

WARM-UP EXERCISES

*Adapted from James Stamp's
"Warm-Ups and Studies."*

Mouthpiece Buzzing

Perform at the piano and keep intonation true.

Hold the mouthpiece with two fingers and near the end of the shank using as little pressure as possible!

Play at a tempo and dynamic that will allow you to center every pitch.

Continue the pattern up by half-steps (major) or just use the white keys (modal).

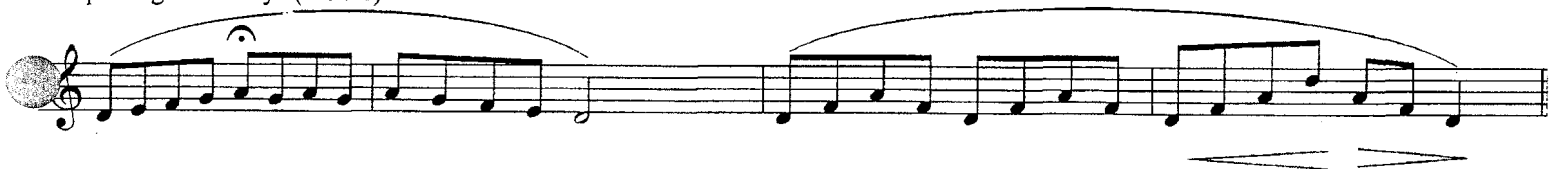
Proceed up only as high as you can with a good buzz and intonation.



Up by half-step (major)



Up using white keys (modes)



Scale Studies

Keep articulation centered and full of bounce (like repeatedly striking a drum).

Play at a tempo and dynamic that will allow you to center every pitch and coordinate the fingers and tongue.

Maintain a solid, focused sound and good intonation - upper pitches should have the same quality of sound and response as lower pitches.

Apply this pattern to higher keys (major, minor, modes, etc.) but only as high as you can while maintaining good sound and articulation.

Pattern 1



Pattern 2



Warm-up Studies

From Arban's
"Complete Conservatory Method"

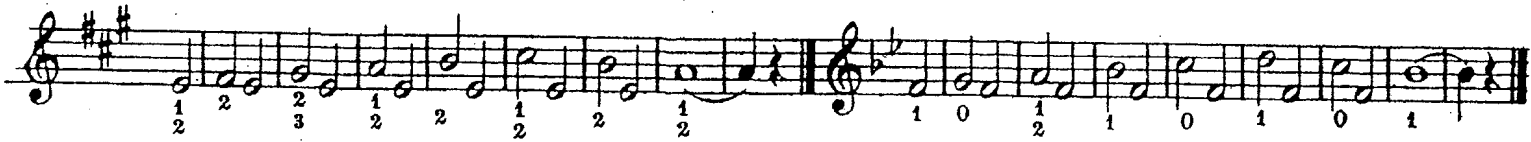
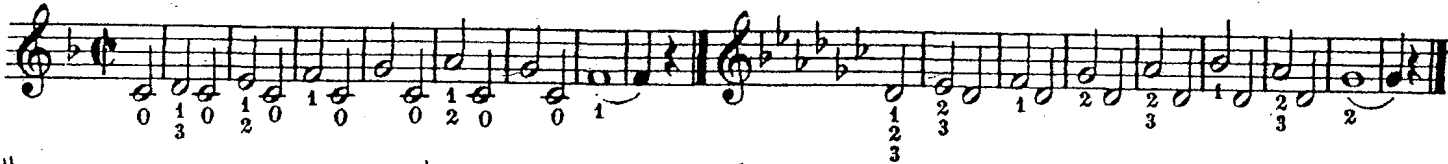
Maintain accurate intonation and a full, centered sound.

Use a moderate cut-time (*alla breve*) feel and play each exercise in one breath.

Perform as written and with the following rhythms and articulations:



Set 1



Set 2

This page contains six staves of musical notation, each representing a different piece or exercise in 'Set 2'. The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The music is written in a style that suggests it is for a stringed instrument, possibly a guitar or a violin, given the use of fingerings (1, 2, 3) and the presence of a capo (0). The staves are arranged in a single system, with each staff containing a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines, and is accompanied by a series of numbers (0, 1, 2, 3) indicating fingerings or positions. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a style that suggests it is for a stringed instrument, possibly a guitar or a violin, given the use of fingerings (1, 2, 3) and the presence of a capo (0). The staves are arranged in a single system, with each staff containing a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines, and is accompanied by a series of numbers (0, 1, 2, 3) indicating fingerings or positions.

Interval & Articulation Studies

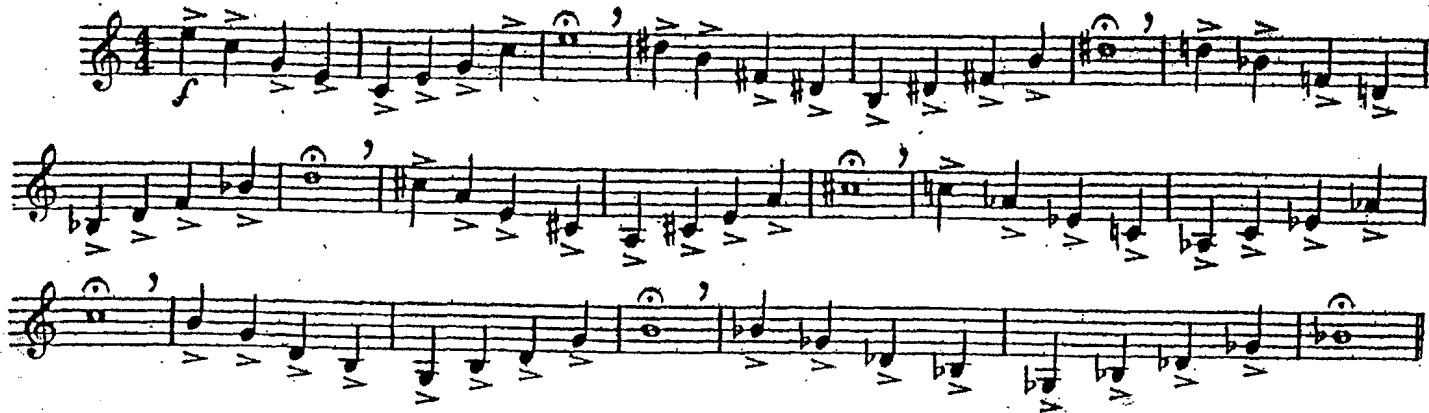
From Max Schlossberg's
"Daily Drills and Technical Studies"

Play as written and with variations A & B at a brisk single-tongue tempo.
Keep articulation "bouncy" and strive to find the center of each pitch automatically.
Use standard fingerings throughout.

Var. A



Var. B



From Arban's
"Complete Conservatory Method"

To be single-tongued.
Keep focused sound/intonation and "bouncy" articulation.

THEME



Var. I



OVER

Var. 2



Var. 3



Flexibility Studies I

From Max Schlossberg's
"Daily Drills and Technical Studies"

Should be played with a steady pulse.

Find the center of each pitch - always play with a pure sound!

Set 1

Set 1 consists of three staves of music in 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and contains measures 1 through 8. The second and third staves begin with a piano (*p*) dynamic and contain measures 9 through 12. The notation includes various intervals and accidentals, with measure numbers 12, 28, 18, and 128 indicated above the final measures of the second and third staves.

Set 2

Set 2 consists of three staves of music in 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and contains measures 1 through 8. The second and third staves begin with a piano (*p*) dynamic and contain measures 9 through 12. The notation includes various intervals and accidentals, with measure numbers 18, 28, 18, and 128 indicated above the final measures of the second and third staves.

Set 3

Set 3 consists of three staves of music in 4/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and contains measures 1 through 8. The second and third staves contain measures 9 through 12. The notation includes various intervals and accidentals, with measure numbers 12, 28, 18, and 128 indicated above the final measures of the second and third staves.

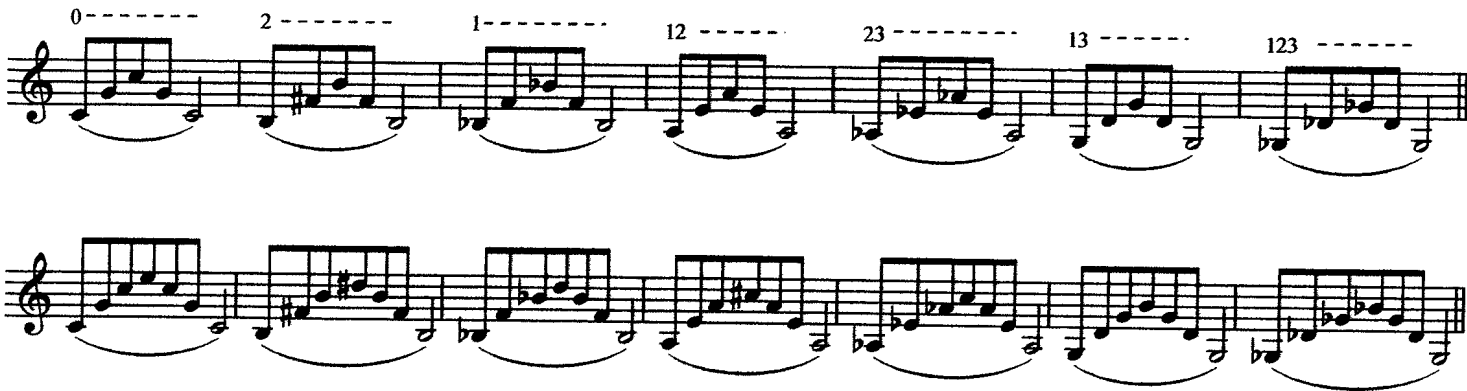
Range & Flexibility Study

*Adapted from Max Schlossberg's
"Daily Drills and Technical Studies"*

Should be played with a steady pulse and full tone.

Do not "skip" notes while descending. Center every pitch, regardless of tempo.

SLUR each measure.

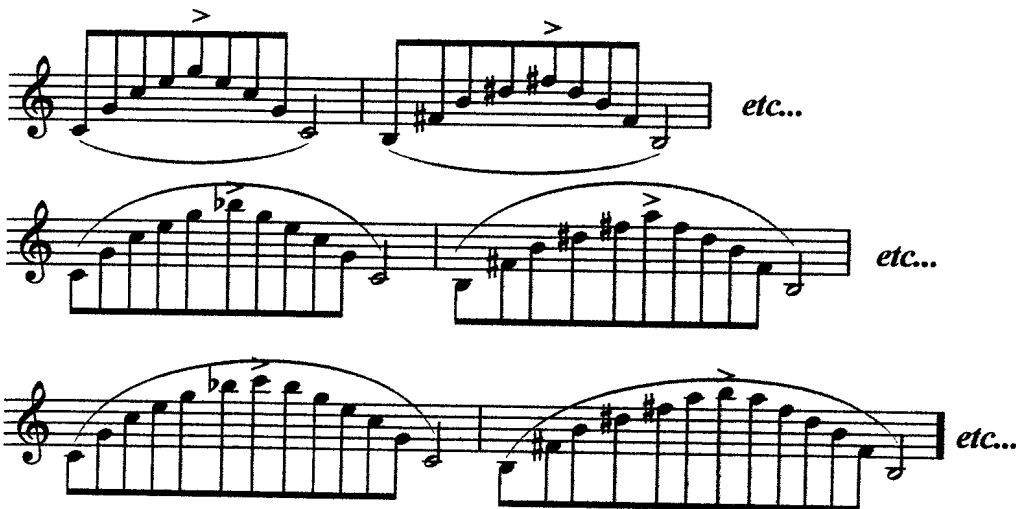


Continue pattern, adding a note each time.

Crescendo as you go up, decrescendo as you come back down.

Continue slurring but use the wind to accent the top pitch slightly.

As you try for higher notes you may find it helpful to start with the lower exercise (123) and work your way up.



Continue as high as possible ... and good luck!!!

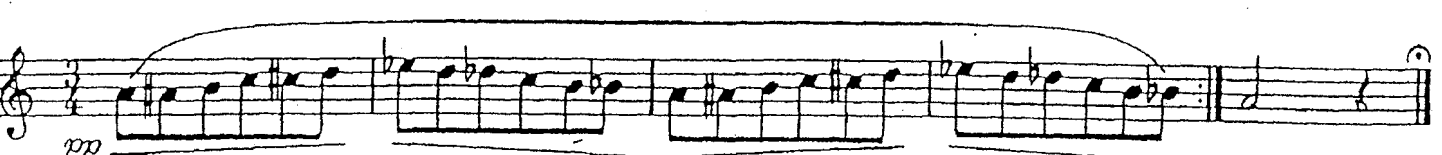
Clarke Studies

*Selections from H.L. Clarke's
"Technical Studies"*

First Study

Using your metronome, play each exercise as follows: 2 notes per beat, 3 notes per beat, 4 notes per beat, and 6 notes per beat. Use the SAME tempo for each version.

Evenness of finger technique and sound are most important - establish this in the "slower" versions.



OVER



Clarke Studies

*Selections from H.L. Clarke's
"Technical Studies"*

Second Study

Evenness of finger technique and a good sound are most important- keep pattern rhythmically even and hit the center of each pitch at all times.

Apply various articulation patterns.

Work for speed and smoothness, like a good clarinetist or pianist.

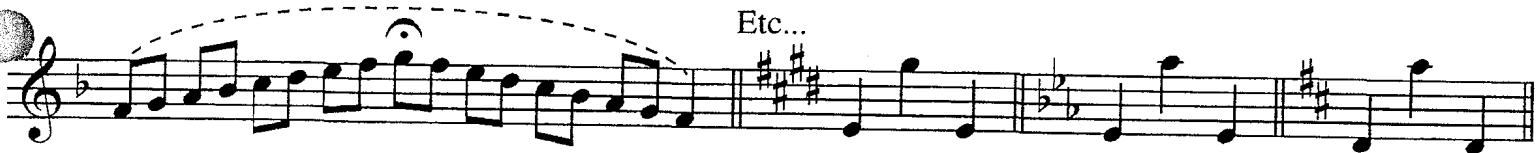
The image displays seven staves of musical notation for the 'Second Study'. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with a piano 'p' dynamic and includes a series of eighth-note patterns with various articulation marks (accents, slurs, and breath marks). The subsequent staves continue with similar rhythmic patterns, each featuring different articulation techniques. The notation includes slurs, accents, and breath marks to guide the performer. The patterns are designed to be played with evenness and smoothness, as indicated by the instructions above.

OVER



Expanding Scale Study

Using the major key of the lower note, play to the top note and back down.
Start at a moderate volume and crescendo slightly as you go up.
Slur or tongue at your discretion.



Flexibility Studies II

Selections from Earl Irons'
"Twenty-Seven Groups of Exercises"

Should be played with a steady pulse and as many times in one breath as possible.
Find the center of each pitch- don't allow yourself to cheat notes for the sake of speed.

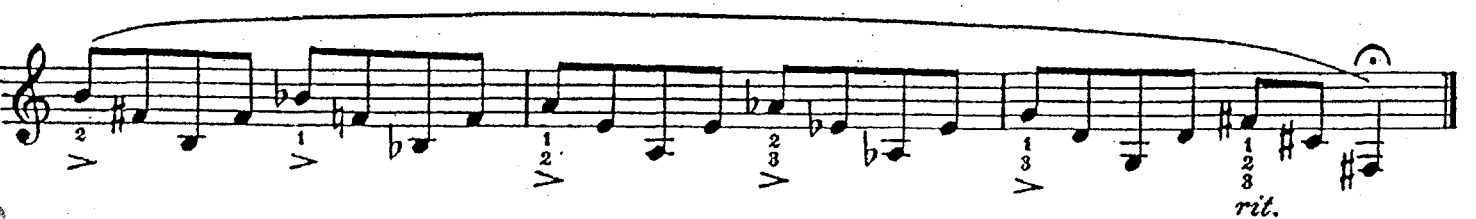
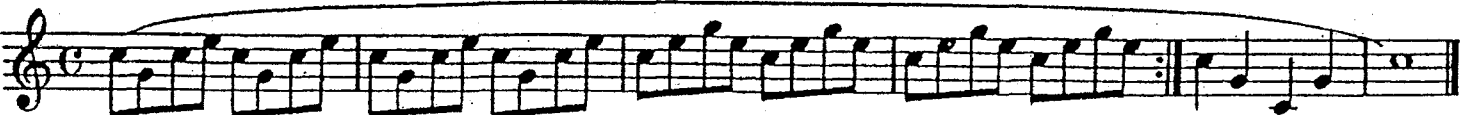
Group 5

Group 5 consists of four exercises, each on a single staff. Exercise 1 is in C major (one sharp) and C major (no sharps or flats). Exercise 2 is in C major (no sharps or flats) and C major (one sharp). Exercise 3 is in C major (no sharps or flats) and C major (two sharps). Exercise 4 is in C major (no sharps or flats) and C major (three sharps). Each exercise is marked with a '1 2 3' and a '3' below the staff, indicating a three-measure phrase. The exercises are written in a single staff with a treble clef and a common time signature.

Group 6

Group 6 consists of four exercises, each on a single staff. Exercise 1 is in C major (one sharp) and C major (no sharps or flats). Exercise 2 is in C major (no sharps or flats) and C major (one sharp). Exercise 3 is in C major (no sharps or flats) and C major (two sharps). Exercise 4 is in C major (no sharps or flats) and C major (three sharps). Each exercise is marked with a '1 2 3' and a '3' below the staff, indicating a three-measure phrase. The exercises are written in a single staff with a treble clef and a common time signature.

Group 7



Gr. 8

The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a repeat sign and first/second endings. Fingering numbers 1, 2, and 3 are indicated below the first measure.

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with a repeat sign (double bar line with two dots) after the first four measures. The second measure of the repeat is a half note. The key signature changes to three sharps (F#, C#, G#) for the final two measures, which also end with a repeat sign.

Group II

[illegible]

The first staff of music is in treble clef, key of D major (indicated by two sharps), and common time (C). It begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4. This is followed by a repeat sign. After the repeat, there is a half note D4, a quarter note E4, and then a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The staff ends with a double bar line. A 'rit.' (ritardando) marking is placed below the staff towards the end.

Grp. 12

Musical score for Group 12, featuring five staves of music. The first staff is in G major (one sharp) and 4/4 time, with a key signature change to D major (two sharps) in the second measure. The second staff is in B-flat major (two flats) and 4/4 time, with a key signature change to D major in the second measure. The third staff is in B-flat major and 4/4 time, with a key signature change to D major in the second measure. The fourth staff is in D major and 4/4 time. The fifth staff is in D major and 4/4 time. The score includes various musical notations such as treble clefs, time signatures, key signatures, and dynamic markings.

Group 13

Musical score for Group 13, featuring five staves of music. The first staff is in G major (one sharp) and 3/4 time, with a key signature change to D major in the second measure. The second staff is in B-flat major (two flats) and 3/4 time, with a key signature change to D major in the second measure. The third staff is in B-flat major and 3/4 time, with a key signature change to D major in the second measure. The fourth staff is in D major and 3/4 time. The fifth staff is in D major and 3/4 time. The score includes various musical notations such as treble clefs, time signatures, key signatures, and dynamic markings.

OVER

Range Study

Use a firm attack on the quarter-notes and crescendo slightly through the sixteenths.
Variation - try a glissando on the octave leap to "rip" up to the second quarter-note.

The image displays eight staves of musical notation, each representing a different octave range for a range study exercise. The notation is written in treble clef and includes various musical symbols such as notes, rests, and dynamic markings. The exercise is structured as follows:

- Staff 1 (C4):** Starts with a quarter note C4, followed by a quarter rest, then a group of four beamed sixteenth notes (C4, D4, E4, F4), a quarter rest, a quarter note G4, another quarter rest, a group of four beamed sixteenth notes (G4, A4, B4, C5), a quarter rest, a quarter note D5, and finally a half note E5.
- Staff 2 (D4):** Starts with a quarter note D4, followed by a quarter rest, then a group of four beamed sixteenth notes (D4, E4, F4, G4), a quarter rest, a quarter note A4, another quarter rest, a group of four beamed sixteenth notes (A4, B4, C5, D5), a quarter rest, a quarter note E5, and finally a half note F5.
- Staff 3 (E4):** Starts with a quarter note E4, followed by a quarter rest, then a group of four beamed sixteenth notes (E4, F4, G4, A4), a quarter rest, a quarter note B4, another quarter rest, a group of four beamed sixteenth notes (B4, C5, D5, E5), a quarter rest, a quarter note F5, and finally a half note G5.
- Staff 4 (F4):** Starts with a quarter note F4, followed by a quarter rest, then a group of four beamed sixteenth notes (F4, G4, A4, B4), a quarter rest, a quarter note C5, another quarter rest, a group of four beamed sixteenth notes (C5, D5, E5, F5), a quarter rest, a quarter note G5, and finally a half note A5.
- Staff 5 (G4):** Starts with a quarter note G4, followed by a quarter rest, then a group of four beamed sixteenth notes (G4, A4, B4, C5), a quarter rest, a quarter note D5, another quarter rest, a group of four beamed sixteenth notes (D5, E5, F5, G5), a quarter rest, a quarter note A5, and finally a half note B5.
- Staff 6 (A4):** Starts with a quarter note A4, followed by a quarter rest, then a group of four beamed sixteenth notes (A4, B4, C5, D5), a quarter rest, a quarter note E5, another quarter rest, a group of four beamed sixteenth notes (E5, F5, G5, A5), a quarter rest, a quarter note B5, and finally a half note C6.
- Staff 7 (B4):** Starts with a quarter note B4, followed by a quarter rest, then a group of four beamed sixteenth notes (B4, C5, D5, E5), a quarter rest, a quarter note F5, another quarter rest, a group of four beamed sixteenth notes (F5, G5, A5, B5), a quarter rest, a quarter note C6, and finally a half note D6.
- Staff 8 (C5):** Starts with a quarter note C5, followed by a quarter rest, then a group of four beamed sixteenth notes (C5, D5, E5, F5), a quarter rest, a quarter note G5, another quarter rest, a group of four beamed sixteenth notes (G5, A5, B5, C6), a quarter rest, a quarter note D6, and finally a half note E6.

Continue as high as possible.

Multiple Tonguing

From Arban's
"Complete Conservatory Method"

Your double- and triple-tonguing should sound like a fast single-tongue - all attacks must be crisp and even. At a moderate tempo, play the first measure single-tongued, the next multiple-tongued, and alternate:



Apply this articulation practice to the first three or four exercises in the double- and triple-tongue studies that follow. Work to add speed only after your "k" becomes *similar* to your "t." Practicing this way in the beginning will ensure a proper attack and airflow, and also eliminate the gap between your fastest single-tonguing and your slowest double- or triple-tonguing.

There are differing opinions on which syllable is best: tu, du, tah, dah, tee, etc. However, I feel "tu" keeps the attack crisp and suits the shape of the embouchure and oral cavity best while playing. Your goal is even, secure, and crisp articulation, regardless of which syllable you prefer.

* There are two common types of triple-tonguing- "tu tu ku" and "tu ku tu." While most players find one easier than the other, each is useful in certain passages and so *both should be mastered equally*. A third type (essentially a double-tongue with an accent on the second "ku"- "TU ku tu, KU tu ku") is seldom taught today but can be an excellent practice technique for securing control of the tongue.

Double Tonguing

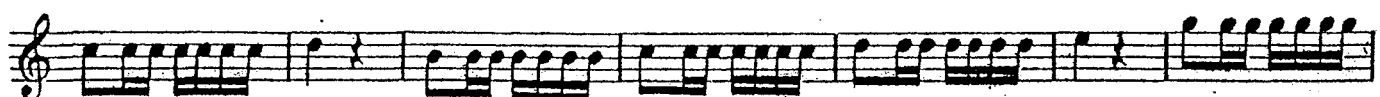


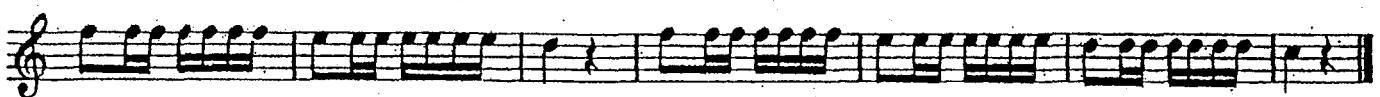
79. 
tu tu ku tu ku tu ku tu ku tu tu ku tu ku tu






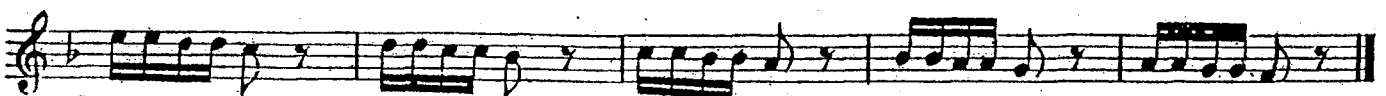
80. 
tu tu ku tu ku tu ku tu tu ku tu ku tu ku tu





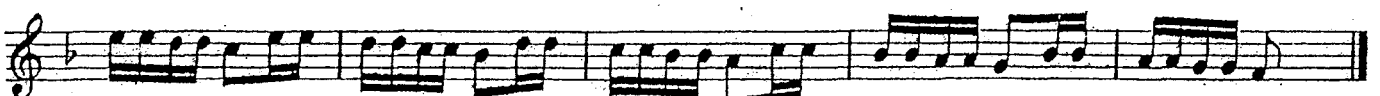
81. 
tu ku tu ku tu tu ku tu ku tu





82. 
tu ku tu ku tu ku tu





83. 
tu ku tu ku tu ku tu ku tu ku tu ku tu



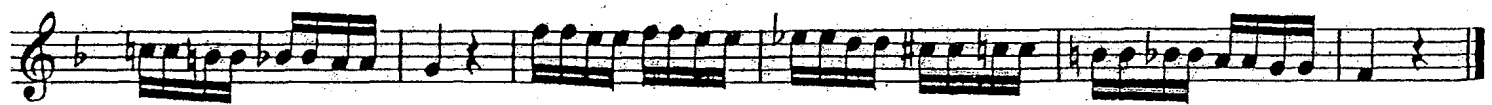


84. 
tu kutukutukutuku tu kutukutu



85. 
tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu



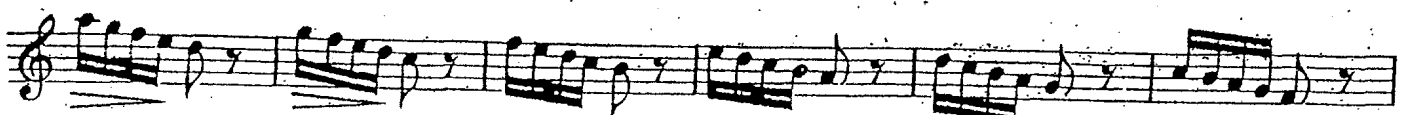


86. 



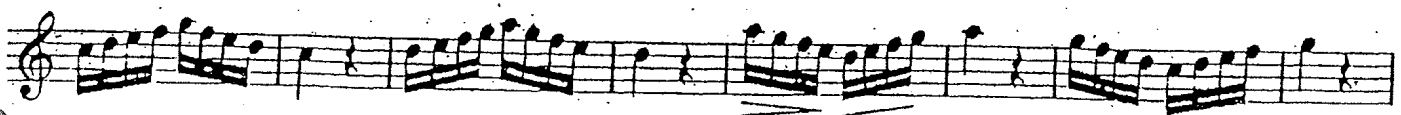


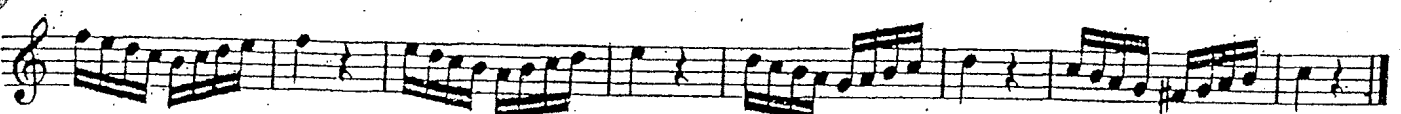
87. 
tu ku tu ku tu





88. 
tu ku tu ku tu ku tu ku tu





OVER

89. 
tu ku tu ku tu ku tu ku tu ku tu ku tu






90. 
tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu




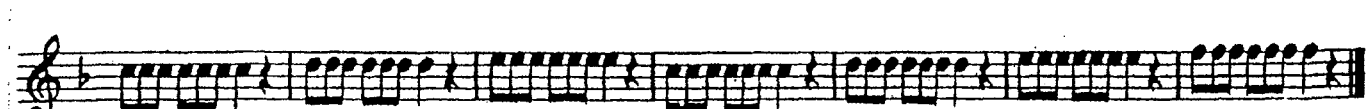


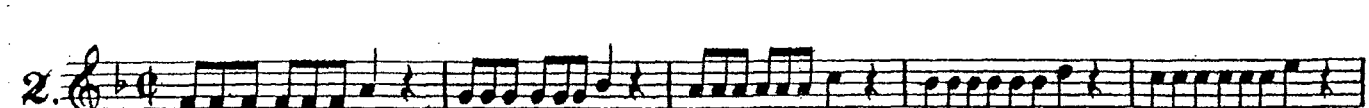



Triple Tonguing

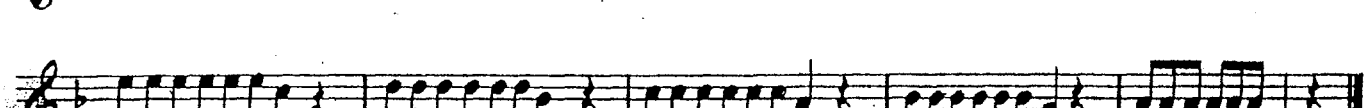
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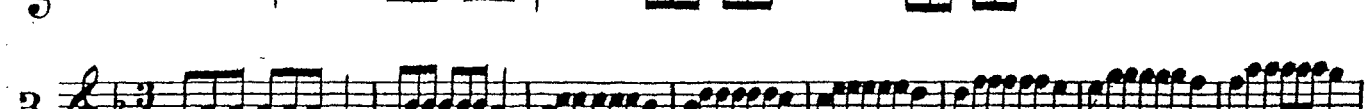


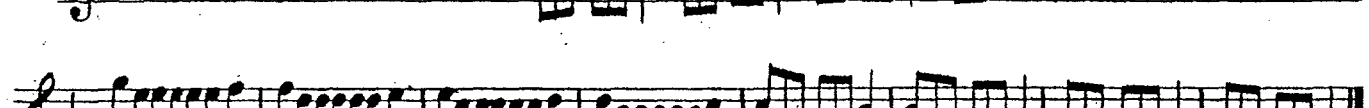


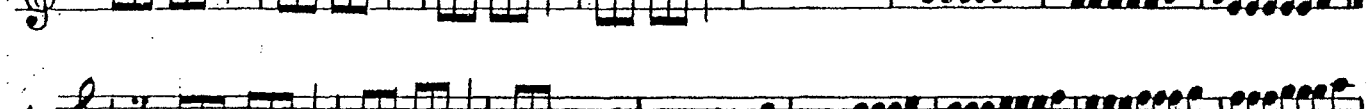
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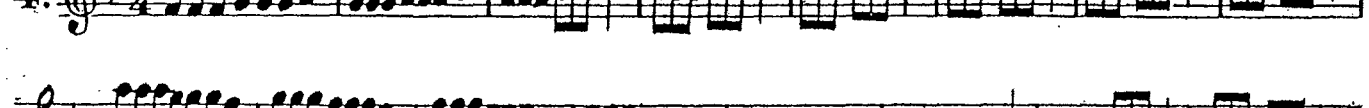


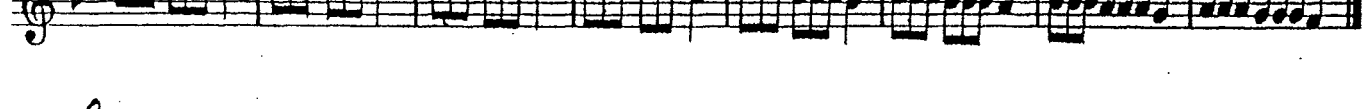


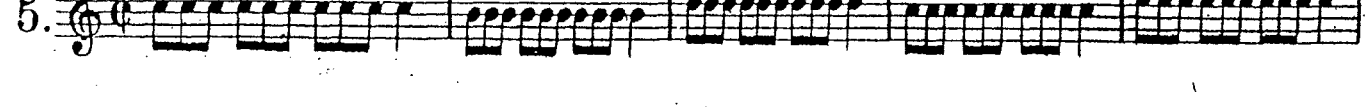
3. 

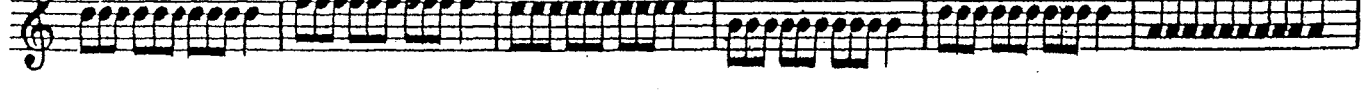


4. 



5. 





OVER

7. 

8. 

