

Low Clarinets

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Etude Selector Video Performance Guide

Low Clarinets Selection 1

Etude Title: *40 Studies, No. 31*

Page(s): 33

Tempo: Quarter Note = 76–88

Play from Beginning to end of m. 37.

Errata:

None at this time.

Performance Guide:

This etude contains a variety of articulation patterns. Treatment of note lengths throughout the entire etude should be consistent, even if some tongued passages are not marked staccato (example mm. 36 and 37). All sixteenth note passages should be performed like the opening phrase with staccato notes tongued lightly and with separation. All eighth notes should be played short and lifted even though they do not contain staccato markings. Sixteenth notes should stay even and consistent in pulse at all times. Do not let articulation affect the rhythmic integrity of the performance.

There are two ways to finger clarion C-sharp, either in the left or right hand, depending upon the surrounding notes. Choosing the correct fingering will help students avoid sliding their right or left hand pinkies to connect notes in the same hand. Use of right-hand clarion B is encouraged in arpeggiated sequences to facilitate technique. Use of side fingering for chalumeau D-sharps is a must in measures 11, 13, and 14, etc. Use of side fingering for chalumeau F-sharp in measure 4 is encouraged rather than flipping. Forked low B can be used in measure 22 to more easily facilitate the jump to clarion F.

The breath marks provided in the etude are good suggestions, but breaths could be moved to other locations depending on your phrasing choices. For example, many performances choose to breathe at the end of measure 9, rather than measure 10, because they feel it fits the phrase change better.

Dynamic markings are limited in this etude. Students are encouraged to create musical phrases by adding crescendos and decrescendos to ascending or descending lines. Observe sudden dynamics shifts in mm. 23-24. Also take notice of the few accents that are included. Remember that, although this is a technical etude, it should be played with expression, good phrasing, direction, and musicality.

Low Clarinets Selection 2

Etude Title: *32 Etudes, 27*

Page(s): 72

Tempo: Quarter Note = 72–80

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

This slow etude offers many opportunities for musical playing. The utmost attention should be given by dynamic and style markings while not limiting the performance to only what is written on the page. The character instructions given at the beginning, "pleasingly and with taste", describe very well how this etude should be approached. Phrasing and musicality should be top priority.

Measure 7 indicates a slide needed between the D-sharp and C-sharp in beat one. This can be done on the right hand side, or the left D-sharp can be used (if available on the instrument) which makes it possible to play beat one and two without sliding. Side F-sharps should be used in anywhere they are juxtaposed with an E-sharp with the possible exception of mm. 19-20. Measure 10, beats 2 and 3, require that the student use right-hand B and left-hand C-sharp in order to get to the G-sharp in beat 3 easily. The use of fork B should be considered in m. 24 and 37 when next to an A-sharp.

The turn in m. 31 happens on the upbeat of count four and includes the following notes: E, F-sharp, E, D-sharp, E. Likewise, the turn in m.32 happens on the upbeat of count four and includes the following notes: F-sharp, G-sharp, F-sharp, E, F-sharp. In facilitating this turn, use as little wrist movement as possible.

Low Clarinets Selection 3

Etude Title: *32 Etudes, 9*

Page(s): 55

Tempo: Quarter Note = 96–112

Play from Beginning to end.

Errata:

None at this time.

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. Avoid rushing in slurred notes, especially in slur-2-tongue-2 phrases where it is most common.

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.

Note the change in tempo and style in measure 20. Tempo here should be Quarter Note = 88-94. Take advantage of the slower tempo to accentuate the style of this section. Look up definitions of all Italian instructions given and adhere to these styles.

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.

2022-2023 Bass Clarinet #1

$\text{♩} = 76-88$

1' 53"

A

Allegro moderato $\text{♩} = 88$

RODOLPHE KREUTZER

No. 31.

mf leisurely

5

6

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45

46

47

48

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51

52

53

54

55

stop

72
2' 00"

2022-2023 Bass Clarinet Etude #2

A

Andante $\text{♩} = 80$
compiacevolmente e con gusto

27. *mp* *mf* *f* *p* *mp* *f*

7. *slide* *p* *f* *p*

10. *mf* *f* *mf*

13. *mf* *p* *mp* *p* *mf* *sostenuto*

16. *rit.* *p* *f* *p* *A tempo* *p placidamente*

19. *f*

22. *p* *cresc.* *f* *p* *mf*

26. *f* *rit.*

29. *A tempo* *p* *pp* *mf* *p* *mf* *p* *mf*

33. *f*

36. *f* *pp*

2022-2023 Low Clarinet Study #3

1' 50"

A

$\text{♩} = 96-112$

Moderato assai $\text{♩} = 108$

9. *f inquieto*

4 *ff* *f* *mf* *f*

8 *p* *f*

13 *p* *f* *p* *f*

16 *f* *ff* *mf* *f* *p*

20 *grazioso* *f* *p* *f* *p* *mf*

24 *p* *f* *mf* *f* *p*

28 *f* *mf* *compiacevole*

32 *f* *mf* *p* *f*

36 *con fervore* *mf* *mf* *rf* *mf* *p* *f*

40 *mf* *p* *mf* *p* *mf* *p* *mf*

43 *f* *f* *mf* *p* *f*

47 *risoluto* *pressamente* *f*

50