

Soprano Clarinets

Book - Editor Title

David Hite *Artistic Studies, Book 1 - From the French School*

Publisher

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Edition

B362

Selection 1

Page(s): 63

Key:

Etude Title: *32 Etudes, 18*

Tempo: Dotted Quarter Note = 72-84

Play from beginning to end.

Errata:

Performance Guide:

While slow, consistent practice with metronome in eighth note pulse will help develop steady pulse and rhythmic accuracy, this etude is best executed feeling a "big beat" pulse in 2, so that the numerous roulades flow lyrically. Be attentive to practicing and preparing with optimal sound and constant air support. Match tone between stepwise notes and arpeggiated notes alike, so that the sound is smooth, even and matched throughout. Maintain a fast, focused air stream when crossing the breaks to minimize the difference between throat tone notes and all others. Provide a solid river of air throughout for notes to float upon while follow the cascading shapes of line with the air. Place the 32nd notes in measures 5, 6 and 13, 14 with rhythmic accuracy. Feel and hear each note of the 32nd passages clearly, cleanly, and evenly. Because the key temporarily modulates to minor at measure 17, the marked *meno mosso* is an effective expressive element. Be sure to take the initial tempo when the theme returns at measure 25. Check fingerings carefully, particularly at measure 40, so that whenever C follows or precedes an E-flat, it is played with the left pinky. Accents and tenuto markings provide stylistic intensity. Observe them carefully, using faster, denser air rather than heavier tongue stroke. In measures 46 and 48, observe articulation markings diligently with a light yet clear tongue stroke. The large slurs over the bars indicate phrasing.

Selection 2

Page(s): 66

Key:

Etude Title: *32 Etudes, 21*

Tempo: Quarter Note = 58-66

Play from beginning to end.

Errata:

Performance Guide:

This soulful etude provides a wonderful opportunity to showcase beautiful, singing sound while playing in an expressive operatic style. Develop as refined a sound possible on each note and in all dynamics and registers. Use care to find optimal resonance fingerings for throat tones. Take full, deep breaths throughout, and constantly support the airstream for as smooth, even, and connected phrases as possible. Be sure to have a tempo in mind before starting; it is typical to choose a tempo while considering faster moving passages. Accuracy of double dotted quarter notes and be sure they are distinct from dotted quarter notes. Measures 15 and 16 may be considered as cadenzas, so it is appropriate to perform these measures with flexibility in tempo. For the turn in measure 19, it may be easier to use the side trill keys to play B-natural of the turn if sound is not adversely affected. Check fingerings carefully in measure 21 in order to avoid an unnecessary pinky finger slide. Keep the trills in measures 22 and 24 lyrical. It is acceptable to use a single trill, if necessary, to maintain grace and elegance in the phrase. While preparation with metronome is helpful to develop a constant sense of subdivided pulse, a

musically satisfying performance will profit from a sense of rubato and flexible time throughout. Follow the shapes of phrases convincingly, adding nuance where suggested by musical markings.

Selection 3

Page(s): 37

Key: G Major

Etude Title: *40 Studies, No. 35*

Tempo: Quarter Note = 96-104

Play from beginning to end.

Errata:

M. 2, m. 4, m. 8, m. 38, m. 40 - each grouping of four sixteenth notes should be "slur two - tongue two" - In some published editions this is correct, in other editions marked differently
M. 11 - beat two articulation should be "slur two - tongue two" - In some published editions this is correct, in other editions marked differently
M. 32 - beats 3&4 should be under one slur as in measure 34

Performance Guide:

This etude is best approached with a joyous, dance-like approach. Throughout the etude, be sure to hear each note of sextuplet figures distinctly, cleanly, and accurately. Execute each sextuplet with rhythmic accuracy. Accents are always essential to musical style, however, use faster, denser air for these rather than heavier tongue stroke. For any staccato marking on an eighth note, hear space between the notes. Using the syllable, "toot", will help. For staccato markings on sixteenth notes, hear the beginnings of notes clearly using a light tongue stroke and avoiding heaviness. It is likely helpful to use the right hand side trill key to play the B-natural of the turn in measures 14 and 16. Avoid clipping the ends of slurs in measure 20, and keep air moving underneath this section with variation in articulation. Measure 25 provides a wonderful opportunity for musical contrast; you may decide to use a sweeter, more singing and lyrical approach. The gentler articulation style of measure 32 creates an effective contrast to the opening articulation style. Measure 36 may be treated like a cadenza and may be interpreted freely before returning to playful style and an energetic finish.

SOPRANO CLARINET ETUDE #1

1' 20"

#1 Allegro vivace $\text{♩} = 76-88$ $\text{♩} = 72-84$

18. **A** *f* delirante

5

10

15

Meno mosso $\text{♩} = 66-72$

20 *f* *p* *p intimo* Poco meno

D 25 A tempo mosso *f* concitato

30 agitato

35 *p* placidamente

40

G 45 *mf* *mf*

50 *p* *f*

55 *mf* *ff*

#2 SOPRANO CLARINET ETUDE #2

Andante cantabile $\text{♩} = 76$ $\text{♩} = 58-66$

21. **8** *p dolce e placido* *f* *p* *p*

5 *f* *p* *f* *p* *f* *p*

mf *f* *p* *mf*

10 *f* *p* *f*

E *p* *cresc.* *f*

15 *dim.* **Meno mosso**

pressante *f* *p* *f* *3* *p*

5 *f* *p* *mf pacato* *f* *p* **20**

f *p* *tr* *tr* *tr* *tr* *f* *dimin.* *3* *3*

25 *f* *p* *cresc. - stringendo* *f* *dimin.* *3* *3*

H *A tempo* *p dolce* *f* *mf*

30 *p* *mf* *p* *f* *p* *mf* *dim.*

tres large

35 *p* *più lento* *p* *rit.* *mf* *p*

No. 35. C #3 Moderato $\text{♩} = 100$ 1 = 92-104

mf chiaramente

f

mf

mf

mp dolce

p dolce

pp

f

mf

fz

f

SOPRANO CLARINET ETUDE #3