

ensure the accuracy of the subdivision. Experiment with slight rubato to give yourself freedom of expression and room to breathe. Follow the indicated dynamic markings which can be quite unexpected. Many books such as the Rubank "Advanced Method for Flute" have good instructions for ornaments. It is acceptable to place the gruppetto on all quarter notes (mm. 6, 14, 24, 32, 35, 40) on the 2nd eighth note of the beat. For the turns on the dotted eighth notes (mm. 19, 20), it is acceptable to place the turn on the 2nd 16th of the beat so that the rhythm of the entire beat is a 16th-32nd note triplet-16th-16th. All ornaments should be slurred.

Remain diligent with the correct fingerings for middle D and E-flat (the 1st finger left hand must be lifted). The thumb B-flat fingering can enhance the technical ease of the etude, but remember to remove it for B-naturals and high G-flats. Breaths can be taken during rests and in other musical places, if needed. Possibilities for the "if needed" are: breathe on beat 3 in mm. 6 and 14 and between mm. 34 and 35 (quickly). Customize a musically artistic breathing plan that suits you and practice your plan. Give yourself adequate opportunities to inhale enough air so you can play with a beautiful tone through the etude. Although most of the piece is slurred, pay attention to those notes which are to be articulated and use a legato-style tongue.

## Selection 3

Page(s): 70

Key: C Minor

Etude Title: 42. *C Minor*

Tempo: Dotted Half Note = 52-63

**Play from beginning to end.**

### Errata:

Piccolo: M. 1 - Play the first note one octave higher

Piccolo: M. 2 - Play the last note one octave higher

Piccolo: M. 16 - Play the last note one octave higher

Piccolo: M. 17 - Play the C one octave higher

### Performance Guide:

This Karg-Elert etude from Op. 107 should be very smoothly executed with swells in dynamics which, for the most part, follow the musical line. The pulse should be felt by the measure. Use a full, vibrant sound. It is marked "appassionato e stretto" which means with passion, energy and quickening.

At the beginning, practice slowly with three beats to the measure. Use a metronome. Learn to utilize the thumb B-flat effectively. Use it for B-flats and switch it off for B-naturals and high G-flats; C's and C#'s provide good places to make the change. For example, start the etude without it, add it for m. 6, remove it in the middle of m. 7, etc. Remember to lift the 1st finger left hand for all middle register D-naturals and E-flats.

Strive for an even tone in all registers and develop lip flexibility, especially for the big leaps, by playing octave slurs and harmonics. A smaller aperture on the higher notes will help. The low register needs to be quite strong so that the high notes do not jump out. The high notes must be prepared (not necessarily played softer) and the air stream must be steady throughout. Breaths can be taken in all rests, between mm. 21 and 22 and between mm. 33 and 34. Plan your breathing places and practice your plan. Although most of the piece is slurred, pay attention to those notes which are to be articulated and use a legato style attack.

## Soprano Clarinets

### Book - Editor Title

David Hite      *Artistic Studies, Book 1 - From the French School*

### Publisher

Southern Music Company

### Edition

B362

## Selection 1

Page(s): 63

Key:

Etude Title: *32 Etudes, 18*

Tempo: Dotted Quarter Note = 72-84

**Play from beginning to end.**

**Errata:**

***Performance Guide:***

While slow, consistent practice with metronome in eighth note pulse will help develop steady pulse and rhythmic accuracy, this etude is best executed feeling a "big beat" pulse in 2, so that the numerous roulades flow lyrically. Be attentive to practicing and preparing with optimal sound and constant air support. Match tone between stepwise notes and arpeggiated notes alike, so that the sound is smooth, even and matched throughout. Maintain a fast, focused air stream when crossing the breaks to minimize the difference between throat tone notes and all others. Provide a solid river of air throughout for notes to float upon while follow the cascading shapes of line with the air. Place the 32nd notes in measures 5, 6 and 13, 14 with rhythmic accuracy. Feel and hear each note of the 32nd passages clearly, cleanly, and evenly. Because the key temporarily modulates to minor at measure 17, the marked *meno mosso* is an effective expressive element. Be sure to take the initial tempo when the theme returns at measure 25. Check fingerings carefully, particularly at measure 40, so that whenever C follows or precedes an E-flat, it is played with the left pinky. Accents and tenuto markings provide stylistic intensity. Observe them carefully, using faster, denser air rather than heavier tongue stroke. In measures 46 and 48, observe articulation markings diligently with a light yet clear tongue stroke. The large slurs over the bars indicate phrasing.

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## Selection 2

Page(s): 66

Key:

Etude Title: *32 Etudes, 21*

Tempo: Quarter Note = 58-66

**Play from beginning to end.**

**Errata:**

***Performance Guide:***

This soulful etude provides a wonderful opportunity to showcase beautiful, singing sound while playing in an expressive operatic style. Develop as refined a sound possible on each note and in all dynamics and registers. Use care to find optimal resonance fingerings for throat tones. Take full, deep breaths throughout, and constantly support the airstream for as smooth, even, and connected phrases as possible. Be sure to have a tempo in mind before starting; it is typical to choose a tempo while considering faster moving passages. Accuracy of double dotted quarter notes and be sure they are distinct from dotted quarter notes. Measures 15 and 16 may be considered as cadenzas, so it is appropriate to perform these measures with flexibility in tempo. For the turn in measure 19, it may be easier to use the side trill keys to play B-natural of the turn if sound is not adversely affected. Check fingerings carefully in measure 21 in order to avoid an unnecessary pinky finger slide. Keep the trills in measures 22 and 24 lyrical. It is acceptable to use a single trill, if necessary, to maintain grace and elegance in the phrase. While preparation with metronome is helpful to develop a constant sense of subdivided pulse, a musically satisfying performance will profit from a sense of *rubato* and flexible time throughout. Follow the shapes of phrases convincingly, adding nuance where suggested by musical markings.

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## Selection 3

Page(s): 37

Key: G Major

Etude Title: *40 Studies, No. 35*

Tempo: Quarter Note = 96-104

**Play from beginning to end.**



**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**David Hite *Artistic Studies, Book 1 - From the French School***Publisher**

Southern Music Company

**Edition**

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.



18. *f* *delirante*

5 10 15

Meno mosso  $\text{♩} = 66-72$

20 *f* *p* *p* *intimo* *Poco meno*

25 *A tempo* *mosso* *f* *concitato*

30 *agitato*

35 *p* *placidamente*

40 *mf*

45 *mf*

50 *p* *f*

55 *mf* *ff*

The musical score consists of 14 staves of music. The first staff (measure 18) is marked *f* and *delirante*. Measures 5, 10, and 15 are indicated by box numbers. The tempo changes to *Meno mosso* at measure 20, with a new tempo marking  $\text{♩} = 66-72$ . Measures 20, 25, 30, 35, 40, 45, 50, and 55 are indicated by box numbers. The dynamics *f*, *p*, *mf*, and *ff* are used throughout. The piece is marked with *delirante*, *intimo*, *concitato*, *agitato*, and *placidamente*. The score ends with a double bar line at measure 55.



21. *p dolce e placido* *f* *p* *p*

5 *f* *p* *f* *p* *f* *p*

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

10 *f* *p* *f*

*p* *cresc.* *f*

15 *dim.* *Meno mosso*

*pressante* *f* *p* *f* *p*

*f* *p* *mf pacato* *f* *p*

20 *f* *p*

25 *f* *p* *cresc. stringendo* *f* *dimin.* *3* *3*

*A tempo* *p* *mf* *p* *p dolce* *f* *mf*

30 *tres large* *p* *f* *p* *mf* *dim.*

35 *p* *più lento* *p* *rit.* *mf* *p*



No. 35.

*mf* *chiaramente*

*f*

*mf*

*mf*

*mp dolce*

*p dolce*

*pp*

*f*

*mf*

*f*

*fz*

*f*

*A tempo*

5

10

15

20

25

30

35

40

45

50

55