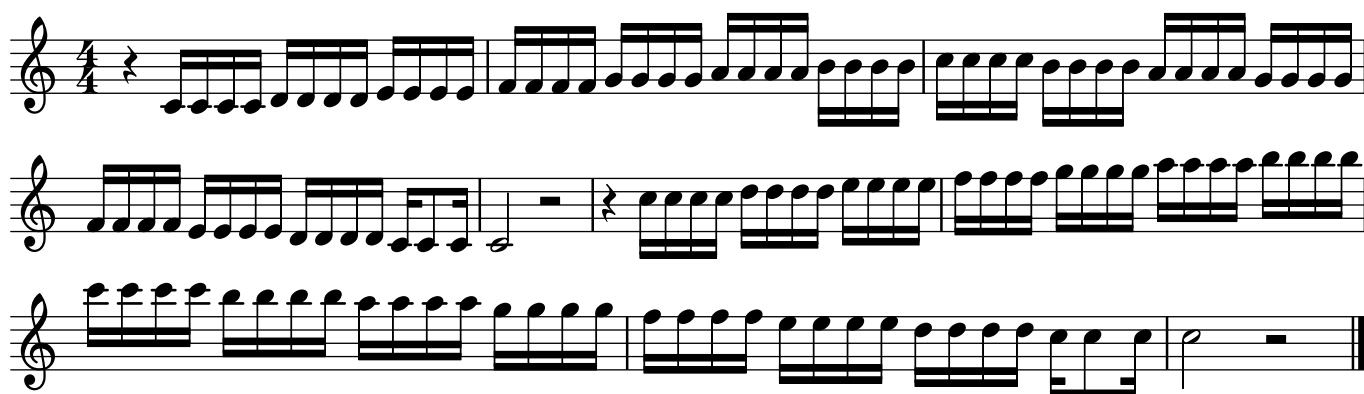


Diatonic Exercises for Clarinet

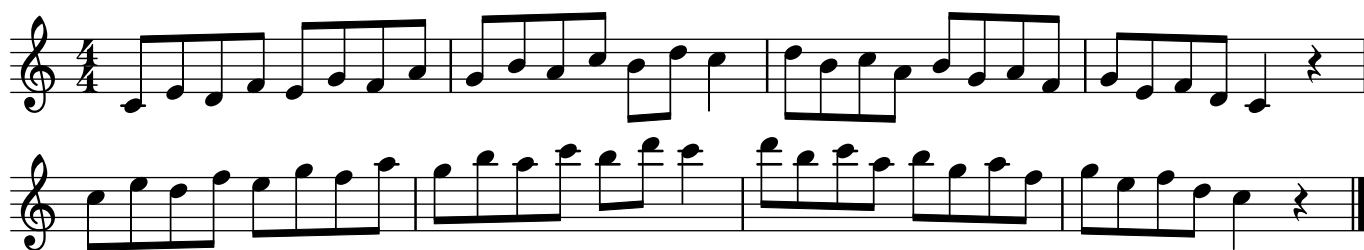
C Major

Elaine Alt

Articulations



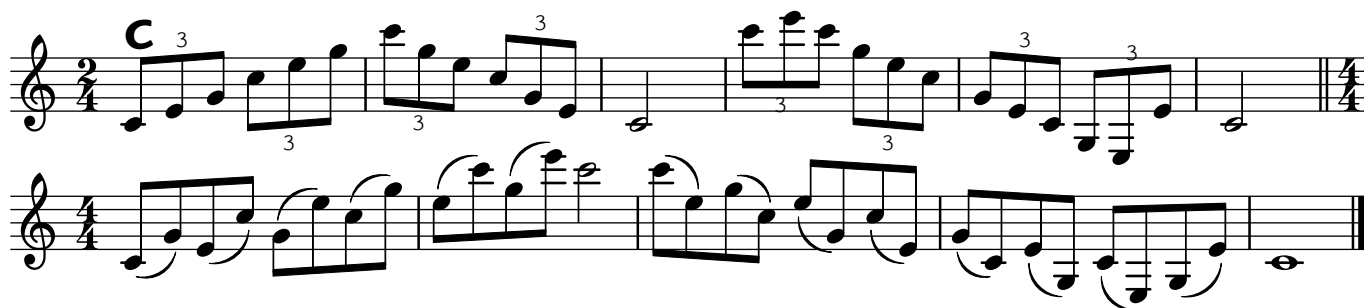
Scale in Thirds



Syncopation



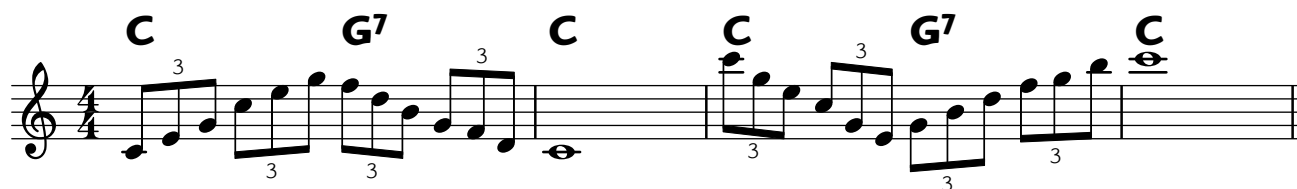
Tonic Arpeggio



Dominant Arpeggio



Grand Arpeggio



Triads



1-2-3-5



1-2-3-4-5



Articulations

Articulations exercise in G Major, 4/4 time. The exercise consists of four staves of music. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The third staff begins with a quarter rest followed by eighth-note patterns. The fourth staff continues with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Scale in Thirds

Scale in Thirds exercise in G Major, 4/4 time. The exercise consists of two staves of music. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Syncopation

Syncopation exercise in G Major, 4/4 time. The exercise consists of three staves of music. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The third staff continues with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Tonic Arpeggio

Tonic Arpeggio exercise in G Major, 4/4 time. The exercise consists of two staves of music. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Dominant Arpeggio

Three staves of music for a Dominant Arpeggio exercise in D major (one sharp). The first staff begins with a **D7** chord symbol. The exercise consists of ascending and descending eighth-note arpeggios across the three staves, with various slurs and ties indicating the flow of the arpeggio.

Grand Arpeggio

Two staves of music for a Grand Arpeggio exercise in D major. The exercise features a sequence of chords: **G**, **D7**, **G**, **G**, **D7**, and **G**. The notes are played in groups of three, indicated by a '3' and a slur, creating a grand arpeggio effect. The piece concludes with a double bar line and a 4/4 time signature.

Triads

Four staves of music for a Triads exercise in D major. The exercise consists of ascending and descending eighth-note triads across the four staves, with various slurs and ties indicating the flow of the triads.

1-2-3-5

Four staves of music in G major (one sharp) and 4/4 time. The exercise consists of four measures of eighth-note patterns. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The exercise is written in a single system.

1-2-3-4-5

Eight staves of music in G major (one sharp) and 4/4 time. The exercise consists of eight measures of eighth-note patterns. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The exercise is written in a single system.

Articulations

Four staves of music in F Major (one flat) and 4/4 time. The exercise consists of continuous eighth-note patterns across all four staves. The first staff begins with a quarter rest followed by eighth notes. The second staff begins with eighth notes. The third staff begins with a quarter rest followed by eighth notes. The fourth staff begins with eighth notes. The exercise concludes with a whole note on the fourth staff.

Scale in Thirds

Two staves of music in F Major (one flat) and 4/4 time. The exercise consists of continuous eighth-note patterns in thirds. The first staff begins with eighth notes, and the second staff begins with eighth notes. The exercise concludes with a quarter rest on the second staff.

Syncopation

Three staves of music in F Major (one flat) and 4/4 time. The exercise consists of continuous eighth-note patterns with syncopation. The first staff begins with a quarter rest followed by eighth notes. The second staff begins with eighth notes. The third staff begins with eighth notes. The exercise concludes with a whole note on the third staff.

Tonic Arpeggio

Two staves of music in F Major (one flat). The exercise consists of continuous eighth-note patterns in arpeggios. The first staff begins with a 2/4 time signature and a key signature change to F Major (one flat). The second staff begins with eighth notes. The exercise concludes with a whole note on the second staff.

Dominant Arpeggio

Three staves of music for a Dominant Arpeggio exercise in B-flat major (one flat). The key signature is B-flat major, and the time signature is 4/4. The exercise is marked with a **C7** chord symbol. The first staff contains a series of eighth-note arpeggios starting on C4, moving up and then down. The second staff contains a series of eighth-note arpeggios starting on F4, moving up and then down. The third staff contains a series of eighth-note arpeggios starting on B-flat4, moving up and then down. The exercise concludes with a double bar line.

Grand Arpeggio

Two staves of music for a Grand Arpeggio exercise in B-flat major (one flat). The key signature is B-flat major, and the time signature is 4/4. The exercise is marked with **F** and **C7** chord symbols. The first staff contains a series of eighth-note arpeggios starting on C4, moving up and then down, with **F** and **C7** chord symbols above the notes. The second staff contains a series of eighth-note arpeggios starting on F4, moving up and then down, with **F** and **C7** chord symbols above the notes. The exercise concludes with a double bar line.

Triads

Four staves of music for a Triads exercise in B-flat major (one flat). The key signature is B-flat major, and the time signature is 3/4. The exercise consists of four staves, each containing a series of eighth-note triads starting on C4, moving up and then down. The first staff contains triads starting on C4, the second on F4, the third on B-flat4, and the fourth on C5. The exercise concludes with a double bar line.

1-2-3-5



1-2-3-4-5



Articulations

Four staves of music in D major (two sharps) and 4/4 time. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The third staff begins with a quarter rest followed by eighth-note patterns. The fourth staff continues with eighth-note patterns, ending with a whole note D5.

Scale in Thirds

Two staves of music in D major (two sharps) and 4/4 time. The first staff shows a scale in thirds, starting with a quarter rest. The second staff continues the scale in thirds, ending with a quarter rest.

Syncopation

Three staves of music in D major (two sharps) and 4/4 time. The first staff shows a syncopated eighth-note pattern. The second staff continues the syncopated eighth-note pattern. The third staff continues the syncopated eighth-note pattern, ending with a whole note D5.

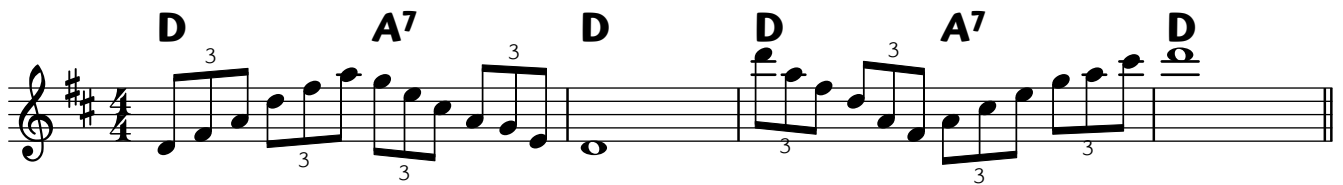
Tonic Arpeggio

Two staves of music in D major (two sharps) and 2/4 time. The first staff shows a tonic arpeggio (D-F-A) with triplets. The second staff continues the tonic arpeggio with triplets, ending with a whole note D5.

Dominant Arpeggio



Grand Arpeggio



Triads



1-2-3-5



1-2-3-4-5

The image displays six staves of musical notation for a clarinet exercise. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The exercise is titled "1-2-3-4-5", indicating the fingerings used. The notation is as follows:

- Staff 1: Four measures of eighth notes. Measure 1: D4-E4-F#4-G4. Measure 2: A4-B4-C#5-D5. Measure 3: E5-F#5-G5-A5. Measure 4: B5-C#6-D6-E6.
- Staff 2: Four measures of eighth notes. Measure 1: F#4-G4-A4-B4. Measure 2: C#5-D5-E5-F#5. Measure 3: G5-A5-B5-C#6. Measure 4: D6-E6-F#6-G6.
- Staff 3: Four measures of eighth notes. Measure 1: A4-B4-C#5-D5. Measure 2: E5-F#5-G5-A5. Measure 3: B5-C#6-D6-E6. Measure 4: F#6-G6-A6-B6.
- Staff 4: Four measures of eighth notes. Measure 1: B4-C#5-D5-E5. Measure 2: F#5-G5-A5-B5. Measure 3: C#6-D6-E6-F#6. Measure 4: G6-A6-B6-C#7.
- Staff 5: Four measures of eighth notes. Measure 1: C#5-D5-E5-F#5. Measure 2: G5-A5-B5-C#6. Measure 3: D6-E6-F#6-G6. Measure 4: E6-F#6-G6-A6.
- Staff 6: Four measures of eighth notes. Measure 1: D5-E5-F#5-G5. Measure 2: A5-B5-C#6-D6. Measure 3: E6-F#6-G6-A6. Measure 4: B6-C#7-D7-E7.

Articulations

Articulations exercise for clarinet in Bb major, 4/4 time. The exercise consists of four staves of music. The first staff begins with a quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs. The third staff begins with a quarter rest followed by eighth-note runs. The fourth staff continues with eighth-note runs, ending with a half note and a double bar line.

Scale in Thirds

Scale in Thirds exercise for clarinet in Bb major, 4/4 time. The exercise consists of two staves of music. The first staff begins with a quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs, ending with a half note and a double bar line.

Syncopation

Syncopation exercise for clarinet in Bb major, 4/4 time. The exercise consists of three staves of music. The first staff begins with a quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs. The third staff continues with eighth-note runs, ending with a half note and a double bar line.

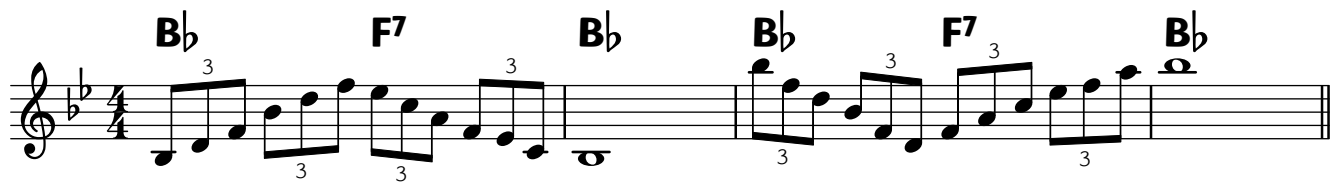
Tonic Arpeggio

Tonic Arpeggio exercise for clarinet in Bb major, 4/4 time. The exercise consists of two staves of music. The first staff begins with a quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs, ending with a half note and a double bar line.

Dominant Arpeggio



Grand Arpeggio



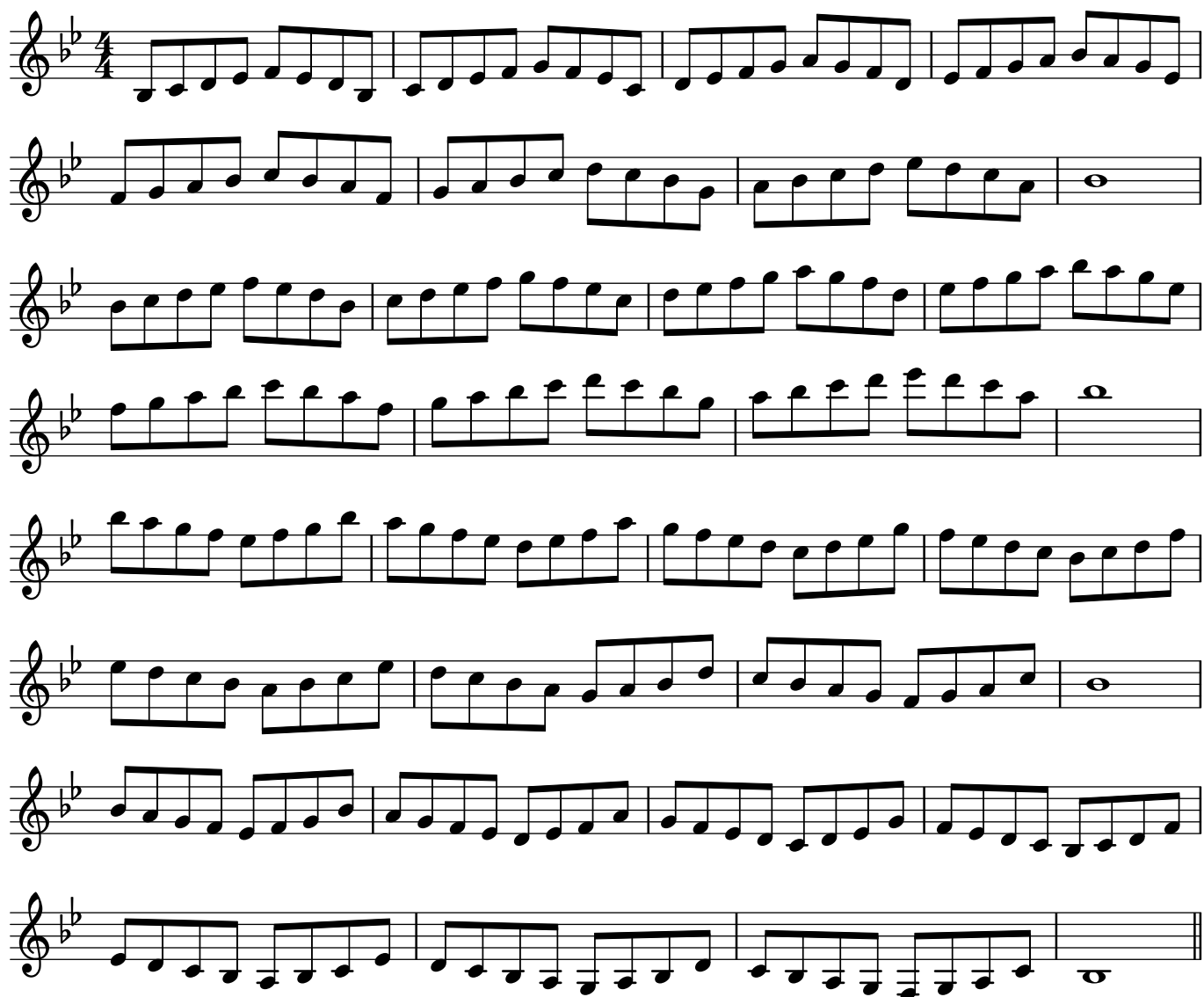
Triads



1-2-3-5



1-2-3-4-5



Articulations

Four staves of music in A Major (three sharps) and 4/4 time. The exercise focuses on articulation with various note values and rests. The first staff begins with a quarter rest followed by eighth notes. The second staff continues with eighth notes. The third staff starts with a quarter rest followed by eighth notes. The fourth staff continues with eighth notes and ends with a half note.

Scale in Thirds

Two staves of music in A Major (three sharps) and 4/4 time. The exercise consists of ascending and descending scales played in thirds. The first staff shows the ascending scale, and the second staff shows the descending scale.

Syncopation

Three staves of music in A Major (three sharps) and 4/4 time. The exercise focuses on syncopation with various note values and rests. The first staff begins with a quarter rest followed by eighth notes. The second staff continues with eighth notes. The third staff continues with eighth notes and ends with a half note.

Tonic Arpeggio

Two staves of music in A Major (three sharps) and 2/4 time. The exercise focuses on tonic arpeggios. The first staff begins with a half note 'A' followed by eighth notes. The second staff continues with eighth notes and ends with a half note.

Dominant Arpeggio

Three staves of music for a Dominant Arpeggio exercise in E major (three sharps: F#, C#, G#). The time signature is 4/4. The first staff begins with an **E7** chord symbol. The exercise consists of ascending and descending eighth-note arpeggios across the three staves, with various beaming and phrasing slurs.

Grand Arpeggio

A single staff of music for a Grand Arpeggio exercise in E major. The time signature is 4/4. The exercise features a sequence of arpeggios with triplet markings (a '3' below the notes). Chord symbols **A** and **E7** are placed above the staff at various points. The exercise concludes with a whole note chord.

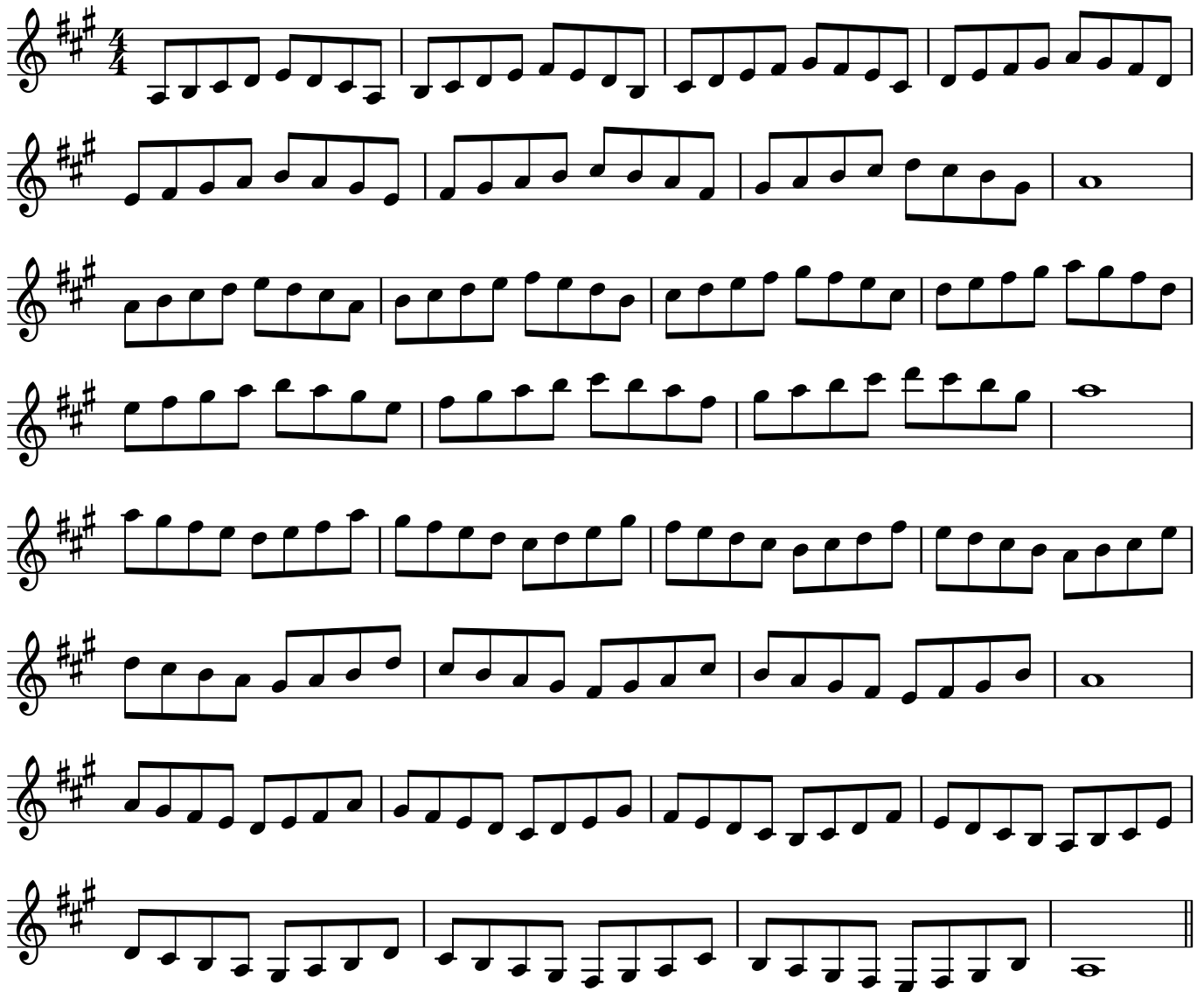
Triads

Four staves of music for a Triads exercise in E major. The time signature is 3/4. The exercise consists of ascending and descending eighth-note triads across the four staves, with various beaming and phrasing slurs.

1-2-3-5

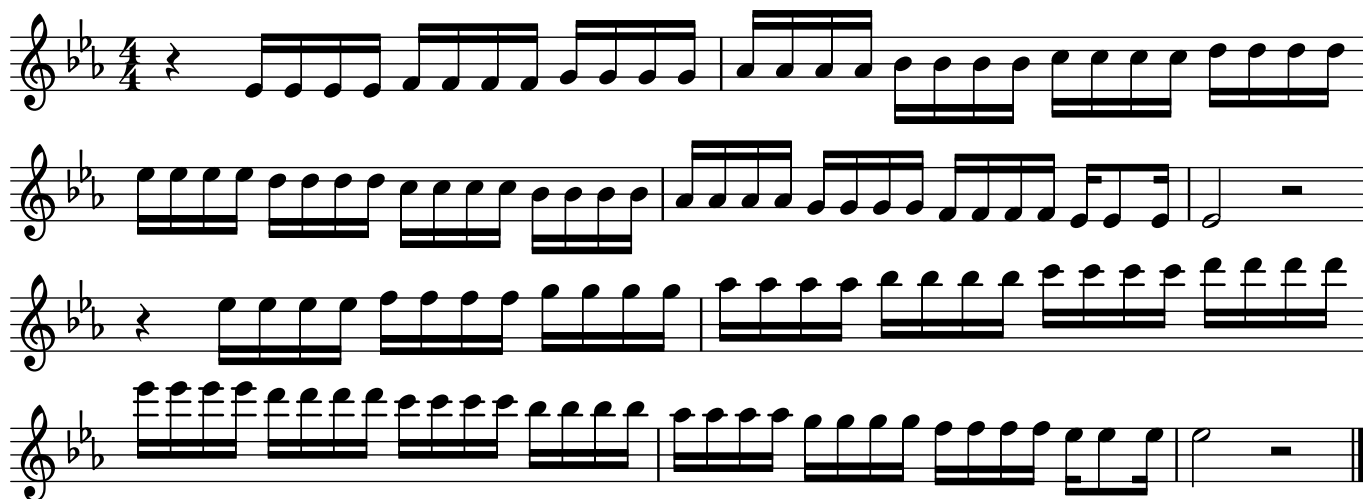


1-2-3-4-5



Since the note Eb can only be played with the Right hand,
when it is preceded or followed by the note C,
we finger the note C with the Left hand.

Articulations



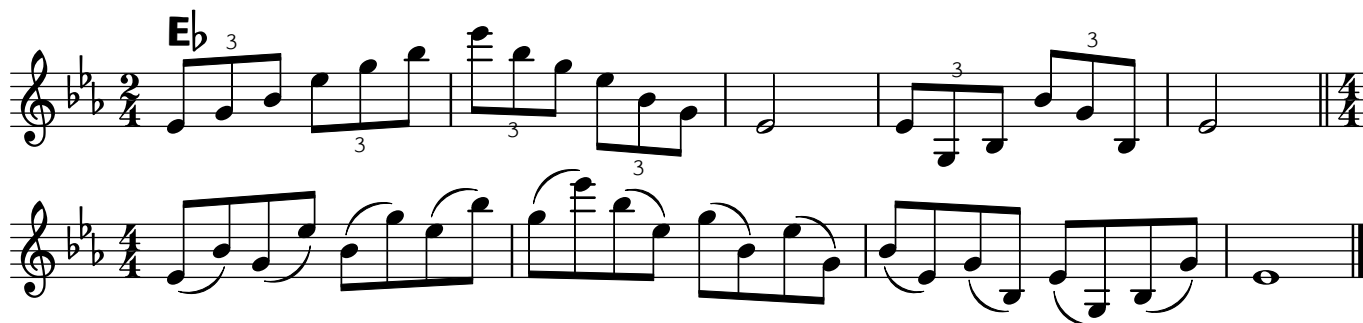
Scale in Thirds



Syncopation



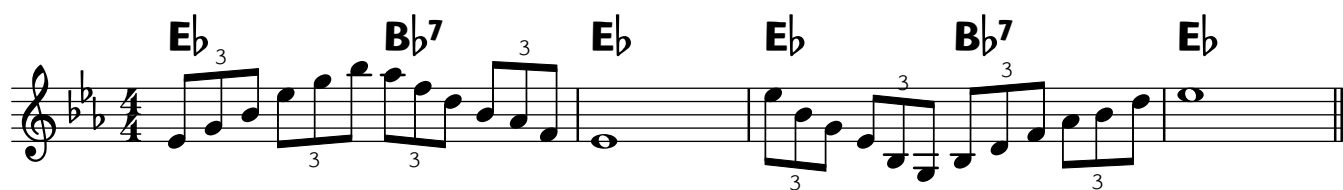
Tonic Arpeggio



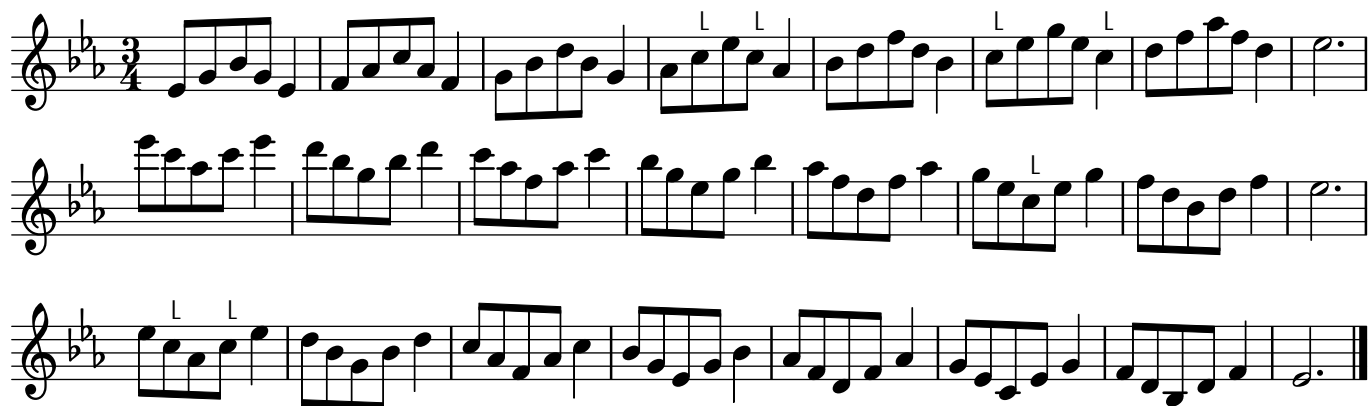
Dominant Arpeggio



Grand Arpeggio



Triads



1-2-3-5



1-2-3-4-5

The image displays six staves of musical notation for a clarinet exercise. The key signature is B-flat major (two flats) and the time signature is 4/4. The exercise consists of six staves, each containing four measures of music. The notation is as follows:

- Staff 1: Treble clef. Measures 1-4: A4, Bb4, C5, D5 (quarter notes); E5, F5, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes); F6, E6, D6, C6 (quarter notes).
- Staff 2: Treble clef. Measures 1-4: D5, E5, F5, G5 (quarter notes); A5, Bb5, C6, D6 (quarter notes); E6, F6, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes).
- Staff 3: Treble clef. Measures 1-4: D5, E5, F5, G5 (quarter notes); A5, Bb5, C6, D6 (quarter notes); E6, F6, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes).
- Staff 4: Treble clef. Measures 1-4: D5, E5, F5, G5 (quarter notes); A5, Bb5, C6, D6 (quarter notes); E6, F6, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes).
- Staff 5: Treble clef. Measures 1-4: D5, E5, F5, G5 (quarter notes); A5, Bb5, C6, D6 (quarter notes); E6, F6, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes).
- Staff 6: Treble clef. Measures 1-4: D5, E5, F5, G5 (quarter notes); A5, Bb5, C6, D6 (quarter notes); E6, F6, G5, A5 (quarter notes); Bb5, C6, D6, E6 (quarter notes).

Since the note G# in the lower register can only be played with the Right hand,
when it is preceded or followed by the note F#,
we finger the note F# with the Left hand.

Similarly, the note D# in the middle register can only be played with the Right hand,
when it is preceded or followed by the note C#,
we finger the note C# with the Left hand.

Likewise, in the low register when we need to play the note F# with the Left hand,
and it is preceded or followed by the note E,
we finger the note low E with the Right hand.

Similarly, when we need to play the note middle C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

Sometimes we cannot alternate between hands every note
such as in the low register when both F# and E are in between two G#'s,
or in the middle register when both C# and B are in between two D#'s.

In cases where the middle register C# follows the D#, or the low register F# follows the G#,
we can finger both with the Right hand,
although this is not ideal since there will be a little delay and a click.

More generally, we can start one note with one finger then,
while still playing the note, add the other finger and release the first.

Example Fingerings



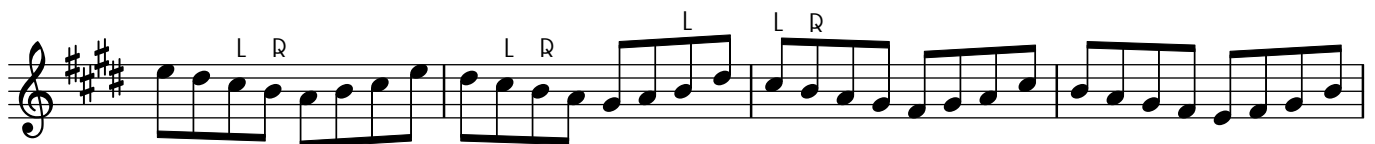
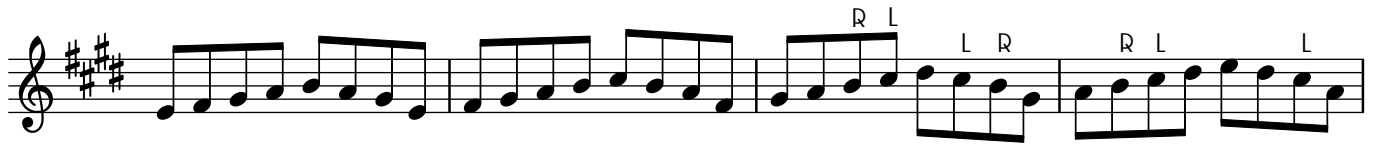
Triads



1-2-3-5



1-2-3-4-5



Since the note Eb can only be played with the Right hand,
when it is preceded or followed by the note C or Db,
we finger the note C or Db with the Left hand.

In general in the key of Ab, since Eb must use the Right hand,
and since we are used to using the Right hand for C,
the default fingering for Db often becomes the Left hand

However, if we need to use Left hand C, and adjacent note is Db,
we will use Right hand Db.

Sometimes we cannot alternate every note between hands,
such as when both C and Db are in between two Eb's.

In such cases where the Db follows the Eb, we can finger both with the Right hand,
although this is not ideal since there will be a little delay and a click.

We can also start one note with the finger on one hand,
then while still playing the note, add the other finger, so both are used briefly,
then release the first.

Example Fingerings



Triads



1-2-3-5



1-2-3-4-5



Since the note D# can only be played with the Right hand,
when it is preceded or followed by the note C#,
we finger the note C# with the Left hand.

Likewise, when we need to play the note C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

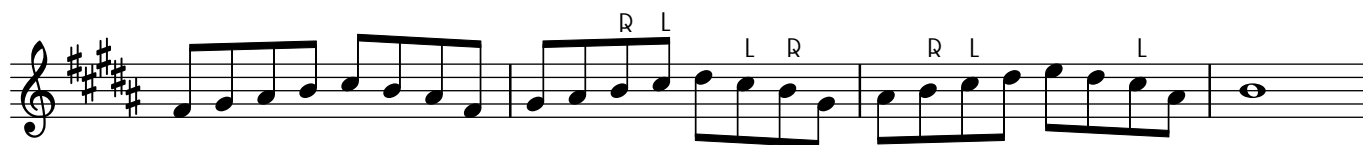
Triads



1-2-3-5



1-2-3-4-5



Since the note Eb can only be played with the Right hand,
when it is preceded or followed by the note C or Db,
we finger the note C or Db with the Left hand.

Likewise, when the note C follows the note Db,
or when the note Db follows the note C,
one of them should be played with the Left hand

Triads



1-2-3-5





Since the note G# in the lower register can only be played with the Right hand,
when it is preceded or followed by the note F#,
we finger the note F# with the Left hand.

Since the note D# in the middle register can only be played with the Right hand,
when it is preceded or followed by the note C#,
we finger the note C# with the Left hand.

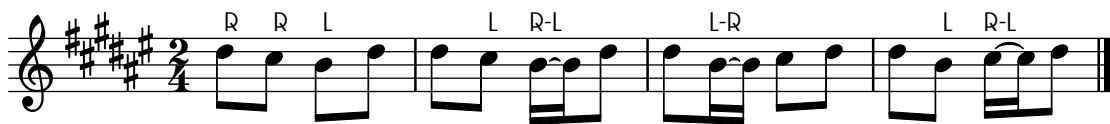
Likewise, when we need to play the note C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

Sometimes we cannot alternate every note between hands
such as when both C# and B are in between two D#'s.

In cases where the C# follows the D#, we can finger both with the Right hand,
although this is not ideal since there will be a little delay and a click.

More generally, we can start one note with one finger then,
while still playing the note, add the other finger and release the first.

Example Fingerings



Triads



1-2-3-5

Exercise 1-2-3-5 is written on three staves in treble clef, key of D major (F#, C#, G#, D), and 4/4 time. The first staff begins with a finger number '1' above the first measure. The second staff has finger numbers '2' and '3' above the first measure, and '5' above the second measure. The third staff has finger numbers '1' and '2' above the first measure, and '3' above the second measure. The exercise consists of a series of eighth and quarter notes, ending with a double bar line.

1-2-3-4-5

Exercise 1-2-3-4-5 is written on six staves in treble clef, key of D major (F#, C#, G#, D), and 4/4 time. The first staff begins with a finger number '1' above the first measure. The second staff has finger numbers '2' and '3' above the first measure, and '4' above the second measure. The third staff has finger numbers '1' and '2' above the first measure, and '3' above the second measure. The fourth staff has finger numbers '1' and '2' above the first measure, and '3' above the second measure. The fifth staff has finger numbers '1' and '2' above the first measure, and '3' above the second measure. The sixth staff has finger numbers '1' and '2' above the first measure, and '3' above the second measure. The exercise consists of a series of eighth and quarter notes, ending with a double bar line.

Since the note Ab in the lower register can only be played with the Right hand,
when it is preceded or followed by the note Gb,
we finger the note Gb with the Left hand.

Since the note Eb in the middle register can only be played with the Right hand,
when it is preceded or followed by the note Db,
we finger the note Db with the Left hand.

Likewise, when we need to play the note Db with the Left hand,
and it is preceded or followed by the note Cb (B),
we finger the note Cb with the Right hand.

Sometimes we cannot alternate every note between hands
such as when both Db and Cb are in between two Eb's.

In cases where the Db follows the Eb, we can finger both with the Right hand,
although this is not ideal since there will be a little delay and a click.

More generally, we can start one note with one finger then,
while still playing the note, add the other finger and release the first.

Example Fingerings



Triads



1-2-3-5

Exercise 1-2-3-5, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The exercise consists of four measures of music. Measure 1 starts with a treble clef and a key signature of two flats. The first measure is marked with a 'L' above the staff. The second measure is marked with 'R L' above the staff. The third measure is marked with 'L' above the staff. The fourth measure is marked with 'L' above the staff. The exercise ends with a double bar line.

1-2-3-4-5

Exercise 1-2-3-4-5, measures 1-8. The key signature is B-flat major (two flats). The time signature is 4/4. The exercise consists of eight measures of music. Measure 1 starts with a treble clef and a key signature of two flats. The first measure is marked with a 'L' above the staff. The second measure is marked with 'L' above the staff. The third measure is marked with 'R L' above the staff. The fourth measure is marked with 'L R' above the staff. The fifth measure is marked with 'R L' above the staff. The sixth measure is marked with 'L' above the staff. The seventh measure is marked with 'R L' above the staff. The eighth measure is marked with 'L-R' above the staff. The exercise ends with a double bar line.

Since the note D# can only be played with the Right hand,
when it is preceded or followed by the note B# (C) or C#,
we finger the note B# or C# with the Left hand.

Likewise, when the note B# follows the note C#,
or when the note C# follows the note B#,
one of them should be played with the Left hand

Triads



1-2-3-5



1-2-3-4-5

The image displays six staves of musical notation for a clarinet exercise. The key signature is E major (five sharps: F#, C#, G#, D#, A#) and the time signature is 4/4. The exercise consists of six measures, each containing a diatonic scale run. The first four measures are ascending, and the last two are descending. Each measure contains a sequence of eighth notes. The exercise is marked with 'L' above the first note of each measure, indicating a long note or a specific articulation.

Since the note Eb can only be played with the Right hand,
when it is preceded or followed by the note Db,
we finger the note Db with the Left hand.

Likewise, when we need to play the note Db with the Left hand,
and it is preceded or followed by the note Cb (B),
we finger the note Cb with the Right hand.

Triads



1-2-3-5



1-2-3-4-5

