All of these scale-based exercises feature large leaps, many of them exploiting the two main breaks between registers (chalumeau/throat to the clarion; clarion to the altissimo). Your goal is to be able to play from one register to another with a consistent tone quality and volume. There are four essential factors on which you should concentrate in order to achieve this: Embouchure, Tongue Position, Air, and the Left Hand.

1. **EMBOUCHURE**  The top and sides of the embouchure should remain physically active at all times, especially when changing registers. The well-known clarinet teacher Howard Klug suggests several excellent directions to achieve this:

   • “The lips should press towards the mouthpiece and the chin/nose should pull away.”
   • “Have your lips feel as though they are pulling the teeth back into your mouth.”

2. **TONGUE POSITION**  Your tongue should hold a steady position inside your mouth regardless of whether you are playing high or low, fast or slow. A good tongue position can be achieved by saying “Key.” You should feel the upper molars with the sides of your tongue. To help you maintain this tongue position while playing, here are some more suggestions from Howard Klug:

   • “Play through a syllable ‘E’. ”
   • “Put your tongue into a whistling position, right behind the opening in the lips.”
   • “If notes were food, attempt to push them into the place in the roof of the mouth where the peanut butter gets stuck.”
3. **AIR** The airflow that is required to play the more resistant notes (those that use more fingers) should also be used to play the less resistant notes. Or, to describe it differently, *use the same abdominal effort for all of the notes*. The required abdominal effort for playing the clarinet can be demonstrated by taking a large breath and saying “shhh.” You should find that this results in your ribs/stomach/waist pushing downward and outward, which in turn promotes a consistent, controlled airflow. For example:

Exercise on Diminished 7th chords, measure 4, beats 2 and 3:
The final 16th note of beat 2 (throat ‘A’) should be played with the same air flow that is used for the ‘C’ before it and the ‘D#’ after it. Doing this will make the ‘A’ sound better as well as make the ‘D#’ speak more easily. Even though it may feel like your ‘A’ is too loud, the audience should hear a consistent tone quality.

4. **LEFT HAND** The fingers of the left hand should be gently curved, neither clenched nor straight. The first knuckle of index finger should be very close to the lowest tip of the ‘A’ key. The finger is also curved so that the second knuckle is in contact with ‘G#’ key. When you move to and from the ‘A’ key, roll the finger onto the ‘A’ key with the side of the first knuckle. Also try to keep the fingernail in a straight line with the ‘A’ key. When pressing the ‘G#' key, the finger should straighten slightly and press the key with the side of the second knuckle, using a minimum of wrist or hand movement. Slowly practice the following exercise:

Now practice the beginning of Page 127 (43), E major thirds, with a minimum of wrist and hand movement:
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Page 95, (measure 50 to the end)

1. Be sure to firmly establish a quarter-note pulse (92+) with an underlying eighth-note subdivision before you begin to play. The pulse should not be any quicker than you can accurately and evenly play the 16th notes in measure 54.

2. Achieving a responsive and in-tune altissimo F in measure 51 can be challenging. The higher you play, the more you need to feel that you are compressing the notes into the roof of your mouth in order to achieve the necessary faster air stream. Basically, feel that you are raising the front of your tongue as you play the preceding 16th notes. Because altissimo notes may feel more resistant, your tongue might react by wanting to drop lower in your mouth. To counteract this tendency, think more “Ee!” Along with this, the back of the tongue and the throat are also important factors in controlling altissimo notes. They need to be more relaxed than you might think. By slowly saying “Hush” you can feel what the tongue and throat should do: the tip and middle of the tongue are up and forward while the back of the tongue and the throat are relaxed.

3. There isn’t much time to play a typical trill in measure 52 when you consider the preceding grace note and the 16th notes. You are able to play an ornament, though, which will yield the right musical effect.
   • First, practice beat 3 and the first 16th of beat 4 without the grace note and ornament. This helps you hear the fundamental placement of the written 16th notes that should not change when you add the grace note and ornament later.
   • Second, add the ornament by playing ‘F – G – F’ in place of the first 16th note. The following 16ths should still be in the same place as they were before. It will be helpful to practice this at a slow tempo and/or to switch your metronome over to an eighth-note pulse (which gives you more rhythmic check points along the way!). Now, play back and forth: first without the ornament, then with the ornament. Do this as many times as it takes until you feel comfortable with the ornament and you think that your 16th notes have maintained their correct place within beat 3.
   • Third, practice adding the grace note, which should be played just before the beat. Play from the beginning of m. 52 up to the first ‘F’ on beat 3. Don’t go any further, because you only need to deal with one variable at a time!
   • Finally, you are ready to put it all together. Be patient and don’t hesitate to revisit the preceding steps over several more practice sessions. It will become easier!

4. The broken B flat major chord in measure 54 can cause problems for you in a number of ways!
   • Due to the back-and-forth register changes, the Tongue Position and Air tips from pages 1 and 2 will be important to consider. Practice this measure slow and slurred, always maintaining a solid, focused tone.
   • Also, the throat B flats can exploit faulty left index finger technique. Review the Left Hand information on page 2, paying special attention to keeping your fingernail in a straight line with the ‘A’ key.
• Once you can play this measure slow and slurred with consistent tone and clean left index finger technique, the articulation pattern of slur 2-tongue 2 should become easier. You might also practice tonguing all the notes with a light, legato touch. This will remind the tip of your tongue to stay very close to the reed. As you practice the written articulation, be sure that your tongue does not move farther away from the reed when you play the descending slurs.

5. To accurately practice the sextuplets in m. 55, set your metronome to an eighth note pulse. You can then play each sextuplet as two triplets. It could also be useful to play mm. 54 through 55 with an eighth note pulse since you are likely more comfortable playing from eighth notes to triplets than you are playing from 16\textsuperscript{th} notes to sextuplets. As you become more comfortable and pick up speed, switch the metronome back to a quarter note pulse. Your brain should continue to supply the subdivision.

6. The articulated high notes in mm. 59 and 60 are not staccato! Be sure to play these with a light, legato touch so that they are full-valued eighth notes.

7. Measures 62 and 63 are another place to practice with your metronome set to an eighth note pulse. This way, you would play the written dotted-16\textsuperscript{th} followed by a 32\textsuperscript{nd} note as a more familiar dotted-8\textsuperscript{th} followed by a 16\textsuperscript{th} note.

8. The material of m. 56 returns in m. 76 and continues for another measure! You may have trouble with two elements: fingers/register change and articulation.
• Review the Tongue position, Air, and Left Hand advice from pp. 1 and 2!
• Something to consider about the articulation is that you do not want extra space between the second and third note of each 16\textsuperscript{th} group. In other words, be sure that your air does not stop or falter when you articulate! As previously suggested, play this section slow and slurred with consistent tone and clean left index finger technique. After you can do this, reintroduce a light, legato style articulation. Think about RELEASING the reed instead of moving to the reed.

9. In m. 92 there is a turn between the quarter-note ‘F’ and the following ‘A.’ This turn needs four pitches: ‘G – F – E – F.’ These four notes take up the space of an eighth note, and are placed on the second half of beat.
1. Be sure to firmly establish your quarter-note pulse (56 +/-) with an underlying eighth-note subdivision before you begin to play. It would help to practice the etude with your metronome clicking the subdivision (90-112). This will help you accurately count the long notes as well as make it easier to play the 32nd notes and 16th triplets (measures 15, 19, 20, 23, and 24). An adjudicator will be able to tell within the first two measures if you have a steady inner pulse!

2. Even though it sounds obvious, it needs to be said: accurately count the half-notes, quarter-notes, and quarter-note rests! If you are playing with your metronome clicking eighth notes, a half note receives 4 clicks and a quarter note receives 2 clicks. Miscounting the “easy” long notes and rests is one of the most commonly made mistakes in auditions.

3. Dynamic contrast! Make your softs really soft and your louds really loud! In order to become comfortable playing very softly, first practice playing a note at a comfortable mf and slowly decrescendo to piano. Concentrate on maintaining a solid, well-focused tone as you decrescendo. It helps if you feel that your abdominal muscles are pushing outward and downward (remember what happens when you say “shhh?”). After you are comfortable with your decrescendo, practice starting the note at p (remember your “shhh” muscles!). Make sure that you still have a solid, well-focused tone.

4. Staccato marks under a slur mean legato articulation (measures 4, 15, and 21). Lightly touch the reed and be sure that there are no spaces between notes.

5. There are seven trills followed by grace notes in this etude. All of them but one (m. 17) can be played the same way. It will be musically acceptable to play the first two notes of these trills a little slower. The ending grace notes should be played as the final two 32nd notes of the half-note. You will need to practice stopping your trill on the “and” of count 4. Here is m. 5 as an example:

6. The trill that does not follow this approach occurs in m. 17. It is different because of the fermata and the ritard. You should also begin this trill slower and then speed up, but the grace notes can be played more like 16th notes. Here is a rhythmic approximation of how you might play this section when factoring in the ritard and the fermata: