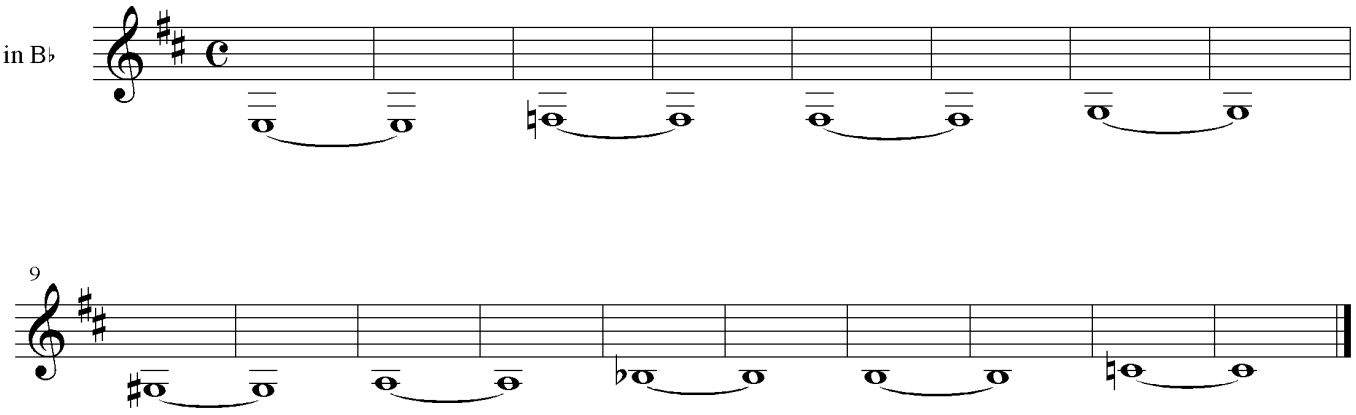
Long Tone Study

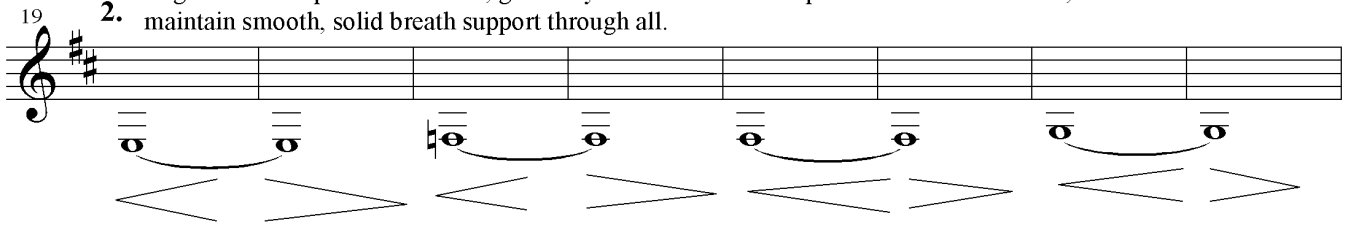
P.P.

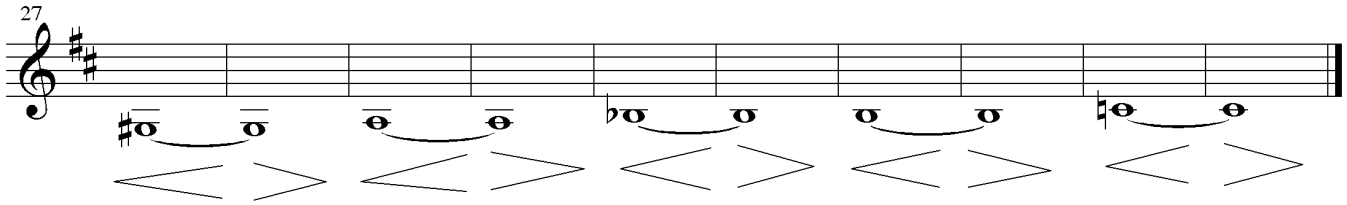
1. Play with a clean, consistent tone using a solid breath of air.

Clarinet in B♭

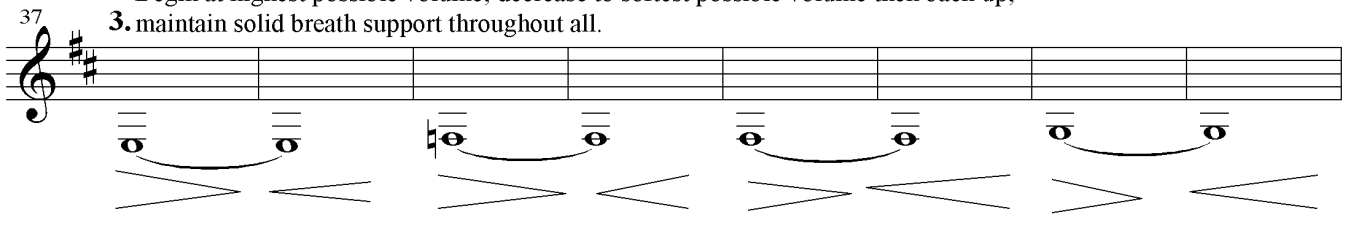


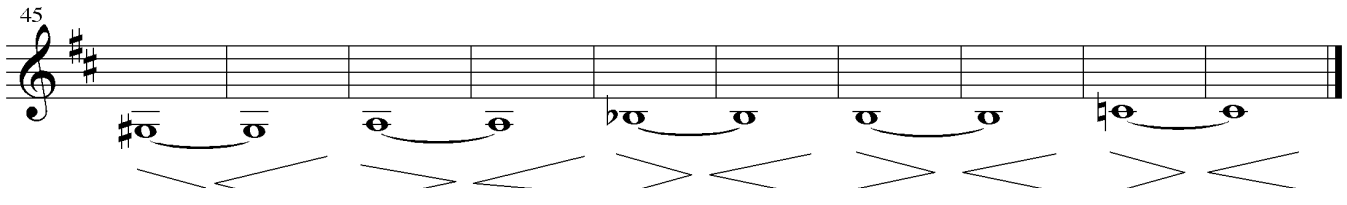
2. Begin at softest possible volume; gradually increase to loudest possible then back down; maintain smooth, solid breath support through all.





3. Begin at highest possible volume; decrease to softest possible volume then back up; maintain solid breath support throughout all.

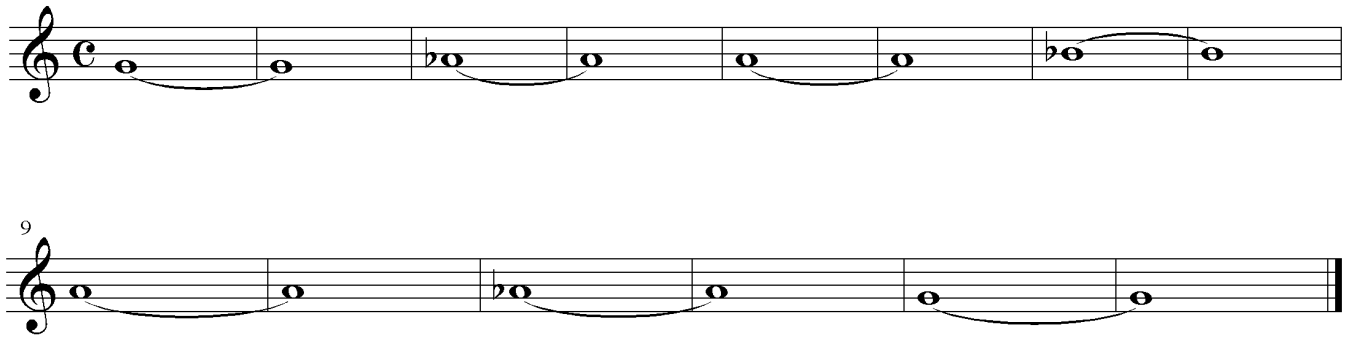




Tone Study #2

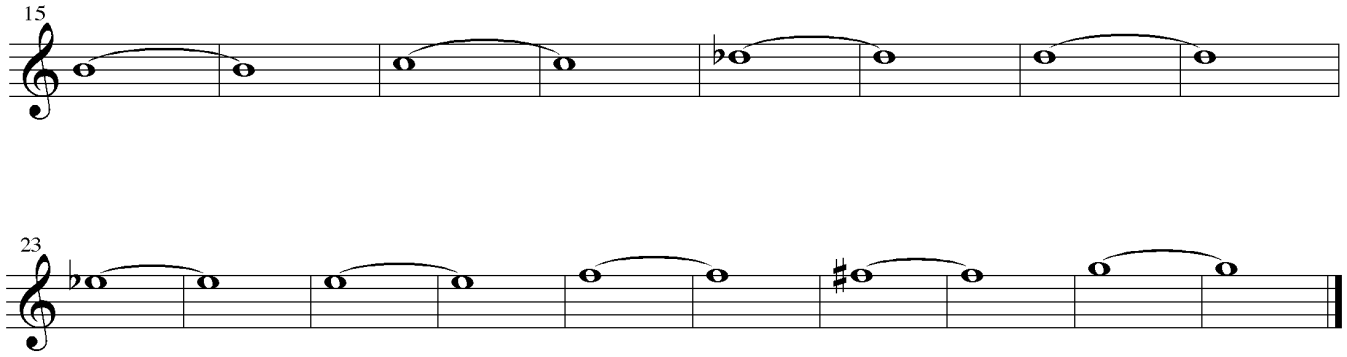
1. "Throat Tones"

These tones usually sound more 'stuffy' than other tones on the clarinet. Practice playing these with full air support, and work on developing a full, solid, rounded tone. On some clarinets, it may help to put the fingers of your right hand down on their keys to add some body and warmth to the tone.



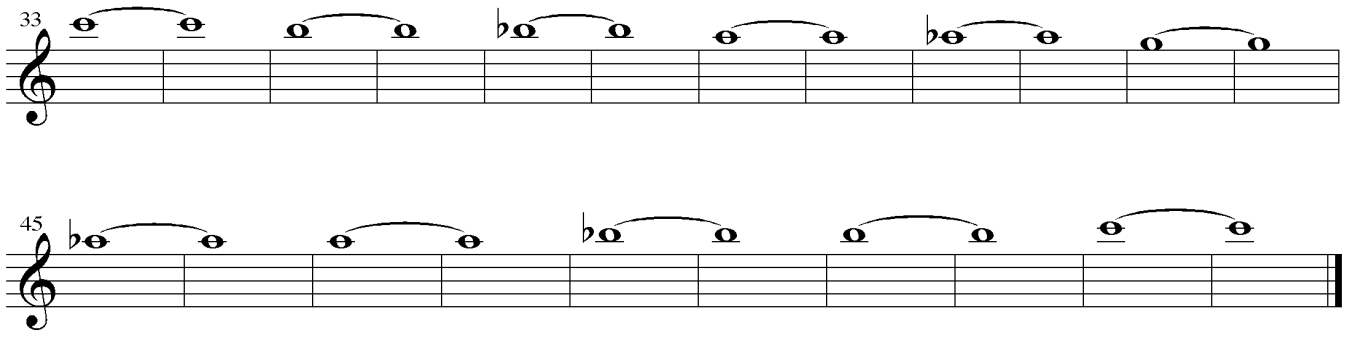
2. Upper Register

Work toward a full, solid, rounded tone. This exercise is similar in nature to the lower-register tone study on the previous page. Repeat this exercise using the same dynamic markings as in steps #2 and 3 of that study.



3. Upper Register - high

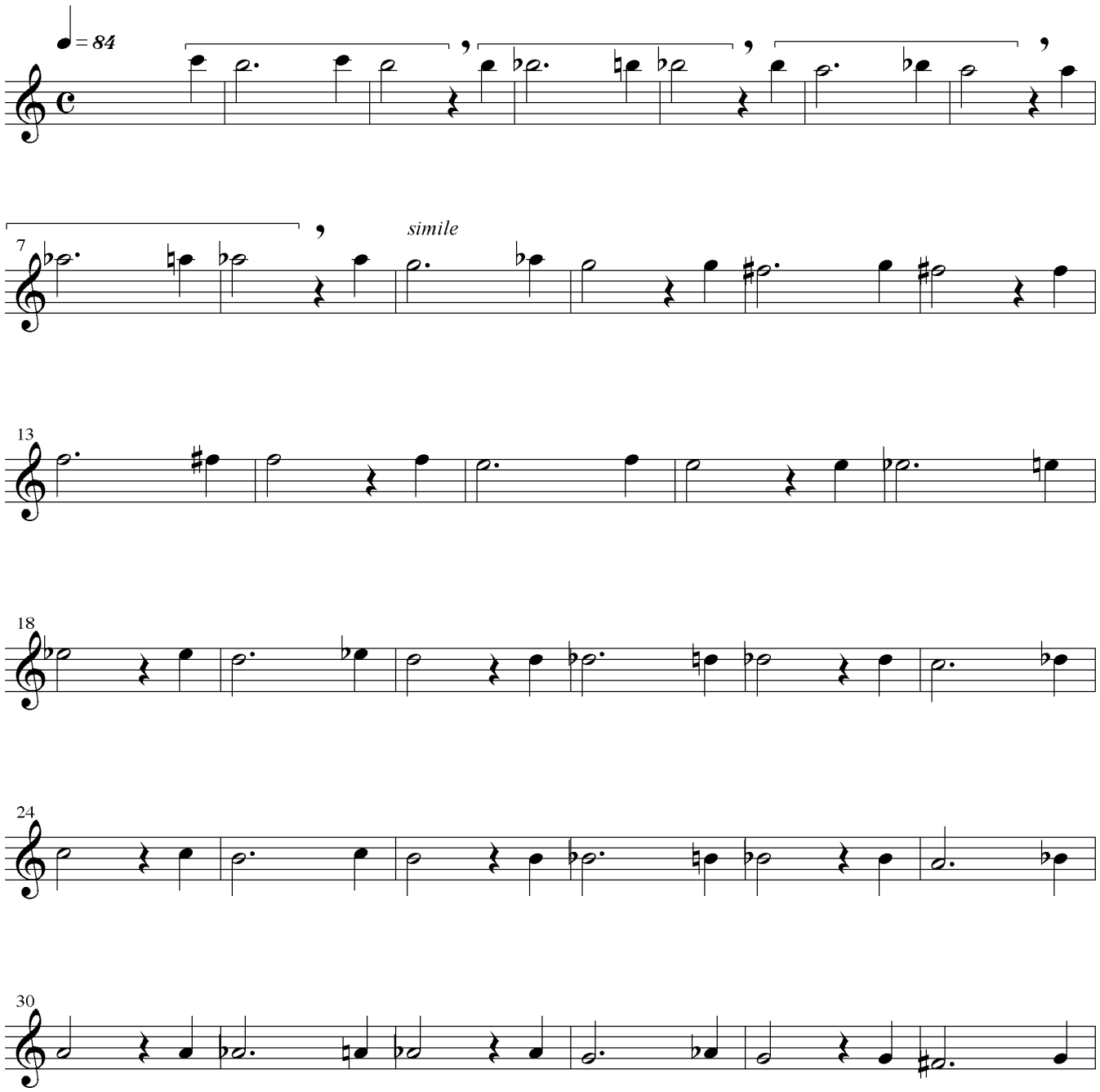
These notes require a more focused embrochure and are very likely to have intonation problems.
Practice them with a digital tuner and work toward getting a clear, consistent tone with good intonation.

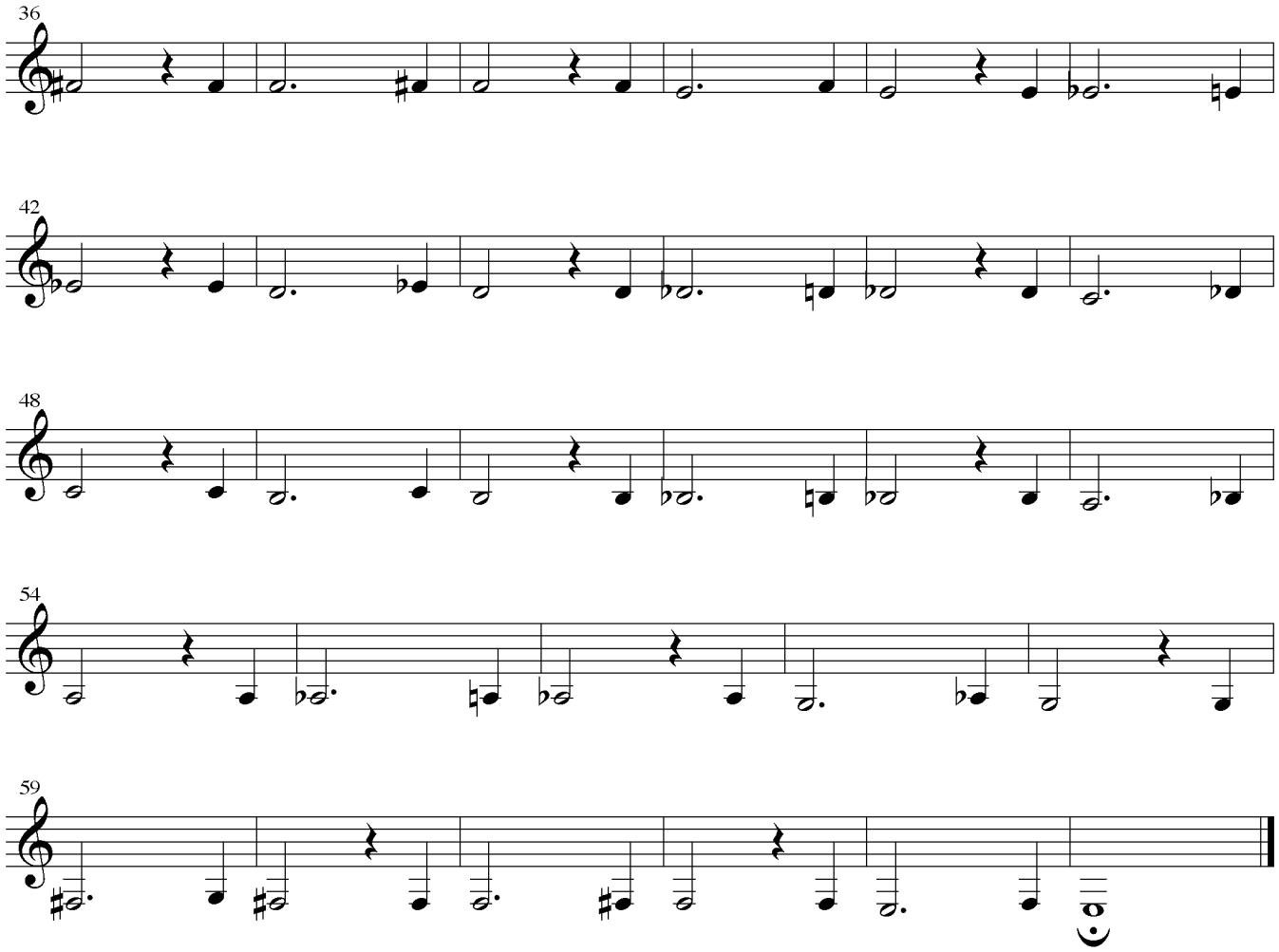


Tone Study #3

Chromatic Tone Exercise:

Use a smooth, consistent airflow when moving from one note to the next. Take a breath where the rests indicate; Try not to let the quality of the tone change from one note to the next. This exercise is a good one to use for a warmup at the start of every practice session.




36
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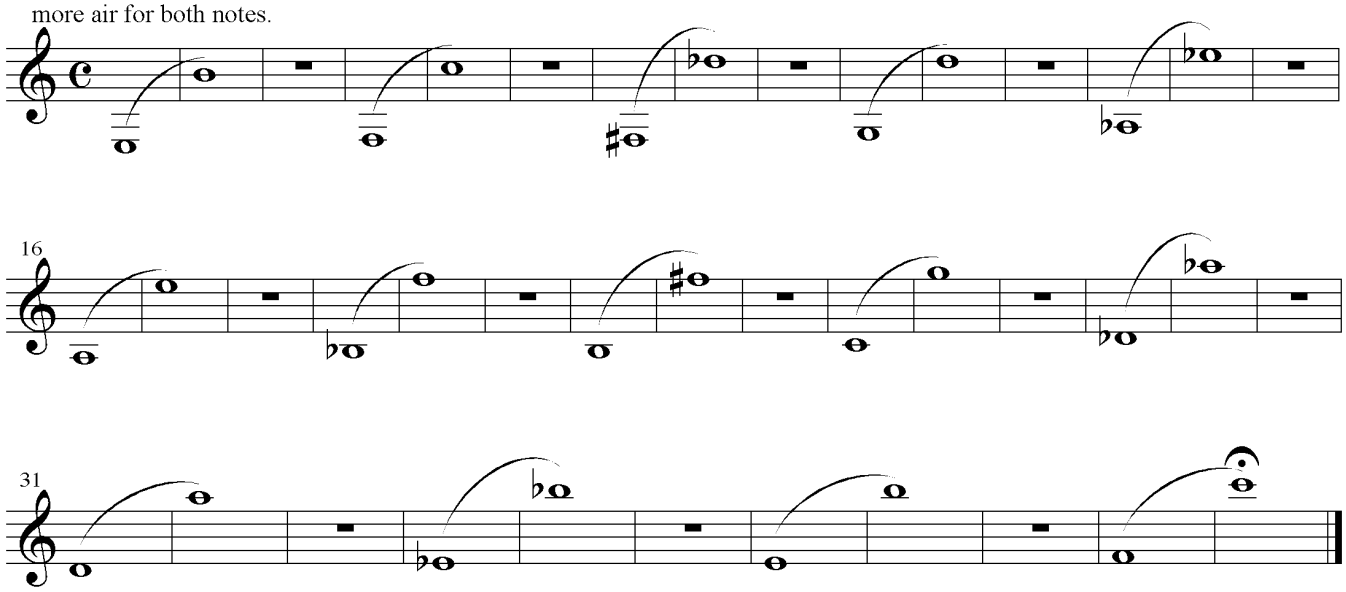
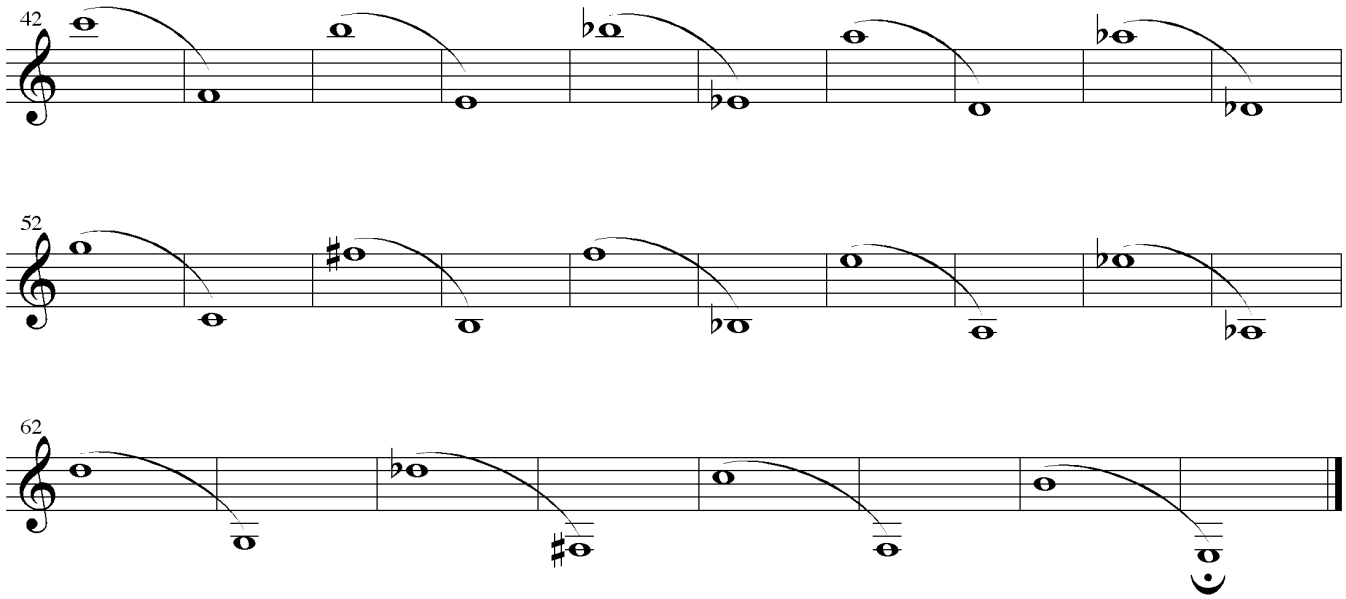
Tone Study #4

1. Ascending 12ths: Play with full, smooth, connected tone. Try to change as little as possible about your embrochure and airsupport from one note to the next - if you find you need to use more air to get the upper note to speak, use more air for both notes.

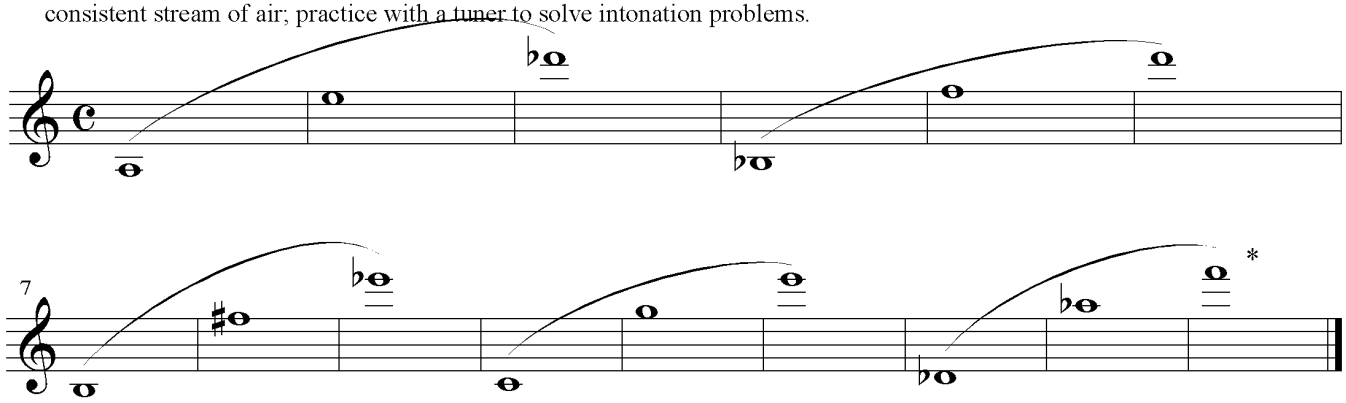


2. Descending 12ths:

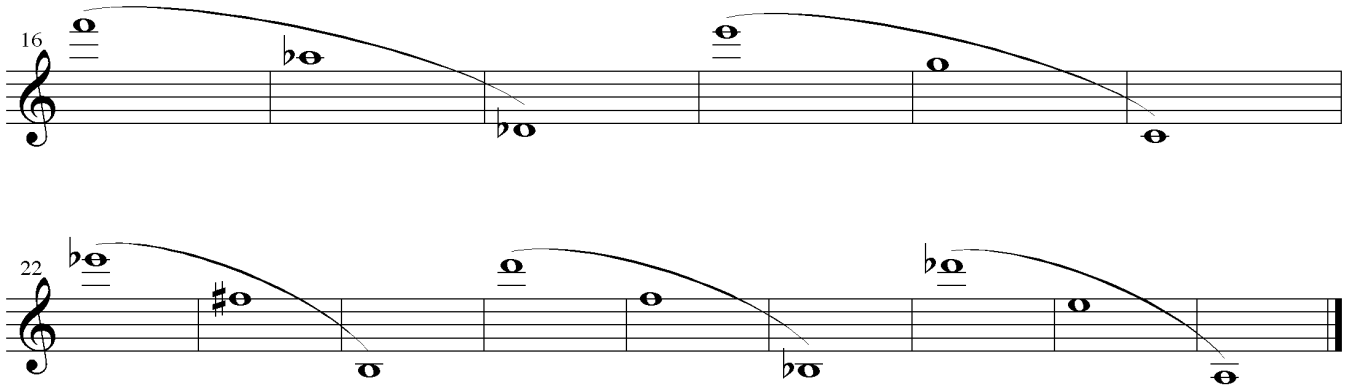


Tone Study #5

1. The Third Register - Ascending: Again, change as little as possible about your embrochure and airstream; try for a smooth transition between notes and do whatever it takes to get all three notes to sound solid and in tune. Use a solid, consistent stream of air; practice with a tuner to solve intonation problems.



2. The Third Register - Descending:



* The sequence may be continued to higher notes, but intonation and tone quality will become more and more difficult to control with each higher note. Consult a fingering chart for notes higher than High F.