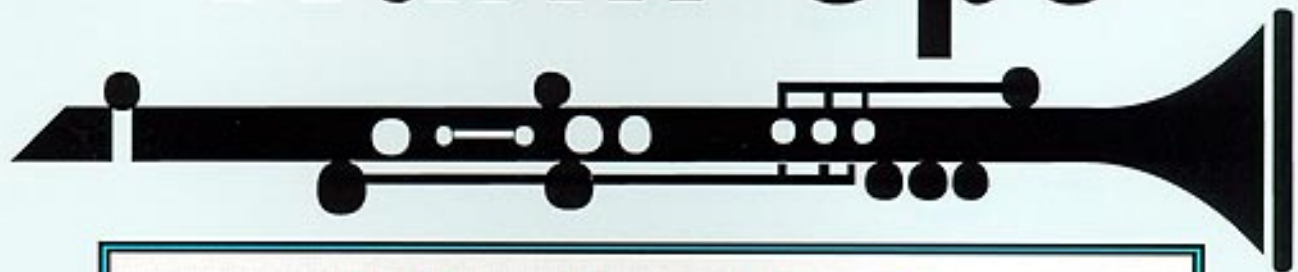


Clarinet Warm-Ups



*Materials
For The
Contemporary
Clarinetist*

By Kelly Burke

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CHAPTER ONE

Daily Warm-Up

Having been trained as a brass player as well as a clarinetist, it has always intrigued me why so many clarinetists ignore the benefits of a consistent warm-up routine. One of the most important aspects of playing a brass instrument is the warm-up. This is, however, an often neglected area in woodwind playing. No doubt this is due to our ability to put a reed on and produce a quality product immediately, unlike a brass player who needs an extensive warm-up to get the embouchure to the point where flexibility and a consistent sound are obtained. In addition, there are several long-standing recognized warm-ups published for brass instruments, such as the Remington Warm-Ups for the trombone and the Schlossberg and Clark Warm-Ups for the trumpet. If a clarinetist uses any written materials in his or her warm-up, it is usually pieced together from various sources.

Most clarinet teachers have a well defined pedagogic method, but the warm-up seems to be approached in a haphazard manner with little emphasis on consistency. A daily warm-up can be an extremely valuable tool for achieving and maintaining consistency, as well as a means for the development of certain basic aspects of clarinet playing . The warm-up can be varied for the demands of a pending performance as well as a great vehicle for maintenance work in a less demanding season.

WHY A DAILY WARM-UP?

There are four main reasons for a daily warm-up routine

1. To mentally prepare for performance
2. To physically warm-up muscles to help avoid injury in performance
3. To review the basic fundamentals of clarinet playing
4. To help achieve consistency in performance

CHAPTER TWO

Pre-Playing Warm-Ups

MENTAL PREPARATION

Being mentally prepared to perform means different things to different players, and the level of involvement in this area will reflect individual needs. Some performers never give this area any thought, while others go through extensive mental training. Regardless of the type of preparation undertaken before taking the stage, most musicians will agree that concentration during performance can make the difference between a great performance and a lackluster one.

For the clarinetist who would like to learn more about mental preparation, there are a number of books available to assist in various techniques. Several are directed towards the professional athlete, but since the concentration demands of the athlete and musician are so similar, the techniques offered in these books work well for the professional musician. There are also several books written specifically for the musician that deal with mental concentration. These books offer exercises ranging from basic through advanced, depending on how involved the musician wishes to become. A few of the many available books on this subject are described below:

Peak Performance by Charles Garfield. 1989, Warner Books: New York, NY. 224 pp., \$10.95. Peak Performance is a very thorough and comprehensive book dealing with mental training for the professional athlete. The techniques presented by Garfield were originally inspired by the Soviet regimen of psychological training for its athletes. The exercises are presented in a very structured, six-level learning sequence with opportunities for immediate feedback. This is an excellent source for the musician who wants to improve concentration in performance.

A Soprano on Her Head by Eloise Ristad. 1982, Real People Press: Moab, Utah. 203 pp., \$10.50. One of the earliest books dealing with the subject of performance anxiety, it remains one of the most popular. A Soprano on Her Head is written in a very relaxed style, free of the usual

CHAPTER THREE

Playing Warm-Ups

As with the pre-playing warm-ups, the playing warm-ups must be approached in a logical manner that gradually works the larger muscle groups and then the small groups. The biggest mistake a player can make is to play too fast, too soon. For instance, most clarinetists have a favorite "lick" they play as soon as they get the reed on which usually consists of a few articulated tones and then some blazing fast scales. It is much more valuable to have a consistent set of playing exercises that are executed on a daily basis. These exercises should warm up the clarinetist for all the demands of performance. Each player should develop a routine that works well for him. Most clarinetists will find that their playing is much more consistent and reliable if the routine covers all the fundamentals of clarinet playing and the routine is performed every day. An added benefit of a logical "Daily Routine" is increased endurance. The playing examples presented in this chapter are intended to serve as a starting point for clarinetists to develop their own daily routine. The basic exercises include:

- Tone & Intonation Studies
- Register Flexibility
- Basic Finger Motions
 - over the break/left- & right-hand studies
- Articulation
- Extended Scale & Chord Patterns
- Chromatic Patterns
- Intervals

A final component of a daily routine, special exercises that may be added to help meet the demands of a particular performance, will be covered in Chapter Four.

Suggested tempo markings and instructions for completing each exercise are provided. A metronome should be used at all times to make sure the tempo is accurate, even, and, especially, not too fast.

LONG TONE STUDY #3

The image shows a musical score for a long tone study. It consists of seven staves of music, each containing two measures. The first measure of each staff is in C major, and the second measure is in G major (one sharp). The notes in each measure are C4, D4, E4, F4, and G4, with a long tone symbol over the final note. The tempo is marked as quarter note = 60.

Five-Note Groups are an excellent exercise to combine the elements stressed during long tones with very slow finger motions. The exercise allows one to check the air stream to ensure that it functions independently from the fingers. Many younger players will incorrectly pulse the air as they move from note to note. Five-Note Groups are to be executed slowly enough to allow for concentration on the sound, embouchure, and hand position. These can also be used to give the fingers an opportunity to warm up very slowly. Most importantly, Five-Note Groups stress registral unity, especially across each of the breaks. It would be useful to repeat each of the five-note segments at different dynamics, listening carefully for tonal beauty at each dynamic level. Any scale form may be used for this exercise.

UPPER-BREAK FLEXIBILITY

$\text{♩} = 48$

The first system of notes has two phrases, each with a slur. The first phrase consists of six notes: G4, A4, Bb4, C5, Bb4, A4. The second phrase consists of six notes: G4, A4, B4, C5, B4, A4. Below the first system are two harmonic diagrams. The first diagram is for the first phrase, with notes R (root), F# (3rd), Eb (4th), and two open diamonds (5th and 6th). The second diagram is for the second phrase, with notes R (root), G# (3rd), Eb (4th), and two open diamonds (5th and 6th).

The second system of notes also has two phrases, each with a slur. The first phrase consists of six notes: G4, Ab4, Bb4, C5, Bb4, Ab4. The second phrase consists of six notes: G4, Ab4, Bb4, C5, Bb4, Ab4. Below the second system are two harmonic diagrams. The first diagram is for the first phrase, with notes R (root), A (3rd), Eb (4th), and two open diamonds (5th and 6th). The second diagram is for the second phrase, with notes R (root), A (3rd), Bb (4th), and two open diamonds (5th and 6th).

Harmonic Exercises #1 & #2 are also designed to encourage relaxation and proper voicing of the throat. For the given harmonics, the lower note should be fingered while producing the pitch of the upper open diamond-shaped note. Concentrate on a relaxed, steady embouchure, eliminating any motions in the throat. Pitch may vary slightly for each harmonic.

HARMONIC EXERCISE #1

$\text{♩} = 48$

The exercise consists of four systems of notes, each with a slur over the first two notes. The first system has notes G4, A4, Bb4, C5, Bb4, A4. The second system has notes G4, Ab4, Bb4, C5, Bb4, Ab4. The third system has notes G4, Ab4, Bb4, C5, Bb4, Ab4. The fourth system has notes G4, Ab4, Bb4, C5, Bb4, Ab4. A 'simile' marking is placed below the first system. Each note has a diamond-shaped symbol above it, indicating a harmonic exercise.

The following **196 Finger Exercises** drill the various combinations of finger motions used on the clarinet. Each set is comprised of a one-measure pattern that should be performed slowly and gradually increased in speed through the repetitions. In this series, the clarinetist will find specific exercises for the right hand, the left hand, and traversing the breaks. In addition, many of the exercises concentrate on coordination between the hands.

196 FINGER EXERCISES

1 Right-Hand Studies

1 2

3 simile 4

5 6

7 8

9 10

11 12

13 14

15 16

F#°7



This section contains four staves of musical notation. The first staff begins with the chord symbol 'F#°7'. The notation consists of a continuous sequence of eighth notes across all four staves, illustrating the ascending and descending intervals of the diminished seventh chord.

ASCENDING & DESCENDING DIMINISHED CHORDS



This section contains eight staves of musical notation, divided into two groups of four. The first group of four staves shows an ascending sequence of diminished chords, with each chord's notes moving up by a half step from the previous one. The second group of four staves shows a descending sequence of diminished chords, with each chord's notes moving down by a half step from the previous one. The notation uses various accidentals (sharps, flats, naturals) to indicate the specific notes of each chord.

For clarinetists with a desire to expand into additional contemporary scale forms or with an interest in jazz, the following Blues and Pentatonic Scales offer an opportunity to warm up in that idiom. It would be appropriate to impose jazz articulations over these scales.

BLUES SCALES

The image displays eight musical staves, each containing a scale in treble clef. The scales are as follows:

- Staff 1: Blues scale in B-flat major (B-flat, C, D, E-flat, F, G, A-flat, B-flat).
- Staff 2: Blues scale in C major (C, D, E-flat, F, G, A-flat, B-flat).
- Staff 3: Blues scale in D-flat major (D-flat, E-flat, F, G, A-flat, B-flat, C, D-flat).
- Staff 4: Blues scale in E-flat major (E-flat, F, G, A-flat, B-flat, C, D, E-flat).
- Staff 5: Blues scale in F major (F, G, A, B-flat, C, D, E, F).
- Staff 6: Blues scale in G major (G, A, B, C, D, E, F, G).
- Staff 7: Blues scale in A major (A, B, C, D, E, F, G, A).
- Staff 8: Blues scale in B major (B, C, D, E, F, G, A, B).

MULTIPHONICS

The final contemporary technique to be presented is multiphonics—the production of two or more tones simultaneously. Multiphonics have become a common practice technique since their introduction to the clarinet in 1961 in John Eaton's Concert Music for Solo Clarinet, published by Shawnee Press. Although there are numerous multiphonics available, the author has chosen 18 that are easy to produce and fairly stable. They are introduced in ascending order based upon the sounding fundamental. The fingerings supplied are ones that work well for the author, but for every clarinetist there will be favorite fingerings. As with multiple tonguing, these exercises are not designed to teach technique, but are intended to provide the player with a warm-up to adjust to the different demands involved in the production of multiphonics. (Refer to the directions on page 67 for the fingering chart.)

SELECTED MULTIPHONICS

The image displays 18 selected multiphonics, arranged in two rows of nine. Each multiphonic is represented by a musical staff with notes and a corresponding fingering diagram below it. The notes are placed on the staff to show their pitch, and the fingering diagrams show which keys are pressed (black dots) and which are not (white circles). The notes are: F#, F#, C#, G#, F#, F#, Eb, G#, G# in the first row; and G#, G#, C#, C#, R, F#, Eb, G#, G# in the second row. The 'R' indicates a register change. The fingering diagrams use black dots for keys to be pressed and white circles for keys to be released. Some diagrams include a '4' in a box, indicating a fourth finger fingering.



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