

Sample Practice Routine

Reed work, if necessary, instead of mouthpiece warmup.

5 minutes mouthpiece blowing

- Long tones
- Legato
- Staccato
- Strive for everything as good as long tones. Use breathing tube as necessary (throughout the entire practice session.)

All of the above on long B

15 minutes technique in order of the warmup book.

Long tone warmup

Staccato Exercises

Pinky finger and left-hand exercises

Altissimo Exercises

Scales

Arpeggios

Thirds

(All technical work can focus on keys of pieces being played, but routinely work through them all.)

Chromatic Exercise

40 Minutes

Record and listen frequently to important material to avoid deaf practicing.

- Ensemble Repertoire; School Band, Outside Ensemble, Chamber Music
- Audition Material
- Etudes
- Solo repertoire

Evenly divided unless especially difficult ensemble repertoire...it should take over everything if necessary.

Mastering ensemble playing is the road to being a well-rounded musician and soloist.

Practice Timetable

Monday: 3:30 pm-4:30 pm

Tuesday: 5:30 pm- 6:30 pm

Wednesday: 3:30 pm- 4:30 pm

Thursday: 3:30 pm- 4:30 pm

Friday: 3:30 pm- 4:30 pm

Saturday: 3:00pm- 4:00pm

Sunday: 4:30 pm- 5:30 pm

Lessons should consist of all of the above in the same order. Come prepared.

ON PRACTICING

90% of your playing time in your early years is spent practicing **by yourself!** To progress rapidly you have to be proficient at coaching yourself.

The most valuable coach you have is yourself. I am teaching you in every moment of every lesson to become your own best coach.

You can also get help and guidance from schoolteachers, band and orchestra conductors, classmates, and audition, festival or contest adjudicators. Even more helpful: **listening to great music and musicians**. That's why I give you those recordings of Great Saxophonists or Great Clarinetists.

This input will help you form a clear idea of how you want to sound. When your objectives are clear to your ears, the instrument itself can teach you to play! That will only happen if you listen intently when you practice and focus on tone colour first. Intonation is next, but you can NOT have great in-**tone**-ation without great **tone**.

Articulation, rhythm, and phrasing follow closely behind. You will know exactly what you want to achieve, and you will improve the efficiency of your practice. As your listening improves, your ability to guide yourself will improve.

You should be practicing at least an hour a day. Band practices or music classes do not count as practice.

Concentration comes in small doses and unconcentrated practice does not develop you. At the end of an overly long practice session your embouchure will tire out and lead you into poor playing habits. Take a break if you need it. If you are practicing properly, it is mentally very tiring!

Study the style of the music and play expressively with exaggerated dynamics. Consider problems one at a time, not all at once. Avoid **deaf practice**. **Deaf practice** occurs when you do not listen carefully to what you are playing, and you ignore your objectives.

Think about your objectives and write a practice plan! Include what time you practice every day in that plan. Think about your tone and keep it first in your ear's imagination. Discover how to release the reed to give each note a precise start. Develop accurate rhythm. Train your fingers to move smoothly, slowly and softly.

Practice micro-moments of the music. Focus down to the smallest possible areas of glitches and bobbles and then expand to before and after those musical moments. Slow down your metronome and **listen** with excruciating focus. But...listen non-judgmentally. Don't allow Self 2 to beat up Self 1 (from *The Inner Game of Music*). Be a dispassionate observer who observes closely. You will find that extremely intent listening fixes problems before they occur.

You say you want to become a great player? What are you prepared to do?

<https://www.youtube.com/watch?v=xPZ6eaL3S2E>

LONG TONE WARMUP

♩ = 60

L+R means left pinky B with R pinky on C as well. Repeat the same fingerings on low E in each exercise.

Staff 1: Treble clef, 4/4 time. Measures 1-4: C4, D4, E4, F4 (L+R). Measure 5: Rest. Measures 6-9: G4, F4, E4, D4 (R, L+R). Measure 10: C4.

Staff 2: Treble clef, key signature of one sharp (F#). Measures 1-4: F#4, G4, A4, B4 (L, R). Measure 5: Rest. Measures 6-9: C5, B4, A4, G4 (L+R). Measure 10: F#4.

Staff 3: Treble clef, key signature of one sharp (F#). Measures 1-4: F#4, G4, A4, B4 (R, L). Measure 5: Rest. Measures 6-9: C5, B4, A4, G4 (L+R). Measure 10: F#4.

Staff 4: Treble clef, key signature of one sharp (F#). Measures 1-4: F#4, G4, A4, B4 (L+R). Measure 5: Rest. Measures 6-9: C5, B4, A4, G4 (L+R). Measure 10: F#4.

Staff 5: Treble clef, key signature of one sharp (F#). Measures 1-4: F#4, G4, A4, B4 (L+R). Measure 5: Rest. Measures 6-9: C5, B4, A4, G4 (R). Measure 10: F#4.

Staff 6: Treble clef, key signature of one sharp (F#). Measures 1-4: F#4, G4, A4, B4 (L+R). Measure 5: Rest. Measures 6-9: C5, B4, A4, G4 (L+R). Measure 10: F#4.

Staff 7: Treble clef. Measures 1-4: C4, D4, E4, F4. Measure 5: Rest. Measures 6-9: G4, F4, E4, D4. Measure 10: C4.

INTONATION EXERCISE #1

The image displays a musical score for an intonation exercise, consisting of four staves of music. The tempo is marked as quarter note = 54. The music is written in treble clef with a key signature of one flat (B-flat major or D minor). The exercise is divided into two main sections, each containing two staves. The first section (top two staves) features a melodic line in the upper voice and a bass line in the lower voice. The second section (bottom two staves) features a melodic line in the upper voice and a bass line in the lower voice. The music includes various chords and intervals, with some notes marked with accidentals (sharps and flats). The exercise is designed to help students develop their intonation skills by playing and listening to the music.

Tempo: $\text{quarter note} = 54$

Staff 1 (Top): Melody: $\text{E}^{\#}, \text{F}^{\#}, \text{G}, \text{A}, \text{B}, \text{C}$; Bass: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$

Staff 2: Melody: $\text{E}^{\#}, \text{F}^{\#}, \text{G}, \text{A}, \text{B}, \text{C}$; Bass: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$

Staff 3: Melody: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$; Bass: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$

Staff 4: Melody: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$; Bass: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}, \text{E}, \text{D}$

Allegro moderato (♩ = 66)

1 *p*

5 *mf*

9 *p* *f*

13 *p* *f*

17 *cresc.*

21 *f* *p*

25

29 *p* *f*

33 *p*

37

41

45 *p* *cresc.* *f*

Allegretto (♩ = 120)

1 *p*

6

11

16 *p*

21

26

31 *f*

36 *f* *p*

41

46

51 *p* *f* *p* *f*

56 *p* *mf*

61

Detailed description: This is a musical score for a piece by Gustave Langenus, edited by Michael Drapkin. The piece is in 2/4 time, key of D major, and is marked 'Allegretto' with a tempo of 120 quarter notes per minute. The score consists of 61 measures, presented in ten staves. The music is a single melodic line with a complex rhythmic pattern of eighth and sixteenth notes. Dynamics range from piano (*p*) to forte (*f*), with a mezzo-forte (*mf*) section. Articulation includes accents and slurs. The piece concludes with a final cadence in the 61st measure.

Clarinet Pinky/Break Walkarounds and Left Hand Exercises

Slow and steady, long tones with perfect tone and smooth connection: then speed up.

Beginner: Start with right pinky, then learn left pinky. Then move up to the second register.

Advanced: R/L pinkies, then upper register. Then replace the A/E with progressively higher semitones until you reach throat Bb in the low register and high C in the upper register. C#/G# version only done with RH.

4X 4X 2X

5 2X

9 4X R then L 4X R then L

13 4X R then L 4X R then L

17 1st Pattern to Ab-G 4X ea Slur into all repeats

Play all bars with Eb or D# with both sliver key and side trill key, so 8X!

21 2nd Pattern to A-G#

25

29 3rd Pattern to Bb-A

33

37

For advanced players: Use all G, G#, A and Bb resonance fingerings in the Left Hand Exercises.

2 Octave Major Scales

with Full Range Chromatic Scale

5 C Major

6 F Major

11 Bb Major

16 Eb Major

21 Ab Major

26 Db Major

31 Gb Major

36 B Major

41 E Major

46 A Major

51 D Major

56 G Major

61 Chromatic

66

C#

D

E_b

F

F

(a bit sharp, but very clear and focused)

F#

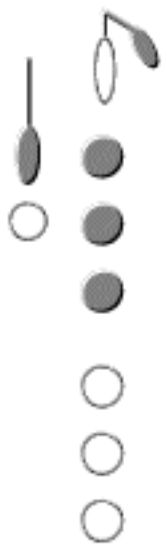
G

G#

A

B_b

()=optional



B



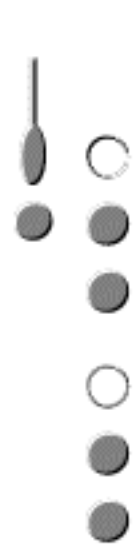
D#



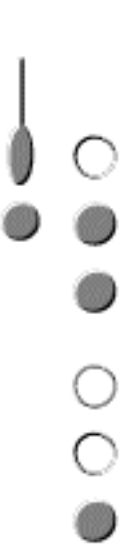
E



F



C#



D

Bass Clarinet Scales

4 C

C-

7 Db r l r l

10 l r l r t t

13 Db- t r l r l

15 l r l r t t t r t D

18

21

D-

23

Eb R L

26

l r l

28

t l r Eb- r l

31

l r l r l t l r E

34

l

37

E-

39

r l r F

42

r l r

45
F-

47
l r l F#

50
l

52
F#--

55
r l r l r G

58

61
G-

63
l Ab

66
l

69

Ab-

71

1 A

74

76

A-

79

Bb

82

85

Bb-

87

1 r 1 B

90

1

93

B-

95

Bass Clarinet Full Range Chromatic Scale

Chuck Currie

T T L R L R L

5

9

L R L R L T T

Bass Clarinet Major Arpeggios

Chuck Currie

This musical score is for Bass Clarinet Major Arpeggios, composed by Chuck Currie. It is written in 4/4 time and consists of ten staves of music. The piece is characterized by its arpeggiated patterns, which are played in a major key. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves are marked with measure numbers: 5, 9, 13, 18, 22, 26, 30, and 34. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat (Bb) starting at measure 9 and remains there for the remainder of the piece. The score concludes with a double bar line at the end of the final staff.

V. EXERCICE CONTENANT TOUTES LES GAMMES
 maj--et--et mineures QUELQUES ARPEGES DANS TOUS
 LES TONS AVEC TOUTES SORTES D'ARTICULATIONS.

Résumé très pratique et très utile que l'on pourra apprendre
 facilement par cœur.

V. EXERCISE CONTAINING ALL THE SCALES
 major and minor A FEW ARPEGGIOS IN ALL TONES
 WITH ALL KINDS OF ARTICULATIONS

A very practical and very useful summary that can
 easily be learnt by heart.

V. EJERCICIO QUE CONTIENE TODAS LAS ESCALAS
 mayores y menores, UNOS ARPEGIOS EN TODOS LOS
 TONOS CON TODA CLASE DE ARTICULACIONES

Resumen muy práctico y muy útil que podrá aprenderse
 fácilmente de memoria.

V. UEBUNG MIT ALLEN TONLEITERN (Dur und
 Moll), EINIGEN ARPEGGIOS IN ALLEN TONARTEN MIT
 ALLEN MÖGLICHEN ARTIKULATIONEN

Sehr praktische und äusserst nützliche Zusammenfas-
 sung die man sehr leicht wird auswendig lernen können.

V. ESERCIZIO CHE CONTIENE TUTTE LE GAMME
 (maggiori e minori) QUALCHE ARPEGGIO IN TUTTI I TONI
 CON OGNI SORTA DI ARTICOLAZIONI

Riassunto molto pratico ed utilissimo che si potrà fa-
 cilmente imparare a memoria.

Poco allegro

This image displays a page of musical notation, likely for a tenor instrument, consisting of 12 staves. The music is characterized by rapid, intricate passages, often featuring sixteenth and thirty-second notes. The notation includes various articulations such as accents (>), slurs, and breath marks (v). Dynamics markings like *ten* (tenor) and *ten* with a *b* (tenor *breve*) are present. The key signature is complex, with multiple flats and sharps, and the time signature is 4/4. The overall style is highly technical and virtuosic.

This image displays a page of musical notation for a tenor instrument, consisting of ten staves. The notation is written in treble clef and includes various musical symbols such as notes, rests, and dynamic markings. The word "ten" is written above the first, third, fifth, seventh, and ninth staves, indicating the instrument. The music features a complex rhythmic structure with many sixteenth and thirty-second notes, often grouped in beams. There are also several measures with rests, indicated by a "c" symbol. The notation is dense and detailed, with many accidentals and slurs. The page is a black and white scan of a musical score.

9.

p cresc.

dim.

simile

(A)

This musical score consists of 13 staves of music in 2/4 time. The piece begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The first staff contains a series of eighth-note patterns. The second staff features a *dim.* (diminuendo) marking and a *simile* instruction. The music is characterized by frequent slurs and ties, creating a sense of continuous motion. A circled letter 'A' is placed above the eighth staff, indicating a specific section or measure. The score concludes with a final melodic phrase on the thirteenth staff.

This image shows a page of musical notation, likely for a piano or guitar. The notation is arranged in a vertical column of staves. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The music is divided into three sections:

- Section 1:** The first three staves. It begins with a treble clef and a key signature of two flats. The melody is characterized by eighth-note patterns and slurs.
- Section B:** Indicated by a circled 'B' at the start of the fourth staff. This section continues the melodic patterns from the first section, featuring similar eighth-note runs and slurs.
- Section C:** Indicated by a circled 'C' at the start of the eighth staff. This section introduces a change in the melodic material, featuring more complex rhythmic patterns and a shift in the key signature to C major (no sharps or flats).

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The overall style is that of a technical or study piece.

This image shows a page of musical notation consisting of 14 staves. The notation is highly complex, featuring a dense melodic line with numerous accidentals (sharps and naturals) and slurs. The key signature appears to be one sharp (F#). Two circled letters, 'D' and 'E', are placed above the fourth and eighth staves respectively, likely indicating specific measures or sections. The notation is written in a single system across the page.

Bass Clarinet Low Range Pinky Walk-Arounds

Bass Clarinet in B \flat

4

B. Cl.

8 L R L R L T R T T

B. Cl.

12 T L R L R L R L R L R L T R T T

B. Cl.

R R L L R R L R T

Low Range Box Drills

Right hand pinky

clockwise... counterclockwise... zig-zag...

Left hand pinky

clockwise... counterclockwise... zig-zag...

Thumb