

## ATSSB Bb clarinet (revised February 2016)

### *Artistic Studies Book I – from the French School* David Hite/Southern Music

#### Year A

#### **Page 26, No. 24 A minor**

- Quarter note = 54 – 60
- Play from the beginning through measure 15
- The last note of line 1 should be an Ab

This beautiful etude is a great opportunity to demonstrate musicality. Strive to create the long phrases by producing smooth connections especially during sixteenth note passages. A fast air stream is essential to achieving this goal. Let trills begin slowly and gradually increase speed to help maintain the majestic style of the etude.

The rhythm in measures 8 – 9 can be frustrating due to the tie. During practice sessions, remove the tie and rearticulate the downbeat. This will help establish the sense of pulse in the measure. Once this feels comfortable, play as written and let the downbeat play an important role. Maintain this strong sense of pulse especially during the sixteenth note passages; these passages should sound easy and controlled.

#### **Page 25, No. 23 B-flat major**

- Dotted quarter note = 60 – 72
- Play from beginning to the first beat of measure 28

This fun and lighthearted etude will require close attention to articulation. For the sixteenth notes, use a light and legato tongue, regardless of practice tempo. As you increase the speed, be sure to maintain the legato tongue. Do not worry about creating “short” sixteenth notes; the speed of the etude will produce the proper length of staccato. Keep the air stream fast and never let any tongue “nose” overpower the tone. Also, strive to produce an equal tone quality between the slurred and articulated notes.

To achieve the lighthearted style, stress the beginning of each dotted quarter note downbeat in order to create the metrical accents that are commonly associated with a 6/8 time signature. The remainder of the beat should have a lighter feel. This will create a hierarchy of beats that supports a strong sense of pulse and the proper character. The wedge accents in measure 2 and through the etude can be produced by using a stop-tongue or individual puffs of air. Either method should produce notes that are accented, aggressive and separated. The technical passages in measures 17 through 21 can be frustrating. Be aware that the first group is a

chromatic based pattern while the second group is a diatonic based pattern. Once the difference is established, the patterns should feel unique and be easier to perform.

## Year B

### **Page 51, No. 5 G major**

- Quarter note = 58
- Start after the eighth rest in measure 16 and play to the first note of measure 28

This graceful etude allows the performer to concentrate on sound and musicality. Take care to follow the dynamics and carefully create the phrases. Choose breaths to compliment your phrases and musical ideas.

Although the work is in a slow four, be sure to practice using a subdivided beat. This will help place the thirty-second notes in the correct position. Once the rhythmic elements feel comfortable, try performing the etude using a slow four pulse. This large beat emphasis gives the etude direction and helps produce the graceful style. Regardless of tempo, these passages should sound easy and controlled. Remember that this etude is intended to be a melodic example and not a technical display.

Pay close attention to the trills in measures 24 through 25. Keep the trills controlled and be sure both notes of the trill sound. Also watch the counting as it is very easy to get lost in the middle of the trill! Work for a continuous air stream to create smooth technique and a beautiful tone quality. Do not underestimate the importance of your air.

### **Page 54, No. 8 E minor**

- Quarter note = 96
- play from measure 32 through measure 61

This is a challenging etude for many reasons, primarily technique. Practice the etude with a metronome at various tempos, employing as many practice methods as possible. Start slow and gradually increase the tempo. Maintain even finger control and correct articulation. The articulation should be well defined while maintaining a good tone quality. Staccato does not imply short but separated or detached. At slower tempi, the staccato length will be longer. Keep the tongue action light and try to eliminate any thud or tongue “noise.” Excellent finger and thumb coordination is required in measures 35 through 45. Be sure the left hand thumb is not late, otherwise a low grunt or undertone may be produced.

Creating an appropriate style for this etude is also challenging. It contains an aggressive style which requires a fast and consistent air stream. The fast air stream will also help produce smooth finger technique. Be sure to follow all of the printed dynamics and strive to give an exciting performance of the etude. **Remember: It is never too late to practice slow.**

## Year C

### **Page: 59, No. 13 D major**

- Quarter note = 54 - 63
- play from the beginning to the quarter rest in measure 16

This beautiful etude is intended to showcase tone production as well musical abilities. The dynamic indications clearly define the phrases so be sure to follow them. Decide where the highpoint of each phrase is located and let the phrase naturally shape around this area. Strive for a full and characteristic tone by maintaining a fast air stream regardless of dynamic.

Although the work is in a slow three, be sure to practice using a subdivided beat. This will help place the thirty-second notes in the correct position. Gradually increase the metronome speed until you reach your goal, constantly checking for rhythmic accuracy. Regardless of tempo, these passages should sound easy and controlled. Once the rhythmic elements feel comfortable, try performing the etude using a slow three pulse. This large beat emphasis gives the etude direction and helps produce the graceful style.

D major provides a few fingering obstacles. Be sure not to slide the pinkies between B and C sharp. Try to incorporate the left hand B and right hand C-sharp fingering combination throughout the etude. Also avoid flipping whenever possible. Use side F-sharp in m. 14 and fork fingering for the first F-sharp in mm. 6 and 13. These fingering adjustments may be awkward in the beginning but with practice will produce smooth connections. Measure 6 contains a slide: use right hand D-sharp followed by left hand B which then slides to left hand C-sharp.

### **Page 58, No. 12 D minor**

- Quarter note = 88
- play from the beginning through the end of measure 16

This aggressive etude contains a variety of articulation patterns. Relearning an articulation is frustrating and time consuming so pay close attention to the changing articulations from the first day. The slur-two articulation is prominent throughout the etude. Be sure to produce two notes of equal length; do not clip the second note under the slur.

Well-defined articulations and strong air are important in achieving the intense style. Keep the tongue action light and try to eliminate any thud or tongue “noise.” Be sure to push air through technical passages to help create direction and energy.

The etude will benefit from slow and careful practice with the metronome. Practice the etude at various tempos, employing as many practice methods as possible. Work toward producing even and controlled technique. Be methodical and take time to develop your desired tempo.

## Year D

### **Page 34, No. 32**

- Quarter note = 52 – 60
- Start on beat 3 of measure 7 and play to the first note of measure 25
- The first note of the last group of 32nd notes in measure 12 should be a C natural

This beautiful etude is intended to showcase the student's musical abilities as well as tone production. The dynamic indications clearly define the phrases so be sure to follow and even exaggerate them. Decide where the highpoint of each phrase is located and let the phrase naturally shape around this area. Strive for a full and characteristic tone; keep the air fast and involved.

Adagio non troppo indicates a slowish tempo that should feel calm. The opening tonality of E minor helps to establish the somewhat melancholy but emotional mood. In order to retain this character throughout the piece, be sure to choose a tempo that is well suited to your technical abilities.

The work incorporates a few complicated technical passages. It is beneficial to practice with a metronome using a subdivided four, especially in the measures with thirty-second notes. Gradually increase the metronome speed until you reach 108 to 120 for the eighth note pulse, constantly checking for rhythmic accuracy. The goal is to achieve technical passages that sound controlled and easy and that match the character of the piece.

### **Page 56, No. 10**

- Quarter note = 80 – 92
- Start after the eighth rest in measure 16 and play to the end
- First note in measure 21 should be an A-flat (the flat is omitted in earlier editions)
- 

This is a fun etude that highlights the student's technical and tonguing abilities. The technique must be clean and even, so be sure to practice at slow and fast tempos with the metronome.

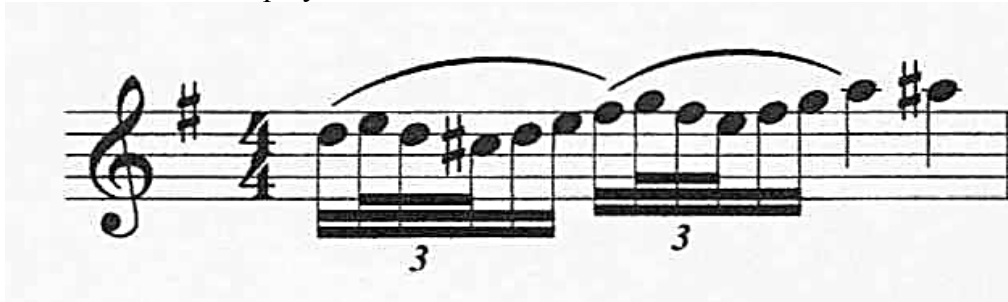
The character of this etude is quite different from the slow etude. The excerpt begins with the middle section, measures 16 – 32, which contains a relaxed atmosphere. Since *Cantabile* is defined as singing, it is beneficial to image longer lyrical lines that are well shaped with the dynamics. The etude changes style in measure 33. *Risoluto* implies a decisive or determined character. Keep the air aggressive through technical passages and the articulation well defined, as this will help to establish the style.

The changing articulation patterns can be quite challenging. The etude incorporates a variety of articulation patterns, even within one measure. Be sure to carefully follow the articulation. Due to the quick tempo of the etude, the articulated notes should be legato, not clipped or too short.

## Year E

### **Page 20, No. 18 G major**

- Quarter note = 60 – 69
- Start after the eighth rests in measure 8 and play to the eighth rest in measure 16
- Measure 15, the dotted eighth note should be an A-natural
- Measure 15, the 32nd notes after the dotted eighth note should be triplets
- Measure 14 is to be played as indicated below:



This lyrical etude demands a fast air stream to produce beautiful sound and the long phrases. Carefully follow the dynamics and breathing suggestions even during the learning stages. This will help you understand and internalize the shape of the phrases. Always strive for a full sound; do not let rhythm and technique interfere with this fundamental.

The work incorporates a variety of rhythms. Practice with a metronome and use a subdivided beat in the measures with thirty-second notes to ensure rhythmic accuracy. Once the rhythmic elements feel comfortable, try performing the etude without subdivision. Regardless of tempo, the thirty-second notes should sound easy and controlled. Remember this etude is intended to be a melodic example and not a technical display. Make sure there is a strong sense of pulse and count carefully!

### **Page 69, No. 24 E-flat major**

- Quarter note = 92
- Play the last 4 lines (start in measure 33 and play to the end)

This energetic etude will require a very fast and constant air stream in order to achieve the proper style and articulation. The repeated notes in the opening passages will benefit from a slight crescendo; push through to the next downbeat. Keep the tongue movement light and try to eliminate any tongue “noise” or thud. Practice the etude with a metronome at various tempos, employing as many practice methods as possible. Start slow and gradually increase the tempo. Keep track of your metronome progress for efficient practicing and take time to develop your desired tempo. Remember it is never too late to practice slowly.