

Pentatonic Exercises for Clarinet

Part I of 3: A Minor

D. Elaine Alt

I. Two Adjacent Notes

Exercise I: Two Adjacent Notes. The exercise is in 4/4 time and consists of three staves. The first staff contains two measures of eighth-note triplets (G4-A4, A4-B4, B4-C5) and two measures of quarter-note triplets (C5-B4, B4-A4, A4-G4). The second staff contains two measures of eighth-note triplets (F4-G4, G4-A4, A4-B4), a measure of eighth-note triplets (B4-A4, A4-G4, G4-F4) with a flat on the first note (Bb4), and a measure of eighth-note triplets (E4-F4, F4-G4, G4-A4) with a flat on the first note (Eb4). The third staff contains two measures of eighth-note triplets (D4-E4, E4-F4, F4-G4), a measure of eighth-note triplets (G4-A4, A4-B4, B4-C5), and a measure of eighth-note triplets (C5-B4, B4-A4, A4-G4).

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. The exercise is in 3/4 time and consists of three staves. The first staff contains two measures of eighth-note triplets (G4-A4, A4-B4, B4-C5) and two measures of quarter-note triplets (C5-B4, B4-A4, A4-G4). The second staff contains two measures of eighth-note triplets (F4-G4, G4-A4, A4-B4), a measure of eighth-note triplets (B4-A4, A4-G4, G4-F4) with a flat on the first note (Bb4), and a measure of eighth-note triplets (E4-F4, F4-G4, G4-A4) with a flat on the first note (Eb4). The third staff contains two measures of eighth-note triplets (D4-E4, E4-F4, F4-G4), a measure of eighth-note triplets (G4-A4, A4-B4, B4-C5), and a measure of eighth-note triplets (C5-B4, B4-A4, A4-G4).

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. The exercise is in 4/4 time and consists of three staves. The first staff contains two measures of eighth-note triplets (G4-A4, A4-B4, B4-C5) and two measures of quarter-note triplets (C5-B4, B4-A4, A4-G4). The second staff contains two measures of eighth-note triplets (F4-G4, G4-A4, A4-B4), a measure of eighth-note triplets (B4-A4, A4-G4, G4-F4) with a flat on the first note (Bb4), and a measure of eighth-note triplets (E4-F4, F4-G4, G4-A4) with a flat on the first note (Eb4). The third staff contains two measures of eighth-note triplets (D4-E4, E4-F4, F4-G4), a measure of eighth-note triplets (G4-A4, A4-B4, B4-C5), and a measure of eighth-note triplets (C5-B4, B4-A4, A4-G4).

4. Five Adjacent Notes

5. Blues Licks

6. Full Range

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes

This musical exercise is written for a single staff in treble clef, key of D major (one sharp), and 4/4 time. It consists of five lines of music, each containing five measures. The exercise is composed of eighth-note triplets and quarter notes. The first line starts on a low G4 and ascends through the pentatonic scale. The second line continues the ascent. The third line features a descending eighth-note triplet pattern. The fourth line continues the descent. The fifth line concludes with a final descending triplet and a whole note G4.

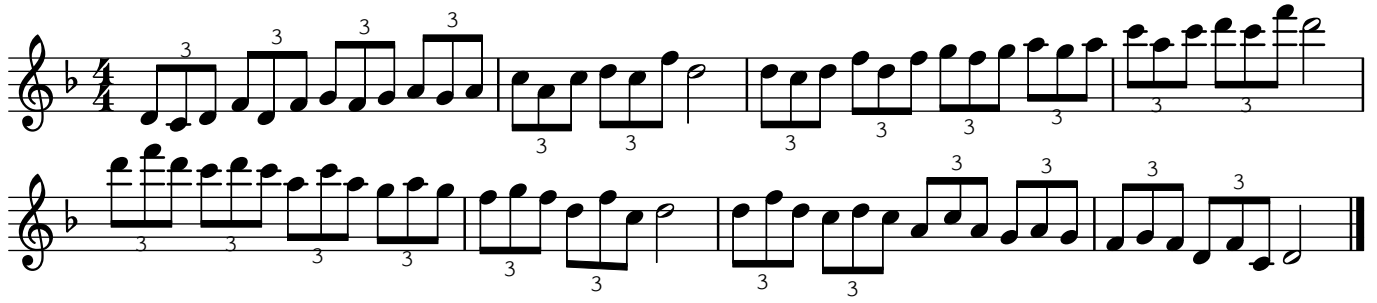
5. Blues Licks

This musical exercise is written for a single staff in treble clef, key of D major (one sharp), and 6/4 time. It consists of four lines of music, each containing four measures. The exercise features various blues licks, including eighth-note patterns, quarter notes, and half notes. The first line starts on a low G4 and ascends. The second line continues the ascent. The third line features a descending eighth-note pattern. The fourth line concludes with a final descending eighth-note pattern and a whole note G4.

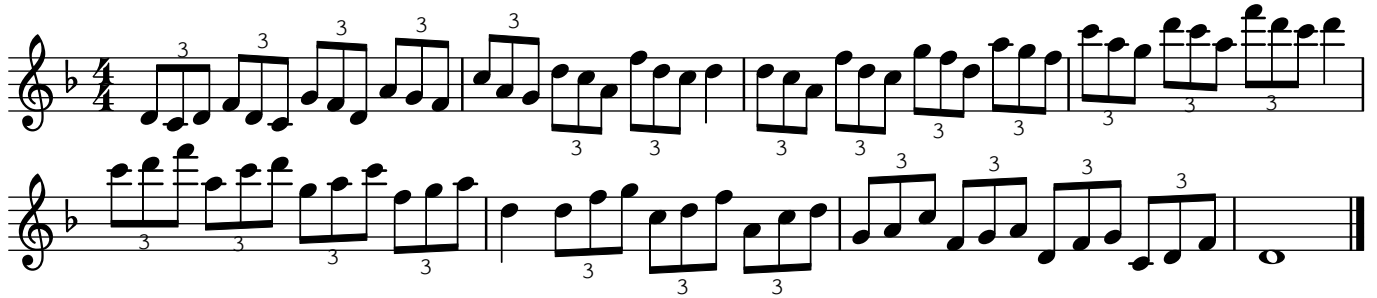
5. Full Range

This musical exercise is written for a single staff in treble clef, key of D major (one sharp), and 4/4 time. It consists of one line of music containing five measures. The exercise is composed of eighth-note patterns, quarter notes, and half notes. The first measure starts on a low G4 and ascends. The second measure continues the ascent. The third measure features a descending eighth-note pattern. The fourth measure continues the descent. The fifth measure concludes with a final descending eighth-note pattern and a whole note G4.

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



5. Full Range



I. Two Adjacent Notes

Exercise 1: Two Adjacent Notes. This section consists of three staves of music in B minor (two sharps) and 4/4 time. The first staff features a melody with eighth and quarter notes, including triplets and a key signature change to one sharp. The second and third staves provide harmonic accompaniment with chords and triplets.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. This section consists of three staves of music in B minor (two sharps) and 3/4 time. The first staff features a melody with eighth and quarter notes, including triplets and a key signature change to one sharp. The second and third staves provide harmonic accompaniment with chords and triplets.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. This section consists of three staves of music in B minor (two sharps) and 6/4 time. The first staff features a melody with eighth and quarter notes. The second and third staves provide harmonic accompaniment with chords.

4. Five Adjacent Notes

Exercise 4: Five Adjacent Notes. This section consists of three staves of music in B minor (two sharps) and 4/4 time. The first staff features a melody with eighth and quarter notes, including triplets. The second and third staves provide harmonic accompaniment with chords and triplets.

5. Blues Licks



6. Full Range

