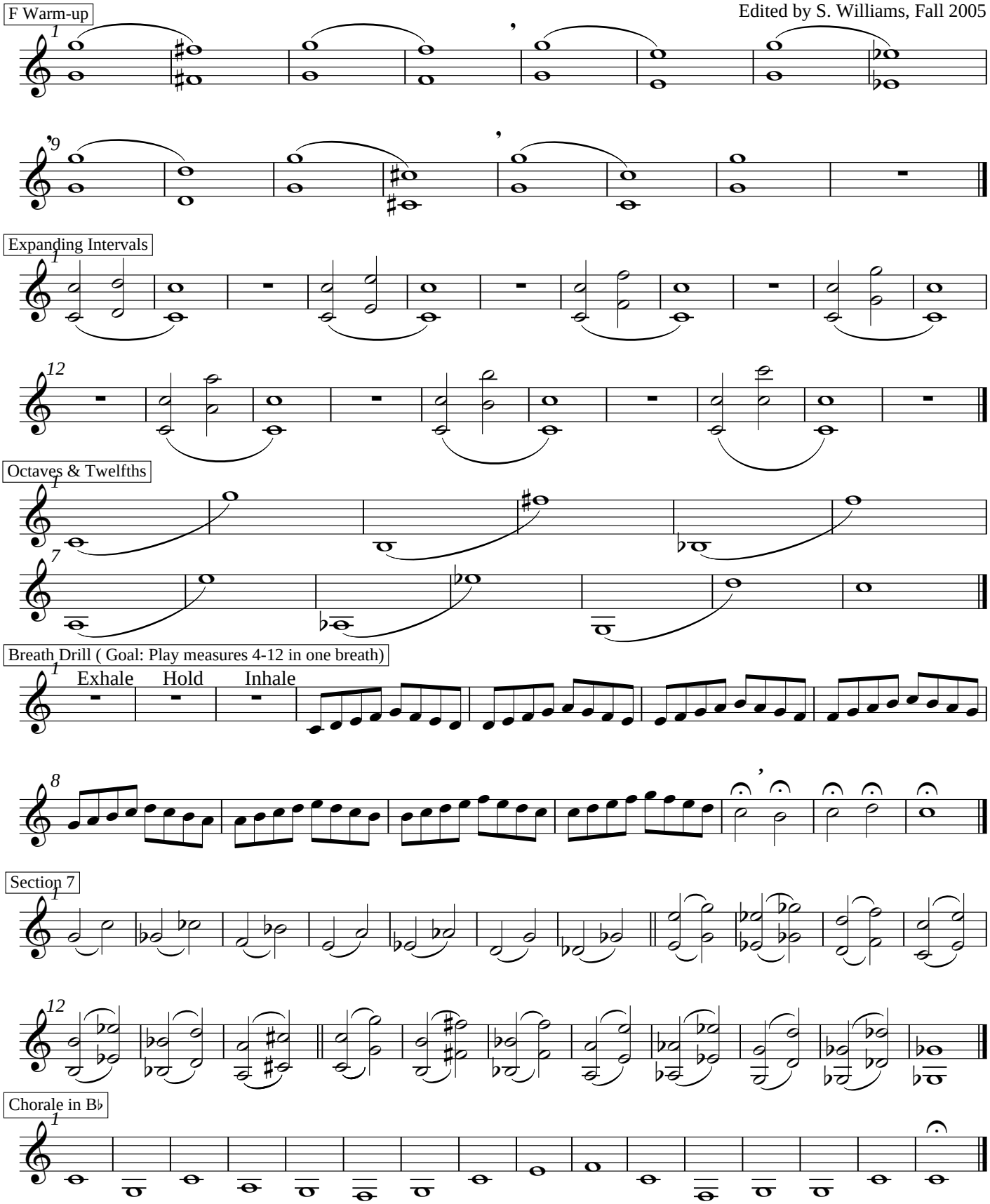
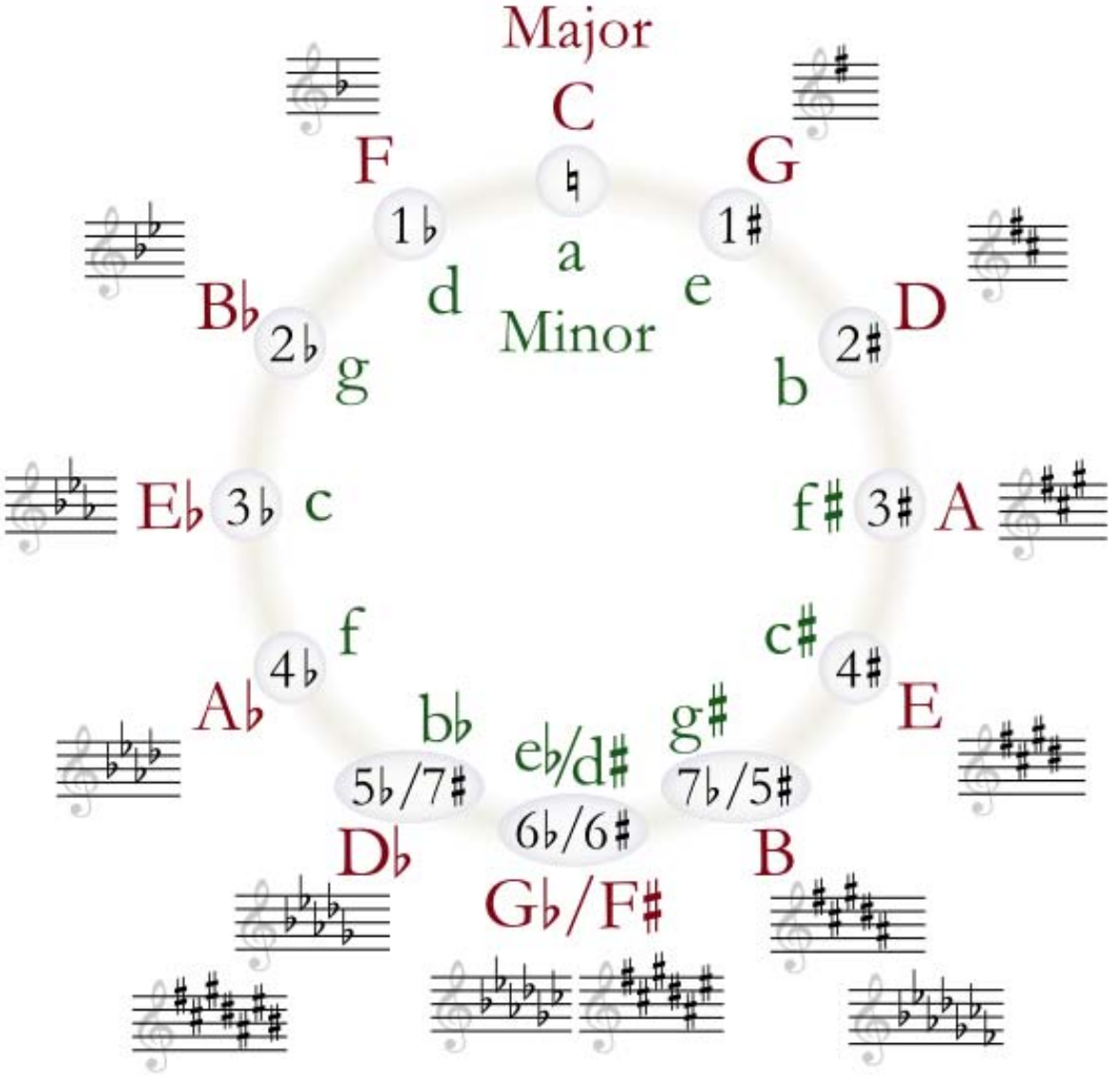
Bass Clarinet

Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005




Major
C
♮
a
Minor
F
1♭
d
G
1♯
e
B♭
2♭
g
D
2♯
b
E♭
3♭
c
f♯
3♯
A
f
4♭
A♭
c♯
4♯
E
b♭
5♭/7♯
e♭/d♯
6♭/6♯
g♯
7♭/5♯
D♭
G♭/F♯
B

CLARINET FINGERINGS

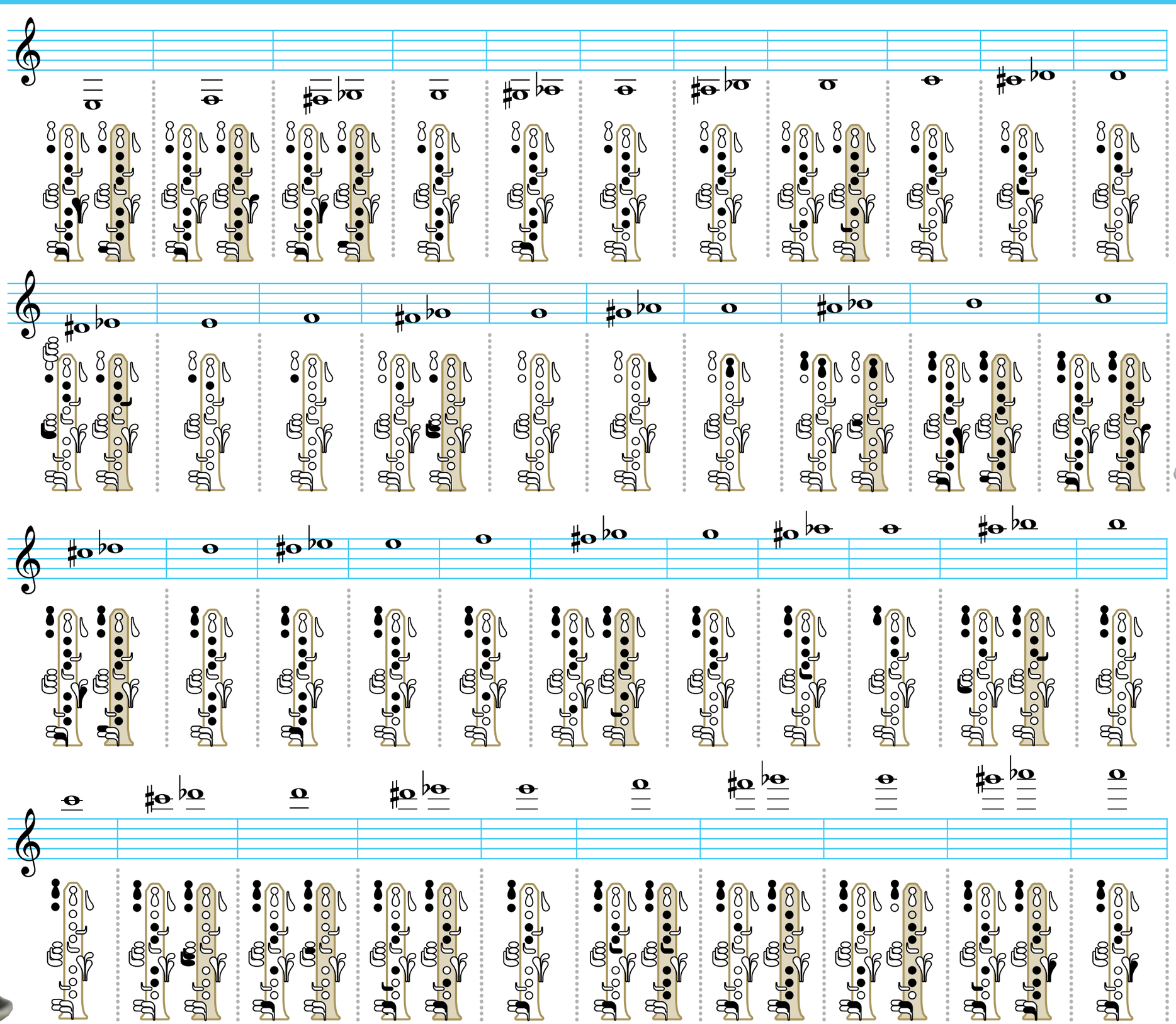
OPEN ○
PRESSED ●
ALTERNATE FINGERINGS
REGISTER KEY

B♭(A) CLARINET

E♭ CLARINET

ALTO CLARINET

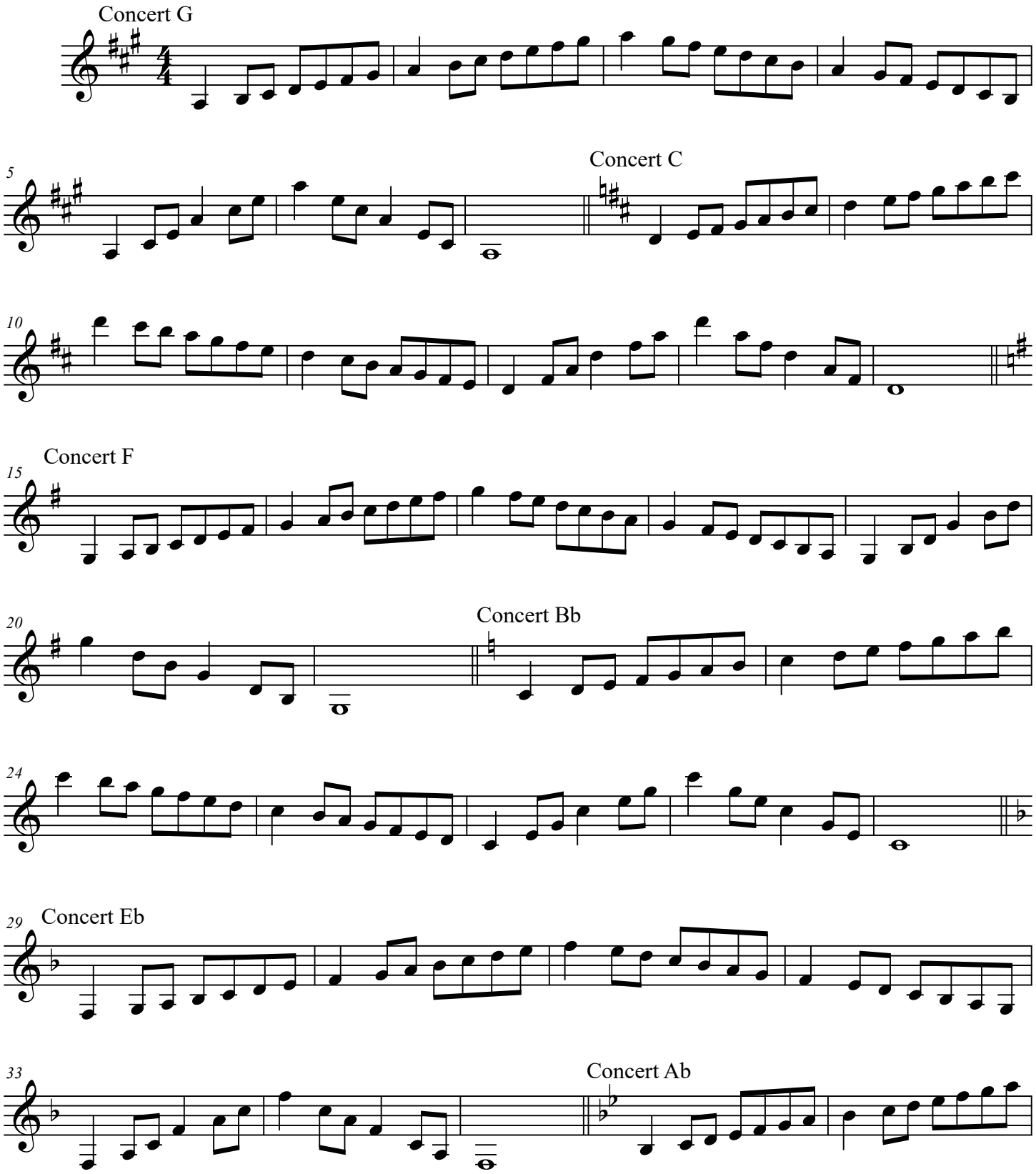
BASS CLARINET

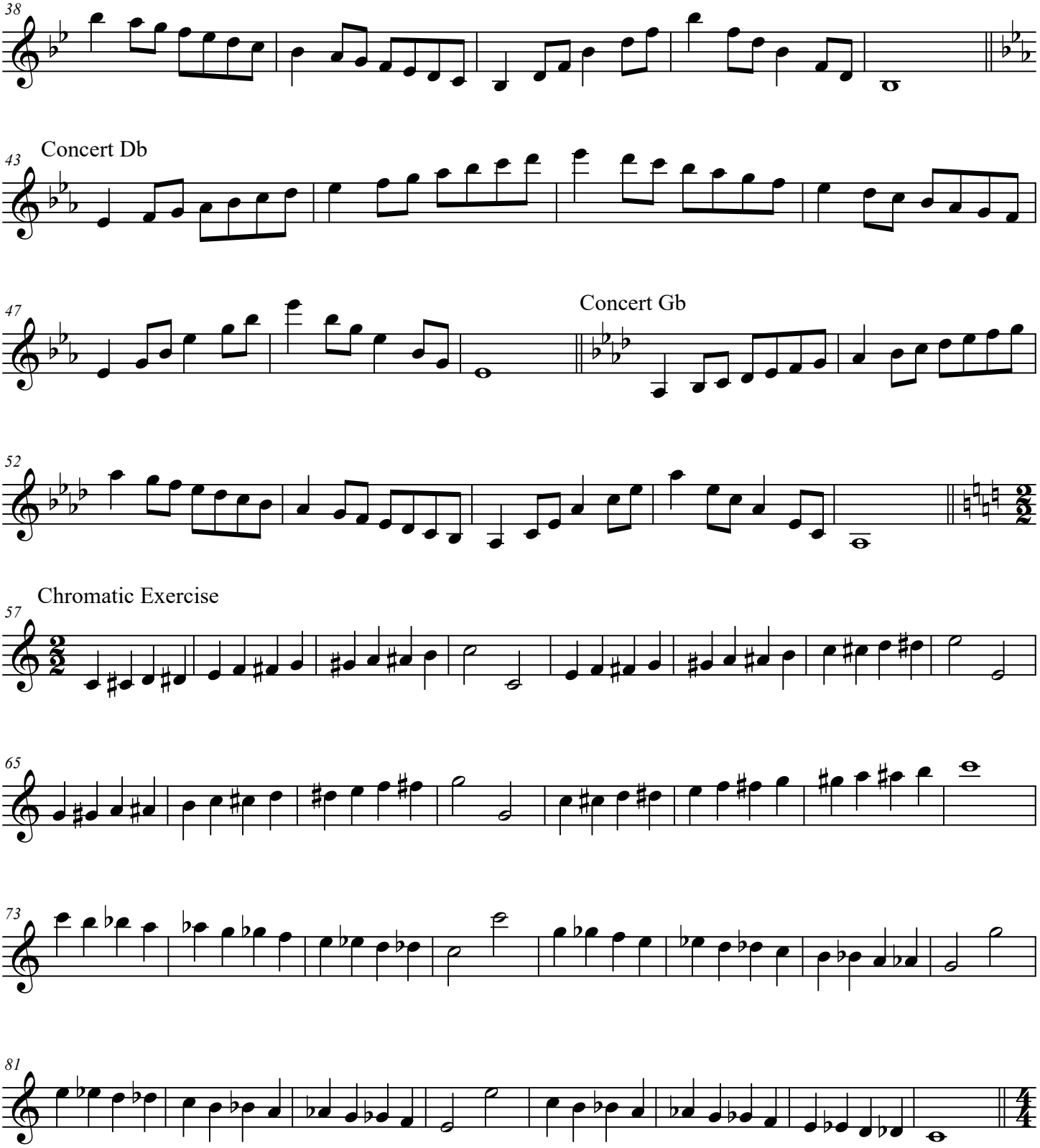


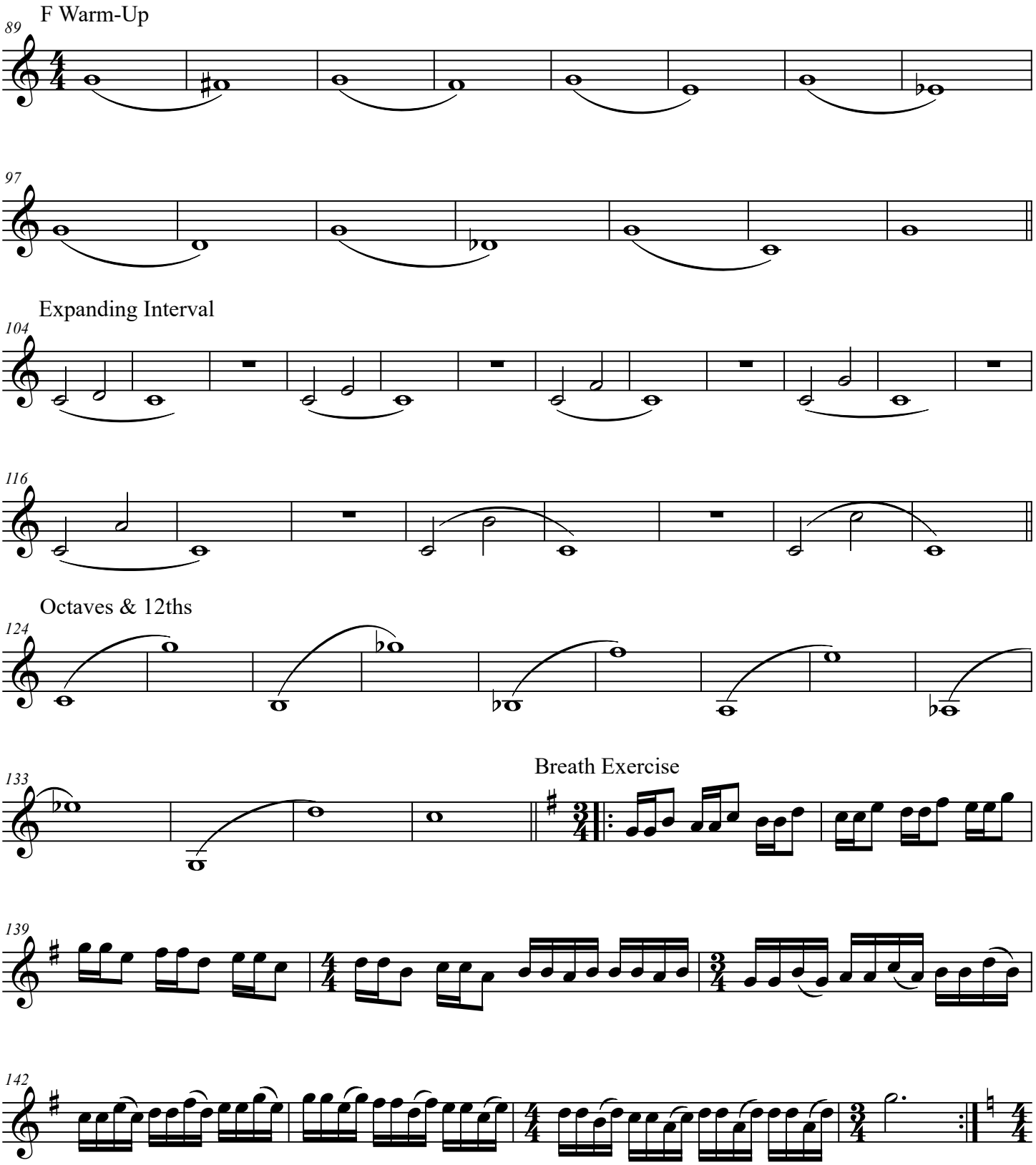
YAMAHA

In-Class Scales and Chromatic

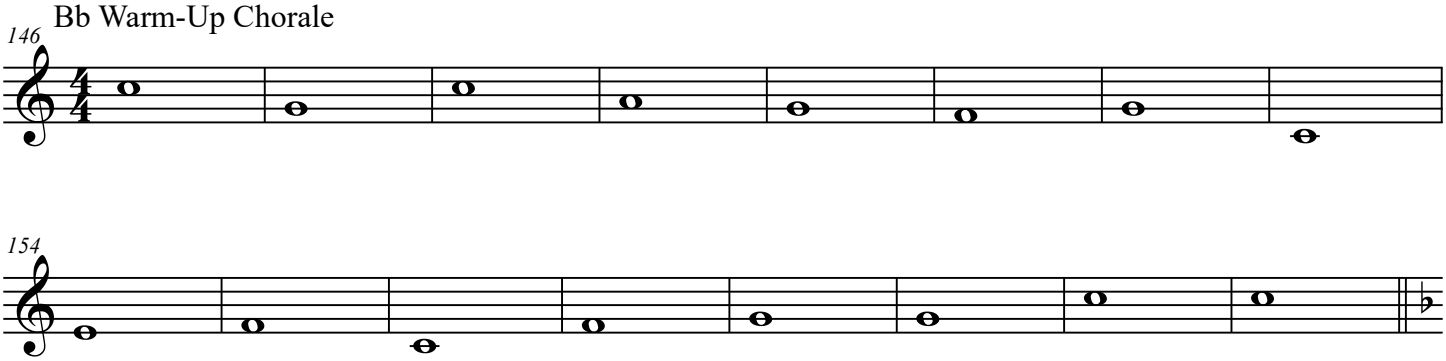
Bb Bass Clarinet



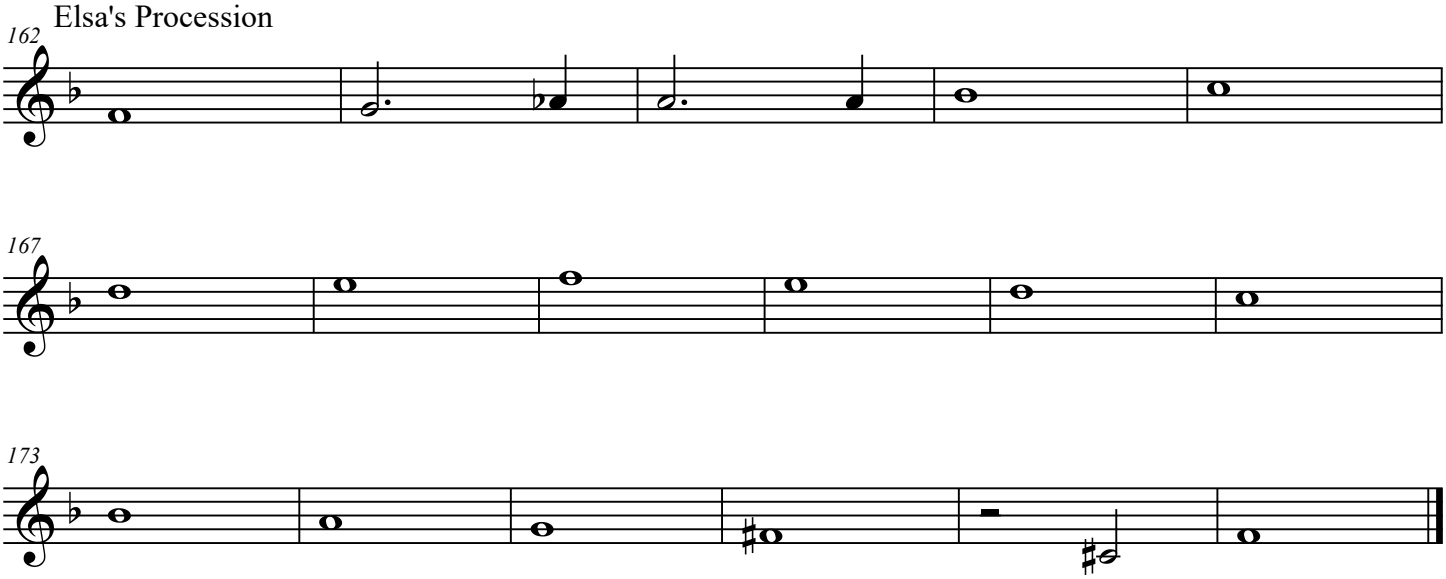

38
43
Concert Db
47
Concert Gb
52
57
Chromatic Exercise
65
73
81


F Warm-Up
89
97
Expanding Interval
104
116
Octaves & 12ths
124
133
Breath Exercise
139
142

Bb Warm-Up Chorale



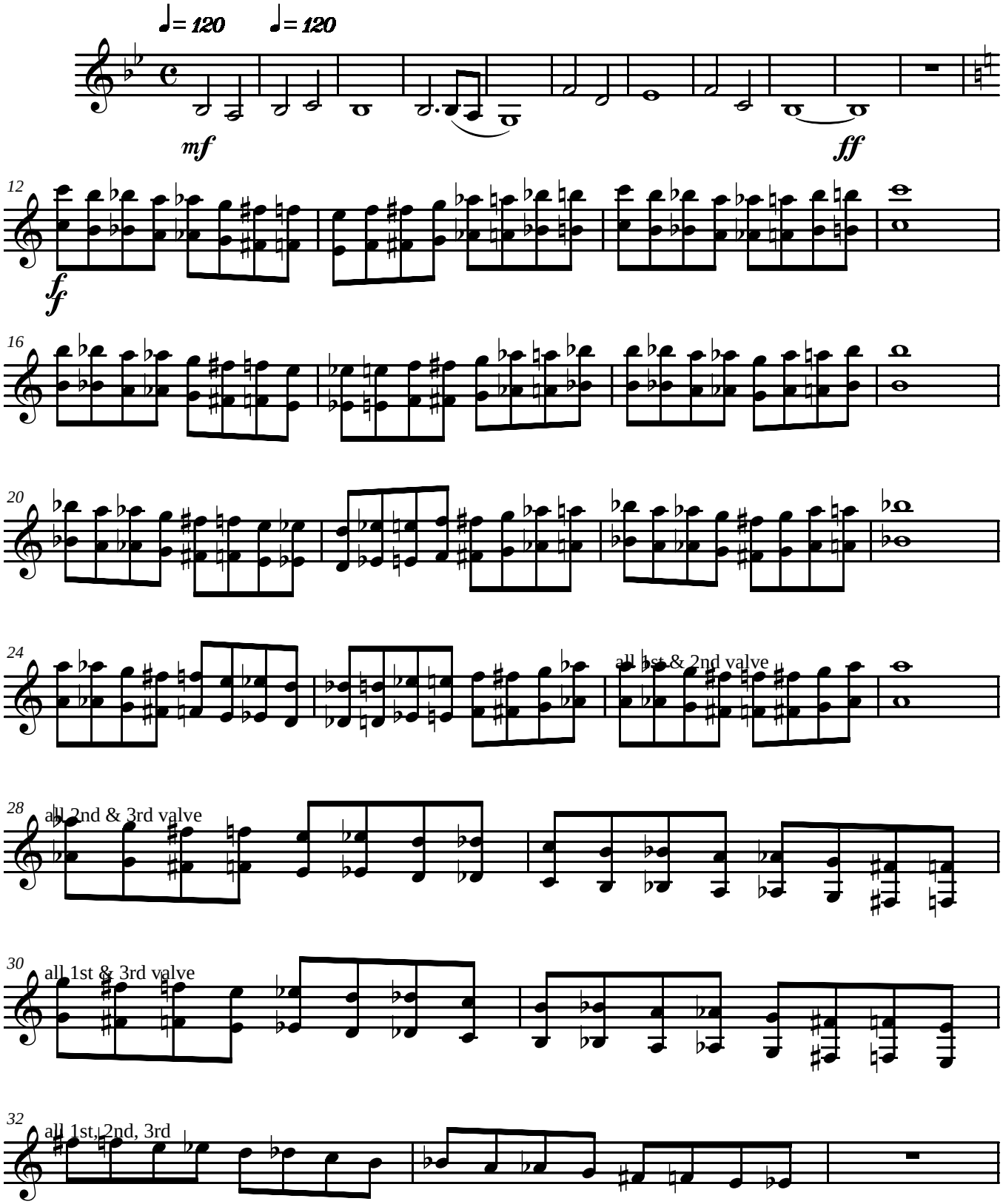
Elsa's Procession



The Other Warmup

Bass Clarinet

J. High



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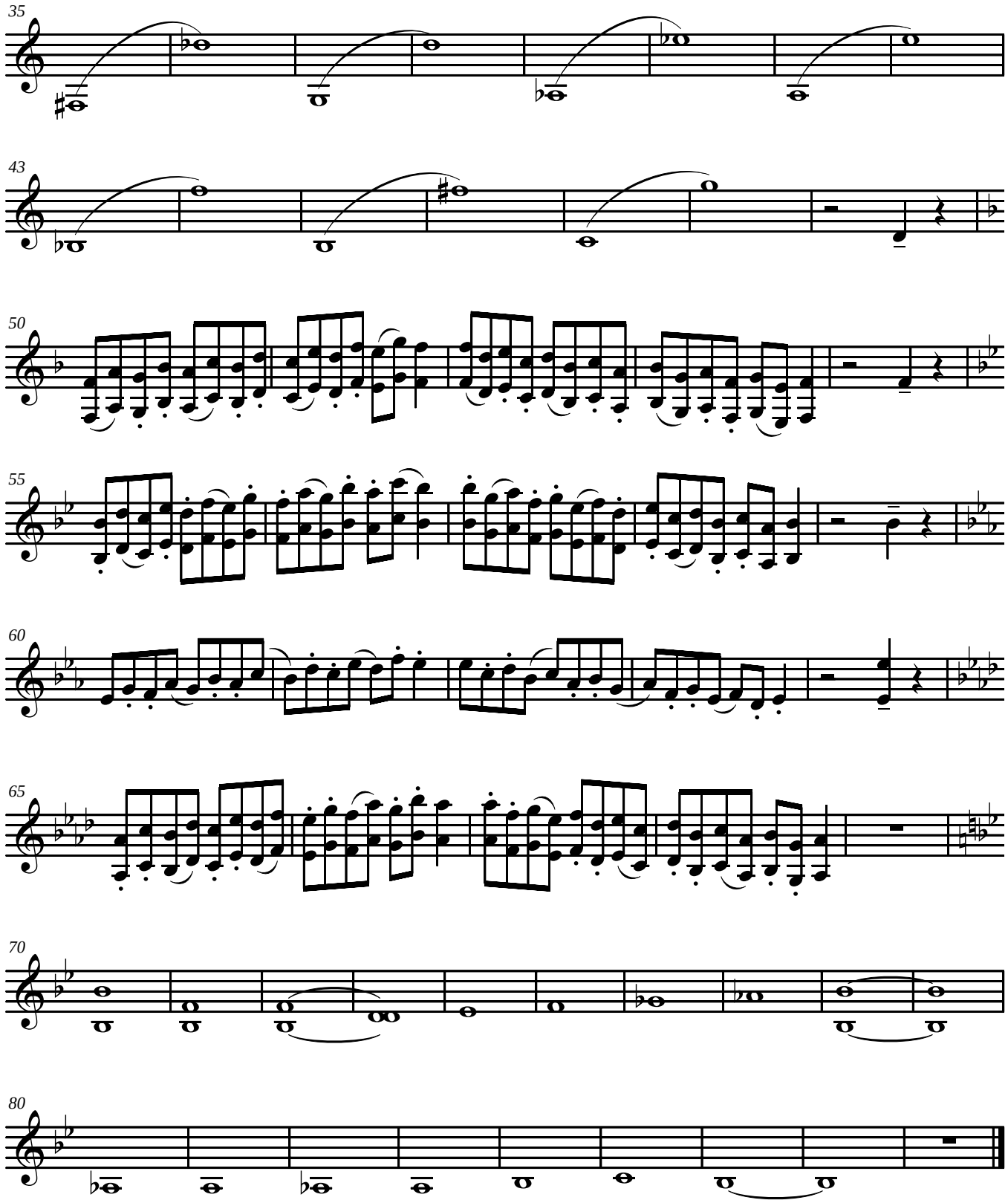
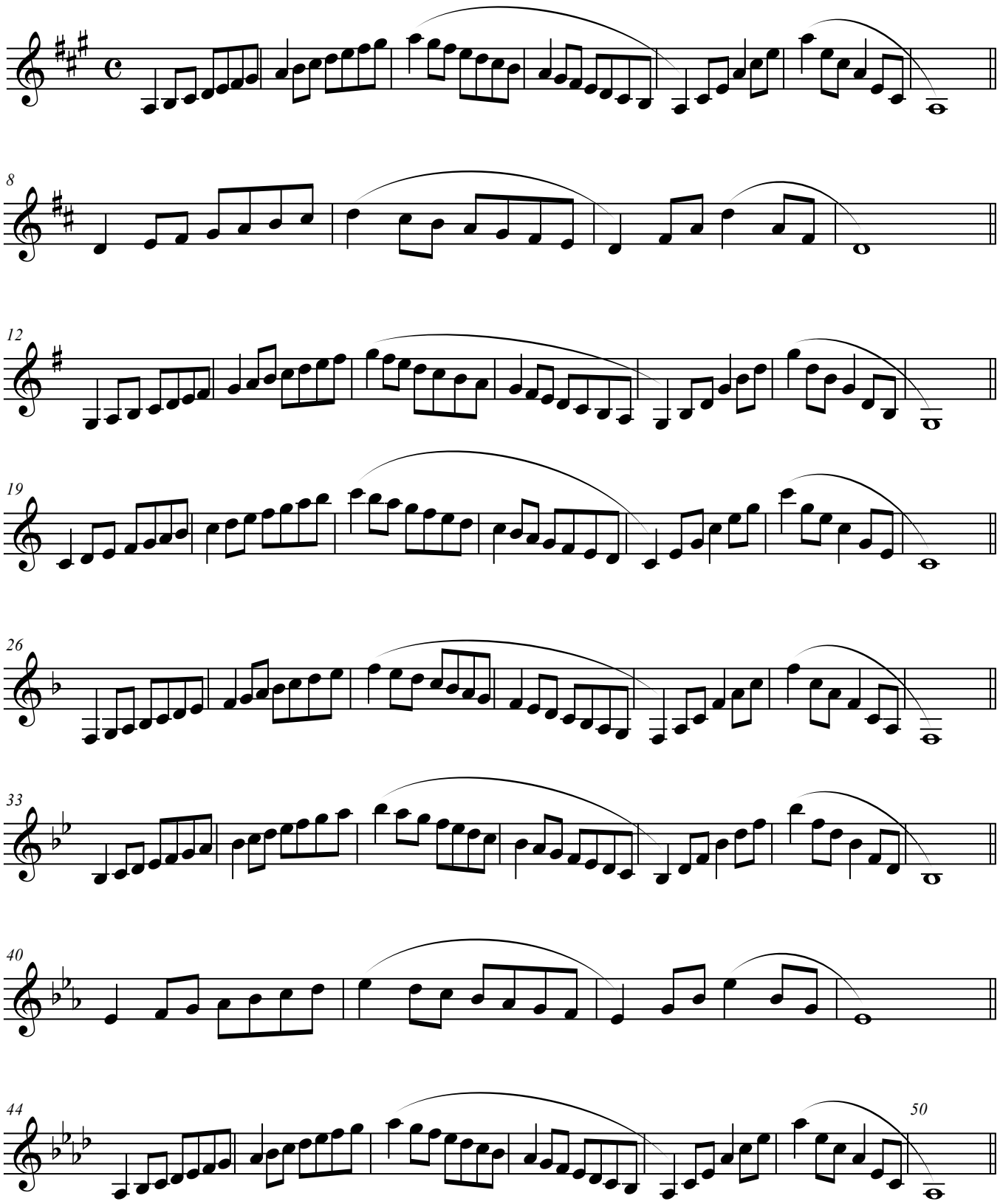

35
43
50
55
60
65
70
80

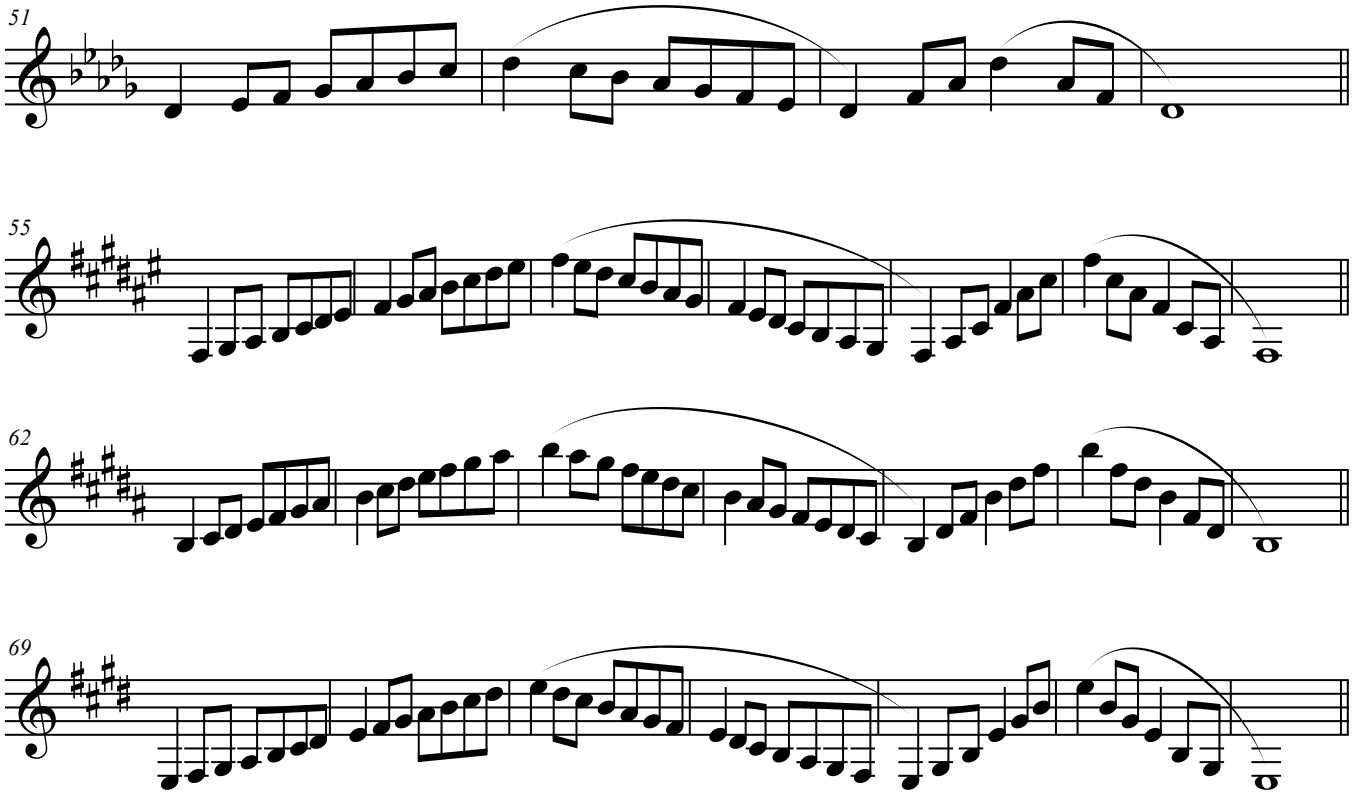
Time Limit:
2:45

GEORGIA MUSIC EDUCATORS ASSOCIATION
ALL-STATE BAND SCALES
SYMPHONIC BAND (GRADES 11-12) B♭ BASS CLARINET

Scales do not have to be memorized



Scales do not have to be performed from memory but must be performed in the order printed above. You have 2 minutes and 45 seconds to perform your scales. No audible alarm or signal will sound if time expires before you are finished, and if you are playing you will be allowed to finish that scale and arpeggio and earn points accordingly. The adjudicator will then inform you that time has expired and ask you to move to the next part of the audition.



Scales do not have to be performed from memory but must be performed in the order printed above. You have 2 minutes and 45 seconds to perform your scales. No audible alarm or signal will sound if time expires before you are finished, and if you are playing you will be allowed to finish that scale and arpeggio and earn points accordingly. The adjudicator will then inform you that time has expired and ask you to move to the next part of the audition.

I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.
(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.
(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.
(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)

Part Four (bass): Play scale steps 1, 4, 5, 1.
(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

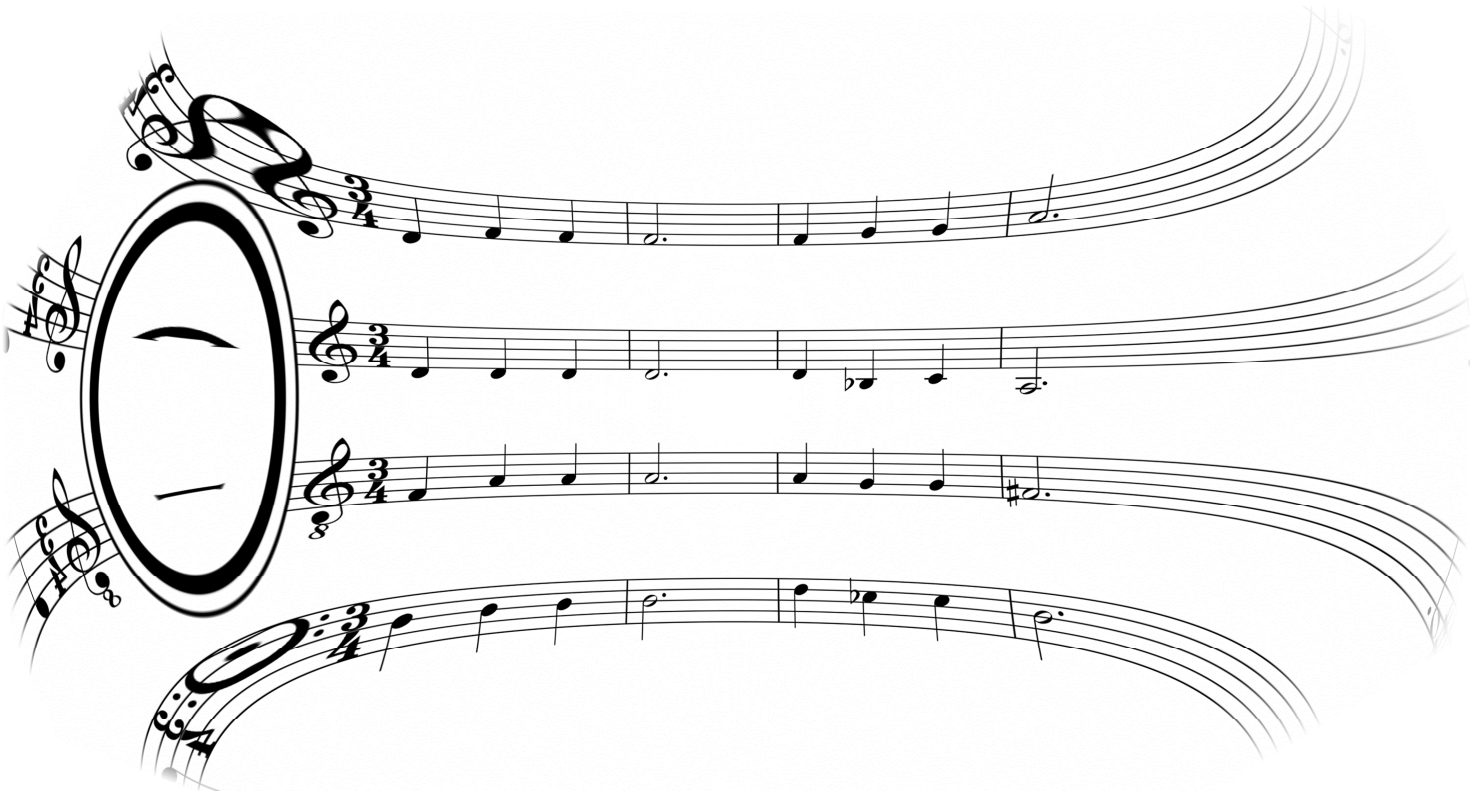
B Flat Clarinet

Bass Clarinet

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

For Bb clarinet players

1. The **SOPRANO** and **ALTO** parts are your main parts
2. Most of the time, the **TENOR** part also works for you if it lower than the alto part
    a. Split the section up to cover multiple parts
3. The **BASS** part is there so you can see the other part

For bass clarinet players

1. The **BASS** part is your main part
2. The upper version of the **TENOR** part (cue notes) is generally in the correct range for your instrument
3. The **SOPRANO** and **ALTO** parts are there so you can see what the others are playing

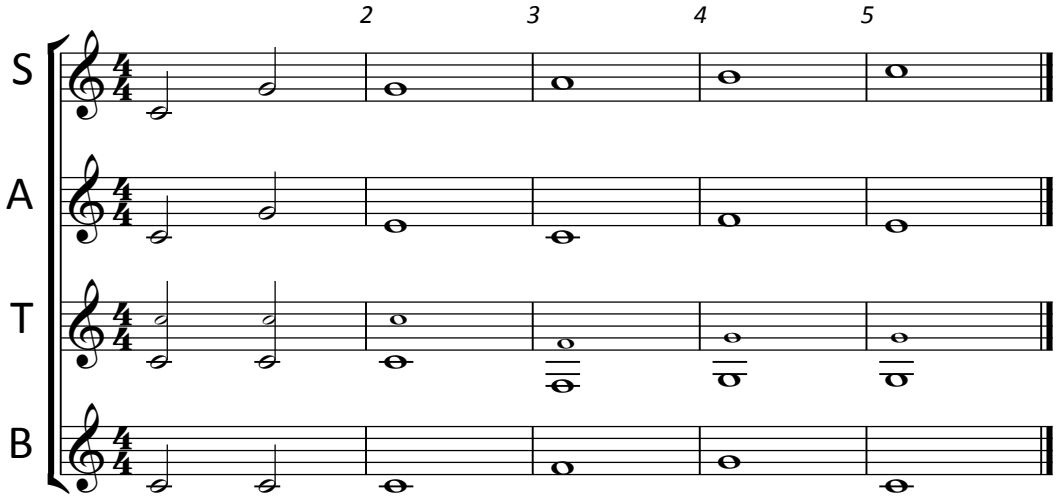
For both

1. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
2. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

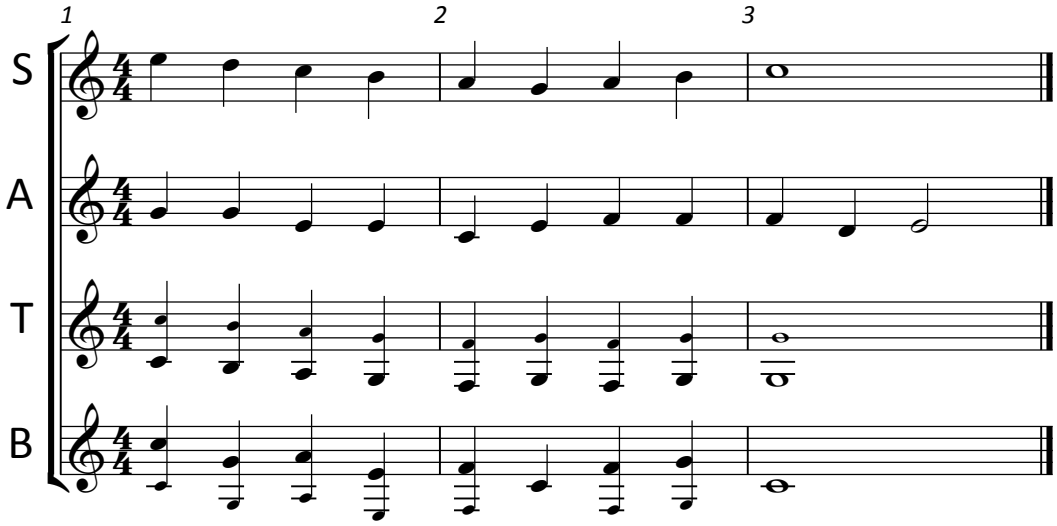
A simple chord progression



2

Canon in D
by
Johann Pachelbel

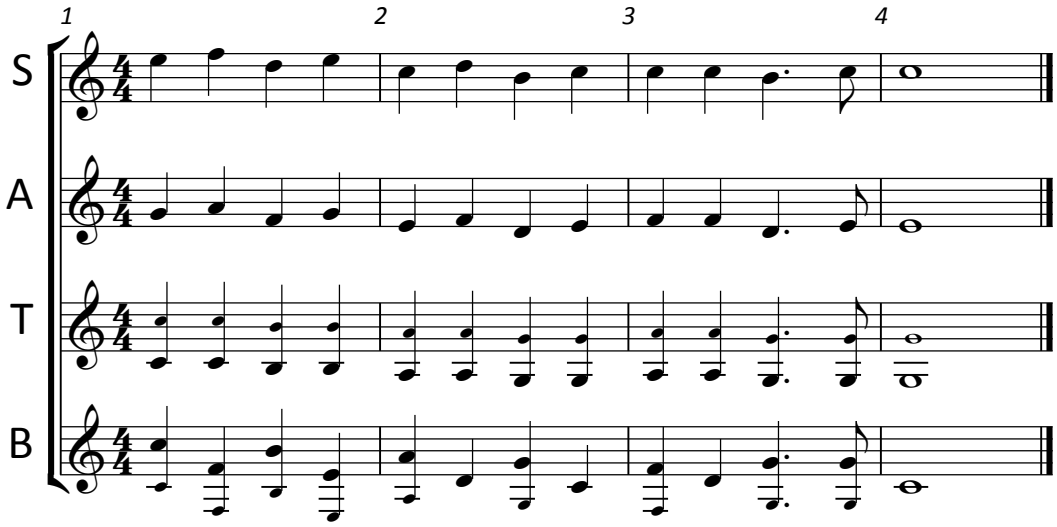
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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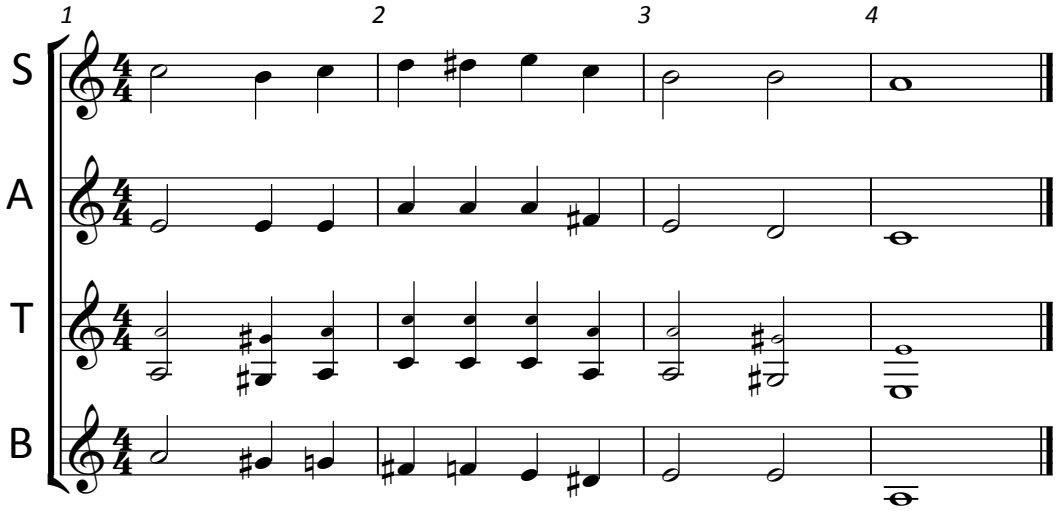
4

Augmented 6th Cadence

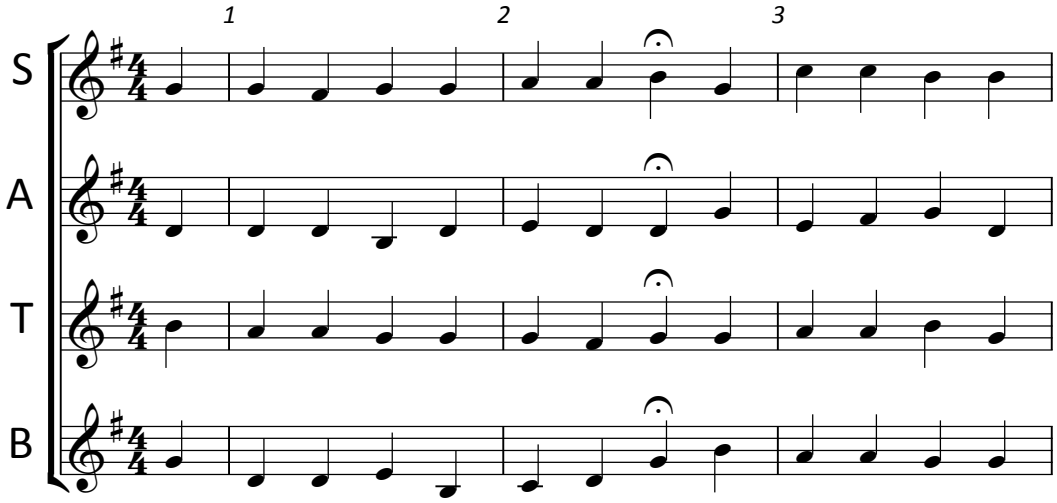
A special type of cadence

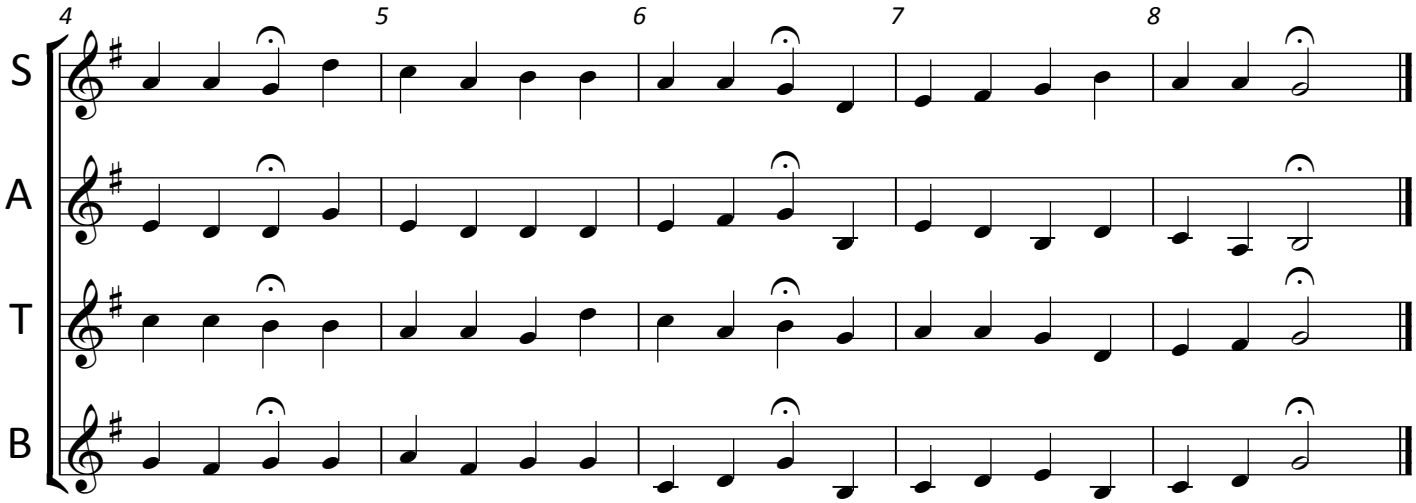


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

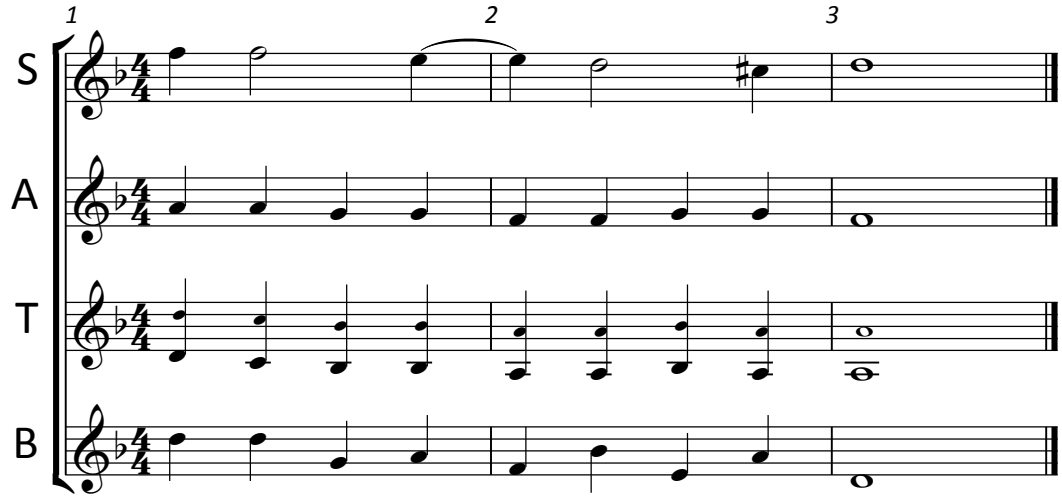




6

Suspensions

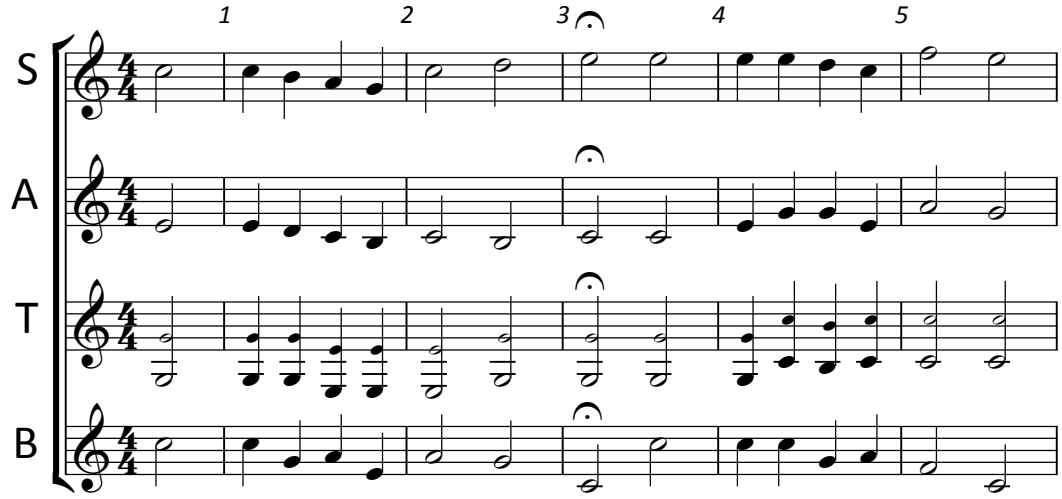
(Preparation
Suspension
Resolution)

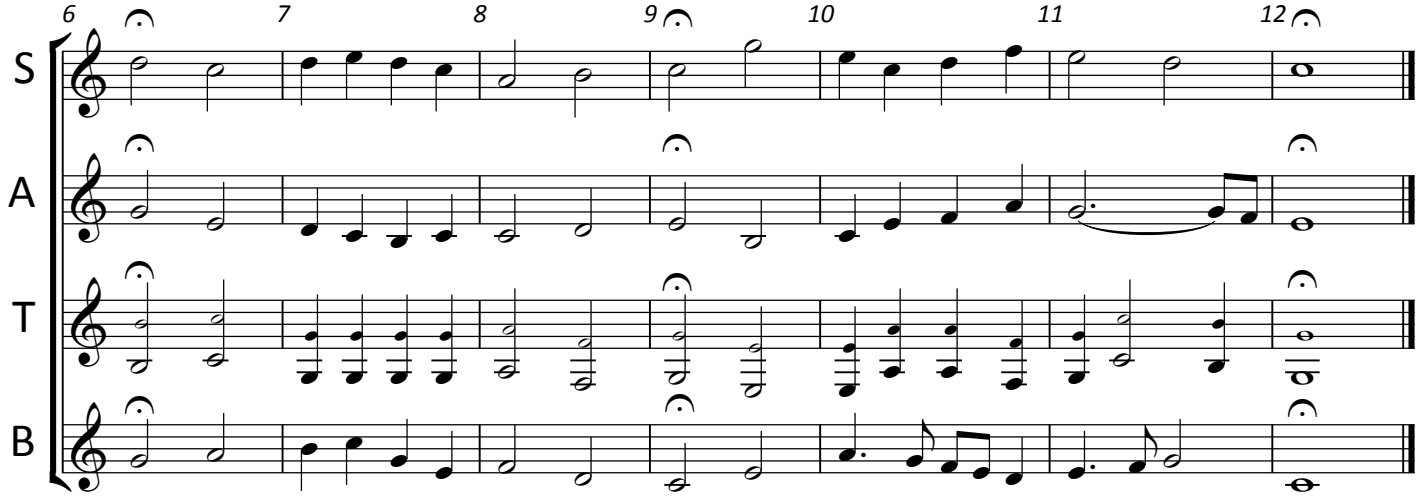


7

Old Hundredth
by
Loys Bourgeois

(1551)

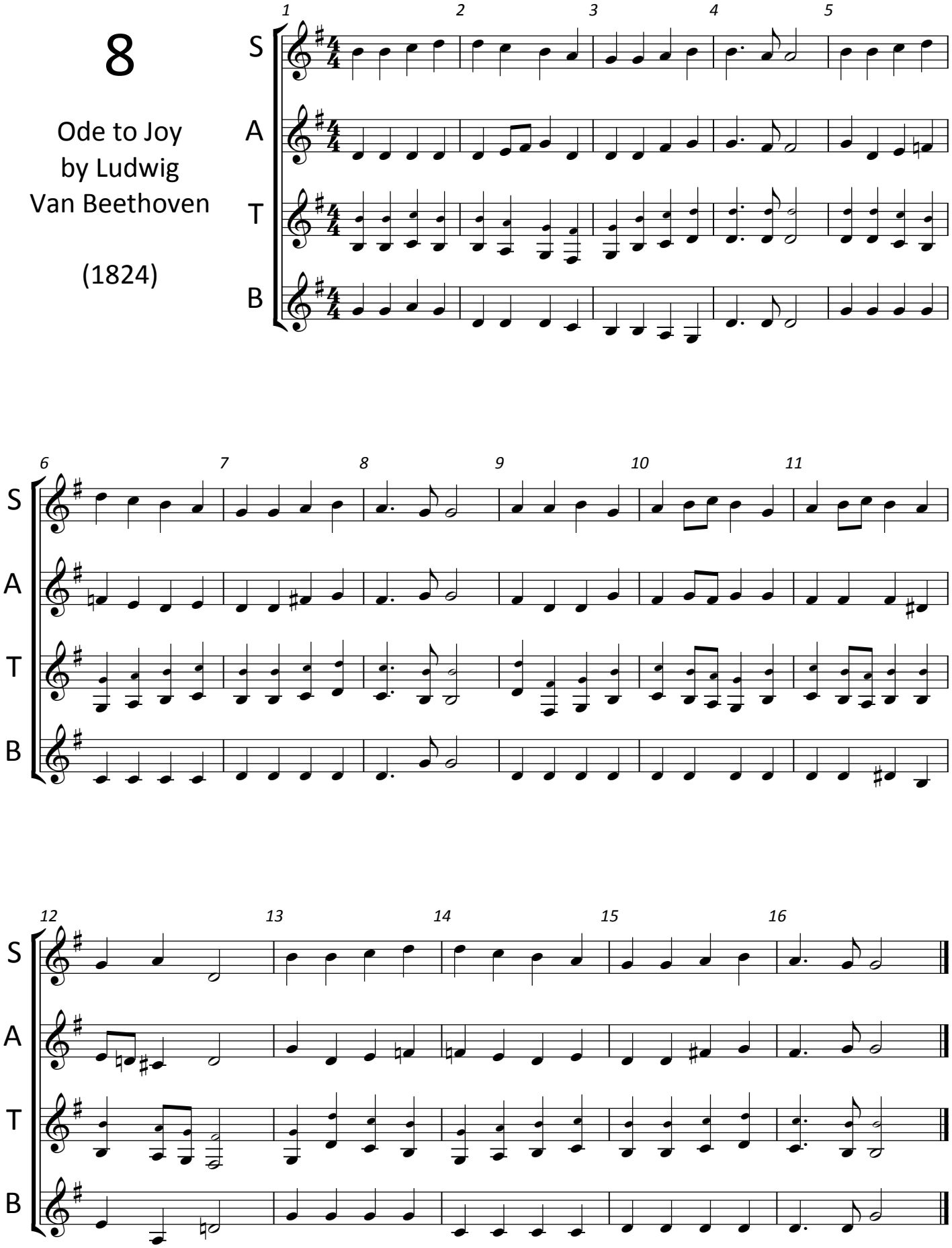




8

Ode to Joy
by Ludwig
Van Beethoven

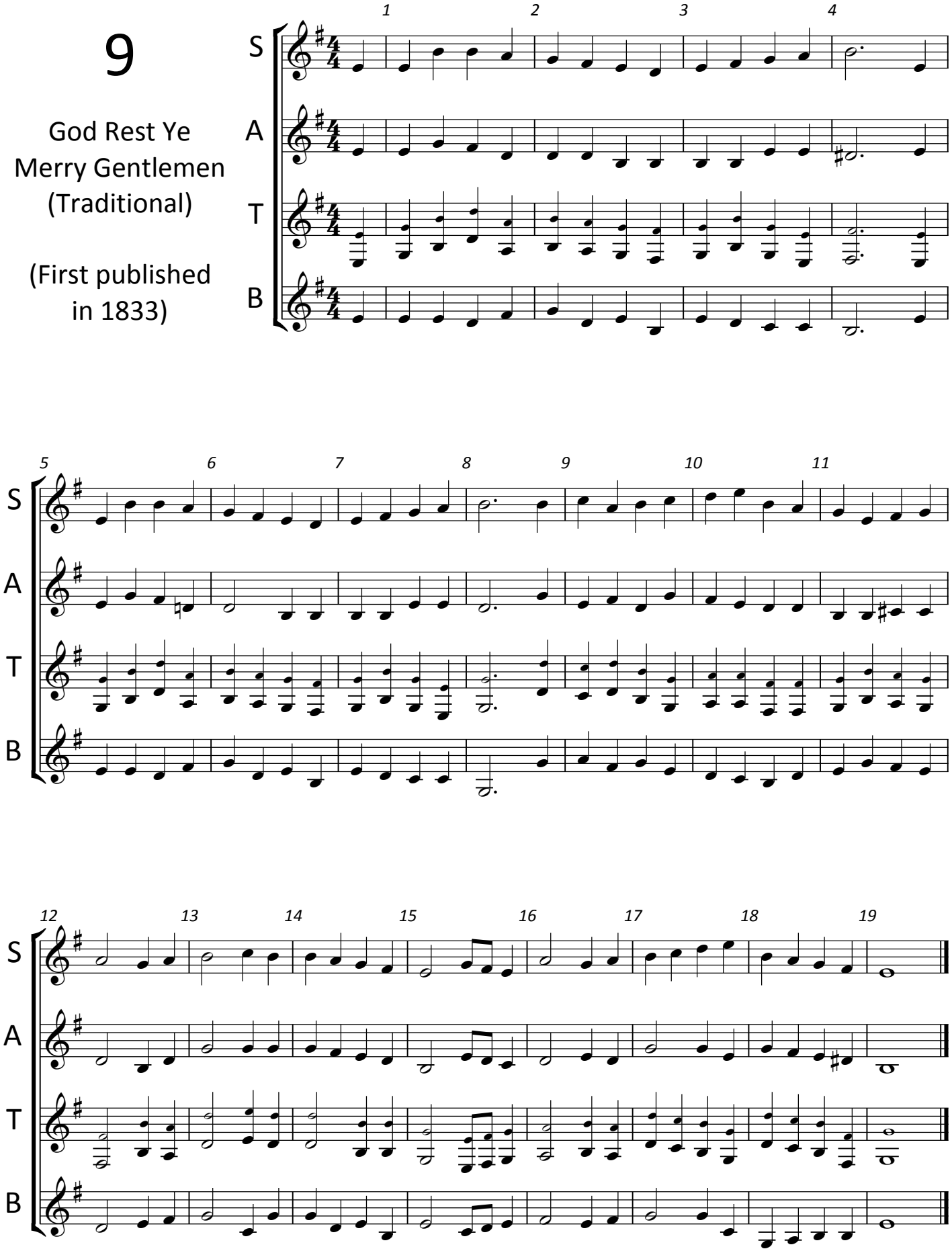
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

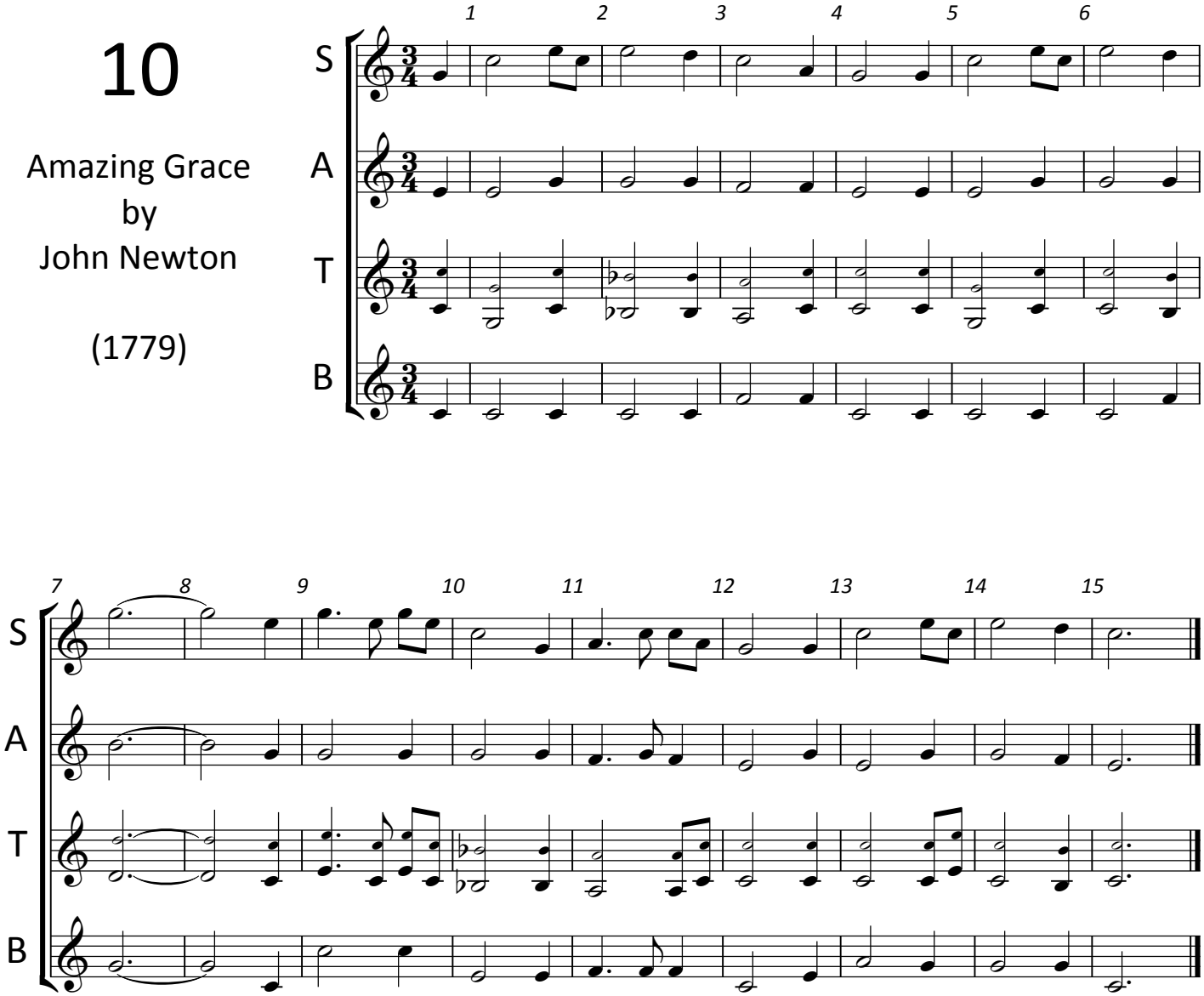
(First published
in 1833)



10

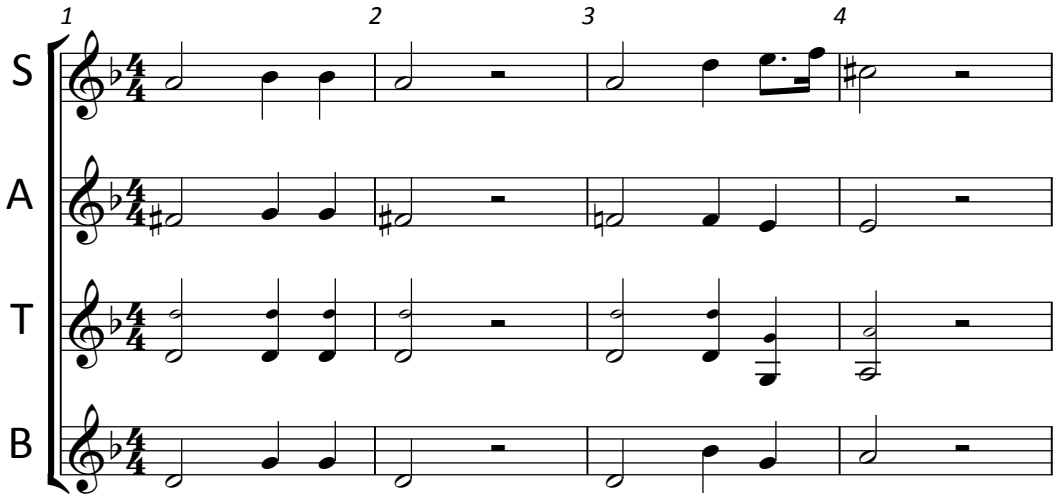
Amazing Grace
by
John Newton

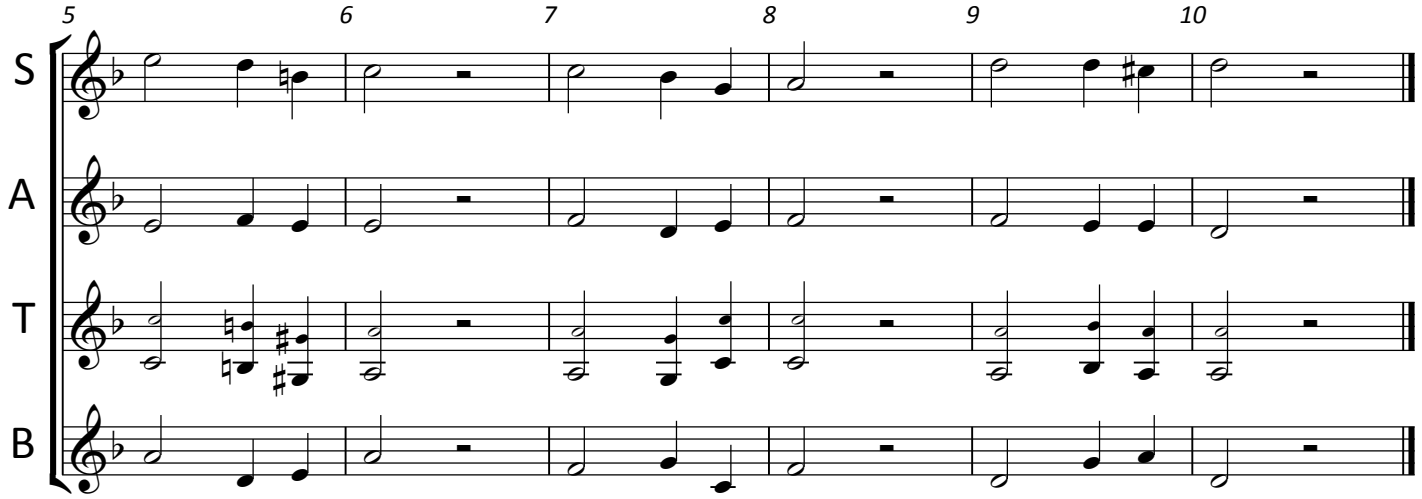
(1779)



11

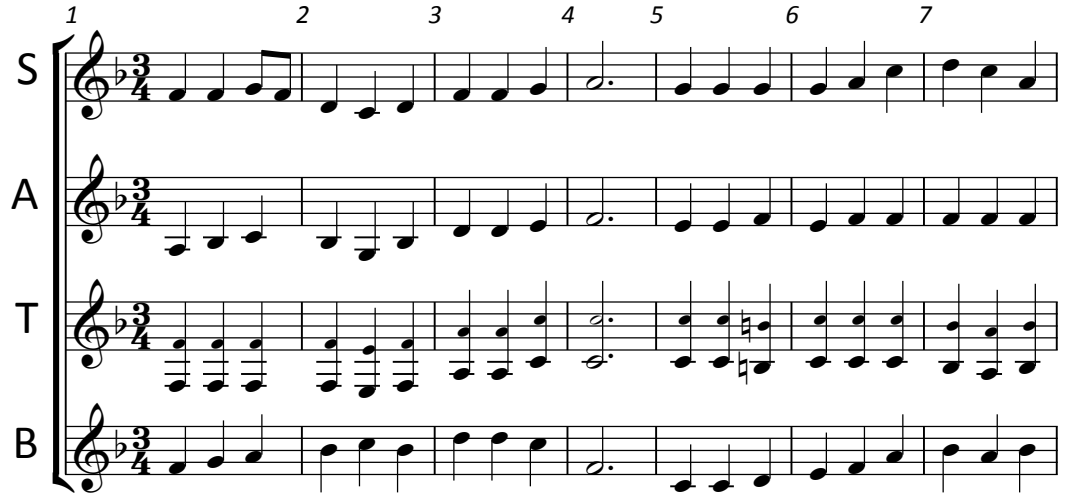
Music for
Queen Mary
by
Henry Purcell
(1694)

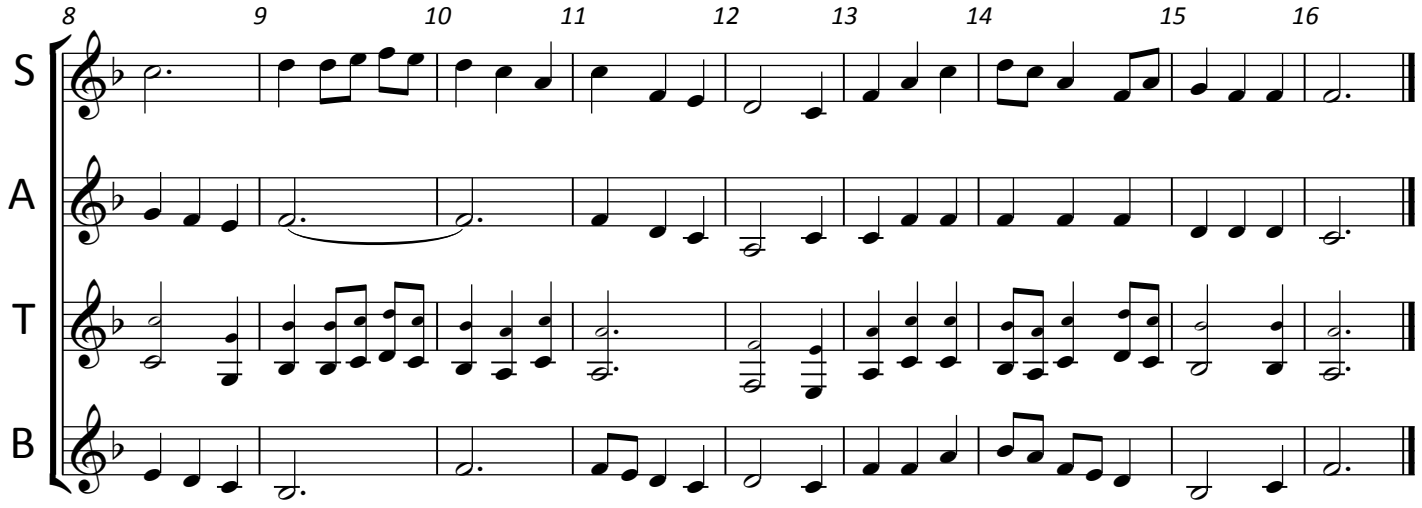




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

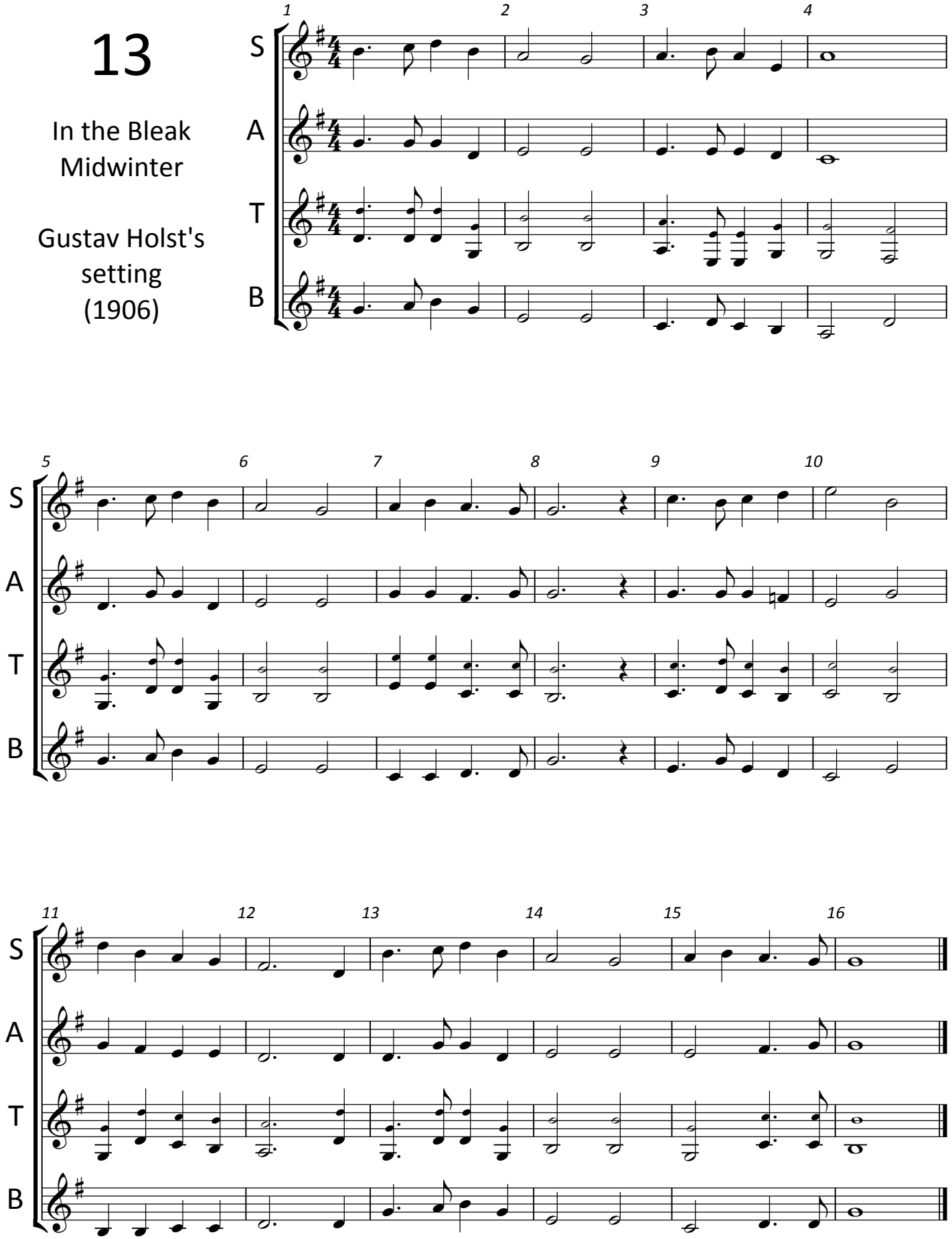




13

In the Bleak Midwinter

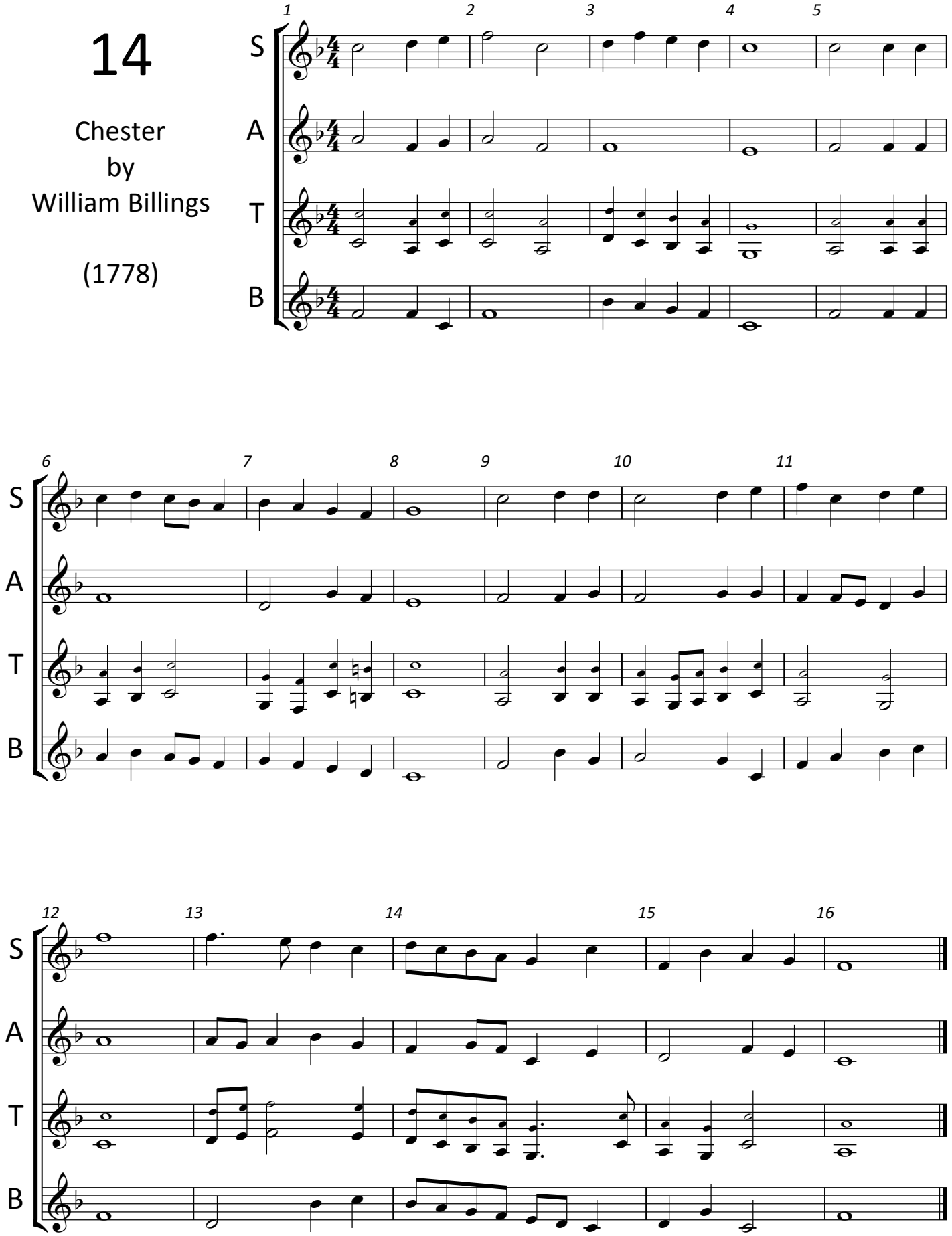
Gustav Holst's setting (1906)



14

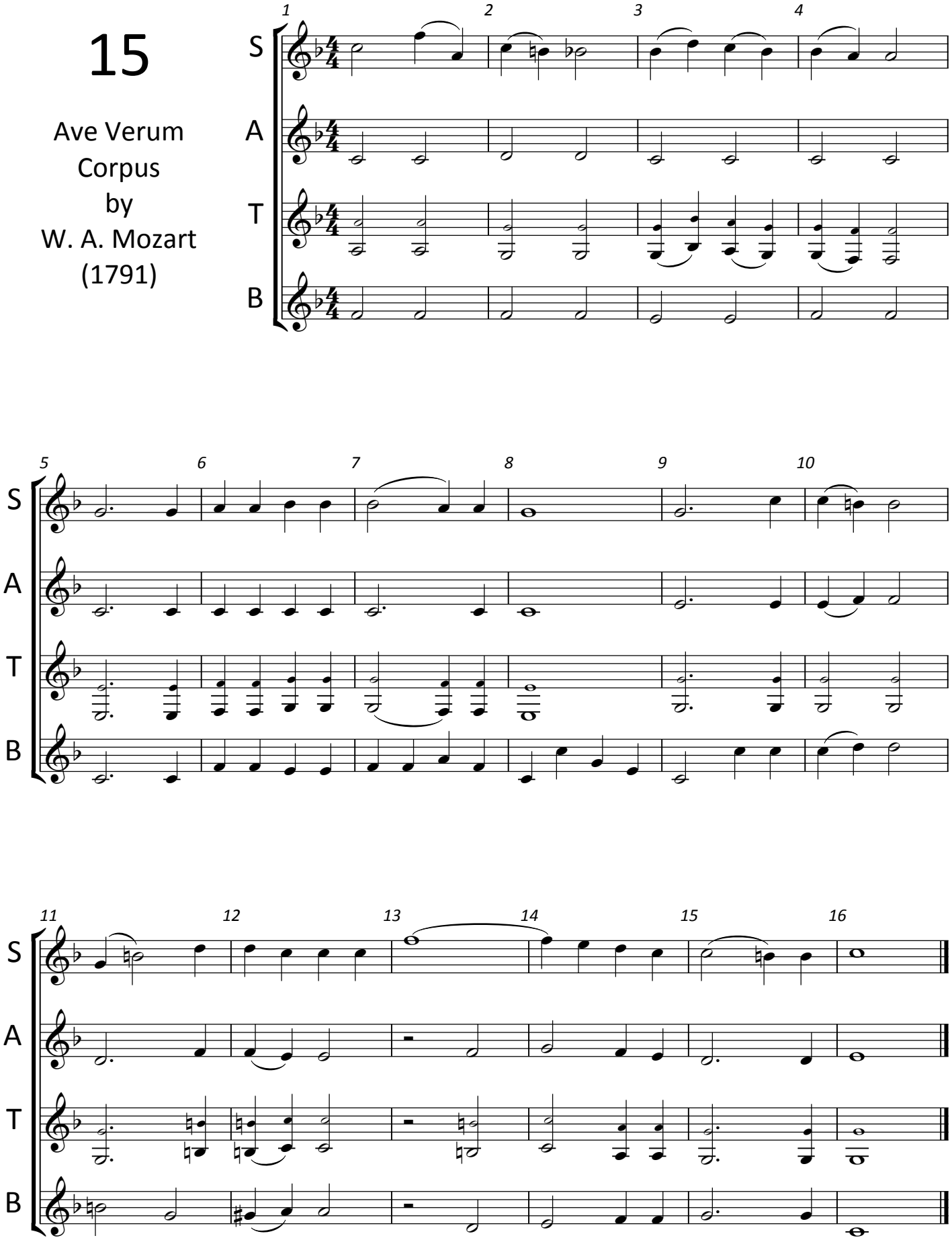
Chester
by
William Billings

(1778)



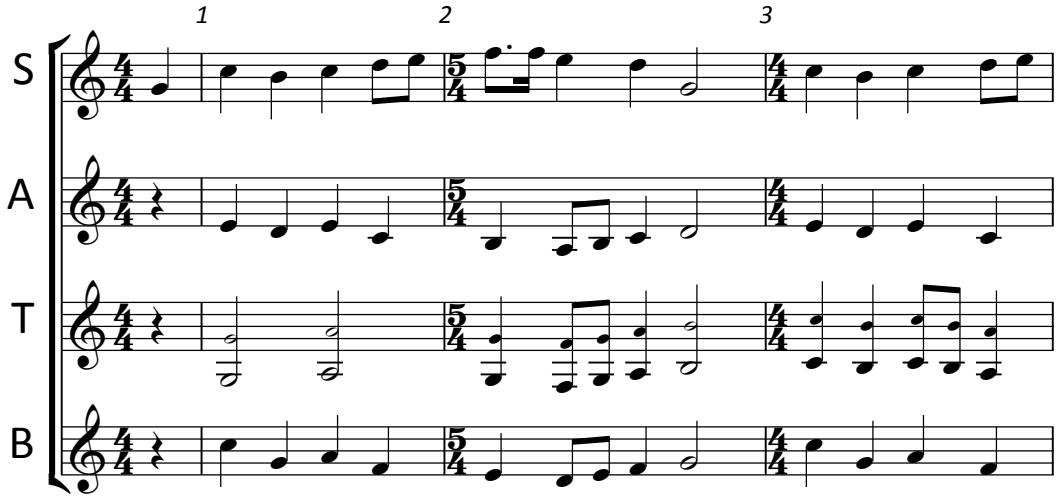
15

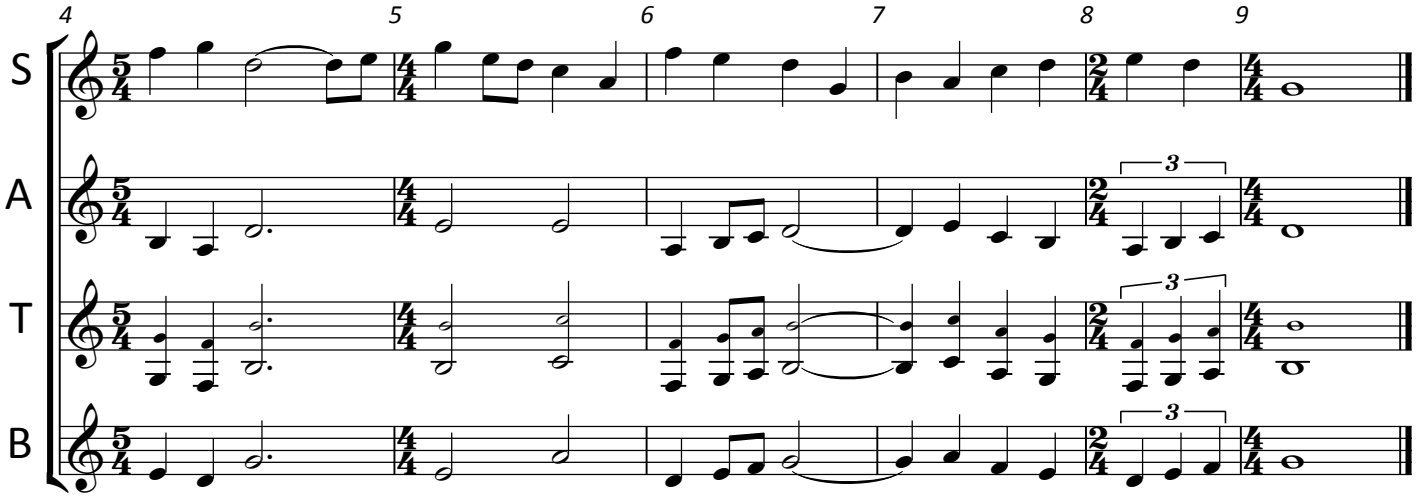
Ave Verum Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)





Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

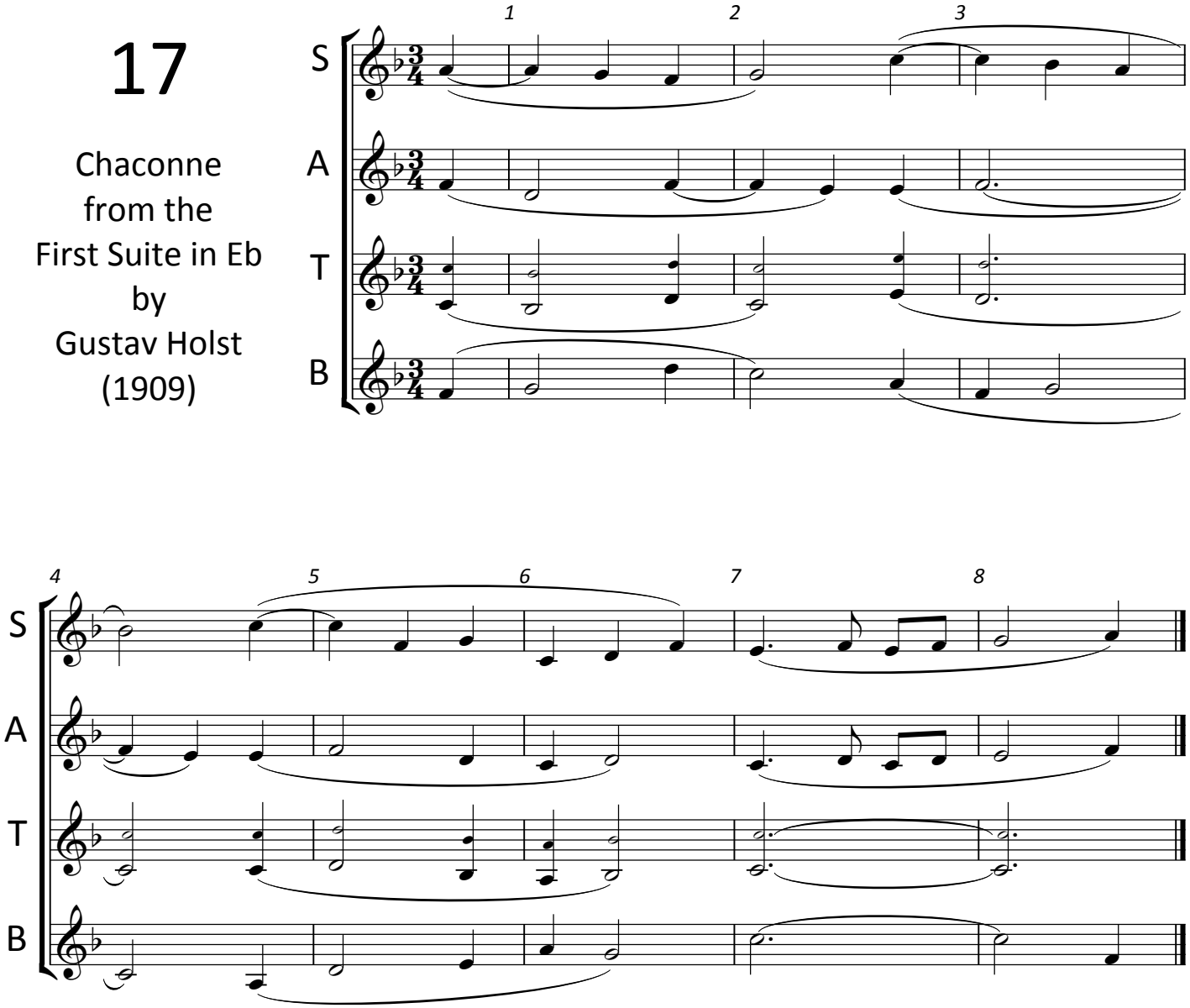
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

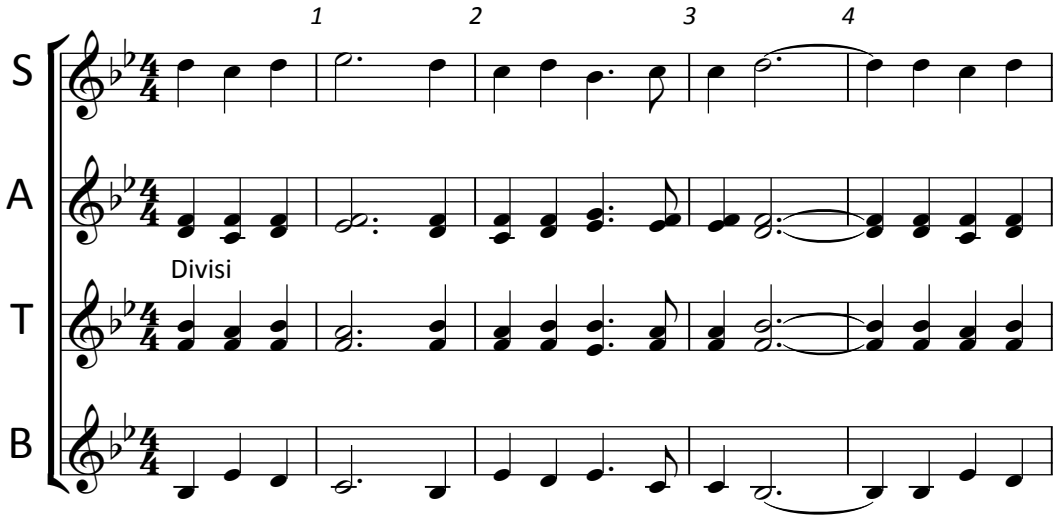
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

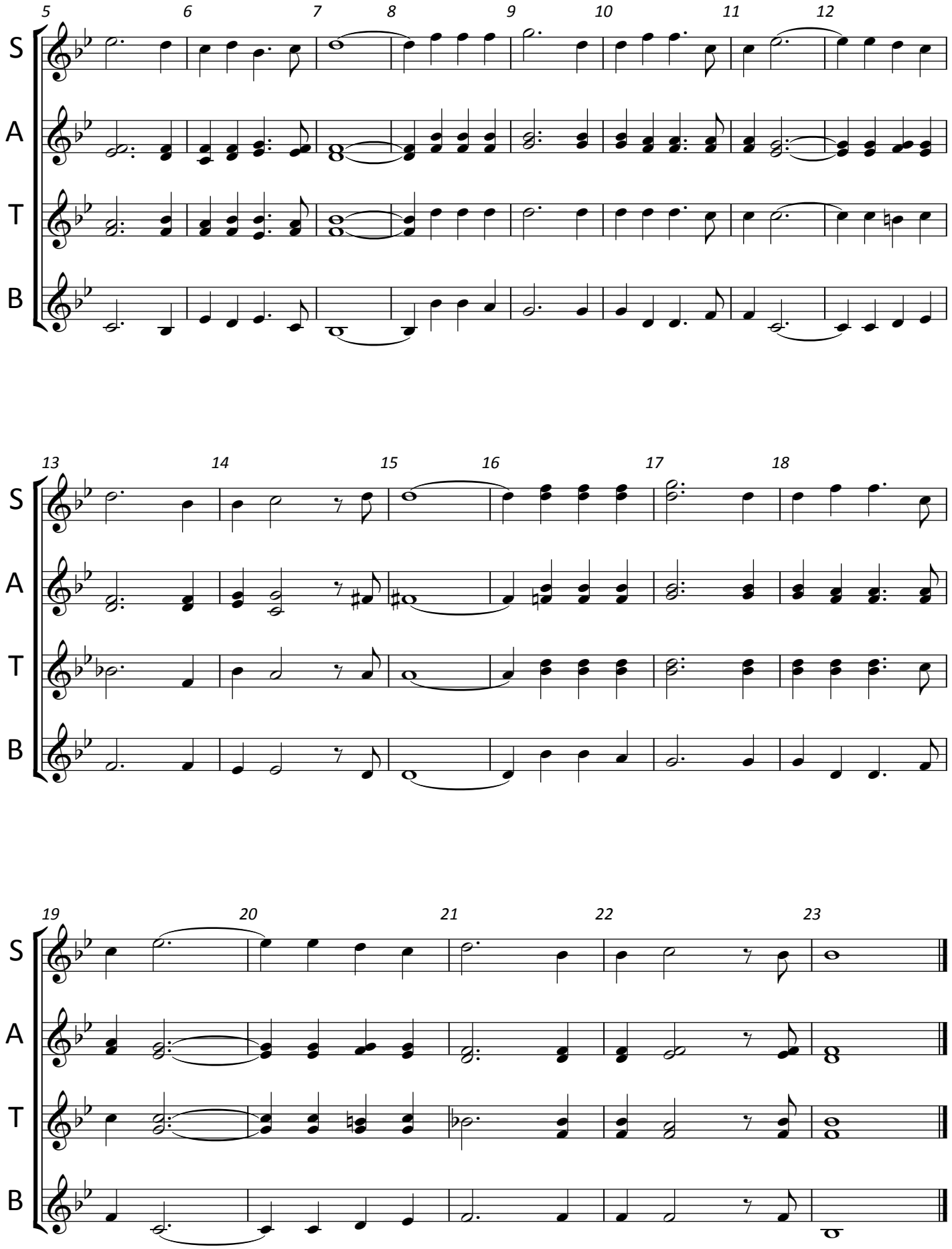


18

Finlandia
by
Jean Sibelius

(1900)

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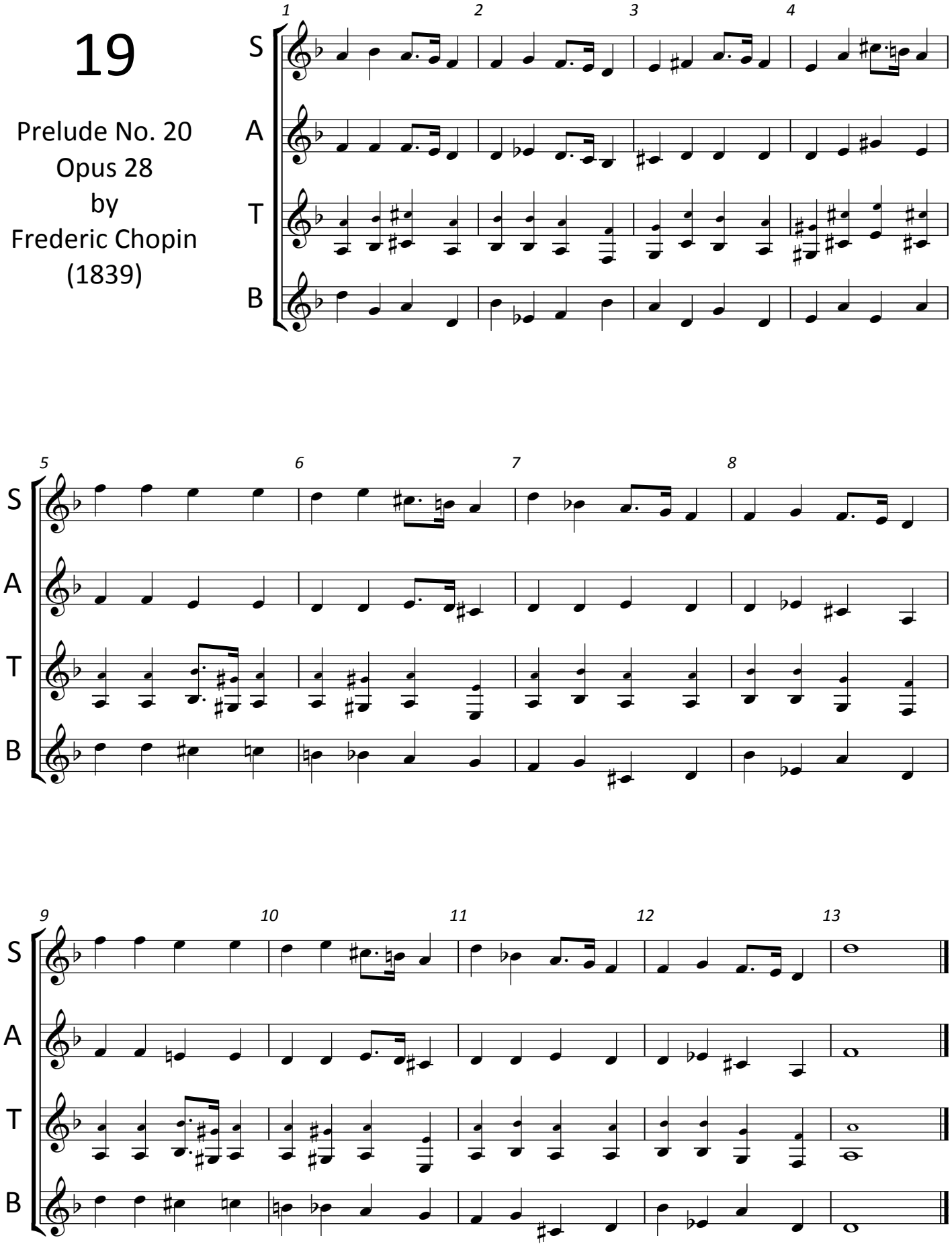
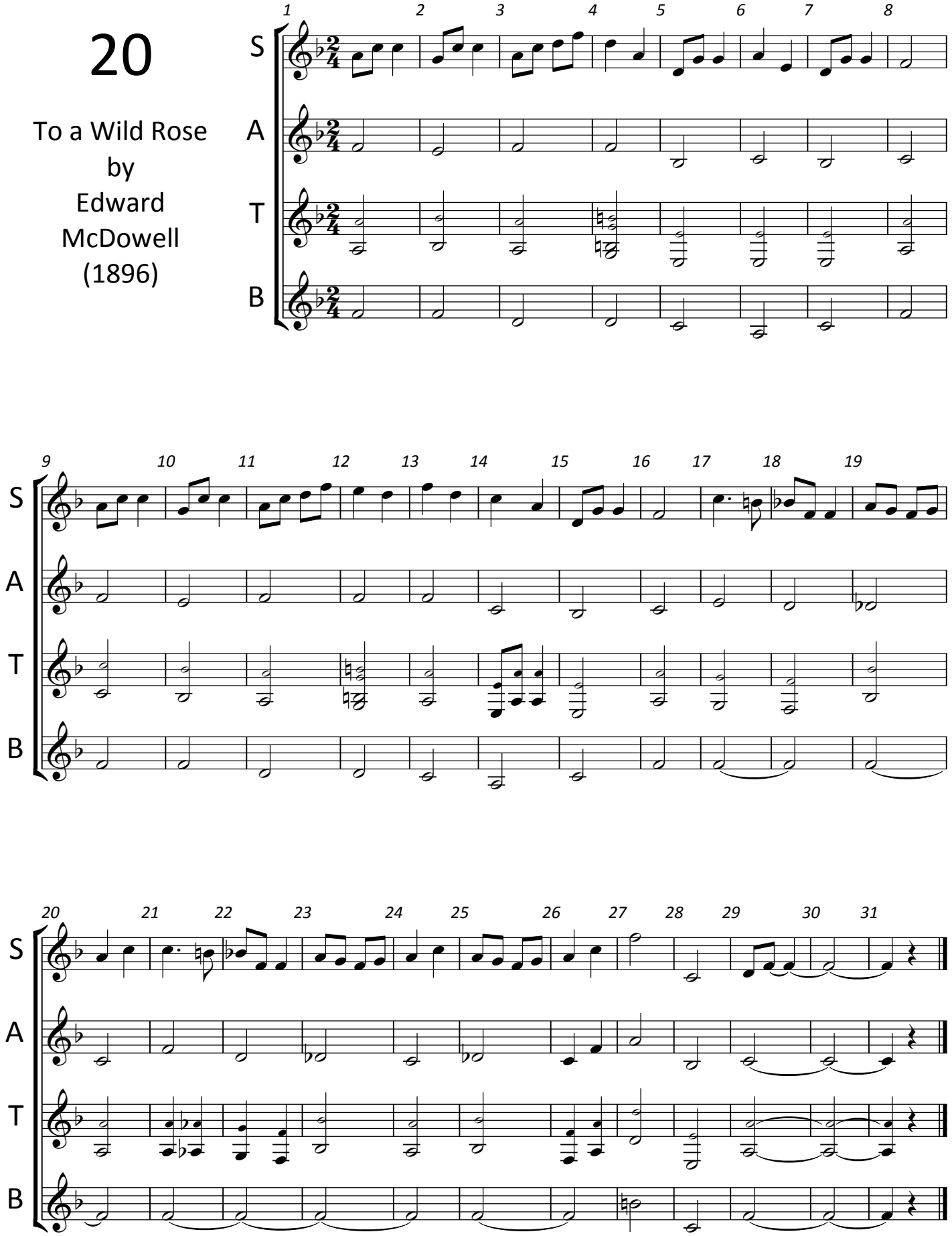
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



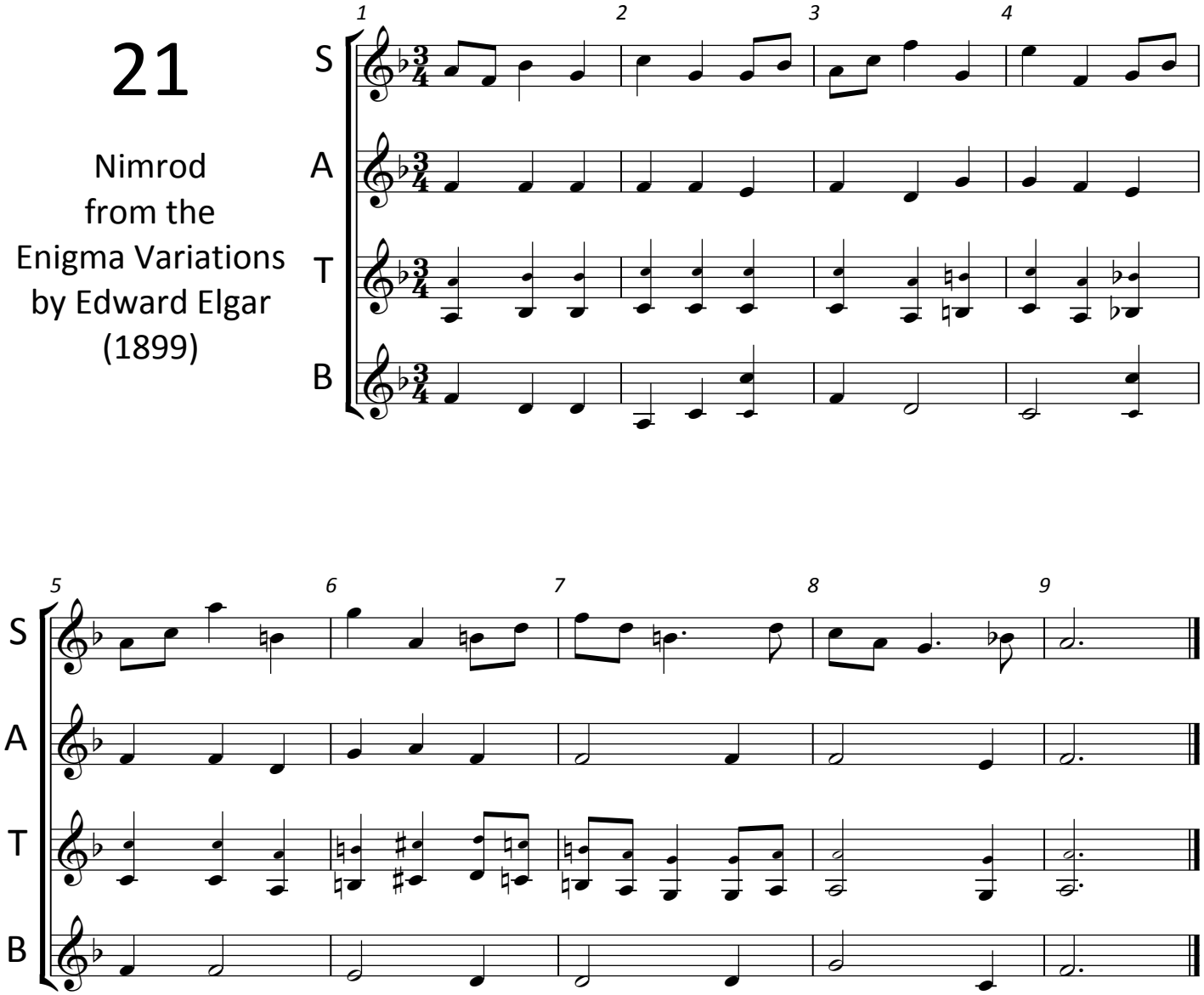
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

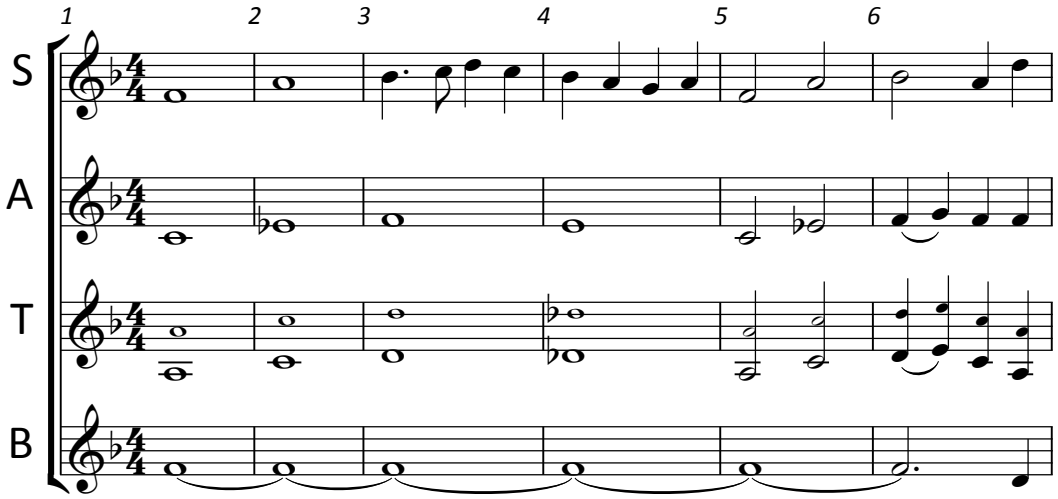
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

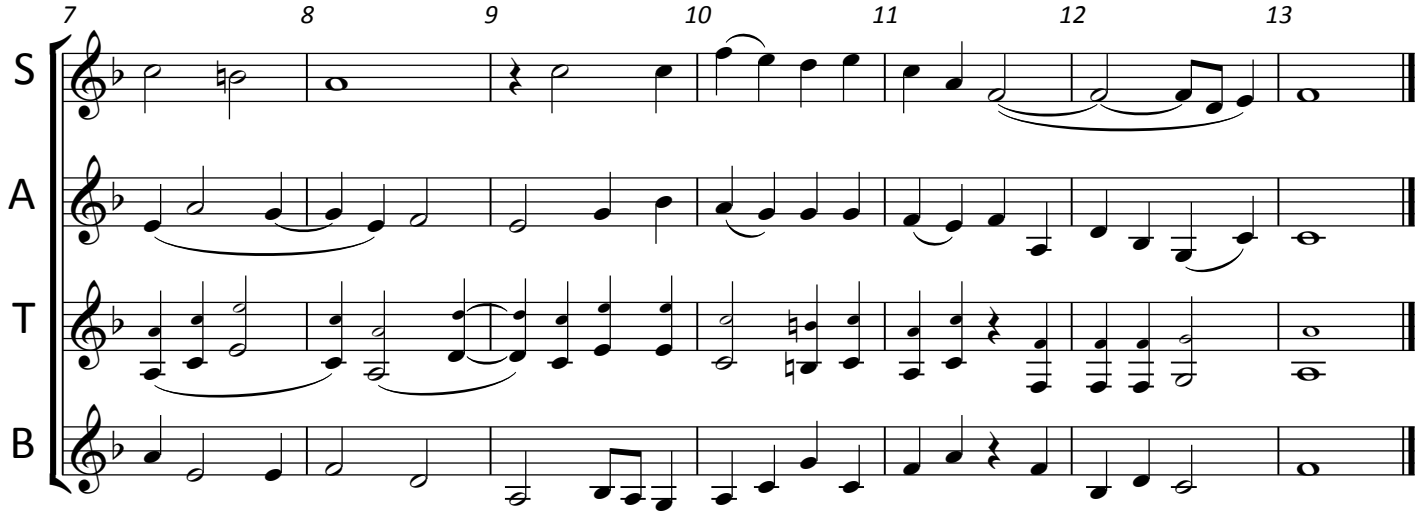


22

Blessed are They
That Mourn
by
Johannes Brahms

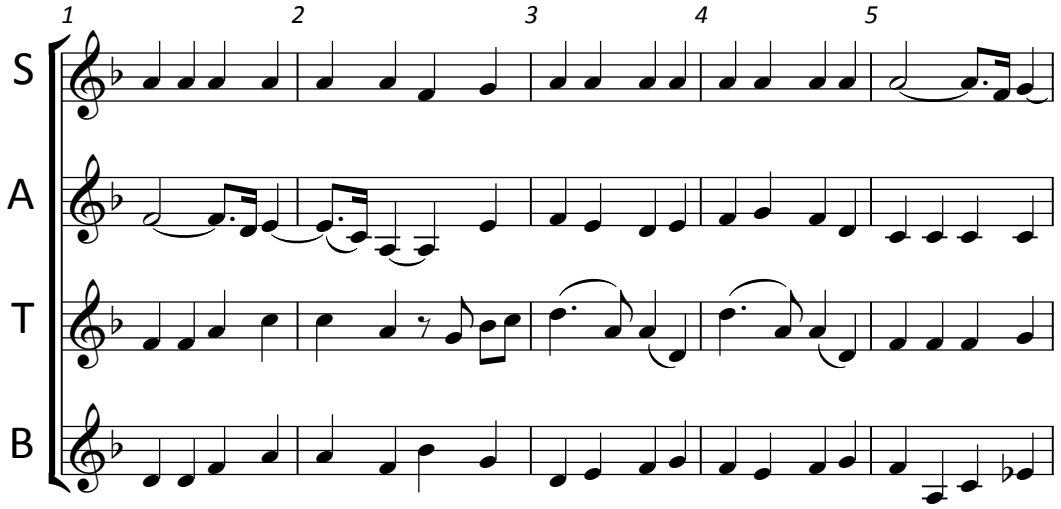
(1868)

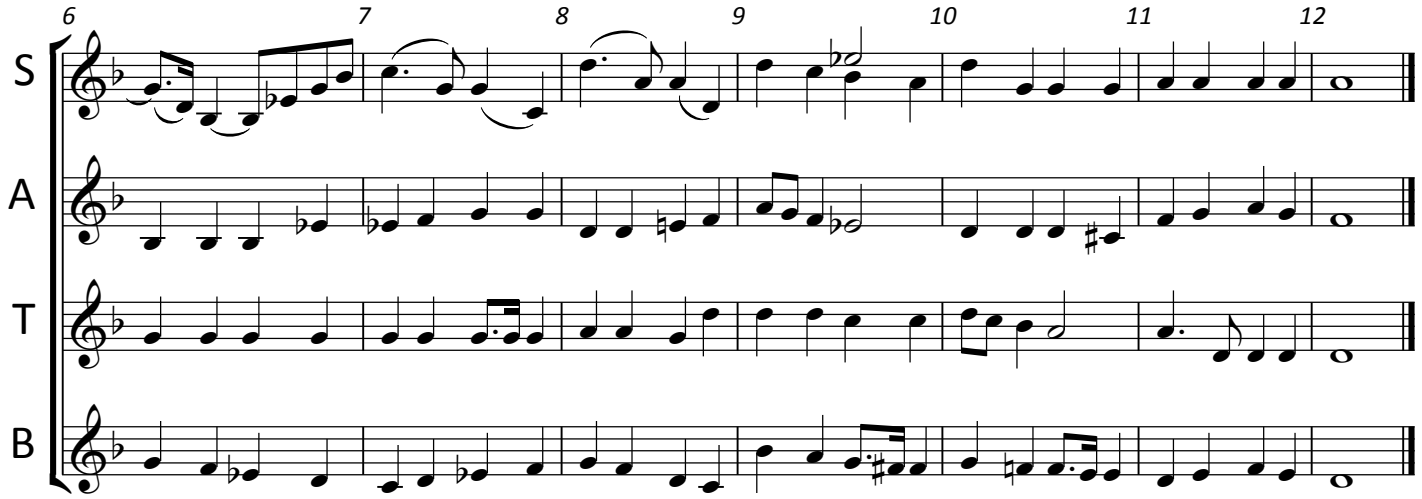




23

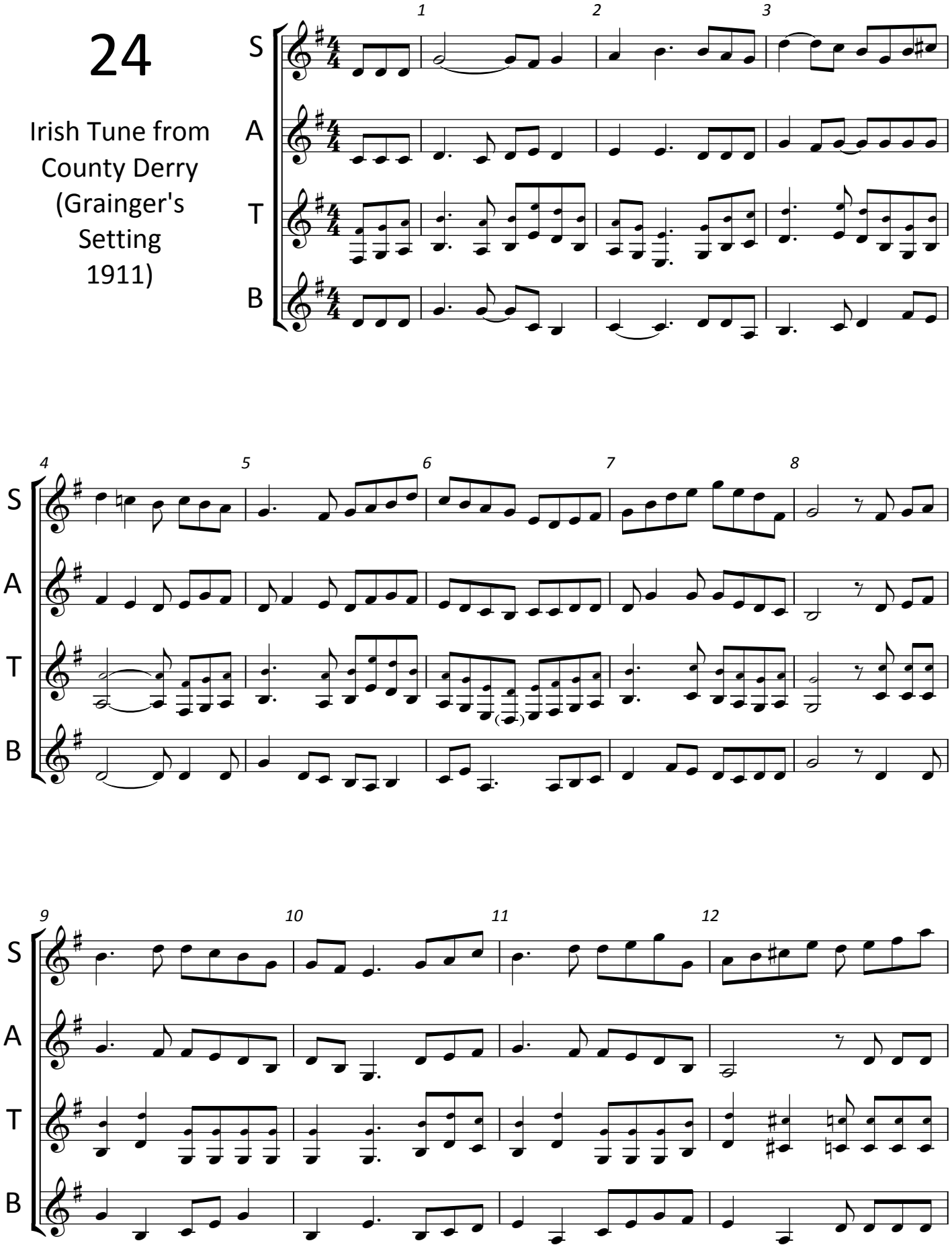
Chant Funeraire from the Op. 117 Cello Sonata by Gabriel Faure (1921)

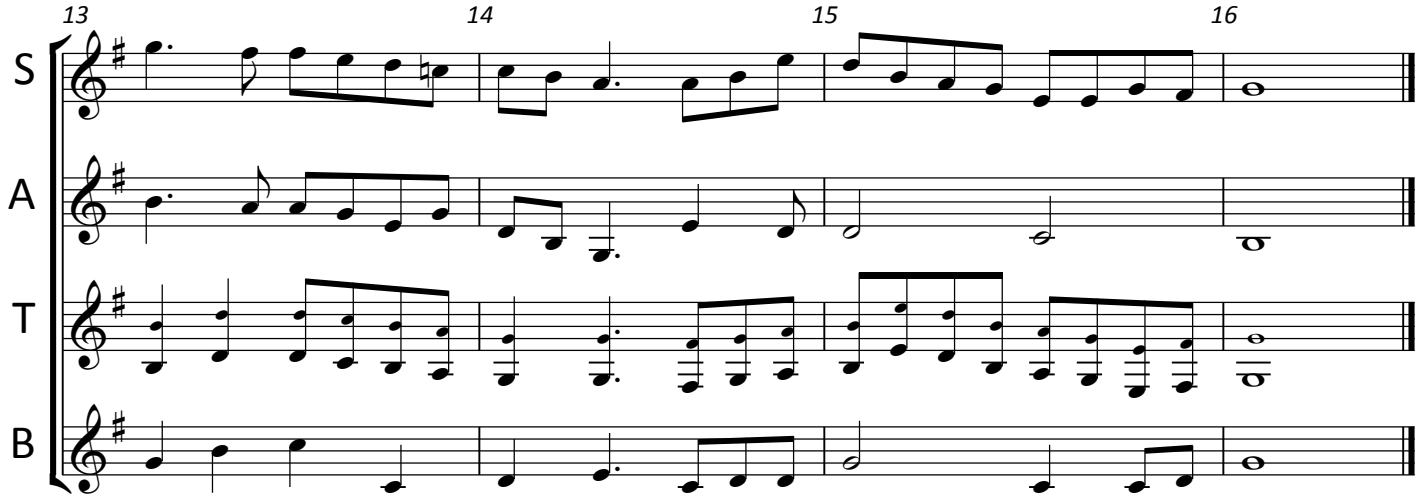




24

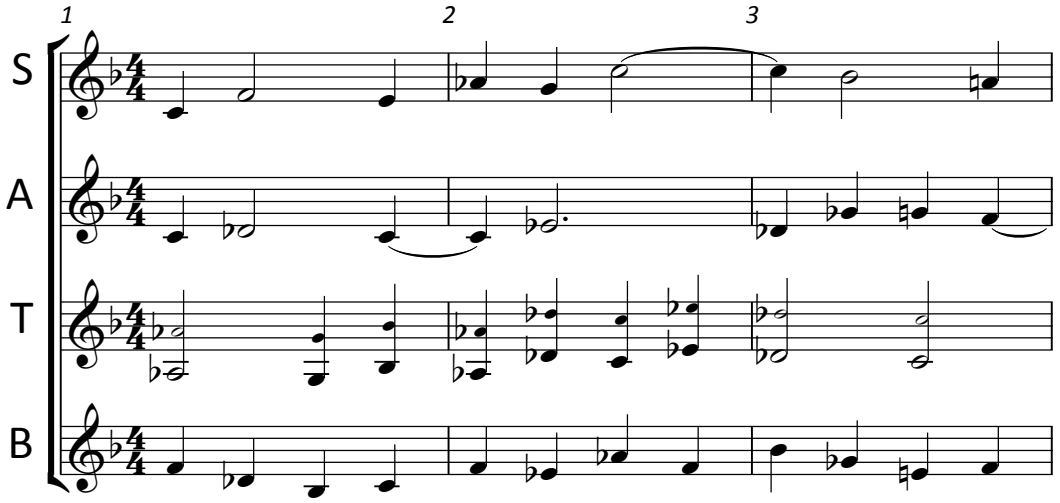
Irish Tune from County Derry (Grainger's Setting 1911)

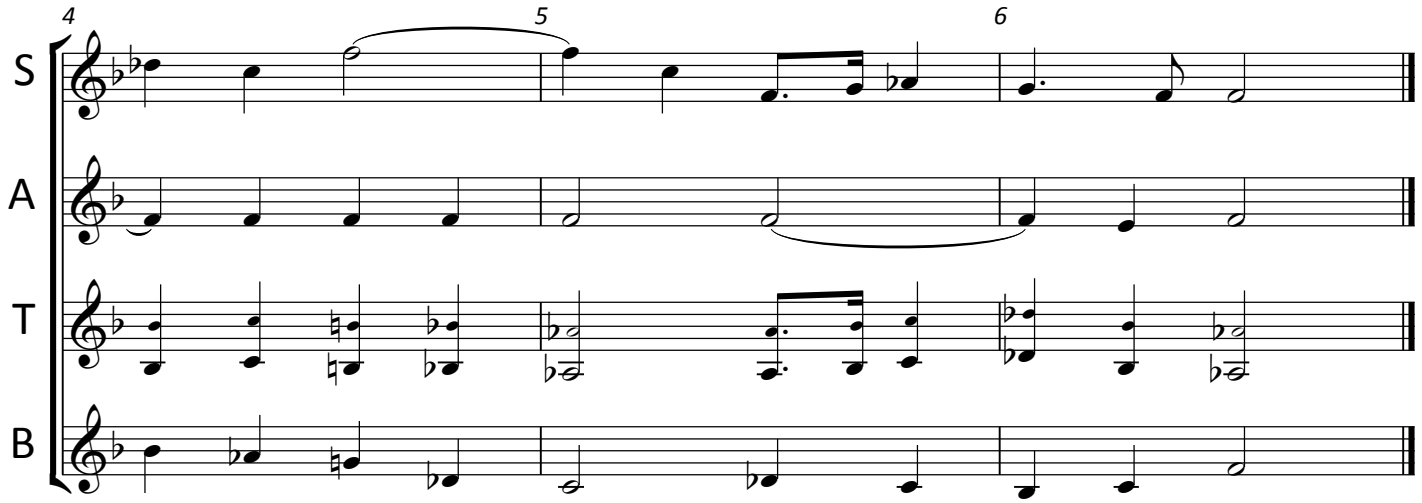




25

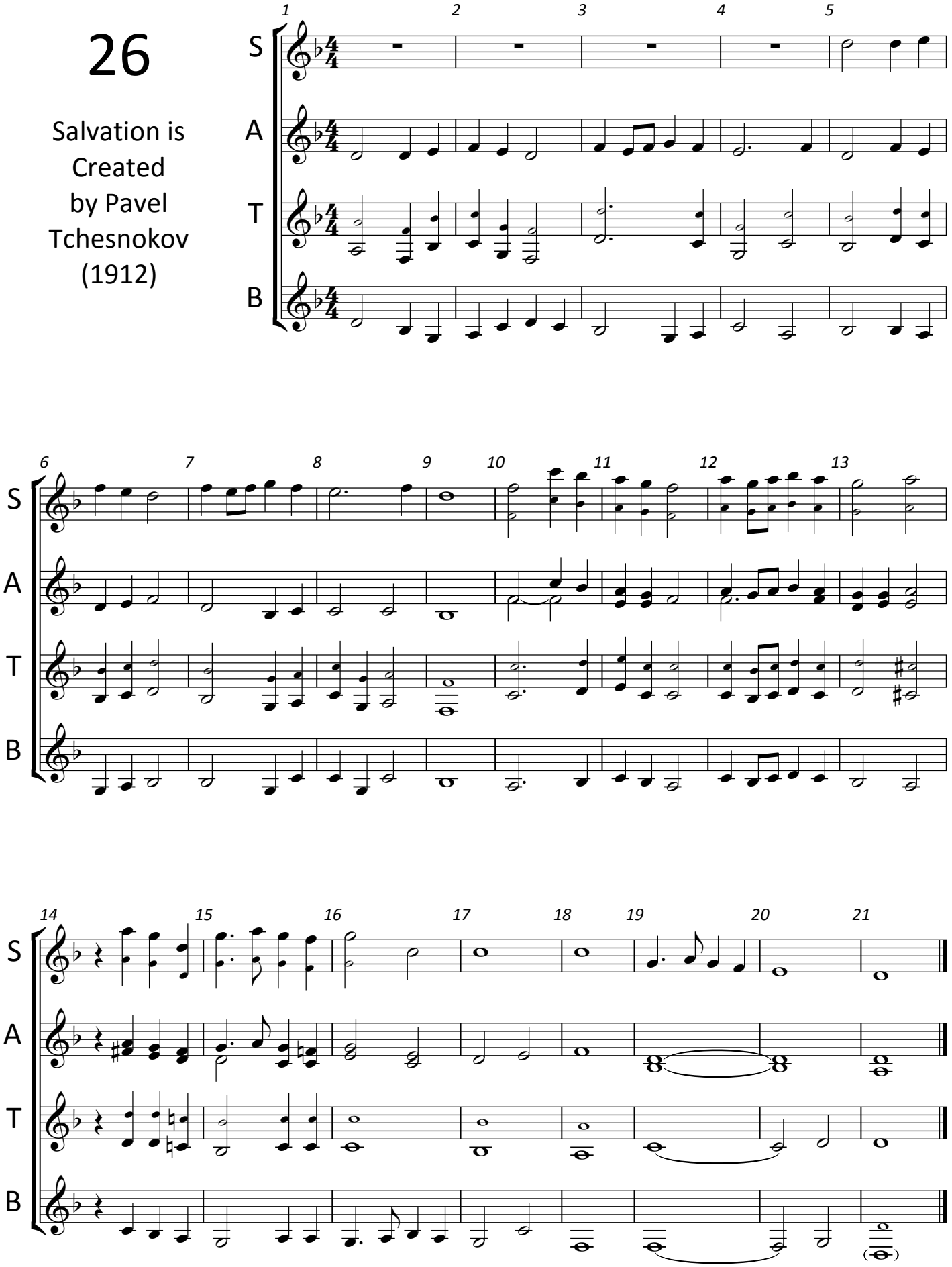
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





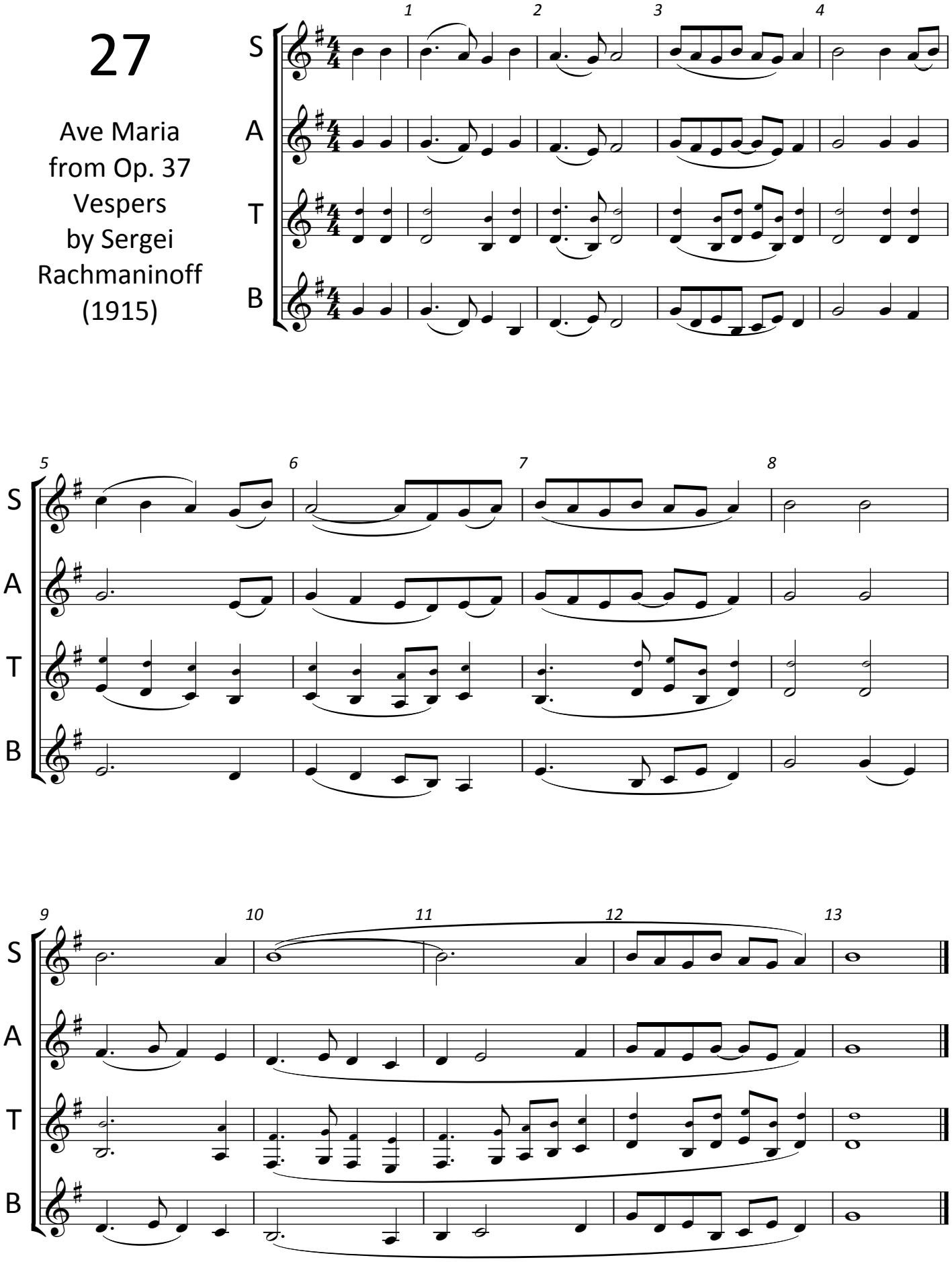
26

Salvation is Created by Pavel Tchesnokov (1912)



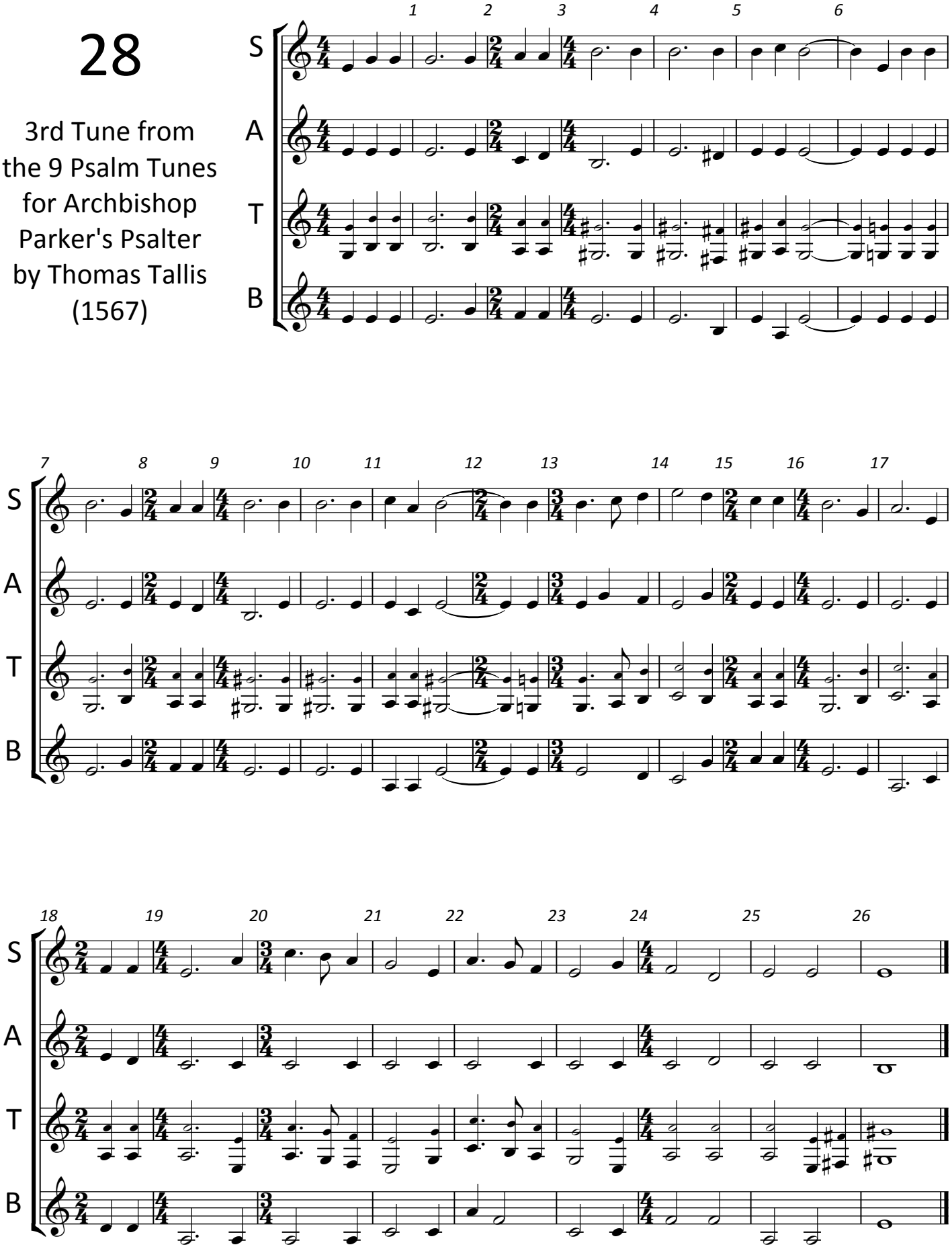
27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)



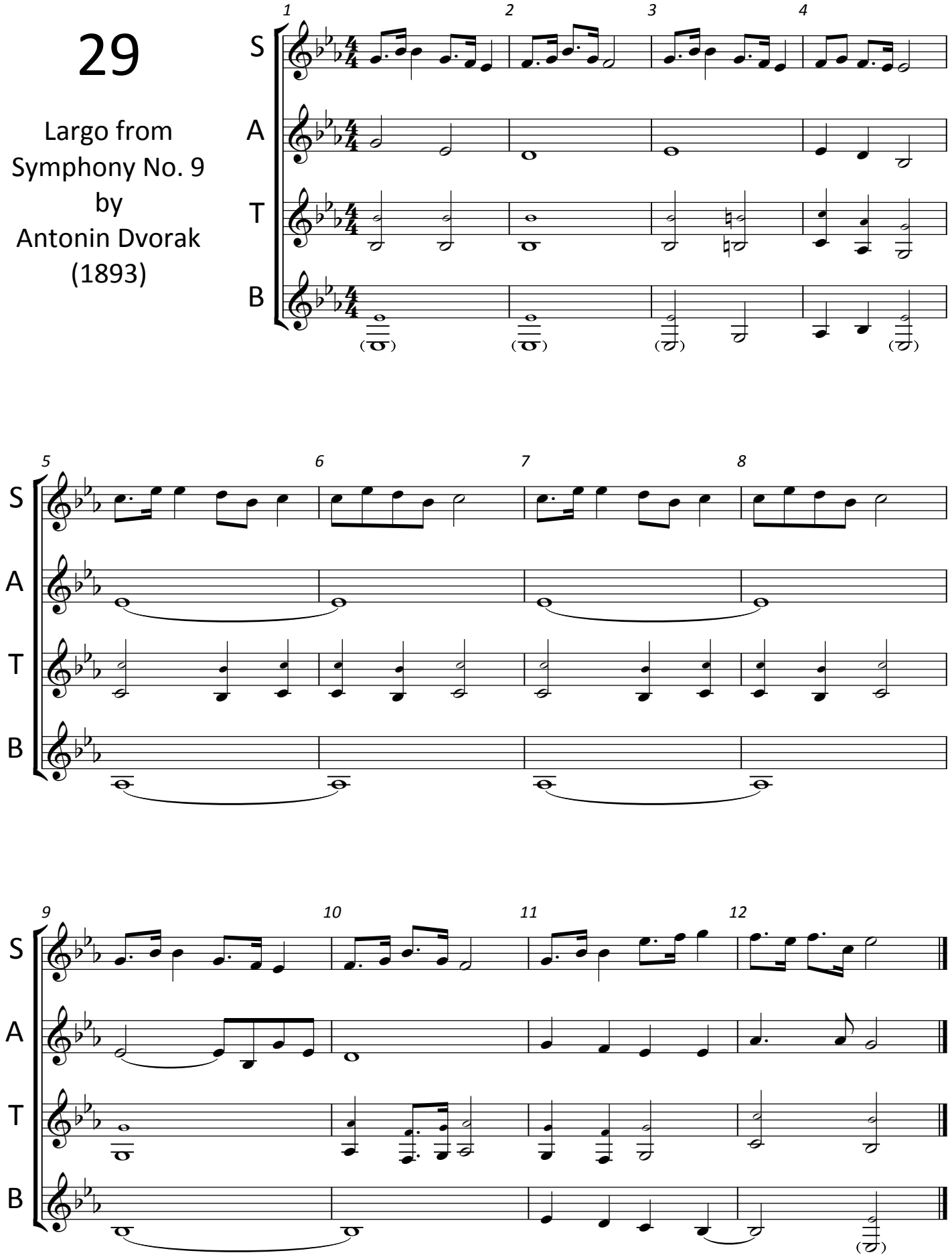
28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)



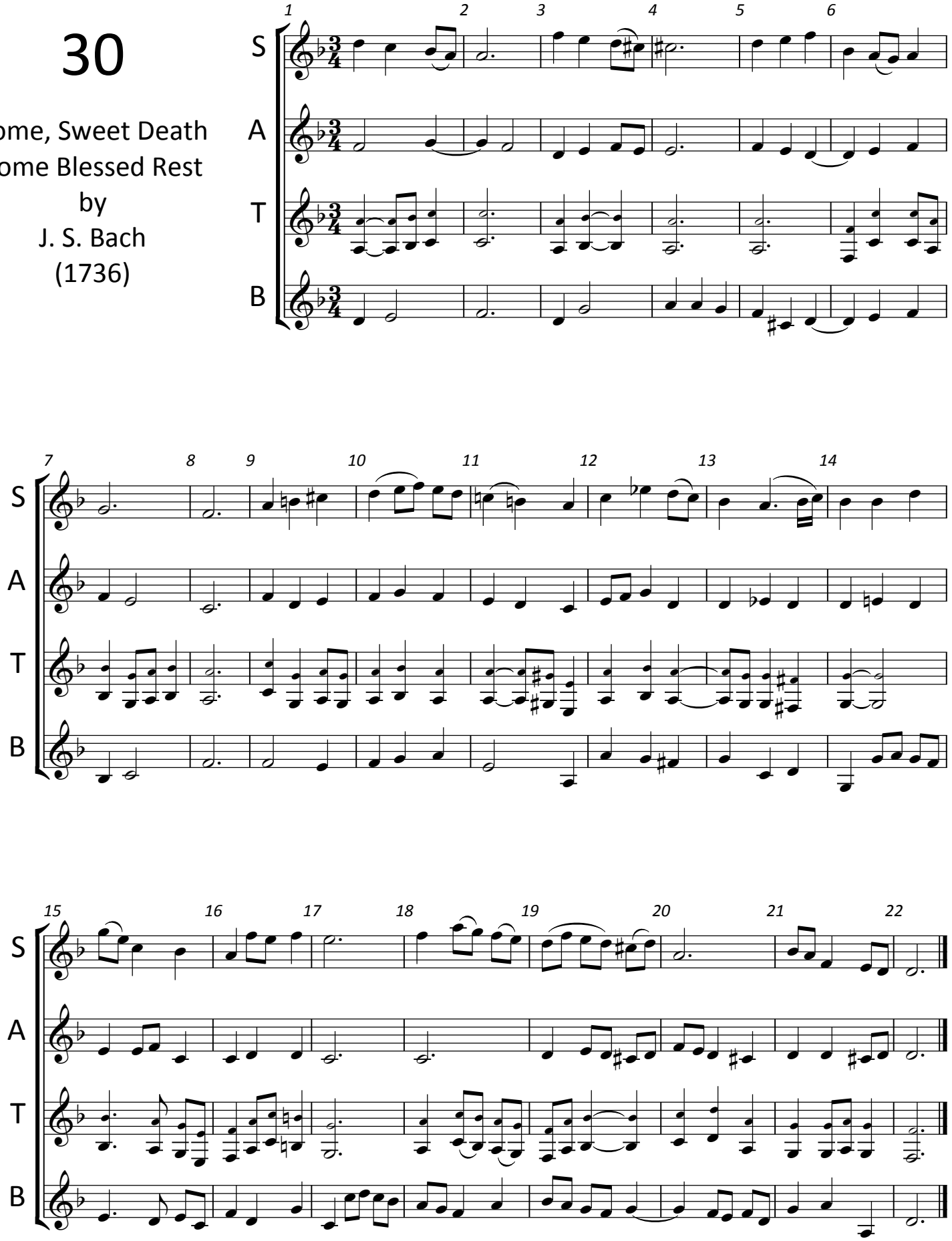
29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

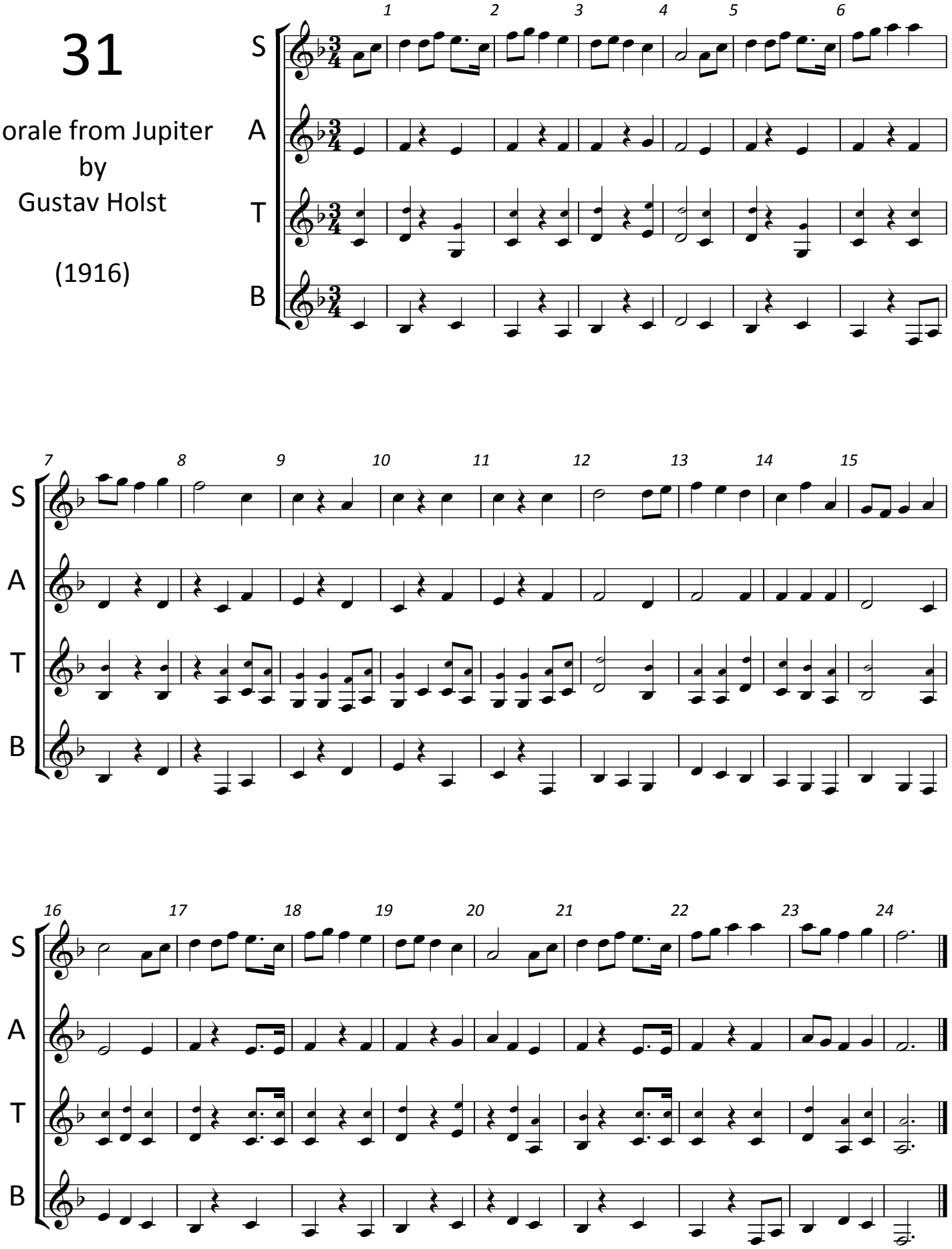
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

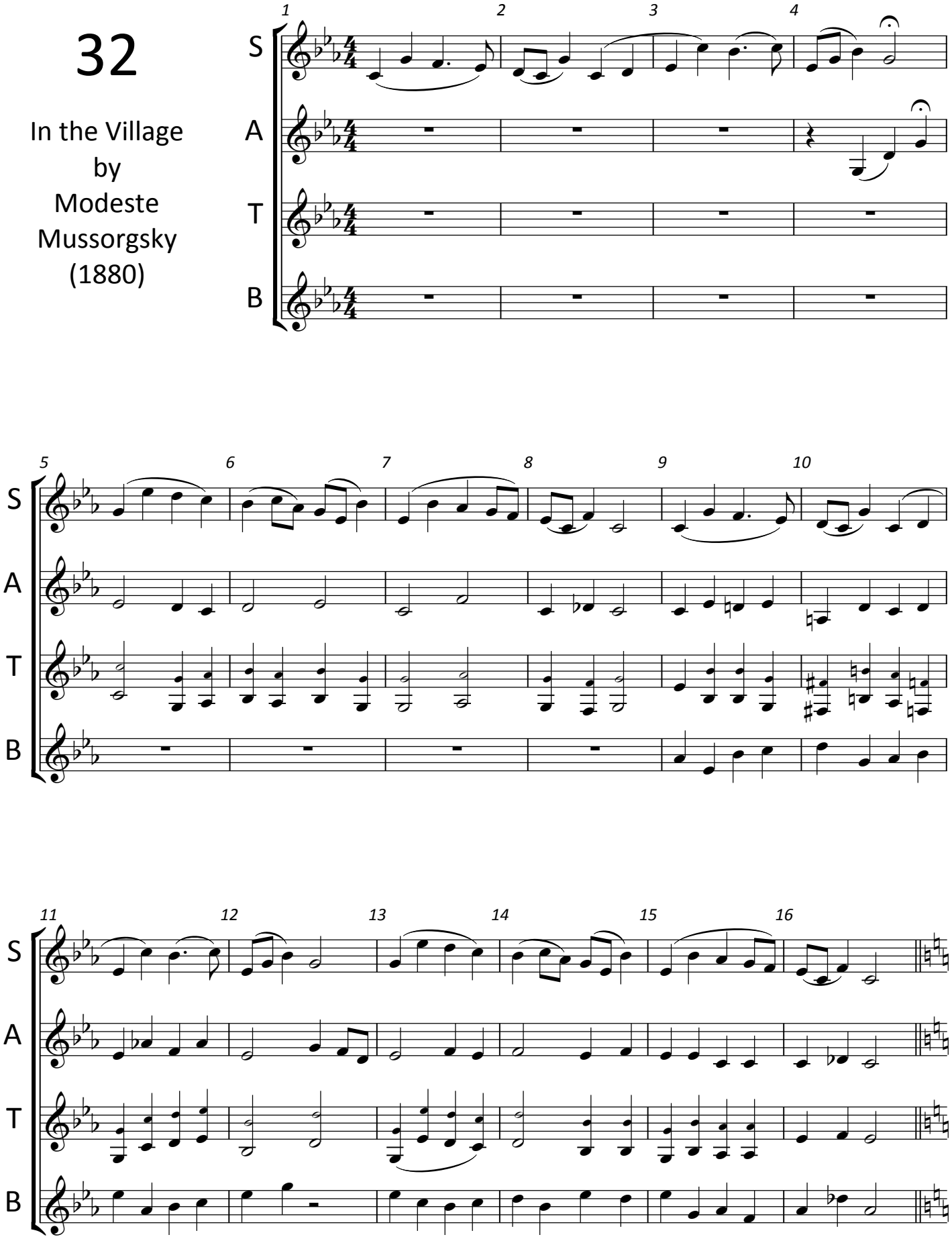
Chorale from Jupiter
by
Gustav Holst

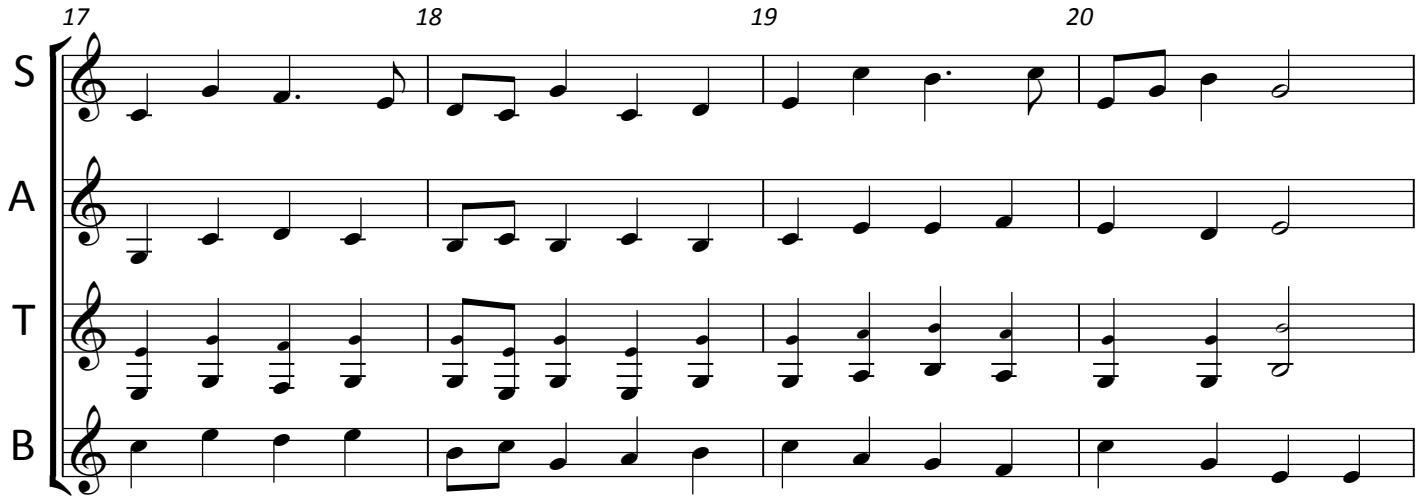
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)




17
18
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S
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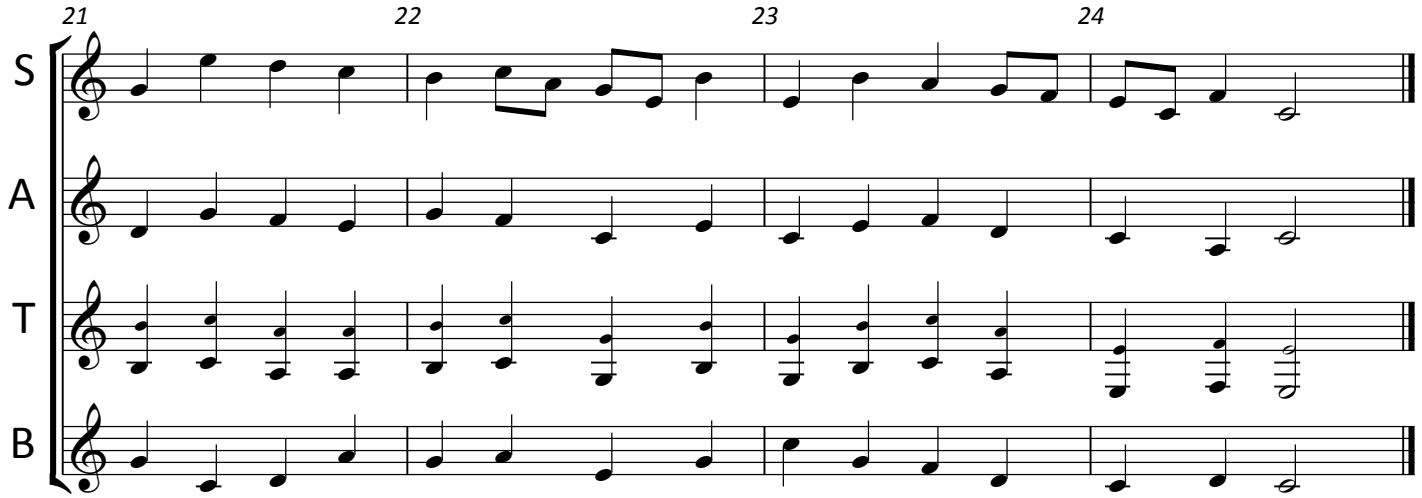
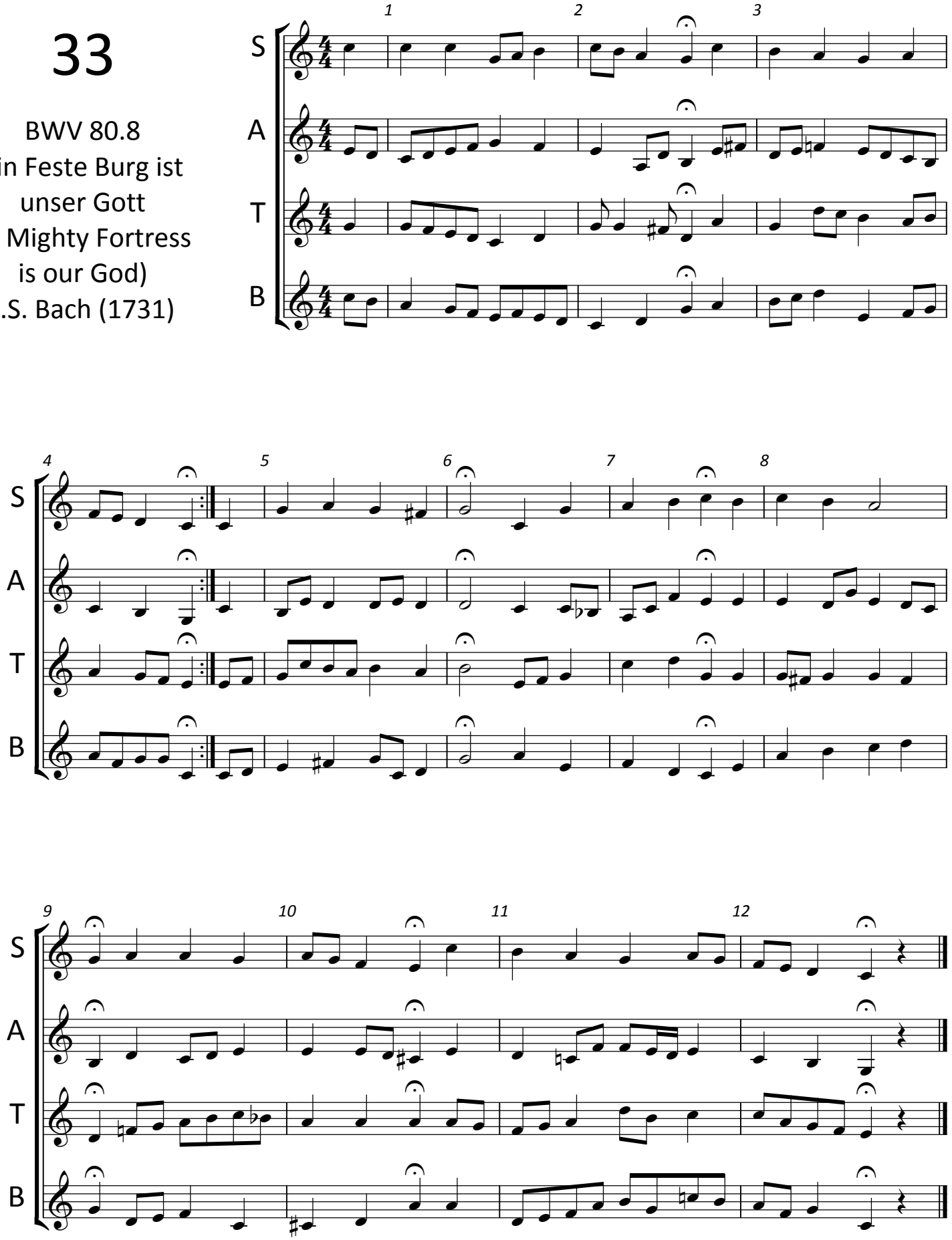

21
22
23
24
S
A
T
B

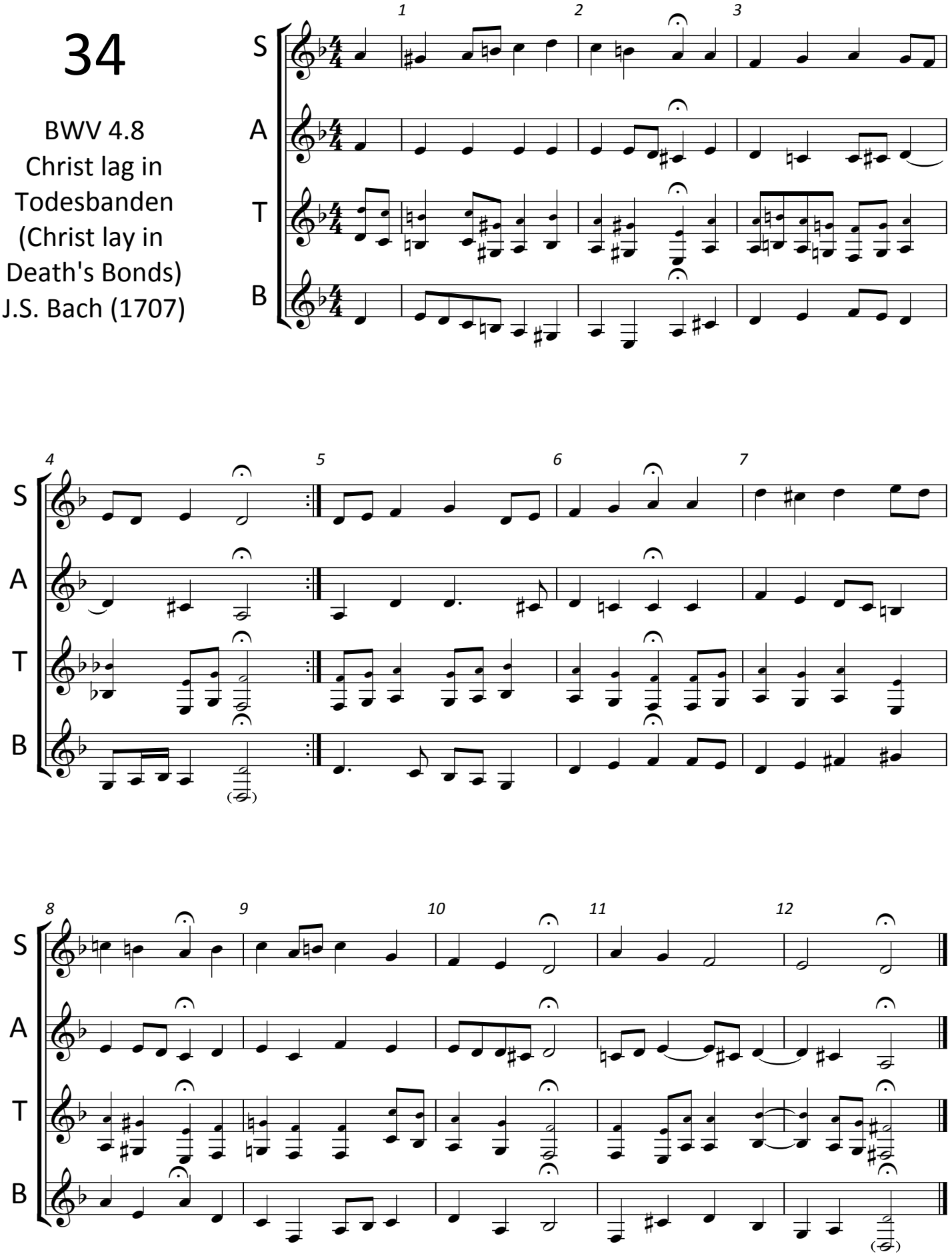
33

BWV 80.8
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)



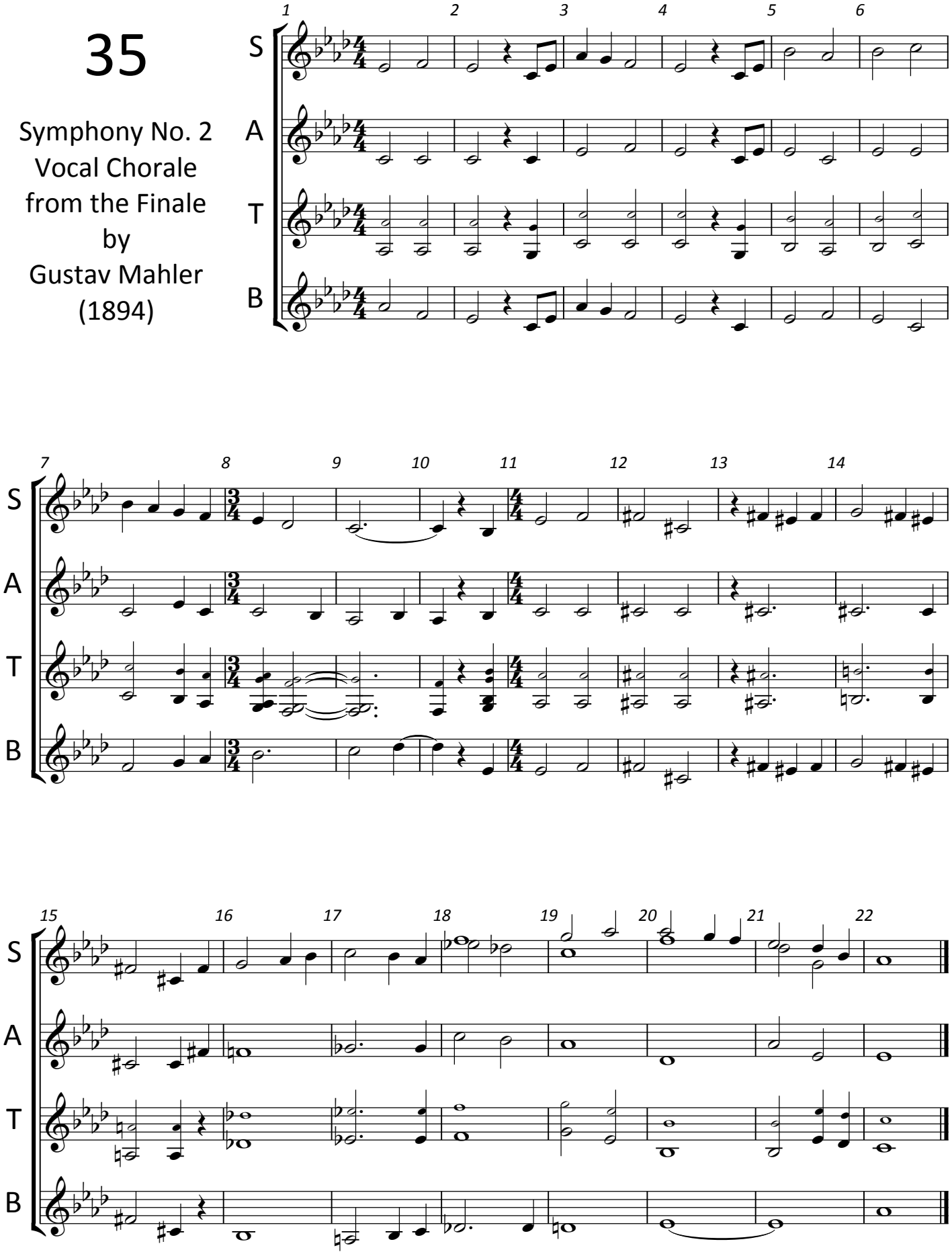
34

BWV 4.8
Christ lag in Todesbanden
(Christ lay in Death's Bonds)
J.S. Bach (1707)



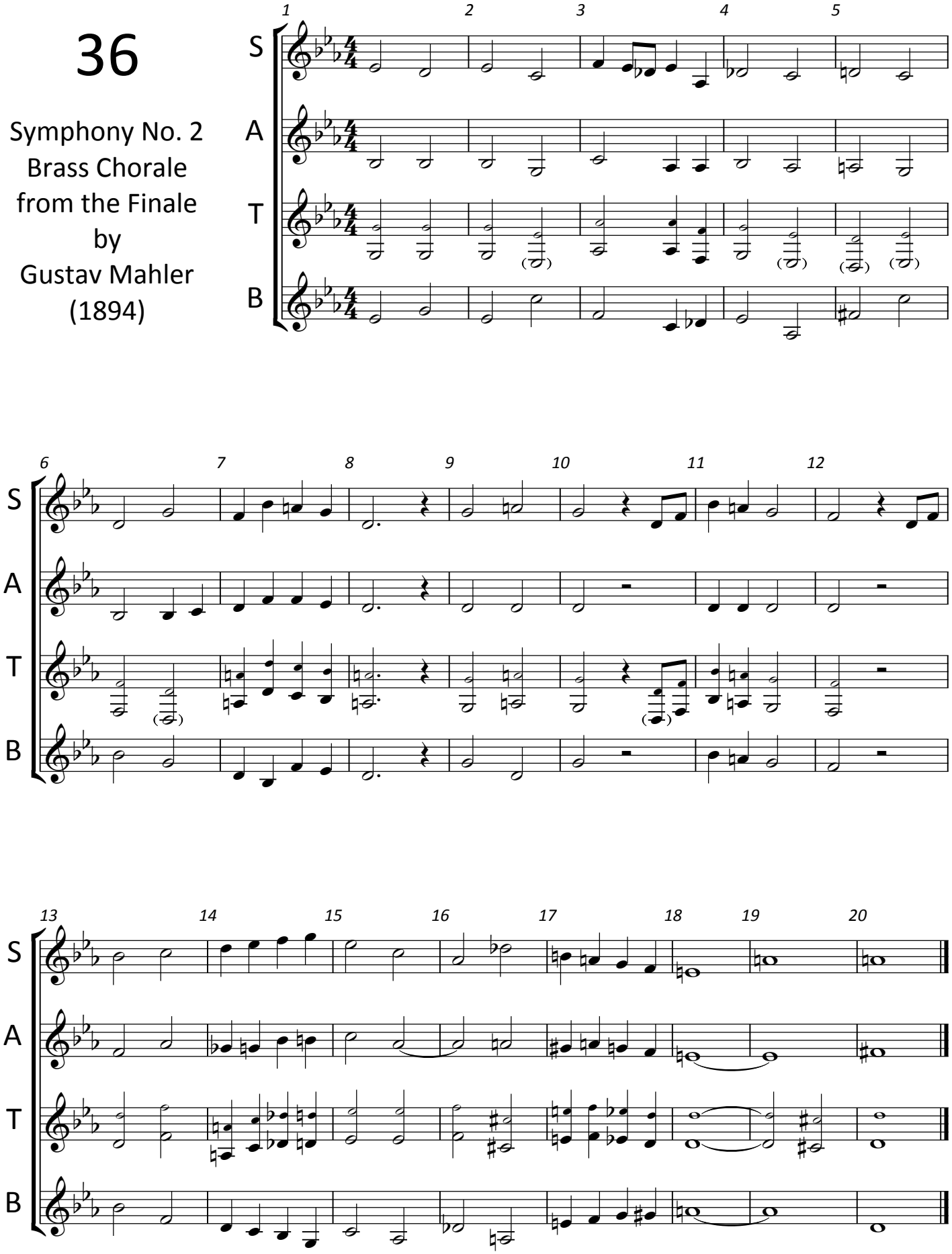
35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)



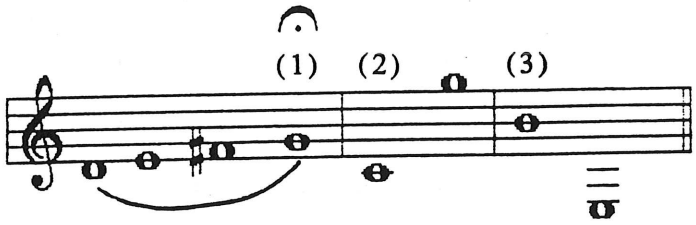
36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)



Bb SOPRANO CLARINET

Tune The Instrument

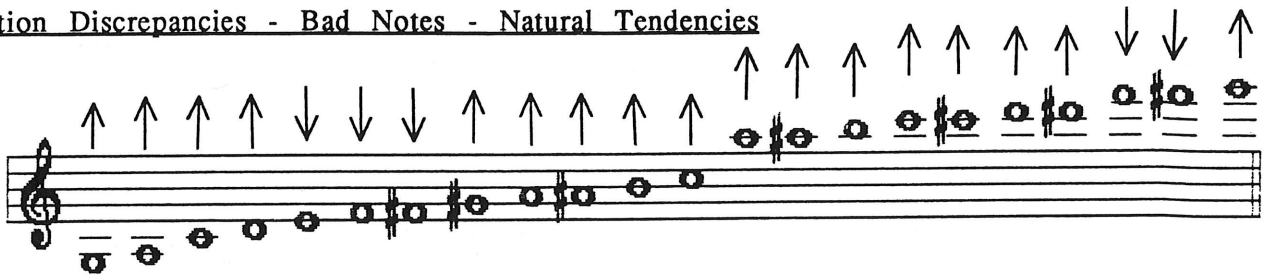


1) Tune with the barrel joint. **NEVER** the mouthpiece.

2) Tune with the middle joint.

3) Tune with the Bell joint.

Intonation Discrepancies - Bad Notes - Natural Tendencies



Causes and Remedies for Bad Notes

Reeds
- Hard reeds generally cause sharpness.
- Soft reeds generally cause flatness.
- Soft reeds generally emphasize natural tendencies

Embouchure
- Check the angle held for the beat tone, (approx. 40 degrees)
- Too little mouthpiece in the mouth may emphasize overall flatness.
- Too much mouthpiece in the mouth may emphasize overall flatness.

Mouthpiece - Closer mouthpiece lays tend to be sharper than open mouthpiece lays.

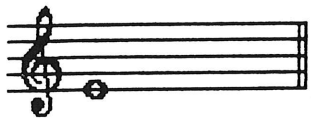
Dynamics
- Crescendos may blow flat.
- Diminuendos may blow sharp.
- Make all dynamic changes by blowing air faster and slower.
- To overcome flatness on crescendos:
  - Drop lower jaw slightly.
  - Maintain breath support while increasing the velocity of air stream.
  - Increase lower lip pressure slightly.
- To overcome sharpness on diminuendos.
  - Maintain breath support while decreasing the velocity of air stream.
  - Relax the embouchure slightly in lower jaw and lower lip.

Alternate Fingerings - Use alternate fingerings whenever possible to correct notes with long duration that have bad pitch.

CLARINET

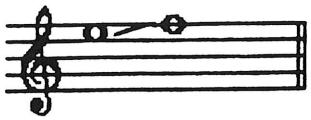
Possible Adjustments for Selected Pitch Tendencies

Sharp - Partially cover or "shade" the 3rd ring key of the right hand to lower the pitch.

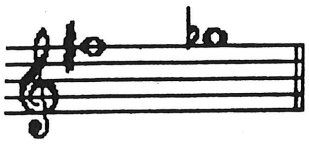


Occasionally flat - Adjust fingering by opening the right hand bottom side key to raise the pitch.

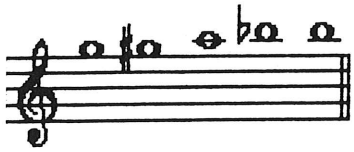
Sharp - Experiment with a variety of added fingers in the right and left hands - occasionally all the additional fingers of both hands (including the low F key) may be added to lower and resonate those notes.



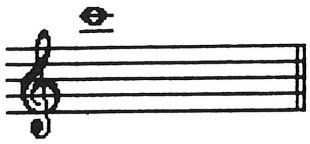
Frequently flat - Adjust fingering by opening the right hand Eb key to raise.



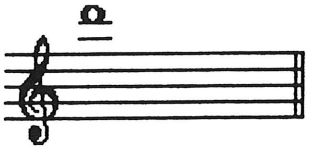
Frequently flat - To raise you can (1) use the chromatic (fork) fingering (2) use the 3rd finger of the right hand instead of the usual 2nd finger (3) use the 3rd finger plus the right hand Eb key.



Tends to be sharp - keep the embouchure firm and open the throat with flat tongue to humor a lower vowel sound.



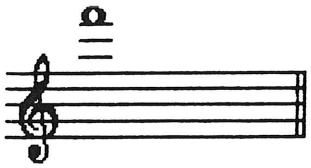
Tends to be sharp - (1) Keep the throat open and free (2) Alter the fingering by adding the 3 fingers of the right hand to lower the pitch (this may appear to get stuffy) (3) Alter the fingering by adding the 3rd finger of the left hand to the regular fingering.



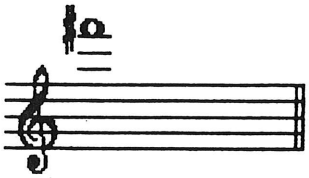
If sharp - Alter the fingering by not using the right hand Eb key.

CLARINET

Possible Adjustments for Selected Pitch Tendencies



If flat - use this fingering (a 4th line D, plus the low C# key, no right hand Eb key).



Occasionally flat - Best pitch and tone are achieved by (1) Thumb, register key, lst and 2nd fingers of the left hand, lst, 2nd and 3rd fingers of the right hand and Eb key in Right hand. (2) If still flat, finger like a flute high E natural.