Weissenborn/Rhoads Advanced Studies

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Page 1, #1

1. Playing smoothly over the break with a good, full tone at all times can be challenging because the large clarinets are often extremely stuffy on the notes just above the break and much less resistant on the notes just below the break. In order to play with a consistently rich tone for every note on the instrument, you need to ignore the back-pressure you receive from the instrument that causes you to modify your airflow. Instead, maintain a feeling of constant outward and downward abdominal push (practice this by taking a large breath and saying “Shhh…”). Even though it may feel like your throat notes are too loud, the audience will hear a consistent tone quality from this approach.

2. On line 3, the last 2 measures (and on the next line), you need to be sure when you play from slurred to articulated eighth notes that the final slurred eighth notes are full-value. They should not be clipped short in order to articulate the next note! While playing these slurred notes keep the tip of your tongue very close to the reed so that it may easily travel to the reed to articulate the next note.

Page 4, #6

1. Throat B flat is never the best sounding note on any clarinet! The “side” B flat fingering has a better tone and should be used when technique allows. The general rule for side B flat usage is to use it if your right fingers are not needed for the note immediately before or after. This applies to the first line of the etude!
2. In the previous etude you needed to play most of the eighth notes full-value. In this etude, the music asks you to play some of them *staccato*. You can achieve this by *stopping* the end of the eighth-note with your tongue (the tongue returns to the reed like saying “ought”). This creates a tiny bit of space after the staccato eighth-note AND prepares the tongue for the next articulation. Be sure that when you stop the note with your tongue that you do not stop it too soon—if the note is too “dry” we won’t hear it!

**Page 14, #18**

1. Your left hand will get a workout playing all of the throat A’s! If your left hand moves around too much it will make this etude more difficult. The fingers of the left hand should be gently curved, neither clenched nor straight. The first knuckle of index finger should be very close to the lowest tip of the ‘A’ key. When you move to the ‘A’ key, roll the finger onto the ‘A’ key with the *side* of the first knuckle. Also try to keep the fingernail in a straight line with the ‘A’ key. Always try to play throat notes (A, G#, B flat) using a minimum of wrist or hand movement.

2. Accented notes are played by using a greater push of air at the beginning of the note. Many students will mistakenly use their tongue to hit the reed harder. Sometimes you will want a stronger tongue stroke, but the air is always the most important part of the accent!

**Page 15, #20**

1. “*A Piacere*” means “as you please.” In music, this would mean that you are allowed to be somewhat free with your tempo and dynamics. Since there are dynamics marked on this etude you should follow them as closely as possible.

2. Regarding the tempo, you may want to begin a little slower, gradually speed up over the first 4 measures, and then relax the pulse over the last 3 eighth notes of measure 4.

3. The “speeding up and slowing down” approach is notated for you over the course of the sixteenth notes. “*String.*” is the abbreviation for *stringendo*, which means “accelerating the movement.” “*Rall.*” is the abbreviation for *rallentando*, which means “growing slower.”

**Page 18, #24**

1. A consistent and clear articulation is the goal of this etude. Some articulation fundamentals that you need to keep in mind:
   * Keep your air continuously moving forward
   * *The top of the tip of the tongue to the bottom of the tip of the reed*
   * Tongue motion is *vertical*, not *horizontal*.
   * Maintain embouchure firmness
   * Jaw should remain still
   * Your throat should remain in a natural, relaxed state at all times

2. The repeated low notes (D, E, and A) should be clear and crisp, while the “slur two” combinations should be played the same as Page 1, #1 (the final slurred eighth notes are full-value!).