

# Haskell Clarinet Studio Warm Up and Practice Handbook

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This handbook presents various guides to aid in development of playing the clarinet. Explanations and assignments will be given at lessons.

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## Characteristics of a Great Musician in Diana Haskell's Studio

### MATURE

talks through differences in studio instead of lashing out; takes the high road; gets work done on time; refrains from slander and gossip about others in the studio; never speaks disdainfully of their teacher; is gaining self-control; balances work and down time; faces fears calmly; respects all people and relationships; admires but does not idolize great players; not manipulative; critiques own playing but does not criticize others' playing; understands that being a great player is a responsibility and a gift; practices clarinet without argument; practices clarinet through feelings of frustration; does not feel the world owes them anything

### HAS GRIT

resilient; determined; perseveres; gutsy; has a backbone; does not quit; works despite personal hardships; keeps going in the face of failure; single-minded focus but not at expense of another person; creative in problem-solving

### HONEST WITH A BIG DOSE OF LOVE

does not ask others to lie in order to protect one's reputation or ego; admits immediately when wrong and take steps to correct; apologizes - does not deflect even if embarrassed; kind; gentle; does not gossip against other students or teachers; acts well with integrity — plays clarinet with same integrity

### COURAGEOUS

is working through mental barriers; perseveres through doubt; helps others who are belittled even when everyone else leaves the scene; takes a stand for what is right; is not a chameleon in word or action — yes is yes and no is no; makes extra effort to converse with people of different generations, political views, races or creeds; determines to play well when nervous

### HUMBLE

working to be free from arrogance or defensiveness; grounded in truth; seeks to perform without excessive worry about self; serves music and composer more than own ego; cares about others' feelings in the studio; does not ask for special treatment from students or teacher; thinks more highly of others than self (different from 'beating oneself up' with negative self-talk, which is undesirable); recognizes the destructiveness of jealousy and envy

### THOUGHTFUL

learning how to think critically; learning to truly listen carefully; thinks through all sides of playing and life issues; avoids overuse of words: 'always, never, none'; has concern and consideration for others; grace towards others

### HUMOROUS

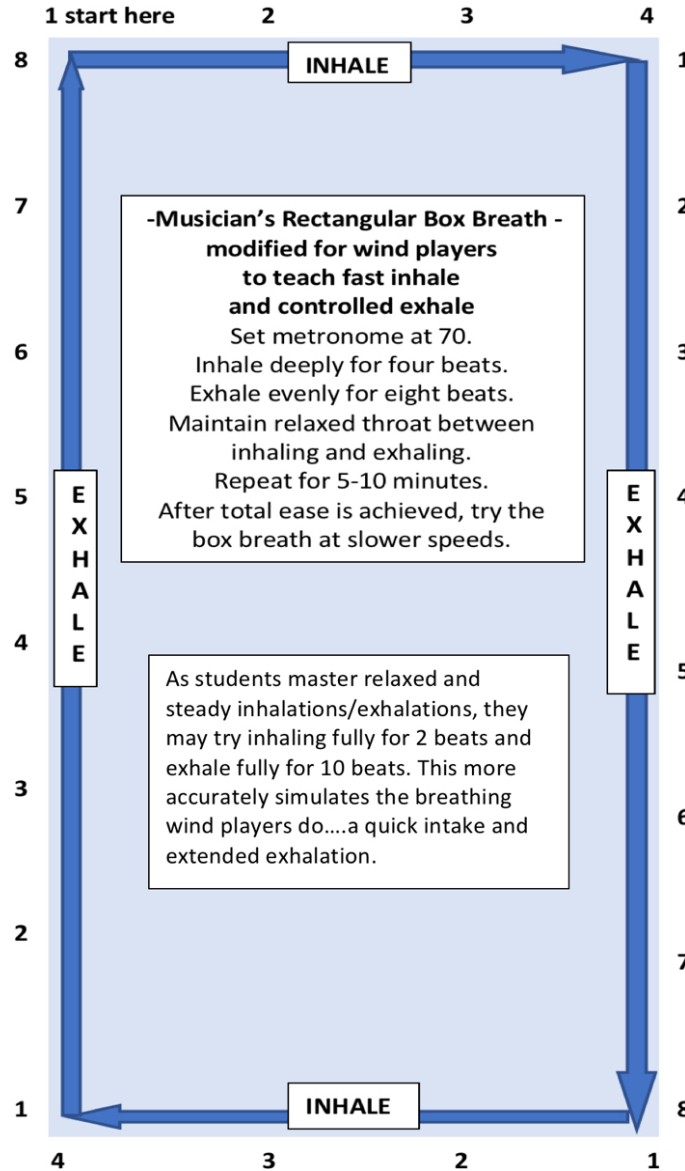
is gaining understanding/usage of appropriate humor; knows that being funny (telling a good joke) is different than being humorous, which involves not taking oneself too seriously; balances work with fun and humor; avoids sarcasm towards others as a defensive mechanism

*"To be gritty is to keep putting one foot in front of the other. To be gritty is to hold fast to an interesting and purposeful goal. To be gritty is to invest, day after week after year, in challenging practice. To be gritty is to fall down seven times, and rise eight."*  
— Angela Duckworth

*"Humility is not thinking less of yourself, but thinking of yourself less."* — C.S Lewis

*"Clarinets, like lawyers, have cases, mouthpieces, and they need a constant supply of hot air in order to function."* — Victor Borge

**Rectangular Box Breath For Wind Players**  
**For Use in Warming Up, Calming, and Energizing**  
 Diana Haskell 2018©



With great thanks to Laura Dwyer, who showed me this version of the Box Breath. The box breath, or tactical breath, is used by Navy SEALs to regain calm and control of thoughts.

## Body Warm Ups

Warm up only after finger/arm/neck muscles are at room temperature. Avoid yanking on wrists, fingers or arms or stretching when cold. If you have pain, stop and see a doctor.

**NEVER** play through pain!

- To warm up quickly, run in place for 2-3 minutes. Alternatively, do jumping jacks. Oddly, doing either may help with energy on a day when desire to practice is waning.
- Arm lifts: in a standing position, lift and hold arms overhead for 10 seconds, then bring arms down to side. Repeat for 2 minutes. This action utilizes opposing muscles to those we use when seated. Repeat this every 30 minutes of practice time as well during your break.
- Arm circles: 5 to 10 circles, not circling too far behind the back. Gentle motions only. Avoid jerking the arms or swinging wildly.
- Neck turns (only with physician's permission):
  - a. Gently turn head to the left, then to the right to point of slight resistance. Do not yank on the neck with hands or force the neck further than gentle resistance. Keep ears centered over shoulders, rather than allowing head to drop forward or back. Repeat 5-10 times. Check that the jaw is not clenched, nor that shoulders are pushed down.
  - b. Gently tuck chin towards chest with eyes downward. You will feel a gentle stretch on the back of the neck. Gently lift eyes to the ceiling with the chin following. Only go to point of slight resistance. Repeat 3-5 times.
- Finger breaths:

Open mouth about one inch (a little more than one finger, but not stretched open too far. If you have any jaw pain, skip this breathing exercise altogether). Place the middle of your upper lip/teeth on the middle knuckle of index finger and place the lower lip on the largest knuckle (metacarpophalangeal joint) in the middle of your lips. Inhale quickly without force or tension. There should be a low, rushing wind sound that is created by suction around your finger. For a more detailed explanation, read and watch here:

<https://www.hornmatters.com/2013/07/interview-and-video-epstein-on-finger-breathing/>
- Alternatively, or if you have jaw issues, use the Rectangular Breath on the previous page to warm up the body's breathing mechanism.

# PRACTICE INTELLIGENTLY

## Ideas and Inspiration

Create a positive bond with your clarinet, not an adversarial relationship.

Focus on one goal at a time.

Ask: am I really focused or half-hearted? In other words, is my focus singular or divided?

Keep a training notebook. Where do you want to be in one month? Six months?

Use 'My Goals template' on next page to write out a practice plan. Keep it simple.

Not having a plan is a waste of time.

When possible, practice in a room designated for practice in order to eliminate distractions. Turn off all electronic devices. I prefer old-fashioned metronomes and tuners so I can turn off my phone.

Before beginning a practice session, say out loud "I am practicing right now". This will help your focus.

Looking at the music and focusing on the music are not the same thing.

If focus is increased, results will be quicker. If zoning out, change something. Stay engaged. Olympics-level brain power and super-hero hearing make us better clarinetists and musicians.

The smallest shifts in practicing can have the biggest impact.

Stay flexible and curious.

Big challenges = big growth opportunities!

Think about how to solve an issue by breaking it down into small pieces.

Celebrate what you have accomplished.

# Practice Time in Percentages

- **Tone/Color – 20% of daily practice time** - Long tones/short tones, straight tones, slow scales, intonation, tone coloring
- **Technique – 20% of practice time** -Scales, arpeggios, thirds, trill practice, tonguing exercises
- **Études – 20% of practice time**
- **Solos/excerpts – 30% of practice time**
- **Practice performances/review – 5% of practice time**
- **Sight-reading – 5% of practice time**

**IMPORTANT: take 5-minute recovery breaks @ 30-45 minutes.**

## Practice Time Template – to be checked weekly at lessons by me

Time I had available today: \_\_\_\_\_ hours/minutes

- \_\_\_\_\_% on exercises and tone production

List materials practiced:

- \_\_\_\_\_% on etudes

List materials practiced:

- \_\_\_\_\_% on scales

List materials practiced:

- \_\_\_\_\_% on solos

List materials practiced:

Extra time (sight-reading, listening, IMSLP or L.A. Institute for free music, go back and practice something else)

## My Practice Objectives

Goals today: options—tone, pitch, notes, rhythms, tempo, articulation, phrasing, expression, ensemble, endurance, (other). What went well? What do I need to improve? Did I take a break every 30-45 minutes?

# Long Tones (Dynamic Tones)

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1 Second half of long tone First half of long tone

8 Entire long tone Reverse long tone

16

DIRECTIONS (presumption is daily work for 5-15 minutes)

1. Work the second half of long tone first; repeat daily until the diminuendo is very gradual. End with air, no sound.
2. Work the first half of long tone next; repeat until the crescendo is very gradual. Begin with air (no tongue).
3. Work on the whole long tone. Add reverse long tone.
4. Begin at quarter note = 72 (or faster—goal is to start where comfortable). In week 4 begin to slow down the tempo.

Week 1 work on concert F4 only. Watch that there is no tightness or biting.

Weeks 2-3 add other notes in chalumeau register.

Week 4 Begin to slow the tempo marking: 72, 68, 62, 58, 52.

Week 5-6 add notes in clarion register as mastery and control is gained.

Week ? only after there is maturity in all aspects (beauty of tone, steady air, really soft playing, steady pitch in all dynamics, etc.) do we attempt altissimo register.

## WAYS TO IMPROVE

1. Work on pressure of air stream WITHOUT excess tension. All inhaling and exhaling are without excess pressure.
2. Work from mf to mp at first. Gradually increase dynamic range, being mindful to stay free of excess tension in hands, thumbs, forearms, back of neck, shoulders and jaw.
3. Be careful when starting a long tone, that there is no biting or squeezing.
4. Keep the 'swallow' part of the tongue softened, invisible, and more forward/up.
5. Watch embouchure in mirror. There should be no chin or jaw motion. Be careful not to change lip pressure against the reed.
6. On occasion, sing a long tone. Is my larynx area tightening or closing off? Work to remain open.



# 'Short' Tones (Dynamic Flexibility)

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The musical score consists of four staves for Clarinet in Bb. The first staff, labeled '1', is in 4/4 time and contains a 'Long tone' exercise with a crescendo from *pp* to *f* and a decrescendo back to *pp*. The second staff, labeled '6', is in 3/4 time and contains 'Shortened dynamic tone no. 1' with a crescendo from *pp* to *f*. The third staff, labeled '10', is in 4/4 time and contains 'Shortened dynamic tone no. 2' with a crescendo from *pp* to *f* and a decrescendo back to *pp*. The fourth staff, labeled '14', is in 4/4 time and contains two 'Shortened dynamic tone' exercises: 'no. 3' and 'no. 4', both featuring a dynamic contour of *pp* < *f* > *pp*.

Once good habits are in place with long tones, we must work towards achieving the same kind of control in shorter amounts of time. This will enable us to be very flexible in our sound. We want to offer minute changes in color, crescendi and decrescendi during sustained notes without excess tension but with great air support and cushioned lips. This flexibility gives a great warmth and color to sound, as well as direction to the line. Far too many clarinetists gravitate to one of two extremes: they 'sit' on a tied note without thought about color or direction, or they make an exaggerated gesture (pulsing, swelling or overt dynamic change).

## DIRECTIONS

1. Set metronome somewhere between 60-72.
2. Play the long tone in measure 1 in the same manner as described on previous page. The crescendi and decrescendi must be gradual, with no sudden lurching of dynamics.
3. Check always that there is no excess tension anywhere.
4. Play each note with tuner set at A440. Be sure there is no more than 5 to 6 cents difference at any given point in the short tone.
5. Repeat process with shortened dynamic tone no. 2, 3 and 4.

# DAVID WEBER'S LONG TONE ROUTINE

♩ = 60

pp < f ----- f > pp pp < f -----

6  
f > pp pp < f ----- f > pp pp < f -----

12  
f > pp pp < f ----- f > pp pp < f -----

18  
f > pp pp < f ----- f > pp pp < f -----

24  
f > pp pp < f ----- f > pp pp < f -----

30  
f > pp pp < f ----- f > pp pp < f -----

36  
f > pp pp < f ----- f > pp pp < f -----

# DAVID WEBER'S LONG TONE ROUTINE cont'd.

◁ ○ ▷

42

*f* > *pp* *pp* < *f* - - - *f* > *pp* *pp* < *f* - - -

48

*f* > *pp* *pp* < *f* - - - *f* > *pp* *pp* < *f* - - -

54

*f* > *pp* *pp* < *f* - - - *f* > *pp*

## Advanced Scale Practice Patterns

-learn each pattern by memory  
 -practice slurred first  
 -use metronome and build up speed slowly over weeks, not days  
 -goal: beauty and evenness of sound coupled with light, even fingers

Variations  
 -play tonic note as a fermata, listening for best sound.  
 -play with different articulations  
 -begin on top note and descend/ascend

1 Original Half tempo Dotted

4 Reverse Dotted Double dotted Reverse double-dotted Triplets

8 5-note pattern-8ths 5-note pattern-16ths Eighth-triplet

11 Triplet-eighth Skip-A-Note (second note) Skip-A-Note (third note)

14 Skip-A-Note (fourth note) Middle-out (fan out) Add-a-note working backwards etc.

18 etc.

## Scale Patterns Example – Using C Major

23 At tempo Half tempo

27 Dotted (avoid 'pulsing' with air stream)

32 Reverse dotted - try with two-note slurs first. Steady air stream.

37 Double-dotted





# Method for the Clarinet

## 3<sup>d</sup> Division Daily Studies (Tägliche Studien)

Nº1

C major  
C dur

CARL BAERMANN, Op. 63

Edited by GUSTAVE LANGENUS



A minor  
A moll



G major  
G dur



E minor  
E moll



F major  
F dur



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D minor  
D moll

Musical staff for D minor (D moll) in treble clef, featuring a series of eighth notes with various accidentals (sharps, flats, naturals) and a final double bar line.

D major  
D dur

Musical staff for D major (D dur) in treble clef, featuring a series of eighth notes with various accidentals and a final double bar line.

B minor  
H moll

Musical staff for B minor (H moll) in treble clef, featuring a series of eighth notes with various accidentals and a final double bar line.

B flat major  
B dur

Musical staff for B flat major (B dur) in treble clef, featuring a series of eighth notes with various accidentals and a final double bar line.

G minor  
G moll

Musical staff for G minor (G moll) in treble clef, featuring a series of eighth notes with various accidentals and a final double bar line.

A major  
A dur

Musical staff for A major (A dur) in treble clef, featuring a series of eighth notes with various accidentals and a final double bar line.

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F sharp minor  
*Fis moll*

E flat major  
*Es dur*

C minor  
*C moll*

E major  
*E dur*

C sharp minor  
*Cis moll*

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A flat major  
*As dur*

Musical staff for A flat major scale, first line. The staff contains a sequence of eighth notes ascending from A-flat to G, with a slur over the entire line.

Musical staff for A flat major scale, second line. The staff contains a sequence of eighth notes ascending from F to E, with a slur over the entire line.

F minor  
*F moll*

Musical staff for F minor scale, first line. The staff contains a sequence of eighth notes ascending from F to E, with a slur over the entire line.

Musical staff for F minor scale, second line. The staff contains a sequence of eighth notes ascending from D to C, with a slur over the entire line.

B major  
*H dur*

Musical staff for B major scale, first line. The staff contains a sequence of eighth notes ascending from B to A, with a slur over the entire line.

Musical staff for B major scale, second line. The staff contains a sequence of eighth notes ascending from G to F, with a slur over the entire line.

G sharp minor  
*Gis moll*

Musical staff for G sharp minor scale, first line. The staff contains a sequence of eighth notes ascending from G-sharp to F, with a slur over the entire line.

Musical staff for G sharp minor scale, second line. The staff contains a sequence of eighth notes ascending from E to D, with a slur over the entire line.

D flat major  
*Des dur*

Musical staff for D flat major scale, first line. The staff contains a sequence of eighth notes ascending from D-flat to C, with a slur over the entire line.

Musical staff for D flat major scale, second line. The staff contains a sequence of eighth notes ascending from B to A, with a slur over the entire line.

B flat minor  
*B moll*

Musical staff for B flat minor scale, first line. The staff contains a sequence of eighth notes ascending from B-flat to A, with a slur over the entire line.

Musical staff for B flat minor scale, second line. The staff contains a sequence of eighth notes ascending from G to F, with a slur over the entire line.

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Enharmonic.-*Enharmonisch*  
F sharp major.-*Fis dur*

First system of musical notation for the F sharp major scale. It consists of two staves. The upper staff shows the ascending scale, and the lower staff shows the descending scale. The key signature has two sharps (F# and C#).

G flat major  
*Ges dur*

Second system of musical notation for the G flat major scale. It consists of two staves. The upper staff shows the ascending scale, and the lower staff shows the descending scale. The key signature has two flats (Bb and Eb).

Enharmonic.-*Enharmonisch*  
D sharp minor.-*Dis moll*

Third system of musical notation for the D sharp minor scale. It consists of two staves. The upper staff shows the ascending scale, and the lower staff shows the descending scale. The key signature has two sharps (F# and C#). Some notes in the descending scale are marked with an 'x' to indicate natural signs.

E flat minor  
*Es moll*

Fourth system of musical notation for the E flat minor scale. It consists of two staves. The upper staff shows the ascending scale, and the lower staff shows the descending scale. The key signature has three flats (Bb, Eb, and Ab).

The Chromatic Scale  
*Chromatische Scala*

Fifth system of musical notation for the chromatic scale. It consists of three staves. The upper staff shows the ascending chromatic scale, the middle staff shows the descending chromatic scale, and the lower staff shows the ascending chromatic scale again. The key signature has two sharps (F# and C#).

19992-55

Broken Chords  
*Gebrochene Accorde*

No 4 1/2

C major  
*C dur*

Musical notation for C major broken chord exercise. The staff shows a sequence of broken chords in C major, with a treble clef and a key signature of one sharp (F#). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

A minor  
*A moll*

Musical notation for A minor broken chord exercise. The staff shows a sequence of broken chords in A minor, with a treble clef and a key signature of no sharps or flats. The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

G major  
*G dur*

Musical notation for G major broken chord exercise. The staff shows a sequence of broken chords in G major, with a treble clef and a key signature of two sharps (F# and C#). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

E minor  
*E moll*

Musical notation for E minor broken chord exercise. The staff shows a sequence of broken chords in E minor, with a treble clef and a key signature of one sharp (F#). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

F major  
*F dur*

Musical notation for F major broken chord exercise. The staff shows a sequence of broken chords in F major, with a treble clef and a key signature of one flat (Bb). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

D minor  
*D moll*

Musical notation for D minor broken chord exercise. The staff shows a sequence of broken chords in D minor, with a treble clef and a key signature of two flats (Bb and F). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

D major  
*D dur*

Musical notation for D major broken chord exercise. The staff shows a sequence of broken chords in D major, with a treble clef and a key signature of two sharps (F# and C#). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

B minor  
*H moll*

Musical notation for B minor broken chord exercise. The staff shows a sequence of broken chords in B minor, with a treble clef and a key signature of two sharps (F# and C#). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

B flat major  
*B dur*

Musical notation for B flat major broken chord exercise. The staff shows a sequence of broken chords in B flat major, with a treble clef and a key signature of two flats (Bb and F). The rhythm is a steady eighth-note pattern. The exercise is marked with a star and a triangle at the end of the first and third measures.

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G minor  
*G moll*

Musical staff for G minor (G moll) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has two flats (Bb and Eb).

A major  
*A dur*

Musical staff for A major (A dur) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has three sharps (F#, C#, G#).

F sharp minor  
*Fis moll*

Musical staff for F sharp minor (Fis moll) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has three sharps (F#, C#, G#).

E flat major  
*Es dur*

Musical staff for E flat major (Es dur) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has two flats (Bb and Eb).

C minor  
*C moll*

Musical staff for C minor (C moll) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has three flats (Bb, Eb, and Ab).

E major  
*E dur*

Musical staff for E major (E dur) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has four sharps (F#, C#, G#, D#).

C sharp minor  
*Cis moll*

Musical staff for C sharp minor (Cis moll) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has four sharps (F#, C#, G#, D#).

A flat major  
*As dur*

Musical staff for A flat major (As dur) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has two flats (Bb and Eb).

F minor  
*F moll*

Musical staff for F minor (F moll) in treble clef, 2/4 time. The staff contains a sequence of eighth notes with slurs and accents. The key signature has two flats (Bb and Eb).

19992-55



Scales in Thirds  
*Terzenartige Scalen*

№8 C major  
*C dur*

The first system of the C major scale in thirds, consisting of three staves. The first staff shows the ascending scale from C4 to C5. The second staff shows the descending scale from C5 to C4. The third staff shows the ascending scale from C4 to C5 with a repeat sign at the end.

A minor  
*A moll*

The first system of the A minor scale in thirds, consisting of three staves. The first staff shows the ascending scale from A3 to A4. The second staff shows the descending scale from A4 to A3. The third staff shows the ascending scale from A3 to A4 with a repeat sign at the end.

G major  
*G dur*

The first system of the G major scale in thirds, consisting of three staves. The first staff shows the ascending scale from G3 to G4. The second staff shows the descending scale from G4 to G3. The third staff shows the ascending scale from G3 to G4 with a repeat sign at the end.

E minor  
*E moll*

The first system of the E minor scale in thirds, consisting of three staves. The first staff shows the ascending scale from E3 to E4. The second staff shows the descending scale from E4 to E3. The third staff shows the ascending scale from E3 to E4 with a repeat sign at the end.

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F major  
*F dur*

D minor  
*D moll*

D major  
*D dur*



B minor  
*Il moll*

Two staves of musical notation in B minor. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The second staff continues the melodic line with similar rhythmic patterns.

B flat major  
*B dur*

Two staves of musical notation in B flat major. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The second staff continues the melodic line with similar rhythmic patterns.

G minor  
*G moll*

Two staves of musical notation in G minor. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The second staff continues the melodic line with similar rhythmic patterns.

A major  
*A dur*

Two staves of musical notation in A major. The first staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The second staff continues the melodic line with similar rhythmic patterns.

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F sharp minor  
*Fis moll*

Three staves of musical notation for the F sharp minor section. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of a continuous sequence of eighth notes, with some notes beamed together in pairs. The second and third staves continue this melodic line, with the third staff ending with a double bar line and repeat dots.

E flat major  
*Es dur*

Two staves of musical notation for the E flat major section. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The music continues with eighth notes, similar in style to the previous section. The second staff concludes the section with a double bar line and repeat dots.

C minor  
*C moll*

Three staves of musical notation for the C minor section. The first staff begins with a treble clef and a key signature of one flat (Bb). The music continues with eighth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line and repeat dots.

E major  
*E dur*

Three staves of musical notation for the E major section. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music continues with eighth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line and repeat dots.

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# Legato Fingers Exercise

Lift, then place each finger down slowly. Avoid popping or tightening fingers and palms. Work in front of mirror.

Metronome: 16<sup>th</sup> = 50-60

№ 12 Exercise for Triplets (See footnote on preceding page.)  
Triolen Etude (Siehe Bemerkung auf vorhergehender Seite.)

Allegro moderato

The musical score consists of ten staves of music. The first staff begins with four triplet markings (three notes grouped together) and a star symbol. The second staff has a triangle symbol under the first measure. The third staff has a star symbol under the eighth measure. The fourth staff has a triangle symbol under the eighth measure. The fifth staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure. The sixth staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure. The seventh staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure. The eighth staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure. The ninth staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure. The tenth staff has a star symbol under the eighth measure and a triangle symbol under the tenth measure.

1992-55

# Third Octave Scales

From Arizona State University Professor Dr. Joshua Gardner (reprinted with permission)

For the wonderful and entire Clarinet Fundamentals packet, click here:

[Clarinet Fundamentals by Dr. Joshua Gardner](#)

## Third-Octave Guide

Scales

The image displays 12 musical staves, each representing a different scale. Each staff begins with a treble clef and a key signature. The scales are: 1. G major (G6.1, A6.2, B6.1); 2. A major (G6.1, A6.2); 3. B major (G#6.2, A6.2, G#6.2); 4. C major (G#6.2, A6.2, G6.1); 5. D major (b, G6.1, A6.2, b); 6. E major (G6.1, A6.2, b, #); 7. F major (G6.1, A6.2, B6.1, #); 8. G major (Eb6.1, G6.1, A6.2, b); 9. A major (Eb6.1, G6.3, Eb6.1, b); 10. B major (Eb6.1, G6.3, Eb6.1, #); 11. C major (G6.3, Eb6.1, b); 12. D major (Eb6.1, G6.3, b). Annotations are placed in small boxes above the notes they describe.

The image displays a page of musical notation consisting of 12 staves. Each staff contains a sequence of notes, primarily eighth and quarter notes, with various chord labels positioned above them. The labels include Eb6.1, G6.1, Ab6.2, B6.1, and \*. The notation is organized into two measures per staff. The first measure of each staff contains a sequence of notes, and the second measure contains a continuation of the sequence. The labels are placed above specific notes, indicating the chord structure for that part of the melody. The overall layout is clean and professional, typical of a music manuscript.

This page of musical notation consists of 12 staves of music. The notation includes various chords and melodic lines. Chord labels such as Eb6.1, Ab6.2, B6.2, G#6.2, G6.1, A6.2, and B6.1 are placed above the notes. Asterisks (\*) are used to mark specific notes or chords. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

G#6.2 A6.2 G#6.2  
 \*  
 G6.1 A6.2 B6.1 B6.1 A6.2 G6.1  
 G6.1 A6.2 B6.2 A6.2 G6.1  
 G6.1 B6.2 G6.1  
 G#6.2 B6.2 A6.2 G6.1  
 G6.3  
 D#6.1 D#6.1  
 \*

# Third Octave Scale Fingering Chart

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## Boehm Clarinet Fingering Chart

Joshua Gardner

The chart displays fingering diagrams for the Boehm Clarinet across three rows of notes. Each diagram shows a clarinet with black dots indicating finger placement on the keys. The diagrams are arranged in three rows, with some grouped by brackets. Below each diagram is a musical note on a staff, showing the pitch and any accidentals.

Row 1: C4, D4, E4, F4, G4

Row 2: A4, B4, C5, D5, E5, F5

Row 3: G5, A5, B5, C6, D6, E6

Fingering diagrams created with permission using Fingering Diagram Builder:

<http://fingering.bretpimentel.com/>

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# Boehm Clarinet Fingering Chart A4-C6

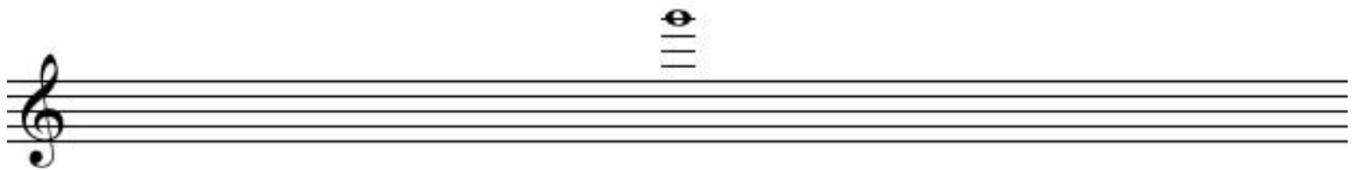
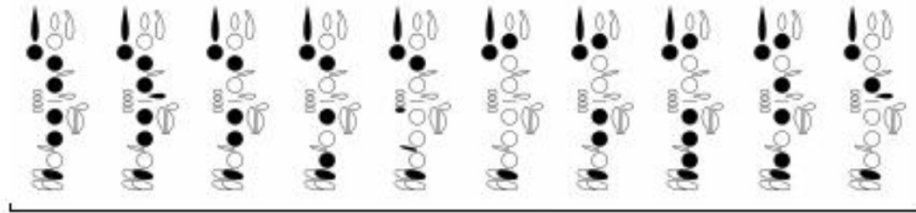
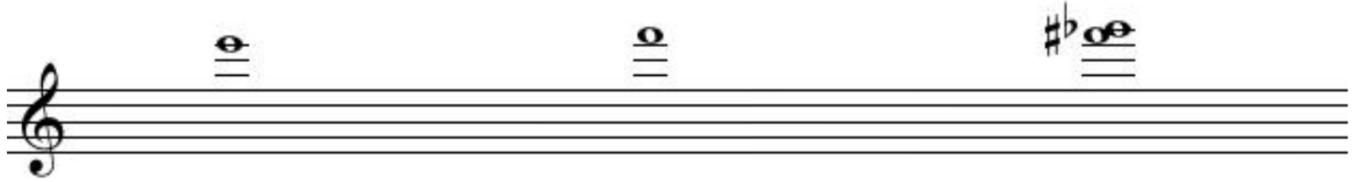
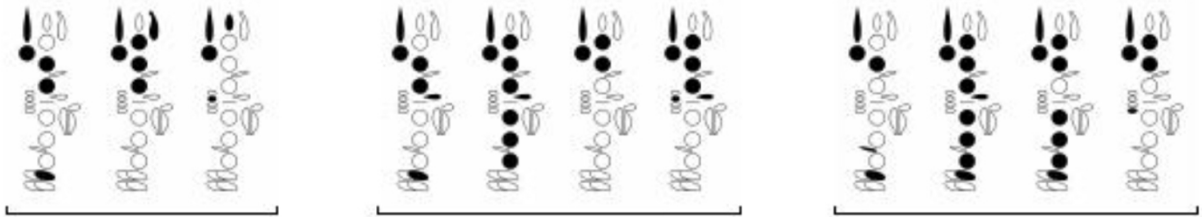
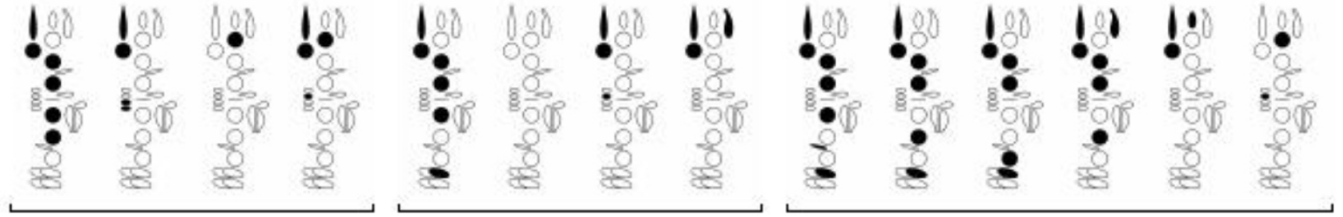
Fingering diagrams for notes A4, Bb4, B4, C5, and C#5. The diagrams show the placement of fingers (1-4) and keys (1-8) on the clarinet. A4: 1-2-3-4. Bb4: 1-2-3-4, 1-2-3-4. B4: 1-2-3-4, 1-2-3-4. C5: 1-2-3-4, 1-2-3-4. C#5: 1-2-3-4, 1-2-3-4. Musical staff: A4, Bb4, B4, C5, C#5.

Fingering diagrams for notes D5, Eb5, E5, F5, F#5, and G5. The diagrams show the placement of fingers (1-4) and keys (1-8) on the clarinet. D5: 1-2-3-4. Eb5: 1-2-3-4, 1-2-3-4. E5: 1-2-3-4, 1-2-3-4. F5: 1-2-3-4, 1-2-3-4. F#5: 1-2-3-4, 1-2-3-4. G5: 1-2-3-4. Musical staff: D5, Eb5, E5, F5, F#5, G5.

Fingering diagrams for notes Ab5, A5, Bb5, B5, and C6. The diagrams show the placement of fingers (1-4) and keys (1-8) on the clarinet. Ab5: 1-2-3-4. A5: 1-2-3-4. Bb5: 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4. B5: 1-2-3-4, 1-2-3-4. C6: 1-2-3-4, 1-2-3-4. Musical staff: Ab5, A5, Bb5, B5, C6.

# Boehm Clarinet Fingering Chart

## C#6-G6



# Boehm Clarinet Fingering Chart

## G#6-G7