Complete Method for Clarinet

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CHAPTER I

(a) Historical Notes

The invention of the clarinet is credited to a flute maker named Johann Christoph Denner, who was born in Leipsic, 1655, and who died in Nuremberg in 1707. Its very first manufacture is said to have taken place between 1690 and 1708, naturally in a very unsatisfactory manner, as compared with the perfected instruments of modern times. These first specimens of the clarinet were constructed with seven holes and two keys.

All the other semi-tones had to be produced artificially by relaxing the lips and withdrawing the mouthpiece. The difficulties of producing a chromatic scale evenly and in tune under such conditions will be apparent to every clarinet player.

The necessity for improvement was therefore soon felt, as the clarinet, even in this, its primitive form, gave promise of remarkable future usefulness.

The most prominent instrument makers of those times were Barthold Fritz, credited with adding the C-sharp–F-sharp key; Joseph Beer, the A-flat–E-flat key; Xavier Lefevre, the C-sharp–G- sharp key; Stadler; Kriesling; Schott; and Ivan Müller, who, after incessant experiments and trials, finally succeeded in producing a thirteen-keyed clarinet. This instrument was in good tune throughout and its smoothness of tone and technical possibilities surpassed all previous clarinets.

However, Müller's contemporaries considered this "new" system too complicated and in spite of considerable financial assistance, Müller was finally compelled to wind up his business and leave Paris.

In 1839, L. A. Buffet, the famous French instrument maker, exhibited a clarinet in Paris to which he had applied the mechanical system which Theobald Bohm had applied to the piccolo and flute, but the patent for this instrument was not granted until 1844. Buffet and Klose are equally credited with having brought the so-called Boehm system clarinet to its present state of efficiency and no greater progress in clarinet manufacture seems possible than has been achieved in the production of the modern seventeen-keyed, six-ring Boehm system clarinet; this instrument undoubtedly possesses all the most desirable qualifications of tone and tune and its technical possibilities are more than ample while music remains in its present stage of development.

Upon this instrument the chromatic scale can be rendered perfectly pure and its execution has become a matter of comparative ease.

However, unremitting diligence is required for the mastery of any instrument, and particularly one which calls for double exertion and endurance, since in its service, it employs one of man's noblest organs—the lungs.

(b) Different Parts of the Clarinet

"As a rule, the clarinet consists of five pieces: the mouthpiece, barrel, upper and lower joints, and the bell. (See Figure I.)

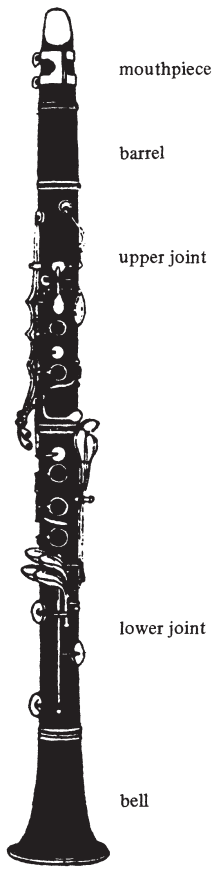


Figure I

Mouthpieces are made of the hardest material obtainable, such as ebonite and crystal, in order to give the maximum stability to the lay, which through atmospheric changes is liable to warp.

The barrel joint is convenient for tuning purposes. It can be secured in different lengths to order.

The upper and lower joints are detachable for the sake of conveniently carrying the instrument in a case.

The bell is chiefly ornamental; a continuous straight tube of the right length to emit the E and B would do as well.

(c) The Lay

The lay is that part of the mouthpiece upon which the reed lies. It must be perfectly level, except near the tip, where the two sides slope away from the reed, leaving a small opening for the reed to vibrate upon. This opening varies in different facings.

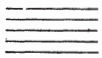
(d) The Reed and Ligature

The reed is a thin piece of cane cut from a certain tall grass, Arundos Sativa, grown on the Mediterranean Coast. It plays an important part in tone production

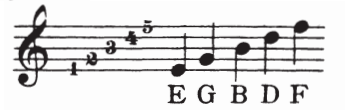
RUDIMENTS OF MUSIC

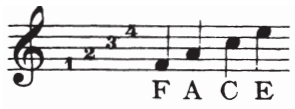
Before playing any Instrument, the student should be acquainted with the rudiments of musical Notation.

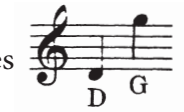
The signs, which indicate pitch and duration of a musical sound, are called Notes, figured thus:  etc.

They are named after seven letters of the alphabet, C, D, E, F, G, A, B, and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

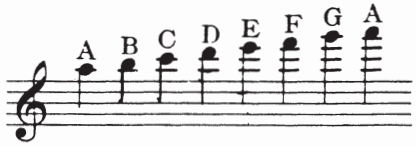
The names of the notes on the five lines are: 

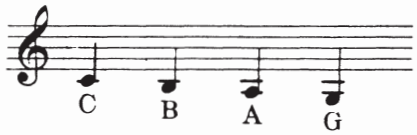
of the four spaces between the lines: 

of the two above and below the lines 

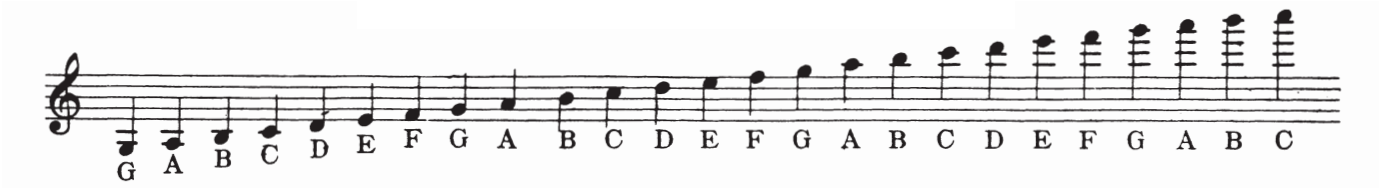
These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines therefore have to be added, above and below the stave, in order to signify higher and deeper sounds.

Notes of the ledger lines above the stave 

Notes of the ledger lines below the stave 

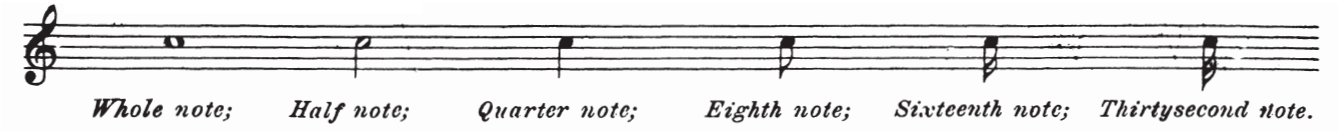
FULL TABLE OF ABOVE NOTES

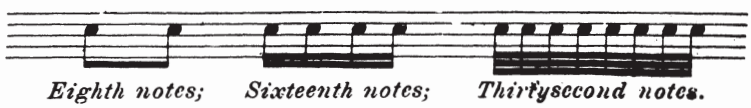


DURATION OF NOTES

Notes may be of longer or shorter Duration, which is shown by the peculiar form of each note.

Forms of different notes.



Several of the latter three specimens combined may also be written thus: 

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES

A Whole note

or

2 Half notes

or

4 Quarter notes

or

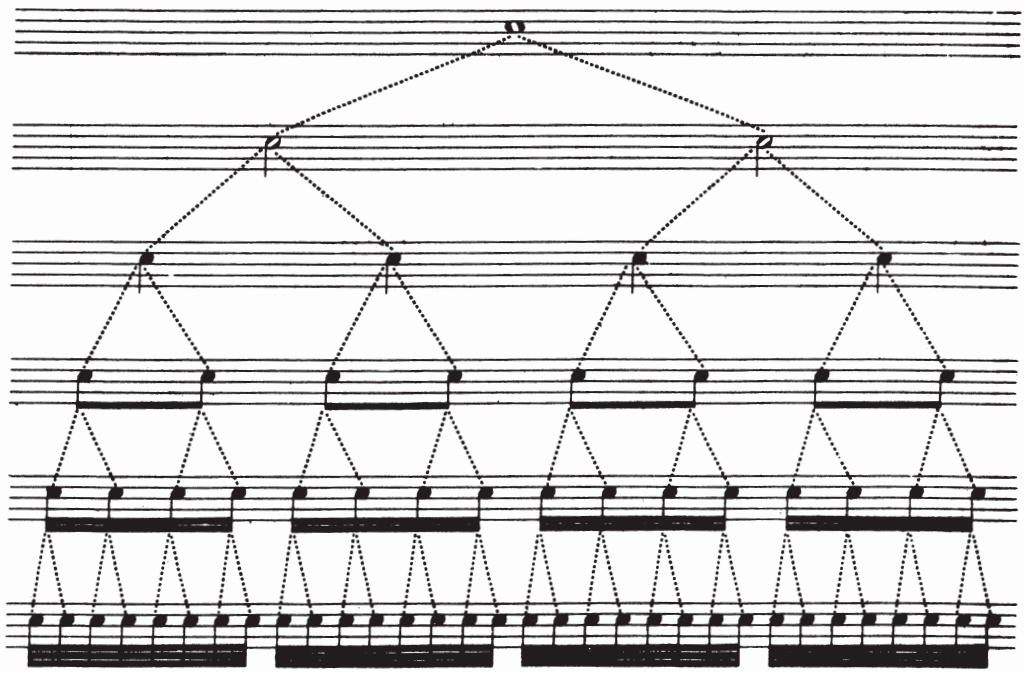
8 Eighth notes

or

16 Sixteenth notes

or

32 Thirty-second notes



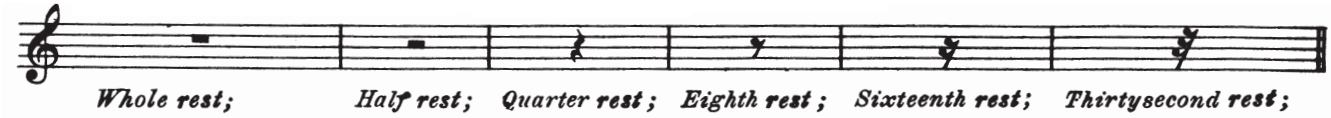
BARS

Notes are systematically arranged into bars, marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar, then from the beginning of the piece, is to be played again. This is called a Repeat.

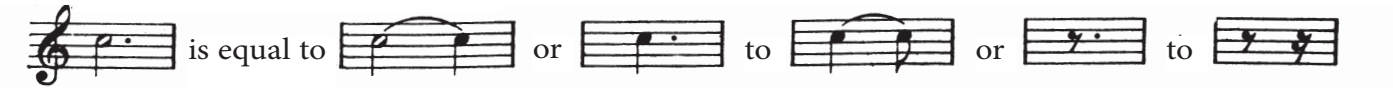
RESTS

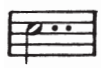
Instead of a Note a Rest of equal value can be placed.



DOTS

A Dot placed after any note or rest increases its value one half, thus:



Two dots placed after a note or rest increase its value one half and a quarter or 

like  etc.

SCALES

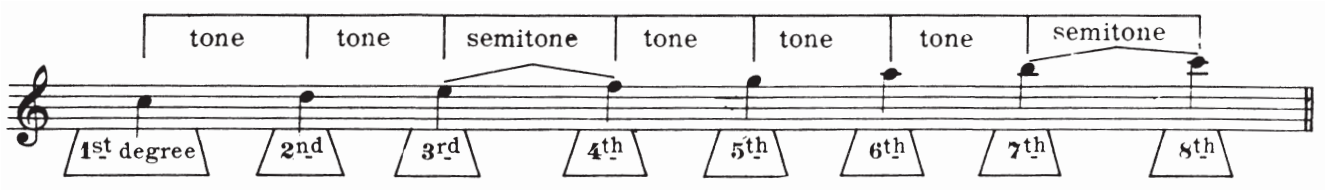
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a Scale, and each note of a scale is called a Degree.

Between these eight degrees there are seven intervals or distances, five of which are tones and two semitones.

There are two principal kinds of Scales, termed Major and Minor, whose ascension or descension is diatonical: i.e., in tones and semitones, and a third kind, whose ascension or descension is chromatic: i.e., only in semitones.

For the present, only the Major scale will be discussed. In the Major scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE



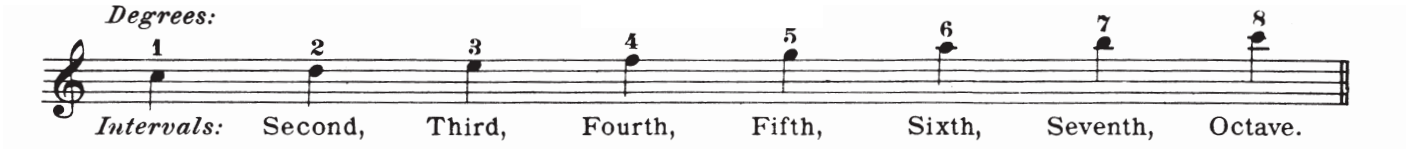
Each diatonic scale derives its name from the name of the note on the first degree—or the root.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an Interval. Two notes placed on the same degree do not produce any interval; they are said to be in Unison.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

EXAMPLE



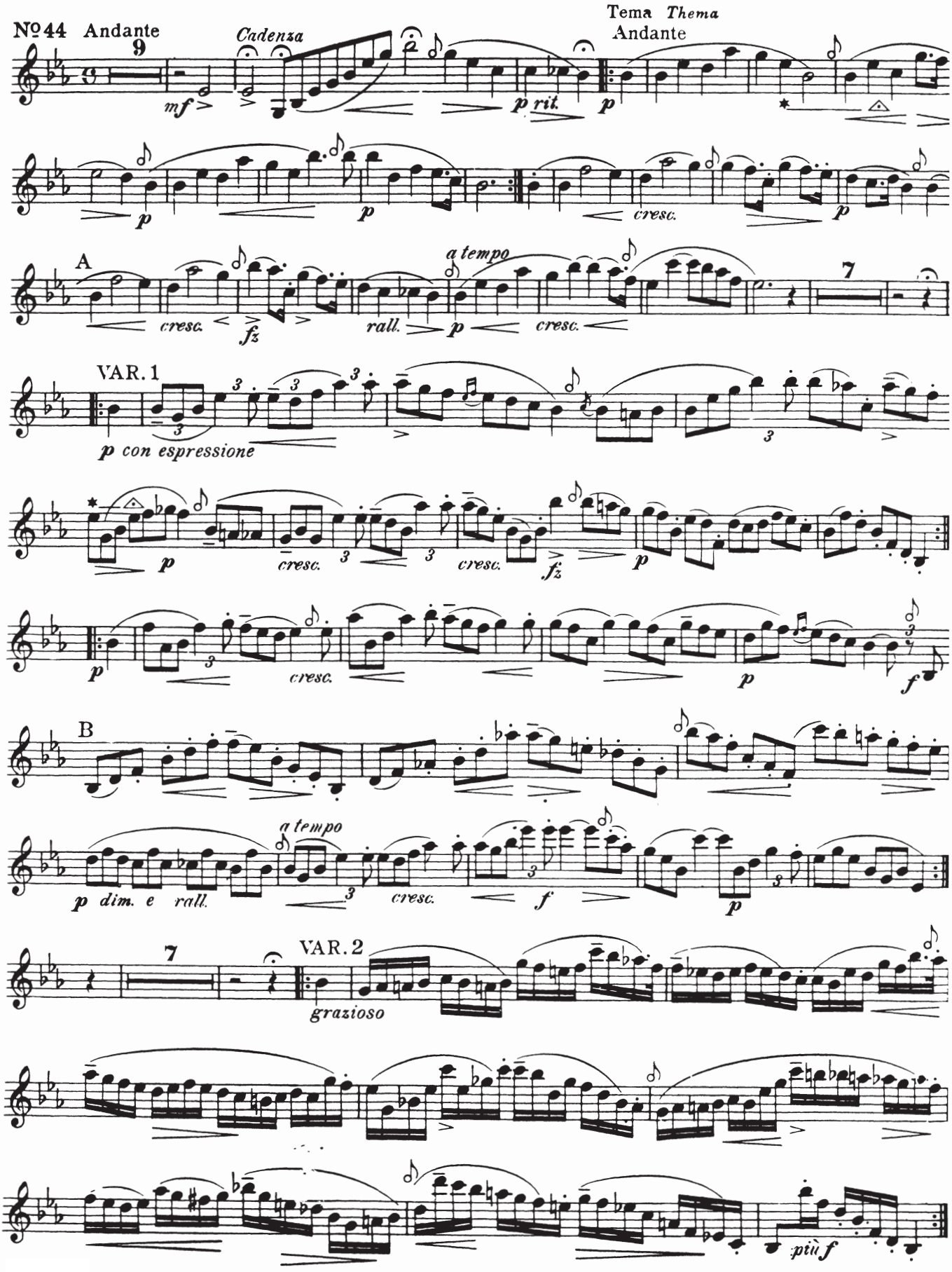
SHARPS

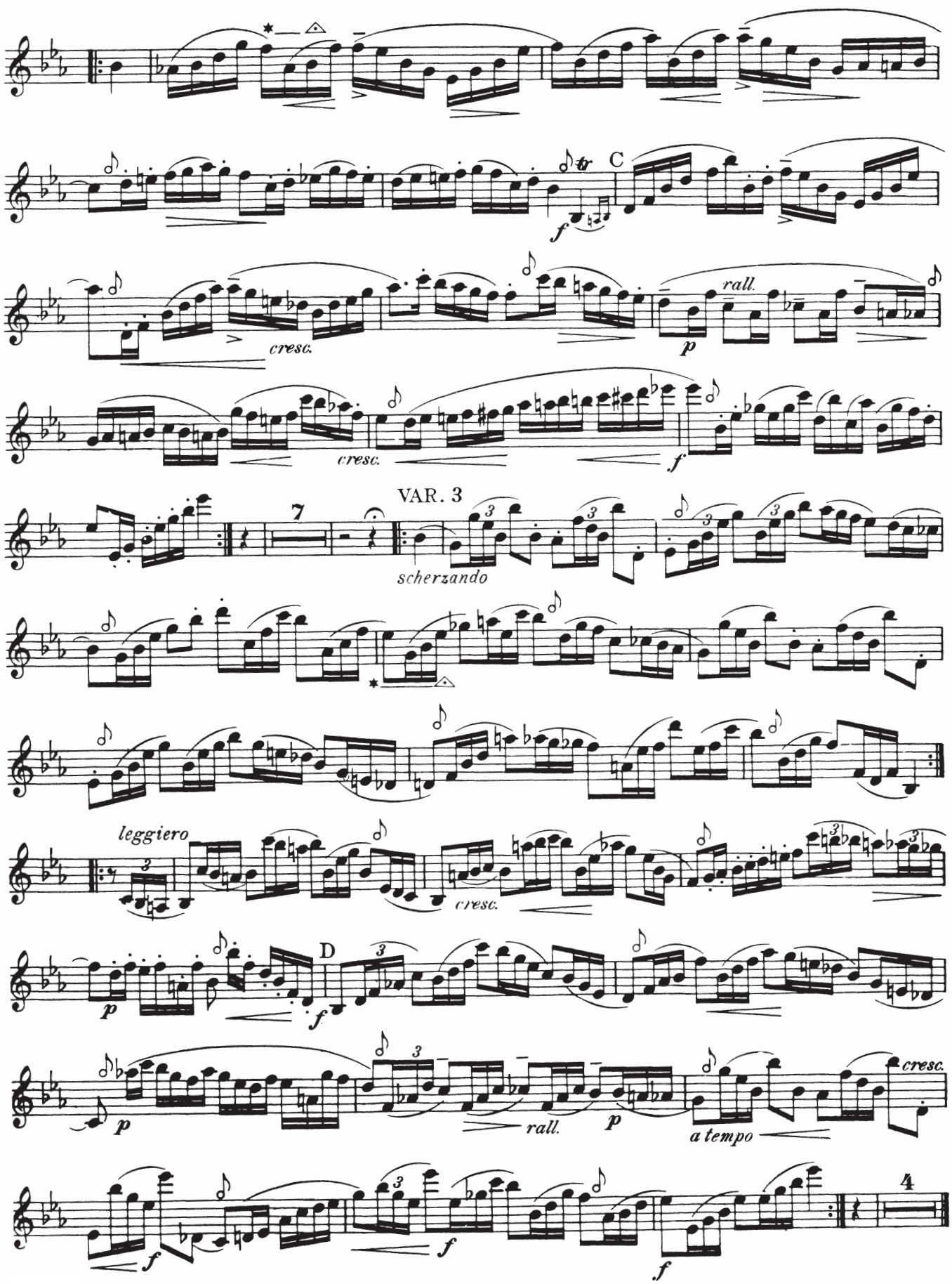
A Scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp (♯), which when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

VARIATIONS SENTIMENTALES




C
cresc.
rall.
p
cresc.
f
VAR. 3
7
scherzando
leggiero
cresc.
D
p
f
p
rall.
p
a tempo
cresc.
f
f
f
4