

**Notre Dame College Marching Band 2013-14**  
**Woodwind Technique Book**

**Clarinet**

This book is designed to give you basic fundamentals to be successful musicians during this season. It is not the end all to musicianship but is a starting point and will guide you in your fundamental development.

## FAQ

### AIR

Air is one of the most important elements of brass playing. **QUALITY, QUANTITY** and **SPEED** are the three components of air that we will focus on. “Good” air equals good sound and ease of play.

NO TENSION!

NEVER STOP THE AIR! Breathing in and holding the breath (this is called capping) before release causes tension and loss of air pressure. Keep the breaths moving in a circle; in and out, in and out. Get rid of old, stale air when ever possible and take a new full breath.

Stagger breathing is achieved by sneaking in and out of the music at a different time than your neighbor.

### Singing

We will sing everything we play. Singing helps to hear the correct pitches and greatly improves intonation. We will sing the same way we play, beginning with a good breath, and starting each new articulated note with (TAH). We will be singing with proper singing technique resulting in good **Tone, Rhythm, Intonation, Articulation, and Musical Expression**.

We will frequently sing during visual oriented rehearsals. Correct pitches are very important!

### Timing

FEET! We will occasionally have you stand still to focus on playing but 90% of the time you will mark time. The feet must be in time with the Dr. Beat or Drum Major, and your playing should line up with your feet. We will also take step-outs at the beginning of each exercise. Everything will have an 8 count start; mark time begins on count 5. We will define the mark time and step outs in the Visual Technique Book.

## **Articulation and Releases**

We use the syllable (TAH) for all attacks. The length and strength of the attack is defined by the air behind it. We will define the count of the release but a rule of thumb is “to the foot” start the sound on the foot and release on the foot. (Ex A whole note beginning on beat 1 (sound begins on the left foot and ends on the left foot (ct 5))

## **Tuning**

**LISTEN**, your ears are your greatest ally! Hear the pitch before you play it. We will sing a lot to solidify our tonal center. When in doubt use a tuner. Get to know the pitch tendencies of your instrument. We will discuss this further as the season progresses but certain intervals will have different tunings, certain notes on your instrument may need adjusting. This is all in addition to the general tuning of your instrument.

## **Rehearsal Etiquette**

Rehearsals will start exactly on time so that we can release you exactly on time. If rehearsal begins at 6:00pm, you are expected to be setting up in block at 5:55pm. You are expected to have everything you need in every rehearsal. The basics are Instrument, Music, Dot Book, pencil, water bottle, and proper footwear (tennis shoes or marching shoes). You are expected to follow the school dress code in every rehearsal, whether on school property or not. We ask that you stand at standby unless you are told to relax. Standby is a position of readiness where we can give instruction without you needing to be set. This will be discussed further in the Visual Technique Book

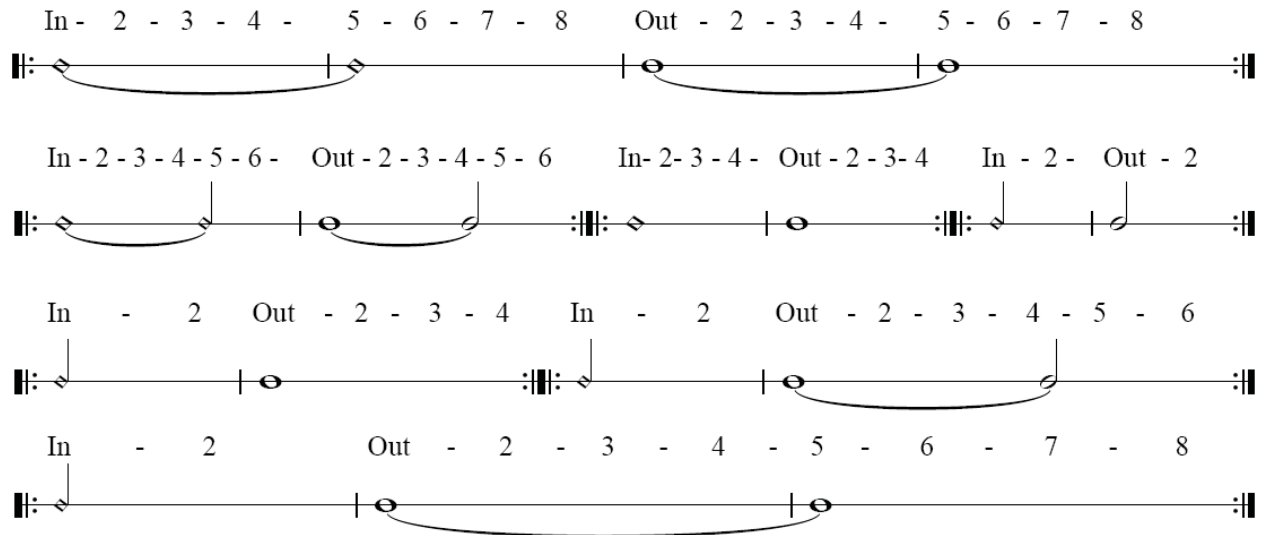
## **Physical Fitness**

This is an extremely important part to marching and playing! You will reach the same physical stress level as an athlete during parts of the show and it is important to think of yourself as an athlete. You must prepare as such, don't wait until August! We will help guide you in the conditioning process and will discuss this in more detail in the Visual Technique Book.

# Ia. Breathing

|| In 8 Out 8 || In 6 Out 6 || In 4 Out 4 || In 2 Out 2 ||

|| In 2 Out 4 || In 2 Out 6 || In 2 Out 8 ||

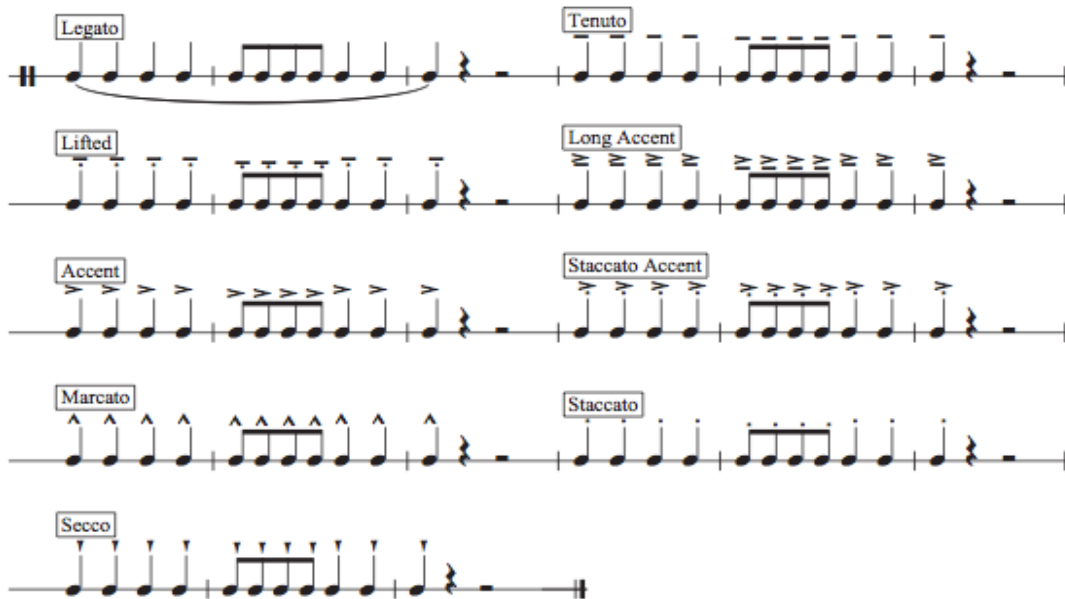


\* On the E's - Replace Exhale with

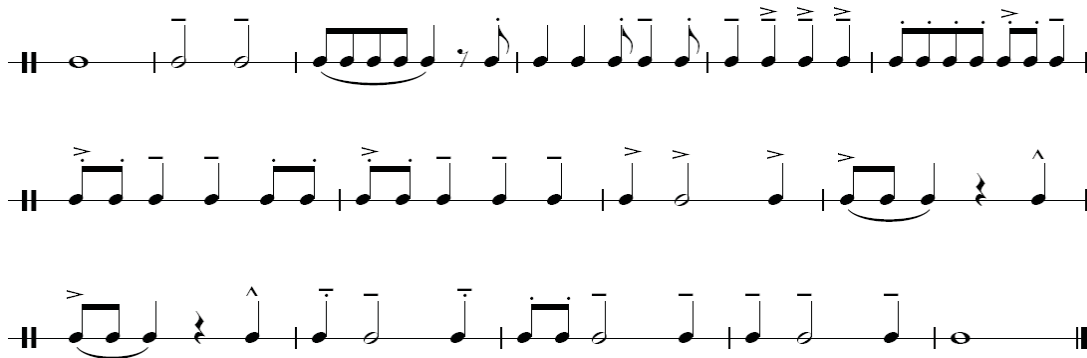
\*This exercise is used to facilitate breath control. Breathing is the key to any wind instrument. The breath should be taken in with an open throat and should then be turned around to the exhale without closing the throat. Essentially, you should be saying the consonant sound h on the inhale and on the exhale.

# Ib. Articulation - *Attack, Sustain and Release*

1



2



\*This exercise is used to facilitate breath control through the three main parts of each note. This is known as articulation. Breathing is the key to articulation. The attack should be less important than the main body (the sustain) of each note, and each release should be a breath in or the attack of the next adjacent note.

# Tone Development - *Stamp Exercise*



\*This exercise is used to facilitate embouchure and air speed control. The intervals should be slurred as much as possible. When the fingering doesn't change you should strive for as fluid of a transition between notes as possible. This will give you the maximum benefit for tone development.

# Facility

*Scales should be played in all keys, at varying tempi and with different articulations. Playing scales is the key to good technique and facility around your instrument. Green Scales should be played at slower tempi and then little by little the tempo should be increased. After Green Scales are comfortable, Tech Scales should be started at a faster tempo and then increased until you reach your limit of being able to play it with all notes being even and steady. Push yourself further than you think you can go. Challenge yourself to the harder scales more often the easier ones. This is how you will grow.*

## Green Scales



\*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.) Play in every key.

## Tech Scales



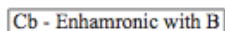
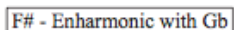
\*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.) Play in every key.

# Major Scales

## *Clarinet*

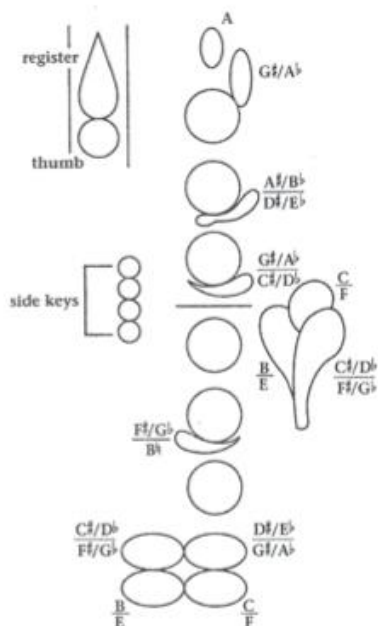






## Clarinet Key Diagram & Trill Exercises

Key Diagram, notes in this layout:  $\frac{B}{E}$  (with register key)  
 $\frac{B}{E}$  (without register key)

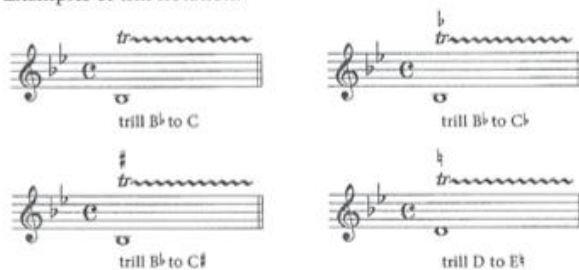


This graphic can be used as a reference for the fingering and trill charts.

Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (#), flat (b), or natural (n) signs that appear above a trill notation indicate a departure from the key signature of the piece.

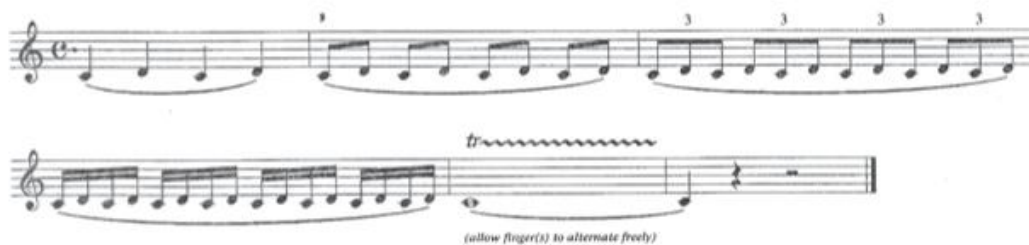
Examples of trill notation:



Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.



Measured Trill Exercise:



# B♭ Clarinet Fingering Chart

E	F	F#	G♭	G	G#	A♭	A	A#	B♭

# Clarinet Trill Fingering Chart

E to F	E to F $\sharp$	F to G $\flat$	F to G	F $\sharp$ to G	G $\flat$ to A $\flat$	G to A $\flat$

G to A	G $\sharp$ to A	A $\flat$ to B $\flat$	A to B $\flat$	A to B	A $\sharp$ to B	B $\flat$ to C	B to C

B to C $\sharp$	C to D $\flat$	C to D	C $\sharp$ to D	D $\flat$ to E $\flat$	D to E $\flat$	D to E	D $\sharp$ to E

E $\flat$ to F	E to F	E to F $\sharp$	F to G $\flat$	F to G	F $\sharp$ to G	G $\flat$ to A $\flat$	G to A $\flat$

G to A	G $\sharp$ to A	A $\flat$ to B $\flat$	A to B $\flat$	A to B	A $\sharp$ to B	B $\flat$ to C	B to C

B to C $\sharp$     C to D $\flat$     C to D    C $\sharp$  to D    D $\flat$  to E $\flat$     D to E $\flat$     D to E

D $\sharp$  to E    E $\flat$  to F    E to F    E to F $\sharp$     F to G $\flat$     F to G    F $\sharp$  to G    G $\flat$  to A $\flat$     G to A $\flat$

G to A    G $\sharp$  to A    A $\flat$  to B $\flat$     A to B $\flat$     A to B    A $\sharp$  to B    B $\flat$  to C

B to C    B to C $\sharp$     C to D $\flat$     C to D    C $\sharp$  to D    D $\flat$  to E $\flat$     D to E $\flat$     D to E

D $\sharp$  to E    E $\flat$  to F    E to F    E to F $\sharp$     F to G $\flat$     F to G    F $\sharp$  to G