
Low Clarinets

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Low Clarinets Selection 1

Etude Title: *40 Studies, No. 35*

Page(s): 37

Tempo: Quarter Note = 84–100

Play from Beginning to end.

Errata:

m. 32 - beats 3 and 4 should be under one slur as in measure 34

Performance Guide:

This selection will require a student to play with technical facility within a moderate tempo and appropriate musical style. If the tempo is too fast, the subdivisions within the sixteenth and sextuplets will be blurred and lack the precision needed to make this etude sound elegant and stylistically correct. Using a metronome set to an eighth-note beat is essential to help students develop the correct rhythm and technical command of the material.

The articulation in this etude can pose challenges, particularly with the larger intervals. Students will need to keep their embouchure and particularly their bottom jaw/lip still and use a tongue stroke that is efficient with proper air support. A “dee, dee, dee” tongue stroke and tongue tension is recommended.

The turn figures in measures 14 and 16 are the same. They are to be played as an even quintuplet using the top trill key in the right hand to play the B. If practicing with an eighth note beat slowly, this figure can be played precisely especially if the right hand can stay relaxed.

In measure 25, students should show a change of dynamic/color. Rushing the tempo and lax subdivision is often a problem here because the material seems easier for the student.

In measures 49-53, students should avoid over clipping the articulation and compressing the first two notes of the slurs. The fourth sixteenth of each beat should group forward to the next beat. These tips should help the flow and facility of this passage.

Moderato $\text{♩} = 100$

JACQUES FÉRÉOL MAZAS

No. 35.

The musical score consists of a single melodic line in treble clef, starting in A major. The piece is marked 'Moderato' with a tempo of 100 beats per minute. The score is divided into measures, with measure numbers 2, 5, 8, 10, 11, 13, 14, 15, 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, 49, 50, 51, 52, 53, and 55. Dynamics include *mf* *chiaramente*, *f*, *mf*, *mp dolce*, *p dolce*, *pp*, *mp*, and *f*. Articulations include accents, slurs, and trills. The piece concludes with a double bar line and a repeat sign.

Low Clarinets Selection 2

Etude Title: *32 Etudes, 13*

Page(s): 59

Tempo: Eighth note 92–104

Play from Beginning to beat 2 of m 48.

Errata:

m. 36 - Add a slur on each sixteenth note triplet on beat three as in ms. 37 - 38.

Contra clarinets play m 26 down an octave.

Performance Guide:

It is important that students play this etude by beating in eighth notes. Using a metronome set between 116-126 will help to insure good rhythmic subdivision as students must navigate between 16th notes, 16th note triplets and 32nd notes. Rhythm is the most common problem students have in playing slow etudes, so proper practice with a metronome is imperative.

In this etude, dynamics are very clearly marked with many being extreme in contrast. Although students are often encouraged to over exaggerate dynamic markings, they should use their ears and not just the eyes to determine proper dynamic levels. Tone quality should not suddenly change within a phrase (i.e., spread or dropping the core of sound) in order to exaggerate dynamics. Phrases should sound clear and natural.

In measure 7, the C-sharp 32nd note can be played with the left index finger only, essentially by overblowing a throat F-sharp. If a student uses this fingering, they need to keep the tongue in a high "ee" position and with a still embouchure.

In measure 16, the 32nd notes need to be played as late as possible. Students should mentally group them to the next beat, not relate them to the beat they just passed. The same strategy should be applied in measures 21 and 22.

In measures 28 and 29, the 16th note grace note pairs found at the end of trills, should be played as two 16th notes on the "and" or "te" of the second beat.

Use side-key F-sharp in m 14 and right pinky B natural in mm. 3, 11, 23, 25, 35 and 43.

3' 00"

Adagio non troppo $\text{♩} = 63$

13. *p piangevolmente*

6 *slide*

10 11 12 13

14 15 16 17 18

19 20 21 22 23

24 25 26 27 *tr* 28 29

30 *tres doux* 31 32 33 *A tempo*

34 35 36 *rit.* 37

38 39 40 41

42 43 44 45 *mf sostenuto sempre* 46

47 *e ben legato* 48 49 50 51 52

53 54 55 56 57

58 59 60 61 62

pp *p* *morendo*

Low Clarinets Selection 3

Etude Title: *40 Studies, No. 23*

Page(s): 25

Tempo: Dotted Quarter Note = 60–76

Play from Beginning to end.

Errata:

m. 31 - The B natural accidental does not carry to the upper octave in count two.

m. 31 - Contra clarinets can take beat 2 of m. 31 and beat 1 of measure 32 down an octave.

m. 33 - Last note in measure should be marked as an E natural.

Performance Guide:

When beginning to work on this etude, it is recommended to work with a metronome

set to an eighth note pulse, beginning at around 120 and moving up incrementally. It is important to not only focus on playing the right notes and rhythms, but also tone production, articulation, and phrasing for each passage.

The wedged articulation should not be overdone. Simply play them with a little more emphasis and with a short, pointed articulation. Slurred groupings should not be compressed (first two notes crunching together) and not be over clipped with the tongue at the end.

In the descending 16th note passages in measures 1-6, and similar figures throughout the etude, students should play the first 16th note with slightly gentler air and gradually increase the air speed as they descend through the line. This should help with articulation, facility, and musical style.

In measures 17-21, the difficulty in reading the notes and fingerings increases dramatically. Encourage students to memorize these measures so they don't become confused and panicked when under pressure, and to ensure they learn the notes correctly.

The rhythm in measures 28 and 29 can cause time/pulse issues because the material feels different and easier than previous passages.

In measures 51-53, as the intervals get larger, the embouchure often becomes loose and starts moving. It is important to keep the air, fingers, and embouchure grip steady and consistent. Pushing the upper lip down can help with this.

1' 48" - 1' 30"

Allegro vivace $\text{♩} = 60-72$

25
FRANZ SCHUBERT
(Dresden)

No. 23.

f duramente

2
3
4
5
6
7
8
9
10
11 *p leggiero*
12
13
14
15 *mf*
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36 *moto precedente*
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
p

