

Low Clarinets Selection 1

Etude Title: *9 Caprices, 7*, page(s) 90–91

Tempo: Quarter Note = 72–84

Play from: Beginning to 28

Performance Guide:

As indicated by the cuts, the eighth-note E on the downbeat in m.28 serves as the final note and should be treated as the clear conclusion to the étude. Performers should take care not to continue past the breath mark.

Choosing an appropriate tempo is critical to the success of this caprice. While the opening measures, filled with quarter notes, may initially feel slow or moderate in pace, this is deceptive. Measures 7 through 9 introduce rapid sixlet figures that require a fluid and controlled tempo. A recommended tempo of quarter note = 72–84 will ensure clarity in the faster passages while maintaining enough space for musical phrasing in the slower opening. A helpful strategy is to mentally hear or play through measures 7–9 first and then base the entire tempo on how comfortably and musically those measures flow. This ensures a cohesive performance from start to finish.

Rhythmic precision and attention to articulation are particularly important throughout the étude. The sixlet passages feature shifting articulation patterns, sometimes even within a single measure. These changes must be executed exactly as written to preserve the musical integrity of the line. Practicing slowly with a focus on evenness is essential, especially when working on sixteenth-note and sixlet groupings. "Swinging" the rhythms during early practice stages can be helpful to reinforce consistent subdivision and internal pulse before transitioning back to straight rhythms. Isolating articulation patterns and practicing them separately from finger movement can also be beneficial.

A practical technical consideration appears in measure 15, where the high D can be played using the overblown open G fingering. This alternative is often more efficient and reliable, especially in fast passages. For added ease in articulation, the player may choose to leave only the register key

depressed when using this fingering. This approach reduces finger motion and supports a cleaner, more stable attack in the altissimo range.

Overall, the performer should demonstrate balance technical control with expressive phrasing. Careful preparation, slow and deliberate practice, and an awareness of the étude's pacing and articulation demands will result in a confident, musical interpretation.

Low Clarinets Selection 1 Errata:

m. 8: articulation for all beats in this measure should be tongue one, slur two, slur two, tongue one. Look to the first two beats of measure 25 for an example.

m. 16: from low e, everything in this bar should be slurred. Tongue the high C in the following measure as indicated.

m. 19, 20 & 23: play the articulation pattern under the big slurs.

Low Clarinets Selection 2

Etude Title: *32 Etudes, 25*, page(s) 70

Tempo: Dotted half note 48–56

Play from: Beginning to the end of m. 49

Performance Guide:

This etude is rooted primarily in C minor, with two brief but expressive modulations to E \flat major occurring in measures 9–21 and again in measures 30–39. These tonal shifts provide a welcome contrast in mood and color, highlighting the importance of harmonic awareness in interpretation. Students will benefit from reviewing all three forms of the C minor scale—natural, harmonic, and melodic—as well as the E \flat major scale. Having these fingerings and sounds internalized will give them greater fluency and understanding of the material, and will make navigating accidentals and modulations feel much more intuitive.

The rhythmic character of the etude is distinctly compound, with each beat naturally subdividing into three. While the notation reflects this, it can be helpful during early practice stages to set the metronome to the quarter note pulse (♩ = 144–168) to clarify rhythmic placement and clean up coordination between fingers and tongue. Once the subdivision feels secure, students can return to the dotted quarter note pulse (♩. = 48–56), which better reflects the intended tempo and phrasing. This two-step tempo approach can help bridge the gap between rhythmic accuracy and expressive control.

Articulation in this etude plays a major role in shaping its musical character. When notes are slurred in pairs, they should be connected using a smooth, legato tongue—just enough to define the grouping without creating separation. The stringendo marked in measures 17–20 should build gradually and organically, increasing in energy and speed to a peak around quarter note = 56–68. From there, ease gently back into the original tempo in measure 22. This passage is especially valuable for teaching how to pace accelerandos musically rather than mechanically.

Technically, the etude presents numerous wide intervallic leaps that must be approached with care and finesse. These large jumps should feel seamless—achieved through consistent air support,

relaxed embouchure, and a keen sense of internal voicing. Avoid over-adjusting the embouchure or fingers between registers; instead, rely on smooth air and voicing control to guide the intervals.

One of the most musically rewarding aspects of this etude is its dynamic shape. The edition outlines nearly every crescendo and diminuendo, giving students a clear framework for phrasing. But rather than treating dynamics as abrupt shifts between loud and soft, students should explore the full dynamic spectrum—aiming to shape each phrase with depth and intention. Seek the high point of each line, use dynamic contrast to support expression, and avoid "defaulting" to just forte or piano. When done thoughtfully, this etude becomes not just a technical exercise, but a compelling study in musical expression and control.

There are a lot of wider intervals that needs to be played as seamless as possible. This edition of the etude has outlined almost every crescendo and diminuendo throughout the etude with extreme contrasts in dynamics. Try to shape the phrase so that you do not play swell to just fortes and pianos and use dynamics in between and find the highest peak of the phrases.

Low Clarinets Selection 2 Errata:

m. 36-37: play the articulation under the big slur.

Low Clarinets Selection 3

Etude Title: *40 Studies, No. 15*, page(s) 16

Tempo: Quarter Note = 80–92

Play from: beginning to end

Performance Guide:

This etude is a true tour de force in left-hand dexterity. One of the most important aspects to keep in mind is hand position—maintain relaxed, curved fingers throughout the etude to ensure fluidity and comfort while playing. Proper hand positioning will not only enhance technical execution but also improve overall tone and agility.

The etude features a variety of articulation patterns, with the majority of the passagework being slurred. However, the few staccato and accented notes that appear should be given special attention. These moments of contrast are an opportunity to highlight musicality within a technique-driven etude. Make sure these accented notes stand out, adding character and emphasis in a way that complements the lyrical flow of the surrounding slurred passages.

Musicality is key, even in an etude that primarily focuses on technique. As the musical lines rise in pitch and intensity, let the sound grow naturally, allowing for an increase in dynamic range and color. Pay attention to the subito dynamic markings (such as those in measures 19 and 51), which should be executed with sharp contrasts, creating dramatic moments in the music. Similarly, there are extended passages without dynamic markings (such as measures 35–45), where there's room for personal interpretation. In these sections, feel empowered to shape the phrases creatively, introducing dynamic variation and phrasing that maintains the flow of the music.

For the high D's in measure 55, consider using the overblown open G fingering for ease of technique. If needed, you can leave only the register key down to help articulate the correct partial for smoother execution. Likewise, for the high C-sharp in measure 61, you have two options: use the overblown F-sharp fingering (with the register key as necessary), or alternatively, you can finger it with the thumb, register key, and two side keys. Either option will provide ease and accuracy, depending on your comfort and technique.

Overall, this etude presents both a technical challenge and an expressive opportunity, requiring a balance between precise technique and musical sensitivity.

Low Clarinets Selection 3 Errata:

M. 1: the articulation pattern of measure 1 should match measure 2. Slur four, slur two, slur two.

M. 26: Bb should be B natural.

B-362

m. 19, 20, 23 - play articulations under the big slurs

91

[illegible]

Etude #2

♩. = 48-56

Andante con moto ♩. = 56

25. *p* *piangevolmente* *f* *p* *f* *p*

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

10 *f* *p* *p* *f* *p* *p* *f* *mf*

15 *mf* *p* *mf* *stringendo*

19 20 *poco rit.* *p*

22 *A tempo* *p* 25

27 *f* *mf* *p* 30 *p* *mf*

32 35

36 40

41 *f* *p* *p* *pressante* *mf* *f* 45

46 *pp* *p* *mf* *pp* 49

16
1' 33"

Etude #3

♩ = 80-92

Allegro moderato ♩=80

PIERRE GAVINIÈS

No. 15.

p teneramente *cresc.* *mp* *cresc.* *mf* *cresc.* *f* *mp* *mf* *mf* *f* *p* *cresc.* *ff* *poco rit.*