

Diatonic Exercises for Clarinet

C Major

Elaine Alt

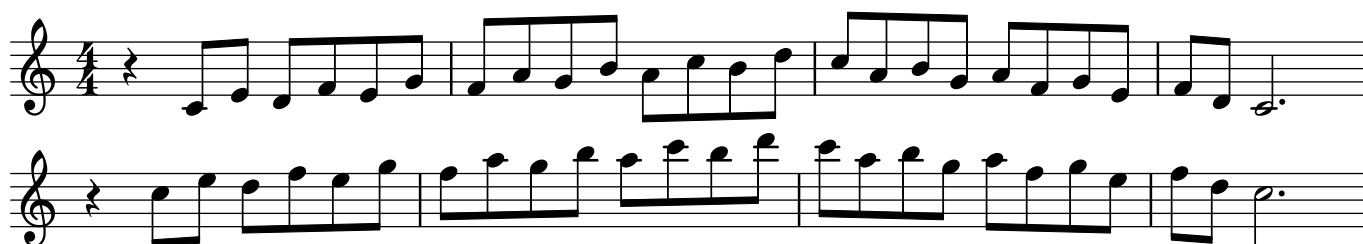
Articulations



Syncopation



Scale in Thirds



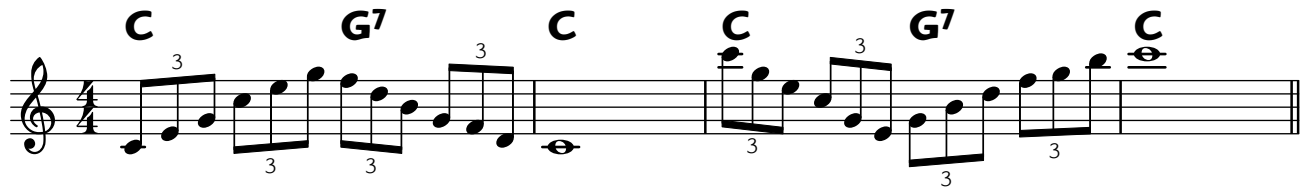
Tonic Arpeggio



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. 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 exercise concludes with a whole note G.

Syncopation

Syncopation exercise in G Major, 4/4 time. The exercise consists of three staves. 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 exercise concludes with a whole note G.

Scale in Thirds

Scale in Thirds exercise in G Major, 4/4 time. The exercise consists of two staves. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The exercise concludes with a whole note G.

Tonic Arpeggio

Tonic Arpeggio exercise in G Major, 4/4 time. The exercise consists of two staves. The first staff begins with a quarter rest followed by eighth-note patterns. The second staff continues with eighth-note patterns. The exercise concludes with a whole note G.

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 slurs indicating the continuous 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 slurred together.

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 slurs indicating the continuous flow of the triads.

1-2-3-5



1-2-3-4-5

Eight staves of music in G major (one sharp) and 4/4 time. The exercise consists of eight measures. The first four staves play a continuous eighth-note pattern: G4-A4-B4-C5 (first staff), D5-E5-F#5-G5 (second staff), G5-F#5-E5-D5 (third staff), and C5-B4-A4-G4 (fourth staff). The fifth staff plays a descending eighth-note pattern: G4-F#4-E4-D4 (first measure), C4-B3-A3-G3 (second measure), F#4-E4-D4 (third measure), and C4-B3-A3-G4 (fourth measure). The sixth staff plays a descending eighth-note pattern: G4-F#4-E4-D4 (first measure), C4-B3-A3-G3 (second measure), F#4-E4-D4 (third measure), and C4-B3-A3-G4 (fourth measure). The seventh staff plays a descending eighth-note pattern: G4-F#4-E4-D4 (first measure), C4-B3-A3-G3 (second measure), F#4-E4-D4 (third measure), and C4-B3-A3-G4 (fourth measure). The eighth staff plays a descending eighth-note pattern: G4-F#4-E4-D4 (first measure), C4-B3-A3-G3 (second measure), F#4-E4-D4 (third measure), and C4-B3-A3-G4 (fourth measure).

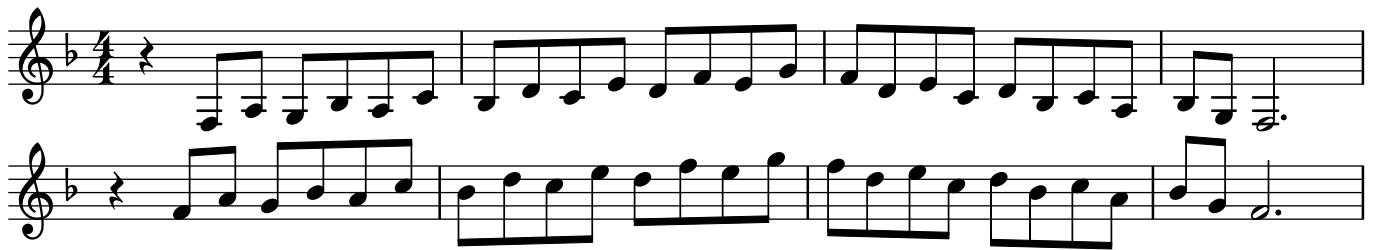
Articulations



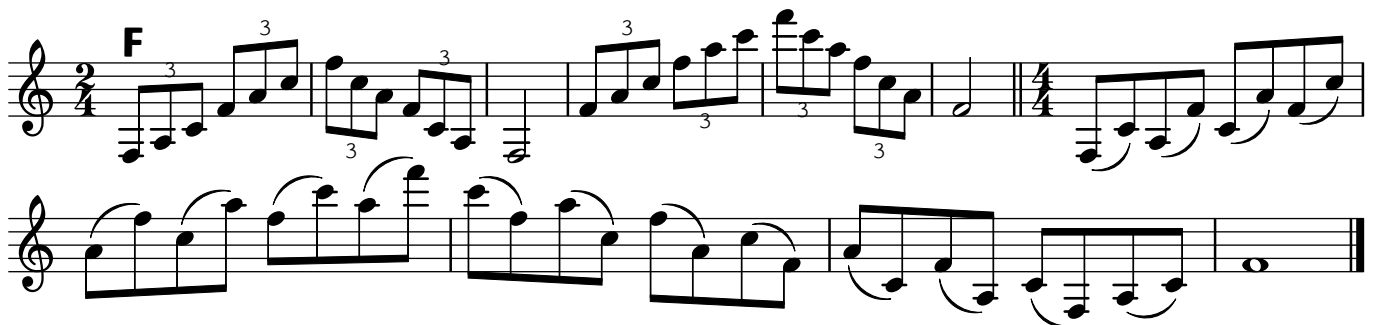
Syncopation



Scale in Thirds



Tonic Arpeggio



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-flat, C, E-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 B-flat major triad (B-flat, D, F).

1-2-3-5



1-2-3-4-5



Articulations

Four staves of music in D Major (two sharps) and 4/4 time. The exercise consists of continuous eighth-note patterns across all staves, starting with a quarter rest on the first staff. The patterns involve various articulations such as slurs and accents, focusing on consistent eighth-note execution.

Syncopation

Three staves of music in D Major (two sharps) and 4/4 time. The exercise features syncopated rhythms, including eighth and sixteenth notes with rests, designed to improve rhythmic precision and timing.

Scale in Thirds

Two staves of music in D Major (two sharps) and 4/4 time. The exercise focuses on playing the D major scale in thirds, with the right hand on the upper staff and the left hand on the lower staff, emphasizing interval accuracy.

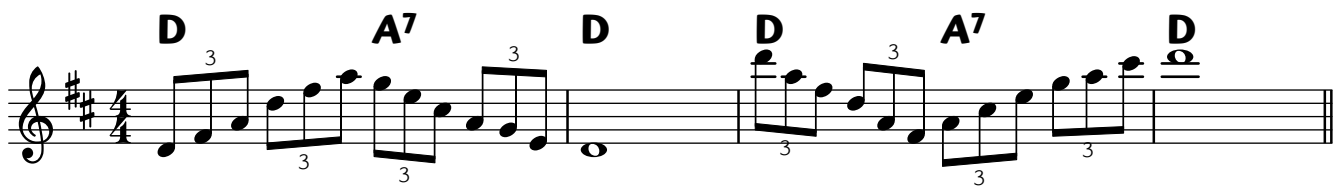
Tonic Arpeggio

Two staves of music in D Major (two sharps) and 2/4 time. The exercise features tonic arpeggios (D major triad) and triplets, with the right hand on the upper staff and the left hand on the lower staff, focusing on chord clarity and rhythmic control.

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 sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.
- Staff 2:** A sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.
- Staff 3:** A sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.
- Staff 4:** A sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.
- Staff 5:** A sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.
- Staff 6:** A sequence of eighth notes starting on D4, ascending to A4, and then descending back to D4. The pattern is: D4-E4-F#4-G4-A4-G4-F#4-E4-D4.

Articulations

Four staves of music in Bb Major, 4/4 time. The exercise consists of continuous eighth-note runs across all four staves, starting from a whole rest on the first staff and ending with a whole note on the fourth staff.

Syncopation

Three staves of music in Bb Major, 4/4 time. The exercise features syncopated rhythms with eighth and sixteenth notes, starting from a whole rest on the first staff and ending with a whole note on the third staff.

Scale in Thirds

Two staves of music in Bb Major, 4/4 time. The exercise consists of eighth-note runs in thirds, starting from a whole rest on the first staff and ending with a whole note on the second staff.

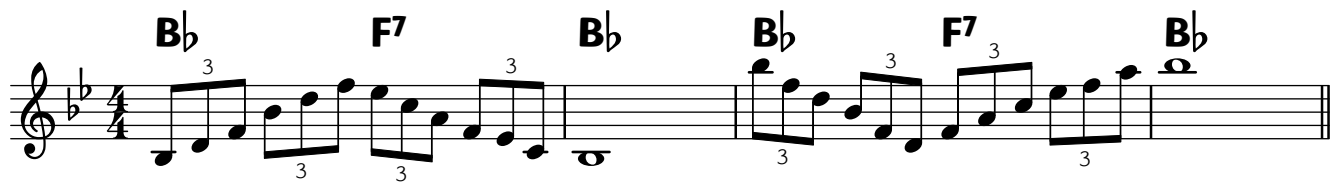
Tonic Arpeggio

Two staves of music in Bb Major, 2/4 time. The exercise consists of eighth-note runs in thirds, starting from a whole rest on the first staff and ending with a whole note on the second staff. The first staff includes a Bb symbol and a '3' indicating a triplet.

Dominant Arpeggio



Grand Arpeggio



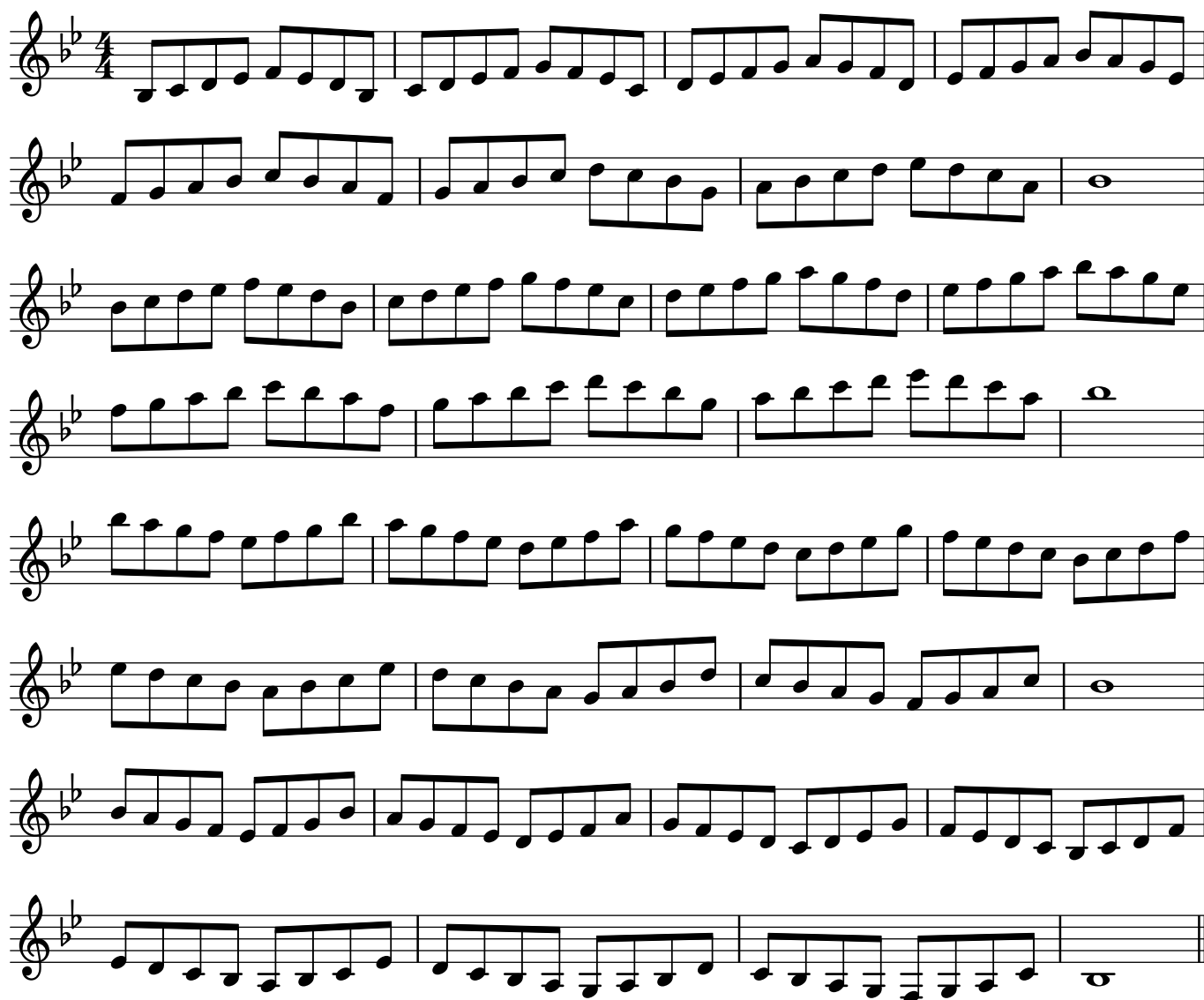
Triads



1-2-3-5



1-2-3-4-5



Triads

Four staves of musical notation for the Triads exercise in A Major, 3/4 time. The first staff contains 12 measures of eighth-note triads (A-C-E, B-D-F#, C-E-G#, D-F#-A, E-G#-B, F#-A-C). The second staff contains 8 measures of eighth-note triads (G#-B-D, A-C-E, B-D-F#, C-E-G#, D-F#-A, E-G#-B, F#-A-C, G#-B-D). The third staff contains 8 measures of eighth-note triads (A-C-E, B-D-F#, C-E-G#, D-F#-A, E-G#-B, F#-A-C, G#-B-D, A-C-E). The fourth staff contains 12 measures of eighth-note triads (A-C-E, B-D-F#, C-E-G#, D-F#-A, E-G#-B, F#-A-C, G#-B-D, A-C-E, B-D-F#, C-E-G#, D-F#-A, E-G#-B).

1-2-3-5

Four staves of musical notation for the 1-2-3-5 exercise in A Major, 4/4 time. The first staff contains 8 measures of eighth-note patterns (A-C-E-B, B-D-F#-A, C-E-G#-F#, D-F#-A-G#). The second staff contains 8 measures of eighth-note patterns (E-G#-B-A, F#-A-C-B, G#-B-D-C, A-C-E-D). The third staff contains 8 measures of eighth-note patterns (B-D-F#-C, C-E-G#-B, D-F#-A-G#, E-G#-B-A). The fourth staff contains 8 measures of eighth-note patterns (F#-A-C-B, G#-B-D-C, A-C-E-D, B-D-F#-C).

1-2-3-4-5

The musical score is written for a single staff in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight measures of music. The first measure is a whole note chord (D4, F#4, A4, C5). The second measure is a half note chord (D4, F#4, A4, C5). The third measure is a half note chord (D4, F#4, A4, C5). The fourth measure is a half note chord (D4, F#4, A4, C5). The fifth measure is a half note chord (D4, F#4, A4, C5). The sixth measure is a half note chord (D4, F#4, A4, C5). The seventh measure is a half note chord (D4, F#4, A4, C5). The eighth measure is a half note chord (D4, F#4, A4, C5).

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.

Triads

Three staves of musical notation for Triads exercises in Eb Major, 3/4 time. The first staff contains two measures of eighth-note triads (C4-Eb4-G4, Eb4-G4-Bb4, G4-Bb4-C5, Bb4-C5-Eb5, C5-Eb5-G5, Eb5-G5-Bb5, G5-Bb5-C6, Bb5-C6-Eb6, C6-Eb6-G6, Eb6-G6-Bb6, G6-Bb6-C7, Bb6-C7-Eb7, C7-Eb7-G7, Eb7-G7-Bb7, G7-Bb7-C8, Bb7-C8-Eb8, C8-Eb8-G8, Eb8-G8-Bb8, G8-Bb8-C9, Bb8-C9-Eb9, C9-Eb9-G9, Eb9-G9-Bb9, G9-Bb9-C10, Bb9-C10-Eb10, C10-Eb10-G10, Eb10-G10-Bb10, G10-Bb10-C11, Bb10-C11-Eb11, C11-Eb11-G11, Eb11-G11-Bb11, G11-Bb11-C12, Bb11-C12-Eb12, C12-Eb12-G12, Eb12-G12-Bb12, G12-Bb12-C13, Bb12-C13-Eb13, C13-Eb13-G13, Eb13-G13-Bb13, G13-Bb13-C14, Bb13-C14-Eb14, C14-Eb14-G14, Eb14-G14-Bb14, G14-Bb14-C15, Bb14-C15-Eb15, C15-Eb15-G15, Eb15-G15-Bb15, G15-Bb15-C16, Bb15-C16-Eb16, C16-Eb16-G16, Eb16-G16-Bb16, G16-Bb16-C17, Bb16-C17-Eb17, C17-Eb17-G17, Eb17-G17-Bb17, G17-Bb17-C18, Bb17-C18-Eb18, C18-Eb18-G18, Eb18-G18-Bb18, G18-Bb18-C19, Bb18-C19-Eb19, C19-Eb19-G19, Eb19-G19-Bb19, G19-Bb19-C20, Bb19-C20-Eb20, C20-Eb20-G20, Eb20-G20-Bb20, G20-Bb20-C21, Bb20-C21-Eb21, C21-Eb21-G21, 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1-2-3-4-5



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.

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



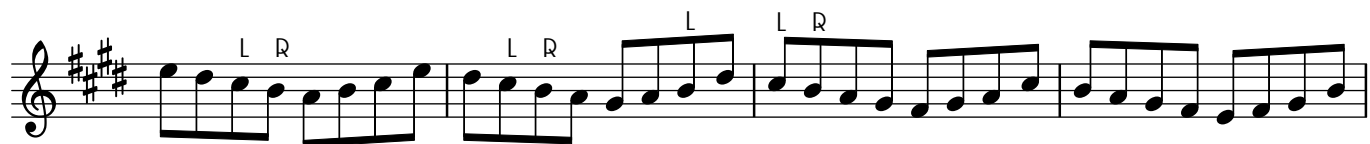
Triads



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.

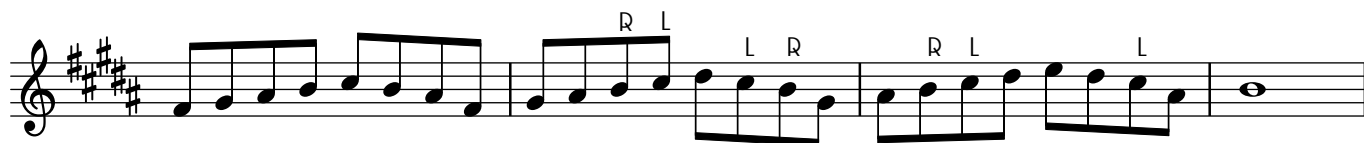
Triads



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 the 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 six measures of eighth-note triads (E4-G4-Bb4, F4-Ab4-C5, G4-Bb4-D5, Ab4-C5-Eb5, Bb4-D5-F5, C5-Eb5-G5), with the first two measures marked 'L'.

1-2-3-5

Three staves of musical notation for 1-2-3-5 scale exercises in Db Major, 4/4 time. The first staff contains four measures of eighth-note patterns: C4-Eb4-Gb4-A4, Bb4-C5-D5-Eb5, F4-Ab4-Bb4-C5, and G4-Bb4-A4-G4, with the last measure marked 'R L'. The second staff contains four measures of eighth-note patterns: Bb3-D4-Eb4-F4, C4-D4-Eb4-F4, G4-Ab4-Bb4-C5, and F4-G4-Ab4-Bb4, with the last three measures marked 'L'. The third staff contains four measures of eighth-note patterns: E4-F4-G4-Ab4, D4-E4-F4-G4, C4-D4-E4-F4, and Bb3-C4-D4-Eb4, with the last measure marked 'L'.

The first staff of the exercise is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of 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 G4 and A4; in the second, A4 and B4; in the third, B4 and C5; in the fourth, C5 and B4; and in the fifth, A4 and G4. The sixth measure contains a whole note G4.

[illegible]

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 'R' and 'L' above the second measure, and 'L' above the third measure. The third staff has finger numbers 'L' and 'R' above the first measure. The exercise consists of eighth-note runs and quarter-note patterns.

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 has finger numbers '1' and 'L' above the first and second measures. The second staff has finger numbers 'R' and 'L' above the second measure, and 'L' and 'R' above the third measure. The third staff has finger numbers 'L' and 'R' above the first measure, and 'L' and 'R' above the second measure. The fourth staff has finger numbers 'L' and 'R' above the first measure, and 'L' and 'R' above the second measure. The fifth staff has finger numbers 'L' and 'R' above the first measure, and 'L' and 'R' above the second measure. The sixth staff has finger numbers 'L' and 'R' above the first measure, and 'L' and 'R' above the second measure. The exercise consists of eighth-note runs and quarter-note patterns.

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' and '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' and 'L' above the staff. The fourth measure is marked with 'L' and 'R' above the staff. The fifth measure is marked with 'R' and 'L' above the staff. The sixth measure is marked with 'L' above the staff. The seventh measure is marked with 'R' and '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

1-2-3-4-5

1-2-3-4-5

1-2-3-4-5

1-2-3-4-5

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

