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RUBANK Elementary METHOD

CLARINET

N. W. HOVEY

A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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RUBANK
Elementary
METHOD

CLARINET

N. W. HOVEY

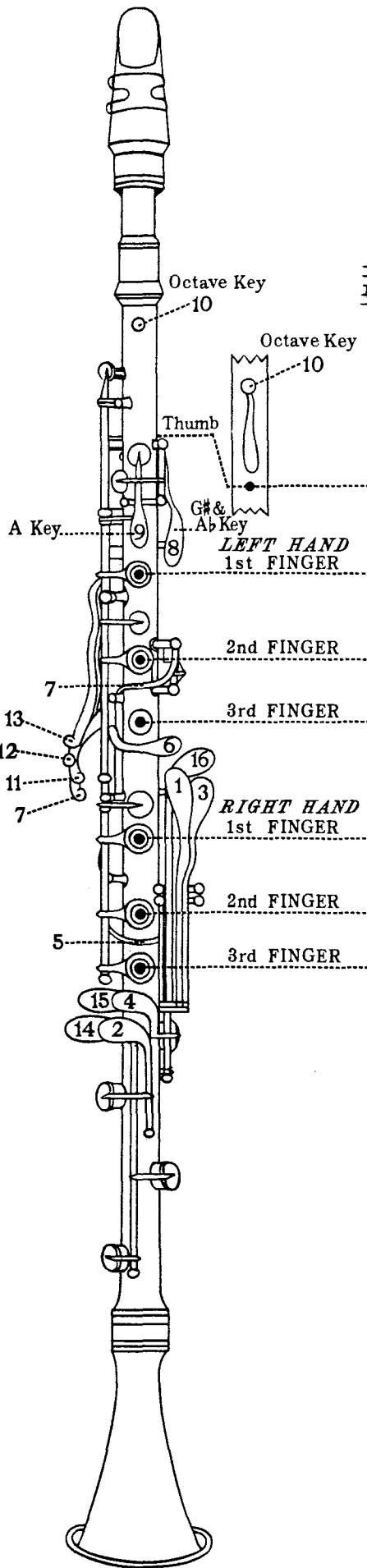
A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK®

RUB

BOEHM SYSTEM

By N. W.



Cover Thumb Hole.

0 1

1 16 3

2 14 2 15 4

5 6 7 11

Thumb

No Fingers or Keys used.

The black dots are the fingers used indicating the holes and rings that are covered. The numbers are keys also operated by the fingers indicating that a key is to be used also.

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UBANK M CLARINET CHART

N.W. HOVEY

VEA AL FINAL OTRA
TABLA DE DIGITACIÓN

Thumb Hole Open.				Cover Thumb Hole and Open No. 10 Key.														
No Fingers or Keys used.	8	9	9 9	10	10	Use No. 10 Key or Octave Key from here on.	10	10	10	10	10	10	10	10	10	10	10	10
No. 8 Key only.
No. 9 Key only.
No. 9 and 10 Keys only.
No. 9 and 12 Keys only.
11
12	11	16	3				6					11			6			
	2	14	2	2	15	4		5							(4	4 4 4 4)	4	4
																Necessary on some Clarinets		

THE FOLLOWING KEYS ARE OPERATED BY FINGERS AS INDICATED

KEYS No. 2 - 4 - 14 - 15 - Little finger of the right hand.

KEYS No. 1 - 3 - 6 - 16 - Little finger of the left hand.

KEY No. 5 - Third finger of the right hand.

KEY No. 7 - (just above key No. 6) -Third finger of the left hand.

KEYS No. 8 - 9 - First finger of the left hand.

KEY No. 10 - Thumb of the left hand.

KEYS No. 7 - 11- 12 - 13 -(side keys)-First finger of the right hand.

LESSON 1

Whole Notes—Whole Rests

N. W. HOVEY

1 "E"


2 "D"


3 "C"


4 

5 "F"


6 

7 "G"


8 

9 

10 "A"


11 

12 

* T1 means Thumb Hole and 1st Finger Hole are covered.

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

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Half Notes – Half Rests

1 

2 

3 "B"
T 

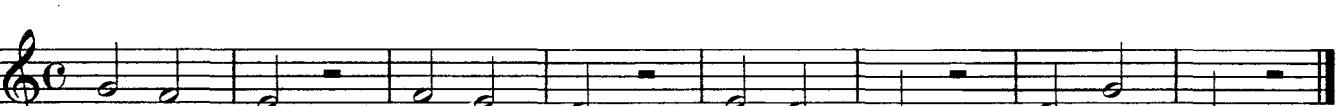
4 

5 

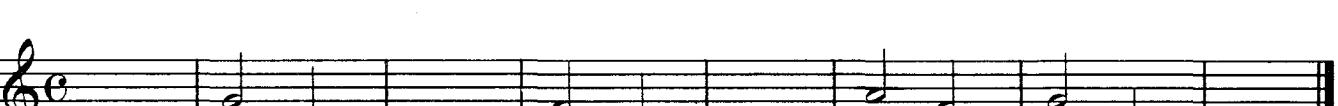
6 

7 

8 

9 

10 

11 

12 

LESSON 3

Quarter Notes – Quarter Rests

The page contains ten staves of music, each consisting of five horizontal lines. The music is written in common time with a treble clef. The notes are black circles with stems, and the rests are black circles without stems. The patterns of notes and rests change slightly from staff to staff.

- 1: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 2: Starts with a rest, followed by a continuous sequence of notes.
- 3: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 4: Starts with a rest, followed by a continuous sequence of notes.
- 5: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 6: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 7: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 8: Starts with a note, followed by a rest, then a continuous sequence of notes. The key signature changes to one sharp (F#) at the beginning of this staff.
- 9: Starts with a note, followed by a rest, then a continuous sequence of notes.
- 10: Starts with a note, followed by a rest, then a continuous sequence of notes.

Quarter Notes (Continued)

1

“A”

2

3

4

5

6

7

“G”

8

9

10

LESSON 5

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

6

7

8

9

T "E"
Key 1
2

11

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

Roberts Elem. Clar. Meth.

LESSON 9

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 B♭ Clarinet and Piano.
Rubank Elem. Clar. Meth.

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.
T
Key 1 & 2

C scale - descending

10 C scale - ascending

(A) (B) (C)

* O.K. means Octave Register Key.

The Register Change

1

2

3

4

5

Memorize - C scale one octave

6

Memorize - F scale two octaves

7

REFER TO SUPPLEMENTARY TUNES
WHEN THIS LESSON HAS BEEN COMPLETED.

Abide With Me

Wm. H. Monk

1

Musical score for Abide With Me, staff 1. Treble clef, key signature of one flat, 4/4 time. Dynamics: *mp*. The music consists of a series of eighth and sixteenth note patterns.

Musical score for Abide With Me, staff 2. Treble clef, key signature of one flat, 4/4 time. Dynamics: *mf*. The music consists of a series of eighth and sixteenth note patterns.

Blue Bells of Scotland

Andante Moderato

Scotch Folk Song

2

Musical score for Blue Bells of Scotland, staff 1. Treble clef, key signature of one flat, common time. Dynamics: *mf*. The music consists of a series of eighth and sixteenth note patterns.

Musical score for Blue Bells of Scotland, staff 2. Treble clef, key signature of one flat, common time. The music continues from staff 1.

Musical score for Blue Bells of Scotland, staff 3. Treble clef, key signature of one flat, common time. The music continues from staff 2.

The First Noel

Moderato

Traditional

3

Musical score for The First Noel, staff 1. Treble clef, key signature of one flat, 3/4 time. Dynamics: *mp*. The music consists of a series of eighth and sixteenth note patterns.

Musical score for The First Noel, staff 2. Treble clef, key signature of one flat, 3/4 time. The music continues from staff 1.

Musical score for The First Noel, staff 3. Treble clef, key signature of one flat, 3/4 time. The music continues from staff 2.

Musical score for The First Noel, staff 4. Treble clef, key signature of one flat, 3/4 time. The music continues from staff 3.

Come, All Ye Faithful

Grandioso

Traditional

4

Musical score for Come, All Ye Faithful, staff 1. Treble clef, key signature of one flat, 4/4 time. Dynamics: *ff*. The music consists of a series of eighth and sixteenth note patterns.

Musical score for Come, All Ye Faithful, staff 2. Treble clef, key signature of one flat, 4/4 time. The music continues from staff 1.

Musical score for Come, All Ye Faithful, staff 3. Treble clef, key signature of one flat, 4/4 time. The music continues from staff 2.

Intervals On the Register Change

1

2

3

4

5

O.K.
T "A"

6

LESSON 14

Eighth Notes On the Register Change

1

The musical score consists of ten staves of music for a single instrument. Staff 1 starts with a treble clef, common time, and a key signature of one sharp. It features continuous eighth-note patterns primarily on the middle C and G strings. Staff 2 begins with a treble clef, common time, and a key signature of one sharp. It includes a dynamic instruction 'p' (piano) and a crescendo dynamic. Staff 3 starts with a treble clef, common time, and a key signature of one sharp. It contains eighth-note patterns with grace notes. Staff 4 begins with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with grace notes. Staff 5 starts with a treble clef, common time, and a key signature of one sharp. It includes a dynamic instruction 'f' (forte). Staff 6 begins with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with grace notes. Staff 7 starts with a treble clef, common time, and a key signature of one sharp. It includes a dynamic instruction 'f' (forte). Staff 8 begins with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with grace notes. Staff 9 starts with a treble clef, common time, and a key signature of one sharp. It includes a dynamic instruction 'f' (forte). Staff 10 begins with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with grace notes.

2

3

4

The musical score consists of two staves of music for a single instrument. Staff 1 starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns primarily on the middle C and G strings. Staff 2 starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns primarily on the middle C and G strings.

Eighth Rests, On and Off Beat

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

A musical staff in common time featuring a treble clef. It contains a series of eighth notes and sixteenth note pairs. The rhythm pattern consists of two eighth notes followed by a sixteenth note pair (two notes tied together), then another eighth note, and so on. The notes are black on white lines.

A musical score page featuring two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, also in common time and one sharp. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note G, followed by a half note C, and concludes with a half note A.

A musical score for Exercise 3. It consists of a single staff in common time (C) with a treble clef. The staff shows a continuous eighth-note pattern starting from a quarter note. Below the staff, the measure numbers 1 through 4 are followed by a plus sign (+), indicating that each measure is identical.

Musical score for page 4, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by '2') and has a treble clef. It contains six measures of music. The bottom staff is also in common time and has a bass clef. Below the bottom staff, the text '(1) + 2 +' is written.

A musical score for 'The Star-Spangled Banner' in treble clef, 2/4 time, and F major. The score consists of eight measures of music. Measures 1-4 begin with a half note followed by eighth-note pairs. Measures 5-8 begin with quarter notes followed by eighth-note pairs.

A musical staff in common time (indicated by 'C') and treble clef. The staff consists of eight measures of continuous eighth notes. Below the staff, the numbers '1 (2) + 3 4' are written under the first three measures, indicating a specific performance technique or count.

A musical score for piano, showing two staves. The left staff uses a treble clef and has measures 6 through 7. Measure 6 starts with a dotted half note followed by eighth notes. Measure 7 starts with a dotted half note followed by eighth notes. The right staff begins at measure 7 with a treble clef, a common time signature, and a dotted half note followed by eighth notes.

A musical score in G major, indicated by a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, primarily in the soprano range. It features several grace notes and a prominent eighth-note cluster on the third beat of the first measure.

LESSON 16

Alla Breve (cut time)

1

2

3

4

5

Key of B_b (Alla Breve Continued)

1 

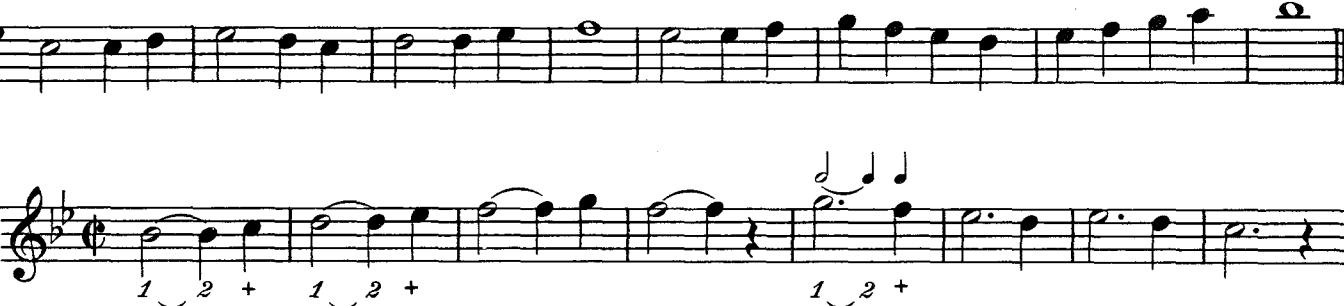
"E_b" Key 7 "E_b" Key 4

2 

1 + 2

3 

1 2 +

4 

1 2 + 1 2 + 1 2 +

5 

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

Alla Breve, Quarter Rests On and Off Beat

1

2

1 (+) 2 +

3

(1) + 2 +

4

1 + (2) +

5

6

*

* 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

2

3

4

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

Six-Eight Time

1

2

3

4

1 (2) 3 4 5 6

* B: in this case is called an "accidental" because the key *signature* calls for a Bb. 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" (numbered 1). The score consists of three staves of music for a single instrument. The key signature is G major (one sharp), and the time signature is common time (indicated by a 'C'). The tempo is Andante moderato. The first staff begins with a treble clef and a 'mf' dynamic. The second staff begins with a treble clef. The third staff begins with a treble clef.

There is a Green Hill Far Away

Geo. C. Stebbins

Moderato

Musical score for "There is a Green Hill Far Away" (numbered 2). The score consists of three staves of music for a single instrument. The key signature is F major (four sharps), and the time signature is common time. The tempo is Moderato. The first staff begins with a treble clef and an 'mp' dynamic. The second staff begins with a treble clef. The third staff begins with a treble clef.

Believe Me, If All Those Endearing Young Charms

Moderato

Moore

Musical score for "Believe Me, If All Those Endearing Young Charms" (numbered 3). The score consists of three staves of music for a single instrument. The key signature is G major (one sharp), and the time signature is common time. The tempo is Moderato. The first staff begins with a treble clef and an 'mf' dynamic. The second staff begins with a treble clef. The third staff begins with a treble clef.

Silent Night, Holy Night

Franz Gruber

Moderato

Musical score for "Silent Night, Holy Night" (numbered 4). The score consists of two staves of music for a single instrument. The key signature is G major (one sharp), and the time signature is common time. The tempo is Moderato. The first staff begins with a treble clef and an 'mp' dynamic. The second staff begins with a treble clef.

The Slur

1

2

*Use correct fingering

3

Use correct fingering

4

5

LESSON 23

Staccato

1

2

3

p (softly)

crescendo (gradually louder)

f (loud)

p

diminuendo (gradually softer)

4

1st ending

2nd ending

Key of E \flat

1 

2 

3 

4 

5 

6 

7 

LESSON 25

Review of Keys

1

2

3

4

O.K.
T "D"

key 4

5

"D"

Sixteenth Notes

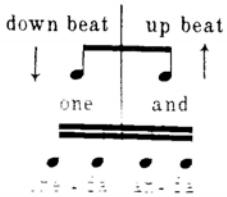
LESSON 26

(See footnote on counting)

1

2

3



LESSON 27

Sixteenth Notes

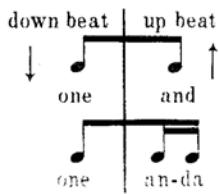
(See footnote on counting)

1

1 an-da 2 and

3

4



Sixteenth Notes

(See footnote on counting)

1

2

3

<img alt="Musical staff 99: A single measure in 2/4 time with a treble clef. It contains six groups of sixteenth notes. The first group has a vertical bar line after the first note. The second group has a vertical bar line after the third note. The third group has a vertical bar line after the fifth note. The fourth group has a vertical bar line after

LESSON 29

Key of G

1

2

3

4

"F#"

"F#"
O.K.

Key 3 or 15

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

Sheet music for 'Tramp! Tramp! Tramp!' in 4/4 time, treble clef. Dynamics: *f*. The music consists of four staves of eight measures each, featuring eighth-note patterns.

My Maryland

Maestoso

Sheet music for 'My Maryland' in 3/4 time, treble clef. Dynamics: *f*. The music consists of three staves of eight measures each, featuring eighth-note patterns.

Lead, Kindly Light

John B. Dykes

Moderato

Sheet music for 'Lead, Kindly Light' in 3/4 time, treble clef. Dynamics: *mp*. The music consists of five staves of eight measures each, featuring sixteenth-note patterns.

Rock of Ages

Thomas Hastings

Sheet music for 'Rock of Ages' in 3/4 time, treble clef. Dynamics: *mp*. The music consists of two staves of eight measures each, featuring sixteenth-note patterns.

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

Key of D

1

K. 15

2

K. 6

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

"G#"
G sharp Key
O.K.
Key 6

2

3

1 + 2 + 1 an-da 2 and

4

* Use same fingerings as in Lesson 21.

Review of Sharp Keys

1 

2 

3 

4 

5 













6 

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 fin-
gering 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 Agony by Gene Paul for Bb Clarinet and Piano.

Ferdinand Elmer, Dean Merv.

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 style. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). Staff 1 starts with eighth-note patterns. Staff 2 features sixteenth-note patterns. Staff 3 continues the sixteenth-note patterns established in staff 2.

Aloha Oe

Queen Liliuakalauui

Moderato

Musical score for "Aloha Oe" in Moderato style. The score consists of three staves, each with a treble clef and a key signature of two sharps (G# and C#). Staff 1 begins with eighth-note pairs. Staff 2 and 3 continue this pattern, with staff 3 concluding with a melodic line.

Come Back to Erin

C. Barnard

Moderato

Musical score for "Come Back to Erin" in Moderato style. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The music features eighth-note patterns throughout all three staves.

Major Chords

1

2

3

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-flat in chord.

*** Melody**

Moderato semplice, J = 104

SCHUMANN

(A)

(B) *poco cresc.*

(C)p

(D)

(E)

rall.

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

Annie Laurie

Andante con moto, J = 84

Scotch Melody

(Melody)

f

rall.

Allegretto, d = 76

Gavotte

GOSSEC

The musical score consists of three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The time signature is common time (indicated by 'd'). The key signature is A major (one sharp). The music is divided into measures by vertical bar lines. Dynamic markings include 'p' (piano), 'con grazia' (with grace), 'mf' (mezzo-forte), and accents over various notes. The first staff begins with a series of eighth-note pairs followed by quarter notes. The second staff continues with eighth-note pairs and includes a measure with a single note followed by a sharp sign. The third staff follows a similar pattern of eighth-note pairs.

Battle Hymn of the Republic

d = 104

The musical score consists of two staves of music. The first staff uses a treble clef, and the second staff uses a bass clef. The time signature is common time (indicated by 'd'). The key signature is A major (one sharp). The music is divided into measures by vertical bar lines. Dynamic markings include 'mp' (mezzo-piano) and accents over various notes. The first staff begins with a series of eighth-note pairs followed by quarter notes. The second staff continues with eighth-note pairs and includes a measure with a single note followed by a sharp sign. The word 'CHORUS' appears above the second staff, indicating a repeating section. The music concludes with a final section of eighth-note pairs.

Hunters Chorus

WEBER

Vivace, ♩ = 108

Duet From Lucia

DONIZETTI

Tempo di Marcia, ♩ = 116

* Melody from the Opera Orpheus

Andante, ♩ = 69

GLUCK

The sheet music consists of eight staves of musical notation for two B-flat clarinets and piano. The music is in 3/4 time, Andante tempo, with a key signature of one flat. The notation includes various dynamics such as *mp*, *pp*, *f*, *pdolce*, and *rit.*. The melody is primarily carried by the top staff, while the bottom staff provides harmonic support. The music is divided into measures by vertical bar lines and separated into sections by horizontal bar lines.

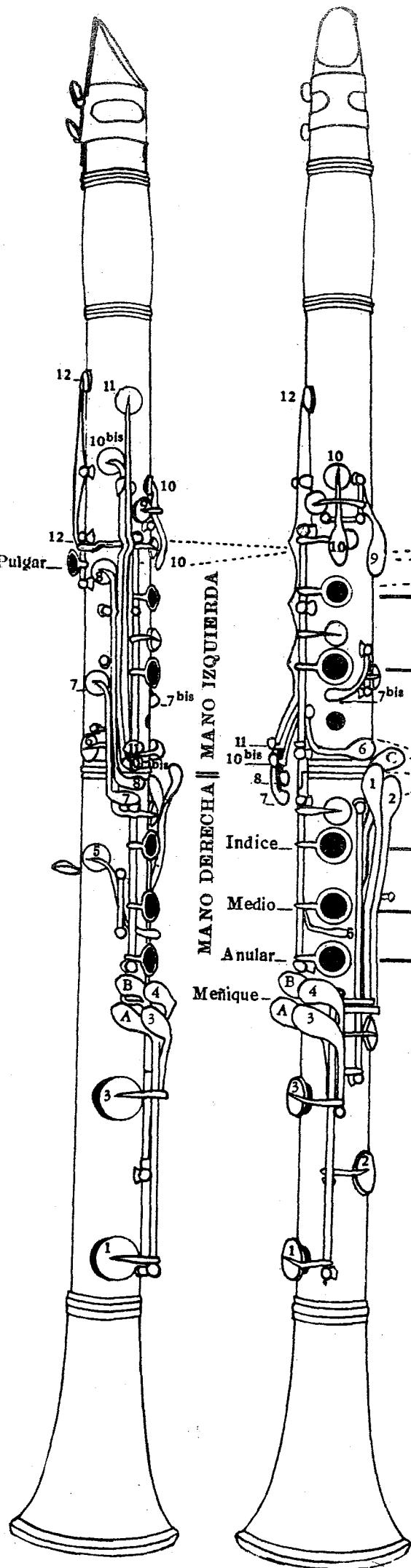
* This number can be had for Two B♭ Clarinets with Piano Acc. under the title of Spirit Dance from Orpheus, arranged by H. W. Davis.

Gob Sticks

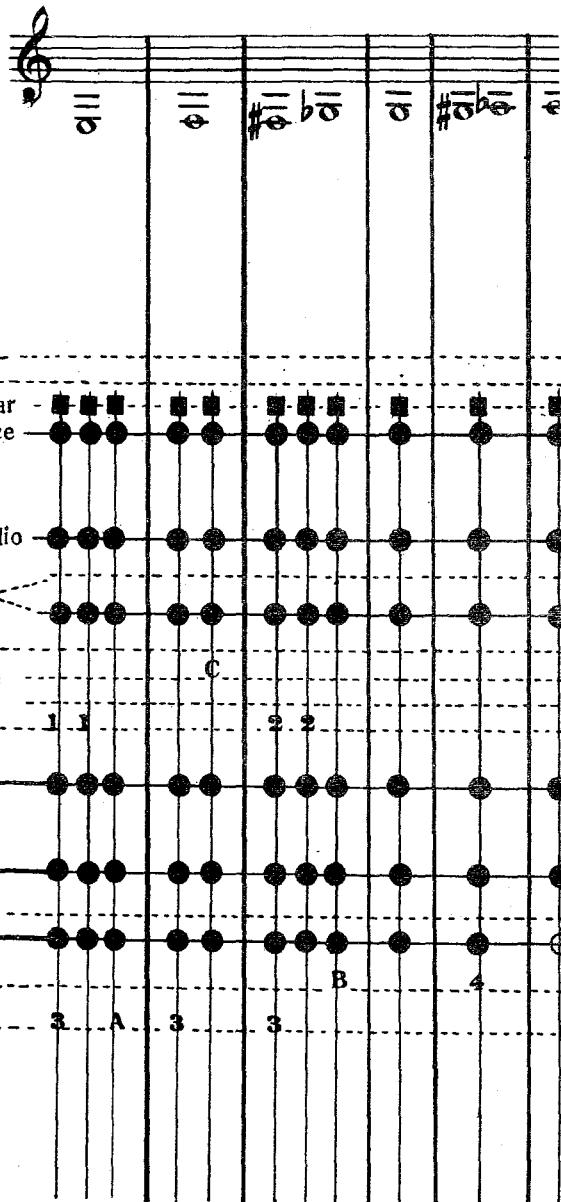
March tempo

WEBER

The sheet music consists of ten staves of musical notation for a single instrument, likely a flute or piccolo. The music is in common time and major key. The first staff begins with a dynamic of *p*. Subsequent staves include dynamics such as *mf*, *sf*, and *fz*. The notation features various note heads, stems, and slurs, with some notes having vertical stems and others horizontal stems pointing to the right. The music includes several measures of eighth-note patterns and some sixteenth-note patterns. The final staff ends with a fermata over the last note.



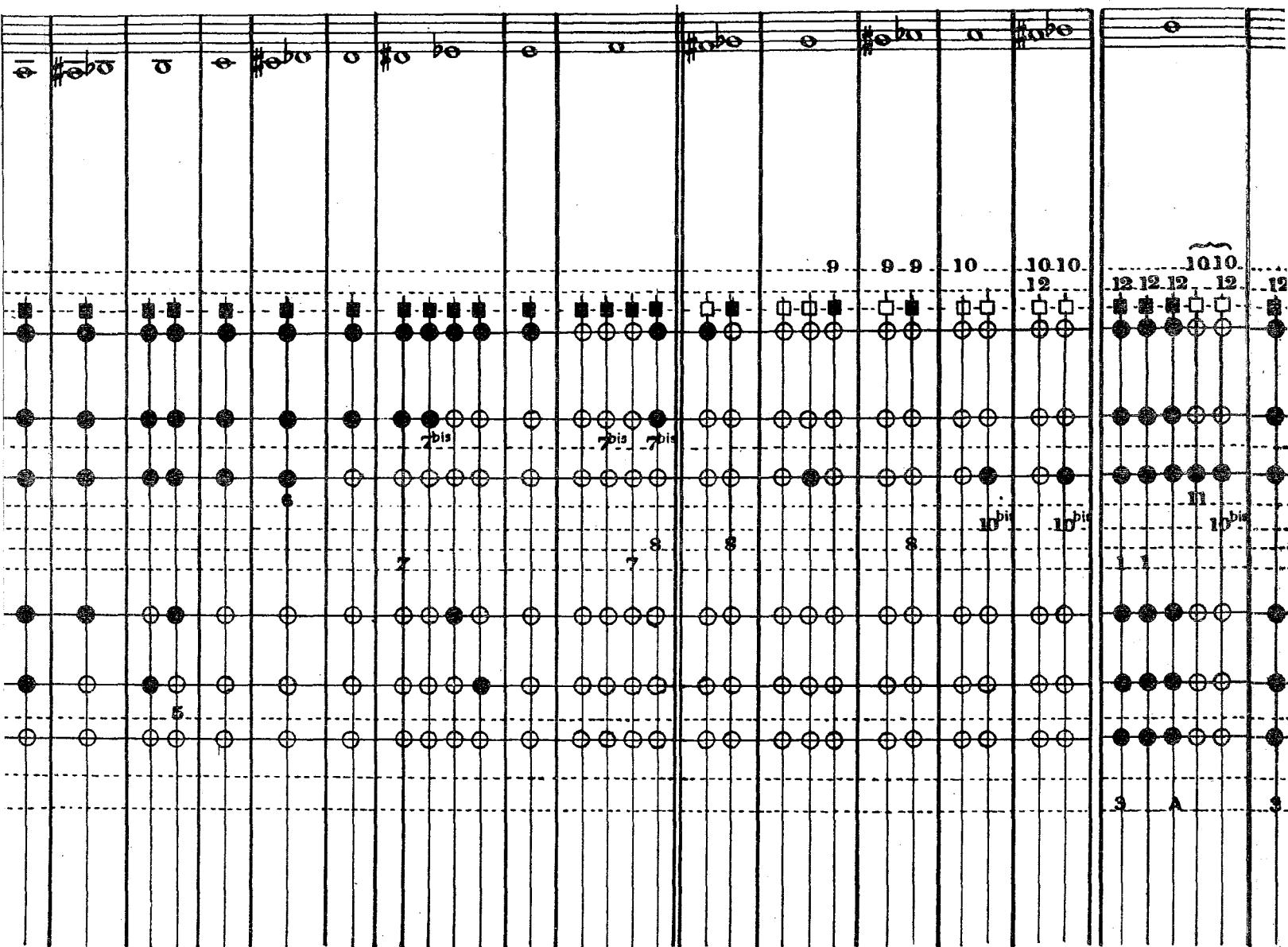
MANO DERECHA // MANO IZQUIERDA



□ ○ Indica el agujero
 ■ ● Indica el agujero
 Los números indican las
 A, B, C, — indica las l
 El índice de la mano dere
 Cada meñique acciona 4

TABLA GENERAL SISTEMA I

de F. MARTC



ero abierto.

ero cerrado.

las llaves que deben abrirse o cerrarse.

as llaves dobles de 1, 2, 3.

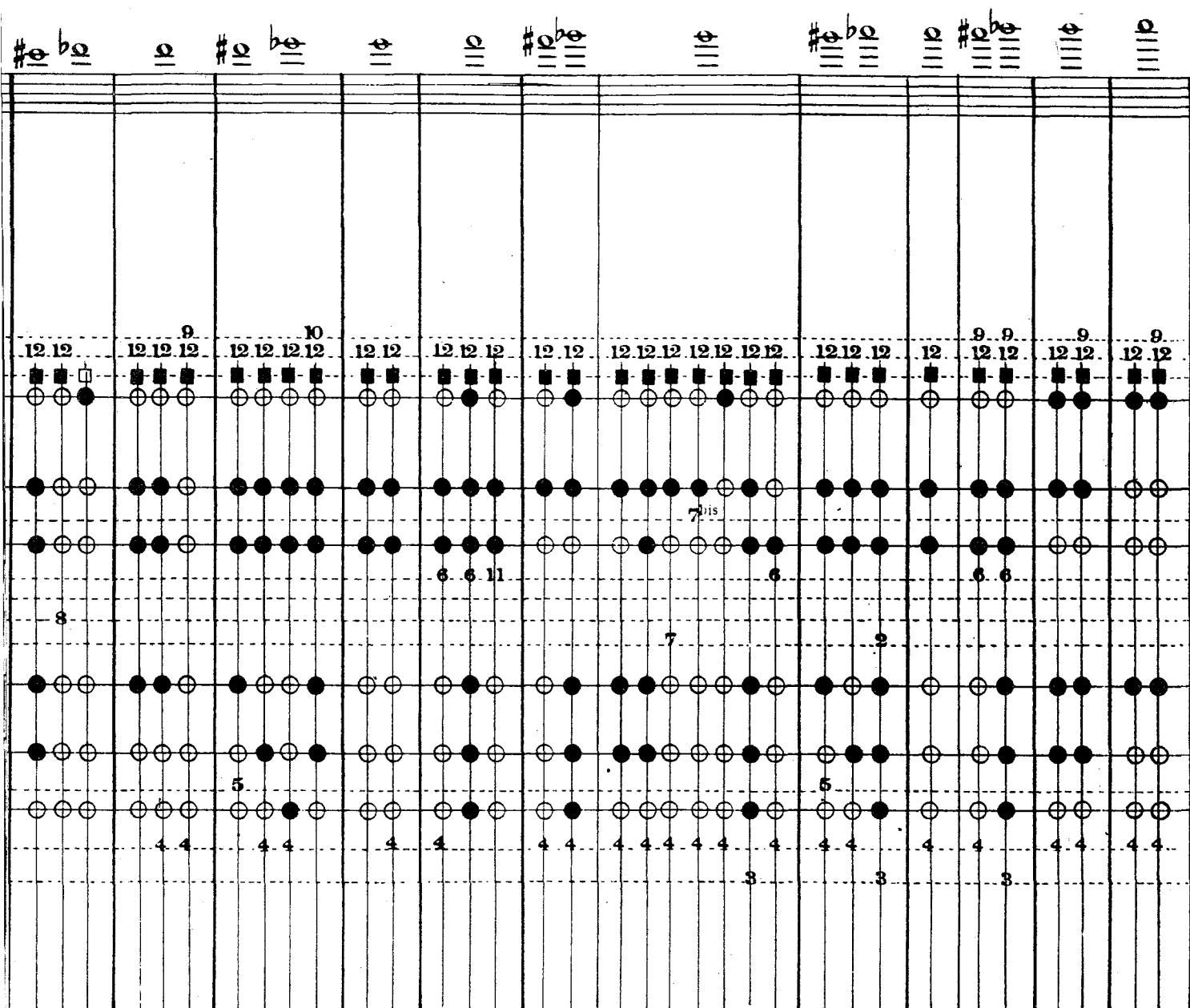
Izquierda mueve las cuatro llaves del costado de la pieza superior del instrumento.

a 4 Haves.

DEL CLARINETE

BOEHM

R. TORELLA



ARMONICOS ARMONIC



Estudios sobre armónicos que poseen, ciertos sonidos, su práctica perfecciona al máximo la parte auditiva y la ductilidad de los labios.

La primera nota es la original, los siguientes armónicos, que se consiguen, pensando el sonido a obtener y presionando un poco el labio inferior. Teniendo el dedo índice de la mano izquierda cerrado, salvo una o dos indicaciones especiales. La perfecta afinación de los armónicos depende del instrumento y del instrumentista, que no deberá usar posiciones falsas, y de la perfecta colocación de la caña y calidad de ella.

Studies on harmony possessing certain sounds. Practicing this highly perfects the auditory part and ductility. The first note is the original, the following are harmonies, which are attained by thinking about the desired sound and by exerting a little pressure with the bottom lip and keeping the left index finger closed, except for one or two special moments. Achieving perfectly pitched harmony depends on the instrument and the musician, who must not effect false positions, and on the quality of the reed and its exact placement.

The characteristics of the instrument and the musician can serve to attain even more harmony and high notes.

Note: These studies should be done with a rested lip, they will render the desire result if the mouthpiece and reed are at their exact points.