

Errata:

M. 2, m. 4, m. 8, m. 38, m. 40 - each grouping of four sixteenth notes should be "slur two - tongue two" - In some published editions this is correct, in other editions marked differently
 M. 11 - beat two articulation should be "slur two - tongue two" - In some published editions this is correct, in other editions marked differently
 M. 32 - beats 3&4 should be under one slur as in measure 34

Performance Guide:

This etude is best approached with a joyous, dance-like approach. Throughout the etude, be sure to hear each note of sextuplet figures distinctly, cleanly, and accurately. Execute each sextuplet with rhythmic accuracy. Accents are always essential to musical style, however, use faster, denser air for these rather than heavier tongue stroke. For any staccato marking on an eighth note, hear space between the notes. Using the syllable, "toot", will help. For staccato markings on sixteenth notes, hear the beginnings of notes clearly using a light tongue stroke and avoiding heaviness. It is likely helpful to use the right hand side trill key to play the B-natural of the turn in measures 14 and 16. Avoid clipping the ends of slurs in measure 20, and keep air moving underneath this section with variation in articulation. Measure 25 provides a wonderful opportunity for musical contrast; you may decide to use a sweeter, more singing and lyrical approach. The gentler articulation style of measure 32 creates an effective contrast to the opening articulation style. Measure 36 may be treated like a cadenza and may be interpreted freely before returning to playful style and an energetic finish.

Low Clarinets

Book - Editor	Title	Publisher	Edition
David Hite	<i>Artistic Studies, Book 1 - From the French School</i>	Southern Music Company	B362

Selection 1

Page(s): 50

Key:

Etude Title: *32 Etudes, 4*

Tempo: Quarter Note = 88-108

Play from beginning to end.

Errata:

Performance Guide:

It is important to practice fast etudes slowly in order to learn finger patterns with accuracy. Make an effort to play this etude musically as well as technically, and feel empowered to take some time before breath marks and especially fermatas.

Work for light, even articulation, and focus on staying relaxed when playing. There are several series of repeated articulated notes in this etude, and the beginnings of these notes should all sound the same. Strive for consistency in where the tongue hits the reed, how much of the tongue hits the reed, etc., and the corresponding sound will be equally consistent.

Consistency of rhythm will be crucial for proper execution this etude as well. Try practicing a passage of the written sixteenth notes in different rhythms (dotted eighth-sixteenth note, sixteenth note-dotted eighth, etc.) and then practice the same passage as written. This will aid in evenness and shine a spotlight on passages that are not under the player's control. Adding right hand fingers through this etude facilitates technique and improves tone quality and intonation. (Ex: right hand may be down on m. 1, 14, 17, 21 -24, 33, 35, 36, 39, 42 and 43) Lean on notes indicated with accents rather than hitting notes in mm. 3, 14, and 26.

Trill left hand ring and little fingers simultaneously for trill in m. 37.

The trill in m. 40 is played by depressing the throat tone G-sharp key and trilling the A-key. G-sharp carries through the grace notes.