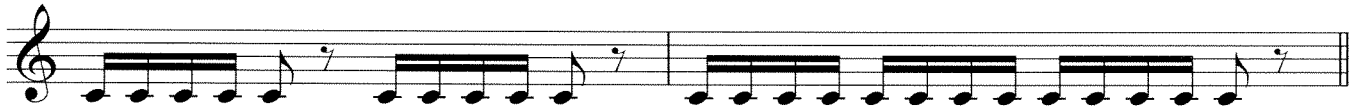
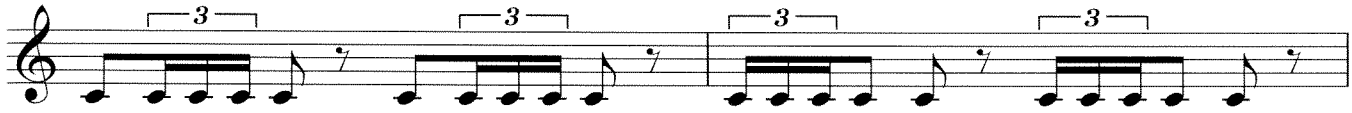


45 Triple Tonguing ("ta-ka-ta" or "da-ga-da" OR "ta-ta-ka" or "da-da-ga")



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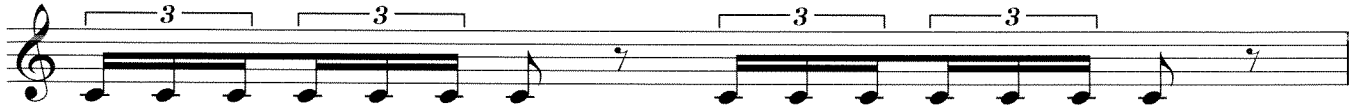
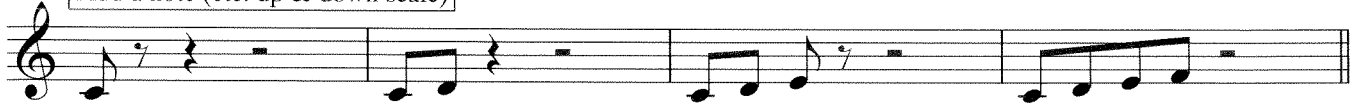
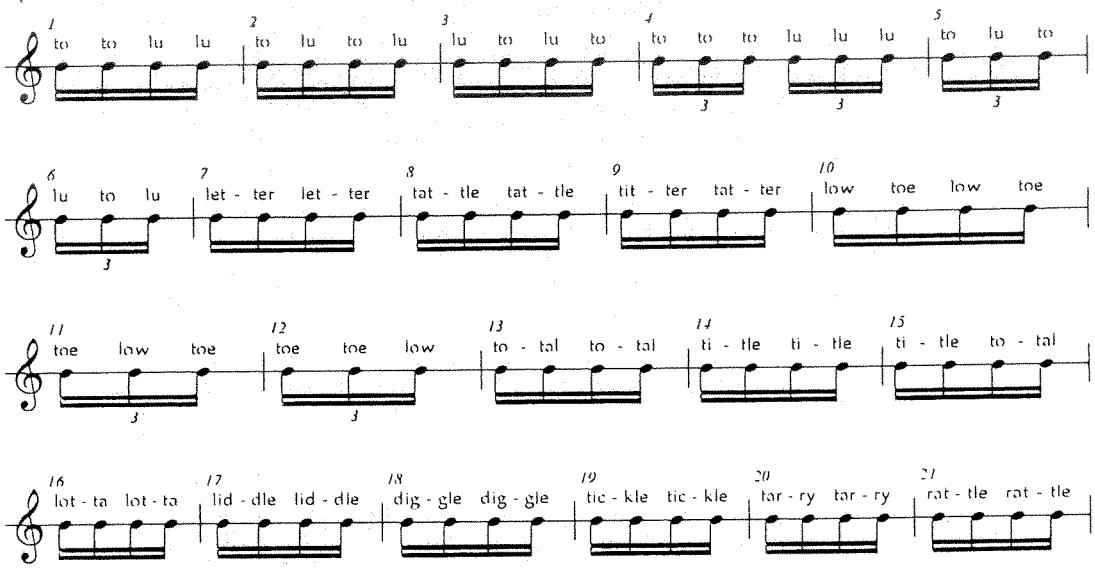


48 Add a note (etc. up & down scale)



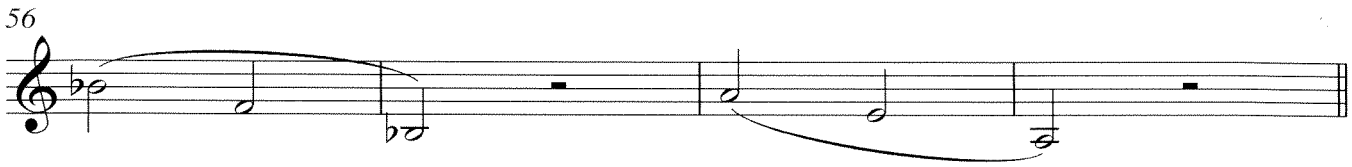
Application Exercises (from Houlik & Lauver (2007), *The Complete Saxophonist*. Glenmoore, PA: Northeastern Music Publishers)

Spoken Exercises

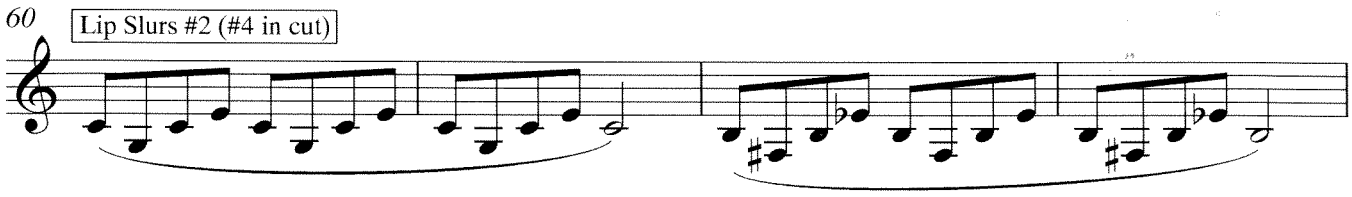


52 Lip Slur #1

56



60 Lip Slurs #2 (#4 in cut)



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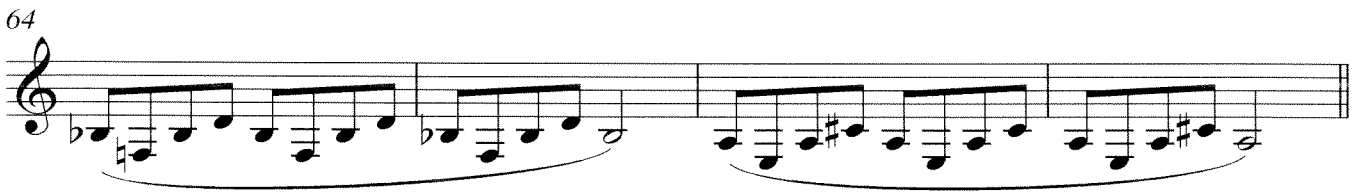
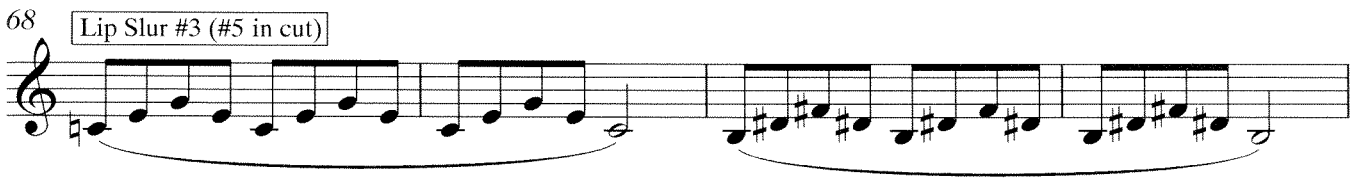


68 Lip Slur #3 (#5 in cut)



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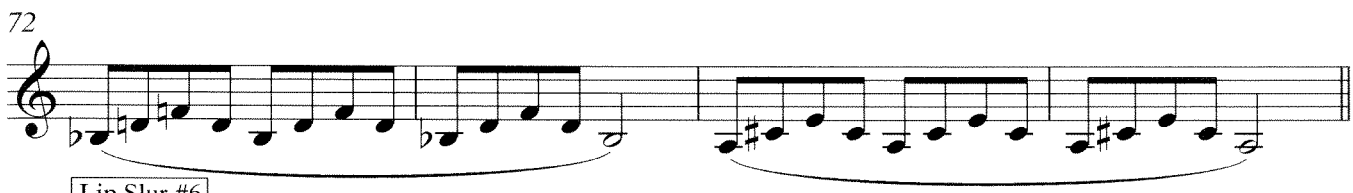
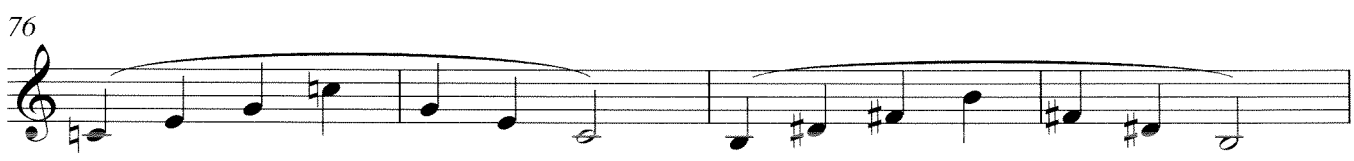


Lip Slur #6

76



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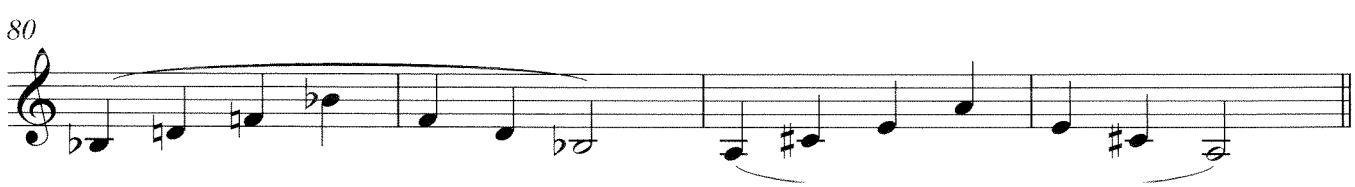
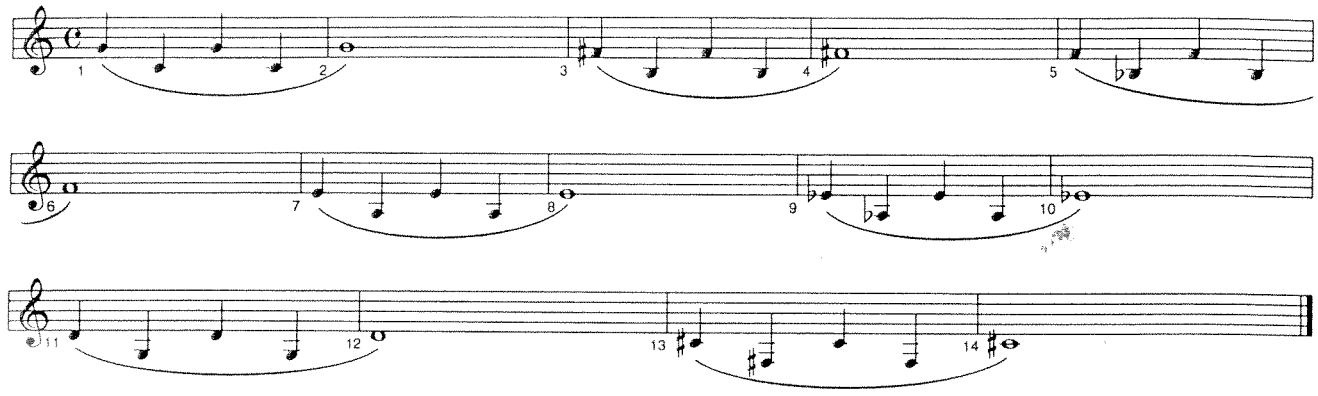
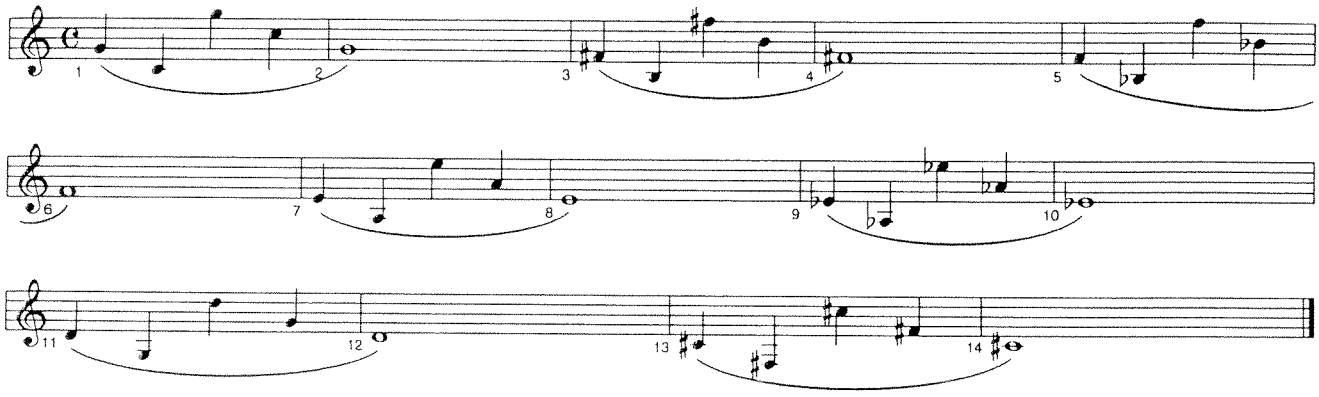


Warm-Up Set 1

Option 1 (unison "lip slur" with brass)

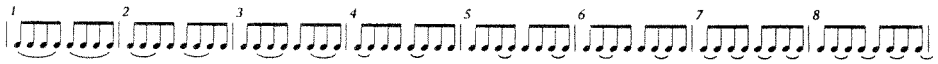


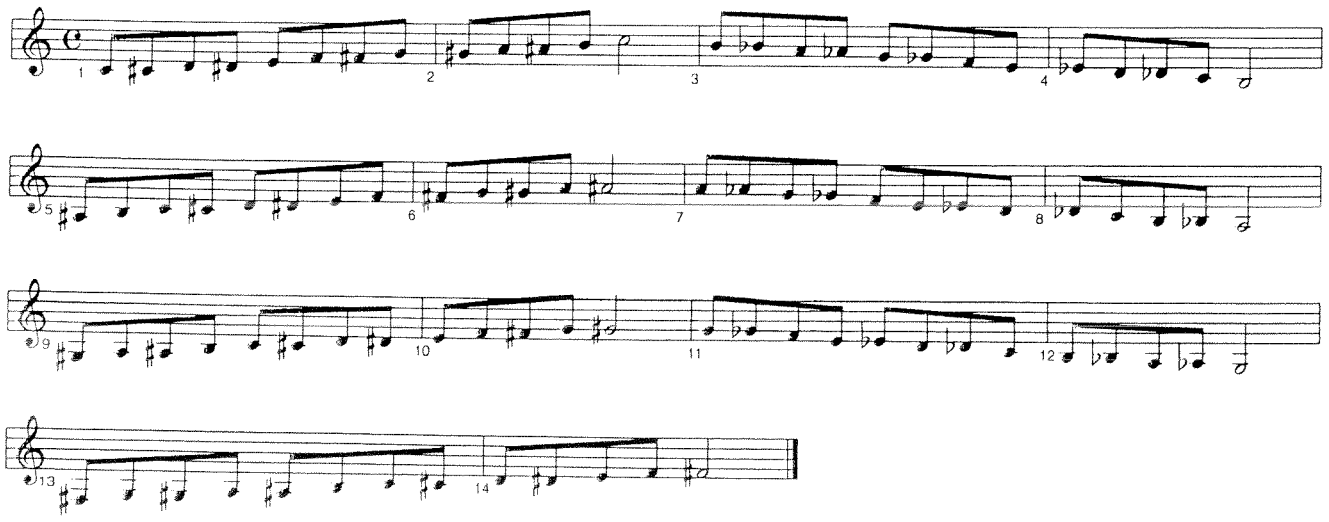
Option 2 (unison register study with brass)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

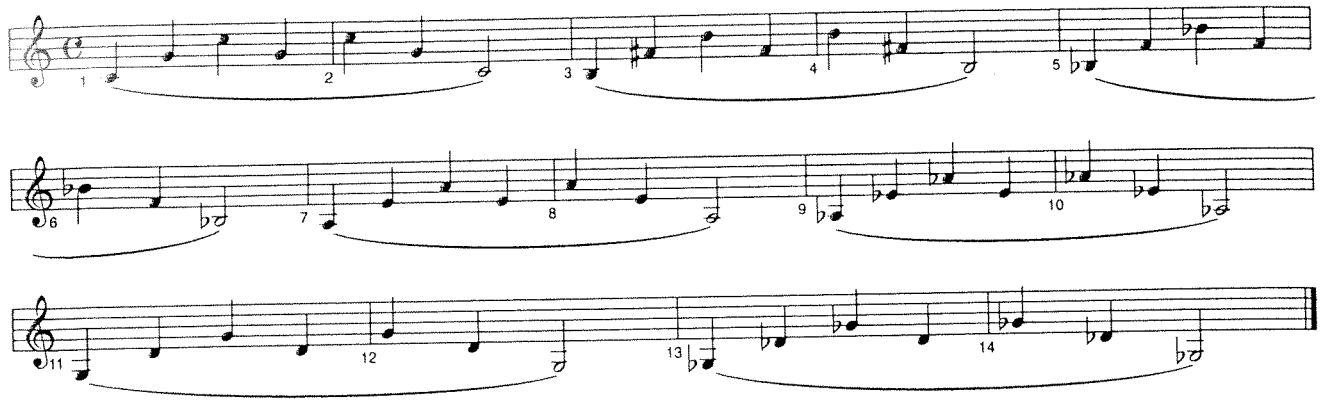
Articulation Patterns:



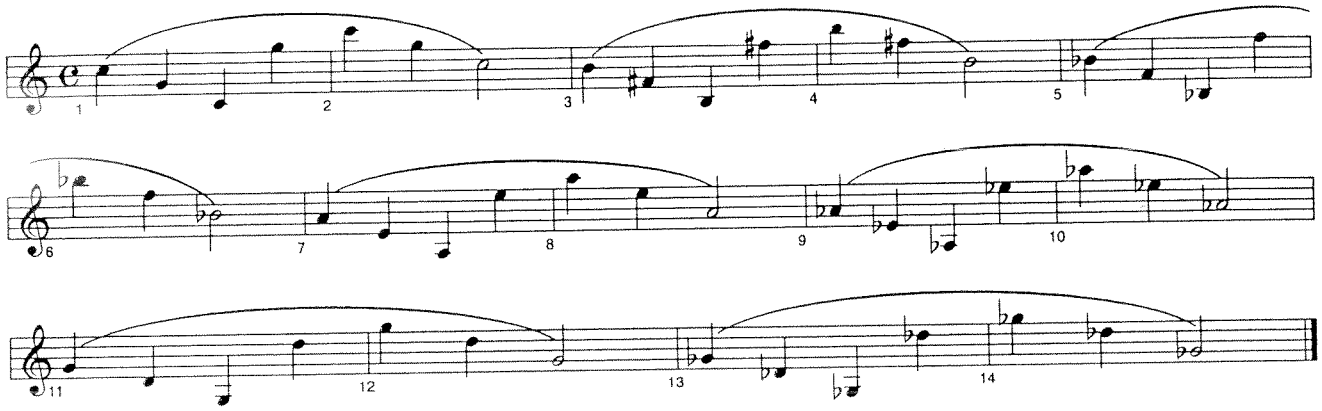


Warm-Up Set 2

Option 1 (unison "lip slur" with brass)

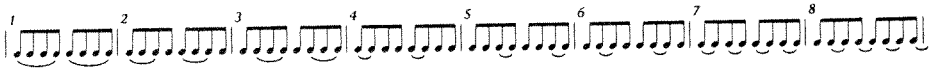


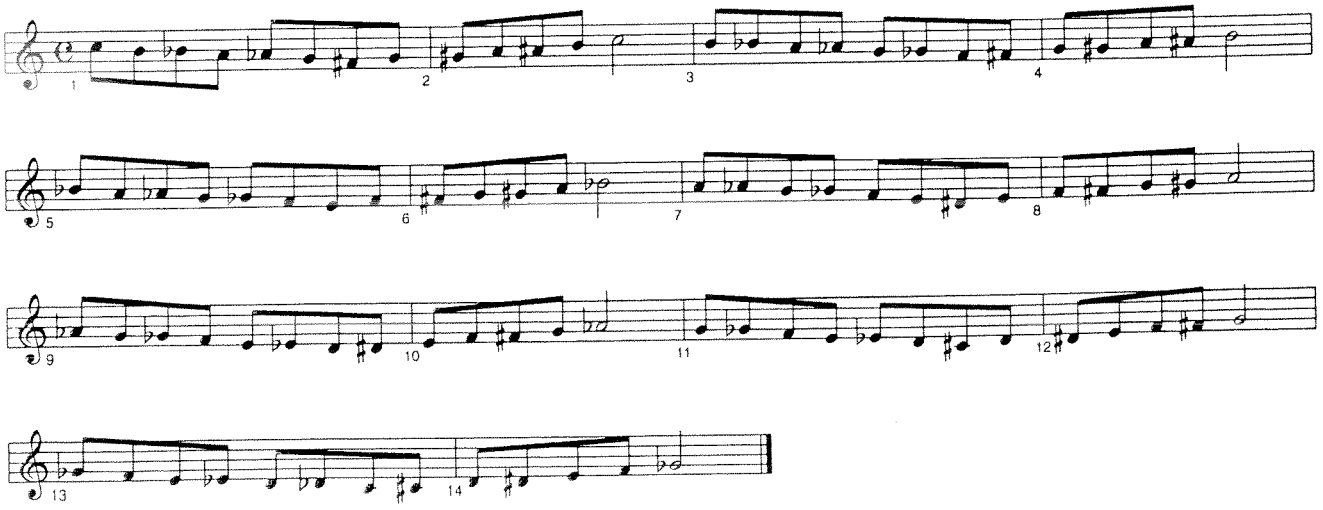
Option 2 (unison register study with brass)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

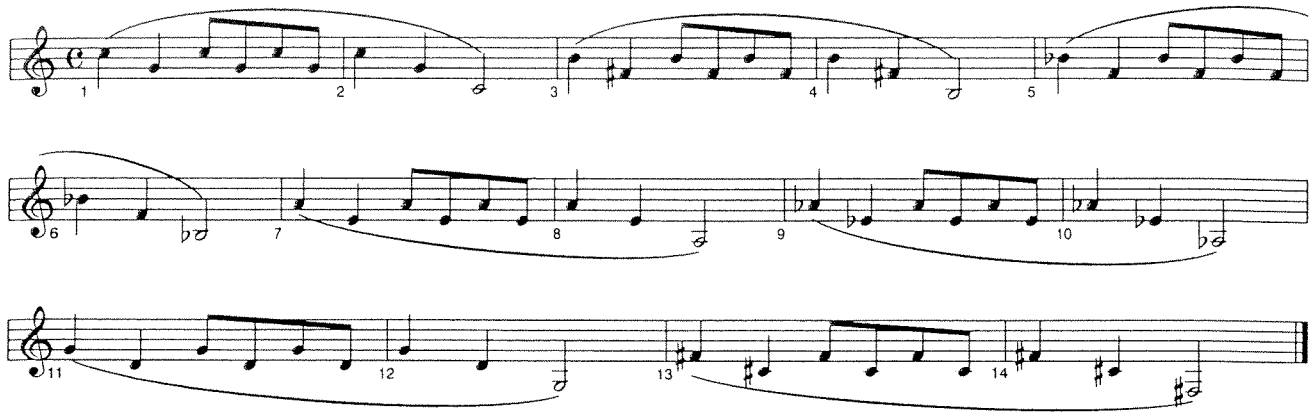
Articulation Patterns:



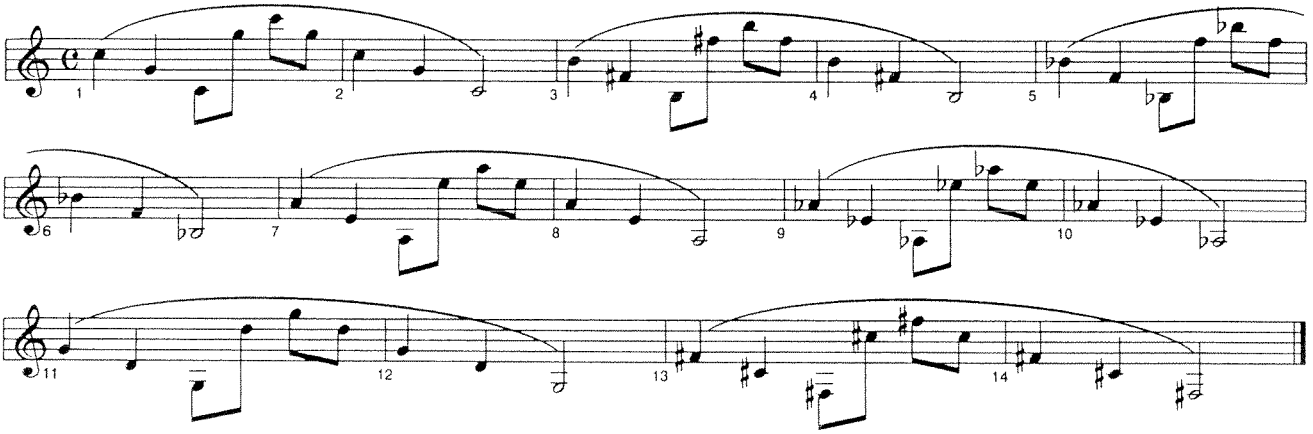


Warm-Up Set 3

Option 1 (unison "lip slur" with brass)

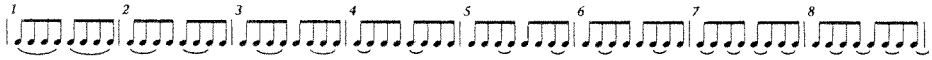


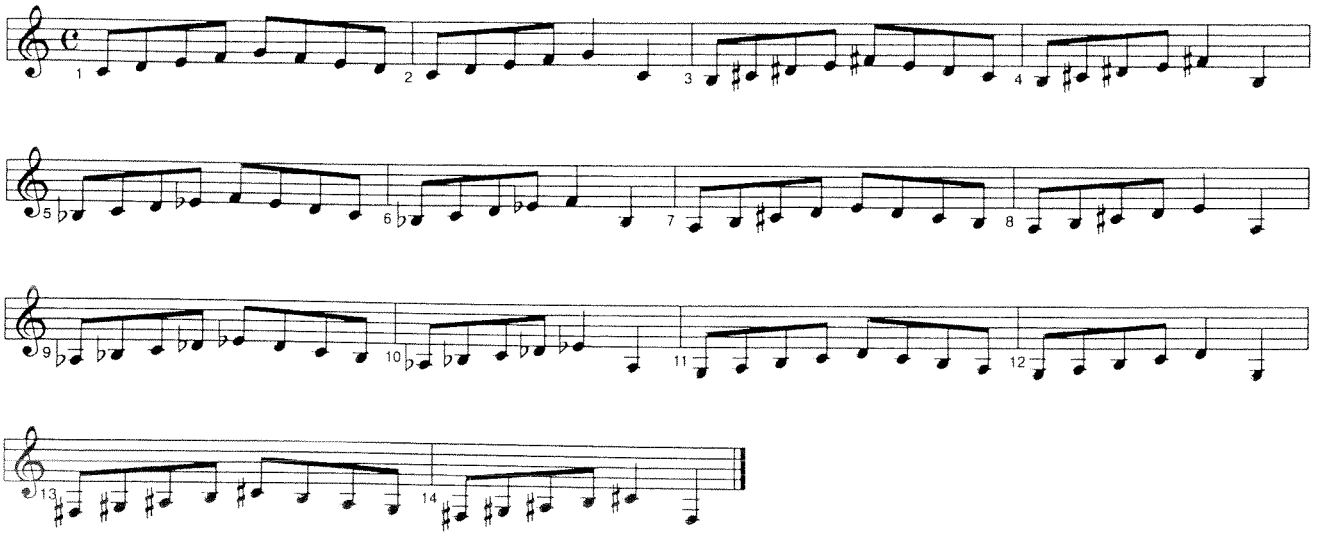
Option 2 (unison register study with brass)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

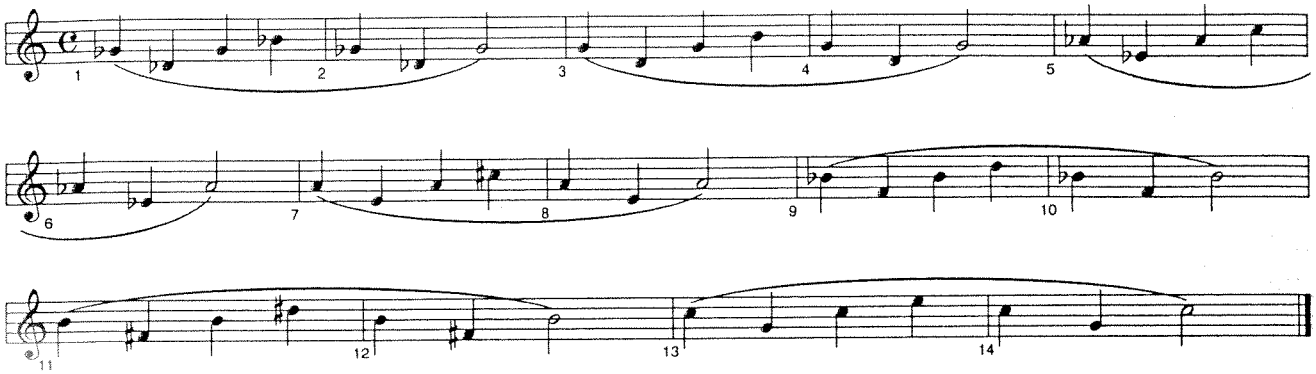
Articulation Patterns:



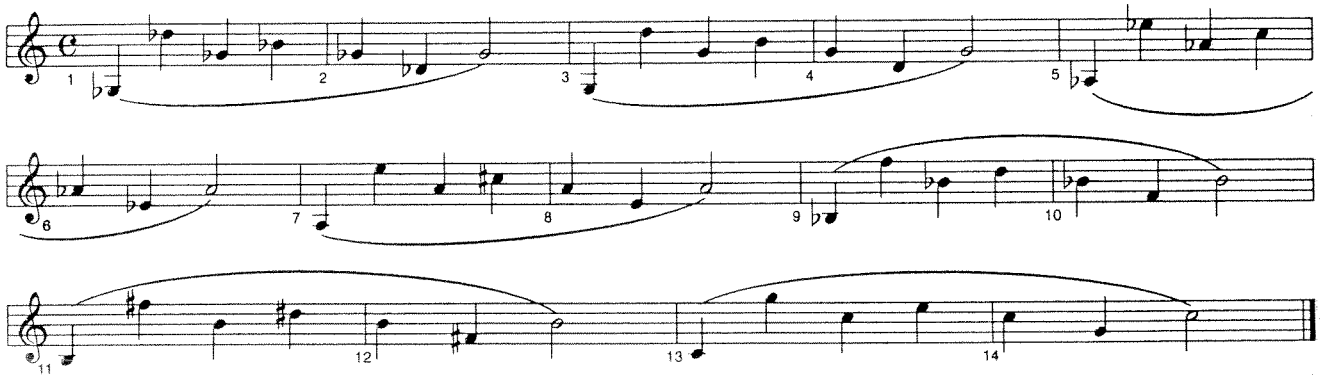


Warm-Up Set 4

Option 1 (unison "lip slur" with brass)

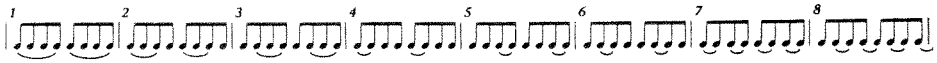


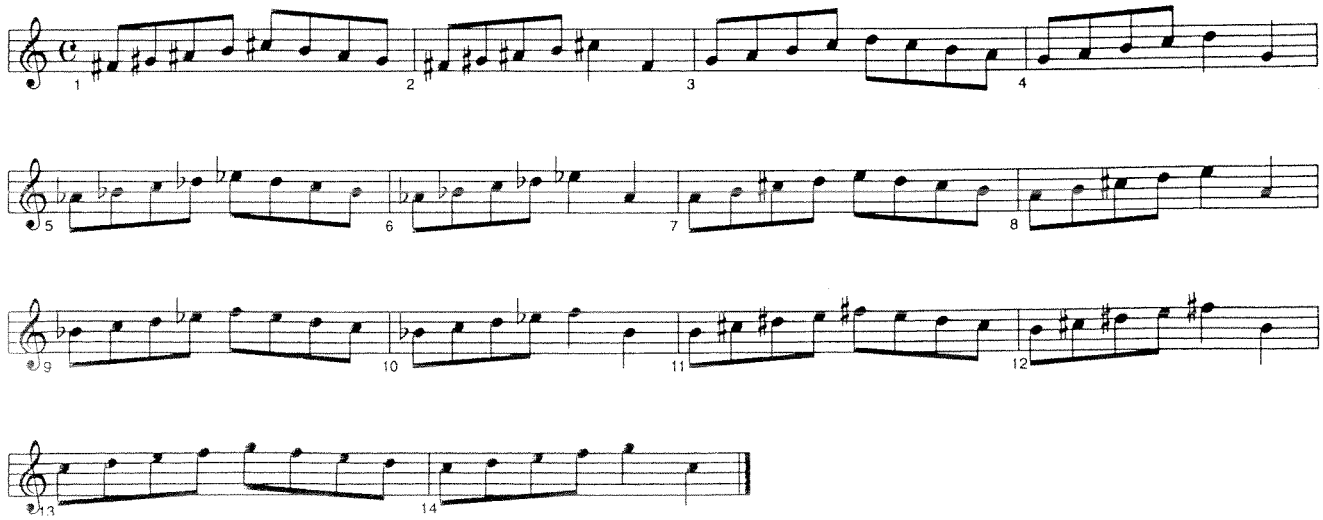
Option 2 (unison register study with brass)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

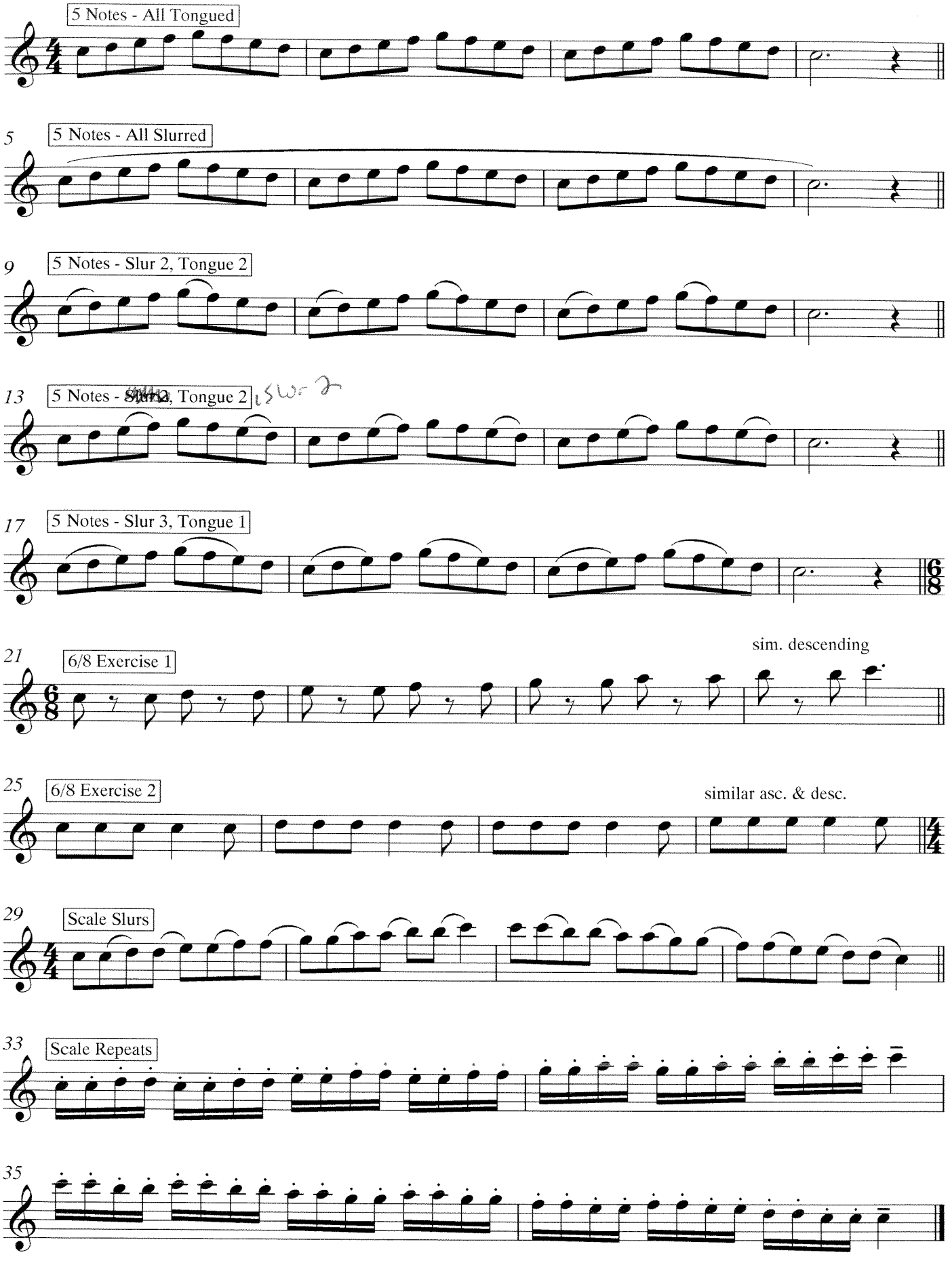
Articulation Patterns:





Clarinet in B♭

Scale Options

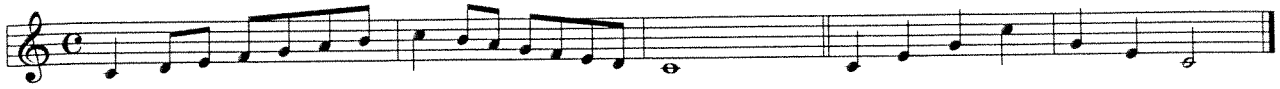


14-17

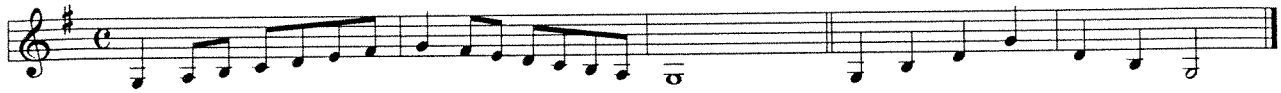
One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

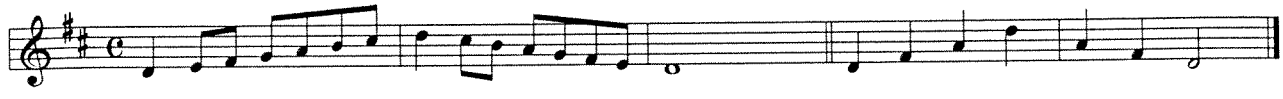
B♭/C



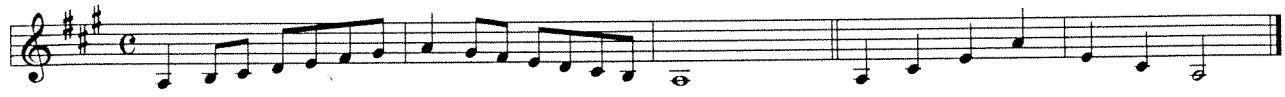
F/G



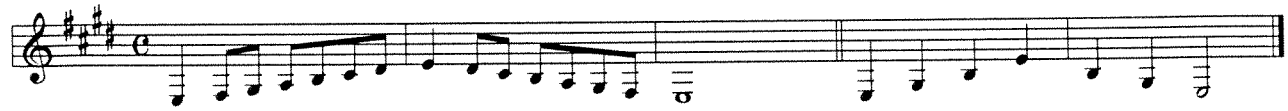
C/D



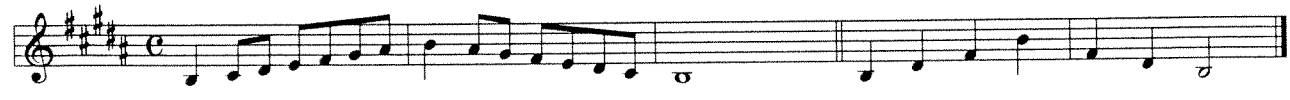
G/A



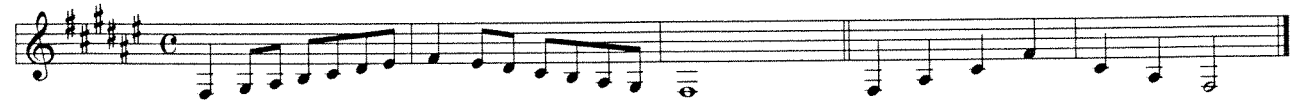
D/E



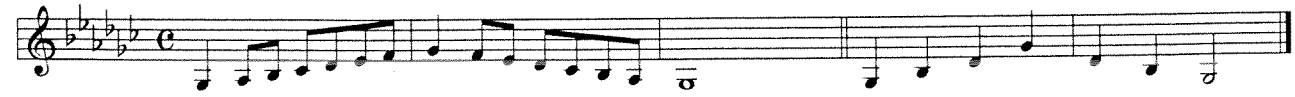
A/B



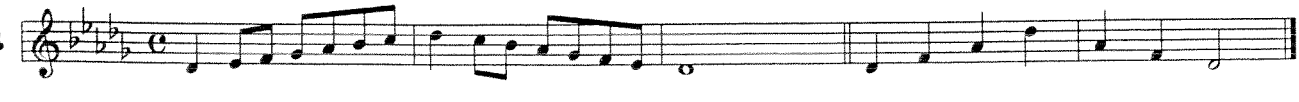
E/F♯



E/G♭

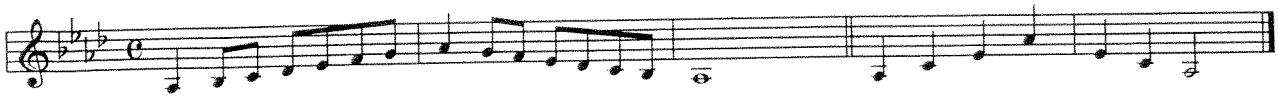


B/D♭

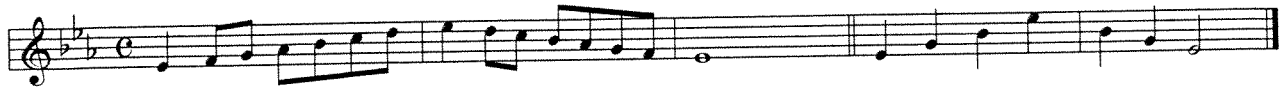


18
15

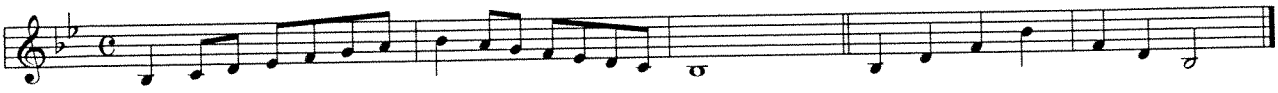
Gb/Ab



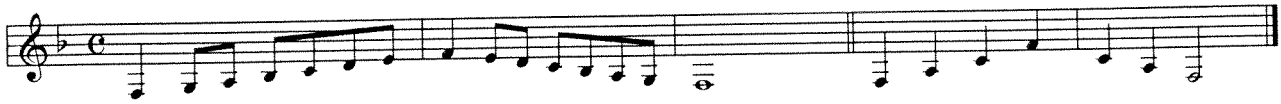
Db/Eb



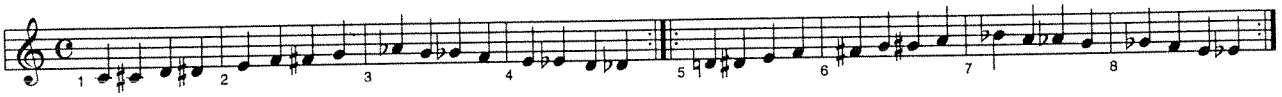
Ab/Bb

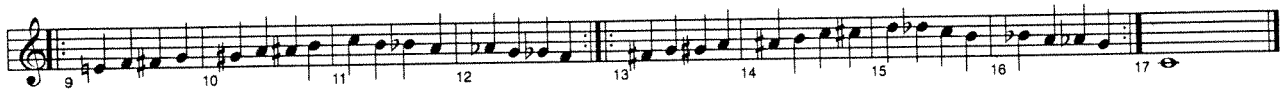


Eb/F



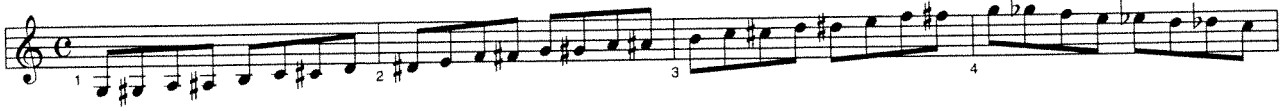
Chromatic Exercises

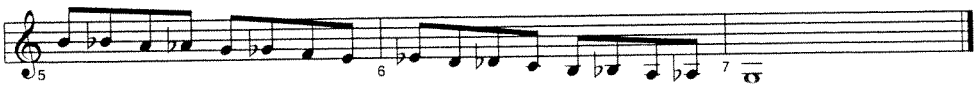




C Chromatic Scale (Concert Bb)

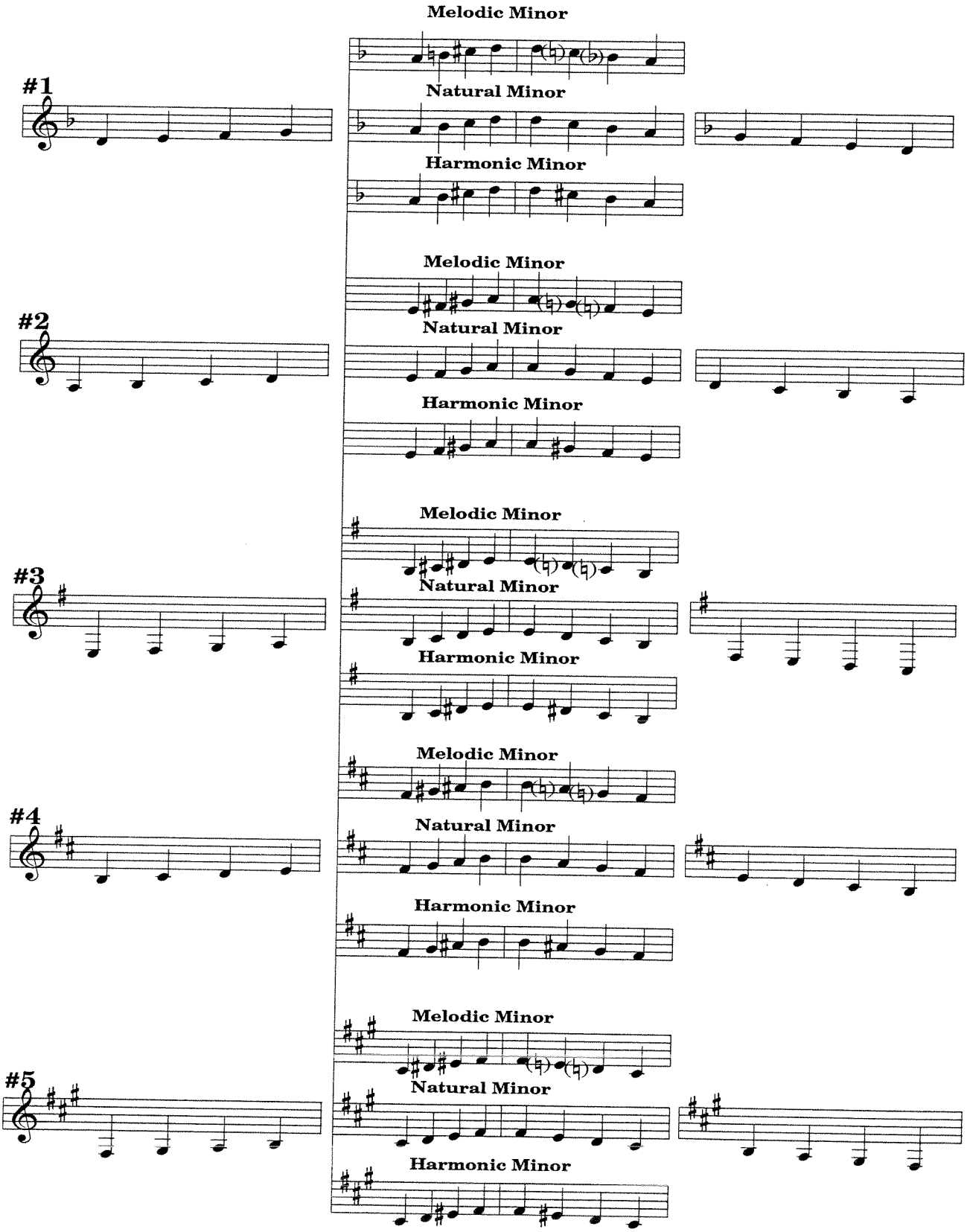
G Chromatic Scale (Concert F)





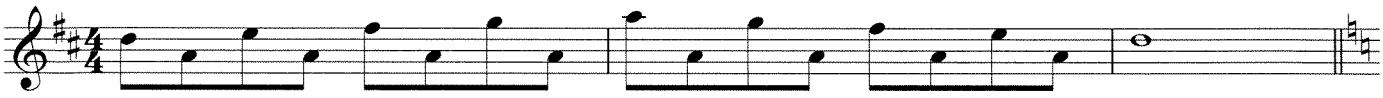
Minor Scales (Melodic, Natural, Harmonic)

Bass Clarinet | Concert Keys: c, g, d, a, e | M. Max McKee

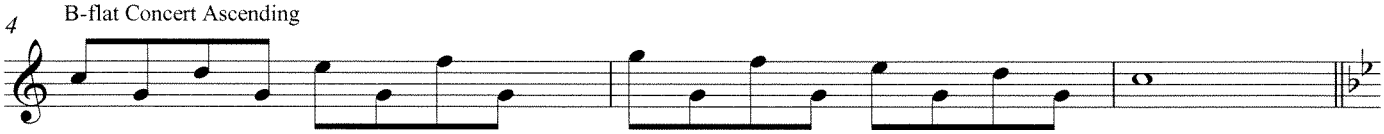


Intervals

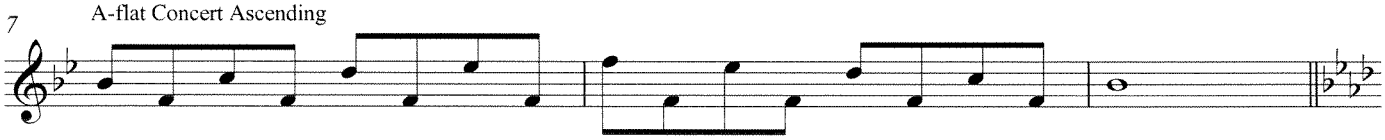
C Concert Ascending



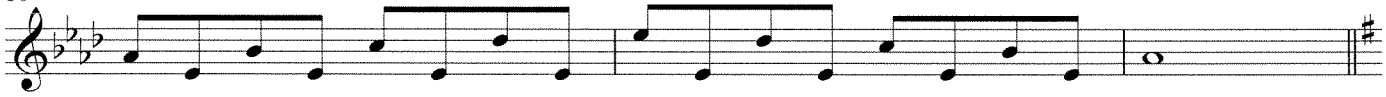
4 B-flat Concert Ascending



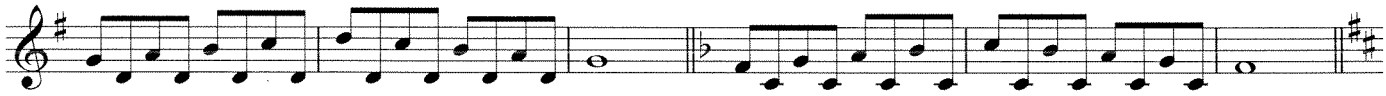
7 A-flat Concert Ascending



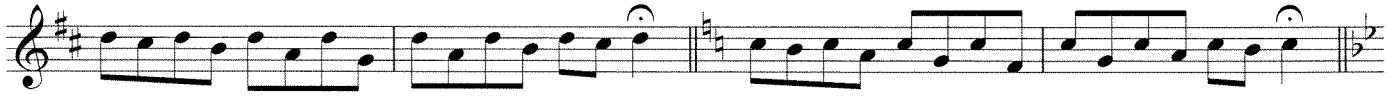
10 G-flat Concert Ascending



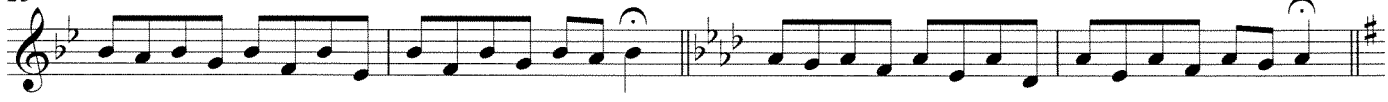
13 F Concert Ascending E-flat Concert Ascending



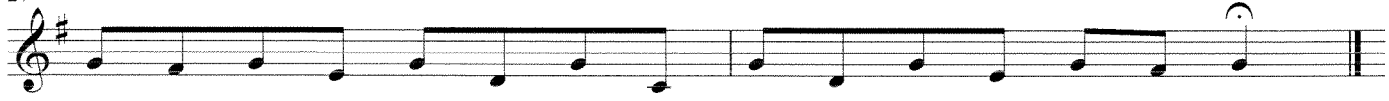
19 C Concert Descending B-flat Concert Descending

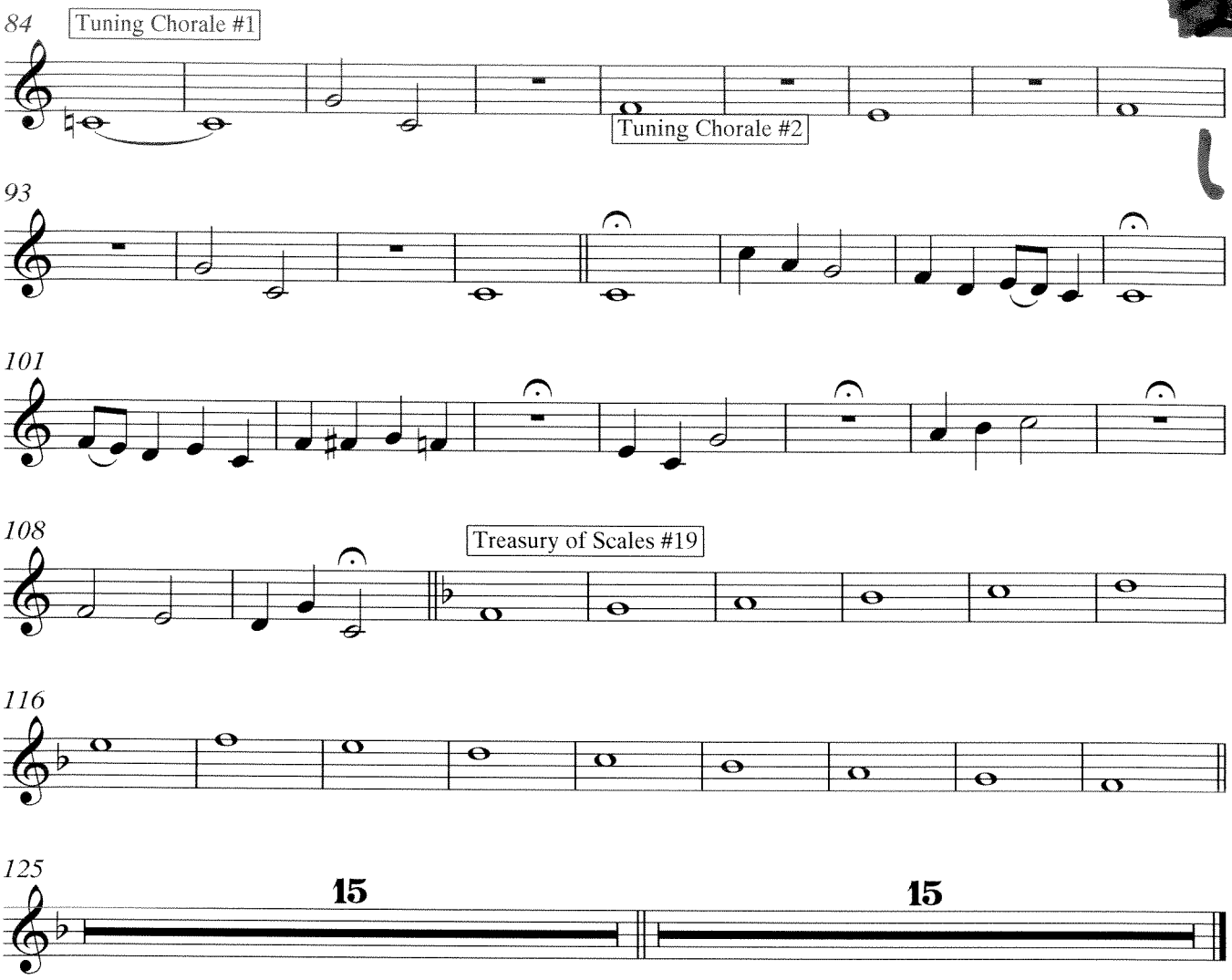


23 A-flat Concert Descending G-flat Concert Descending



27 F Concert Descending

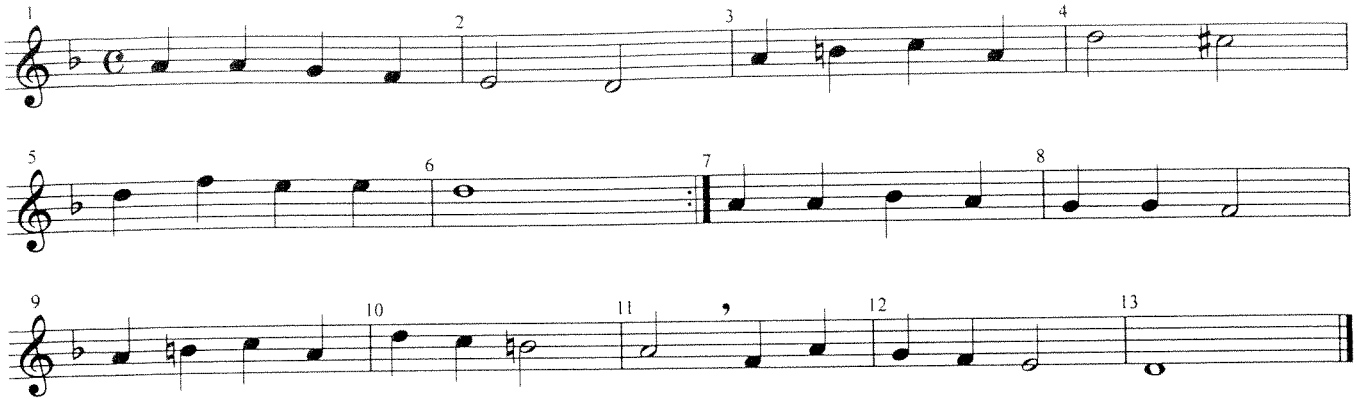



84
Tuning Chorale #1
Tuning Chorale #2
93
101
108
Treasury of Scales #19
116
125
15
15

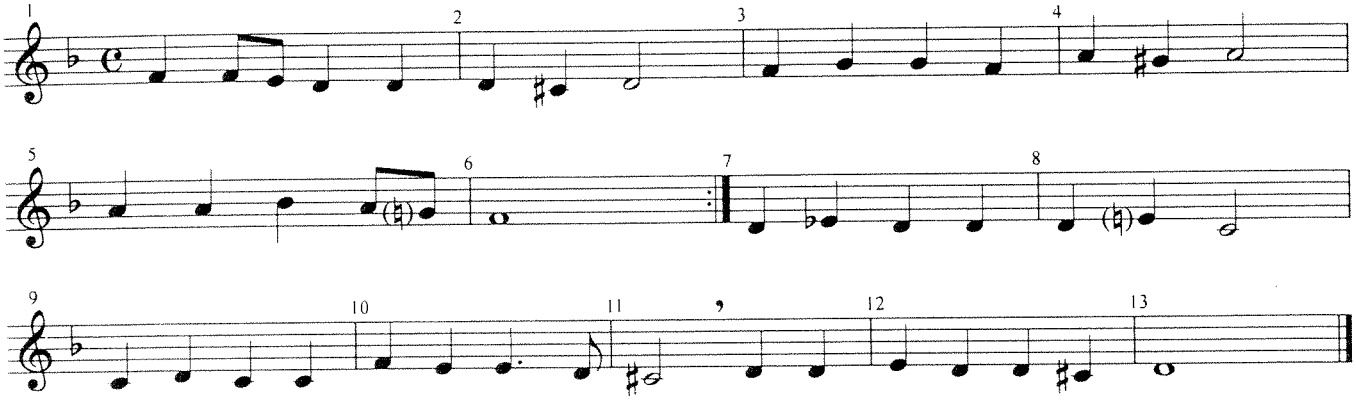
CHORALE NO. 1

Johann Crüger (1598-1663)

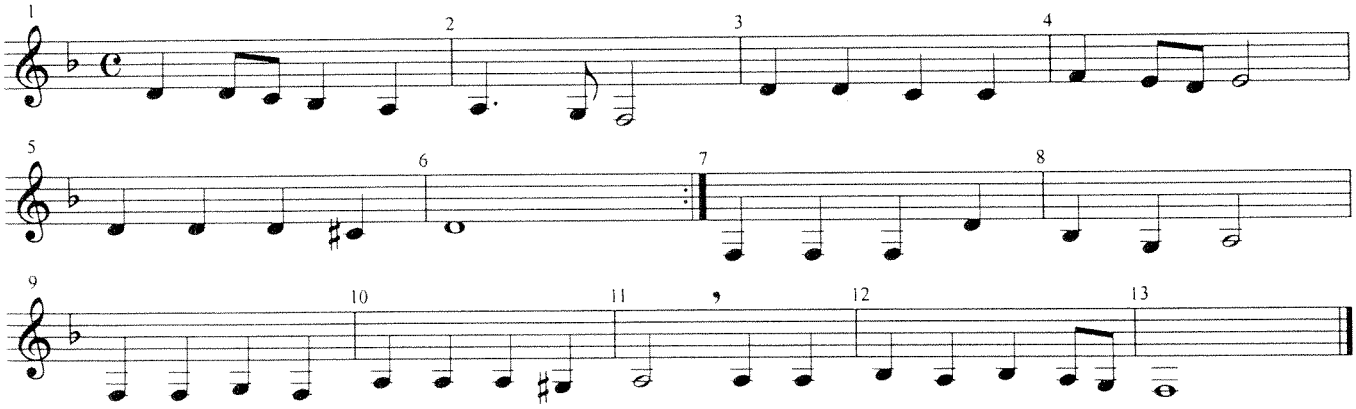
Soprano



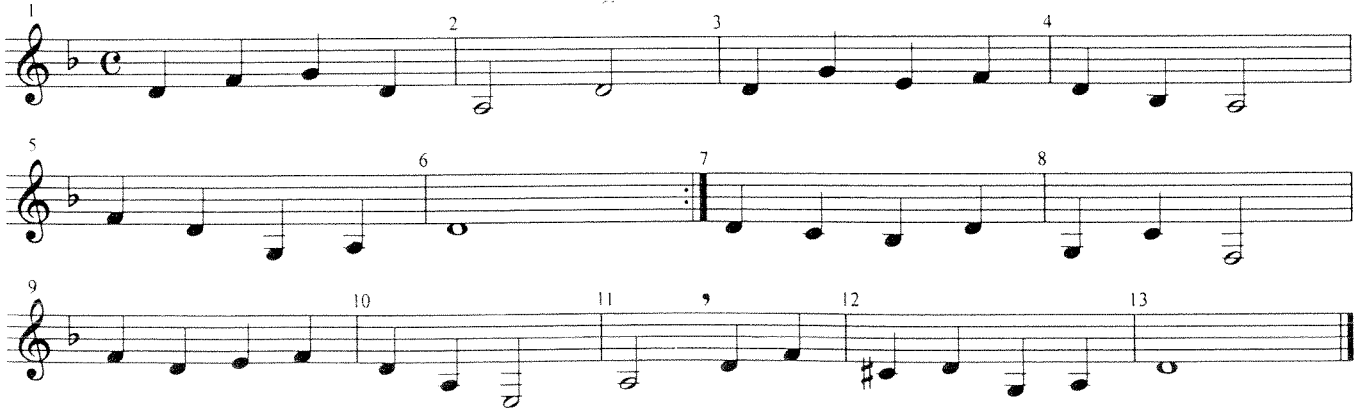
Alto



Tenor



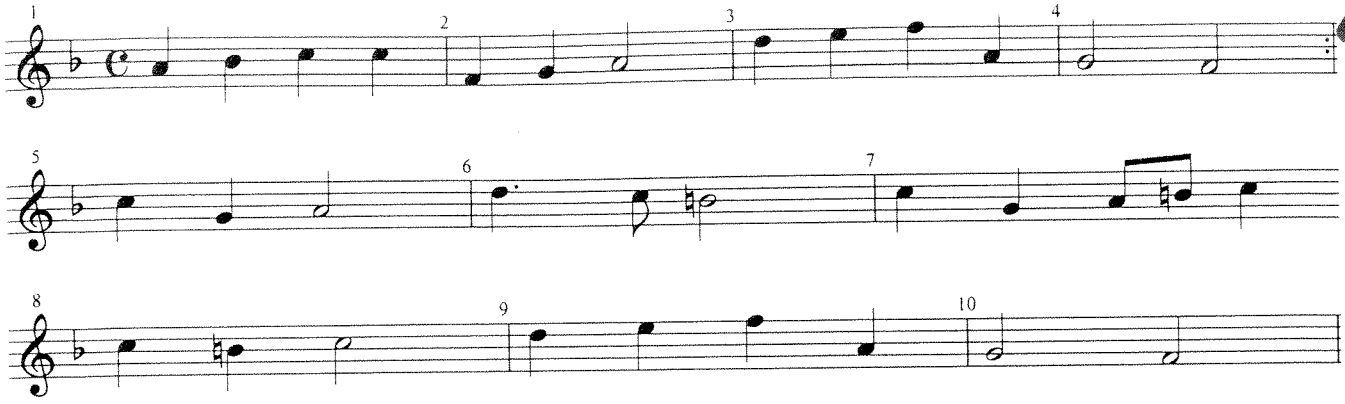
Bass



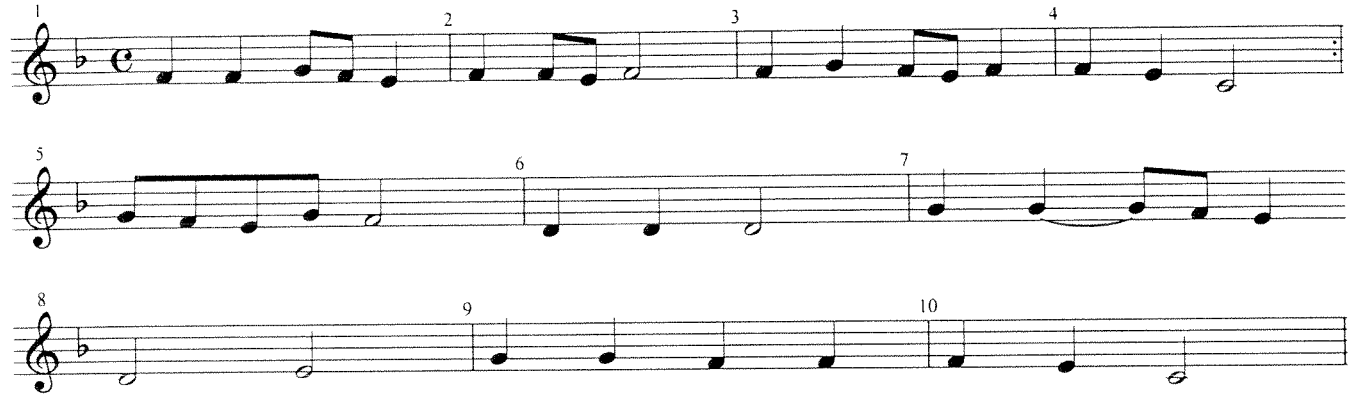
CHORALE NO. 5

Johann Sebastian Bach (1685-1750

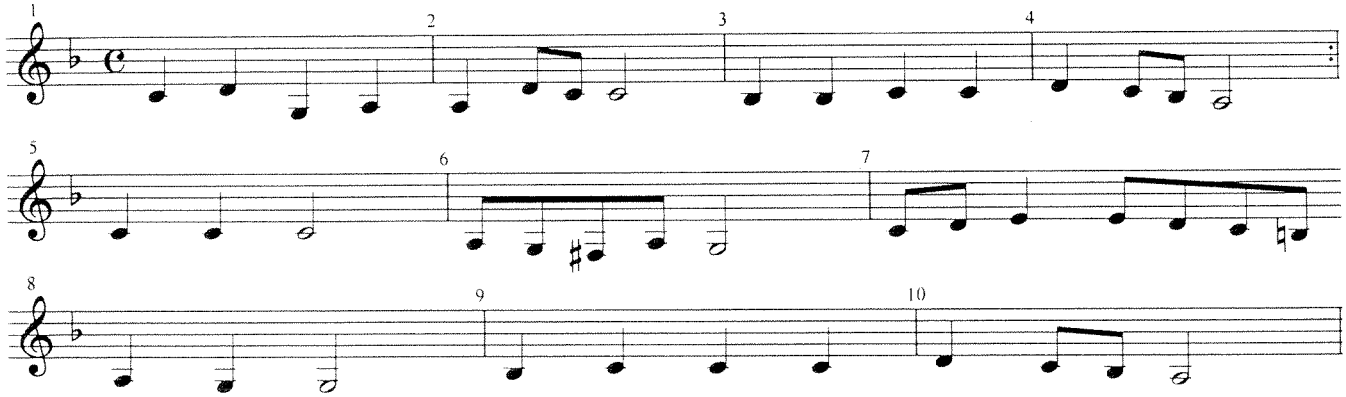
Soprano



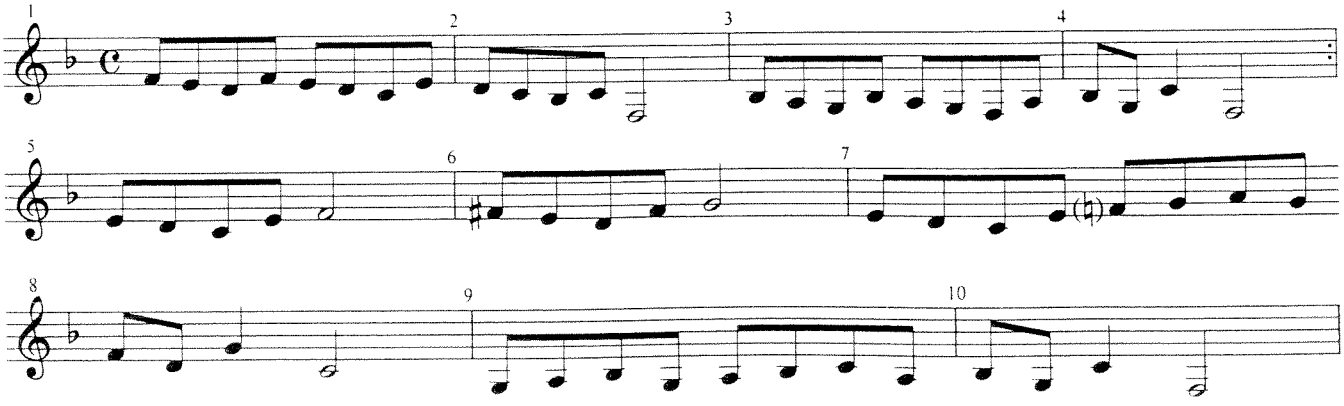
Alto



Tenor

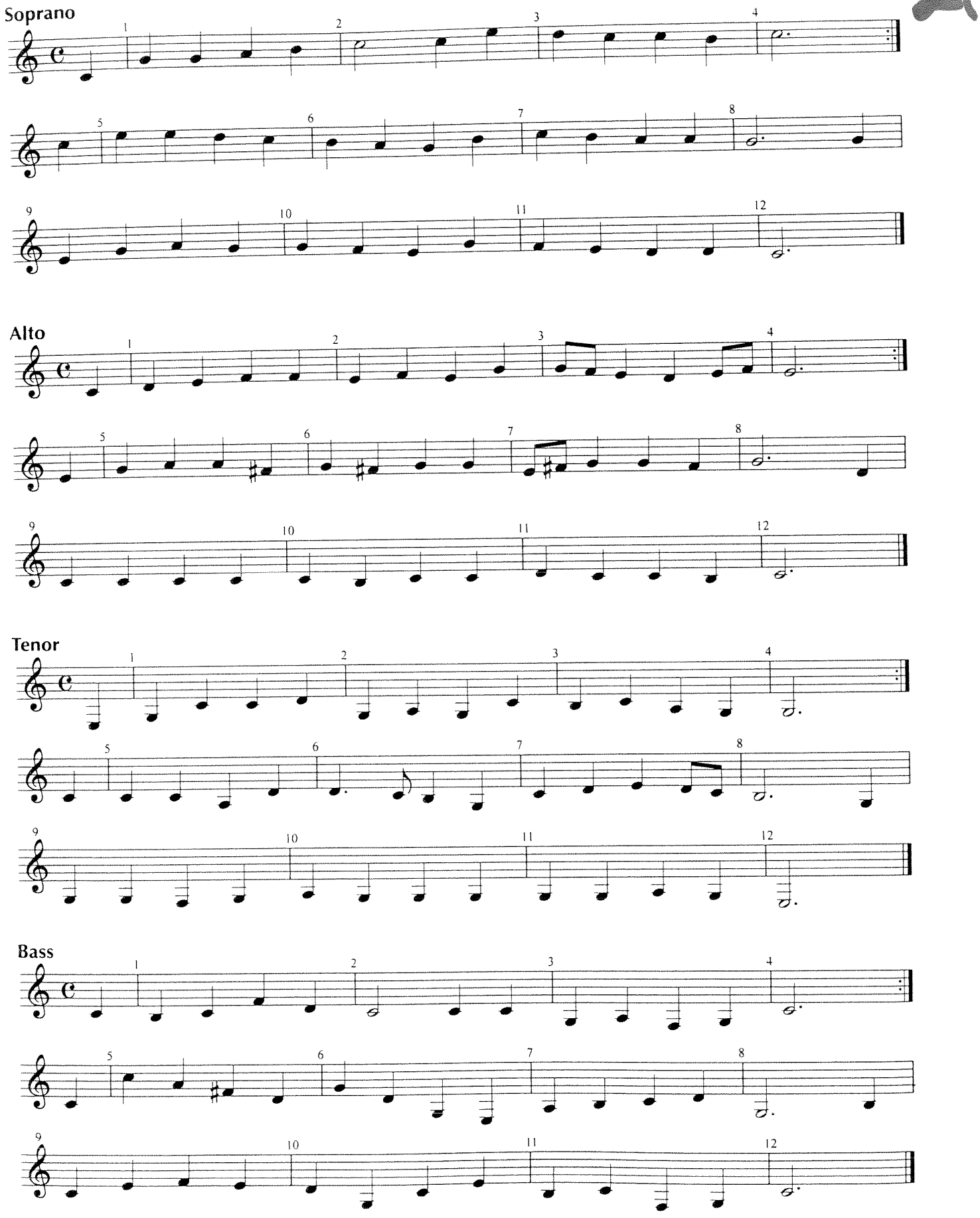


Bass



CHORALE NO. 10

Melchior Teschner (1584-1635)

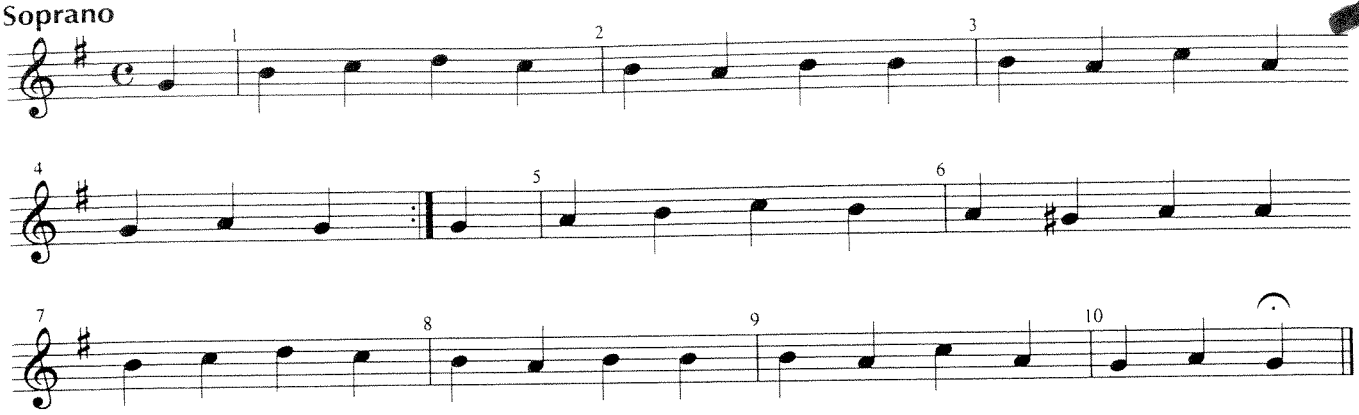


CHORALE NO. 13

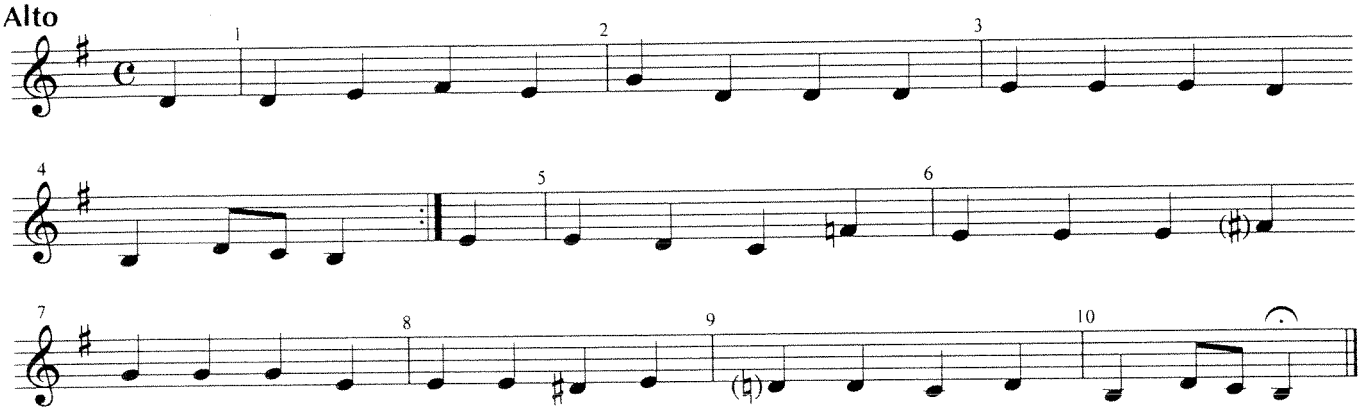
Von Nicolaus Decius (1485-1546)

25
22

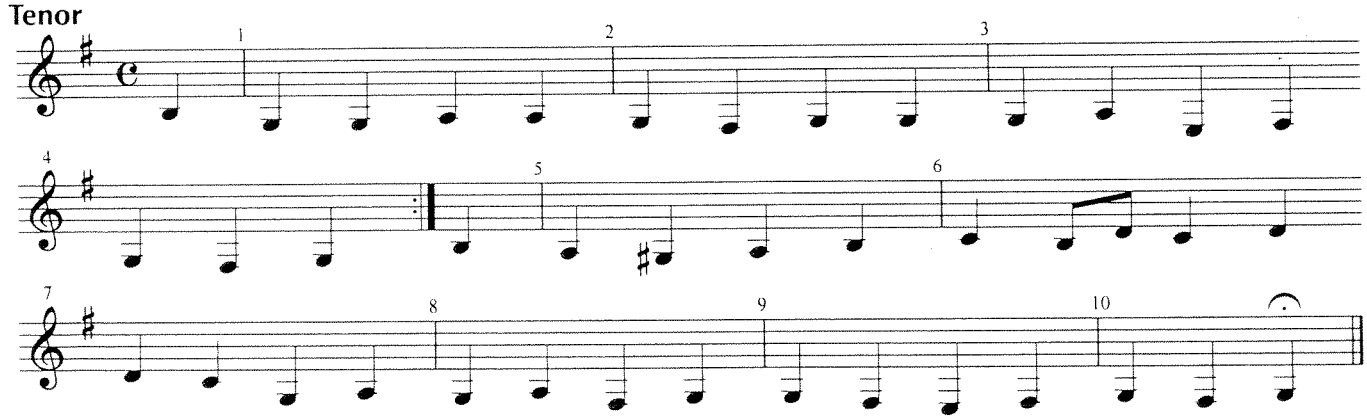
Soprano



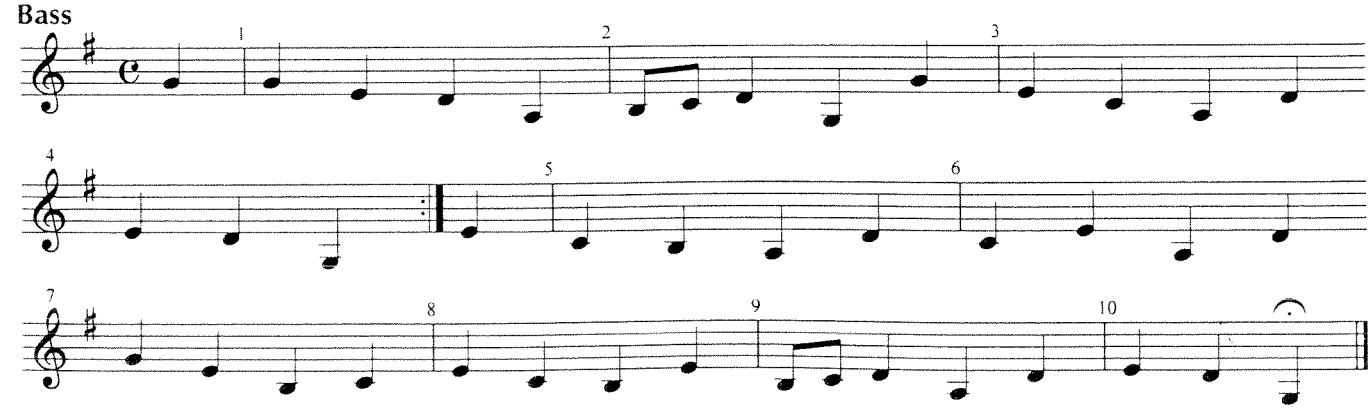
Alto



Tenor

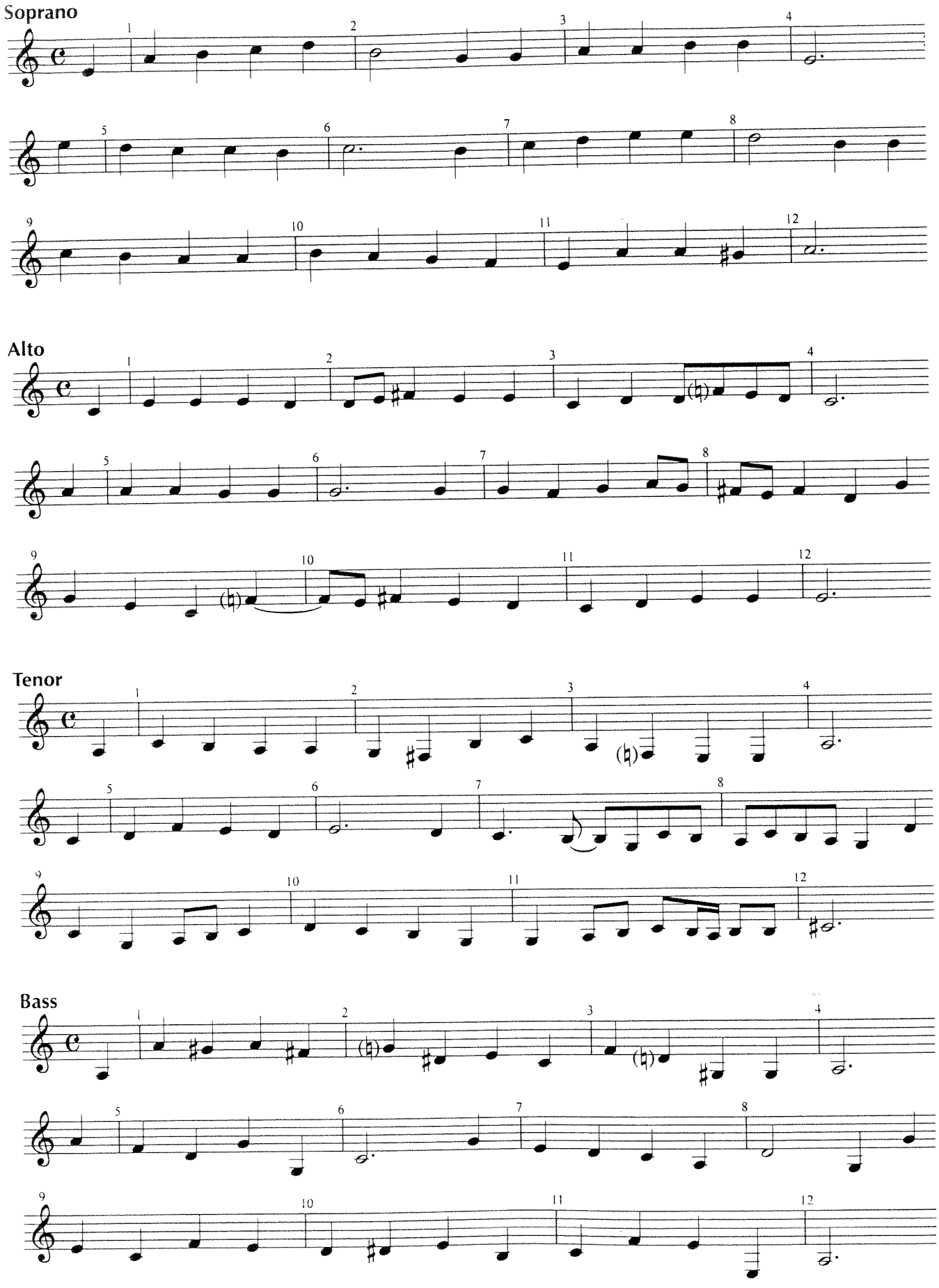


Bass



CHORALE NO. 16

Johann Sebastian Bach (1685-175C



BAND INFO – "NEED TO KNOW"

Strategies for SMART practice:

1. Play rhythms on one pitch first if difficult
2. Look for patterns
3. Play in a comfortable range first (down an octave?)
4. Isolate one challenge at a time
5. Work slow to fast (use a metronome)
6. Build from the middle

Logical Steps to Effective Intonation

1. Listen for "beats"
2. Make an adjustment; if beats get faster, try the opposite until the beats slow and eventually disappear.
3. If you have to pinch to make the beats stop, make your instrument shorter
4. If you have to relax to make the beats stop, make your instrument longer
5. When you hear no beats while playing with your normal embouchure you are in tune!

Ways and Steps to Listening

1. If you hear yourself sticking out of the band's sound you may be playing too loud. This is BALANCE. See below for info on the Pyramid of Sound.
2. If you adjust your volume and still stick out of the band's sound, adjust your posture, embouchure, and breath support to make your tone mesh better. This is BLEND. Think of putting your sound "inside" other voices...e.g. Alto's try to fit "inside" the horn sound; Trumpets try to fit "inside" the tuba sound.
3. If you adjust your volume and tone and still stick out of the band's sound, you may be out of tune. This is INTONATION (see above).
4. Always listen down to the lowest instrument, to the people on either side of you, and to yourself.

The Pyramid of Sound (BALANCE)

1. Higher voices are more easily heard than low voices; therefore to create a more balanced sound, adjust all dynamics levels as follows.
2. Low voices (tuba, low brass, tenor sax) should be strongest...play at or above the written dynamic level
3. Middle voices (alto, horn) are the next highest priority...play at or slightly below the written dynamic level
4. High voices (trumpets, flute, clarinet) should be least prominent...play one level below the written dynamic level

28
25

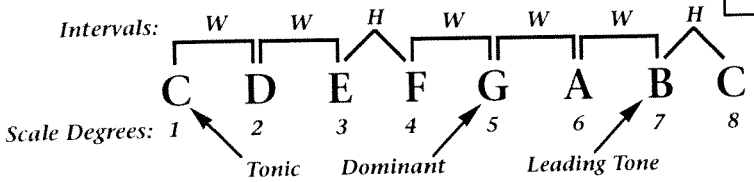
Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave.

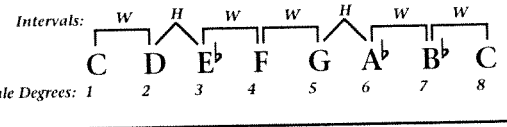
Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervalic relationship with each other.

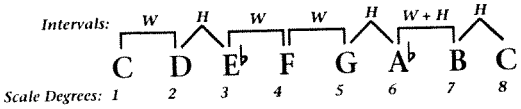
C major scale (half steps are between scale degrees 3 - 4 and 7 - 8).



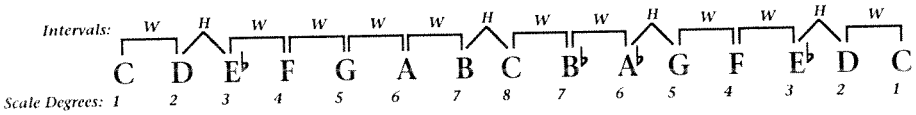
C natural minor scale (lower the 3rd, 6th, and 7th scale degrees a half step).



C harmonic minor scale (lower the 3rd and 6th scale degrees a half step).



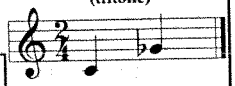
C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).



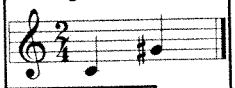
Augmented & Diminished Intervals from C

Augmented 4th (tritone)

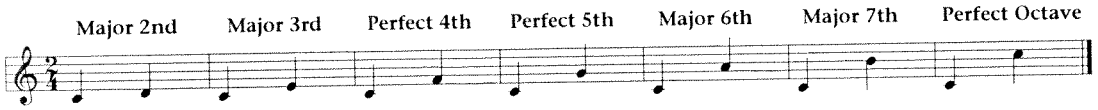
Diminished 5th (tritone)



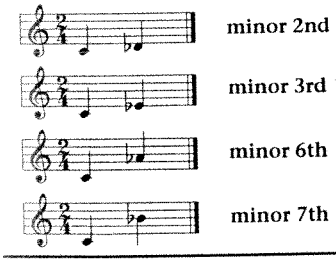
Augmented 5th



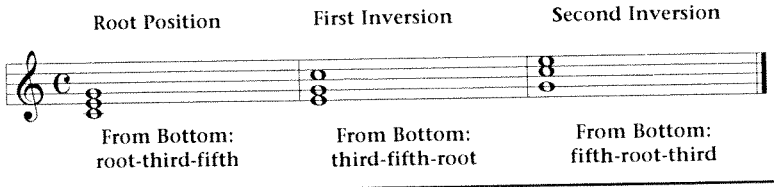
Intervals of the C major scale:



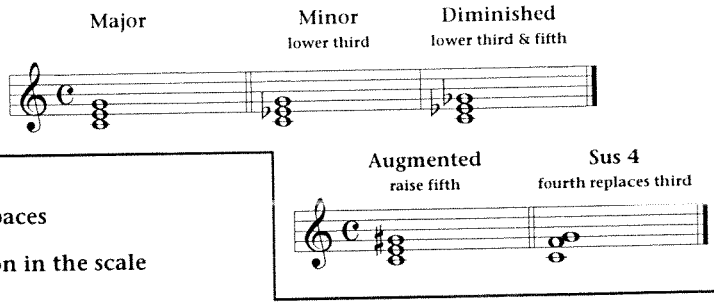
Minor Intervals from C



C major triad (three note chord) in root position and inversions.



Basic chord types constructed from C:



Essential Vocabulary:

Interval - the distance between two notes

Half Step - the closest interval between two notes

Whole Step - an interval of two half steps

Third - the distance of two adjacent lines or two adjacent spaces

Scale Degree - a note's classification according to its position in the scale

Tonic - the first note of a scale, the "key-note" from which the scale takes its name

Dominant - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

Leading Tone - the seventh scale degree, it is one half step below tonic and its tendency is to "lead" or rise to the tonic