

Bass Clarinet

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone
Your embouchure (ahm 'bah-shure) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.


EMBOUCHURE

- Roll the lower lip slightly over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward and lower your jaw slightly.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth so your lips form a seal around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument
Before putting your instrument back in its case after playing, do the following:


- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



"too" →

REST



"too" →

REST

Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.


Step 2 If your instrument has one body section, skip to Step 3. Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.

Step 3 Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.


Step 4 Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.

Step 5 Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).

Step 6 Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.




Step 7
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:




READING MUSIC Identify and draw each of these symbols:

Music Staff




The music staff has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into measures.

Alto Saxophone

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone
Your embouchure (ahm 'bah-shure) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.


EMBOUCHURE

- Roll just a little of your lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your lips around the mouthpiece so they form a seal. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

Taking Care Of Your Instrument
Before putting your instrument back in its case after playing, do the following:


- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



"too" →

REST



"too" →

REST

Getting It Together


If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.


Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.




Step 5 Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:




READING MUSIC Identify and draw each of these symbols:

Music Staff




The music staff has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines

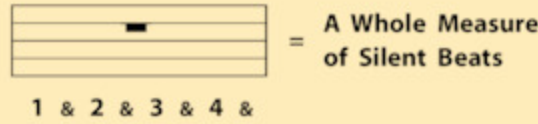


Bar lines divide the music staff into measures.

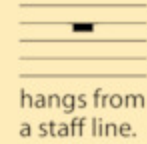
Whole Note



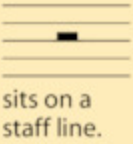
Whole Rest



Whole Rest



Half Rest



TEACHING TIP Count with subdivision (1 & 2 & 3 & 4 &, etc.).

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Percussion

Multiple Bounce

Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



Keep counting and maintain a steady tempo.

TEACHING TIP Have half of the class count and clap the Rhythm Rap (#20) while the other half plays this line. Then switch.

Percussion Practice this exercise with Alternate Sticking.

21. THE WHOLE THING


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

New Key Signature

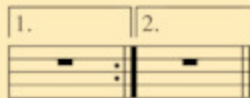
C Instruments  This Key Signature indicates the *Key of Eb* – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

B \flat Instruments  This Key Signature indicates the *Key of F* – play all B's as B-flats.

E \flat Instruments  This Key Signature indicates the *Key of C* (no sharps or flats).

F Horn  This Key Signature indicates the *Key of B \flat* – play all B's as B-flats and all E's as E-flats.

1st & 2nd Endings



Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



TEACHING TIP

Give students a visual example to make sure they understand 1st and 2nd endings.

76. HIGH FLYING

Moderato



The score is for the piece 'High Flying' in 3/4 time, marked Moderato. It features a full band arrangement. The key signature has two flats (Bb, Eb). The score includes parts for Flute and Oboe, B \flat Clarinet and B \flat Bass Cl., E \flat Alto Sax., E \flat Bari. Sax., E \flat Alto Cl., B \flat Tenor Sax., B \flat Trumpet and Baritone T.C., F Horn, Trombone, Baritone B.C., Bassoon, Electric Bass, Tuba, Percussion (S.D., B.D., Triangle), and Keyboard Percussion. The dynamic marking *mf* is used throughout.

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.



TEACHING TIP

Before playing the entire arrangement, play the first three notes slowly, listening for balance.

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

Flute Oboe *mf* *p*

B \flat Clarinet *mf* *p*

E \flat Alto Sax. *mf* *p*

B \flat Trumpet *mf* *p*

F Horn *mf* *p*

Low Brass & Woodwinds *mf* *p*

Snares off
S.D.
B.D. *mf*

Sus. Cym. *mf*

Triangle
Wood Block *mf* *p*

Keyboard Percussion *mf*

S.D. and B.D. can share the same rest.