

# Daily Vitamin:

## A Warm-Up

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Johann Christoph Denner, inventor of clarinet

“Practicing... is a case of time, patience, and intelligent work.”

Marcel Moyse, *De la Sonorité*

This packet is about practicing; how to maximize its effects, how to become more efficient at it, and how to reap its rewards. These exercises are daily building blocks to improve your clarinet playing and musicianship, which will in turn aid your repertoire and performance. The more time you spend developing these skills, the less time you will need to practice repertoire, allowing more time and energy to be spent on music making.

To quote Trevor Wye from his *Practice Books for the Flute: Omnibus Edition*:

“These points about practising in general, are important:

- (a) Practise the flute only because you want to; if you don't want to - don't! It is almost useless to spend your allocated practise time wishing that you weren't practising.
- (b) Having decided to practise, make it difficult. Like a pest inspector, examine every corner of your tone and technique for flaws and practise to remove them. Only by this method will you improve quickly. After glancing through these books, you will see that many of the exercises are simply a way of looking at the same problem from different angles. You will not find it difficult to invent new ways.
- (c) Try always to practise what you can't play. Don't indulge in too much self-flattery by playing through what you can already do well.
- (d) As many of the exercises are taxing, be sure your posture and hand positions are correct. It is important to consult a good teacher on these points.”

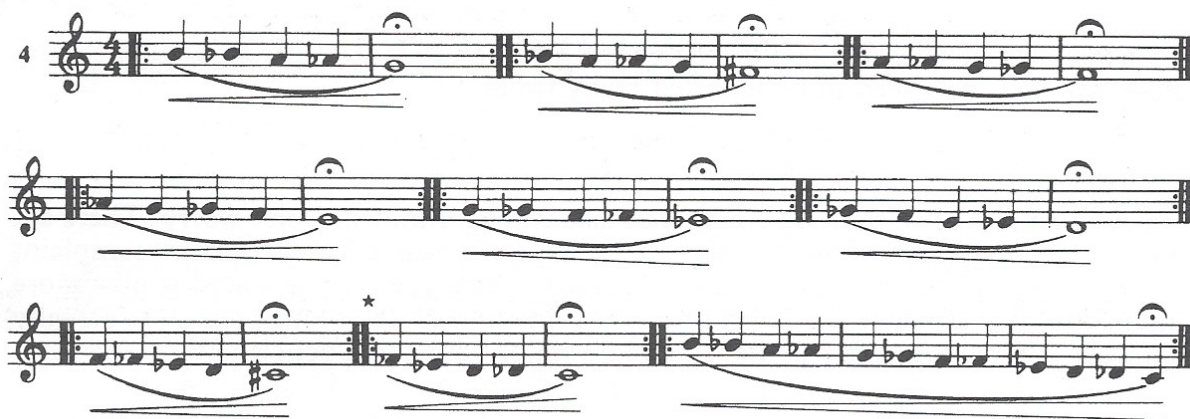
If you learn to practice well, you will learn to enjoy the work, as odd as that may initially seem. This paradigm shift will allow you to follow point (a) of Trevor Wye's quote, even if the thought of practicing at a certain moment is undesirable.

# Tone

Beginning our practice session with slow, sustained tones where we evaluate our sound is essential. Take this as a time to focus and center your mind and sound. Don't move on until your sound is as beautiful as you can make it; quality is valued over quantity. It is not necessary to practice many of these exercises if one exercise is practiced well. The following exercises should be extended to low E and practiced at quarter note = 60 BPM.

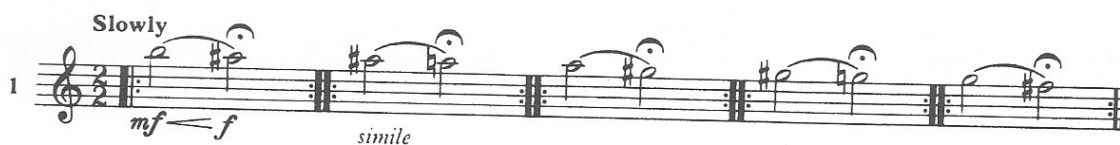
**Slowly**

The musical score consists of three systems of staves, each containing three staves. The first system is marked '2' and the second system is marked '3'. The notes are sustained tones, and the dynamics are marked *mf* and *f*. The first system includes a star (\*) above the first staff. The second system includes a star (\*) above the first staff. The third system includes a star (\*) above the second staff. The notes are connected by slurs, and there are repeat signs at the end of each staff.



You are going to spread the sound of the B natural downwards into the low register. Therefore, before infecting the low notes, make quite certain that the B natural is a veritable Archangel Gabriel of a B natural before attempting to make the A sharp sound just as good.

As in earlier exercises, play each pair of notes for nearly as long as your breath lasts. Only proceed if the previous pair of notes have been repeated many times to ensure *evenness of quality*. Endeavour also to make the second note even *better* than the first. If this happens at any point, reverse the exercise and work back to B natural which should be even better by this time.



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# Technique

Above all, practice with patience when practicing technique. The following exercises are useless if practiced too fast; the exercises are too fast if mistakes are made. Always practice these exercises with a metronome, and slowly increase the speed once you can play an exercise perfectly at a given tempo. Remember- curved fingers, fingertips on the holes, fingers as close to the holes as possible without affecting the pitch.

There are enough scales and ways to practice scales for a lifetime. Devote a *great* amount of time to technique, but also be realistic in time management. It is better to pick 3 different technique exercises a day and make them outstanding than to superficially play through all of the exercises.

All scales can also be practiced with the following patterns:

Pattern A: 1-2-3-1, 2-3-4-2, 3-4-5-3, etc.

Pattern B: 1-3-2-1, 2-4-3-2, 3-5-4-3, etc.

Pattern C (in triplets): 1-2-3, 2-3-4, 3-4-5, etc.

Pattern D (in triplets): 1-3-5, 2-4-6, 3-5-7, etc.

## CHROMATIC SCALE.



# Clarinet Major Scales

Clarinet-Now.com

C Major (Bb Concert)



5 F Major (Eb Concert)



9 G Major (F Concert)



13 Bb Major (Ab Concert)



17 D Major (C Concert)



21 Eb Major (Db Concert)



25 A Major (G Concert)



29 Ab Major (Gb Concert)



## Clarinet Major Scales

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Enharmonic - having the same pitch in the tempered scale but written in different notation. An examples is that B is the same pitch as Cb. So, if you were to follow note by note the B Major scale with the Cb Major scale, you would see that the fingering system and pitches of the scales are the same. The difference is reading the pitches.

\* Cb Major - you will rarely see the key signature of Cb Major. However, it is important to add it here as many scale books or print-outs do not include it. If you ever expect to perform a Broadway musical, this is a likely place you will see the Cb Major key signature.



Bb Clarinet

## NATURAL MINOR SCALES

*C Natural Minor Scale ("Bb" Concert Natural Minor)*



*F Natural Minor Scale ("Eb" Concert Natural Minor)*



*Bb Natural Minor Scale ("Ab" Concert Natural Minor)*



*Eb Natural Minor Scale ("Db" Concert Natural Minor)*



*Ab Natural Minor Scale ("Gb" Concert Natural Minor)*



*C#/Db Natural Minor Scale ("B" Concert Natural Minor)*



*F# Natural Minor Scale ("E" Concert Natural Minor)*



*B Natural Minor Scale ("A" Concert Natural Minor)*



*E Natural Minor Scale ("D" Concert Natural Minor)*



*A Natural Minor Scale ("G" Concert Natural Minor)*



*D Natural Minor Scale ("C" Concert Natural Minor)*



*G Natural Minor Scale ("F" Concert Natural Minor)*



Bb Clarinet

## HARMONIC MINOR SCALES

*C Harmonic Minor Scale ("Bb" Concert Harmonic Minor)*



*F Harmonic Minor Scale ("Eb" Concert Harmonic Minor)*



*Bb Harmonic Minor Scale ("Ab" Concert Harmonic Minor)*



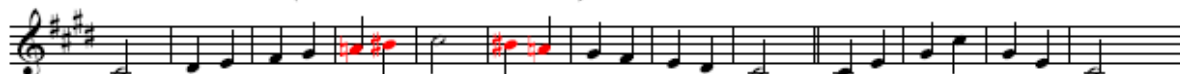
*Eb Harmonic Minor Scale ("Db" Concert Harmonic Minor)*



*Ab Harmonic Minor Scale ("Gb" Concert Harmonic Minor)*



*C#/Db Harmonic Minor Scale ("B" Concert Harmonic Minor)*



*F# Harmonic Minor Scale ("E" Concert Harmonic Minor)*



*B Harmonic Minor Scale ("A" Concert Harmonic Minor)*



*E Harmonic Minor Scale ("D" Concert Harmonic Minor)*



*A Harmonic Minor Scale ("G" Concert Harmonic Minor)*



*D Harmonic Minor Scale ("C" Concert Harmonic Minor)*



*G Harmonic Minor Scale ("F" Concert Harmonic Minor)*



Bb Clarinet

## MELODIC MINOR SCALES

*C Melodic Minor Scale ("Bb" Concert Melodic Minor)*



*F Melodic Minor Scale ("Eb" Concert Melodic Minor)*



*Bb Melodic Minor Scale ("Ab" Concert Melodic Minor)*



*Eb Melodic Minor Scale ("Db" Concert Melodic Minor)*



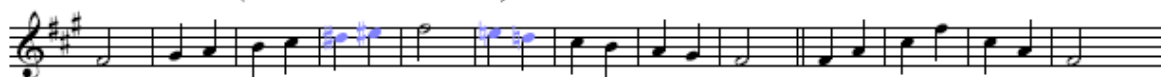
*Ab Melodic Minor Scale ("Gb" Concert Melodic Minor)*



*C#/Db Melodic Minor Scale ("B" Concert Melodic Minor)*



*F# Melodic Minor Scale ("E" Concert Melodic Minor)*



*B Melodic Minor Scale ("A" Concert Melodic Minor)*



*E Melodic Minor Scale ("D" Concert Melodic Minor)*



*A Melodic Minor Scale ("G" Concert Melodic Minor)*



*D Melodic Minor Scale ("C" Concert Melodic Minor)*



*G Melodic Minor Scale ("F" Concert Melodic Minor)*



The Exercises on Mechanism form the fingering, by accustoming each finger to act separately or together. It is by these exercises the player is enabled to acquire that equality and purity of sound which is the first essential of an Instrumentalist.

In the repeats, the first note of each exercise should have the sound forced. Play each phrase several times without interruption in respiration. As the notes are slurred they must be made *crescendo* in ascending, and *diminuendo* in descending.

The image displays a musical score for 36 exercises, numbered 1 through 36, arranged in a single staff. Each exercise consists of two measures of music, with the first measure of each exercise marked with a repeat sign. The exercises are organized into two groups: exercises 1 through 16 are ascending scales, and exercises 17 through 36 are descending scales. The notes are slurred across the two measures of each exercise. The key signature is C major, and the time signature is 2/4. The exercises are designed to develop finger mechanism and control, with the first note of each exercise being emphasized.

This musical score is for a clarinet, spanning measures 37 to 68. It is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. There are several measures of whole rests interspersed throughout the piece. The measures are numbered sequentially from 37 to 68, with the number placed above the first note of each measure. The notation includes various musical symbols such as stems, beams, and slurs to indicate phrasing. The overall style is that of a technical exercise or a short piece from a method book.

3 Studies for acquiring a light Staccato

G. LANGENUS

Allegretto ♩: 144

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The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 144 beats per minute. The score consists of 14 measures. The first measure is marked with a piano (*p*) dynamic. The piece is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *p*, *f*, *cresc.* (crescendo), and *mf* (mezzo-forte). There are also staccato markings and various articulation marks throughout the piece. The score ends with a double bar line and a repeat sign.

# Drone Practice

Choose a drone from *Cello Drones* on YouTube. Choose 1 key per week and really make it feel like home. Vary your selection so that you cycle through all 12 keys. Playing with drones develops our blend, tone, and intonation. Use it as an opportunity to develop your ear and pitch sensitivity. Tuning is a feeling.

1. Play the root with the cello. These are long tone exercises. Maintain a relaxed, forte volume for as long as comfortable. Do this several times. Alternate between hearing/feeling vibrations (out of tune) and hearing/feeling no vibrations (in tune). Blend your sound into the cello. If someone is walking by, make them think you're a cello!
2. Play the fifth. Perfect fifths need to be tuned 2 cents sharp. Trust your ear. Perfect fifths are often described as sounding "open" and "large".
3. Play the major third. In a major chord, the third needs to be lowered 14 cents. This is often more difficult to hear at first but will develop quickly.
4. Play the perfect fourth. Perfect fourths should be lowered 2 cents.
5. Play the major seventh. This will sound crunchy as it's only a half step from the root. It often helps to move back and forth slowly from the major seventh to the root. Try hearing "Somewhere Over the Rainbow", which uses a major seventh interval at the opening, in your head: "Some (do) - where (do 8va) o (ti) - ver (sol) the (la) rain (ti) - bow (do 8va)"
6. Now, at quarter note = 40 bpm play patterns with the above pitches over the drone. For example, 1-5-3-4-3-7-1. When interval intonation is perfect, move metronome up 4 clicks.
7. When above exercises are comfortable at a forte volume, try at different dynamics and with crescendos and decrescendos.
8. Supplement above steps with different types of chords (minor, diminished, augmented) and intervals, consulting an online just intonation chord adjustment chart for reference.

"Being kind of in tune is like being kind of pregnant; it's an either/or proposition." - Donald Sinta

# Learning Tunes by Ear

For musicians of any kind, using your ears instead of your eyes is an essential skill. Learning tunes by ear from a recording or memory is a great way to develop this skill. Some seemingly have the ability to learn a tune by ear with relative ease and no identifiable process. For the rest of us, here's a helpful starting sequence to make it less overwhelming.

1. Choose a recording of a song you KNOW! Listen to it several times, then sing the melody/lyrics with it. If you really know a song, you can learn it by memory. Don't learn a tune by memory unless you can sing it by memory-- "Mary Had a Little Lamb", "Twinkle, Twinkle", etc.
2. Find the starting pitch on your horn.
3. Ask yourself:
  - a. What key is this? Major or minor?
  - b. What is the scale degree of the first pitch? Root, fifth, third?
  - c. How many measures is the tune? Does it break down into smaller sections so I can learn in smaller chunks?
4. Sing the first section of the tune, and THEN figure it out on your horn. If playing with a recording, stop/start as needed to ensure you're matching the pitches correctly.
5. Apply Step 4 to all sections of the tune, and then piece it all together.
6. Choose a different starting pitch and learn the tune again! You can either use the aural memory you've developed of the tune, or use some music theory to help you:
  - a. "If the first note of 'When the Saints Go Marching In' was a G and I ascended a major third to a B, then if I start on an A the next note will be..."
  - b. "The opening line of 'When the Saints' ascends from G to a D, the fifth of the key. So if I start on an A then I'll ascend to an..."

"If you can hear it, then you can sing it. If you can sing it, then you can play it."



Here is a list of nursery rhymes/popular songs which are great starting points:

Three Blind Mice

London Bridge

A Tisket A Tasket

Frère Jacques

Jingle Bells

Itsy Bitsy Spider

When The Saints Go Marching In

Old Macdonald Had A Farm

Row, Row, Row Your Boat

If You're Happy And You Know It

Yankee Doodle

Jeopardy Theme Song

Happy Birthday

Bingo

This Land Is Your Land

Brahms' Lullaby

America the Beautiful

Star Wars... any of them! Main Theme, Darth Vader March, Princess Leia Theme, Cantina Band

Amazing Grace

Down By The Riverside

National Anthem

My Heart Will Go On

Let It Go

Lean On Me

Hey Jude

Autumn Leaves

Sweet Caroline

... Or any other tunes you'd like to learn!