

# Carl Baermann

## Foundation Studies for Clarinet

*Edited and Expanded by David Hite*



*Southern*<sup>®</sup>  
**MUSIC**

# Carl Baermann

Opus 63

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## Table of Contents

Comments, Practice, Suggested Practice Routines, Acknowledgments.....	iii
Jury Examination and Audition Scales .....	iv
Scale, Interval, and Arpeggio Studies .....	1
Diminished Scales .....	75
Scales in Ternary Form.....	78
Broken Chord Review .....	80
Two Octave Scale Form .....	82
Octave Exercise.....	86
Staccato and Trill Exercise .....	88
Triplet Exercise .....	92
Articulations Rhythms .....	96

## COMMENTS

The value of this book is directly proportional to the time, energy and imagination you put into it. The stronger, more ingrained the basic fundamentals of your playing, the easier it will be for you to understand and master the performance problems you will encounter. Certainly, a thorough foundation in the diatonic system is a necessity. Daily practice of scales and related chords and intervals in all keys with a variety of articulations as presented in these Foundation Studies will be enormously beneficial in helping you achieve this goal.

## PRACTICE

Think about this: 90% to 95% of your playing time in early developmental stages is spent practicing -- practicing by yourself. Therefore, those who progress most rapidly are those who become most proficient in well organized self-guidance. The most valuable teacher you have is yourself. You can gather helpful information from a variety of sources: private teachers, school class teachers, band and orchestra directors, classmates, contest adjudicators, and by listening to great music via recording, radio, television and, best of all, live performances. Develop the ability to hear the notes you see and see the notes you hear. As you learn more about your instrument and music, your listening well become more acute, and your ability to practice and guide yourself will improve. Remember, your teachers can guide you, inspire you, encourage you and find opportunities for you, but in the end, you will be what you make of yourself. Think about your practice. Write down your objectives. Tackle problems one at a time, not all at once. Avoid aimless, thoughtless, deaf practice. (As a great dance instructor one yelled out in rehearsal, "If you don't think about it, it's not going to happen!")

## SUGGESTED PRACTICE ROUTINES

The following variations may be used when approaching the scales: Play the "A" exercises first, "1", "2" and "3" as appropriate. Use the "B" exercises for further technical stability. Any difficult passage can be broken down in this manner and can be mastered relatively quickly. Rhythmic variations and short bursts of speed help develop accurate technique. Apply these approaches to each new scale section.

**A.** 1. ♩ = 60 to 120 *etc.* Tonic Chord ♩ = 60 to 120 *etc.* 2. ♩ = 60 to 120 *etc.*

♩ = 60 to 120 3. ♩ = 60 to 120 *etc.* ♩ = 60 to 120 *etc.*

**B.** 1. ♩ = 60 to 120 tongued then slurred *etc.* 2. *etc.*

Rhythmic Var. 1 Rhythmic Var. 2 *etc.* 3. *etc.*

Rhythmic Var. 1 Rhythmic Var. 2 Rhythmic Var. 3 Rhythmic Var. 4

### Basics to observe while practicing:

1. Check finger posture.
2. Check the exact travel of each finger.
3. Keep fingers firm but not tense.
4. Move finger as a unit from back knuckle. Do not change position of the first two knuckles as the finger rises and falls. (A common mistake is straightening out the finger as it rises and curling it as it falls.)
5. Make sure two or more fingers rise and fall at precisely the same time.
6. Practice slowly and accurately at first; add speed only as you can maintain accuracy. Keep a steady tempo.

**General advice:** Make each practice session productive by improving small details. Each improvement needs review over time to become stable. Do not try to accomplish too many things at once. Arrange to practice when your energy and enthusiasm are positive. Enjoy progress. Quit when muscles are tired. Vigorously avoid defeating yourself!

## ACKNOWLEDGMENTS

I am deeply indebted to the following people who have made valuable suggestions regarding this edition: Chris Hite, Jean Hite, Loren Kitt, Donald Martino, Joseph Messenger, Charles Neidich, Charles Walthall and Fred Weaver, my teacher who first introduced me to the Baermann III in 1939.

## JURY EXAMINATION AND AUDITION SCALES

Objectives, Mental Minders, Mind Set, Performance, Diagnosis, Review, Results

(See page 96 for a reference to articulations.)

### OBJECTIVES

1. To play scales with ease and assurance in all major and minor keys with any dictated articulation, in a steady tempo at slow, medium or fast speeds.
2. To play with a consistent beautiful, resonant tone with either a flowing legato; a clear, responsive staccato; or an unlabored articulation.
3. To play with predetermined dynamics.
4. To play all of the above from memory.

### MENTAL MINDERS

1. Establish and remember your maximum speeds. Practice to improve speed, but never play faster than you can maintain assured accuracy. Keep your mind ahead of your fingers.
2. In practice, repeat your scales from three to five times for assured ease and consistency.
3. Practice with a variety of rhythms. This will keep your mind alert and increase your total control of time and fingers.
4. Rest your embouchure while thinking through the scale you intend to play. Feel the fingering of each note and the movement of your fingers from note to note.

### MIND SET IN PREPARATION

1. Decide on a key and a scale. Select an articulation and a tempo. Determine your dynamic level. Review the tempo. (If you are nervous, your tempo is probably too fast.)
2. Hear and feel the pitch of the first note. If necessary, play it as a reminder.
3. Place instrument in the mouth, preset embouchure, place tongue on the reed. Check yourself for good posture.
4. Think tempo. Then in tempo, four counts to the bar, on the count of:
  - 1: Relax.
  - 2: Take a deep breath.
  - 3: Set air pressure with tongue on the reed.
  - 4: Feel the pitch.
  - 1: Release the tongue to release the sound.
 (Use this approach, first in slow motion, to practice release of sound for long tones.)

### DURING THE PERFORMANCE

1. Start with a smooth release; then maintain a full, sustained tone.
2. Play the first note in perfect time related to established tempo.
3. Always feel the pitch and fingering of the next note. Keep tone flowing.
4. Maintain your concentration on notes, tempo, articulation and tone. Listen carefully!

### DIAGNOSIS

1. Evaluate your performance: Was it easy, assured, steady, unlabored? Was it peaceful? Was it aimless, and/or merely mechanical? Was it full of mistakes? Can you be attractively aggressive?
2. Analyze the problems and decide what needs to be done to improve: Was it too fast? Slow down. Were the mistakes mental? Think it through. Was there an awkward fingering? Devise a mini exercise to correct it. In any case, decide on a course of action. Aimless repetition will only perpetuate mistakes and bad habits.
3. Isolate the problem and improve it.

### REVIEW

1. Play the scale again. Then decide if it was better, the same or worse. It may need to be reviewed during future practice sessions. Continuously review objectives: better tone, better flow, faster speed, improved accuracy, etc.
2. The ultimate objective is perfection. The daily objective is improvement. Many small improvements lead to perfection.

### RESULTS

Adherence to the above procedures will lead to success. Success breeds enjoyment. Enjoyment breeds inspiration. Inspiration breeds energy to practice. Effective practice breeds a fine musician.

# METHOD FOR THE CLARINET

## BOOK THREE

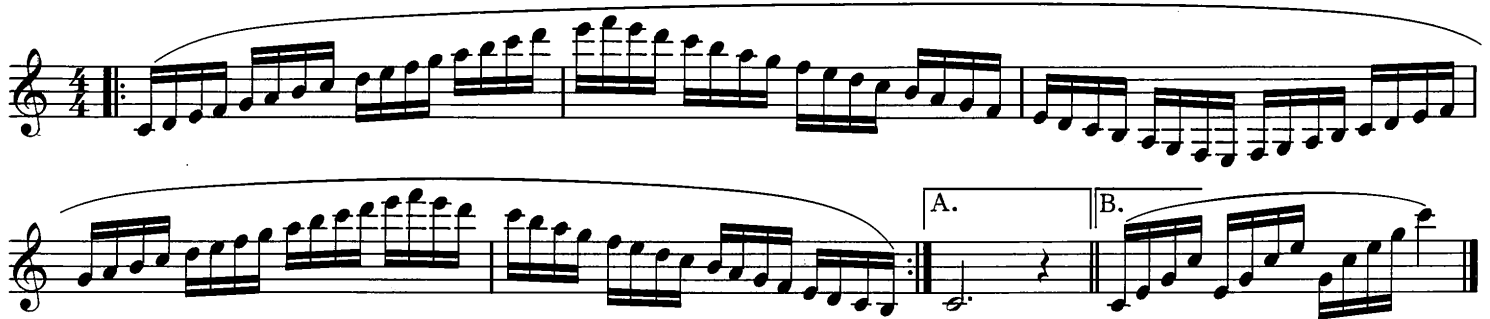
### DAILY STUDIES

B-398

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(Refer to page 96 for articulations and rhythms.)

C major



Tonic chord



Interrupted scale



Broken chord



Returning scale



N.B.

No metronomic speeds nor dynamics are marked in this book. Always play a speed that you can play accurately, and use dynamics that are appropriate to your varying objectives.

## Dominant 7th chord

Five staves of musical notation for a Dominant 7th chord exercise. The first staff is in 3/4 time, and the subsequent four staves are in 4/4 time. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, with long horizontal slurs spanning across multiple measures. The notation includes repeat signs at the beginning and end of the first staff, and at the end of the fifth staff.

## Thirds

Three staves of musical notation for a Thirds exercise, all in 4/4 time. The notation features continuous eighth and sixteenth note patterns, frequently beamed in groups, with long horizontal slurs indicating sustained intervals. Repeat signs are used at the end of the first and third staves.

## Fourth

Three staves of musical notation for a Fourth exercise, all in 4/4 time. The notation consists of eighth and sixteenth note runs, beamed together, with long horizontal slurs. Repeat signs are placed at the end of the first and third staves.

## ARTICULATIONS

1. 2. 3. 4. 5. 6.

all slurred all tongued

7. 8. 9. 10. 11. 12.

13. 14. 15. 16. 17. 18.

Mark additional articulations yourself.

## RHYTHMS

1. 2. 3. 4.

## SHORT BURSTS OF SPEED

$\text{♩} = 60$ -your best speed.

A. for Technique - B. for Tongue

1. 2.

A.

Use these patterns while reading the scales and chords.

1. 2. 3. 4. 5.

B.

Equal sound from long tone to staccato.

same tone

A.

repeat as needed

(Read 2 octave scales)

with and without metronome same tone

B.

same tone

(also read from 2 octave scales.)

up to

down to

(play in all keys)