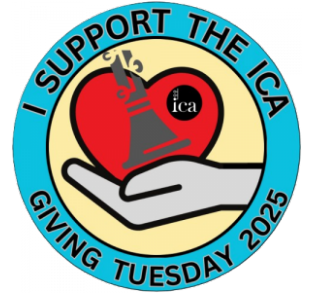


Group Warm-Up

with Josh Goo from the ICA Enthusiasts Committee



3 Step Warm-Up

No matter the difficulty of music you are playing, from the perspective of the clarinet, there are only 3 key things you need to do:

1. Produce the desired sound, including volume and intonation, in addition to timbre and quality.
2. Wiggle your fingers to the right place at the right time, in a relaxed and efficient manner.
3. Shape the start, sustain, and end of each note with appropriate articulations, and tongue motion.

The 3 Step Warm-Up targets each of those core fundamentals, respectively.

1. Long Tones/Sound Quality

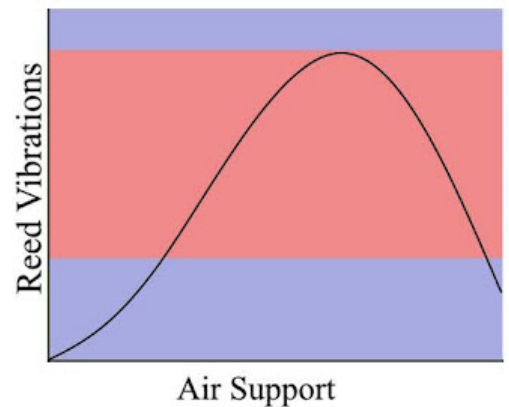
If you can't get exactly the sound you want on the most basic long tone exercises, then how can you ever expect to sound great when your mental bandwidth is taken up by complicated music?

Be sure not to just go through the motions, and always be really mindful of the opportunities for improvement. Then reflect, experiment, and explore to find what sounds the best and feels the easiest!

Finding the Reed Vibrations with Rayleigh's Clarinet

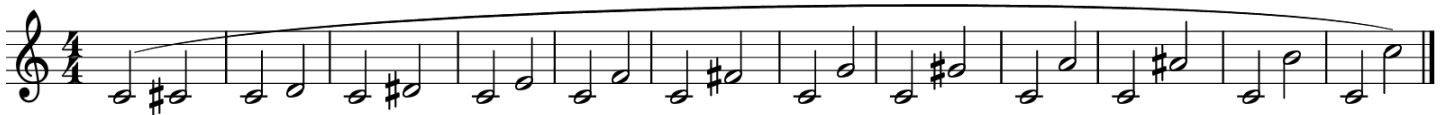
Play an open G, and gradually increase your air support from one extreme to the other, while controlling the variables of the embouchure as much as possible.

It should start with no sound, then develop into a fuzzy sound that gets clearer and more resonant before distorting and finally pinching off.



Christmas Tree Long Tones

Free from any rhythm pressure, pretend there is a fermata on every note, and pay very close attention to the playing variables. Be flexible and experiment with the air, embouchure, tongue position, etc. to get calibrated to the best possible sound on and between each note. Continually reflect and plan to make it better and better.



2. Technique/Finger Motion

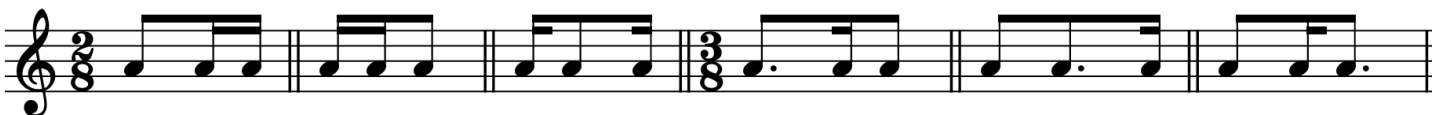
Aim to be as relaxed and precise as possible, while maintaining the great sound you discovered in the long tones. Rhythmic precision is of the utmost importance, so always use a metronome, and even though motion is the point, don't just go through the motions and always be looking for creative ways to keep your mind engaged.

Stepwise Motion Scale Pattern

1. Play as written with a metronome at a nice comfortable tempo, with a focus on relaxed and precise fingers, as well as an even and steady rhythm and quality of sound.



2. Play with one of the following rhythm patterns. Still rhythmically precise and with the metronome. If the rhythm you choose feels easy on the first try pick a different one so you have to work at it a bit.



3. Play as originally written, but instead of thinking of the notes as they are beamed (1 2 3, 1 2 3), think about the upbeats grouping forward to the next beat (2 3 1, 2 3 1). The rhythm will be the same, but your mental emphasis will be shifted. For more challenge you can also try shifting the mental emphasis to the last 8th of each beat as well (3 1 2, 3 1 2).

4. Play as written, and focus on counting the rhythm as you play. If this is easy, try using a different counting system then you normally would (1 + +, 1 la li, Du da di, etc.)

More Contextual Interference ideas:

- Just finger along with the metronome without playing.
- Play just the first note of each beat and finger the other notes, then shift over to playing the second, etc.
- Combine 2 or more of the practice rhythm patterns.
- Play only every other beat.
- Play only every other note.
- Start in the middle of a random measure.
- Focus more intensely on a specific fundamental (embouchure, rhythm, hand position, air, etc.).
- Combine 2 or more Contextual Interference ideas together!

3. Articulation/Tongue Motion

Independence is the name of the game here. The tip of the tongue should move independently from the air, embouchure, and even the back of the tongue. We must maintain as close as possible to playing a long tone as the tip of the tongue quickly and completely dampens the reed vibrations, then releases the next long tone.

Long Tone Articulation

One of my favorite ways to develop independent tongue motion is to just play a long tone high C, and freely move the tongue around and see what happens. You will get some bad sounds, and that is alright!

As the tongue moves around freely, allow it to occasionally hit the reed in different ways without thinking about tonguing or articulating.

Gradually become more intentional about keeping the sound really supported as you move as little of the tongue as possible to dampen the reed. This will stop the sound, but try to keep the air and embouchure in position as if you are continuing the long tone.

Congratulations you are now articulating independently!

If you ever need a refresher on this exercise, here is a video on it: <https://www.youtube.com/live/U13rvkUDyfg?si=LivM8PQP6nzl8OFM>

Burst Articulation

This is a great exercise to develop speed, but also to ensure you are maintaining a long tone sound quality through the articulation. You can also get really creative with the Contextual Interference on this exercise.



P.S. Most of these exercises come from The Next Generation Clarinet Method, which is full of many more exercises to help refine your clarinet fundamentals, and develop your music vocabulary. You can test drive the program at <https://www.quickstartclarinet.com/testdrive>