

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: