

ASSEMBLY

1. Apply a light film of cork grease around all 4 tenon corks (this includes the mouthpiece tenon).
2. With a slight twisting motion, slip the barrel on the upper joint and the bell on the lower joint. Always assemble joints in a straight parallel line to each other.
3. With your left hand, pick up the upper joint and depress the upper bridge key to a closed position.
4. With your right hand, grasp the lower joint firmly and with a slight twisting motion, slip the upper and lower joints together. Continue to twist the two joints around until the upper bridge key lever is directly over the lower bridge lever.
5. Slip the mouthpiece into the barrel joint and turn the mouthpiece so the open chamber is in direct line with the thumb rest. This position may be adjusted to each player's comfort.
6. Slip the ligature over the mouthpiece. Insert the reed between the ligature and the mouthpiece. Secure the reed by tightening the screws on the ligature.

DAILY CARE

1. Always remove the reed before taking the mouthpiece off of the barrel. Carefully slide the reed into the Reedgard.
2. With slight twisting motion, take the barrel, bell and body joints apart in the same manner they were assembled.
3. Drop the clarinet swab string through each section and pull it through to remove moisture and keep the bore clean.
4. Wash the mouthpiece with a solution of liquid soap and cold water. Run the mouthpiece

brush back and forth to remove any built up residue. Rinse with cold water. Do NOT use hot water.

5. Polish the keys with the polishing cloth. Give extra attention to the areas where your hands hold and touch the key levers.
6. The small duster brush can be used to clean the dust and dirt under the key shafts. Be careful not to force the brush into any tight areas or damage the pads.

WEEKLY CARE

1. Vacuum the inside of the case to remove dirt and lint. Clean outer case with a wet rag. Vinyl cleaning polishes work well to clean and shine the outer side of your case.

THINGS TO AVOID

1. Do not chew gum, eat or drink soft drinks just before or while you play your instrument. Food particles and sugar are difficult to dislodge and eventually will affect the playing qualities. If possible, rinse your mouth with water before playing.
2. Never force the joints together. Additional cork grease should be added weekly or as needed. If joints are loose or too tight, they may need to be adjusted or replaced. See a qualified repairman.
3. Never leave your reed on the mouthpiece while storing it in your case. The Reedgard is designed to protect the reed and allows it to dry out properly.
4. If you stop for a break or end your playing session; put your instrument back into the case. Avoid laying the instrument down unprotected.
5. Unless your case has a proper compartment, it is not advisable to carry books, music, papers or other large objects in the case.

BASIC FINGERING CHART

CLARINETS

CONN-SELMER, INC.

www.conn-selmer.com

To finger a particular note, depress the keys or levers or cover the holes shown in the color drawing above the note.
 Note: Thumb hole must be closed on all notes except as shown. Use Register key on all upper notes where 2 notes are shown.

The bass and the alto clarinet will add the left index finger to all notes above high C.

USE THUMB AND REGISTER KEY

B C C# D D# E E F F# G G G# A

USE THUMB HOLE ONLY

E F F# G G G# A A A# B B C C# D

• REGISTER KEY

USE THUMB AND REGISTER KEY

A A# B B C

NO THUMB OR REGISTER KEY

USE THUMB HOLE ONLY

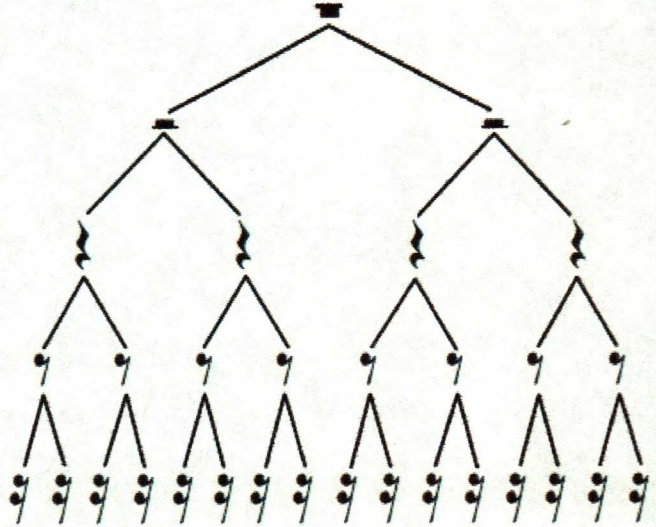
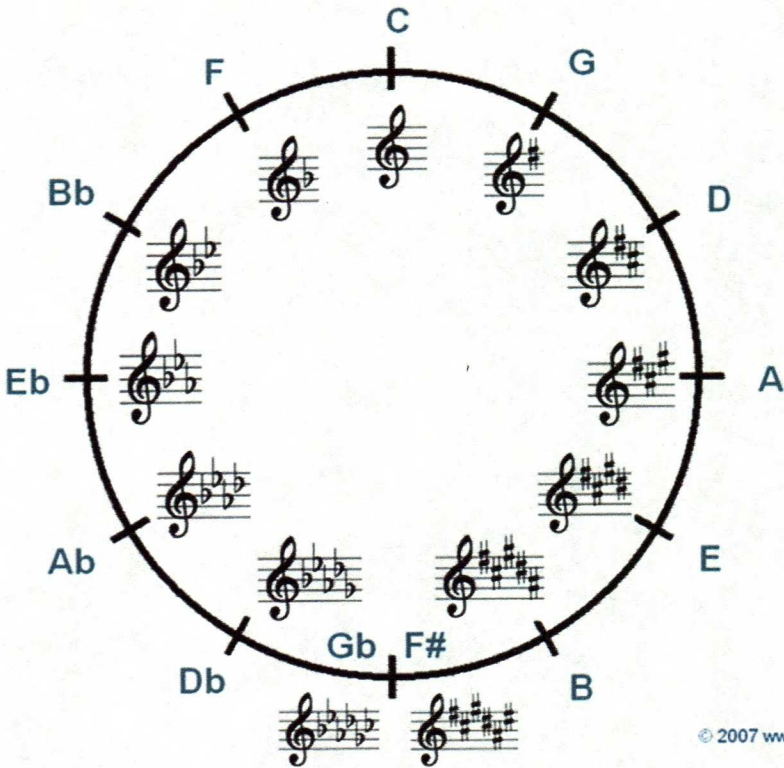
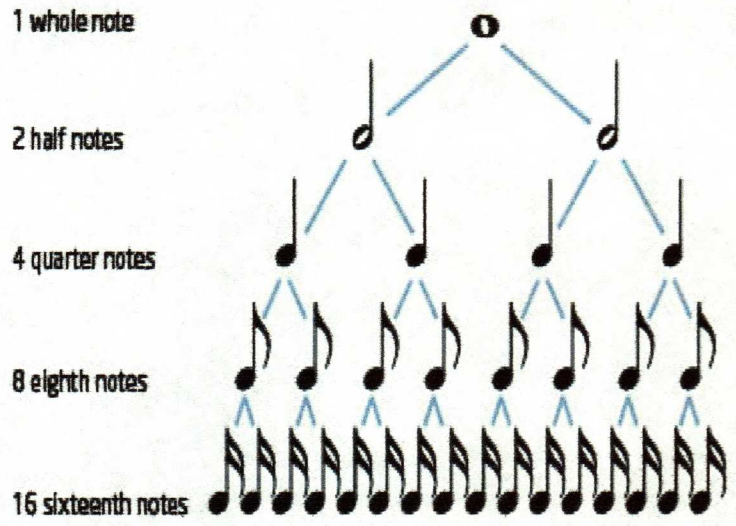
D D# E E F F# G G G# A A A# B

THUMB AND REGISTER KEY

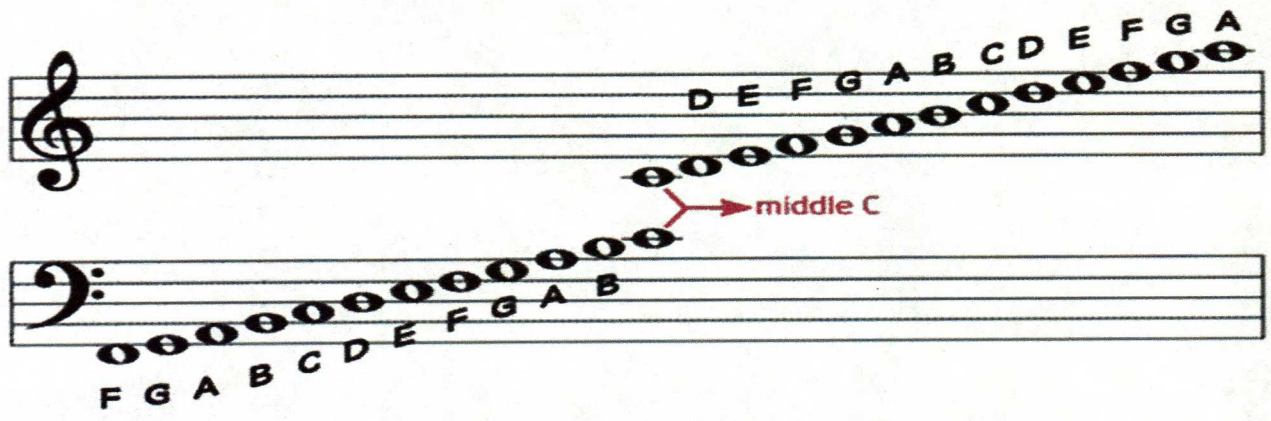
C# D D D# E E F F# G G

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
crescendo	<i>cresc.</i> <	gradually louder
diminuendo	<i>dim.</i> >	gradually softer

© 2011 Encyclopædia Britannica, Inc.



© 2007 www.circ



Basic Tempo Markings

From fastest to slowest, the common tempo markings are:

- *Prestissimo* — extremely fast (200 and above bpm)
- *Vivacissimamente* — adverb of *vivacissimo*, "very quickly and lively"
- *Vivacissimo* — very fast and lively
- *Presto* — very fast (168–200 bpm)
- *Allegrissimo* — very fast
- *Vivo* — lively and fast
- *Vivace* — lively and fast (≈140 bpm)
- *Allegro* — fast and bright or "march tempo" (120–168 bpm)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegretto* — moderately fast (but less so than *allegro*)
- *Allegretto grazioso* — moderately fast and gracefully
- *Moderato* — moderately (108–120 bpm)
- *Moderato espressivo* — moderately with expression
- *Andantino* — alternatively faster or slower than *andante*
- *Andante* — at a walking pace (76–108 bpm)
- *Tranquillamente* — adverb of *tranquillo*, "tranquilly"
- *Tranquillo* — *tranquil*
- *Adagietto* — rather slow (70–80 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Grave* — slow and solemn
- *Larghetto* — rather broadly (60–66 bpm)
- *Largo* — Very slow (40–60 bpm), like *lento*
- *Lento* — very slow (40–60 bpm)
- *Largamente/Largo* — "broadly", very slow (40 bpm and below)
- *Larghissimo* — very very slow (20 bpm and below)

Articulation Terms:

- *Marcato* — marching tempo "Staccotto-ish" Strong
- *Misterioso* - slightly slower than *marcato*
- *Tempo comodo* — at a comfortable speed
- *Tempo giusto* — at a consistent speed
- *L'istesso tempo* — at the same speed
- *Non troppo* — not too much (e.g. *Allegro ma non troppo*, "fast but not too much")
- *Assai* — rather, very, enough as is needed (e.g. *Adagio assai*)
- *Con* — with (e.g. *Andante con moto*, "at a walking pace with motion")
- *Molto* — much, very (e.g. *Molto allegro*)
- *Poco* — a little (e.g. *Poco allegro*)
- *Quasi* — as if (e.g. *Più allegro quasi presto*, "faster, as if presto")
- *tempo di...* — the speed of a ... (e.g. *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))

All of these markings are based on a few root words such as 'allegro', 'largo', 'adagio', 'vivace', 'presto', 'andante' and 'lento'. By adding the *-issimo* ending the word is amplified, by adding the *-ino* ending the word is diminished, and by adding the *-etto* ending the word is endeared. Many

tempos also can be translated with the same meaning, and it is up to the player to interpret the speed that best suits the period, composer, and individual work.

N.B. Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

Common qualifiers

- *assai* — very, very much, as in *Allegro assai* (but also understood by some as "enough")
- *con brio* — with vigour or spirit
- *con fuoco* — with fire
- *con moto* — with motion
- *non troppo* — not too much, e.g. *Allegro non troppo* (or *Allegro ma non troppo*) means "Fast, but not too much."
- *non tanto* — not so much
- *molto* — much, very, as in *Molto allegro* (very fast and bright) or *Adagio molto*
- *poco* — slightly, little, as in *Poco adagio*
- *più* — more, as in *Più allegro*; used as a relative indication when the tempo changes
- *meno* — less, as in *Meno presto*
- *poco a poco* — little by little
- In addition to the common *allegretto*, composers freely apply Italian [diminutive](#) and [superlative suffixes](#) to various tempo indications: *andantino*, *larghetto*, *adagietto*, and *larghissimo*.

Mood markings with a tempo connotation

Some markings that primarily mark a [mood](#) (or character) also have a tempo connotation:

- [Agitato](#) — agitated, with implied quickness
- [Appassionato](#) — to play passionately
- [Dolce](#) — sweetly
- [Espressivo](#) - *expressively*
- [Furioso](#) — to play in an angry or furious manner
- [Giocoso](#) — merrily
- [Lacrimoso](#) — tearfully, sadly
- [Maestoso](#) — majestic or stately (which generally indicates a solemn, slow movement)
- [Morendo](#) — dying
- [Sostenuto](#) — sustained, sometimes with a slackening of tempo
- [Scherzando](#) — playful
- [Vivace](#) — lively and fast, over 140 bpm (which generally indicates a fast movement)

Terms for change in tempo

Composers may use expressive marks to adjust the tempo:

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme

- *Più mosso* — more movement or faster
- *Rallentando* — slowing down, especially near the end of a section (abbreviation: *rall.*)
- *Ritardando* — slowing down (abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for ritardando can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — rushing ahead; temporarily speeding up
- *Stringendo* — pressing on faster

While the base tempo indication (such as *allegro*) appears in large type above the staff, these adjustments typically appear below the staff or (in the case of keyboard instruments) in the middle of the grand staff.

They generally designate a *gradual* change in tempo; for immediate tempo shifts, composers normally just provide the designation for the new tempo. (Note, however, that when *Più Mosso* or *Meno Mosso* appears in large type above the staff, it functions as a new tempo, and thus implies an immediate change.) Several terms control how large and how gradual this change are:

- *poco a poco* — bit by bit, gradually
- *subito* — suddenly
- *poco* — a little
- *molto* — a lot
- *assai* — quite a lot, very

After a tempo change, a composer may return to a previous tempo in two different ways:

- *a tempo* - returns to the base tempo after an adjustment (e.g. "ritardando ... a tempo" undoes the effect of the ritardando).
- *Tempo primo* or *Tempo I* - denotes an immediate return to the piece's original base tempo after a section in a different tempo (e.g. "Allegro ... Lento ... Tempo I" indicates a return to the Allegro). This indication often functions as a structural marker in pieces in [binary form](#).

Basic Training

12 Major Scales and Drum Rudiments

Concert C major



Concert F major



Concert B \flat major



Concert E \flat major



Concert A \flat major



Concert D \flat major



Concert Gb major

Clarinet in B \flat - Basic Training - Pg. 2

Musical notation for Concert Gb major, featuring a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three flats.

Concert B (Cb) major

Musical notation for Concert B (Cb) major, featuring a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert E major

Musical notation for Concert E major, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert A major

Musical notation for Concert A major, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to three sharps.

Concert D major

Musical notation for Concert D major, featuring a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to two sharps.

Concert G major

Musical notation for Concert G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A slur covers the first two measures, and another slur covers the last two measures. The piece ends with a double bar line and a key signature change to one sharp.