

1ST/2ND B \flat CLARINET

W26CL

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

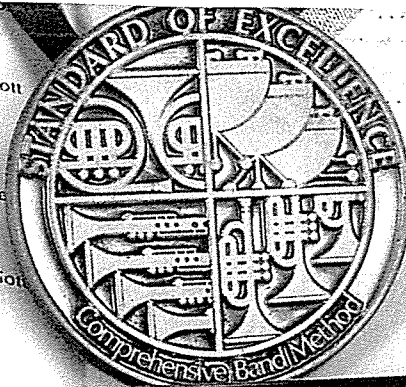
BY BRUCE PEARSON & BARRIE GOTT

PNBHS MUSIC DEPT

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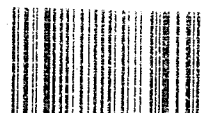


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1ST/2ND B \flat CLARINET

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

BY BRUCE PEARSON & BARRIE GOTT

Dear Student:

Welcome to the STANDARD OF EXCELLENCE FIRST PERFORMANCE, a collection of thirteen songs written for beginning or young band. These selections represent a variety of musical styles such as rock, blues, marches, traditional folk songs, and transcriptions from classical music.

Each piece was composed or arranged especially for the first year band student and contains a limited range of musical notes as well as simple rhythms designed to provide beginning instrumentalists a repertoire of varied fun and exciting concert music.

Good luck with your First Performance!

Best wishes,



Bruce Pearson



Barrie Gott

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W26CL

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

1st B \flat Clarinet

J.A.P. Schulz/Magill

Musical score for 1st B \flat Clarinet, "O Come, Little Children". The score is in 4/4 time, marked Moderato, and begins with a dynamic of *mf*. The piece consists of 43 measures, with measure numbers 1 through 43 indicated above the notes. Measures 5, 13, 21, 29, and 37 are boxed. The dynamic changes to *mp* at measure 21 and back to *mf* at measure 33. The score ends with a fermata over the final note in measure 43.

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

2nd B \flat Clarinet

J.A.P. Schulz/Magill

1 **Moderato** 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

31 32 33 34 35 36 37

38 39 40 41 42 43

mf

mp

mf

The musical score is written for a 2nd B-flat Clarinet in 4/4 time, marked Moderato. It consists of 43 measures across five staves. The first staff (measures 1-7) begins with a dynamic marking of *mf*. The second staff (measures 8-16) includes a dynamic marking of *mp*. The third staff (measures 17-23) includes a dynamic marking of *mp*. The fourth staff (measures 24-30) includes a dynamic marking of *mf*. The fifth staff (measures 31-43) includes a dynamic marking of *mf*. Measure numbers 1 through 43 are indicated above the notes. Rehearsal marks are placed in boxes above measures 5, 13, 21, 29, and 37. The score ends with a double bar line at measure 43.

O Come, Little Children was composed by Johann Abraham Peter Schulz (b.1747 - d.1800). Schulz was the court composer at Rheinsberg, Germany and a choir director for the Royal Court Theater in Copenhagen, Denmark. He was best known for setting poems to simple, folk-like music. The German poet, Christoph von Schmid, wrote the words to this song.

THE FRIENDLY BEASTS

1st B \flat Clarinet

Medieval French Melody

The musical score is written for a 1st B \flat Clarinet in 3/4 time, marked *Andante*. It consists of eight staves of music, numbered 1 through 44. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) at measure 17, *f* (forte) at measure 37, and *p* (piano) at the end. There are also performance instructions such as *mp* and *f* with hairpins. The piece concludes with a fermata over the final note at measure 44.

THE FRIENDLY BEASTS

2nd B \flat Clarinet

Medieval French Melody

The musical score is written for a 2nd B \flat Clarinet in 3/4 time, marked *Andante*. It consists of 44 measures across seven staves. The first measure is marked *mp*. Measures 17 and 21 are marked *mf* and *mp* respectively. Measure 37 is marked *f*. Measure 44 is marked *p*. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, along with dynamic markings and articulation marks like slurs and hairpins.

The melody for **The Friendly Beasts** dates back to 12th century medieval France while the words were written at a later date. **The Friendly Beasts** is usually thought of as an old English carol.

RIO BRAVO

1st B \flat Clarinet

Allegro moderato

1-8 8 9-12 4 13 14 15

mf

16 17 18 19 20 21

f

22 23 24 25 26 27

28 29 30 31 32 33

mf

34 35 36 37 38 39

40 41 42 43 44 45

mf

46 47 48 49 50 51

52 53 54 55 56

f

RIO BRAVO

2nd B \flat Clarinet

Allegro moderato

1-8 8 9-12 4 13 14 15

mf

16 17 18 19 20 21

f

22 23 24 25 26 27

28 29 30 31 32 33

mf

34 35 36 37 38 39

40 41 42 43 44 45

mf

46 47 48 49 50 51

52 53 54 55 56

f

Latin America is made up of South America, Central America, Mexico, and the West Indies. The music of this region is a combination of Spanish, Portuguese, and Italian traditions and has been influenced by the cultures of the native Indians like the Aztec, Incan, and Mayan. It features catchy melodies, infectious rhythms, and a wide use of percussion instruments.

BIG ROCK CANDY MOUNTAIN

1st B \flat Clarinet

Traditional American Folk

1 **Allegro**
f

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23
mf

24 25 26 27 28 29

30 31 32 33 34 35
f

36 37 38 39 40
ff

Detailed description: This is a musical score for the 1st B-flat Clarinet part of the piece 'Big Rock Candy Mountain'. The score is written in treble clef with a common time signature (C). It begins with a tempo marking of 'Allegro' and a dynamic marking of 'f' (forte). The music is divided into measures, with some measures numbered and others boxed. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are dynamic markings of 'mf' (mezzo-forte) and 'ff' (fortissimo) throughout. The piece concludes with a double bar line and a fermata.

BIG ROCK CANDY MOUNTAIN

2nd B \flat Clarinet

Traditional American Folk

1 **Allegro** 5

2 3 4

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35

36 37 38 39 40

f *f* *mf* *f* *ff*

Folk songs are passed down from generation to generation through singing and listening. The common folk sing the songs to their children instead of writing them down. The original composers were forgotten as time passed and the words and places changed. These changes left many versions of the same song. **Big Rock Candy Mountain** originated in the late 1800's and was attributed to Harry "Haywire Mac" McClintock. The ballad tells of a hobo's life, riding the trains and traveling the country, in search of the perfect place for a "burly bum" to live.

ROYAL CROWN MARCH

1st B \flat Clarinet

1 **Moderato**

The musical score is written for a 1st B \flat Clarinet in 4/4 time, marked Moderato. It consists of 64 measures across ten staves. The score includes various dynamics such as *f*, *mf*, and *p*, and features several boxed measure numbers: 5, 13, 21, 29, 37, 45, 53, and 61. The music includes slurs, accents, and a key signature change to one sharp (F#) at measure 12. The piece concludes with a double bar line at measure 64.

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30 31

32 33 34 35 36 37

38 39 40 41 42 43 44

45 46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64

f *mf* *p* *mf* *f* *mf* *f*

ROYAL CROWN MARCH

2nd B \flat Clarinet

1 **Moderato** 2 3 4 5 6

f *mf*

7 8 9 9 10 11 12 9

13 14 15 16 17 18

19 20 21 22 23 24 9

p

25 26 27 28 29 30 31

mf

32 33 34 35 36 37

f

38 39 40 41 42 43 44

45 46 47 48 49 50 51

mf

52 53 54 55 56 57

58 59 60 61 62 63 64

f

The history of the march has its beginnings in the military. Marches have a steady beat that is strongly accented. This beat was helpful for soldiers to stay in step. Many marches were written to commemorate a regal occasion such as the crowning of a king. It was with this in mind that **Royal Crown March** was composed.

BOOT SCOOTIN' BARN DANCE

Ron Cowherd

1st B \flat Clarinet

Traditional American Folk

1 **Allegro** 2 3 4 Tap foot 5 6 7

f *mf*

8 9 10 11 12 13 14

15 16 17 18 19 20 21 Tap foot

22 Clap hands 23-24 2 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 43-44 2

f

45 46 47 48 49 50 51

mf

52 53 54 55 56 57 58 59

60 61 62 63-64 2 Clap hands Slap knee Tap foot 65 66 67 68 Hey!

f

The musical score is written for a 1st B \flat Clarinet in 4/4 time. It begins with a tempo marking of 'Allegro'. The piece is divided into measures, with some measures containing performance instructions such as 'Tap foot', 'Clap hands', 'Slap knee', and 'Hey!'. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as accents, slurs, and repeat signs. The piece concludes with a 'Hey!' instruction at the end of the final measure.

BOOT SCOOTIN' BARN DANCE

Ron Cowherd

Traditional American Folk

2nd B \flat Clarinet

1 **Allegro** 2 3 4 Tap foot 5 *mf* 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 Tap foot

22 Clap hands 23-24 2 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 43-44 2

45 *mf* 46 47 48 49 50 51

52 53 54 55 56 57 58 59

60 61 62 63-64 2 Clap hands Slap knee Tap foot 68 Hey!

A significant part of a country's heritage and culture is found in its folk music. Using the language of the common folk, folk songs describe the lives and times of its people. This piece uses the folk song, **Ol' Joe Clark**. Joe Clark was a veteran from the war of 1812 who lived in the Appalachian Mountains. The numerous verses were made up from incidents in his life and expanded as time passed to include over 90 different verses.

BAG O' BLUES

1st B \flat Clarinet

Moderato 4

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' and the time signature is '4'. The score consists of 56 measures, divided into 11 systems of five measures each. Measure numbers 1-4, 5, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56 are indicated above the notes. Dynamic markings include 'mf' at measure 5 and 'f' at measure 17. The piece concludes with a fermata over the final note in measure 56.

BAG O' BLUES

2nd B \flat Clarinet

Musical score for 2nd B \flat Clarinet of "Bag O' Blues". The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderato". The piece consists of 56 measures, with measure numbers 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56. The score includes dynamic markings: *mf* (measures 5-12) and *f* (measures 17-20). There are several boxed measure numbers (5, 13, 17, 25, 29, 41, 49) and a boxed "4" above measure 4. The music features a bluesy melody with characteristic lowered notes (3rd, 5th, and 7th of the scale) and a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The blues is a style of music developed from the African-American field hollers, work songs, and spirituals of the late 1800's to early 1900's. It is played at a slow to moderate tempo and usually written in 4/4 time. The third, fifth, and seventh notes of the scale in which the piece is written are lowered one half-step.

A LITTLE BIT OF LATIN

1st B \flat Clarinet

1 **Moderato** 5

mp

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20 21

mf

22 23 24 25 26 27

28 29 30 31 32

mp

33 34 35 36 37 38

f

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

Detailed description: This is a musical score for the 1st B-flat Clarinet part of a piece titled 'A Little Bit of Latin'. The score is written in 4/4 time and begins with a tempo marking of 'Moderato'. The music is divided into measures, with measure numbers 1 through 56 indicated. The score is organized into systems of five staves each. The first system (measures 1-5) starts with a dynamic marking of 'mp'. The second system (measures 6-10) continues the melodic line. The third system (measures 11-15) includes a boxed measure number '13'. The fourth system (measures 16-21) features a dynamic marking of 'mf'. The fifth system (measures 22-27) continues the piece. The sixth system (measures 28-32) returns to a dynamic marking of 'mp'. The seventh system (measures 33-38) includes a boxed measure number '37' and a dynamic marking of 'f'. The eighth system (measures 39-44) continues the melodic development. The ninth system (measures 45-50) features a boxed measure number '45'. The tenth system (measures 51-56) concludes the piece with a final cadence.

A LITTLE BIT OF LATIN

2nd B \flat Clarinet

Musical score for 2nd B \flat Clarinet, titled "A Little Bit of Latin". The score is in 4/4 time and marked "Moderato". It consists of 56 measures across nine staves. The piece begins with a dynamic of *mp* (mezzo-piano) and ends with a dynamic of *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56 are indicated. The score is divided into measures by vertical bar lines, and some measures contain rests. The piece concludes with a double bar line and repeat dots.

The music of Latin America, influenced by the many cultures and traditions of its people, uses lively rhythms for dances like the habanera, rumba, cha-cha, and tango. The music uses many percussion instruments such as the claves, maracas, and cowbell to keep the rhythm.

A CLASSICAL CANON

1st B \flat Clarinet

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-8 4 9 10 *mp*

11 12 13-16 4 17 18 *mf*

19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35 *f*

36 37 38 39 40 41 42

A CLASSICAL CANON

2nd B \flat Clarinet

Franz Joseph Haydn/Magill

1-4 **Andante**

4 5-8 4 9 10

mp

11 12 13-16 4 17 18

mf

19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35

f

36 37 38 39 40 41 42

Franz Joseph Haydn (b.1732 - d.1809) was an Austrian composer who worked as the court composer for the royal Esterhazy family for over thirty years. "Papa Haydn," best known for his numerous symphonies and string quartets, also trained and conducted the other court musicians. **A Classical Canon** was originally called the *Nightingale Canon*. Words were added later describing children's anticipation to stay up on Christmas Eve while the parent sang for the children to go to bed. The title then became commonly known as the *Christmas Eve Canon*.

DR. ROCK

1st B \flat Clarinet

Chuck Elledge

1 **Allegro moderato** 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29 30 31

32 33 34 35 36 37

38 39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54 55

DR. ROCK

2nd B \flat Clarinet

Chuck Elledge

1 *Allegro moderato* 2 3 4 5 *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23 *f*

24 25 26 27 28 29 30 31

32 33 34 35 36 37 *f*

38 39 40 41 42 43 *p*

44 45 46 47 48 49 *f*

50 51 52 53 54 55 *v*

Rock music evolved into a distinctive style of music with songs like *Rock Around the Clock* and *You Ain't Nothin' But a Hound Dog*. During the 1960's, a British band called the Beatles became very popular. In the 1970's and 1980's, electronic instruments and advanced recording techniques were developed to enhance the music.

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

1st B \flat Clarinet

George Frideric Handel

1 **Moderato**

2 3 4 5 9 6

7 8 9 10 11 12 9 13

14 15 16 17 18 19 20 9

21 22 23 24 25 26 27

28 29 30 31 32 33 34

35 36 37 38 39 40 9

41 42 43 44 45 9 46

47 48 9 49 50 51 52

f *mf* *ff*

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

2nd B \flat Clarinet

George Frideric Handel

1 **Moderato**

2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26 27

28 29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46

47 48 49 50 51 52

f *mf* *ff*

George Frideric Handel (b.1685 - d.1759) was a popular German composer who traveled widely throughout his life and settled in England. The English royalty paid him well for his many compositions. The **Music for the Royal Fireworks**, written in 1749, originally called for a huge ensemble of brass, woodwinds, timpani, and a cannon. Handel wrote the piece to accompany a fireworks celebration for the King of England. Just as the music began, the fireworks exploded accidentally. In spite of the accident, Handel's piece was a great success.

BOOGIE BLUES

1st B \flat Clarinet

Allegro moderato $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$

The score is written for a 1st B \flat Clarinet in 4/4 time. It consists of several systems of music. The first system (measures 1-6) starts with a *mf* dynamic and includes a first ending bracketed as '5'. The second system (measures 7-12) continues the melody. The third system (measures 13-18) begins with a *f* dynamic and includes slurs and accents. The fourth system (measures 19-24) continues with slurs and accents. The fifth system (measures 25-30) is marked 'Solos (repeat as necessary)' and *mf*, featuring a repetitive rhythmic pattern. The sixth system (measures 31-36) continues the solo pattern and ends with a double bar line and repeat dots, with the instruction 'Repeat as necessary'. The seventh system (measures 37-42) returns to a *f* dynamic with slurs and accents. The eighth system (measures 43-48) includes a first ending bracketed as '45'. The ninth system (measures 49-52) concludes with a fermata. The final system (measures 25-36) is marked 'Ad lib solo' and *mf*, featuring a more complex, flowing melodic line.

mf

f

Solos (repeat as necessary)

mf

Repeat as necessary

f

Ad lib solo

mf

BOOGIE BLUES

2nd B \flat Clarinet

1 **Allegro moderato** $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$

mf

1 2 3 4 5 6

Detailed description: Musical staff 1-6. Treble clef, 4/4 time signature. The music starts with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro moderato' with a metronome marking of a quarter note equal to three eighth notes. The dynamic is 'mf'. The staff contains six measures of music, with measure numbers 1 through 6. Measure 5 is boxed with the number 5. The notes are: 1. C4, 2. D4, 3. E4, 4. F4, 5. G4, 6. A4.

7 8 9 10 11 12

Detailed description: Musical staff 7-12. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 7 through 12. The notes are: 7. B3, 8. A3, 9. G3, 10. F3, 11. E3, 12. D3.

13

f

14 15 16 17 18

Detailed description: Musical staff 13-18. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 13 through 18. The dynamic is 'f'. The notes are: 13. C4, 14. D4, 15. E4, 16. F4, 17. G4, 18. A4.

19 20 21 22 23 24

Detailed description: Musical staff 19-24. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 19 through 24. The notes are: 19. B3, 20. A3, 21. G3, 22. F3, 23. E3, 24. D3.

25 **Solos (repeat as necessary)**

mf

26 27 28 29 30

Detailed description: Musical staff 25-30. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 25 through 30. The dynamic is 'mf'. The notes are: 25. C4, 26. D4, 27. E4, 28. F4, 29. G4, 30. A4.

Repeat as necessary

31 32 33 34 35 36

Detailed description: Musical staff 31-36. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 31 through 36. The notes are: 31. B3, 32. A3, 33. G3, 34. F3, 35. E3, 36. D3.

37

f

38 39 40 41 42

Detailed description: Musical staff 37-42. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 37 through 42. The dynamic is 'f'. The notes are: 37. C4, 38. D4, 39. E4, 40. F4, 41. G4, 42. A4.

43 44 45 46 47 48

Detailed description: Musical staff 43-48. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 43 through 48. The notes are: 43. B3, 44. A3, 45. G3, 46. F3, 47. E3, 48. D3.

49 50 51 52

Detailed description: Musical staff 49-52. Treble clef, 4/4 time signature. The staff contains four measures of music, with measure numbers 49 through 52. The notes are: 49. C4, 50. D4, 51. E4, 52. F4.

25 **Ad lib solo**

mf

26 27 28 29 30

Detailed description: Musical staff 25-30. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 25 through 30. The dynamic is 'mf'. The notes are: 25. C4, 26. D4, 27. E4, 28. F4, 29. G4, 30. A4.

31 32 33 34 35 36

Detailed description: Musical staff 31-36. Treble clef, 4/4 time signature. The staff contains six measures of music, with measure numbers 31 through 36. The notes are: 31. B3, 32. A3, 33. G3, 34. F3, 35. E3, 36. D3.

Blues music evolved throughout the early 20th century. "Boogie-woogie," a popular style developed during this time, was normally played at a fast tempo, had a repeated melodic pattern in the bass (called a "walking bass"), swinging eighth notes, and a series of improvised variations in the upper melody.

MINOR ROCK

1st B \flat Clarinet

1 **Allegro**
mf

2 3 4 9

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25-28 29 30 31 32

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

f

MINOR ROCK

2nd B \flat Clarinet

1 **Allegro** *mf*

2 3 4 9

5 6 7 8

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25-28 29 30 31 32
















33 34 35 36 37 *f*

38 39 40 41 42

43 44 45 46 47

“Rock and Roll” was a phrase used by disk jockey, Allan Freed, in the early 1950’s. He wanted to attract teenagers to his Rhythm and Blues concerts. The name caught on and rock and roll replaced American “pop” music. Rock music has a heavy dance beat with strong accents on beats 2 and 4 and lyrics that relate well to young people.

GLOSSARY

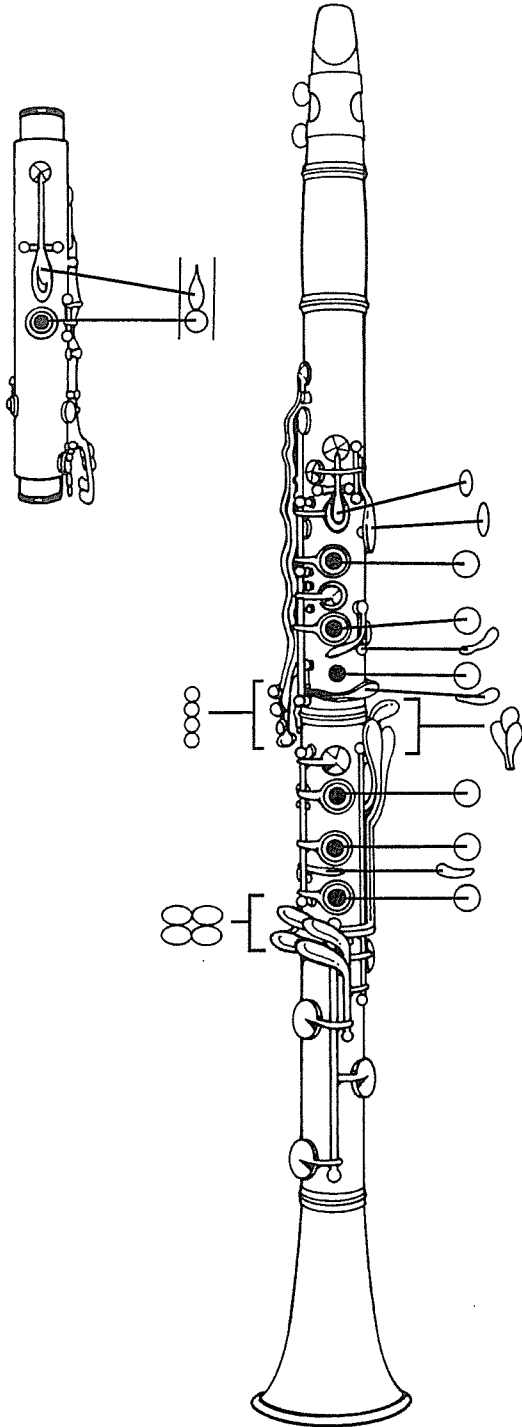
- Accent** > play the beginning of the note louder
- Accidentals** #, b, q sharp, flat, or natural
- Allegro** quick and lively
- Andante** moderately slow
- Articulation** type of attack used to play a note or group of notes
- Bar Line**  divides the music staff into measures
- Bass Clef**  F Clef, read by bassoon, trombone, baritone, tuba, timpani, and electric bass
- Blues** American genre of popular vocal music, developed from African-American field hollers, work songs, and spirituals; characterized by a harmonic structure that is made up of a 12-measure phrase
- Breath Mark** ' take a breath
- Canon** a style of contrapuntal music, similar to a round
- Carol** song usually associated with Christmas
- Common Time** C same as 4/4
- Crescendo** < gradually play louder
- Decrescendo** > gradually play softer
- Double Bar**  marks the end of the music
- Dynamics** loudness or softness of music
- Fermata**  hold note or rest longer than its usual value
- Flat** b lowers the pitch of a note by a half step
- Forte** f loud
- Fortissimo** ff very loud
- Harmony** result of two or more different notes played or sung at the same time
- Improvise** to create music as it is being performed
- Jazz** style of American popular music that emerged at the turn of the 20th century and continued to evolve throughout the 20th century
- Key Signature** sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Ledger Lines**  short lines added above or below the staff used to extend the staff to notate pitches that are beyond the range of the staff
- Long Rest**  rest the number of measures indicated
- Maestoso** majestically
- Measure**  space between two bar lines; also known as a "bar"
- Medieval** (also known as Middle Ages, 400-1400AD) a time in European history of warfare, religious devotion, and royal pageantry
- Melody** organized succession of tones
- Mezzo Forte** mf medium loud
- Mezzo Piano** mp medium soft
- Moderato** moderate speed
- Natural** q cancels a flat or sharp
- One-Measure Repeat**  repeat the previous measure
- Percussion Clef**  indicates that the lines and spaces on the staff do not designate specific pitches; also called neutral clef or no-pitch clef; read by snare drum, bass drum, cymbals, and most other auxiliary percussion instruments
- Phrase** musical thought or sentence
- Piano** p soft
- Pick-Up Note(s)**  note or notes that come before the first full measure of a piece
- Popular Music** music of everyday life, it has played a role in each historical period
- Repeat Sign**  repeat from beginning or repeat the section of music between repeat signs
- Rhythm and Blues** American style of popular music often described as an urban style of blues; instrumentation included drums, piano, electric guitar and bass, saxophone, brass, and vocalists
- Rock** style of American popular music that developed in the 1960's from rock and roll, with more amplification and distortion of sound and more room for improvisation
- Rock and Roll** style of American popular music that developed from rhythm and blues in the 1950's and was especially popular among young people
- Sharp** # raises the pitch of a note 1/2 step
- Slur**  curved line connecting two or more notes of different pitches
- Solo/Soli** one person plays/whole section plays
- Staccato**  dot placed above or below a note meaning to play short and detached
- Staff**  lines and spaces on which music is written
- Swing** style of American popular music that was played by the "big bands" of the 1930's and 1940's
- Tempo** speed of music
- Tenuto**  line placed above or below a note meaning to sustain for full value
- Tie**  curved line that connects two notes on the same line or space
- Time Signature** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ top number tells the number of counts in each measure; bottom number tells the type of note that receives one count
- Treble Clef**  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn, and mallet percussion
- Two-Measure Repeat**  repeat the two previous measures

B Clarinet Fingering Chart

- = open
● = pressed down

When more than one fingering is shown, the first is the most commonly used. Additional fingerings, known as "alternate" fingerings, are used in certain situations to allow for better technique.

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



CLARINET CHECKLIST

- Sitting up straight
- Right and left thumbs correctly placed
- Clarinet in center of body with bell between knees
- Clarinet at correct angle
- Head erect
- Fingers gently curved
- Wrists straight
- Elbows away from body
- Mouthpiece proper distance in mouth
- Top teeth resting directly on mouthpiece
- Equal pressure on all sides of mouthpiece
- Chin flat and pointed
- Breathing correctly by inhaling through corners of mouth
- Good tone produced

CLARINET SURVIVAL KIT

- swab
- extra reeds
- cork grease
- soft, clean cloth
- reed holder
- pencil
- band music
- method book
- music stand