

Exercises for Kinesthetic Reference

Clarinet

Mark Gallagher

Lento

mf *sostenuto*

9

mf *sostenuto*

17

mf *sostenuto*

Daniel Bonade:

“The great secret is to practice slowly, either to attain perfect technique or perfect phrasing. Perfection does not exist, but the ambition to reach it makes for unending progress and self-satisfaction.”

Practice of Finger Motion Goals

"When practicing to obtain a clear, fast and impeccable technique, one has to play finger exercises or scales at a slow pace, with a (*relaxed*) snapping clean cut motion of the fingers in a mechanical way, so as to train the fingers to move methodically one after the other." Bonade also said, "that all finger motions and passages should feel effortless at a given tempo before the tempo should be increased."

This relates to one's kinesthetic awareness of the fingers – regardless of the finger or key combinations used, the goal is

...total equality of movement and, more importantly, feeling within the fingers and hands.

This requires a deep connection between the mind and body or as Mathias Alexander called it “mind-body unity”. If this can be achieved while practicing then the difference between what is *perceived* as being mechanically “difficult” and what is mechanically “easy” should make little difference.

Simply – D-flat Major can be executed as freely as C Major or, at least, that is the ultimate goal.