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 to 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

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.

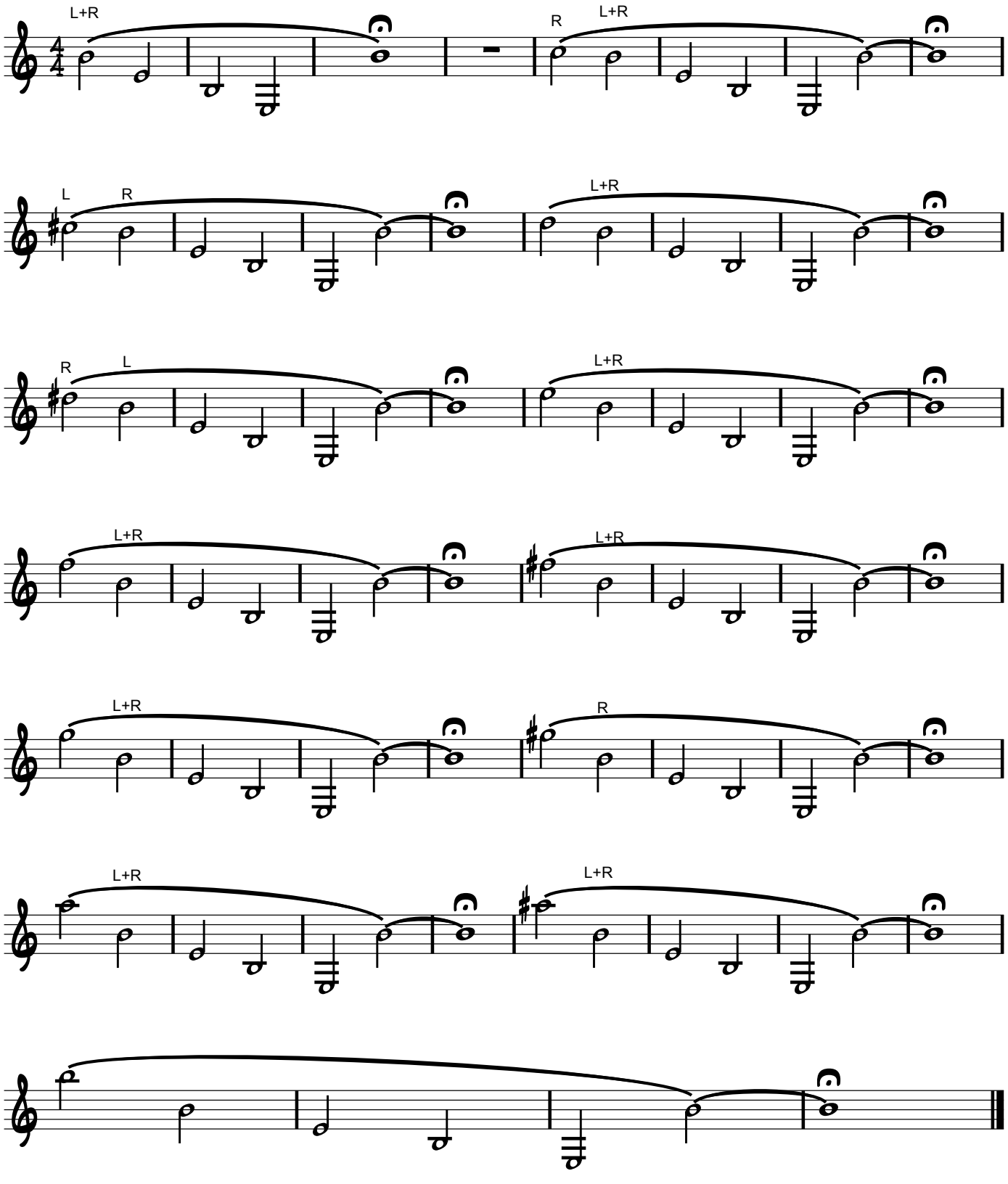
Practice Timetable

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.

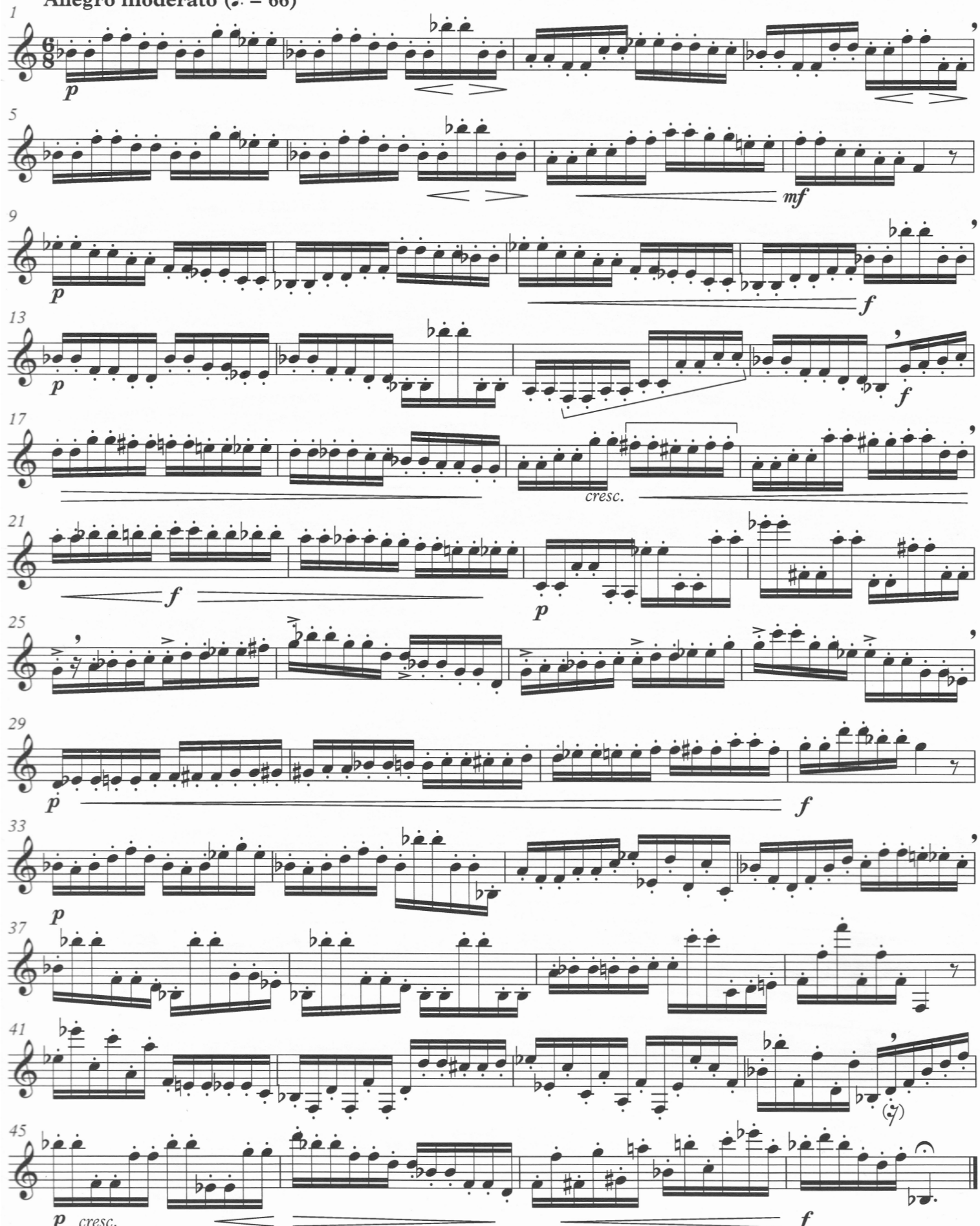
Long Tone Warmup

♩ = 60

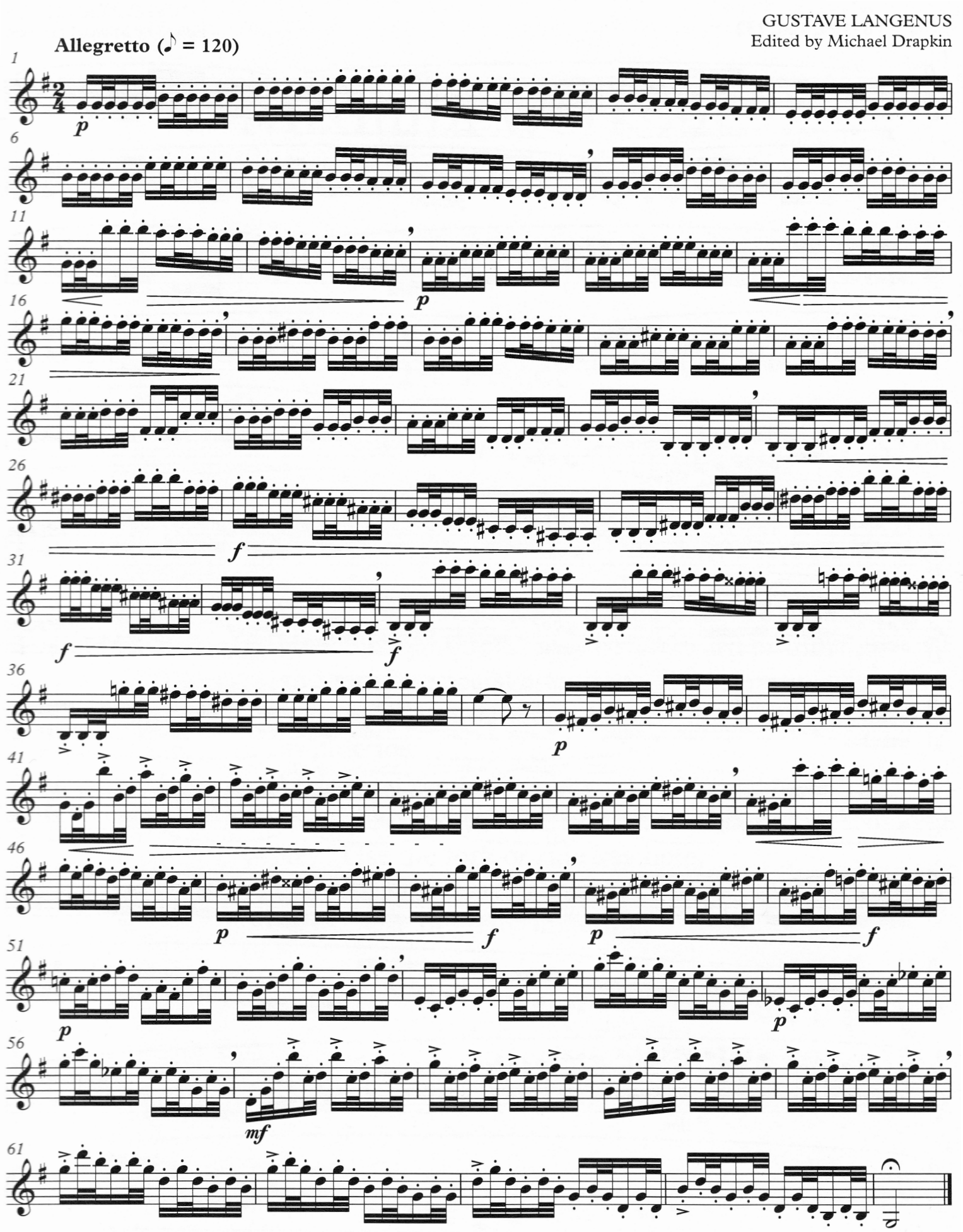
L+R means left pinky B with R pinky on C as well. Repeat the same fingerings on low E in each exercise.



GUSTAVE LANGENUS
Edited by Michael Drapkin



GUSTAVE LANGENUS
Edited by Michael Drapkin

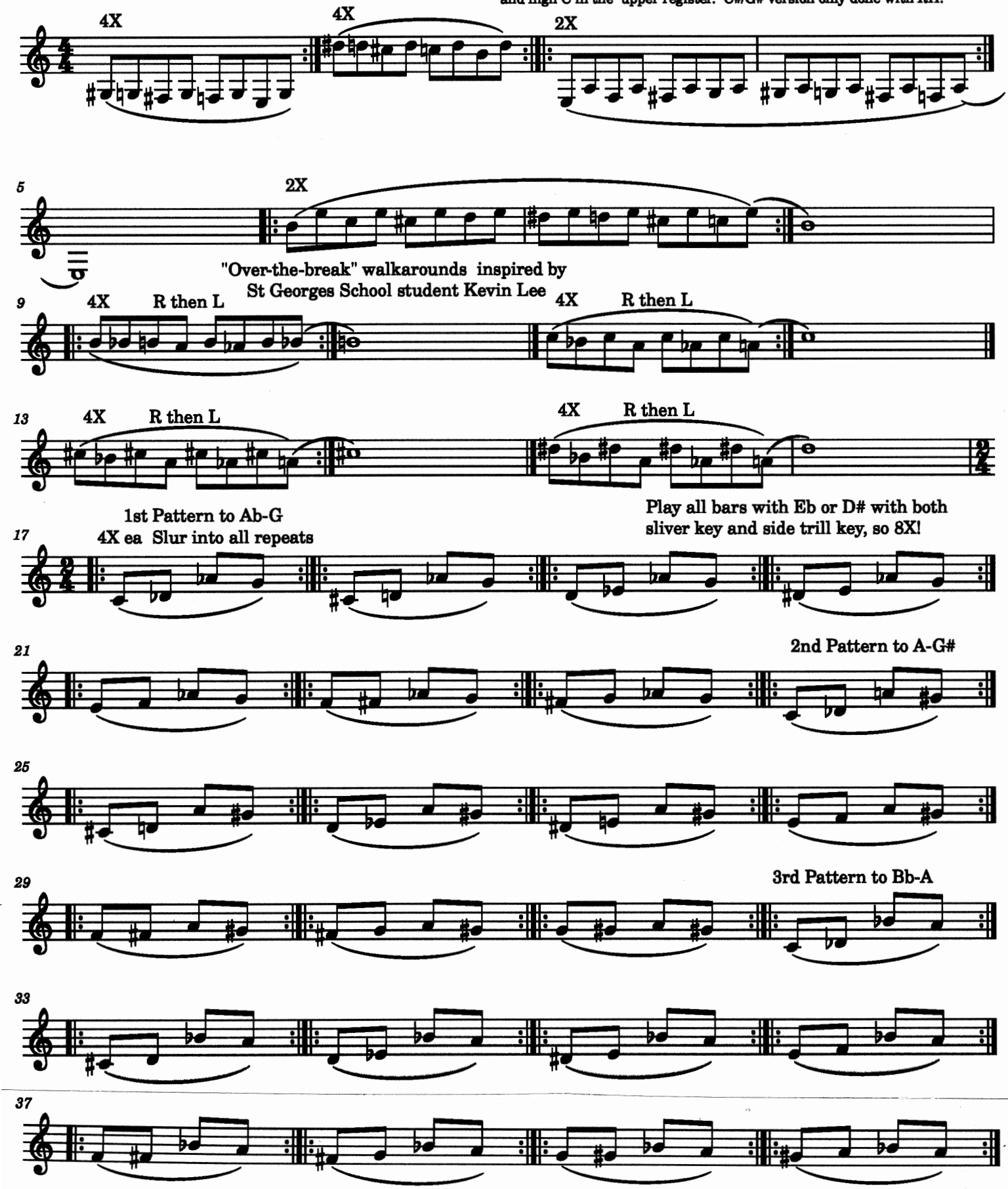


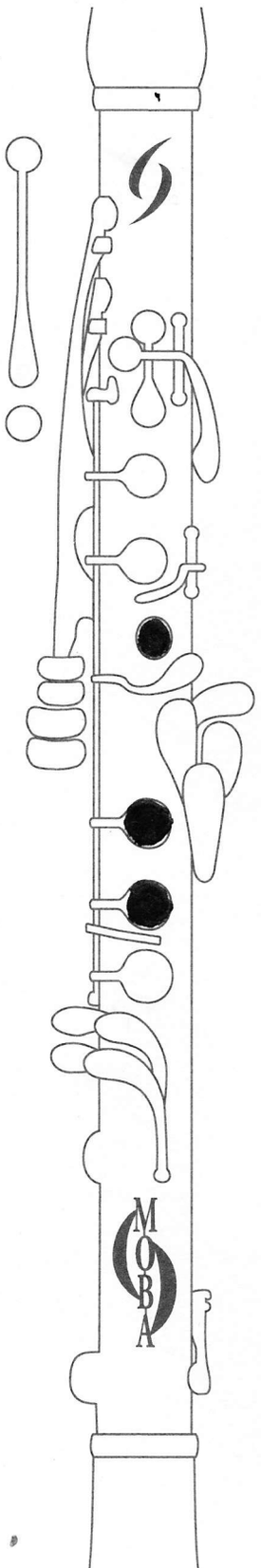
Clarinet Pinky/Break Walkarounds and Left Hand Exercises

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.

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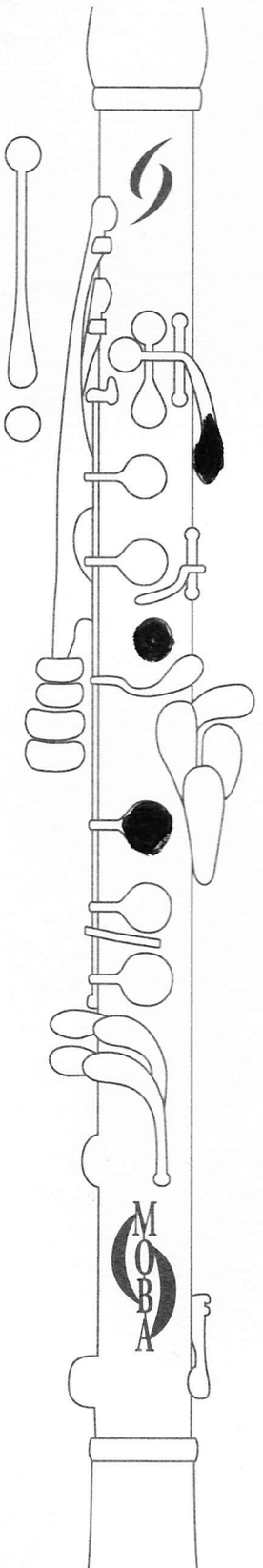
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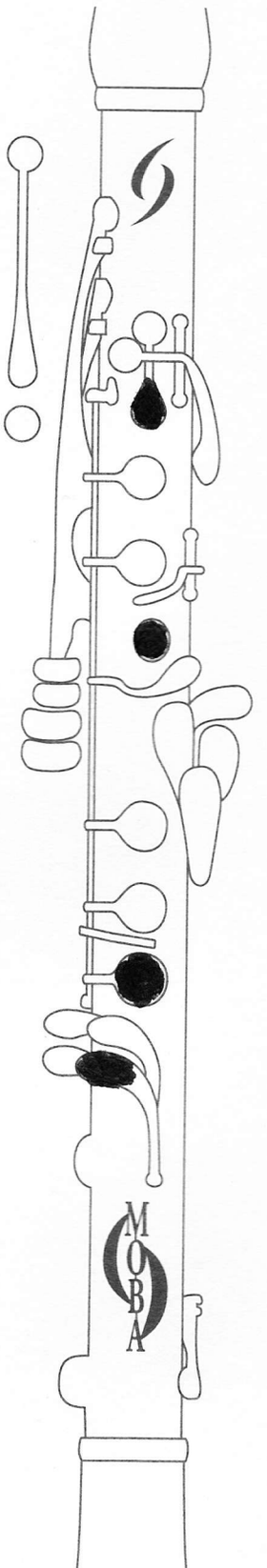
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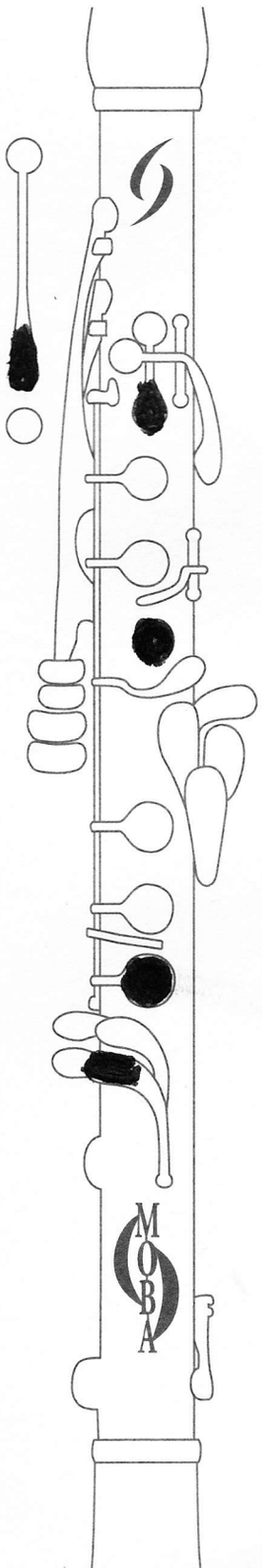
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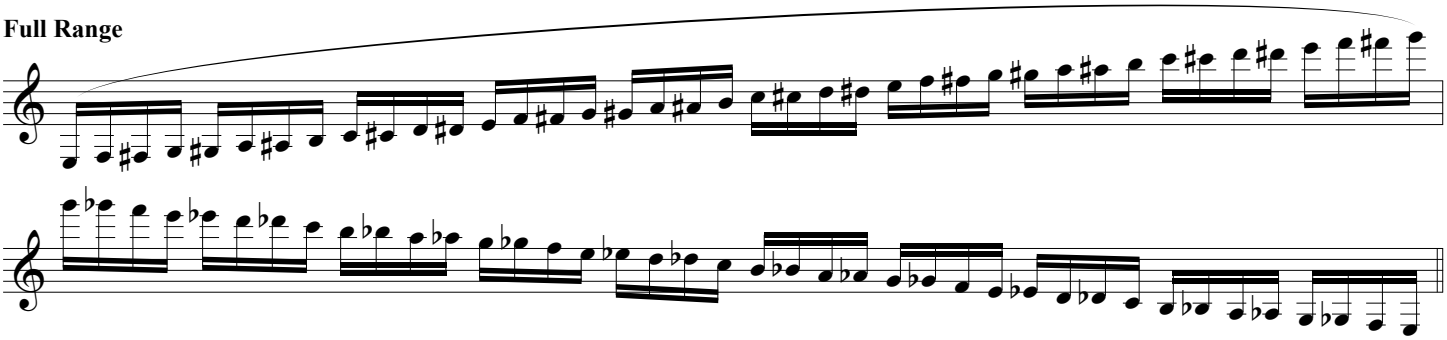
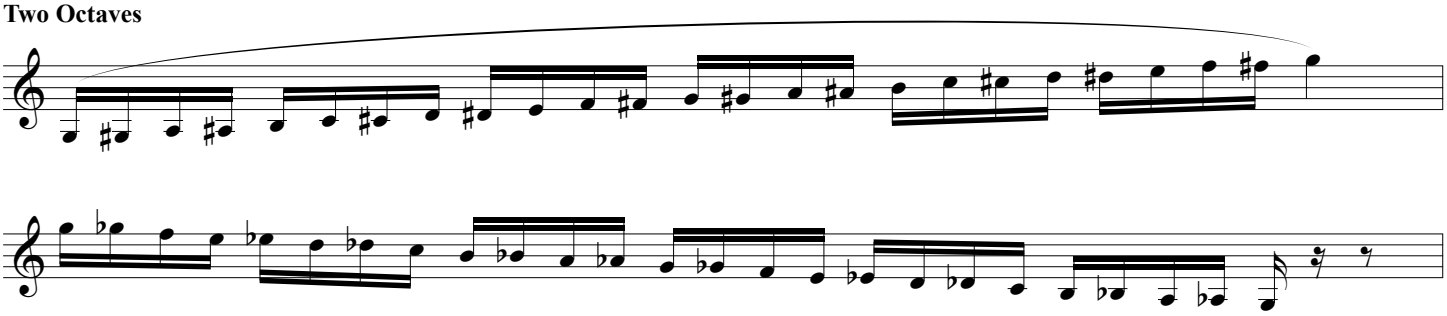
Clarinet in B♭

Chromatic Scale

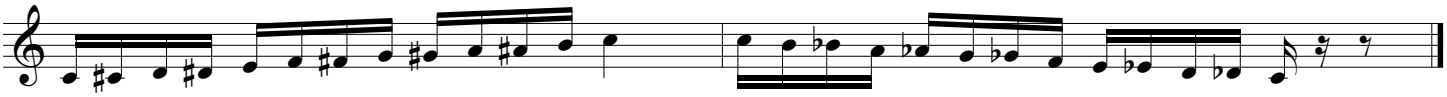
Full Range



Two Octaves

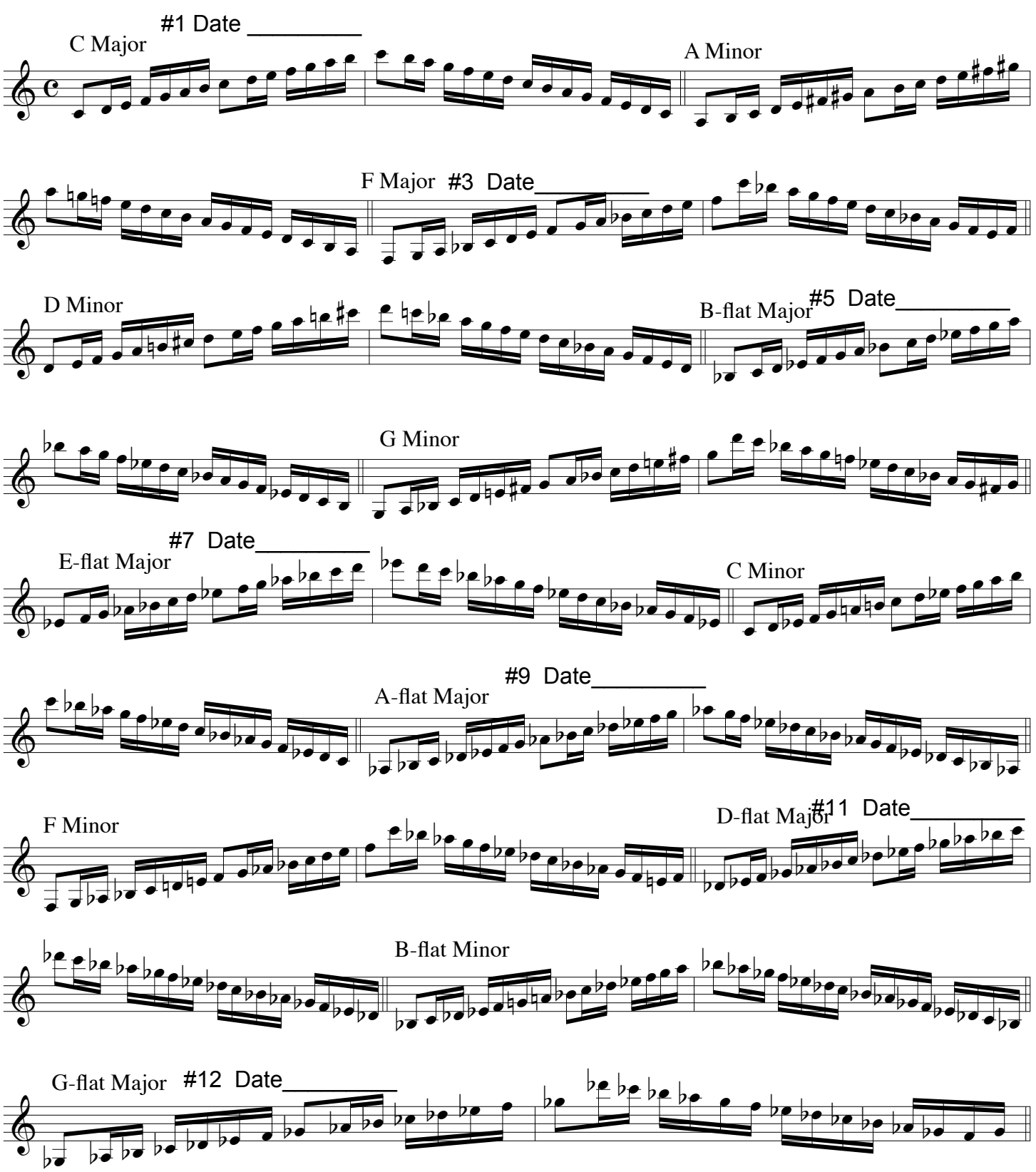


One Octave

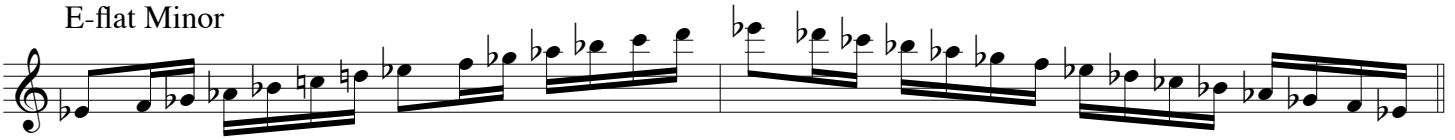


©

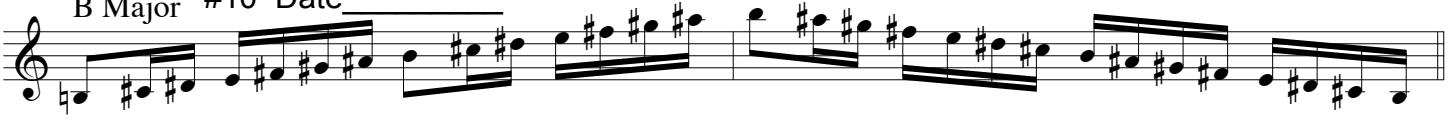
Scales—Level Three (Klosé)



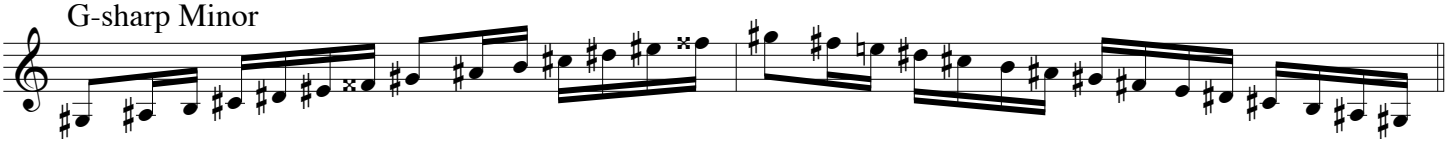
E-flat Minor



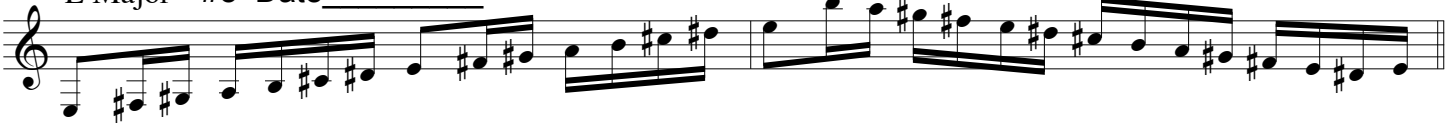
B Major #10 Date_____



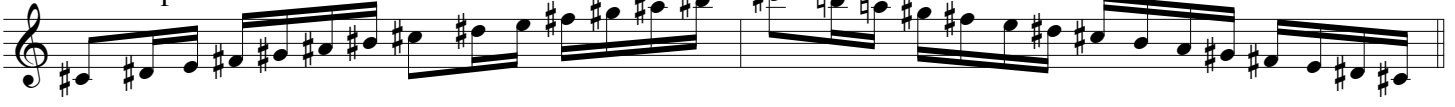
G-sharp Minor



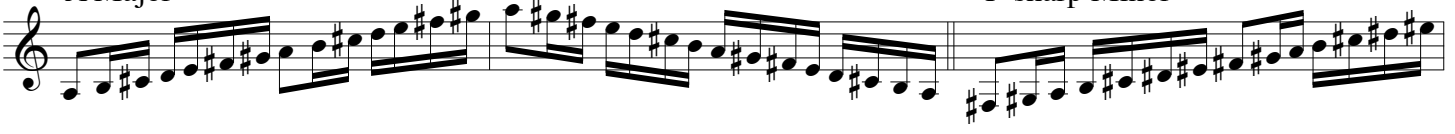
E Major #8 Date_____



C-sharp Minor

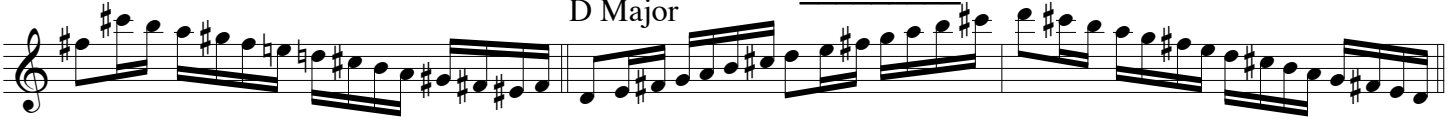


A Major #6 Date_____



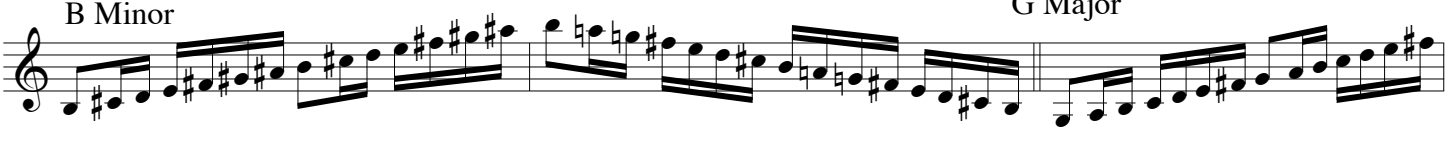
F-sharp Minor

D Major #4 Date_____

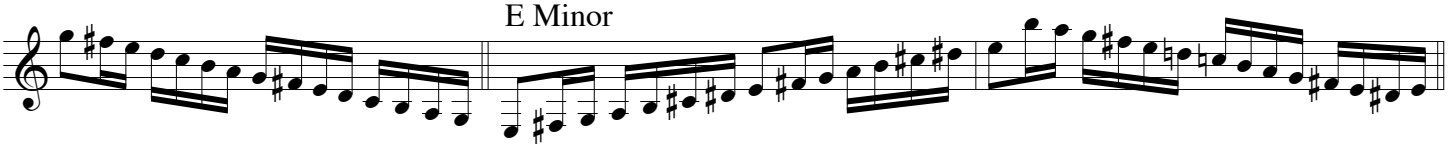


B Minor

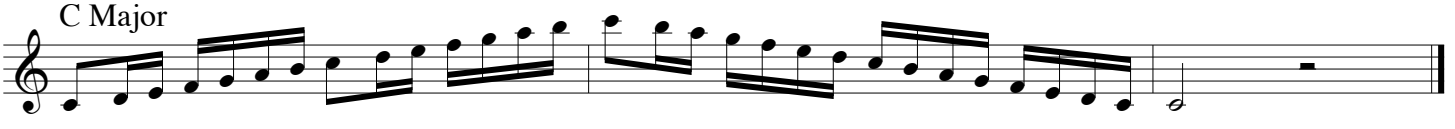
G Major #2 Date_____



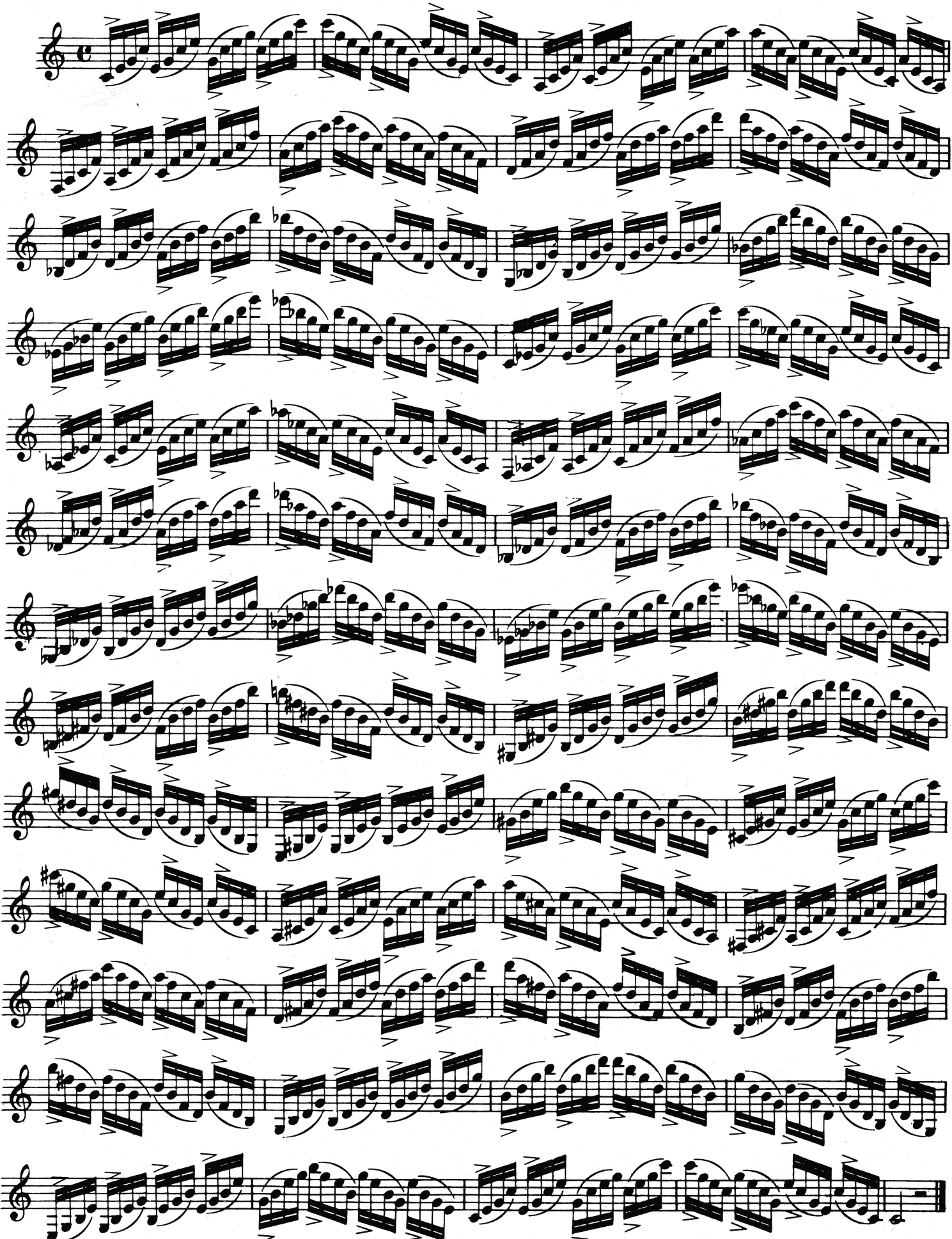
E Minor



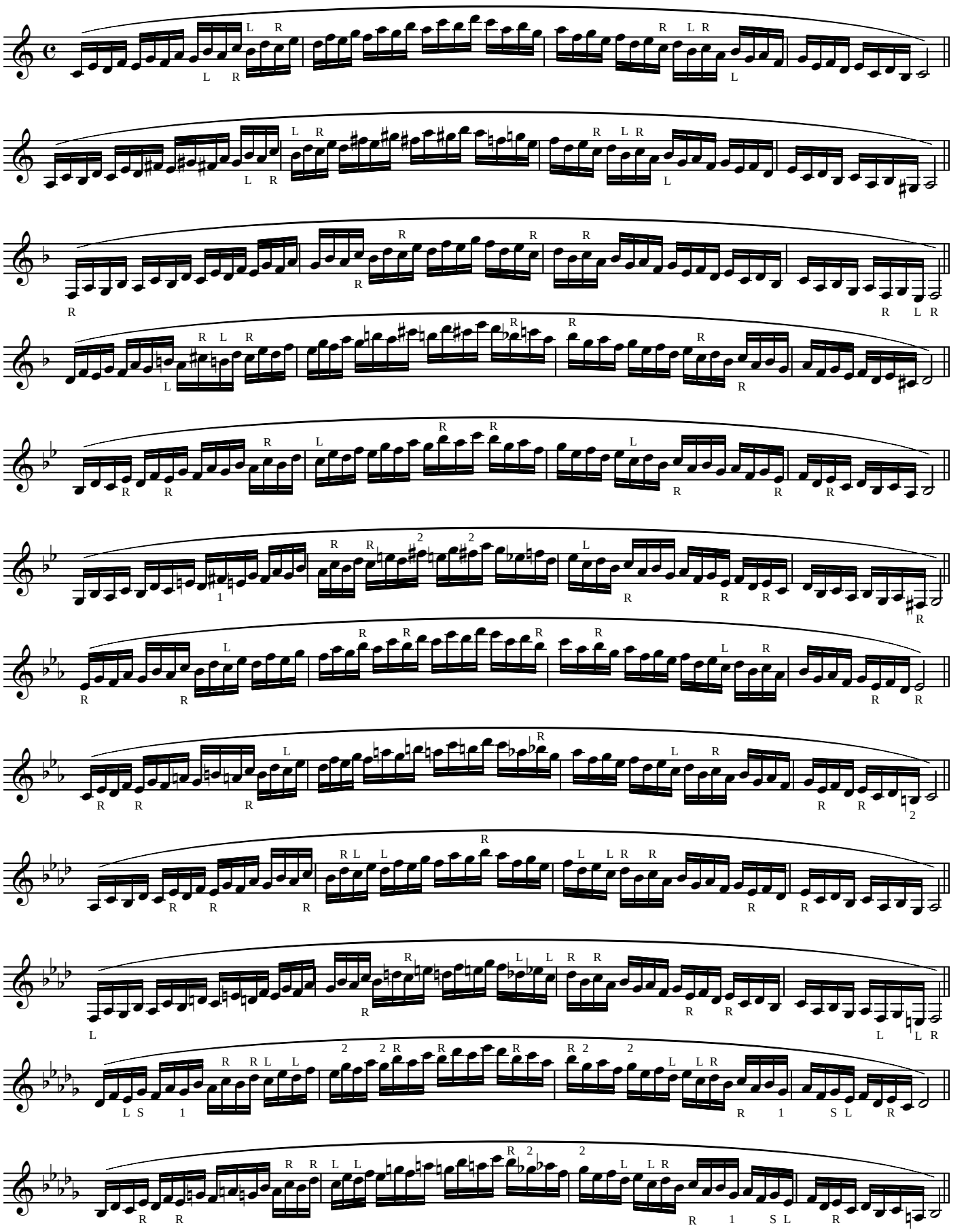
C Major

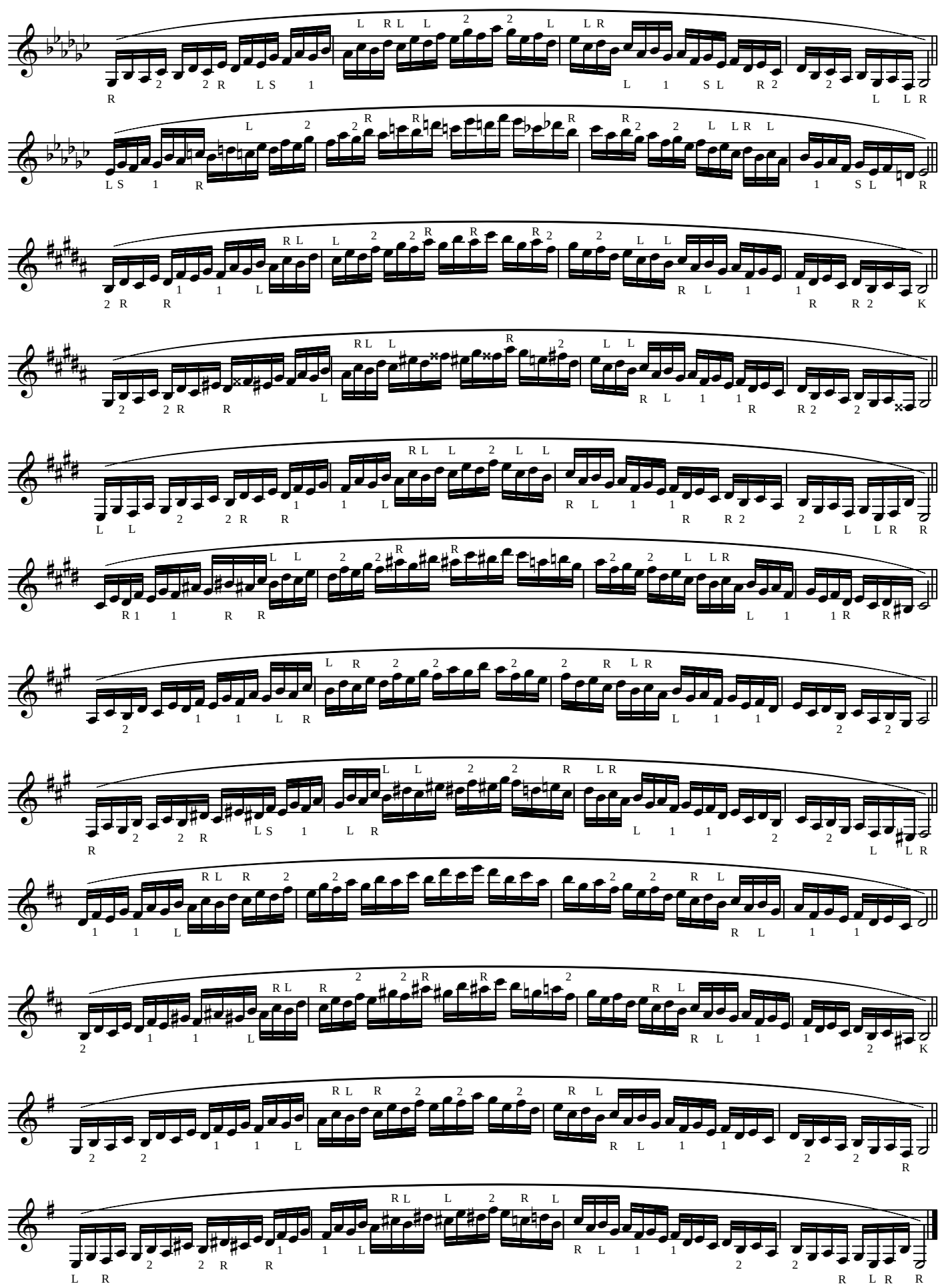


BROKEN CHORDS OF THE TONIC AND ITS INVERSIONS IN ALL KEYS



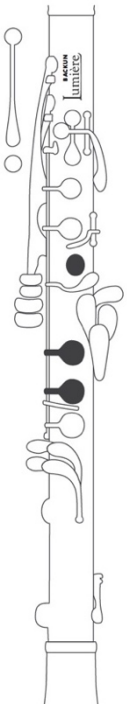
Major & Minor Scales in Thirds



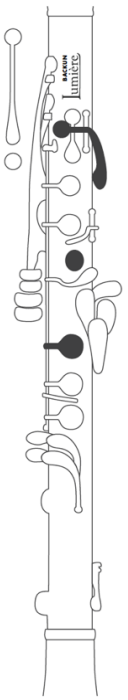


Throat Tone Resonance Fingerings

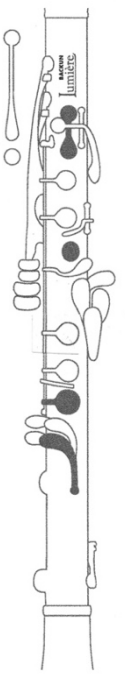
G



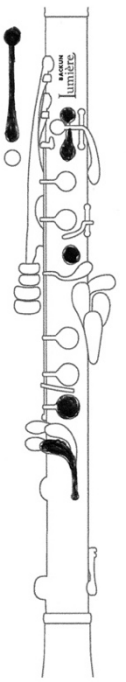
G#



A



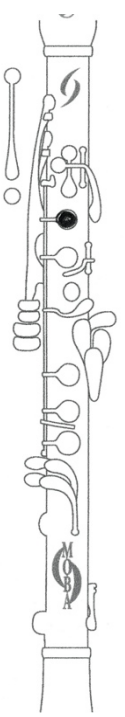
Bb



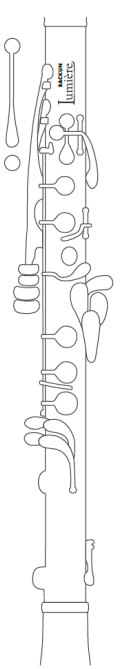
Altissimo

C#

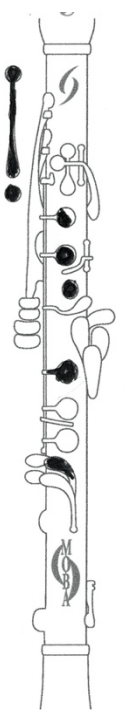
C# overblown F#



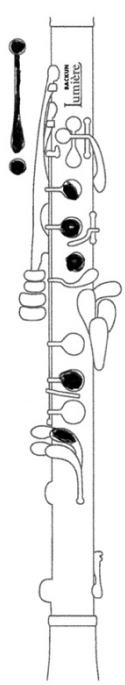
D overblown G



D



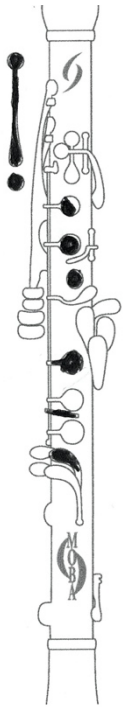
D#



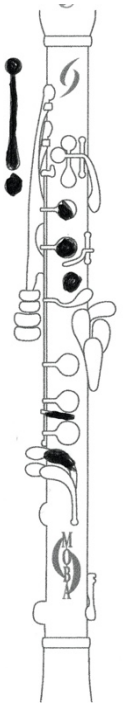
Add Eb key if flat

Both for finishing upward glisses

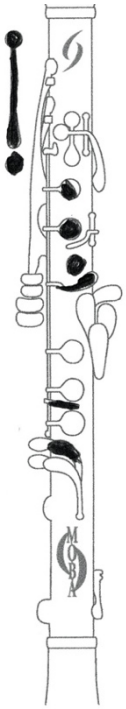
D#



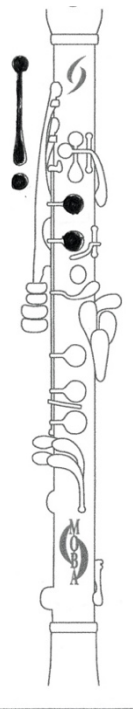
E



F



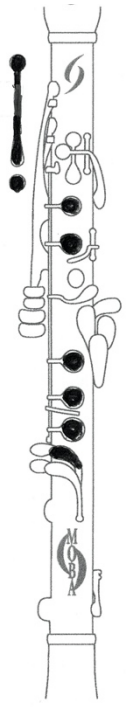
F overblowing high A



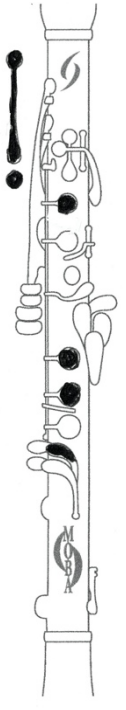
Use sliver key to raise pitch in slow passages

A little sharp rather than way flat

F#



G



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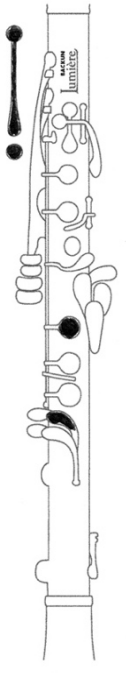
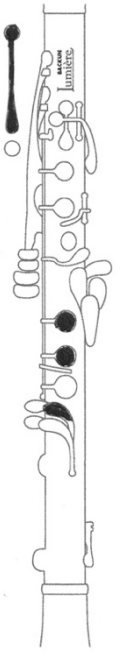
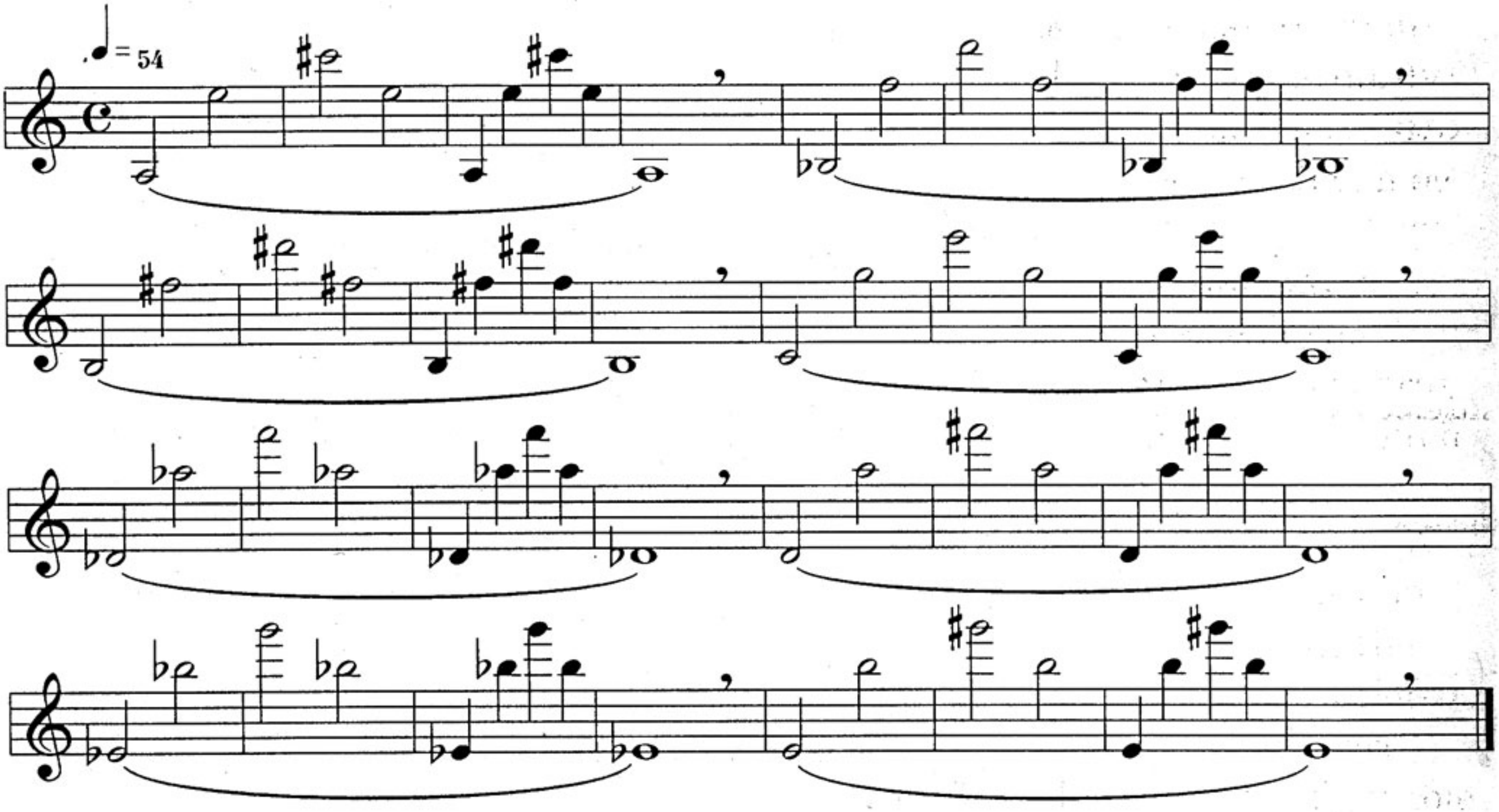


A



INTONATION EXERCISE #1



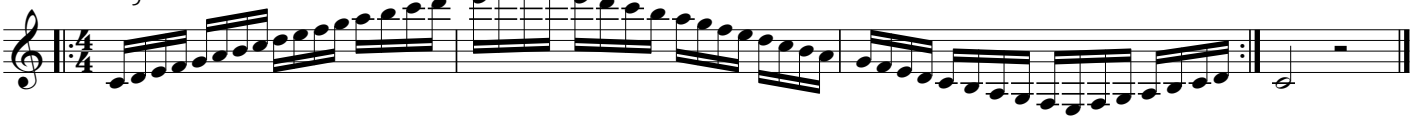
Major Scales for the Entire Range of the Clarinet

all keys, with key signatures

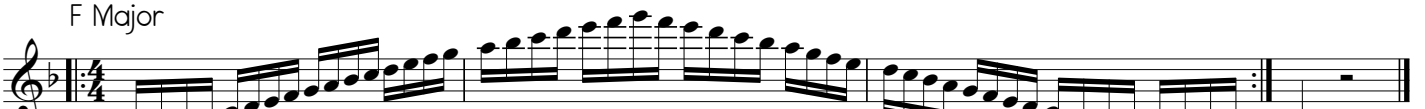
by Kyle Coughlin
www.SkyLeapMusic.com

These scales should be slurred. The slurs have been left out for visual neatness.

C Major



F Major

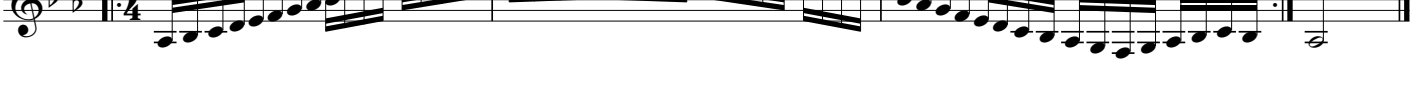


B flat Major

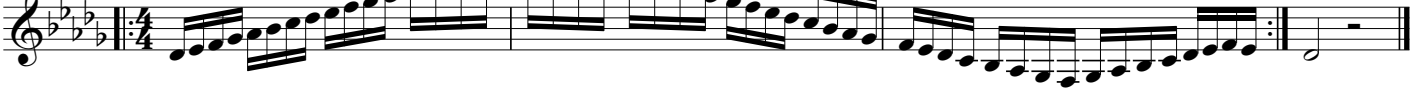
E flat Major

A flat Major

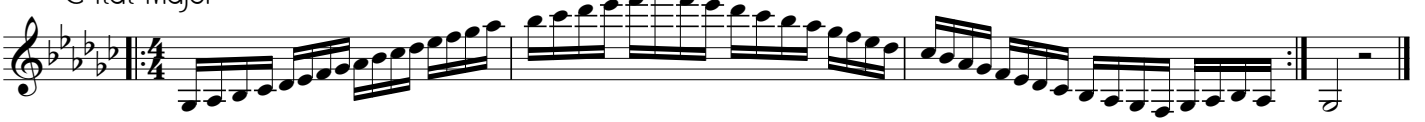
D flat Major



G flat Major



C flat Major

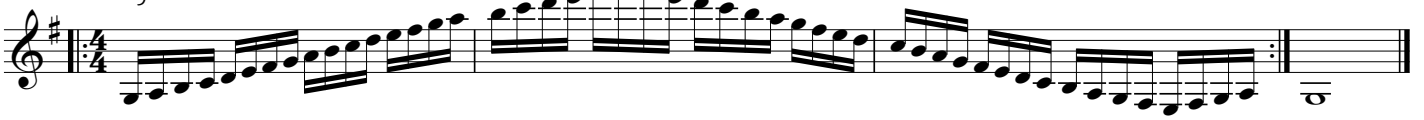


Major Scales for the Entire Range of the Clarinet

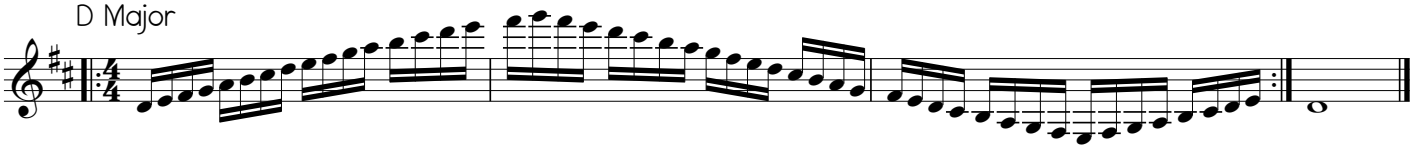
all keys, with key signatures

by Kyle Coughlin
www.SkyLeapMusic.com

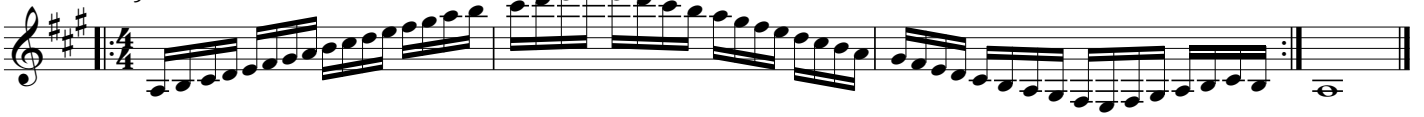
G Major



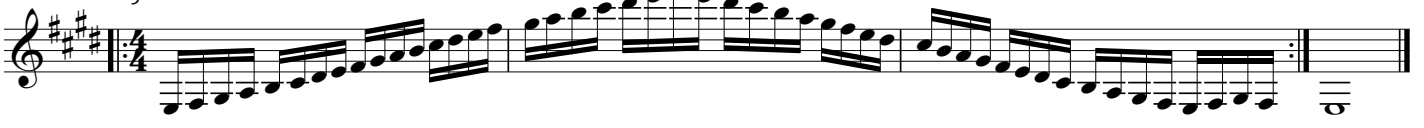
D Major



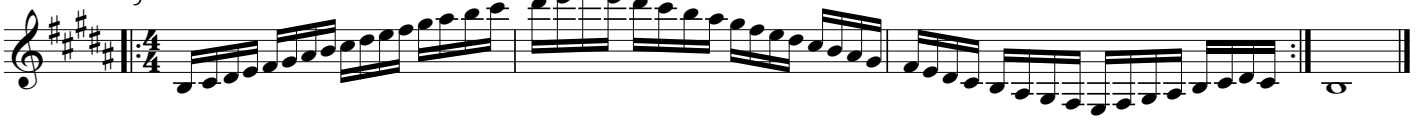
A Major



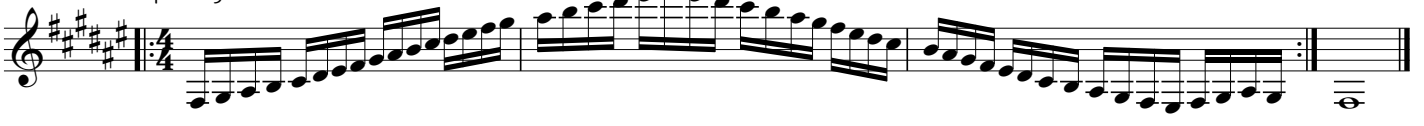
E Major



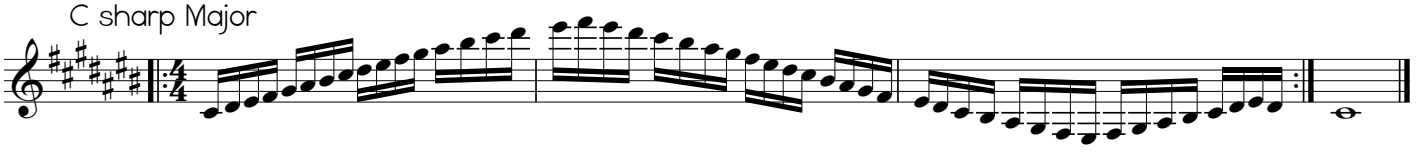
B Major

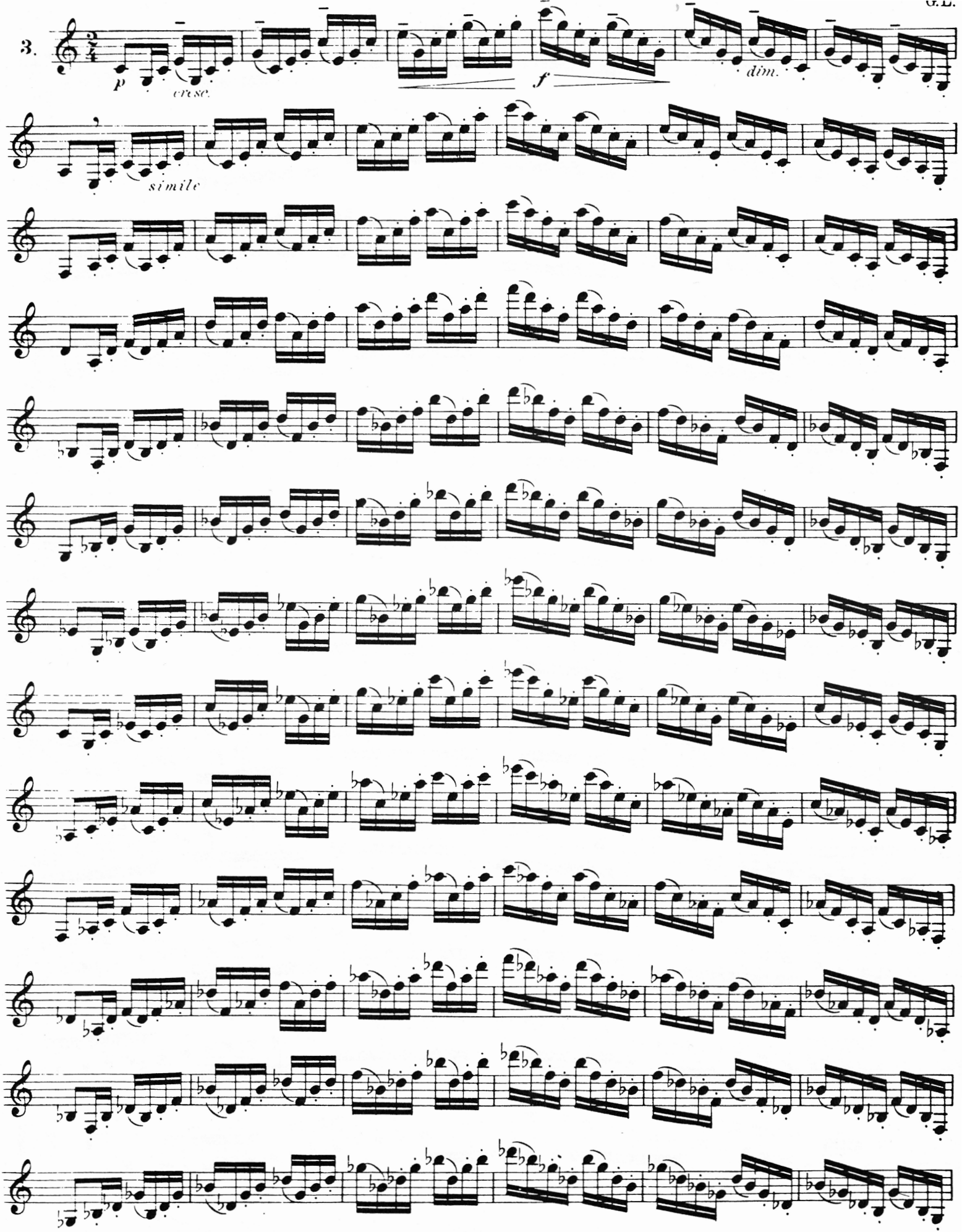


F sharp Major



C sharp Major

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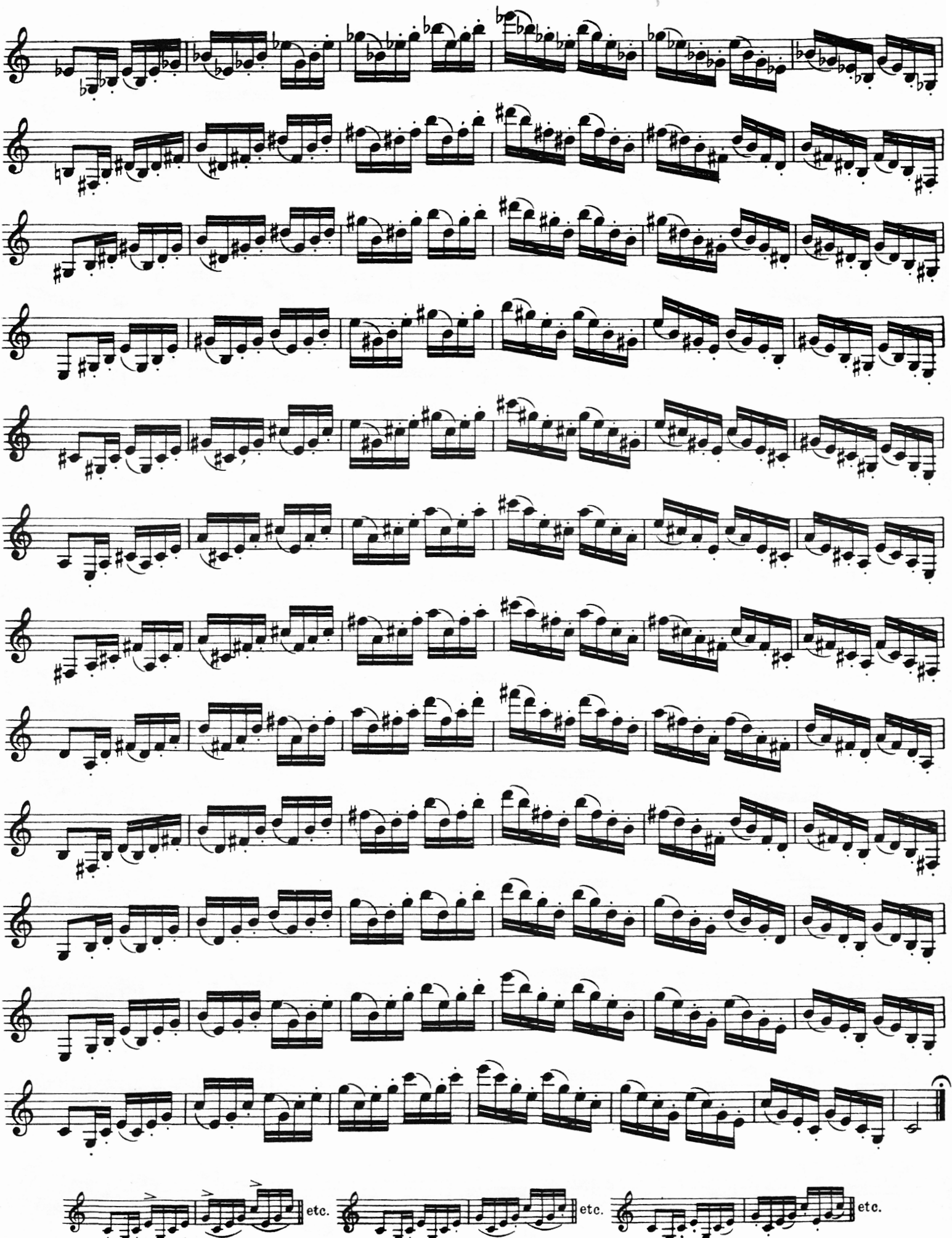
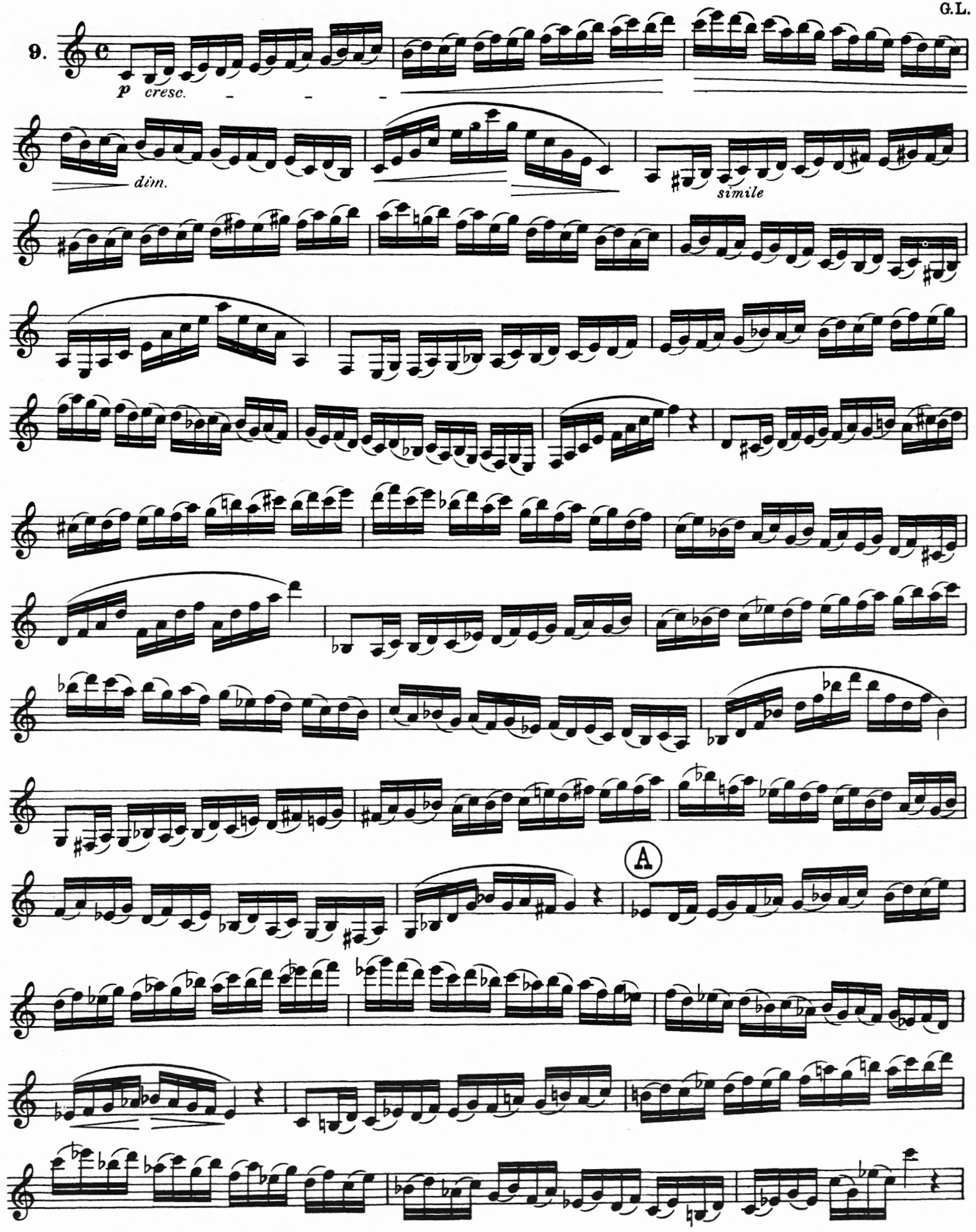
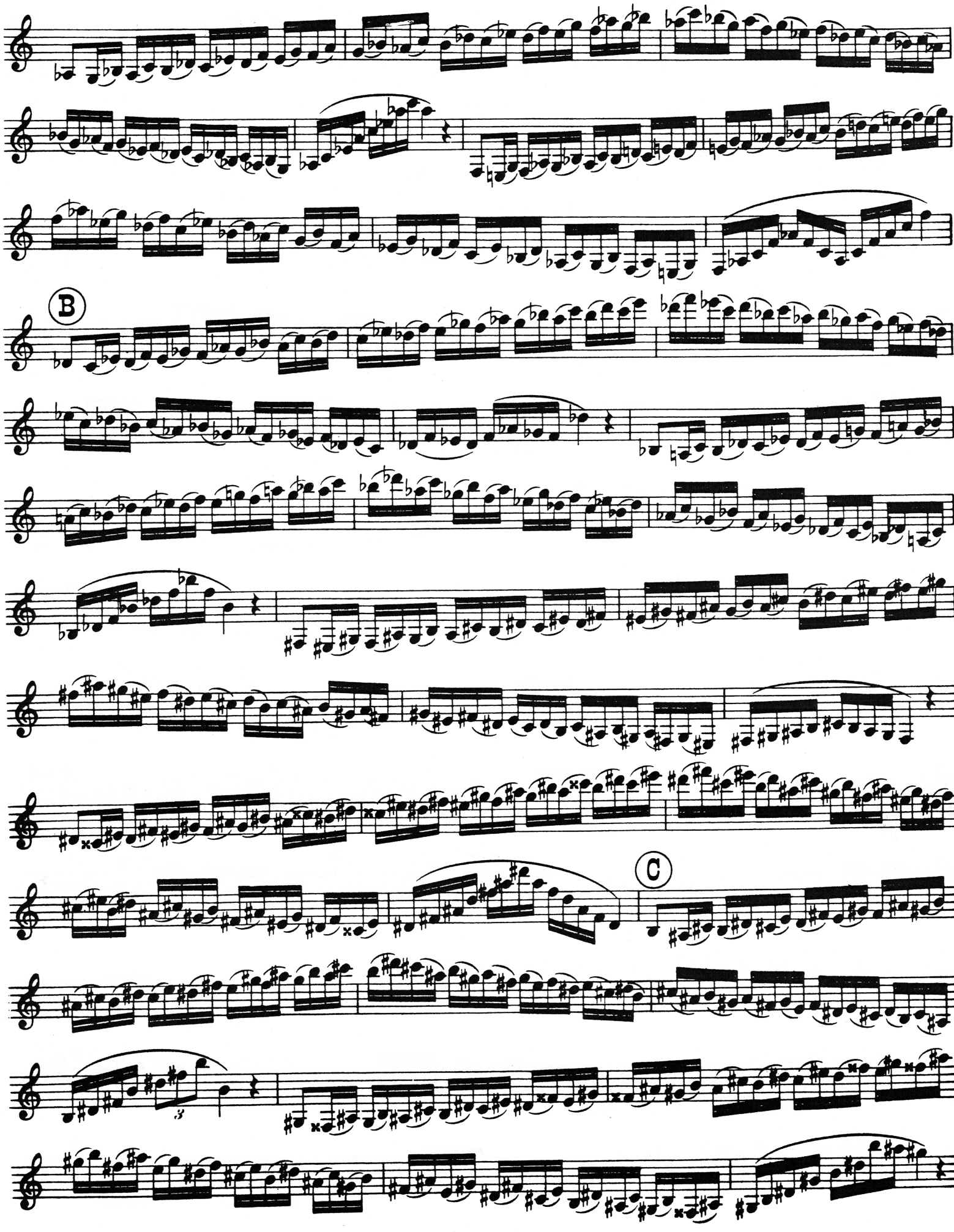
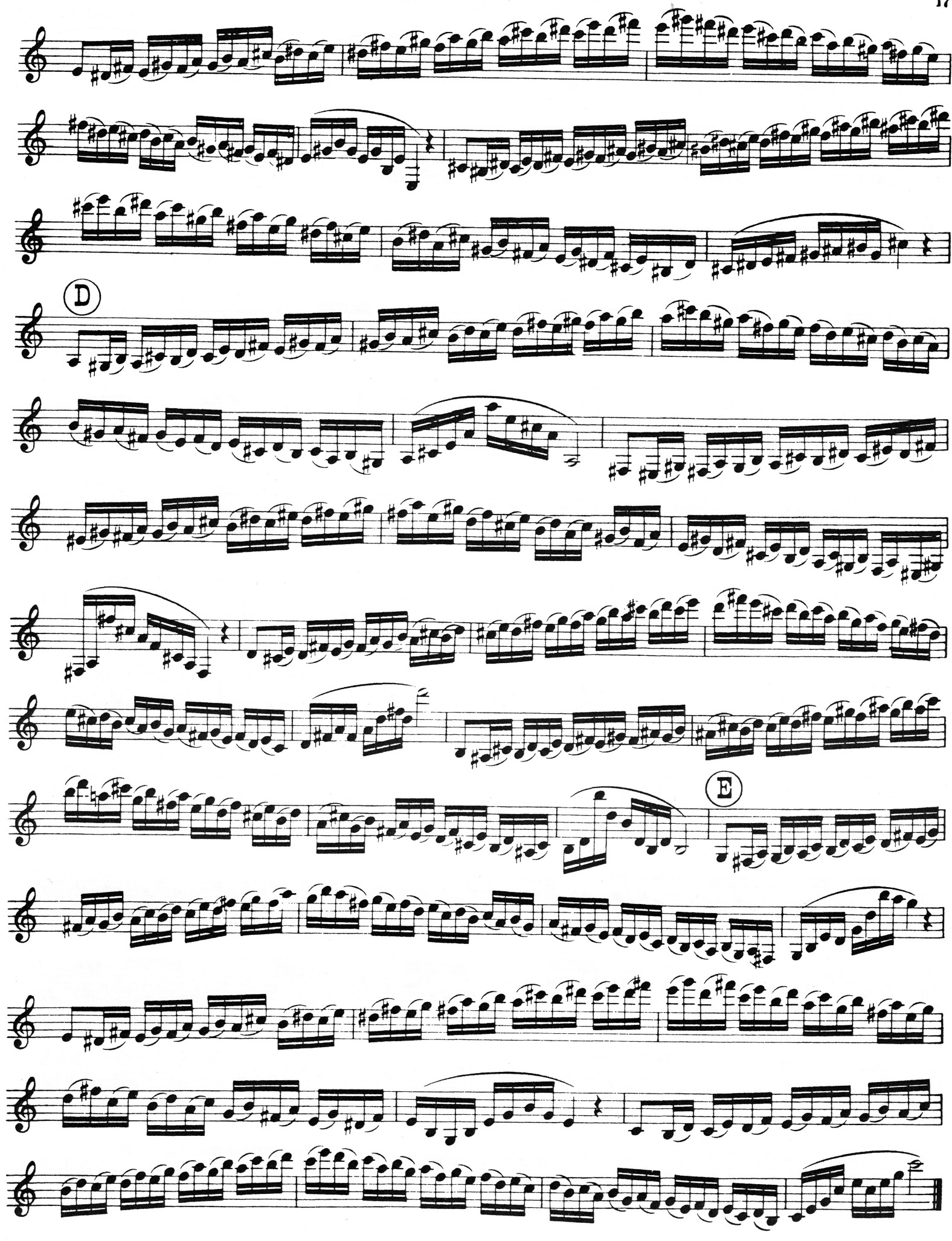
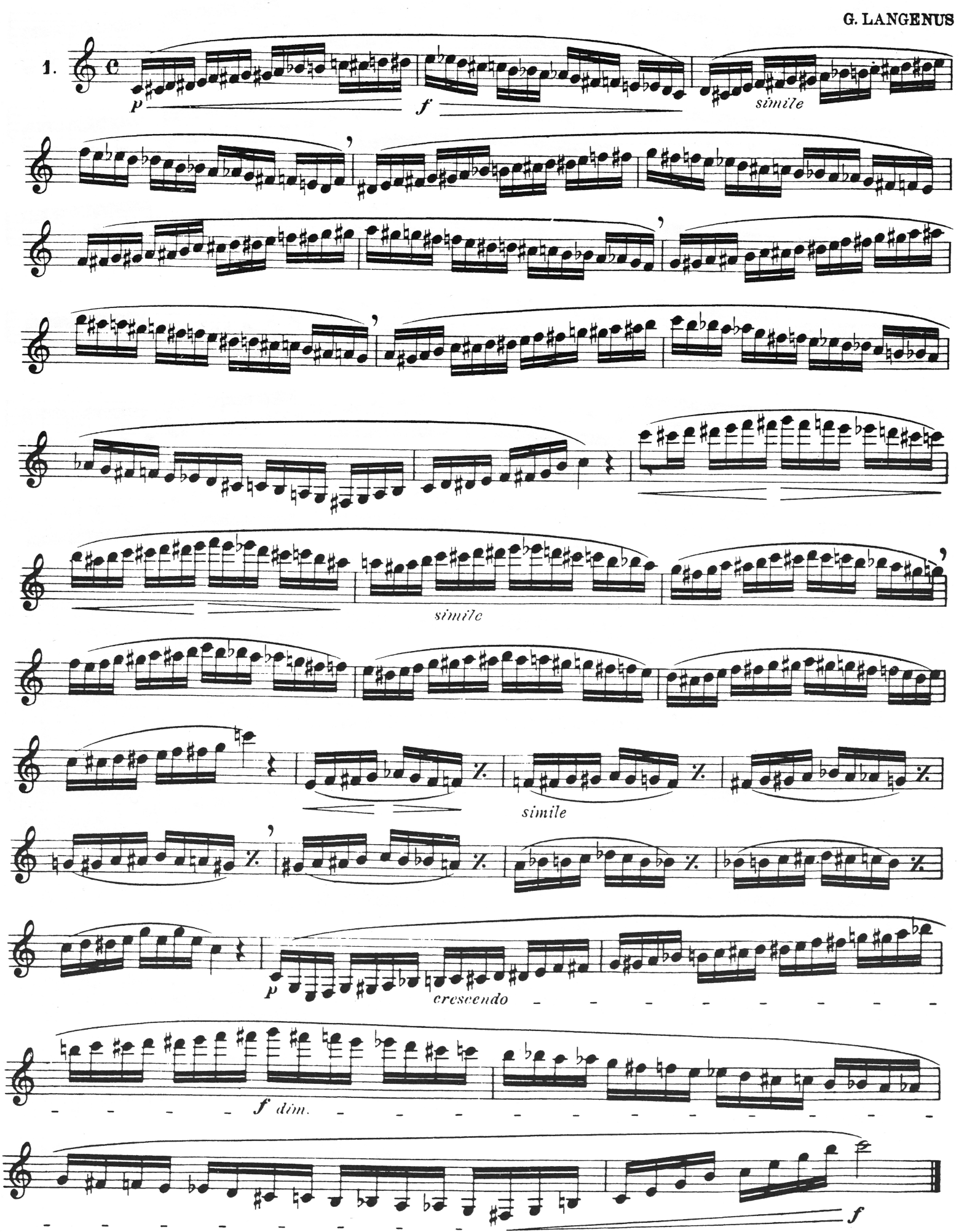
p
cresc.
f
dim.
simile


etc.
etc.
etc.


9.
p cresc.
dim.
simile
A


B
C
3


D
E


1.
p
f
simile
simile
simile
p
crescendo
f dim.
f