

RUBANK Elementary METHOD

CLARINET

N. W. HOVEY

A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK®

HAL LEONARD®

RUBANK EDUCATIONAL LIBRARY No. 34

RUBANK

Elementary METHOD

CLARINET

N. W. HOVEY

A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK®



HAL LEONARD®

LESSON 1

Whole Notes—Whole Rests

N. W. HOVEY

1 "E"

 *T₁ o - o - o - o
 2 "D"

 T₂ o - o - o - o
 3 "C"

 T₃ o - o - o - o
 4 "E"

 o o o o o o o
 5 "F"

 T only o - o - o - o
 6 "G"

 o o o o o o -
 7 "G"

 Open o - o - o - o
 8 "G"

 o o o o o o -
 9 "G"

 o o o o o o o
 10 "A"

 A Key o - o - o - o
 11 "G"

 o o o o o o o
 12 "G"

 o o o o o o o

* T₁ means Thumb Hole and 1st Finger Hole are covered.T₂ means Thumb Hole and 1st & 2nd Finger Holes are covered, etc.

Copyright MCMXXXIII by Rubank Inc., Chicago

International Copyright Secured

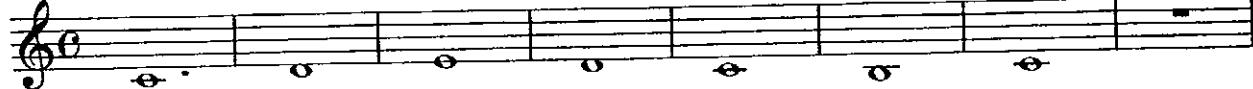
Copyright Renewed

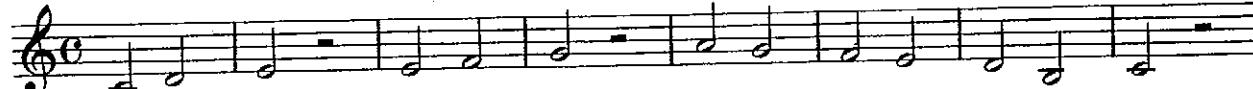
Half Notes – Half Rests

1 

2 

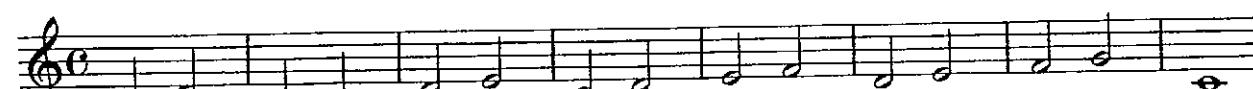
3 

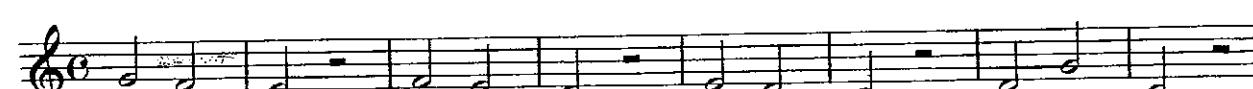
4 

5 

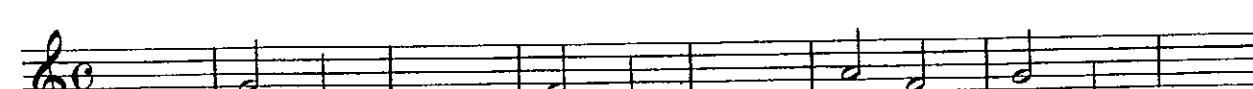
6 

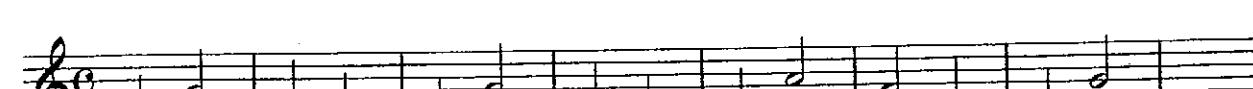
7 

8 

9 

10 

11 

12 

LESSON 3

Quarter Notes – Quarter Rests

1

2

3

4

5

6

7

8

9

Quarter Notes (Continued)

1

2

3

4

5

6

7

8

9

10

The Tie; Dotted Half Notes

1

2

3

F
Key 2

4

5

6

7 Tie

8

9

PRACTICE DAILY ON SUSTAINED TONES FOR TONE
QUALITY, INTONATION, LIP DEVELOPMENT, & BREATH CONTROL.

Eighth Notes

1

2

3

4

5

“E”
Key 1
2

6

7

8

9

LESSON 7

Key of F (Eighths Continued)

"B flat"

1

2

3

4

5

6

7

8

9

10

(Eighths Continued)

1

2

3

4

"B flat"

* O.K. &
A Key

5

6

* O.K. means Octave Key

Use All Melody Band Folio by Davis for Unison playing, for full band.

Rubank Elem. Clar. Meth.

Dotted Quarter Notes

1 *(A)* *(B)* *(C)*

2

3

4

5

6

ALWAYS NOTE THE KEY-SIGNATURE
CAREFULLY BEFORE PLAYING AN EXERCISE.

Three Quarter Time

1

2

3

4

5

An interesting Solo at this stage is Cradle Song by Brahms (entirely in low register). Contained in Radio Collection of Modern Gems for Bb Clarinet and Piano.
Rubank Elem. Clar. Meth. 11

LESSON 11

Upper Register

1 * O.K.
T "G"

2 * O.K.
T "F"

3 * O.K.
T "E"

4

5 * O.K.
T "D"

6

7 * O.K.
T "C"

Key 2

8

9 "B natural"
* O.K.

Key 1 & 2

C scale - descending

10

C scale - ascending

11

12 (A) (B) (C)

* O.K. means Octave (Register) Key.

The Register Change

Memorize - C scale one octave



Memorize - F scale two octaves



REFER to SUPPLEMENTARY TUNES
WHEN THIS LESSON HAS BEEN COMPLETED.

Abide With Me

Wm. H. Monk

1

Musical score for Abide With Me, first system. Treble clef, key signature of one flat, common time. Dynamics: *mp*. Measures 1-8.

Musical score for Abide With Me, second system. Treble clef, key signature of one flat, common time. Measures 9-16.

Blue Bells of Scotland

Andante Moderato

Scotch Folk Song

2

Musical score for Blue Bells of Scotland, first system. Treble clef, key signature of one flat, common time. Dynamics: *mf*. Measures 1-8.

Musical score for Blue Bells of Scotland, second system. Treble clef, key signature of one flat, common time. Measures 9-16.

Musical score for Blue Bells of Scotland, third system. Treble clef, key signature of one flat, common time. Measures 17-24.

The First Noel

Moderato

Traditional

3

Musical score for The First Noel, first system. Treble clef, key signature of one flat, common time. Dynamics: *mp*. Measures 1-8.

Musical score for The First Noel, second system. Treble clef, key signature of one flat, common time. Measures 9-16.

Musical score for The First Noel, third system. Treble clef, key signature of one flat, common time. Measures 17-24.

Musical score for The First Noel, fourth system. Treble clef, key signature of one flat, common time. Measures 25-32.

Come, All Ye Faithful

Grandioso

Traditional

4

Musical score for Come, All Ye Faithful, first system. Treble clef, key signature of one flat, common time. Dynamics: *ff*. Measures 1-8.

Musical score for Come, All Ye Faithful, second system. Treble clef, key signature of one flat, common time. Measures 9-16.

Musical score for Come, All Ye Faithful, third system. Treble clef, key signature of one flat, common time. Measures 17-24.

Intervals On the Register Change

1

2

3

4

5

6

Eighth Notes On the Register Change

1

2

3

4

Eighth Rests, On and Off Beat

Rhythmic patterns to be practiced. Repeat each measure several times.

(A) (B) (C) (D) (E)

1 + 2 + 1 + 2 (+) 1 (+) 2 + 1 + (2) + (1) + 2 +

1

1 + 2 (+) 3 + 4 (+)

2

3

4

5

6

7

8

9

10

11

LESSON 16

Alla Breve (cut time)

1

2

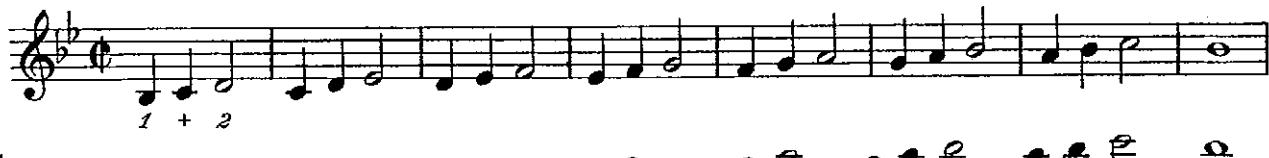
3

4

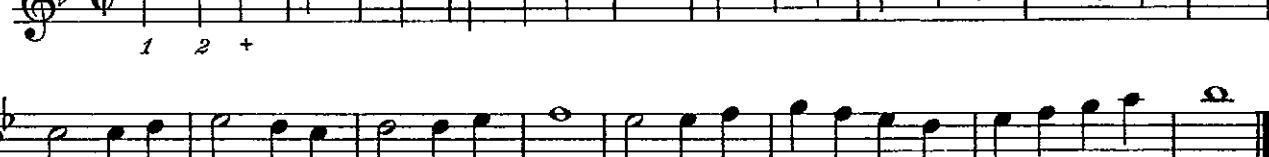
5

Key of B♭ (Alla Breve Continued)

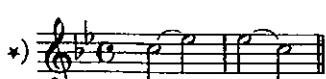
1 

2 

3 

4 

5 

*  On changes from G to E♭ or E♭ to G, play G with little finger of LEFT hand.
Ask your instructor or consult fingering chart.

Alla Breve, Quarter Rests On and Off Beat

1

1 + 2 (+)

2 1 (+) 2 +

(1) + 2 +

1 + (2) +

* High B♭ fingered with first finger of each hand (in B♭ major chord and any change from F to B♭) Boehm system clarinets.

Six-Eight Time

Practice the next three lessons beating *six* to a measure, emphasizing or slightly accenting counts 1 and 4 (1 2 3 4 5 6).

Then review all three lessons beating *two* to a measure, so that the first beat falls on count 1 and the second beat on count 4.

1 2 3 4 5 6

1 - - 2 - -

1

1 2 3 4 5 6

2

3

4

An interesting Solo at this stage is Barcarolle by Offenbach, arranged by H.W. Davis for B_b Clarinet and Piano.

Six-Eight Time

1

2

3

4

* B-flat in this case is called an "accidental" because the key *signature* calls for a B-flat. An accidental affects all like notes within that measure *only*.

Six Eight-Time

1

2

3

4

5

REFER to SUPPLEMENTARY TUNES
WHEN THIS LESSON HAS BEEN COMPLETED

Drink to Me Only With Thine Eyes

Andante moderato

English Air

Musical score for "Drink to Me Only With Thine Eyes" (English Air). The score consists of three staves of music for a single instrument. The first staff starts with a dynamic of *mf*. The second staff begins with a dynamic of *mp*. The third staff continues the melody. The music is in common time (indicated by a 'C') and consists of eighth and sixteenth note patterns.

There is a Green Hill Far Away

Moderato

Geo. C. Stebbins

Musical score for "There is a Green Hill Far Away" (Geo. C. Stebbins). The score consists of three staves of music for a single instrument. The first staff starts with a dynamic of *mp*. The second staff continues the melody. The third staff concludes the section. The music is in common time (indicated by a 'C') and consists of eighth and sixteenth note patterns.

Believe Me, If All Those Endearing Young Charms

Moderato

Moore

Musical score for "Believe Me, If All Those Endearing Young Charms" (Moore). The score consists of three staves of music for a single instrument. The first staff starts with a dynamic of *mf*. The second staff continues the melody. The third staff concludes the section. The music is in common time (indicated by a 'C') and consists of eighth and sixteenth note patterns.

Silent Night, Holy Night

Franz Gruber

Moderato

Musical score for "Silent Night, Holy Night" (Franz Gruber). The score consists of three staves of music for a single instrument. The first staff starts with a dynamic of *mp*. The second staff continues the melody. The third staff concludes the section. The music is in common time (indicated by a 'C') and consists of eighth and sixteenth note patterns.

The Slur

1

2

3

*Use correct fingering

4

Use correct fingering

5

LESSON 23

Staccato

1

2

p (softly)

crescendo (gradually louder)

f (loud)

p

f

diminuendo (gradually softer)

3

4

1st ending

2nd ending

Key of E_b

1 
 A_b
A flat Key

2 

3 

4 
0.K.
T:
Key 6
0
0

5 

6 

Review of Keys

1

2

3

4

5

"D"

6

7

8

9

10

Sixteenth Notes

LESSON 26

(See footnote on counting)

1



2



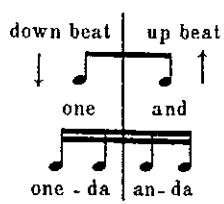
3



4



5



Sixteenth Notes

(See footnote on counting)

1

2

3

4

down beat up beat
 ↓ ↑
 one and
 one an-da

Sixteenth Notes

(See footnote on counting)

1

2

3

4

5

6

7

8

down beat | up beat
↓ ↑
one and
 |
one-da and

Key of G

1

"F♯"

"F♯"

2

3

"F♯"

Key 3 or 15

4

an - da

Dotted Eighths Followed By Sixteenths

1 

2 

3 

4 

5 

REFER to SUPPLEMENTARY TUNES
WHEN THIS LESSON HAS BEEN COMPLETED

Tramp! Tramp! Tramp!

Geo. F Root

Marcia

1 *f*

The music consists of four staves of solo clarinet music. The first staff begins with a forte dynamic (*f*). The subsequent staves show a continuous pattern of eighth-note pairs and sixteenth-note pairs, typical of a marching band style.

My Maryland

Maestoso

2 *f*

The music consists of three staves of solo clarinet music. The first staff begins with a forte dynamic (*f*). The subsequent staves show a continuous pattern of eighth-note pairs and sixteenth-note pairs, typical of a marching band style.

Lead, Kindly Light

John B. Dykes

Moderato

3 *mp*

The music consists of two staves of solo clarinet music. The first staff begins with a piano dynamic (*mp*). The subsequent staves show a continuous pattern of eighth-note pairs and sixteenth-note pairs, typical of a marching band style.

Rock of Ages

Thomas Hastings

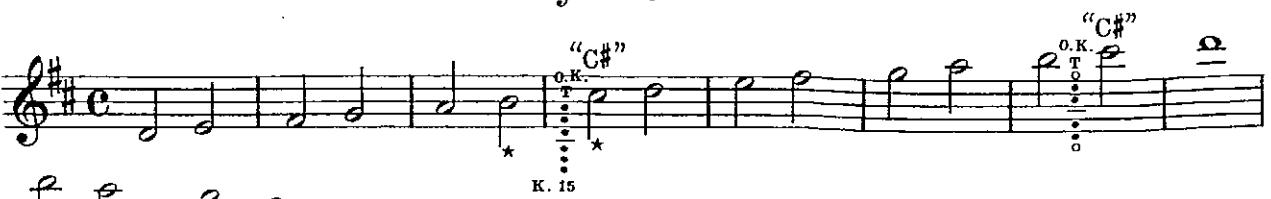
4 *mp*

The music consists of two staves of solo clarinet music. The first staff begins with a piano dynamic (*mp*). The subsequent staves show a continuous pattern of eighth-note pairs and sixteenth-note pairs, typical of a marching band style.

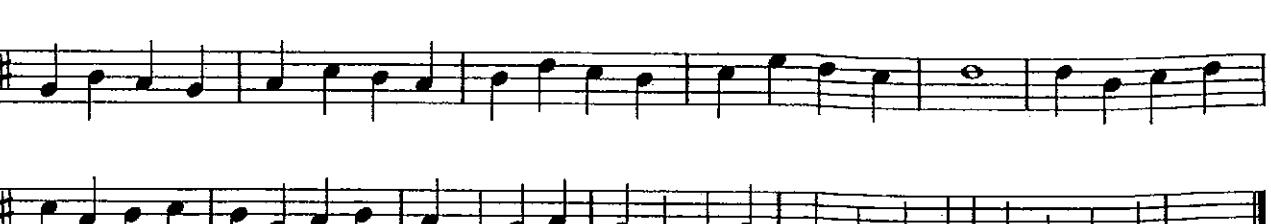
An interesting Solo at this stage is Nocturne by Mendelssohn, arranged by H.W. Davis for B \flat Clarinet and Piano.

Rubank Elem. Clar. Meth.

Key of D

1 

2 

3 

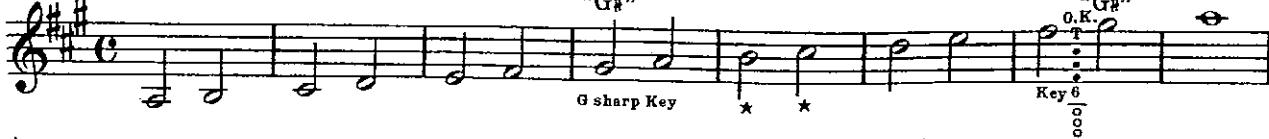
4 

5 

* There are different ways of playing B and C sharp in scales of two sharps and over. Learn all fingerings and sharp scales will be easier to play.

LESSON 32

Key of A

1 

2 

3 

4 

* Use same fingering as in Lesson 31.

Review of Sharp Keys

1

2

3

4

5

6

"G#"

R — indicates little finger of right hand.
L — indicates little finger of left hand.

Additional Rhythmic Figures in Alla Breve

1

2

3

4

Chromatic

1

At this point it is advisable for the pupil to practice and memorize the preceding exercise in whole notes, halves, quarters, and eighths.

2

3

*)

Consult Boehm fingering chart or ask your instructor.

LESSON 36

Chromatic

★ See note bottom of Lesson 35.

1

2

3

An interesting Solo at this stage is To April by Gene Paul for B_b Clarinet and Piano.
Rubank Elem. Clar. Meth.

Syncopation

1

2

3

4

REFER to SUPPLEMENTARY TUNES
WHEN THIS LESSON HAS BEEN COMPLETED

America, the Beautiful

Samuel A. Ward

Grandioso

Musical score for "America, the Beautiful" in Grandioso section. The score consists of three staves, numbered 1, 2, and 3. Staff 1 starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features eighth-note patterns. Staff 2 starts with a treble clef, a key signature of one sharp, and a time signature of common time. Staff 3 starts with a treble clef, a key signature of one sharp, and a time signature of common time.

Aloha Oe

Queen Liliuakalauui

Moderato

Musical score for "Aloha Oe" in Moderato section. The score consists of three staves, numbered 1, 2, and 3. Staff 1 starts with a treble clef, a key signature of two sharps, and a time signature of common time. Staff 2 starts with a treble clef, a key signature of two sharps, and a time signature of common time. Staff 3 starts with a treble clef, a key signature of two sharps, and a time signature of common time.

Come Back to Erin

C. Barnard

Moderato

Musical score for "Come Back to Erin" in Moderato section. The score consists of three staves, numbered 1, 2, and 3. Staff 1 starts with a treble clef, a key signature of one sharp, and a time signature of common time. Staff 2 starts with a treble clef, a key signature of one sharp, and a time signature of common time. Staff 3 starts with a treble clef, a key signature of one sharp, and a time signature of common time.

Major Chords

1

2

3
"E♭"

4

5

6

7

Phrasing for chord studies.

**Sustained Tones for Daily Practice**

A

B

C

D

* Refer to Lesson 18 for proper fingering of high B♭ in chord.

* Melody

SCHUMANN

Moderato semplice, J = 104

(A)

(B) *poco cresc.*

(C)p

(D)

(E)

* This number can be had for Two Clarinets and Piano, arranged by H.W. Davis. Price 60 cents.

Annie Laurie

Scotch Melody

Andante con moto, J = 84

p (Melody)

rall.

Allegretto, J = 76

Gavotte

GOSSEC

Musical score for Gavotte by Gossec, featuring three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The music consists of eighth and sixteenth note patterns. Dynamic markings include *p*, *mf*, and crescendos.

Battle Hymn of the Republic

J = 104

Musical score for Battle Hymn of the Republic. The score includes two staves of music. The first staff starts with a dynamic marking *mp*. The second staff begins with a section labeled "CHORUS". The music features eighth and sixteenth note patterns.

Hunters Chorus

WEBER

Vivace, J = 108

Duet From Lucia

DONIZETTI

Tempo di Marcia, J = 116

* Melody from the Opera Orpheus

Andante, J = 69

GLUCK



* This number can be had for Two B♭ Clarinets with Piano Acc. under the title of Spirit Dance from Orpheus, arranged by H. W. Davis.

Gob Sticks

WEBER

March tempo

The sheet music consists of eight staves of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music is in common time. Various dynamics and performance instructions are included, such as *p*, *mf*, *sf*, *f*, *fp*, and *ff*. The notation includes eighth and sixteenth note patterns with grace notes and slurs.

Instrumental Methods

SALIENT FEATURES

WRITTEN by schooled instrumental teaching specialists with years of practical experience in applied music techniques.

CLEAR, open, easily read music notation, uniformly engraved in a format designed to minimize sightreading obstacles.

SIMPLE, accurate, common sense fingering charts are included with all of the brass and woodwind books of the series.

POSITIVE, readily comprehended approach to each fundamental problem, presented in an interesting and direct manner.

MATERIAL utilized is presented progressively and logically with ample technical foundation every stage of the way.

SOLOS, duets, and ensembles are introduced to provide stimulus and to prepare the pupil for band and orchestra work.

CONTINUOUS development to the fourth year is possible for each major instrument using correlated courses of study.

BINDINGS are in the distinctive Rubank blue wear-well cover; paper and printing designed to meet the rigors of student use.

\$3.95



0 73999 29900 7

HL04470000

From the RUBANK EDUCATIONAL LIBRARY

RUBANK ELEMENTARY METHODS

A Series of Graded Fundamental Courses for Individual or Like-Instrument Class Instruction

FLUTE (Piccolo)	Petersen	E♭ or BB♭ BASS (Tuba)	Hovey
CLARINET	Hovey	DRUMS	Yoder
OBÖE	Hovey	BELL LYRA	Whistler
BASSOON	Skornicka	MARIMBA or XYLOPHONE	Peterson
SAXOPHONE	Hovey	TYMPANI	Whistler
CORNET or TRUMPET	Robinson	GUITAR (Spanish)	DePressles
FRENCH HORN (E♭ Alto-Mellophone)	Skornicka	VIOLIN	Potter
TROMBONE or BARITONE	Long	VIOLA	Ward
		CELLO	Ward
		STRING BASS	Ward

RUBANK INTERMEDIATE METHODS

A Series of Graded Follow Up Courses for Individual or Like-Instrument Class Instruction

FLUTE (Piccolo)	Skornicka-Petersen	TROMBONE or BARITONE	Skornicka-Boltz
CLARINET	Skornicka-Miller	E♭ or BB♭ BASS (Tuba)	Skornicka-Boltz
OBÖE	Skornicka-Koechner	DRUMS	Buggert
BASSOON	Voxman	MARIMBA-XYLOPHONE-VIBES	Jolliff
SAXOPHONE	Skornicka	VIOLIN	Potter
CORNET or TRUMPET	Skornicka	VIOLA	Ward
FRENCH HORN (E♭ Alto-Mellophone)	Skornicka-Erdman	CELLO	Ward

RUBANK ADVANCED METHODS

A Series of Outlined Courses of Studies Designed to Follow Any of the Various Elementary or Intermediate Method Series

FLUTE, Vol. I	Voxman-Gower	CORNET or TRUMPET, Vol. II	Gower-Voxman
FLUTE, Vol. II	Voxman	FRENCH HORN, Vol. I	Gower-Voxman
CLARINET, Vol. I	Voxman-Gower	FRENCH HORN, Vol. II	Gower-Voxman
CLARINET, Vol. II	Voxman-Gower	TROMBONE or BARITONE, Vol. I	Gower-Voxman
OBÖE, Vol. I	Voxman-Gower	TROMBONE or BARITONE, Vol. II	Gower-Voxman
OBÖE, Vol. II	Voxman	E♭ or BB♭ BASS (Tuba), Vol. I	Gower-Voxman
BASSOON, Vol. I	Voxman-Gower	E♭ or BB♭ BASS (Tuba), Vol. II	Gower-Voxman
BASSOON, Vol. II	Voxman		
SAXOPHONE, Vol. I	Voxman-Gower		
SAXOPHONE, Vol. II	Voxman		
CORNET or TRUMPET, Vol. I	Gower-Voxman	DRUMS	Whistler