

Bass Clarinet: Two Ways into B4

Modern B $\flat$ bass clarinet · written treble clef throughout · C4 = middle C.

For students already playing written E3–B4 with a teacher. Ask your teacher to confirm C5 before playing it.

1 · A REGISTER-KEY PAIR



Written E3 → B4

This register pair spans a twelfth: **19 semitones**. It is an octave plus a fifth.

E3 and B4 are related through the register key: your teacher can demonstrate how the low-E fingering is used to reach B4 with the register key. Have your teacher confirm the exact fingering on your instrument.

2 · AN ADJACENT CROSSING IS A DIFFERENT ROUTE

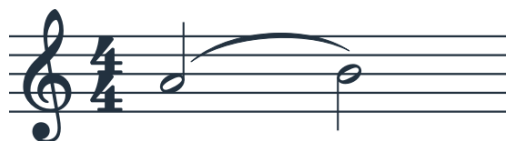
Here, crossing the break means moving from written throat-tone A4 into written clarion-register B4.

Prepare during the rest



A4 → one-beat rest → B4

Connect under the slur



A4 → B4: an adjacent scale step (2 semitones).

In the slurred version, hold A4 for two beats in place of the one-beat A4 and one-beat rest.

The A4–B4 crossing needs a fingering change; it is not the E3–B4 twelfth. Your teacher supplies the exact B4 fingering for your model.

Instrument make/model: _____ Teacher's fingering note: _____

3 · READ, THEN PLAY WITH YOUR TEACHER

Original four-bar line · 4/4 · quarter note = 60. Name G4, A4, B4 and C5 first.



Keep counting through the rest. Ask the teacher to hear the target B4 and observe the crossing. Count bars from 1 at the left.

Write the bar number that needs another demonstration: _____

Sounding pitch is 14 semitones below written pitch (a major ninth). Written E3/B4 sound D2/A3. Use the sounding checks when playing.

Try it Which pair is the twelfth, E3–B4 or A4–B4? Which is the adjacent scale step? Say both written note names.

Check: E3–B4 = 19 semitones, twelfth; A4–B4 = 2 semitones, adjacent scale step.



Neutral piano models teach pitch and rhythm only; ask your teacher to model the bass-clarinet transition.
Listen: tissimo.co/worksheets/bass-clarinet-break-note-map#listen