

**The Texas Bandmasters' Association 2017 Convention**  
**TMEA 2018 All State Etude Clinic--**  
**Soprano Clarinets**  
**Dr. Kimberly Cole Luevano, University of North Texas**  
**Friday, July 21, 2017**  
**1:30 pm**  
**CC 213**

## **GENERAL NOTES:**

- For Rose 32 Studies (etudes 1 and 2), several recordings of piano accompaniments are available:
  - Piano accompaniments composed and performed by John Walker.
    - Publisher: Carl Fisher
    - Available in mp3 and CD format
  - Piano accompaniments composed by Patrice Sciortino, performed with French clarinetist, Philippe Cuper.
    - Publisher: International Music Diffusion (IMD846).
  - These are highly recommended in preparation. (makes practicing more interesting and fun and gives students a terrific musical sense).
  
- Hite edition of Rose studies (Southern Music Company): great for students--detailed editing that helps teach interpretive decisions.
  - Benefits of the Hite edition: great history of the etudes at the front of the book, glossary of terms.
  - However, original Rose studies actually have very few markings, leaving more to personal interpretation.
    - Edition on IMSLP.net is like the original edition.
    - Highly recommended to compare this edition to the Hite edition to understand what Hite's interpretive suggestions are vs. what Rose actually included.
  - Especially in etude 2, Hite's suggestions may be taken with a grain of salt.
  - All breath markings are Hite's suggestions. Students may modify breath marks to suit their own lung capacity or musical taste.
  
- Ideally, these studies are wonderful musical gems that can teach students larger musical concepts, rather than teaching students to become clarinet technicians only:
  - Form (typically ABA). (How can performers bring out the contrast between the sections?)
  - Harmonic progression within form (typically I/ i to V to I/i.) (How could performers highlight the character differences implied by key changes?)
  - Harmonic progression within phrase (I-IV-V-I, etc.)
  - Standard scale and arpeggio passages.
  - Phrasing (often 8 bar phrases).
  - Rhythmic control
  - Rhythmic flexibility/rubato
  - Stylistic exposure/understanding

- I always recommend students start with long tone, scale, arpeggio, and articulation studies in each of the keys represented by the studies so that they are learning the big picture, not just the etude.

## **ETUDE 1:**

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Key: Bb Major

Rose 32 Studies, No. 18

Tempo: dotted quarter = 72 to 84 (slightly slower than marked tempi)

Play from beginning to end

### **ERRATA:**

- M. 13 and 14: Assume that staccato markings may be added to 8<sup>th</sup> notes (on beats 4, 1, and 4) for uniformity to m. 5 and 6.

**PURPOSE:** developing facility in Bb major and over clarion break; developing overall speed and dexterity; air use and shape within the musical line; ease matching sound over clarion break.

### **GENERAL PREPARATION:**

- Though this is a “technical” etude, be sure to use best sound at all times throughout the preparation process.
- Use metronome in practice consistently and constantly to train steady pulse.
- Begin preparation/practice in 8<sup>th</sup> note pulse (at half tempo) for optimal evenness, accuracy, and precision within each beat and each bar.
  - Particular attention to accurate placement and even rhythm of 32<sup>nd</sup> notes in m. 5 and 13.
- Once 8<sup>th</sup> note pulse is solid, move to dotted quarter and even dotted half note practice with metronome. Etude flows best in “big beat” feel.
- Large slurs over bars indicate phrasing.

### **FINGERING CONSIDERATIONS:**

- Practice the scale and arpeggio patterns needed in this etude in the full range of the clarinet (as in Baermann scale studies).
  - An Eb (RH pinky) should always be preceded by LH C.
  - Scales represented in this etude: Bb and F Major, g minor and D Major.
  - Arpeggios represented: Bb, F, g minor, D, Eb, c# diminished 7.
  - Match sound between stepwise and arpeggiated notes alike.
  - Attention to optimal hand position, released grip of palm, and rounded, curved fingers, especially index and pinky fingers.
  - Isolate break cross/Bb thumb passages to improve dexterity: m. 8, 29, 30, 42, 43.
  - M. 40-41: Keep hands in position with rounded fingers and move air for most resistant note.
  - Resonance fingerings: m. 5, 13, 16
- Air use/finger consistency in larger intervals: m. 40, 44-45, 48-49

- Keep air speed as fast/focused as it must be for most resistant notes; attention to keeping hands relaxed and rounded over keys consistently.
- Keep air speed consistent while crossing break.

### **MUSICAL/STYLISTIC CONSIDERATIONS:**

- Notice distinctive/different articulations in return of “theme”: m. 1, m. 9, m. 25
- Accents and tenuto markings provide stylistic intensity and interest.
  - Observe them carefully, using faster, denser air rather than heavier tongue stroke.
- In m. 46 and 48, observe articulation markings diligently with a light yet clear tongue stroke.
- Musical style/character: Hite suggests *vivace, delirante* (frenzied); *intimo* (intimate) for 2<sup>nd</sup> theme; *concitato* (roused up) for return of A theme; *agitato, placidamente*. Students may take these as starting points for whatever musical character they think is appropriate.

### **OTHER CONSIDERATIONS:**

- Where to breathe?
  - M. 35 to 52 provides the trickiest phrase.
    - Either cut notes from end of phrase to breathe or add slight rubato to allow time.

## **ETUDE 2:**

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Key: A major

Etude Title: Rose 32 Studies, No. 21

Tempo: Quarter note = 58 to 66 (slower than Hite markings)

Play from beginning to end

**PURPOSE:** beautiful, singing sound while playing in an expressive operatic style; refinement of sound in all registers and at all dynamics; rhythmic control in a slow tempo; development of rhythmic flexibility (rubato); interpretation of cadenza.

**General note:** the tempo suggested in the book is rather brisk-- faster than I think is musically appropriate and sensitive.

### **GENERAL PREPARATION:**

- Develop as refined a sound possible on each note and in all dynamics and registers.
  - Firm embouchure musculature with uniform “circular” pressure applied to mouthpiece from corners and upper lip.
  - Avoidance of excessive vertical jaw pressure (biting/pinching).
  - Air moving continuously.
    - “Airy clarinet” practice.
    - “one note” practice.
  - Use care to find optimal resonance fingerings for throat tones. Learn to match the sound over the break and in upper clarion registers.

- 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 select tempo while considering faster moving passages.
  - For musical effectiveness, quarter note feel is best, perhaps even a half note feel.
  - Observe accuracy of double dotted quarter notes carefully, using care to ensure they are distinctive from dotted quarter notes.

### **FINGERING CONSIDERATIONS:**

- M. 3: leave RH pinky depressed on the C# preceding the B#
- M. 6: fork/chromatic f#
- M. 8: C# LH, D# RH
- M. 14: fork/chromatic f#
- M. 19: turn: depending on tempo, RH side key or “regular” fingerings both permissible.
- M. 20: b RH, c# LH, d# RH
- M. 21: pinkies. Check fingering sequence carefully 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.
  - Practice slow and measured.
- M. 30 turn: interpret as in m. 3
- M. 32: recommend using fork/chromatic f# on downbeat for greater fingering ease to subsequent d.

### **MUSICAL CONSIDERATIONS:**

- Phrasing consideration essential.
  - Where is the start and finish of each phrase?
  - Where is the highpoint/pinnacle of each phrase?
  - Allow momentum to and release from each pinnacle: tension/release.
  - Follow the shapes of lines convincingly, adding nuance where suggested by Hite’s musical markings.
- M. 15 and 16 are typically considered as cadenza, so it is appropriate to perform these measures with flexibility in tempo.
- Rubato/flexibility in tempo is critical for appropriate musical style!
  - Preparation with metronome is helpful for developing a constant sense of subdivided pulse but extremely important that students learn to count/control the pulse without metronome. Fine for students to have metronome in subdivision to learn, but a musically satisfying performance will profit from a sense of rubato and flexible time throughout.
  - Continual push and pull desirable. How to develop?
    - Students must learn to literally count the rhythms in a subdivided pulse. Practice speaking rhythms aloud while tapping foot, conducting.

## **ETUDE 3:**

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Key: G Major

Etude Title: Rose 40 Studies, No. 35

Tempo: Quarter note = 96 to 104 (approximately the same as marked tempi)

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 it is marked differently.

M. 11 – beat two articulation should be “slur two – tongue two.” In some published editions this is correct, in other editions it is marked differently.

M. 32 – beats 3 and 4 should be under one slur as in m. 34

**PURPOSE:** Terrific articulation study (taken from violin study, great idea to emulate violin bow strokes and style); good range study.

### **GENERAL PREPARATION:**

- Begin learning under tempo, even  $\frac{1}{2}$  tempo.
- Learn the scales, scalar patterns, and arpeggios represented in this etude simultaneously (using a method book such as Baermann Complete Method book 3.)
- Practice with metronome in 8<sup>th</sup> note pulse, then  $\frac{1}{4}$  note pulse, then  $\frac{1}{2}$  note pulse.
- Practice with full, rich, well supported sound. Match the sound of every note in every register and dynamic level.

### **ARTICULATION STYLE CONSIDERATIONS:**

- Use this etude as an opportunity to investigate good fundamentals:
  - “top of the tip of the tongue to the bottom of the tip of the reed”.
  - Robert Marcellus: “Just talk on the reed.”
- 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. Tongue should return to reed to stop the vibration between notes.
- For staccato markings on sixteenth notes, hear the beginnings of notes clearly using a light tongue stroke
  - No ‘clip’, just clarity.
  - avoid heaviness/”peckiness”/overarticulation.
- M. 12: “doo” stroke.
- Avoid clipping the ends of slurs in m. 20, and keep air moving underneath this section with variation in articulation.
- The gentler articulation style of m. 32 creates an effective contrast to the opening articulation style.

### **FINGERING/PATTERN CONSIDERATIONS:**

- Beg. To m. 12: G major
- M. 13 to 24: D major
- M. 25 to 36: “development” through several key patterns (Bb major, g minor, d minor)
- M. 37 to 48: G major
- M. 49 to end: coda. G major
- Throughout the etude, be sure to hear each note of sextuplet figures distinctly, cleanly, and accurately.
  - Hite marks *chiramente*: “Clearly.” Execute each sextuplet with rhythmic accuracy.
  - Listen for evenly spaced notes and hear each note evenly and clearly.
- It is likely helpful to use the right hand side trill key to play the B-natural of the turn in m. 14 and 16.

### **MUSICAL CONSIDERATIONS:**

- This etude is best approached with a joyous, dance-like approach.
- M. 25 provides a wonderful opportunity for musical contrast; you may decide to use a sweeter, smoother, more singing and lyrical approach.
- M. 36 may be treated like a cadenza and may be interpreted freely before returning to playful style and an energetic finish.