



Improve Your Chromatic Scale

Clarinet Note Studio ©2023

Love it, or hate it, the chromatic scale is something you need to learn as a clarinetist because you'll always see it as a requirement for auditions, and also you just see it a lot in music. Exercises 1-3 are meant to help beginning to intermediate players. Make sure you're using chromatic fingerings for these exercises to help reinforce your chromatic scale. The idea is to use your metronome starting at QN=60 as your tempo. You can gradually increase the speed after you feel like you've mastered each exercise. For intermediate to advanced players, Exercises 4-6 use the same patterns except with 16th-note patterns instead of eighth-note patterns. Mark off each tempo marking for each exercise to track your progression.

♩ = 60, 63, 66, 69, 72, 76, 80, 86, 92, 96, 100, 104, 108, 112, 116, 120

Exercise 1:



Exercise 2:

Exercise 2 is a musical score consisting of five staves of music, written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into measures by bar lines, with measure numbers 5, 9, 13, and 17 indicated at the beginning of their respective staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures, indicating phrasing or articulation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The second staff starts at measure 5, the third at measure 9, the fourth at measure 13, and the fifth at measure 17. The score concludes with a double bar line at the end of the fifth staff.

Exercise 3:

The image displays a musical score for Exercise 3, consisting of five staves of music written in treble clef with a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The score is organized into measures, with measure numbers 5, 9, 13, and 17 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several slurs indicating phrasing. The key signature is not explicitly stated but appears to be B-flat major or D-flat minor based on the presence of B-flat and F-flat notes.

Exercise 4:

The image displays a musical score for Exercise 4, consisting of five staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for a single melodic line, likely for a flute or violin.

The first staff contains four measures of music, each starting with a quarter rest followed by a melodic phrase. The second staff begins at measure 5 and continues with similar phrasing. The third staff starts at measure 9 and features more complex melodic patterns. The fourth staff begins at measure 13 and continues the exercise. The fifth staff starts at measure 17 and concludes the exercise with a final melodic phrase.

Measure numbers 5, 9, 13, and 17 are indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The exercise focuses on developing melodic fluency and harmonic understanding through a series of connected phrases.

Exercise 5:



Exercise 6:



Full Chromatic Scale:

