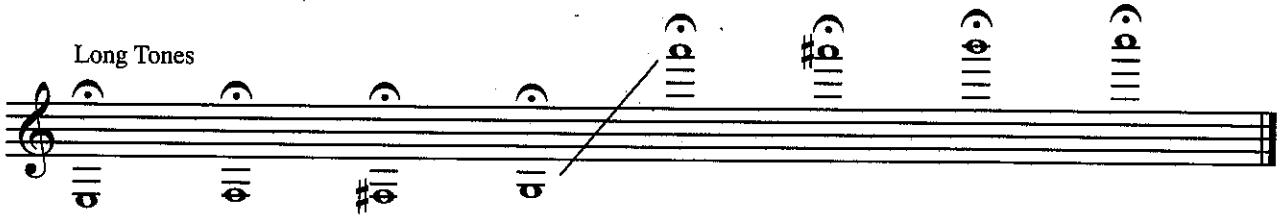
All Clarinets

Clarinet Tone Exercises

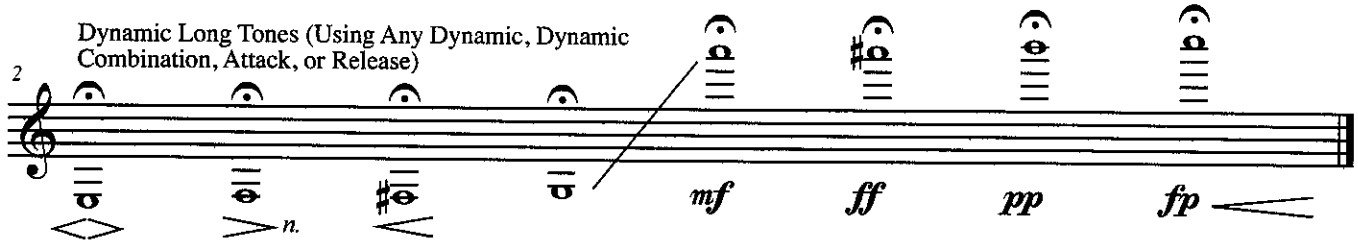
All Exercises Intended to Be Played with a Tuner and without a Metronome

William Hollifield

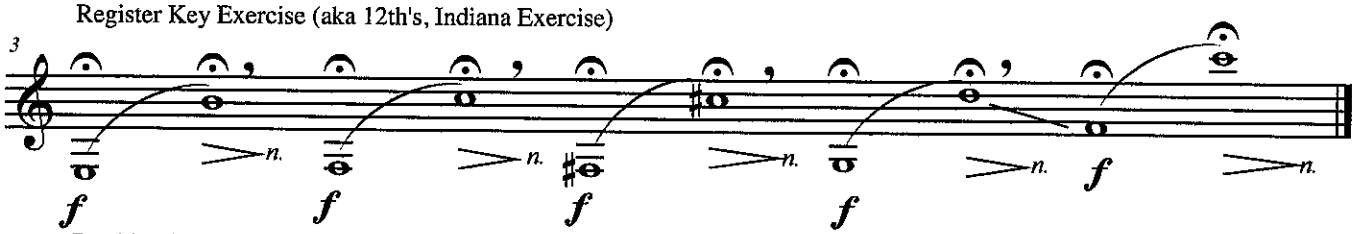
Long Tones



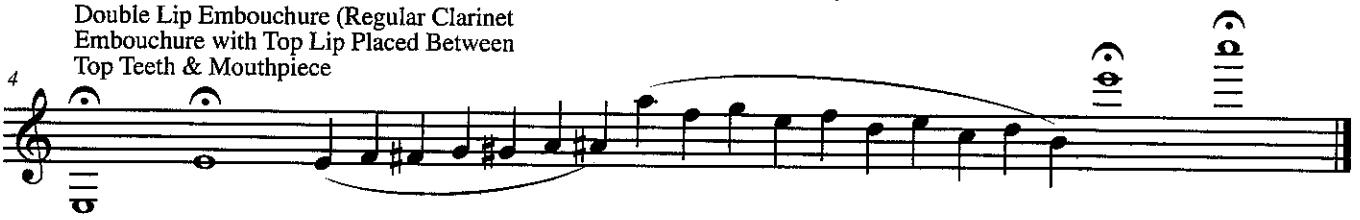
Dynamic Long Tones (Using Any Dynamic, Dynamic Combination, Attack, or Release)



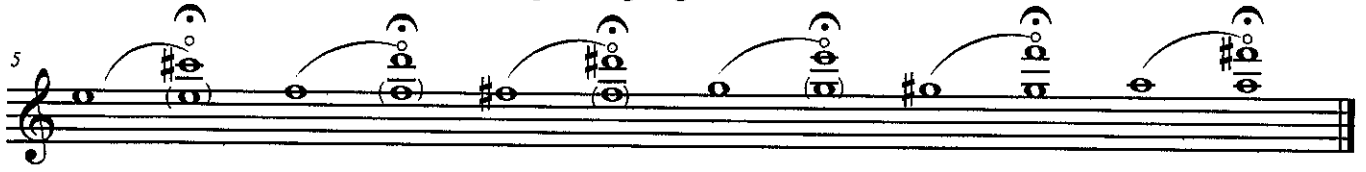
Register Key Exercise (aka 12th's, Indiana Exercise)



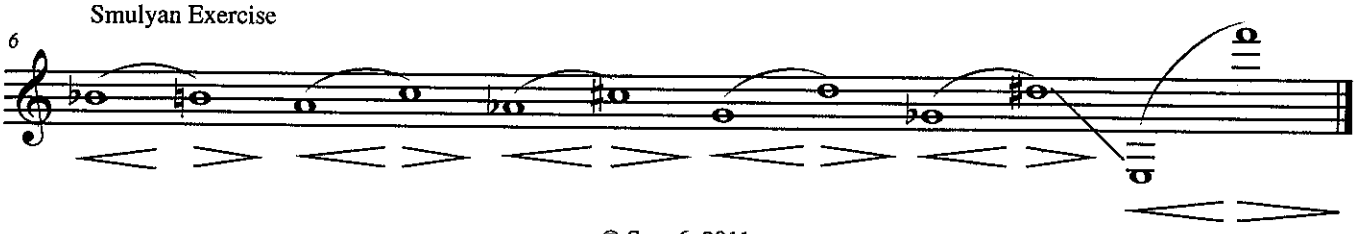
Double Lip Embouchure (Regular Clarinet Embouchure with Top Lip Placed Between Top Teeth & Mouthpiece



Voicing: 6th's
Higher Note To Be Played While Maintaining the Fingering for the Note in Parenthesis



Smulyan Exercise



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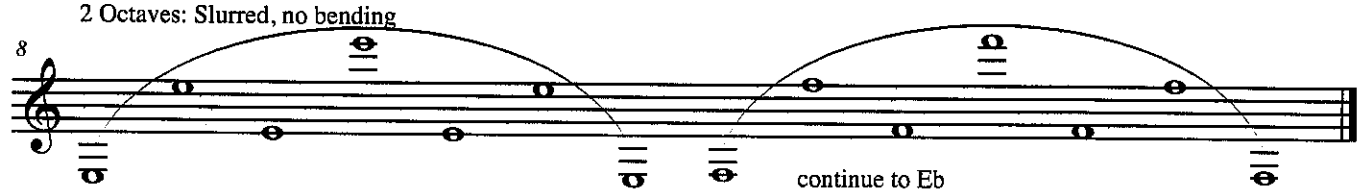
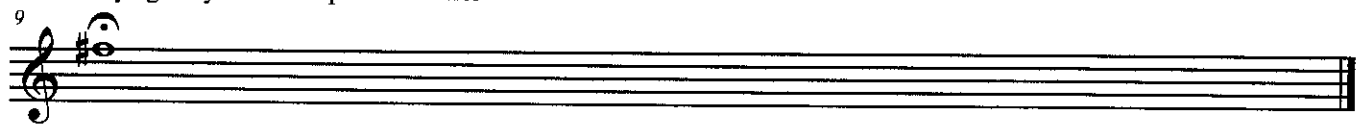
Clarinet Tone Exercises

Octaves: Slurred, no bending

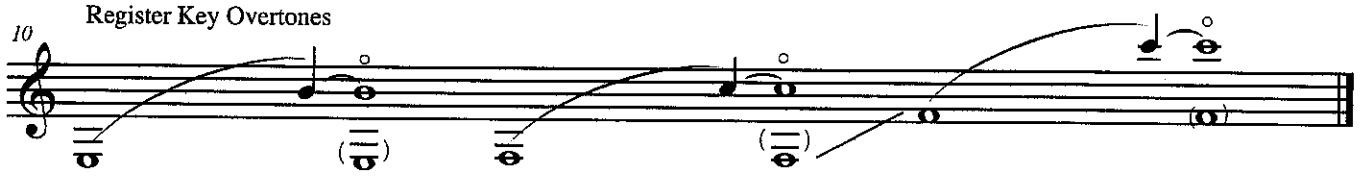
2 Octaves: Slurred, no bending



Playing Only On Mouthpiece & Barrel

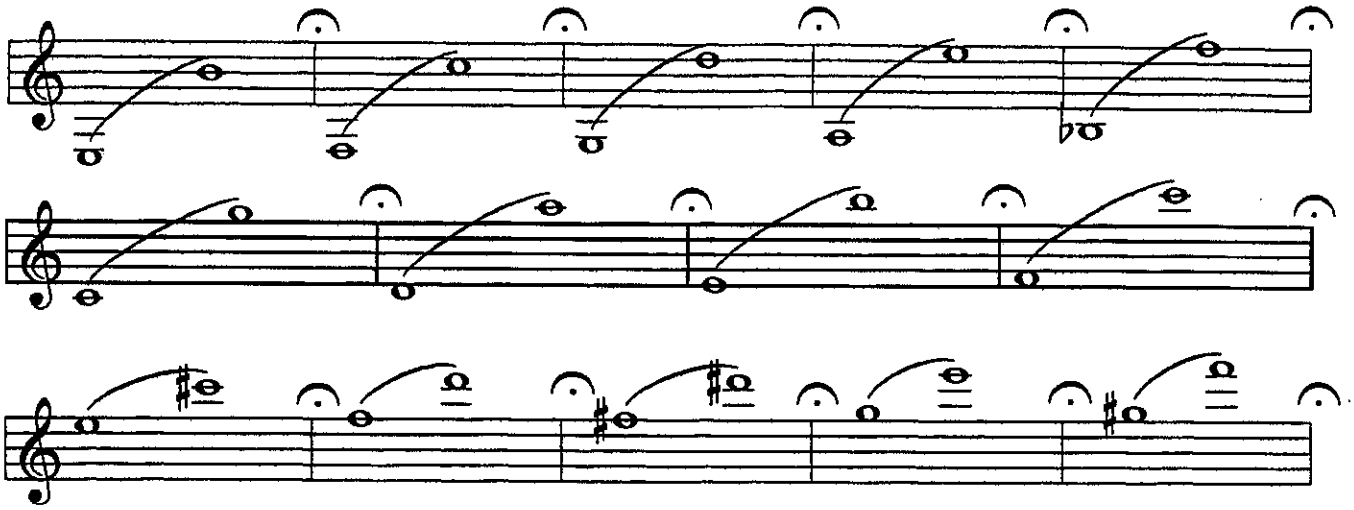


Register Key Overtones

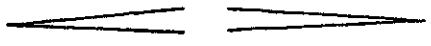


Clarinet Long-Tone Exercises

Figure 1
Use no tongue on start



Each week choose one of the following dynamic markings and perform each measure for 8, 12, or 16 counts:

a. 

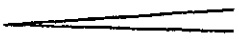
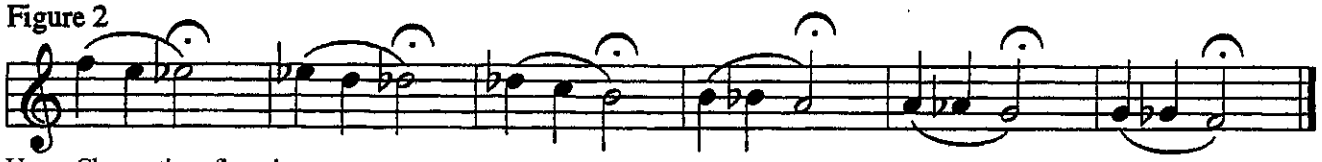
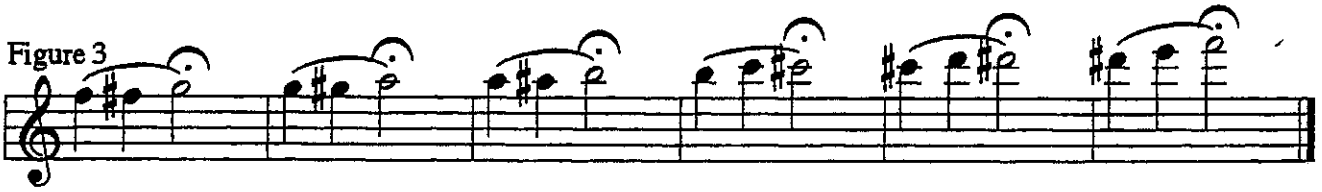
b. 

Figure 2



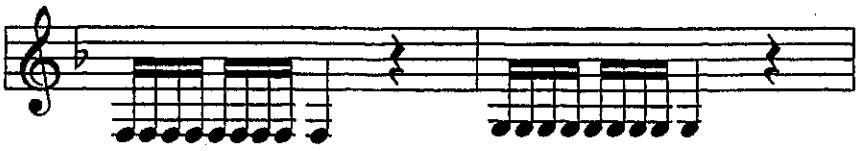
Use Chromatic fingerings

Figure 3



Use Chromatic fingerings
Maintain same tone quality

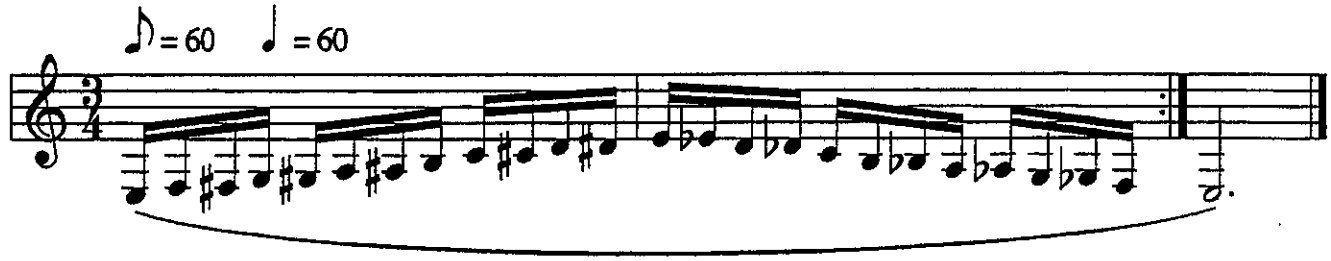
Figure 4 Use metronome setting of ♩ = 72 plus once at your quickest: %, 120, or 132



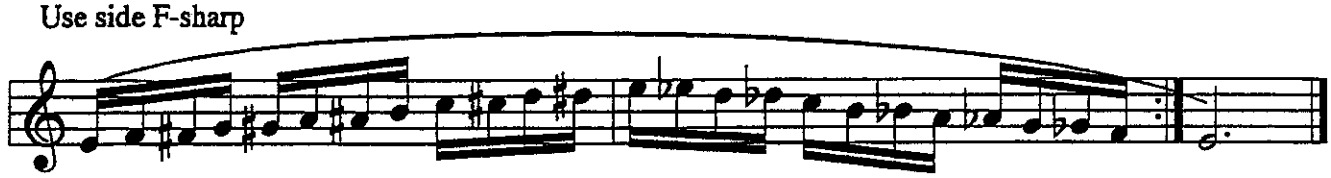
Continue up to your highest "F"
Play at Fortissimo

Low Clarinet Chromatic Technique Exercises

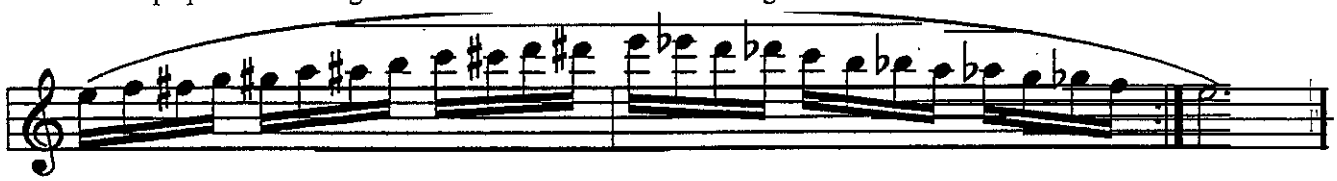
Figure 6
First Octave Chromatic
Use Chromatic B-natural



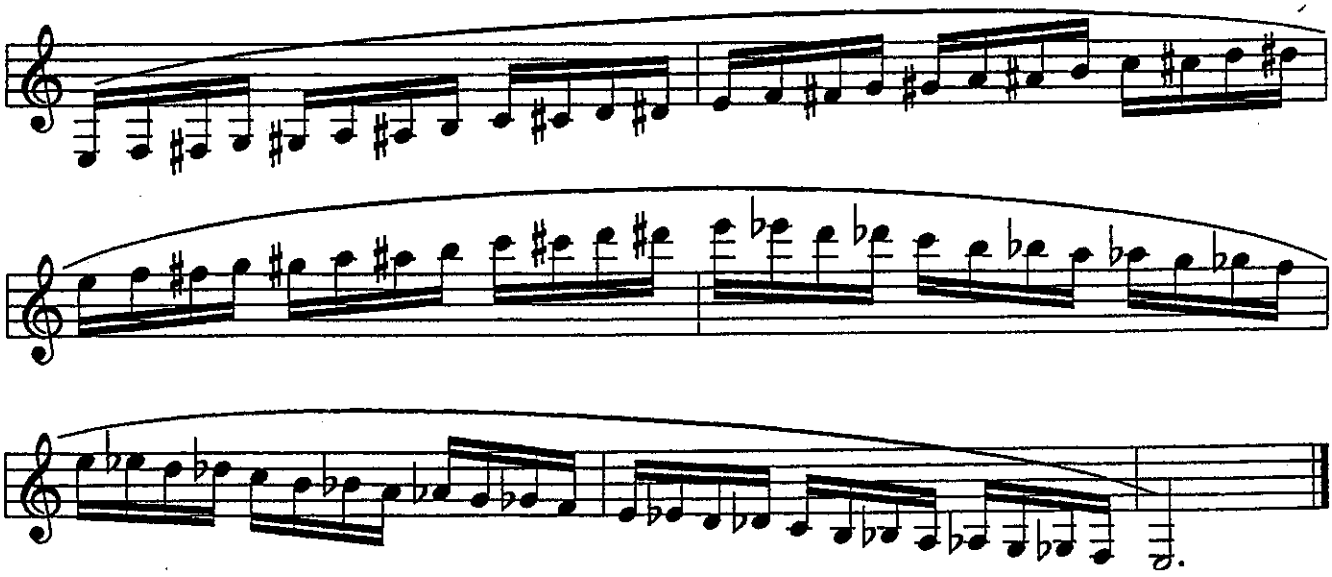
Second Octave
Use side F-sharp



Third Octave Chromatic
Maintain proper use of right hand/Left hand in altissimo register

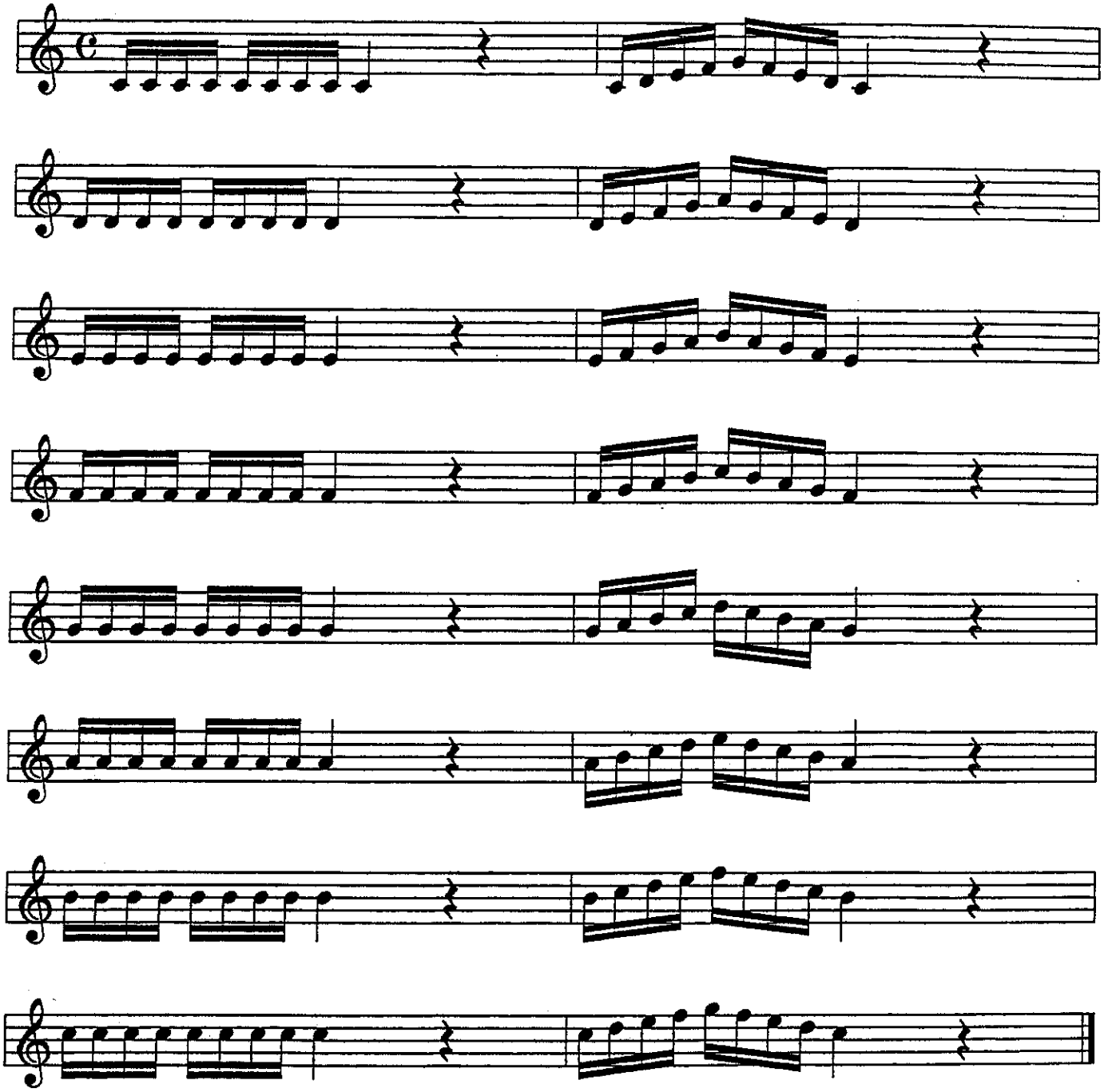


Full Chromatic
Include all fingering considerations from the examples above



Articulation Exercises

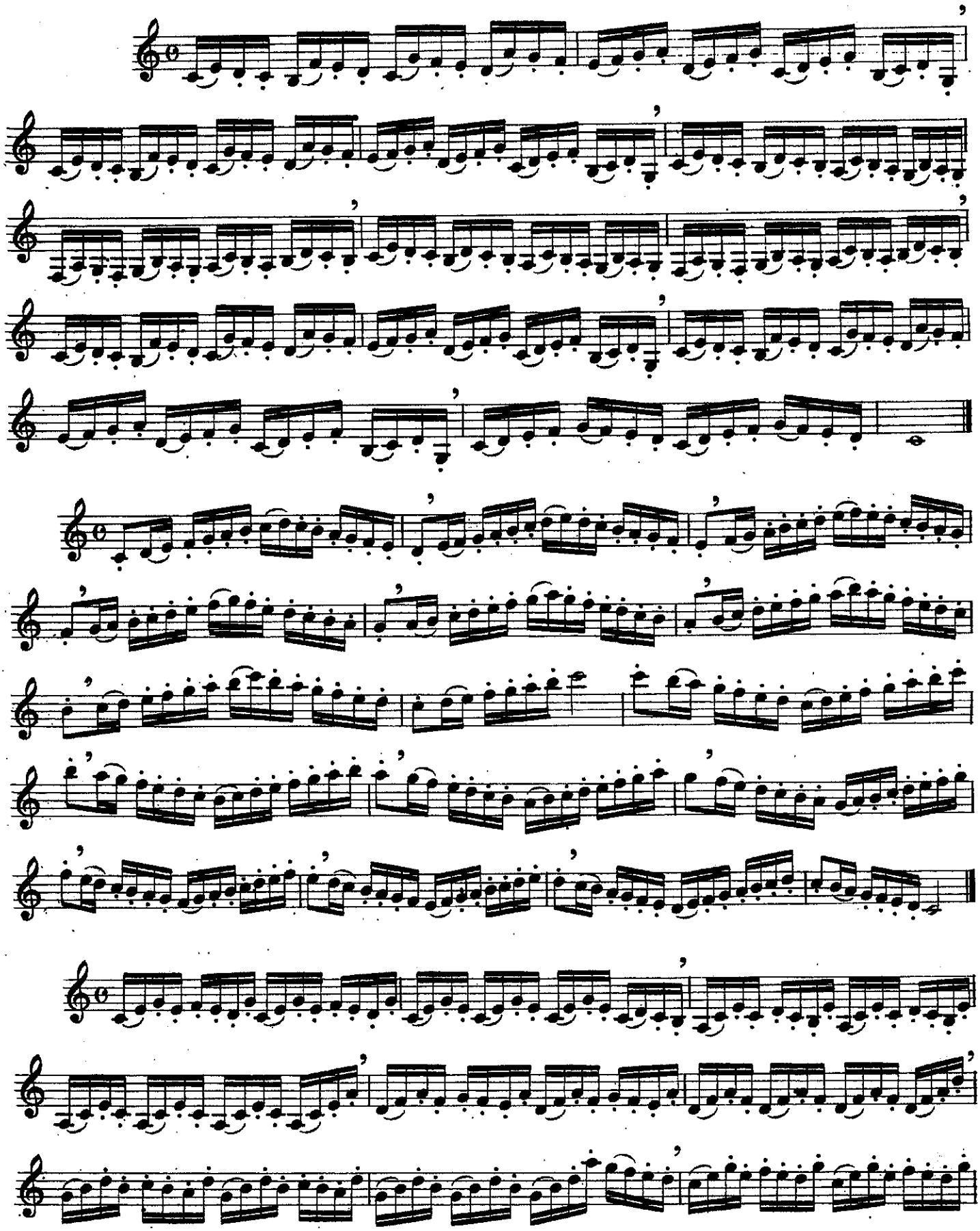
Figure 5

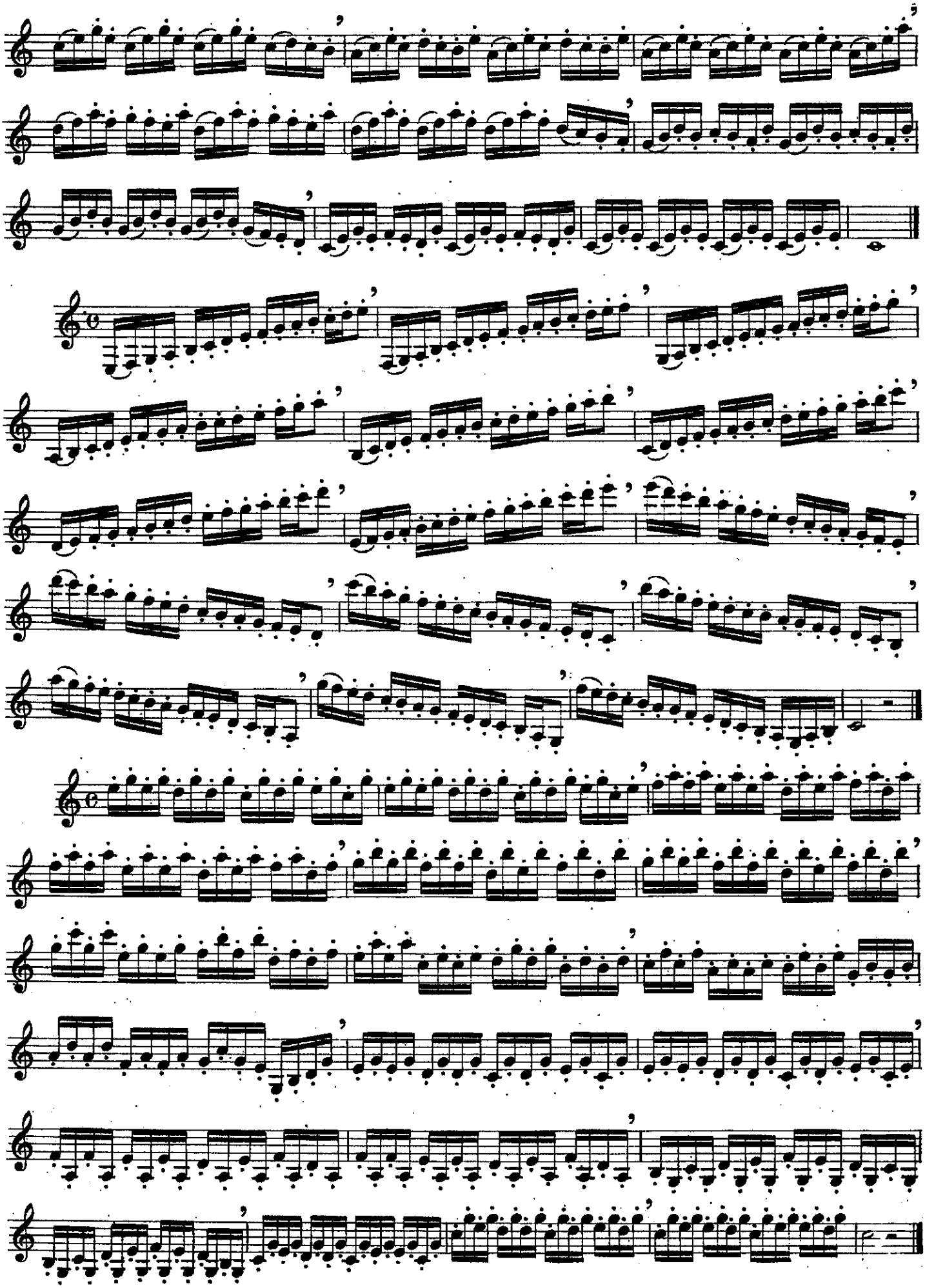


Play Fortissimo Throughout
Use this pattern through all keys and throughout the range of the instrument.

EL "STACCATO"

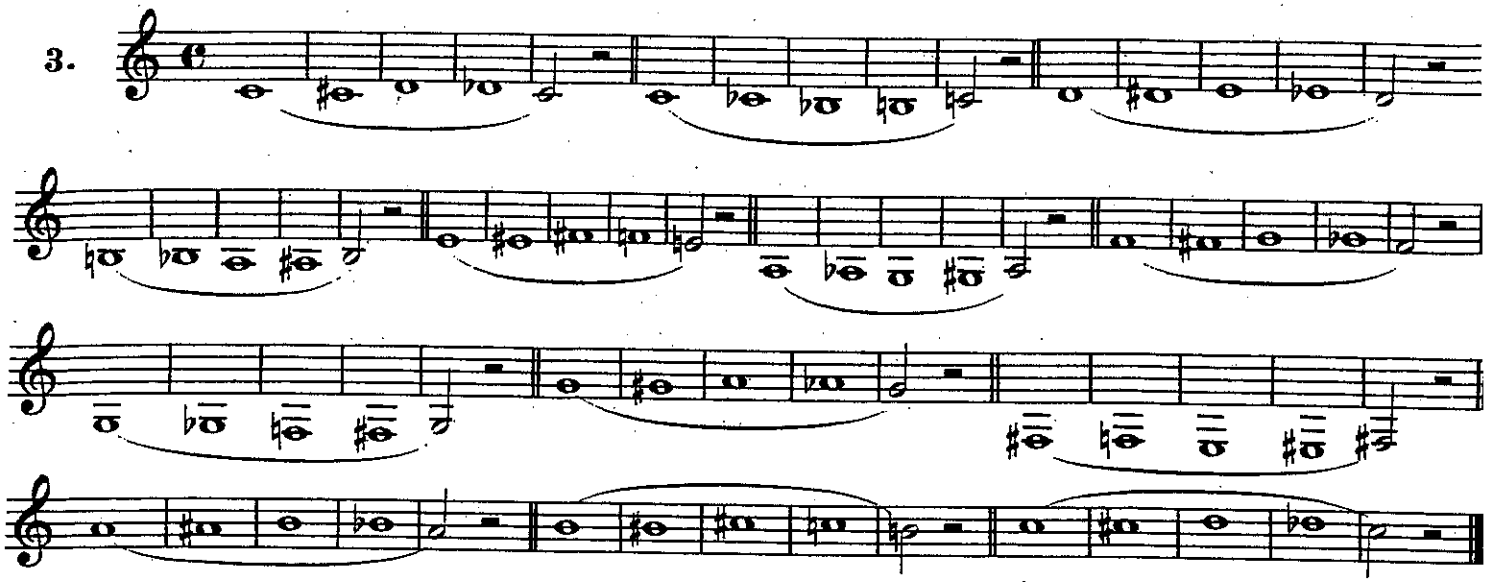
El *staccato* se ejecuta con un pequeño golpe de lengua como pronunciando la sílaba *ta* para atacar la nota.





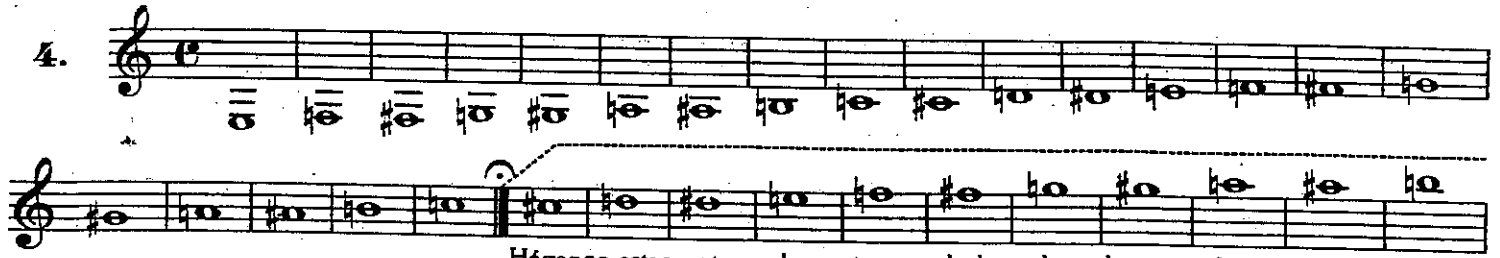
EJERCICIOS PREPARATORIOS PARA LA ESCALA CROMATICA

3.

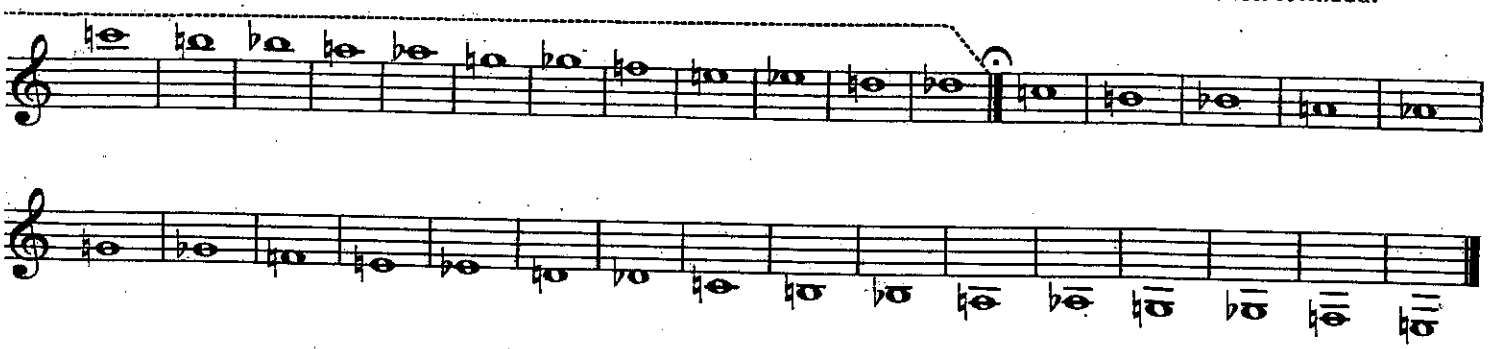


ESCALA CROMATICA

4.

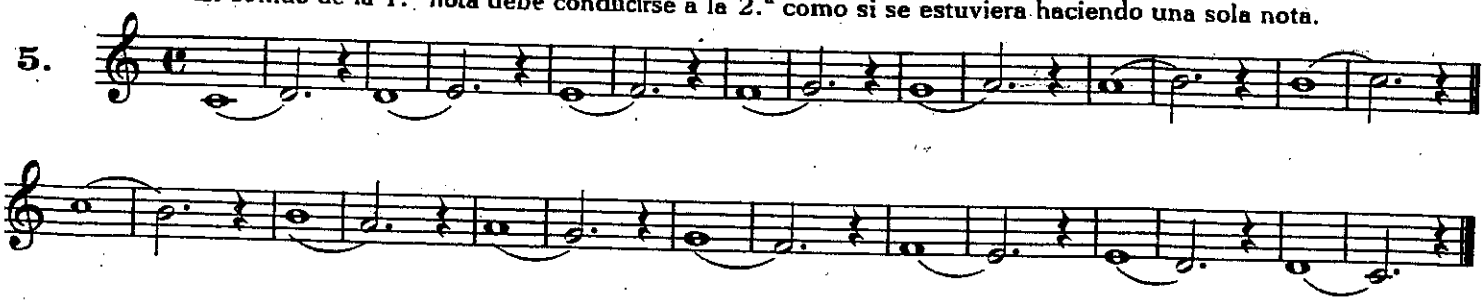


Háganse estas notas solamente cuando la embocadura esté bien formada.



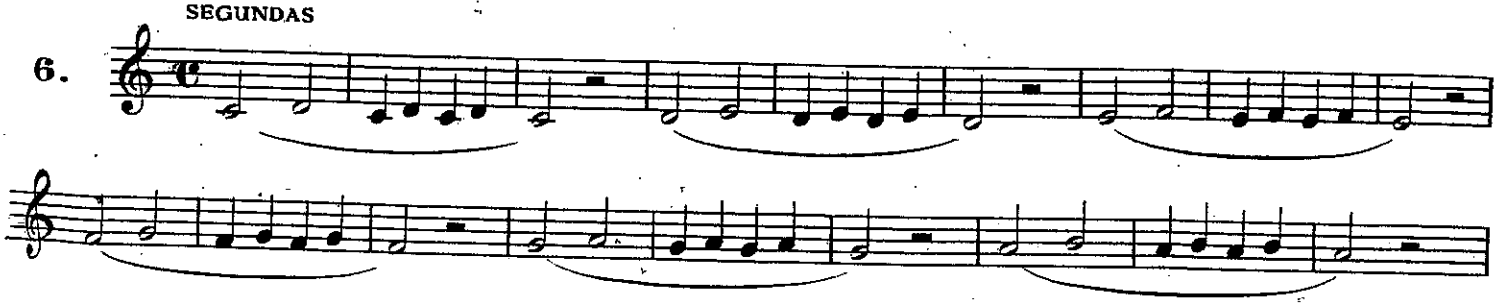
El sonido de la 1.ª nota debe conducirse a la 2.ª como si se estuviera haciendo una sola nota.

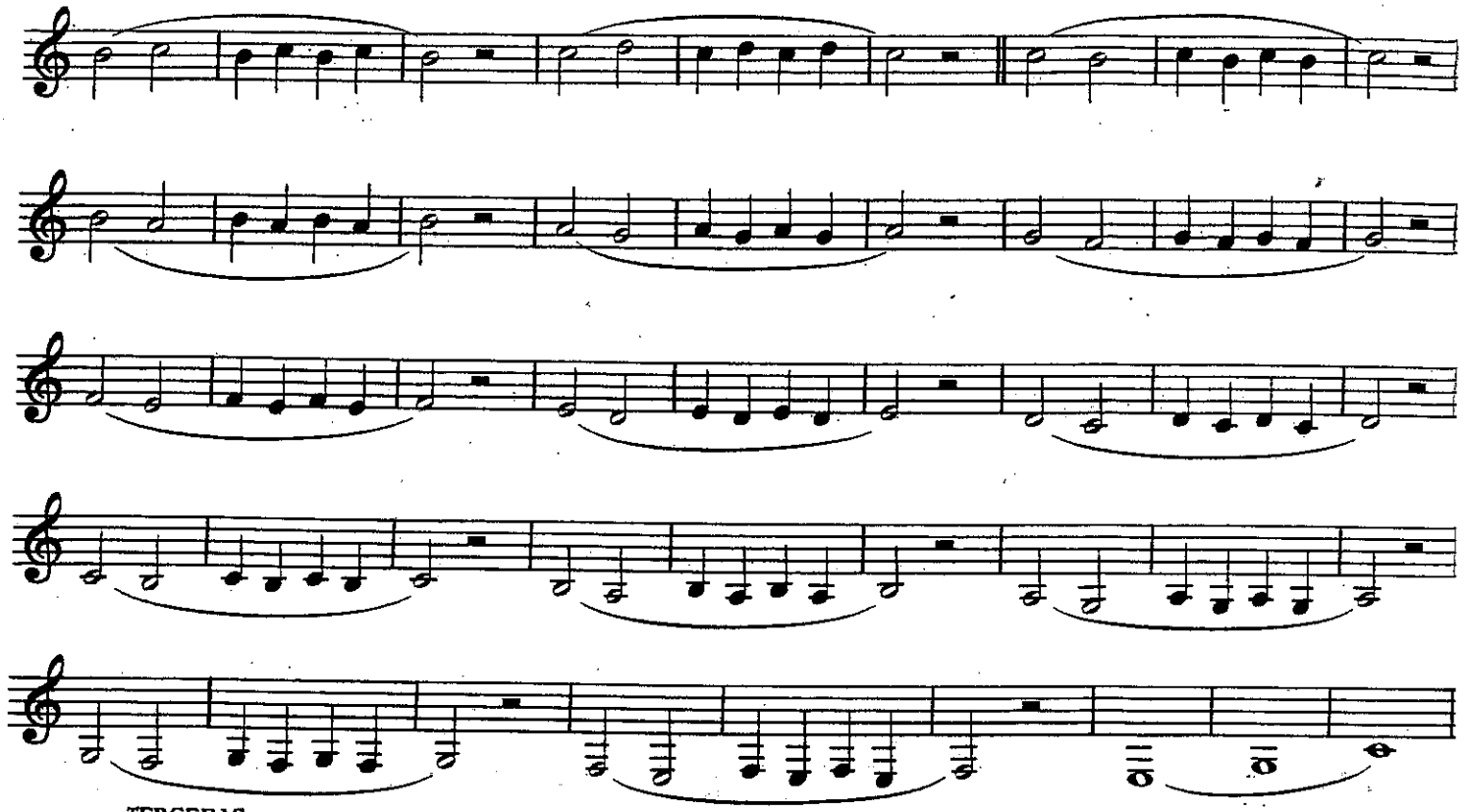
5.



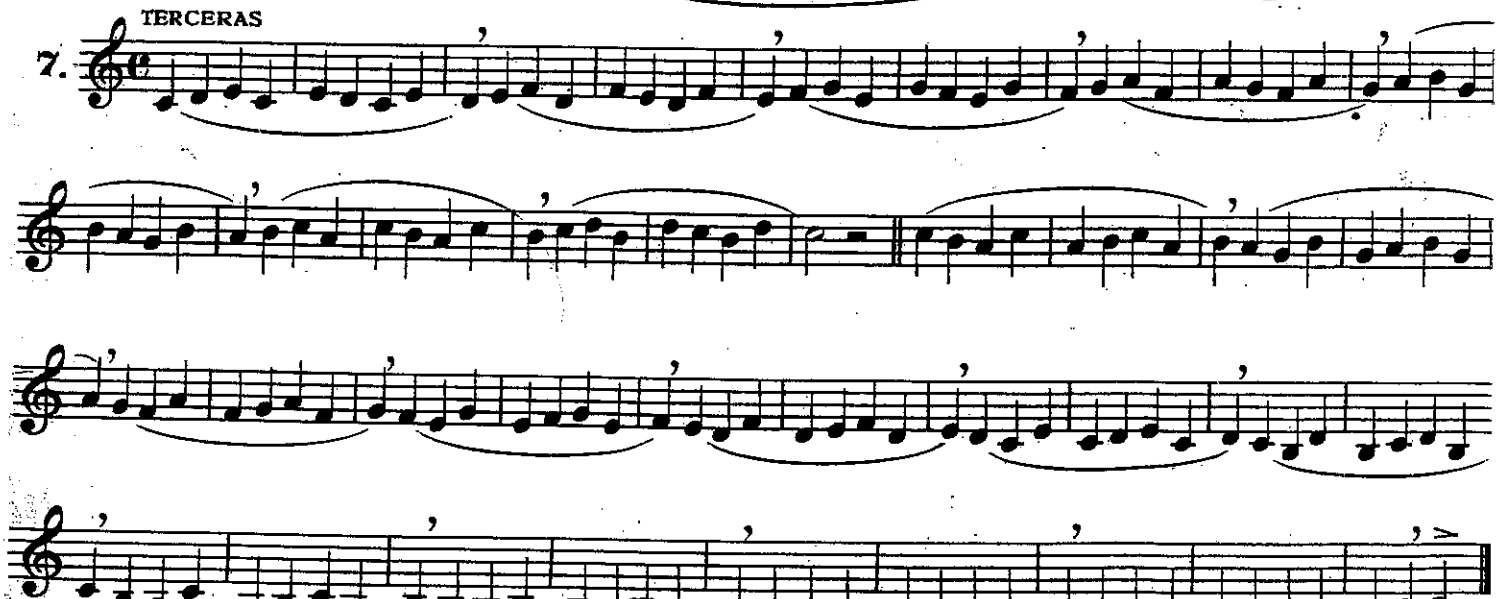
SEGUNDAS

6.

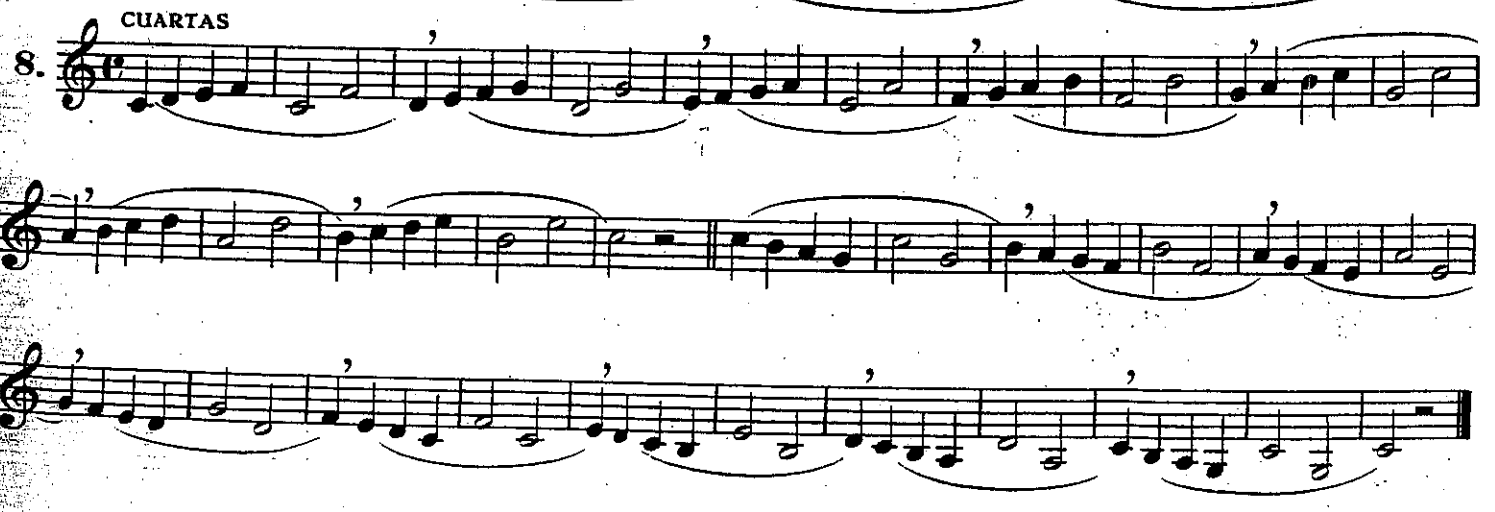




TERCERAS

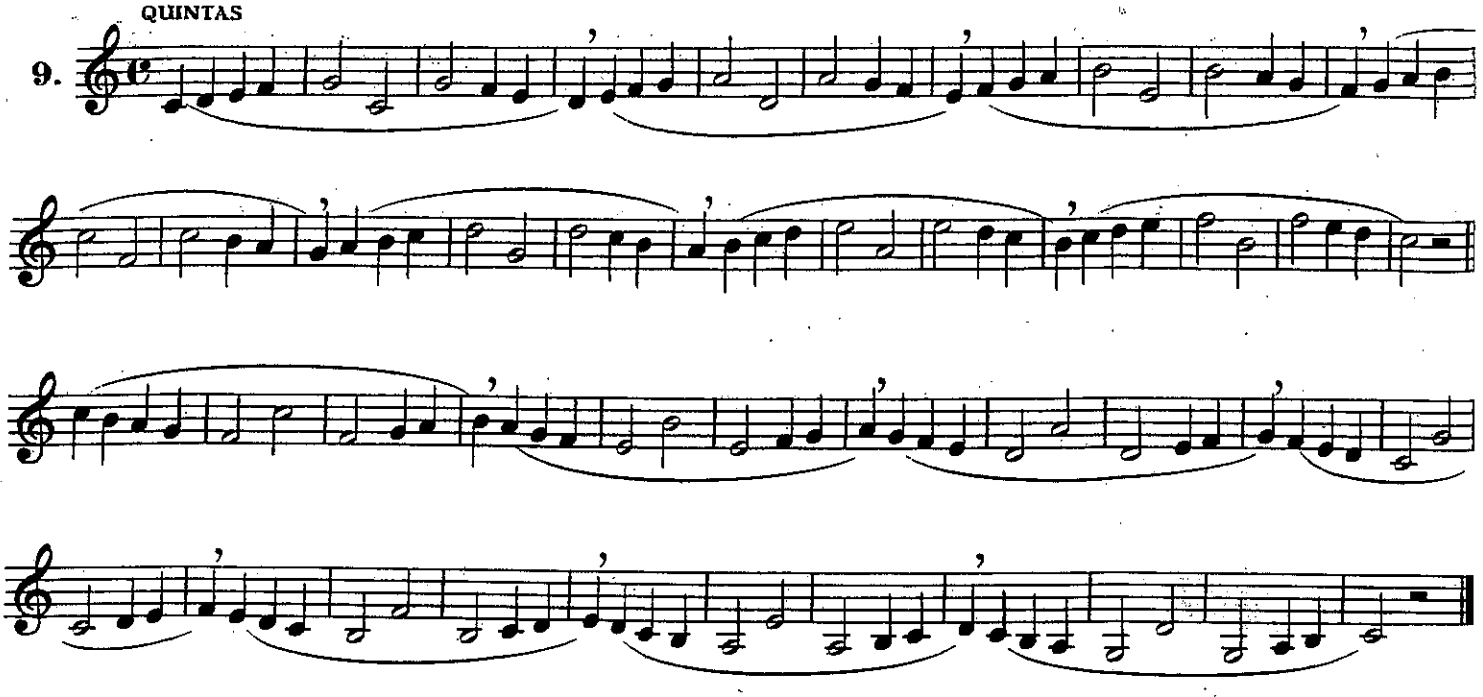


CUARTAS



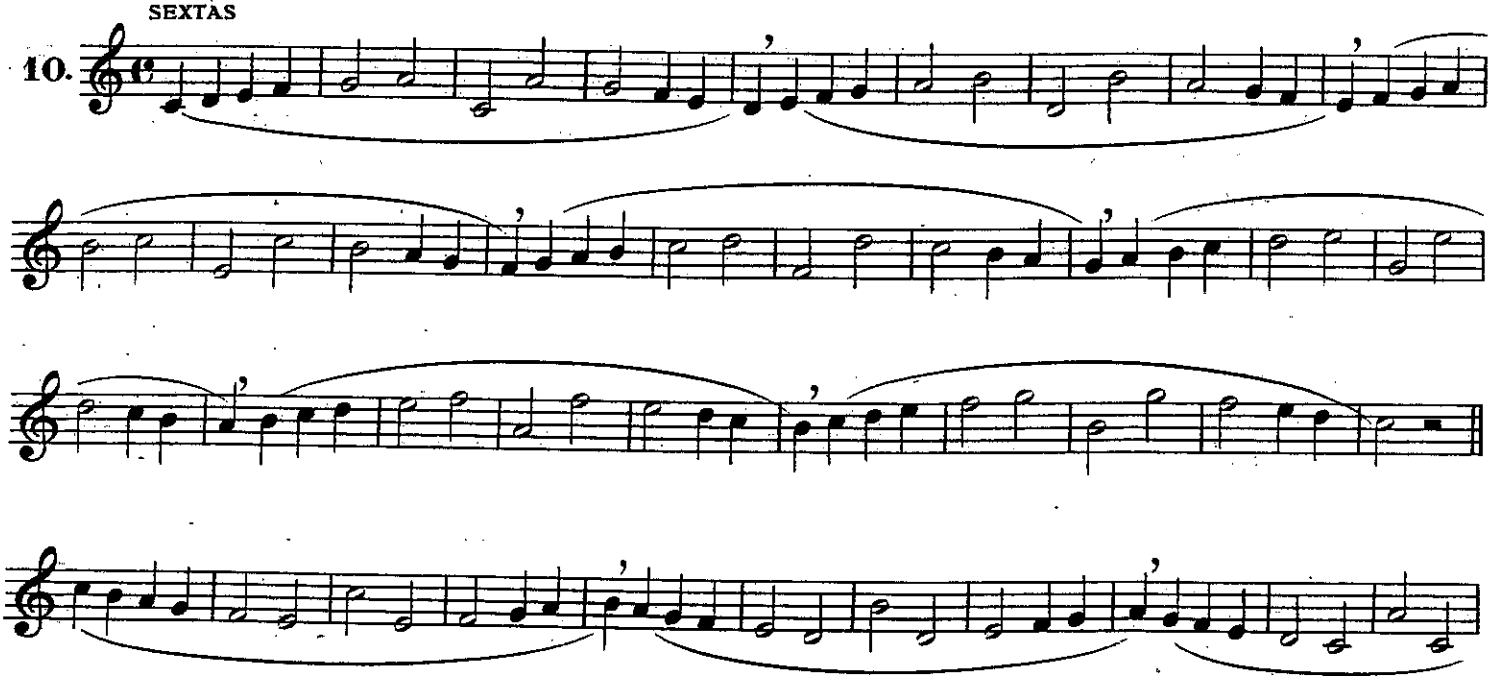
QUINTAS

9.



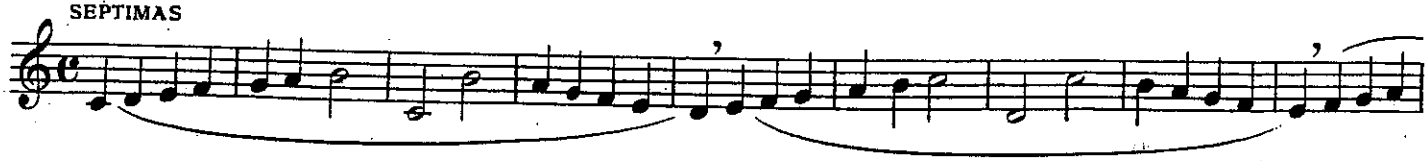
SEXTAS

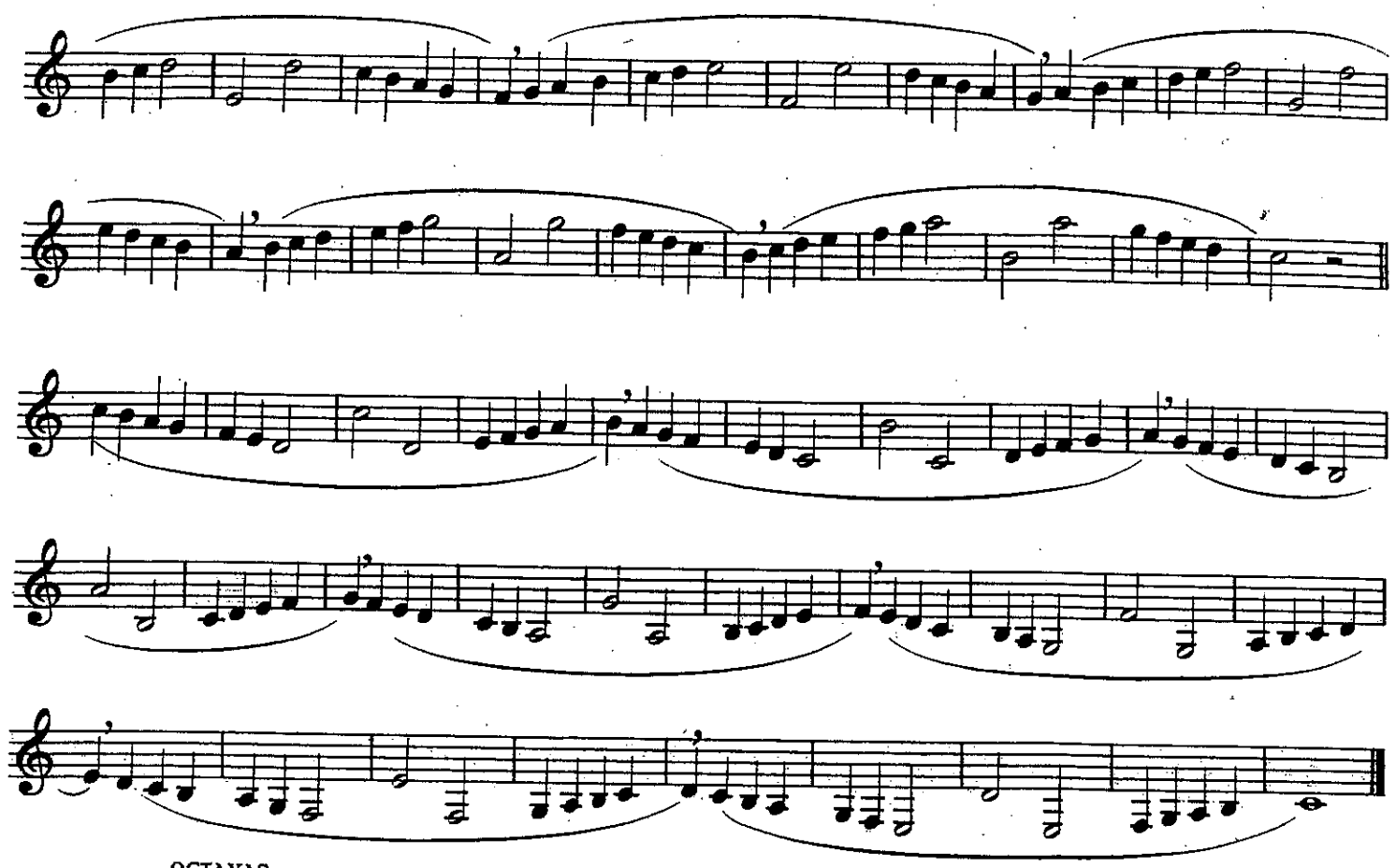
10.



SEPTIMAS

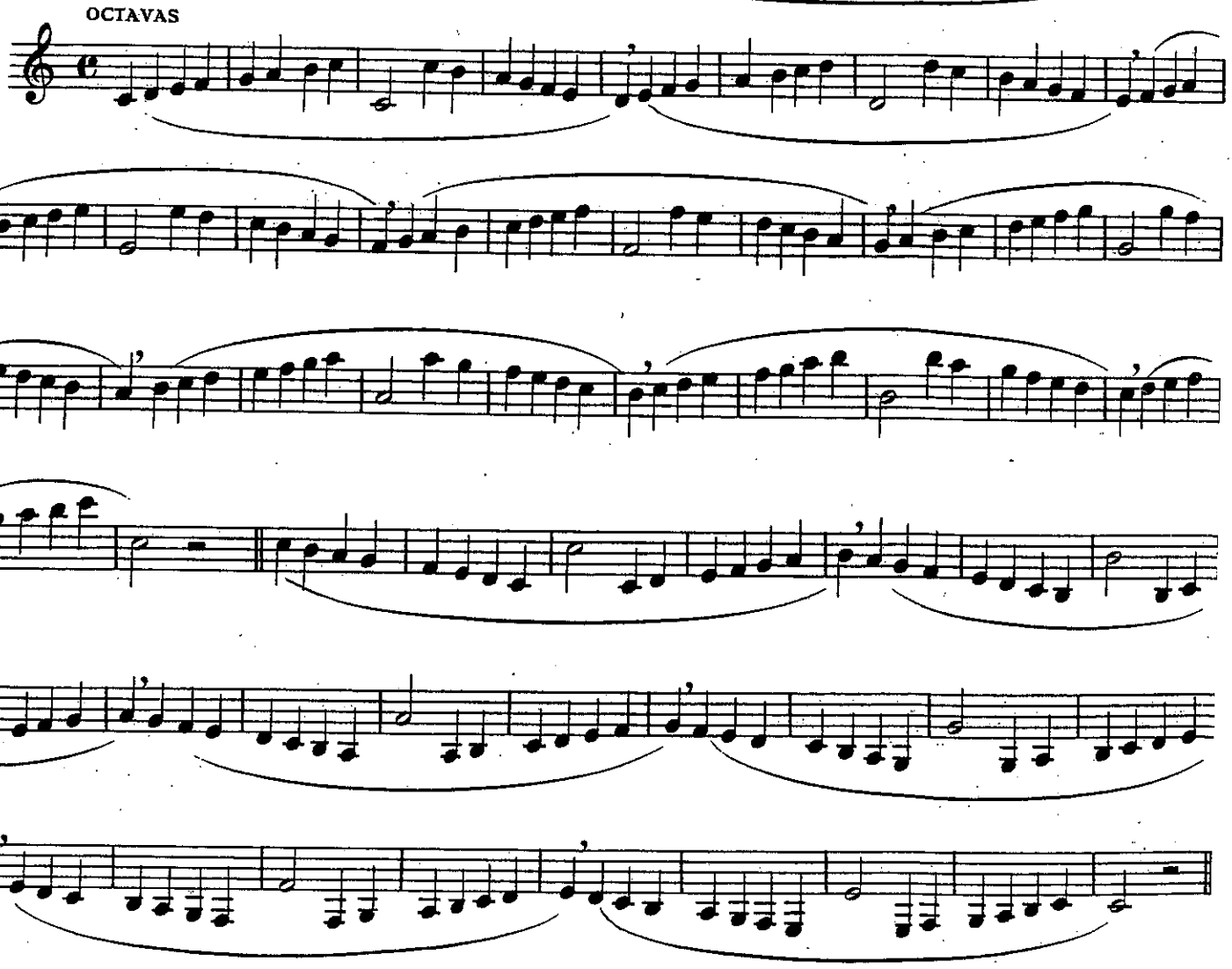
11.





OCTAVAS

12.

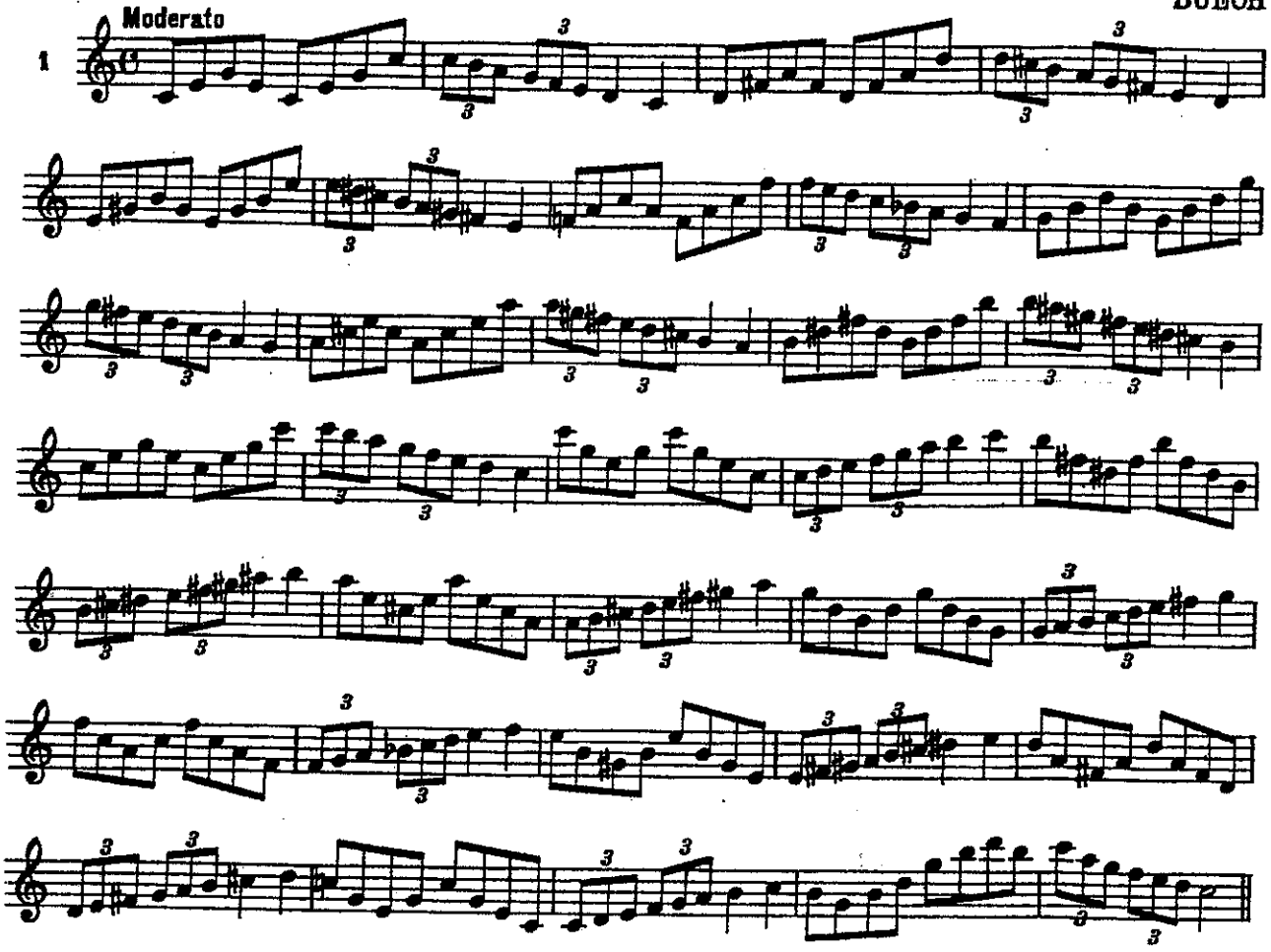


Major Chords and Scales on Steps of Diatonic Scale

Play daily for sound technical development.

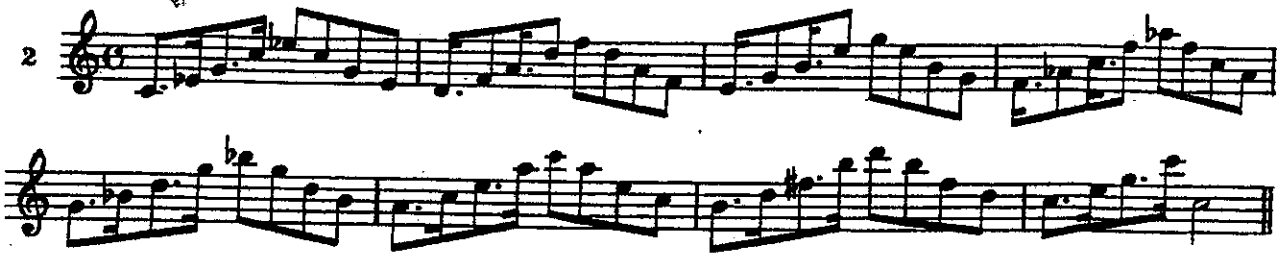
BUECH

1 Moderato



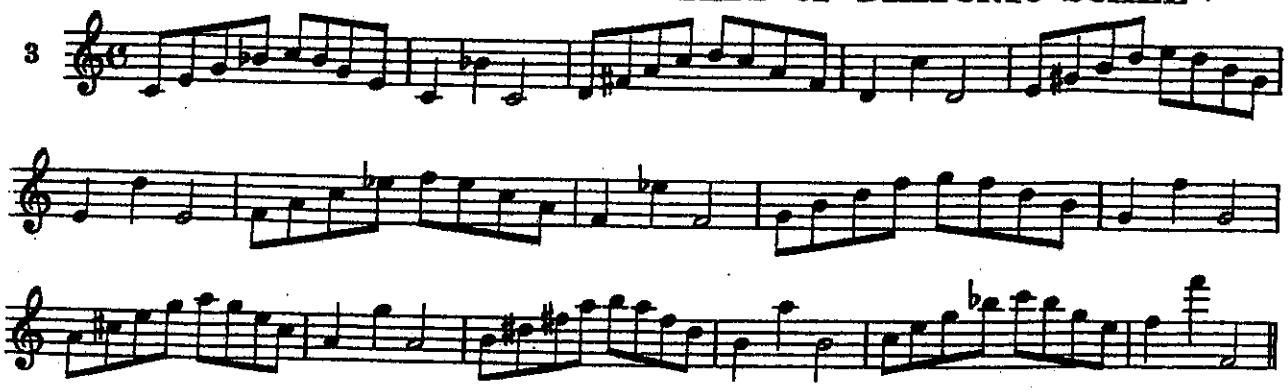
MINOR CHORDS ON STEPS OF DIATONIC SCALE

2

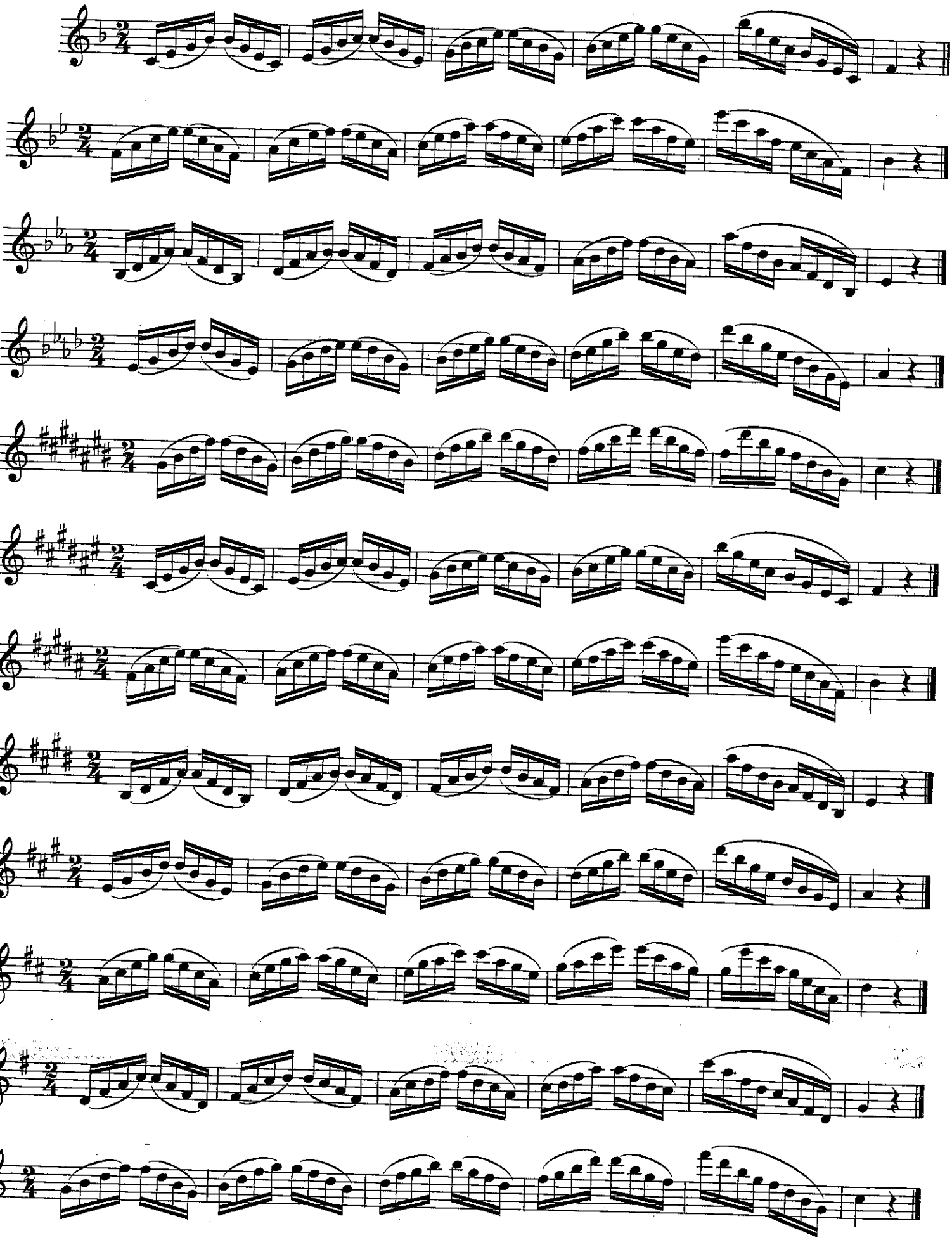


DOMINANT 7th CHORDS ON STEPS OF DIATONIC SCALE

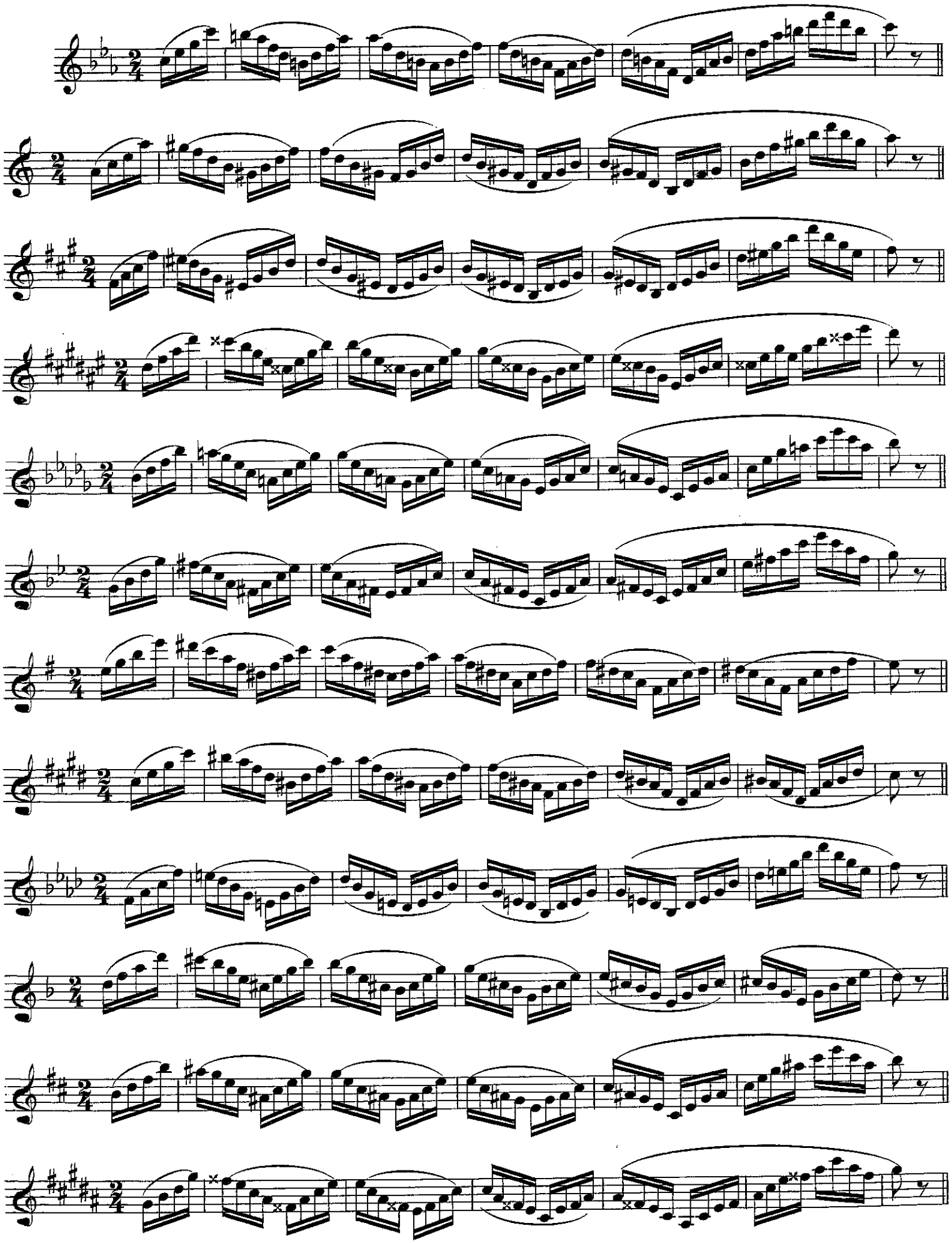
3



Arpegios de Séptima dominante

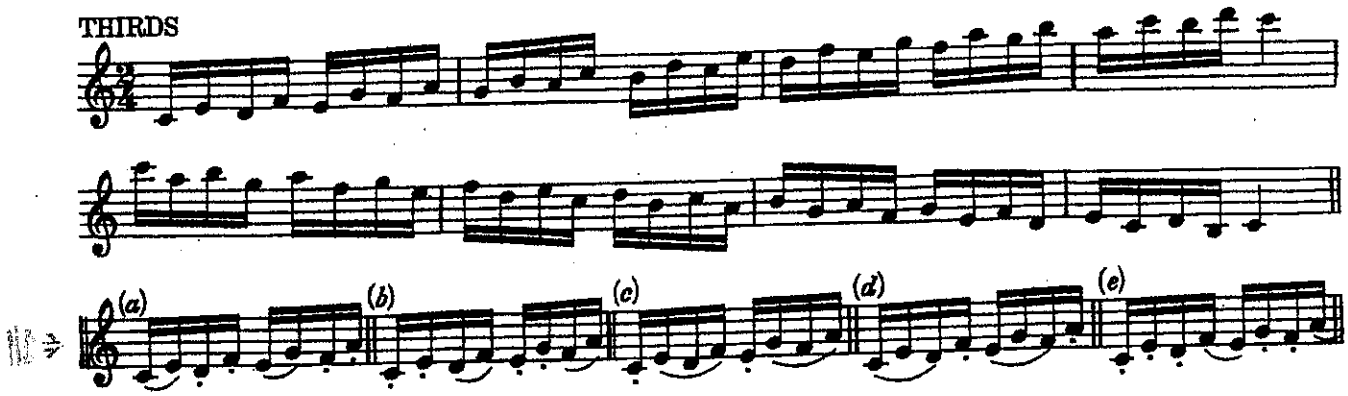


Arpegios de Séptima disminuída

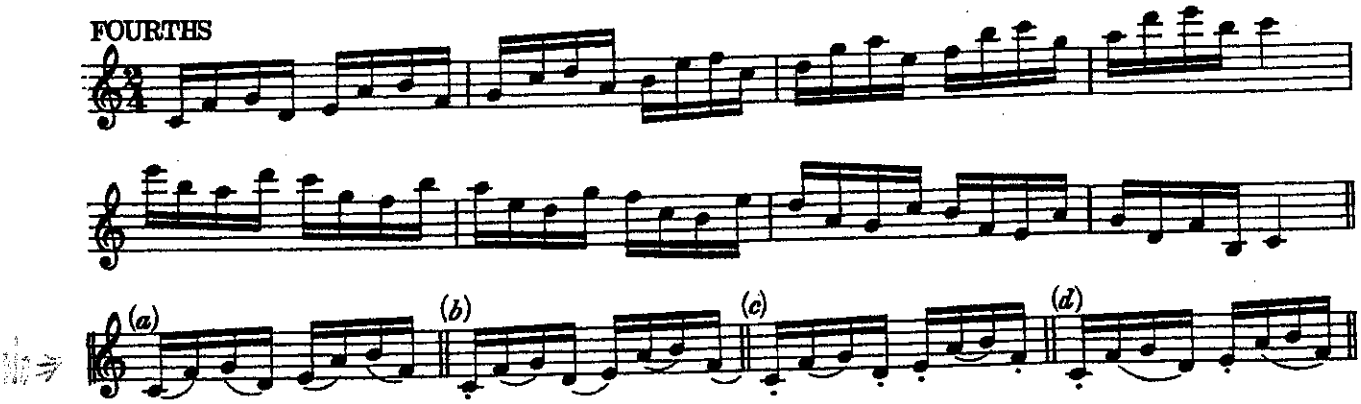


Interval Studies with Articulations

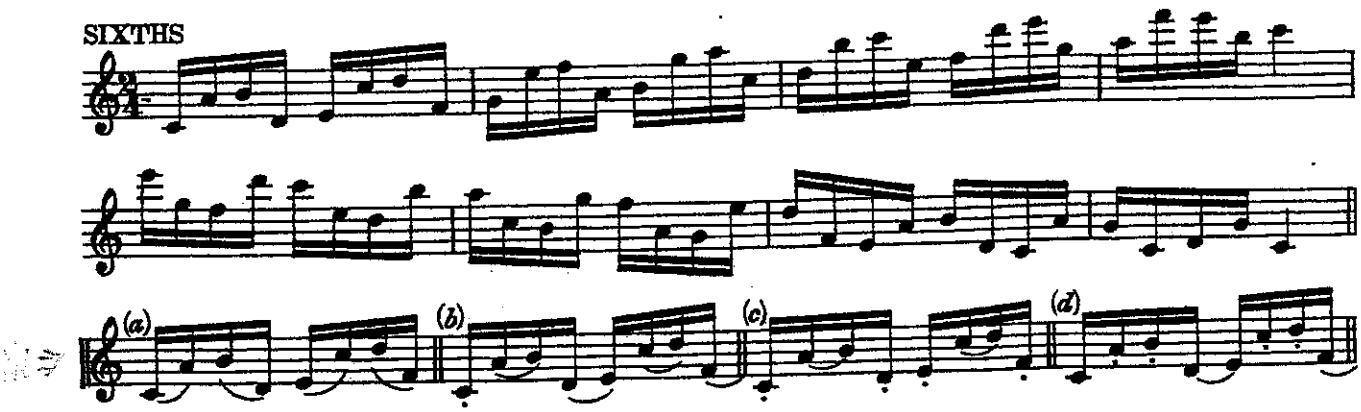
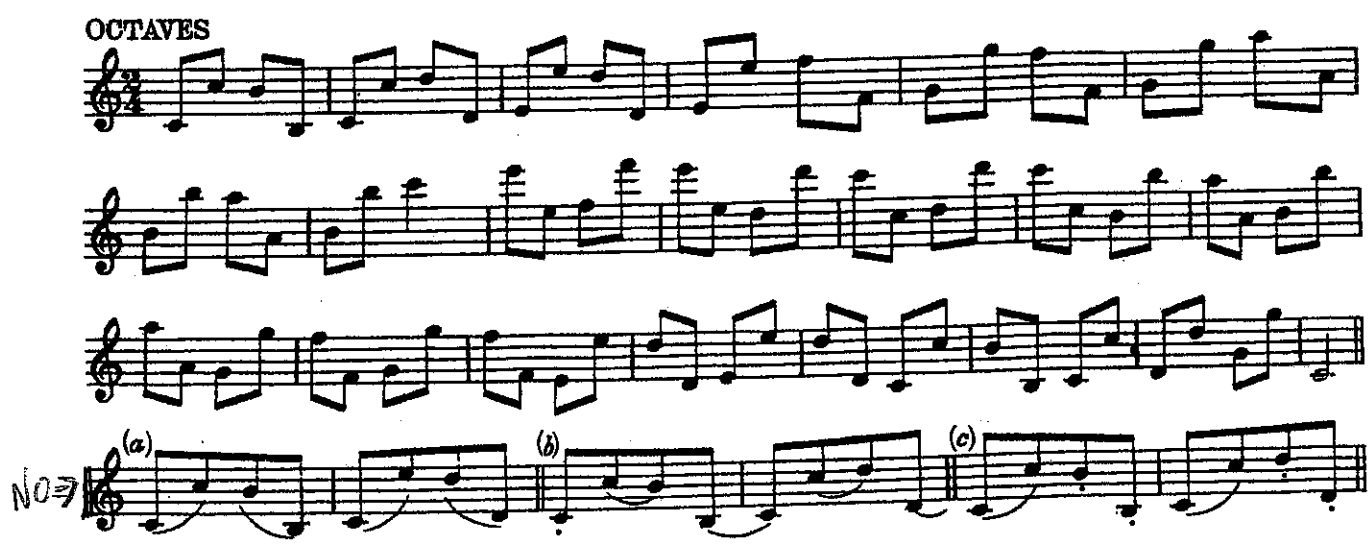
THIRDS



FOURTHS



SIXTHS



OCTAVES