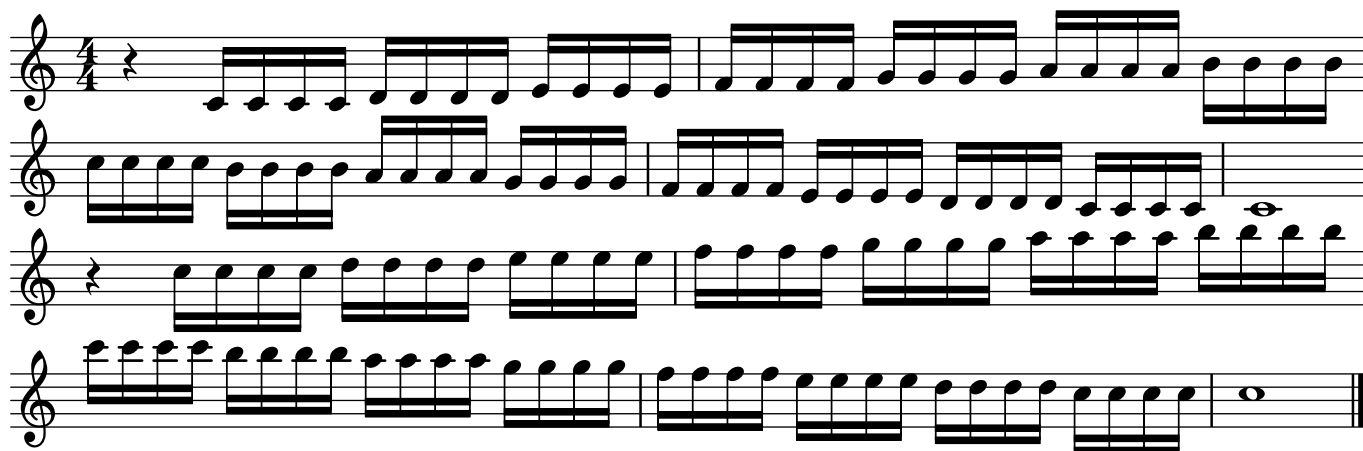


Diatonic Exercises for Clarinet

C Major

Elaine Paul

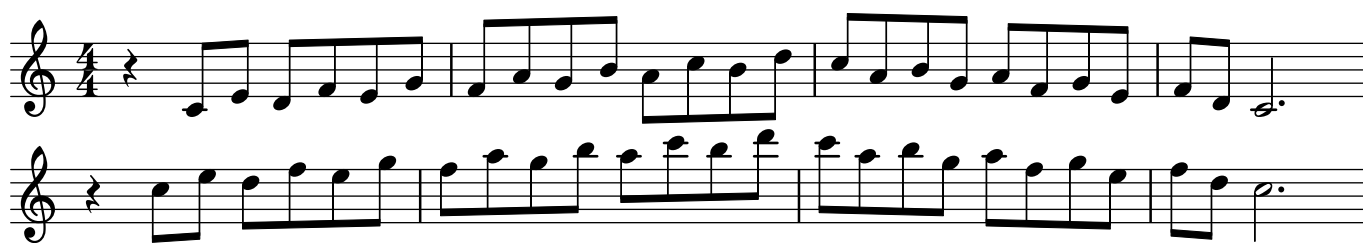
Articulations



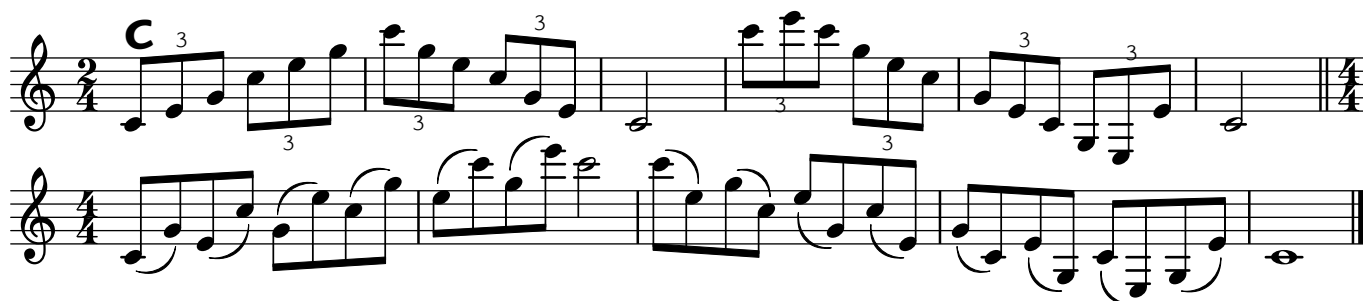
Syncopation



Scale in Thirds



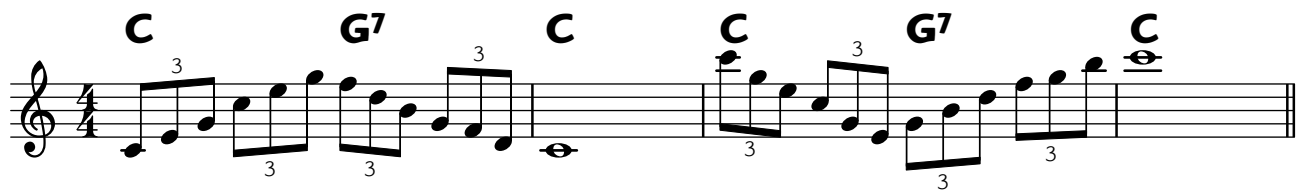
Tonic Arpeggio



Dominant Arpeggio



Grand Arpeggio



Triads



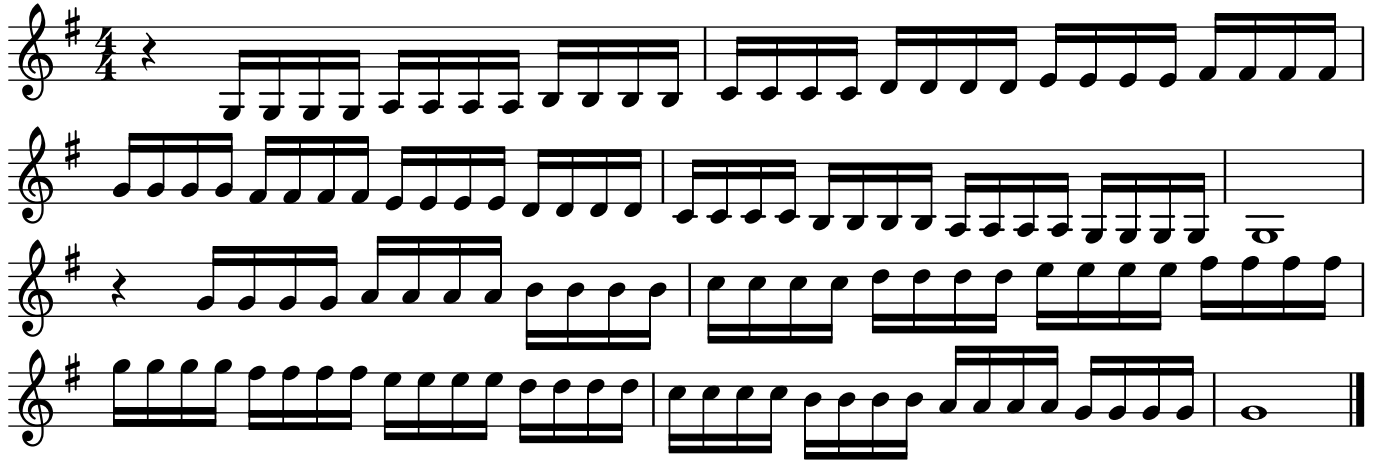
1-2-3-5



1-2-3-4-5



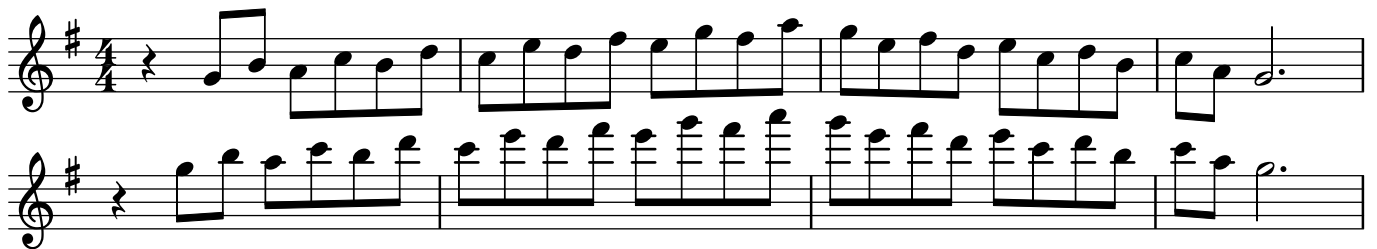
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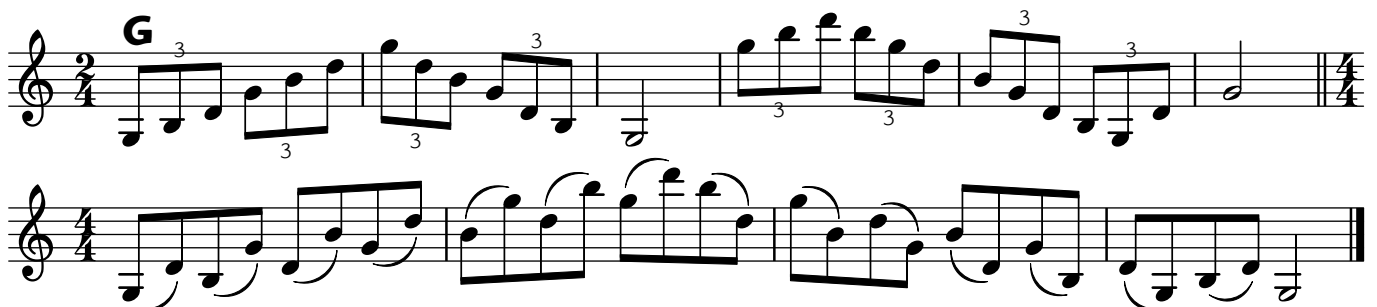
Syncopation



Scale in Thirds



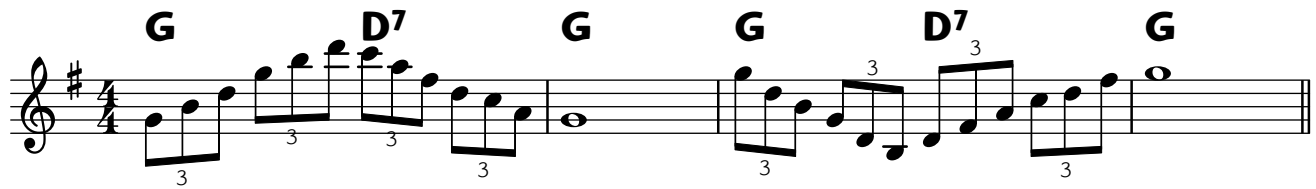
Tonic Arpeggio



Dominant Arpeggio



Grand Arpeggio



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 quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs. The third staff features a quarter rest followed by eighth-note runs. The fourth staff continues with eighth-note runs. The key signature has one flat (Bb) and the time signature is 4/4.

Syncopation

Syncopation exercise in F Major, 4/4 time. The exercise consists of three staves. 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. The key signature has one flat (Bb) and the time signature is 4/4.

Scale in Thirds

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

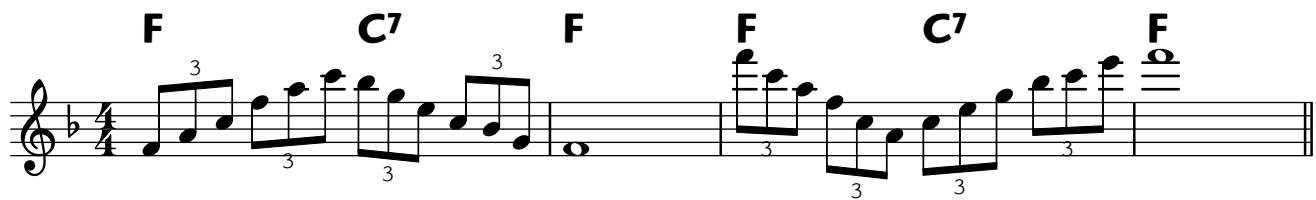
Tonic Arpeggio

Tonic Arpeggio exercise in F Major, 2/4 time. The exercise consists of two staves. The first staff begins with a quarter rest followed by eighth-note runs. The second staff continues with eighth-note runs. The key signature has one flat (Bb) and the time signature is 2/4.

Dominant Arpeggio



Grand Arpeggio



Triads



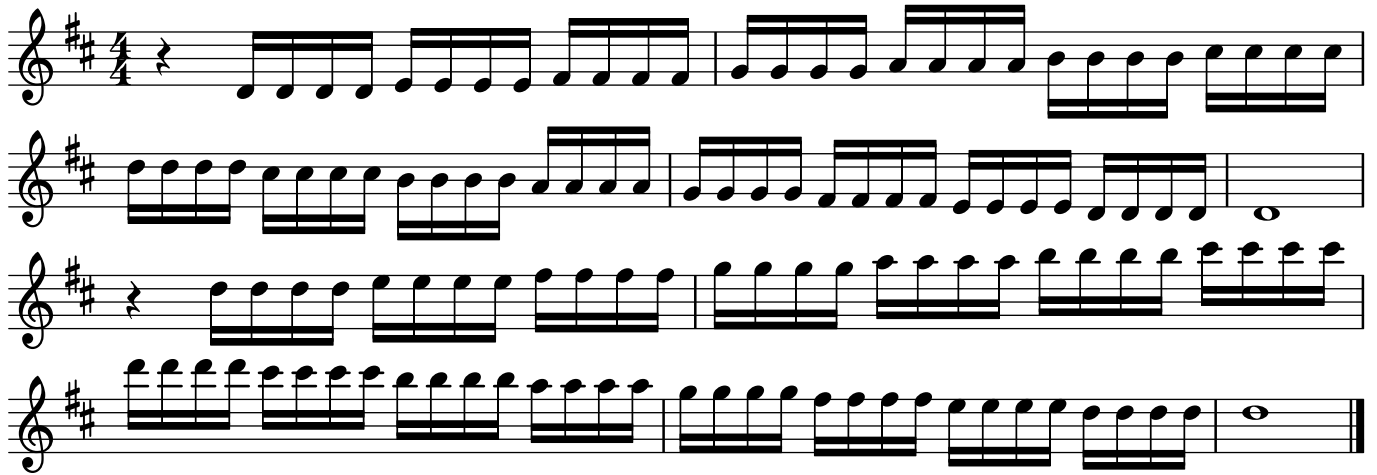
1-2-3-5



1-2-3-4-5



Articulations



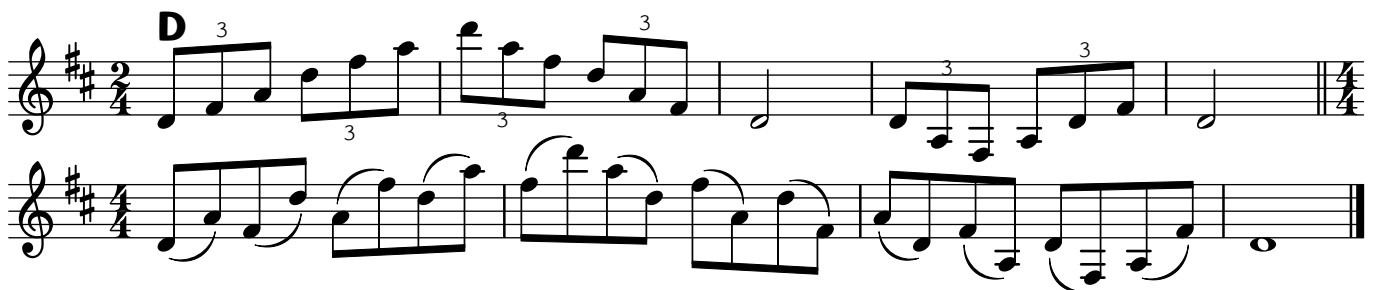
Syncopation



Scale in Thirds



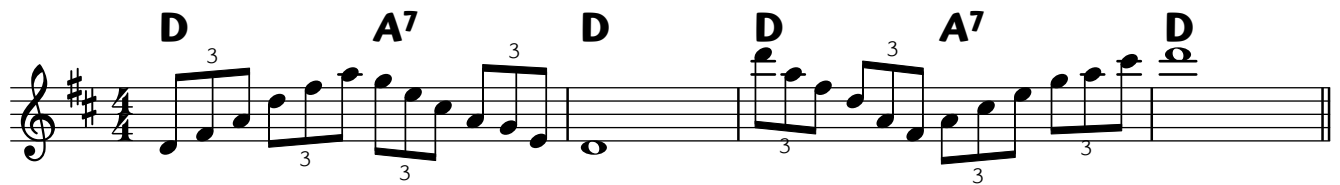
Tonic Arpeggio



Dominant Arpeggio



Grand Arpeggio



Triads



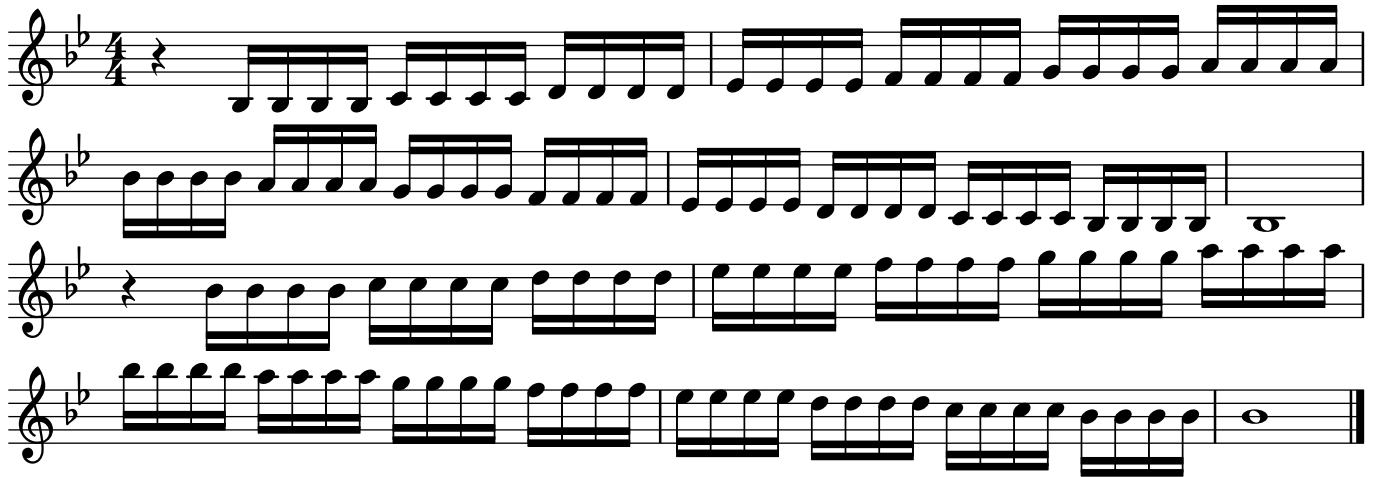
1-2-3-5



1-2-3-4-5



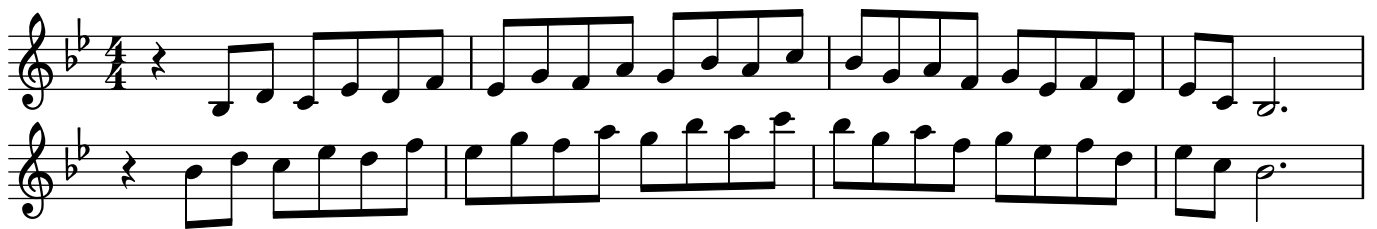
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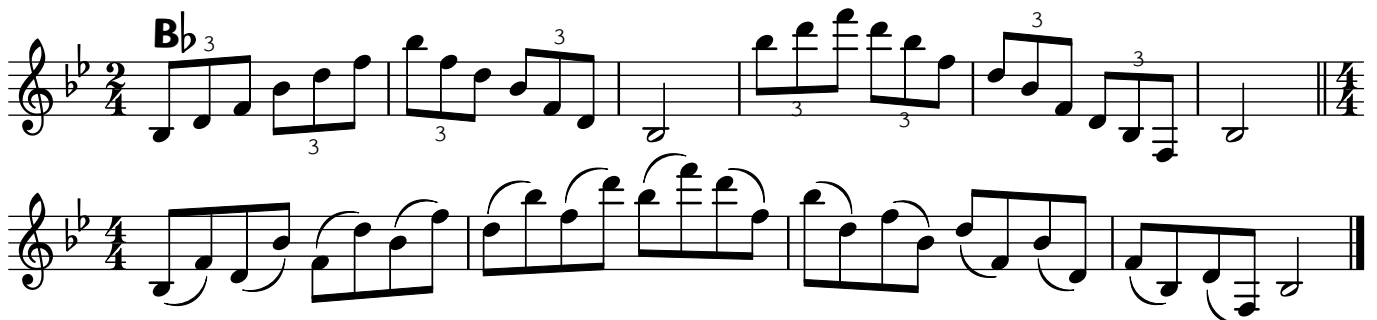
Syncopation



Scale in Thirds



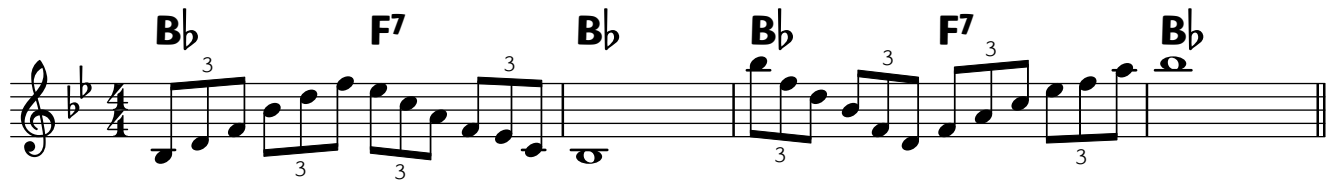
Tonic Arpeggio



Dominant Arpeggio



Grand Arpeggio



Triads



1-2-3-5



1-2-3-4-5



Triads

Four staves of musical notation for a triads exercise in A Major (three sharps: F#, C#, G#) and 3/4 time. The first staff contains eight measures of eighth-note triads ascending from A4 to A5. The second staff contains eight measures of eighth-note triads descending from A5 to A4. The third staff contains eight measures of eighth-note triads ascending from A4 to A5. The fourth staff contains eight measures of eighth-note triads descending from A5 to A4, ending with a double bar line.

1-2-3-5

Four staves of musical notation for a 1-2-3-5 exercise in A Major (three sharps: F#, C#, G#) and 4/4 time. The first staff contains four measures of eighth-note patterns ascending from A4 to A5. The second staff contains four measures of eighth-note patterns descending from A5 to A4. The third staff contains four measures of eighth-note patterns ascending from A4 to A5. The fourth staff contains four measures of eighth-note patterns descending from A5 to A4, ending with a double bar line.

1-2-3-4-5

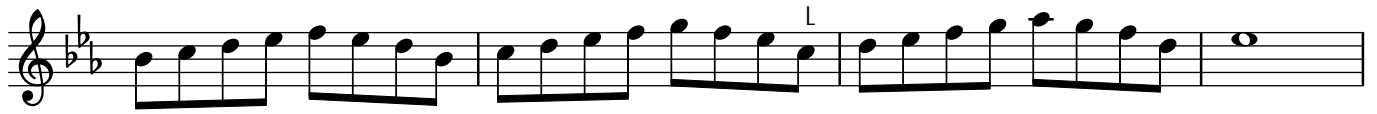
The image displays eight staves of musical notation for a clarinet exercise. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4. The exercise is a diatonic scale run, consisting of eight measures. The first four measures are ascending, and the last four are descending. The notation includes treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The eighth measure ends with a double bar line and a repeat sign.

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 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, Eb21-G21-Bb21, G21-Bb21-C22, Bb21-C22-Eb22, C22-Eb22-G22, Eb22-G22-Bb22, G22-Bb22-C23, Bb22-C23-Eb23, C23-Eb23-G23, Eb23-G23-Bb23, G23-Bb23-C24, Bb23-C24-Eb24, C24-Eb24-G24, Eb24-G24-Bb24, G24-Bb24-C25, Bb24-C25-Eb25, C25-Eb25-G25, Eb25-G25-Bb25, G25-Bb25-C26, Bb25-C26-Eb26, C26-Eb26-G26, Eb26-G26-Bb26, G26-Bb26-C27, Bb26-C27-Eb27, C27-Eb27-G27, Eb27-G27-Bb27, G27-Bb27-C28, Bb27-C28-Eb28, C28-Eb28-G28, Eb28-G28-Bb28, G28-Bb28-C29, Bb28-C29-Eb29, C29-Eb29-G29, Eb29-G29-Bb29, G29-Bb29-C30, Bb29-C30-Eb30, C30-Eb30-G30, Eb30-G30-Bb30, G30-Bb30-C31, Bb30-C31-Eb31, C31-Eb31-G31, Eb31-G31-Bb31, G31-Bb31-C32, Bb31-C32-Eb32, C32-Eb32-G32, Eb32-G32-Bb32, G32-Bb32-C33, Bb32-C33-Eb33, C33-Eb33-G33, Eb33-G33-Bb33, G33-Bb33-C34, Bb33-C34-Eb34, C34-Eb34-G34, Eb34-G34-Bb34, G34-Bb34-C35, Bb34-C35-Eb35, C35-Eb35-G35, Eb35-G35-Bb35, G35-Bb35-C36, Bb35-C36-Eb36, C36-Eb36-G36, Eb36-G36-Bb36, G36-Bb36-C37, Bb36-C37-Eb37, C37-Eb37-G37, Eb37-G37-Bb37, G37-Bb37-C38, Bb37-C38-Eb38, C38-Eb38-G38, Eb38-G38-Bb38, 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G134-Bb134-C135, Bb134-C135-Eb135, C135-Eb135-G135, Eb135-G135-Bb135, G135-Bb135-C136, Bb135-C136-Eb136, C136-Eb136-G136, Eb136-G136-Bb136, G136-Bb136-C137, Bb136-C137-Eb137, C137-Eb137-G137, Eb137-G137-Bb137, G137-Bb137-C138, Bb137-C138-Eb138, C138-Eb138-G138, Eb138-G138-Bb138, G138-Bb138-C139, Bb138-C139-Eb139, C139-Eb139-G139, Eb139-G139-Bb139, G139-Bb139-C140, Bb139-C140-Eb140, C140-Eb140-G140, Eb140-G140-Bb140, G140-Bb140-C141, Bb140-C141-Eb141, C141-Eb141-G141, Eb141-G141-Bb141, G141-Bb141-C142, Bb141-C142-Eb142, C142-Eb142-G142, Eb142-G142-Bb142, G142-Bb142-C143, Bb142-C143-Eb143, C143-Eb143-G143, Eb143-G143-Bb143, G143-Bb143-C144, Bb143-C144-Eb144, C144-Eb144-G144, Eb144-G144-Bb144, G144-Bb144-C145, Bb144-C145-Eb145, C145-Eb145-G145, Eb145-G145-Bb145, G145-Bb145-C146, Bb145-C146-Eb146, C146-Eb146-G146, Eb146-G146-Bb146, G146-Bb146-C147, Bb146-C147-Eb147, C147-Eb147-G147, Eb147-G147-Bb147, G147-Bb147-C148, Bb147-C148-Eb148, C148-Eb148-G148, Eb148-G148-Bb148, G148-Bb148-C149, 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C163-Eb163-G163, Eb163-G163-Bb163, G163-Bb163-C164, Bb163-C164-Eb164, C164-Eb164-G164, Eb164-G164-Bb164, G164-Bb164-C165, Bb164-C165-Eb165, C165-Eb165-G165, Eb165-G165-Bb165, G165-Bb165-C166, Bb165-C166-Eb166, C166-Eb166-G166, Eb166-G166-Bb166, G166-Bb166-C167, Bb166-C167-Eb167, C167-Eb167-G167, Eb167-G167-Bb167, G167-Bb167-C168, Bb167-C168-Eb168, C168-Eb168-G168, Eb168-G168-Bb168, G168-Bb168-C169, Bb168-C169-Eb169, C169-Eb169-G169, Eb169-G169-Bb169, G169-Bb169-C170, Bb169-C170-Eb170, C170-Eb170-G170, Eb170-G170-Bb170, G170-Bb170-C171, Bb170-C171-Eb171, C171-Eb171-G171, Eb171-G171-Bb171, G171-Bb171-C172, Bb171-C172-Eb172, C172-Eb172-G172, Eb172-G172-Bb172, G172-Bb172-C173, Bb172-C173-Eb173, C173-Eb173-G173, Eb173-G173-Bb173, G173-Bb173-C174, Bb173-C174-Eb174, C174-Eb174-G174, Eb174-G174-Bb174, G174-Bb174-C175, Bb174-C175-Eb175, C175-Eb175-G175, Eb175-G175-Bb175, G175-Bb175-C176, Bb175-C176-Eb176, C176-Eb176-G176, Eb176-G176-Bb176, G176-Bb176-C177, Bb176-C177-Eb177, C177-Eb177-G177, 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C220-Eb220-G220, Eb220-G220-Bb220, G220-Bb220-C221, Bb220-C221-Eb221, C221-Eb221-G221, Eb221-G221-Bb221, G221-Bb221-C222, Bb221-C222-Eb222, C222-Eb222-G222, Eb222-G222-Bb222, G222-Bb222-C223, Bb222-C223-Eb223, C223-Eb223-G223, Eb223-G223-Bb223, G223-Bb223-C224, Bb223-C224-Eb224, C224-Eb224-G224, Eb224-G224-Bb224, G224-Bb224-C225, Bb224-C225-Eb225, C225-Eb225-G225, Eb225-G225-Bb225, G225-Bb225-C226, Bb225-C226-Eb226, C226-Eb226-G226, Eb226-G226-Bb226, G226-Bb226-C227, Bb226-C227-Eb227, C227-Eb227-G227, Eb227-G227-Bb227, G227-Bb227-C228, Bb227-C228-Eb228, C228-Eb228-G228, Eb228-G228-Bb228, G228-Bb228-C229, Bb228-C229-Eb229, C229-Eb229-G229, Eb229-G229-Bb229, G229-Bb229-C230, Bb229-C230-Eb230, C230-Eb230-G230, Eb230-G230-Bb230, G230-Bb230-C231, Bb230-C231-Eb231, C231-Eb231-G231, Eb231-G231-Bb231, G231-Bb231-C232, Bb231-C232-Eb232, C232-Eb232-G232, Eb232-G232-Bb232, G232-Bb232-C233, Bb232-C233-Eb233, C233-Eb233-G233, Eb233-G233-Bb233, G233-Bb233-C234, Bb233-C234-Eb234, C234-Eb234-G234, Eb234-G234-Bb234, G234-Bb234-C235, Bb234-C235-Eb235, C235-Eb235-G235, Eb235-G235-Bb235, G235-Bb235-C236, Bb235-C236-Eb236, C236-Eb236-G236, Eb236-G236-Bb236, G236-Bb236-C237, Bb236-C237-Eb237, C237-Eb237-G237, Eb237-G237-Bb237, G237-Bb2

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



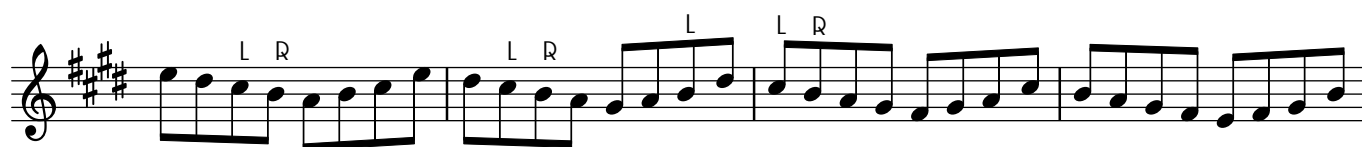
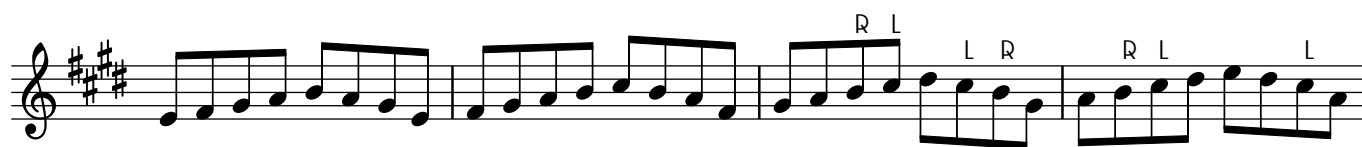
Triads



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

Exercise 26 is a diatonic exercise for Clarinet in E major (4 sharps) and 4/4 time. It consists of six staves of music. The first staff contains four measures of eighth-note runs. The second staff contains four measures, with fingerings (R, L, L, R, R, L, L) indicated above the notes. The third staff contains four measures of eighth-note runs. The fourth staff contains four measures, with fingerings (L, R, L, R, L, R) indicated above the notes. The fifth staff contains four measures of eighth-note runs. The sixth staff contains four measures of eighth-note runs, ending with a whole note on the final line of the staff.

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

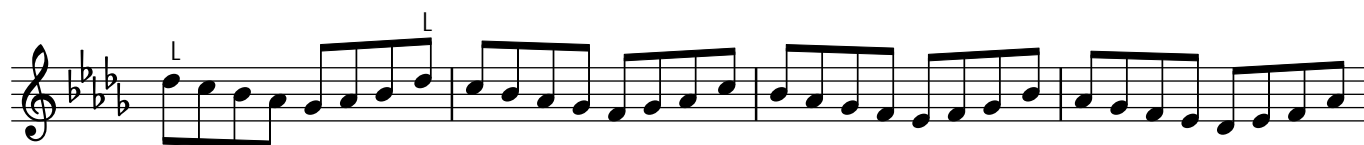
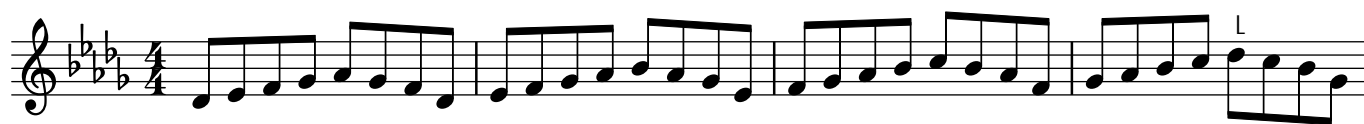
Triads



1-2-3-5



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.

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.

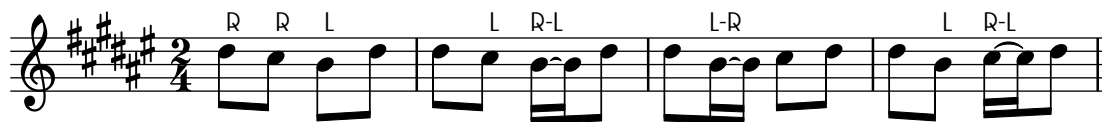
Likewise, when we need to play the note C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

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



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.

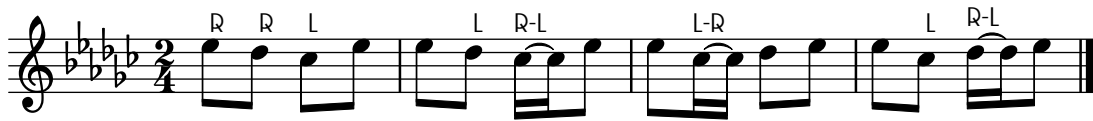
Likewise, when we need to play the note Db with the Left hand,
and it is preceded or followed by the note Cb (B),
we finger the note Cb with the Right hand.

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 three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The exercise consists of four measures of eighth-note patterns. Measure 1 starts with a whole rest followed by an eighth-note pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a left-hand 'L'. Measure 2 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a right-hand 'R' and a left-hand 'L'. Measure 3 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a left-hand 'L'. Measure 4 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a left-hand 'L'.

1-2-3-4-5

Exercise 1-2-3-4-5, measures 1-6. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The exercise consists of six measures of eighth-note patterns. Measure 1 starts with a whole rest followed by an eighth-note pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a left-hand 'L'. Measure 2 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a left-hand 'L'. Measure 3 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a right-hand 'R' and a left-hand 'L'. Measure 4 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a right-hand 'R' and a left-hand 'L'. Measure 5 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a right-hand 'R' and a left-hand 'L'. Measure 6 continues the pattern (B-flat, A-flat, G, F, E-flat, D, C, B-flat) marked with a right-hand 'R' and a left-hand 'L'.

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 musical score consists of six staves of music in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The exercises are diatonic and involve various rhythmic patterns and fingerings, indicated by 'L' marks above notes.

Staff 1: A continuous eighth-note scale starting on C4, moving up to G4. The final note is marked with an 'L'.

Staff 2: A continuous eighth-note scale starting on G4, moving up to D5. The final note is marked with an 'L'.

Staff 3: A continuous eighth-note scale starting on D5, moving up to A5. The final note is marked with an 'L'.

Staff 4: A continuous eighth-note scale starting on A5, moving up to E6. The final note is marked with an 'L'.

Staff 5: A continuous eighth-note scale starting on E6, moving up to B6. The final note is marked with an 'L'.

Staff 6: A continuous eighth-note scale starting on B6, moving up to F#7. The final note is marked with an 'L'.

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

The image displays a musical score for a piano exercise, consisting of six staves of music. The key signature is five flats (B-flat major or D-flat minor), and the time signature is 4/4. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes. The score is marked with 'L' and 'R' to indicate left and right hand coordination. The first staff shows a continuous eighth-note pattern. The second staff introduces a more complex pattern with 'R L L R' markings. The third staff continues with similar patterns and 'L' markings. The fourth staff features 'L R' markings and a final measure with a whole note. The fifth and sixth staves conclude the exercise with continuous eighth-note patterns.