Clarinet Grade 1

www.andyfirthmusic.com

About the Composer

Andy Firth is one of a very small number of Australian artists ever to have performed a concert under their own name at Carnegie Hall, New York.

Not only is Andy one of the finest clarinet & saxophone players on the music scene today, but he is also a gifted composer, arranger and educator. Andy Firth was a regular guest soloist for and also studied arranging and composition with Australia's greatest man of music, the late Maestro Tommy Tycho. Today Andy Firth has over 700 works to his credit and has won awards for his music for film & television.

Having worked with some of the world's biggest names in jazz and blues, Andy Firth was awarded one of Australia's highest performance achievement awards in 2006, an Australian MO Award for "Best Jazz Instrumentalist". In 1999 famed US mouthpiece maker "Lomax Classic" named a series of their clarinet mouthpieces after him, (The Andy Firth Jazz Model) and he is the Australian artist for musical instrument companies, Buffet Crampon, D'Addario and Keilwerth. Andy now resides in Newcastle, New South Wales, Australia with his wife Liz and their four cocker spaniels and continues to tour and perform throughout the world delighting his audiences with his ability to dazzle or soothe them with his blindingly fast technique and fluent, beautiful sound.

For more information about Andy Firth, please visit:
www.andyfirthmusic.com
Andy's recordings are now available from Apple iTunes Stores

FINALLY...

a fun way to practice and learn your scales!

Why did I write this book?

I was five years old when I first picked up a clarinet and started honking along with my Father's records of Benny Goodman, Artie Shaw and Buddy DeFranco. I remember the joy that I felt being able to play anything I wanted and it would still sound good because of the great sounding record in the background. I never even knew about scales, arpeggios and studies until I began taking clarinet lessons at the age of ten and yet I must have played many because Jazz music is full of them—they are all in there somewhere, in some form or another.

When I finally started practising my scales out of a music book I discovered that it wasn't really all that much fun, because there was nothing to play along with. Once I could play them ascending and descending in the required "straight" manner, I started "jazzing them up" by changing the rhythms and order of the notes so that they became more interesting— a technique that I still use with my students to this day. I remember thinking that one day I really should write a series of books that teaches this to other players. So thirty years later, here it is,"Scales are Cool"

Why do we need to practice scales and arpeggios?

Scales, arpeggios and patterns form the basic elements for much of the music played and written around the globe for the past 250 years. Almost any composition, melody, phrase or musical theme will be built using one or more of these three elements in some form. So it makes sense that if you concentrate on practising and perfecting these elements, that many of the aspects that you find challenging about these will become much easier.

It's easy to say but not so easy to do especially if you, like many other players, find this task uninspiring, dreary and boring. That's where this book and the performance/backings come to the rescue!

How do you get the most from this book?

I recommend that you listen to my performances of the key centre scales, arpeggios and patterns that you want to learn first. It is a good idea to make note of the rhythms and stylistic content of each variation before attempting to play these. You will enjoy the experience of performing and learning these if you feel confident about the variations rather than having to focus all of your energy on reading rhythms! I strongly recommend that you use a metronome without the backing until you feel confident enough to play along with me and or the backing. In other words playing along with the backing is your reward for being able to perform the scales and arpeggios at the recorded tempi.

Even though I have designed this book to work in conjunction with the requirements, standards and expectations of many of today's more popular examination systems, you should always consult your teacher, examination syllabus or examination authority to find out exactly what key centres, ranges, tempi and articulation patterns are expected for your particular level. **This book is not a replacement for these examination texts** and should only be used as a fun way to improve and perfect your ability to play and practise the scales and arpeggios within.

I sincerely hope that you have many years of fun playing through this book and that you are richly rewarded for your efforts in learning your scales & arpeggios.

Andy Firth

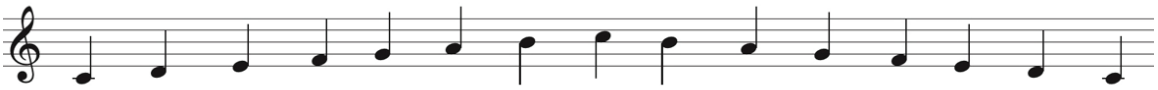
(2016)

Scale Types and Descriptions

1. The Major Scale:

The major scale, is perhaps the most widely used and popular of all scales in Western music. In any key centre the major scale contains no altered notes (that is no sharpened or flattened notes) — only those represented in the key signature.

"C" major scale ascending and descending

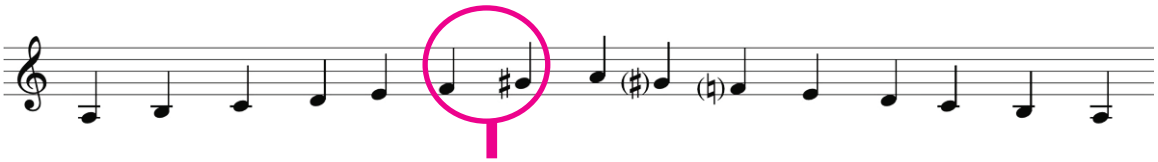


▶The major scale is also known as the Ionian mode

2. The Harmonic Minor:

The harmonic minor is a variation of the Aeolian mode sometimes called the "natural" minor scale except that it contains a raised 7th ascending and descending in relation to its key signature. The harmonic minor tends to sound "Middle Eastern" or "Hungarian" because of the augmented 2nd interval between the 6 & 7th degree.

"A" harmonic minor scale ascending and descending



▶The harmonic minor has, a raised 7th note in addition to the key signature

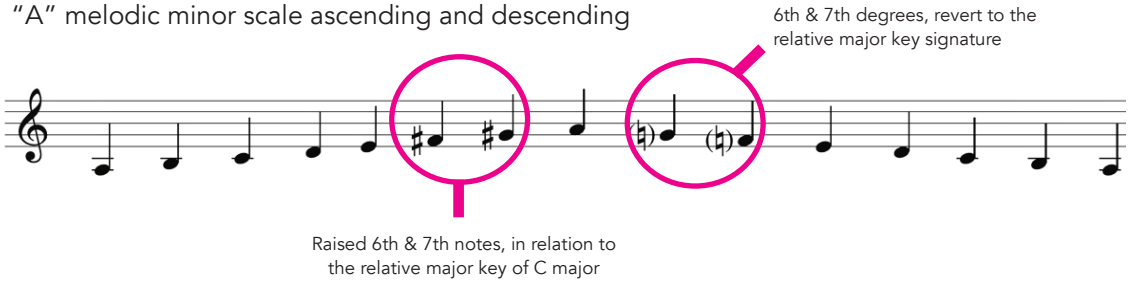
3. The Melodic Minor:

The melodic minor is a unique type of scale. It has a different construction for ascending and descending. The easiest way to construct a melodic minor scale is to know the relative major key signature and then begin on the tonic of the required minor key. Then as you ascend, raise the 6th and 7th degree in relation to the relative major's key signature. As you descend you need to revert to the relative major's key signature but play from the upper octave down to the tonic of the required minor scale.

The example below is of an "A" melodic minor scale.
The relative major of "A" minor is "C" major (both scales have no sharps or flats). When you ascend from "A" use the notes based on the relative major key signature (Cmajor - no sharps or flats), but then raise the 6th note (from"F" to "F#") and the 7th note (from"G' to "G#"). When you descend use the key signature of the relative major **only.** All altered notes will revert to the key signature. ie; F# to F and G# to G

▶When ascending, the melodic minor has raised 6th and 7th notes in addition to the key signature. When descending, use the key signature only or think of the relative major scale

"A" melodic minor scale ascending and descending



▶Related major and minor scales will share the same key signature.

Eg: A minor and C major both have no sharps or flats — they are related and share the same key signature

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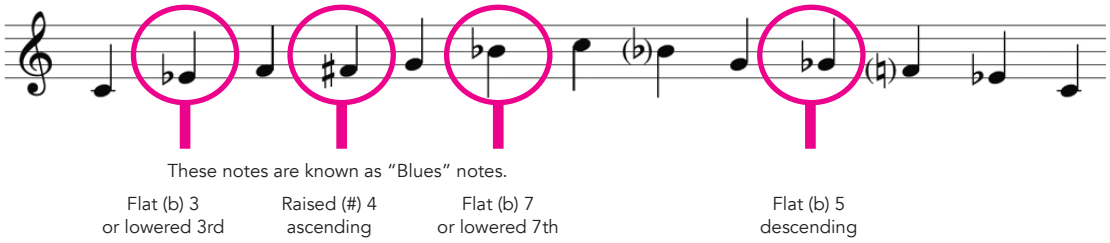
4. The Blues Scale:

The origins of the blues scale are based on speculation at best, however there is strong historical and theoretical evidence that suggests that the most likely evolution of this scale came from the early attempts of musicians that had been "classically" trained to notate the songs and non-tempered (untuned) melodies that the African-American slaves sang in the fields as they worked. As early as the seventeenth century the term "blues" has been linked with the African-American people but again the meaning of this term is subjective and open to many interpretations. The most probable is the belief that the term "blue" related to a feeling of melancholy, despair and loneliness as much of the early "blues music" deals with these and is based around these emotions. The closest chord to the blues scale is that of the minor seventh chord, (1-b3-5-b7). By starting with this chord and adding the 4th & #4th (or b5) we get the blues scale. It is possible that the flattened 3rd and raised 4th (or flattened 5th) was the closet notes in the Westernised tempered (tuned) sound scape, hence the attempt to convey the "unhappy" feel of the minor 3rd and the uneasy feel of the raised 4th (or flattened 5th).

▶The blues scale is one of the 20th & 21st Century music's most popular choices of scale.

"C" blues scale ascending and descending



These notes are known as "Blues" notes.

Flat (b) 3 or lowered 3rd

Raised (#) 4 ascending

Flat (b) 7 or lowered 7th

Flat (b) 5 descending

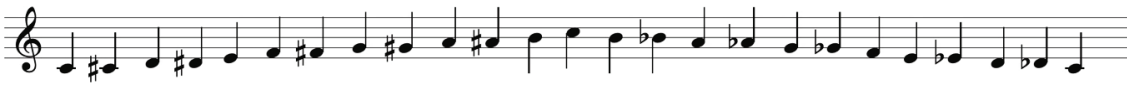
▶You can find many examples of this scale in Jazz, Blues & Rock music. The term "blues" now extends to describing any tune in any style that is based on common blues music chord progressions. This is often called "Playing the Blues".

5. The Chromatic Scale:

Playing all of the semi-tone steps in ascending or descending order from a selected tonic, forms a chromatic scale. It is customary to use sharps or naturals to raise the steps when ascending and flats or naturals to lower the steps when descending.

My feeling is that the chromatic scale is one of the most important of all scales to be practised and mastered. It is found in all types of music and used frequently to create musical effects and nuances or to depict rapid or relaxed flowing movements and often used to create melodic and harmonic tension. It is also an excellent scale for accessing all of the notes in your instrument's chosen range.

Chromatic scale (commencing on "C") ascending and descending for one octave



▶Chromatic means ascending and descending in semitone steps

What is a Metronome:

A device claimed to have been invented by J.N. Maelzel, (although this is now heavily disputed), used for marking the tempo of musical works. A metronome is an essential piece of equipment for any student or musician and should be regularly used when practising a work or study. If you don't own a metronome, you should buy one as soon as possible and then make it your best friend.

* Metronome markings are indicated using the required main beat for the piece and a tempo followed by M.M, (Maelzel's Metronome). Eg: quaver=60 (MM)

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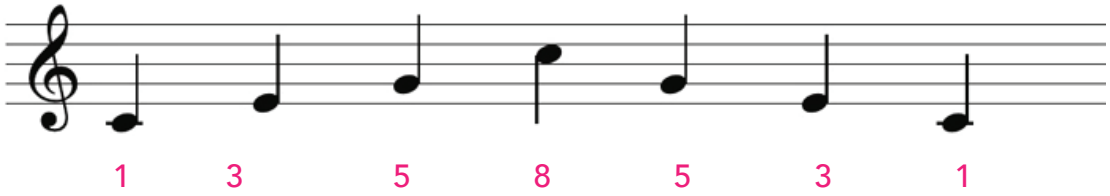
Arpeggios

Major Arpeggios:

An arpeggio is a chord (3 or more notes) that are played or sung in succession. The value of the arpeggio comes from its ability to "outline" or highlight certain important or desired notes that are fundamental to, or that create or support an important harmonic/melodic function within the music.

The "C" major arpeggio below is formed by playing the notes that fall on; 1-3-5-8-5-3-1 in the "C" major scale.

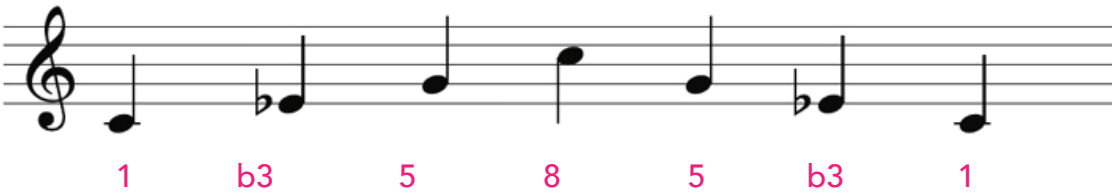
"C" major arpeggio ascending and descending



Minor Arpeggios:

The "C" minor arpeggio below is formed by playing the notes that fall on; 1-3-5-8-5-3-1 in the "C" major scale, but lowering the major 3rd one semi-tone to create a minor 3rd interval between the 1st & 3rd degrees. This then forms a minor arpeggio (chord).

"C" minor arpeggio ascending and descending



The styles and terms used in the exercises:

Moderately: At an even, relaxed pace.

Waltz: A musical work or dance in triple time. It is customary to place a slight emphasis on the first beat of each bar.

Swing: Both a musical style and an entire era of music created around about the mid 1930's to late 1940's. When a piece is marked with this term it means that the performer needs to adopt all of the phraseology, tonal and technical nuances that are to be found in this style of music. Most importantly however, it means the quavers and quaver rests are now to be "swung". It is universally accepted that this feel is achieved by thinking of two consecutive quavers as being played like three quaver triplets with the first two quavers in the triplet tied and the third one accented. Although this is an effective way of simulating a swing feel, it is only a very basic representation of this complex and challenging style of music.

Latin: Named and largely based on the musical styles of South America and Brazil, this term means that the performer needs to adopt all of the phraseology, tonal and technical nuances that are to be found in Latin music. Most importantly that the quavers are no longer swung and that any marked accents are diligently obeyed as these are elements that will help to define the style of this often heavily syncopated musical style.

Rock 'n Roll: This is a generalised term for the musical style that originated in the 1950's and continues through until the present day. Rock 'n Roll music is based on the simpler and most common forms of Jazz music, the blues and riff based compositions. Typically this music is not swung although the early forms of this music were swung, (Bill Haley's hit recording "Rock Around the Clock" for example). However I have used the term in my exercises to denote that the quavers are not swung and that the exercises are played in marcato style (heavily and well marked).

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Clarinet Grade 1

F Major Scale 2 Octaves 8
G Major Scale 2 Octaves 10
A Harmonic Minor Scale 1 Octave 12
D Harmonic Minor Scale 1 Octave 13
E Harmonic Minor Scale 1 Octave 14

F Major Arpeggio 2 Octaves 15
G Major Arpeggio 2 Octaves 16
A Minor Arpeggio 1 Octave 17
D Minor Arpeggio 1 Octave 18
E Minor Arpeggio 1 Octave 19

G Blues Scale 1 Octave 20
Chromatic Scale Starting On F1 for 2 Octaves 21

Tempi for Grade 1 Exercises:

Exercises: MM =112 Chromatic Scale: MM =86

Backing Track Melodies:

Major Scale 1 octave: "In a Major Mood"
Major Arpeggio 1 octave: "I love Arpeggios!"
Major Scale 2 octaves: "In a Major Mood Too!"
Major Arpeggio 2 octaves: "Arpeggios R Cool!"
All Scales in 3rds: "Third Time Lucky!"
Melodic Minor Scale 1 octave: "Less of a Minor Mood"
Melodic Minor Scale 2 octaves: "In a Minor Mood"
Harmonic Minor Scale 1 octave:"My Old Harmonic-a"
Harmonic Minor Scale 2 octaves: "In a Minor Mood"
Minor Arpeggio 1octave: "In a Minor Mood"
Minor Arpeggio 2 octaves: "In a Minor Mood"
Blues Scale 1 octave: "Black & Blues"
Blues Scale 2 octaves: "Black & Blues"
Chromatic Scale 1 octave: "Watch Your Step Please"
Chromatic Scale 2 octaves: "Chromatica"

All backing track melodies, arrangements and exercises composed by
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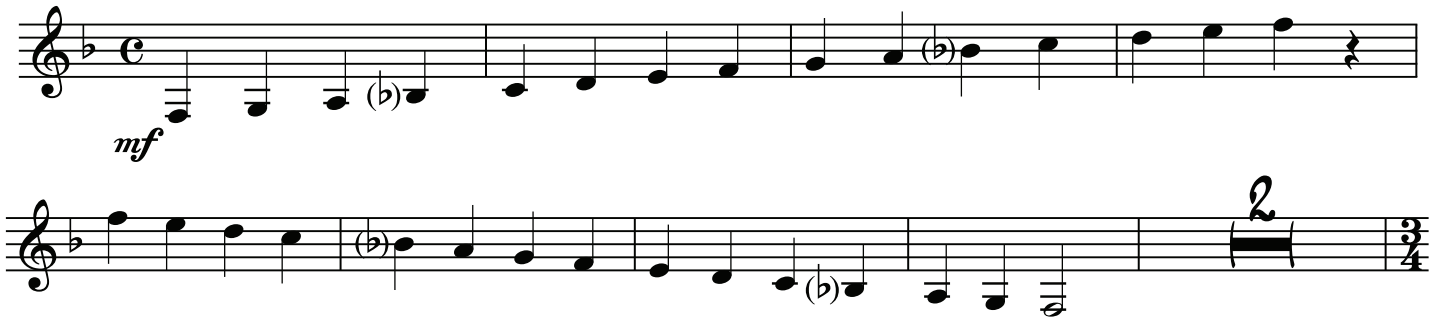
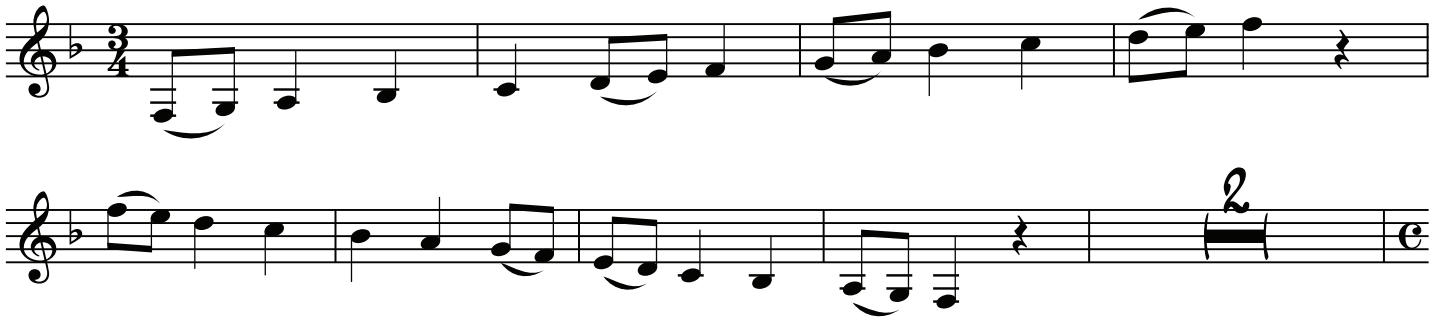
F Major Scale: 2 Octaves

Moderately



Waltz



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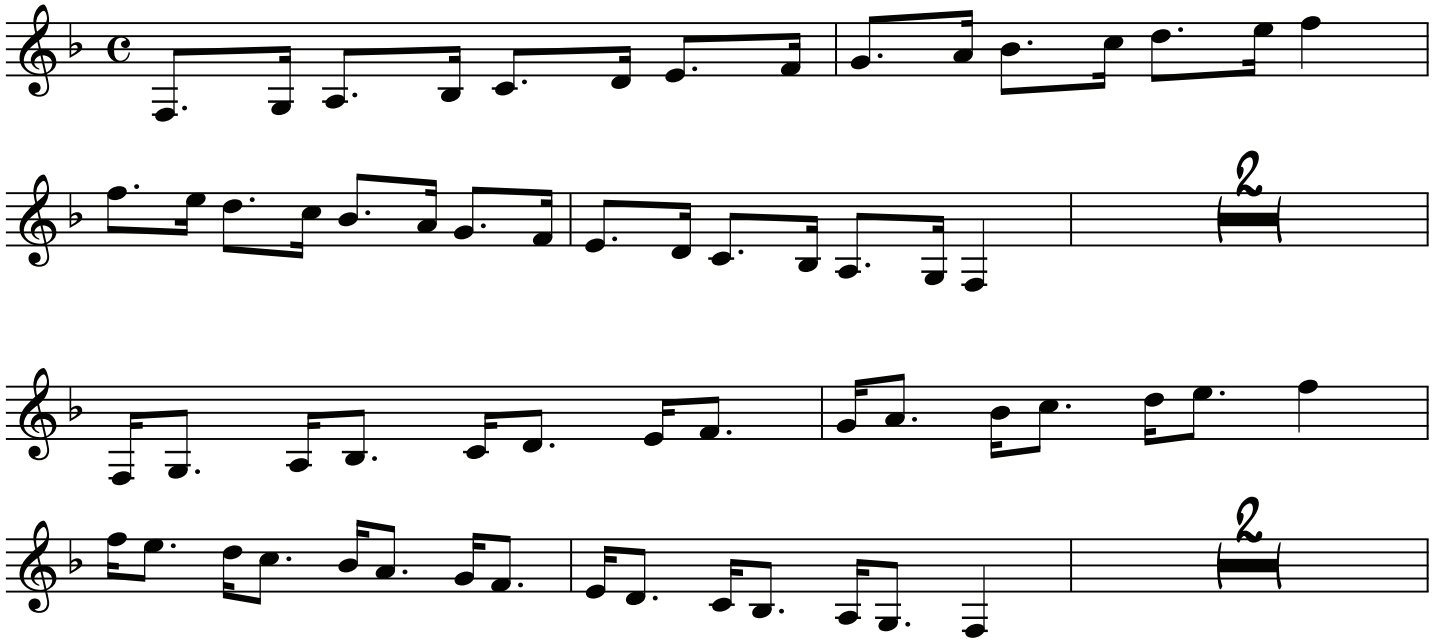
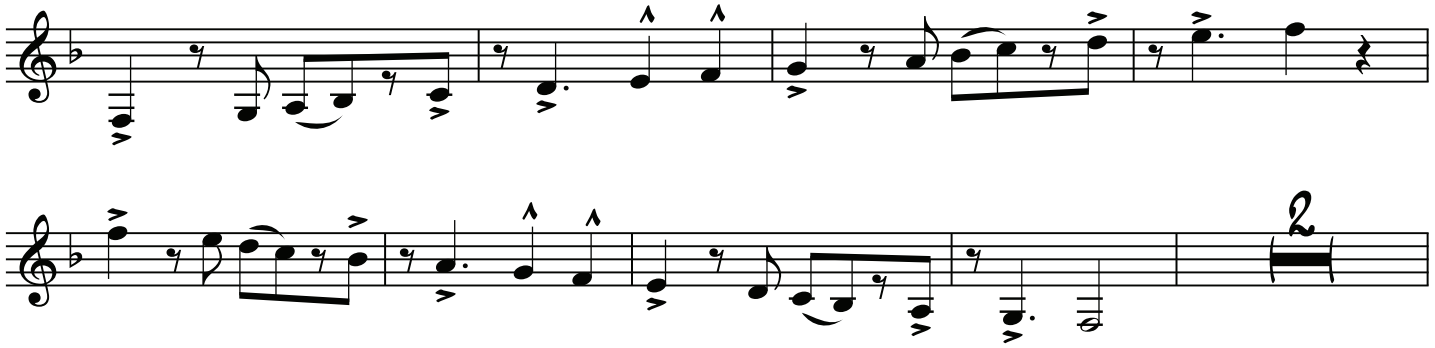


Swing Quavers



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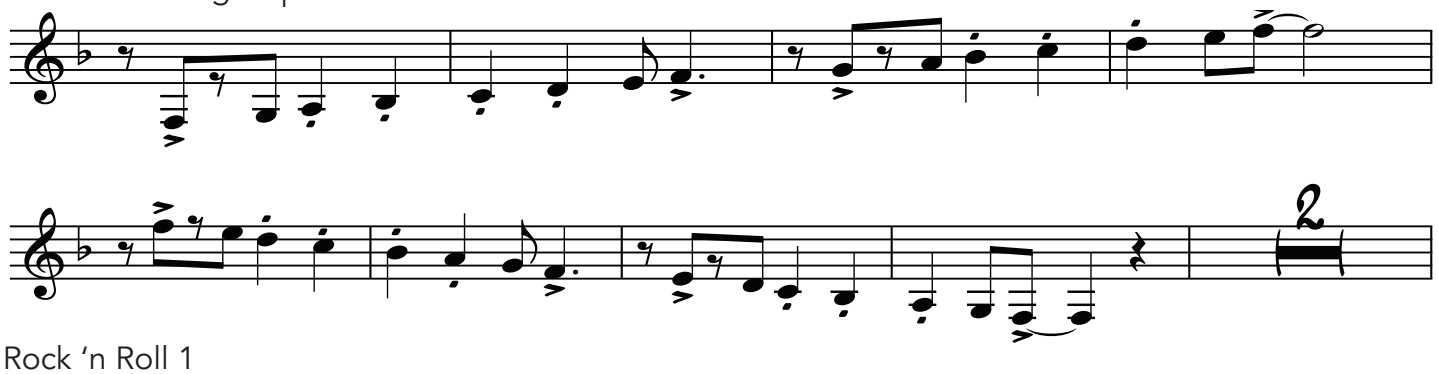
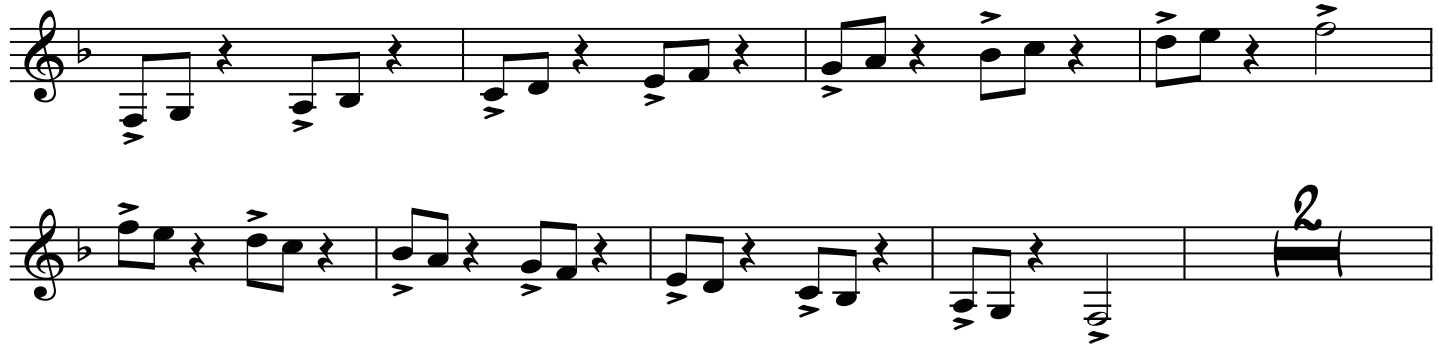
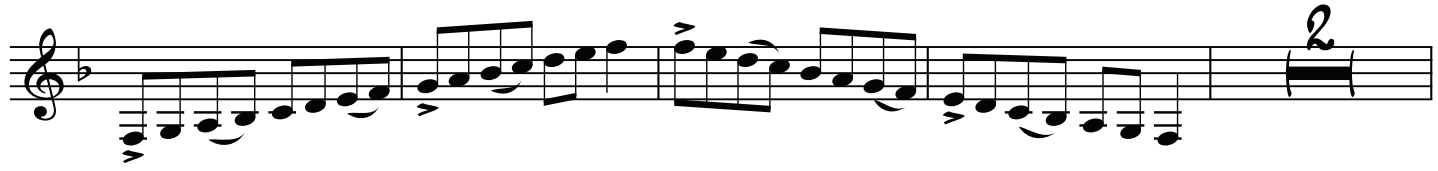
Latin Feel-straight quavers

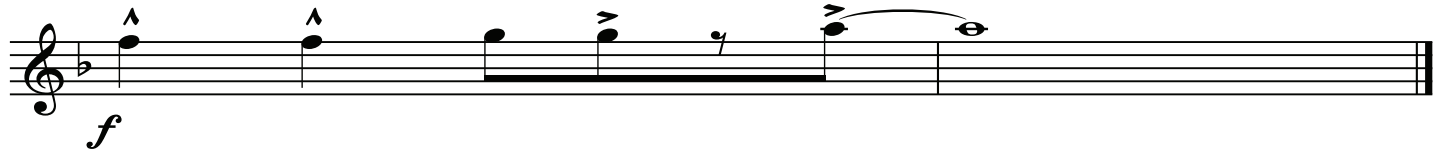


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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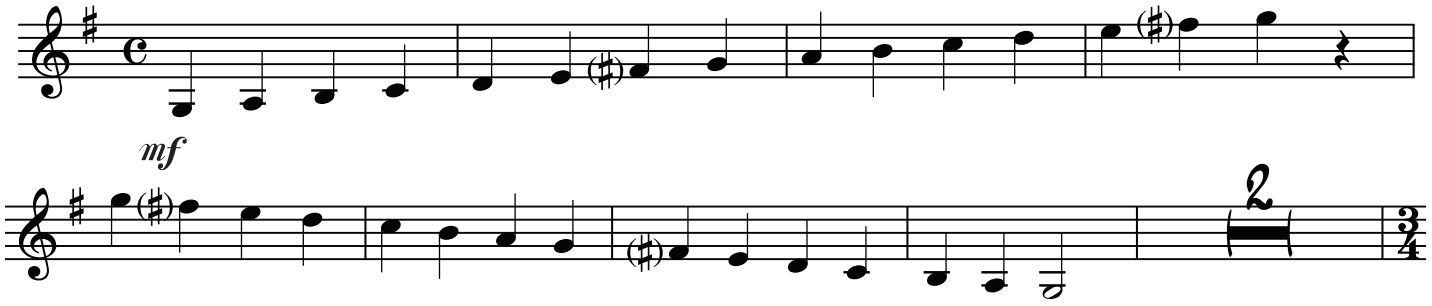
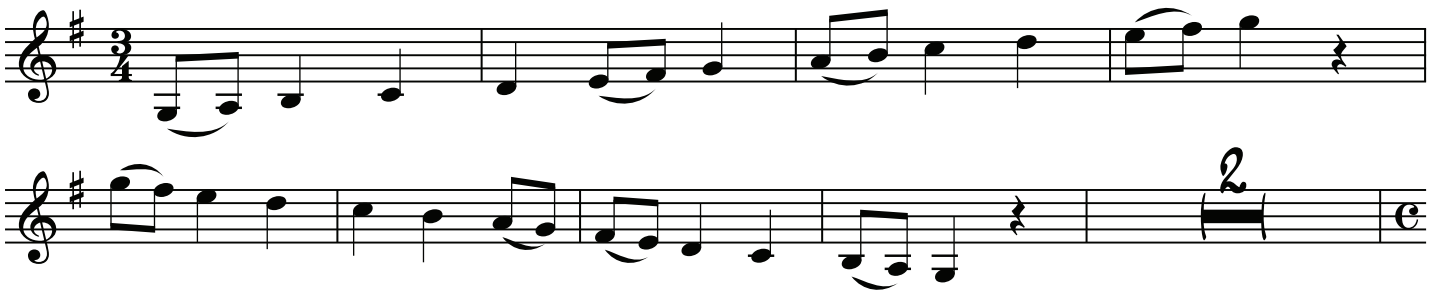
G Major Scale: 2 Octaves

Moderately



Waltz



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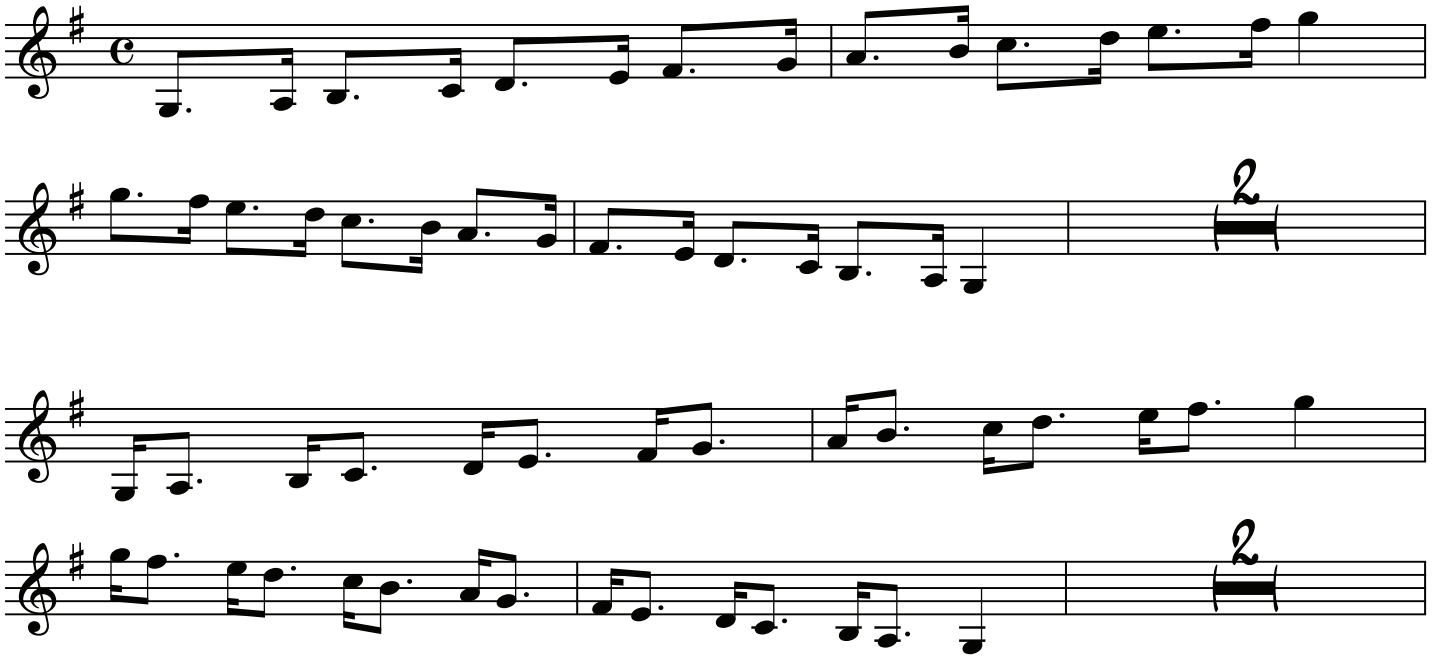
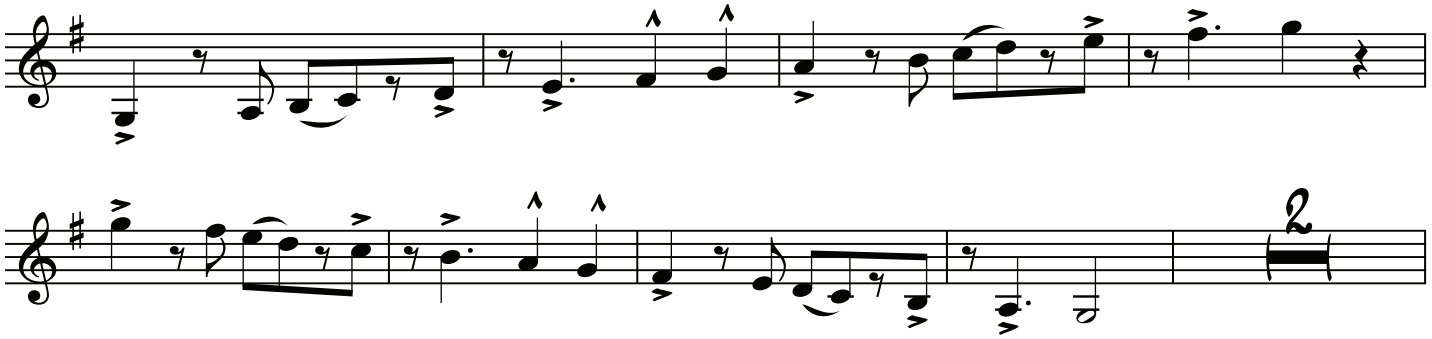


Swing Quavers



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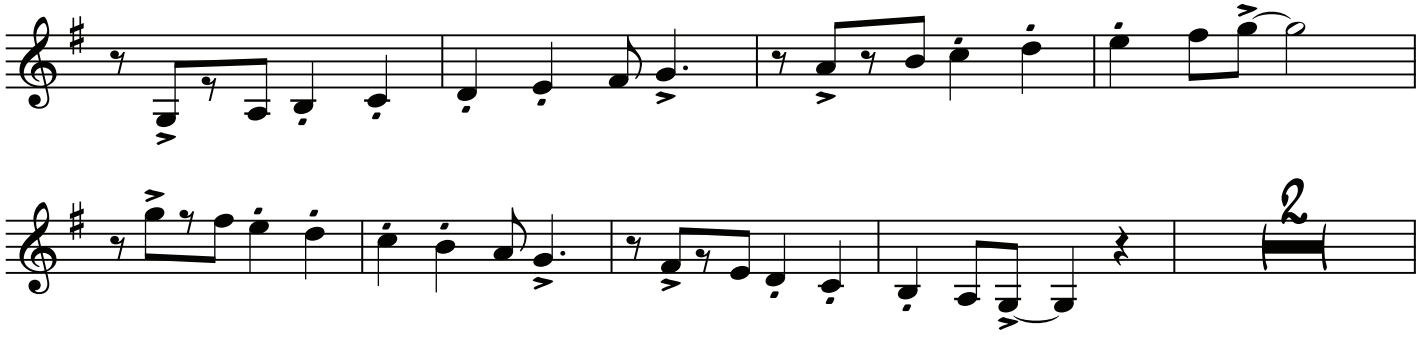
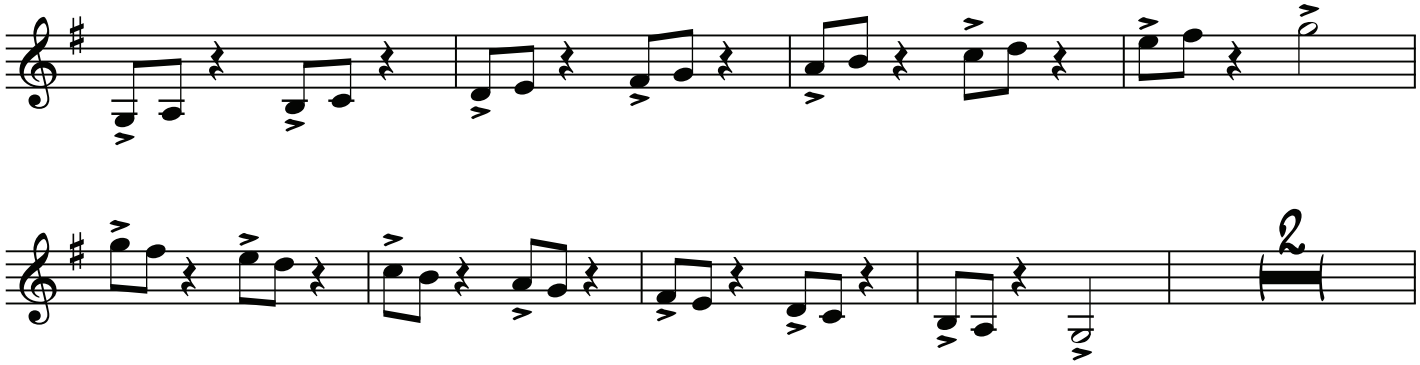
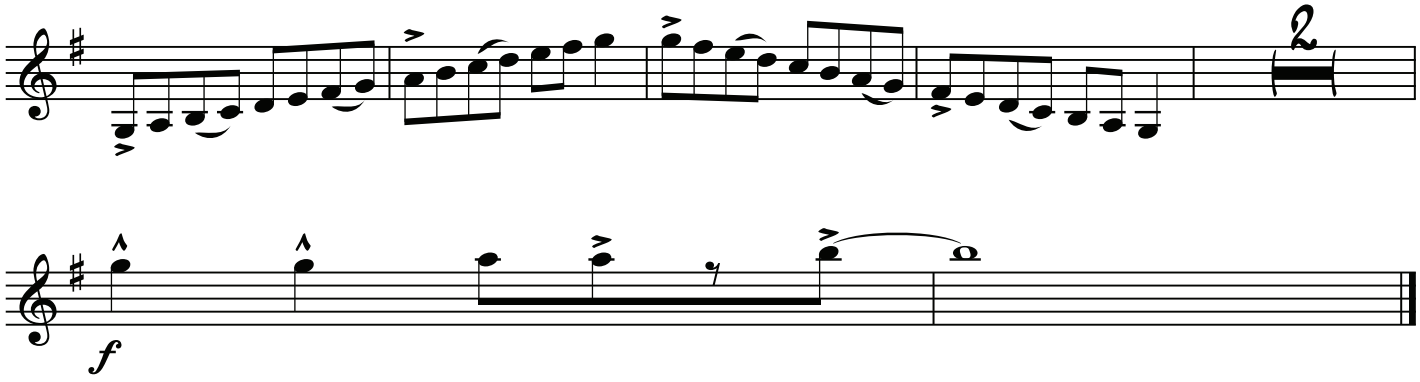
Latin Feel-straight quavers



Rock 'n Roll 1



Rock 'n Roll 2



Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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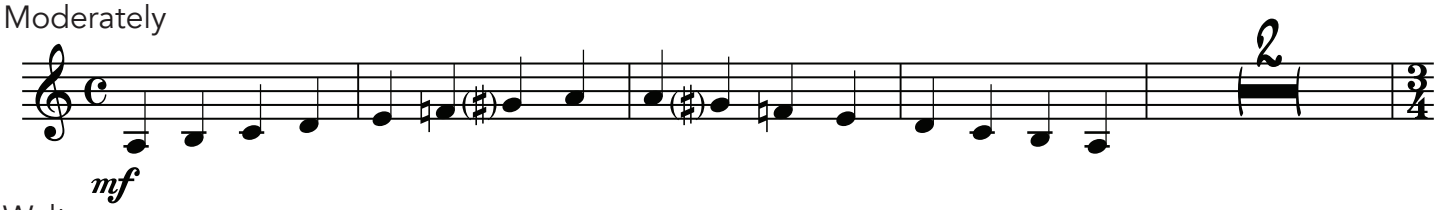
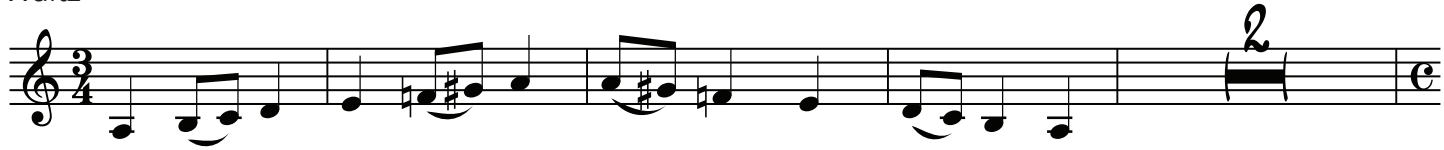
A Harmonic Minor Scale: 1 Octave

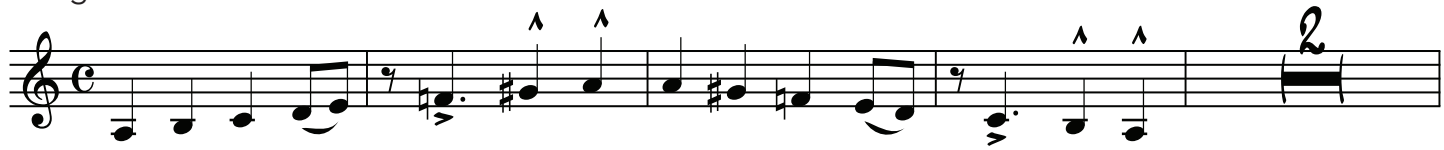
Moderately



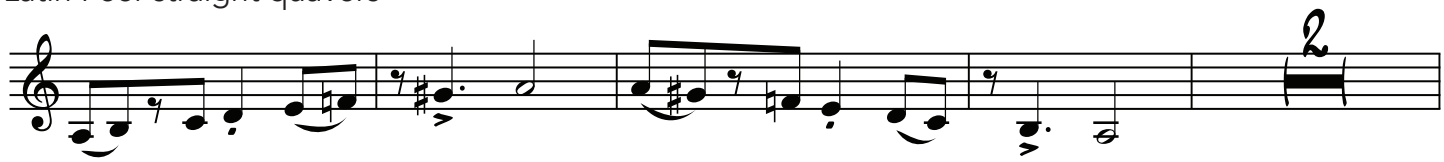
Waltz



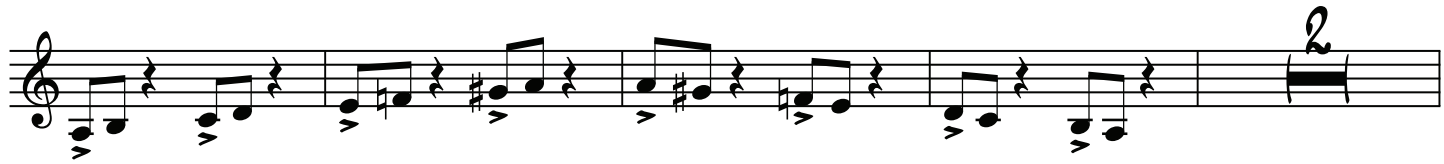
Swing Quavers



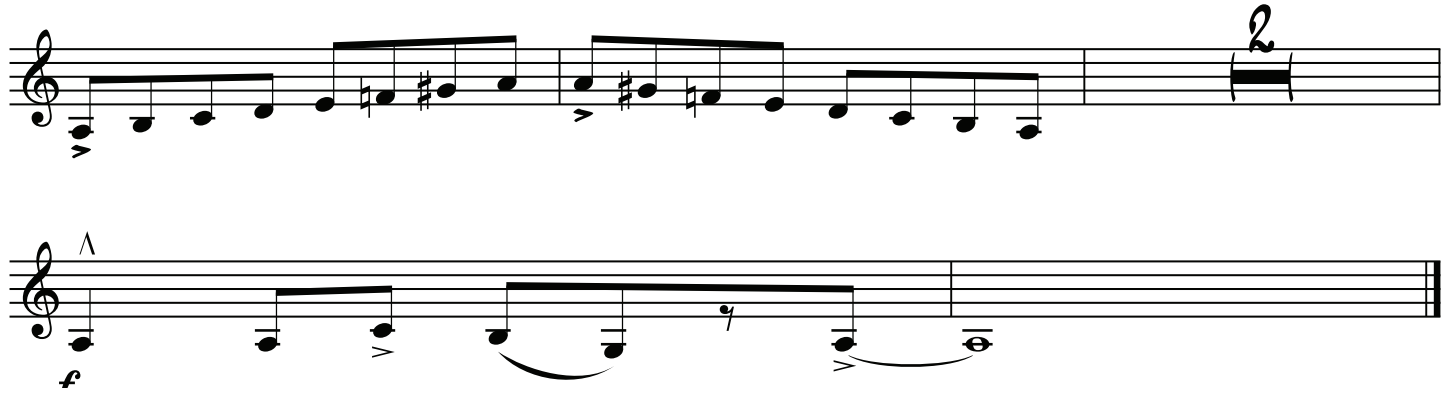
Latin Feel-straight quavers



Rock 'n Roll 1



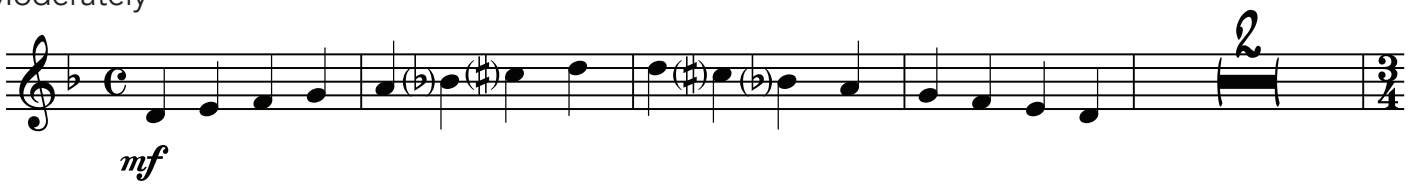
Rock 'n Roll 2



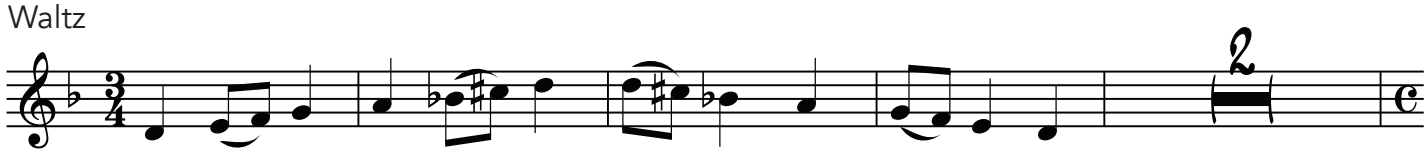
Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

D Harmonic Minor Scale: 1 Octave

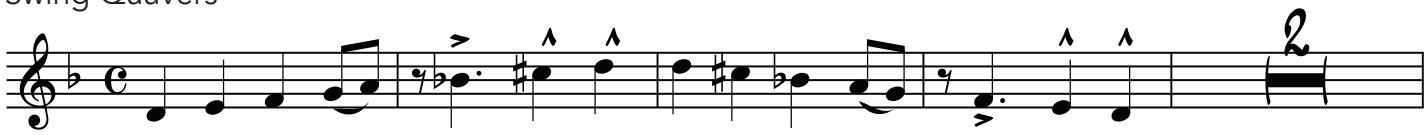
Moderately



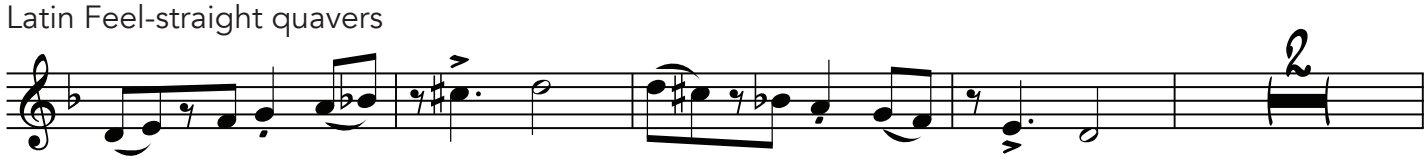
Waltz



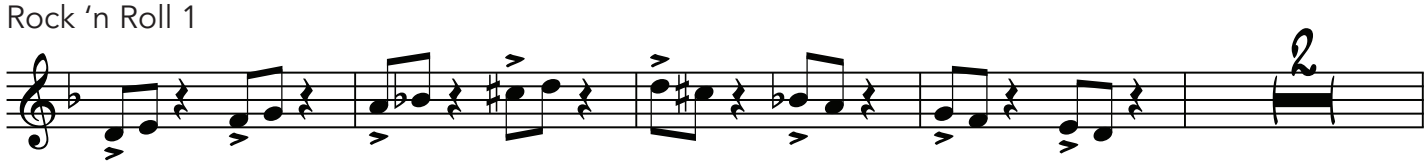
Swing Quavers



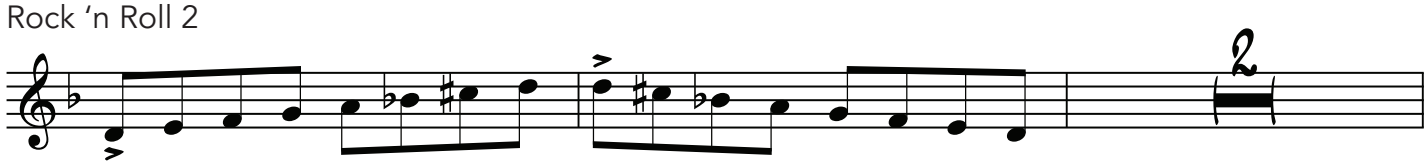
Latin Feel-straight quavers

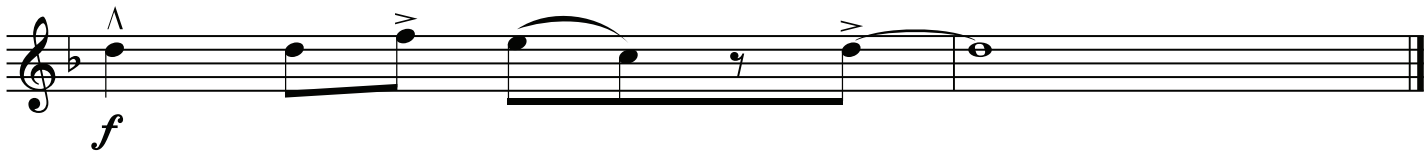


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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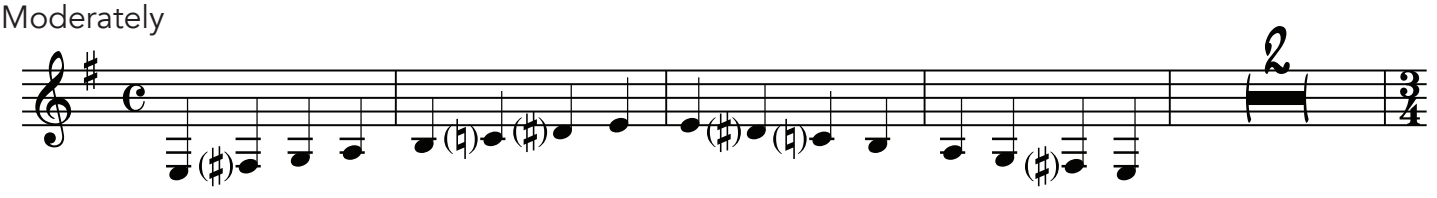
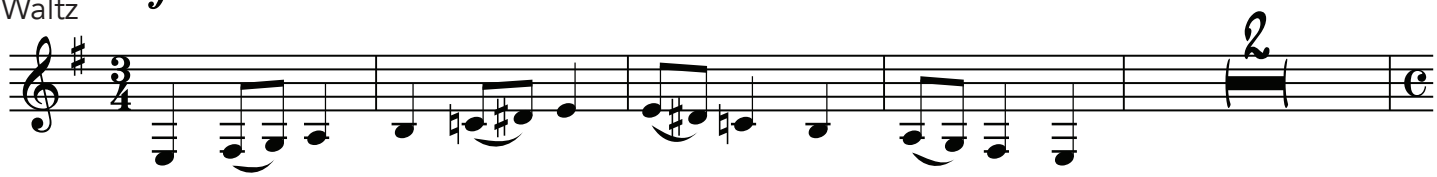
E Harmonic Minor Scale: 1 Octave

Moderately

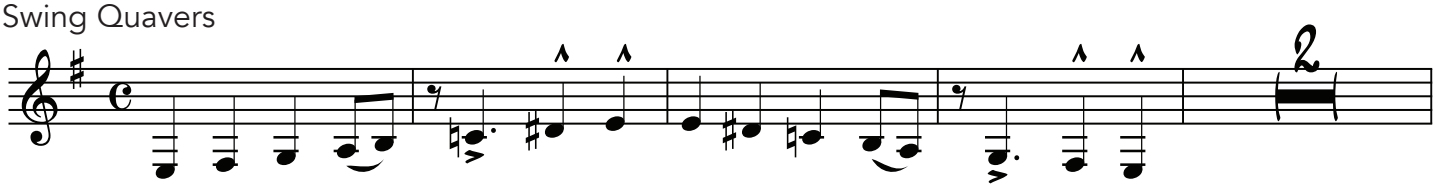


mf

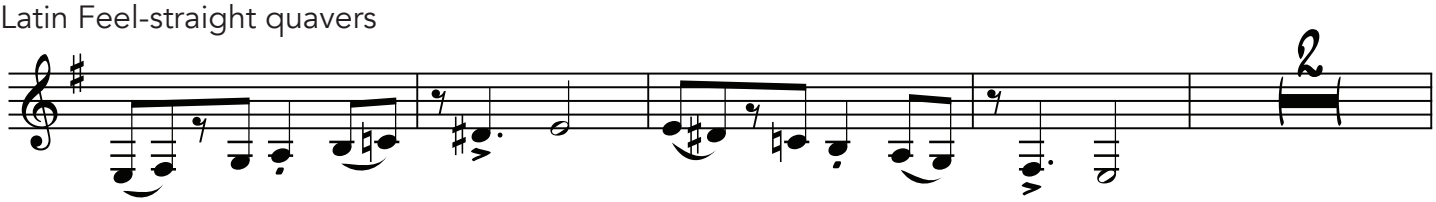
Waltz



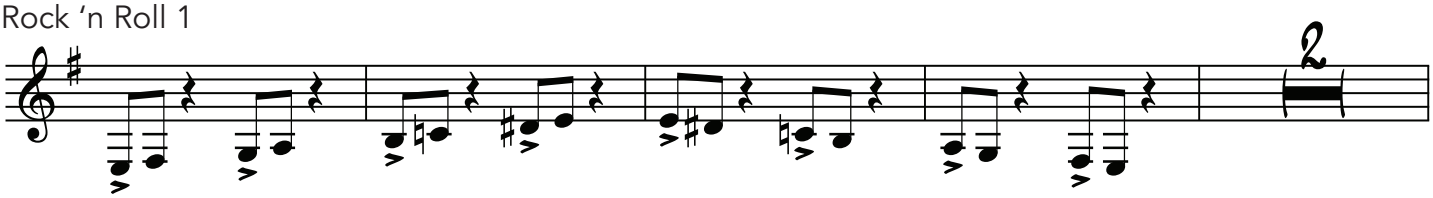
Swing Quavers



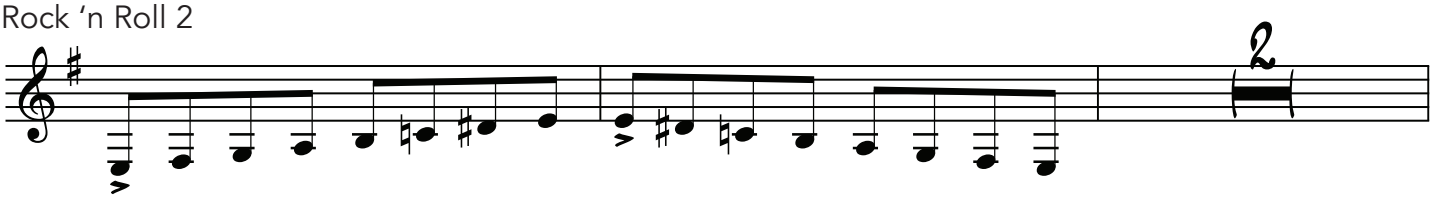
Latin Feel-straight quavers

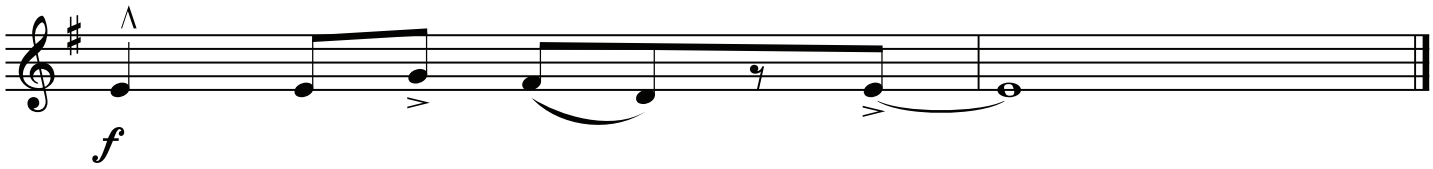


Rock 'n Roll 1



Rock 'n Roll 2





f

Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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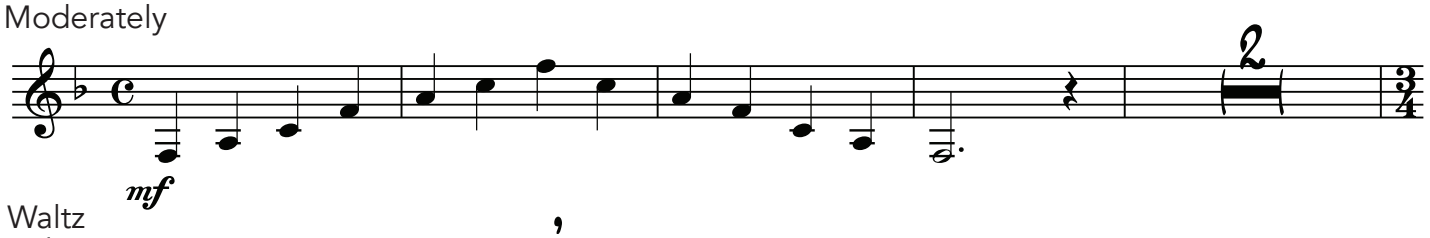
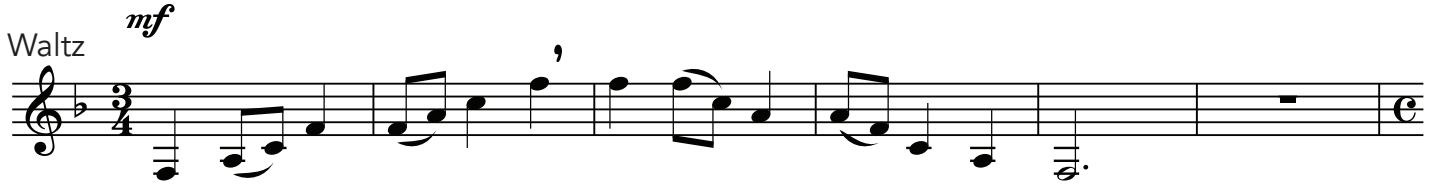
F Major Arpeggio: 2 Octaves

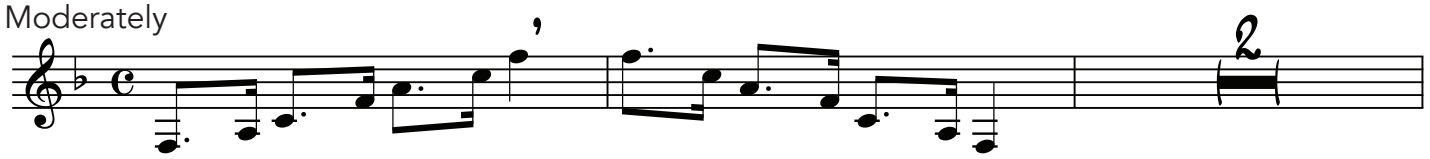
Moderately

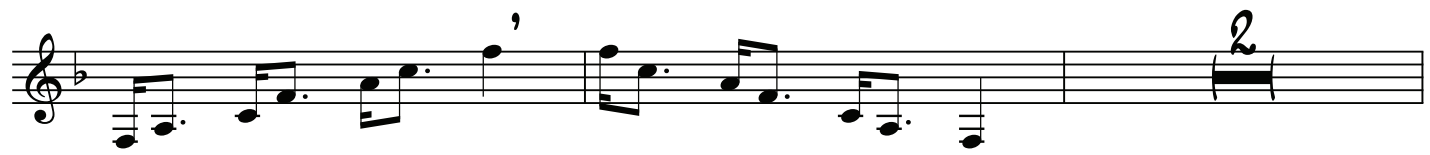


Waltz

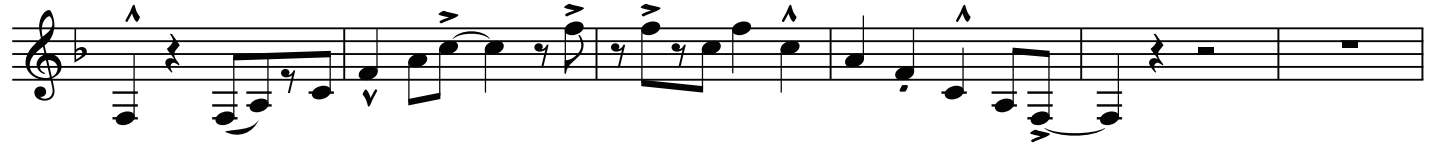


Moderately

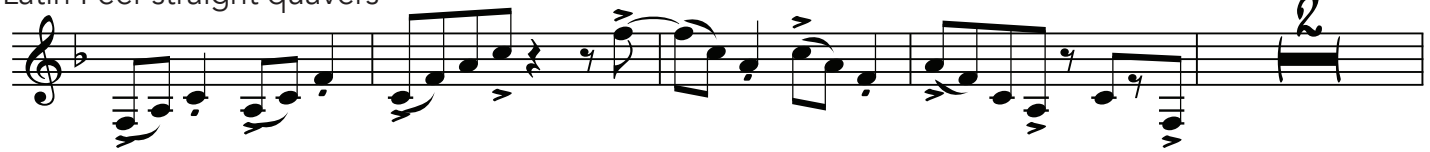




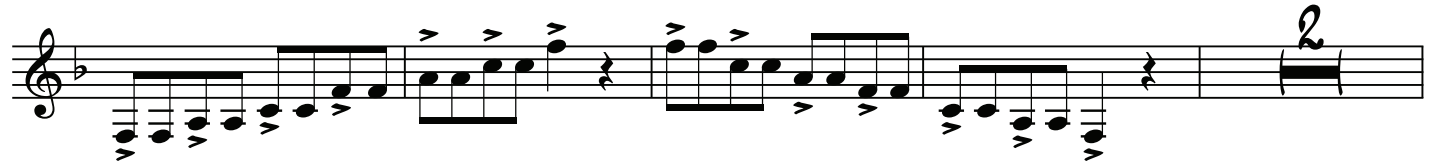
Swing Quavers



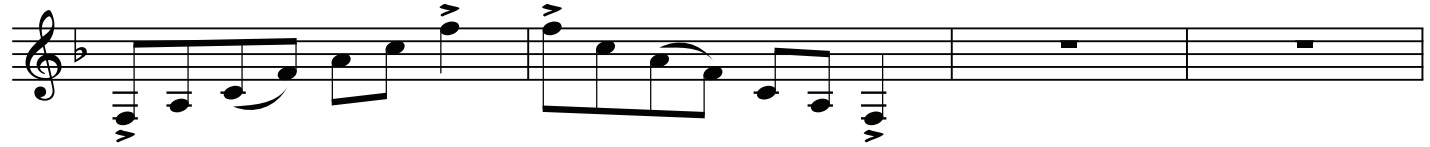
Latin Feel-straight quavers

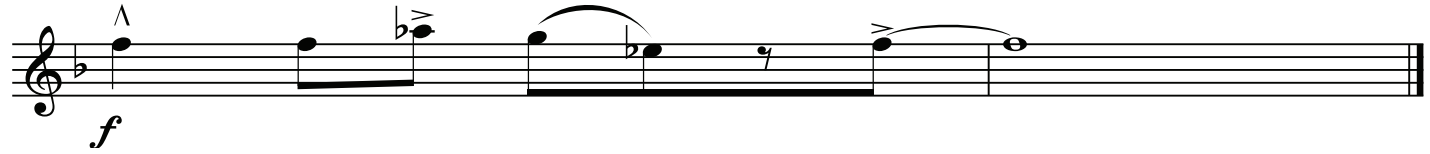


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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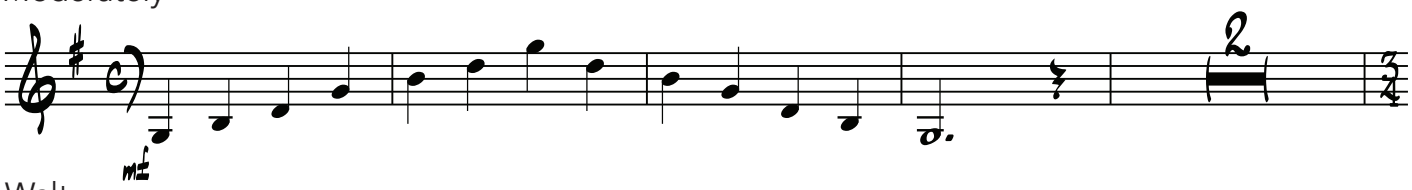
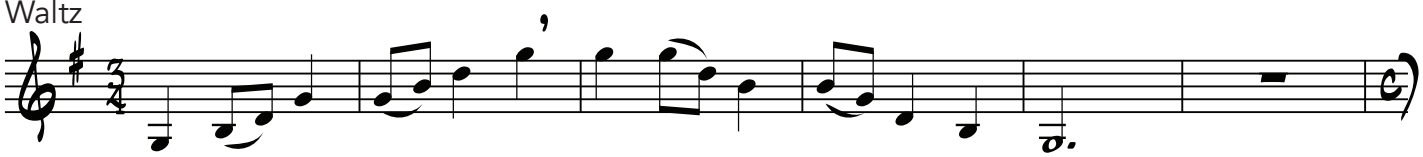
G Major Arpeggio: 2 Octaves

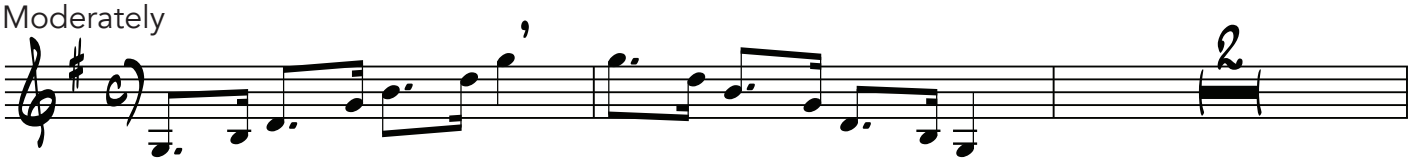
Moderately

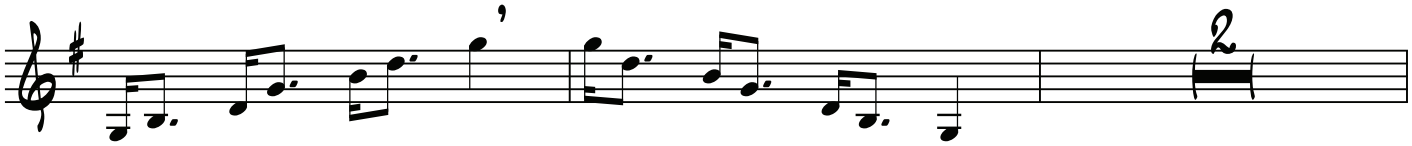


Waltz

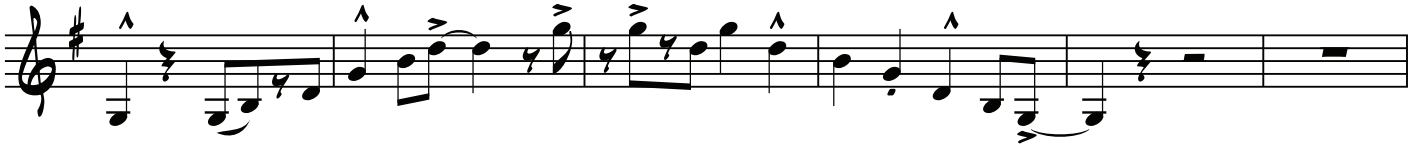


Moderately

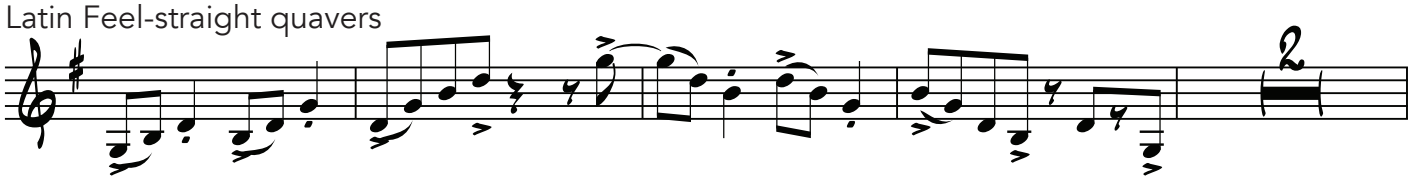




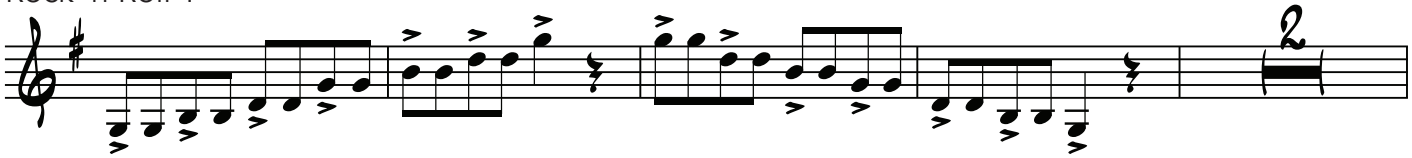
Swing Quavers



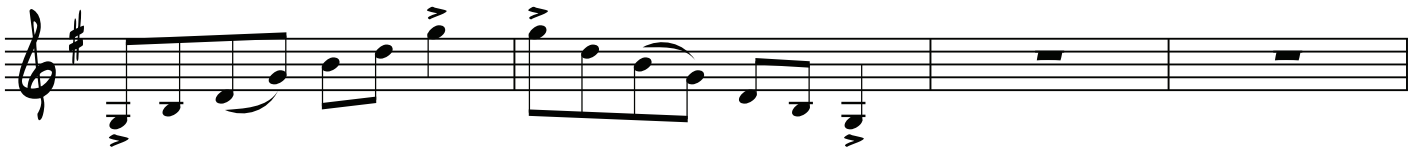
Latin Feel-straight quavers

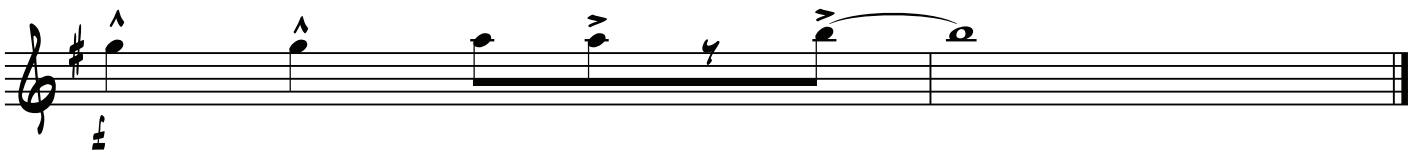


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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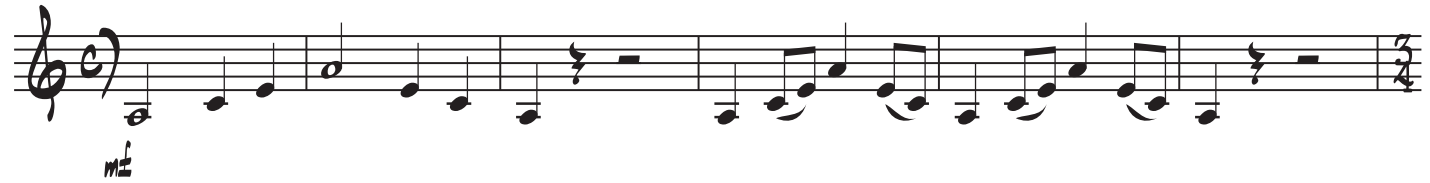
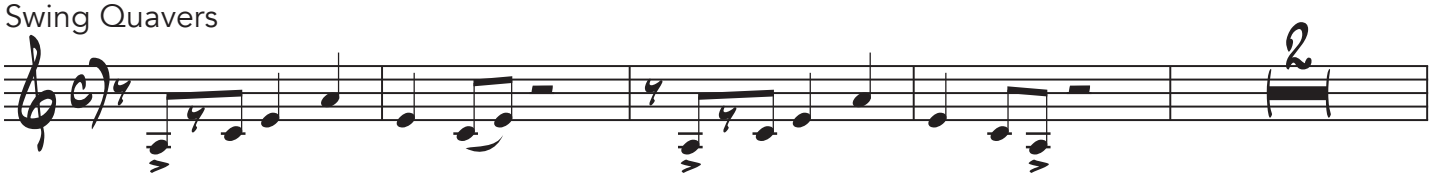
A Minor Arpeggio: 1 Octave

Moderately

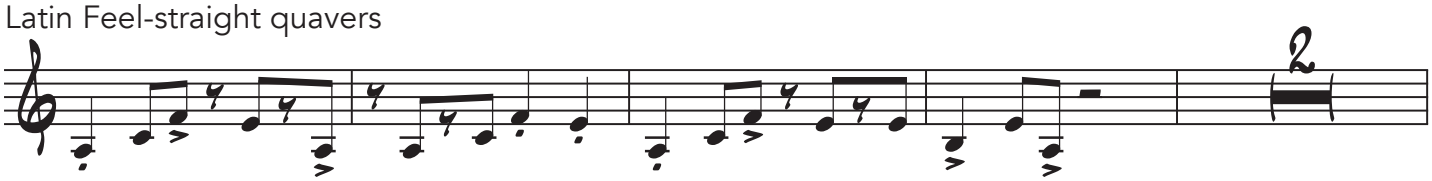


Waltz

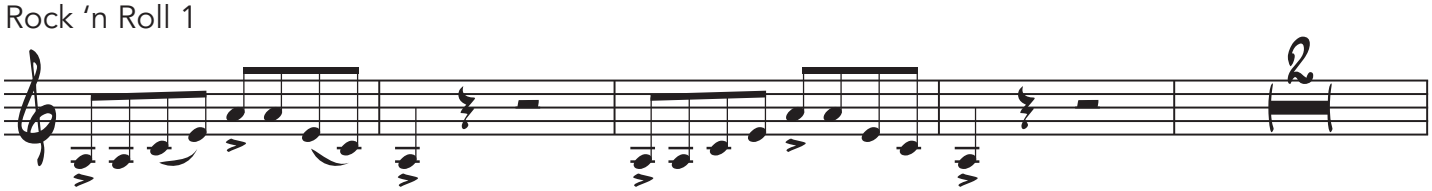
Swing Quavers



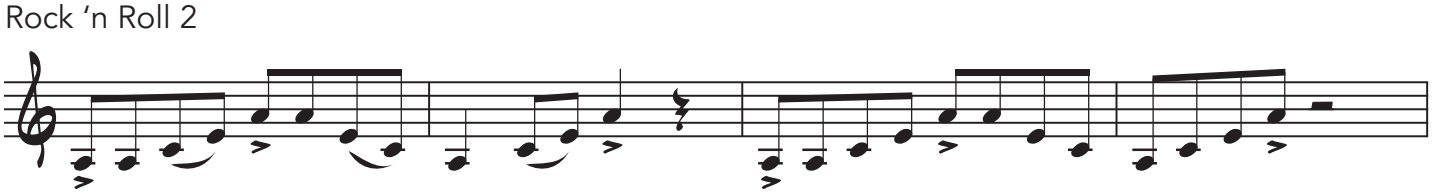
Latin Feel-straight quavers

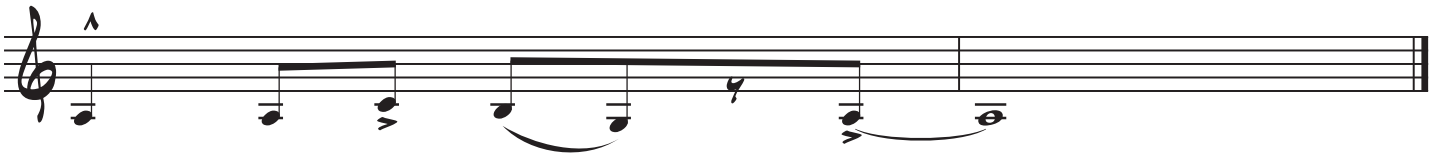


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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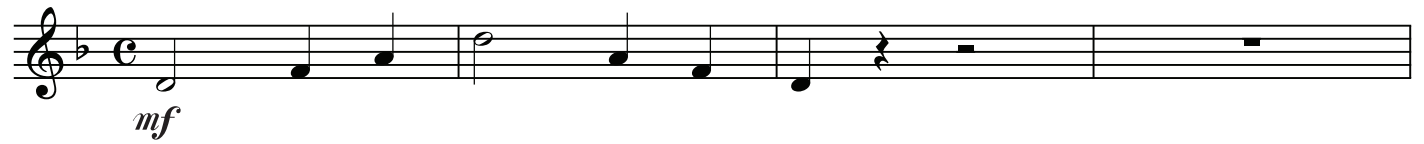
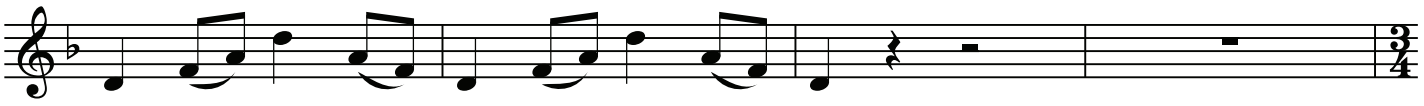
D Minor Arpeggio: 1 Octave

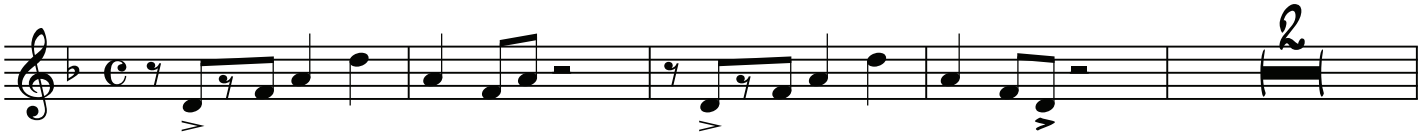
Moderately



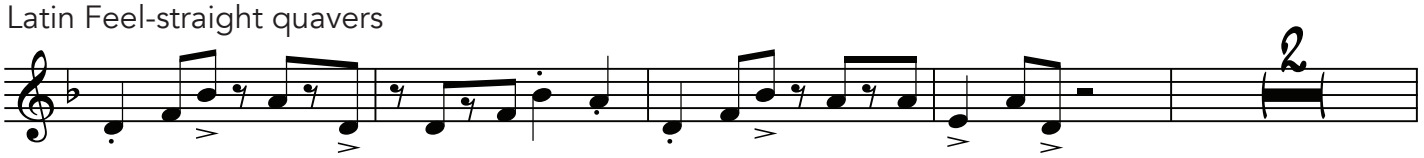


Waltz

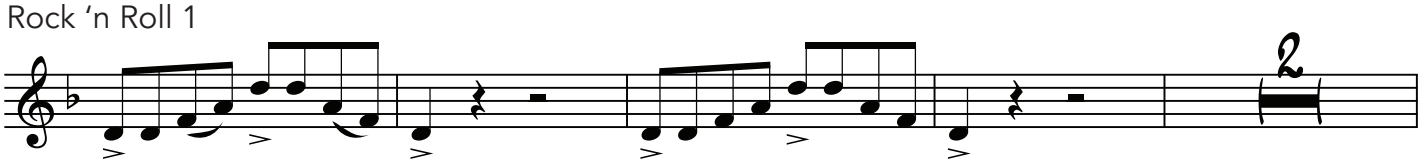
Swing Quavers



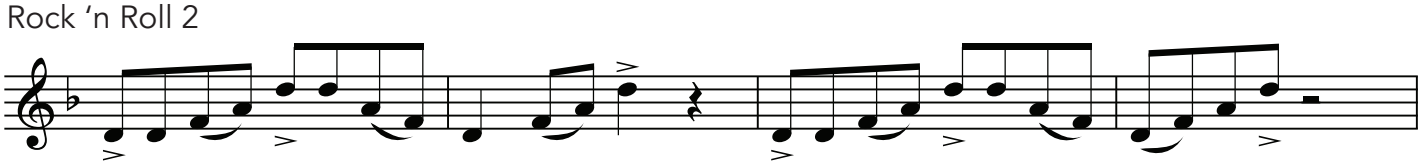
Latin Feel-straight quavers

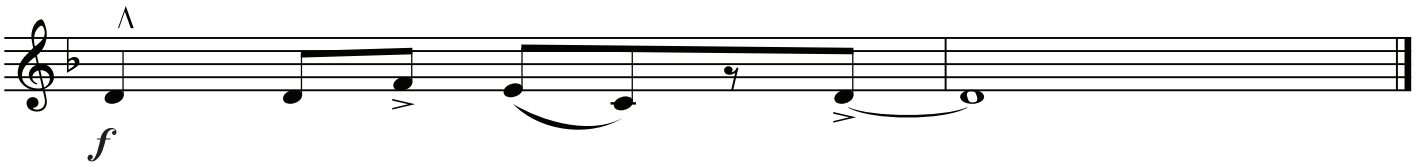


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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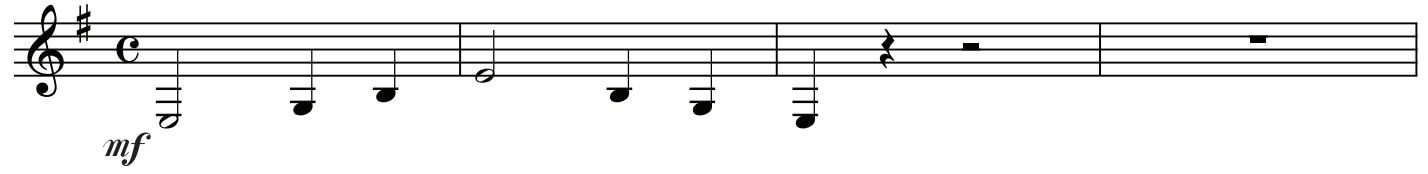
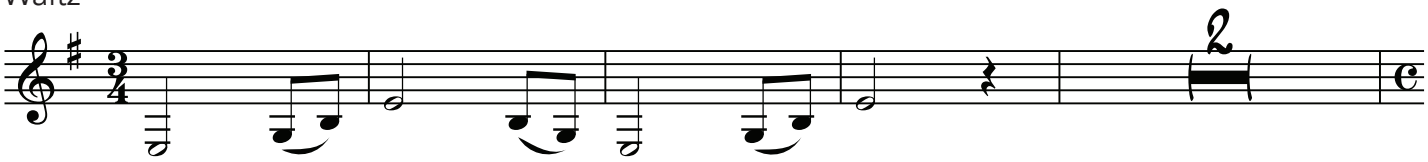
E Minor Arpeggio: 1 Octave

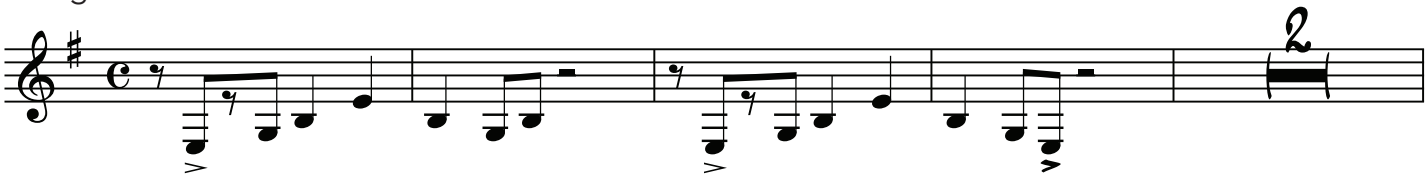
Moderately



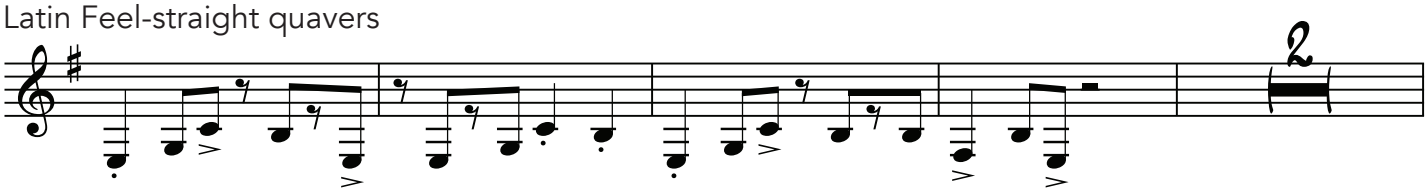
Waltz



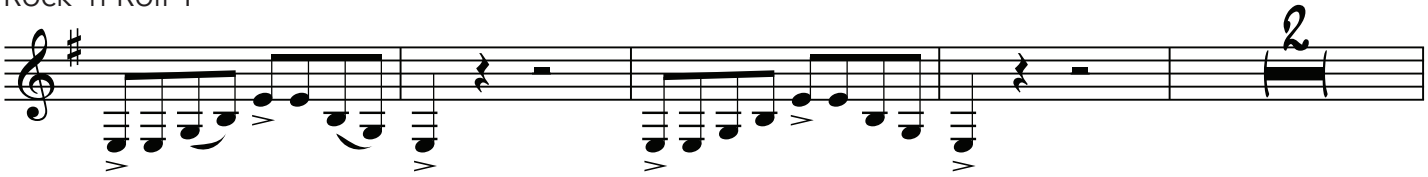
Swing Quavers



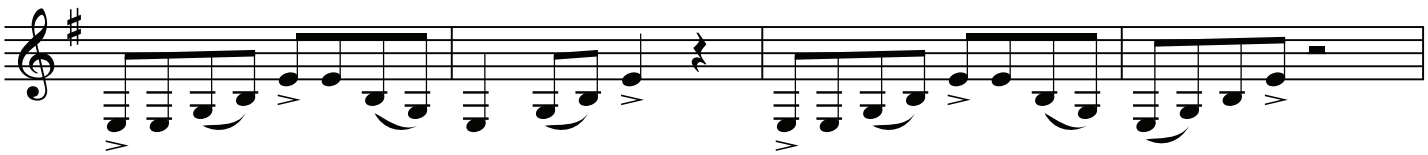
Latin Feel-straight quavers

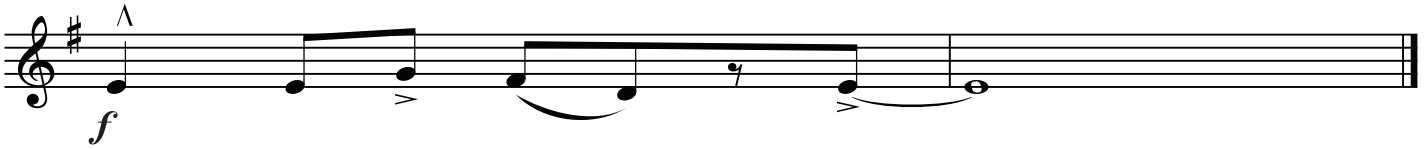


Rock 'n Roll 1



Rock 'n Roll 2





Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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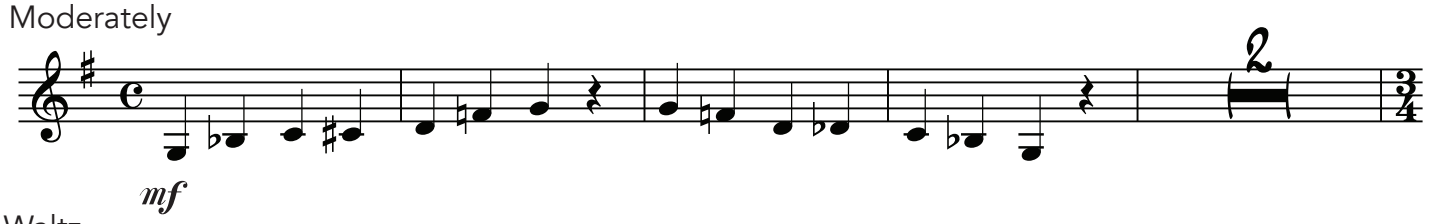
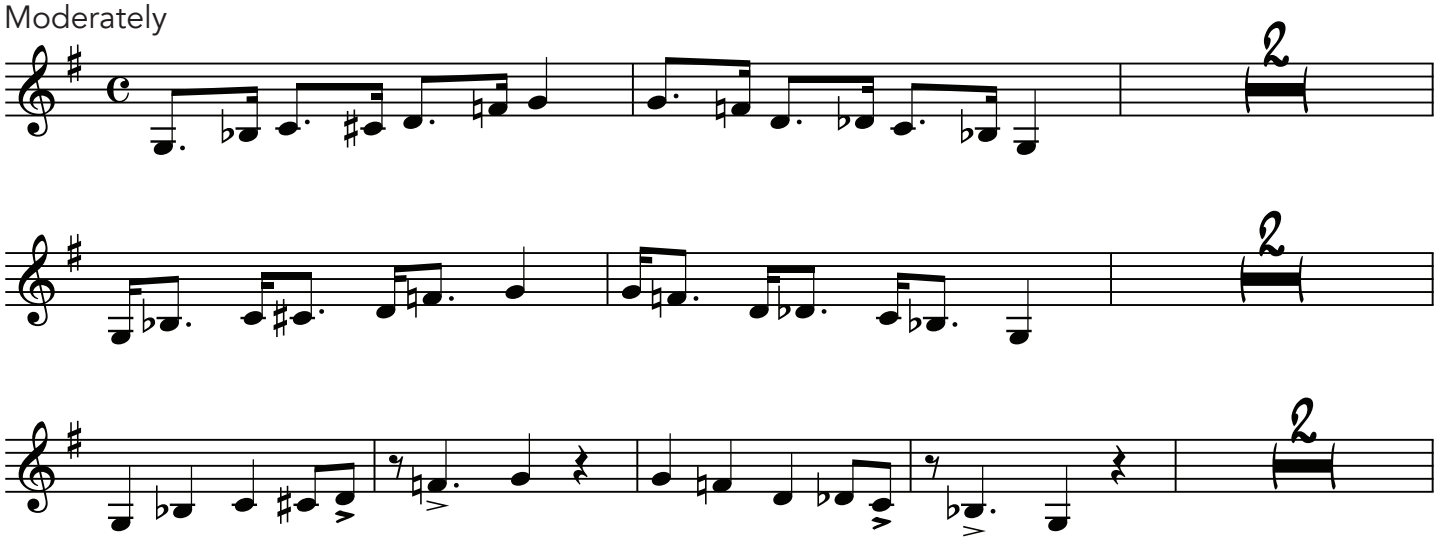
G Blues Scale: 1 Octave

Moderately

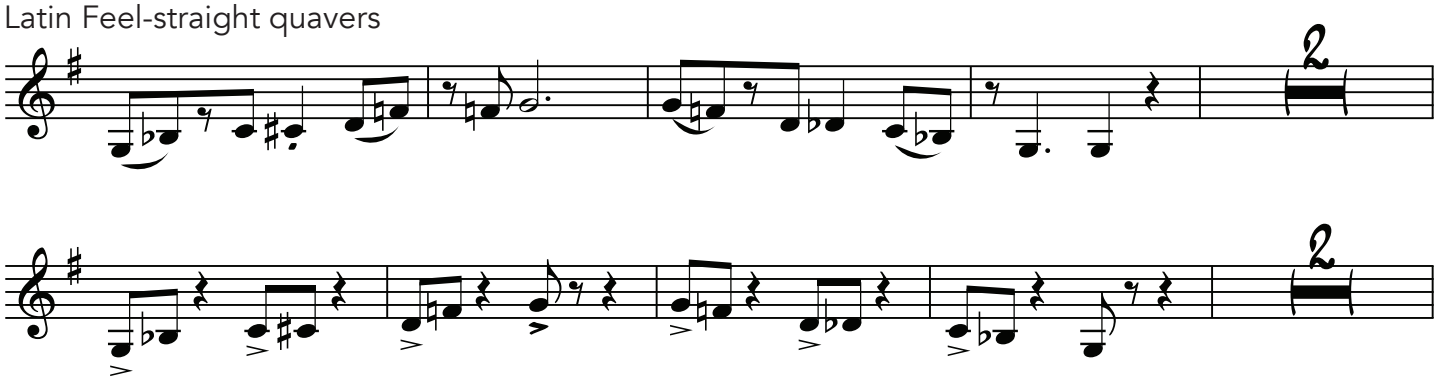


Waltz

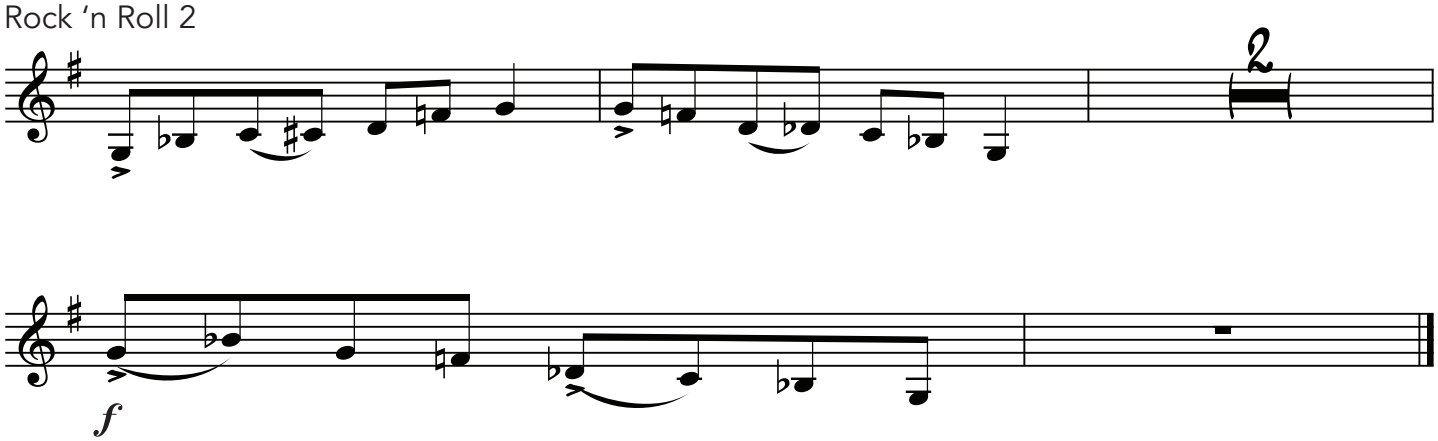
Moderately



Latin Feel-straight quavers



Rock 'n Roll 2



Now pause the backing track and play the "Rock 'n Roll 2" exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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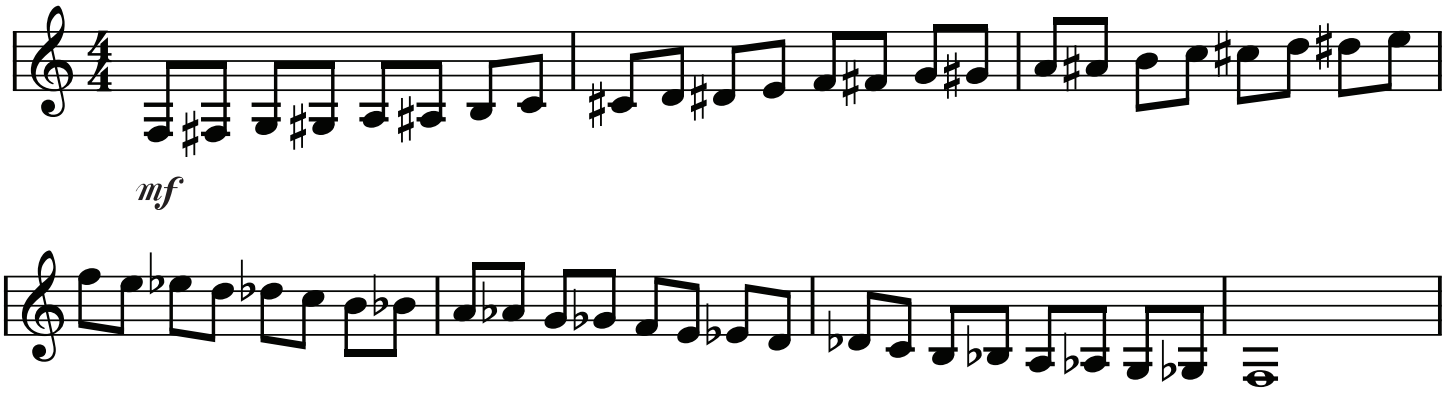
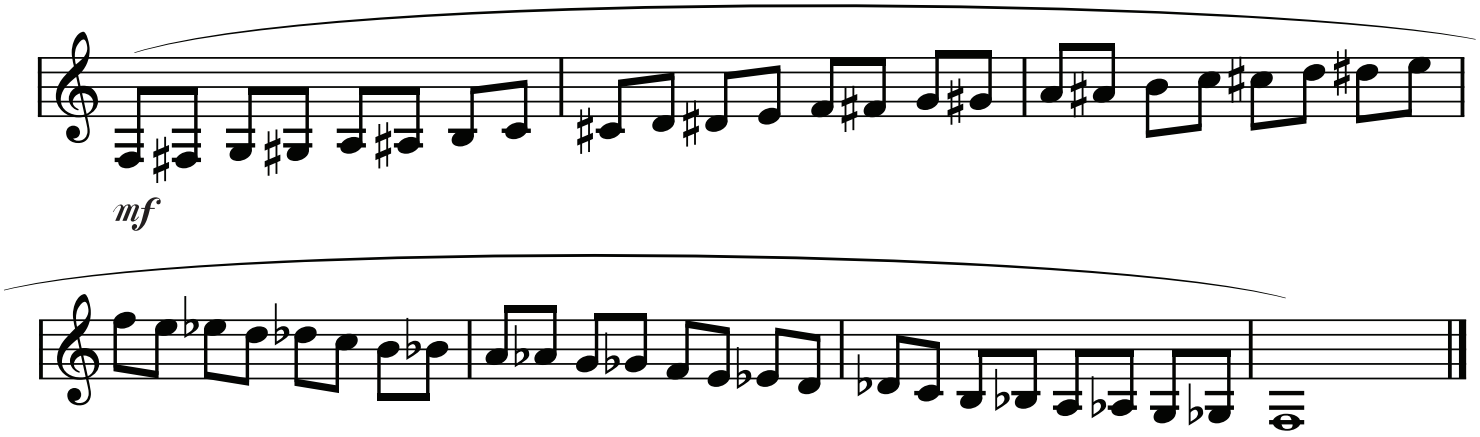
Chromatic Scale Starting on F1 for 2 Octaves

All Tongued



All Slurred



Now pause the backing track and play this exercise from memory and if you make any mistakes, play this whole exercise again with the backing track.

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