

Using the Teacher's Edition

The teacher's edition was developed with the non-clarinet player or less experienced teacher in mind. It contains the student pages exactly as they appear in the student book. Each new page (or group of pages) is preceded by a teacher page to assist with teaching new skills or concepts.

To use the teacher's edition successfully, it is recommended that you utilize both the teacher pages and the student pages when preparing a lesson. There is quite a bit of information on the student pages that will be beneficial to any teacher. When this is the case, that information is not repeated on the teacher page.

T indicates a teacher page. The page numbers on the teacher pages correspond with the student page numbers.

On the teacher pages you will find indications of the following:

- New terms which are introduced on the student pages
- Skills or concepts for the given pages
- Teaching tips for individual lines as appropriate
- Recommendations for supplemental exercises
- An occasional note from the author

Toward the back of the book are:

- Scales and arpeggios through three flats and three sharps appropriate for the first year clarinet student
- An extensive and progressive approach to learning a three octave chromatic scale
- Four pages of rhythm development exercises
- Clarinet fingering chart

Even though these are located in the back of the book, it is suggested that they be used as soon as your students are ready for them and not necessarily at the end of the school year.

T Notes that Use the Register Key and Sixteenth Notes

New	Register slurs	Measure numbers	1 st and 2 nd endings	Sixteenth notes
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Skills/Concepts

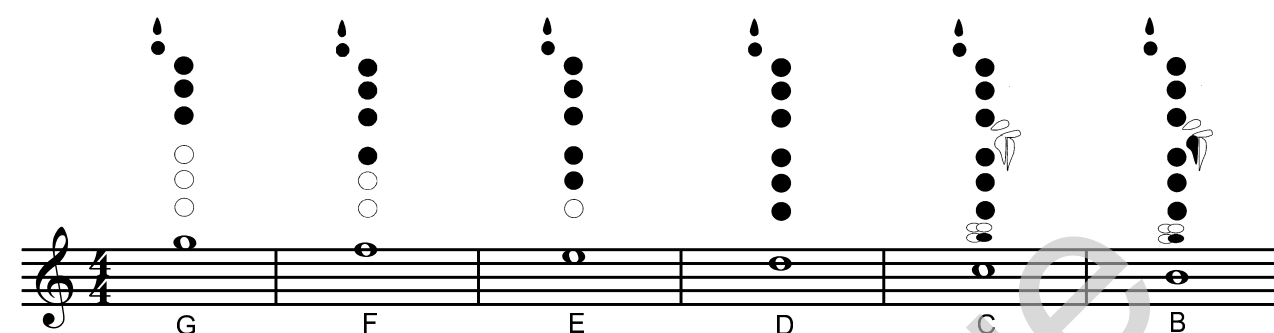
Page 28	If register slurs were previously used and have been practiced frequently, learning to read the upper notes will be much easier. Students have previously developed the necessary hand position and embouchure and can now focus on learning to read the upper notes.
Page 29	Learning to read the upper notes is approached in the same way in which the first few notes were learned. Very simple exercises use only a few notes at a time.
#148-149	E, F, and G
#150-155	D and E are added
#167	Adds B \flat
#168	A new note (A) is added that requires using the fingering chart in the back of the book. (Mostly to remind students that there IS a fingering chart in the back of the book!)
#169	Measure numbers and 1 st and 2 nd endings are introduced.

Supplemental After page 30	Chromatic scale and Enharmonic tones, p. 36, #202-206
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Page 31 Sixteenth Notes	As previously explained, new rhythms are presented in a way that allows each teacher to utilize their own counting system. Use the sixteenth note exercises to develop faster tonguing and well as counting skills. Students who have a sluggish tongue may be touching too far down on the reed, moving the entire tongue instead of just the tip, or not touching the reed firmly enough.
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Supplemental	Rhythm exercises, p. 47 These also make good tonguing exercises. Start with the metronome set to 60, and then speed up a bit each day to increase tonguing speed.
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Notes that Use the Register Key



IMPORTANT! → Review your embouchure check points: **FLAT FIRM CLICK CLOSE**
Play the bottom note with a steady air stream, and then *float* to the top note as you open the register key with your thumb.

Add the **REGISTER KEY** to play the top notes. Be sure to keep your thumb key covered as well.

146

147

148

149

150

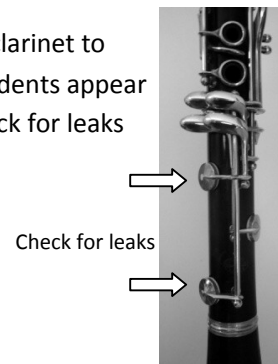
T Over the Break

New Right B \flat C \sharp Legato

Since students have already played above the break and are familiar with the notes, going over the break should not be difficult for most.

Over the Break	Right Hand Down is necessary to make "over the break" easier. Use RHD on every G, A, and B \flat on page 32.
	Make sure the students are slurring as shown in the exercises. This does two things. It lets you hear if they are getting all fingers down at the same time, and it requires a continuous air stream which will help the upper notes "speak" more readily.
	Right B is presented at this time. This is a vital fingering for all clarinet players. Practice #177 and #178 using left B, and then practice using right B.

Special Note about B and C – The B and C keys are usually the first keys on a clarinet to develop leaks and can create difficulty going over the break to the B and C. If students appear to be doing everything correctly and still cannot go over the break with ease, check for leaks in the instrument.



#177	Practice using both left and right B.
#180 - 181	Roll the index finger to and from the A key. Reviewing p. 19 may be helpful.
#188 – 189	Have students use the fingering chart to look up the fingering for their new note. (C \sharp) Point out that there are two ways to play C \sharp , but the left is recommended at this time.
#189	Give careful attention to playing the correct articulation. It is different than the previous version of the same tune.
#190	Start the second line with Right Hand Down.

Supplemental	Chromatic scale and enharmonic tones, p. 39, #224-229 One Octave Scales, p. 41 - C, D, A, B \flat and E \flat Two Octave Scales, p. 42 - F and G Arpeggios, p. 43 - F and G
Author's note	I prefer teaching the D scale with Right B and Left C \sharp . This allows students to use the same fingering combination on all sharp scales after D.

Over the Break

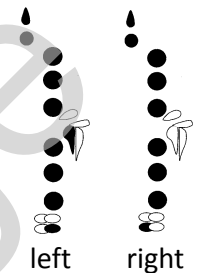
IMPORTANT! ➔ Hand position is CRITICAL to playing these exercises correctly. ARE YOU USING YOUR NECK STRAP??

Going *over the break* is moving from the low notes to higher notes that use the register key.

Practice using RHD when possible to make it easier to go over the break.

Ex: On #176 leave RHD when you play G, then it's easier to get back to the C. You can play with RHD on #176 through #182.

There are two ways to play B \flat . You already know left B. Practice #177 and #178 using left B, then right B. Keep your RHD when you play G.



176

177

178

179

180

181

182

183 Key of G
Start with RHD

184 Key of F
RHD -----

185 Key of C
RHD -----