Baermann Book 3 – Legato in Sixths Exercise

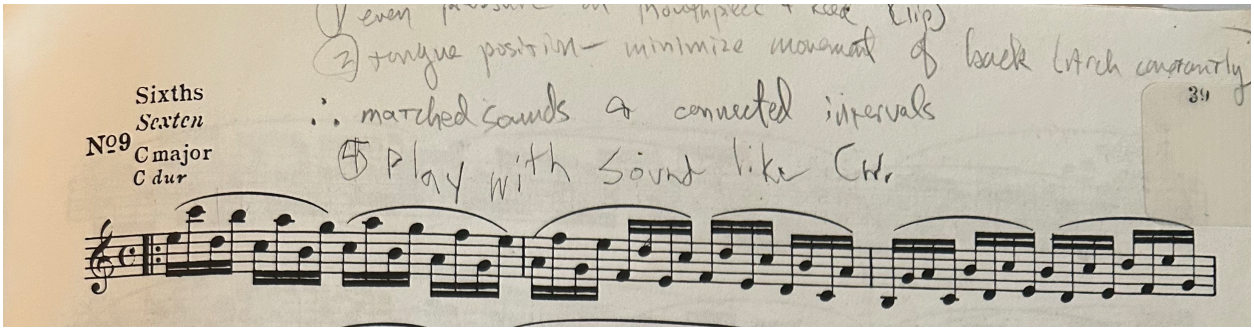


Figure 7: C-major scale in sixths from Carl Baermann's *Complete Method for Clarinet, 3rd Division.*

1. Establish Even Embouchure Pressure

- Maintain equal pressure between the mouthpiece, reed, and lips through every interval.
- Avoid "resetting" your embouchure or biting to reach higher notes, let the air and embouchure stay consistent while fingers and air do the work.
- Think of one continuous embouchure frame, the sound should remain stable whether you're playing low G or high E.

2. Control the Tongue Position

- Keep the back of the tongue arched (like saying "ee") and minimize movement as you shift between notes.
- The tongue's stability helps ensure the upper and lower notes have the same core tone and even pitch center.
- Avoid "dropping" the tongue on lower notes; imagine the air flowing evenly through all intervals.

3. Match and Connect the Sounds

- Each pair of sixths should sound like one phrase, not three separate notes.
- Aim for matched tone color and resonance between the lower and upper notes.
- Use steady air and light finger motion to achieve a smooth, vocal legato; no bumps or dips between pitches.
- Think *"sing through the intervals"*, shaping them with air and direction rather than tongue or pressure changes.
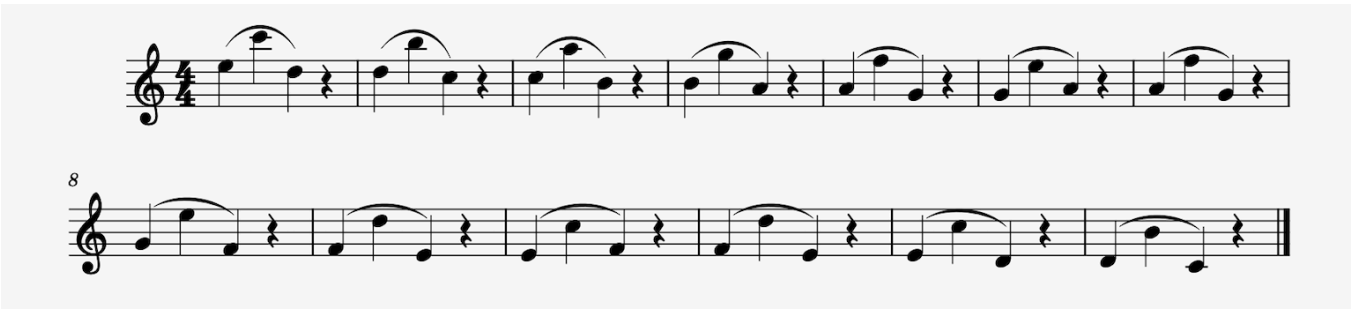


Figure 8: C-major scale in sixths from Carl Baermann's adapted as a long tone study by Dr. Charles West.
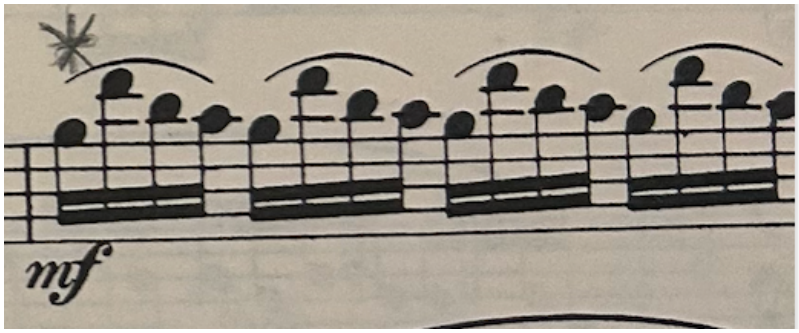


Figure 3: Excerpt from 40 Studies for the Clarinet by C. Rose, Etude No. 1, measure 19

"Slow Fingers and Float"

- **Slow fingers, steady air** – Keep finger motion relaxed and deliberate to avoid tension. The connection between notes should come from a continuous, supported airstream rather than rushed finger changes.
- **Control the slurs, float the sound** – Shape the interval with smooth, well-supported slurs, allowing the sound to "float" instead of forcing the reed. Think of carrying the tone upward with air rather than pushing.
- **High D with added support** – For intervals moving up to high D, re-engage the left-hand index finger (resonance finger) to stabilize response and intonation while keeping the airflow energized *"up, up, up"* into the upper note. When moving from G to D, think of the sound as floating upward. On D, use a slight half-hole with the index finger, then slide the finger off and, in a gentle circular motion, float the sound back down to B.

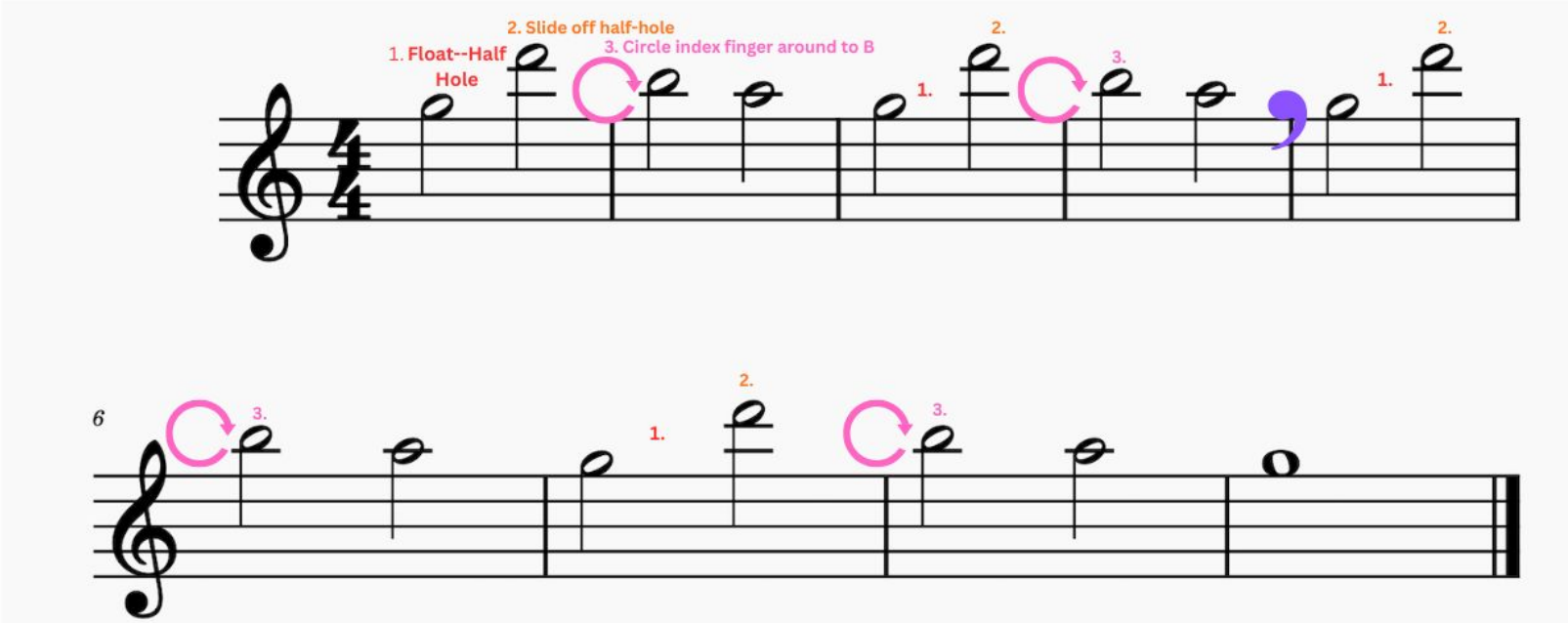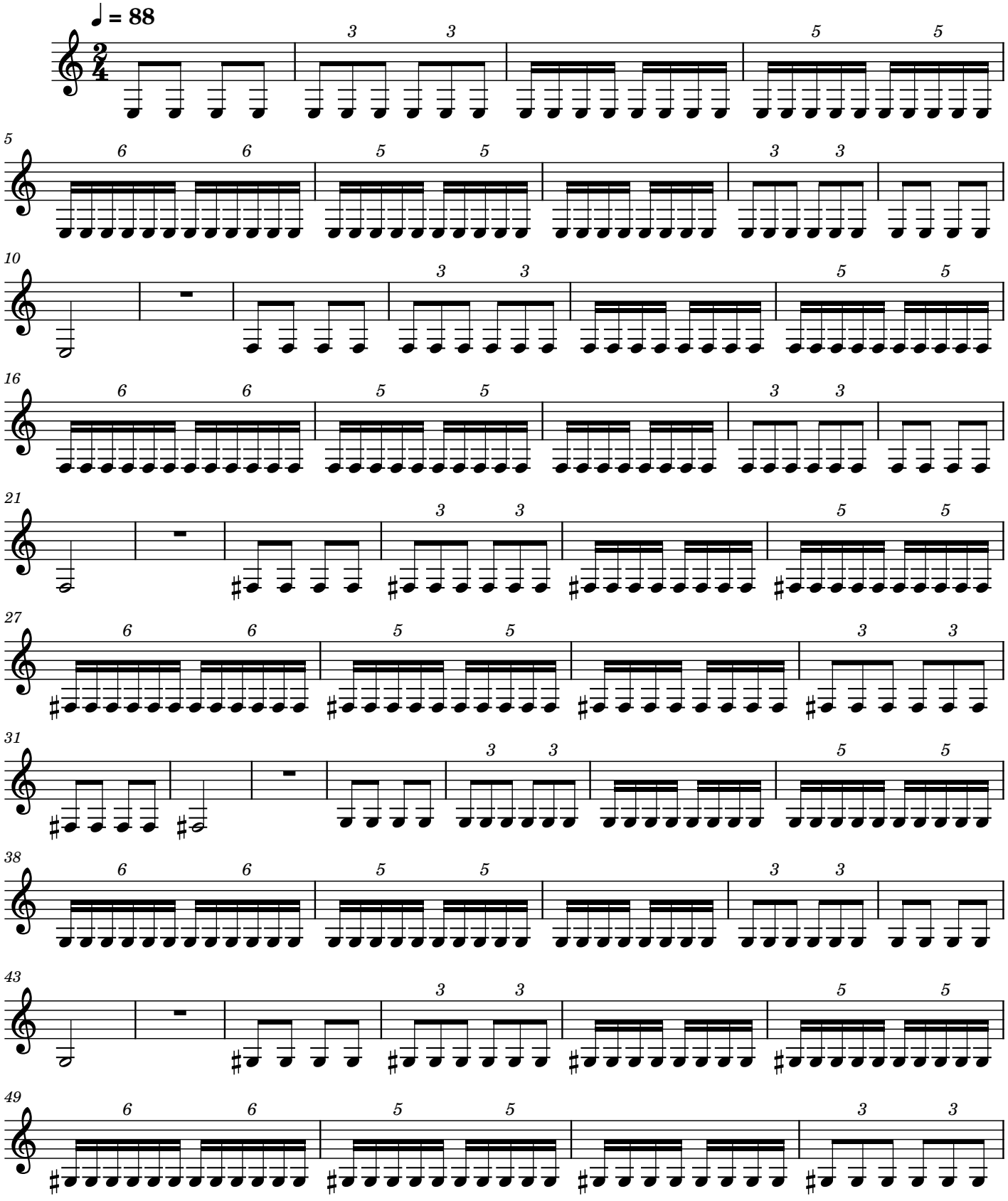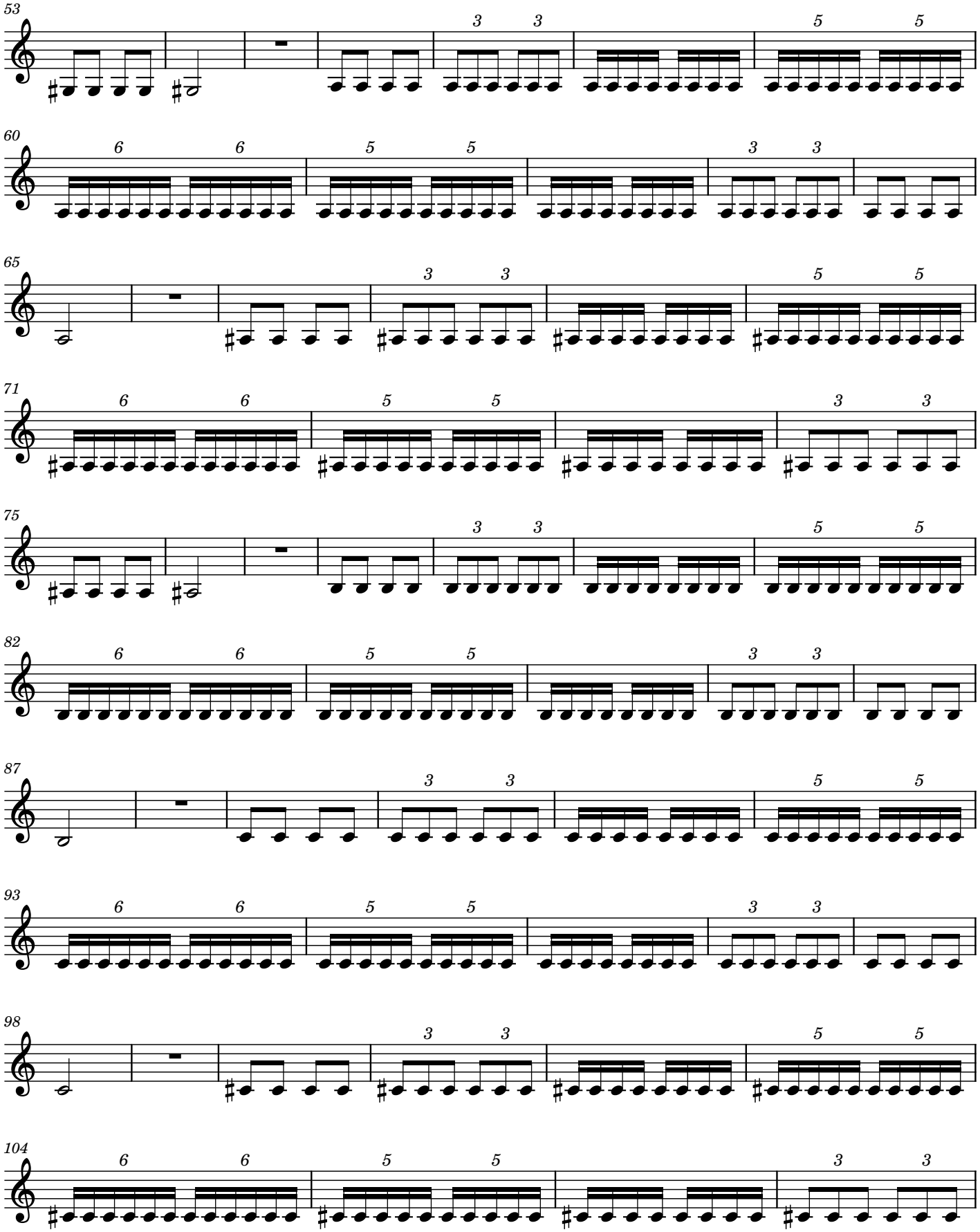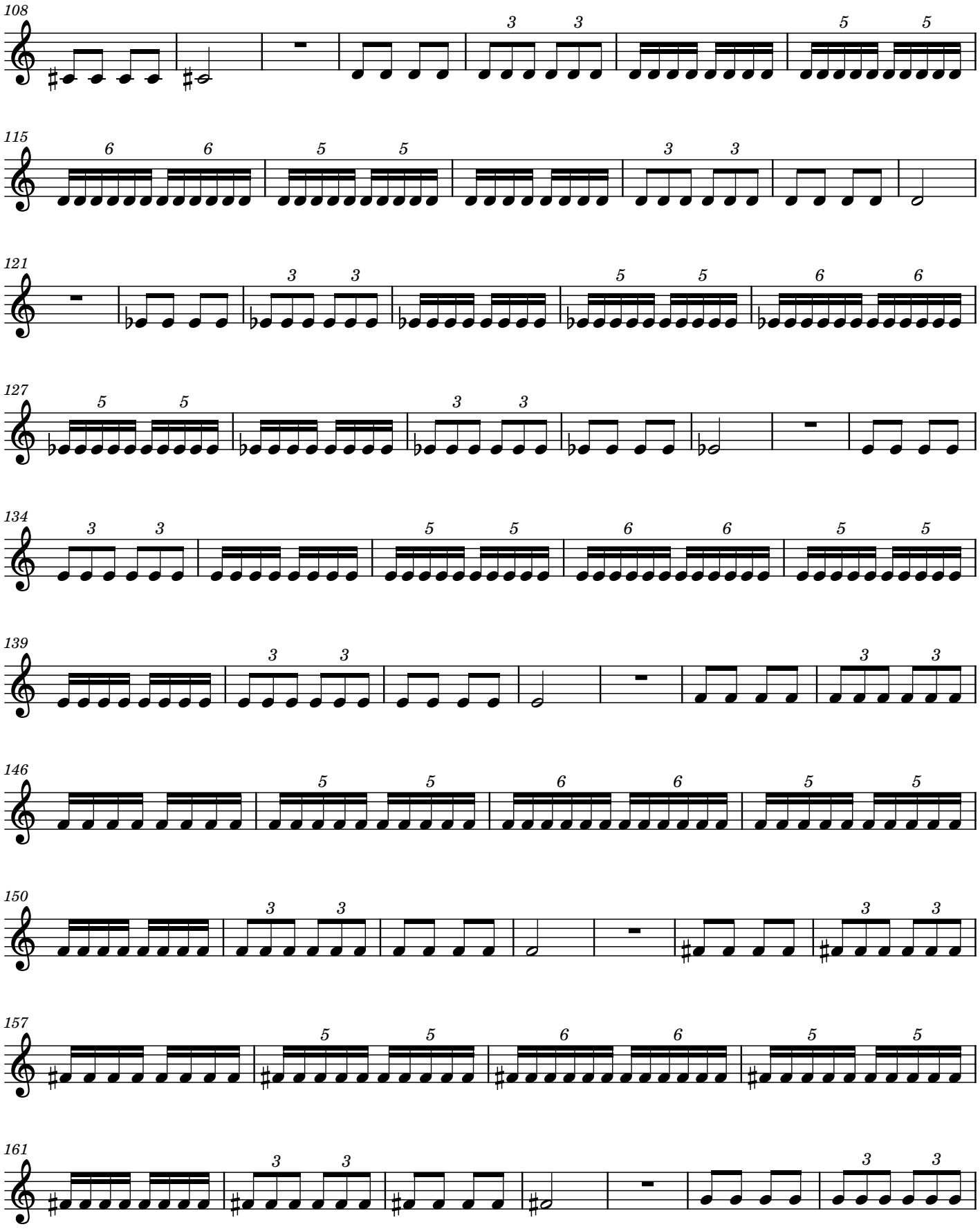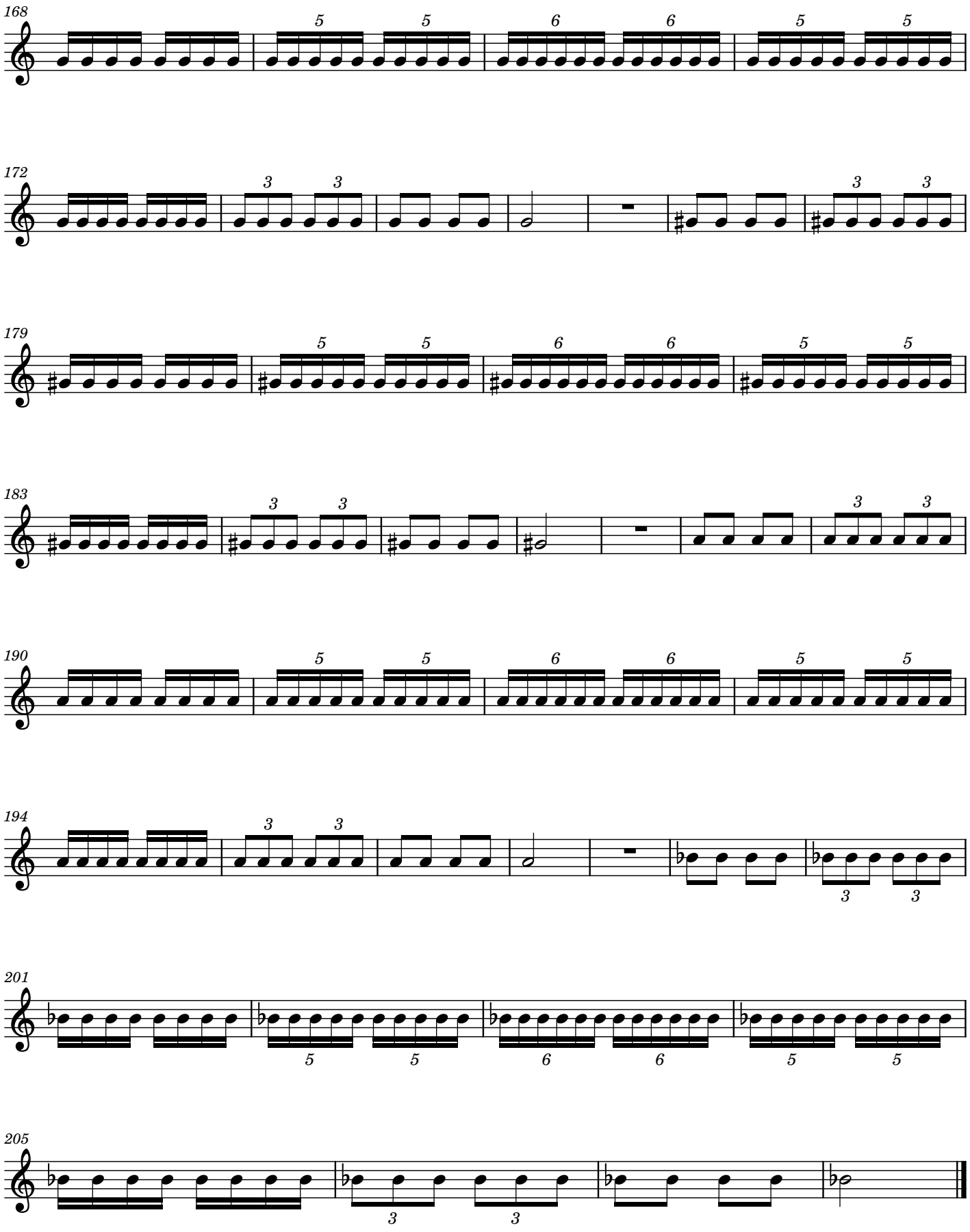


Figure 4: Exercise based on Etude No. 1, measure 19, from 40 Studies for the Clarinet by C. Rose

Articulation Exercise
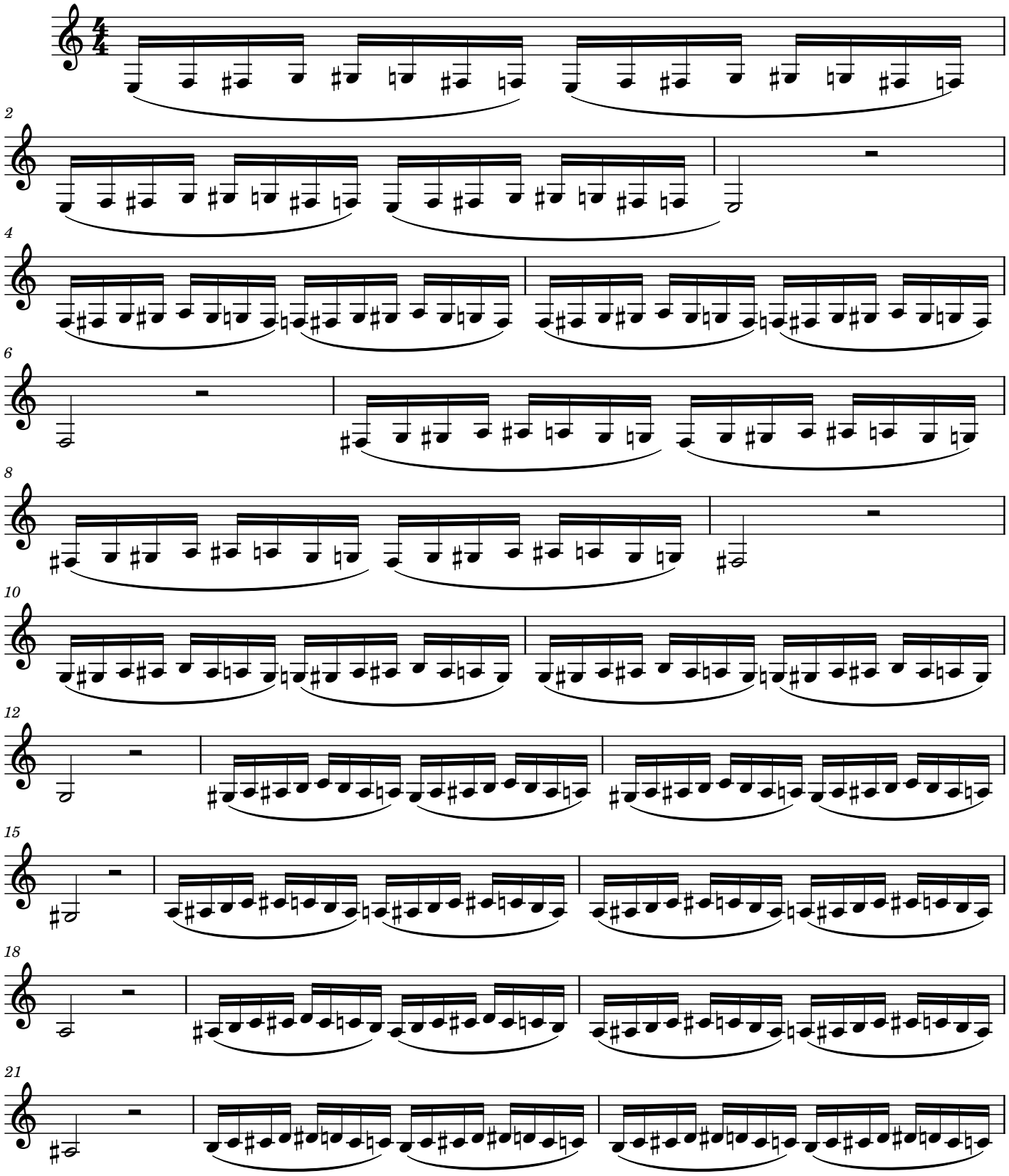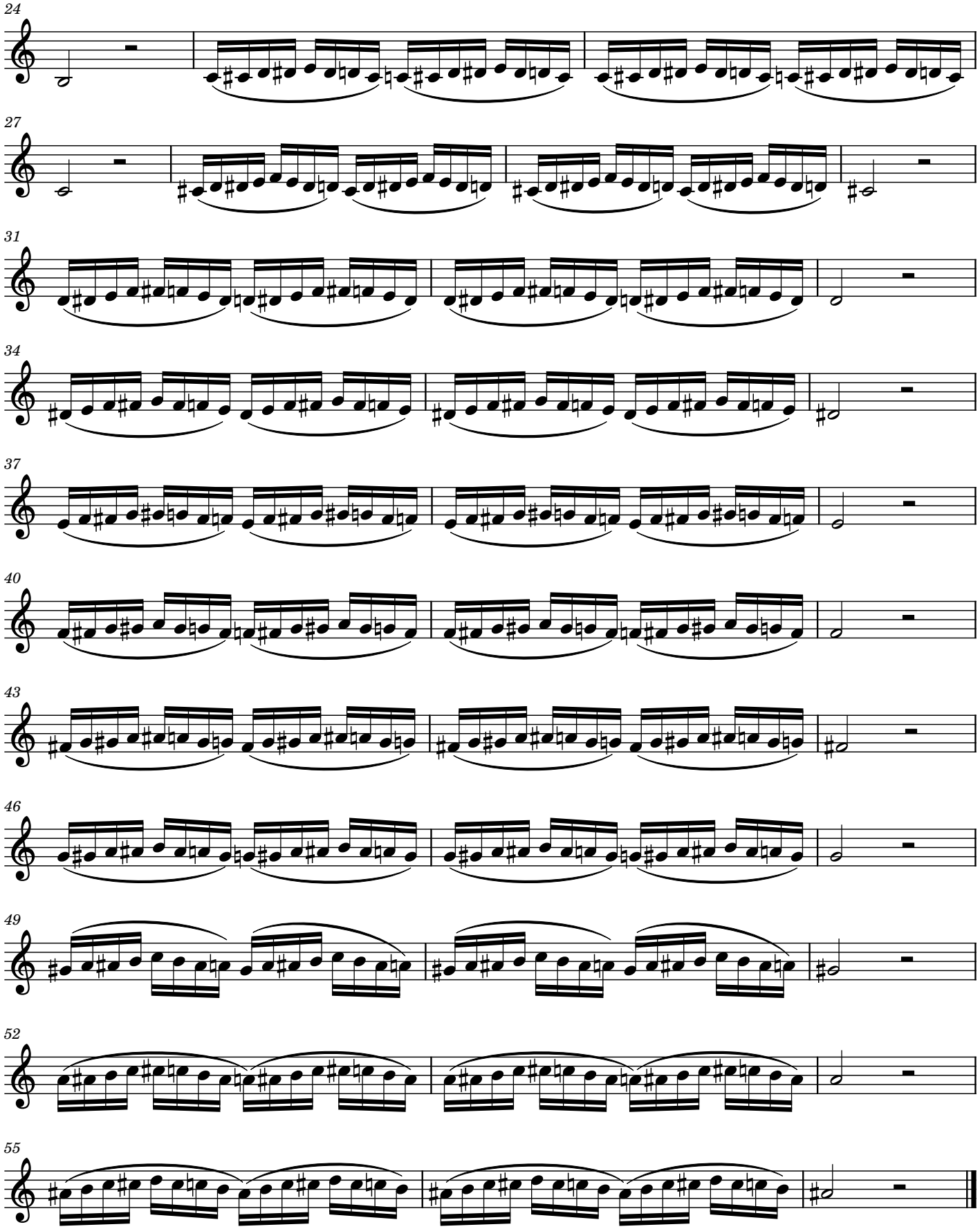



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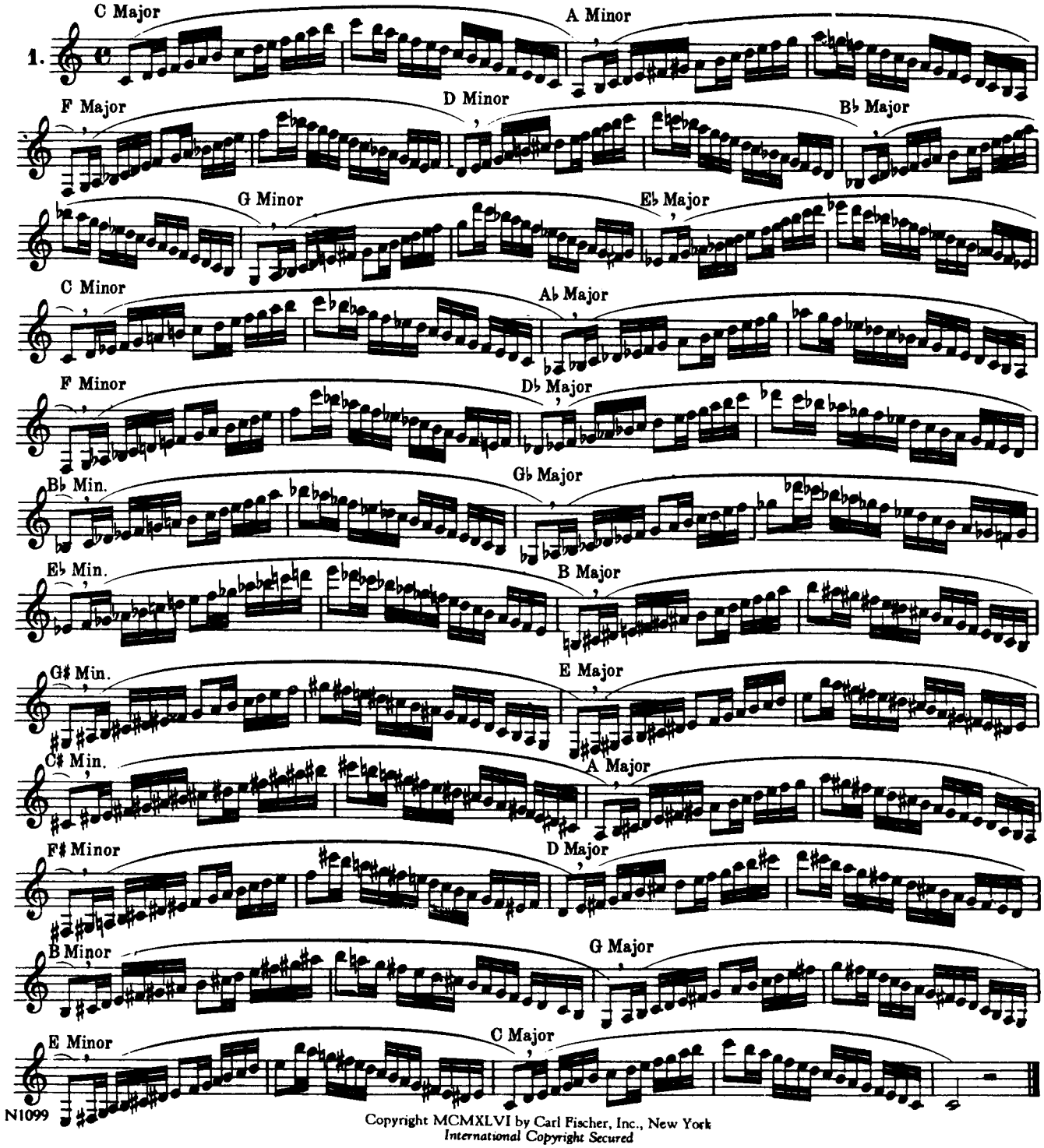

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Finger Noodles




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DAILY PRACTICE OF DIATONIC SCALES (MAJOR AND MINOR) AND EXERCISES ON TRIADS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS, Etc.



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