

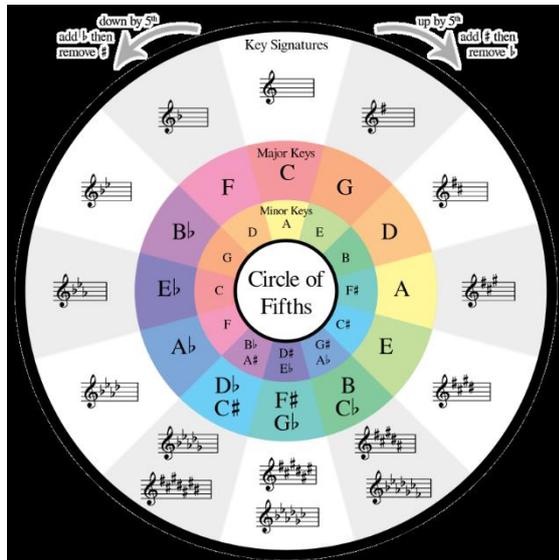
ABRSM Clarinet Grade 4 C2 Who's afraid of the Big Bad Pike.

Skills and techniques required for this piece:-

1. Key signature :- 

sharps always appear in the same order in a key signature.

We can use the circle of fifths below to work them out .



Alternatively here is an easy rhyme to help you remember the order. The first letter of each word gives you the sharp or flat.

Sharps

Father Christmas Gave Dad An Electric Blanket

Flats

Blanket Exploded And Dad Got Cold Feet.

So by using either method you can work out that the 3 sharps are F# (Father) C# (Christmas) G# (Gave)

By using the chart you can see that 3 sharps are A major or F# minor.

Hint:- Ways to work out if it is major or minor.

1. listen to the piece – does it sound happy or sad? – Happy = major Sad = minor

2. are there any accidentals in the piece – remember minor scales can have raised 6th and or 7th notes as accidentals.

3. Look at the last note of the piece – chances are it will end on the tonic (first note of the scale)

Using these tips you should be able to work out that it is in A major.

Try playing the A major scale.



Try playing it descending as well.

Practice them both slurred and tongued.

2. This piece is a march: - A march, as

a musical genre, is a piece of music with a strong regular rhythm which in origin was expressly written for marching to and most frequently performed by a military band.

Hint:- Try to remember this when playing and give the piece a strong and precise rhythmic feel.

3. Tenuto:-  lines under or over the note are called tenuto marks and mean that you must give the note its full value.



Hint:- in this piece they also help to emphasise the beat

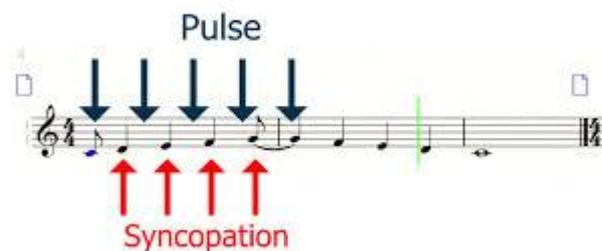
4. Staccato:  staccato notes have a dot above or below the note and should be played short and detached.



Hint:- The notes should “bounce” as you play them.

Practice this section carefully making sure you make a clear difference between the tenuto notes and the staccato notes. ★

5 Syncopation:- in syncopation the notes are not on the expected beat.



Hint:- it may help to tap your foot on the beat (the blue arrows) and play on the “off beat” (the red arrows)

Here's a great example to listen to called the syncopated clock.

<https://www.youtube.com/watch?v=CrpdQngwk2g>

6. Accents:-  in music, an accent is an emphasis, stress, or stronger attack placed on a particular note in this case, specifically indicated by an accent mark. Accents contribute to the articulation in the performance of a musical phrase.



Hint:- Attack the note with a strong tonguing action – imagine a hammer hitting a nail.

The combination of accents and staccato notes in this section should sound like a fanfare.

7. Tonguing :- there are a lot of fast staccato notes in this piece. It is important that you use the tip of your tongue on the tip of the reed to help keep these notes short and detached.



Hint:- if you use too much tongue or touch the reed too far down the notes will sound stodgy and it will slow you down.

8. Slurs - make sure you play all the slurred passages in one breath



Hint:- make sure you practice these scale like passages slowly and accurately. Not all the notes of the scale are always included!!

Musical terms and phrases:-

F – forte - Loud

Mp – mezzo piano – medium soft

Mf - mezzo forte – medium loud

Sf - Sforzando - accented and forced. – literally means suddenly with force



Listen to this piece using your free download (found at the back of your book) or by following this link

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

read the description at the bottom of your page and listen to the original three little pigs song here,

<https://www.youtube.com/watch?v=XIOSO1qMaj8>

can you spot any similarities in the rhythms and melody?

Can you think of ways the composer has changed it from the Big Bad Wolf to the Big Bad Pike?

Where in the music do you think the image changes from happily fishing to encountering the big bad pike?

Try to tell the story when you are playing it using dynamics and phrasing.

When you are confident on your rhythms and technical sections try playing the piece with a metronome so you can keep the steady timing needed for a march. Try it a little slower than indicated first.

A very famous composer of marches was a man called Sousa.

Listen to this clarinet quartet playing one of his marches

<https://www.youtube.com/watch?v=vp4dDJVOMT8>

you may like to try some more pieces by Mark Nightingale

Or playing some marches. Have you ever tried marching whilst playing the clarinet?

You would need a lyre to hold your music.

