

ADVANCED CLARINET TECHNIQUE

-A NEW APPROACH-
FROM GREAT ORCHESTRAL LITERATURE

Technical exercises are a necessary part of building an advanced technique. The best ones are focused on particular areas of study. While such studies are efficient, they are often dry, unmusical and just not much fun to play. This new book from JB Linear Music uses passages from Mozart, Borodin, Brahms and other great composers. They are more than simple excerpts because they concentrate on particular technical goals of advanced clarinet playing. They also offer more than orchestral excerpt studies because they include the full musical context of the selection. You may play not only the great clarinet solos, but solos for other instruments as well. And, you are playing real music by great composers.

These technical passages are drawn for the most part from the solo clarinet books by JB Linear Music. If you would like to be able to play the entire pieces of music, look for the JB Linear Music offerings at the end of the book. One complete piece, The Marriage of Figaro Overture by Mozart, is included as a bonus.

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Contents

Speed and Agility	1
....The Witches' Sabbath, Symphonie Fantastique, Berlioz	
....The Marriage of Figaro Overture, Mozart	
....Polovetsian Dances, Borodin	
....The Sorcerer's Apprentice, Dukas	
....Night on Bare Mountain, Mussorgsky	
....Scheherazade, Rimsky-Korsakov	
....Capriccio Italien, Tchaikowsky	
....Romanian Rhapsody #1, Enescu	
....Hungarian Dance #10, Brahms	
Tone Control and Expression	12
....Night on Bare Mountain, Mussorgsky	
....Roman Carnival Overture, Berlioz	
....The Barber of Seville Overture, Rossini	
....The Silken Ladder Overture, Rossini	
....Cuba Caprice Creole, Albeniz	
Orchestra Solos in Context	15
....Capriccio Espagnol, Rimsky-Korsakov	
....Polovetsian Dances, Borodin	
....Semiramede Overture, Rossini	
....Hungarian Rhapsody #3, Liszt	
High Register Studies	21
....William Tell Overture, Rossini	
....Polovetsian Dances, Borodin	
....Poet and Peasant Overture, Von Suppe	
Chromatic Passages	24
....The Sorcerer's Apprentice, Dukas	
....Danse Macabre, Saint-Saens	
....Witches' Sabbath, Symphonie Fantastique, Berlioz	
....Daphnis et Chloe Suite #2, Ravel	
Trills and Ornaments	30
....Witches' Sabbath, Symphonie Fantastique, Berlioz	
....William Tell Overture, Rossini	
....Romanian Rhapsody #1, Enescu	
....Capriccio Espagnol, Rimsky-Korsakov	
Tonguing Challenges	35
....The Sorcerer's Apprentice, Dukas	
....William Tell Overture, Rossini	
....Italian Girl in Algiers Overture, Rossini	
....Semiramide Overture, Rossini	
....Scheherazade, Rimsky-Korsakov	
....Hungarian Dance #1, Brahms	
Articulation Patterns	43
....Roman Carnival Overture, Berlioz	
....Poet and Peasant Overture, Von Suppe	
Repetitive Figures	45
....The Silken Ladder Overture, Rossini	
....Semiramide Overture, Rossini	
Wide Intervals	47
....William Tell Overture, Rossini	
....Spanish Dance #8, Granados	
Flexibility/Warmup Exercises	49
....6/8 scales and 7/8 scales	
3 Bonus SelectionsFrom Concerto in D minor for Violin, Oboe and Strings, JS Bach....From the Second Movement, Fifth Symphony, Beethoven...The Complete Marriage of Figaro Overture, Mozart	

Speed and Agility

From The Witches' Sabbath movement of Symphonie Fantastique, Berlioz

Goal: Play up to tempo and completely even. Performance Notes: Start by (1) playing an A major scale, (2) then practice the selection slowly with a metronome, gradually increasing the speed. (3) Use the suggested rhythmic variations to build evenness. Using these will highlight the weak or uneven note changes. This three step way of practicing can be used successfully on many of the challenging selections in this book.

$\bullet = 104$

p

*ff*³ 3 3 3 3

3 3 3 3

suggested rhythmic variations

2 From The Marriage of Figaro Overture, Mozart (A clarinet)

Goal: To play with seamless lightness and grace. Performance Notes: Concentrate on playing effortlessly....not forced or difficult sounding. Play the eighth note patterns smoothly, with no apparent breaks or unevenness. Work at producing a tonguing sound that has a clean, clear beginning and never harsh or ponderous. Yes, the scale figures at (A) are tongued. Keep the air moving.

Presto (one beat to the bar)

pp

p

ff

p

ff

p fp fp

f

From Polovetsian Dances, Borodin (Bb clarinet)

Goal: Fast and brilliant playing, a great exercise in triplet scale patterns. Performance Notes: Practice slowly using varied articulations such as slur-2, tongue-1; tongue-1, slur-2; slur every 3 notes. As you get it faster, play off the groups as indicated by the slurs. At (A) and following, take care not to be late after the tie.

Bonus Selections

(How can you have music from the Masters without Bach and Beethoven?)

From Concerto in D minor for Violin, Oboe and Strings, J.S. Bach

Allegro

The musical score consists of nine staves of music in D minor, 2/4 time, marked Allegro. The first two staves feature sixteenth-note patterns with slurs and accents, starting with a forte (*f*) dynamic. The third staff continues with similar patterns, ending with a crescendo. The fourth staff shows a change in texture with eighth-note patterns and a decrescendo. The fifth staff features a sixteenth-note pattern with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The sixth staff continues with a forte (*f*) dynamic. The seventh staff shows a decrescendo to piano (*p*). The eighth staff features a forte (*f*) dynamic. The ninth staff concludes with a forte (*f*) dynamic and a final fortissimo (*ff*) section.

52 From Fifth Symphony, Second movement by Beethoven

Andante con moto

The musical score is written in 3/8 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The dynamics and articulations are as follows:

- Staff 1: *p*
- Staff 2: *f*, *p*, *f*, *p*, *p*
- Staff 3: *cresc.*, *f*, *p*, *f*, *p*, *pp*
- Staff 4: *ff*, *sf*, *sf*
- Staff 5: *f*, *pp*, *cresc.*, *p*
- Staff 6: *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*
- Staff 7: *p*, *cresc.*, *f*, *p*, *f*, *p*
- Staff 8: *pp*, *ff*