

ATSSB Bb clarin

chromatic based pattern while the second group is a diatonic based pattern. Once the difference is established, the patterns should feel unique and be easier to perform.

Year C

Page: 59, No. 13 D major

- Quarter note = 54 - 63
- play from the beginning to the quarter rest in measure 16

This beautiful etude is intended to showcase tone production as well musical abilities. The dynamic indications clearly define the phrases so be sure to follow them. Decide where the highpoint of each phrase is located and let the phrase naturally shape around this area. Strive for a full and characteristic tone by maintaining a fast air stream regardless of dynamic.

Although the work is in a slow three, be sure to practice using a subdivided beat. This will help place the thirty-second notes in the correct position. Gradually increase the metronome speed

Year D

Page 34, No. 32

- Quarter note = 52 – 60
- Start on beat 3 of measure 7 and play to the first note of measure 25
- The first note of the last group of 32nd notes in measure 12 should be a C natural

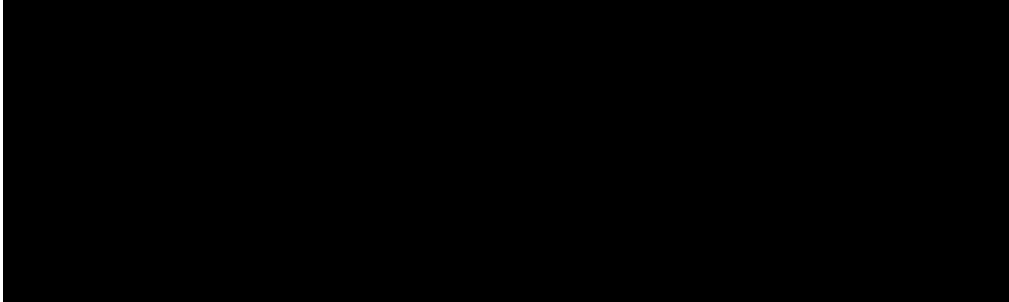
This beautiful etude is intended to showcase the student's musical abilities as well as tone production. The dynamic indications clearly define the phrases so be sure to follow and even exaggerate them. Decide where the highpoint of each phrase is located and let the phrase naturally shape around this area. Strive for a full and characteristic tone; keep the air fast and involved.

Adagio non troppo indicates a slowish tempo that should feel calm. The opening tonality of E minor helps to establish the somewhat melancholy but emotional mood. In order to retain this character throughout the piece, be sure to choose a tempo that is well suited to your t2 (he) 0.4 t 0.2 (2 (he) ha

Year E

Page 20, No. 18 G major

- Quarter note = 60 – 69
- Start after the eighth rests in measure 8 and play to the eighth rest in measure 16
- Measure 15, the dotted eighth note should be an A-natural
- Measure 15, the 32nd notes after the dotted eighth note should be triplets
- Measure 14 is to be played as indicated below:



This lyrical etude demands a fast air stream to produce beautiful sound and the long phrases. Carefully follow the dynamics and breathing suggestions even during the learning stages. This will help you understand and internalize the shape of the phrases. Always strive for a full sound; do not let rhythm and technique interfere with this fundamental.

The work incorporates a variety of rhythms. Practice with a metronome and use a subdivided beat in the measures with thirty-second notes to ensure rhythmic accuracy. Once the rhythmic elements feel comfortable, try performing the etude without subdivision. Regardless of tempo, the thirty-second notes should sound easy and controlled. Remember this etude is intended to be a melodic example and not a technical display. Make sure there is a strong sense of pulse and count carefully!

Page 69, No. 24 E-flat major

- Quarter note = 92
- Play the last 4 lines (start in measure 33 and play to the end)

This energetic etude will require a very fast and constant air stream in order to achieve the proper style and articulation. The repeated notes in the opening passages will benefit from a slight crescendo; push through to the next downbeat. Keep the tongue movement light and try to eliminate any tongue “noise” or thud. Practice the etude with a metronome at various tempos, employing as many practice methods as possible. Start slow and gradually increase the tempo. Keep track of your metronome progress for efficient practicing and take time to develop your desired tempo. Remember it is never too late to practice slowly.