

B♭ Bass Clarinet Fingering Chart

The chart is organized into six rows, each containing seven boxes for different notes. The notes are as follows:

- Row 1: D \sharp , E \flat , E, F, F \sharp , G \flat , G, G \sharp , A \flat , A
- Row 2: A \sharp , B \flat , B, C, C \sharp , D \flat , D, D \sharp , E \flat , E
- Row 3: F, F \sharp , G \flat , G, G \sharp , A \flat , A, A \sharp , B \flat , B
- Row 4: C, C \sharp , D \flat , D, D \sharp , E \flat , E, F, F \sharp , G \flat
- Row 5: G, G \sharp , A \flat , A, A \sharp , B \flat , B, C, C \sharp , D \flat
- Row 6: D, D \sharp , E \flat , E, F, F \sharp , G \flat , G

Each box includes a musical staff with the note and a diagram of the instrument's keys with circles indicating which keys to press. Some boxes also include a hand icon showing the embouchure position. The diagrams use solid circles for fingers and open circles for keys. Some boxes show multiple fingering options separated by "or".

Long Tones

Concert F Descending

1

2

Long Tone 1

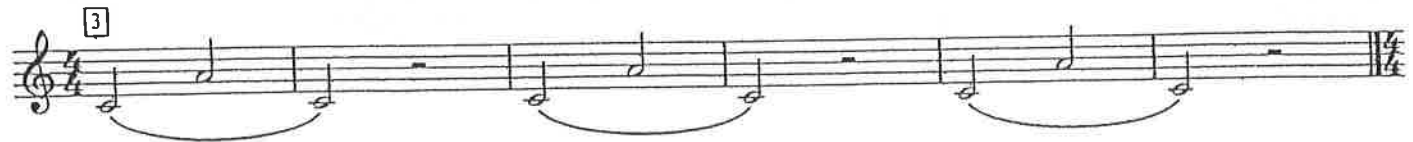
1a

1b

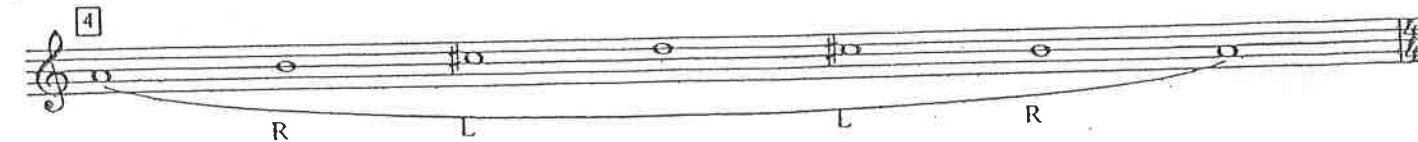
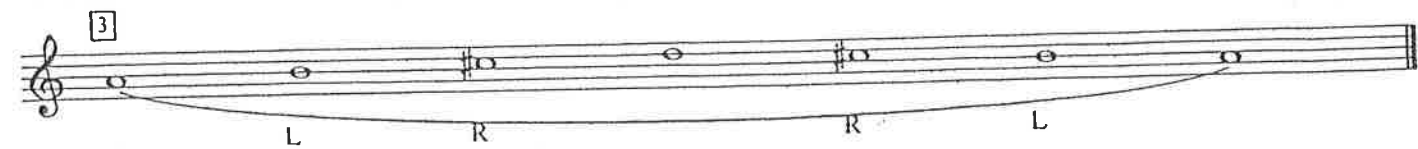
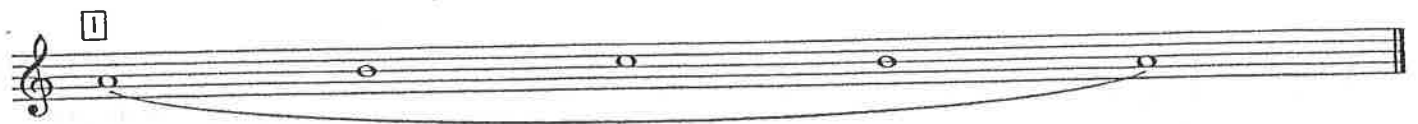
1c

1d

Clarinet
Set 5
Finger Rolls and Break Exercises



Set 6
Break Patterns

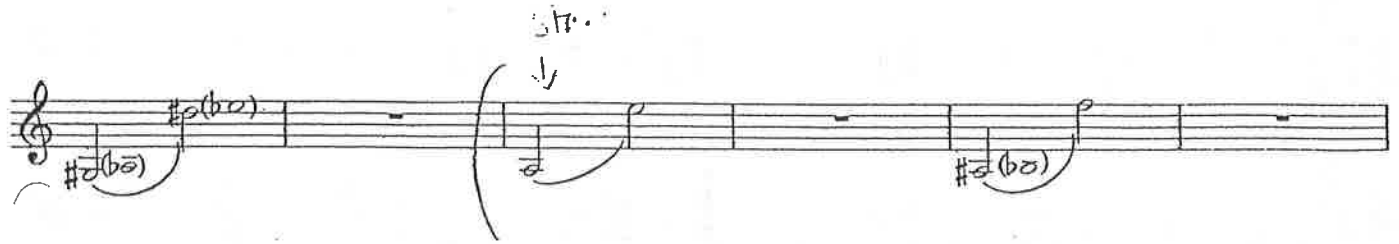


Clarinet

Set 7

Register Slurs

This is a more advanced level of Set 2.



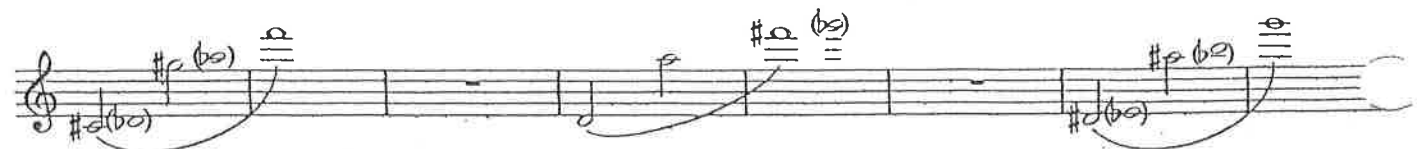
Set 8

Harmonics

This is a more advanced level of Set 3.



right hand "speaker key" (RH G#/Ab key) must be added on third note from this group to the end of the exercise



Articulation Exercise

Bass Clarinet in B \flat

Notes that Touch

Long-Lifted Notes
Played as long as they can w/o touching

7

Lifted Notes
Play as full length eighth note with an eighth rest

Notes that Touch

13

Lifted Notes

18

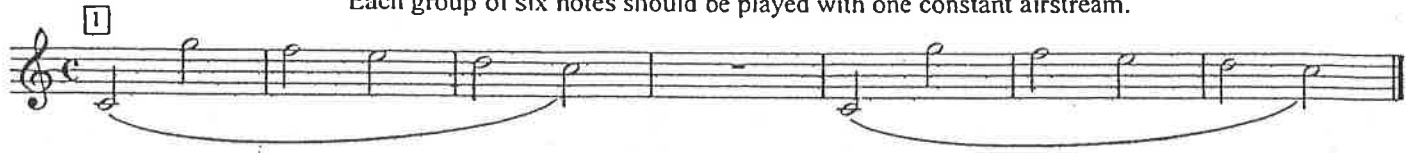
20

Detailed description: The exercise is written in 4/4 time on a single treble clef staff. It is divided into five measures, each with a measure number and specific articulation instructions. Measure 1 (numbered 1) contains a half note followed by four eighth notes. Measure 2 (numbered 2) contains a half note followed by a whole rest. Measure 3 (numbered 3) contains a half note followed by four eighth notes, with dots under each eighth note. Measure 4 (numbered 4) contains a half note followed by eight eighth notes. Measure 5 (numbered 5) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 6 (numbered 6) contains a half note followed by a whole rest. Measure 7 (numbered 7) contains a half note followed by four eighth notes, with dots under each eighth note. Measure 8 (numbered 8) contains a half note followed by a whole rest. Measure 9 (numbered 9) contains a half note followed by eight eighth notes, with dots under each eighth note. Measure 10 (numbered 10) contains a half note followed by a whole rest. Measure 11 (numbered 11) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 12 (numbered 12) contains a half note followed by a whole rest. Measure 13 (numbered 13) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 14 (numbered 14) contains a half note followed by a whole rest. Measure 15 (numbered 15) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 16 (numbered 16) contains a half note followed by a whole rest. Measure 17 (numbered 17) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 18 (numbered 18) contains a half note followed by a whole rest. Measure 19 (numbered 19) contains a half note followed by eight eighth notes, with a slash and a vertical line through each eighth note. Measure 20 (numbered 20) contains a half note followed by a whole rest.

Clarinet Warm-Up

Do not attempt these exercises until Sets 1-8 have met your expectations.
Please follow these exercises in numbered order.

Each group of six notes should be played with one constant airstream.



Move the fingers quickly. When you move several fingers at the same time, they should hit or be picked up from the holes at the same time.



EXCELLERATORS-FOR CLARINETS ONLY

79

► *Use the alternate B \flat fingering.

92

95A

► *Use the alternate F \sharp fingering.

95B

95C

107A

107B

107C

107D

EXCELLERATORS-FOR CLARINETS ONLY

132A

RHD

(RHD)

► Keep your right hand down for all notes above the RHD _____.

132B

RHD

132C

RHD

(RHD)

132D

RHD

B L R

alternate B L

alternate B R

C R

alternate C L

135A

R L R L R R L R L L R L R L

135B

R L R R L R R L R L R L L R L L R L

135C

R L R L R L R

INDIVIDUAL STUDY - Bass Clarinet

187. LOW RANGE STUDY

CD Track 56

Musical score for exercise 187, Low Range Study. It consists of two staves of music in 4/4 time, featuring eighth and sixteenth note patterns in the lower register.

188. RIGHT HAND DOWN EXERCISE *For smoother technique keep the RH fingers down while playing B \flat and A.* CD Track 57

Musical score for exercise 188, Right Hand Down Exercise. It consists of two staves of music in 4/4 time, featuring eighth and sixteenth note patterns with slurs.

189. LEGATO STUDY

CD Track 58

Musical score for exercise 189, Legato Study. It consists of two staves of music in 4/4 time, featuring quarter notes with slurs and dynamic markings.

190. ARTICULATION ETUDE

CD Track 59

Musical score for exercise 190, Articulation Etude. It consists of two staves of music in 4/4 time, featuring eighth and sixteenth note patterns with dynamic markings.

191. TECHNIQUE CHALLENGE

CD Track 60

Musical score for exercise 191, Technique Challenge. It consists of two staves of music in 2/4 time, featuring eighth and sixteenth note patterns with slurs.

INDIVIDUAL STUDY - Bass Clarinet

192. ARPEGGIO STUDY

CD Track 61

Two staves of music in G major, 4/4 time. The first staff contains two measures of arpeggiated chords, with a 'R' marking under the second measure. The second staff contains two measures of arpeggiated chords, ending with a repeat sign.

193. TONGUING EXERCISE

CD Track 62

Three staves of music in G major, 2/4 time. The first staff contains two measures of eighth-note patterns with a '7' marking. The second staff contains two measures of eighth-note patterns with a '7' marking. The third staff contains two measures of eighth-note patterns with a '7' marking.

194. CHROMATIC STUDY #1

CD Track 63

One staff of music in G major, 3/4 time. It contains four measures of chromatic eighth-note patterns, each marked with 'Chr.' and a slur.

195. CHROMATIC STUDY #2

CD Track 64

One staff of music in G major, 4/4 time. It contains five measures of chromatic eighth-note patterns, each marked with 'Chr.' and a slur.

196. CHROMATIC STUDY #3

CD Track 65

One staff of music in G major, 2/4 time. It contains five measures of chromatic eighth-note patterns, with slurs and 'L' or 'R' markings. The fifth measure is marked with 'Chr.'.

197. TRIPLET ETUDE

CD Track 66

Two staves of music in G major, 4/4 time. The first staff contains five measures of triplet eighth-note patterns, each marked with a '3' and a slur. The second staff contains five measures of triplet eighth-note patterns, each marked with a '3' and a slur.

68 EXERCISES OF MECHANISM.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar. (see the article on *accent*, page 18.)

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played *crescendo*, descending passages *diminuendo*. (see the article as to different shades of sound, etc. page 25.)

The image displays a page of musical exercises, numbered 1 through 37. Each exercise is presented on a single staff of music, typically in a treble clef with a key signature of one flat. The exercises are arranged in ten rows, with five exercises per row. Each exercise is a short, self-contained piece of music, often consisting of a single line of notes with various rhythmic values (eighth, sixteenth, and dotted notes). Many exercises feature slurs over groups of notes and accents on the first note of each measure. The exercises are numbered 1 through 37, with the last row containing exercises 36 and 37.

Chromatic Exercises

Allison
Allison

Level 1 Chromatic Scale

Musical notation for Level 1 Chromatic Scale, consisting of two staves. The first staff starts at measure 1 and ends at measure 7. The second staff starts at measure 8 and ends at measure 14. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest.

Level 2 Chromatic Scale

Musical notation for Level 2 Chromatic Scale, consisting of one staff starting at measure 15 and ending at measure 22. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest.

Level 3 Chromatic Scale

Musical notation for Level 3 Chromatic Scale, consisting of two staves. The first staff starts at measure 23 and ends at measure 26. The second staff starts at measure 27 and ends at measure 30. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest.

Level 4 Chromatic Scale

Musical notation for Level 4 Chromatic Scale, consisting of one staff starting at measure 31 and ending at measure 38. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest. The scale is divided into two phrases by a slur, each containing four measures.

Level 5 Chromatic Scale

Musical notation for Level 5 Chromatic Scale, consisting of one staff starting at measure 35 and ending at measure 42. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest. The scale is divided into two phrases by a slur, each containing four measures.

Level 6 Chromatic Scale

Musical notation for Level 6 Chromatic Scale, consisting of one staff starting at measure 39 and ending at measure 46. The scale is written in treble clef with a 4/4 time signature. It begins on middle C (C4) and ascends chromatically to G4, then descends chromatically to C3, ending on a whole rest. The scale is divided into two phrases by a slur, each containing four measures.

TMEA Region IX Required Scales

Bass Clarinet

G Major (Concert F)



C Major (Concert Bb)



F Major (Eb Concert)



Bb Major (Ab Concert)



Eb Major (Db Concert)



Ab Major (Gb Concert)



Db Major (B Concert)



F# Major (E Concert)



B Major (A Concert)



E Major (D Concert)



A Major (G Concert)



D Major (C Concert)



Chromatic
Scale

The image displays two staves of musical notation for a chromatic scale exercise. Both staves are in treble clef with a common time signature (C). The first staff shows an ascending chromatic scale from G4 to G5. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The second staff shows a descending chromatic scale from G5 to G4. The notes are G, F#, E, D, C, B, A, G, F#, E, D, C, B, A, G, F#, E, D, C, B, A, G, F#, E, D, C, B, A, G. Both staves feature a series of triplet markings (a bracket with the number '3' above or below) over groups of three notes, indicating a triplet rhythm for those sections. The notes are beamed together in groups of three.