Missouri All-State Music Tips 2006 (Set 3)

Missouri All-State Band Audition Materials
Bb Soprano Clarinet

Scales:

All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument

Major Scales: C, G, D, A, E, F, Bb, Eb, Ab

Melodic Minor Scales: a, e, b, f#, c#, d, g, c, f

Klose Exercises:

From Klose Method for Clarinet, revised by Simon Bellison (Carl Fischer edition)

Page 127, A Major – line 7, measure 3 up to line 8, measure 4

Page 128 – line 10, measure 4 to the end

Page 129 – line 10, measure 2 up to line 11, measure 2

Rose Etudes:

From C. Rose, 32 Etudes for Clarinet (Carl Fischer edition)

Page 6, #5 (Adagio) [prepare all of it]

Page 24, #24 (Allegro moderato) – prepare first 8 lines

NOTE: The above information and future All-State requirements for all instruments can be found at the Missouri Bandmasters Association Web Site:
http://www.missouribandmasters.org/stateband/

General Practice Tips

Go very slowly when practicing and at the same time maintain good fundamentals.

Develop and follow a good practice routine. (My routine is available at http://michaeldean.ws/resources/.)

The use of a metronome is an essential part of any practice session; however, it is important not to become overly dependent on it for maintaining a steady pulse. The small and inexpensive "credit card" type metronomes are great for students and other musicians who are "on the go."

Record yourself and listen to it. You can speed up your learning by spotting and fixing your own problems.

Learn dynamics at the same time you learn the notes and rhythms. It is even a good idea to "overdo" dynamics as you learn a piece. Since there is a tendency to play "coldly" in a performance or audition setting, an overdone-dynamically-learned piece will come out about right.

Plan and carefully mark your breathing on your scales, etudes, etc.! Never ever push yourself "to keep going" with respect of air. This will produce tension in your playing and will create significant flaws that will have to be addressed later. Also, a lack of oxygen can produce mistakes, as the brain is slightly air starved and won't work at peak efficiency. So, PLAN YOUR BREATHING!

Keep the air going as you play. A good trick is to play the first note of a passage and hold it while singing the music in your mind and following the music on the page with your eyes. (This is what your lungs should think is going on (long held notes) while your fingers are moving through a technical passage.) Then go back and play the passage with the same feeling of air support in your lungs as before, but with your fingers and the rest of your mechanism playing the passage as usual.

Always project your sound to the listeners. Don't try to "fill the room" with your sound – pick a spot and play straight to it. When practicing in a small room, pretend you are in a familiar large hall and play to a spot in the back.

Clap and sing the music.

Check out additional practice tips at http://michaeldean.ws/resources/

Tips on Scales

Prepare your scales as if they were etudes or solos. Don't just run through them quickly and thoughtlessly. The required etudes are built on scales, as is almost all music. Therefore, careful

preparation of scales with good fundamentals (relaxation, tone, counting, etc.) will pay big rewards on the etudes and all the music you play.

Practice a scale slurred first, then work on the tongued version. Slurring will allow you to hear how smooth (or not) the connections between notes are.

Don't forget to practice on the chromatic scale. Many consider it to be the most important scale. I suggest starting your scale practice with it.

Don't forget to work on cleanly going over the break! This is often neglected and results in a lack of smoothness in playing. The finger combinations for going over the break are tricky and must be addressed daily by clarinetists at every level. Also, DO NOT use throat tone resonance fingers (keeping right hand down, etc.) when doing scales. This will slow down the technique.

Use a good scale sheet that has all the scales on it. Don't just try to learn them in your mind. But do start working on memorizing them early. However, make sure you have good tone, relaxed body position, good breathing, etc. as you learn them. Otherwise, you will be memorizing flaws that will be harder to fix later.

I suggest learning your minor scales as relatives of the related major scales (i.e. share the same key signature). Practice your major and minor scales in a set based on the shared key. For example, think of and practice C major and A minor together.

Play the chromatic scale from lowest E up to high G (4^{th} ledger line above the treble clef staff). The chromatic scale works out well if done in even triplets.

All scales that start on E, F, F#, and G should be played three octaves.

Tips on Klose Exercises

Page 127, A Major – line 7, measure 3 up to line 8, measure 4

Don't drop your bottom teeth as you go through the throat tones (open G to Bb). Keep the lower teeth engaged to help keep pitch up. If your throat tones are real sharp all the time, then your embouchure probably needs attention. The throat tones will generally be flat with a good clarinet embouchure on a good clarinet.

Page 128 – line 10, measure 4 to the end

The broken chords (arpeggios) in this passage are: f# minor, D major, b minor, G major, e minor, and C major.

Try practicing the chords (arpeggios) straight up and down. This will make the broken chord version much easier to learn and perform.

Be sure to stay “locked in” mentally on which note is tonic (first note of the scale/chord) as you play the broken chords.

Make sure the high C# on line 11, measure 1 isn’t too sharp.

On all the repeated high notes, be sure to not move the embouchure when articulating. Move only the tip of the tongue.

Keep the pulse very steady. Make sure the tempo you end with is the same you had at the beginning. The rhythmic objective here is to learn, and thus perform, the notes evenly – with each note equidistant in time to the next note.

Be sure to keep the fingers and hand position relaxed and natural. Always work for smoothness in technical passages.

Page 129 – line 10, measure 2 up to line 11, measure 2

Go ahead and play D on line 11 measure 2

The chords in this exercise are A major and f# minor.

See second comment under *Page 128* above.

The wedge indication used here means a half-value type staccato – not a very short staccatissimo. The idea is to play a note half value with the remaining duration being a rest – for example, an eighth note should be played as a sixteenth note with a sixteenth rest. However, in the preparation of this, or any short-articulated or staccato type passage, be sure to NOT practice it slowly with the notes shortened. In other words, when you practice slowly (and you MUST practice this and all your music very slowly) play the articulation with a normal or regular tongue stroke with not much separation. As you go faster over time and the passage becomes ingrained it will be easy to adjust the length of the articulation to the desired shortness. Be sure to use your ears to help you decide how short to play the notes. Playing the notes too short can sound bad.

Make sure the high C#s aren’t too sharp.

All the accidentals in this selection follow through the measure in all higher or lower octaves. (Older etudes and music are often like this; however, the rule that is followed in modern practice is that accidentals only apply for the specific octave in which they occur.)

Tips on Rose Etudes

Page 6, #5 (Adagio) [prepare all of it]

Overview: This "slow" etude offers much opportunity for expressive creativity in a romantic style.

Key: G major (with some E minor and E major especially after Measure 29)

Tempo: Eighth note = 88 – 108 (I prefer a tempo closer to 88 to allow more time for expression).

Problem Passages: Tricky triplety technical spots at Measures 22 and 26. Technique and rhythm at Measure 25. Counting the "three against two" in Measures 38 and 39.

Breath Marks:

Measure 2: after first D

Measure 4: after the last A natural

Measure 6: after the F

Measure 12: after the C

Measure 14: after the F# (breathe on beat 3 if thinking eighth notes or beat 2 if quarters)

Measure 18: after the A

Measure 20: after the first B

Measure 21: after the first D

Measure 23: after the F# (breathe on beat 6 if thinking in eighth notes or upbeat of 3 if quarters)

Measure 25: (optional breath) after first E take a fast "catch breath," if needed. Be sure not to throw off the pulse too much.

Measure 26: after first D (breathe on beat 5 if thinking in eighth notes or beat 3 if quarters)

Measure 27: (optional breath) after first G take a fast "catch breath," if needed. (See above on Measure 25.)

Measure 30: after the second B

Measure 33: as written

Measure 35: after the first B

Measure 40: after the first D

Measure 42: after the G

Measure 43: after the first E

Measure 44: (optional breaths) after one or both of the two D's (those on the forth line of the treble clef) it is possible to take quick breaths in the little breaks suggested below – see Measure 44 under Details.

Measure 49: as written

Measure 51: after the G

Measure 53: after the first G

General Comments:

The tempo indication, "Adagio," means "slow." It literally means "at ease." This etude must maintain an unhurried feeling – even in the more technical spots.

I suggest learning and performing this etude with eighth note as the beat (one eighth note = one beat). While it is possible to count it in quarters, I think it is difficult to keep a consistently steady and even beat if one is trying to count quarters any slower than quarter note = 60.

The words, "Con espress." (meaning "with expression"), are written at the start of the work in Measure 1. "Expressive" is defined in the dictionary as "full of meaning or feeling." This indication should certainly be followed throughout the whole etude.

Always play with the most beautiful tone possible. In an audition, tone quality is usually considered one of the most important factors.

It is often a useful and good idea to renotate the music a little to aid in breathing. In Measure 2, for example, the first D can be rewritten as a sixteenth note followed by a sixteenth rest. Another example is Measure 4 where the last A natural quarter note can be made into an eighth note and eighth rest. In both examples such a renotation makes phrasing and breathing very easy and smooth.

Details:

(NOTE: Be sure to look at the breath marks suggested above as you consider the following.)

Measure 1: Start at about a mezzo piano taking the written crescendo to about a mezzo forte on the first note of the next measure. Make sure the C to F# interval is smooth. Practice the interval by itself and then put it back into the context of the phrase.

Measure 2: Keep the first note at about a mezzo forte until about beat 3 (if thinking in eighths – beat 2 if in quarters) and then do a decrescendo. Be sure to count the first half of this measure carefully. Make sure to put the F# and E on the upbeat of 4 (if counting in eighths – last fourth of beat 2 if in quarters). Starting with the second D, crescendo through the rest of the measure.

Measure 3: Continue the crescendo up to a good forte on the G. Sustain the forte throughout the measure. (Consider a small crescendo starting on the E and going to the first note of the next measure.)

Measure 4: Starting with the first note, decrescendo down to a piano on the last A natural. As in Measure 2 above, put the two thirtyseconds in just the right place rhythmically – on the upbeat of 4 (if counting in eighths – last fourth of beat 2 if in quarters). Be sure the connection of the over the break A# to B is smooth. Be sure to practice "going over the break" every day.

Measure 5: The last B in the measure must be played with the right pinkie to allow a "right, left, right" fingering of the B, C#, and D# (unless you have the additional "Full Boehm" left hand Ab/Eb key). Crescendo as written. The passage with dots under the slurs can be interpreted several different ways. (When this marking occurs in a piece of music, I have found it is usually best to let my ear dictate the style of the articulation.) Let me suggest a couple of ways. One way is to play them with just the slightest separation. Another is play them full value with just a little emphasis on each note and articulate with a legato tongue. I prefer this last way, but I like to make the notes a little more emphasized as I crescendo. In other words, the last few notes are more emphasized than the first few.

Measure 6: The crescendo from the last measure keeps going to the first note of the next measure (i.e. throughout the measure). Make sure the breath during the crescendo is musical.

Measure 7: Play the first note, A, with a beautiful, forte sound. Sustain this A at a forte and do not start the decrescendo until beat 3 (if thinking in eighths – beat 2 if in quarters). Put the slightest separation between the two final A's. Using a legato tongue, articulate the second of these A's and make a small crescendo to the first note of the next measure. Be sure to play the last C in the measure as a C# (carrying the accidental through the measure).

Measure 8: On the first note, E, sustain the dynamic reached from the previous measure's crescendo for two beats (if in eighths - one beat if in quarters) before beginning the decrescendo. (This is an example of the concept, "Delaying the Decrescendo." It is a very useful and musical concept that I follow frequently with my students and in my own performing.) Consider slurring to the E from the previous measure. Write in a piano at the end of the written decrescendo.

Measure 9: Start the crescendo on the end of the first note, F#, at about beat 3 (if in eighths – beat 2 if in quarters).

Measure 10: The first note, D, should start as a solid mezzo forte culminating the crescendo from the last measure. Decrescendo as written but don't get too soft too soon – the G should be piano, not the notes before. Be sure not to fall into the trap of getting immediately soft when coming upon a decrescendo. When you see a decrescendo you should ***begin*** getting soft. [An interesting comment was once made on this by the late, great principal clarinetist of the Boston Symphony, Harold Wright: "When I see a decrescendo, I usually crescendo a little and then decrescendo." Try it.]

Measure 11: Start the first note on a least a mezzo piano dynamic and crescendo throughout the measure.

Measure 12: Culminate the crescendo from the last measure with a forte on the first note, G, in this measure. Starting on the last part of the G, decrescendo to the C. On the F, start with a mezzo forte dynamic and decrescendo as written.

Measure 13. Slur from the last measure to the first note of this measure. Hence the first articulation in this measure will be the G#. Continue the decrescendo that began in the last measure to the G#. Be sure to count this measure correctly – be sure to play the first four notes with the proper note values. Crescendo as written.

Measure 14: Crescendo as written up to a forte on the F#. Starting on the second E, decrescendo the rest of the measure except for a small crescendo starting on the first A going to the second D and then proceed to decrescendo the rest.

Measure 15: Starting at about piano, crescendo the whole measure to the first note in the next measure.

Measure 16: Start the measure with a solid mezzo forte (or even forte) and decrescendo the first two notes. Consider slurring to the first note, C, from the last measure. Crescendo as written. Consider adding tenuto marks to the sixteenths and playing them with a slight emphasis. (Sometimes tenuto means full value (as elsewhere in these tips), but usually I like to think of it as meaning a little emphasis.)

Measure 17: Sustain the forte through the whole measure. This measure outlines a fully diminished seventh chord (G#, B, D, F). Practice this fully diminished seventh chord by itself – play it as an arpeggio going both up and down.

Measure 18: Slur to first note, A, from previous measure. Continue the forte from the previous measure up to the E. On the E, make a small decrescendo. Make sure the breath after the A (as suggested above) is musical.

Measure 19: On the first note, continue the small decrescendo from the last measure. Crescendo as written. After articulating the first note, slur the whole measure.

Measure 20: Slur to first note, B, from last measure. Decrescendo the first note down to a piano to finish phrase. Begin second B at a piano dynamic and crescendo the rest of the measure.

Measure 21: Slur to first note, G, from last measure. Tongue the first F# and slur to the first D. Start first G at a mezzo forte and sustain the dynamic to the first A. At this first A, decrescendo to the first D. On the second D, crescendo as written. Play thirtysecond passage evenly. Don't rush off the first note of each four-note grouping.

Measure 22: Slur to the first note, D, from the last measure. For the rest of the measure consider these articulations: tongue the first G and the first D#, slur from the first D# to the end of the measure. Continue crescendo from last measure to the first G. Begin decrescendo on end of first G as written. Start a crescendo on second D and continue it to first note of next measure. Count carefully on the triplet passage. Keep the technique smooth and counting even. Don't be late on the second note in the first triplet coming off the tie.

Measure 23: Slur from last measure to first F#. On the first note, G, sustain the dynamic reached from the previous measure's crescendo for two beats (if in eighths - one beat if in quarters) before beginning the decrescendo. (See comment on "Delaying the Decrescendo" in Measure 8 above.) Play grace notes on the upbeat of 4 (if in eighths – last fourth of beat 2 if in quarters). Consider renotating the F# as an eighth note with an eighth rest.

Measure 24: After tonguing the first note, B, slur to the first E in the next measure. Crescendo as written for the whole measure – don't let down the dynamic during the trills or grace notes. As in Measure 23, play grace notes on the upbeats of 4 and 8 (if in eighths – last fourths of beats 2 and 4 if in quarters).

Measure 25: Continue the slur from the last measure to the first E. As in Measure 23, play grace notes on the upbeat of 4 (if in eighths – last fourth of beat 2 if in quarters). Consider a little space after the first E (even if not taking the optional breath suggested above). Continue crescendo from the last measure to the written forte on the high C. Count the thirtysecond note passage very carefully. Go very slowly as you learn this. The tied-across C and the dotted thirtysecond-sixtyfourth figure make this passage very tricky. Don't be late off the tie. Decrescendo on the thirtyseconds as written, but not too much. Save most of the decrescendo for the next measure.

Measure 26: Continue the decrescendo from the last measure throughout the whole measure. Be sure to give the first note, E, two whole counts (if in eighths – one if in quarters); make sure you don't rush this note. Consider a slur from the first C# to the first note of the next measure. Don't be late on the first C#, especially if you take a breath before it as suggested above. Play both B's with the right pinky.

Measure 27: Finish phrase from previous measure on first G. On first F#, start at a mezzo piano dynamic and crescendo to the next F# (top of staff). Decrescendo the rest of the measure. (Also, consider this phrasing: crescendo first F# to first E, hold dynamic on this first E, crescendo on the next note up to top line F#, decrescendo rest of measure.)

Measure 28: Slur from last measure to the first note, G and also finish the phrase. Not too short on the staccato quarters. Think "separated," not "short." I suggest marking these with a mezzo (a.k.a. legato) staccato indication of a line and a dot above the note. (at CU Boulder we used to call these "long short notes").

Measure 29: Crescendo the whole measure to the first note of the next measure.

Measure 30: Slur from the last measure to the first note, B. Play the last B in the measure as suggested in Measure 28 above.

Measure 31: Count this measure very carefully. Be sure to accurately perform the short note values, first a sixteenth, then two thirtyseconds. Maintain the forte dynamic.

Measure 32: Same comment as Measure 31.

Measure 33: Consider a diminuendo and small ritard beginning after the breath on the second note. Do this to set up an “A Tempo” at the next measure.

Measure 34: Play this as a “recap” and return to the original tempo. The words, “bien soutenu” mean “well-sustained.” So make sure to keep the air going through the phrase without a let down of sound or dynamic. (Make certain you know the meaning of all the words written on the music. If you are unsure about the meaning of a word, be sure to look it up in a music dictionary.)

Measure 35: Be sure to play all the D’s in this measure as D#. Start the crescendo a little earlier than written by beginning it on second B of the measure.

Measure 36: Consider continuing the slur from the end of the last measure to the first B in this measure. Let the crescendo from the previous measure continue on up to a solid forte on the E. Sustain the forte throughout the measure with only a hint of the coming decrescendo in the next bar.

Measure 37: Decrescendo the E culminating in a nice piano on the D#.

Measure 38: If counting this in eighth notes (as suggested above) then careful attention must be paid to counting these triplets as a “3 against 2” pattern. (Practice clapping and singing this tricky pattern.) Articulate the Bs in this measure with a mezzo staccato as in Measure 28. Mark this on your music and be sure to play them separated but not too short.

Measure 39: Same comment as Measure 38. Also, do a crescendo from the beginning of the measure to a solid forte on the first note of the next measure.

Measure 40: Sustain a forte dynamic throughout the measure. Make sure the breath after the D (as suggested above) is musical.

Measure 41: Sustain forte from previous measure up to second B. Decrescendo rest of measure.

Measure 42: Finish decrescendo from last measure on first note, G, to end phrase. Crescendo rest of measure as written starting on the first A.

Measure 43: Continue crescendo from last measure throughout the measure with maybe a slight let down on the first E.

Measure 44: Take a very slight break after the two D's (those on the forth line of the treble clef). This little break will help you put the high notes in the "right place" with respect to rhythm, tone, tuning, etc. Consider renotating these D's as sixteenths with sixteenth rests. Also, be sure to count the sixteenth/thirtysecond note passages carefully. Notice that these are just G major scales starting on D and C respectively.

Measure 45: Do a very healthy and emotive short-phrase crescendo here. Start the crescendo on the first note of the measure get to at least a mezzo forte on the A# with a quick decrescendo to the following B. Add a tenuto mark to the A# and give it a little emphasis.

Measure 46: Slur to the first high D instead of the second. Tongue the second high D with a legato articulation and slur to the first note of the next measure. Crescendo the whole measure up to a very nice mezzo forte on the first note of the next measure. "Dolce" means "sweetly" or "tenderly" – it does not mean "wimpishly!"

Measure 48: If thinking in eighth, play the turn as if it were four sixteenths (A G F# G) on beat 6 – it would actually be notated as thirtyseconds. If in four, the four notes of the turn would occur on the upbeat of 3. Decrescendo for the first three notes and then begin a crescendo on the G. Really "heat it up" on the turn and the notes following with an extra musical push up to the first note of the next measure.

Measure 49: Continue the slur from the previous measure to the first note, G. Decrescendo on the first G (to piano) to end the phrase. Start piano on the first D and crescendo throughout the measure. Consider a very small separation between the quarter note Ds.

Measure 50: Continue the crescendo started in the previous measure up to a mezzo forte on the F#. Start decrescendoing on the F#.

Measure 51: Same comment as Measure 49 except possibly not as much crescendo.

Measure 52: Continue the smaller crescendo (less than Measure 50) up to at least the C or possibly the F# and then decrescendo the rest of the measure.

Measure 53: Continue the slur from the previous measure to the first note, G. Decrescendo on the first G (to pianissimo) to end the phrase. Start pianissimo on the next G and hold the dynamic steady through the measure. As above, consider very small separations between the quarter note Gs. Be sure not to get too soft and always work to project the sound to the listeners.

Measure 54: Continue holding the pianissimo dynamic. Decrescendo a little toward the end of note (at about count 6 if in eighth notes/upbeat of 3 if in quarters) down to a triple piano to finish the etude. As in the previous measure, be sure to project your sound to the listener. Be very still as you play in soft dynamics – don't have any "bumps."

<u>Summary Comments</u>:

Play this etude with all the confidence you can muster and with the your very best tone.

Practice starting and stopping this etude in different spots. It is fairly certain that no judge will ask you to play the whole etude.

Page 24, #24 (Allegro moderato) – prepare first 8 lines

Overview: This "technical etude" consists of mostly straight sixteenths with lots of tonguing.

Key: Eb major (shifts to Bb Major on second half, Measures 17 to 32)

Tempo: Quarter = 88 – 100 (not too fast; notice it is marked Allegro moderato**)**

Problem Passages: Chromatic passages in Measures 6 and 7. Diminished chord passages in Measures 19-20, 23-24, and 30.

Breath Marks:

Measure 5 – after first F

Measure 8 – after first Bb take a fast "catch breath." Be sure not to throw off the pulse too much.

Measure 13 – after first Bb

Measure 21 – after the first F take a fast "catch breath." (See above on Measure 8.)

Measure 24 – (optional breath) at end of measure, if needed, take a fast "catch breath." (See above on Measure 8.)

Measure 28 – (optional breath) at end of measure, if needed, take a fast "catch breath." (See above on Measure 8.)

Measure 31 – (optional breath) after first Bb, if needed

(**NOTE**: You will have to take at least one and likely two of the three optional breaths above. Carefully decide which you will use and ingrain them in your muscle memory just as you do the notes and rhythms. See comment above on breathing and breath marks under **General Practice Tips**.)

General Comments:

Begin work on this etude by practicing it in four (eighth note gets one beat). Go in two as the work becomes ingrained and comfortable. Speed is the final factor to worry about.

Notice that only Measure 4 is marked staccato. The rest of the tongued notes do not have any articulation indication. I do, however, suggest playing them with a slight separation. See the fourth comment for *Page 129* above on preparing tongued passages.

Keep the tonguing and general feeling light, nimble, and quick. Also, play the etude in a simple and upbeat manner.

Work on Eb major and Bb major scales and arpeggios. Practice the fully diminished seventh chords that start on F and Gb.

Details:

Measure 1: Start with a solid mezzo forte and good tone. Remember, every piece is a "tone piece."

Measure 3: Crescendo the whole measure (up to a good forte) to the first note of following measure.

Measure 4: Do a small decrescendo the whole measure (not too much) to beat one of the next measure. Play the staccatos a little shorter that the other articulated notes, but not too short. Staccato does not mean "short." This Italian term actually means "to detach" or "to separate."

Measures 5 to 7: Crescendo in Measure 5 up to a good forte in Measure 6. Stay forte until about halfway through Measure 7 and then do some decrescendo to the first note of the next measure.

Measure 6: Mark the Cb as a B. (It is often helpful to mark Cb as B, E# as F, etc. on music.)

Measures 6 and 7: Tricky passage in throat tone register. Be sure to keep lower teeth engaged to not let pitch sag. Make sure rhythm is even.

Measure 8: Crescendo starting on the second note of the measure to the start of the next measure (go from about mezzo piano to a solid mezzo forte). Consider this measure as a transition back to the style of the start. Notice that this measure is mostly a chromatic scale.

Measure 9: Match the style here with that done in the first measure.

Measures 12, 19, 20, 23, 24, 30: Play the C with the left little finger unless you have the additional "Full Boehm" left hand Ab/Eb key. Measure 23, 24, and 30 can be played with the usual right little finger, but I suggest left is easier since the passages are similar to measures 19 and 20.

Measures 13 and 15: Based on an Eb major arpeggio. Practice the arpeggio by itself and then insert it into this passage.

Measures 13 to 16: Crescendo from second note of Measure 13 to quarter note high Eb in Measure 16 (Go from about a mezzo piano to a full forte).

Measure 14: This is a fully diminished seventh chord (F, Ab, B, D). Practice this chord.

Measure 16: Play high Eb a full quarter note. Put a tenuto mark on it to remind yourself to play it full value.

Measure 17: Start the measure at mezzo piano.

Measure 17 and 18: My opinion is that it makes more musical sense in these two measures to slur the last two sixteenths on beat one instead of tonguing them. This written articulation is inconsistent with Measures 1, 2, 9, and 10. Try the written version and my suggestions and see what you think.

Measure 18: Many teachers will suggest using the "1 and 1" high Bb instead of the usual side key Bb. However, I don't like using it and rarely will suggest it to a student. (I especially don't trust this fingering because if the clarinet is a little out of adjustment, then the note may speak late or not at all – it could even cause a squeak!). FYI, other possible spots to use "1 and 1" are Measures 22, 29, and 31.

Measure 19: Crescendo this measure up to at least a mezzo forte at the start of the next measure.

Measures 19 and 20: Play the Gbs with middle finger. Isolate and practice the "flipping" between F and Gb middle finger slowly. As you isolate this two note combination make sure your hand position and finger movements are relaxed, smooth and efficient.

Measure 20: Decrescendo this measure beginning at about a mezzo forte down to a mezzo piano at the start of the next measure.

Measures 19, 20, 23, 24, and 30: These are based on the same diminished chord (C, Eb, Gb). Measure 30 adds an A to give a fully diminished seventh chord (A, C, Eb, Gb). Practicing this fully diminished seventh chord will help all these passages.

Measure 23: Same as Measure 19.

Measure 24: Same as Measure 20, except not as much decrescendo.

Measure 25: Start at about a mezzo forte.

Measures 25 to 28: Make sure not to rush off the first sixteenth of each four note sixteenth pattern, especially those with the leaps. Put tenuto marks over each "first sixteenth" to remind yourself to play them full value.

Measure 26: Crescendo the whole measure up to a forte on the first note of the next measure.

Measures 27 to 29: Keep the dynamic a solid forte. However, be sure to maintain a lightness and nimbleness.

Measure 29, 31, and 32: Based on a Bb major arpeggio. Practice the arpeggio by itself and then insert it into this passage.

Measures 30 and 31: Crescendo these two measures up to a full forte on the downbeat of Measure 32. (Measure 29 will bring the dynamic down a little and make this crescendo work very well.)

Measure 32: Play low Bb a full quarter note. Put a tenuto mark on it to remind yourself to play it full value.

Summary Comment:

The etude is only 32 measures long. If you learn one measure a day you will have the whole piece learned in a little over a month! (Consistent daily practice is the key.)

Additional Help

[**NOTE**: The following offer good suggestions on the music – some of which I have used above.]

Bonade, Daniel. Sixteen Phrasing Studies for Clarinet. Kenosha, WI: Leblanc Publications, Inc., 1952

Legendary clarinet teacher (taught Mitchell Lurie, Robert Marcellus, etc.) offers phrasing and other help on the slow etudes from the Rose 32 Etudes. Available at http://www.luybenmusic.com/.

Hite, David, editor. ARTISTIC STUDIES, Book 1 - From the French School for Clarinet. San Antonio, TX: Southern Music Co., 1986.

> This book contains the Rose 32 Etudes, 40 Studies, and 9 Caprices with editing and performance suggestions from David Hite. In many places (Texas All-State, for example) this is the preferred version over the traditional Carl Fischer edition. Available at local music stores or http://www.luybenmusic.com/.

Larsen, Henry. The 32 Rose Studies: An Analysis and Study Guide. Avon, CT: Larsen Audiographics, 1998.

> Each of the 32 etudes (studies) is accompanied by extensive notes and suggestions. Available at http://www.vcisinc.com/clarinetmusicstudies.htm

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