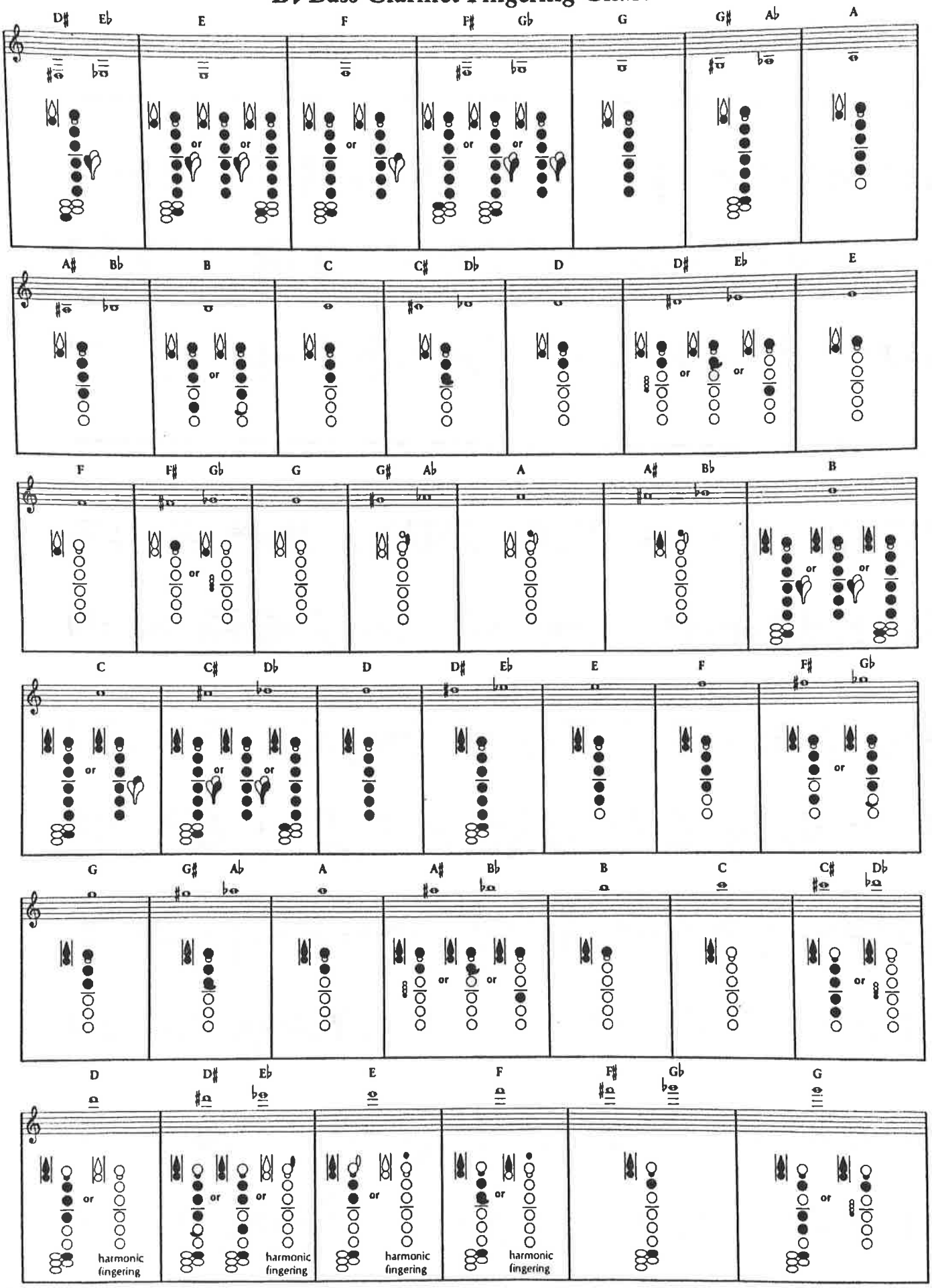
# B♭ Bass Clarinet Fingering Chart

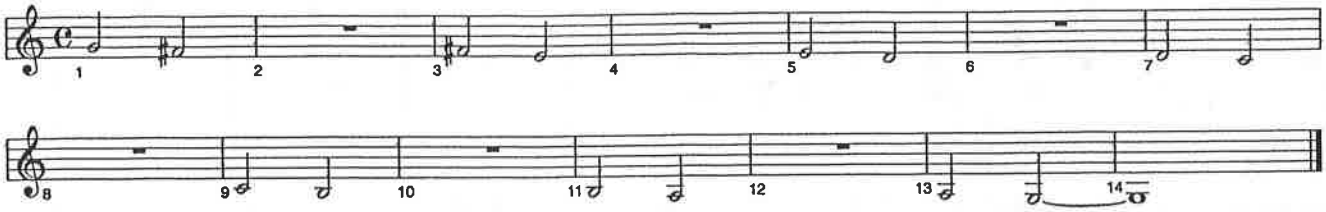



W32F (When more than one fingering is shown, the first is the most common.)

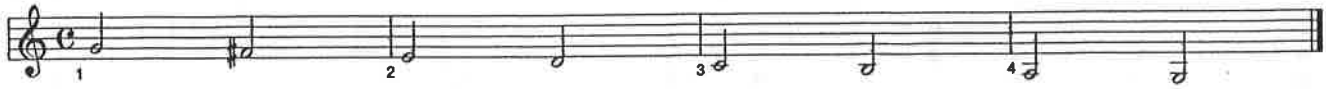
# Long Tones

## Concert F Descending

1

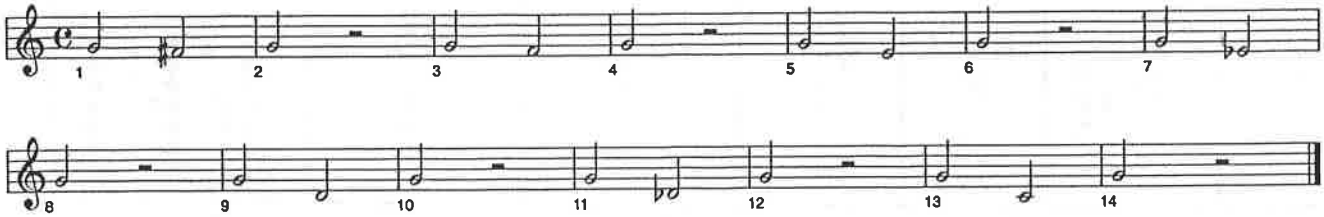


2

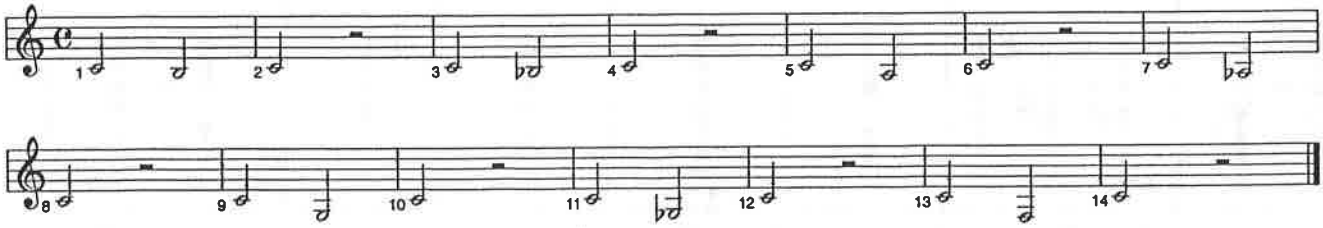


## Long Tone 1

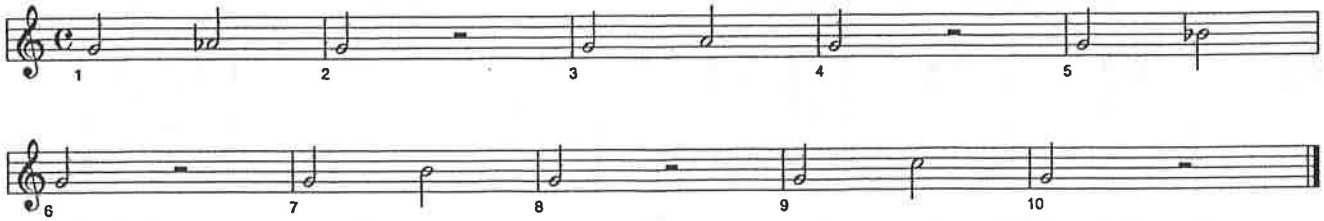
1a



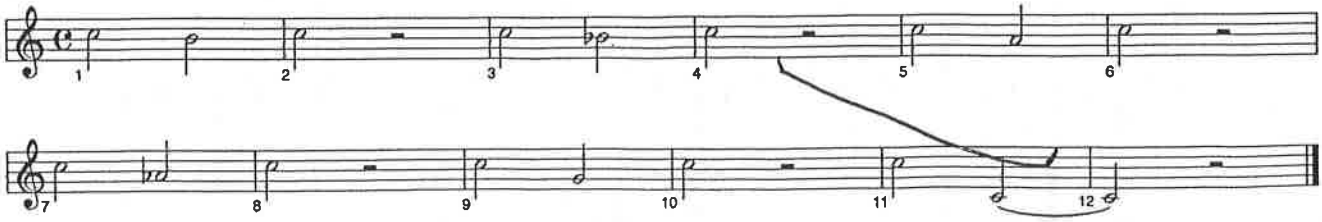
1b



1c



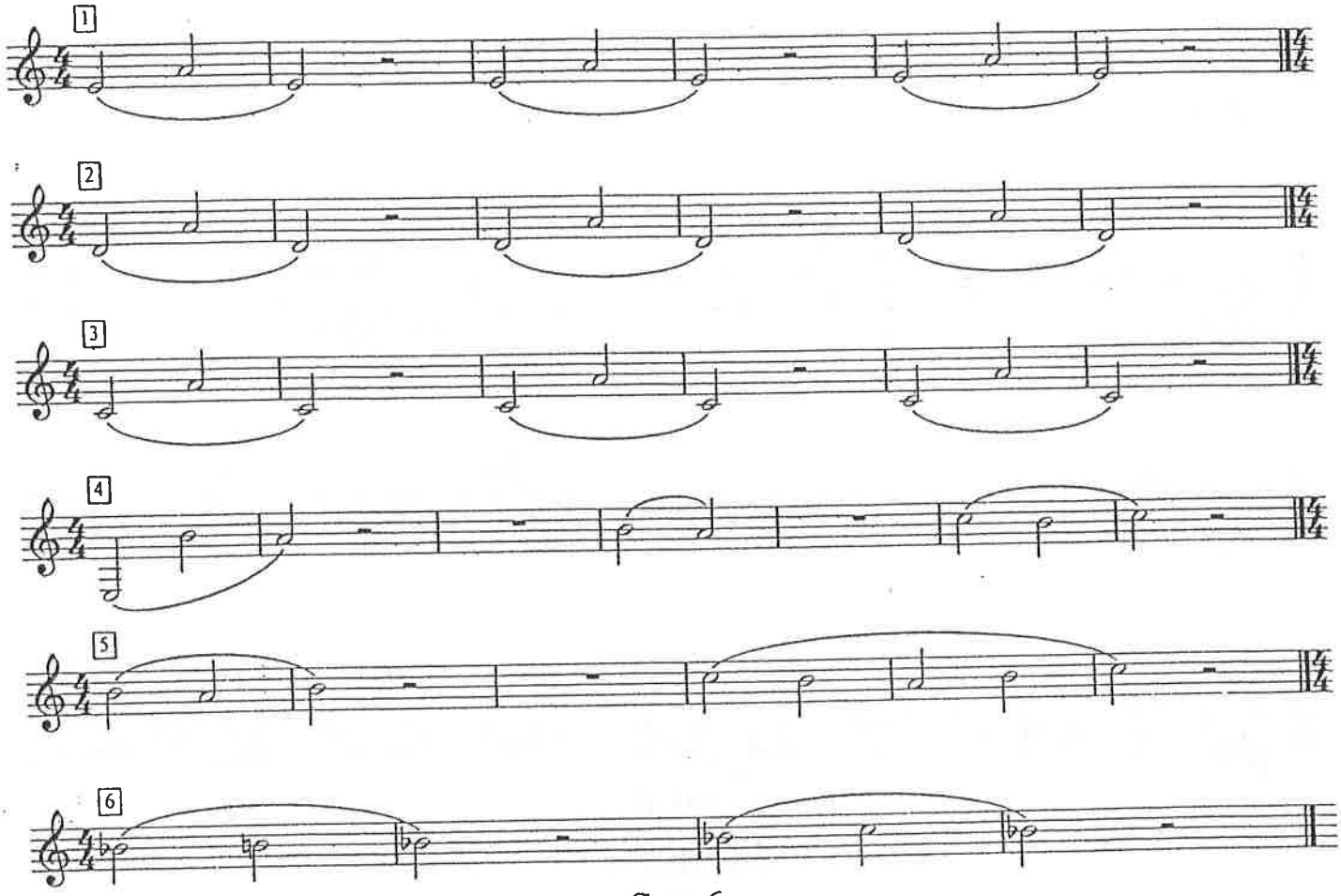
1d



# Clarinet

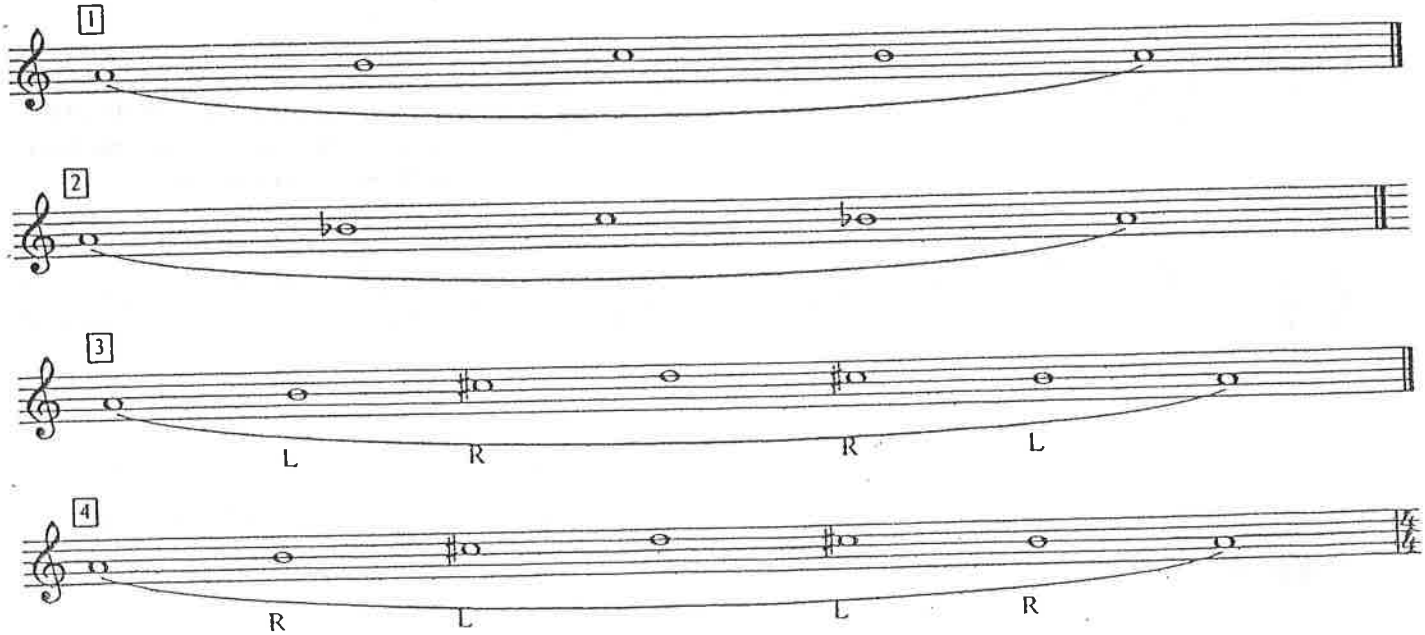
## Set 5

## Finger Rolls and Break Exercises



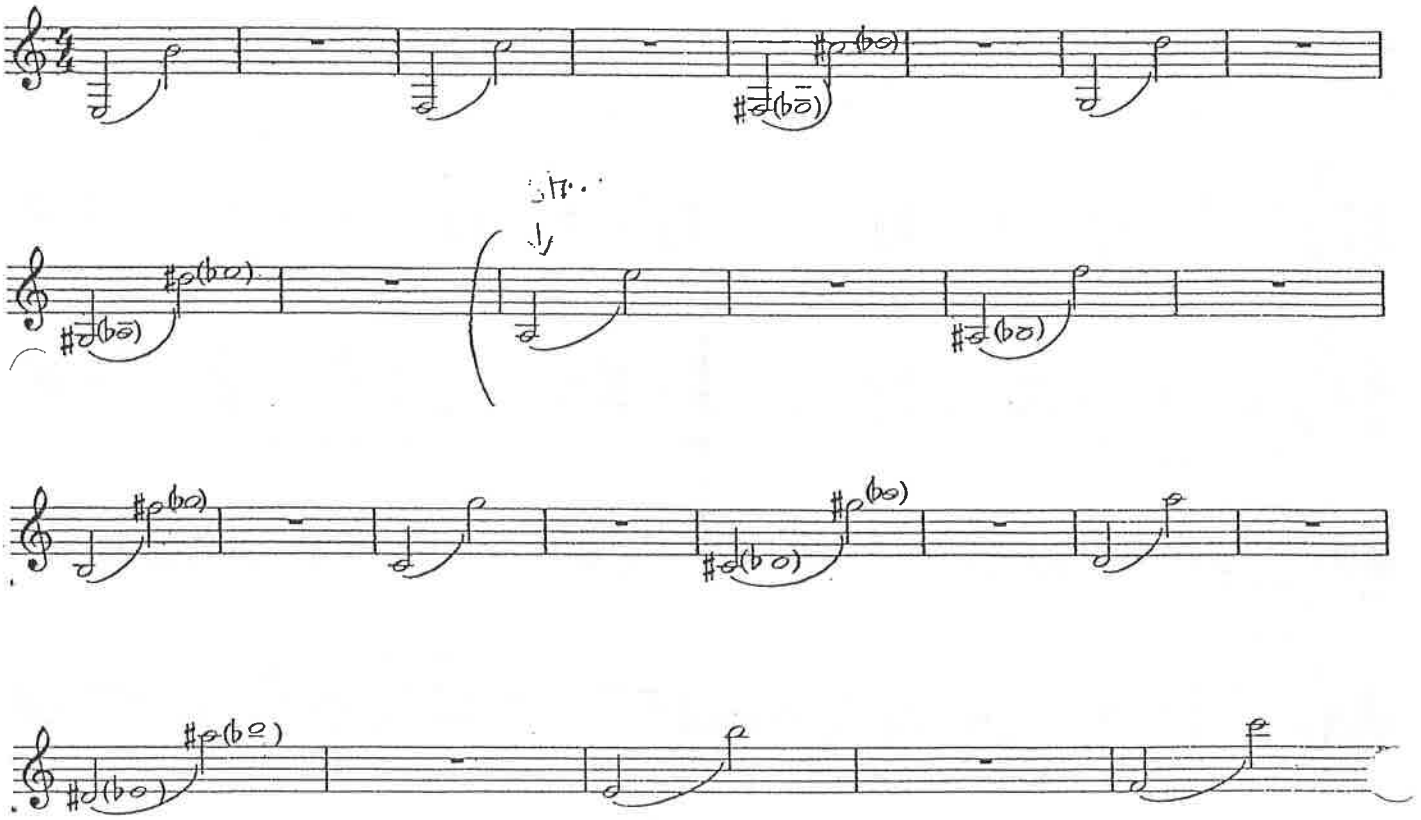

## Set 6

## Break Patterns



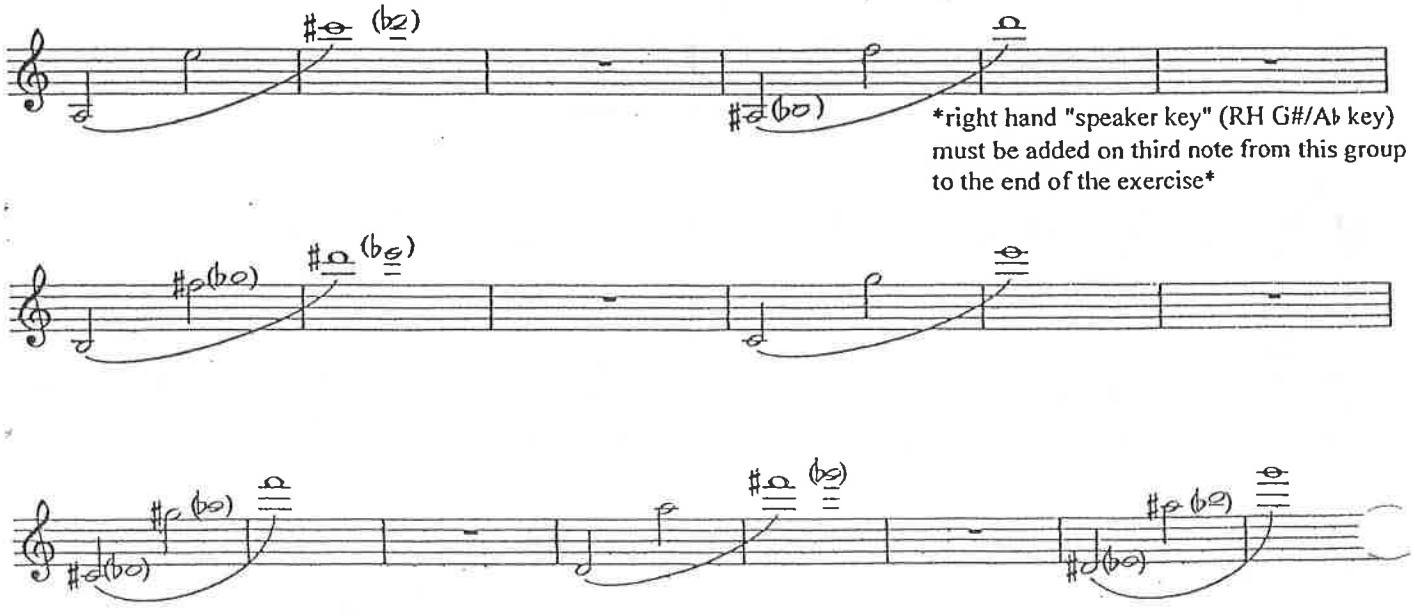
# Clarinet
# Set 7
# Register Slurs

*This is a more advanced level of Set 2.*



# Set 8
# Harmonics

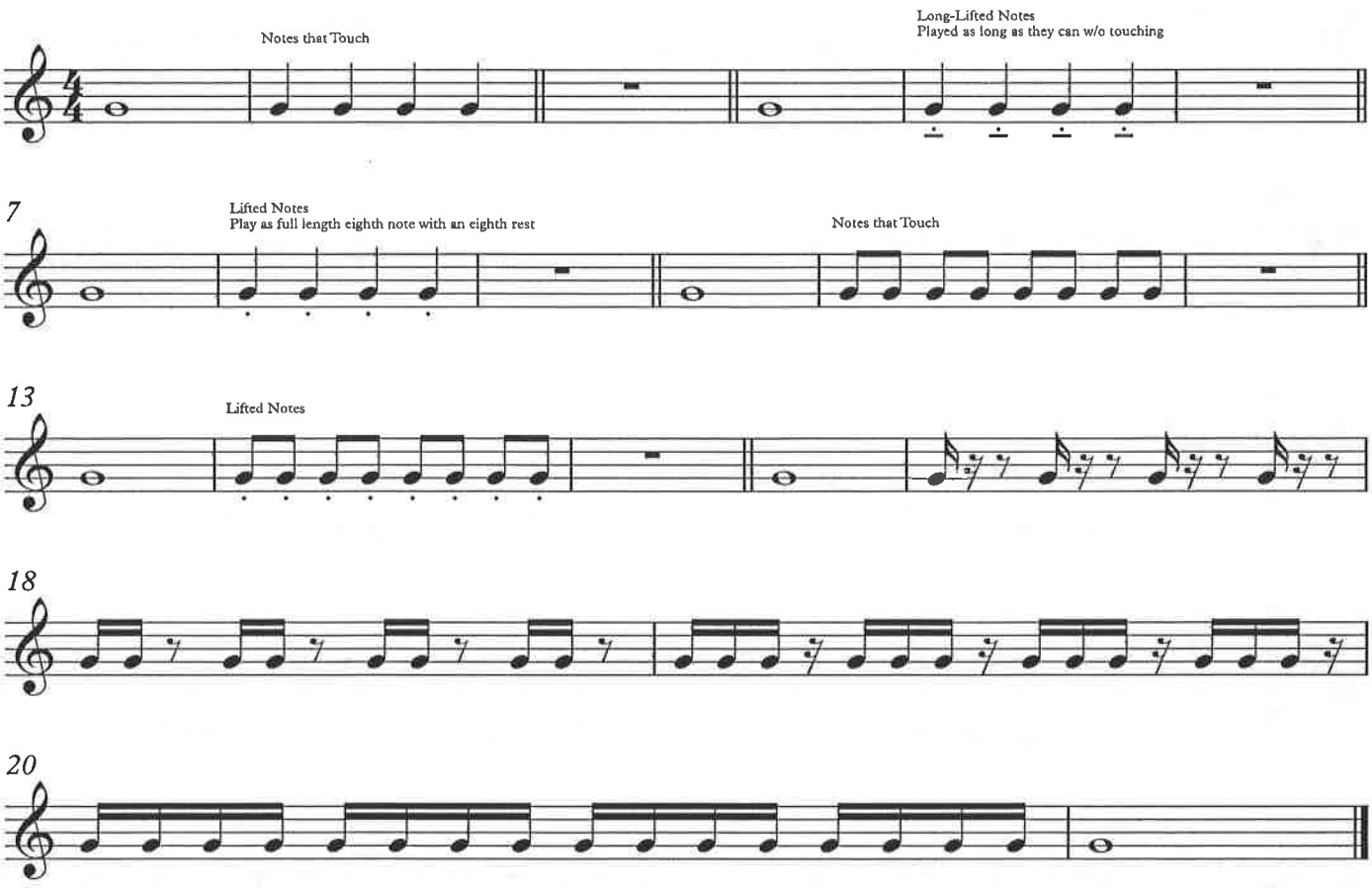
*This is a more advanced level of Set 3.*



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

# Articulation Exercice

Bass Clarinet in B♭

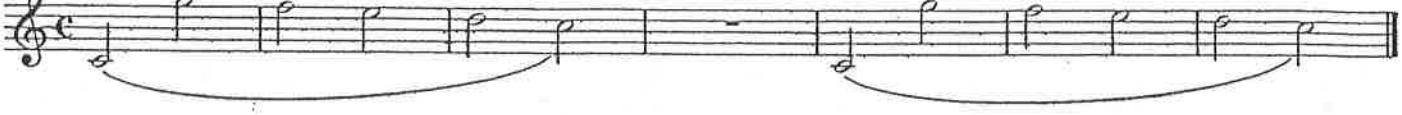


# Clarinet Warm-Up

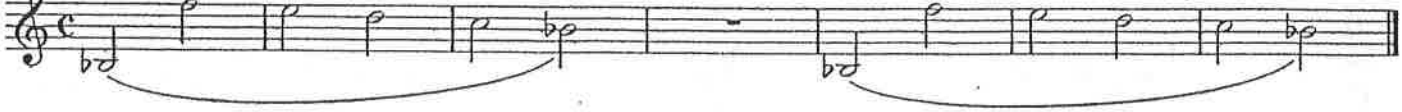
Do not attempt these exercises until Sets 1-8 have met your expectations.
Please follow these exercises in numbered order.

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

1



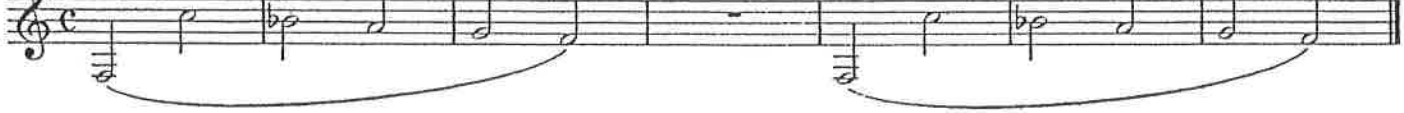
2



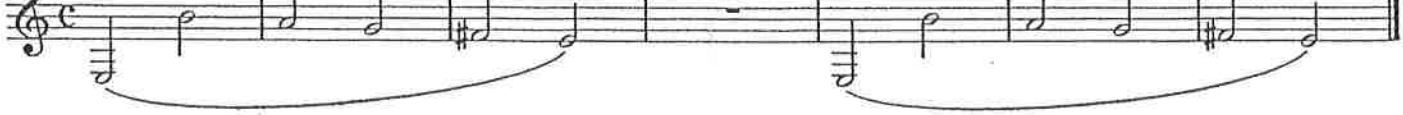
3

4

5

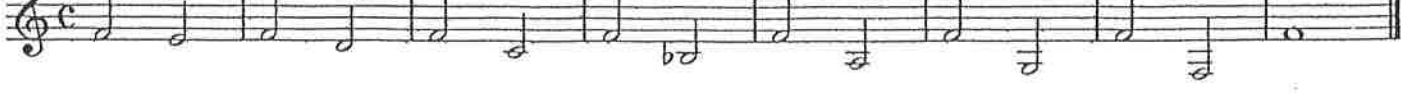


6

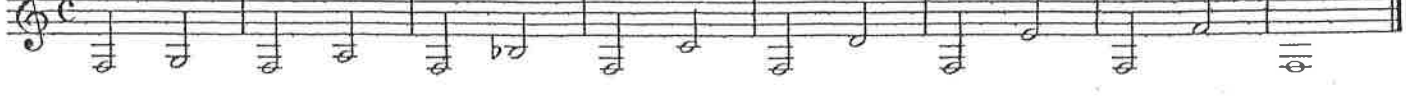


Move the fingers quickly. When you move several fingers at the same time, they should hit or be picked up from the holes at the same time.

7

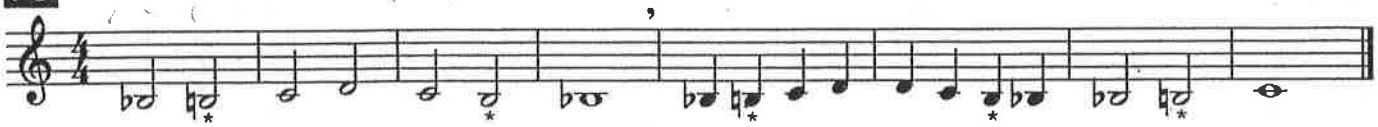


8



# EXCELLERATORS-FOR CLARINETS ONLY

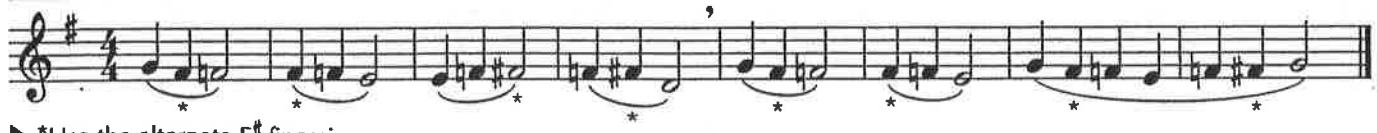
**79**



▶ *Use the alternate B♮ fingering.

**92**

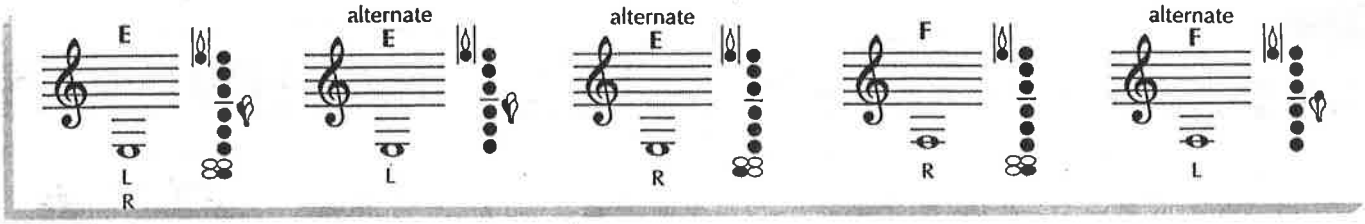
**95A**



▶ *Use the alternate F♯ fingering.

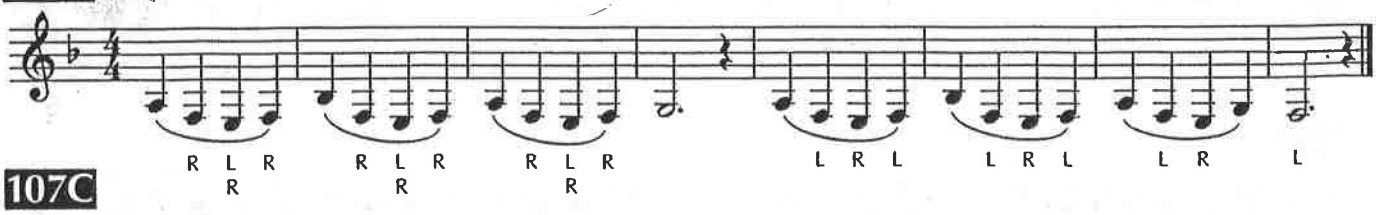
**95B**

**95C**



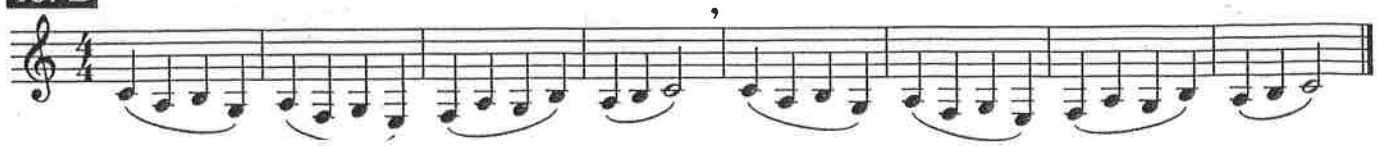

**107A**

**107B**



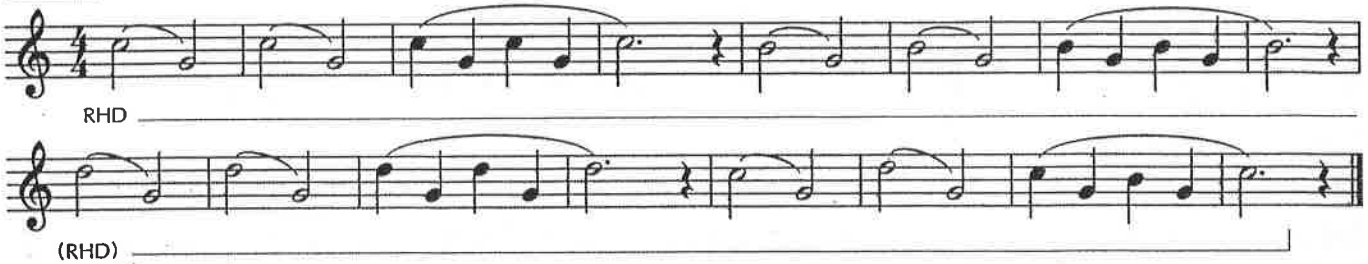

**107C**

**107D**



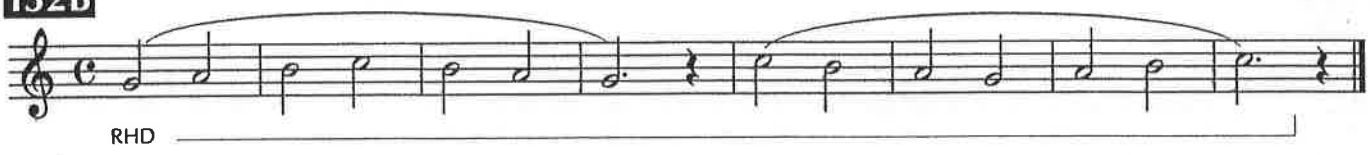
# EXCELLERATORS-FOR CLARINETS ONLY

**132A**

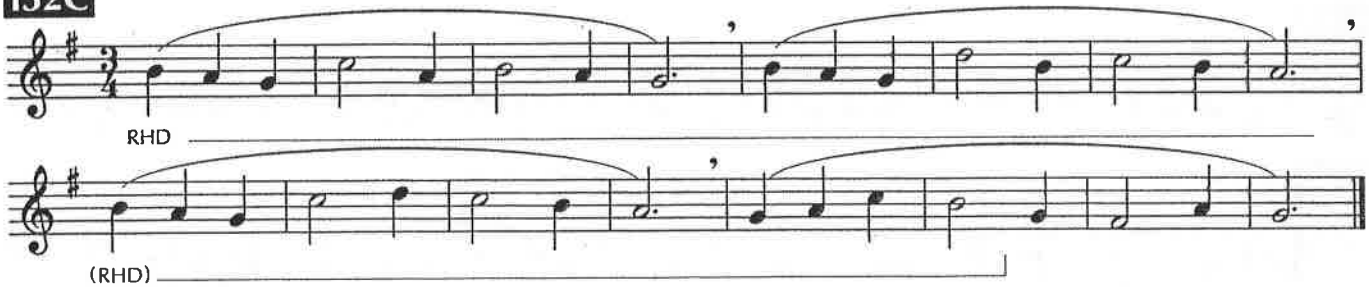



▶ Keep your right hand down for all notes above the RHD ____.

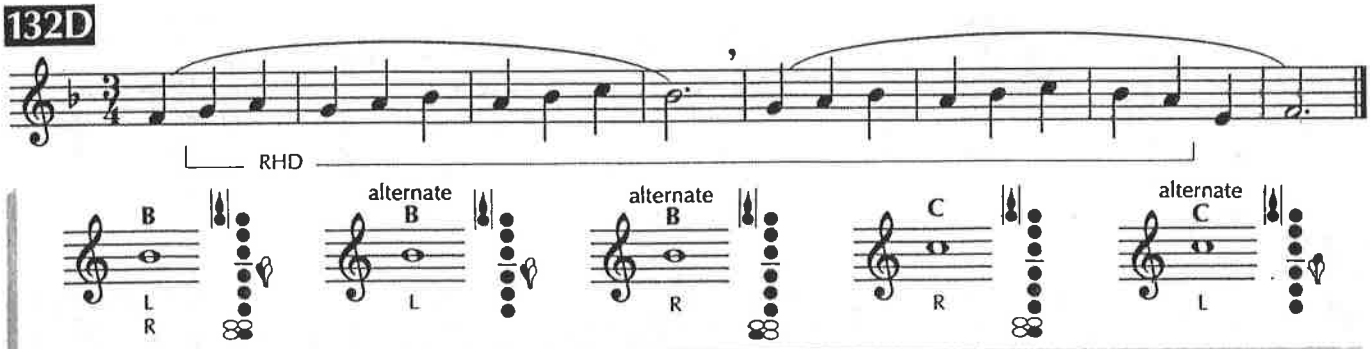
**132B**



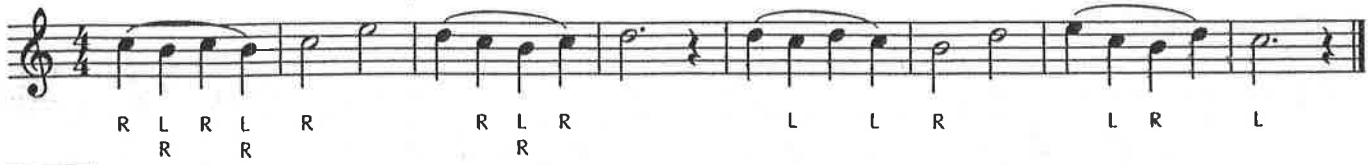

**132C**



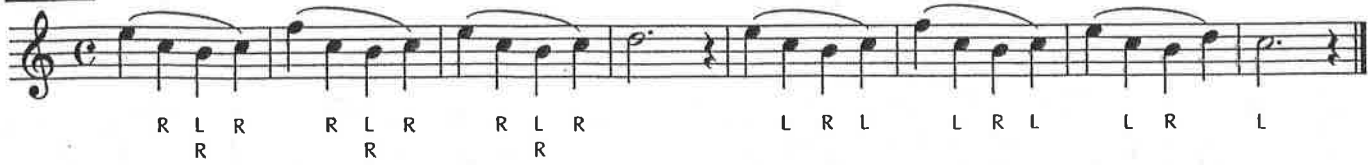

**132D**



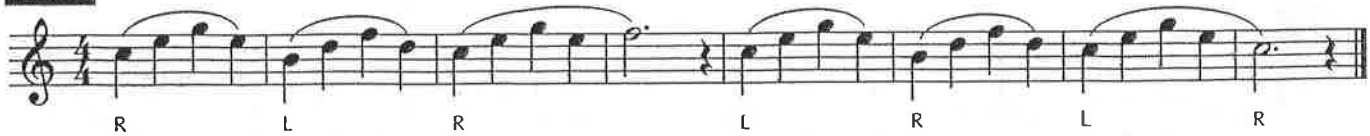

**135A**




**135B**



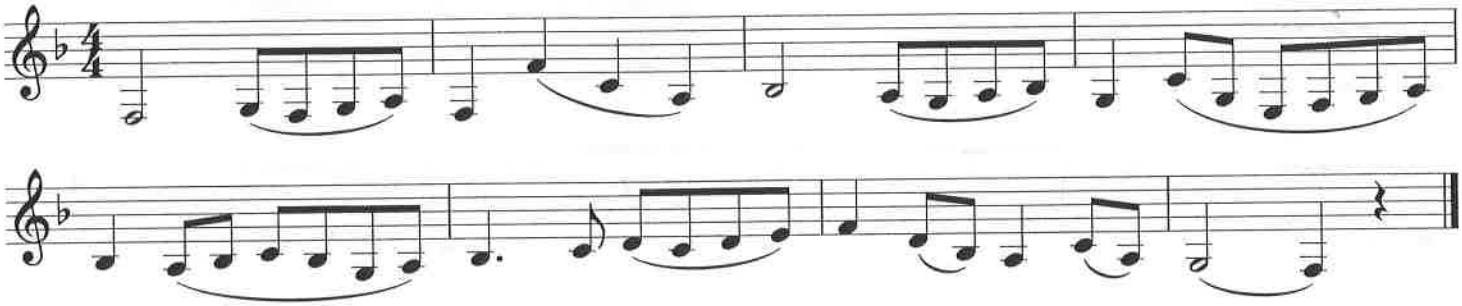

**135C**



# INDIVIDUAL STUDY - Bass Clarinet

## 187. LOW RANGE STUDY

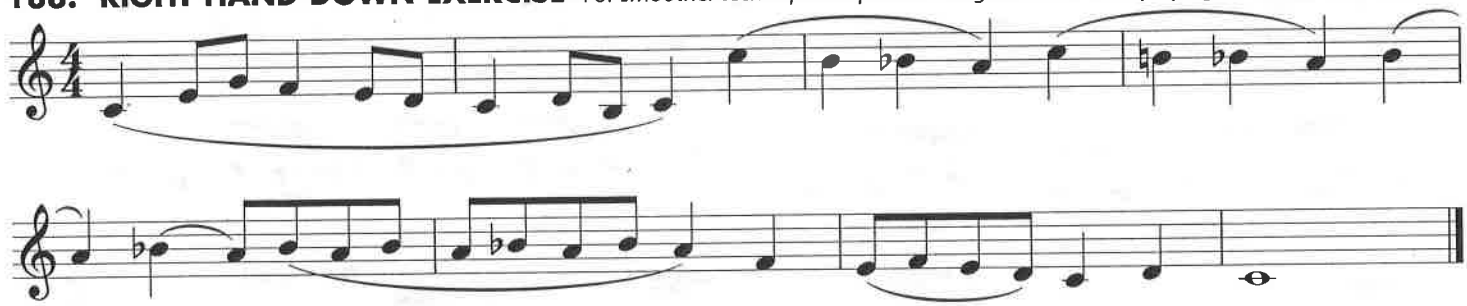
*CD Track 56*



## 188. RIGHT HAND DOWN EXERCISE

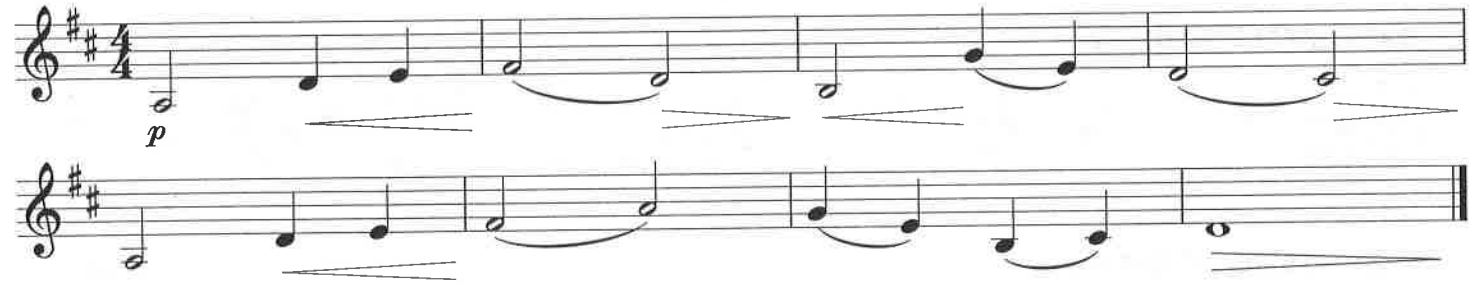
*For smoother technique keep the RH fingers down while playing* B♭ *and* A.

*CD Track 57*



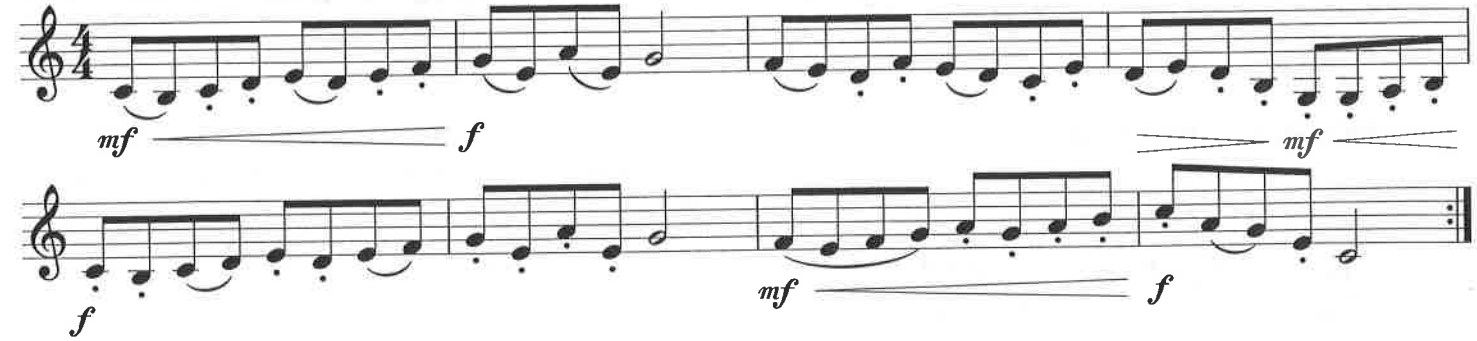
## 189. LEGATO STUDY

*CD Track 58*



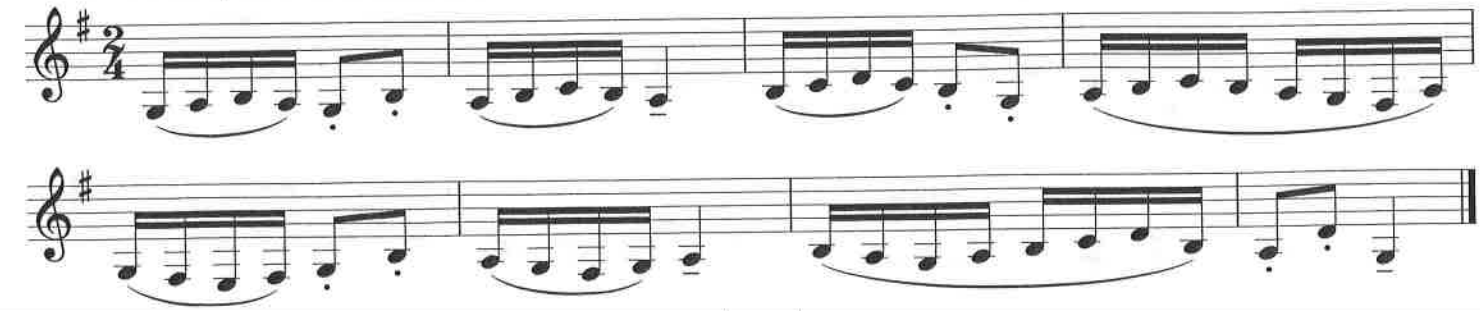

## 190. ARTICULATION ETUDE

*CD Track 59*




## 191. TECHNIQUE CHALLENGE

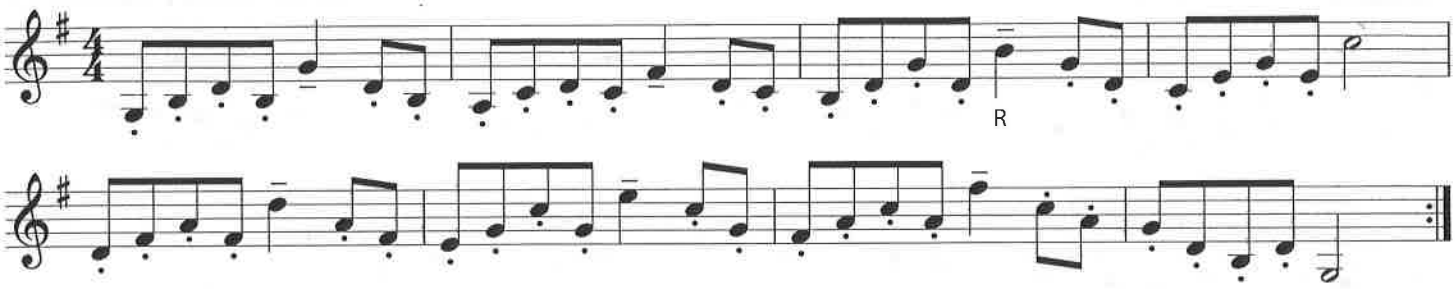
*CD Track 60*



# INDIVIDUAL STUDY - Bass Clarinet

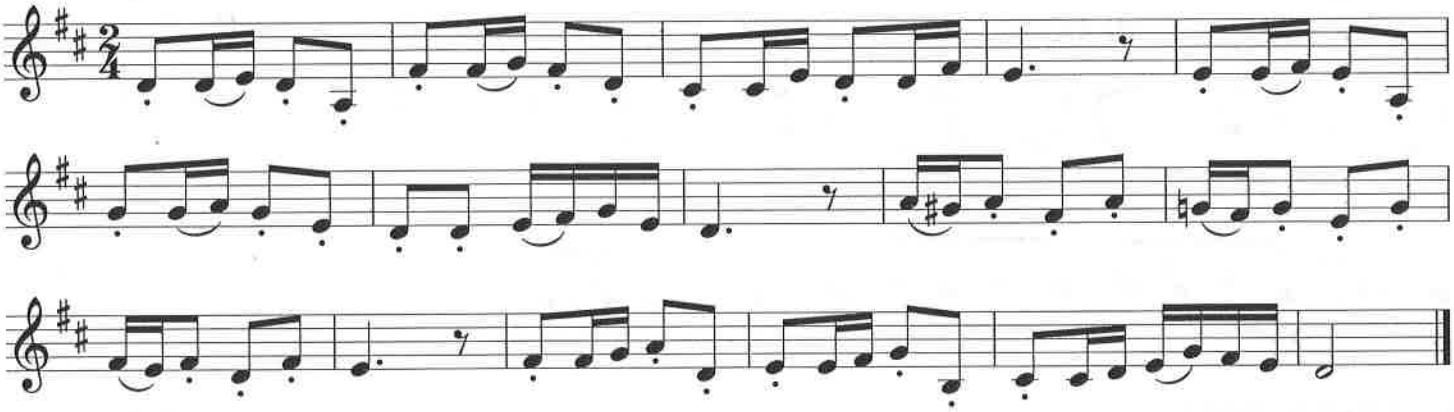
## 192. ARPEGGIO STUDY

CD Track 61



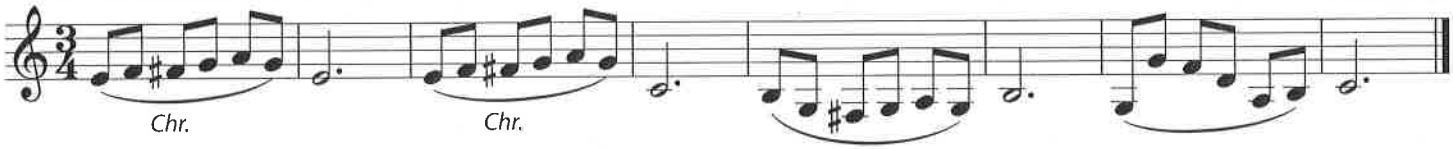

## 193. TONGUING EXERCISE

CD Track 62



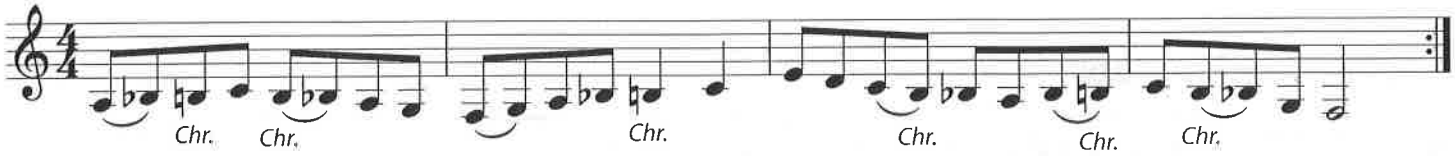
## 194. CHROMATIC STUDY #1

CD Track 63



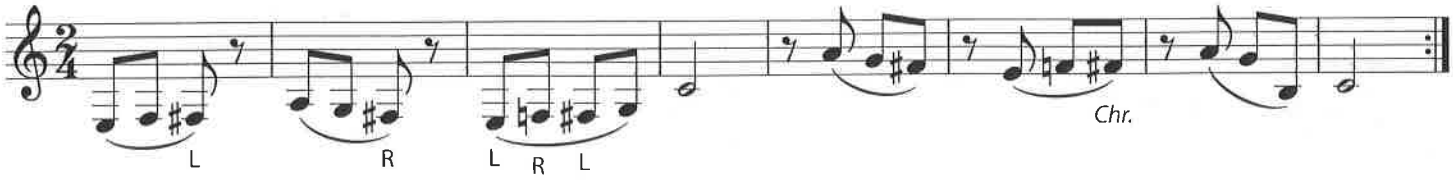

## 195. CHROMATIC STUDY #2

CD Track 64



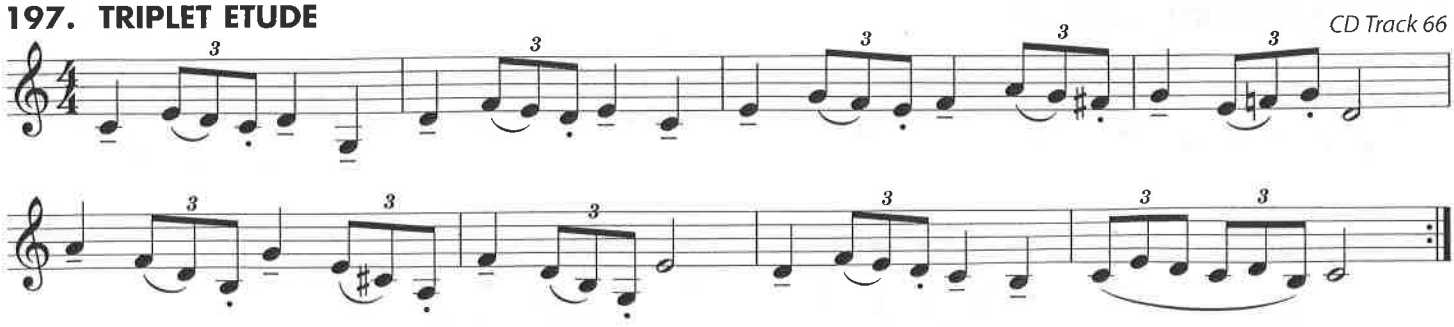

## 196. CHROMATIC STUDY #3

CD Track 65




## 197. TRIPLET ETUDE

CD Track 66



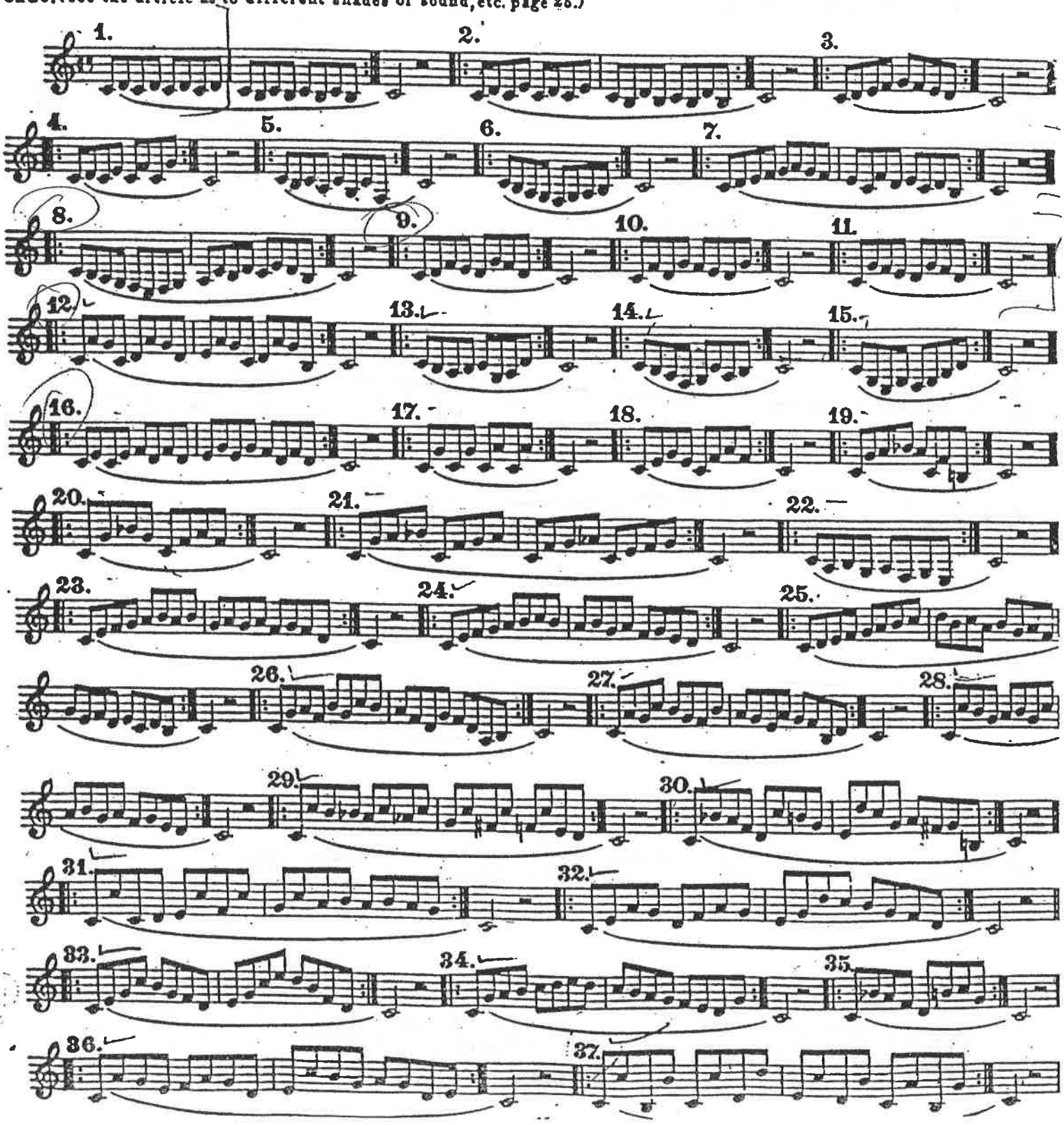
# 68 EXERCISES OF MECHANISM.

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.)

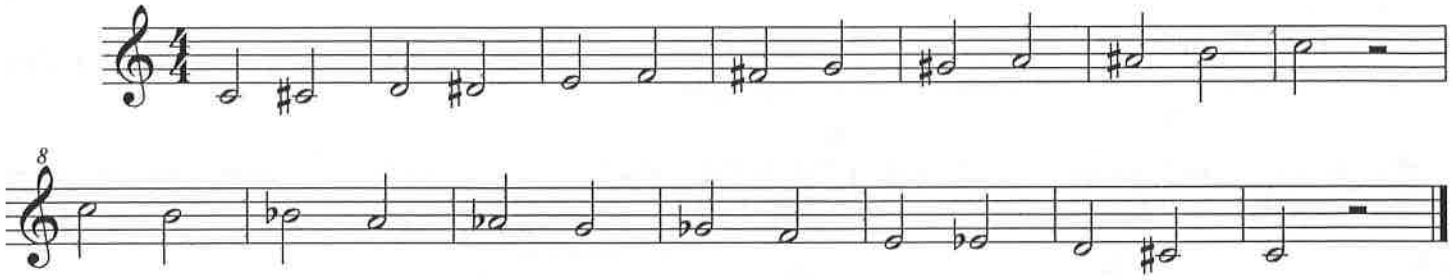


Bass Clarinet

# Chromatic Exercises

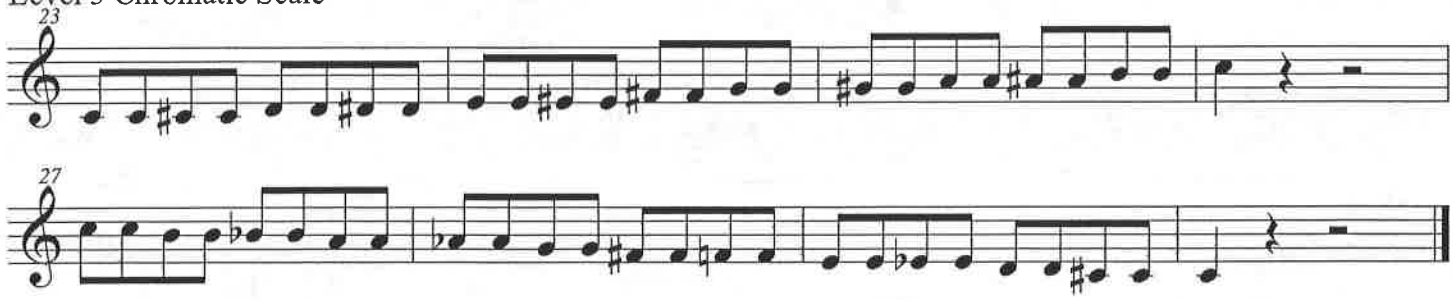
Allison
*Allison*

Level 1 Chromatic Scale

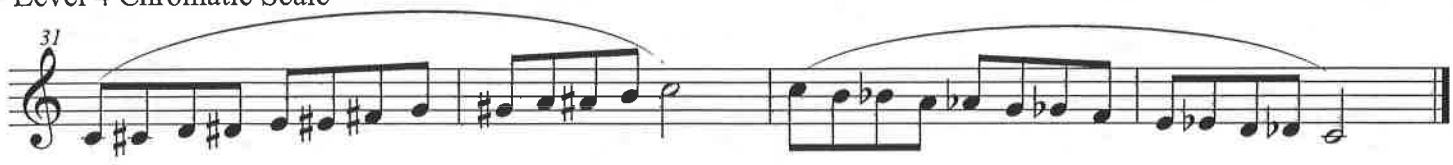


Level 2 Chromatic Scale

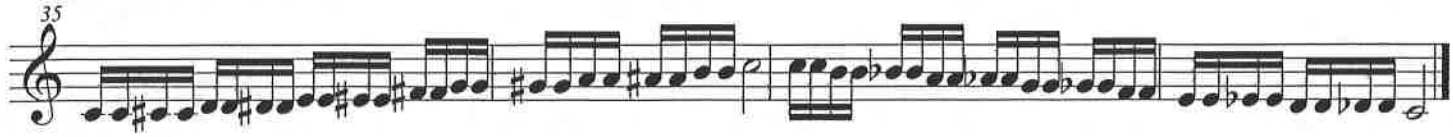
Level 3 Chromatic Scale



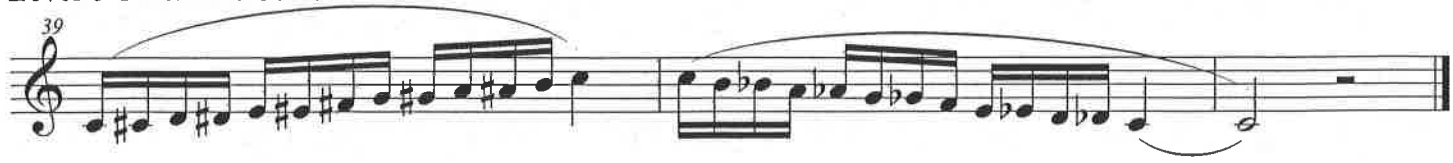
Level 4 Chromatic Scale



Level 5 Chromatic Scale



Level 6 Chromatic Scale



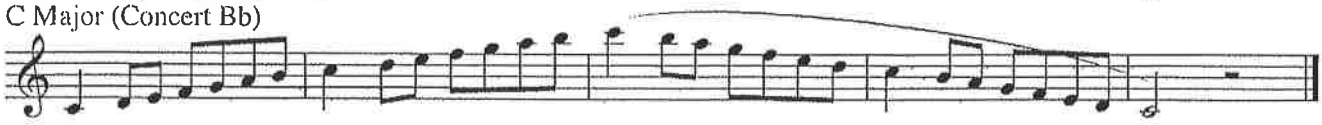
©

TMEA Region IX Required Scales

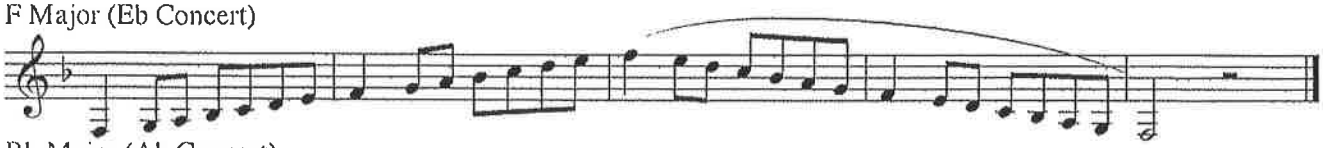
# Bass Clarinet

G Major (Concert F)

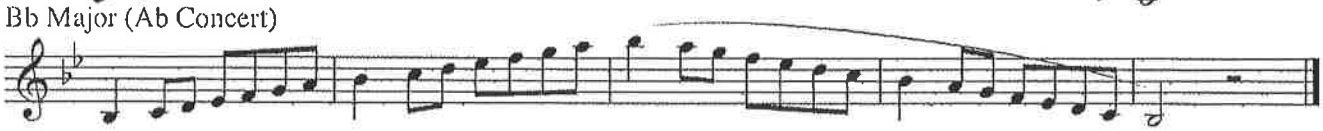
C Major (Concert Bb)



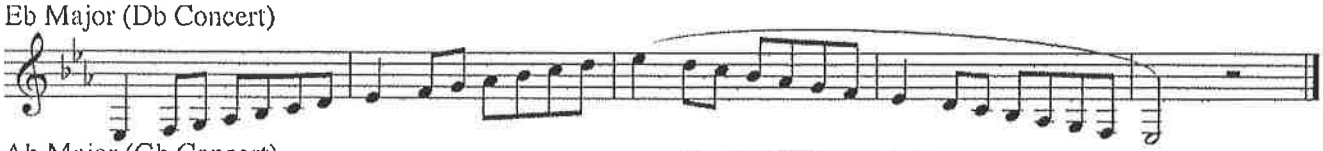
F Major (Eb Concert)



Bb Major (Ab Concert)

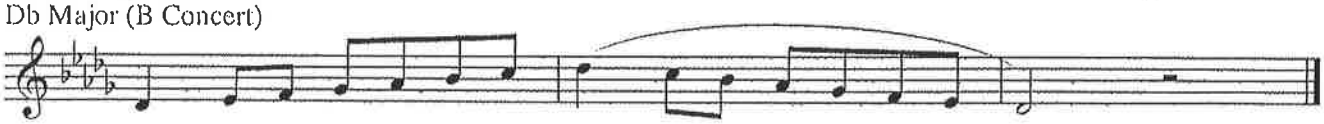


Eb Major (Db Concert)



Ab Major (Gb Concert)

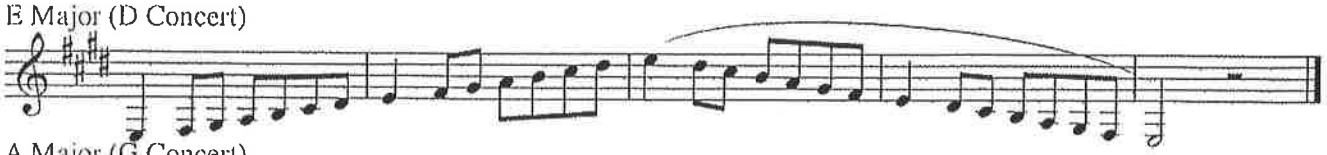
Db Major (B Concert)



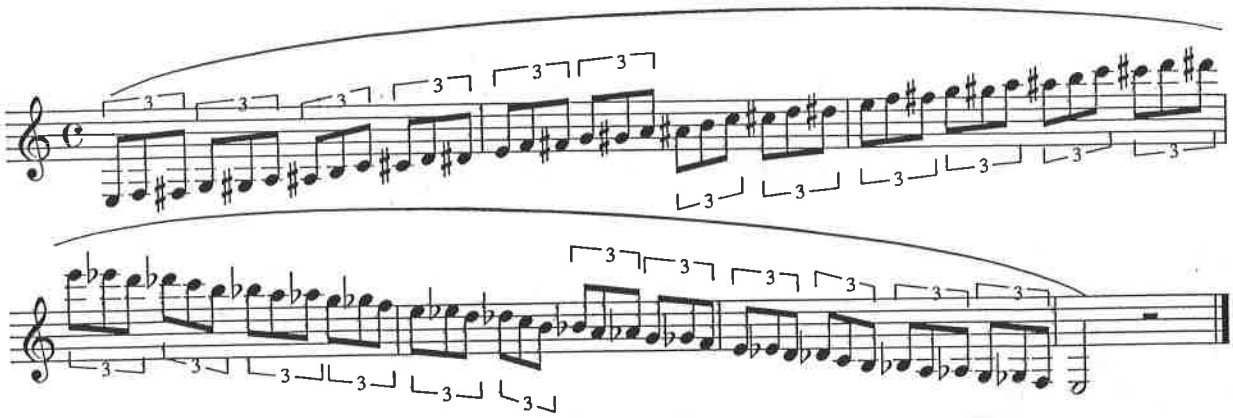
F# Major (E Concert)

B Major (A Concert)

E Major (D Concert)



A Major (G Concert)

D Major (C Concert)

Chromatic Scale