

# Missouri All-State Music Tips 2008

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## Missouri All-State Band Audition Materials 2008 (Set 1) 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 126 - Ab Major

Page 128 – lines 5, 6, and 7

Page 132 – # 9

### Rose Etudes:

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

Page 20, #20 – first 8 lines (meter incorrect)

Page 21, [#21 – prepare all of it]

## **General Practice Tips**

Go very slowly when practicing and at the same time maintain good fundamentals such as relaxation, body position, embouchure, tone, counting, etc.

Develop and follow a good practice routine. (My routine is available at <http://www.clarinetmike.com/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 in the back of the room 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://www.clarinetmike.com/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<sup>th</sup> 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**

### **General Comments:**

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.

Go ahead and mark in all the accidentals. All accidentals in this older music carry through the measure and count for every octave unlike the modern notation where accidentals only count for the same octave. For example, on Page 132, Line 1, Measure 2 the first Ab makes the other A's in the measure all Ab whether in same octave as on beat 2 or down an octave later in the measure.

### **Page 126, Ab Major – line 9, measure 1 up thru line 10, measure 1**

Practice Ab major scale and Ab major arpeggio. On the arpeggio, carefully practice the throat tone Ab to third space C combination (use left little finger on this C – DO NOT SLIDE!)

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

Play all third space C's with the left little finger. The left/right little finger combinations alternate as follows:

Line 9, Measure 2: first C – left, first Db – right, second C – left, first Eb – right, second Db – left, second Eb – right

Line 9, Measure 3: first Eb – right, first Db – left, second Eb – right, second C – left

Line 10, Measure 4: first Db - right, first C - left

As noted above, work on the throat tone Ab to third space C combination (use left little finger). This is a tricky finger movement - practice it slowly and carefully with relaxed, precise, and quick finger movement.

Play the last note (Line 10, Measure 1) as a full quarter note. Make sure your tone is full and beautiful.

### **Page 128 – lines 5, 6, and 7**

The broken chords (arpeggios) in this passage are: Ab major, F minor, Db major, Bb minor, Gb major, and Eb 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 (the first note of the scale/chord) as you work on these broken chords.

On all the repeated high notes, be sure not to move the embouchure when articulating. Move only the tip of the tongue. Saying “Hot Tea,” away from the horn helps tongue movement. When saying this, “Hot” is the air intake and “Tea” is the articulation when the air goes out. Try it.

Don’t back the air off when going to the high notes. Using lots of air will help keep the pitch down. Watch being too sharp especially on the high C’s (second ledger line above staff) and the high Db’s (third space above the staff).

Line 5, Measure 1 & 2: Use left little finger on all third space C’s.

Line 5, Measure 3: Use left little finger on first note, low F.

Lines 6 and 7: Use right little finger on all fourth line Db’s.

Line 7, Measure 3 & 4: Use forked fingering for all high Eb’s (third ledger line above staff).

Line 7, Measure 4: Third line Bb to second line Gb is very hard to play cleanly. Isolate this tricky finger combination by taking the two notes and playing them very slowly. Concentrate on relaxed, quick, and accurate finger movement. As one clarinet teacher said, “Just do it a million times and you’ll have it!”

### **Page 132 – # 9**

The first measure is a C major arpeggio. The rest of the exercise is made up entirely of fully diminished seventh chords. (If possible, ask a local music teacher about the structure and function of fully diminished seventh chords.)

The fully diminished seventh chords (abbreviated  $^{\circ}7^{\text{th}}$ ) are those starting on E, F, and F#. Practicing these chords straight up and down will help you play them as broken arpeggios as in this exercise.

Line 1, Measures 2 & 3: These measures are based on  $F^{\circ}7^{\text{th}}$  (F, Ab, B, D). Play all third line B’s with right little finger. Use left little finger on the low F (third ledger line below the staff).

Line 1, Measure 4 and Line 2, Measures 1, 2 & 3: These measures are based on E<sup>o</sup>7<sup>th</sup> (E, G, Bb, Db). Use right little finger on the low E (fourth space below the staff). Use right little finger on all fourth line Db's and third space C#'s.

Line 2, Measure 4 and Line 3, Measures 1, 2, & 3: These measures are based on F#<sup>o</sup>7<sup>th</sup> (F#, A, C, Eb). Use left little finger on all third space C's.

Line 3, Measure 4 and Line 4, Measures 1, 2, & 3: These measures are based on E<sup>o</sup>7<sup>th</sup> (E, G, Bb, Db). Use right little finger on all third space C#'s.

\*There is a mistake in Line 4, Measure 3: the second line G on beat 4 should be a first line E.

Line 4, Measure 4 and Line 5, Measures, 1, 2, & 3: These measures are based on F<sup>o</sup>7<sup>th</sup> (F, Ab, B, D). Play all third line B's with right little finger.

Line 5, Measure 4: Be sure to hold the whole note for exactly four counts. Make sure to do a very nice crescendo and decrescendo. (Details such as this can make a big difference in a competition. As John Wooden says, "Little things make big things happen.")

## Tips on Rose Etudes

**Page 20, #20 – prepare only first 8 lines (note that the meter is incorrect)**

Overview: This “technical etude” is mostly straight sixteenths with the same articulation of three notes slurred/three notes staccato in each measure.

Key: G minor

Tempo: Dotted Quarter = 54-60 (Spend a lot of your practice counting the eighth note as the beat – thus you will be counting this in three. You may find that counting this in three works better for you. Measures 17-20 will determine how fast you can play this etude. See comments on tempo under General Comments below.)

Problem Passages: Measures 17-20 must be worked out carefully.

Breath Marks:

Measure 8 – take a quick breath after the F# (see **NOTE** below)

Measure 16 – on the rest

Measure 20 – (optional breath) take a quick breath after last note of measure if you need or want it

Measure 24 – take a quick breath after the last note of the measure

Measure 31 – on the rest

Measure 40 - take a quick breath after the last note of the measure

**(NOTE:** In a work like this where 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 small rhythmic disruptions for breathing. Also, see comment above on breathing and breath marks under **General Practice Tips**.)

General Comments:

The meter is incorrect and should be 3/8, not 3/4.

“Allegro Vivace” means “fast and lively.”

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

On the repeat after measure 31: Make sure to ask the judge (or have the monitor ask him/her) whether you should take the repeat. However, be prepared to either to take it or not take it. If for some reason the judge gives you a choice, don't take the repeat.

Remember that “staccato” does not mean “short.” This Italian term actually means “to detach” or “to separate.” In the preparation of this, or any staccato type passage, be sure

to not shorten the notes when practicing slowly. 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 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 and cause other problems.

This piece is mostly composed of scales and arpeggios. Since the work is in G minor, work carefully on the G minor scale and the G minor arpeggio. Also important are the D major arpeggio, F# fully diminished seventh chord, C minor arpeggio, Bb dominant seventh chord, Bb major scale and arpeggio, and Eb major arpeggio.

G minor scale/arpeggio: measures 1-4, 9, 10, and 41-45 D major arpeggio: measures 5, 6, 46, 47 F# fully diminished seventh chord: measures 7 and 40 C minor arpeggio: measures 11, 12, 25, 26, and 30 Bb dominant seventh chord: measures 13, 14, 17, 18, 21, and 22 Bb major scale/arpeggio: measures 29, and 33-36 Eb major arpeggio: measures 15, 19, 20, and 23

Most of the measures (41 out of 48) in this etude have the same rhythm and articulation as measure 1. On pages 20 & 20a of his book (see **Additional Help** below), Henry Larsen gives an excellent suggestion for these measures:

“Play the first three notes. STOP! Play [the next]six notes...three tongued and three slurred...If you will play almost the whole study phrasing these six notes together [three tongued and three slurred], as fast as you can, resting between each group, you will notice that when you play the study at a steady reasonable tempo, it will seem much, much easier.”

Don't rush off of the first note in the measures with straight sixteenths. A good way to help fix this is to put a tenuto mark over the first sixteenth of each measure 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.

Add some dynamics to the piece. Try to stay away from just playing the whole thing mezzo forte. I have offered a few dynamic suggestions below – some of which were adapted from the Hite book listed below under **Additional Help**. (Hite's book offers additional possibilities for dynamics and phrasing.)

#### Details:

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

Measures 11, 12, 25, 26, & 30: Play the third space C's with left little finger.

Measures 17-20: On the Bb to C trill: use the regular Bb fingering and trill to C by adding the top two trill keys on the right side. (So, the fingering used for C will be: A key, Bb key, and top two trill keys – this isn't a great sounding C, but will work fine here.) Do only one trill and make the trill/grace note figure into a 5-note pattern. Put the first three

notes (the one note trill) on the downbeat of one and the two grace notes on the upbeat of one. For example, in measure 17, on the downbeat of one play Bb, C, Bb as a triplet and on the upbeat of one play A, Bb.

Measure 17 to the end: Play all tongued notes staccato as written in the first 16 measures. See comment on staccato under General Comments above.

Measure 8: Consider a small decrescendo.

Measure 9: Start at a mezzo piano and crescendo.

Measure 15: Decrescendo the whole measure to a piano on the first note of Measure 16.

Measure 16: Start the measure at a piano dynamic.

Measures 17 to 20: Don't slow down the tempo here! You must start the etude at the tempo you can comfortably play these measures. Fill up these measures with lots of air and good tone. Play a solid mezzo forte (keep the sound beautiful and full).

Measure 18: The first note, Bb, is a repeated note. It helps me to mark a small "T" above the note to remind myself it is re-tongued.

Measure 20: Decrescendo the whole measure down to piano on the first note of the next measure.

Measure 21: Start the measure with piano and crescendo the next several measures as desired.

Measure 40: Decrescendo the whole measure to a piano on the first note of Measure 41.

Measure 41: Start the measure at a piano dynamic.

Measure 44: Crescendo the whole measure and play at least a good mezzo forte to the end of the line.

#### Summary Comment:

The etude is only 48 measures long. If you learn two measures a day and practice six days a week you will have the whole piece learned in a month! (Consistent daily practice is the key.)

**Page 21, #21 (Andante cantabile) – [prepare all of it]**

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

Key: A major

Tempo: Quarter note = 60-66 (There are many spots that will need to be practiced slowly in eight notes, but at the audition this etude would be best if performed in four.)

[NOTE: There are different ways to number the etude with respect to the cadenza. I have numbered it with the cadenza as measures 15-17. Measure 18 is the second measure of the seventh line.]

Problem Passages: The cadenza and the turns are tricky (especially the turn in measure 19). Measures 22 and 24 will take lots of slow, careful practice.

Breath Marks:

There are lots of good places to breath in the etude and many are marked on the music. Here are a few others to consider:

Measure 4: Rewrite the B on beat three as a sixteenth note with a sixteenth rest and breath on the rest.

Measure 7: Break the slur after the first note, E, and take a breath as needed or desired. A short breath here can be a nice musical effect.

Measure 10: Consider taking out the D on beat four and taking a quick breath on a sixteenth rest. A little extra air may be very useful in making the longish phrase that follows.

Measure 13: Breath either just before the first A or right after it, breaking the slur.

Measure 20: Breath on the rest.

Measure 22: Breath after the first note, G#.

Measure 23: Breath on the rest.

Measure 31: Same as Measure 4 - rewrite the B on beat three as a sixteenth note with a sixteenth rest and breath on the rest.

General Comments:

The tempo indication “Andante” means a “very moderate ‘walking’ speed between adagio and allegretto.” “Cantabile” means “singing.” (In Italian and in Spanish to “Cantar” is “to sing.”) So, sing at a very moderate walking speed on your clarinet in this etude. Think of “taking your time” as you go along playing this etude. **(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.)**

The word, “dolce” is written at the start of the work in Measure 1 and again at measure 28. “Dolce” means “sweetly.” However, I generally think of it as 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 and phrasing. In Measure 4, for example, the B on beat three can be rewritten as a sixteenth note with a sixteenth rest. (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**.)

Notice that there are four main phrases: the first is 8 measures long, the second is 9 measures, the third is 10, and the fourth is 8.

Phrase 1: beginning to measure 8 Phrase 2: measure 9 to measure 17 (includes the cadenza) Phrase 3: measure 18 to measure 27 Phrase 4: measure 28 to end

Thinking of it in terms of these four phrases will simplify your preparation. Try working on one phrase a day. Listen to how the phrase sounds and how it fits together.

#### Details:

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

#### Phrase 1:

Measure 1: Start at about a mezzo piano. Be sure to play Dolce – see above under General Comments. Consider a crescendo in this measure.

Measure 2: Sustain the dynamic on the G# delaying the decrescendo and then do a nice decrescendo on the F# and E. (This is an example of the concept, “Delaying the Decrescendo.” It is a very useful and musical concept that I follow frequently in my own performing and with my students. Consider using the concept in this etude and in all your music.) Count the double-dotted quarter and sixteenth very accurately. Accent the A as written, but not too much.

Measure 3: Don’t rush the thirty-second note figure. This is actually a written out version of the turn found in measure 30. Consider a crescendo on the last half of the measure.

Measure 4: Rewrite the B on beat three as a sixteenth note with a sixteenth rest (see above under General Comments on renotating the music.) Crescendo the last three notes of the measure.

Measure 5: Use the forked fingering on the F#.

Measure 6: Use the forked fingering on the first two F#’s and the regular (middle) fingering on the last F#. Do only a little decrescendo on the last half of the bar.

Measure 7: Play the C# with left little finger.

Phrase 2:

Measure 10: Consider renotating as described under Breath Marks above. Articulate the second E and slur the last three notes of the measure.

Measure 12: Lightly tongue the dotted slurred notes on beat four with just a little separation. Also, consider doing a decrescendo on these notes (the final four in the measure).

Measure 13: Consider changing the slurs in the measure to: second C# to D, D# to first note of next measure.

Measure 14: Consider taking out the slur from the first A to the E# and putting in a slur from the E# to the first F# (as in measure 13). Tongue the high D with a regular articulation. Tongue the rest of the notes in the measure with a legato tongue (i.e. no separation) and give each note a small breath accent. Crescendo these legato-tongued notes and consider a ritard.

Measure 15: The high E (beat two) starts a cadenza that continues until beat four of the first measure in line seven. The cadenza should be played freely with a lot of expression. Make as many contrasts as possible with dynamics, rhythms, rubato, etc. There are four sets of “little notes.” The first three sets are exactly the same notes but in different octaves. The last set is straight chromatic. Practice these sets by measuring them out – i.e. put the notes into a rhythm that makes them easy to learn and play. After you learn them in a clear rhythm you can “massage” them around and take some nice speed-ups and slow downs (rubato).

Phrase 3:

Measure 19: The first note, E, is a repeated note. It helps me to mark a small “T” above the note to remind myself it is re-tongued. The turn in this measure is very tricky. Consider inverting and shortening the turn. Here are two options:

1. Play a triplet on the upbeat of three with the notes being A, G#, and A.
2. Play the upbeat of beat three as a sixteenth (A) and two thirty-seconds (G# and A).

Measure 20: Play the B with the right little finger.

Measure 21: Be sure to alternate between right and left little fingers on beats three and four – don’t slide your fingers. Work these finger combinations slowly and carefully. Make sure you have relaxed and accurate finger movement.

Measure 22: For each of the trills, do only one trill and make the trill/grace note figure into a 5-note pattern (this is similar to Measures 17 to 20 of **Page 20, #20** above). For the first set of trill/grace notes, put the first three notes (the one note trill) on the first sixteenth of the upbeat of one and the two grace notes on the second sixteenth on the upbeat of one. Do the same for the other two sets on the upbeats of two and three, respectively. Make the articulation on the second set the same as the first set. The E on

beat four is a repeated note (and a very tricky one!). It helps me to mark a small “T” above the note to remind myself it is re-tongued. This measure is very tricky and will require lots of slow, careful practice.

Measure 23: Consider slurring or lightly tonguing the last five sixteenths in the measure. Use right little finger on the second B.

Measure 24: The trill/grace note figures are hard. Practice them slowly and carefully. Change the articulation of beat 2 to that of beat 4.

Measure 25: Slur on beat 4 goes to first note of next measure.

Measure 26: Delay the decrescendo a little on the G. (See above comment on Measure 2.)

Measure 27: The E is a repeated note. It helps me to mark a small “T” above the note to remind myself it is re-tongued. Be sure to only use a light tongue on this note. Do a decrescendo on this note – consider the piano to be at the end of the note.

Phrase 4:

Measures 28-31: See comments above for Measures 1-4. Notice that these measures are almost exactly the same. Add a small accent to the A in measure 29. The turn in measure 30 should be played just as it is written out in Measure 3.

Measure 32: Start the measure at a mezzo forte dynamic.

Measure 33: Change the articulation on beats one and two to that found in the previous measure. Use right hand little finger on C# on beat three.

Measure 34: “Piu lento” means “more slowly.” Consider a crescendo on beats three and four. Watch the skip between beats three and four (C# to E). I mark this with a bracket to help me remember it is a skip and not step-wise motion.

Measure 35: Delay the decrescendo a little on beat one and then do a decrescendo on beats two and three. See note in Measure 2 on Delaying the Decrescendo.

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.

## **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 player and teacher (taught Mitchell Lurie, Robert Marcellus, etc.) offers phrasing and other help on the slow etudes from the Rose 32 Etudes. Available for **free download** at: <http://www.leblancclarinets.com/resources/>.

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.luybenmusics.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>.

Trente Deux Etudes de Rose d'apres Ferling. Revues, corrigees et annotees par Pierre Lefebvre. Paris: Leduc, 1946.

French edition of the Rose 32 Etudes edited by Pierre Lefebvre. Available at some university libraries – use Interlibrary Loan.

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

This is the 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>.