

Dr. John Cipolla

$\text{♩} = 60$

*mf*

r/t

(Resonance  
fingering  
for A#/Bb)

r/t A key

r/t

r/t

Ab key

r/t

r/t A key

r Ab key

r/t

r/t A key

r A key

Ab key

r/t

# Experiment & Make Discoveries

The musical score is divided into four systems, each with a treble clef staff and a guitar-specific notation below it.

- System 1:** The staff has a key signature of one flat (Bb). The guitar notation consists of six measures. The first three measures are labeled "r/t" and the last three are labeled "A key". The notation includes notes, rests, and a label "r/t A key" in the fourth measure.
- System 2:** The staff has a key signature of one sharp (F#). The guitar notation consists of six measures, all labeled "r/t".
- System 3:** The staff has a key signature of one sharp (F#). The guitar notation consists of six measures. The first three measures are labeled "r/t" and the last three are labeled "Ab key" and "r/t A key".
- System 4:** The staff has a key signature of one flat (Bb). The guitar notation consists of two measures. The first measure is labeled "r/t Ab key" and the second measure is labeled "r/t A key".

# Air/Tone Crescendo Decrescendo

Experiment & Make Discoveries

1 minute

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The  $\diamond$  symbol means to play only air with no tone.

These exercises develop the "feel" of blowing a focused air column and coordinating it with the proper lip pressure on the reed so you can begin a tone exactly when YOU want to-without the aid of the tongue. Once you have this ability, the tongue can then be used to articulate and begin notes, but you are not dependent upon it to begin ALL notes.

This exercise also helps reinforce the need for the player to always blow a **CONSTANT** stream of air through the instrument. I like to think of the tone "RIDING ON TOP" of the air stream. Even when there is no tone produced, there should be constant air pressure against the reed. The tongue closing off the reed prevents the tone from being produced, but the pressure of air should always be there.

TONE       $\longrightarrow$        $\longrightarrow$        $\longrightarrow$        $\longrightarrow$

AIR       $\text{-----}\longrightarrow$

$\text{♩} = 60$

Air Only      Crescendo, Air Only      Crescendo then Decrescendo, Air Only

*mf*      *p*      *f*      *pp*      *ff*      *pp*

Try to develop a feel for what the focused air stream and lower lip pressure against the reed feel like when the tone actually begins

Air only, then tone. Play in exact rhythm. Tone should begin exactly on beat 1

*mf*      *mf* (no tongue on quarter!)      *mf*      *mf*

AIR       $\text{-----}\longrightarrow$

Keep the same *mf* dynamic level through the entire exercise.

Alternate between air and tone, BUT... keep a steady pressure of air throughout. The extremely light lip pressure on the reed is what makes the reed vibrate with the underlying air flow.

*mf*      *mf*      *mf*      *mf*      *mf*      *mf*

AIR       $\text{-----}\longrightarrow$

# Harmonics/Overtones (Chalumeau to Clarion) 3 minutes

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## Chalumeau to Clarion

- \*Establish a nice resonant tone on bottom note first
- \* When the upper note's tone ends, continue with only air, as if the tone is continuing
- \*Play one or two of these per day, if time permits, play all 9 exercises

In this exercise, we are learning to think of the air and tone as separate, as if the tone rides "on top" of the air. And that we should always blow a constant stream of air when playing the clarinet.

♩ = 60

Exercise 1: C4 (f) to E4 (o) | Air Only

Exercise 2: C4 (f) to G4 (o) | Air Only

Exercise 3: C4 (f) to A4 (o) | Air Only

Exercise 4: C4 (f) to B4 (o) | Air Only

Exercise 5: Bb4 (f) to D5 (o) | Air Only

Exercise 6: Bb4 (f) to F5 (o) | Air Only

Exercise 7: Bb4 (f) to G5 (o) | Air Only

Exercise 8: Bb4 (f) to A5 (o) | Air Only

Exercise 9: E4 (f) to G5 (o) | Air Only

# Harmonics/Overtones (Clarion To Altissimo) 2-5 minutes

*Play the upper note of each three-note group by overblowing the lower-note fingering. If you hear the upper note in your mind first, you should soon be able to blow a focused air stream and produce the upper note without changing your embouchure between registers.*

*Each note should be PRECEDED with a slight "huff" of air. In these exercises, NO tongue should be used to begin or end the tone. We are learning to "feel" the exact point at which the combination of focused air and lip pressure on the reed make the reed begin to vibrate to produce a tone. Play each note at a FORTE dynamic level with a strong stream of air.*

*Pay close attention to the moment the note speaks after the huff of air. As you practice these exercises, try to predict what the note will "feel" like before it is played. You should focus on:*

- 1) blowing a focused air stream (I like to think of saying, "Shhhhoooo" with the lower lip flat against the lower teeth-the embouchure should be fully formed when producing this sound with the air). Also try to think of blowing the air diagonally upward to the point where the inside upper teeth meet the upper gums of the mouth.*
- 2) feeling of the reed against lower lip. If you don't feel the reed or are at least not aware of it against your lower lip, you may be biting too hard against the reed with you lower lip.*
- 3) hearing the actual pitch in your mind BEFORE you play it.*
- 4) not moving the lower jaw between registers.*

*This overtone exercise helps to transition between the clarion and altissimo registers. It also helps to learn to "hear" notes on our instrument not only with our ears, but also with the feel and focus of our "air column" and the feel of the reed vibrating against our lip.*

No Tongue to start each note!

The musical notation consists of three staves, each with two measures of music. Each measure begins with a forte (f) dynamic marking. The notes are quarter notes with stems. In the first measure of each staff, there are three notes: a C4 (middle C), a G4 (one ledger line below), and a C5 (two ledger lines below). In the second measure, there are three notes: a C4, a G4, and a C5. The notes are arranged in groups of three, as described in the text.

# Half & Whole Steps Trills (10 minutes)

Play all slurred, then all tongued.

Focus on keeping a steady stream of air.

Focus on precise finger movements and correct fingerings.

Give the bracketed areas extra practice time.

Only play as fast as you can play CORRECTLY. This is a good practice habit to develop in yourself and in your students.

SLUR ALL NOTES FIRST. MOVE FINGERS SMOOTHLY & PRECISELY. Dr. John Cipolla

Experiment & Make Discoveries

The image displays ten staves of musical notation, each containing two measures of trill exercises. The exercises are organized into five pairs, with each pair consisting of a staff with a treble clef and a key signature of one sharp (F#), and a staff with a treble clef and a key signature of one flat (Bb). The first measure of each pair contains a trill starting on a whole note, and the second measure contains a trill starting on a half note. The trills are slurred, and the notes are marked with fingerings (1-4). The exercises are designed to be played as fast as possible while maintaining accuracy.

The image displays ten staves of musical notation, each in treble clef. The notation is organized into two groups of five staves each. The first group (staves 1-5) uses a key signature of one sharp (F#). The second group (staves 6-10) uses a key signature of one flat (Bb). Each staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. The notation is presented on a white background with black ink.

The image displays ten staves of musical notation, each containing two measures of music. The notation is written in treble clef. The first measure of each staff consists of a continuous eighth-note scale. The second measure continues the scale, often with a key signature change or a specific intervallic shift. The exercises are as follows:

- Staff 1: B-flat major scale (B-flat to A).
- Staff 2: B-flat major scale (B-flat to A), ending with a whole note B-flat.
- Staff 3: B-flat major scale (B-flat to A).
- Staff 4: B-flat major scale (B-flat to A), ending with a whole note B-flat.
- Staff 5: B-flat major scale (B-flat to A), followed by a B-natural scale (B-natural to B).
- Staff 6: B-flat major scale (B-flat to A), followed by a B-natural scale (B-natural to B), ending with a whole note B-natural.
- Staff 7: B-flat major scale (B-flat to A).
- Staff 8: B-flat major scale (B-flat to A), ending with a whole note B-flat.
- Staff 9: B-natural major scale (B-natural to B).
- Staff 10: B-natural major scale (B-natural to B), ending with a whole note B-natural.



This image displays ten staves of musical notation, organized into five pairs. Each staff begins with a treble clef. The notation consists of eighth notes, some of which are beamed in groups of four. The first five staves (pairs 1-5) include a key signature of one flat (B-flat) in the first measure, which changes to one sharp (F-sharp) in the second measure. The last five staves (pairs 6-10) maintain a key signature of one sharp (F-sharp) throughout. Each staff is divided into two measures by a vertical bar line. The first measure of each staff contains a continuous sequence of eighth notes. The second measure contains a similar sequence, but with a half note at the end. A long, curved slur is placed under the eighth notes in the first measure of each staff, and a shorter slur is placed under the eighth notes in the second measure. The staves are numbered 1 through 10, with the numbers placed below the first measure of each staff.



# 5 Note Articulation Bursts

## 2 minutes

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*In this exercise, you may breath wherever necessary. If you find it helpful, you may take breaks throughout, stopping and restarting so you can focus on the resistance of a specific register or note. As you cross through various registers, you will find the air resistance changes, almost feeling like you have to blow a bit harder when crossing the throat break. Also, the right-hand clarion notes like D, E, F, G tend to be a bit harder to articulate. Try to focus on any of these types of areas in your practice.*

*This exercise should ALWAYS be played with a metronome.*

*Clear articulation is as much dependent on PRECISE RHYTHM as it is on proper use of the air and tongue muscle. Play and teach your students to PLAY RHYTHMICALLY.*

♩=60, 80, 100, 120, etc.

The musical score consists of seven staves, each containing five measures of music. The notes are grouped in bursts of five, with a quarter rest following each burst. The key signature and time signature change every two staves: Staff 1 (C major, 4/4), Staff 2 (B-flat major, 4/4), Staff 3 (C major, 4/4), Staff 4 (D major, 4/4), Staff 5 (E-flat major, 4/4), Staff 6 (F major, 4/4), and Staff 7 (G major, 4/4). The notes are eighth notes, and the exercise is designed to be played with a metronome.