PRESENTS

JAZZ WORKSHOP SERIES

Clarinet Master Class

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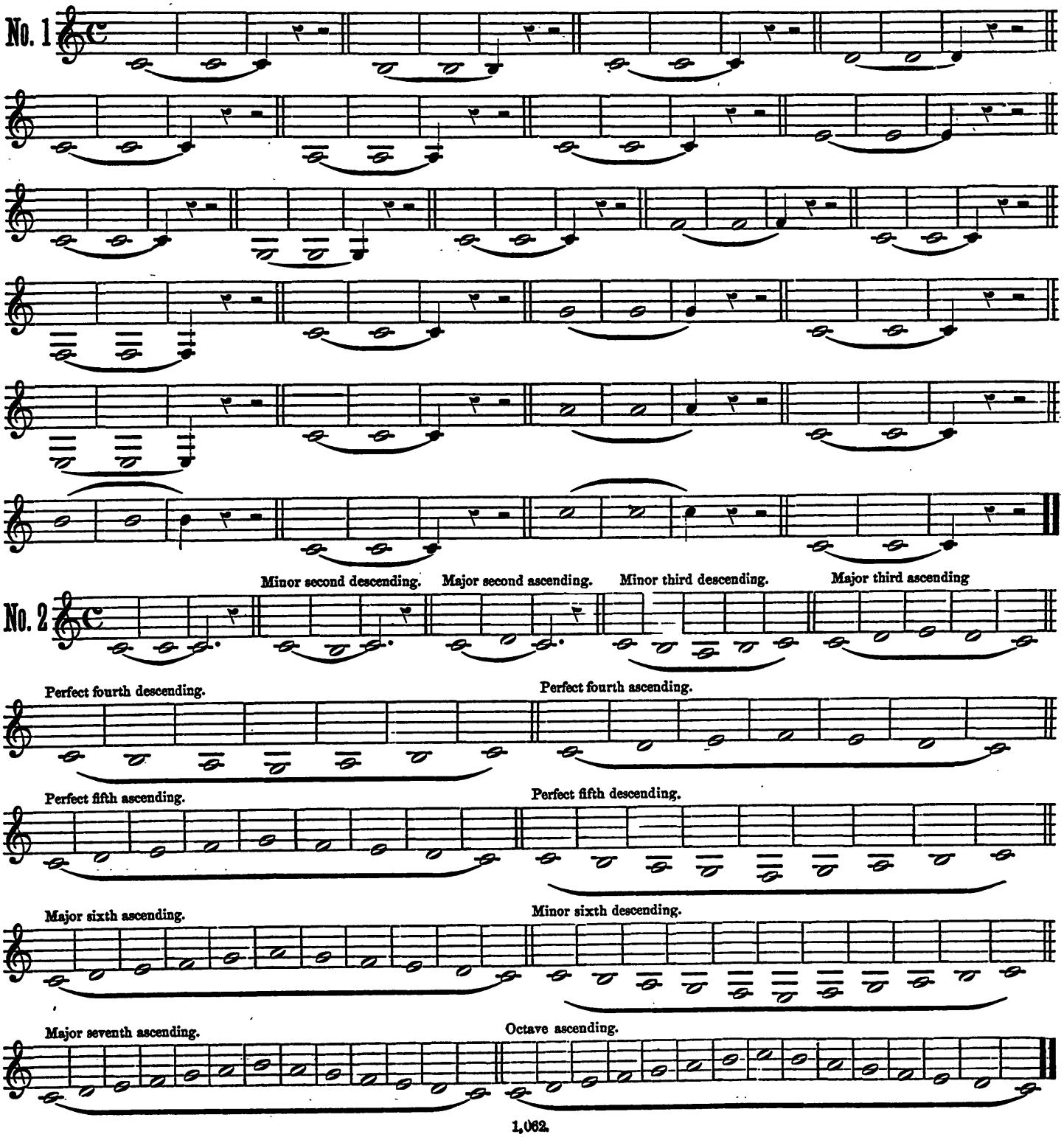
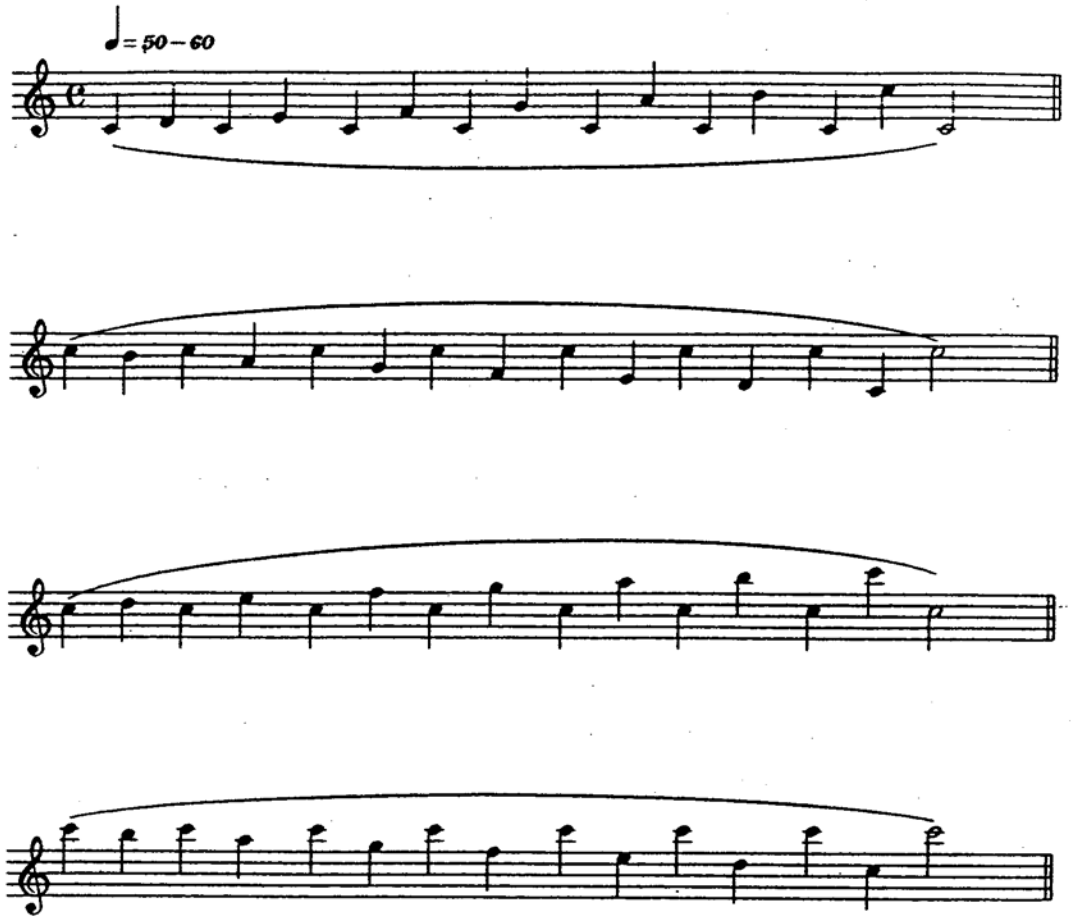
FIRST SOUNDS TO BE PRACTISED.

The first labors of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue and completely sustain the sound in all its power, and without undulations, to the end of the note's full value. He must never jerk the notes, nor leave perceptible gaps between a note and the one which follows, when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity, and the same power, whatever may be the intervals between them.

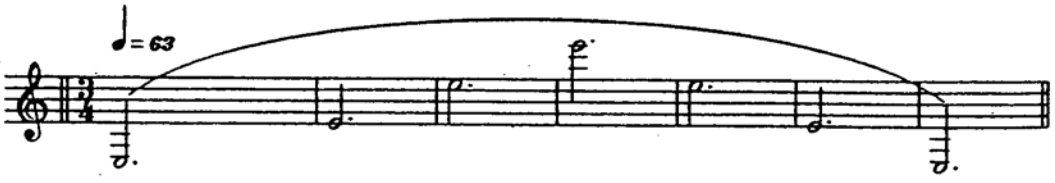
The movement (speed) of the following examples is at the pleasure of the performer. The pupil who would learn to pitch the sounds properly, will begin slowly, bearing in mind what I have before mentioned.



Legato/Tuning Studies

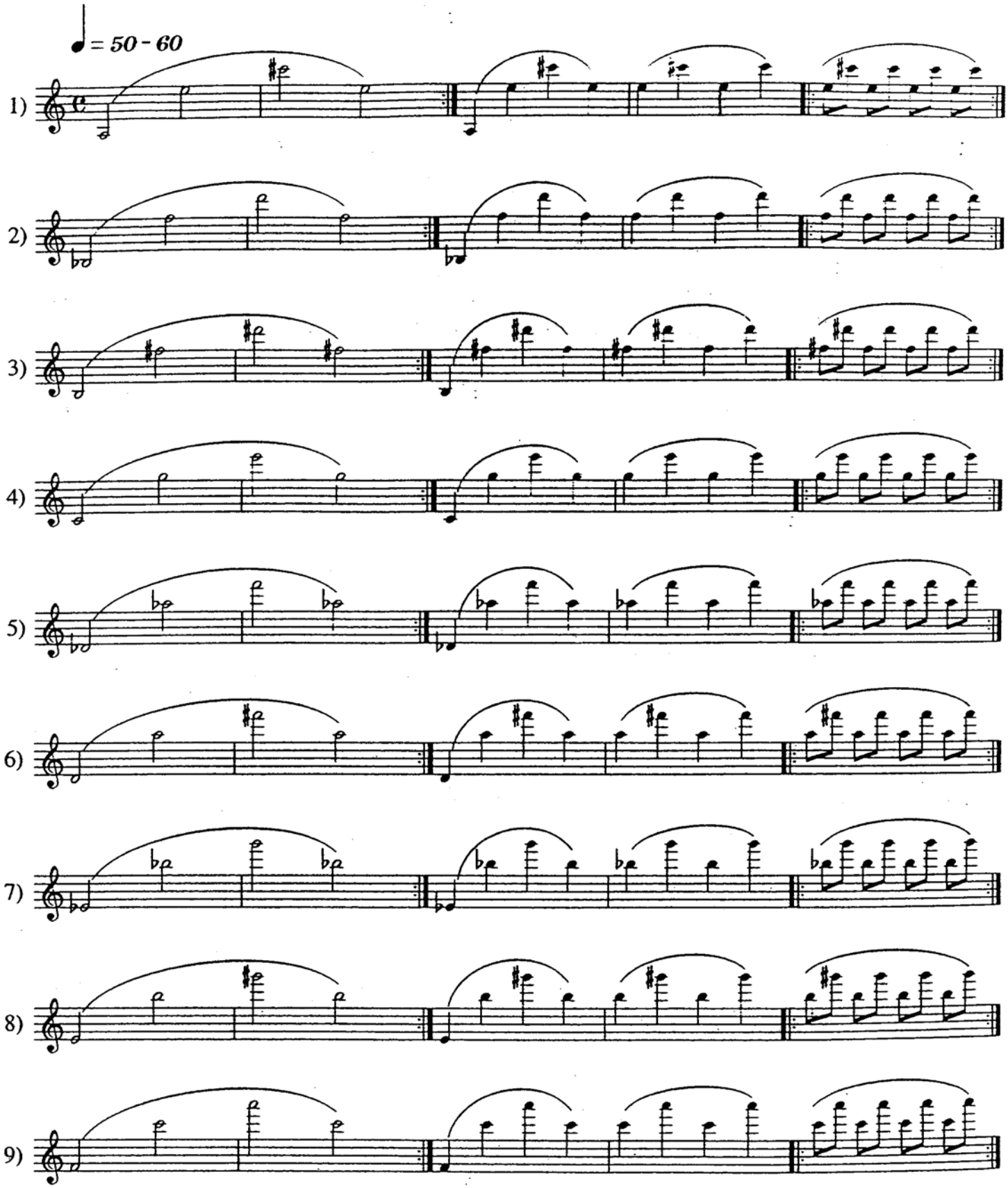


*Transpose to all major keys

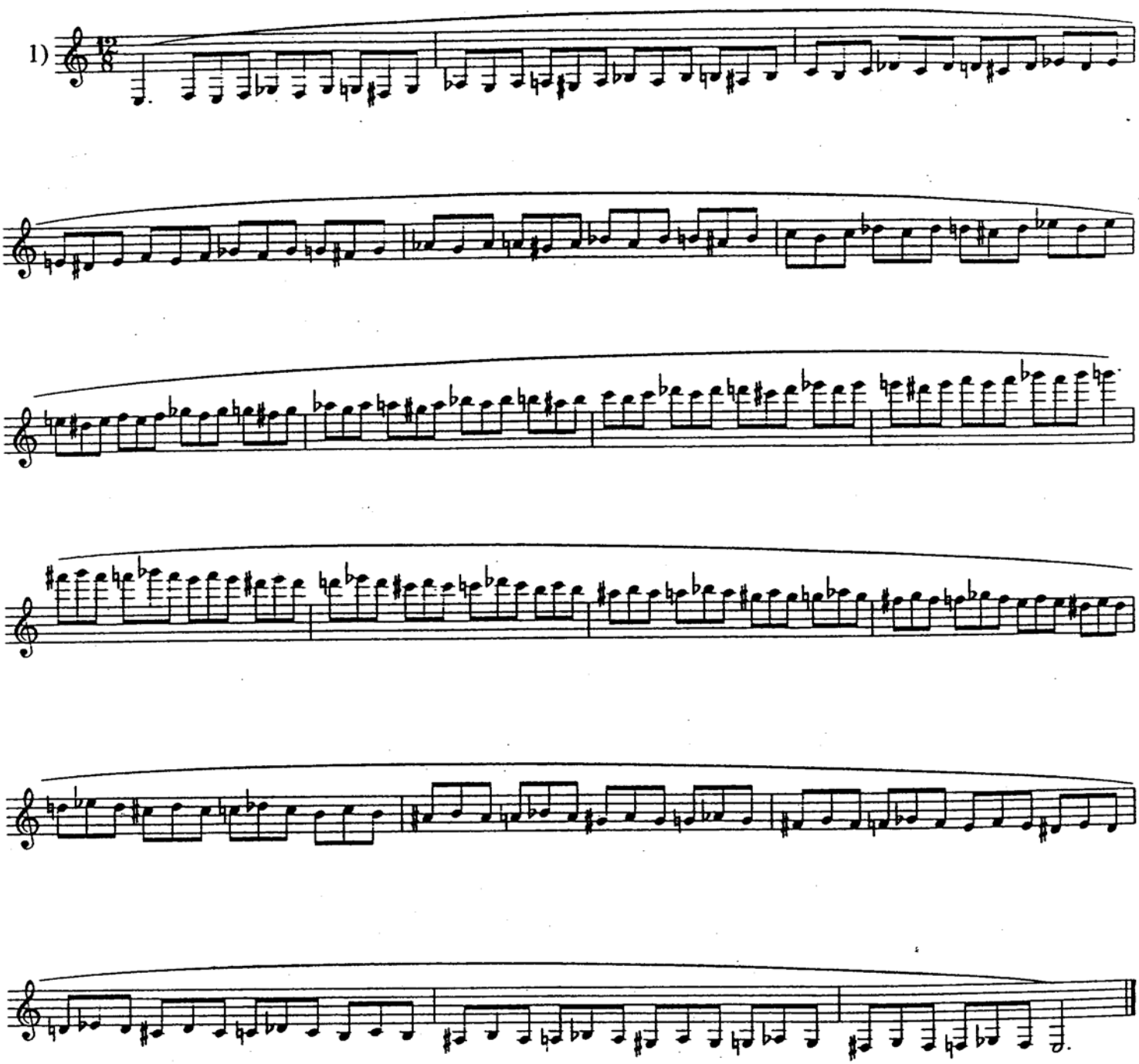


*Transpose chromatically

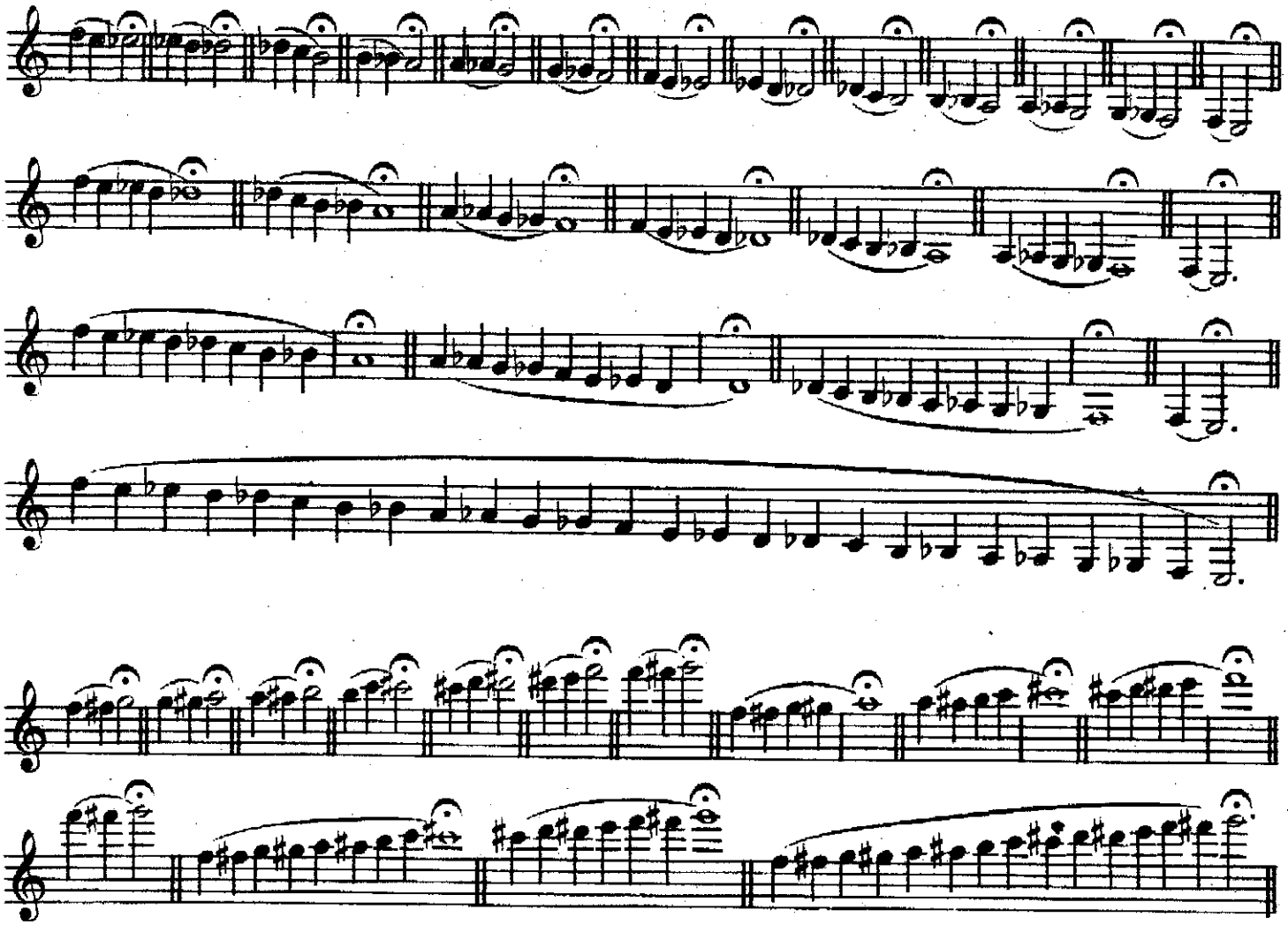
Register Slurs



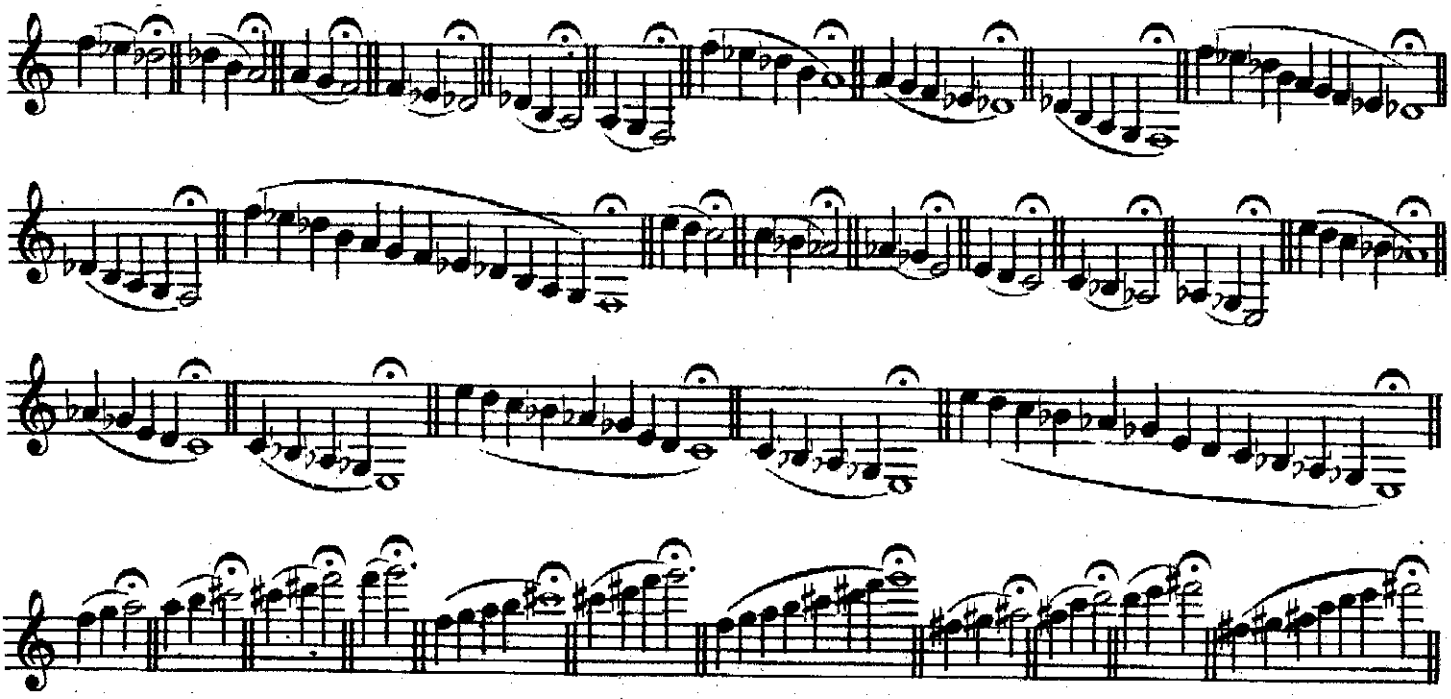
Schmidt Chromatic Exercise



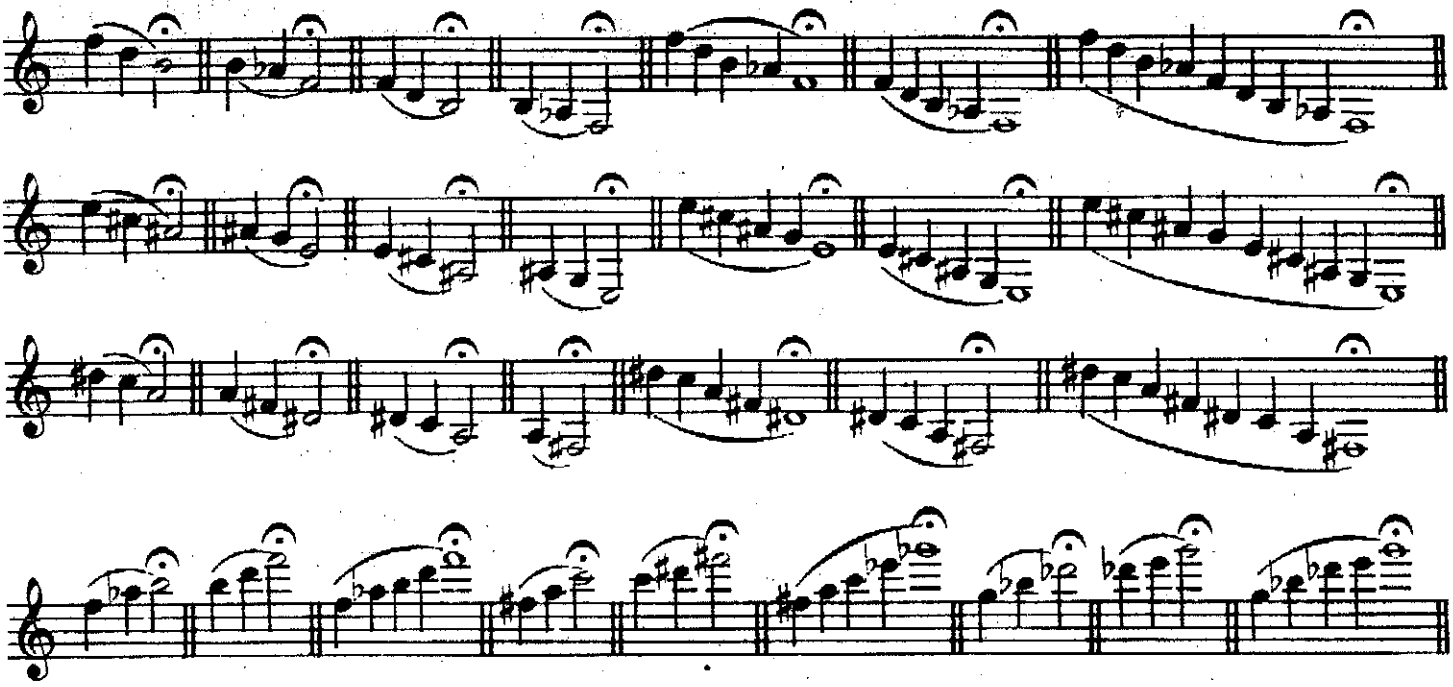
CLARINET TONE STUDIES IN SEMITONES



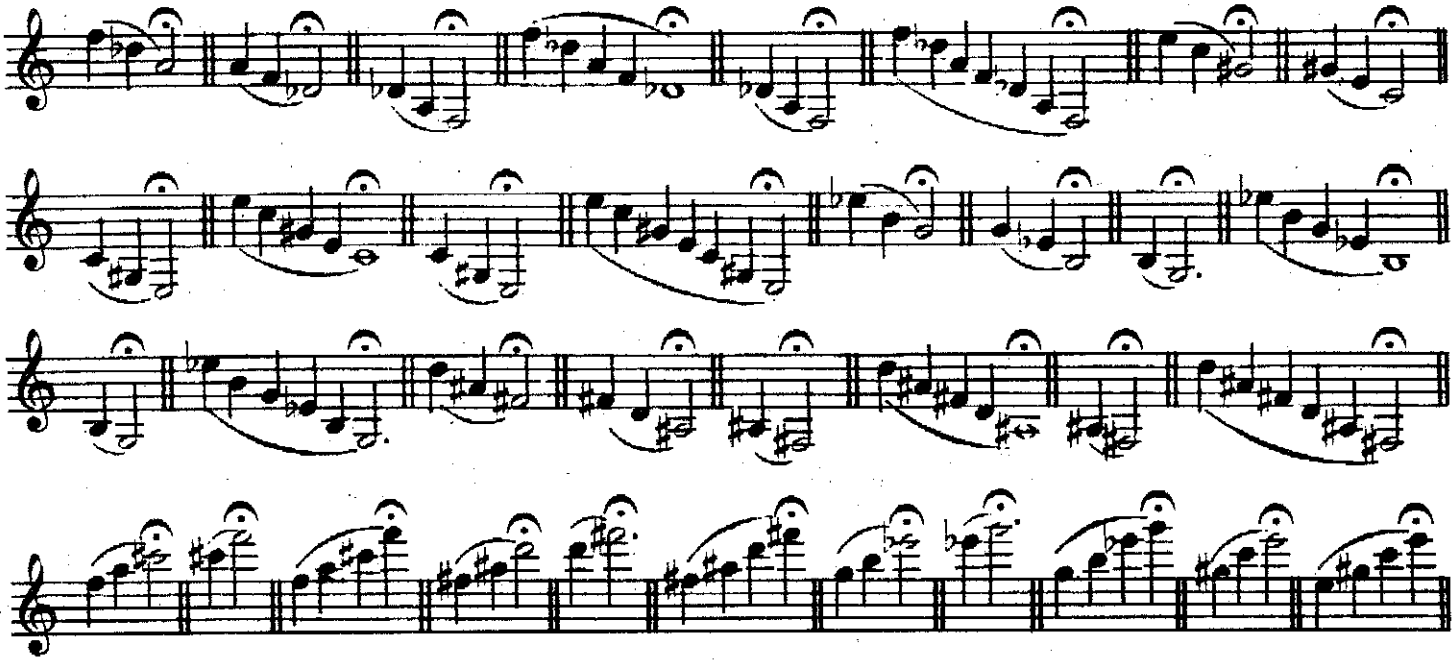
TONE STUDIES ON THE WHOLE TONES



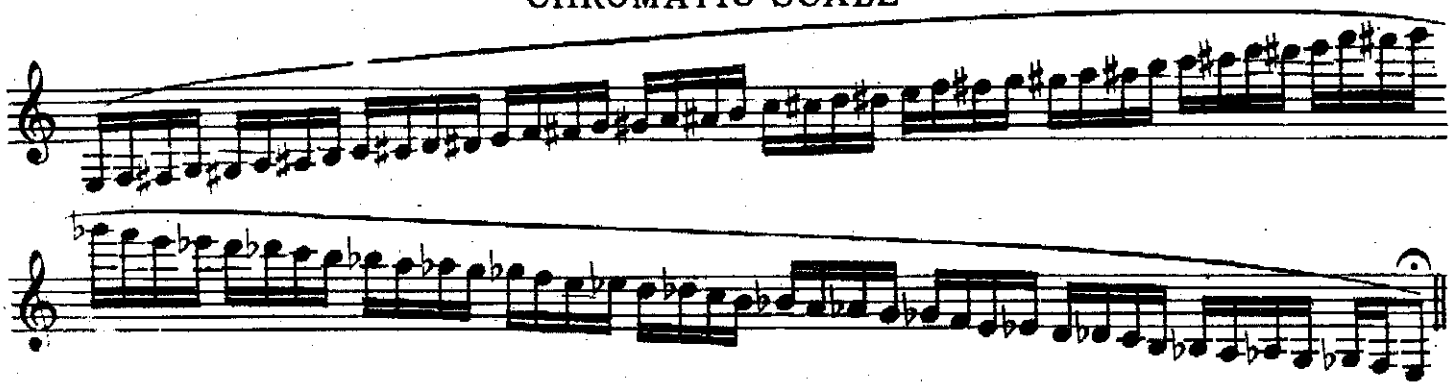
TONE STUDIES ON THE MINOR THIRD



TONE STUDIES ON THE MAJOR THIRD

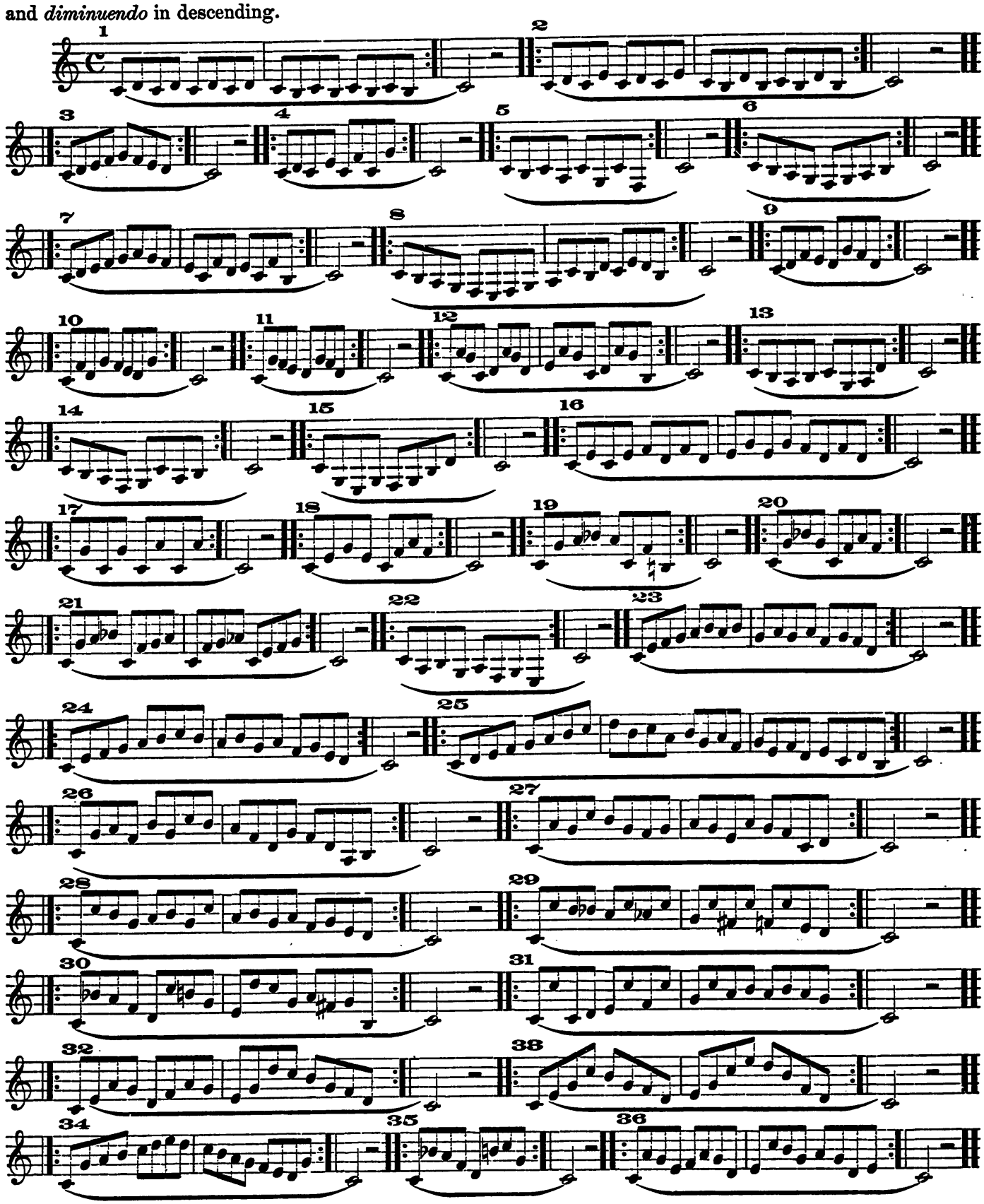


CHROMATIC SCALE

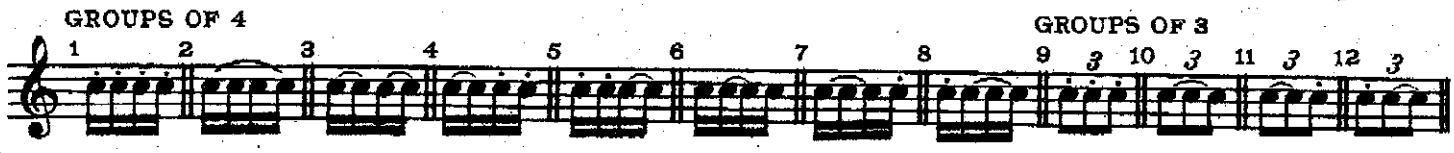


The Exercises on Mechanism form the fingering, by accustoming each finger to act separately or together. It is by these exercises the player is enabled to acquire that equality and purity of sound which is the first essential of an Instrumentalist.

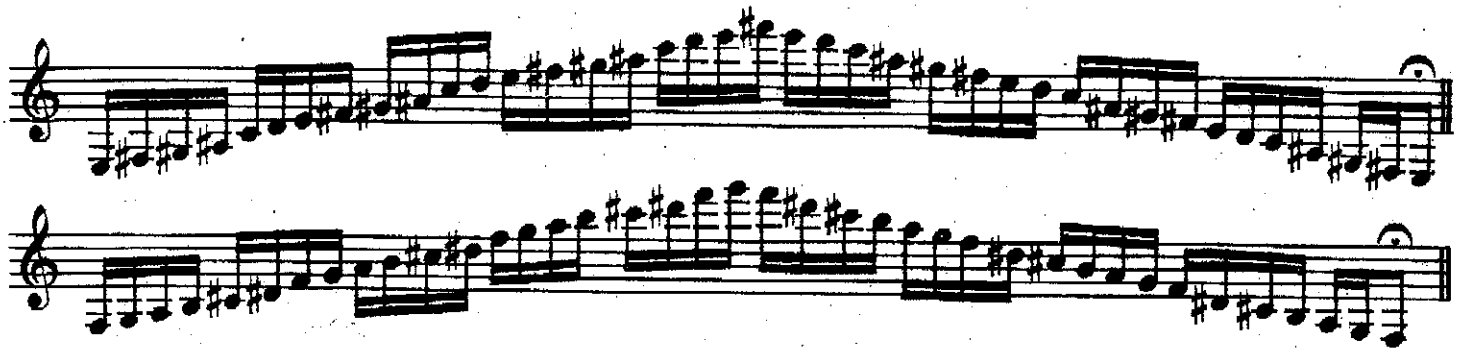
In the repeats, the first note of each exercise should have the sound forced. Play each phrase several times without interruption in respiration. As the notes are slurred they must be made *crescendo* in ascending, and *diminuendo* in descending.



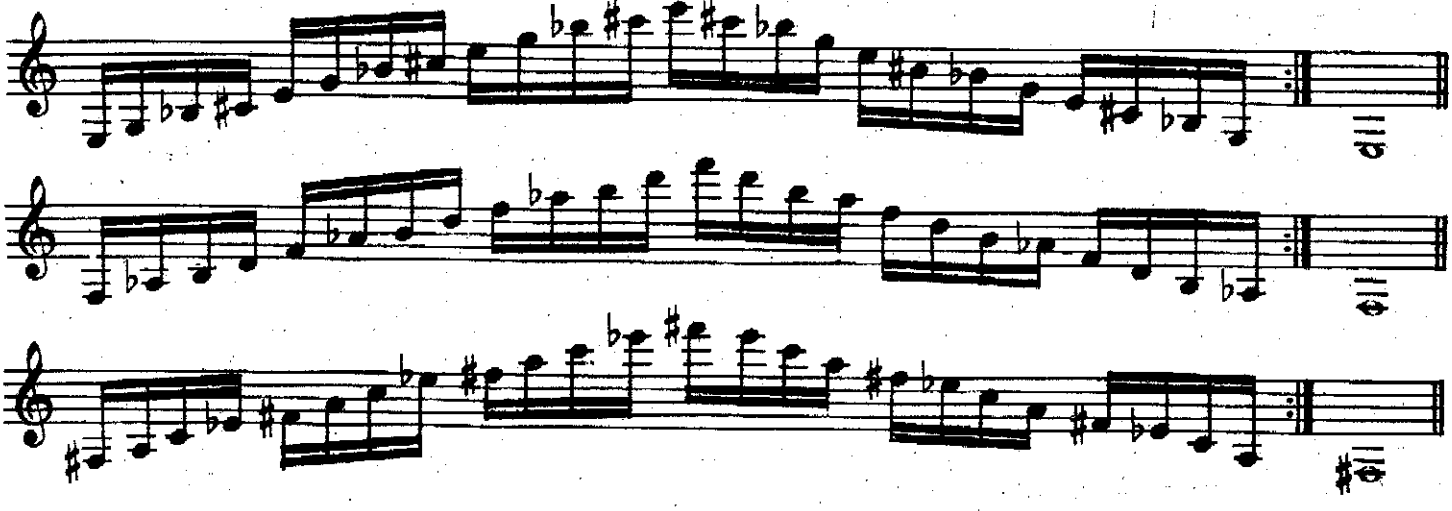
BASIC ARTICULATIONS TO BE USED IN SCALE AND CHORD STUDIES



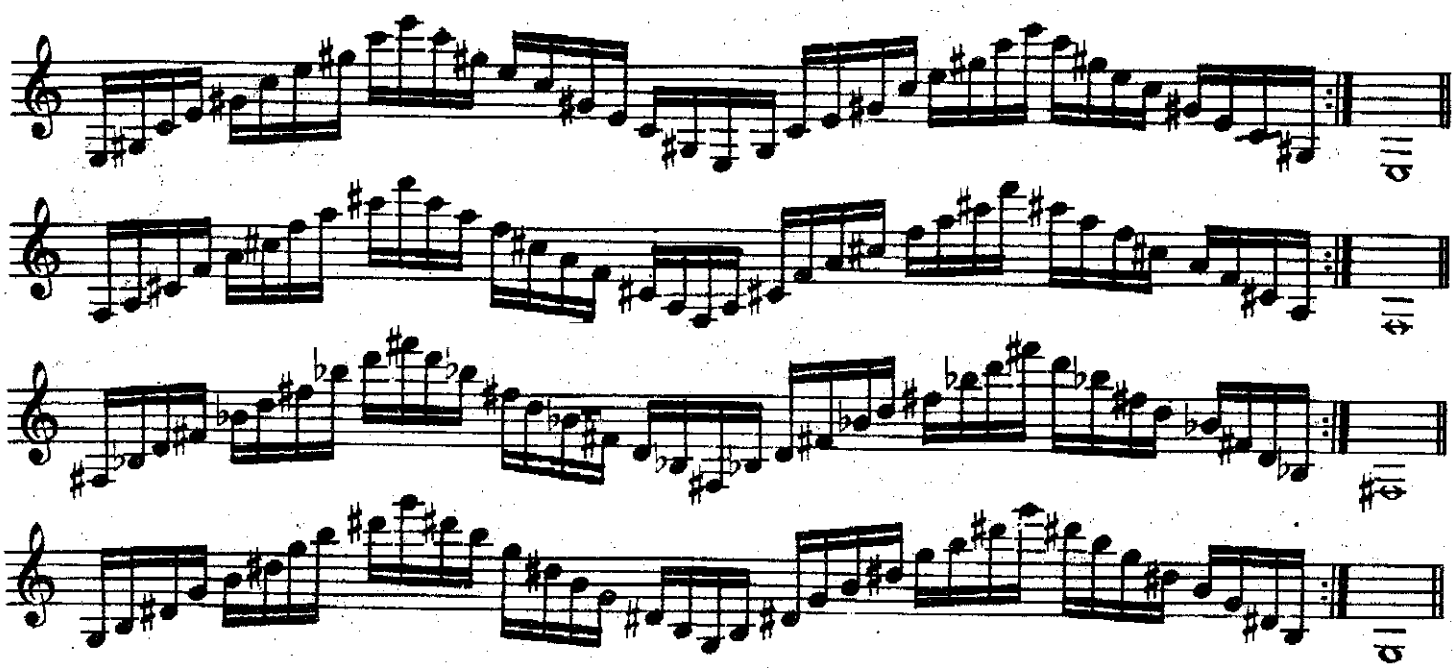
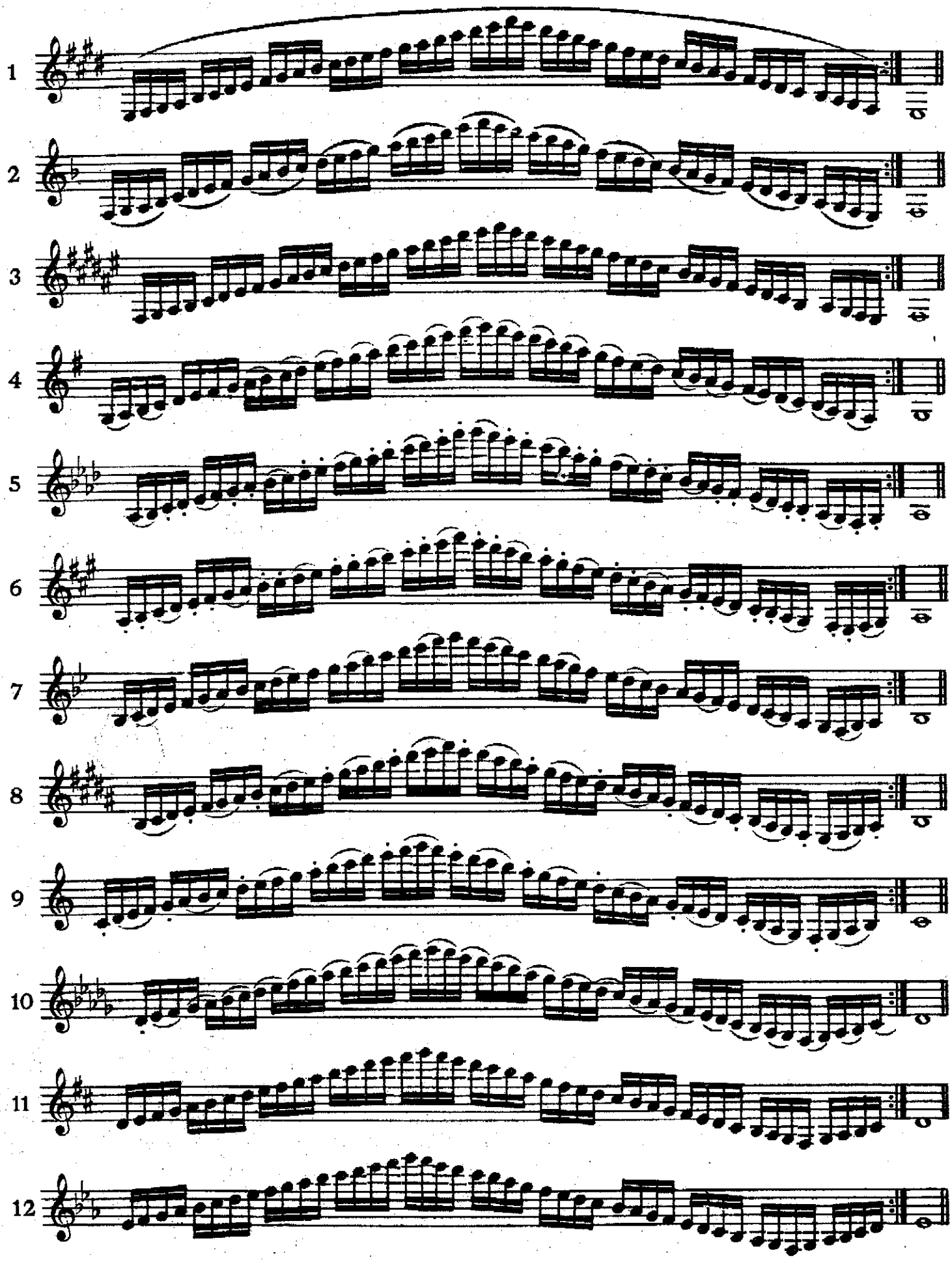
WHOLE TONE SCALES



DIMINISHED 7th CHORDS



AUGMENTED CHORDS



MAJOR SCALES