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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Professor of Clarinet at Arizona State University —— 28

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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

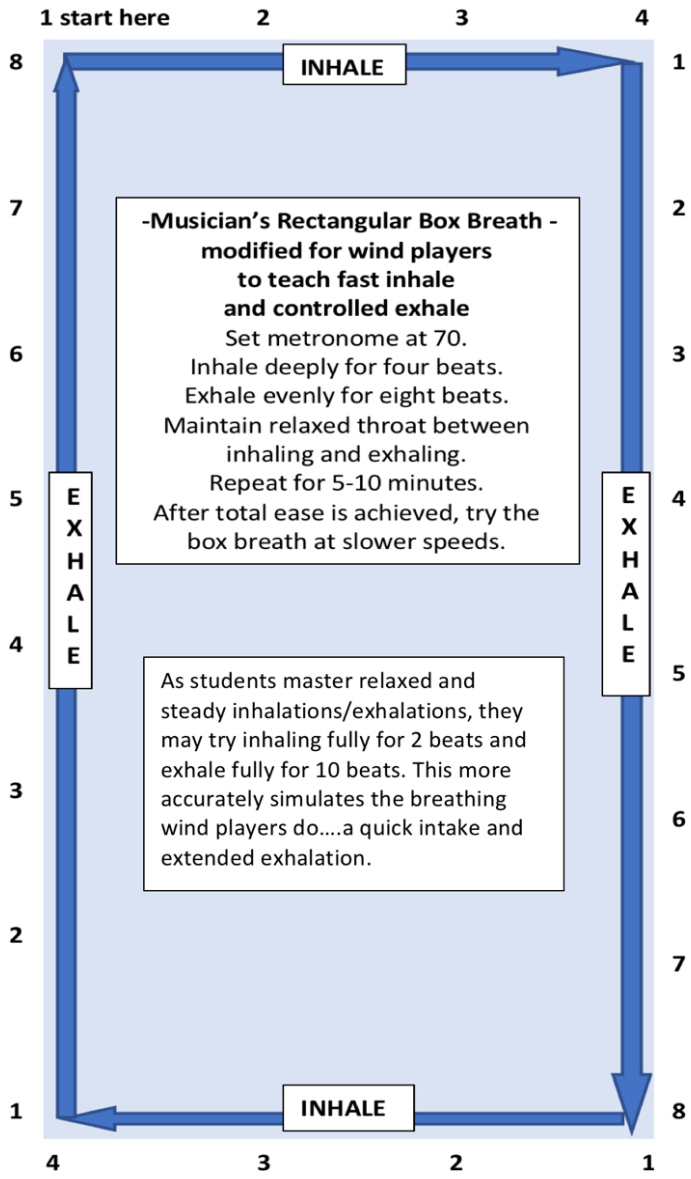
is gaining understanding/usage of appropriate humor; knows that being funny (telling a good joke) is different than being humorous, which involves not taking oneself too seriously; balances work with fun and humor; avoids sarcasm towards others as a defensive mechanism

"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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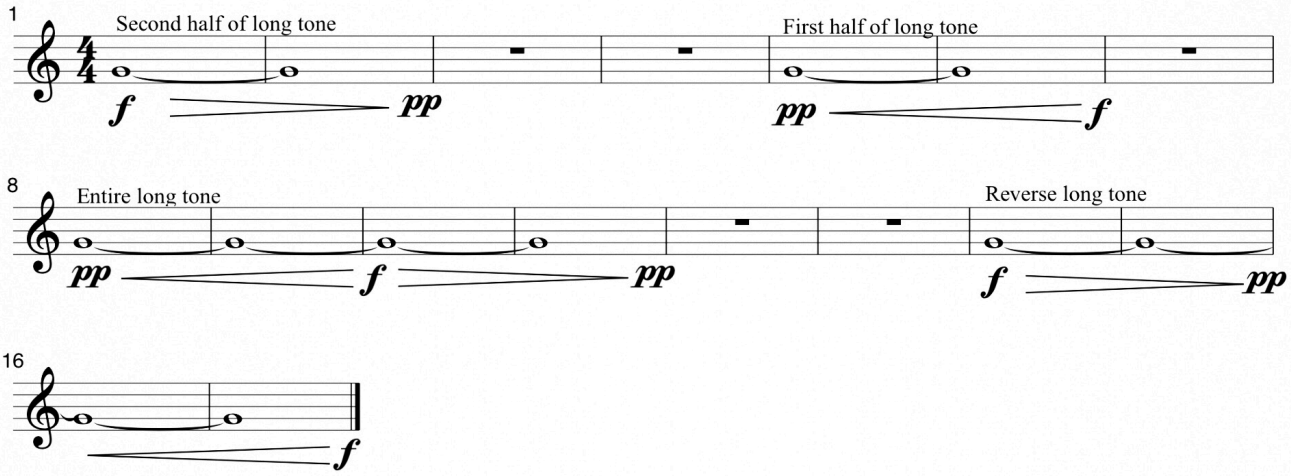

DIRECTIONS (presumption is daily work for 5-15 minutes)

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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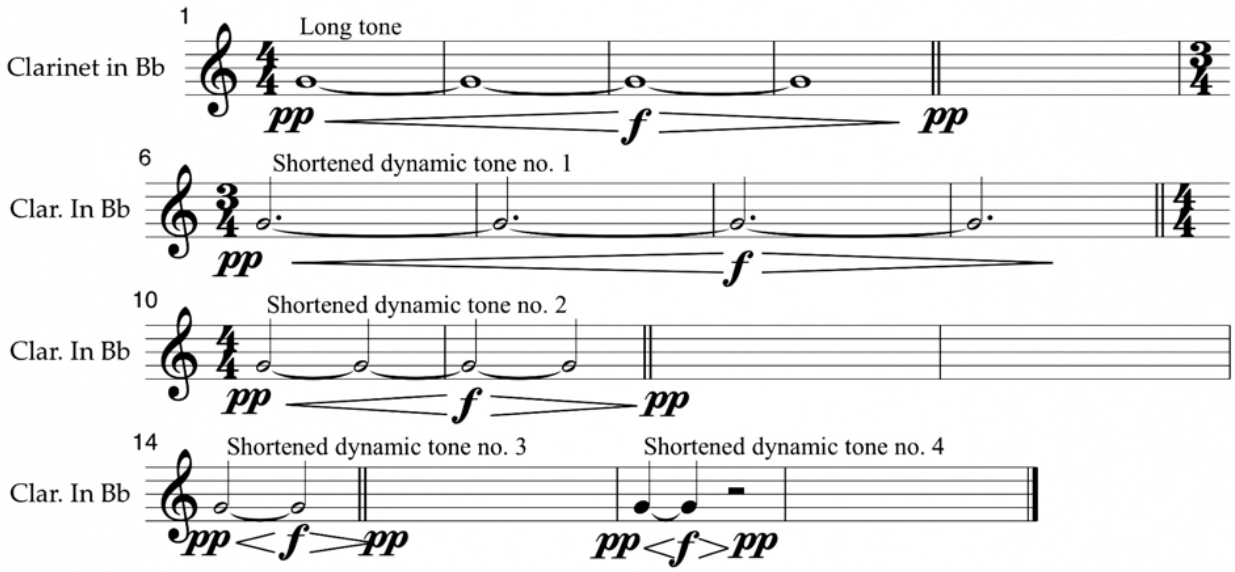
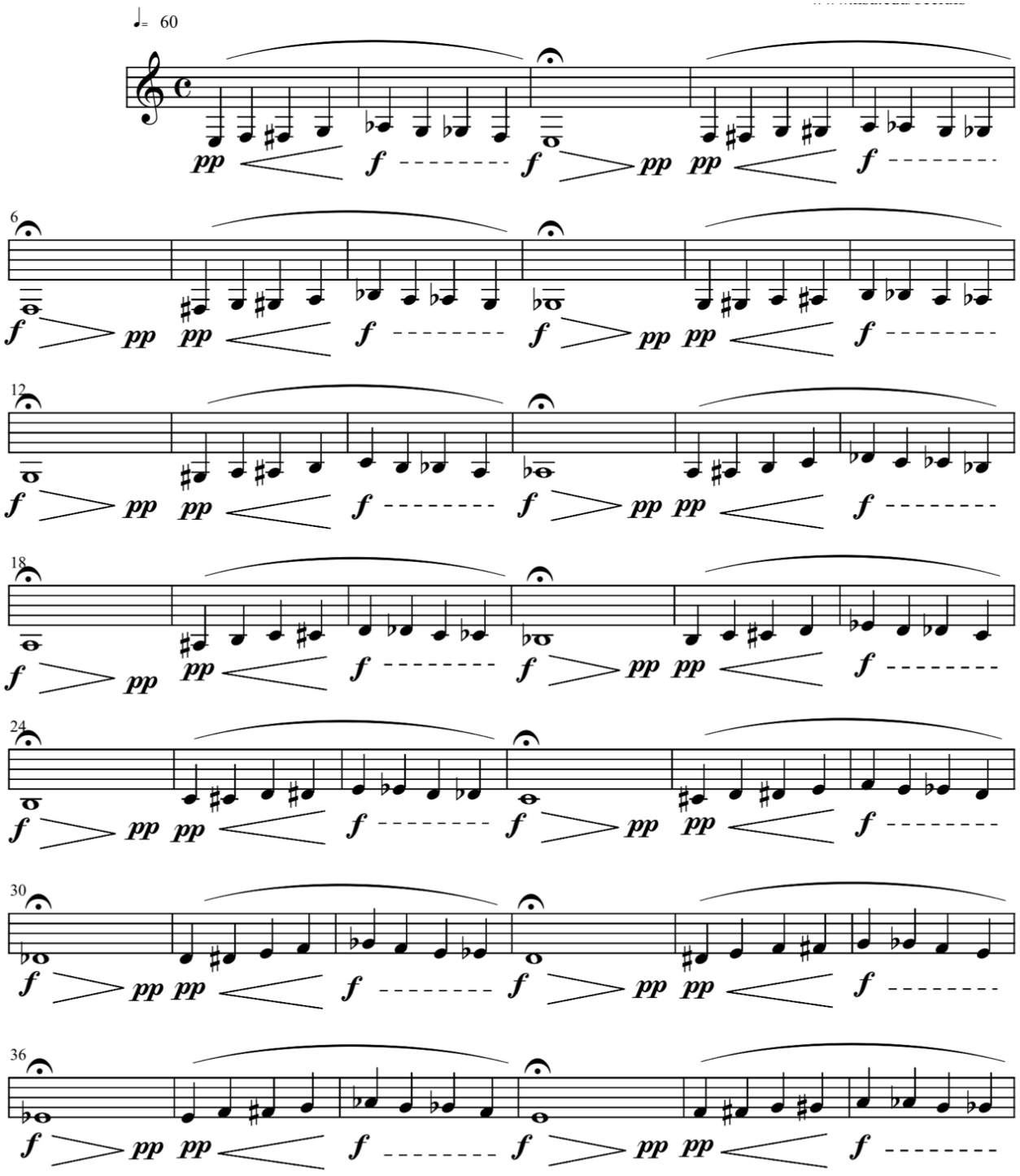


Once good habits are in place with long tones, we must work towards achieving the same kind of control in shorter amounts of time. This will enable us to be very flexible in our sound. We want to offer minute changes in color, crescendi and decrescendi during sustained notes without excess tension but 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).

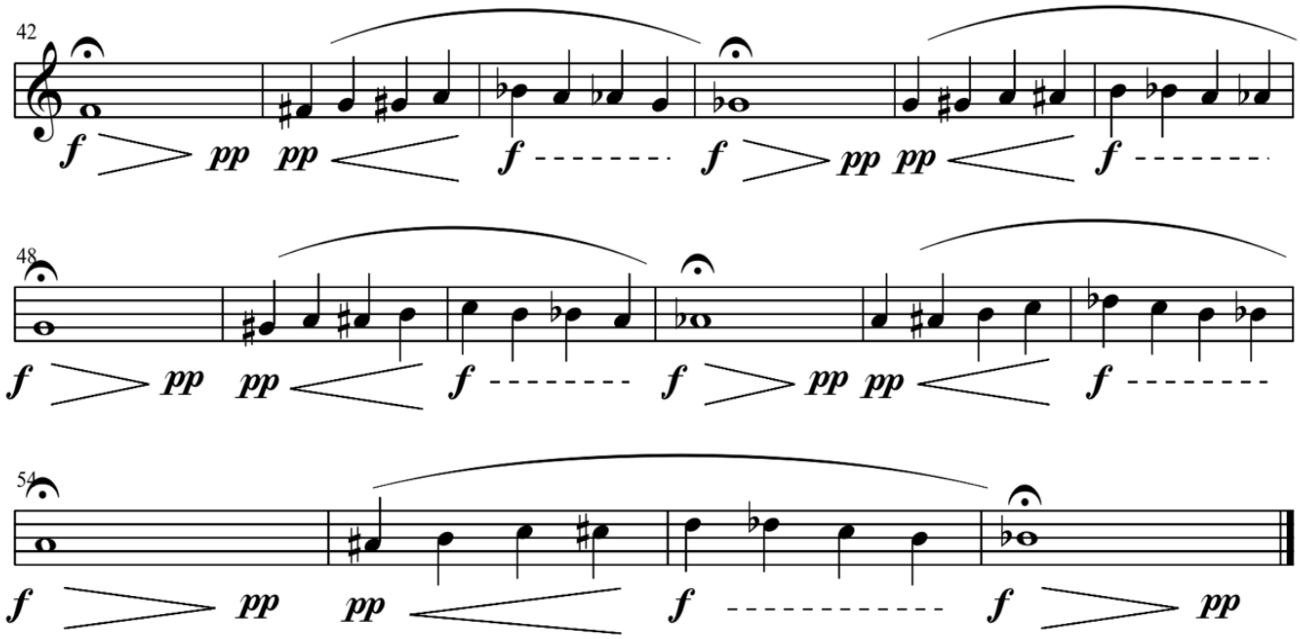
DIRECTIONS

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



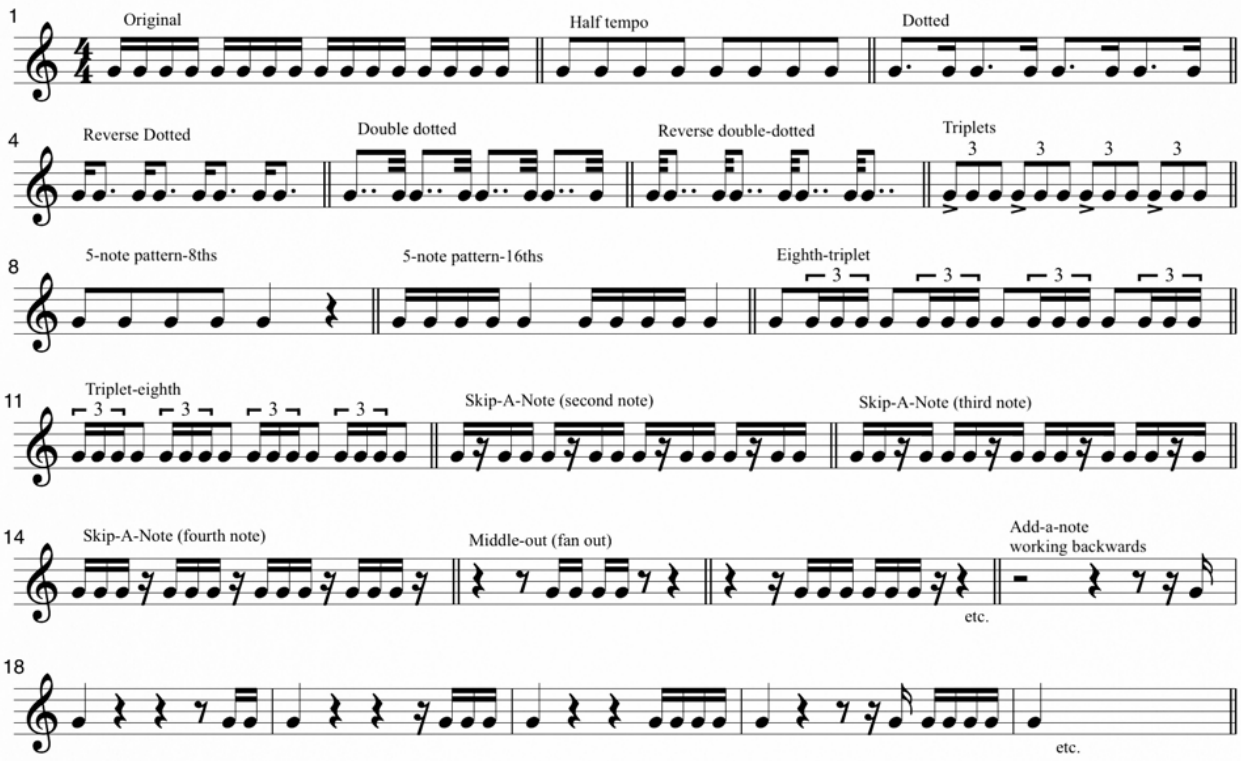
DAVID WEBER'S LONG TONE ROUTINE cont'd.



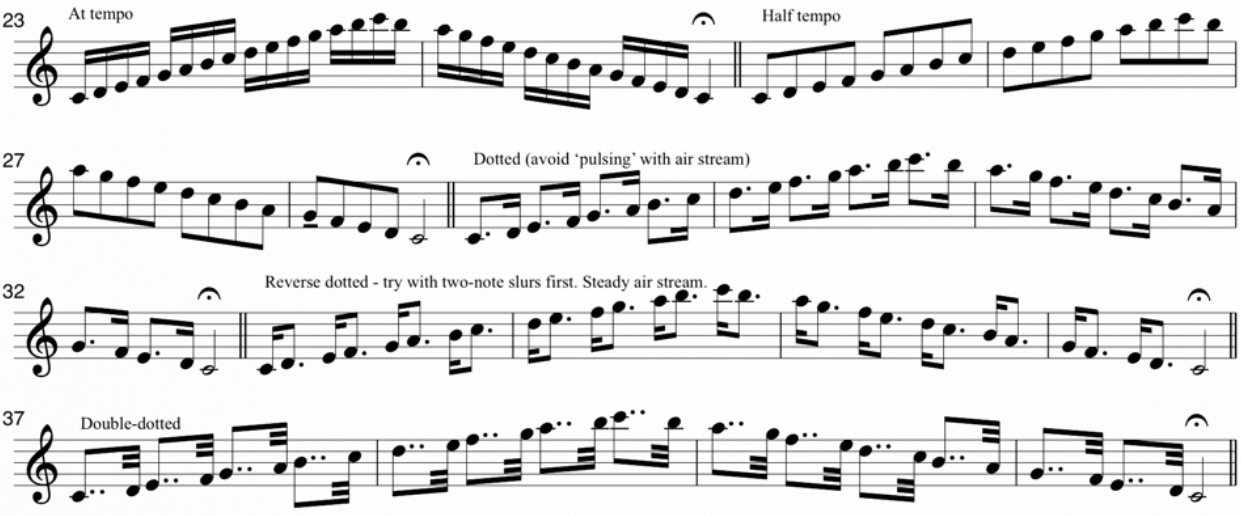
Advanced Scale Practice Patterns

-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

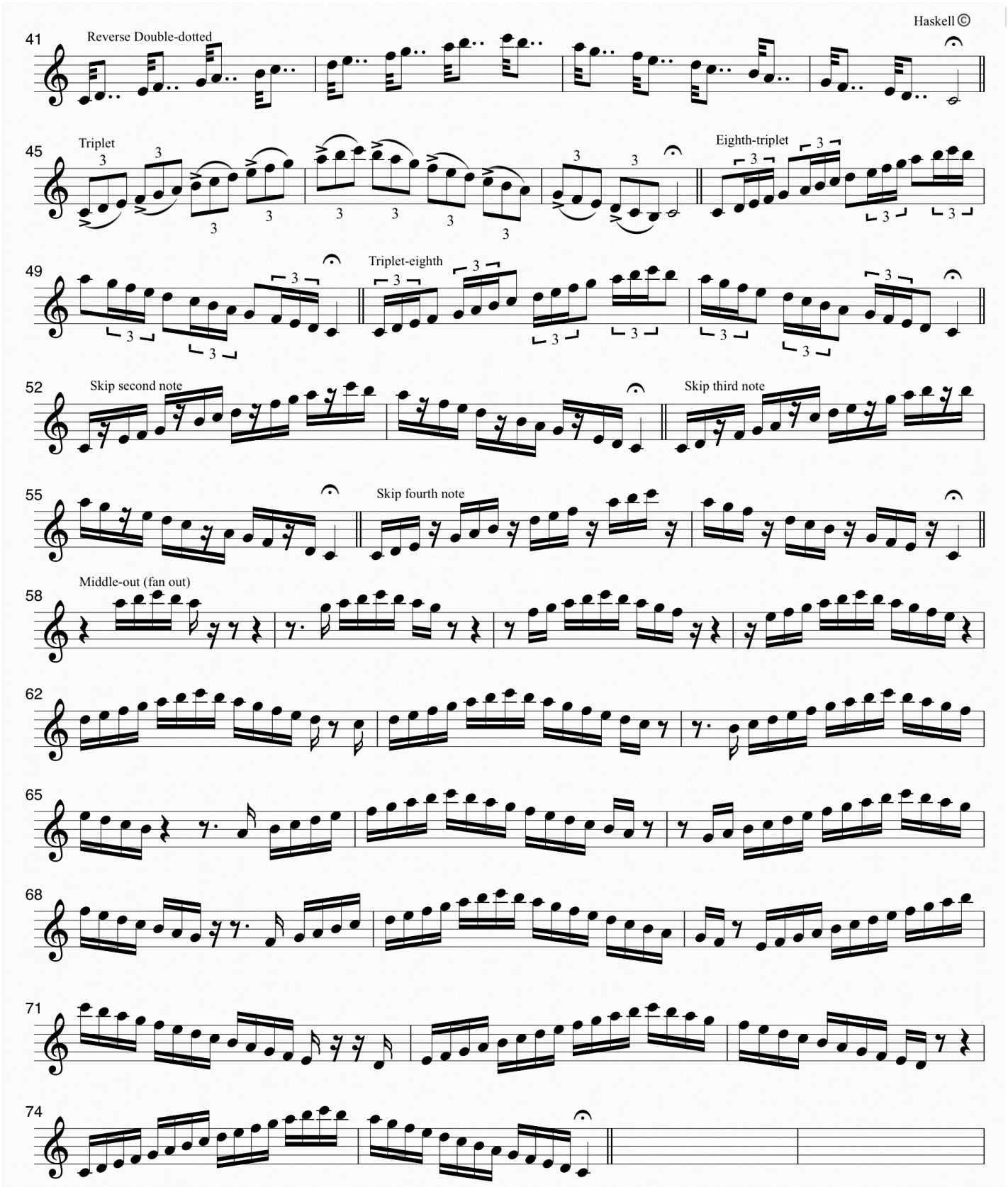
Variations
-play tonic note as a fermata, listening for best sound.
-play with different articulations
-begin on top note and descend/ascend



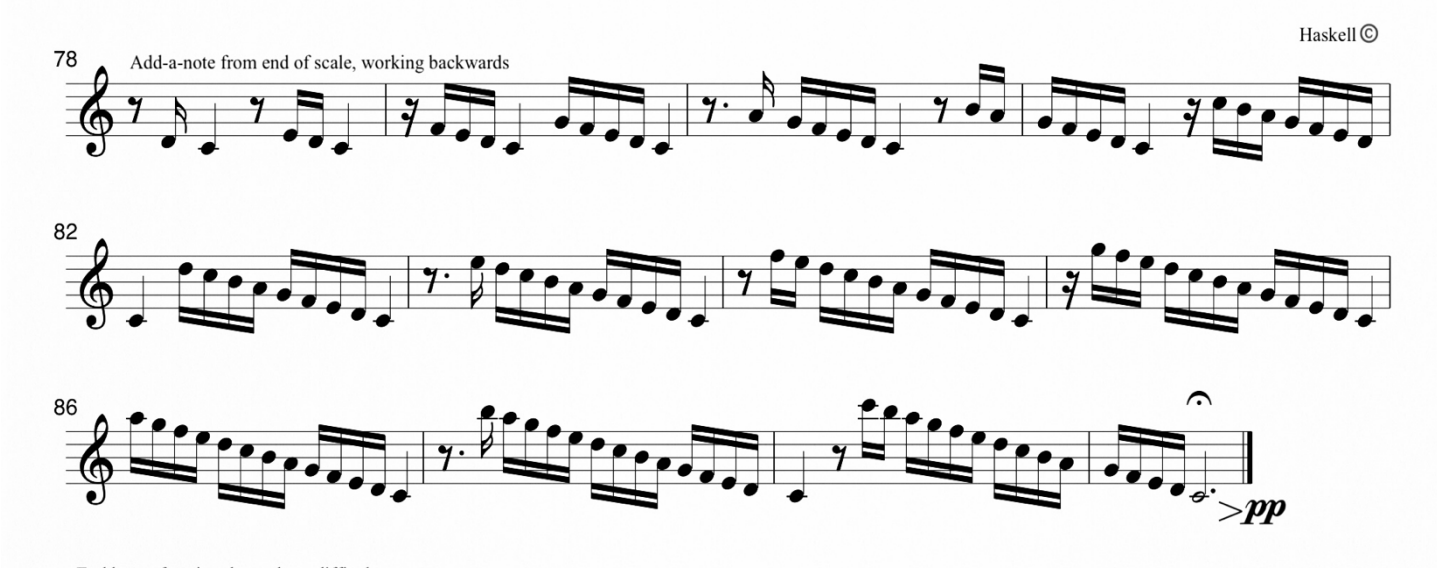
Scale Patterns Example — Using C Major



Scale Patterns Using C Major, cont'd



Scale Patterns Using C Major, cont'd



Method for the Clarinet

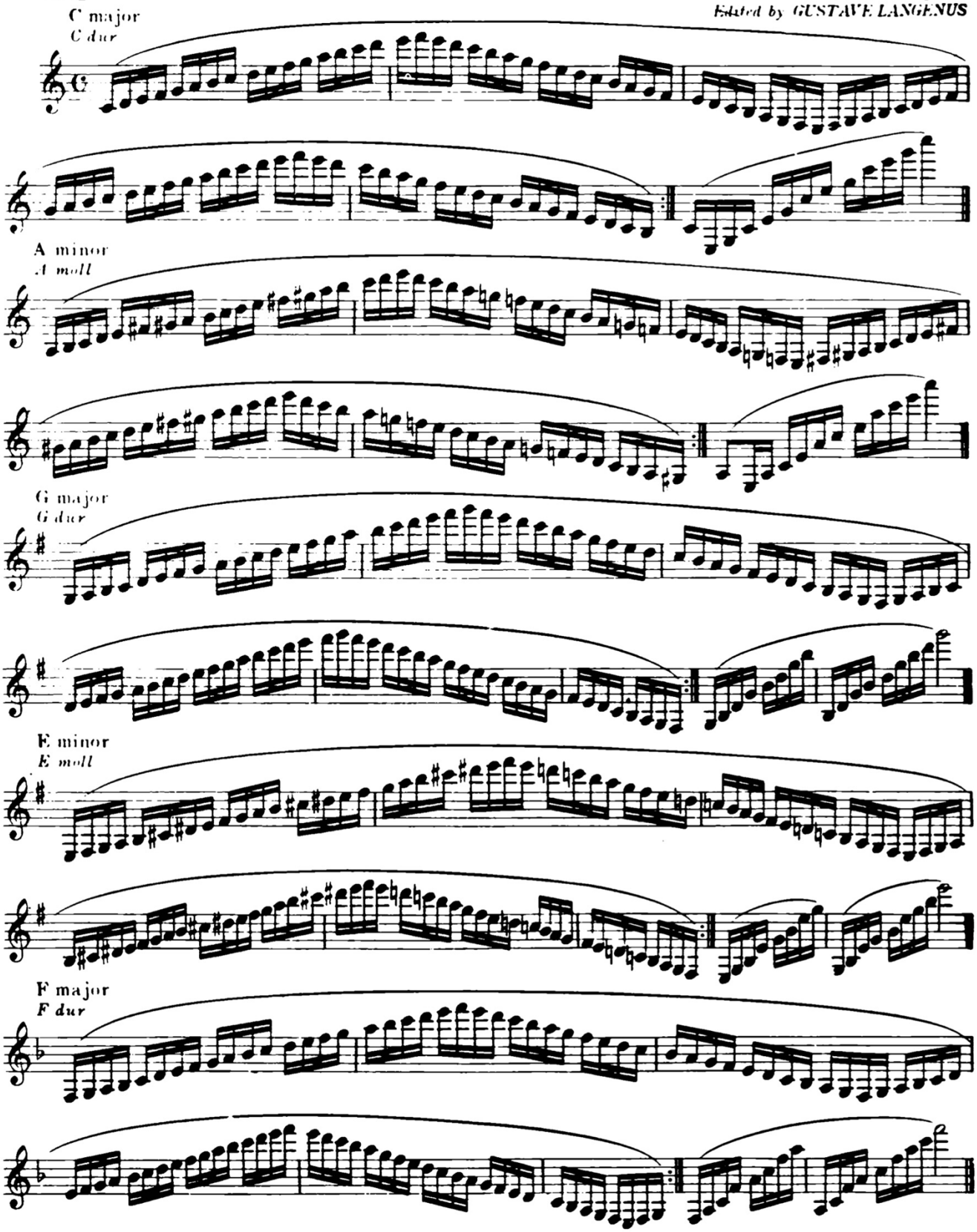
3d Division Daily Studies (Tägliche Studien)

№1

CARL BAERMANN, Op. 63

Edited by GUSTAVE LANGENUS

C major
C dur



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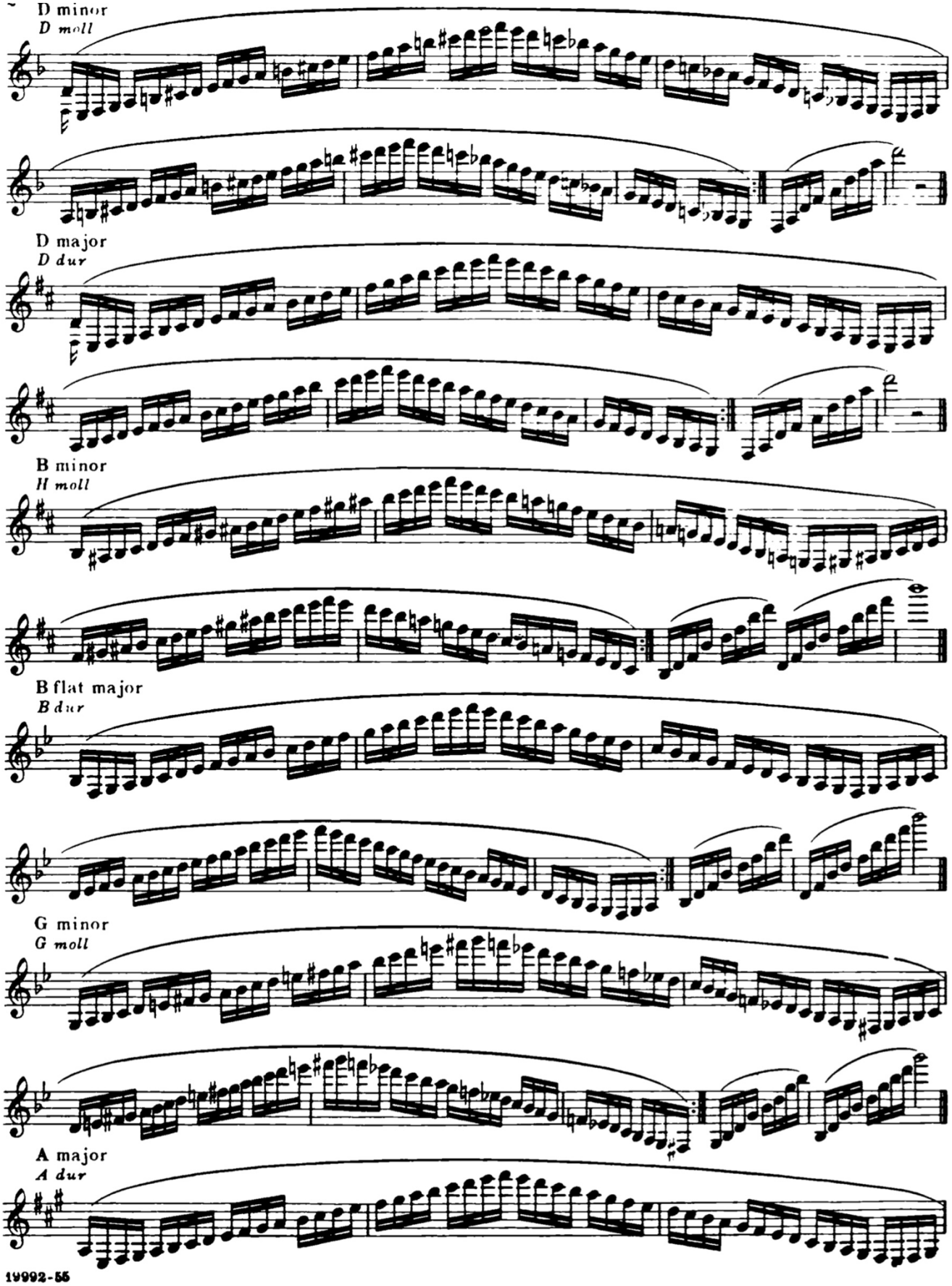
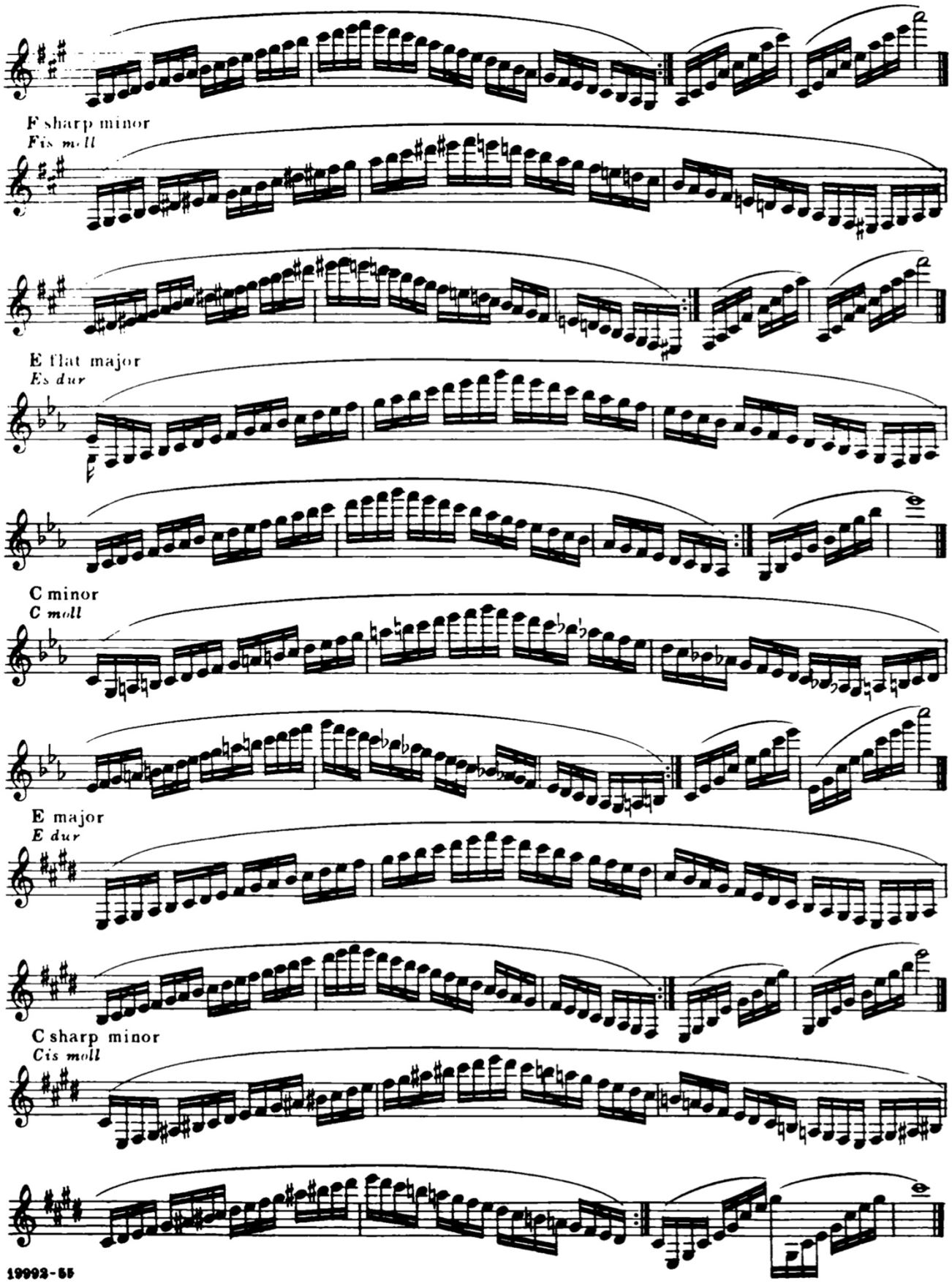
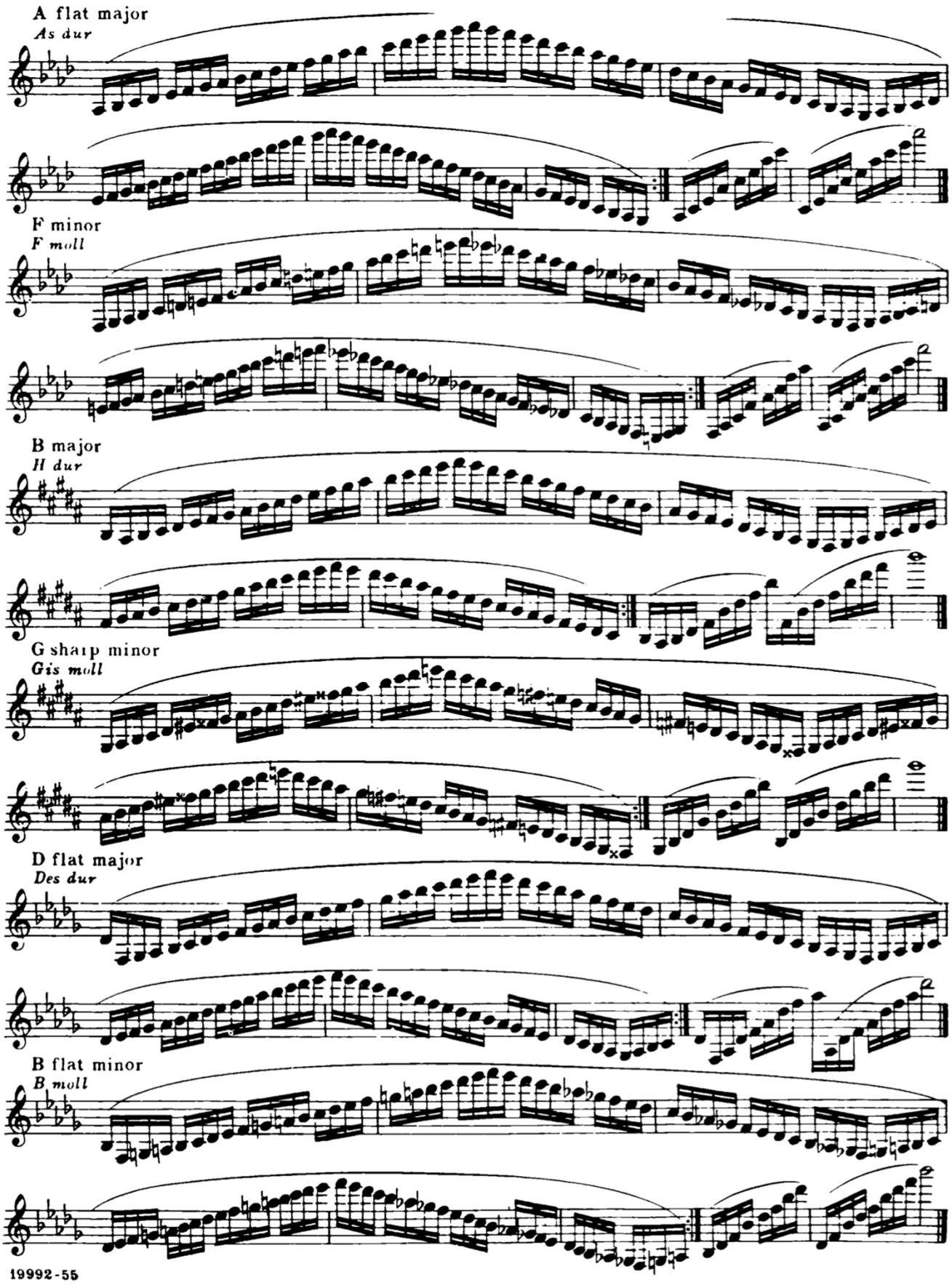
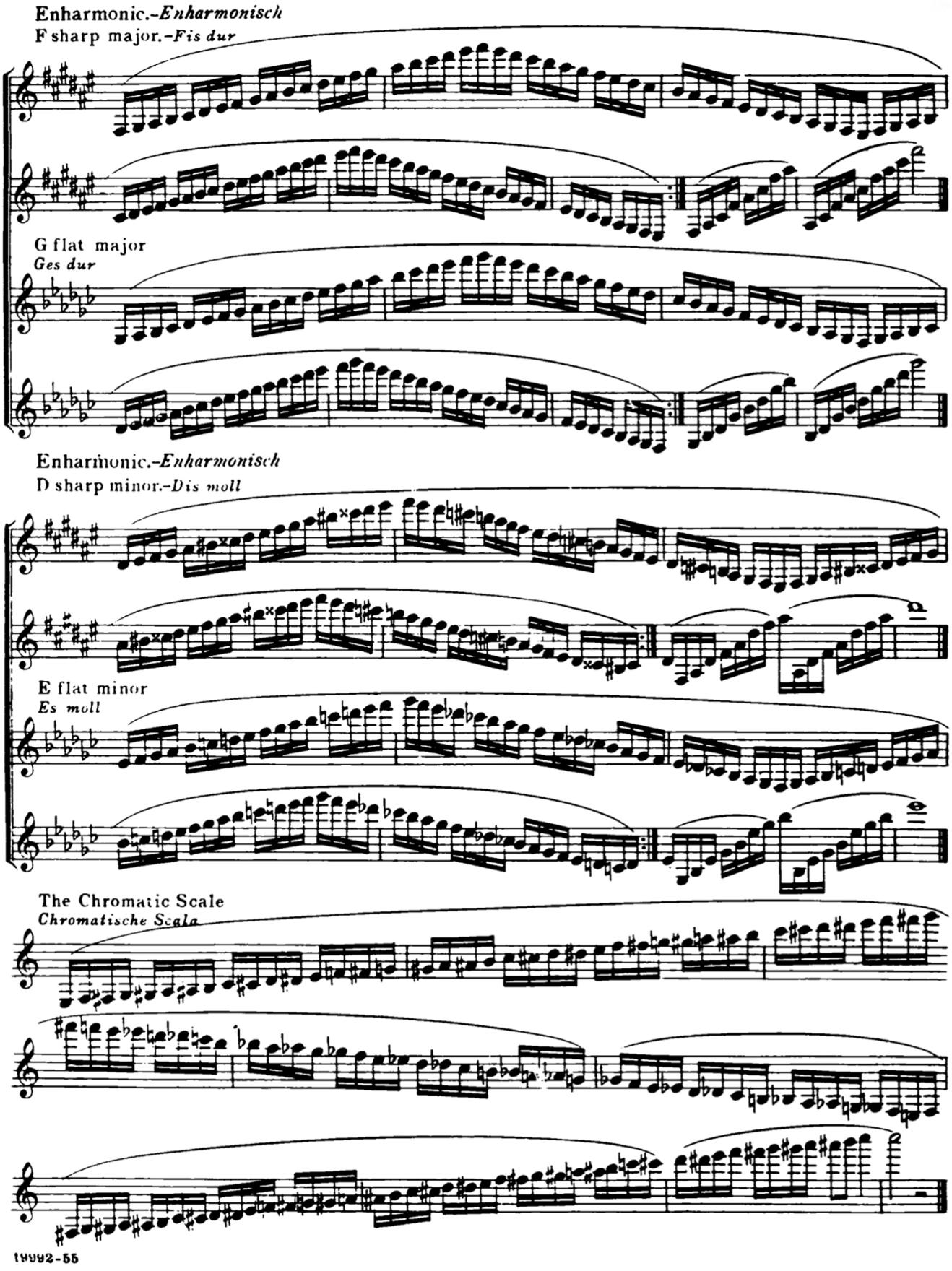

D minor
D moll
D major
D dur
B minor
H moll
B flat major
B dur
G minor
G moll
A major
A dur
19992-55


F sharp minor
Fis moll
E flat major
Es dur
C minor
C moll
E major
E dur
C sharp minor
Cis moll
19992-55


A flat major
As dur
F minor
F moll
B major
H dur
G sharp minor
Gis moll
D flat major
Des dur
B flat minor
B moll
19992-55

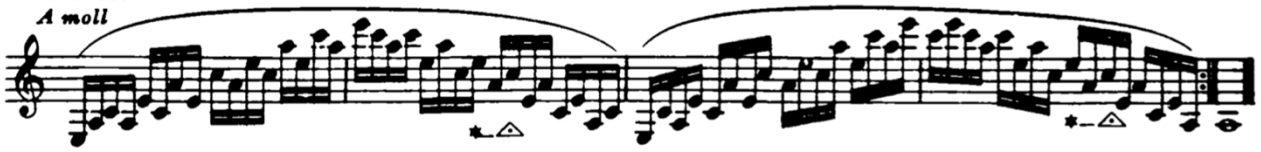

Enharmonic.-*Enharmonisch*
F sharp major.-*Fis dur*
G flat major
Ges dur
Enharmonic.-*Enharmonisch*
D sharp minor.-*Dis moll*
E flat minor
Es moll
The Chromatic Scale
Chromatische Scala
19992-55

Broken Chords
Gebrochene Accorde

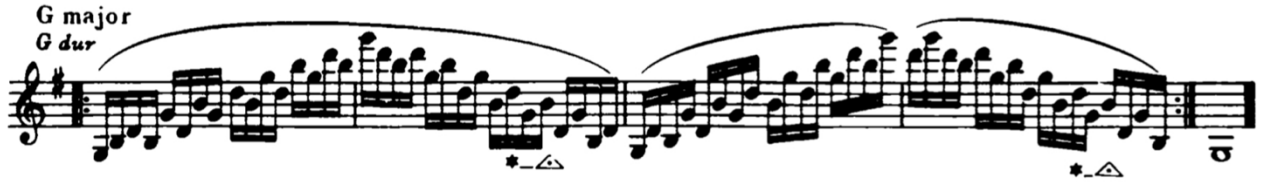
№ 4½

C major
C dur

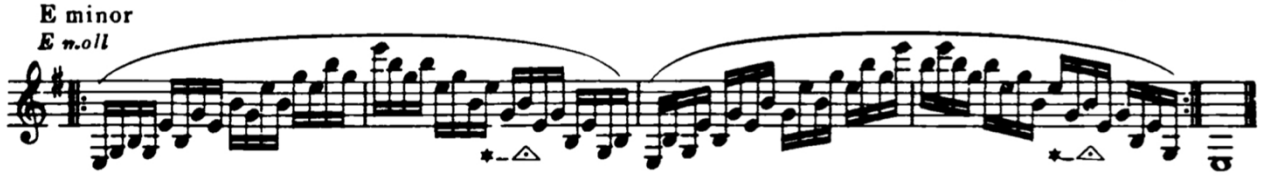
A minor
A moll



G major
G dur

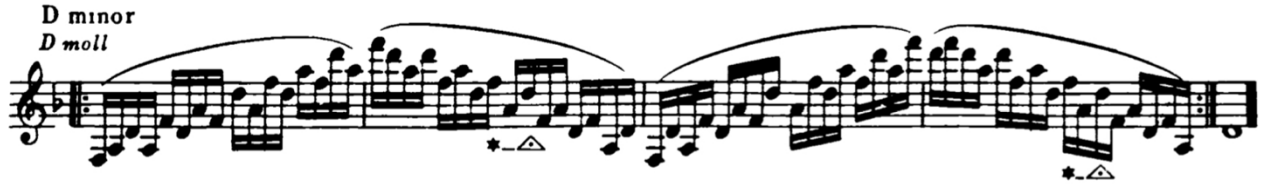


E minor
E moll



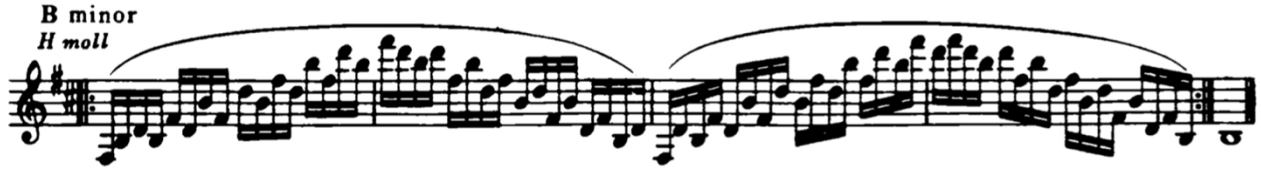
F major
F dur

D minor
D moll



D major
D dur

B minor
H moll



B flat major
B dur

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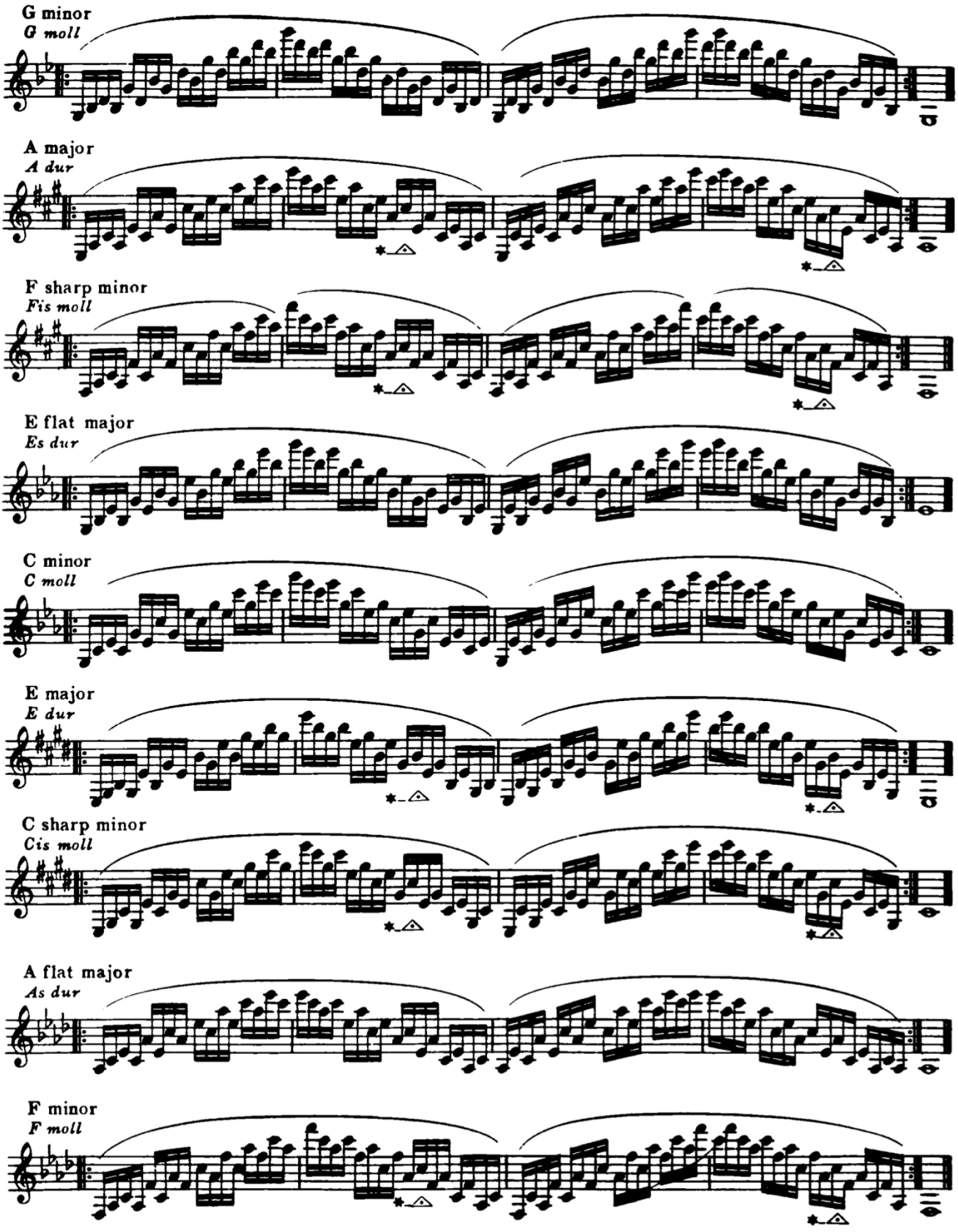
G minor
G moll
A major
A dur
F sharp minor
Fis moll
E flat major
Es dur
C minor
C moll
E major
E dur
C sharp minor
Cis moll
A flat major
As dur
F minor
F moll

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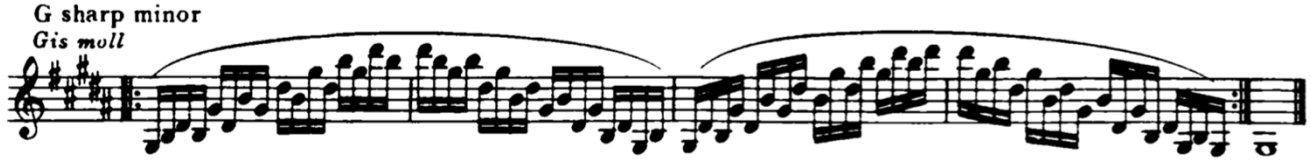
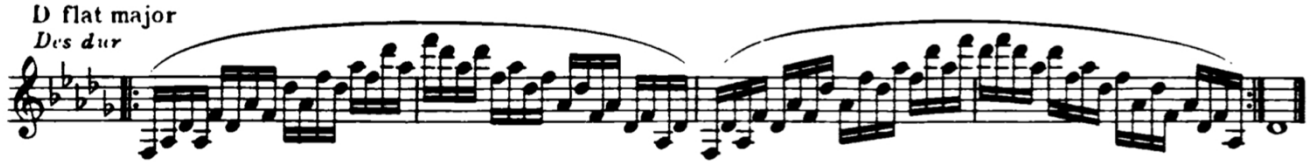
B major
H dur

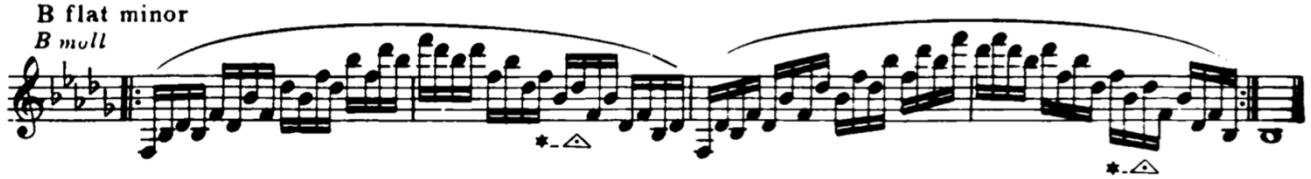
G sharp minor
Gis moll



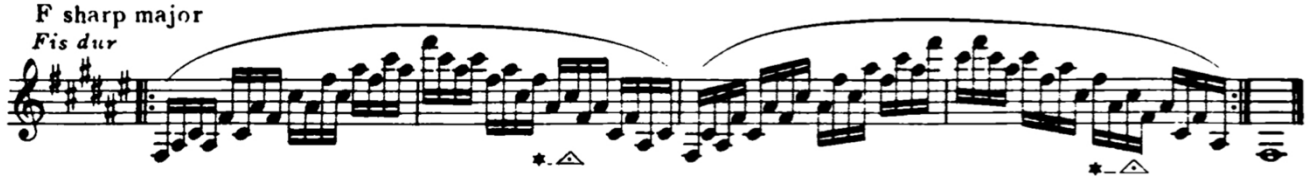
D flat major
Des dur



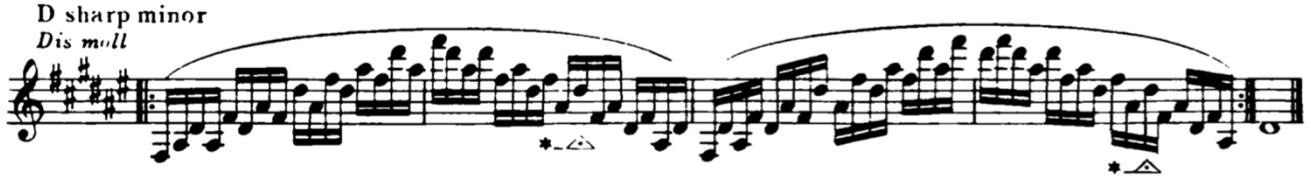
B flat minor
B moll



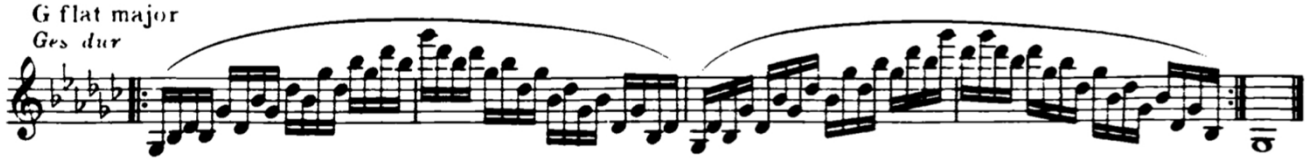
F sharp major
Fis dur



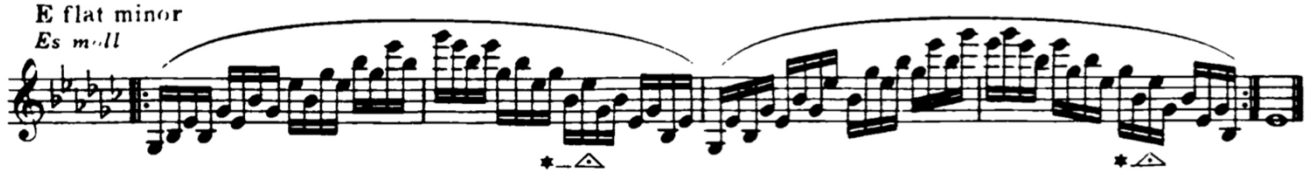
D sharp minor
Dis moll



G flat major
Ges dur



E flat minor
Es moll



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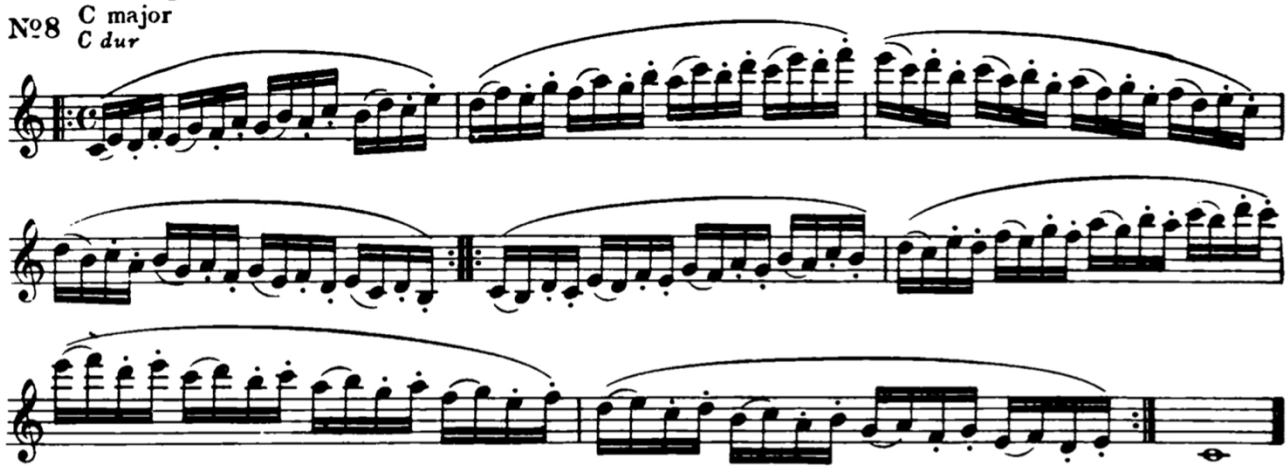
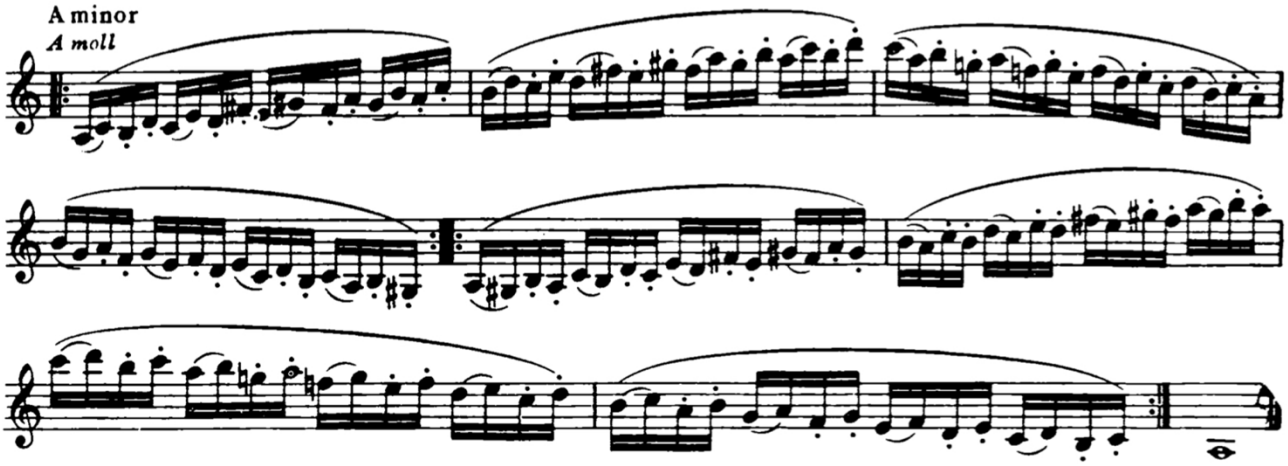
Scales in Thirds
Terzenartige Scalen

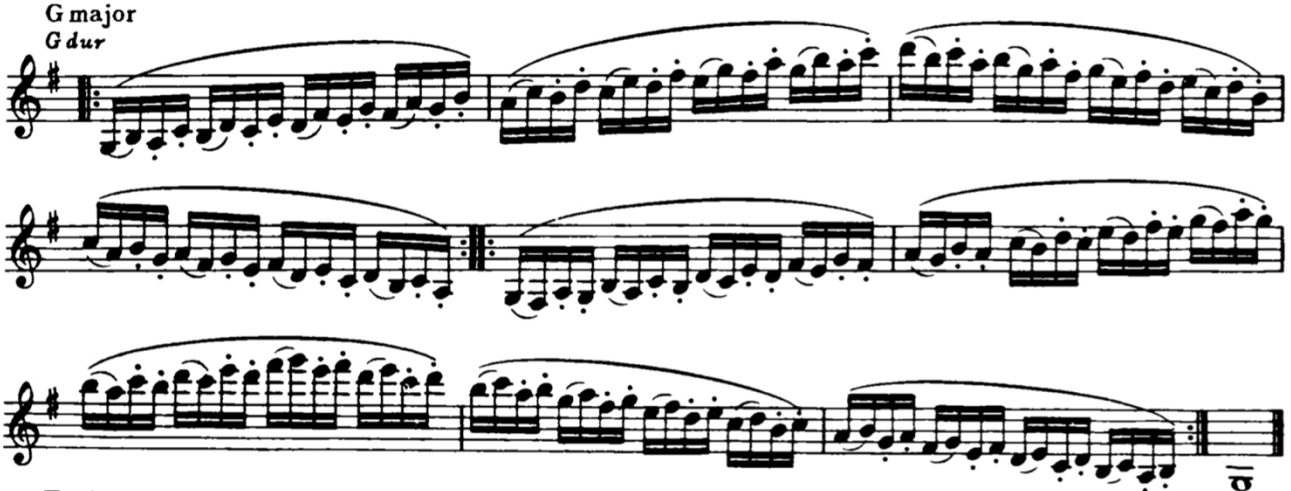
№8 C major
C dur



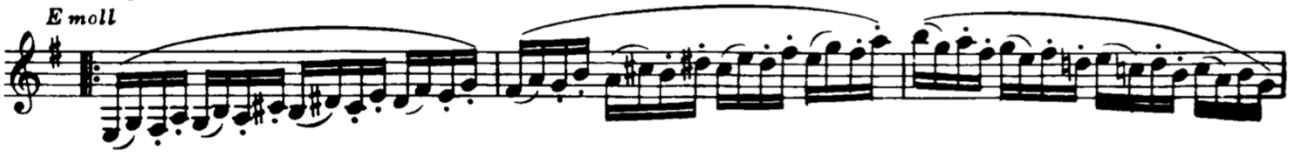
A minor
A moll



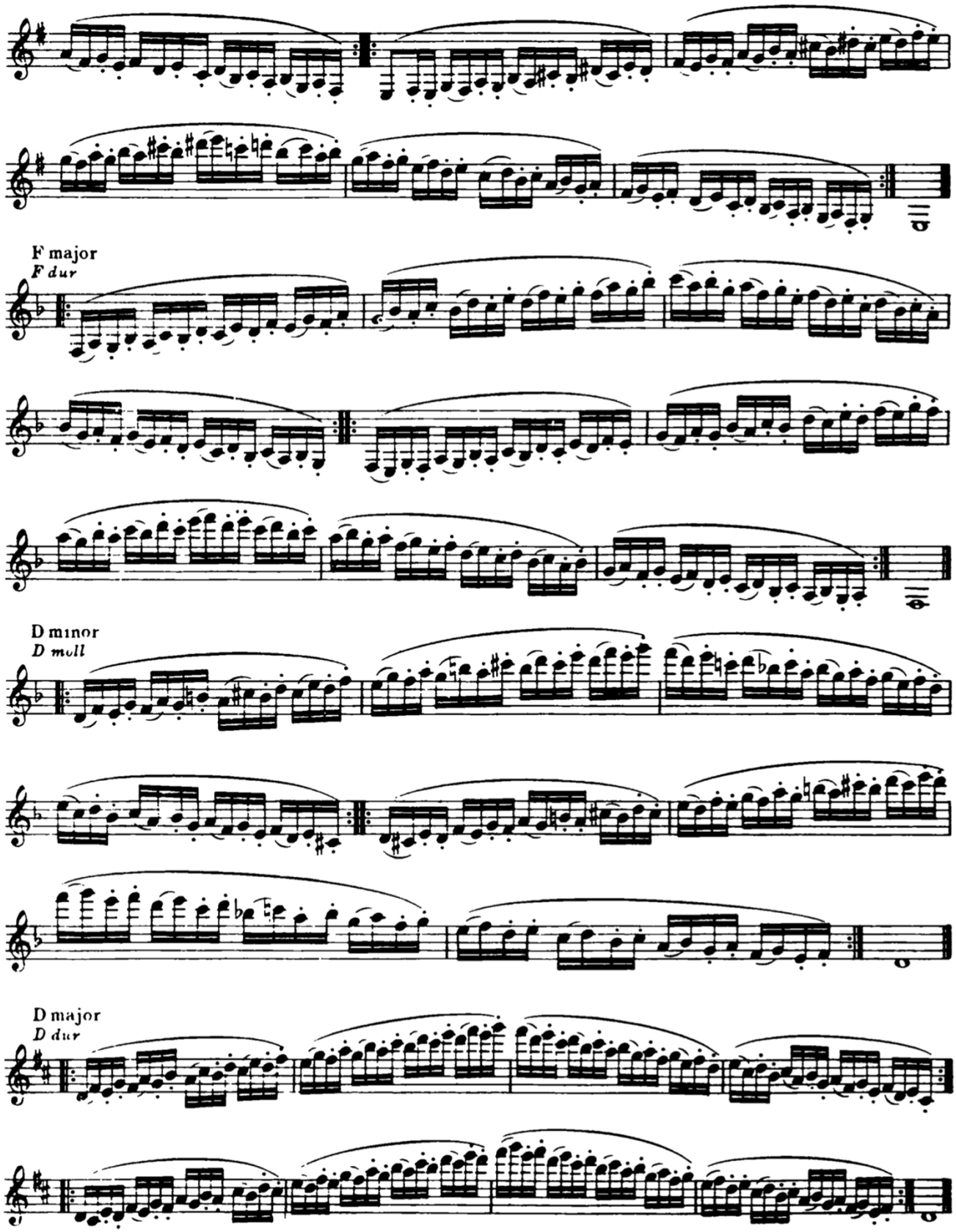
G major
G dur



E minor
E moll



19992-55



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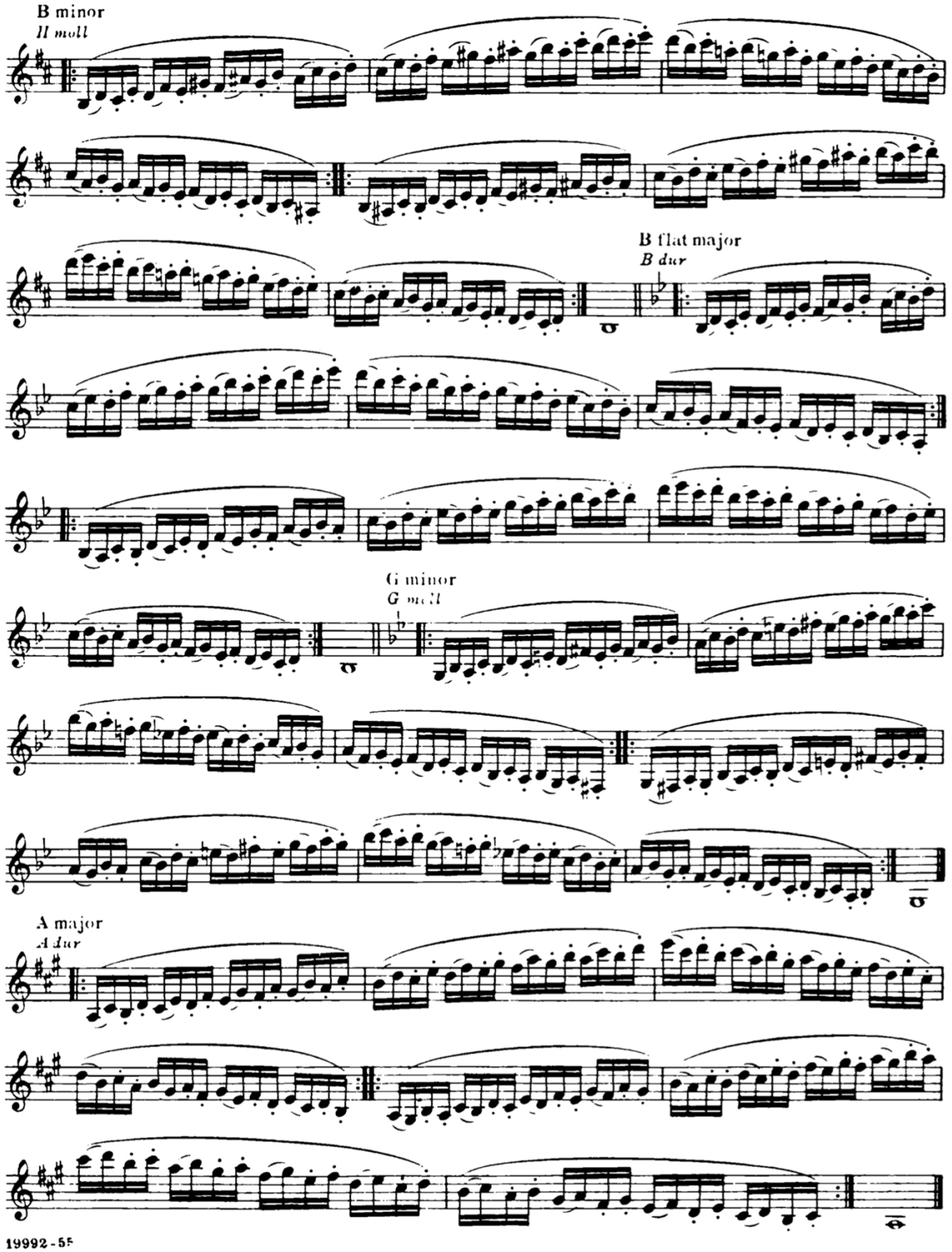
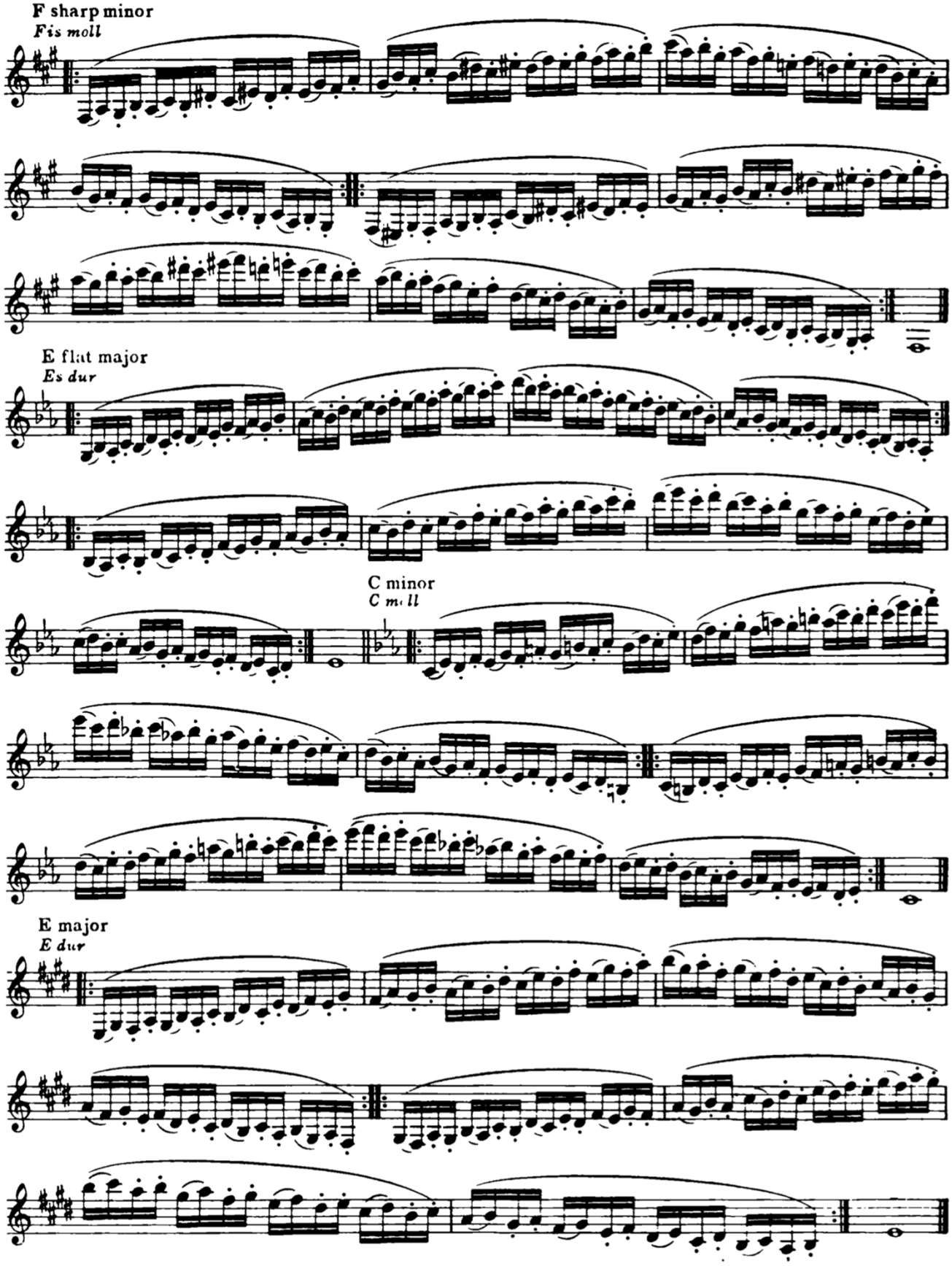

B minor
II moll
B flat major
B dur
G minor
G moll
A major
A dur
19992-55

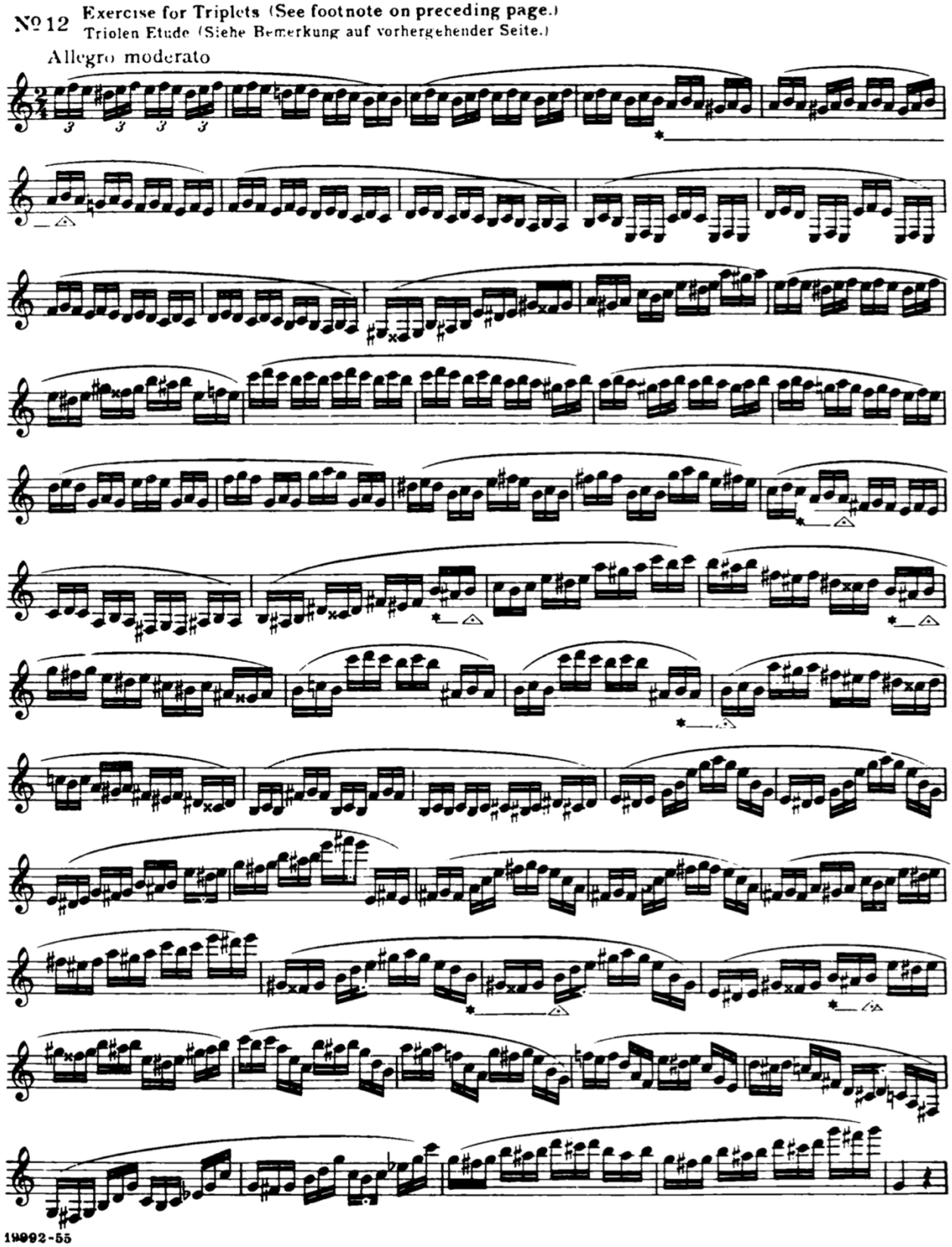

F sharp minor
Fis moll
E flat major
Es dur
C minor
C moll
E major
E dur

19992-55

Legato Fingers Exercise

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

Metronome: 16th = 50-60



Third Octave Scales

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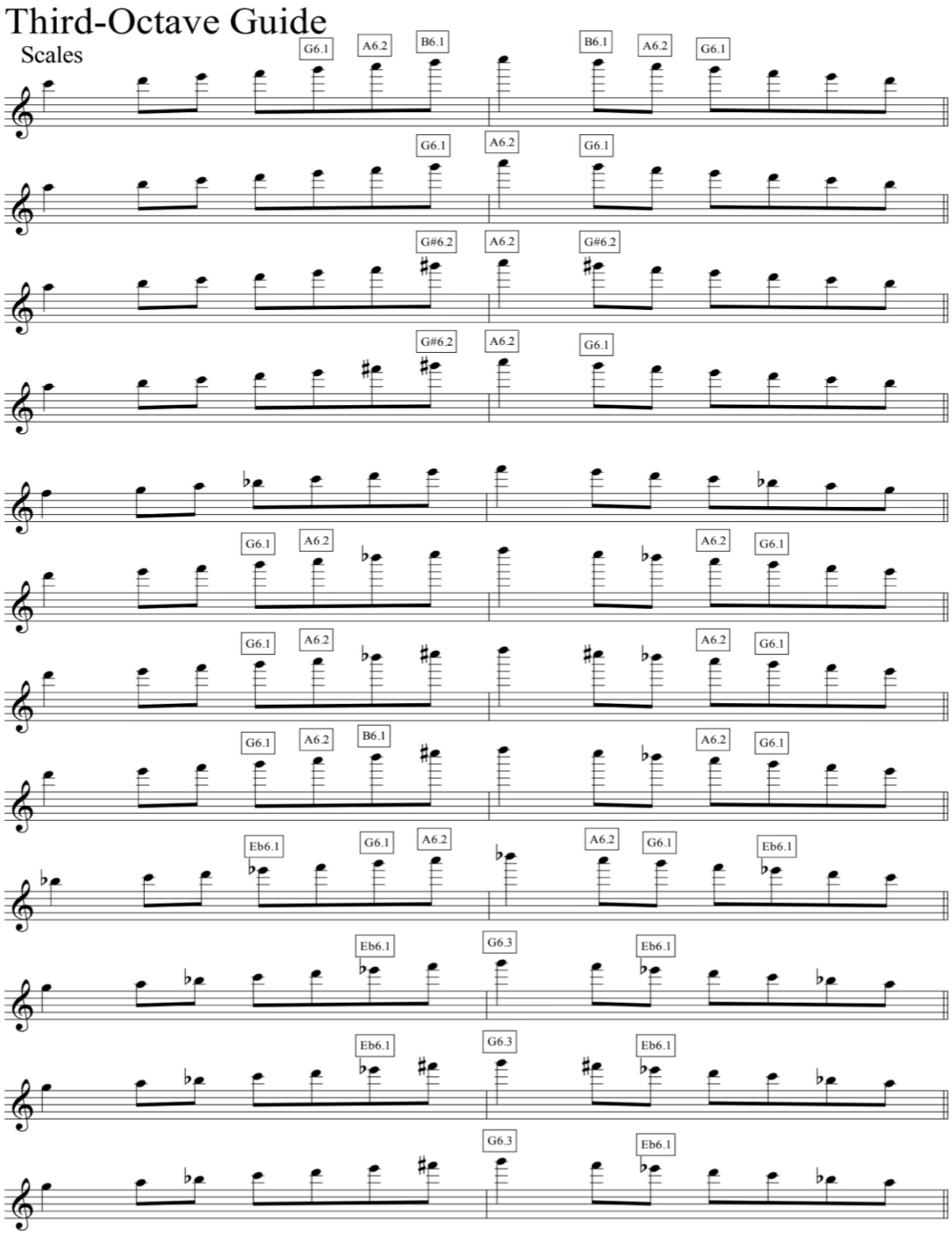
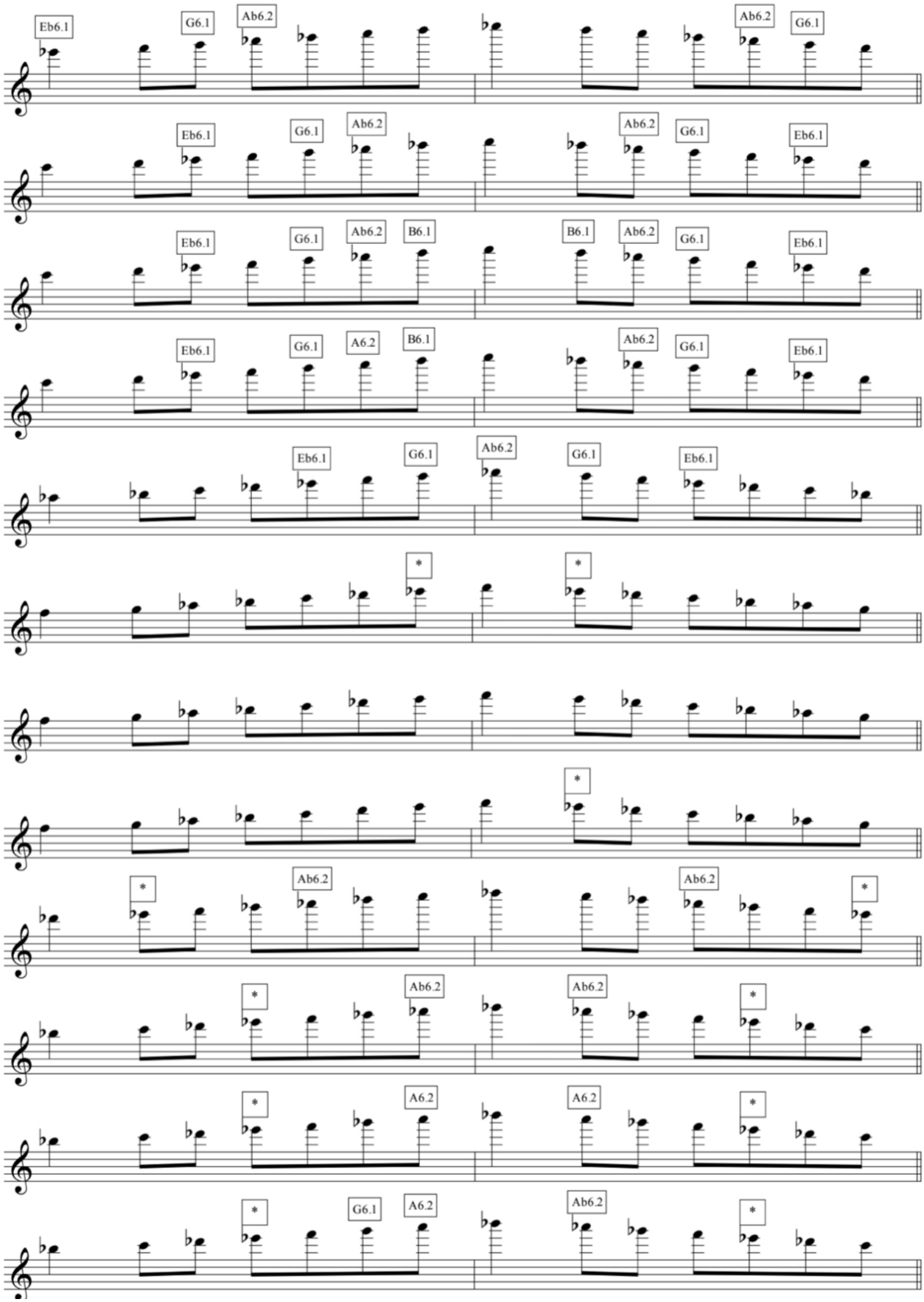
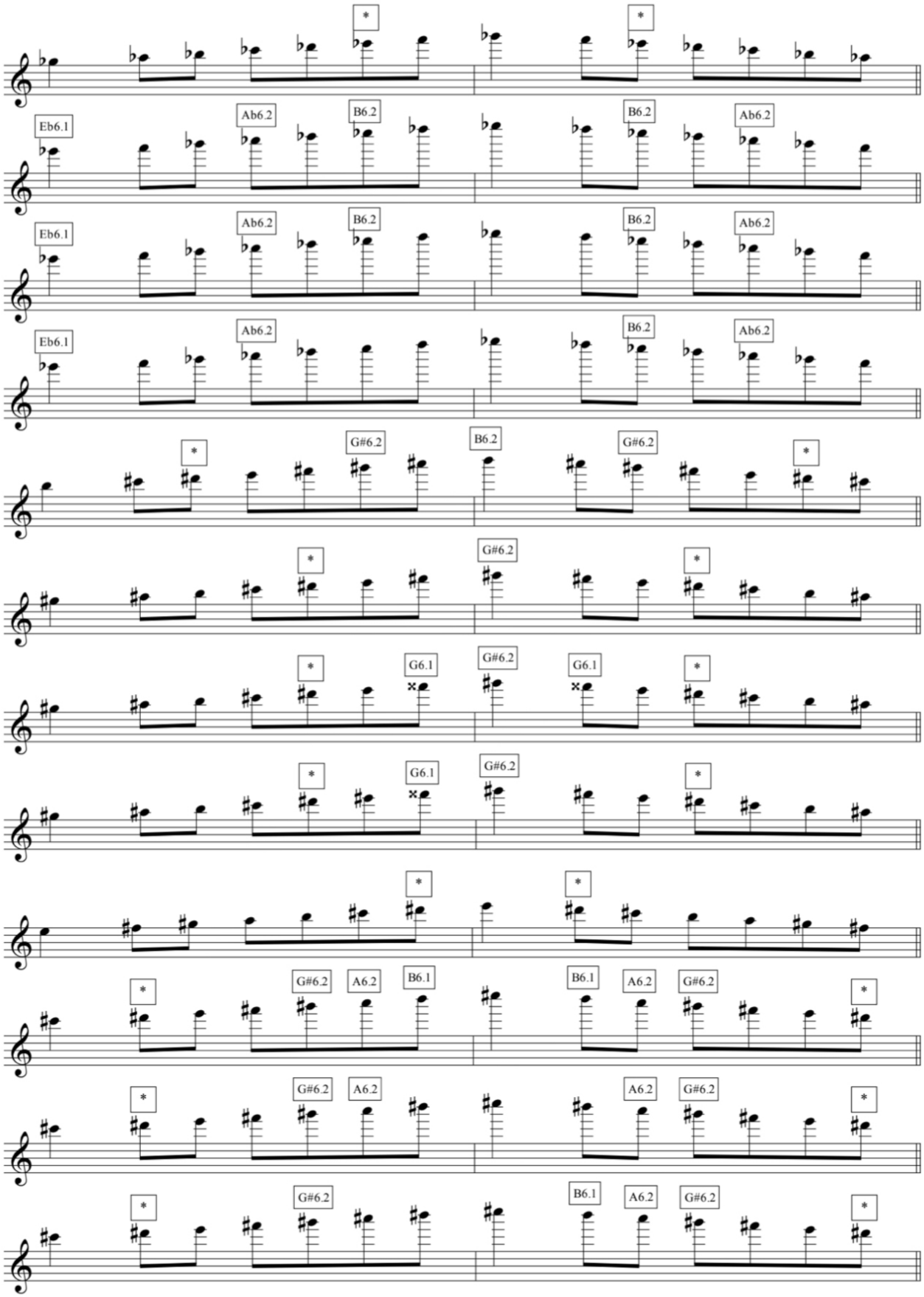
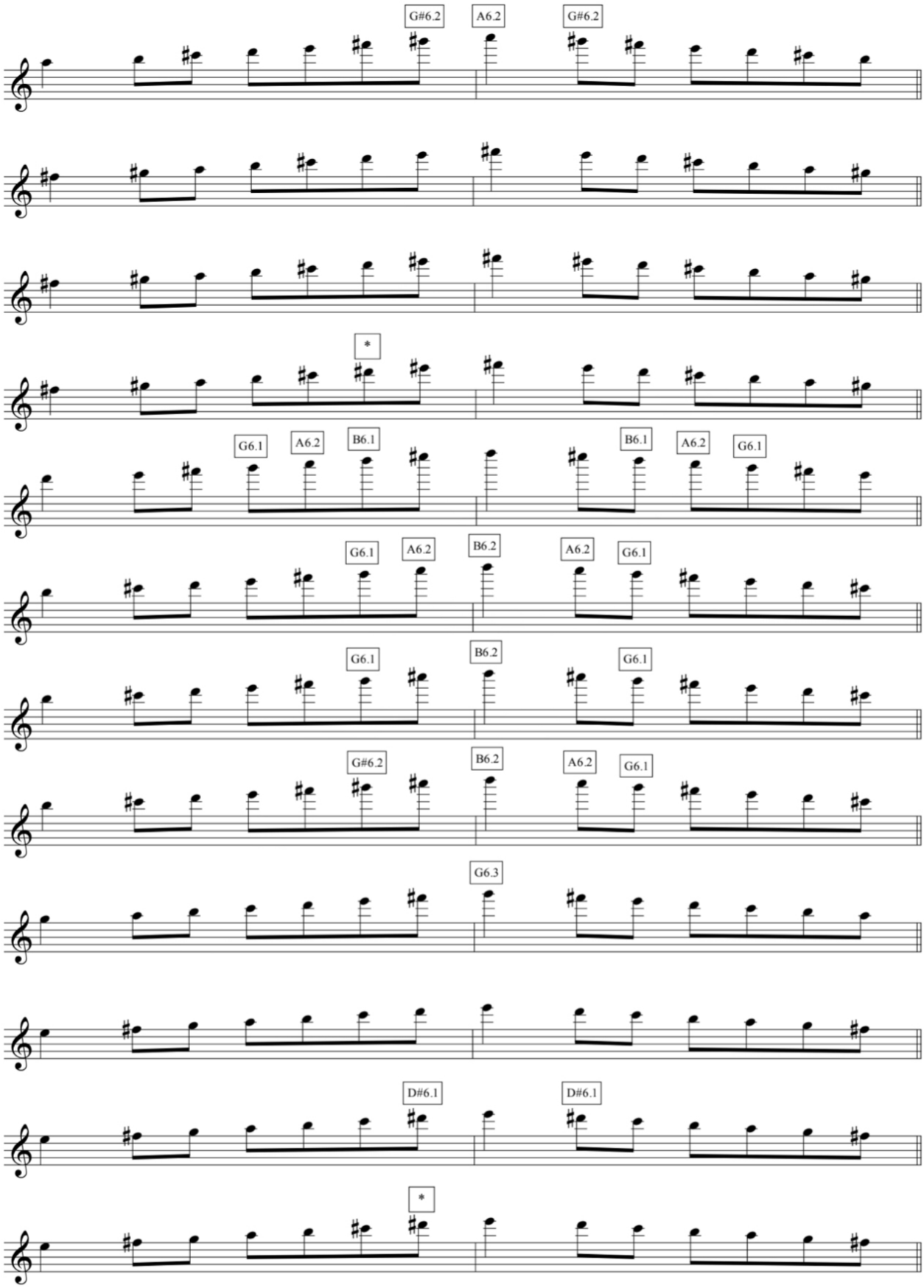



Eb6.1
G6.1
Ab6.2
Ab6.2
G6.1
Eb6.1
G6.1
Ab6.2
Ab6.2
G6.1
Eb6.1
Eb6.1
G6.1
Ab6.2
B6.1
B6.1
Ab6.2
G6.1
Eb6.1
Eb6.1
G6.1
A6.2
B6.1
Ab6.2
G6.1
Eb6.1
Eb6.1
G6.1
Ab6.2
G6.1
Eb6.1
*
*
*
Ab6.2
Ab6.2
*
*
Ab6.2
Ab6.2
*
*
A6.2
A6.2
*
*
G6.1
A6.2
Ab6.2
*


*
*
Eb6.1
Ab6.2
B6.2
B6.2
Ab6.2
Eb6.1
Ab6.2
B6.2
B6.2
Ab6.2
Eb6.1
Ab6.2
B6.2
Ab6.2
*
G#6.2
B6.2
G#6.2
*
*
G#6.2
*
*
G6.1
G#6.2
G6.1
*
*
G6.1
G#6.2
*
*
*
*
*
G#6.2
A6.2
B6.1
B6.1
A6.2
G#6.2
*
*
G#6.2
A6.2
A6.2
G#6.2
*
*
G#6.2
B6.1
A6.2
G#6.2
*


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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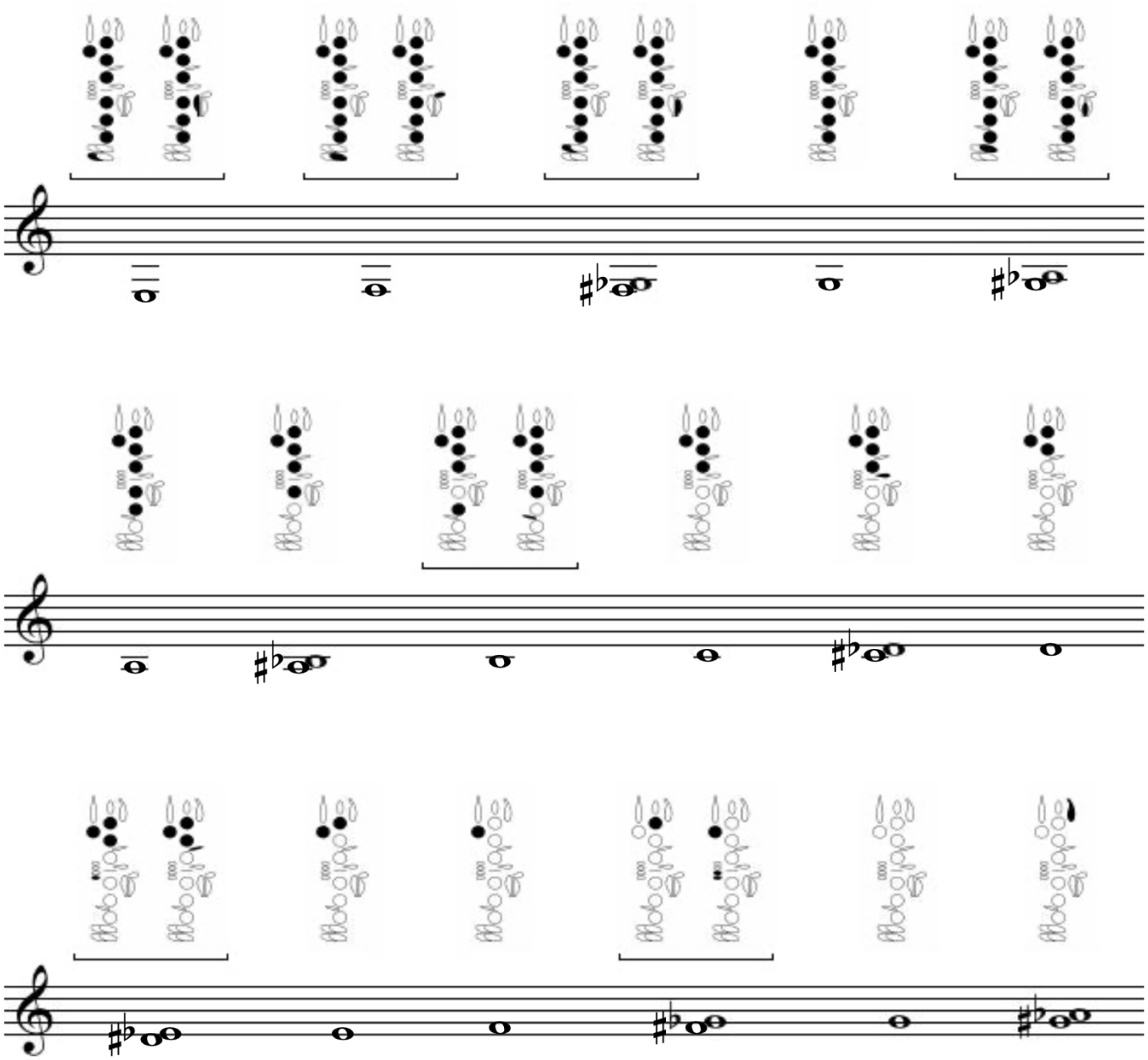
Boehm Clarinet Fingering Chart

Joshua Gardner



Fingering diagrams created with permission using Fingering Diagram Builder:
http://fingering.bretpimentel.com/

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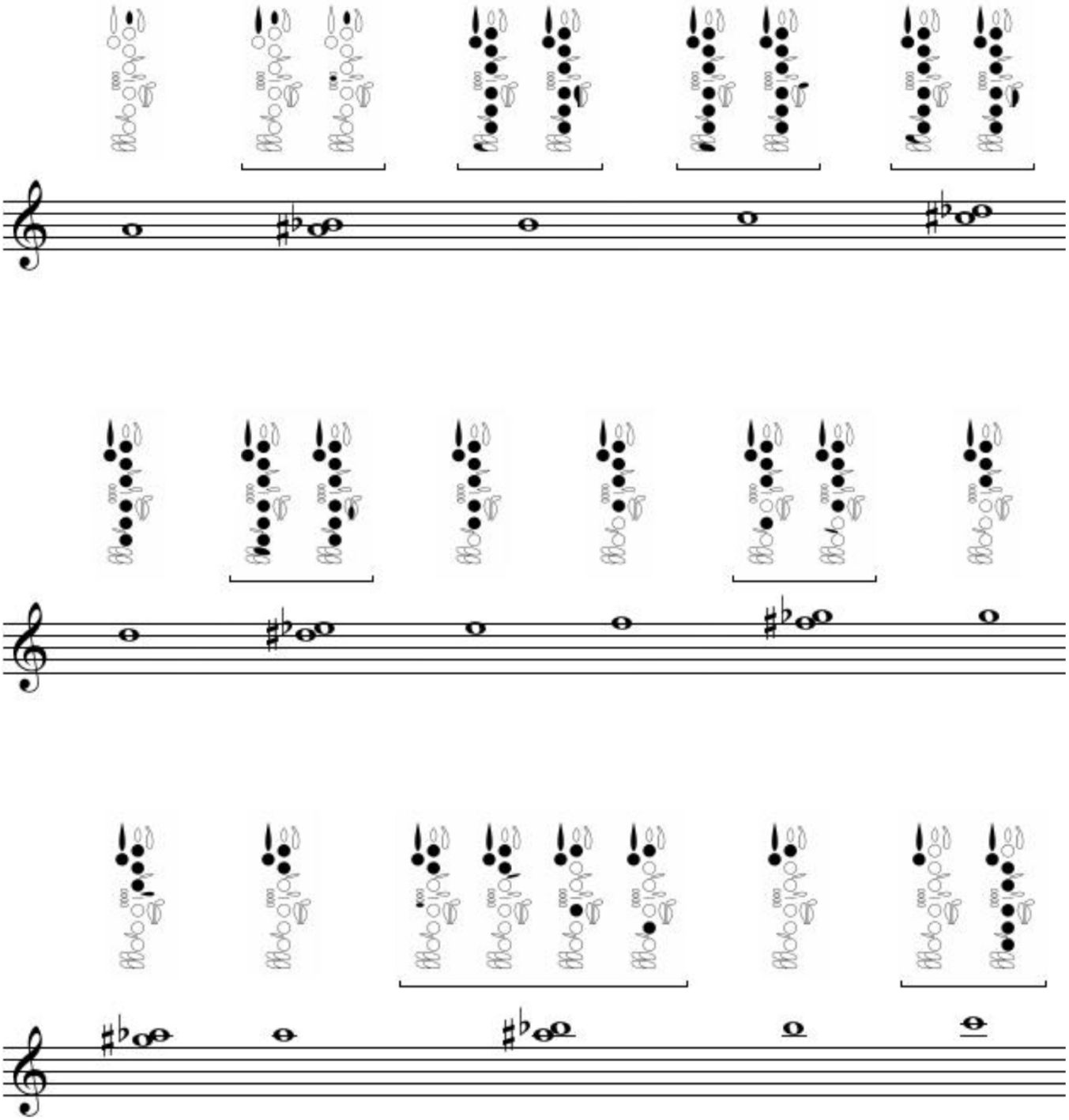
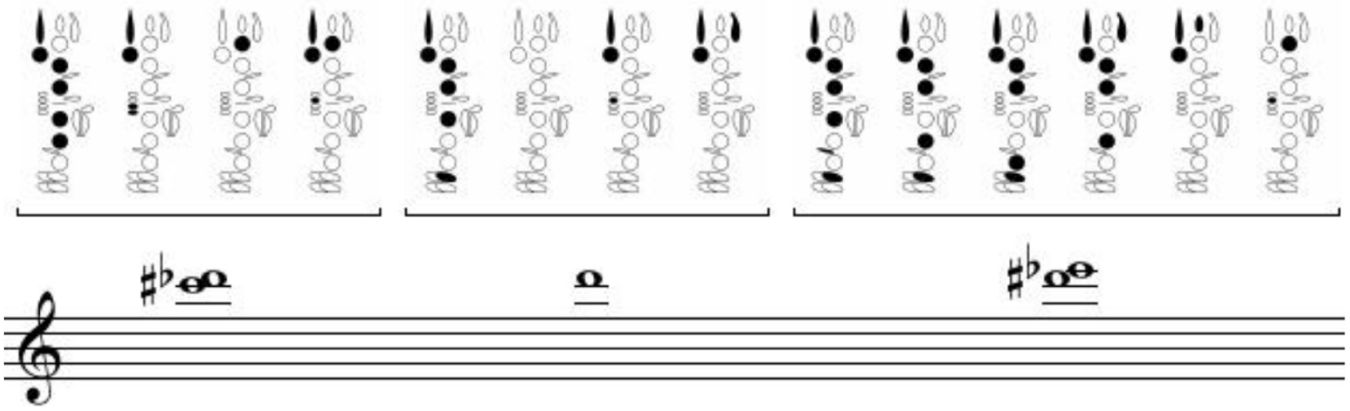
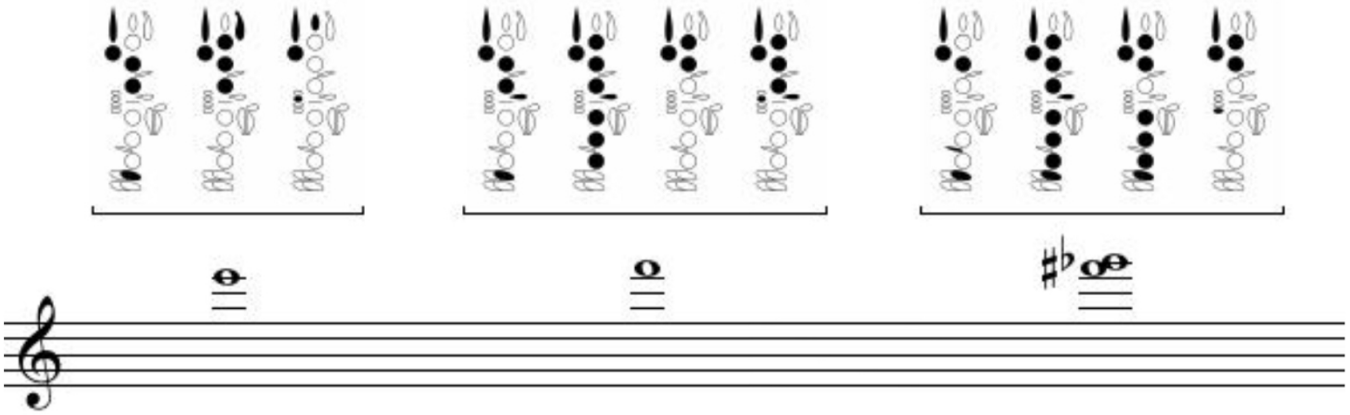
Boehm Clarinet Fingering Chart
A4-C6

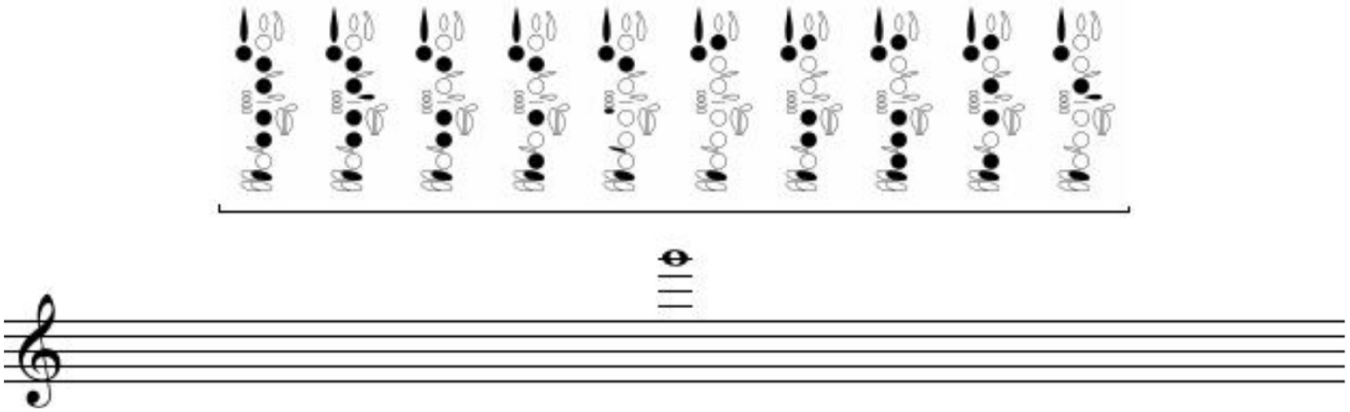


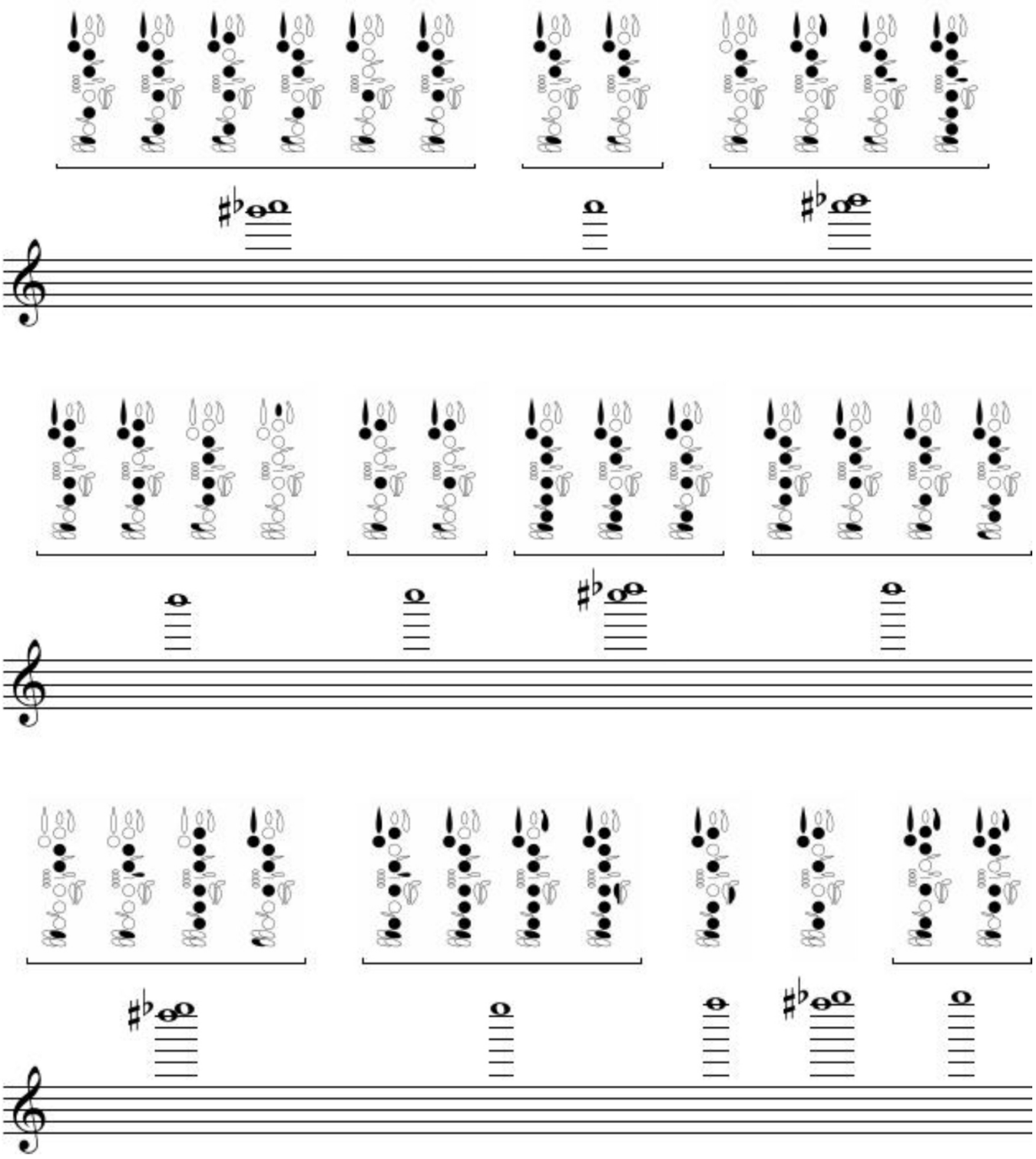
Boehm Clarinet Fingering Chart

C♯6-G6







Boehm Clarinet Fingering Chart

G♯6-G7