Carl Baer Celebrate For Clarin	d Method
revised and edited by Jack Snav	Ab major studies 56 F minor studies 59
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COPYRIGHT © 1989 BY KENDOR MUSIC, INC., DELEVAN, NY 14042 ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A. NO PART OF THIS BOOK MAY BE REPRODUCED WITHOUT PUBLISHER'S WRITTEN PERMISSION. COVER SKETCH USED WITH THE PERMISSION OF <u>THE CLARINET</u>, THE QUARTERLY JOURNAL OF THE INTERNATIONAL CLARINET SOCIETY/CLARINETWORK INTERNATIONAL. Carl Baermann (1810-1885) was the son of Heinrich Baermann, the famous clarinet virtuoso for whom Carl Maria von Weber composed his clarinet solos. Following family tradition, Carl played second clarinet to his father in the Munich Court Orchestra at the age of 14, and in 1834 he succeeded his father as principal. He attracted attention playing basset horn on his father's tours. However, Heinrich's virtuosity was such that Carl concentrated on teaching and composing, having 88 opus numbers to his credit. His fame today is due largely to his comprehensive method for clarinet, written between 1864 and 1875 and published in five parts. A pianist son of his lived as late as 1913.

Baermann's method is excellent and well-suited to the clarinet, but it is the Third Division which is the most used. Its purpose is the methodic and logical development of technique in all major and minor keys using scales, chords, intervals and patterns -- the type of material that must be mastered for the successful performance of all misical styles.

Book Three has not, to my knowledge, been edited or updated for a long period of time. One edition in common use today was edited over 70 years ago. Even though widely used, it is unwieldy and requires much "paging through" for effective key-related practice. This revision solves the problem through a reorganization of the original material according to key. In addition, certain patterns and contemporary chords have been added to make the method more complete. The added studies are as follows:

MAJOR KEYS - major chord with lowered half steps - additional chords: major 7th, augmented, 9th - fourths

- whole tone scale 🚬 🕻

<u>MINOR KEYS</u> - natural and harmonic scales - minor chord with lowered half steps - repeated 2nds - fourths

In addition, the keys of C# and Cb have been added; neither key is included in the original. Today's performer may indeed be expected to play in these tonalities.

Even though it was written over one hundred years ago, there is no better method than Baermann's for logically developing technique. This new, revised edition makes it an even more valuable tool. Daily practice in it will most certainly develop the finger dexterity of all players, regardless of their level of performance. The technical problems contained herein provide the fundamentals that are essential to the mastery of any and all difficult music. Even the most difficult and twisted technical passages become more readily playable when the performer has thoroughly practiced the contents of this book and developed organized "finger patterns". These studies become "finger patterns" when the eye no longer reads each note, but rather acts as a guide while the fingers respond automatically. Such finger-pattern concepts are equally valuable to the jazz player who desires to improvise and who must often play "by ear".

Practice may benefit one much or little, depending on how effectively the time is used. The performer must distinguish between practicing and merely "playing through". "Playing through" has some benefit and is very useful for review, but offers little when compared to systematic, logical, thorough practice. Each new pattern or segment of a key needs to be considered as a separate study and thoroughly practiced in a variety of styles, as outlined below, until it is finally mastered. After many and varied repetitions, proceed to the next segment of the key and practice it in a similar manner.

Vary the TEMPO: The use of a metrorome is invaluable and will facilitate variations in tempo. Since a good player must be able to play at all speeds, tempi should be varied from one practice session to the next Frequently a slightly slower tempo is more difficult to play evenly that a faster tempo. Occasionally set the metronome a bit too fast so that you will be pushed into a faster technique.

Vary the ARTICULATIONS: First slur smoothly, then repeat, tonguing each note. Next vary the articulations. Some additional patterns are:

In the above patterns, play the last slurred note in a short or clipped manner. Use your imagination and make up other patterns.

Vary the DYNAMICS: In general, follow the musical line; i.e. crescendo when ascending and decrescendo when descending. Reversing this is also good practice, and playing the entire study pianissimo or fortissimo is beneficial. Be certain to support the upper register at all dynamic levels.

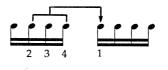
Vary the RHYTHM: The use of rhythmic variations helps develop the finger control necessary for even playing. Four rhythmic variations are:

Apply these to each study.

Isolate the difficult passages and "spot practice" them. Apply the various rhythmic variations and articulations, practicing slowly to help improve these passages.

Play all studies in a musical manner. Fast passages are really just melodies that are faster, so they should be played in a melodic manner rather than as meaningless notes or exercises.

Use voice leading — allow the notes to move forward so that the music is not stagnant. For example, in the scale, allow the 2nd, 3rd and 4th sixteenth notes of one grouping to lead to the 1st sixteenth note of the next.



In the search for artistic creativity, musical performers must develop the ability to express themselves through their instrument. This goal cannot be attained with insufficient technique. Neither should technique be sought for its own sake. The purpose of these studies is to free the performer from technical problems so that, with this freedom, he may more effectively express himself.

ALTERNATE FINGERINGS

The alternate fingering, indicated here are my own personal suggestions. Clarinetists or their teachers may have other fingerings which work equally well. It is best to learn several sets of fingerings so that you have the freedom of choice that comes only when more than one fingering pattern is mastered.

Suggested fingerings are not numbered throughout the entire study. For example, in the G major chord, the righthand B (fingering no. 1) is marked only on the first B; it is assumed that the player will use the suggested fingering throughout the entire study, where applicable.

The alternate fingering for first-line Eb (fingering no. 9) has been rarely suggested because of its sharpness. It may be necessary to use it in very fast tempi to facilitate selected passages.

Sometimes a fingering is suggested for its tone or tuning. For example, when high F# is the highest note of a melodic line, fingering no. 16 is used. The ear will hear this top note and the standard fingering no. 18 will sound flat, even though it might be easier to finger. Fingerings are at times suggested for speed, or to "speak" in an awkward slur.

Whenever possible, keep the right hand down when crossing registers.

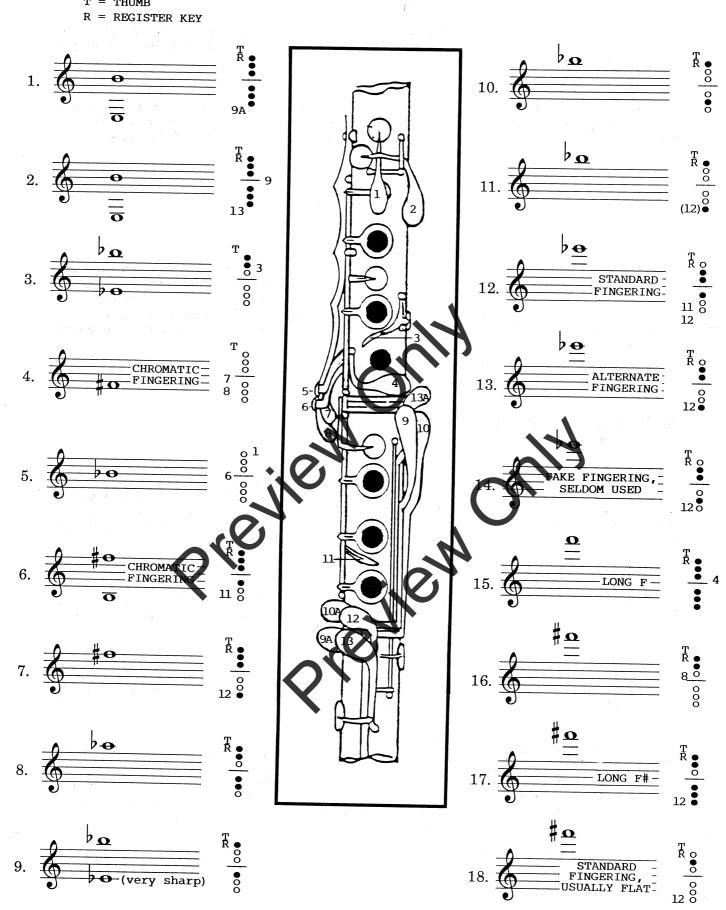
FINGERING CHART

T = THUMB

9.

-(very sharp)

θ



STANDARD -FINGERING, -USUALLY FLAT-

18.



v

C major













Note: See Appendix (pg.114) for additional studies.

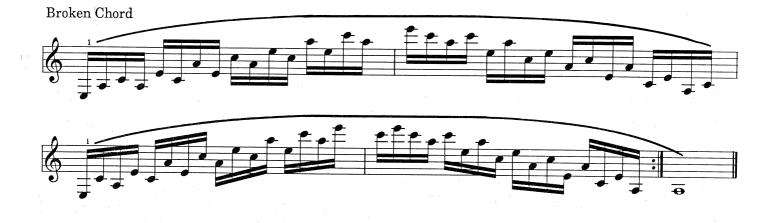
A minor

Natural or Pure Minor









A Minor Chord with Lowered Half Steps

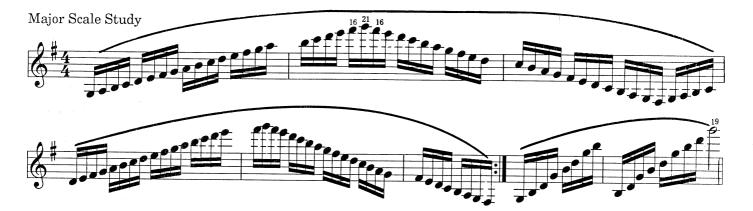






Also practice the Circle of Fifths with each minor key (pgs. 101 - 103). Coordinate your study by key signature. Four chords are included; the minor triad, minor 7th, half - diminished 7th, (also called minor 7th flat 5) and the dominant 7th of the new key. Turn now to pg. 102. Practice lines 3 & 4 (no sharps or flats).

G major





G Chord With Lowered Half Steps

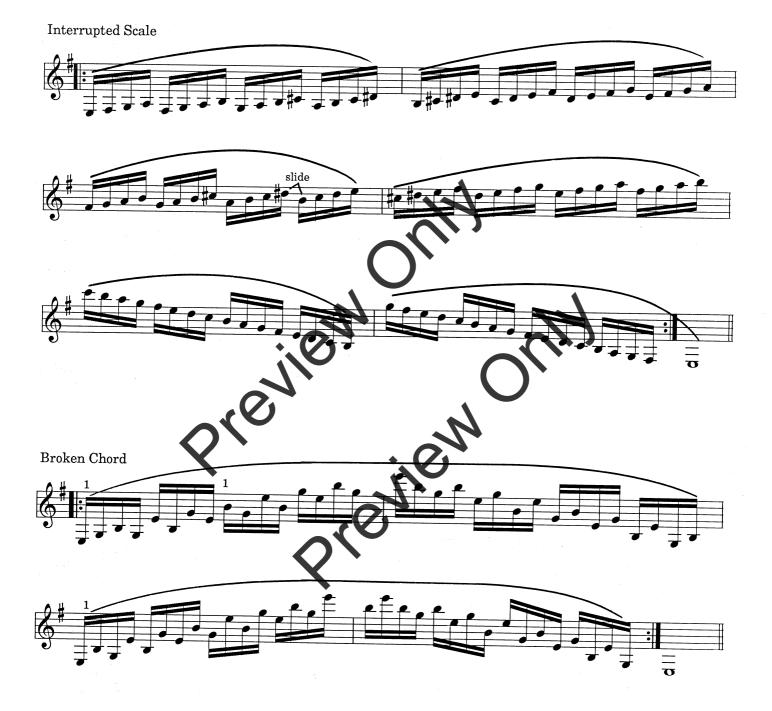










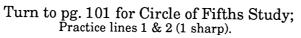




Repeated Seconds







F major

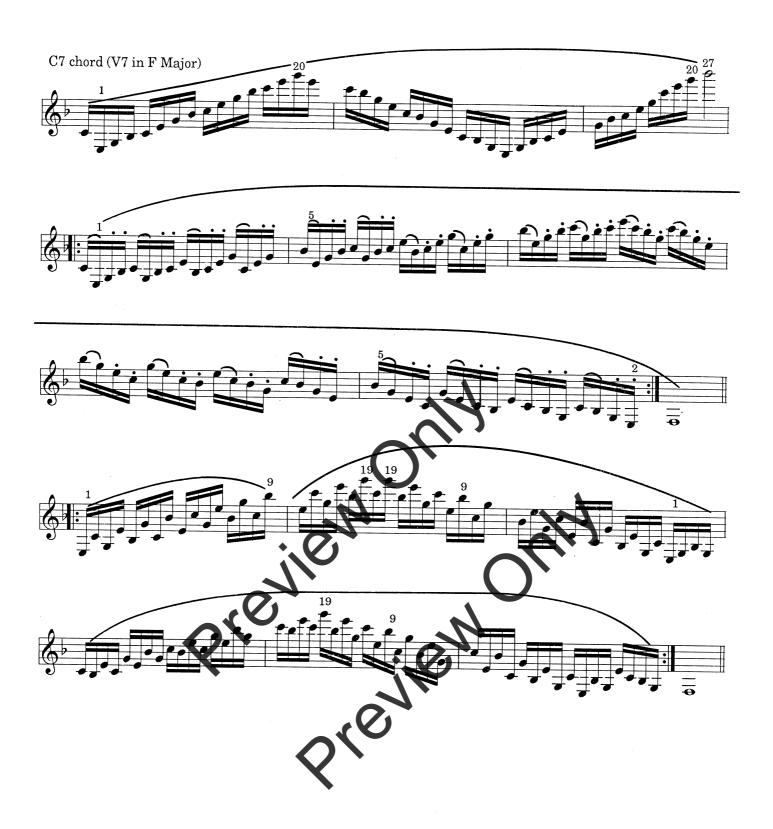






Returning Scales 6 G





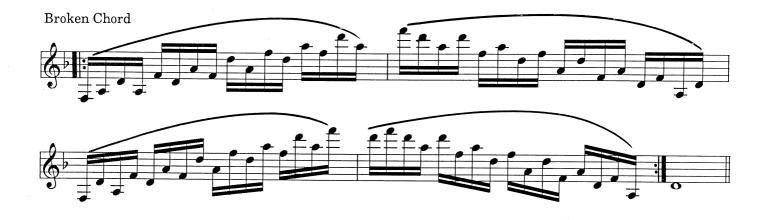






D minor





D Minor Chord with Lowered Half Steps



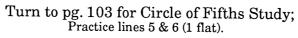
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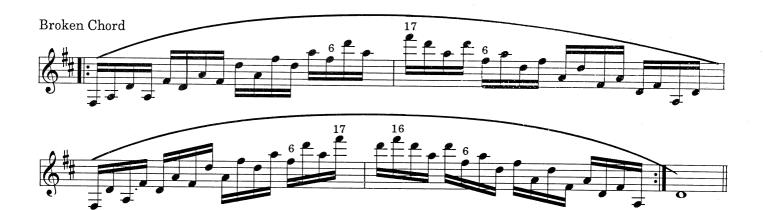






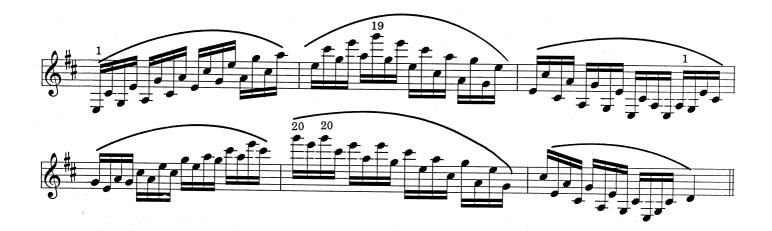


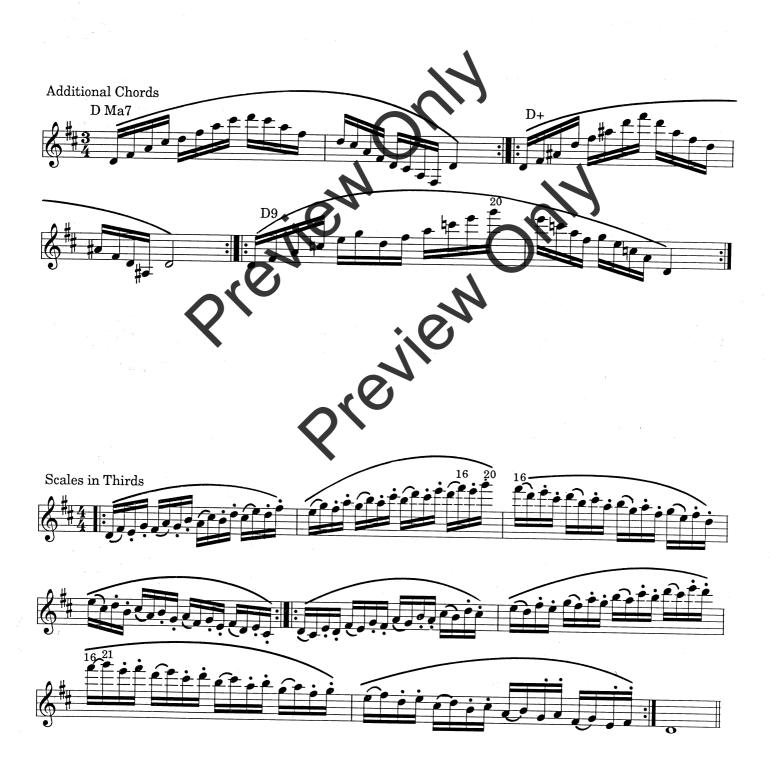








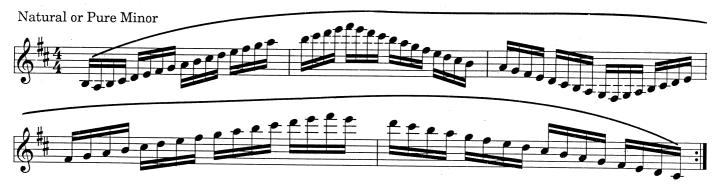








B minor



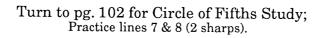
Harmonic Minor



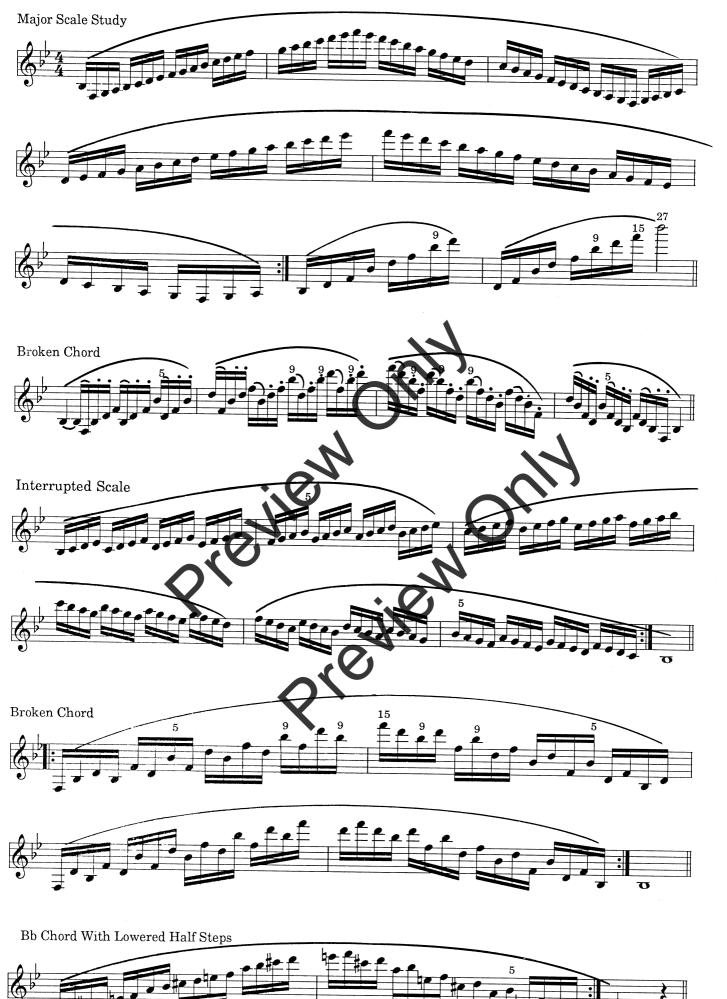








Bb major



J.





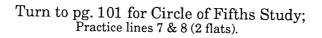
G minor









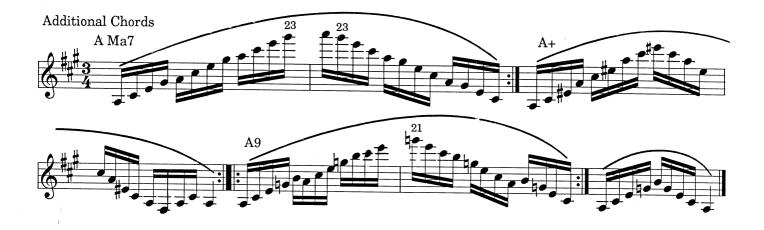


A major

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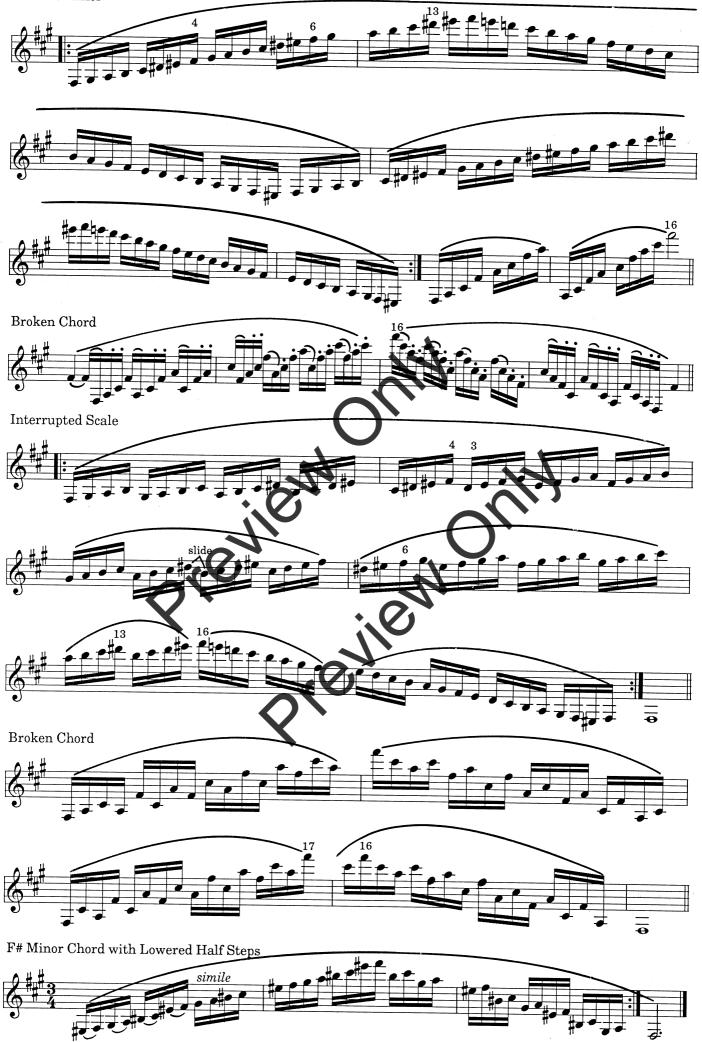


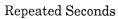
















Turn to pg. 101 for Circle of Fifths Study; Practice lines 5 & 6 (3 sharps).





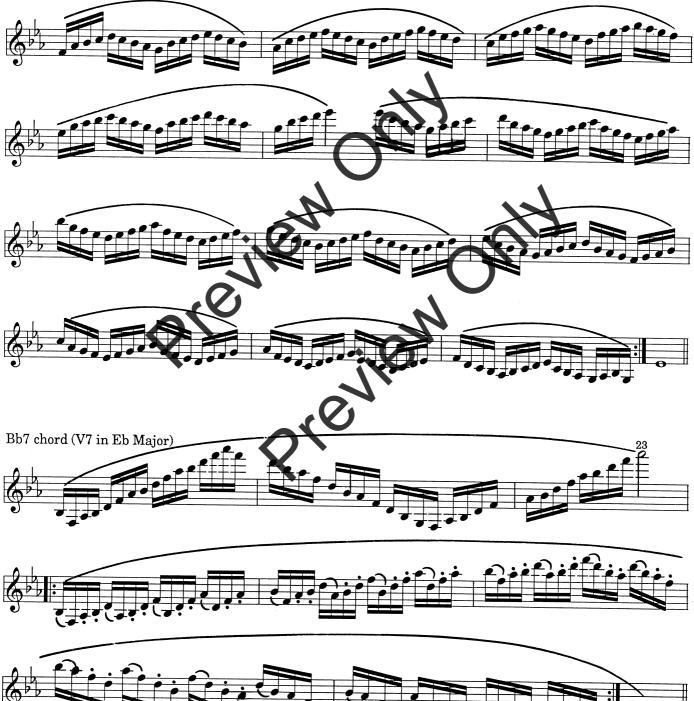


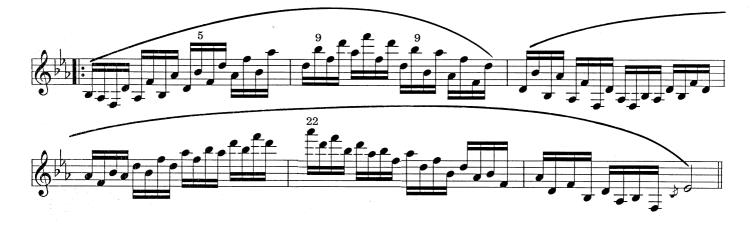


Eb Chord With Lowered Half Steps

Returning Scales











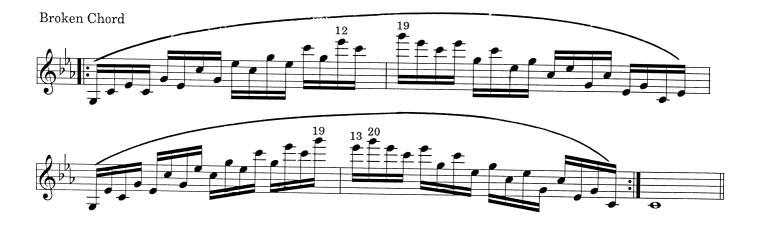


















Turn to pg. 103 for Circle of Fifths Study; Practice lines 1 & 2 (3 flats).

E major



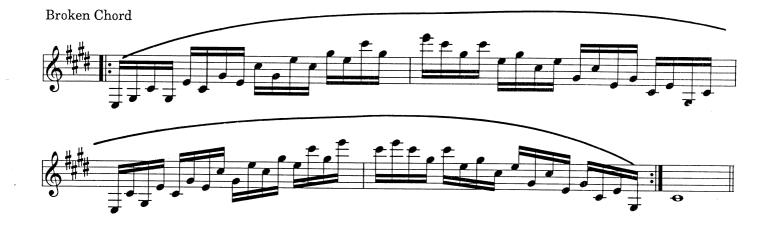






C# minor





C# Minor Chord with Lowered Half Steps





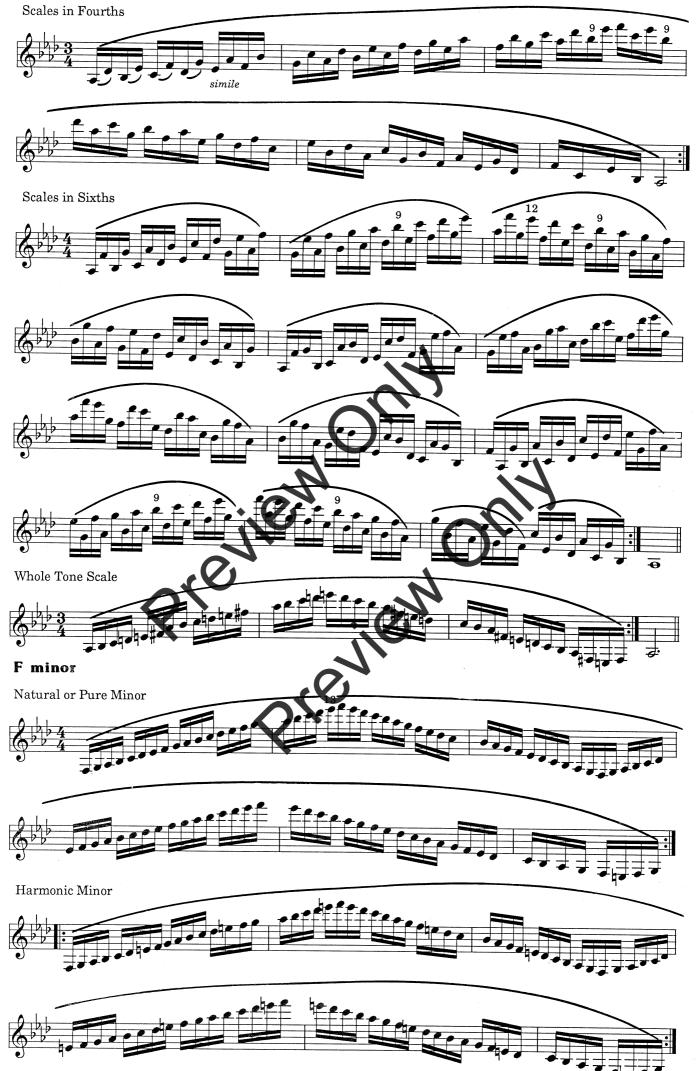
Turn to pg. 103 for Circle of Fifths Study; Practice lines 3 & 4 (4 sharps).

Ab major



















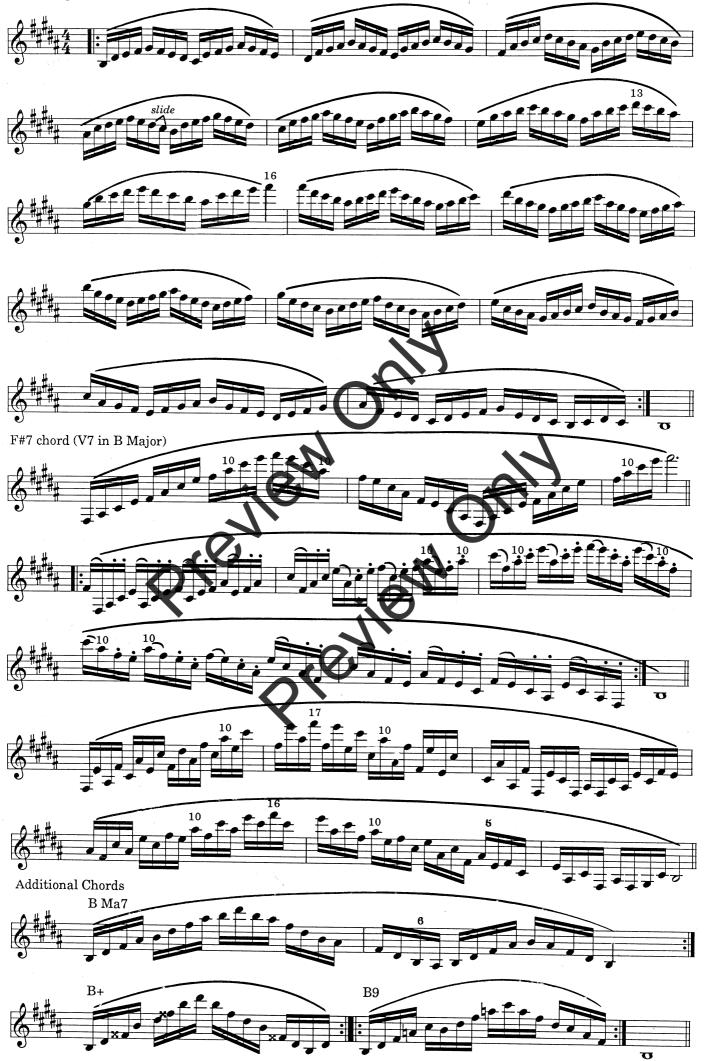
Turn to pg. 101 for Circle of Fifths Study; Practice lines 3 & 4 (4 flats).

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B major













G# minor



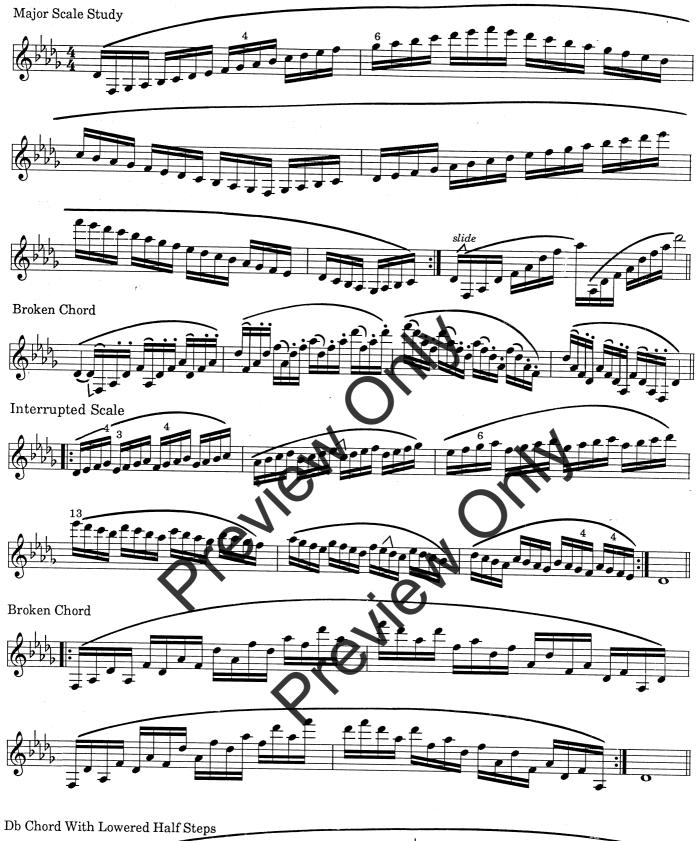






Turn to pg. 102 for Circle of Fifths Study; Practice lines 1 & 2 (5 sharps).

Db major















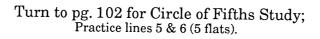
Bb minor





á.,



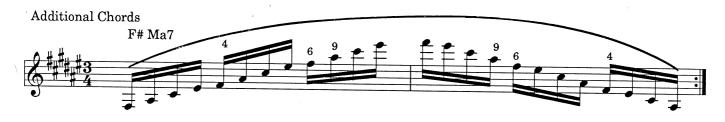


F# major





C#7 chord (V7 in F# Major)





















Gb major















Eb minor





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Eb Minor Chord with Lowered Half Steps





Turn to pg. 103 for Circle of Fifths Study; Practice lines 7 & 8 (6 flats).

C# major













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Cb major









Diminished Seventh Chords

























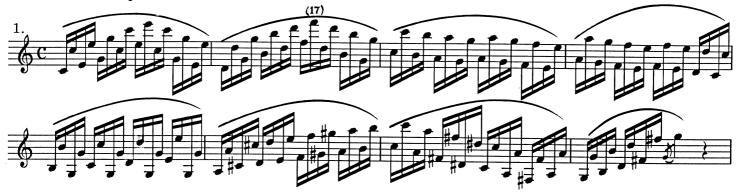








Octave Study



















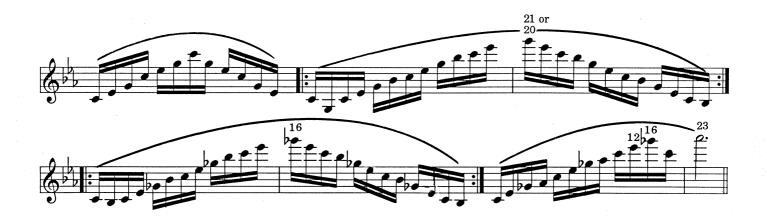




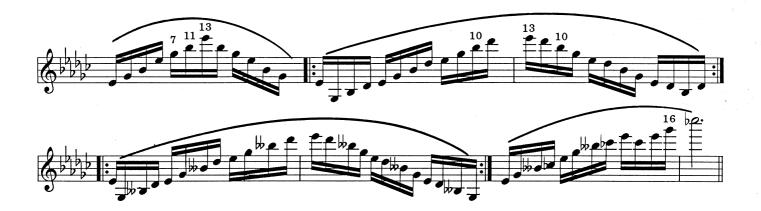












Staccato and Trill Study











Triplet Study











APPENDIX

Three Additional Scale Studies

1. THE CHROMATIC SCALE: The editor recommends that the chromatic scale be practiced in every key. It is presented here through the entire range of the clarinet. Relate the chromatic scale to the key you are playing; for example, when studying the key of F, practice the chromatic scale from low F to high F and return; in the key of D, practice it from the lowest D to the highest D and return, etc.



The following fingerings are suggested for the passage below, as they work well technically. Refer to the fingering chart at the beginning of the book for the fingerings that correspond to the numbers above the notes. Other fingerings, of course, may be used.



2. DIMINISHED SEVENTH CHORDS: There are only three diminished 7th chords. They are very important chords and are used by composers in all musical styles. Practice at least one of them in each key and learn them thoroughly. They begin on page 95 and are numbered to separate the three chords.

3. OCTAVE STUDY: Practice a section of this difficult study (pages 99-100) along with each key. It is divided into sections (1., 2., 3., etc.) and may be practiced one section at a time.

ABOUT THE EDITOR



Arts Quartet, the Chicago Symphony Quartet, the New York Woodwind Quintet and various jazz groups including, as guest soloist, the jazz session of the International Clarinet Society in London. In addition to his teaching duties, he is active nationally and internationally as a soloist, conductor, clinician, recitalist and adjudicator. His many publications include clarinet and saxophone methods, band arrangements, and articles for several nationally-known journals. He has also recorded two clarinet solo albums for Golden Crest Records.