

# The Woodwind Fingering Guide

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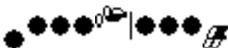
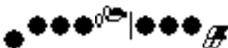
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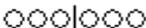
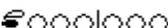
## Basic Fingering Chart for Boehm-System Clarinet

### Chalumeau Register: E<sub>3</sub> to B<sub>4</sub>

This fingering chart includes the primary fingerings learned by all clarinetists. These fingerings are the same on all sizes of Boehm-system clarinets unless specified otherwise.

Note	Written	Fingering		Description
E <sub>3</sub> F <sub>3</sub>		T 123 <sup>E</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
		T 123 123 <sup>E</sup>		Use in combination with fingerings using left little finger or no little fingers.
		T 123 <sup>E</sup>  123 <sup>F</sup>		Use in combination with F <sub>3</sub> or C <sub>5</sub> .
E <sub>3</sub> <sup>#</sup> F <sub>3</sub>		T 123 123 <sup>F</sup>		Use in combination with fingerings using left little finger or no little fingers.
		T 123 <sup>F</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
F <sub>3</sub> <sup>#</sup> G <sub>3</sub>		T 123 <sup>F#</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
		T 123 123 <sup>F#</sup>		Use in combination with fingerings using left little finger or no little fingers.
		T 123 <sup>F#</sup>  123 <sup>F</sup>		Use in combination with F <sub>3</sub> or C <sub>5</sub> .
G <sub>3</sub>		T 123 123		Basic.

G <sub>3</sub> A <sub>3</sub>		T 123 123 <sub>G#</sub>		Basic.
		T 123 <sub>G#</sub>  123		For models with LH G# key, use in combination with fingerings using right little finger or no little fingers.
A <sub>3</sub>		T 123 12-		Basic.
A <sub>3</sub> B <sub>3</sub>		T 123 1--		Basic.
B <sub>3</sub> C <sub>4</sub>		T 123 -2-		Basic.
B <sub>3</sub> C <sub>4</sub>		T 123 ---		Basic.
C <sub>4</sub> D <sub>4</sub>		T 123 <sub>C#</sub>  ---		Basic.
D <sub>4</sub>		T 12- ---		Basic.
D <sub>4</sub> E <sub>4</sub>		T 12-  <sub>4</sub> ---		Basic.
		T 12 <sup>E<sub>b</sub></sup> - ---		Chromatic and trill fingering, use in combination with D <sub>4</sub> and A <sub>5</sub> .
		T 1-- 1--		Sharp, use in combination with fingerings involving RH 1.
E <sub>4</sub> F <sub>4</sub>		T 1-- ---		Basic.
E <sub>4</sub> F <sub>4</sub>		T --- ---		Basic.
F <sub>4</sub>		1-- ---		Basic.

<p><b>G<sub>4</sub><sup>b</sup></b></p>		<p>T --- <sub>3</sub>4---</p>		<p>Chromatic, use in combination with F<sub>4</sub>.</p>
<p><b>G<sub>4</sub></b></p>		<p>--- ---</p>		<p>Basic.</p>
<p><b>G<sub>4</sub><sup>#</sup></b> <b>A<sub>4</sub><sup>b</sup></b></p>		<p>G# --- ---</p>		<p>Basic.</p>
<p><b>A<sub>4</sub></b></p>		<p>A --- ---</p>		<p>Basic.</p>
<p><b>A<sub>4</sub><sup>#</sup></b> <b>B<sub>4</sub><sup>b</sup></b></p>		<p>R A --- ---</p> <p>A --- <sub>2</sub>---</p>		<p>Basic.</p> <p>Trill fingering with A<sub>4</sub>.</p>

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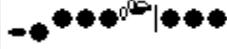
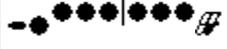
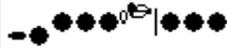
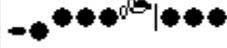
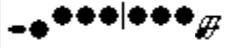
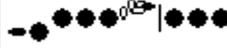
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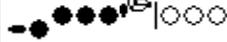
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## Basic Fingering Chart for Boehm-System Clarinet

### Clarion Register: B<sub>4</sub> to C<sub>6</sub>

This fingering chart includes the primary fingerings learned by all clarinetists. These fingerings are the same on all sizes of Boehm-system clarinets unless specified otherwise.

<a href="#">&lt;&lt; Back to Chalumeau Register</a>				
Note	Written	Fingering		Description
B <sub>4</sub> C <sub>5</sub>		RT 123 <sup>E</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
		RT 123 123 <sup>E</sup>		Use in combination with fingerings using left little finger or no little fingers.
		RT 123 <sup>E</sup>  123 <sup>F</sup>		Use in combination with C <sub>5</sub> .
B <sub>4</sub> <sup>#</sup> C <sub>5</sub>		RT 123 123 <sup>F</sup>		Use in combination with fingerings using left little finger or no little fingers.
		RT 123 <sup>F</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
C <sub>5</sub> <sup>#</sup> D <sub>5</sub>		RT 123 <sup>F#</sup>  123		Use in combination with fingerings using right little finger or no little fingers.
		RT 123 123 <sup>F#</sup>		Use in combination with fingerings using left little finger or no little fingers.
		RT 123 <sup>F#</sup>  123 <sup>F</sup>		Use in combination with C <sub>5</sub> .
D <sub>5</sub>		RT 123 123		Basic.
D <sub>5</sub> <sup>#</sup> E <sub>5</sub>		RT 123 123 <sup>G#</sup>		Basic.
		RT 123 <sup>G#</sup>  123		For models with LH G# key, use in combination with

				fingerings using right little finger or no little fingers.
E <sub>5</sub> F <sub>5</sub> ♭		RT 123 12-		Basic.
E <sub>5</sub> F <sub>5</sub>		RT 123 1--		Basic.
F <sub>5</sub> G <sub>5</sub> ♭		RT 123 -2-		Basic.
		RT 123 1-B-		Chromatic, use in combination with B <sub>4</sub> or F <sub>5</sub> .
G <sub>5</sub>		RT 123 ---		Basic.
G <sub>5</sub> A <sub>5</sub> ♭		RT 123 <sup>C#</sup>  ---		Basic.
		RT 12- 12-		Use in combination with fingerings involving the right hand fingers.
A <sub>5</sub>		RT 12- ---		Basic.
A <sub>5</sub> B <sub>5</sub> ♭		RT 12- 4---		Basic.
		RT 12 <sup>Eb</sup> - ---		Chromatic and trill fingering, use in combination with D <sub>4</sub> and A <sub>5</sub> .
		RT 1-- 1--		Use in combination with fingerings involving RH 1.
		RT 1-- -2-		Sharp, use for facility in combination with fingerings involving RH 2.
B <sub>5</sub> C <sub>6</sub> ♭		RT 1-- ---		Basic.
B <sub>5</sub> C <sub>6</sub>		RT --- ---		Basic.

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## Basic Fingering Chart for Boehm-System Clarinet

### Lower Altissimo Register: C<sub>6</sub> to G<sub>6</sub>

This fingering chart includes the primary fingerings learned by all clarinetists. These fingerings are the same on all sizes of Boehm-system clarinets unless specified otherwise.

<a href="#">&lt;&lt; Back to Clarion Register</a>				
Note	Written	Fingering		Description
C <sub>6</sub> D <sub>b6</sub>		RT -23 12-		Basic.
D <sub>6</sub>		RT -23 1--G#		Basic.
		RT G#--- 4---		Less flat, trill fingering with C <sub>5</sub> .
		RT G#--- ---		Trill fingering with C <sub>5</sub> .
D <sub>6</sub> E <sub>b6</sub>		RT -23 1-B-G#		Basic.
		RT -23 --3G#		Use in combination with lower clarion notes.
		RT -23 -2-G#		Flat, use for facility, trill fingering with C <sub>5</sub> .
E <sub>6</sub> F <sub>b6</sub>		RT -23 ---G#		Basic.
E <sub>6</sub> F <sub>6</sub>		RT -23 <sup>C#</sup>  ---G#		Basic.
		RT 123 <sup>C#</sup>  123		Use for slurring with lower registers and for <b>pp</b> .
F <sub>6</sub> G <sub>b6</sub>		RT -2- ---G#		Basic.
		RT 12- 4---G#		Accurate pitch. Speaks easily in all dynamics. Good for wide skips.
				Use for slurs with lower

		RT 12- 123 <sub>G#</sub>		registers, more stable, good for <i>pp</i> and <i>ff</i> .
G <sub>6</sub>		RT -2- 12- <sub>G#</sub>		Basic.
		RT 1-- 12- <sub>G#</sub>		Use for slurs from clarion notes.
		RT --3 <sup>C#</sup>  ---F#		Trill fingering with F <sub>5</sub> .
		RT -2- 4--- <sub>G#</sub>		Trill fingering with F# <sub>5</sub> .

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## Alternate Fingering Chart for Boehm-System Clarinet

### Upper Altissimo Register: G<sup>#</sup><sub>6</sub> to A<sub>7</sub>

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings apply to all sizes of Boehm-system clarinet unless specified otherwise. There is also an [alternate fingering chart for Boehm-system alto, bass, and contrabass clarinet](#), which includes additional alternate chalumeau and altissimo fingerings for those models.

[<< Back to Lower Altissimo Register](#)

Note	Written	Fingering	Description	Src.
		RT -23 <sup>F#</sup>  1-3		
		RT -23 1-3 <sup>F#</sup>		
		RT --- 4---G <sup>#</sup>	Responds well at all dynamics with accurate pitch.	<a href="#">GK</a>
		RT --- 1--G <sup>#</sup>	Easy to finger in all contexts with excellent tuning. Top note of A <sub>b</sub> arpeggio with basic E <sub>b</sub> <sub>6</sub> fingering.	<a href="#">GK</a>
		R 1-- 12-G <sup>#</sup>	Good response at <b>ff</b> and accurate pitch.	<a href="#">GK</a>
		RT -23 -2-F		
		RT -23 <sup>F</sup>  -2-		
		RT -23 1-B <sup>-</sup> G <sup>#</sup>		
		RT -23 1--F <sup>#</sup>		
		RT -23 <sup>F#</sup>  1--		

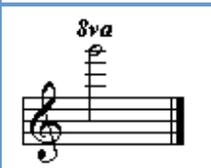
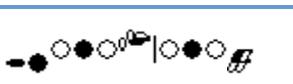
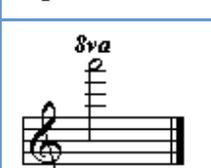
G<sup>#</sup><sub>6</sub>  
A<sub>b</sub><sub>6</sub>



		RT -2- -2-G#					
		RT -2- 34---	<td></td> <td></td>				
		RT --3 <sup>C#</sup>  12---G#					
		RT --3 1--G#			<a href="#">DG</a>		
		RT --3 1--F#		Sharper.	<a href="#">DG</a>		
		RT <sup>G#</sup> 1-- --3G#					
		RT --- <sup>C#</sup>  3---G#		Use for fast chromatic passages between E <sub>6</sub> and G# <sub>6</sub> .	<a href="#">JC</a>		
A <sub>6</sub>		RT -23 ---F					
		RT -23 <sup>F</sup>  ---					
		RT -23 <sup>F#</sup>  ---					
		RT -23 <sup>F#</sup>  4---					
		RT <sup>G#</sup> -23 12-2-F#					
		R -23 1-3 <sup>F#</sup>		Responds quickly and in tune.	<a href="#">GK</a>		
		R --- 12-F#		Responds quickly and in tune.	<a href="#">GK</a>		
				RT <sup>G#</sup> -23 <sup>C#</sup>  ---G#			
				RT <sup>G#</sup> -23 <sup>C#</sup>  ---F#			
				RT <sup>G#</sup> -23 ---F#			
		RT <sup>G#</sup> -23 <sup>C#</sup>  34---	NM				
		RT 123 <sup>C#</sup>  123 <sup>F</sup>					

<p>A<sup>#</sup><sub>6</sub> B<sub>6</sub></p> 	RT 123 <sup>C#</sup>  123 <sub>G#</sub>			
	RT 123 <sup>F</sup>  123 <sub>G#</sub>		<a href="#">DG</a>	
	RT <sup>G#</sup> 123 <sup>F</sup>  123 <sub>G#</sub>		Sharper.	<a href="#">DG</a>
	RT 123 123 <sub>F</sub>			
	RT 123 <sup>F</sup>  123			
	RT -23 <sup>C#</sup>  123 <sub>F</sub>			
	-2- ---			<a href="#">SL</a>
	R -2- ---		Sharper than previous fingering.	<a href="#">SL</a>
<p>B<sub>6</sub> C<sub>7</sub></p> 	RT <sup>G#</sup> 12- 12-			
	RT 12- 12- <sub>F#</sub>			
	RT 12- <sub>F</sub>  12- <sub>F#</sub>			<a href="#">AB</a>
	RT <sup>G#</sup> 12- 12- <sub>F#</sub>			
	RT <sup>G#</sup> 12- <sub>F#</sub>  12- <sub>G#</sub>			
	RT <sup>G#</sup> 12- <sub>C#</sub>  12- <sub>G#</sub>			
	RT -2- <sub>F#</sub>  12- <sub>G#</sub>			
<p>B<sup>#</sup><sub>6</sub> C<sub>7</sub></p> 	RT <sup>G#</sup> 1-- 1-- <sub>F#</sub>			
	RT <sup>G#</sup> 1-- <sub>F#</sub>  1--			
	RT <sup>G#</sup> 1-- <sub>C#</sub>  1--			
	RT <sup>G#</sup> --- 1-- <sub>G#</sub>			
	RT 1-- <sub>C#</sub>  1-- <sub>G#</sub>			<a href="#">EM</a>
	RT 1-- 1-- <sub>F</sub>			
	RT 1-- <sub>F</sub>  1--			
	RT 1-- <sub>F</sub>  1-- <sub>F#</sub>			<a href="#">AB</a>
	RT 1- <sub>Eb</sub> - 1- <sub>B-G#</sub>			
	RT 1-- 1-- <sub>G#</sub>			<a href="#">NS</a>

		RT A1-- --G#		Better response than RT 1-- 1--G#.	<a href="#">NS</a>
		RT A1-- 1--G#			
		RT A1-- 12-G#			
C# <sub>7</sub> D <sub>7</sub>		RT 123 123G#			
		RT 1-- 2341--F			
		RT 1--F 2341--			
		RT G#1-- 2341--F#			
		RT G#1--F# 2341--			
		RT -23 -23G#			
D <sub>7</sub>		RT --3 --3G#			
		RT --3 34---			
		RT -23 ---			
		RT -23 ---G#			
		RT 123 12-E			
D# <sub>7</sub> E <sub>b</sub> <sub>7</sub>		RT 123 <sup>E</sup>  123 <sup>F</sup>			
		RT -23 1-3			
E <sub>7</sub> F <sub>b</sub> <sub>7</sub>		RT 12- 123G#			
		RT 1-- 123G#			
		RT G#1— 123G#		Responds well with a clear sound. For all dynamics.	<a href="#">DJ</a>
E# <sub>7</sub> F <sub>7</sub>		RT 123 123			
		RT A1-- 12--3G#			

<p><b>F#<sub>7</sub></b> <b>G<sub>7</sub></b></p> 	<p>RT 123 123<sub>G#</sub></p> 		
	<p>RT -23 1-3<sub>G#</sub></p> 		
<p><b>G<sub>7</sub></b></p> 	<p>RT 12- 123</p> 		
	<p>RT -2-<sup>E</sup> 2-<sub>G#</sub></p> 		
<p><b>G#<sub>7</sub></b> <b>A<sub>b7</sub></b></p> 	<p>RT <sup>G#</sup>-2-<sup>E</sup> 2-<sub>G#</sub></p> 	Requires much effort.	<a href="#">AC</a>
<p><b>A<sub>7</sub></b></p> 	<p>RT -23 —<sub>G#</sub></p> 	Slightly flat. Good for <b>ff</b> .	<a href="#">WC</a>
	<p>RT -23<sup>C#</sup> —<sub>G#</sub></p> 	Slightly sharp. Good for <b>mp</b> .	<a href="#">WC</a>

# David Weber's Daily Clarinet Warm-up

Hold fermata notes for at least 8 beats while decreasing your volume to the softest possible level.

Dr. Steven Becraft  
Henderson State University  
870-230-5412  
[www.hsu.edu/becrafts](http://www.hsu.edu/becrafts)

♩ = 60

The musical score consists of six staves of music, each containing two measures. The music is written in treble clef with a common time signature (C). The key signature is one flat (B-flat). The tempo is marked as ♩ = 60. Each staff begins with a fermata over the first note, which is a whole note. The first measure of each staff contains a sequence of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The second measure contains a sequence of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The dynamic markings are as follows: Staff 1: *pp* (first measure), *f* (second measure), *f* (fermata), *pp* (third measure), *pp* (fourth measure), *f* (fifth measure). Staff 2: *f* (first measure), *pp* (second measure), *pp* (third measure), *f* (fourth measure), *f* (fifth measure), *pp* (sixth measure), *pp* (seventh measure), *f* (eighth measure). Staff 3: *f* (first measure), *pp* (second measure), *pp* (third measure), *f* (fourth measure), *f* (fifth measure), *pp* (sixth measure), *pp* (seventh measure), *f* (eighth measure). Staff 4: *f* (first measure), *pp* (second measure), *pp* (third measure), *f* (fourth measure), *f* (fifth measure), *pp* (sixth measure), *pp* (seventh measure), *f* (eighth measure). Staff 5: *f* (first measure), *pp* (second measure), *pp* (third measure), *f* (fourth measure), *f* (fifth measure), *pp* (sixth measure), *pp* (seventh measure), *f* (eighth measure). Staff 6: *f* (first measure), *pp* (second measure), *pp* (third measure), *f* (fourth measure), *f* (fifth measure), *pp* (sixth measure), *pp* (seventh measure), *f* (eighth measure). The fermata notes are held for at least 8 beats, during which the volume decreases to the softest possible level.

42

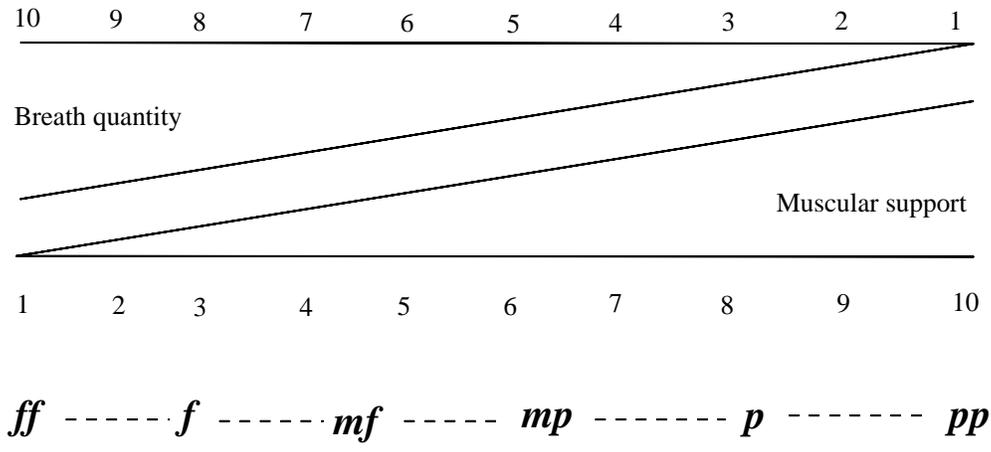
*f* > *pp* *pp* < *f* - - - - *f* > *pp* *pp* < *f* - - - -

48

*f* > *pp* *pp* < *f* - - - - *f* > *pp* *pp* < *f* - - - -

54

*f* > *pp* *pp* < *f* - - - - *f* > *pp*



Keith Stein, *The Art of Clarinet Playing*, p. 19

# Clatinet Arpeggio Routine

Extend for third octave when possible

Perform previous passage with these alterations

Clatinet in B♭

4

7

10

13

16

19

22

Clatinet Arpeggio Routine

The image displays a musical score for a Clatinet Arpeggio Routine, consisting of four staves of music. Each staff begins with a measure number: 25, 28, 31, and 34. The music is written in treble clef and features a complex, rhythmic arpeggiated pattern. The key signature changes across the staves: the first staff is in B-flat major (two flats), the second in E major (one sharp), the third in A major (two sharps), and the fourth in D-flat major (three flats). The notation includes eighth and sixteenth notes, often beamed together, and rests, creating a fast-paced, intricate melodic line. The piece concludes with a double bar line at the end of the fourth staff.

# Clarinet Scale routine 1

[Composer]

Clarinet in B $\flat$



3



5



7



9



11



13



15



Clarinet Scale routine 1

17

19

21

23

25

Continue as above

# Texas Tech Daily Clarinet Regiment

## Clarinet Fundamentals Development

Warm Up Routine (To be **memorized** as soon as possible!!)

Metronome is to be set at eighth-note note = 120 (quarter=60)

### Whole Note Chromatic Scale

- Start on low E and play up to high G. Try to breathe after every four notes.
- If this is not possible, breathe after every three notes.
- Play the notes with a good forte sound and make sure the tone stays consistent from the beginning of the breath to the end. Think of a slight crescendo over the four whole notes.

Some things to monitor:

- Make sure your stomach stays out and relaxed all the way to the end of the breath. This will help you maintain a consistent tone. Also, work for a good open expansion in your upper chest when you take your breath. Try to maintain this sense of openness in your upper wind pipe through the entire breath
- Do not allow any air leak.
- Keep your corners firm and forward, think a firm “ooo” shape.
- Keep the tongue in an “eeee” position. To do this, say the letter “e” or “he, she”. Notice where the sides of the tongue touch your molars. When you are playing, do not let the sides of the tongue become separated from that spot on your molars.
- Think fast free air as you are playing. Play with a good, consistent, solid forte tone from the first note of the breath to the very end.

### Scales

- With the metronome set to eighth note= 120, play through the Klose Scale Sheet. Remember the beat is to the eighth note so this isn't fast. At this slow tempo, monitor the same things that you do during the long tones. You are still playing long tones but simply moving your fingers faster.
- Concentrate on a uniform tone with every note having the same intensity and air support, especially as you cross the various register breaks and as you start to run out of air during the second scale.

### Arpeggios

- With the metronome at 120, play through the Langenus Arpeggio Study.
- Play slowly and monitor tone production.

## Technique Development

By the time you finish this warm up, your embouchure muscles will feel warm and your air usage will be at its peak.

To develop technique, immediately play the scale sheet and arpeggio study again at double speed (or as fast as you can while maintaining control). You might want to add an exercise in thirds, or other technical exercises.

You might also substitute other technical exercises that your working on with your teachers. Once your notes are more or less learned, make every effort to be able to do this whole routine by memory. The routine itself should take around 30-45 minutes. If you stick to this routine, you will begin to notice a major change in your playing over the course of a month, semester, year and several years. But you have to do it every day and you have to do the entire routine. Do not do some parts some days and other parts other days. Do it all. At the very least, do the warm-up portion, which normally takes about 10-15 minutes.

# MAJOR AND MINOR SCALES

Since music is comprised of scales and chords, perfect skill in playing all the fingerings of an instrument demands that one be able to execute every scale and chord combination without difficulty.

The scale and chord exercises that follow have been written without varying the key signature. This will make it easier for the pupil to memorize the studies, and also will help him achieve excellent progressive results.

H. KLOSE

1.

$\text{♩} = 120$

8 *p* *simile*

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p* (piano). The tempo is indicated as  $\text{♩} = 120$ . The word *simile* is written above the first staff. The music is written in a single melodic line across all staves, featuring a complex rhythmic pattern of eighth and sixteenth notes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the middle of the piece, and then to two sharps (F-sharp and C-sharp) in the final section. The notation includes various accidentals, slurs, and phrasing marks.

## Clarinet Warm-Up

### Robert S. Spring

The most important part of any day's practice time is the warm up period. I have a comprehensive warm-up that I use daily in my teaching and playing. I feel that each aspect of the warm-up should lead to the next, and that the objective should be a warm up of all muscle groups from large to small. The warm up should emphasize relaxation and comfort with the instrument and should cover all of the fundamental aspects of clarinet performance. These should include breathing, sound production, intonation, finger motion, (both adjacent and non-adjacent), articulation, (both single and multiple), registral sound unity, range extension, consistency, and combinations of the above.

Begin with long tones. This, as well as the rest of my warm up, is done with a metronome. Keeping things the same tempo everyday seems to help with overall consistency in performance. Play a chromatic scale in long tones. Set the metronome at 60 and play each note for four counts breathing every four notes for four counts. This means that one is forced to exhale for 16 seconds without a breath, Make certain to breathe only in the rests, and try to maintain a solid *mf* sound throughout the range. Do this to make certain that every note on the clarinet is performed in a long tone fashion every day. I used fifths and twelfths for many years, but found this to be superior as I was forced to listen to each note daily. Notes that had inferior sound quality or were not in tune with the rest of the clarinet were quickly fixed. Use a tuner to check the intonation on each note.

Next play the entire Klosé scale pattern, (page 123 in most Klosé books) in either the melodic, harmonic or natural form, (vary these by day) at a tempo of quarter note = 60. Play the pattern slurred and expand each of these scales to three octaves. This is followed by page 14 from the Langenus Book three, the major and minor arpeggios. These are also played at 60 and are all slurred.

I begin now to increase the tempo of the finger motion. I play the Klosé thirds at quarter note at 120, again all slurred. I do not want to introduce the tongue until the fingers are relaxed and accurate. I increase the tempo again to 176 and play the Klosé scales in all three forms at 176, and the Klosé thirds and Langenus arpeggios at 160.

I now begin warm up work on the tongue. I use page 22 from the Langenus book three, for my single tongue warm up. Dr. John Mohler, (my teacher now retired from the University of Michigan) stressed this exercise as being the single most important for developing speed with the single tongue. I think that the aspect of tension and release, tension on the two fast notes, and release on the longer note, is the same idea as tension and release that weight lifters and body builders use. I have found that during the 25 years that I have been working on this exercise my tongue speed and accuracy have gone beyond my wildest dreams. I begin at 120 and play the exercise four more times. 144, 176, 208 and 224. This is all single tongued.

I then introduce the single tongue with finger motion, again using the Klosé scales. I play them all tongued at 132 and two slurred and two tongued at 176. I again vary the minor form daily.

I warm up my double and triple tongue next. I play major scales using the pattern



I play them at 120, 144, 176, 208, 240, and 288. I follow this with scales triple tongued in the following pattern - two octaves and one note in range.



This is played at 160, 192, 224, 264, and 320. Last I do some circular breathing studies using again the Klosé scales pattern.

The entire warm up takes about 45 minutes to one hour if I do not have any reed work to do. I usually practice music on which I am working for another 30-45 minutes following. As I said, I think that everything in the warm up leads one to the next, and that every part of the clarinetist is warmed up. I also feel that it prevents some of the problems that many performers have with muscles, tendons and other performer related physical problems. I know that this is pretty extensive, but I find that I am not at a loss for technique when it's necessary. The long tones and slow playing help in sound stabilization, control, and endurance.

I do not vary the warm up on performance days, I do not warm up differently for different types of performances, nor do I use a special warm up for contemporary music. I feel that if the performer is approaching contemporary music in a different manner than "traditional" music, the clarinetist is probably playing the clarinet in the wrong fashion. The length of the warm up stays pretty much the same. If I do have less time I might leave out the circular breathing for a day. This very rarely occurs.

I hope this routine proves to be helpful to others. I have been teaching this type of warm up for about ten years. I really believe that we need to be teaching the comprehensive clarinetist and making our students aware that the physical aspects of performing the clarinet are every bit as demanding as those of the brass player.

As you can see, I feel very strongly about this aspect of clarinet performance. If I teach this to students, I find that they are "teaching themselves" so much more than if I do not insist on a comprehensive warm up. After all, they are their own teachers most of the time.

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**Freelance Musician and teacher**  
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# Clarinet Warm-Ups: Long Tones

$\text{♩} = 60$

11

21

31

41

51

**DAILY PRACTICE OF DIATONIC SCALES (MAJOR AND MINOR) AND EXERCISES  
ON TRIADS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS, Etc.**

1.

C Major A Minor  
F Major D Minor Bb Major  
G Minor Eb Major  
C Minor Ab Major  
F Minor Db Major  
Bb Min. Gb Major  
Eb Min. B Major  
G# Min. E Major  
C# Min. A Major  
F# Minor D Major  
B Minor G Major  
E Minor C Major

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Langenus Arpeggios p. 14

The image displays a musical score for 'Langenus Arpeggios p. 14'. It consists of 12 staves of music, each containing a series of arpeggiated chords. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p* (piano). The word *simile* is written above the second measure of the first staff. The chords progress through various keys, including B-flat major, E-flat major, A-flat major, and D-flat major, as indicated by the key signatures (one, two, three, and four flats). The arpeggios are written in a consistent rhythmic pattern across all staves, with some staves including accidentals (sharps and flats) to indicate specific notes within the chords. The music is presented in a clean, black-and-white format on a white background.

Considerable time should be devoted to this exercise; the author considers it to be one of the most important studies.

3

C Major

A Minor

F Major

D Min.

Bb Major

G Minor

Eb Maj.

C Minor

Ab Major

F Minor

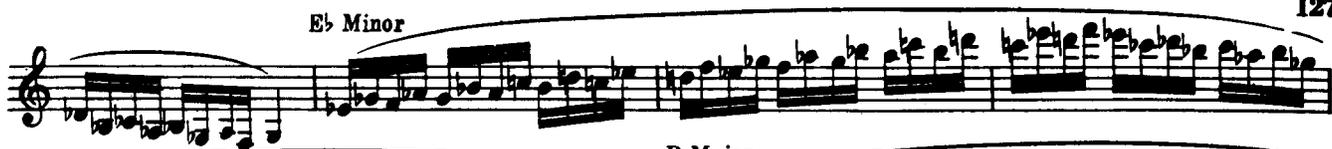
Db Major

Bb Minor

Gb Major

8468-108  
N1099

E $\flat$  Minor



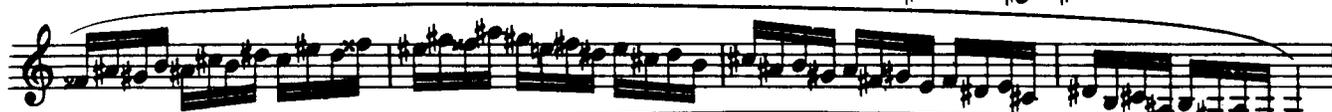
B Major



G $\sharp$  Minor



E Major



C $\sharp$  Minor



A Major



F $\sharp$  Minor



D Major



B Minor



G Major



E Minor



C Major



3 Studies for acquiring a light Staccato

G. LANGENUS

Allegretto  $\text{♩} = 144$

The musical score consists of 11 staves of music in treble clef, 2/4 time, and G major. The first staff is marked with a piano (*p*) dynamic. The second and third staves continue the piece with various articulations and dynamics. The fourth staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The fifth and sixth staves feature a forte (*f*) dynamic with accents. The seventh staff starts with a piano (*p*) dynamic. The eighth and ninth staves include dynamics such as *p cresc.*, *f*, and *p cresc.*. The tenth and eleventh staves conclude the piece with dynamics including *mf* and *p*. The music is characterized by rapid sixteenth-note passages and staccato articulation.