

Melodious & Progressive Studies

for Clarinet

Book 1

Selected and edited by
David Hite



Includes

DEMnitz: 36 Expressive Studies

NOcentini: 9 Melodic Studies

BAERMANN: 14 Melodic Etudes

KLOsÉ: Scales and Thirds

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COMMENT

The studies selected for this volume represent the best of nineteenth century European musical composition for clarinet alone. Because of their playability and musical attractiveness, these studies are very inviting to study, practice and perform, and are fun to hear, as well. The medium technical difficulty makes them readily accessible to the advancing student after he has completed any beginning clarinet method.

These etudes have proven to be outstanding for advancing both musical concepts and technical facility. Metronomic markings have been selected with utmost care and should be adhered to as closely as possible. With continued study, the student will discover the relationship between tempo and expression, mood and style.

The rich expressive content of these studies offers the developing musician an opportunity to learn rhythmic inflection, tonal refinement, adroit articulation and other musical techniques which will enhance his musical personality.

DAVID HITE

Please refer to the back cover of this volume for additional study materials to be used in conjunction with and following *Melodious and Progressive Studies, Book 1*.

PRACTICE

Think about this: 90% of your playing time in your early development is spent practicing -- practicing by *yourself*. Therefore, those who progress most rapidly are those who become most proficient in well organized self-guidance. The most valuable teacher you have is yourself. You can gather helpful information from a variety of sources (private teachers, school class teachers, band and orchestra directors, classmates, and contest adjudicators) and by listening to great music. This input will help you form a clear idea of how you want to sound. When your objectives are clear, you will know exactly what you want to achieve, and you will improve the efficiency of your practice. Listen carefully to recordings, radio, television, and best of all, live performances. As your listening improves, your ability to guide yourself will improve.

Ideally, you should be practicing an hour or more each day. At a minimum, you should be spending forty five minutes a day practicing. It might be well for you to practice in two shorter periods rather than in one very long sitting. At the end of an overly long practice session your embouchure will tire out and lead you into poor playing habits. Plan to practice six days in a row, then take one day off. The day off is very beneficial (only, however, after you have practiced religiously for six straight days!).

Think about your practice and plan it carefully. Write down your objectives. Think about your tone and how you can improve. Discover how to use the tongue to give each note a precise start. Develop accurate rhythm. Train your fingers to move correctly. Study the style of the music and be expressive when you play. Consider problems one at a time, not all at once. Above all, avoid aimless, thoughtless, "deaf" practice. Deaf practice occurs when you do not listen carefully to what you are playing and you ignore your objectives.

Remember, your teachers can guide you, inspire you, encourage you and find opportunities for you to perform. In the end, however, you will be what you make of yourself. As a great dance instructor one yelled out in rehearsal, "If you don't think about it, it's not going to happen."

Practice. Enjoy it. And reap the benefits from it!

DAVID HITE

18 EXPRESSIVE STUDIES

(based upon scales)

C MAJOR



F. DEMNITZ

Allegro non troppo ♩ = 80

1.

p **5** *mf* *mf* **10** *cresc.* *p* *cresc.* *f* *dim.* *rit.* **15** *a tempo* *p* **20** *cresc.* *f* *pesante*

A MINOR



Adagio ♩ = 58

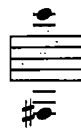
2.

p *espressivo* **5** **10** *cresc.* **15** *dim.* *p* *mf* **20** *mf* **25** *p* *cresc.* *mf*

B448

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G MAJOR



Andante ♩ = 76

3. *mp dolce*

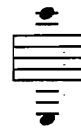
5 *mf* *mp*

10

15 *f*

20 *dim.*

E MINOR



Allegro energico ♩ = 152 ♩. = 58

4. *mf*

5

10

15 *f*

20 *dim.*

mf *f*