

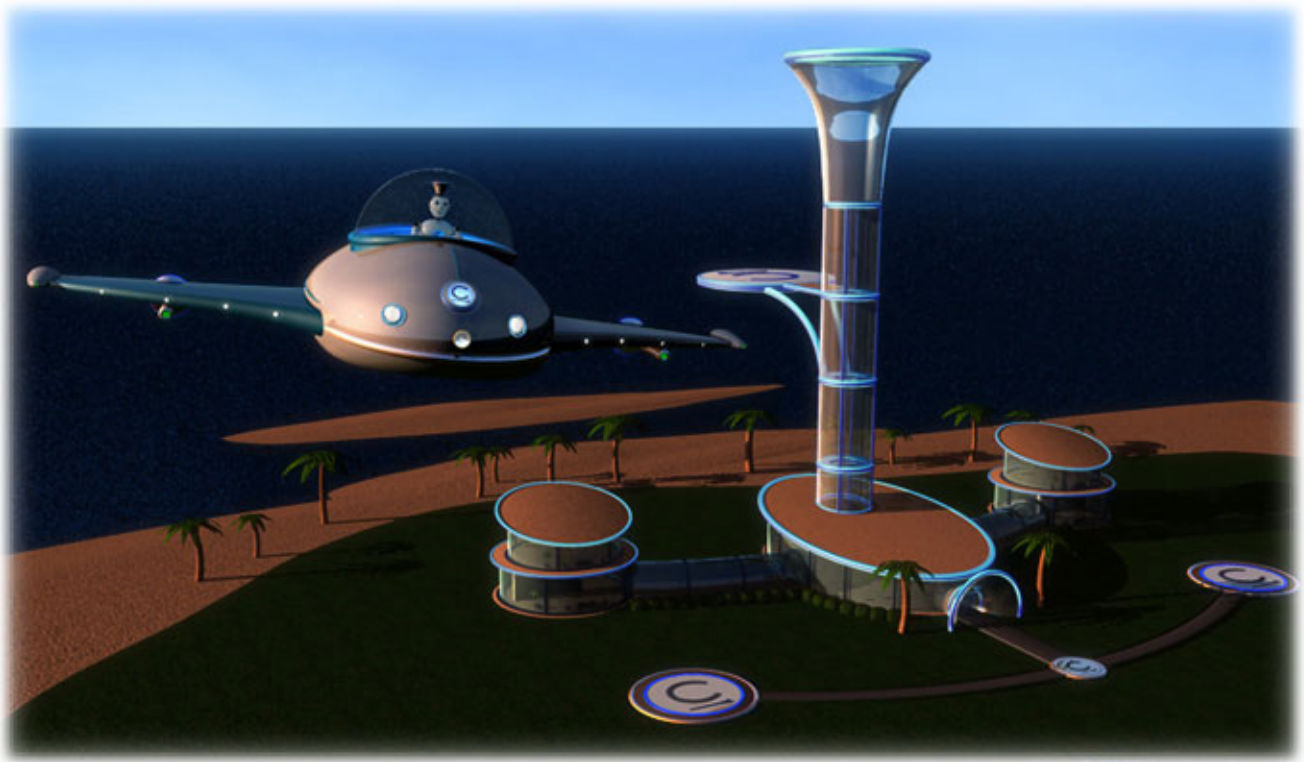
Free Introduction!

# Beginning Clarinet Songbook

Volume 1

by Kyle Coughlin

## Featuring the Adventures of Clarobotoo



Learn to play the clarinet and become a better musician every day  
with this fun step-by-step method.

This interactive PDF contains web links to all of the songs, providing  
you with helpful practice tips, pictures for every song, and stories about  
Clarobotoo and his friends.



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Beginning Clarinet Songbook, Volume 1  
Free Trial

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## Welcome to the Clarinet!

Thank you for trying out the *Beginning Clarinet Songbook*. I hope you find the book helpful and I hope you enjoy playing through all of the songs. Please visit the book's website for much more information on the clarinet and how to play it. Clarobotoo, Flopsy the Whimsical Clown, and Klara Nett are all there to help you on your journey to become a better musician every day.

Once you have completed the free introductory lessons please visit the website to purchase the rest of the book.

Thank you,  
Kyle Coughlin

[www.ClarinetSongbook.com](http://www.ClarinetSongbook.com)

## How to Use this Book

This Free Trial PDF version of *Beginning Clarinet Songbook* is not just a book, it is an interactive instructional manual. Every song in the book has its own web page. If you are connected to the internet, simply click on the title of any song in the book and you will be directed to the corresponding web page. Each web page has helpful suggestions and reminders on how to learn the piece, links to other educational tools like MetronomeBot, and a picture (or two) related to the song. Several of the songs have stories that accompany them. You can also learn all about Clarobotoo and his adventures by following the links to the SkyLeap Music website.

The title page of each lesson also links to the book's website. Each lesson has an introduction with thorough explanations of the new topic that you are studying. Be sure to visit these pages to learn the details on each new aspect of playing the clarinet.

Practice carefully and accurately and Have Fun!

[www.ClarinetSongbook.com](http://www.ClarinetSongbook.com)

## Introduction

Welcome to the Free Trial of the *Beginning Clarinet Songbook* by Dr. Kyle Coughlin. This book will help you learn how to play the clarinet, and it will help you to become a better musician. Please read through this introduction and go to [www.ClarinetSongbook.com](http://www.ClarinetSongbook.com) before you begin the lessons in this book. The Introductions on the website will get you started with tone production and the basics of rhythm.

*Beginning Clarinet Songbook* takes a “**Sormelharf**” approach to learning music. Sormelharf is a word created by Dr. Coughlin that represents five basic elements of music: sound, rhythm, melody, harmony, and form. For more information on Sormelharf, go to [www.sormelharf.com](http://www.sormelharf.com).

The book is divided into individual “lessons,” each focusing on a specific element of music. Every lesson consists of several songs and a few duets. The songs in each lesson get progressively harder. It is best to work on the music with a private teacher to make sure that you are playing correctly. Visit [www.ClarinetSongbook.com](http://www.ClarinetSongbook.com) for helpful practice tips, lots of pictures, audio recordings, more information on the songs, and a fun, interactive clarinet fingering chart to help you learn the notes on the instrument.

Throughout the book and the website, Clarobotoo and Flopsy the Whimsical Clown will help you learn each new aspect of playing the clarinet. Follow their lead and you will go a long way!

Helpful educational sites from SkyLeap Music:

[www.ClarinetSongbook.com](http://www.ClarinetSongbook.com)

[www.ClarinetChart.com](http://www.ClarinetChart.com)

[www.ClarinetSpace.com](http://www.ClarinetSpace.com)

[www.RhythmBot.com](http://www.RhythmBot.com)

[www.MetronomeBot.com](http://www.MetronomeBot.com)

[www.Clarobotoo.com](http://www.Clarobotoo.com)

## Acknowledgments

I would like to thank all the great clarinet players who have motivated me to become a better clarinetist and musician, especially Karl Leister, Eddie Daniels, Mitchell Lurie, Louis Cahuzac, Harold Wright, Ricardo Morales, and my teachers Loren Kitt and Ed Walters. Very special thanks go to my first clarinet teacher, Ralph Greenblatt, for encouraging me and believing in my potential. I would also like to thank Mike Blackman, whose constant enthusiasm for teaching music has been a huge inspiration for me.

Kyle Coughlin



*Klara Nett*

# Lesson 1

## Focus on Melody

### Phrases and Breath Marks



Introducing Clarobotoo



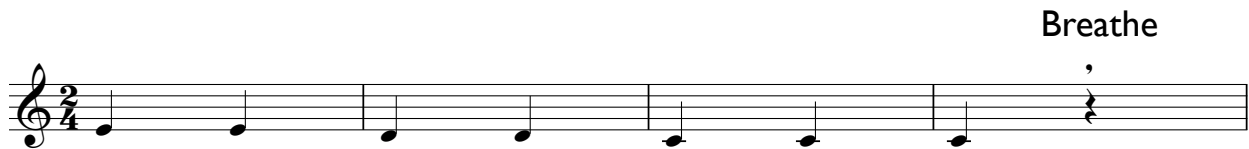
## Lesson 1: Focus on Melody

### Phrases and Breath Marks

A **Melody** is a group of pitches played to a specific rhythm. A good melody will catch your ear, and when you hum a song you are humming its melody. All of the songs in this book are melodies. Some melodies are very short and others can be quite long.

A **phrase** is section of a melody. Phrases are like musical sentences with a clear beginning and end. The end of each phrase is indicated with a phrase mark which looks like a comma. The phrase mark is also called a **breath mark**.

**Breath mark = ,**

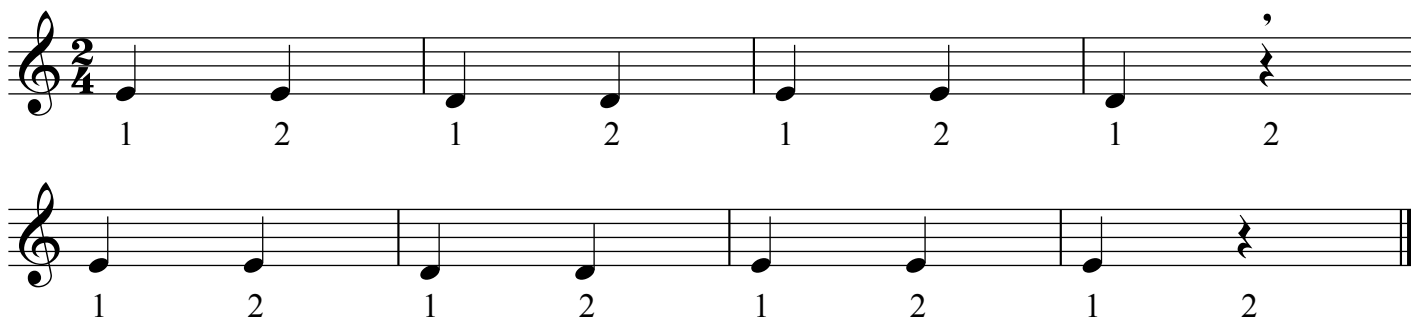


Wherever you see the breath mark, you should breathe. Try to breathe only at the places where it is marked, and avoid breathing in the middle of phrases.

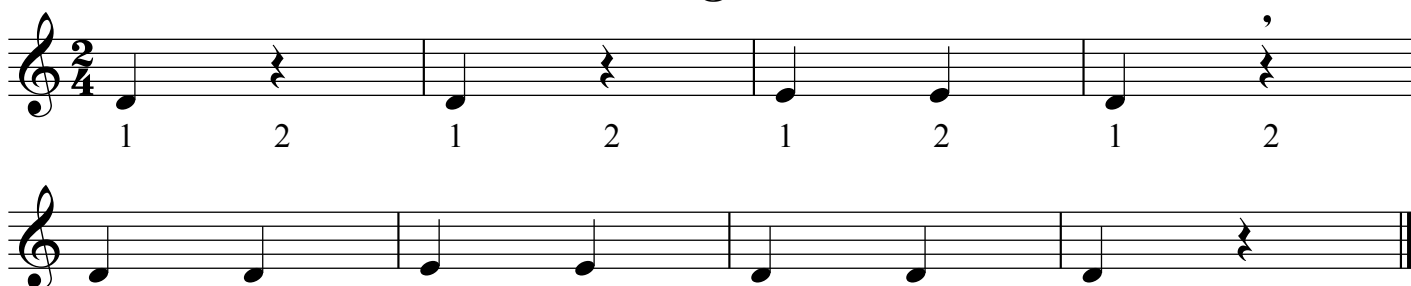
Even though there is no breath mark at the beginning of each piece, make sure to breathe deeply before you start each melody.

## 1. WHERE TO BREATHE

(Breathe)



## 2. Introducing Clarobotoo



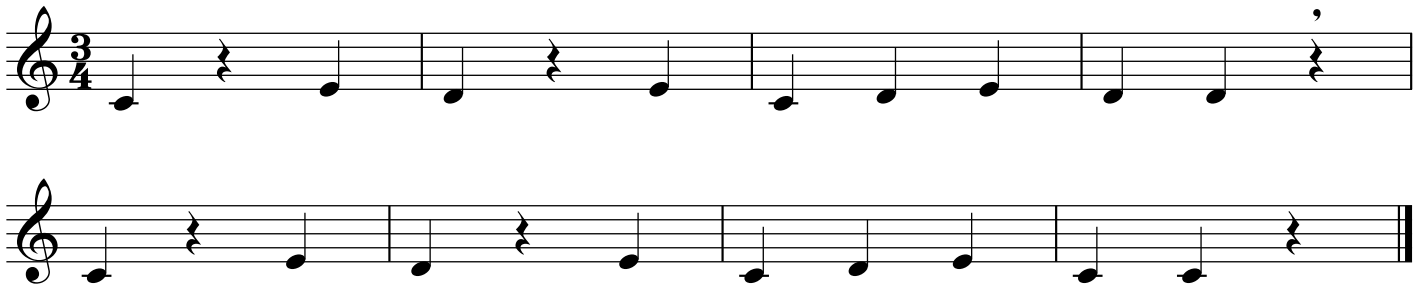
## 3. Klara Nett Plays the Clarinet



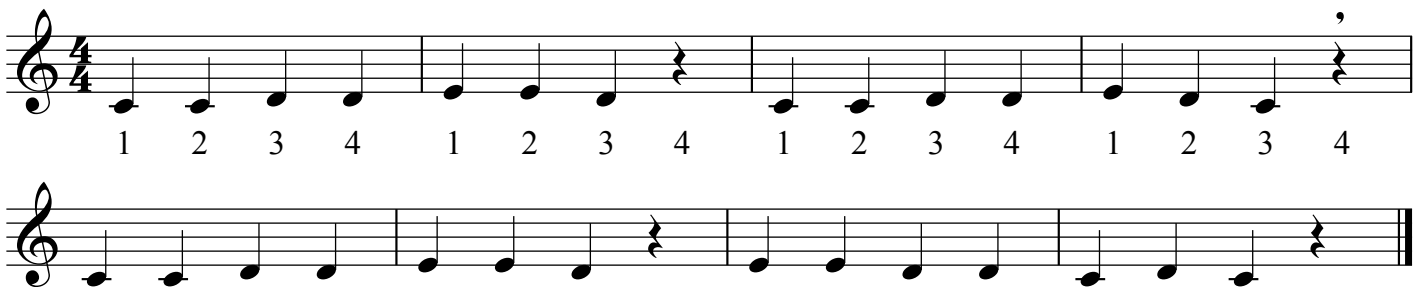
## 4. The Waltz of the Lilacs in May



5. *The Goat Who Wanted to Have His Clarinet (and eat it, too)*



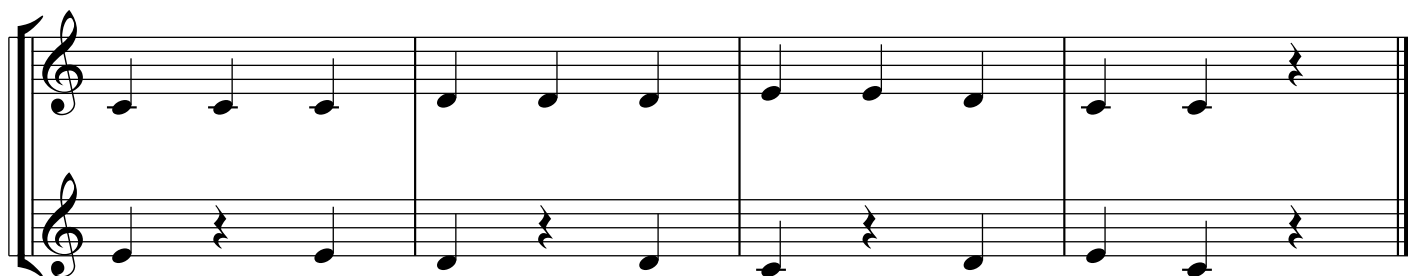
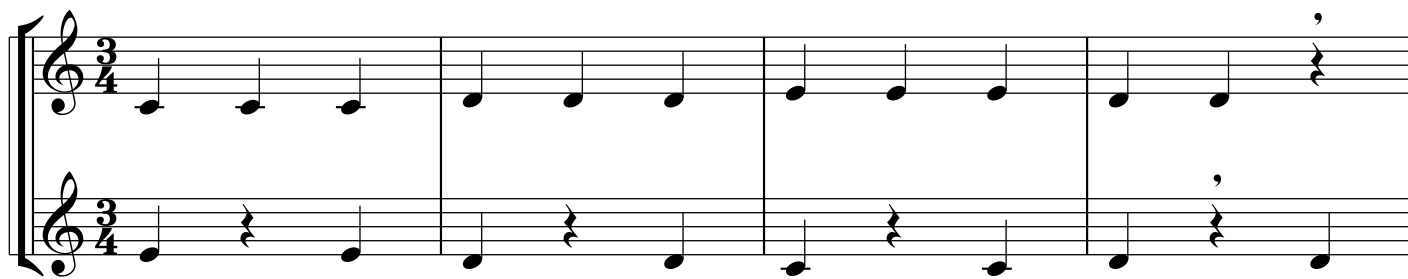
6. THE MAGIC GOLDFISH



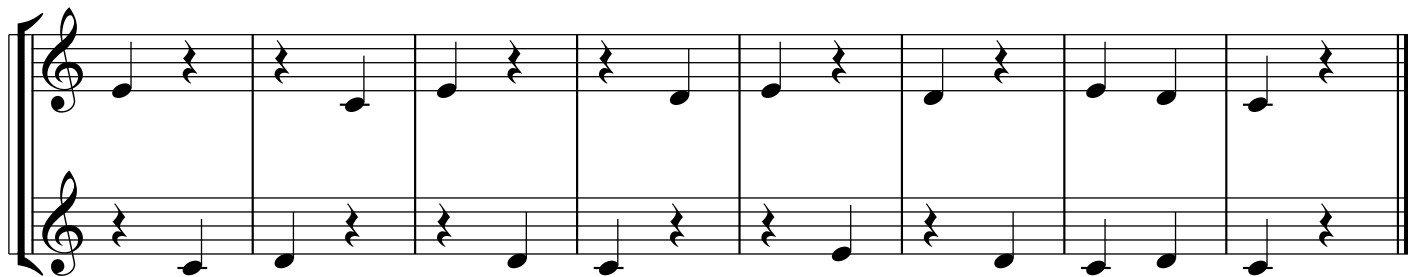
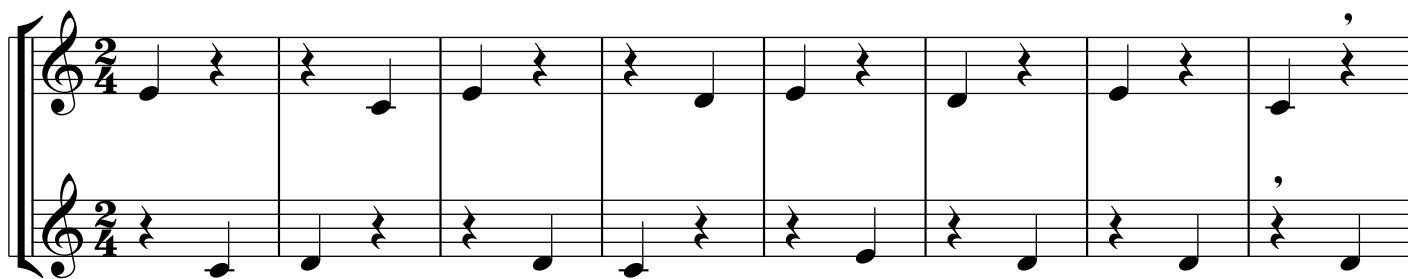
Duet Number 1



## Duet Number 2



## Duet Number 3



# Lesson 2

## Focus on Rhythm

### Ties, Half Notes, and Half Rests



Clarobotoo's Flying Car

## Lesson 2: Focus on Rhythm

### Ties, Half Notes, and Half Rests

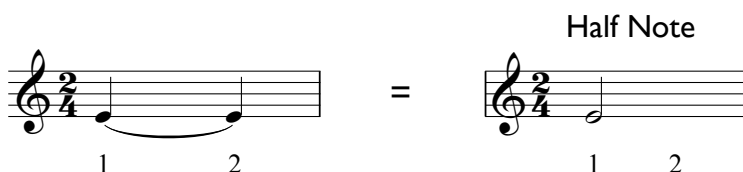
The music in Lesson 1 consisted entirely of quarter notes and quarter rests. In this lesson we are going to focus on **ties** and two new rhythmic durations: **half notes** and **half rests**.

A **tie** is a line that connects two or more notes that have the same pitch.



When two notes are tied, we hold them together and we do not re-articulate or tongue the second note. In the above example, we play the tied quarter notes for two beats.

The **half note** is equal to two quarter notes tied together. When the quarter note is equal to one beat, the half note is equal to two beats.



The **half rest** is equal to two quarter rests. It looks like a small bar that sits on top of the middle staff line. In the example below it indicates two beats of silence.



### 1. THE TIE

1 2 1 2 1 2 1 2

### 2. Counting Half Notes

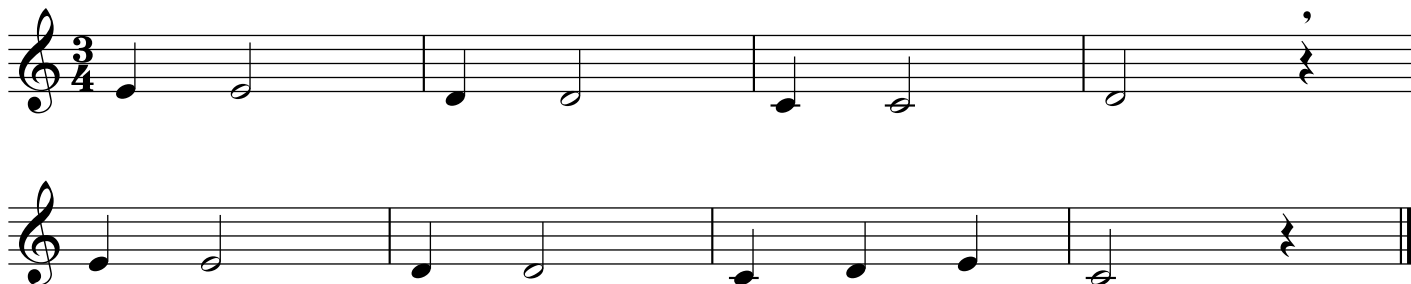
1 2 1 2 1 2 1 2

### 3. Breakfast for the Butterfly

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

### 4. Introducing Flopsy the Whimsical Clown

1 2 3 1 2 3 1 2 3 1 2 3

**5. Fair or Foul****6. Clarobotoo's Flying Car****Duet Number 1**



### Duet Number 2

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody consists of quarter notes and half notes, with a half rest in the second measure. The second staff begins with a bass clef and a key signature of one flat. The melody consists of quarter notes and half notes, with a half rest in the second measure. The piece concludes with a double bar line.

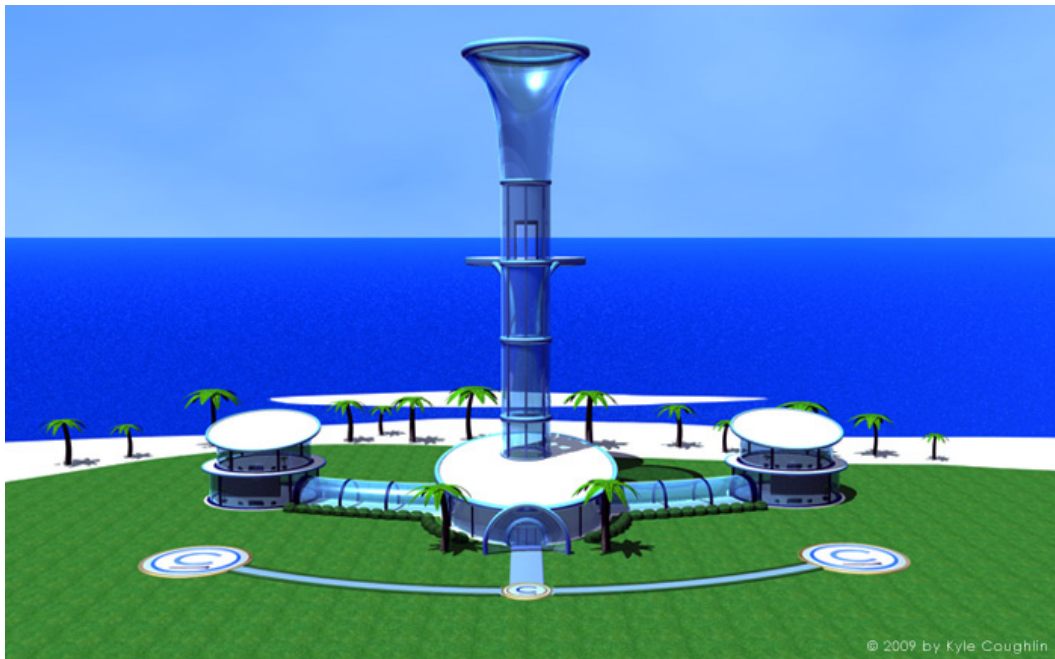
### Duet Number 3

Two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody consists of quarter notes and half notes, with a half rest in the second measure. The second staff begins with a bass clef and a key signature of one flat. The melody consists of quarter notes and half notes, with a half rest in the second measure. The piece concludes with a double bar line.

# Lesson 3

## Focus on Sound

### New Pitches: F, G, and A



Clarobotoo's Lovely Home by the Sea

## Lesson 3: Focus on Sound

New Pitches: F, G, and A

In this lesson we will learn three new pitches. So far we have played C, D, and E. We will now add F, G, and A.



Play the pitch F by covering the thumb hole with your left thumb. To play the pitch G, you do not cover any of the tone holes. The pitch A is produced by using the first finger of your left hand on the top key on the front of the instrument.

For the exact fingering of each pitch remember to visit

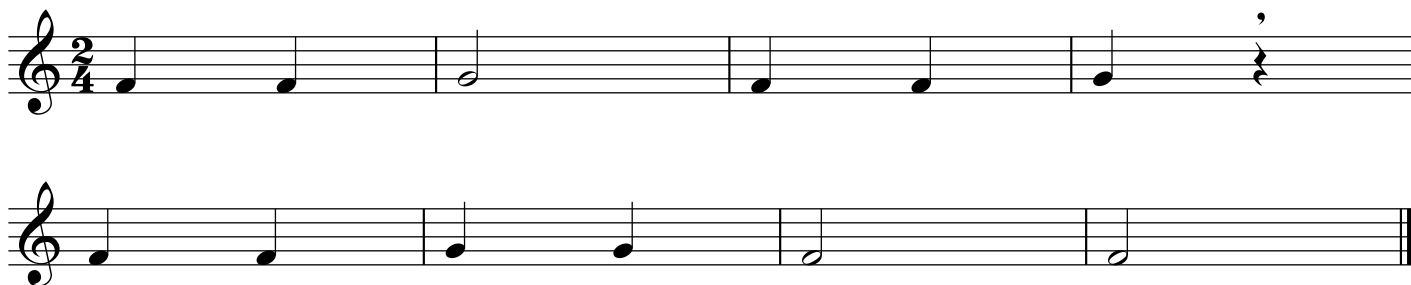
[www.ClarinetChart.com](http://www.ClarinetChart.com)

The site includes online, interactive fingering charts, as well as printable fingering charts.

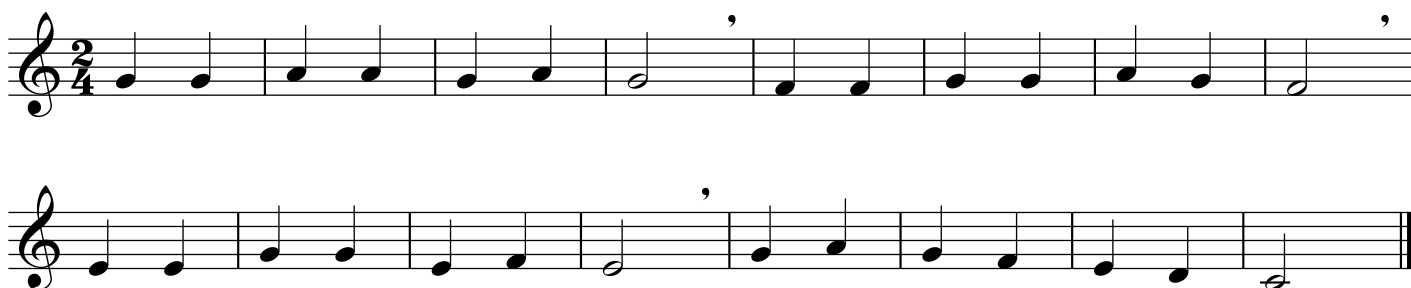
Since these notes use only one or no fingers, you must support the instrument strongly with your right thumb under the thumb rest. Also, use a firm embouchure to help keep the instrument steady.

To improve and increase the speed of your response time for each note, go to [www.ClarinetSpace.com](http://www.ClarinetSpace.com) and play the pitch name games.

## 1. F and G



## 2. Green Fields in Summer



## 3. Smooth Sailing



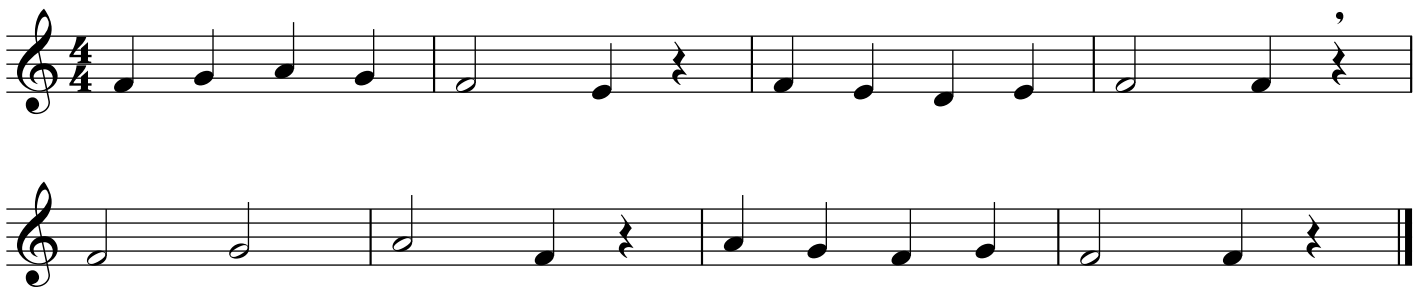
## 4. Klara Nett's Autumn Song



### 5. The Barking Dog Duet



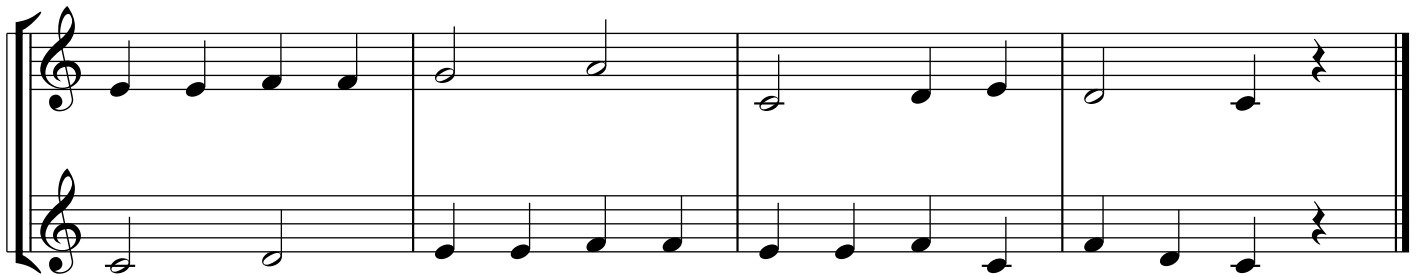
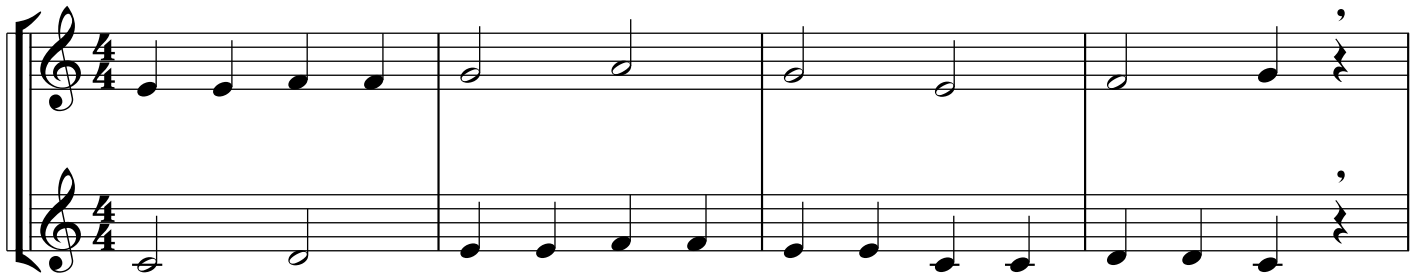
### 6. Clarobotoo's Lovely Home by the Sea



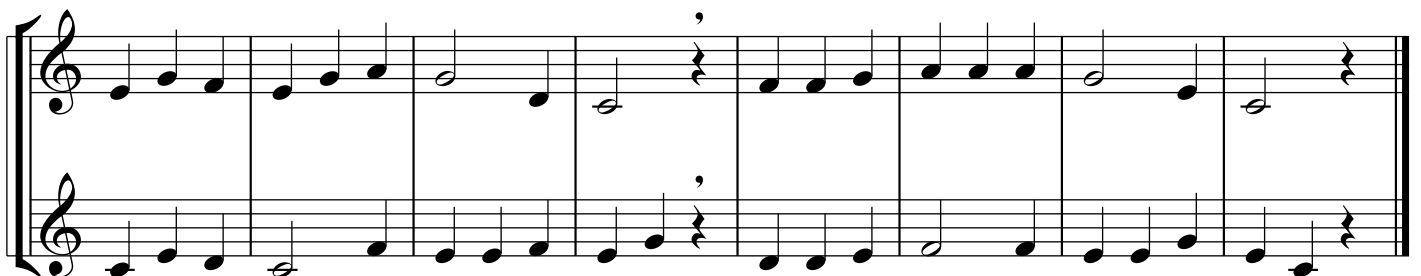
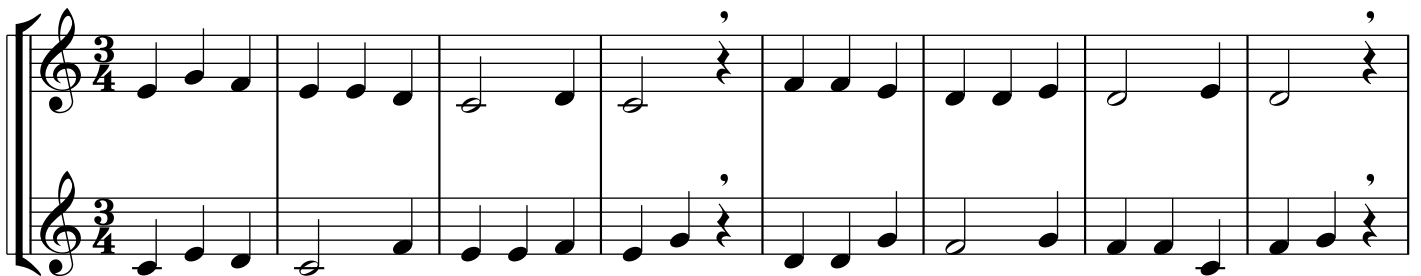
### *Duet Number 1*



*Duet Number 2*



*Duet Number 3*



# Lesson 4

## Focus on Rhythm

### Dotted Half Notes, Whole Notes, and Whole Rests



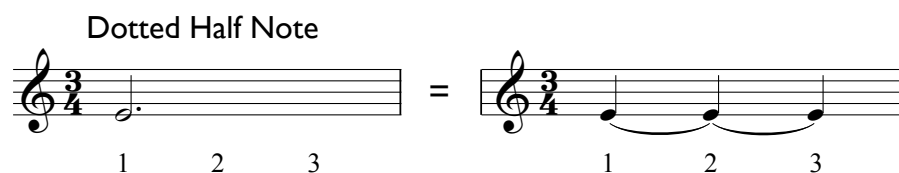
Clarobotoo Practices at His Home Overlooking the Sea

## Lesson 4: Focus on Rhythm

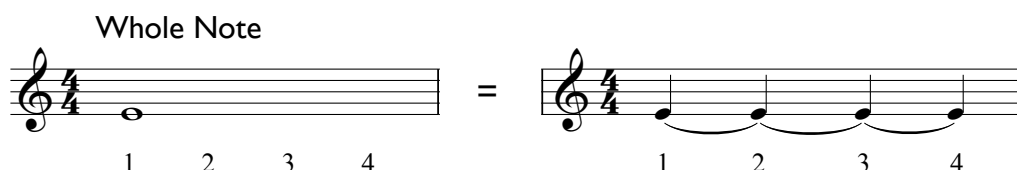
### Dotted Half Notes, Whole Notes, and Whole Rests

In the songs of Lesson 4 we will focus on three new note and rest values: **dotted half notes, whole notes, and whole rests**.

The **dotted half note** is equal to three quarter notes tied together. Therefore, when the quarter note is equal to one beat, the dotted half note is equal to three beats.



The **whole note** is equal to four quarter notes tied together. Therefore, when the quarter note is equal to one beat, the whole note is equal to four beats.



The **whole rest** looks very similar to the half rest, but it is placed just below the second line from the top of the staff. The whole rest indicates that the entire measure is silent. Therefore, when there are two beats in a measure, the whole rest represents two beats of silence. When there are four beats in a measure, the whole rest represents four beats of silence.



Use the talking metronomes at [www.MetronomeBot.com](http://www.MetronomeBot.com) to help count your rhythms accurately.



### 1. *The Orchid's Lullaby*

Two staves of music in 3/4 time. The first staff contains a melody with dotted half notes and whole notes, with fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3 written below. The second staff contains a bass line with dotted half notes and whole notes, ending with a double bar line.

### 2. *Flopsy the Whimsical Clown Visits a Farm*

Two staves of music in 3/4 time. The first staff contains a melody with dotted half notes and whole notes, with fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3 written below. The second staff contains a bass line with dotted half notes and whole notes, ending with a double bar line.

### 3. *The Little Blue Elf*

Two staves of music in 3/4 time. The first staff contains a melody with dotted half notes, whole notes, and whole rests, with fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3 written below. The second staff contains a bass line with dotted half notes, whole notes, and whole rests, ending with a double bar line.

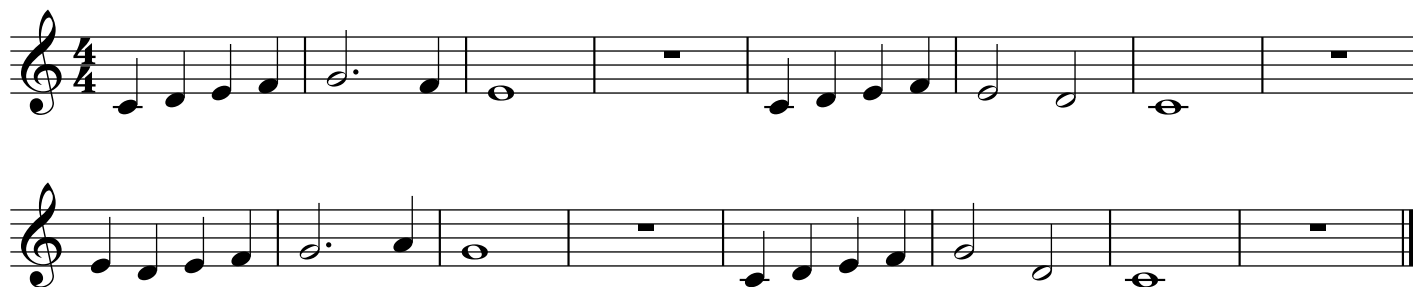
### 4. *The Merry Little Sandpiper*

Two staves of music in 4/4 time. The first staff contains a melody with dotted half notes and whole notes, with fingerings 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, and 1 2 3 4 written below. The second staff contains a bass line with dotted half notes and whole notes, ending with a double bar line.

### 5. Clarobotoo Practices at His Home Overlooking the Sea



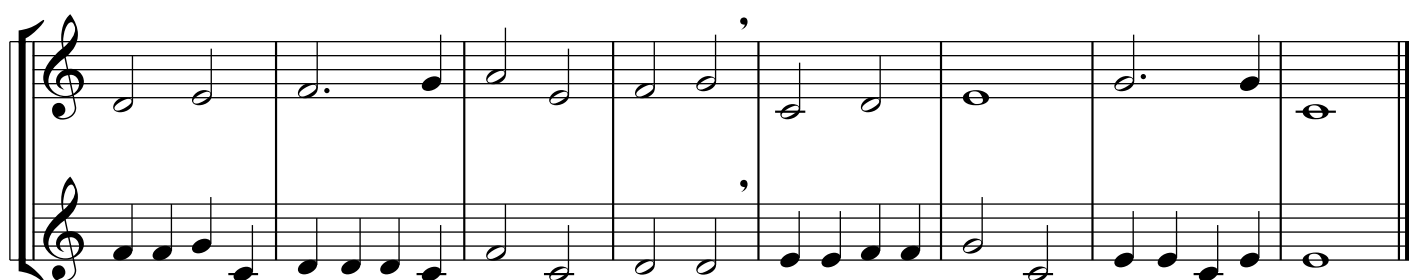
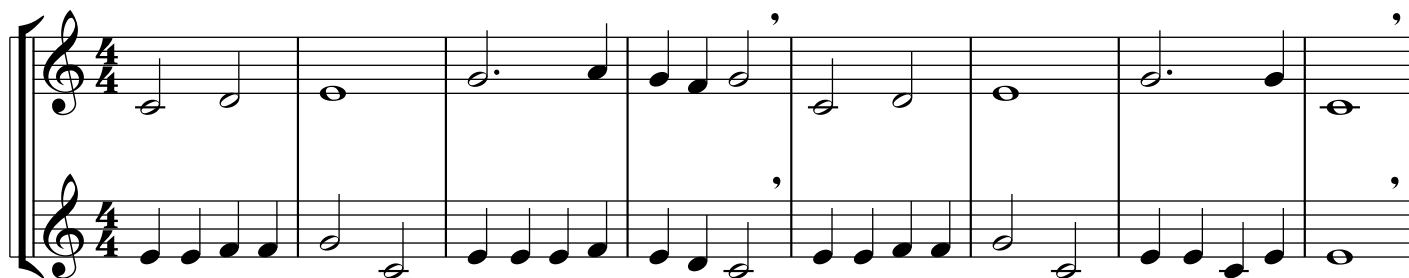
### 6. Follow Your Path



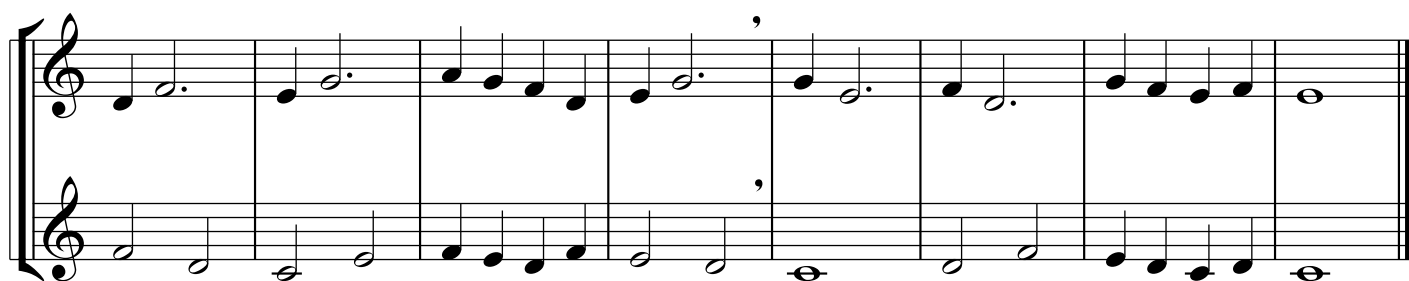
### Duet Number 1



### Duet Number 2



### Duet Number 3



# Lesson 5

## Focus on Sound

Dynamics: *forte* and *piano*



Clarobotoo Looks Out on the Sea and Contemplates a  
Life of Adventure

## Lesson 5: Focus on Sound

### Dynamics: *forte* and *piano*

The term **dynamics** describes how loudly or softly we play music. There are several ways in which we can indicate the dynamics in a piece of music. In this lesson we will start with two of the simplest dynamic markings: *forte* (pronounced *for-tay*) and *piano* (pronounced *pee-an-oh*, just like the name of the instrument).

Forte means loud and is represented in music by the letter *f*

*f* = *forte* = loud

Piano means soft or quiet and is represented in music by the letter *p*

*p* = *piano* = soft

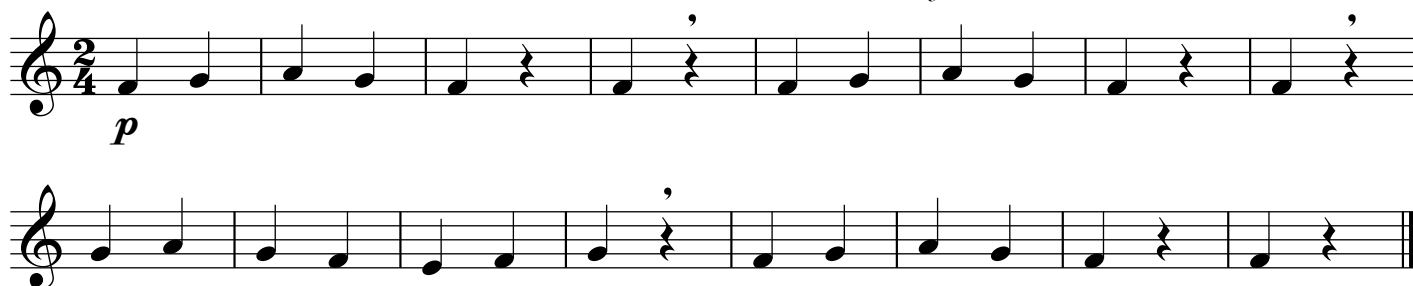
A dynamic marking is placed underneath the staff at the beginning of the section to which it applies. When you see a forte or piano marking, continue to play at that level until you see another dynamic marking that will change it.

Remember that these terms only refer to the loudness or softness of your sound. Always breathe deeply and produce your best possible tone, whether you are playing loudly or softly.

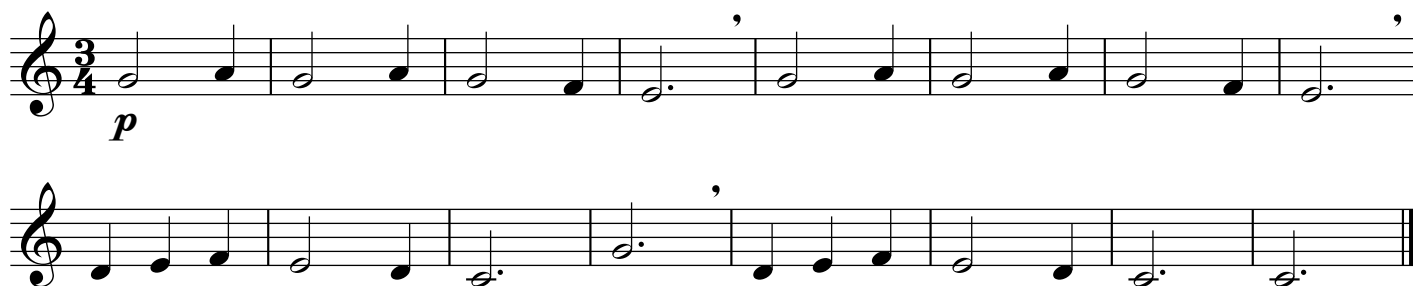
## 1. AUTUMN'S TREASURE



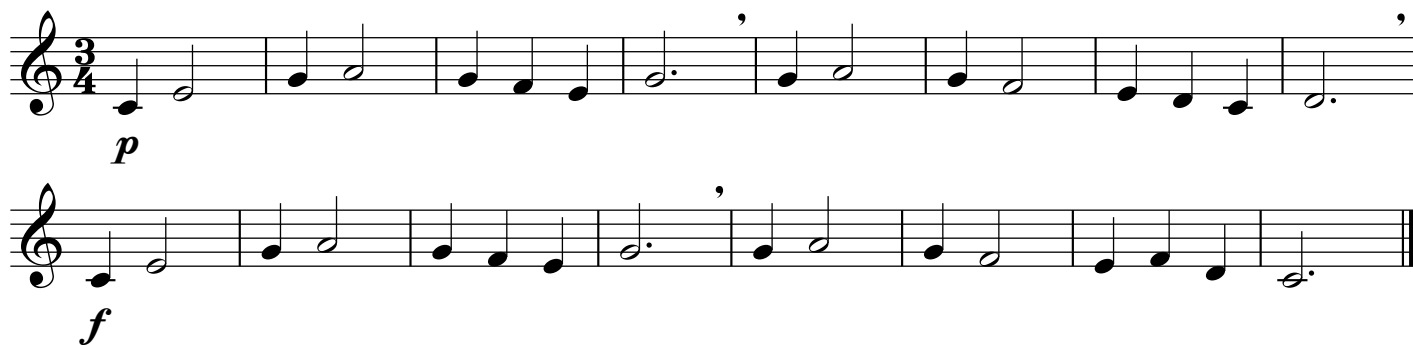
## 2. Klara Nett's Winter Song



## 3. The Moon, the Grass, and a Clear Pool



## 4. Mrs. Goose Goes for a Swim



### 5. Clarobotoo Looks Out On the Sea and Contemplates a Life of Adventure

Exercise 5 consists of two staves in 4/4 time. The first staff begins with a *f* (forte) dynamic marking. The melody starts on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. This is followed by a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The second staff begins with a *p* (piano) dynamic marking. The melody starts on a half note E4, followed by a quarter note D4, a half note C4, and a quarter note B3. This is followed by a half note A3, a quarter note G3, a half note F#3, and a quarter note E3. The exercise concludes with a double bar line.

### 6. Raspberry Jam

Exercise 6 consists of two staves in 4/4 time. The first staff begins with a *p* (piano) dynamic marking. The melody starts on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. This is followed by a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The second staff begins with a *f* (forte) dynamic marking. The melody starts on a half note E4, followed by a quarter note D4, a half note C4, and a quarter note B3. This is followed by a half note A3, a quarter note G3, a half note F#3, and a quarter note E3. The exercise concludes with a double bar line.

### Duet Number 1

Duet Number 1 consists of two staves in 4/4 time. The first staff begins with a *f* (forte) dynamic marking. The melody starts on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. This is followed by a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The second staff begins with a *p* (piano) dynamic marking. The melody starts on a half note E4, followed by a quarter note D4, a half note C4, and a quarter note B3. This is followed by a half note A3, a quarter note G3, a half note F#3, and a quarter note E3. The exercise concludes with a double bar line.

## Duet Number 2

First system of Duet Number 2, marked *p* (piano). The music is in 3/4 time. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth and quarter notes, with a comma indicating a breath mark at the end of the first measure.

Second system of Duet Number 2, marked *f* (forte). The music continues from the first system, maintaining the same melodic and harmonic structure. The upper staff ends with a double bar line, and the lower staff ends with a double bar line.

## Duet Number 3

First system of Duet Number 3, marked *f* (forte). The music is in 3/4 time. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth and quarter notes, with a comma indicating a breath mark at the end of the first measure.

Second system of Duet Number 3, marked *p* (piano). The music continues from the first system, maintaining the same melodic and harmonic structure. The upper staff ends with a double bar line, and the lower staff ends with a double bar line.



I hope you have enjoyed working through the free introductory lessons of the *Beginning Clarinet Songbook*. If you would like to continue using this method book, you may purchase all of Volume I at the book's website:

[www.ClarinetSongbook.com](http://www.ClarinetSongbook.com)

To Become a Better Musician Every Day:

Practice well.  
Practice often.

Visit Clarobotoo and say hello!

Have Fun!

Thank you,  
Kyle Coughlin

## About the Author

Kyle Coughlin

Clarinetist, Saxophonist, Performer, Educator, Composer, Author

Kyle Coughlin has earned both his Doctorate and Masters degrees in clarinet performance from the Peabody Conservatory, as a student of Loren Kitt. He received his Bachelors degree from the University of Maryland as a student of Ed Walters.

An active and enthusiastic educator, Dr. Coughlin is on the faculty of Howard Community College in Columbia, Maryland, where he teaches private lessons and an online music appreciation class. He has also lead the school jazz band, taught jazz improvisation, and music fundamentals. His former students have gone on to the Eastman School of Music, the Peabody Institute, Berklee College of Music, University of Florida, University of Maryland, and Towson University, among others. He has written several educational books which are published by SkyLeap Music. Dr. Coughlin has won many honors for his compositions, including a grant from the Maryland State Arts Council in 2003. His composition credits also include works for Fox Television, the Discovery Channel, Maryland Public Television, and several commercial jingles.

Dr. Coughlin is an active recitalist and has given numerous performances across the country. His honors include an Individual Artist Award in Solo Performance from the Maryland State Arts Council in 2007, first prize in the Professional Division of the Baltimore Music Club, and finalist in the Buffet North American Clarinet Competition.

Dr. Coughlin has released two jazz CDs, *When Afternoons Return* and *In the Shadow of Palms*. In 2004, he was a featured soloist at ClarinetFest, the annual conference of the International Clarinet Association.

Over the last several years, Dr. Coughlin has become very involved in computer generated visual art and has worked extensively with Photoshop, Illustrator, Cinema 4D, Vue, Flash, and other graphics programs. He designed and created every image of Clarobotoo, Flopsy the Whimsical Clown, and Klara Nett, as well as all of the other pictures on the Clarinet Songbook website. He has combined his musical skills with his interest in art and pedagogy to create several interactive, educational websites, including [www.ClarinetChart.com](http://www.ClarinetChart.com), [www.MetronomeBot.com](http://www.MetronomeBot.com), [www.RhythmBot.com](http://www.RhythmBot.com), and [www.ClarinetSpace.com](http://www.ClarinetSpace.com).

For more information please visit [www.KyleCoughlin.com](http://www.KyleCoughlin.com)

## Simple Steps for Learning a New Piece of Music

Suggestions by  
Dr. Kyle Coughlin



- 1 Focus on Sound:** Play a medium-long tone on each note of the first phrase of the piece. A few seconds on each note is fine.
  - Check your key signature, and make sure that you play the correct pitches.
  - Produce your best possible tone quality.
  - Play the dynamics that are written.
- 2 Focus on Rhythm:** Clap and count the rhythm of the first phrase.
  - Use your metronome and clap and count at a tempo at which you will play the phrase on your instrument. Think ahead and take it slow!
  - Tap your foot to the beat of the metronome.
  - If the rhythms are complicated, write the names of the beats and the subdivisions of the beat.
  - Go through this process several times until it is effortless and accurate.
- 3 Focus on Rhythm:** Play the rhythm of the first phrase on one pitch. Any pitch will do -- usually the first note of the phrase is a good one to select.
  - Play along with your metronome, at the same tempo that you clapped the rhythms. Make sure to play the correct dynamics.
  - Tap your foot to the beat of the metronome.
  - Go through this process several times until it is effortless and accurate.
- 4 Focus on Melody:** Play the rhythm of the first phrase with the written pitches.
  - Play along with the metronome, at the same tempo you clapped the rhythms. If it is too fast to play the notes and rhythms accurately, then slow down a bit. Tap your foot to the beat of the metronome!
  - Go through this process several times until it is effortless and accurate.
- 5 Focus on Form:** Follow these steps with each phrase of the piece and then put all of the phrases together.
  - Once you have learned the music accurately, you can gradually speed it up, if necessary.