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21st Century Beginning Clarinet Method

A dissertation submitted in partial satisfaction of the requirements

for the degree Doctor of Musical Arts

in

Contemporary Music Performance

by

Ariana Warren

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2014

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The Dissertation of Ariana Warren is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California San Diego

2014

DEDICATION

Dedicated to my awesome husband Chris, my sister Tenaya, my parents, and the Nina cat who came across the country with me, grumping the whole way.

TABLE OF CONTENTS

Signature Page.....	iii
Dedication.....	iv
Table of Contents.....	v
Vita.....	vi
Abstract of the Dissertation.....	vii
Introduction.....	1
Previous research.....	2
Basic book description.....	5
Deliberate Practice.....	6
Pedagogical Content Knowledge.....	8
Unconventional sounds.....	10
Aural skills.....	14
Application interaction and design.....	16
Method progression summary.....	21
Apendix A: Method Book.....	32
Apendix B: Exercise Break Down.....	72
References.....	80

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ABSTRACT OF THE DISSERTATION

21st Century Beginning Clarinet Method

by

Ariana Warren

Doctor of Musical Arts in Contemporary Music Performance

University of California, San Diego, 2014

Professor Anthony Burr, Chair

Following is the concept and content for a holistic clarinet method. Prior research of current in print and available in the United States clarinet methods revealed several gaps in the material taught. All of them had a focus on music literacy, while few had a focus on musical creativity, and none of them had a focus on aural skills. As a beginning student, I feel I would have greatly benefitted from my methods and teachers having a greater focus on the creative aspect of music making, and on the ability to play by ear. As a teacher, I want to offer my own students the opportunity to be creative and explore the sonic range of their instrument, both in the conventional western classical clarinet style, and in unconventional avant-garde styles. Students will be encouraged to listen to and play musical styles outside of western classical music.

In my studies of contemporary music performance on the clarinet, I have found a great amount of cross over between “extended techniques” and interesting sounds that

beginning students accidentally make when playing their instrument. Often, to achieve an unconventional sound on the clarinet, the clarinetist changes their technique in a way that goes against traditional teachings. Variations on air support, finger positions, and embouchure are a few ways to achieve unconventional sounds. These variations are quite similar to the way an untrained beginning clarinetist may approach playing the instrument. This method builds upon this brief prior knowledge of the student and unconventional sounds are explored as opportunities for students to develop a greater understanding of conventional sounds. Unconventional sounds are also used as a way for students to be creative on their instrument and playful with their approach to making music, giving them a sense of ownership and artistry. Through playful interaction, this method will lay the foundation for future deliberate practice through reflective journal entries and reminders to take a break when necessary to combat practice fatigue, and encourage focused practice between breaks.

INTRODUCTION

This beginning clarinet method is a holistic approach to both the clarinet and musicianship that seeks to fill the gaps in current methods. In 2012 I conducted a survey of the current in-print beginner clarinet methods. This was both as a reflection upon my own beginnings as a musician and clarinetist, and as a reference for the teacher I have become. Reflecting on my own start as a doubler on saxophone, flute, and clarinet, I found the two paths that were set out for me, classical and jazz, were fairly rigid in their presentation, and ultimately did not promote individual artistry from the beginning. Instead of promoting creativity, they promoted being an instrumentalist, music literacy, and technique. Luckily as a student, I had inspiring teachers and I enjoyed the act of playing my instruments so much that I was able to play through the dry, often boring, exercises and continue as a musician. As a teacher however, I have seen students quit early in their musical studies because they do not create a connection with their instrument and become bored quickly. Not everyone will become a lifelong musician, but their experience should not be cut shorter than necessary. Studying music is beneficial for students far beyond the practice room and I want to facilitate musical learning that is engaging and gives students the opportunity to create an expressive voice.

PREVIOUS RESEARCH

The survey I conducted in 2012 began with familiarizing myself with thirty-five beginning clarinet methods, both individual and band methods, currently in use and easily obtainable in the United States. The original survey was as follows: Type: Distinguishing if the method was for a band class or individual instruction. Also if it was interactive, had a CD accompaniment, or stood alone as just the method.

Interactive: Does the book contain an interactive element, and if yes, how is it interactive.

Theory: Does the book cover music theory concepts, and if yes, how does the book cover music theory concepts.

Improvisation/composition: Does the book cover improvisation or composition concepts, and if yes, how does it cover improvisation or composition concepts.

Unconventional sounds: Did the book include sounds that are outside of the scope of conventional band, orchestral, or jazz tone?

Non-western music: The clarinet is used in a variety of music styles in the US and around the world. Does the book introduce music that is outside of the traditional familiar songs known by students in the US.

Aesthetics: What does the pages of the method book look like. Is the book be suitable for both adults and children. On average how much material was covered on the page. If there was color and graphics, how were they used.

Other: Any other observations that stood out about that particular method.

After familiarizing myself with those thirty-five methods, I identified nineteen methods that I found to be the most relevant to my end goal of writing my own method. Two of these methods are for full band, and seventeen are for individual instruction. I then filled out my own survey with what I would consider to be the ideal answers:

Type: Individual Interactive

Interactive: Uses software that encourages creative, free improvisation.

Theory: Introduces a basic theory foundation as needed.

Improvisation/composition: Encourages a practice of improvisation from the beginning, which helps students to form a deeper connection with their instrument. Encourages students to use found sounds on their instruments, as well as the notes and rhythms introduced in the lessons, to create their own music. Invites students to write down their own music, both on conventional staff paper, or in any way they see fit (graphic notation, text, etc.).

Unconventional sounds: Encourage students to use all of the sounds they find on their instrument, including conventional tone. Unconventional sounds that arise in learning to play (such as squeaks, microtones, and multiphonics), are encouraged to be practiced so they can be reproduced at will, the same as playing a conventional tone in tune.

Non-western music: Introduces students to many different styles and genres that use the clarinet. Demonstrates that there are many different ways to play the clarinet that are valid.

Aesthetics: Exercises and text use simple fonts, black and white printing. Text and staves are not large so that plenty of material can be presented on each

page. On the pages there are no extraneous graphics or colors. The method is appealing to look at for both adults and children.

None of the methods surveyed incorporate all of my ideal criteria. The three methods that use interactive technology use it as a way to teach music literacy, the interaction is primarily accompaniment tracks and pitch/rhythm tracking to grade a student's accuracy. While useful, these interactions could set up a practice environment in which a student always plays with an accompaniment and never focuses on their own solo sound. Music theory was addressed textually in most of the books, but few had written exercises. Aural skills using solfege were not a focus, only one encouraged students to clap and sing the music. Teaching and encouraging composition or improvisation was very limited, and often used the "building-blocks" technique which limits or eliminates the act of free exploration. The 12-bar blues was given in a couple books with jazz style "riffs" as a starting point, very similar to the "building-blocks" technique, but in the jazz idiom. One book came very close to having a free improvisation with a slow, dreamy style piano background in the key of G major, but again was not an exploration of only the student's own sound and ideas. None of the methods used unconventional sounds. The completion of the survey confirmed my need to write a beginning clarinet method based on my ideal criteria.

BASIC BOOK DESCRIPTION

Since my survey in 2012 I have designed and created the content for a beginning clarinet method software application. Creating the method in software allows for two way interaction for students that is not possible with a tradition paper book through various built in journal entries and throughout provoking pop up windows. The interactive component of the software will encourage students to mindfully practice what is in front of them, because it creates an environment for reflection on their practice sessions. The interaction is also engaging for the student, at times manipulating their sounds, encouraging them to make a ringtone of their own recording, and reminding them to stretch and breathe. Theory and aural skills will also be a main focus, as these are necessary tools for musicianship. Various unconventional sounds are used to both demonstrate technique, and to serve as a basis for students to explore their own “found sounds” and by extension, improvisation. More detail on each component will be discussed later in this paper.

DELIBERATE PRACTICE

In the 1993 article *The Role of Deliberate Practice in the Acquisition of Expert Performance*, K. Anders Ericsson and his co authors characterize Deliberate Practice as, “activities invented with the primary purpose of attaining and improving skills from other types of everyday activities, in which learning may be an indirect result.” (Ericsson, 367) These activities should address that motivation is often a constraint on student practice. These activities should also provide adequate feedback for the student to learn from and improve upon, and the instructions should be explicit and clear so the student can practice without constant supervision of their instructor. Periodically the instructor can assess improvement and give the student more complex material to learn. (Ericsson, 367). It has been found that it is not the quantity of practice that is important, but rather the quality of practice that allows students to become experts.

Highly structured deliberate practice activities have roots in playful interaction. (Ericsson, 368) Students become motivated to further their abilities at a subject after they have had fun exploring it. This method presents opportunity for play (found sound exploration, playing through reverbs and filters), while setting up the opportunity to reflect on the play and self critique it (practice journal, record and playback). Deliberate practice is mindful of effort, or stamina constraints. (Ericsson, 370) Professional musicians are encouraged to take a short break every 45-60 minutes to move around and stretch. This method is meant for the first year of clarinet study, and is therefore a little premature for deliberate practice, due to both motivational and stamina constraints. However, through playful and creative interactions and periodic reminders every 15

minutes to stretch and prevent fatigue built into the application, the method sets the foundation for deliberate practice in the future.

Ericsson also describes that often young prodigy musicians are given prodigy status because of their technical proficiency, while professionals are well received by their audiences because of their expressiveness and creativity. Young prodigies often have trouble becoming professionals later in life, possibly because they were not properly taught from the beginning of their studies to be creative and expressive, not only technically proficient. (Ericsson, 369). This method strives to nurture both the technical proficiency of the student, along with their own individual artistic expressions.

PEDAGOGICAL CONTENT KNOWLEDGE

Pedagogical content knowledge (PCK) is the “*transformation* of several types of knowledge for teaching (including subject matter knowledge), and that as such it represents a unique domain of teacher knowledge.” (Magnusson, 95) In addition PCK uses students preexisting knowledge as a foundation to teach subject material. In mathematics, Deborah Loewenberg Ball asks the questions, “1. What are the recurrent tasks and problems of teaching mathematics? What do teachers do as they teach mathematics? 2. What mathematical knowledge, skills, and sensibilities are required to manage these tasks?” (Ball, 395) When writing this method, I asked myself the same questions, substituting clarinet for mathematics.

Many problems typically occur in the first year of clarinet study, often resulting in sounds that other methods deem undesirable. Instead in this method they are labeled “unconventional”. Not only can these unconventional sounds be used to understand the mechanics of conventional sounds, they are also interesting and musical on their own, specifically in more experimental and contemporary music. The unconventional sounds that happen naturally when learning the clarinet can be considered to be preexisting knowledge, as they occur when a student plays an instrument without explicit instruction. For example, a student may naturally get an undertone in the clarion register because their preexisting knowledge of breath support may not be the same as the breath support needed to play in the upper register. As a teacher, knowing that a lack of breath support is a common mistake, this method uses the resultant undertone as an example of weak air support, giving the student the opportunity to discover the difference in air support for themselves. Through deliberate focus on the preexisting knowledge of the

clarinet that students have, this method will solidify their understanding of how to also conventionally play the instrument.

UNCONVENTIONAL SOUNDS

The use of unconventional sounds sets this clarinet method apart from other current methods. Unconventional sounds are often achieved when advanced clarinetists purposefully disregard proper technique and deviate from standard fingerings and breath support, much like playing the clarinet as a beginner. Teaching unconventional sounds build a stronger awareness of physically playing the instrument, validates that there is more than one desirable way to play the clarinet, and encourages students to experiment and build a personal relationship with their instrument. This method seeks to dissuade students from the idea that there are “right and wrong”, “good and bad” ways of playing the clarinet. Students will gain better control of their technique by gaining mastery over unconventional sound. Following are the unconventional sounds explored in this method.

Multiphonics

Multiphonics are multiple pitches being played simultaneously through alterations of fingerings, tongue position, and breath support. By teaching multiphonics next to traditional tone, students experience producing tones in multiple ways. Students often accidentally produce multiphonics when they do not have control over any combination of their finger position, breath, tongue positioning, and embouchure.

Students can compare traditional tone to the multiphonics and figure out for themselves, with the guidance of their teacher, how tongue position, breath support, and embouchure affects tone production. By experimenting with multiple note sounds and ways to achieve them, students develop an awareness of inside the mouth, throat, and

breath support. Different from the basic registers of the clarinet, multiphonics require slightly different mouth and throat positions, and air support. In some types of multiphonics, precision of fingers covering holes is addressed. If a finger slightly misses a tone hole, there will be a slight venting of air in that tone hole and an opportunity for a sound like a multiphonic to occur. With finger accuracy, economy of motion in the fingers can be taught, since keeping the fingers close to the instruments gives them a better chance at covering the tone holes.

Multiphonics will also introduce the concept of notes higher than the chalumeau register are activated by venting keys. The physics behind why this all works is not the main focus, instead the focus is on the physical act of making single and multiple tones happen with breath and fingers. Multiphonics are placed in chapters where they are likely to already happen, such as when adding the fingers of the right hand, and therefore having to precisely cover more holes at once. Also, when using the register key to access the 2nd register, as often the under tone also speaks creating two notes at once, a diad multiphonic.

Sing and Play

Singing while playing the clarinet is a technique many students already experiment with for fun, and teaching this technique encourages students to continue to explore the sonic possibilities of their instrument. Beyond being fun and novel, singing while playing teaches students how to push large volumes of air through their instrument and gain better control over their air speed, as this takes a lot of air, a semi-strong reed, and a strong embouchure. Singing while playing is introduced from least to most air resistance; playing on just mouthpiece and barrel, then lower joint of clarinet,

then full clarinet, then full clarinet with tone holes covered. As students add parts of the clarinet, and resistance as a result, they will increase breath support intuitively.

Key Clicks

Key clicks are when the keys of the clarinet are pressed percussively with enough force to make a sound without blowing through the instrument to make a tone. This method uses the physical action of a key click to help students count rests. Students are taught that rests are silent notes, and the key clicks prevent the previous note from being held too long, while helping them count by keeping the rhythm in their fingers.

Scoops, Bends, Jaw Vibrato

Building an awareness of jaw position and how it affects tone production is often a difficult concept for beginning clarinet students. Traditional classical clarinet playing relies on a relaxed and still jaw to have a warm, open tone and avoid pitch fluctuations and squeaks, while other types of clarinet playing use vibrato and other jaw movements. Often students move their jaw unconsciously when tonguing. Teaching purposeful jaw movements brings awareness to all jaw movements and allows students to consciously move their jaw or keep it still. One of the basic ways the method teaches jaw awareness is by teaching purposeful scoops, bends, and jaw vibrato on high notes that are easily manipulated by jaw movement. Many genres outside of western classical music use jaw scoops and vibrato. Jazz, Klezmer, Indian, Turkish, and Arabic music are just a few styles outside of western classical music that also use the clarinet, and all use their own stylistic scoops and vibrato. Teaching scoops, bends, and vibrato not only teaches jaw

movement awareness, it also encourages students to seek out other styles of music that use the clarinet beyond western classical music.

Found sound/improvisational experimentation/mixing and editing

This method creates an environment for students to make the connection that they are a creative artist from the beginning, not just a means for music playback. Students practice and enjoy playing music more if they have a personal connection to their instrument. Often students feel that their instrument is something separate from them that they work with/against, as opposed to the instrument being an extension of themselves. This method encourages students to be reflective about their own creative possibilities. Personally, as a student I had an antagonistic relationship with my instrument that I had to later work through and build a more agreeable and integrated relationship. Through occasional pop-up screens students will be encouraged to experiment with found sounds, different reverbs, record themselves, and improvise. Once students have recorded themselves, they will have basic tools available to mix and edit their creations. This function will also be available at any time during a practice session.

AURAL SKILLS

Ear training and sight singing are a focus throughout this method. Previous research revealed that singing in solfege and playing by ear are not taught in current beginning clarinet methods. In this method students will be taught movable do solfege, where “do” is always the tonic of the current key signature. Relative pitch instead of absolute pitch is taught, and the choice of movable do over fixed do is to help facilitate transposition and interval studies.

Sight singing is important for all musicians. For a beginning instrumentalist, physically playing the instrument is challenging, even before putting music in front of them. By putting the challenge of the instrument aside, students can focus more on rhythm, pitch material, and basic musicality before transferring these ideas to their instrument. Sight singing is also helpful when a student's embouchure has become fatigued; they can study the music without playing the instrument. Beyond the limitations of embouchure stamina, sight singing is also very useful for practicing sight reading, a skill all musicians use frequently in group rehearsals of new music.

Sight singing is very useful in the development of the student's inner ear and sense of pitch. Students will be asked to periodically type in the solfege syllables and rhythmic subdivisions before progressing to the next exercise to practice sight singing when away from their teacher. Learning to play by ear can be fun and engaging for many students. Clarinet etudes and classical music are often not the only music students are interested in. Learning to play by ear can help them figure out how to play anything they want to, such as their current favorite song off the radio or an original melody they compose. Playing by ear is also useful in developing the inner ear and sense of pitch.

Taking advantage of the ability of a computer or tablet to play back music, students will be asked to periodically play back a melody that is pre-recorded into the application. Using pitch and rhythm tracking, the application can let them know if they are correct, or where they need to fix.

APP INTERACTION AND DESIGN

This method is being designed as a computer and tablet application, instead of a paper book. Using the interaction of current technology will help students engage with the material and be reflective during their practice sessions through the availability of various journals. In addition to the traditional content and the unconventional sounds, these interactive components will be available to students. Meaningful interaction with technology will be beneficial to the student beyond the scope of a traditional paper book method.

Activity Log

The activity log runs in the background while the application is open and allows both the student and teacher to track what was accomplished during each practice session. This function records in chronological order how long program was open, and what was done while it was open.

Warm up prompt

The warm up prompt automatically runs when app is opened and students have to click “completed” to go on. Prompts warm ups that progress in difficulty based on where in the method students are, from single note long tones, to 12th long tones and articulation studies. Students generally forget to warm up or do not realize the importance of warming up, and with this prompt students are more likely to warm up.

Pop up messages

Throughout practice sessions pop up screens will appear roughly every 15 minutes. These messages will not intrude on the exercise being practiced, but will require action to be dismissed. These messages will include things such as reminders to stretch, write in the practice journal, find a new sound on the instrument, record themselves and critique, and other activities related to practicing. The purpose of these minor interruptions is to create an environment for mindful and reflective practice sessions. Prompts to stretch will also help relieve built up tension which both help the student play better and with more ease, and prevent repetitive stress injuries.

Practice journal

The practice journal is where students write about and reflect upon their practice session. What they practiced, what went well, what needs work. The goal of the practice journal is to encourage students to practice mindfully. Prompt pops up when students close out of app. Periodically there will be a prompt that asks if they would like to write in their practice journal. It will also be available any time a student wants to write an entry.

Found sound journal

The found sound journal is where students keep track of the found sounds they create on their instrument. They will be asked to write a description of the sound and explain how to make the sound so that another clarinetist could also make their sounds. There will also be a fingering chart creator that they will diagram the fingering used for their found sound. The purpose of the found sound journal is to encourage students to mindfully explore their instruments and technique. Students can make found sound

journal entries at any time. Specific exercises in the book will also prompt creating found sounds.

Listening journal

The listening journal is where students write about various pieces of music they have listened to. Various suggestions to write about are: What time signature is it in? Does it have a clarinet in it? What other instruments are playing? Why did they or didn't they like it? The purpose of the listening journal is for students to practice actively listening to music. Students can write in the listening journal any time they want. Periodically there will be a prompt asking them to go find a piece that compliments the exercise/chapter they are practicing and write a journal entry.

Record/mix/playback

This is a basic record and playback program that helps student edit sounds, add basic effects, and overlay tracks. Students can listen back to their playing for personal critique. Basic mixing and editing tools will allow them to create tracks that they can play along with or share. This function is available whenever a student would like to use it and periodically there will be a prompt that asks if the student would like to record now.

Ringtone creator

Students can export edited tracks into basic ringtone formats for friends and family. Periodically there will be a prompt that asks if they would like create a ringtone of what they are working on.

Video capture

Using a webcam or front facing camera of a tablet, this function video records student practicing. Video is helpful for students to self critique and also allows student to film problems and bring them to their lesson. Students can video record themselves at any time, and periodically there will be a prompt that asks if they would like to video record and self critique themselves in their practice journal.

Reverb

Most places that students practice in have terrible acoustics, such as their bedroom. With headphones on, students will hear their sound in real time in various acoustic spaces using an impulse response library and convolution reverb. The ability to sound like they are playing in various interesting places will make them sound better to themselves and make practicing more enjoyable and frequent. Students can play with the convolution reverb whenever they want. Periodically they will be prompted to try a different reverb, and write about the experience in their practice log.

Tuner

Chromatic tuner at A440 for students to check their pitch against. In the window it will tell students to pull out at the barrel if sharp and push in if flat. The tuner gives students an idea of where their instrument is in tune so they can assemble their instrument close to in tune in ensemble rehearsals. This function is available at any time.

Metronome

Metronome with option of eighth note, triplet, and sixteenth note subdivisions to help students keep time. This function can run in the background when the students want. Periodically students can be prompted to use it through pop up windows.

Drum loops

In addition to a metronome, drum loops are an interesting and fun way to help students keep time. Pre-recorded drum sample loops in 4/4, 3/4, 2/4, 6/8, and cut time, and can be adjusted to any tempo like a metronome. Students can play along with the drum loops at any time and periodically there will be a prompt that asks if students would like to play their current exercise with a drum beat.

Scan in your own music/upload PDF scores

Students will have the ability to create a music library of their own by scanning in or uploading music PDFs so they can keep all of their practice material centralized. Students can scan in music whenever they want.

Online sharing forum

A central online forum where students can share their tracks, ringtones, found sounds, journals, and anything they want. A social site for students to share with and motivate one another. After a set number of various journal entries and recordings, the feature to share in the online forums will be unlocked.

METHOD PROGRESSION SUMMARY

This method is written for the absolute beginner and is meant to cover approximately the first year of clarinet study under the guidance of a private teacher and is not meant to be used for students to teach themselves. Any method alone will never be enough without the guidance of a professional. The basic progression of pitches and theory throughout the method are based on both a comparison of the current methods available and my own experience as a teacher. Most beginner methods cover roughly the same material, it is the order in which the material is presented that is different. Following is a general overview of the basic progression sounds and theory. To avoid confusion, all pitches will be referred to as the written pitch for the Bb clarinet, not the sounding pitch. For reference, the sounding pitch of Bb is the written pitch of C on the Bb clarinet.

Preliminary Work

The method begins with a preliminary chapter that includes illustrations and instructions showing how to assemble the instrument, proper posture when standing and sitting, breathing techniques, and stretching. Students are asked to play on only the mouthpiece and barrel to begin with to figure out embouchure and tonguing on the reed before having to hold the entire instrument and have the back pressure of the whole instrument. Next, students are directed to sing and play, and put the mouthpiece on the bottom joint of the clarinet as a starting point for experimenting with sound on the clarinet. From there they are encouraged to find their own “found sounds” on the instrument and write about them in the “Found Sound Journal”. These found sounds are

the first step towards encouraging students to build a personal relationship with their instrument.

Chapter 1

Chapter one primarily focuses on breath control, embouchure, and left hand position. This first chapter introduces C4-G4 using whole notes and whole rests to explain counting and encourage long tones to be held out. The first written note is an E4 whole note because the thumb and first finger stabilize the instrument, while only having to cover two holes. Next, D4 is introduced, now covering the thumb and two front holes the instrument is stable while having to cover more holes, continuing to use whole notes and whole rests for counting and air control. Students are then guided to alternate whole notes between D4 and E4 with a whole rest between each note to allow for finger placement. The next note introduced is C4, now covering the thumb and three front holes. Moving along, alternating whole notes between D4, E4, and C4 with a whole rest between each note to allow for finger placement.

About mid-way through the chapter the first long tone warm-up exercise is introduced instructing students to hold each note for a full breath, using fermatas to indicate this. The warm up is introduced half way through so that students have had a chance to become aquatinted with playing the full instrument and a few notes before being asked to hold each note for as long as possible. Progressing forward, two whole notes of the same pitch are played in a row with a whole rest following for finger placement of next pitch. Breath control, breath marks, and starting the note with the tongue are the focus. Next, two whole notes of differing pitch in a row with a whole rest for breath in between each set. Now moving fingers quicker between notes. Slurs and

G4 and F4 are introduced, slurring two whole notes of alternating pitch, holding notes for eight consecutive beats. Notes are slurred when changing to begin with to avoid problems with finger and articulation alignment.

Chapter 2

Chapter two introduces half notes and A4. Notes are slurred to allow fingers to move without tongue interference and promote steady air support. Half rests are introduced and strategically placed for breathing. Next, half and whole notes are mixed for counting, followed by whole rests for breathing. Following is a series of same pitch half notes for tonguing followed by a half rest for breathing and finger placement, leading to a series of alternating pitch half notes for tongue and finger synchronization followed by half rests for breathing. Exercises begin to get more complex by mixing half and whole notes for counting, and slurred and articulated notes for articulation practice. Students ascend the first fifth of the C major scale while alternating whole and half notes for counting practice. Here students are introduced to solfege syllables do, re, mi, fa, and sol, and are asked to sing the first fifth of the C major scale, as well as play it on the instrument.

Towards the end of the chapter A4 and rolling to the A key is introduced. Students are shown through illustration how to keep most of their left hand in place while just barely moving the left index finger. Slurs are used often throughout this chapter to encourage breath control and precision of finger placement. Alternating whole note pitches resolving to A4 work on rolling to the A key. To end the chapter, students are introduced to the interval of a 3rd, mostly slurred to focus on finger movement.

Chapter 3

Chapter three focuses on right hand position and introduces G3-B3. Thumb rest placement on the right thumb is crucial for proper hand position and to avoid future repetitive stress injuries. Quarter notes are introduced through repeated pitches to initially avoid problems with tongue and finger synchronization, allowing students to focus instead on their tongue placement on the reed. Moving forward, half and quarter notes are mixed more rapidly, mostly staying on repeated pitches to line up tongue and fingers. Pitches begin to change more rapidly using slurred quarter notes for tongue accuracy. Next is an introduction to C major scale in thirds, spanning C4-A4, the current range, in half notes to practice reading skips. A3 and G3 are introduced next with an emphasis on right hand and thumb position and air speed. At this point with G3 introduced, meaning that all of the tone holes that are covered by fingers are being covered, and harmonics and multiphonics are introduced.

Harmonics, overblowing a note into a higher pitch, are used to explain the difference between a reed “squeak” and a high pitched overtone that is the result of fingers not properly covering. Multiphonics, two or more pitches sounding simultaneously on the clarinet, address breath support, encouraging students to experiment with how they blow into the instrument. Unlike traditional tone, multiphonics and harmonics require fluctuations in breathe support, more or less support that used for traditional tone. Students are asked to find their own multiphonics and write about them in the Found Sound Journal, further developing their personal relationship to their instrument. The first couple are variations on G3, one is adding the left pinky C# key, and one is fingering G3 without the left hand middle finger. Students learn why hand positioning matters and holes have to be covered fully covered, and that unintended sounds produced aren't

always a “squeak”, just not the tone that you may want in the moment. Learning an awareness of what is a “squeak”, which is caused by the reed, and a harmonic produced by not covering tone holes or having the wrong breath support is important later on when students become more discriminate with reeds. Multiphonics also introduce the concept that venting tone holes produces higher pitches, which will eventually lead to the clarion and altissimo registers. The rest of the chapter focuses on moving in stepwise motion and in leaps in the chalumeau register, practicing finger precision.

Chapter 4

Chapter four focuses more on counting note and rest values. In lessons I explain that rests are silent notes to explain how important it is to count the full amount of the rest. This chapter introduces quarter rests. To help count and feel rests, many other instrumentalists are taught to vocalize during the rest, however on a wind instrument this technique is not useful. Key clicks are taught to give the student something to physically do during a beat of rest and to encourage counting. The chapter begins with repeated pitch half notes and quarter notes followed by key clicks.

As the chapter develops students are given exercises that have articulated changing pitch quarter notes in scalar motion and quarter rests. Students are still encouraged to use a key click in the rest to feel the beat of silence. Next the pitches move in 3rds to practice leaps, while alternating quarter notes, quarter rests, and half notes. Bb4 is introduced as “pinch Bb,” since students “pinch” the register and A keys to create the pitch and it prevents them from getting confused later in speech between Bb4 and Bb3. In the music, Bb4 is approached in scalar motion up from F4, introducing beginning of F major scale and students are reminded to roll to A key.

As the chapter progresses the F major scale and Bb3 and F3 are introduced, approached by moving down the F major scale. Here the rest of the solfege syllables for the major scale are taught, la and ti. Students with small hands are encouraged to use left pinky F3, while students with large enough hands are encouraged to use right pinky F3. All students are told that they will use both eventually. Exercises progress to have students maintain phrases over a bar line and discourage breathing at the bar line. The chapter ends with one octave of the F major scale, starting on F3 and an interval study from F4 down to F3 that students both sing in solfege and play on their instrument. Students are expected to sing and play all exercises from here on since they now have all of the syllables for the major scale.

Chapter 5

In chapter five the only new note is E3. For students who are using left pinky F3, E3 should be played by the right pinky, and for those students who are using right pinky F3, left pinky E3 should be used. Students are shown that they do not need to lift their pinky from F3 to play E3. Rhythmically, tied half and quarter notes are used to prepare for dotted half notes, which are in preparation for the new meter of 3/4 in chapter six. For articulation practice, repeated pitch quarter notes are used. To teach dotted half notes, there are exercises back to back that are almost identical, however one uses tied half and quarter notes to achieve a three beat note, and the others use dotted half notes to achieve a three beat note. Syncopation is introduced with tied notes over the bar line changing pitch on beats 2 and 4, and mixing dotted half notes with half notes tied to quarter notes over the bar line.

To continue the study of the first octave of F major, the first octave of the F major scale in 3rds is introduced in half notes. The F major arpeggio first octave is also explored. Exercises continue on to focus on leaps from F3 larger than a 3rd. The common articulation of slur two, tongue two is introduced to prevent fatiguing of the tongue, and to prepare for eventual fast passages where slur two tongue two will be necessary.

Chapter 6

Chapter six introduces 3/4 meter, using dotted half notes in F major. Working to rapidly switch key signatures, C major and F major are used throughout the chapter. Also working to rapidly switch note values, quarter notes, half notes, and dotted half notes are switched between often. Half notes followed by quarter rests on beat 3 in 3/4 meter are given to encourage students to hold notes for their full value, cutting off on beat 3. Exercises with quarter rests in the middle of a 3/4 measure and quarter notes slurred over the bar line discourage breathing at the bar line. New articulation studies involve quarter notes in 3/4, slurred in groups of twos and threes to prevent tongue fatigue and encourage consistent air flow. The chapter ends with quarter rests on beat 1 followed by quarter notes to practice silence on the downbeat while still playing the next note on time.

Chapter 7

Chapter seven introduces the clarion register, approached by slurring up intervals of the 12th from the chalumeau register. Students are introduced to B4-G5. Slurred 12ths require the air and fingers to remain constant so the only thing that moves is the

register key when changing registers. At this point in the book the arching of the back of the tongue is explained. Diads are introduced, a category of two pitch multiphonics, by asking students to purposefully play the undertone C4 of G5. Diads are taught to build awareness of tongue position and breath support because they are the result of low tongue position in the mouth and weak breath support.

Exercises progress from there to slurring alternating pitches in the clarion register and alternating notes slurring up from the chalumeau register. The full first octave of the C major scale is introduced, descending from C5 to C4. The scale is first introduced descending because the register change is easier descending and will help with student success. This chapter ends by expanding on the original long tone warm up of one note per breath to 12ths interval long tones warm up. The 12ths interval long tone warm up instructs students to hold the bottom note of the interval for half of their breath and then slur to the higher pitch changing nothing beyond adding the register key. This exercise builds breath and embouchure strength and teaches students how to feel their breath capacity.

Chapter 8

Chapter eight introduces eighth notes and rests along with 2/4 meter. Eighth notes are introduced on repeating pitches to allow students to focus on the precision of the tongue before coordinating rapid tongue and finger movements. This chapter expands the warm up routine by introducing a tonguing warm up exercise of repeating pitches progressing from whole notes to half notes to quarter notes to eighth notes. Students are given an exercise with quarter notes followed by quarter rests to practice gently cutting off tone with the tongue. Moving forward the chapter has exercises that

practice eighth notes on repeated pitches in both C and F major. The chapter finishes with exercises that practice changing meter to 3/4 with eighth rests on the end of the measure. To prevent rushing through the rest, students are instructed to listen for the half beat of silence.

Chapter 9

Chapter nine continues to work on the register change and introduces G major. F#4 and F#5 are introduced to allow for a two octave G major scale and arpeggio. As a study in eighth notes rests, students are asked to play an exercise that has an eighth rest on beat two of the measure, practicing downbeat silence and upbeat note attacks. Tied quarter and eighth notes followed by an eighth note are introduced in preparation for dotted quarter notes. Students are given exercises that are the same sounding, however one uses tied quarter and eighth notes while the other uses dotted quarter notes. The chapter ends with exercises using dotted quarter notes.

Chapter 10

Chapter ten introduces sixteenth notes, as groups of four and groups of two, both preceding and following eighth notes. Students are asked to transpose exercises from G major into F and C majors, using solfege as an intermediate step. Tied eighth and sixteenth notes followed by a sixteenth note are introduced to prepare for dotted sixteenth notes. The chapter ends with exercises that sound the same using tied eighth and sixteenth notes and dotted sixteenth notes.

Chapter 11

Chapter eleven introduces the key of Bb major. Eb4 and Eb5 are introduced so that two octaves of the Bb major scale, scale in 3rds, and arpeggio can be studied. This chapter also introduces A5, Bb5, and C6. To bring back the discussion of air support and tongue position, undertone diads of A5/D4, Bb5/Eb4, and C6/F4 are taught. Purposeful movements of the jaw are taught through scoops and vibrato to bring awareness to jaw movement, especially when tonguing. Towards the end of the chapter triplets are introduced.

Chapter 12

Chapter twelve introduces 6/8 meter through exercises of triplets in 2/4 meter. Same sounding exercises are written out for students in 2/4 meter and 6/8 meter. Different articulation patterns in 6/8 are explored. Key signature switch rapidly between C, G, F, and Bb major. Quarter notes in 6/8 meter are introduced through tied eighth notes. The chapter ends with an exercise that mixes eighth notes, quarter notes, and dotted quarter notes in 6/8 meter.

Chapter 13

Chapter thirteen introduces two octaves of the D major scale, scale in 3rds, and arpeggio including new notes C#4, C#5, C#6, and D6. Students are taught that the altissimo register is based on harmonics of lower notes, achieved through vented fingerings. These concepts are rather advanced, however it is important to teach a concept many times, and students hearing a concept from the beginning will help them

understand it later on in their studies. This chapter continues to explore exercises in 6/8 meter with various placements of rests and note values.

Chapter 14

Chapter fourteen introduces cut time and the key of Eb. Cut time is built upon the feeling two big beats in 6/8. The Eb major scale, scale in 3rds, and arpeggio is explored and Ab4, Ab5, and Eb6 are introduced. The concept of syncopation is revisited with a cut time syncopation exercise in the clarion and altissimo register. Towards the end of the chapter eighth notes in cut time are introduced and it is discussed that there are now four eighth notes in a beat.

Chapter 15

Chapter 15 introduces the key of A major with new pitches G#3, G#4, and G#5. There is a scale, scale in thirds, and arpeggio study in cut time.

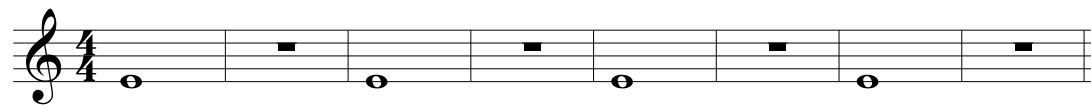
Chapter 16

Chapter sixteen is a review of all the major scales, arpeggios, and scales in 3rds that this method has discussed. The final exercise in the book is a chromatic scale, E3-Eb6.

Appendix A
Method Book

Chapter 1

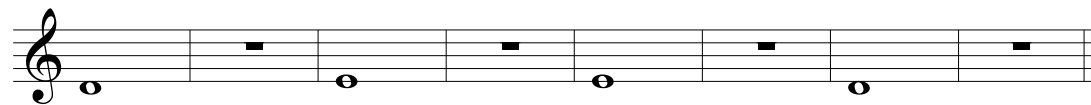
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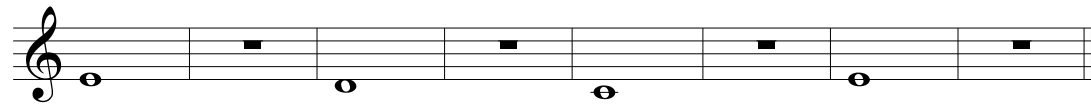
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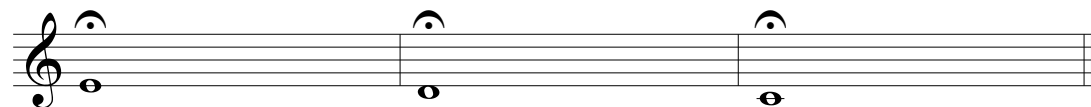


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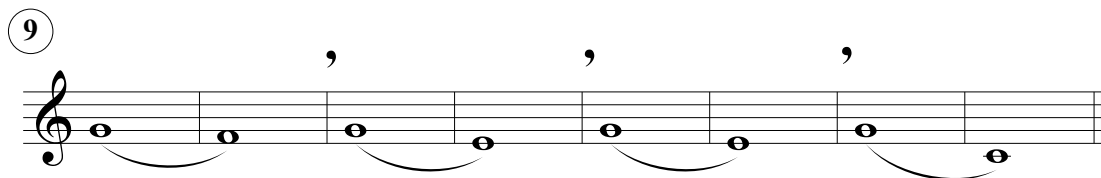
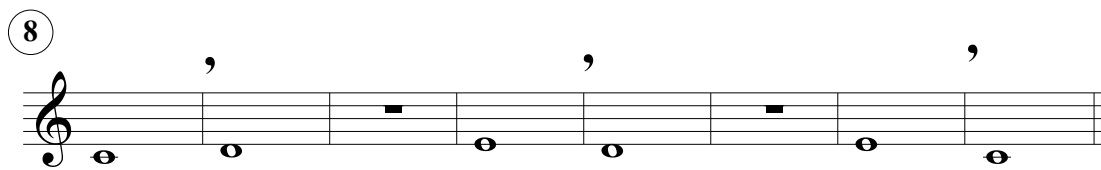
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Warm ups. Each note to be played for one full breath.



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Chapter 2

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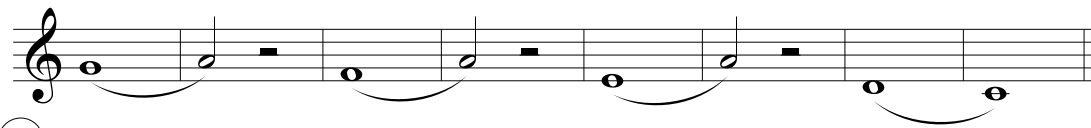
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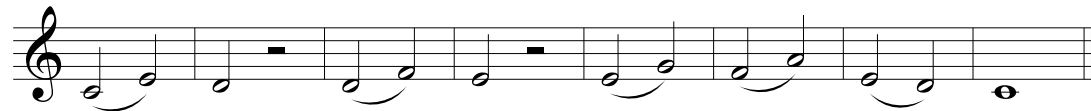
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Chapter 3

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④ Hot Cross Buns Traditional



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⑥ Au Claire de la Lune Traditional



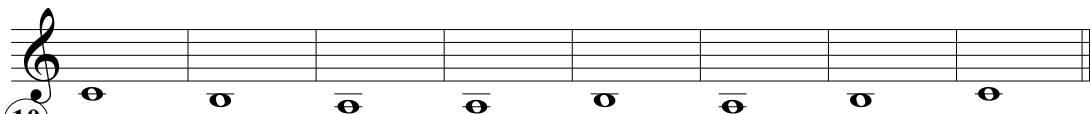
⑦ Go Tell Aunt Rhodie Traditional



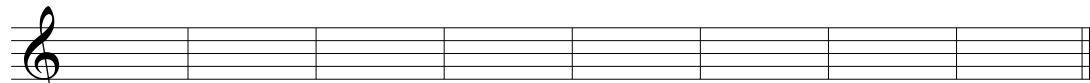
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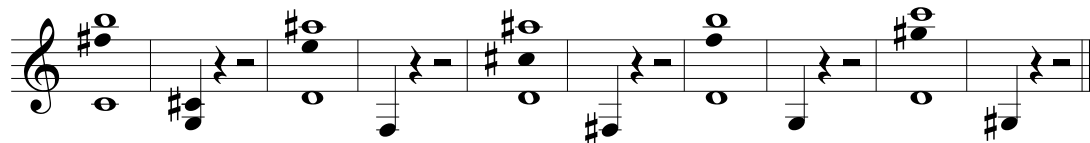
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Chapter 4

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Bingo Traditional

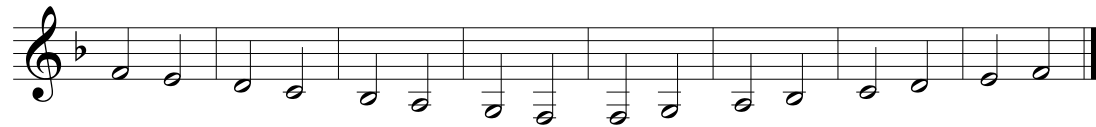
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Chapter 5

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⑦ Peter Peter Pumpkin Eater Traditional



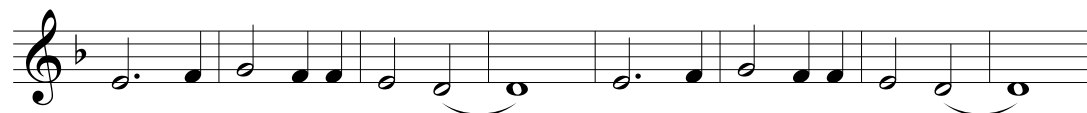
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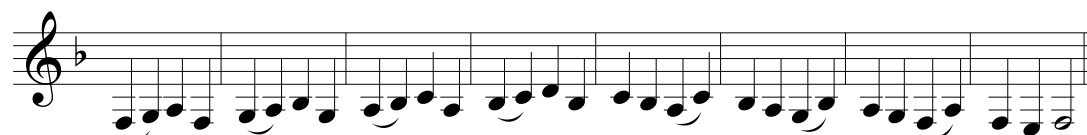
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Beriozka

Russian Folk Song



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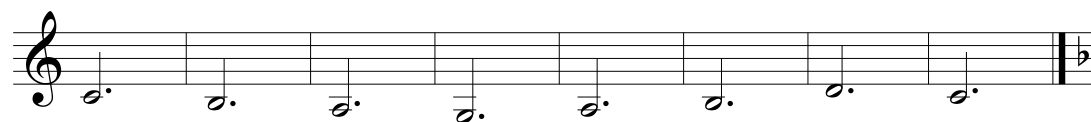


Chapter 6

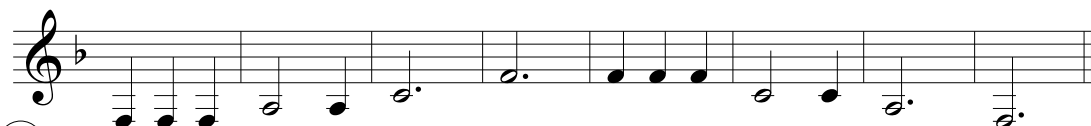
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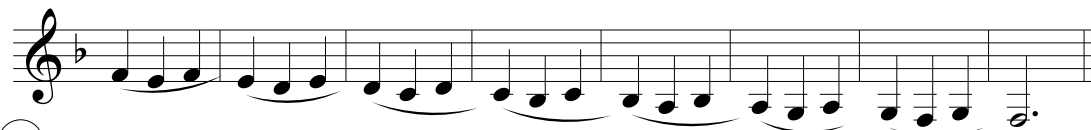
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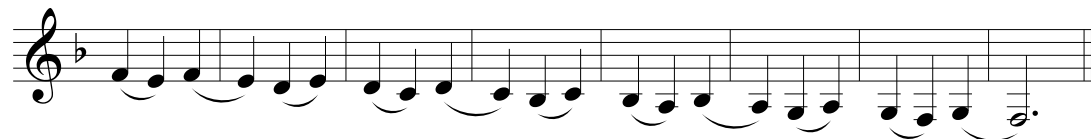
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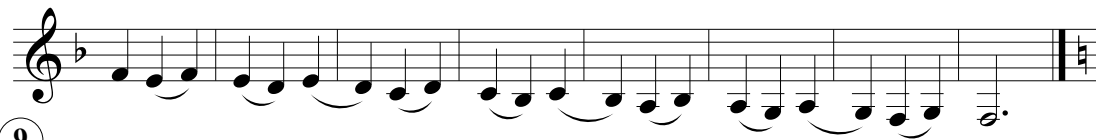
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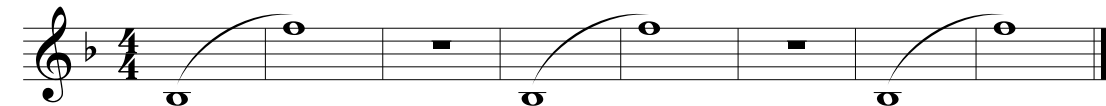


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Chapter 7


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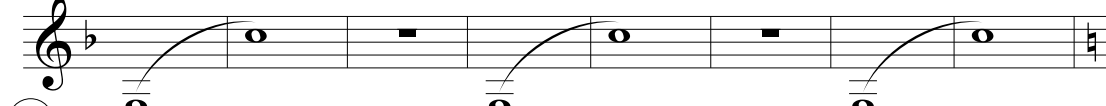
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12th interval long tones warm-up. Each measure is one breath.
Play the low note until you are half way out of air, and then
press the register key without changing your air or embouchure.

Chapter 8

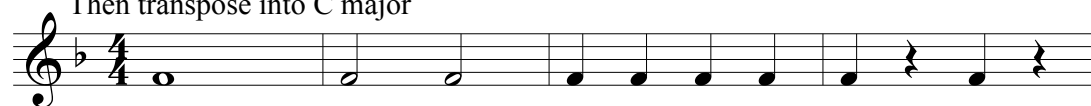
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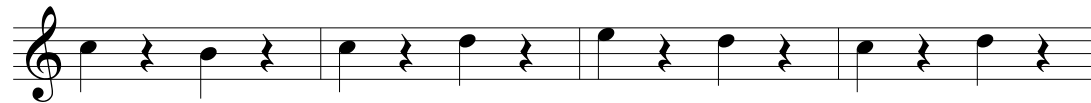
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③ Play tonguing exercise up F major scale.
Then transpose into C major



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Musette

Johann Sebastian Bach

Musical notation for exercise 9, Musette by Johann Sebastian Bach, in 4/4 time. The piece is divided into two parts, A and B, indicated by a large bracket on the left.

Part A (top staff): Treble clef, 4/4 time signature. The melody consists of eighth and quarter notes with a repeat sign.

Part B (bottom staff): Treble clef, 4/4 time signature. The melody consists of quarter notes with a repeat sign.

First record the B part, and then play the A part along with yourself.

Chapter 9

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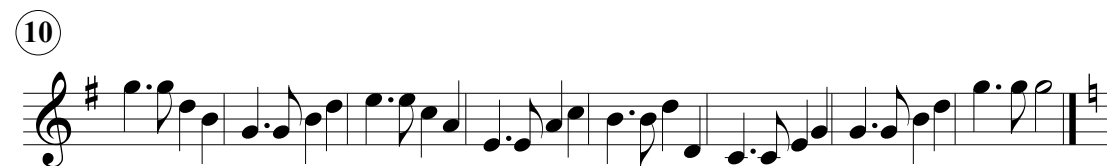
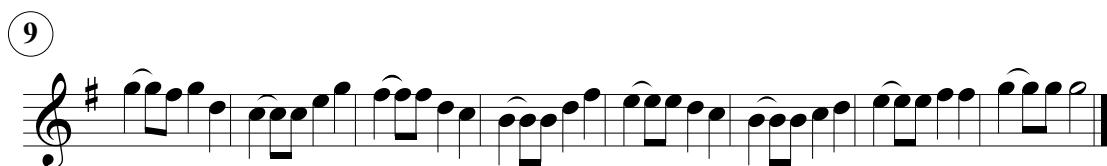
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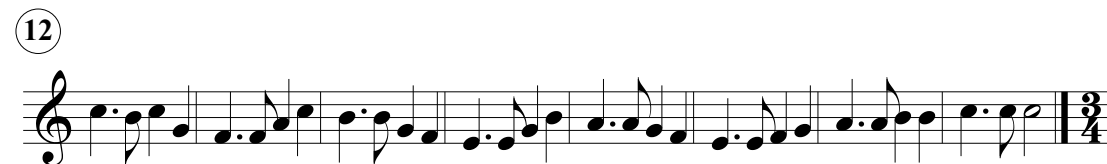
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Minuet in G

Johann Sebastian Bach



⑪ London Bridge Traditional



Chapter 10

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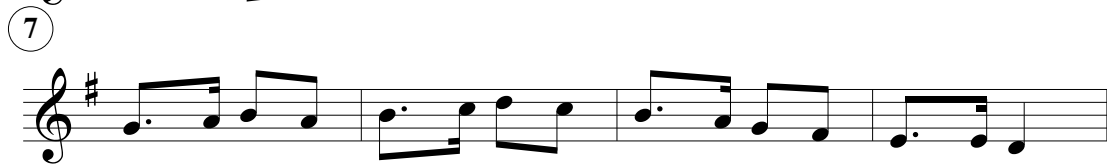
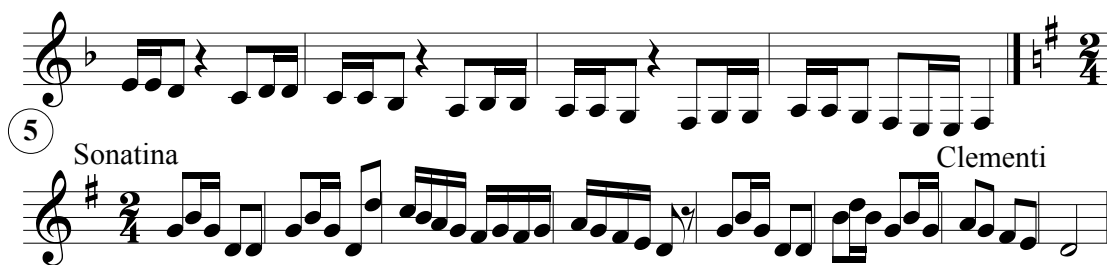


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Chapter 11

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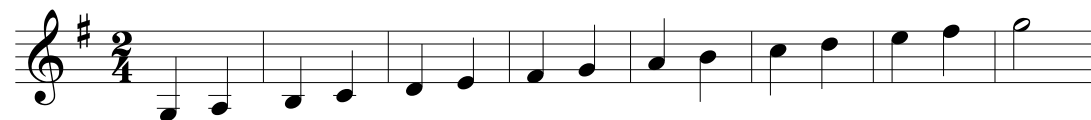
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The image shows a musical score for three staves, all in treble clef and a key signature of one flat (B-flat). The first staff contains seven measures of eighth-note triplets, each marked with a '3' above the notes. A circled number '8' is positioned to the left of the first staff. The second staff contains six measures, with the first three measures featuring eighth-note triplets (marked '3') and the last three measures featuring eighth-note triplets (marked '3') that are beamed together across the bar lines. The third staff contains six measures, with the first three measures featuring eighth-note triplets (marked '3') and the last three measures featuring eighth-note triplets (marked '3') that are beamed together across the bar lines. The piece concludes with a double bar line at the end of the third staff.

Chapter 12

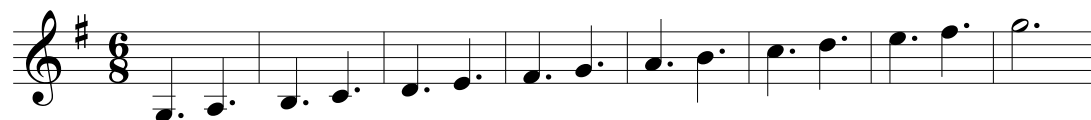
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This page contains ten measures of musical notation, numbered 6 through 10. Each measure is written on a single staff in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Slurs are used to group notes across measures. Measure 6 begins with a circled number 6. Measure 7 begins with a circled number 7. Measure 8 begins with a circled number 8. Measure 9 begins with a circled number 9. Measure 10 begins with a circled number 10. The page concludes with a double bar line and repeat dots at the end of the final measure.



11 Row, Row, Row Your Boat

Traditional



Record and play in a round

Chapter 13

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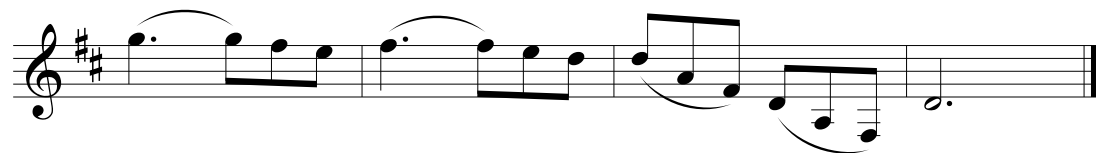
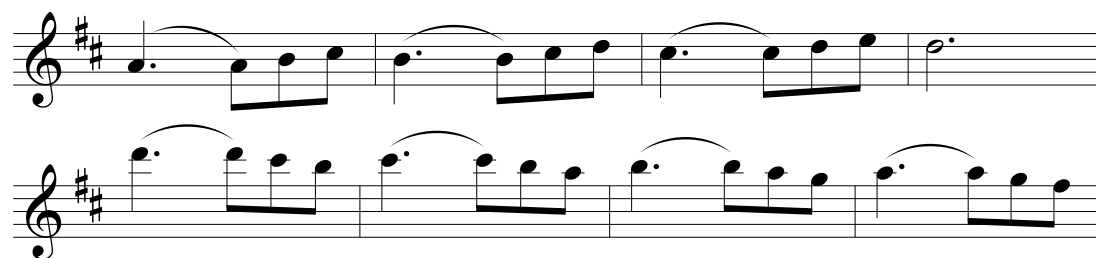


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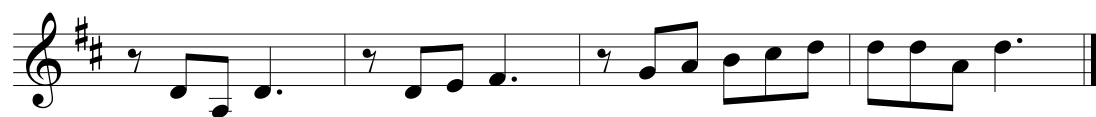
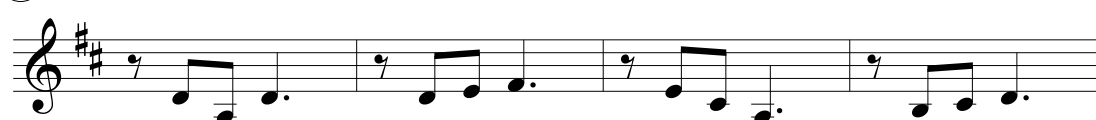




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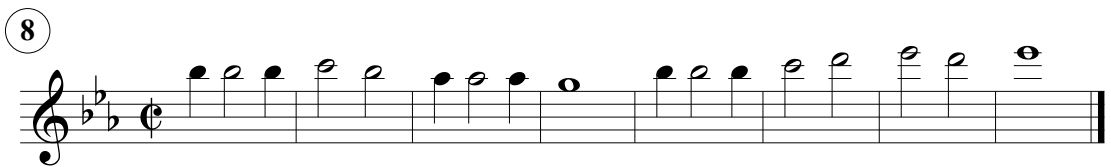
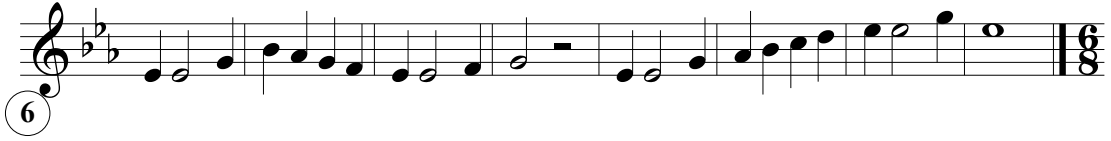
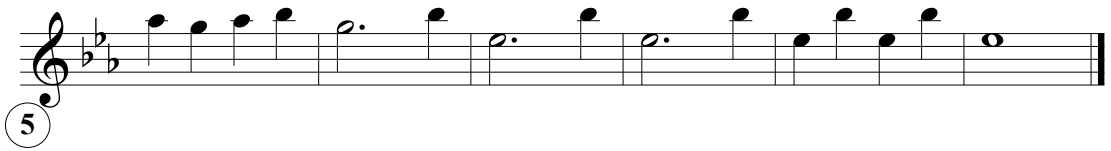
Chapter 14

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④ Sweetly Sings the Donkey Record and play in a round Traditional

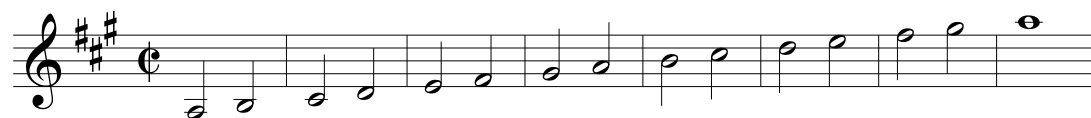


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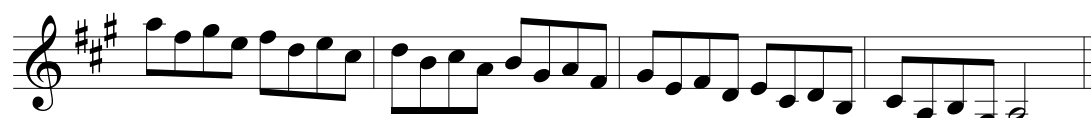


Chapter 15

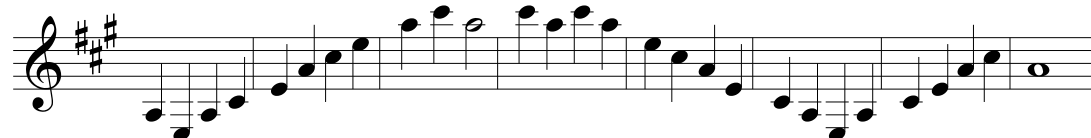
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Frere Jacques

Traditional



Record and play in a round, transpose to other keys


5 Marriage of Figaro Wolfgang Amadeus Mozart

The musical score is presented in three systems, each with two staves. The top staff is labeled 'A' and the bottom staff is labeled 'B'. The key signature is G major (one sharp) and the time signature is 3/4. The first system shows a melody in the top staff and a bass line in the bottom staff. The second system continues the melody and bass line. The third system shows the melody in the top staff and a bass line with a fermata over the final two measures.

Record bottom parts first, then play top line with yourself

Chapter 16

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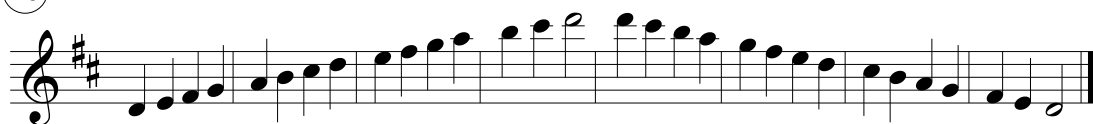
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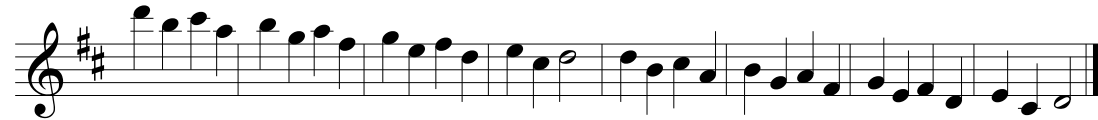
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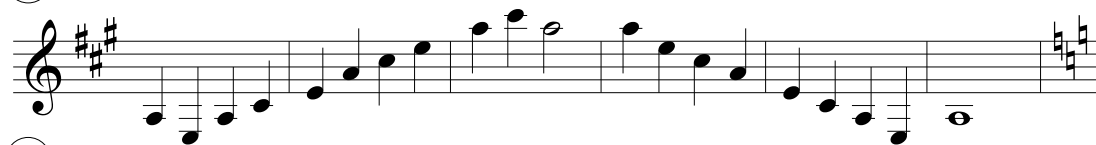


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Appendix B
Exercise Break Down

1	1	2	3	4	5
1	First note E4. Thumb and first finger stabilize the instrument, while only having to cover two holes. Whole notes and whole rests introduced first to explain counting and encourage long tones to be held out.	Half notes introduced. Slurred to allow fingers to move without tongue interference yet. Half rests introduced for breathing.	Introduce B3. Thumb rest placement on the right thumb is crucial for proper hand position and to avoid future RSIs.	Repeated pitch half notes and quarter notes followed by key clicks. Key clicks used as a way to physically feel quarter rests, which will be introduced in exercise 2. Key click reinforces idea that rests are silent notes.	Tied half and quarter notes to prepare for dotted half notes. Repeated pitch quarter notes for tonguing practice.
2	D4 is introduced, now covering thumb and two front holes the instrument is stable while having to cover more holes. Still using whole notes and whole rests for counting and air control.	Mixed half and whole notes for counting, followed by whole rests for breathing.	Introduce quarter notes. Initially quarter notes are on repeated pitches to not worry about tongue and finger synchronization yet.	Same notes and rhythms as exercise one, but replaced key clicks with quarter rests. Students are still encouraged to use a key click in the rest to feel the beat of silence.	Tied half and quarter notes to prepare for dotted half notes. Alternating pitch quarter notes for tonguing practice.
3	Alternating whole notes between D4 and E4 with a whole rest between each note to allow for finger placement.	Series of same pitch half notes for tonguing followed by a half rest for breathing and finger movement.	Mixing half and quarter notes more rapidly, mostly staying on repeated pitches to line up tongue and fingers.	Tonguing quarter notes on changing pitches moving in scalar motion. Quarter rests included.	Repeat of exercise number 2, using dotted half notes instead of tied half and quarter notes.
4	C4 is introduced, now covering thumb and three front holes the instrument is stable while having to cover more holes. C4 is introduced more quickly than the others in the context of E4 and D4. Still using whole notes and whole rests for counting and air control.	Series of alternating pitch half notes for tongue and finger synchronization followed by half rests for breathing.	Hot Cross Buns	Alternating quarter notes, quarter rests, and half notes, moving in 3rds to practice leaps.	Introduction to syncopation with tied notes over the bar line accenting beats 2 and 4. Also mixing dotted half notes with half notes tied to quarter notes over the barline.
5	Alternating whole notes between D4, E4, and C4 with a whole rest between each note to allow for finger placement.	Mix of half and whole notes for counting, and slurred and articulated notes for articulation practice.	Slurred quarter notes on moving pitches mixed with half notes. Slurs for tongue accuracy, mixing of rhythms for counting.	Bingo	F major scale in 3rds, first octave, half notes.
6	First long tone warm-up exercise is introduced. Fermatas also introduced.	Alternating whole and half notes for counting while ascending the first fifth of the C major scale.	Au Claire de la Lune	New note Bb4, "pinch Bb". Approached in scalar motion up from F4, introducing beginning of F major scale. Remind students to roll to A key.	Introduction of E3, approached in scalar motion from C4.
7	Two whole notes of the same pitch in a row with a whole rest following for finger placement of next pitch. Breath control, breath marks, and starting the note with the tongue are the focus.	A4 and rolling to the A key is introduced. Alternating whole and half notes with half rests for counting, slurs for breath control.	Go Tell Aunt Rhodie	Alternating quarter and half notes in F major using notes of the left hand. Practice rolling to A key.	Peter Peter Pumpkin Eater
8	Two whole notes of differing pitch in a row with a whole rest for breath in between each set. Now moving fingers quicker between notes.	Alternating whole note pitches resolving to A4 to work on rolling to the A key.	Introduction to C major scale in thirds, spanning C4-A4, the current range, in half notes to practice reading skips.	Resting on beat 3, making phrases go over the barline. Discourage always breathing on the barline.	Moving in larger intervals in F major starting on F3. Using dotted half notes followed by quarter notes for speedy finger crossings.

9	G4 and F4 are introduced. Introduce slurs by slurring two whole notes of alternating pitch. Also hold notes for eight consecutive beats.	Introduction of interval of a 3rd. Mostly slurred to focus on finger movement.	Introduction of A3. Emphasis on thumb position and air speed.	Introduction of F3, approached by moving down the F major scale starting on F4. Introduction of Bb3. Discuss LH and RH pinky keys, alternating. Use LH F3 for small hands, RH F3 for everyone else.	Beriozka
10			Introduction of G3. Emphasis on thumb position and air speed.	F major scale, starting on F3.	Returning scale in F major, beginning on F3 and turning around on C4. Articulation is slur two, tongue two to practice tonguing without fatiguing the tongue, and to prepare for eventual fast passages where slur two tongue two will be necessary.
11			Introduction of first set of multiphonics. G3 fingering without LH middle finger. Discuss why holes have to be covered, that sounds produced aren't always a "squeak", just not the tone that you may want in the moment. Discuss alternative sounds on the instrument. Introduce idea of venting holes activates higher pitches. Encourage students to find other fingerings that produce multiphonics.	Interval study from F4 down, quarter rest between F4 and interval below to allow for finger placement.	F major arpeggio in half and quarter notes, F3-A4.
12			Moving down the chalumeau register in stepwise motion, focusing on covering each hole on first attempt.		
13			Moving up the chalumeau register, careful to only move one finger at a time when lifting.		
14			Moving around the chalumeau register with mostly stepwise motion and a few leaps.		

6	Introduction of 3/4 meter, using dotted half notes in F major. Switching to C major, 3/4 meter in dotted half notes, working to rapidly switch key signatures.	7	Introduction of F5, slurred up from Bb3. For slurred 12ths, make sure air and fingers remain constant, only thing that moves is register key. Discuss arching of back of tongue. Introduction of E5, slurred up from A3. Introduction of D5, slurred up from G3. Introduction of C5, slurred up from F3.	8	Eighth notes and 2/4 meter introduced. Eighth notes on repeating pitch. Eighth notes followed by a quarter rest. Warm-up tonguing exercise of whole to half to quarter to eighth notes. Introduction of eighth rest. Quarter notes followed by quarter rests. Practice gently cutting off tone with the tongue.	9	G major, introducing F#5 by slurring from B3. Two octaves of G major scale, introducing F#4. G major scale in 3rds in eighth notes. Change to 2/4 meter. G major arpeggio in quarter notes and half notes.	10	Sixteenth notes introduced in 2/4 meter, G major on repeated pitches. Eighth and two sixteenths of repeated pitches, leaps between beats of a 12th. Transposition of playing in F and C majors. Two sixteenths followed by an eighth on repeated pitches up and down the C major scale. Alternating eighth and two sixteenth notes with two sixteenth and an eighth note with more rapidly alternating pitches. F major. Sonatina Tied eighth and sixteenth notes followed by a sixteenth note to prepare for dotted sixteenth notes. Same as #5 with dotted eighth notes instead of tied eighth and sixteenth notes.	11	Introduction of Bb major scale in half notes, Bb3-Bb4. Introduction of Eb4. Introduction of A5, Bb5, and C6. Undertone diads of A5/D4, Bb5/Eb4, and C6/F4 are introduced to check tongue position and breath support. Bb major scale, second octave. Jaw scoops and jaw vibrato introduced to bring awareness to jaw movement when tonguing. Bb major scale in 3rds, two octaves. Triplets introduced on repeated pitches up the Bb major arpeggio and down the Bb major scale, lower octave. Triplet exercise on Bb major arpeggio.
	Quarter rests in the middle of a 3/4 measure, quarter notes slurred over the bar line to discourage breathing at the bar line. Quarter notes in 3/4, slurred in groups of 3 to prevent tongue fatigue and encourage air flow. Quarter notes on altering pitches in 3/4, tied in groups of two. Quarter notes on altering pitches in 3/4, tied in groups of two, different from groupings in exercise 7.	Introduction of B4, slurred up from E3. Introduction of G5 slurred up from C4. Introduction of diad C4/G5. Diad is the result of low tongue position in the mouth, and weak breath support. Diad is used to build awareness of tongue position and breath support. Alternating pitches in the clarion register, approached by starting in the chalumeau register and slurring up the 12th.	Eighth note practice on repeated pitches in 2/4 meter in F major. Practice changing meter to 3/4, eighth rest on the end of the measure. Make sure to hear the half beat of silence, but not rush through it. Eighth notes on the register change, using slurred 12ths.	Study up the G major scale in quarter and eighth notes in 3/4 meter. Minuet in G Study on G major scale, eighth rest on beat two, practicing downbeat silence and upbeat note attacks.	Introducing tied quarter and eighth notes followed by an eighth note. Preparation for dotted quarter notes.	Exercise mixing eighth notes, dotted eighth notes, and sixteenth notes.					

Quarter rest on beat 1 followed by quarter notes.	More practice slurring from chalumeau to clarion and then alternating pitches in the clarion register.	Musette as a duet. Record bottom part and then play top along with yourself.	More practice on tied quarter and eighth notes. Preparation for dotted quarter notes.		
	C major scale, descending C5 to C 4. Descending first for finger position.		Same exercise as #8 with dotted quarter notes.		
	12ths interval long tones warm up.		London Bridge		
			Dotted quarter note exercise in G major.		
			Dotted quarter notes preceded by an eighth rest on the down beat.		

12	Two octaves of G major scale in quarter notes, 2/4 meter.	13	D major scale, D4-D5. Introduction of C#5.	14	Introduction of cut time. Eb major scale, two octaves in half notes. Discuss that the half note is now the beat. Introduction of Ab4, Ab5, and Eb6.	15	A Major Scale, half notes, two octaves, cut time	16	#1-#21 review of major scales, arpeggios, and scales in 3rds. #22 is a chromatic scale, E3-Eb6.
	Triplet ascending and descending exercise in G major.		D major scale, D5-D6. Introduction of C#6 and D6.		Eb major arpeggio. Discuss that there are now two quarter notes per beat in cut time.		A major scale in thirds, cut time, eighth notes		
	Same exercise as #1, however in 6/8 meter, swapping quarter notes for dotted quarter notes.		D major arpeggio in half notes.		Eb major scale in 3rds, two octaves, quarter notes, cut time.		A major arpeggio		
	Same exercise as #2, however in 6/8 meter, swapping triplets for eighth notes.		D major scale in 3rds, two octaves.		Sweetly Sings the Donkey		Frere Jacques		
	Ascending/descending C major exercise, slur three, in eighth notes.		6/8 meter exercise in D major, tied dotted quarter to eighth note.		Syncopated cut time exercise in Eb major.		Marriage of Figaro		
	Ascending/descending F major exercise, slur two, tongue one, in eighth notes.		6/8 meter exercise in D major, eighth note rests on beats two and five.		6/8 exercise in Eb major spanning the clarion and altissimo register. Mix of all learned 6/8 rhythms.				
	Ascending/descending Bb major exercise, tongue one, slur two, in eighth notes.		6/8 meter exercise in D major, eighth note rests on beat one.		Eb major arpeggio study in 6/8 meter.				
	Exercise in Bb major, 6/8 meter, tied eighth notes followed by an eighth note of a different pitch in preparation for 6/8 quarter notes.		6/8 meter exercise in D major mixing up placement of eighth note rests, eighth notes, quarter notes, dotted quarter notes, and eighth notes tied to dotted quarter notes.		Cut time syncopation exercise in the clarion and altissimo register, Eb major.				

<p>Same exercise as #9, however using quarter notes in place of tied eighth notes.</p>		<p>Introduction of eighth notes in cut time, discuss that there are now four eighth notes in a beat.</p>		
<p>Mixing of eighth notes, quarter notes, and dotted quarter notes in 6/8 meter, F major.</p>		<p>More eighth notes in cut time, Eb major.</p>		
<p>Row Row Row Your Boat</p>				

The End



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