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RUBANK

INTERMEDIATE

Method

CLARINET

J. E. SKORNICKA and ROBERT MILLER

A FOLLOW UP COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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HAL LEONARD

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Make a new folder with them and finally put them into that "EMULE" folder.

2º) Open your "EMULE", go to "Options" and see in "Directories"/Shared Directories, click in "C" Drive icon (only two times) to see its contents.

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Its all.

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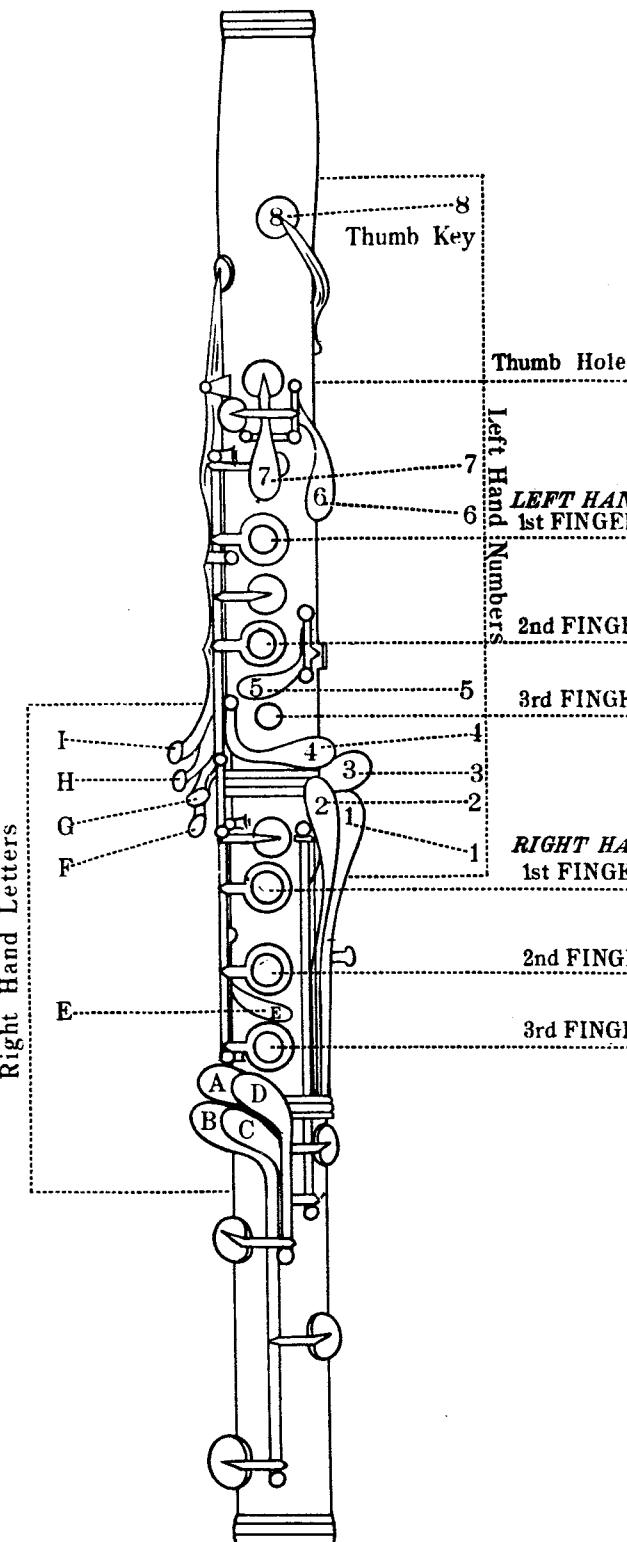
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● Finger Holes Closed
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(Numbers) Left Hand Keys
 (Letters) Right Hand Keys

BOEHM



Thick Key Closed

Left Hand

1st FINGER	2nd FINGER	3rd FINGER
8	7	6
7	6	5
6	5	4
5	4	3
4	3	2
3	2	1
2	1	1

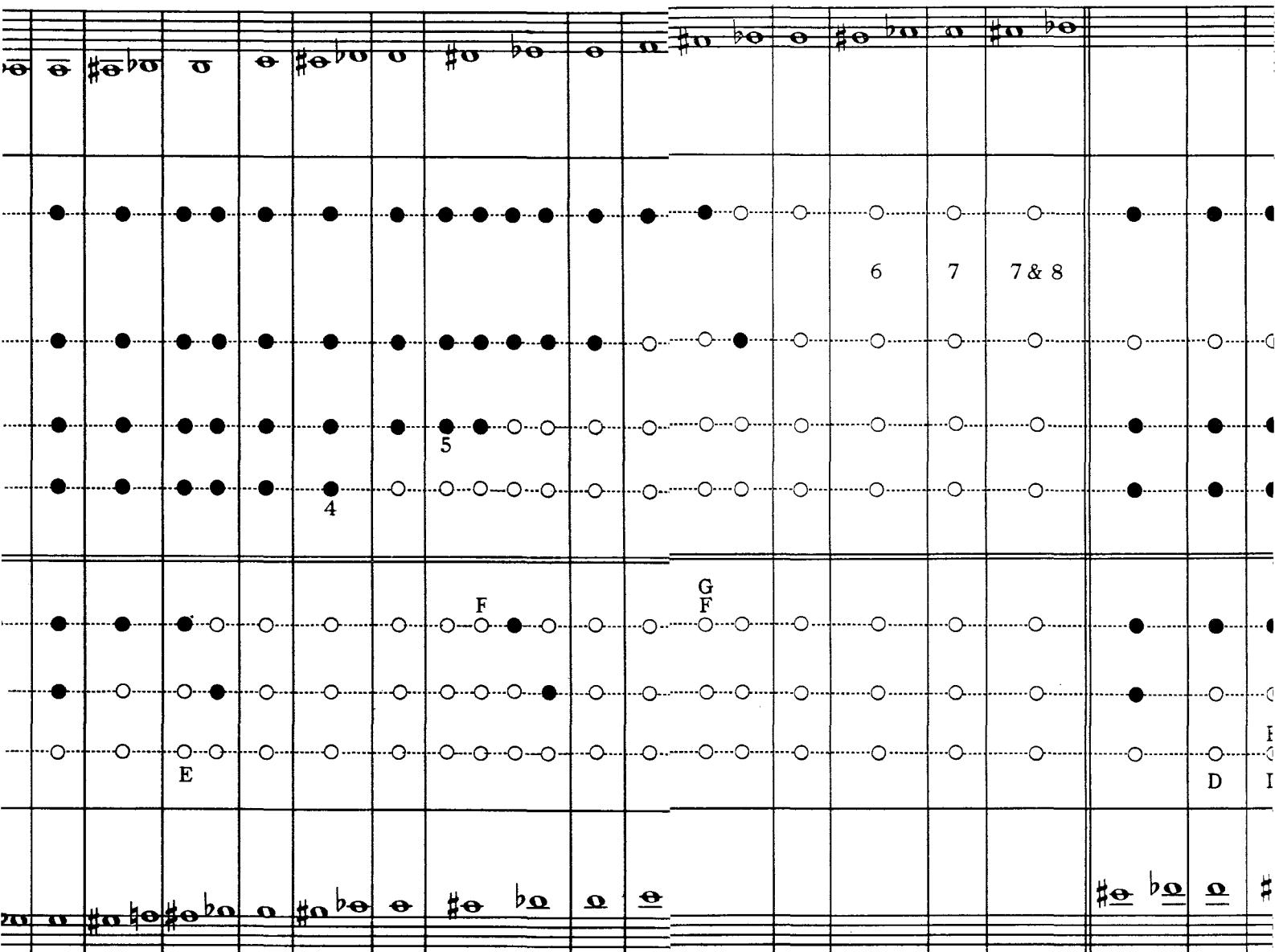
Right Hand

1st FINGER	2nd FINGER	3rd FINGER
F	E	D
G	F	E
A	G	F#
B	A	G#
C	B	F#
D	C	F#
E	D	F#
F#	E	F#

Thick Key Open

RUBANK BOEHM SYSTEM CLARINET CHART

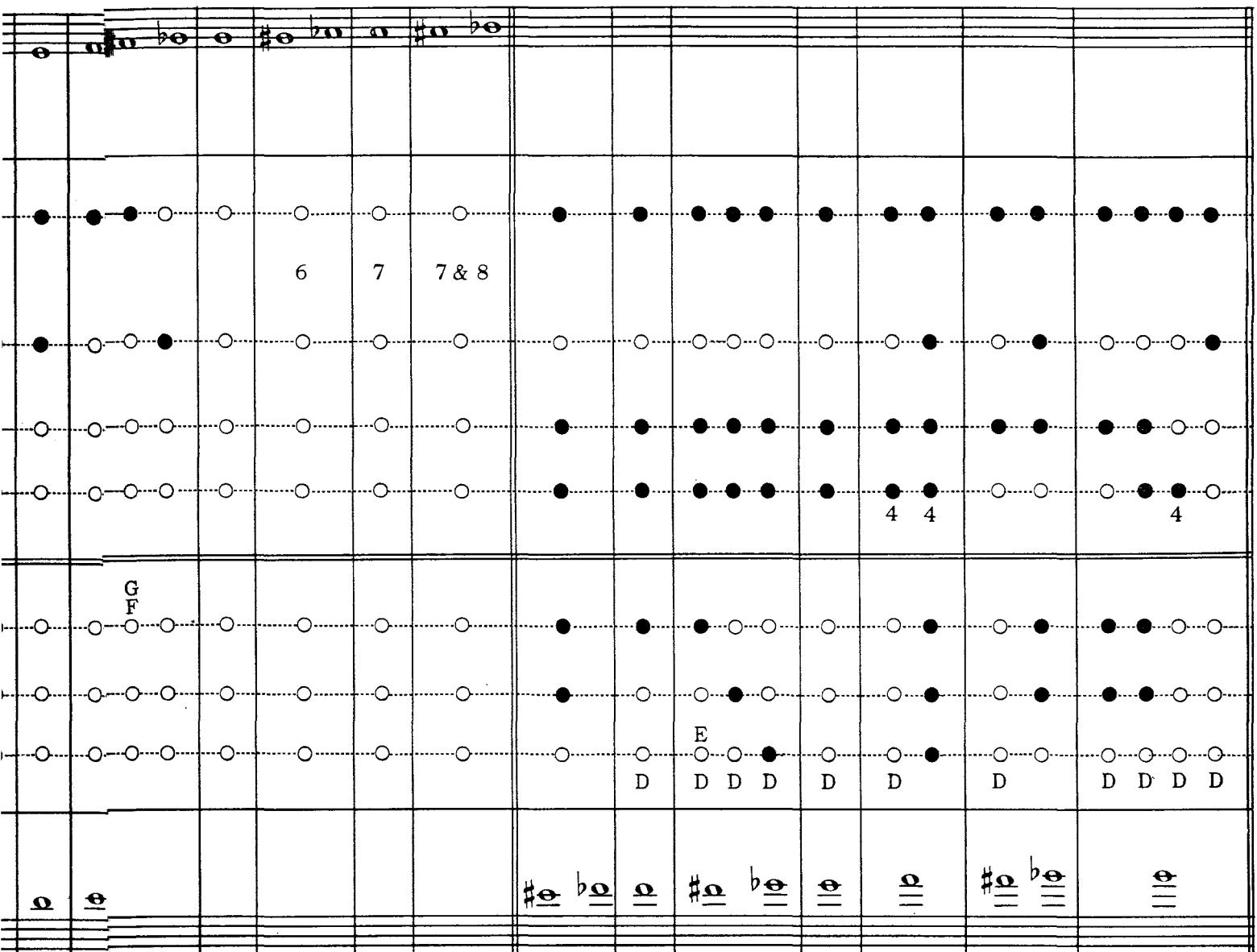
By ROBERT MILLER



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RUBANK EM CLARINET CHART

ROBERT MILLER



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Fingering Chart (Simplified)

by

ROBERT MILLER

The purpose of this chart is to acquaint the pupil with the correct fingerings in particular passages and keys, and its simplicity is conducive to quick comprehension. This chart is built on the assumption that the pupil already knows the standard fingerings for practically all the tones on the clarinet, and needs only a guide as to which one of several he should use in some particular passage or key. This chart makes it easy to mark the fingering on the music without drawing a picture of the instrument, and if the pupil will refer to this chart at every opportunity, he will find that it is very easy to memorize in a very short time.

As indicated on the chart, the upper half of the clarinet is played with the *left hand* and the fingerings with that hand are designated by means of *numbers*, while the lower half of the clarinet is played with the *right hand* and the fingerings are designated by means of *letters*. All that the pupil need remember is: *LEFT HAND — NUMBERS, RIGHT HAND — LETTERS.*

Since certain tones may be fingered by either the right hand or the left, the numbers and letters are synchronized thus:

Keys 1 or A will produce C \sharp upper register and F \sharp lower register.

Keys 2 or B will produce B upper register and E lower register.

Keys 3 or C will produce C upper register and F lower register.

Either numbers or letters will appear above the notes when a particular fingering is desired, and then it will be apparent which hand is to play that particular tone and what key is to be used. In some cases both a number and letter will appear over a note, signifying that both such keys are to be used in the production of that particular tone.

* will be used over the high B \flat and E \flat - 1st line thus:



EXAMPLES

Essential Principles of GOOD CLARINET PLAYING

- 1. Good Tone.** is necessary in order that one's playing be a pleasure to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with a good mouthpiece and reed, and played with a correct embouchure.
- 2. Intonation.** When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative to the interval being played.
- 3. Tune.** The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.
- 4. Note Values.** The player must develop a rhythmic sense so as to give proper value to tones as represented by the written notes.
- 5. Breathing and Phrasing.** Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it is evident to all musicians that in order to get good phrasing, it is necessary to breathe properly. It is always to the advantage of the pupil to spend much time and effort on this phase of clarinet playing and take seriously all suggestions given by the teacher.
- 6. Expression Marks.** Expression marks are considered as valuable to the playing of music as punctuation marks are to the reading of prose and poetry. Good phrasing is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed will produce satisfying musical effects.
- 7. Relaxation and Proper Position of Body and Hands.** Whether playing in standing or sitting position, it is necessary that the body be erect but relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body, and the hands assuming a restful position on the body of the clarinet.
- 8. Sufficient Time for Practice.** Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes $\frac{1}{2}$ hour or 2 hours." The accomplishment of a task is far more important than the time that it consumes.
- 9. Proper Care of the Instrument.** Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The clarinet must be handled carefully and when a disorder is found, have it remedied immediately. Constant attention to the condition of the instrument will pay dividends in the end.
- 10. Mental Attitude of Teacher and Pupil.** In order that the results be satisfactory, both the pupil and teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupils so that the pupils in turn will get the type and amount of instruction that they will understand and be able to master.

LESSON 1

- a. Have instrument in good mechanical condition, and the proper lay on the mouthpiece so that a round and full tone will result.
- b. One of the important essentials in the playing of an instrument is a rhythmic conception at sight, and a correct evaluation of note and rest values.
- c. In playing the succeeding studies, special attention should be placed on the proper adjustment of embouchure and the proper evaluation of notes and rests.

Andante — Keep the tempo steady.

1

mf — Natural or normal tone.

2

mf

3

mf

4

mf

5

mf

6

mf

Note: Every pupil beginning work in this book should be able to sight read all the studies on this page.

Every pupil is requested to provide a music note book for the purpose of writing rhythms and melodies that the teacher may require.

Marks of Expression and Their Use

LESSON 2

Pianissimo *pp*.....Very soft

Piano *p* Soft

Mezzo Piano *mp*.....Medium soft

Fortissimo *ff*.....Very loud

Forte *f* Loud

Mezzo forte *mf*.....Medium loud (Normal tone)

In playing a tone on the clarinet (unless otherwise marked) the tone should be held at the same level of volume, without increasing or diminishing the volume of sound. This type of a tone will be indicated by means of parallel lines, thus:

The distance between the parallel lines will signify the difference of volume to be used.

Thus: *pp*— *p*— *mp*— *mf*— *f*— *ff*—

1

HARMONY

2

3

Studies in Expression

LESSON 3

SOUND GRADUATIONS

Crescendo (cresc.) — Gradually louder.

Decrescendo (decresc.) or Diminuendo (dim.) — Gradually softer

In playing a crescendo or a diminuendo the pitch of the tone should not change. The clarinet has a tendency to become flat when playing loud and sharp when playing softly.

Rinforzando > (*rf*) is placed over a note for the purpose of bringing out that note more strongly than the other notes in the same sequence, and is commonly known as an *accent*.

In order to play the sound graduations or nuances correctly, it is necessary that the quality of the tone is not affected but retain its rich and mellow fullness. *Only the volume should change.*

When a note is followed by one or more shorter notes, the shorter notes are played with one half the volume of the longer note. There are exceptions to this rule, but it is a good policy to learn to play all phrases as mentioned, since the great majority of music played in this way will be properly performed. A player interested in the playing of solos will be greatly aided through adherence to this rule.

BLUE BELLS OF SCOTLAND

Scotch

Note: Refer to lines 2 and 3 for patterns used in the song BLUE BELLS OF SCOTLAND.

Write the volumes, namely, *mf*, *f*, *mp*, *p* etc. in all the measures of this song with the patterns in sections 2 and 3 as a guide.

Studies in Accents and Expression Marks

The rinforzando (>) is placed over a note for the purpose of bringing out that tone more strongly than the other tones in the same sequence and is commonly known as an *accent*. The accent punctuates the important notes of a measure or sequence.

LESSON 4

MELODY

Give each note and rest its full value.

1

Observe carefully all marks of expression and play with a steady tempo

2

LEGATO ETUDE

3

LESSON 5

Articulation and Expression

Moderato — Play with a steady tempo.

1

Play above study with each of the following articulations. Observe all accents!

ETUDE FOR CLEAN ARTICULATION

2

Play daily for tone production.

Andante

3

f and p — even volume all the way through.

Daily Studies for the Development of Technic

LESSON 6

The studies on this page are intended for daily home practice. These studies, if practiced diligently, will develop a clean and fluent technic. Most of the awkward intervals in the key of C major are included and every finger gets the opportunity to develop independence of action.

Play each study with a steady tempo, slowly at first, but increase the tempo each day until every study on this page can be played fast or Allegro.

Breathe as indicated by the commas, whether you need to or not. Breath marks may be skipped if two complete phrases can be played in one breath.

1

C
mf

(2)

(2)

2

Keep right hand down when going to the lower register.

3

Keep right hand down for all lower register tones except E.

4

5

Play fast and briskly.

6

7

LESSON 7

Legato Duet

Moderato

J. E. S.

Moderato

J. E. S.

Staccato Studies

LESSON 8

A As written

B

1

As played

Accent the first and third beats of each measure

Moderato

2

3

Allegro

MELODY

4

Allegretto

mp

LESSON 9

Syncopation

The longer note of each measure is to be accented.

A

B

1

2

3

SYNCOPE

The image shows a page of sheet music for a treble clef instrument. The music is in 2/4 time and has an allegro tempo. There are four staves of musical notation. Measure 4 starts with a eighth note followed by a sixteenth-note pair. Measure 5 starts with a eighth note followed by a sixteenth-note pair. Measure F starts with a eighth note followed by a sixteenth-note pair.

SYNCOPEATED CHORD MELODY

Allegro

5

2/4

f

Common Time

Studies in G Major

LESSON 10

1 G MAJOR CHORD

2 G MAJOR SCALE

ARTICULATION ETUDE

3 Moderato

THE USE OF THE F# IN VARIATION FORM

4

5

Daily Studies for the Development of Technic

LESSON 11

The purpose of this lesson is the same as lesson 7, only that an entirely new set of keys and fingerings is concerned. When you see a letter or a number above or below a note, refer to the chart so that you might be acquainted with the key intended to be used in the various passages on this page.

Increase the tempo after each playing of the studies on this page.

The use of the E key.

1

mf

The use of the F and G keys.

2

F

Low F# as fingered when played chromatically.

3

C C C

Low F# fingering as played diatonically.

4

A 2 A 2

5

C C

RAPID FINGERING ETUDE

6

Allegro

mf

(A)

16

Studies in F Major

LESSON 12

1 F MAJOR CHORD

1 F MAJOR CHORD

2 CHORD STUDIES

Moderato

3 F MAJOR SCALE

4 ARTICULATION ETUDE

5 ARTICULATION ETUDE

6 ARTICULATION ETUDE

7 ARTICULATION ETUDE

8 ARTICULATION ETUDE

9 ARTICULATION ETUDE

10 ARTICULATION ETUDE

11 ARTICULATION ETUDE

12 ARTICULATION ETUDE

Daily Studies for the Development of Technic

LESSON 13

The purpose of this lesson is the same as that of lesson 7 and 12. Accelerate the tempo each time that a study is played.

The use of the E key.

1

E

Keep right hand down until the last measure.

2

Keep right hand down until the last measure.

The use of key 5.

3

mf

The use of key 5.

4

5

The use of key F.

5

mf

6

mf

Left hand study

7

mf

Duet

LESSON 14

MAZAS

Andante

A

B

C

D

E

F

G

1 **2** **C**

mp D.C.al Fine

mp D.C.al Fine

LESSON 15

6/8 Rhythms

Play as a duet, and count carefully.



DUET IN 6/8 TIME

Moderato

mf

(A)

(B)

(C)

(D)

(E)

Triplet Studies

LESSON 16

Example: Similarity between $\frac{6}{8}$ and $\frac{2}{4}$ tempo when the triplet is used.

1



Play with sharp staccato.

ETUDE IN $\frac{6}{8}$ TEMPO

2

Allegro

mf



Play with sharp staccato.

ETUDE IN $\frac{2}{4}$ TEMPO

3

Allegro

mf



TECHNICAL ETUDE

4

Allegro

f



B♭ Major Studies

LESSON 17

TONIC CHORD

B♭ MAJOR SCALE

B♭ MAJOR CHORD ETUDE

FROM VIOLIN ETUDE

Moderato

Articulation Studies

LESSON 18

Practice each line until played smoothly and fluently, then accelerate the tempo.

1 Using the *x* fingering

2 Using the 5 key

3

4 Using the F key

5

6

7

ARTICULATION ETUDE

8 *Allegro* *f*

LESSON 19

Danse Negre

MAZAS

Allegretto

The musical score consists of ten staves of music for piano, arranged in two columns of five staves each. The key signature is one flat, and the time signature is 2/4 throughout.

- Staff 1 (Top Left):** Dynamics include *mf*, *F*, and *mf*. Measure 5 is marked with a circled letter **A**.
- Staff 2 (Top Middle):** Dynamics include *mp* and *3*. Measure 3 is marked with a circled letter **B**.
- Staff 3 (Top Right):** Dynamics include *mp*, *C*, *F*, *mf*, and *mf*.
- Staff 4 (Second Column Left):** Dynamics include *mp* and *p*.
- Staff 5 (Second Column Middle):** Dynamics include *p*.
- Staff 6 (Second Column Right):** Dynamics include *p*.
- Staff 7 (Third Column Left):** Dynamics include *p*.
- Staff 8 (Third Column Middle):** Dynamics include *p*.
- Staff 9 (Third Column Right):** Dynamics include *f* and *F*.
- Staff 10 (Bottom Left):** Dynamics include *f*, *rit*, *mare.*, *rit*, *mare.*, and *f*.
- Staff 11 (Bottom Middle):** Dynamics include *f*.
- Staff 12 (Bottom Right):** Dynamics include *f*.

Performance instructions include *rit* (ritardando), *mare.* (marcato), and slurs.

LESSON 20

D Major Studies

Observe all fingerings as indicated.

CHORD in D MAJOR

1

2

D MAJOR SCALE 2 A

DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

3

4

5

6

Observe the indicated fingerings.

5

6

LESSON 21

Etude in D Major

Moderato

1

Wohlfahrt

PETITE DUET

J. E. S.

Andante

2

Articulation Development

LESSON 22

Rhythmic patterns of 2 sixteenths and an eighth.

1

2

MODULATING ETUDE

3

Allegro

mp

simile

POLKA

4

Allegro

mf

F

LESSON 23

Dotted Eighth Note Studies

Dotted eighth note patterns.

1

MELODY

2 *Moderato*

f

DUET

J. E. S.

3 *Andante*

mf *cresc* *dim.*

mf *cresc* *dim.*

F

f

5 *F*

f

1

2

mf

rit.

Etudes On the Use of E_b and B_b Fingerings

LESSON 24

CHORD ETUDE

1 *Moderato*

RAPID FINGERING ETUDE

2 *Allegro*

TECHNICAL ETUDE

3 *Allegro*

Studies in E♭ Major

LESSON 25

E♭ MAJOR CHORD

1

E♭ MAJOR SCALE

2

CHORD STUDY

3

E♭ MAJOR CHORD FINGERINGS

Moderato

mf

4

E GAVOTTE

rit

La Verginella

LESSON 26

ITALIAN MELODY

De Beriot

Moderato

A

B

C

D

E

F

G

LESSON 27

A_b Major Studies

A_b MAJOR CHORD STUDY

1

2

A_b MAJOR SCALE

2

USING KEY 4

3

WALTZ

4

Andante

5

Andante dolce

Bohemian

ULLABY

Articulation Studies

LESSON 28

TEMPO DI MAZURKA

Moderato

1

DAILY STUDY FOR THE DEVELOPMENT OF TECHNIC

2

3

E

DEVELOPMENT OF RAPID TONGUING

Allegro

4

F

LESSON 29

Studies in A Major

CHORD STUDY

1

A MAJOR SCALE

2

TECHNICAL ETUDE IN A MAJOR

Allegro

3

4

ARTICULATION ETUDE

Moderato

5

LESSON 30

Duet

MAZAS

Allegro moderato

1

A

B

C

D

E

F

EXERCISING THE TONGUE

Allegro

2

LESSON 31

Chromatic Scale Studies

Correct fingerings for Chromatic Scale.

1

CHROMATIC ETUDE 1

Allegro

2

CHROMATIC ETUDE 2

Allegro

3

LESSON 32

Grace Notes

There are two kinds of grace notes, short and long. Long grace notes are seldom used, but the short are used quite frequently. Instead of using long grace notes, it is more practical to write out two notes of equal length.

In addition to the single grace notes there are double and triple grace notes, and these are usually written out and played quickly either on the beat or before the beat, the piece of music played determining which it shall be.

EXAMPLES OF GRACE NOTES

1

Long
As written

Short

As played

EXAMPLES OF GRACE NOTES (Double and Triple)

2

As written (Ahead of the beat) (On the beat)

As played (Ahead of the beat) (On the beat)

As played (Ahead of the beat) (On the beat)

DEVELOPMENT OF THE GRACE NOTE

3

4

5

6

THREE SHORT GRACE NOTE ETUDES

4

5

6

7

LESSON 33

Grace Note Etudes

MELODY

Mendelssohn

1 *Andante*

TEMPO DI MINUET

2 *Andante*

mp

F

DOUBLE GRACE NOTE ETUDE

3 *Andante*

mp

Triple Grace Note Etude

LESSON 34

Andante — Play very legato

1

Wohlfahrt

FOLK MUSIC

Valse Lively

Bohemian

2

mf Shorten and soften the second eighth note of each beat.

LESSON 35

Trills

A trill is produced by alternating the given or written tone and the next scale tone above in rapid succession. As an example, if the given or written tone to be trilled is E in the key of C Major, the scale tone above which will be used in the trill is F natural. If, however, it is the key of G Major, the tone above E will be F#. Thus, in the first case, the trill would alternate between E and F natural while in the second case, the trill would alternate between E and F#.

The approximate number of notes usually played on a tone that is to be trilled is shown below. This is not always the case, because sometimes on long tones, the trill starts out slowly and accelerates in rapidity to the end of that tone, however, the examples will show the number of trilled notes that are to be used.

1

Musical score example 1 shows a single measure of music in common time (indicated by a 'C') with a treble clef. A long note (a whole note) is followed by a trill symbol (tr). The trill consists of approximately 16 sixteenth-note pairs, starting on the note below the given tone and alternating with it.

On long tones, a trill is usually closed with an additional tone which is the tone directly below the given or written tone. In playing trills on short tones, this closing tone is not used because of the rapidity with which the tone following the trill, must be reached. If the trill (tr) appears over a long tone, the closing tone is the next scale tone down from the given or written tone.

2

Musical score example 2 shows a single measure of music in common time (indicated by a 'C') with a treble clef. A long note (a whole note) is followed by a trill symbol (tr). The trill consists of approximately 16 sixteenth-note pairs, starting on the note below the given tone and alternating with it.

Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating below the trill thus (tr) (tr) (tr) as to what that particular tone shall be. The key in which the trill appears, determines as to which one of the three symbols is to be used, although the purpose of these symbols is the same, namely, to have the closing note either a half or whole step from the given or written tone.

3

Musical score example 3 shows a single measure of music in common time (indicated by a 'C') with a treble clef. A long note (a whole note) is followed by a trill symbol (tr). The trill consists of approximately 16 sixteenth-note pairs, starting on the note below the given tone and alternating with it.

Where the closing tones are to be emphasized and retarded, they are usually written in to make sure that they will be played. This is done especially in case of long tones that serve as a closing to a phrase or a cadenza.

4

Musical score example 4 shows a single measure of music in common time (indicated by a 'C') with a treble clef. A long note (a whole note) is followed by a trill symbol (tr). The trill consists of approximately 16 sixteenth-note pairs, starting on the note below the given tone and alternating with it.

LESSON 36

Trill Chart

It is a good policy to trill for long periods on each of the given tones so as to become acquainted with the proper fingerings and also attain the desired nimbleness of fingers that is necessary in the proper playing of these trills. The first section will concern itself with the trills that are fingered in the normal way or fingered diatonically, while the second section will be concerned with the production of trills through fingerings not normally used in the diatonic scale.

Trills in which the natural or normal fingerings are used.

1

In order to trill on certain tones, it is necessary to designate certain fingerings not normally used in the diatonic scale. These fingerings are indicated below each note and have reference to the production of the upper note of the trill, since the written or given note is fingered normally or diatonically.

All trills between the double bars are fingered the same, even if the different registers of the clarinet are concerned.

2

ETUDE

3

LESSON 37

Articulation Etudes

RAPID TONGUING ETUDE

1 *Moderato*

mf *simile*

CHORD ETUDE

3 *Moderato*

f C B B simile

LESSON 38

Duet Brilliant

Allegro

J. E. S.

The image shows a page of musical notation for two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. Both staves are in common time. The music consists of twelve measures. Measures 1-4 show eighth-note patterns in pairs. Measures 5-8 show sixteenth-note patterns in pairs. Measures 9-12 show sixteenth-note patterns in pairs, with a dynamic change to forte (f) for the bass staff in the final measure.

LESSON 39

Articulation Study

1 Allegro *mp*

FAST TONGUING STUDY

2 Allegro *mf*

Etude for Technic Development

LESSON 40

Allegro

mp

cresc

mf

f

(A) *mp* *cresc*

dim. *mp* *cresc* *dim.*

mf *cresc*

(B) *mp*

cresc

cresc

(C) *cresc* *dim.*

cresc *Fine*

LESSON 41

Major and Minor Scales

Observe fingerings carefully.

FM

Dm

HARMONIC A F♯ 4

Dm

MELODIC 2 A 5 C

B♭M

Gm

HARMONIC 5 C 5

Gm

MELODIC C 5 C 5

E♭M

Cm

HARMONIC 5 2 C C 2 5

Cm

MELODIC 5

A♭M

Fm

HARMONIC C C 1 1 C F 4

Fm

MELODIC C C 1 C

LESSON 42

Major and Minor Scales

Observe fingerings carefully

GM

Em

HARMONIC

EM

MELODIC

DM

Bm

HARMONIC

Bm

MELODIC

AM

F#m

HARMONIC

F#m

MELODIC

EM

C#m

HARMONIC

C#m

MELODIC

Maggiare from Piano Sonata

Moderato

Beethoven

p dolce

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

p

p

rit.

p

rit.

rit.

Andante

Andante

Gluck

Sheet music for three staves, treble clef, 3/4 time, key signature of one sharp. The first staff has dynamic markings *mp*, *p*, *mp*, *mp*, *mf*. The second staff has dynamic markings *mp*, *mp*, *mp*. The third staff has dynamic markings *mp*, *mp*, *mp*. The music consists of six measures per staff, with various note heads, stems, and rests.

Andante Cantabile

Flowing melody

Dancla

The sheet music consists of six staves of musical notation for a single instrument. The first two staves are in common time (C) and treble clef (G). The first staff includes dynamic markings *p* and *staccato*. The second staff includes *rit.* (ritardando) and *a tempo*. The third staff is in common time (C) and treble clef (G), featuring eighth-note patterns. The fourth staff is in common time (C) and treble clef (G), featuring sixteenth-note patterns. The fifth staff is in common time (C) and treble clef (G), featuring eighth-note patterns and dynamic markings *ad lib.* (at liberty). The sixth staff is in common time (C) and treble clef (G), featuring sixteenth-note patterns. The music concludes with a final dynamic marking *f*.

Flowing melody

p *staccato*

rit. *a tempo*

a tempo

ad lib.

Risoluto ed animato

marcato *rit.* *f*

marcato molto

f

Andante Cantabile (Cont'd)

espressivo

Music score for Andante Cantabile (Cont'd). The score consists of four staves of music. The first staff starts with a dynamic of *p*. The second staff begins with *mp*. The third staff has two dynamics: *rall.* followed by *a tempo*. The fourth staff also has two dynamics: *rall.* followed by *a tempo*. The fifth staff has two dynamics: *cresc.* followed by *cresc.*. The sixth staff ends with *rit.* and *rit.*

Menuetto

FROM PIANO SONATA

Beethoven

Moderato

Music score for Menuetto from Piano Sonata by Beethoven. The score consists of two staves of music. The first staff starts with *mp*. The second staff starts with *mp*. The third staff starts with *mp*. The fourth staff starts with *dim.*. The fifth staff starts with *p cresc.* followed by *ff*. The sixth staff starts with *p cresc.* followed by *ff*. The seventh staff starts with *dim.*

Menuetto (Cont'd)

p cresc.

p cresc.

ff

mp

cresc.

p

cresc.

cresc.

p

cresc.

>p

cresc.

rit.

cresc.

rit.

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