

Low Clarinets

Book - Editor Title

David Hite

Artistic Studies, Book 1 - From the French School

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Edition

Selection 1

Page(s): 55

Key: F Major

Etude Title: *32 Etudes, 9*

Tempo: Quarter Note = 96-112

Play from Beginning to end.

Errata:

Performance Guide:

This etude has a combination of both technical and lyrical lines. Students should aim to create contrast between these two styles by playing fast staccato passages cleanly and with separation between notes, and using good air support in lyrical sections to create smooth, connected phrases. The addition of right-hand resonance fingerings will help throat-tone notes for better pitch, better intonation, and make it easier getting into the clarion register.

The turn in m.7 happens on the upbeat of count three and includes the following notes: F, G, F, E, F. Grace notes in m.33 should be placed just before the beat.

Staccato notes should be played short and cleanly with the tip of the tongue touching the tip of the reed. Marcato notes in m. 18 should be played with a heavier tongue stroke and quick bursts of air to create short and accented notes. Articulated notes in m. 23 should be played with a legato tongue stroke using the syllable "du" and deliberate pronunciation. All articulated sixteenth notes in mm. 48-49 should be played staccato.

Selection 2

Page(s): 51

Key:

Etude Title: *32 Etudes, 5*

Tempo: Quarter Note = 50-58

Play from Beginning to end.

Errata:

Contra clarinets play measures 46, 47, 48 and the first beat of measure 49 down one octave, then as printed to the end.

Performance Guide:

Slower etude tempos often necessitate subdividing the eighth note for the pulse and this etude is a prime example of when to utilize subdivisions. Practicing with the metronome set to the eighth-note subdivision will help with counting both the slower and faster rhythmic patterns. Solid air support is essential to creating long, lyrical phrases and will also help to even tonal differences between the different registers. Dynamic ranges should be pushed to the extremes.

Students are encouraged to follow the breath marks indicated in the music. Notes written with staccatos under slur markings should be played with a legato tongue stroke, using the syllable "du."

This etude has many different rhythmic patterns and rhythmic values. Students should be extra careful when playing and counting 32nd notes in comparison to the slower sixteenth notes (example in mm. 21-32). The long trilled section in mm. 24-25 should be trilled in 32nds with the grace notes treated as sixteenth notes. In m.5 the correct fingerings are right-hand B and left-hand C-sharp. Use right-hand C-sharp two bars later in m. 7. An alternate fingering for altissimo D in m. 44 can be played as an over-blown open G plus the octave key. For this note to respond clearly and without hesitation, the correct voicing must be utilized. The turn in m.48 should be played on the upbeat of count three.

Selection 3

Page(s): 69

Key:

Etude Title: *32 Etudes, 24*

Tempo: Quarter Note = 86-104

Play from Beginning to end.

Errata:

(Early editions only) In mm. 33, 34, the 3rd and 4th 16th notes are slurred like mm. 1, 2. This errata is corrected in later editions of the book.

Performance Guide:

Begin practicing slowly to ensure that all accidentals and finger patterns are secure and technically clean. All tongued notes should be played separate and lightly to facilitate speed. To articulate cleanly and quickly, use to the tip of the tongue to touch the tip of the reed. Accented notes need to come out of the texture and be played with a heavier tongue stroke and quick bursts of air. Passages containing repeated pitches tongued are musically enhanced when played with slight crescendos going into the next downbeat. Dynamic markings and crescendos/decrescendos should be played in a way that creates extreme dynamic contrasts. All throat-tone notes need to be played with right-hand resonance fingerings down for better pitch, better tone, and to help get into the clarion register with ease. Try using 1+1 fingering for B-flat in m.18. For G-flats in mm. 19-20, 23-24, 30 use middle finger G-flat, not the forked fingering. When playing the altissimo E-flat in m .16 make sure to open the pin-hole key with the left index finger and to use the forked fingering.