

NEW
295

SCALES AND ARPEGGIOS for CLARINET

CONTAINS ALL GRADES 1 - 8

As required for

**ASSOCIATED BOARD OF THE ROYAL SCHOOLS
OF MUSIC EXAMINATIONS**

with hints on performance

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**FENTONE
F235**

PREFACE

These books are intended for general use as well as for examination purposes. Together they include all scales and arpeggios - so necessary for the development of sound technique. However, some enharmonic changes should be used, e.g. for C sharp major and Cb major play Db major and B major.

For examination purposes they should be played from memory, both tongued and legato (slurred). Practising with the music is also recommended to facilitate the ability to recognise scales and arpeggios as they appear in the context of a musical work. In this way the ability to read well at sight will be greatly improved.

Practise slowly, *legato* and concentrate on evenness of movement from note to note making sure that you maintain the same volume and tone in all registers.

Do your best to make each scale and arpeggio sound easy, even in difficult keys.

Practising with a metronome may be useful. As your technique develops play at a gradually increased tempo but *never* at a speed which you are unable to control.

Your teacher may have explained about key signatures and their meaning in practical terms but the following ingenious sentence may be useful as a way of remembering the correct order of sharps and flats.

ORDER OF SHARPS

F ather **C** harles **G** oes **D** own **A** nd **E** nds **B** attle

Now read it backwards for the correct

ORDER OF FLATS

B attle **E** nds **A** nd **D** own **G** oes **C** harles' **F** ather

The word BEAD will, of course, give the order of the first four flats. No more are necessary until Grade 5 and beyond.

Breaths in Grades 1 to 4 are to be taken, if needed, only where indicated. Candidates in Grades 5 to 8 must manage without a breath in the middle.

Remember, examiners are never impressed by speed for its own sake. It is far better to play a scale or an arpeggio correctly and with control at a slower speed rather than at a faster pace with inaccuracies and loss of control.

Players may find the following fingering indications useful.

L	- Left Hand
R	- Right Hand
(L3)	- Left Hand key 3rd finger (optional)
(R3)	- Right Hand key 3rd finger (optional)
(LO)	- 'Long' Bb/Eb (A sharp/D sharp) (optional)
SK	- Bb/Eb side key

The given fingering should be used. However, those in brackets are suggestions only and their use is entirely optional.

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Musical staff for F Major (F:A:C) in 7/4 time. The melody consists of eighth notes with triplet markings (3) over groups of three notes.

F MAJOR (F: A: C)

Musical staff for F Major in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

F MAJOR

Musical staff for D Minor (D:F:A) in 7/4 time. The melody consists of eighth notes with triplet markings (3) over groups of three notes.

D MINOR (D: F: A)

Musical staff for D Minor Melodic in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

D MINOR MELODIC

OR

Musical staff for D Minor Harmonic in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

D MINOR HARMONIC

Musical staff for C Major (C:E:G) in 7/4 time. The melody consists of eighth notes with triplet markings (3) over groups of three notes.

C MAJOR (C: E: G)

Musical staff for C Major in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

C MAJOR

GRADE 2

Musical staff for G Major (G:B:D) in 7/4 time. The melody consists of eighth notes with triplet markings (3) over groups of three notes.

G MAJOR (G: B: D)

Musical staff for G Major in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

G MAJOR

Musical staff for F Major (F:A:C) in 7/4 time. The melody consists of eighth notes with triplet markings (3) over groups of three notes.

F MAJOR (F: A: C)

Musical staff for F Major in 7/4 time. The melody consists of eighth notes with a circled '4' below the staff.

F MAJOR

GRADE 1

Clarinet