

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>

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.

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.

Allegro moderato (♩ = 66)

1 *p*

5 *mf*

9 *p* *f*

13 *p* *f*

17 *cresc.*

21 *f* *p*

25 *p* *f*

29 *p* *f*

33 *p*

37 *p*

41 *p* *f*

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 tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The music is written in a single staff in 2/4 time and the key of D major. The score consists of 61 measures. The dynamics range from piano (*p*) to forte (*f*), with a mezzo-forte (*mf*) section. The piece features a continuous melodic line with various articulations, including slurs, accents, and staccato marks. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is divided into systems of five measures each, with measure numbers 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51, 56, and 61 indicated at the beginning of each system.

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

"Over-the-break" walkarounds inspired by
St Georges School student Kevin Lee

9 4X R then L 4X R then L

13 4X R then L 4X R then L

17 4X ea Slur into all repeats

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

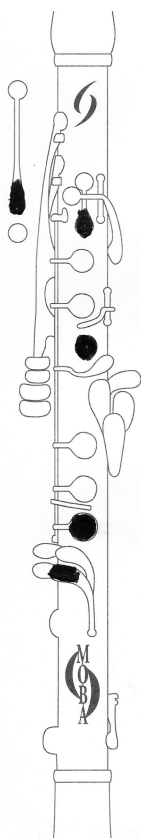
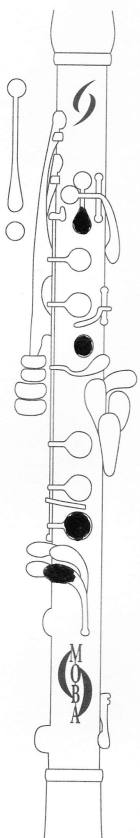
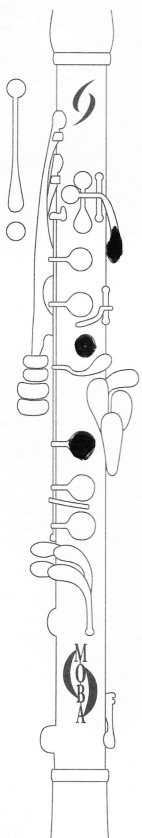
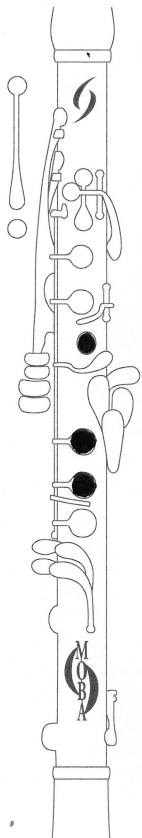
21 2nd Pattern to A-G#

25

29 3rd Pattern to Bb-A

33

37



Chromatic Scale

Full Range

Two staves of musical notation for the Full Range chromatic scale. The first staff shows the ascending scale from middle C (C4) to the G above the staff (G5). The second staff shows the descending scale from the G above the staff (G5) down to middle C (C4). The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5. The descending scale notes are: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Two Octaves

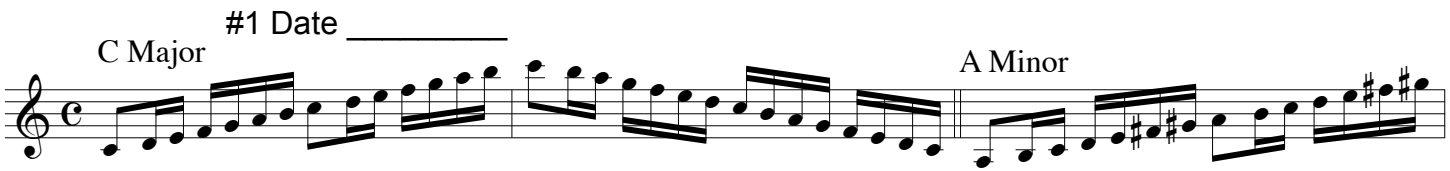
Two staves of musical notation for the Two Octaves chromatic scale. The first staff shows the ascending scale from middle C (C4) to the G two octaves above (G6). The second staff shows the descending scale from the G two octaves above (G6) down to middle C (C4). The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, B5, B#5, C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6. The descending scale notes are: G6, F6, E6, D6, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

One Octave

One staff of musical notation for the One Octave chromatic scale. It shows the ascending scale from middle C (C4) to the G above (G5) and the descending scale from the G above (G5) down to middle C (C4). The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5. The descending scale notes are: G5, F5, E5, D5, C5, B4, A4, G4.

Scales—Level Three (Klosé)

C Major #1 Date _____ A Minor



This block contains the first two scales. The first scale is C Major, starting on middle C and ascending and descending in eighth notes. The second scale is A Minor, starting on A below middle C and ascending and descending in eighth notes.

F Major #3 Date _____



This block contains the third and fourth scales. The first scale is F Major, starting on F below middle C and ascending and descending in eighth notes. The second scale is G Minor, starting on G below middle C and ascending and descending in eighth notes.

D Minor B-flat Major #5 Date _____



This block contains the fifth and sixth scales. The first scale is D Minor, starting on D below middle C and ascending and descending in eighth notes. The second scale is B-flat Major, starting on B-flat below middle C and ascending and descending in eighth notes.

G Minor



This block contains the seventh and eighth scales. The first scale is G Minor, starting on G below middle C and ascending and descending in eighth notes. The second scale is A-flat Major, starting on A-flat below middle C and ascending and descending in eighth notes.

E-flat Major #7 Date _____ C Minor



This block contains the ninth and tenth scales. The first scale is E-flat Major, starting on E-flat below middle C and ascending and descending in eighth notes. The second scale is C Minor, starting on C below middle C and ascending and descending in eighth notes.

A-flat Major #9 Date _____



This block contains the eleventh and twelfth scales. The first scale is A-flat Major, starting on A-flat below middle C and ascending and descending in eighth notes. The second scale is B-flat Minor, starting on B-flat below middle C and ascending and descending in eighth notes.

F Minor D-flat Major #11 Date _____



This block contains the thirteenth and fourteenth scales. The first scale is F Minor, starting on F below middle C and ascending and descending in eighth notes. The second scale is D-flat Major, starting on D-flat below middle C and ascending and descending in eighth notes.

B-flat Minor



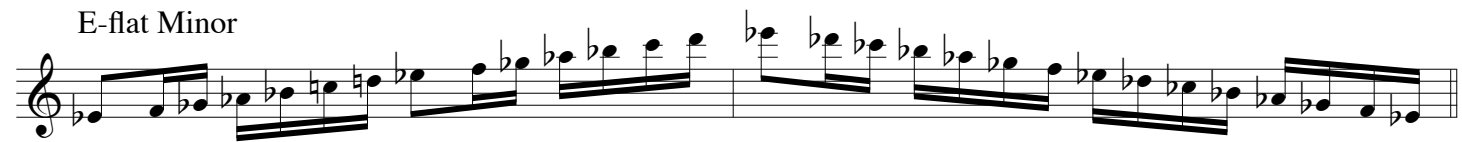
This block contains the fifteenth and sixteenth scales. The first scale is B-flat Minor, starting on B-flat below middle C and ascending and descending in eighth notes. The second scale is G-flat Major, starting on G-flat below middle C and ascending and descending in eighth notes.

G-flat Major #12 Date _____



This block contains the final scale, G-flat Major, starting on G-flat below middle C and ascending and descending in eighth notes.

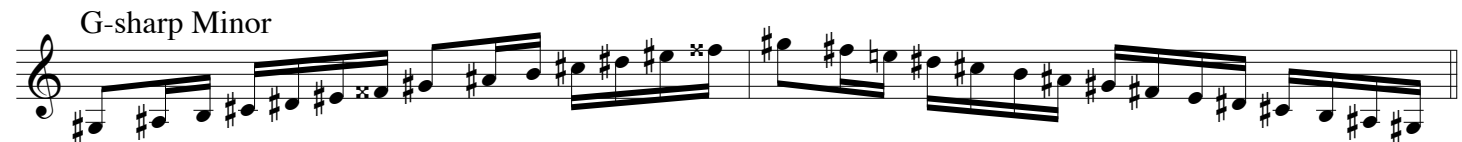
E-flat Minor



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 _____



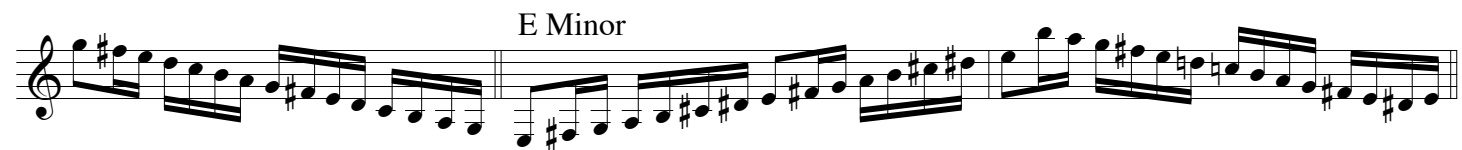
B Minor



G Major #2 Date _____



E Minor



C Major



BROKEN CHORDS OF THE TONIC
AND ITS INVERSIONS IN ALL KEYS

This musical score is a comprehensive collection of broken chords for the tonic in all twelve major and minor keys. It is organized into twelve systems, each representing a key. Each system contains four staves of music, providing a total of 48 staves. The chords are presented in their root position and three inversions (first, second, and third). The notation uses a treble clef and a common time signature (C). The chords are broken in a consistent, rhythmic pattern across all systems, allowing for easy learning and practice. The keys included are: C major, G major, D major, A major, E major, B major, F# major, C# minor, G# minor, D# minor, A# minor, and E# minor. The score is a high-quality, black-and-white musical print.

Major & Minor Scales in Thirds

Major scale in thirds, C major. The melody consists of eighth notes. Fingering: L R, L R, L R, L R, L R, L R, L R, L R.

Major scale in thirds, D major. The melody consists of eighth notes. Fingering: L R, L R, L R, L R, L R, L R, L R, L R.

Major scale in thirds, E major. The melody consists of eighth notes. Fingering: R, R, R, R, R, R, R, R.

Major scale in thirds, F major. The melody consists of eighth notes. Fingering: L, L, L, L, L, L, L, L.

Major scale in thirds, G major. The melody consists of eighth notes. Fingering: R, L, R, L, R, L, R, L.

Major scale in thirds, A major. The melody consists of eighth notes. Fingering: R, R, R, R, R, R, R, R.

Major scale in thirds, B major. The melody consists of eighth notes. Fingering: L, R, L, R, L, R, L, R.

Major scale in thirds, C minor. The melody consists of eighth notes. Fingering: R, R, R, R, R, R, R, R.

Major scale in thirds, D minor. The melody consists of eighth notes. Fingering: R, L, L, R, L, L, R, L.

Major scale in thirds, E minor. The melody consists of eighth notes. Fingering: L, R, R, L, R, R, L, R.

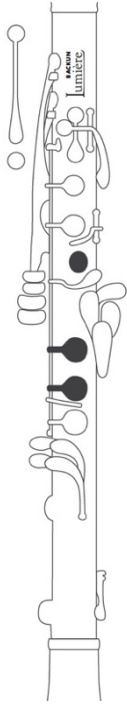
Major scale in thirds, F minor. The melody consists of eighth notes. Fingering: L S, 1, 2, 2, R, R, R, R, R, 2, 2, L, L, R, R.

Major scale in thirds, G minor. The melody consists of eighth notes. Fingering: R, R, R, L, L, R, 2, 2, L, L, R, R, R, 1, S, L, R.

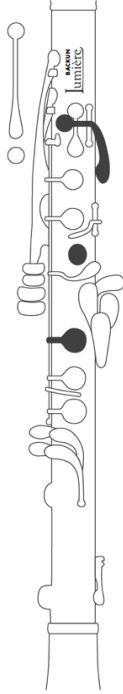
This image displays ten staves of musical notation, each featuring a complex sequence of rhythmic patterns and fingerings. The notation is written on a single treble clef staff per line, with a key signature of one flat (B-flat). The music consists of continuous eighth-note runs, often grouped in pairs or fours, with various accents and slurs. Fingerings are indicated by numbers 1, 2, and sometimes 3, placed below the notes. Some notes are marked with an asterisk (*), possibly indicating a specific technique or a correction. The staves are connected by a large, sweeping slur that spans the entire length of the page, suggesting a single, continuous melodic or rhythmic line. The overall style is that of a technical exercise or a piece of music designed to challenge the performer's dexterity and rhythmic precision.

Throat Tone Resonance Fingerings

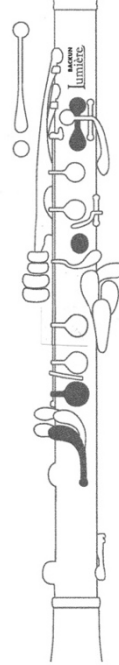
G



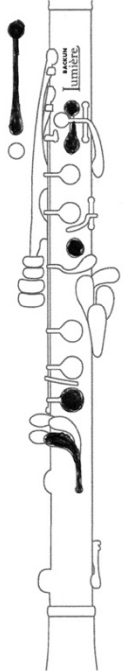
G#



A

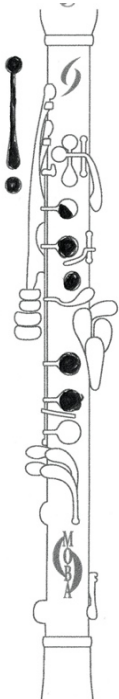


Bb



Altissimo

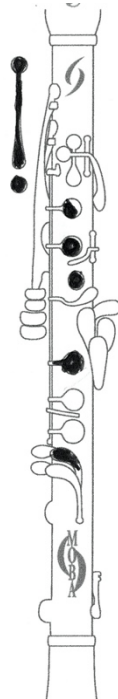
C#



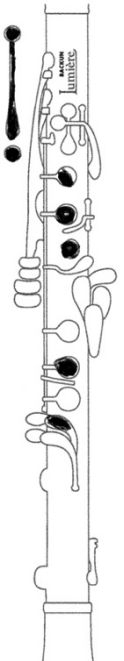
C# overblown F# D overblown G



D



D#



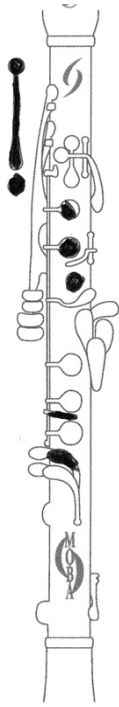
Add Eb key if flat

Both for finishing upward glisses

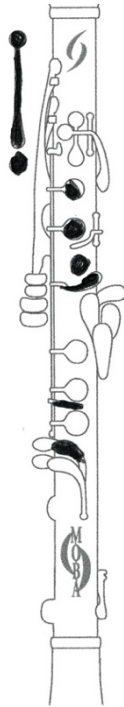
D#



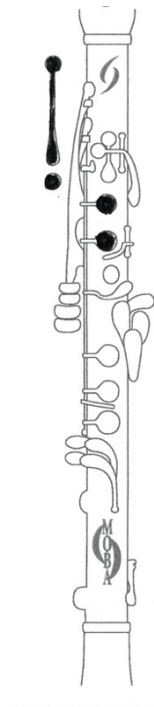
E



F



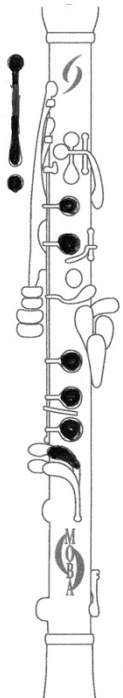
F overblowing high A



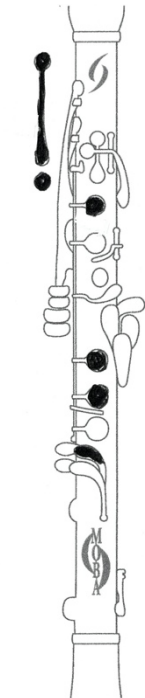
**Use sliver key to raise pitch
in slow passages**

**A little sharp rather
than way flat**

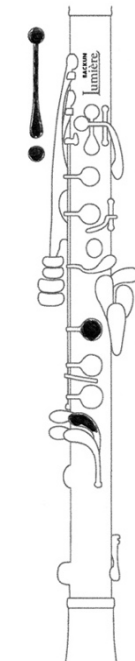
F#



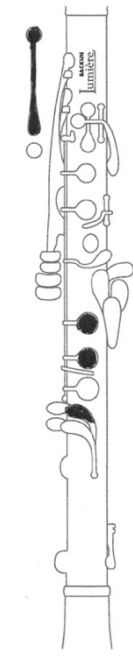
G



G#



A



INTONATION EXERCISE #1

$\text{♩} = 54$

The musical score consists of four staves of music, organized into two systems of two staves each. The first system contains the first two staves, and the second system contains the last two staves. Each staff features a melodic line with various accidentals (sharps, flats, naturals) and a bass line with notes and accidentals. The music is organized into measures, with some measures containing multiple notes. The exercise concludes with a double bar line at the end of the fourth staff.

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



Musical notation for the C Major scale in 4/4 time. The scale is written on a single staff with a treble clef. It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note C.

F Major



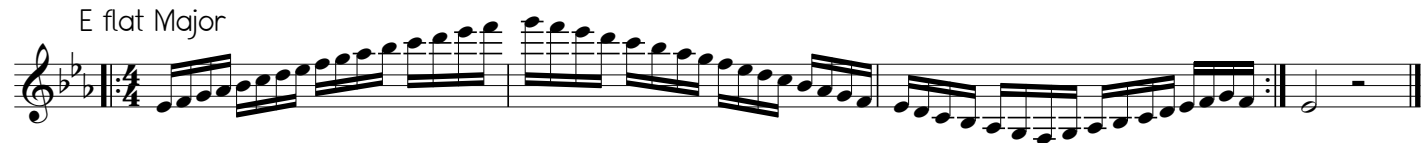
Musical notation for the F Major scale in 4/4 time. The scale is written on a single staff with a treble clef and one flat (Bb). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note F.

B flat Major



Musical notation for the B flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and two flats (Bb, Eb). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Bb.

E flat Major



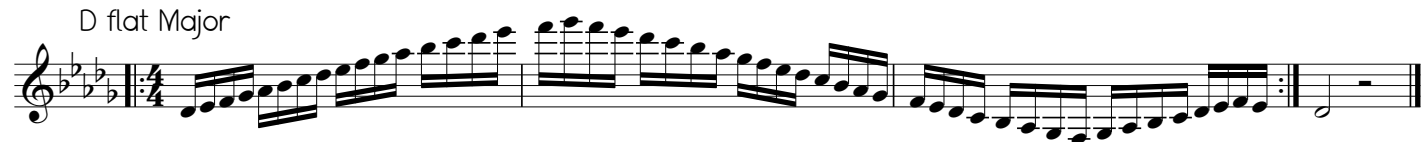
Musical notation for the E flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and three flats (Bb, Eb, Ab). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Eb.

A flat Major



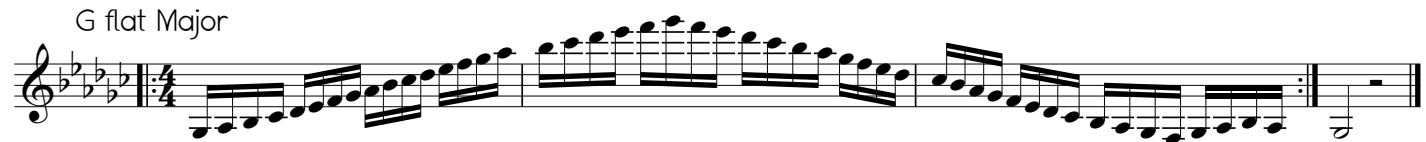
Musical notation for the A flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and four flats (Bb, Eb, Ab, Db). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Ab.

D flat Major



Musical notation for the D flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and five flats (Bb, Eb, Ab, Db, Gb). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Gb.

G flat Major



Musical notation for the G flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and six flats (Bb, Eb, Ab, Db, Gb, Cb). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Cb.

C flat Major



Musical notation for the C flat Major scale in 4/4 time. The scale is written on a single staff with a treble clef and seven flats (Bb, Eb, Ab, Db, Gb, Cb, Fb). It consists of two measures of eighth notes ascending and two measures of eighth notes descending, ending with a whole note Fb.

Major Scales for the Entire Range of the Clarinet

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G Major

Musical notation for the G Major scale in 4/4 time. The scale starts on G4 and ascends to G5, then descends back to G4. The key signature has one sharp (F#).

D Major

Musical notation for the D Major scale in 4/4 time. The scale starts on D4 and ascends to D5, then descends back to D4. The key signature has two sharps (F# and C#).

A Major

Musical notation for the A Major scale in 4/4 time. The scale starts on A3 and ascends to A5, then descends back to A3. The key signature has three sharps (F#, C#, and G#).

E Major

Musical notation for the E Major scale in 4/4 time. The scale starts on E3 and ascends to E5, then descends back to E3. The key signature has four sharps (F#, C#, G#, and D#).

B Major

Musical notation for the B Major scale in 4/4 time. The scale starts on B2 and ascends to B4, then descends back to B2. The key signature has five sharps (F#, C#, G#, D#, and A#).

F sharp Major

Musical notation for the F sharp Major scale in 4/4 time. The scale starts on F#3 and ascends to F#5, then descends back to F#3. The key signature has six sharps (F#, C#, G#, D#, A#, and E#).

C sharp Major

Musical notation for the C sharp Major scale in 4/4 time. The scale starts on C#3 and ascends to C#5, then descends back to C#3. The key signature has seven sharps (F#, C#, G#, D#, A#, E#, and B#).

3.

p *cresc.* *f* *dim.*

simile

A page of musical notation consisting of 13 staves of music. The first staff has a key signature of two flats (B-flat and E-flat). The second staff changes to a key signature of one flat (F major or D minor). The remaining staves continue with this key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with "etc." and is followed by two more staves of music, each also ending with "etc."

9.

p cresc.

dim.

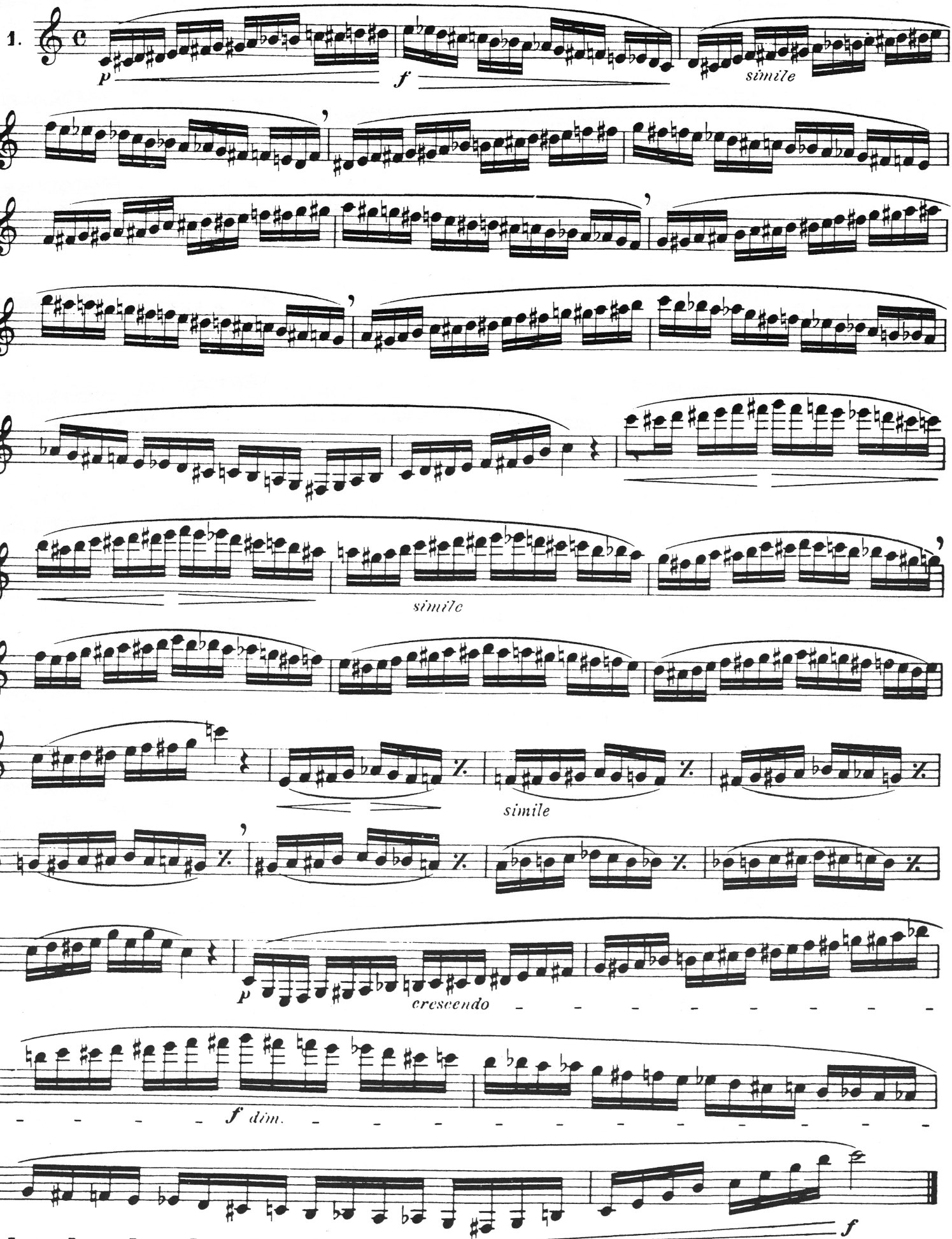
simile

(A)

This musical score consists of 13 staves of music in 3/4 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 intricate eighth-note passages, often with slurs and ties. 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 three main sections, each consisting of five staves. The first section is marked with a circled 'B' and the second with a circled 'C'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (flats and sharps). The key signature is B-flat major (two flats). The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The overall style is that of a technical exercise or a short piece of music.

This image shows a page of musical notation, likely for a guitar or piano, 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#), and the time signature is not explicitly shown but likely 4/4. The notation includes many sixteenth and thirty-second notes, often beamed together. There are two circled letters, 'D' and 'E', which likely indicate specific fret positions or techniques. The 'D' is located on the fourth staff, and the 'E' is on the eighth staff. The overall style is that of a technical exercise or a piece of music with a high level of difficulty.

1. 

p *f* *simile*

simile

simile

p *crescendo*

f dim.

f