

Sr. High Clarinet/Bass Clarinet Students

Lesson 1

(30 Minute Session)

1 - Warm-up (5 minutes)

- Make sure you demonstrate good posture. Take two or three deep, full breaths reminding yourself how you need to breathe to play a wind instrument.
- At a medium soft dynamic, start on second line G and play *long tones* moving chromatically downward.



- Do the same long tones from above this time, adding repeated articulations/tonguing. Keep the air moving, making sure the tone and pitch remain steady and that your tongue moves quickly.
- Practice going over 'the break.' Starting on notes below the staff, aim for full tone imagining that you are moving air *beyond* the bell of your instrument. Once you have a full, rich sound on the lower notes, engage the register key to sound the higher notes. Listen for rich tone throughout.



2 - Technique (10 minutes)

C Major (Bb Concert) Scale, Arpeggio and Thirds



F Major (Eb Concert) Scale, Arpeggio and Thirds

The image shows three musical staves for the F Major (Eb Concert) scale. The first staff is labeled 'Scale' and shows the scale in 4/4 time, starting on F4 and ending on F5. The second staff is labeled 'Arpeggio' and shows the scale in arpeggiated form, starting on F4 and ending on F5. The third staff is labeled 'Thirds' and shows the scale in thirds, starting on F4 and ending on F5. The key signature is one flat (Bb) and the time signature is 4/4.

Chromatic Scale

The image shows two musical staves for a chromatic scale in 4/4 time. The first staff is labeled 'Chromatic' and shows the scale in 4/4 time, starting on F4 and ending on F5. The second staff shows the scale in 4/4 time, starting on F4 and ending on F5. The key signature is one flat (Bb) and the time signature is 4/4.

- When you practice your scales be sure to vary the articulations: all slurred, all tongued, slur two & tongue two, tongue two & slur two, slur three and tongue one, etc.

For enrichment: to advance your technique even more, play your scales in full range. i.e.: For major scales, start on your lowest note (not necessarily the root or first note of the scale) and play to your highest note *using the same key signature*.

Always work with a metronome aiming for accuracy first and then increase the tempo. Accuracy is more important than speed.

3 – Work on your repertoire (15 minutes)

Choose to practice what needs to be mastered; don't waste your time practicing what you can already do.

- Listen to the piece you're working on. Most band pieces are available to listen to on jwpepper.com.

- Listen and play along – don't worry about mistakes.
- Isolate the more difficult passages and work on these in small "chunks."
 - Without playing, figure out the **rhythms** first. Write in the counting if you need to, S L O W it way down. Accuracy is more important than speed.
 - Look at the notes and add the fingerings to the rhythms you've just learned.
 - Take note of the key signature and any accidentals; play these small "chunks" sections on your instrument. Accuracy is more important than speed.
 - Put the "chunks" together, gradually increasing tempo if necessary. Accuracy is more important than speed.
 - **Practice with a metronome is always encouraged.**

4 – Listening (5 minutes)

- On YouTube, find examples of great players to listen to and *really listen* for the following: breathing, tone quality, articulations, musical phrasing, dynamics, etc. Great players to check out: Julian Bliss, James Campbell, Stanley Drucker, Michael Portal (bass clarinet).