



# Scales For the Clarinet Artist



Advanced Daily  
Technical Studies

*By Hadley J. Hazen*

**Dedicated To:**

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Metropolitan Community Church of the Rockies  
Denver, Colorado  
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Mr. Kenneth L. Hazen  
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## A Note on Practicing:

This book works through the keys around the circle of 5ths, after Klose'. It also expands these keys through the clarinet range, with the *altissimo* range using ledger lines so you can get use to reading these above the staff. These exercises should be treated like one big etude. Use alternate fingerings when necessary to facilitate your fingering technique. There are a few alternate-fingering examples below. These are good for rapid patterns and not necessarily for cadences because of intonation. You can also use other excellent advance fingering charts from a variety of resources. Play these exercises using various dynamics and different styles and different metric and tempo settings. **Remember that accidentals are canceled at the barlines.** Try to make each exercise a work of music and not just an exercise. Work your way throughout the entire book from beginning to end. Practice carefully and accurately. Please take your time and be easy on yourself, resting at regular intervals. Exercise and rest your fingers and hands during these rest periods. This helps prevent repetitive injuries. If there are measures that are out of your range and/or too difficult, skip them and finish the remainder of the exercise. Work out these few measures slowly and carefully. When your embouchure is trained with good air-placement and focus you can work out the *altissimo* range. This book can be used as an advance maintenance program. The blank pages between sections are left intentionally blank for personal notes. **Have fun and enjoy!**

### Clarinet Articulations

Please use these articulations or others when practicing these exercises.



### Alternate Fingering Examples

A musical staff in treble clef showing alternate fingering examples for eight notes. Above the staff, the notes are written with their respective accidentals: D#, Eb, A#, Bb, D, D#, Eb, and C. Below the staff, the fingering for each note is shown using circles to represent fingers. The fingering for D# is 1-2-3-4-5. The fingering for Eb is 1-2-3-4-5. The fingering for A# is 1-2-3-4-5. The fingering for Bb is 1-2-3-4-5. The fingering for D is 1-2-3-4-5. The fingering for D# is 1-2-3-4-5. The fingering for Eb is 1-2-3-4-5. The fingering for C is 1-2-3-4-5.

## Clarinet Embouchure

One of the reasons you need to develop the whole clarinet range is simple. One buys a piano and you're not allowed to use these keys or if you buy a guitar and weren't allowed to use one of its strings or not use part of the fret board, why play it at all. I hope this helps others to fully utilize the clarinet's full range and capabilities.

Form a "ooh" with your mouth and spin the air behind your upper teeth in your mouth when exhaling. Your mouth and chin should form a "U". Do not pull corners of mouth tight in a smile. This will squeeze the reed. Keep your upper lip firm at all times to maintain correct focus of the air. Visualize that you're blowing the air on top of the mouthpiece.

Always keep a low focus of air through the clarinet. A good note for this low focus is low note E; this keeps the reed vibrating the fullest with the most open feel for the mouth.

You have to make sure your exhaling with a correct inside mouth embouchure feel so the placement of the air makes the reed vibrate the freest i.e., low focus.

High pitches of the clarinet from high C to 8va C above the staff need a different placement of air to produce these high notes in this next harmonic partial. Also there isn't another register key to help to produce these high tones of this partial. You have to use a controlled slight squeeze on the reed to produce these pitches in this high harmonic partial, also adjusting how much beak of the mouthpiece is the mouth. This restricts the vibration of the reed to its tip. It is important to have a good reed with firm tips to produce these notes easily with the least amount of lower lip squeeze.

Vibrato is produced, on the clarinet, with a slight lower lip squeeze on the clarinet or it is called jaw vibrato. This is why it is important to have the lower lip as free as possible keeping the reed vibrating fully at all times. The lower lip produces both a vibrato and upper partial pitches. What is most important for the clarinetist or saxophonist or other single reed woodwind instrument is absolute control over the vibration of the reed through correct embouchure and air placement and tongue.

It is important to keep the air going through the horn and just start and stop the reed vibration with the tongue. Tonguing of the reed should always be on the tip of the tongue with the tip of the reed while the air is going through the horn. Form a "Tee" and this is the correct tongue position for the reed. It keeps the reed vibrating the fullest without interfering with the embouchure and air placement. The tongue is forced back inside the mouth and makes the mouth have more open feel in the back of the throat and feel more open on the roof behind the front teeth.

All notes are three dimensional regardless if how short or long. There is the attack the middle and release. A staccato is stopping the previous note while starting the next note simultaneously. You start and stop the note with your tongue while the air continues through the horn. Now there is also an air release of a note. Stopping the exhaling of the air does this. This creates a rounded end to the note. You must however keep your embouchure focused and don't relax. It takes too long to reset the embouchure to continue.

Reeds are important. When your playing well with a good embouchure and a note, such as "C" above the staff does not produce, the reed is closing off. Loosening the ligature screws and separating the reed from the mouthpiece with a piece of paper can help too. The reed must be able to vibrate well with all notes of the clarinet. The reed must not be too stiff or too soft. Both will not vibrate well and produce a good tone. If your playing flat, moving the reed above the mouthpiece slightly will sharpen the tone, also moving the ligature up will help.

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You may copy this page for your personal practice log or assignments.