

Diatonic Exercises for Clarinet

C Major

Elaine Paul

Triads

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

1-2-3-5

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

1-2-3-4-5

The musical score consists of eight staves of music, each containing a different exercise. The exercises are as follows:

- Staff 1: A continuous ascending and descending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 2: A series of four measures, each containing a descending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 3: A series of four measures, each containing an ascending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 4: A series of four measures, each containing a descending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 5: A series of four measures, each containing an ascending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 6: A series of four measures, each containing a descending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 7: A series of four measures, each containing an ascending scale exercise using the first five fingers (1-2-3-4-5).
- Staff 8: A series of four measures, each containing a descending scale exercise using the first five fingers (1-2-3-4-5).

Triads



1-2-3-5



1-2-3-4-5

The musical score is written for a single melodic line on a clarinet. It is in the key of G major, indicated by a single sharp (F#) on the staff. The time signature is 4/4. The exercise is composed of eight staves, each containing four measures of music. The first six staves feature continuous eighth-note runs, while the seventh and eighth staves also feature eighth-note runs but conclude with a whole note in the final measure. The runs are diatonic, following the G major scale (G, A, B, C, D, E, F#, G) and its descending form.

Triads

Four staves of musical notation for a triads exercise in F Major, 3/4 time. The first staff contains eight measures of eighth-note triads ascending and then descending. The second staff contains seven measures of eighth-note triads ascending and then descending. The third staff contains seven measures of eighth-note triads ascending and then descending. The fourth staff contains seven measures of eighth-note triads ascending and then descending, ending with a double bar line.

1-2-3-5

Four staves of musical notation for a 1-2-3-5 exercise in F Major, 4/4 time. The first staff contains four measures of eighth-note patterns ascending and then descending. The second staff contains four measures of eighth-note patterns ascending and then descending. The third staff contains four measures of eighth-note patterns ascending and then descending. The fourth staff contains four measures of eighth-note patterns ascending and then descending, ending with a double bar line.

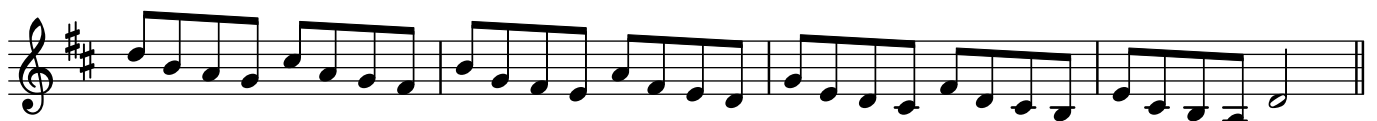
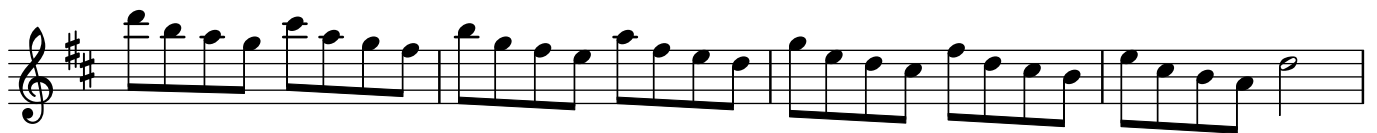
1-2-3-4-5

The musical score is written for a single melodic line on a clarinet. It consists of eight staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a 4/4 time signature. The music is a diatonic exercise, featuring a sequence of eighth and sixteenth notes. The first four staves show a continuous ascending and descending scale. The fifth staff introduces a more complex pattern with eighth and sixteenth notes. The sixth staff continues the pattern with eighth and sixteenth notes. The seventh staff features a sequence of eighth and sixteenth notes. The eighth staff concludes the exercise with a final note and a double bar line.

Triads



1-2-3-5



1-2-3-4-5



Triads



1-2-3-5



1-2-3-4-5

The musical score is written for clarinet in 4/4 time, featuring a key signature of two flats (B-flat major). The exercise is divided into eight staves, each containing four measures of music. The first four staves focus on eighth-note patterns, while the last four staves incorporate whole notes. The exercise is titled "Diatonic Exercises - 10 - for Clarinet" and is copyrighted by Elaine Paul in 2022.

Triads



1-2-3-5



1-2-3-4-5

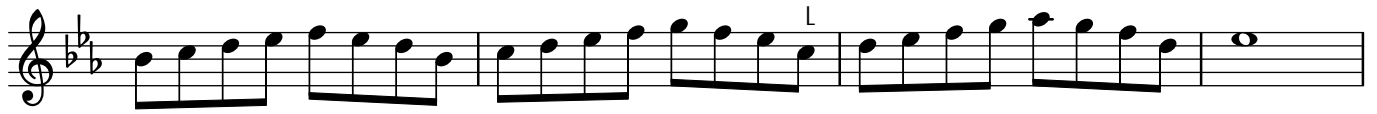
The image displays a musical score for clarinet, titled "Diatonic Exercises - 12 - for Clarinet" by Elaine Paul. The score is written for a single instrument in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 4/4 time signature. The music is a diatonic exercise, featuring a sequence of eighth and sixteenth notes. The second staff continues the exercise, ending with a whole note. The third staff continues the exercise, ending with a whole note. The fourth staff continues the exercise, ending with a whole note. The fifth staff continues the exercise, ending with a whole note. The sixth staff continues the exercise, ending with a whole note. The seventh staff continues the exercise, ending with a whole note. The eighth staff continues the exercise, ending with a whole note.

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



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.

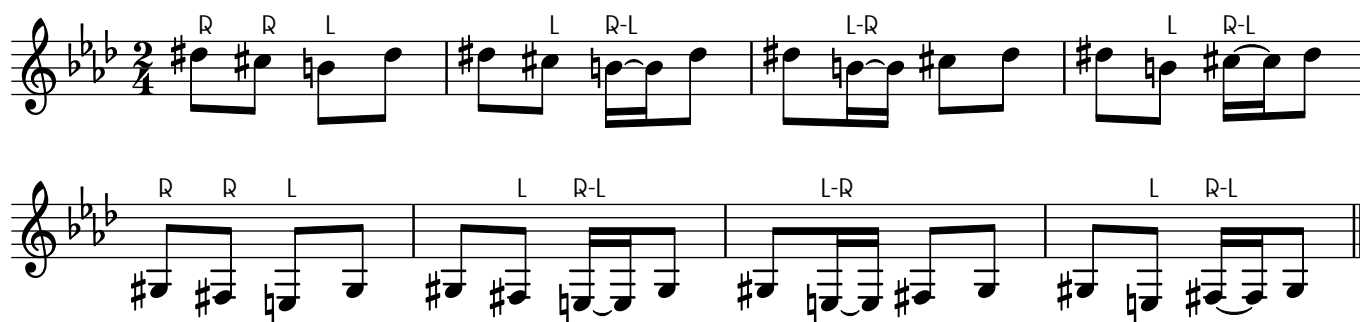
Similarly, when we need to play the note middle C# with the Left hand,
and it is preceded or followed by the note B,
we finger the note B with the Right hand.

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

Exercise 1-2-3-5, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation is on a single staff. Measure 1: Quarter notes F#4, C#5, G#5, E5. Measure 2: Quarter notes D5, A5, F#5, C#5. Measure 3: Quarter notes G#4, D5, C#5, A5. Measure 4: Quarter notes F#4, C#5, G#5, E5. Fingerings: Measure 1 (R L L), Measure 2 (R L L), Measure 3 (R L L), Measure 4 (R L L).

1-2-3-4-5

Exercise 1-2-3-4-5, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation is on a single staff. Measure 1: Quarter notes F#4, C#5, G#5, E5. Measure 2: Quarter notes D5, A5, F#5, C#5. Measure 3: Quarter notes G#4, D5, C#5, A5. Measure 4: Quarter notes F#4, C#5, G#5, E5. Measure 5: Quarter notes D5, A5, F#5, C#5. Measure 6: Quarter notes G#4, D5, C#5, A5. Measure 7: Quarter notes F#4, C#5, G#5, E5. Measure 8: Quarter notes D5, A5, F#5, C#5. Fingerings: Measure 1 (R L), Measure 2 (R-L), Measure 3 (L), Measure 4 (R L), Measure 5 (L R), Measure 6 (R L), Measure 7 (L R), Measure 8 (L R).

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.

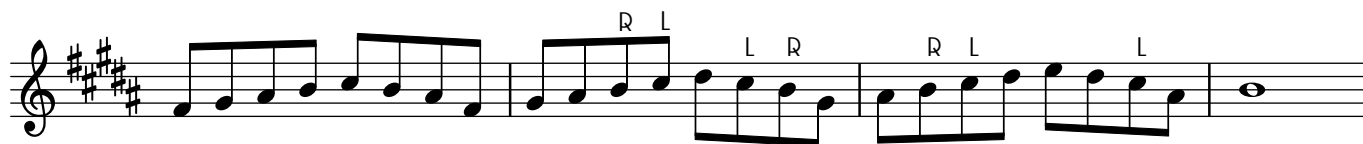
Triads



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

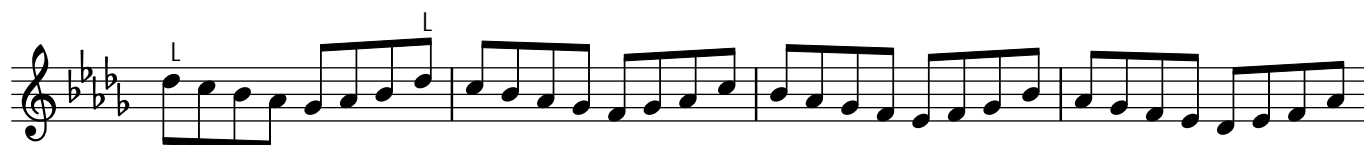
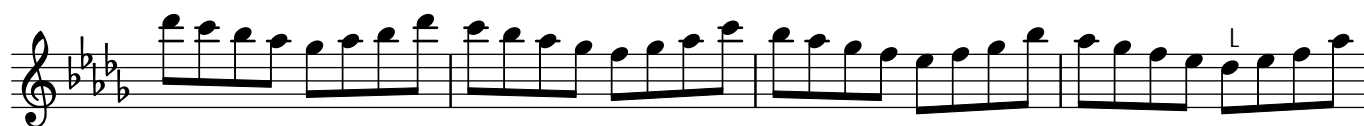
Triads



1-2-3-5



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



1-2-3-4-5



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.

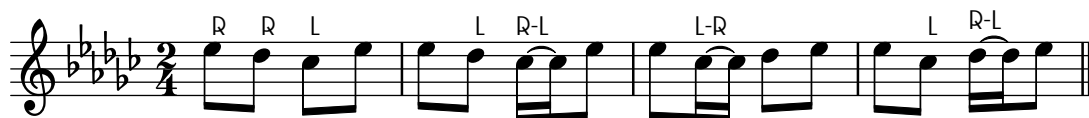
Likewise, when we need to play the note Db with the Left hand,
and it is preceded or followed by the note Cb (B),
we finger the note Cb with the Right hand.

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



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 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 (four sharps: F#, C#, G#, D#) 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 'L' marking above a specific note, indicating a left-hand fingering exercise. The notes are: Measure 1 (A4), Measure 2 (B4), Measure 3 (C5), Measure 4 (D5), Measure 5 (C5), and Measure 6 (B4).

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

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