

# Soprano Clarinets

**Book - Title**

**Editor**

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*Artistic Studies, Book 1 - From the French School* David Hite Southern Music Company B362

## Selection 1

Page(s): 38-39

Key:

Etude Title: *40 Studies, No. 36*

Tempo: Dotted Quarter Note = 60-68

**Play from Beginning to and through the down beat of ms. 80.**

### Errata:

Errata: the grace notes in m. 2, m. 4, m. 6, m. 14, 16, etc. should be approached with a slur (i.e. do not articulate the first of the 16ths notes following the grace notes.)

### Performance Guide:

This etude was originally a violin study, so your job is to mimic bow articulation with the "tongue". Use this opportunity to refine a variety of articulation styles and to solidify good fundamentals: "top of the tip of the tongue to the bottom of the tip of the reed" and "Just talk on the reed." The tongue motion should be consistent: the same part of the tongue should return to the same part of the reed with each tongue stroke. For any staccato marking on an eighth note (m. 1, 3, 4, 5, etc.), listen for space between the notes: Using the syllables, "doot"/"toot" or "deet"/"teet", will help. The tongue should return to the reed to stop the vibration between notes. All 8th notes should have some lift/space to them, even when no staccato is present (m. 2, 6, 7, 8, 11, 12, etc.) For sixteenth notes without markings, hear the beginnings of notes clearly using a light tongue stroke (m. 14, 16, 18, 23, 24, etc.) Use a 'tee' or 'tu' articulation stroke for the note starts while avoiding heaviness. Accents are always essential to the musical style, however, use faster, denser air for these rather than a heavier tongue stroke. For staccato markings on sixteenth notes underneath slurs, use a gentler tongue stroke. Using a "doo" or "dee" syllable will help. This gentler articulation style of m. 32 creates an effective contrast to the opening bouncy style. Avoid clipping slur endings in m. 35 - m. 40, m. 53 through 56, m. 71-72, etc. The marked sostenuto in m. 38 is a fine suggestion that can apply to all similar passagework.

Throughout the etude, be sure to hear each note of grace notes distinctively, and feel each note underneath your fingers. For trills, if adding 2 trills makes the resolution late, use 1 trill. Trills should be to the note above in the key signature. Execute each sextuplet with rhythmic accuracy. It is helpful to use the right hand side trill keys to play trills in m. 26, 30, 51 and the 32nd note turns in m. 49. For the high d# in m. 72, the optimal fingering is LH thumb/register/2/3 and RH 3/Eb key.

David Hite suggests *fastoso*: Pompous. However, this is merely Hite's suggestion; it was not included in Rose's original edition. Whatever mood or character best helps you 'feel' the music, that is fine. Mr. Hite also provides other suggestions for contrasting musical character and for tempo flexibility. These are tasteful musical suggestions for observation. Be sure the opening dynamic is full enough to provide softer contrasts for the *mp* and *p* phrases but soft enough to enable fuller moments as well. M. 26 - 33 provide opportunity for musical contrast; consider using a sweeter, more singing and lyrical approach. Use the fermata at the end of m. 37 to regroup and take a replenishing breath.

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## Selection 2

Page(s): 34

Etude Title: *40 Studies, No. 32*

Tempo: Quarter Note = 48-58

**Play from Beginning to and through the downbeat of ms. 49.**

**Errata:**

Ms. 25 - the mf dynamic marking should be printed under the B on beat three, and not beat 1.

**Performance Guide:**

This is a wonderful opportunity to perform with heartfelt expression, using your most beautiful, singing sound with a wide range of dynamics and characters. Continually refine your sound to match your best tone quality in all registers and dynamic ranges. When possible, leave the right hand down or find effective resonance fingerings for throat tone notes (as in m. 11, 24, etc.) Take time for deep breaths throughout, constantly supporting the airstream for as smooth and connected phrases as possible. Effective phrasing is essential. Adhere to the shapes of lines, adding nuance where suggested by Mr. Hite's musical markings. Note endings are important in preparing subsequent phrases. Create long, connected musical phrases, and using wind speed, and using wind speed, make each phrase's shape, highpoint, tension, and release obvious. Prepare slowly, thinking the eighth note pulse, gradually increasing tempo to a quarter note feel (while still organizing time in 8th notes.) Though preparation with metronome is helpful for developing a constant sense of subdivided pulse, it is critical to learn to control the tempo without metronome. A musically satisfying performance will profit from a sense of rubato throughout.

The turn in m. 8 is on the upbeat of the last 8th note of the bar. In mm. 10 and 42, grace notes are played on the upbeat of the 3rd 8th note of the bar. In measures 12 and 44, subdivide carefully: don't rush! There should be only two shakes, at most, on the trill in m. 12. Keep all articulated passages gentle: "doo" or "dee" for all staccatos under slurs, and gentle, clear "tee" or "too" for others.

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## Selection 3

Page(s): 69

Etude Title: *32 Etudes, 24*

Tempo: Quarter Note = 92-104

**Play from Beginning to end.**

**Errata:****Performance Guide:**

This etude was originally a violin study, so your job is to mimic energetic, controlled bow action and response with the "tongue". Use this opportunity to solidify good fundamentals: "top of the tip of the tongue to the bottom of the tip of the reed" and "Just talk on the reed." Tongue motion should be consistent: the same part of the tongue should return to the same part of the reed with each tongue stroke. Be careful to avoid 'clipping' two note slurred groupings. Instead, keep the air moving off the ends of the slurs, simply allowing the articulation of the subsequent note to finish slurs. Keep notes under slurs evenly spaced, avoiding compression or rushing of the notes. Hear the beginnings of each note clearly, using a light tongue stroke, typically 'tee' or 'tu', though 'dee' or 'du' may be best for some. Avoid heaviness or 'peckiness' in playing the staccato sixteenth notes. It would be easy to 'overarticulate' these notes, yet instead they should be clear, light, and bouncy: 'teet' or 'toot' or 'deet' or 'doot'.

Take breaths where indicated, though depending on your lung capacity, you may not need all of them. Keep embouchure pressure around the mouthpiece consistently firm, particularly in the larger leaps. Fast wind should always be present behind the tongue so that the tongue can move as minimally as possible.

For fingerings: consider using the '1 and 1' fingering for Bb in m. 18, 26, 27, and 28. For Gb in m. 19, 20, and beat 2 of 24, you will need to 'flop' the fingering between your RH index finger and middle finger. In m. 19, 20, 23, and 24, be sure to play the C with your left hand pinky. Again, pay careful attention to optimal hand position, rounded, curved fingers, especially index and pinky fingers.

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No. 36. Allegretto quasi andante  $\text{♩} = 52$  *tr*

*mf fastoso*

5 7 8 *f* 9

10 11 12 13 *mp*

15 16 17

20 21 22 23 *f* 24 25 *cresc.*

26 *mp leger.* 27 28 *p dolce cantabile* 29

30 31 32 33

35 36 37

38 *mf sostenuto* 39 40 41 42 43 *p* 44 45

46 47 48 49

*cédez* *A tempo*

50 *tr*

51 52 53 *mp*

54 *mf* 55 56 57 *f*

*meno mosso* *A tempo* 60

61 62 63 *cresc.* 64 65 *f*

66 *mf* 67 68 69

70 *straccinato* 71 72 73 *f*

74 75 *tr* *mf* 76 77 *f* *p*

80

81 82 83 84 85 *f*

86 87 88 89 90 *p*

91 92 93 94 95 *f*

96 97 98 99 100 *f*

*mf* *mp*

No. 32.

*mf con ardore* *f* *p* *cresc.*

*mf* *f* *p*

*p dolce*

*mf* *f* *p* *dolce*

*f* *p* *mf* *cresc.*

*f* *p* *mf* *cresc.*

*tr* *f* *p* *con molto espress.*

*dim.* *p* *mf*

**A tempo**

*riten.* *mf* *dim.* *p*

*agitato* *cresc.* *f*

*et largement* *f* *espress.*

*cresc. molto*

*molto espress.*

*rit.* **A tempo.**

1' 02"

Allegro moderato ♩=92

24.

*mf* leggiero e semplice

5

10

15

20

25

30

35

40

A tempo

45

*ff*

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48