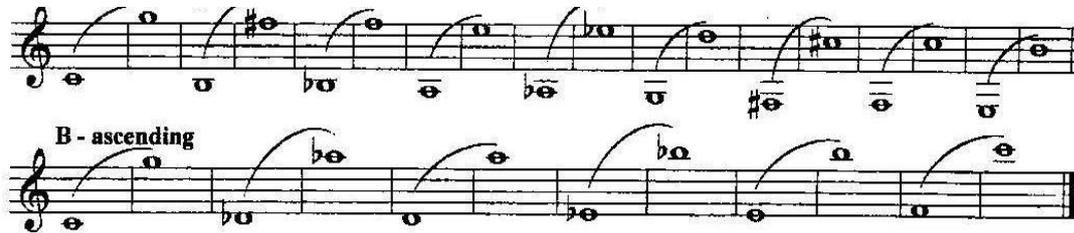


Grade 2 clarinet C2 Castle Waltz

Before you start this piece you will need to be confident on the upper register notes of the clarinet.



Try this exercise.

By adding the register key to the lower note in each case it will become the upper note.

Tips for upper register notes:

Make sure your thumb fully covers the hole and just the tip of your thumb presses the register key. Your thumb needs to be flat against the clarinet for this.



you may need a slightly harder reed – perhaps a number 2

Lift your clarinet up so that it is at a 45 degree angle to your body. Don't be tempted to rest it on your knee and try to squeeze the note out!

You may need a little more mouth piece in your mouth. By moving your lip down the reed you are allowing it more room to vibrate.



Always try to play with an open throat to allow as much air through as possible. Imagine yawning whilst you play.

Try these exercises next.

1 High E - add the octave key to the fingering for low A

2 High D - add the octave key to the fingering for low G

3 High C - add the octave key to the fingering for low F

4 Review note names and fingerings

5 Simple Song # 1

6 Simple Song # 2

This link will also help you with upper register notes

<https://www.theclarinet.net/clarinet-fingering-charts/upper-register/how-to-play-upper-register-B-on-clarinet.html>

At the back of your book you will find the code to download this piece.

If you are unable to download it try using this link to Youtube

<https://www.youtube.com/watch?v=nWhGVL1qVgM>

Listen to this piece and read the description at the bottom of the page in your book to set the mood of the music.

The description paints a lovely picture in your mind of a couple dancing in a slightly spooky castle. Try to imagine this as you play.

Look at the key signature at the beginning of this piece. Now look at the back of your book and try to match it to the scales.

You will notice that there are two scales with the same key signature - F major

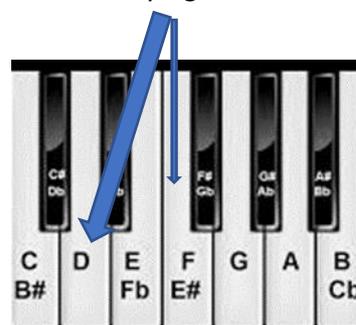


But for every major scale there is a “relative minor” that means it has the same key signature BUT starts on a different note and (for harmonic minors) has a raised 7th note.

One easy way to find the relative minor is to remember that minors work underground.

find F on the picture of a keyboard -now move down (or underground) 3 steps – these are called semitones in music

F to E is one E to Eb is two and Eb to D makes 3.



So the relative minor of F major is D minor.



Try playing both scales.

Can you hear the difference?

In general Major scales sound “happy” and Minor scales sound “sad”.

Listen to the piece again. Can you hear the change from Minor – sad – spooky to Major – happy – confident?

Listen again can you work out which bars the changes take place in?

There is actually another change in the music at this point too.

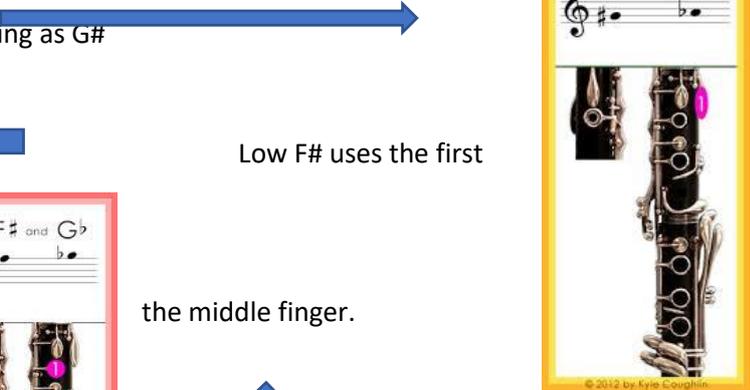
The notes move from lower to high.

The last note of bar 9 takes us up and into the major key and then the last note of bar 17 brings us back down and to the minor key.

There are lots of accidentals (or added sharps and flats) in the piece.

Check you know the fingering for these notes before you start

Ab is the same fingering as G#



finger

High F# uses the middle finger.

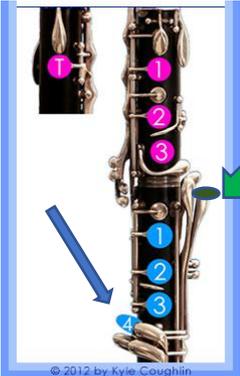


Low F# uses the first



High C# uses either Blue 4 or Green

You can use either. Try both and see which one feels most comfortable for you.



Low C#

Practice playing these notes to make sure you are confident of the fingerings.

Notice that in bars 14 and 16 you will find this sign  this is a natural sign and in this case it means play B instead of Bb.

Listen to the piece again. This time listen to the way the piece is phrased.

i.e. listen to the slurs and rests. Use a gentle tonguing at the start of each slur and try to keep the playing smooth. By saying Taa Taa or Daa Daa when touching the reed rather than a harsh T T T you will give a softer sound to the playing.

Breathing for this piece is easy, use the rests as natural breath marks.

Practice this piece in sections. Bars 1 to 9, Bars 9 to 17 and 17 to the end.

Look at the dynamic markings on this piece and try to include them in your playing.

It is important to practice this piece slowly at first and accurately.

There is no piano accompaniment for this piece as it is designed to “show off” your skills and techniques as a clarinettist.

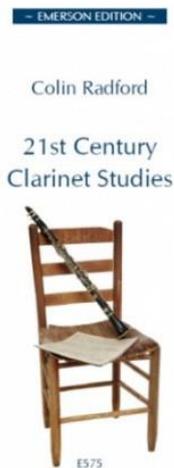
The word “rit” at the end of the piece is short for “ritardando and means gradually becoming slower.

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

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Although there are a lot of technical things to think about in this piece, try to remember that it is a Waltz and needs to feel like a dance.

This piece comes from a collection of studies for clarinet.



If you enjoyed playing it and want to try some more you could find a copy of this book to help you.