Missouri All-State Music Tips 2007 (Set 4)

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, B Major – line 2, measure 3 up thru line 3, measure 3

Page 128 – lines 1, 2, and 3

Page 129 – line 8, measure 2 thru line 9, measure 1

Rose Etudes:

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

Page 17, #17 (Adagio cantabile) [prepare all of it]

Page 26, #26 (Allegro furioso) – prepare first 6 ½ 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/auditionlists/clarinet.pdf

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."

Tape record yourself. 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 are 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 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 the 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.

Make sure you have good tone, relaxed body position, good breathing, etc. as you learn the scales. 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, B Major – line 2, measure 3 up thru line 3, measure 3

Don't drop your bottom teeth as you go through the throat tones (open G# & A#). 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.

Play all the third line Bs with the left little finger. Also, use the right little finger to play the first C# on the fourth measure, second line and the C# on the second beat of the second measure, line three. Use the left little finger on the other third space C#s.

Make sure the high C# is not too sharp in measure one, line three. Note the A# - F# interval on beat three, measure two, line three. This is a tricky finger movement - practice it slowly and carefully.

Page 128 – lines 1, 2, and 3

The broken chords (arpeggios) in this passage are: C major, a minor, F major, d minor, Bb major, and g minor.

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

Keep the air going as you play the passage.

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

On all the repeated high notes, be sure to not move the embouchure when articulating. Move only the tip of the tongue. Saying "Dee," helps tongue movement. Try it.

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. Don't rush off the first sixteenth of each set – make sure this first note is full value.

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

Page 129 – line 8, measure 2 thru line 9, measure 1

Go ahead and play the first E on line 9 measure 2

The chords in this exercise are B major and g# 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 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 and learned it will be easy to adjust the shortness 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.

All the accidentals in this selection follow through the measure in all higher or lower octaves.

Play all high D#s with the forked fingering. Also use the forked fingering on all fifth line F#s that are either before or after a high D#.

In the fourth measure of line 8, play the second G# (one space above the staff) extremely short to allow time to make a quick movement of the left little finger to play the following B. For me, this quick move is easier in solving the fingering problem presented here by the lack of a Ab/Eb key on the left hand side of most Boehm clarinets. Use a similar procedure on the next measure (line nine, measure one) – clip the second third space B very short and then quickly move to the G# using the left little finger.

Tips on Rose Etudes

Page 17, #17 (Adagio cantabile) [prepare all of it]

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

Key: Bb major (with measures 22 to 29 in G minor)

Tempo: Eighth note = 88 (slower is ok, go only as fast as you can play thirty-seconds in measure 3)

Problem Passages: Thirty-second note passages in measures 3 and 7. Cadenza in measure 8 must be paced just right. Triplet spots at Measures 23 and 27 – make sure the articulation is good on both. Counting the "three against two" in Measure 26.

Breath Marks:

Measure 2: on the rest

Measure 4: on the rest

Measure 6: on the rest

Measure 8: after the first note, C (break the slur)

Measure 9: on the rest

Measure 12: after first note, Eb and an optional breath after the first D

Measure 13: on the rest

Measure 15: after the first note, G

Measure 17: after the first D (not the grace note D)

Measure 20: on the rest

Measure 21: on the rest

Measure 23: optional breath after the first note, D.

Measure 24: after the first G

Measure 25: as written

Measure 26: at end of measure after final A

Measure 28: right after the G on beat seven (thinking in eight notes)

Measure 29: on the rest

Measure 32: after first A

Measure 34: on the rest

Measure 37: on the rest

Measure 38: on the rest

General Comments:

[NOTE: these comments are based on counting in eight notes and hence eight beats in a measure]

The tempo indication, “Adagio,” means “slow.” It literally means “at ease.” This etude must maintain an unhurried feeling – even in the more technical spots. “Cantabile” means “singing.” (In Italian and in Spanish to “Cantar” is “to sing.”) So, sing slowly and at ease on your clarinet in this etude.

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 much slower than quarter note = 60.

The word, “dolce” is written at the start of the work in Measure 1 and again at measure 38. “Dolce” means “sweetly.” However, I generally think of it meaning “tenderly.” (Dolce can have some muscle to it – see Brahms, for example.)

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 12, for example, the Eb on beat one and the D on beat 5 can each be rewritten as a sixteenth note with a sixteenth rest. Another example is Measure 15 where the first note, G can be made into an eighth note and eighth rest. In both examples such a renotation makes phrasing and breathing easier. (FYI, the legendary clarinet player and teacher Daniel Bonade did this quite a bit in his edition of the etudes – see below under Additional Help.)

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. Be sure to play Dolce – see above. Disregard the decrescendo indication and crescendo a little to the first Bb and then a little decrescendo on the Bb. Begin a crescendo on the first F and continue to the F in the next measure.

Measure 2: Sustain the dynamic on the F delaying the decrescendo and then do a nice decrescendo on the Eb and D. (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.) Crescendo the Bb in to the next measure.

Measure 3 : A slight decrescendo on the first G. Do not rush off the first note of each set of four thirty-seconds. Consider adding tenuto marks to the first note of each four thirty-seconds and playing them full value. In other words, put a tenuto mark on the first thirty-second that occurs on each beat of the thirty-second passage. (Sometimes I use a tenuto mark to mean full value (as here), other times I like to think of it as signifying a little emphasis.) Crescendo the thirty-second note passage.

Measure 4: Decrescendo a little on the first set of sixteenths in the measure. Play the first C with the left little finger. I suggest articulating the last five notes in the measure with just a little separation. 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"). Also, begin a crescendo on the these five notes.

Measure 5: Continue the crescendo throughout the measure. Slur the first F# to the first Bb in the next measure. Hence the grace notes will be slurred also. Be sure to play the second note in the grace notes as F#.

Measure 6: Continue the crescendo though out the measure with just a little decrescendo at the end of the first Bb. Slur to the first Bb as mentioned in Measure 5 above. Begin a slur on the second G and continue it to the first note in Measure 8.

Measure 7: Slur as mentioned in Measure 6 above. Sustain the forte dynamic throughout the measure. Begin a crescendo on the first third line B and continue to the first note of the next measure.

Measure 8: Slur as mentioned in Measure 6 above. Play the first note, C, with a good solid forte dynamic. As suggested above, break the slur and breathe. From the second note, C# to the rest in measure 9 play freely as a cadenza. Slur from the second note, C#, to the F in bar 9 – i.e. slur the whole cadenza. Start the second note, C#, at piano dynamic and crescendo as written. Practice pacing the "little notes" very carefully. Note that they

are chromatic. (Practicing your chromatic scale will help.) Arrive at the high D with a forte dynamic and sustain the forte throughout the measure.

Measure 9: Decrescendo the whole measure down to a piano dynamic.

Measure 10: Start the measure with a mezzo piano dynamic. As in measure 1, disregard the decrescendo indication and crescendo a little to the first A. Continue the crescendo the rest of the measure. Use left little finger on the first C. On the second to last note put a dot beside the G. It should be a dotted sixteenth. The last note is a thirty-second. (some editions are a little blurry here).

Measure 11: Continue the crescendo up to the high D. Sustain the forte dynamic throughout the measure disregarding the diminuendo marking.

Measure 12: Take a little break after the first note, Eb and the first D. (As mentioned above, consider renotating each of these as a sixteenth note followed by a sixteenth rest.) Decrescendo all the triplet passages in the measure. The editors left off the triplet indications – add them to help in learning and remembering. The triplets 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.) I prefer them to be lightly tongued with just a little separation.

Measure 13: Decrescendo the C down to a piano dynamic. Start the first F with a mezzo piano dynamic and crescendo the rest of the measure.

Measure 14: Continue the crescendo up to the first Ab and then decrescendo the rest of the measure.

Measure 15: Continue the decrescendo on the first note down to a piano. I suggest renotating the G as an eight note with an eight rest. Crescendo the last three notes. Use left little finger for the C.

Measure 16: Decrescendo the Bb down to about mezzo piano on the following A. (don’t get too soft, only to a mezzo). Crescendo all the sixteenths.

Measure 17: Crescendo the trill to the grace notes and then do a decrescendo. Put the grace notes on the upbeat of beat 4. Put a small T above the second D to remind you to retongue it. Crescendo the last three notes of the measure.

Measure 18: Sustain the whole measure at a Forte dynamic. Put a tenuto mark on the C (meaning a little emphasis - see above on tenuto marks in Measure 3 comments).

Measure 19: Decrescendo the whole measure, ignore the piano.

Measure 20: Decrescendo the Bb down to piano. Sustain the poco (meaning a little) forte throughout the measure. Play the turn as a triplet on the upbeat of beat 5 (D, C, B –play B natural and not Bb).

Measure 21: Crescendo from the first note to the second C and decrescendo the rest of the measure. The word, “Large” is short for “Largamente” and means “broadly.” (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 22: Crescendo the sixteenth notes to the first note of the next measure. Consider using side key Bb on beat 4.

Measure 23: Decrescendo the first note. Begin the first Eb of the measure at a mezzo piano dynamic. Crescendo the remainder of the measure.

Measure 24: Play the first C with the left little finger. Decrescendo the first G a little. Begin the first F# in the measure with a forte dynamic and sustain throughout the measure. Consider doing a small crescendo at the end of the measure.

Measure 25: Start a decrescendo on the first note of the measure and continue it until the written breathe mark. Start the C# on beat 5 with a piano dynamic and crescendo as written. Notice that after the C# on beat 5 it is a D major arpeggio for the rest of the measure. Practice the D major arpeggio.

Measure 26: 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.)

Measure 27: The notes on the last four beats are all triplets and should be marked as such. Crescendo the first four beats up to a forte on beat 5. Sustain the forte dynamic throughout the measure. Notice that the first set of triplets is a G minor arpeggio. Practice this arpeggio. Also, the last four beats of the measure are triplets in a chromatic scale.

Measure 28: The notes on the first six beats are all triplets and should be marked as such. Slur from the last note of the previous measure to the first note of this measure. Also, slur from the low F# to the next note G. Decrescendo the whole measure until the last three notes. Do a crescendo on the last three notes. Begin the ritard a few notes earlier than written. Use your ears to help you decide where to being the ritard. Also notice that the chromatic scale continues from the previous measure. The chromatic scale ends at beat 5.

Measure 29: Continue the ritard from the last measure until the first fermata. Crescendo about the first two beats or so and then sustain a mostly forte dynamic until arriving at the grace notes. At the grace notes begin a decrescendo to the high G. Trill the G to A with the second trill key on the right side. Put the grace notes on the upbeat of beat 4.

Measure 30: Crescendo the whole measure.

Measure 31: Decrescendo from the first note to the first Eb. Begin a crescendo on the triplets at beat 6 and crescendo the rest of the measure.

Measure 32: Slur from the last note of the previous measure to the first note of this measure. Decrescendo from the first note to the first A. Renotate this first A as a sixteenth note and sixteenth note rest. Crescendo the last three notes of the measure.

Measure 33: Crescendo the whole measure.

Measure 34: Slur from the last note of the previous measure to the first note of this measure. Decrescendo from the first note through the end of the second note. Crescendo the last three notes as written.

Measure 35: Slur from the last note of the previous measure to the first note of this measure. Sustain the forte on the high D until the C and then do a decrescendo the rest of the measure.

Measure 36: Decrescendo from the first note to beat 5. Only decrescendo down to a mezzo piano instead of piano as written. Do a crescendo from the D at beat 5 to the G at beat 8. Here at beat 8 do a decrescendo for the rest of the measure. Use left little finger on the final note, C.

Measure 37: Play full value on the first note, C. Put a T above it to remind you to rearticulate. Crescendo the last three notes.

Measure 38: Continue the crescendo started in the last measure up to the C#. Decrescendo from the C# to the end of the D. See comment on “Dolce” above under General Comments.

Measure 39: Crescendo the whole measure. Maintain the dolce mood.

Measure 40: Decrescendo the whole measure. 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 41: Be sure to use a light legato articulation on the final note. Decrescendo the whole measure. Be very still as you play in soft dynamics – don’t have any “bumps.”

Summary Comments:

Play this etude with all the confidence you can muster and with 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 26, #26 (Allegro furioso) – prepare first 6 ½ lines

Overview: This "technical etude" is mostly straight sixteenths with lots of arpeggios.

Key: C minor

Tempo: Quarter = 92 - see comments below on tempo: ((88 is ok, but slower is better than missing notes and I would not go faster than 100.)

Problem Passages: Pedal point passages in measures 16-18. Lots of accidentals throughout.

Breath Marks:

Measure 5 – right on beat 2 (take out B on beat 2 and replace with a sixteenth rest)

Measure 9 – after first E. Try not to throw off the pulse too much (see below)

Measure 10 – after first Eb

Measure 12 – on the rest, of course. Here you can "let off steam" breathing-wise and then take a good breath.

Measure 15 – after last note of measure. Consider removing last note of measure (low G) and breathing there.

Measure 18 – after last note of measure take a fast "catch breath" to finish work.

(**NOTE**: In a work like this were there are few good spots to breathe, you have to make do as best you can. This will likely mean that a breath disrupts the pulse a little. This is unfortunate, but necessary. Be sure to stay in balance and try to keep the pulse as steady as possible even with the small rhythmic disruptions for breathing. Also, see comment above on breathing and breath marks under **General Practice Tips**.)

General Comments:

This piece is basically all arpeggios with an occasional chromatic scale. So, work on the C minor arpeggio, G major arpeggio, F minor arpeggio and the chromatic scale. Also practice the fully diminished seventh chords that start on B and E. Here's where they occur:

C minor arpeggio: measures 1-4, last half of measure 10, 15, and 20.
G major arpeggio: measures 5-7 and 18
F minor arpeggio: last half of measure 9
Chromatic scale: measures 11-12 and 14
B fully diminished seventh chord: measure 8, first half of measure 10, 13, and 19
E fully diminished seventh chord: first half of measure 9

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

On the staccato notes in this work, remember that Staccato does not mean "short." This Italian term actually means "to detach" or "to separate." Also, see the comment for *Page 129* above on preparing tongued passages.

Make sure the sixteenths are very rhythmically even (each sixteenth note gets exactly one fourth of a beat.) It is very common is to rush off the first sixteenth when playing a set of four sixteenths. A good way to fix this is to put a tenuto mark over the first sixteenth of each set and make sure you play this note full value. This will help even out the spacing of the notes and help keep you in balance.

Details:

Measure 1: Start with a solid forte and good tone. Every piece is a "tone piece."

Measure: 2: Play the third space Cs with left little finger and play the first B with the right little finger.

Measure: 3: Play the high Eb with the forked fingering. Play all third space Cs with left little finger.

Measure 4: Crescendo on the last two beats of the measure to a solid forte on the first beat of the next measure.

Measure 5: Begin this measure with a good solid forte. Play the Bs in this measure with the forked fingering. Take off the tie to beat two and put a sixteenth note rest on beat two. If you breathe here as suggested above, make sure you're not too late coming in on the B after the breath.

Measure 6: Crescendo this measure up to a forte on the first note of the next measure.

Measure 7: Begin this measure with a forte dynamic. Do a decrescendo on the last two beats of the measure down to about a mezzo piano on the first note of the next measure.

Measure 8: Start this measure at about a mezzo piano dynamic and crescendo throughout the measure. The third, fourth, and last two notes in the measure should be marked staccato.

Measure 9: Play the Db with right little finger.

Measure 10: Play the third line B with right little finger. Play the third space C with left little finger. Decrescendo the last two beats down to at least a mezzo piano (all the way to piano would be better).

Measure 11: Start at a soft dynamic (mezzo piano or piano) and crescendo the whole measure. Put a small T (for tongue) above the second G to ease the performance of the articulated repeated G on beat three.

Measure 12: Continue the crescendo up to a good forte on the last note, G. Note that the chromatic scale is interrupted by a whole step between the third and fourth notes of the measure. I suggest marking this whole step with a bracket to indicate a change from the chromatic scale. Practice taking and not taking the repeat. I would consult with the judges at the audition before you play to make sure you know exactly what they want.

Measure 13: Play the third line Bs with right little finger. Make a quick decrescendo on beat 4 down to about mezzo piano on the first note of the next measure.

Measure 14: Start the first note at about a mezzo piano and crescendo to a good forte on the first note of the next measure.

Measure 15: Play the third space Cs with the left little finger.

Measure 16: Play low F#s with right little finger.

Measure 17: Perform the grace note as being just before the beat. Play the grace note as a pickup note (weak to strong) to the open G on beat 1. Be sure to not interrupt the pulse too much. (Taking just a tiny amount of time out to perform the grace is ok – be sure not to get out of balance.)

Measure 19: Play the third space C with the left little finger. Play the third line Bs with right little finger. Continue last slur in the measure to the first note of the next measure.

Measure 20: Starting with the second note, crescendo the measure up to a good solid forte on the last note, C. Play the third space Cs with the left little finger. Make sure the last note, C, is a full beat and has a good sound. Also, don't be too sharp on the last C.

Summary Comment:

The etude is only 20 measures long. If you learn one measure a day you will have the whole piece learned in less than 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 some 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/clarinet.htm.

Warner, Melvin. The New Rose Studies for Clarinet. New York: Carl Fischer, 2002.

Rose 32 Etudes with many of the etudes "fixed" by Warner. Changes made include incorrect time signatures, wrong number of beats in a measure, and questionable notes. He consulted all available versions in preparation of this edition. Available at http://www.vcisinc.com/clarinet.htm.

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