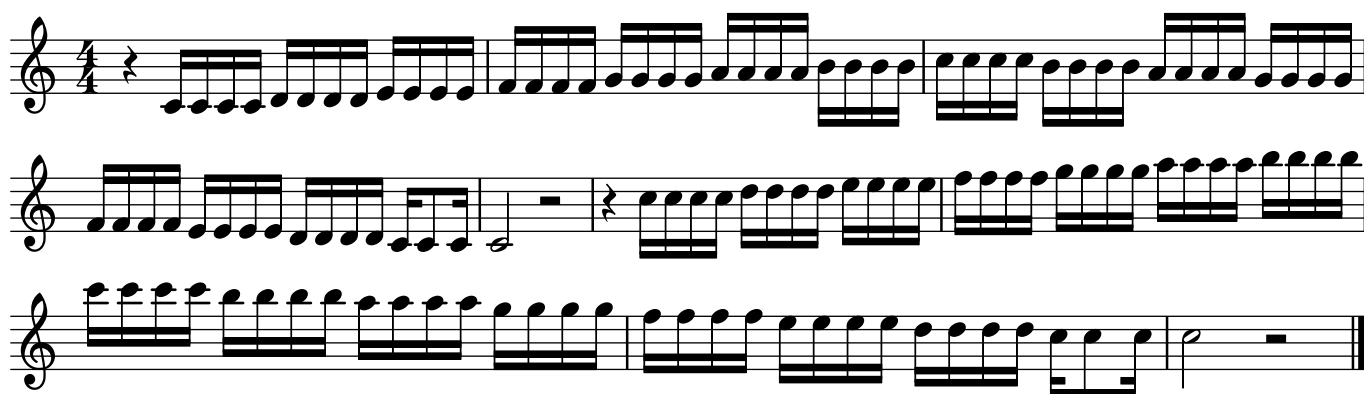


Diatonic Exercises for Clarinet

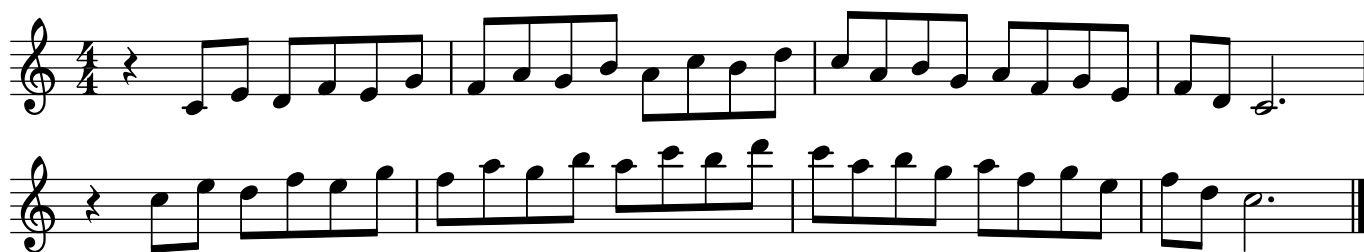
C Major

Elaine Alt

Articulations



Scale in Thirds



Syncopation



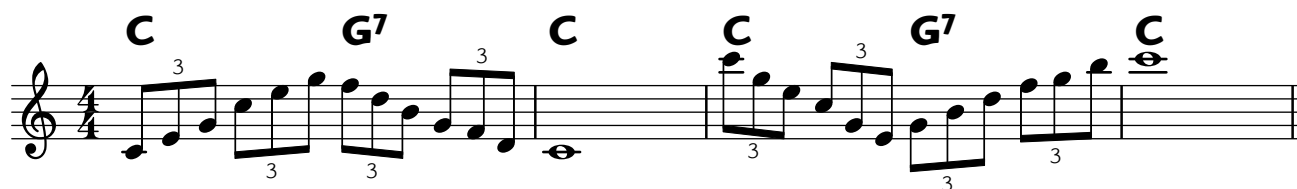
Tonic Arpeggio



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

A single staff 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' below the notes, and are connected by slurs.

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



1-2-3-4-5



Articulations

Articulations exercise in F Major, 4/4 time. The exercise consists of four staves. The first staff begins with a whole rest followed by eighth-note runs. The second staff continues with eighth-note runs. The third staff features a mix of eighth and sixteenth notes. The fourth staff continues with eighth-note runs and ends with a whole rest.

Scale in Thirds

Scale in Thirds exercise in F Major, 4/4 time. The exercise consists of two staves. The first staff shows the ascending scale in thirds. The second staff shows the descending scale in thirds.

Syncopation

Syncopation exercise in F Major, 4/4 time. The exercise consists of three staves. The first staff features eighth-note runs with syncopated accents. The second staff continues with eighth-note runs and syncopated accents. The third staff features eighth-note runs and syncopated accents.

Tonic Arpeggio

Tonic Arpeggio exercise in F Major, 2/4 and 4/4 time. The exercise consists of two staves. The first staff shows the ascending and descending tonic arpeggio in 2/4 time, marked with a '3' for triplet. The second staff shows the ascending and descending tonic arpeggio in 4/4 time, marked with a '3' for triplet.

Dominant Arpeggio

Three staves of music for a Dominant Arpeggio exercise in B-flat major (one flat). The time signature is 4/4. The first staff begins with a **C7** chord symbol. The exercise consists of continuous eighth-note arpeggios across the three staves, primarily using the C7 chord (F, A, C, B-flat).

Grand Arpeggio

A single staff of music for a Grand Arpeggio exercise in B-flat major (one flat). The time signature is 4/4. The exercise features a sequence of chords: **F**, **C7**, **F**, **F**, **C7**, and **F**. Each chord is followed by a triplet of eighth 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 time signature is 3/4. The exercise consists of continuous eighth-note triads across the four staves, primarily using the F major triad (F, A, C).

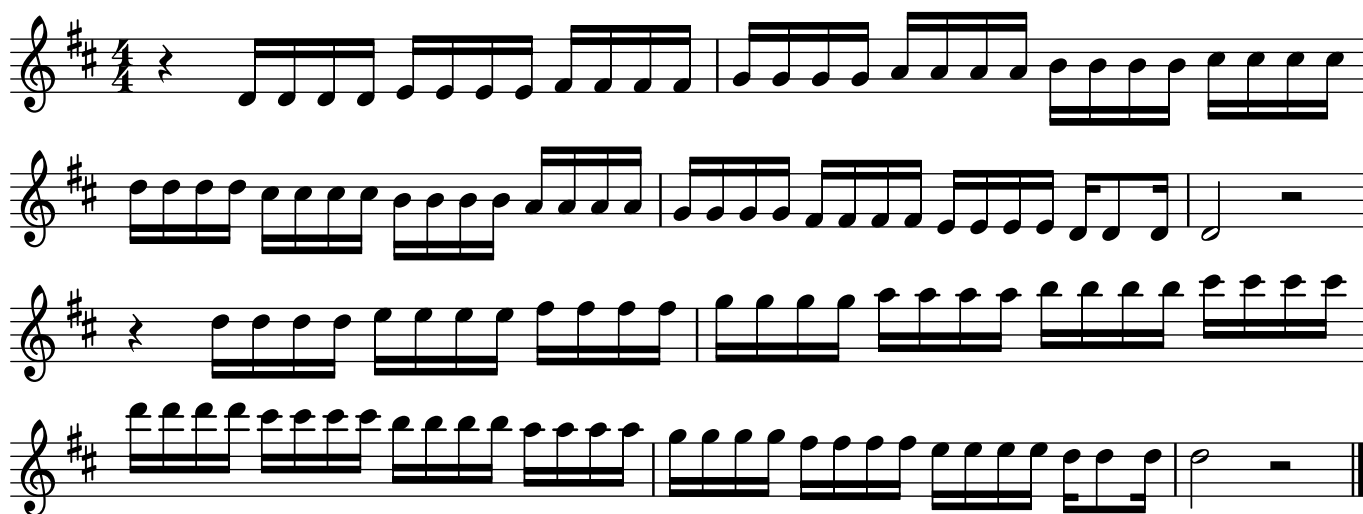
1-2-3-5



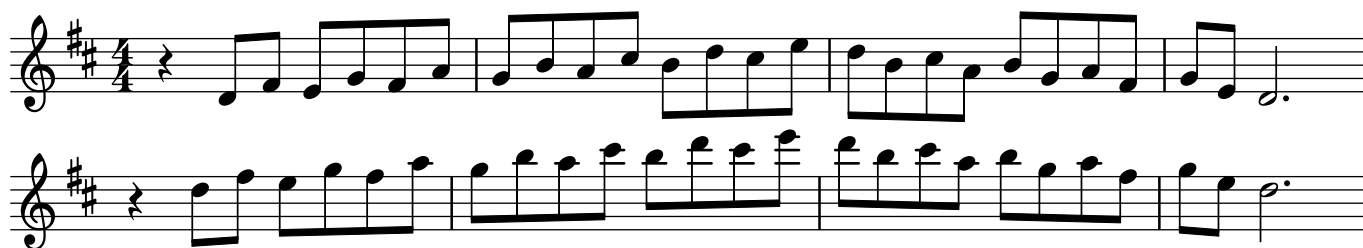
1-2-3-4-5



Articulations



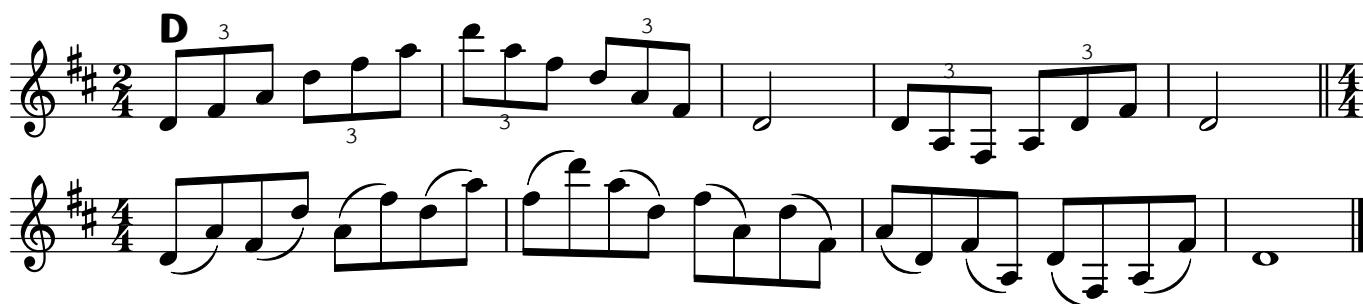
Scale in Thirds



Syncopation



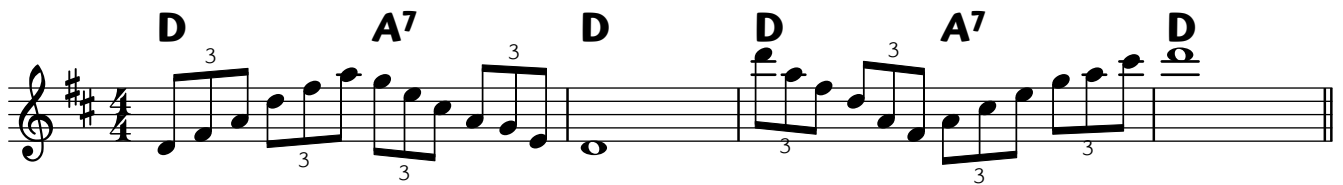
Tonic Arpeggio



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 D major (two sharps: F# and C#), and the time signature is 4/4. The exercise is titled "1-2-3-4-5".

- Staff 1:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.
- Staff 2:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.
- Staff 3:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.
- Staff 4:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.
- Staff 5:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.
- Staff 6:** A single melodic line starting on D4, moving up stepwise through the first octave (D4-E4-F#4-G4-A4-B4-C#5-D5) and then descending stepwise back to D4.

Articulations

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

Scale in Thirds

Two staves of music in Bb Major, 4/4 time. The exercise focuses on playing the scale in thirds. The first staff starts with a quarter rest followed by eighth notes. The second staff starts with eighth notes and ends with a half note.

Syncopation

Three staves of music in Bb Major, 4/4 time. The exercise focuses on syncopation with various note values and rests. The first staff starts with a quarter rest followed by eighth notes. The second staff starts with eighth notes and ends with a half note. The third staff starts with eighth notes and ends with a half note.

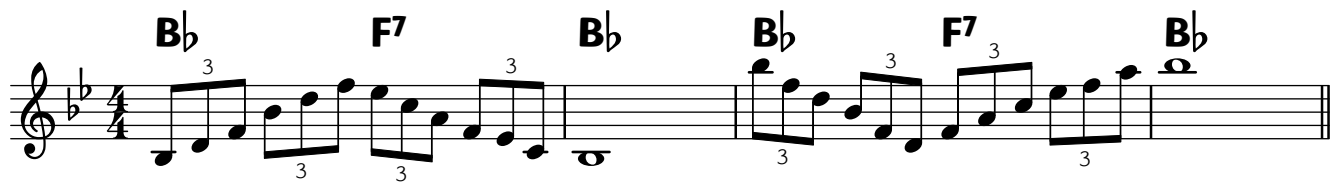
Tonic Arpeggio

Two staves of music in Bb Major, 4/4 time. The exercise focuses on playing the tonic arpeggio. The first staff starts with a quarter rest followed by eighth notes. The second staff starts with eighth notes and ends with a half note. The notation includes triplets and a key signature change to Bb.

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 consists of continuous eighth-note patterns across all four staves, with various articulation marks (accents, slurs, and breath marks) indicating specific phrasing and dynamics.

Scale in Thirds

Two staves of music in A major (three sharps) and 4/4 time. The exercise consists of continuous eighth-note patterns in thirds across both staves, with various articulation marks (accents, slurs, and breath marks) indicating specific phrasing and dynamics.

Syncopation

Three staves of music in A major (three sharps) and 4/4 time. The exercise consists of continuous eighth-note patterns across all three staves, with various articulation marks (accents, slurs, and breath marks) indicating specific phrasing and dynamics.

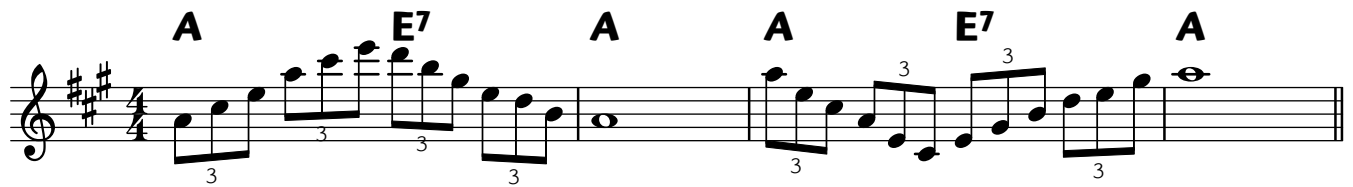
Tonic Arpeggio

Two staves of music in A major (three sharps) and 2/4 time. The exercise consists of continuous eighth-note patterns across both staves, with various articulation marks (accents, slurs, and breath marks) indicating specific phrasing and dynamics. The first staff includes a '3' (triple) marking over the first measure.

Dominant Arpeggio



Grand Arpeggio



Triads



1-2-3-5

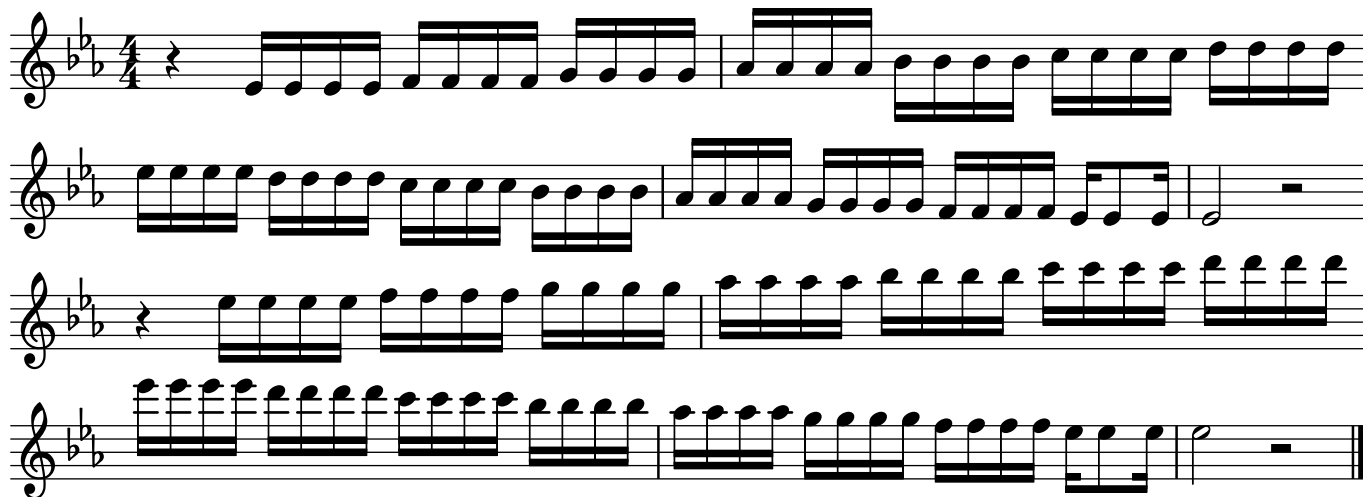
Four staves of music in treble clef, key of D major (two sharps), and 4/4 time. The exercise consists of four measures of eighth-note patterns. The first measure contains two eighth notes, the second contains four eighth notes, the third contains six eighth notes, and the fourth contains eight eighth notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5.

1-2-3-4-5

Eight staves of music in treble clef, key of D major (two sharps), and 4/4 time. The exercise consists of eight measures of eighth-note patterns. The first measure contains two eighth notes, the second contains four eighth notes, the third contains six eighth notes, the fourth contains eight eighth notes, the fifth contains ten eighth notes, the sixth contains twelve eighth notes, the seventh contains fourteen eighth notes, and the eighth contains sixteen eighth notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5.

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



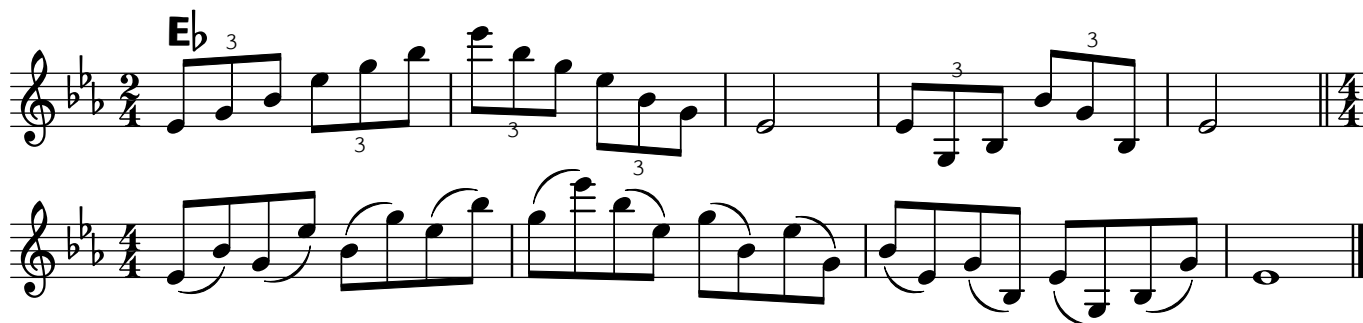
Scale in Thirds



Syncopation



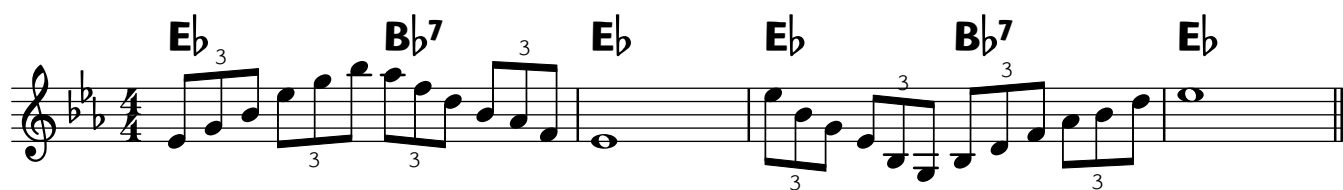
Tonic Arpeggio



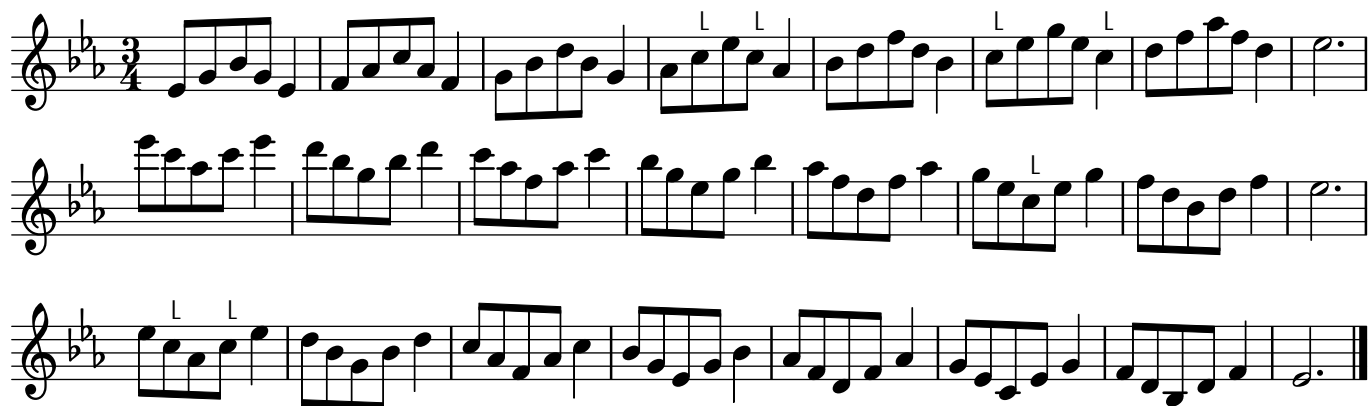
Dominant Arpeggio



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 includes various diatonic patterns, such as eighth-note runs, quarter-note sequences, and half-note pairs. Fingerings are indicated by numbers 1-5 above notes, and a breath mark 'L' is placed above a note in the second measure of the fifth staff. The exercise concludes with a double bar line at the end of the sixth staff.

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



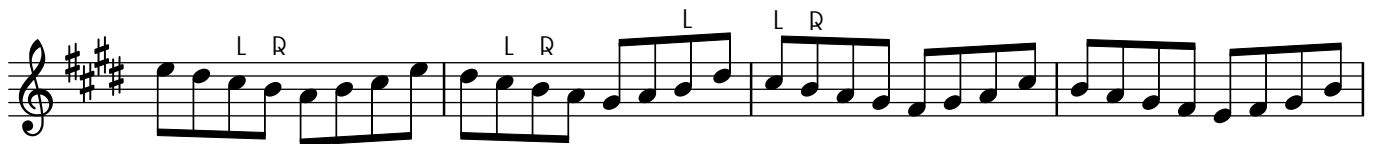
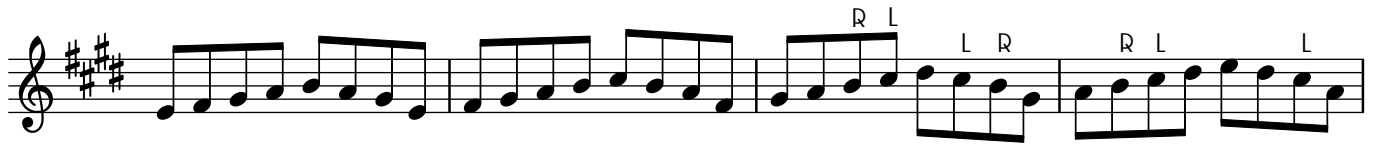
Triads



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.

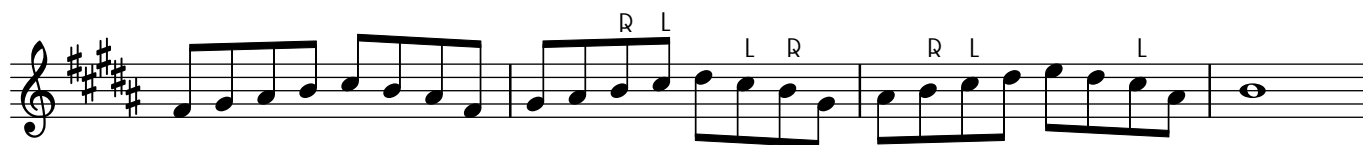
Triads



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

Three staves of musical notation for triad exercises in Db Major, 3/4 time. The first staff contains six measures of eighth-note triads (C4-Eb4-Gb4, D4-F4-Ab4, E4-G4-Bb4, F4-Ab4-C5, G4-Bb4-D5, Ab4-C5-Eb5), with the last two measures marked 'L' for Left hand. The second staff contains six measures of eighth-note triads (Bb3-D4-F4, C4-Eb4-Gb4, D4-F4-Ab4, E4-G4-Bb4, F4-Ab4-C5, G4-Bb4-D5), with the last three measures marked 'L'. The third staff contains seven measures of eighth-note triads (F4-Ab4-C5, G4-Bb4-D5, Ab4-C5-Eb5, Bb4-D5-F5, C5-Eb5-Gb5, D5-F5-Ab5, Eb5-Gb5-Bb5), with the first two measures marked 'L'.

1-2-3-5

Three staves of musical notation for 1-2-3-5 fingering exercises in Db Major, 4/4 time. The first staff contains four measures of eighth-note patterns (C4-Eb4-Gb4, D4-F4-Ab4, E4-G4-Bb4, F4-Ab4-C5), with the last two measures marked 'L'. The second staff contains four measures of eighth-note patterns (Bb4-D5-F5, C5-Eb5-Gb5, D5-F5-Ab5, E5-G5-Bb5), with the last three measures marked 'L'. The third staff contains four measures of eighth-note patterns (F5-Ab5-C6, G5-Bb5-D6, Ab5-C6-Eb6, Bb5-D6-F6), with the last three measures marked 'L'.

The first staff of music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains six measures of music. The first five measures each contain a pair of eighth notes beamed together, with a slur above the pair and an accent mark (^) above the first note. The notes in the first measure are B-flat4 and A-flat4. The second measure contains G4 and F4. The third measure contains E4 and D4. The fourth measure contains C4 and B-flat3. The fifth measure contains A-flat3 and G3. The sixth measure contains a whole note F3.

The first staff of music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, starting on G4 and ending on a whole note G4.

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.

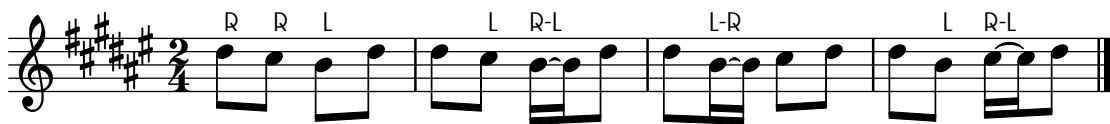
Likewise, when we need to play the note C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

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, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The exercise consists of three staves of music. The first staff contains measures 1-3. Measure 1 has a finger number 'L' above the first eighth note. The second staff contains measures 4-6. Measure 4 has a finger number 'R' above the first eighth note, and measure 5 has a finger number 'L' above the first eighth note. The third staff contains measures 7-9. Measure 7 has finger numbers 'L' and 'R' above the first and second eighth notes respectively. The exercise ends with a double bar line in measure 9.

1-2-3-4-5

Exercise 1-2-3-4-5, measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The exercise consists of six staves of music. The first staff contains measures 1-4. Measure 1 has a finger number 'L' above the first eighth note, and measure 2 has a finger number 'L' above the first eighth note. The second staff contains measures 5-8. Measure 5 has a finger number 'R' above the first eighth note, and measure 6 has a finger number 'L' above the first eighth note. The third staff contains measures 9-12. Measure 9 has finger numbers 'R' and 'L' above the first and second eighth notes respectively, measure 10 has a finger number 'L' above the first eighth note, measure 11 has a finger number 'R' above the first eighth note, and measure 12 has a finger number 'L' above the first eighth note. The fourth staff contains measures 13-16. Measure 13 has finger numbers 'L' and 'R' above the first and second eighth notes respectively, measure 14 has a finger number 'L' above the first eighth note, measure 15 has a finger number 'R' above the first eighth note, and measure 16 has a finger number 'L' above the first eighth note. The fifth staff contains measures 17-20. Measure 17 has finger numbers 'L' and 'R' above the first and second eighth notes respectively, measure 18 has a finger number 'L' above the first eighth note, measure 19 has a finger number 'R' above the first eighth note, and measure 20 has a finger number 'L' above the first eighth note. The sixth staff contains measures 21-24. Measure 21 has a finger number 'L' above the first eighth note, measure 22 has a finger number 'R' above the first eighth note, measure 23 has a finger number 'L' above the first eighth note, and measure 24 has a finger number 'R' above the first eighth note. The exercise ends with a double bar line in measure 24.

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 1-6. The key signature is B-flat major (two flats). The time signature is 4/4. The exercise consists of six 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 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

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 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

