

# Texas Tech Daily Clarinet Regimen

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## 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

$\text{♩} = 120$

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*. The tempo is indicated as  $\text{♩} = 120$ . The first two staves are marked with *simile*. The music is written in a key with one flat (B-flat major or D minor) and features a complex, rhythmic melody with many slurs and ties. The key signature changes to two flats (E-flat major or C minor) in the third staff, then to three flats (A-flat major or F minor) in the fourth staff, and finally to four flats (D-flat major or B-flat minor) in the fifth staff. The piece concludes with a final cadence on the twelfth staff.