

HOW AND WHY TO USE THIS BOOK

ADVANCED CLARINET STUDIES: THE ART OF CHUNKING

- Is designed to follow any intermediate method.
 - Is suitable for high school, college, and adult clarinetists.
 - Presents a comprehensive daily warm-up, followed by 48 lessons in major and minor keys.
 - Explores “chunking” in technical studies, etudes, preludes, and cadenzas to develop a fluid technique.
 - Includes orchestral excerpts for practice and understanding.
 - Includes exercises to help the clarinetist with specific areas of performance.
 - Includes exercises to increase agility and familiarity in the altissimo register.
-

ADVANCED CLARINET STUDIES: THE ART OF CHUNKING is a unique resource, using “chunking” techniques for learning, practicing, and performing the material in this book. This process begins with mastering *The Art of Chunking*. While this book may be studied and practiced in the traditional manner, the optimum results are obtained by using the chunking process when learning and practicing this material.

What is Chunking?

Chunking is a practice method in which the clarinetist plays approximately one inch of notes followed by a rest. A *sip breath* is taken in the rest. A sip breath is a quick inhale like a conversational breath or taking a small sip of soda from a straw. This unit is called a chunk and is played slurred on one even blow of air.



When rhythms vary from the suggested chunking pattern, chunk by beat or by beamed notes, as shown above.

There are directions at the beginning of each exercise which suggest the number of notes for each chunk and the duration of the rest. Generally, the length of each chunk is four 16th-notes in simple meter followed by a ζ , six 16th-notes in compound meter followed by a ζ , and sometimes even one complete measure of music followed by a rest. The first note of each chunk is the loudest, and the following notes are softer. The first time through the book, follow these instructions before proceeding to **Advanced Chunking Techniques** on pages 148-149, where chunking larger numbers of notes will be discussed.

TABLE OF CONTENTS

How and Why to Use This Book	2
What is Chunking?	3
Lesson and Practice Curriculum	6
Daily Warm-Up	8
The Art of Playing Preludes and Cadenzas	12
Advanced Chunking Techniques	148
About the Authors	150
Acknowledgments	150

LESSONS

Lesson 1: C Major	10	Lesson 25: F# Major	82
Lesson 2: C Major	15	Lesson 26: F# Major	86
Lesson 3: A Minor	19	Lesson 27: D# Minor	88
Lesson 4: A Minor	22	Lesson 28: D# Minor	90
Lesson 5: G Major	26	Lesson 29: F Major	92
Lesson 6: G Major	29	Lesson 30: F Major	95
Lesson 7: E Minor	32	Lesson 31: D Minor	99
Lesson 8: E Minor	35	Lesson 32: D Minor	101
Lesson 9: D Major	38	Lesson 33: B \flat Major	105
Lesson 10: D Major	41	Lesson 34: B \flat Major	108
Lesson 11: B Minor	45	Lesson 35: G Minor	111
Lesson 12: B Minor	47	Lesson 36: G Minor	114
Lesson 13: A Major	51	Lesson 37: E \flat Major	116
Lesson 14: A Major	54	Lesson 38: E \flat Major	119
Lesson 15: F# Minor	58	Lesson 39: C Minor	122
Lesson 16: F# Minor	59	Lesson 40: C Minor	125
Lesson 17: E Major	62	Lesson 41: A \flat Major	127
Lesson 18: E Major	65	Lesson 42: A \flat Major	130
Lesson 19: C# Minor	68	Lesson 43: F Minor	133
Lesson 20: C# Minor	70	Lesson 44: F Minor	135
Lesson 21: B Major	72	Lesson 45: D \flat Major	139
Lesson 22: B Major	75	Lesson 46: D \flat Major	142
Lesson 23: G# Minor	77	Lesson 47: B \flat Minor	144
Lesson 24: G# Minor	80	Lesson 48: B \flat Minor	145

ORCHESTRAL EXCERPTS

BEETHOVEN, LUDWIG VAN

Symphony No. 4 in B \flat Major, Op. 60, Mvt.4	141
Symphony No. 8 in F Major, Op. 93, Mvt.3	79

BIZET, GEORGES

Carmen Suite No. 1, Mvt. 1a. Aragonaise . .	138
---	-----

BORODIN, ALEXANDER

Polovetsian Dances	113
Polovetsian Dances	124

BRAHMS, JOHANNES

Symphony No. 3 in F Major, Op. 90, Mvt.1 .	76
--	----

LISZT, FRANZ

Hungarian Rhapsody No. 3, S. 244/3	93
--	----

MENDELSSOHN, FELIX

A Midsummer Night's Dream, Op. 61, Scherzo	131
---	-----

RAVEL, MAURICE

Daphnis and Chloe, Suite No. 2	24
Rhapsodie Espagnole, M. 54, Mvt.1	25

RIMSKY-KORSAKOV, NIKOLAI

Capriccio Espagnole, Op. 34, Mvt. 1	67
Capriccio Espagnole, Op. 34, Mvt. 3	67
Capriccio Espagnole, Op. 34, Mvt. 4	64
Le Coq d'Or Suite, Mvt. 1	124
Scheherazade, Op. 35, Mvt.2	104
Scheherazade, Op. 35, Mvt.3	79
Scheherazade, Op. 35, Mvt.4	138

SAINT SAËNS, CAMILLE

Symphony No. 3 in C Minor, "Organ" Op. 78, Mvt.1	83
---	----

TCHAIKOVSKY, PETER

Mozartiana Suite, Op. 61, Mvt.4	56
---	----

EXERCISES

Alternating Breath and Articulated Entrances	9
Altissimo Exercise	91
Articulation Coordination Exercise No. 1 (Fred Ormand)	50
Articulation Coordination Exercise No. 2 (Fred Ormand)	118
Balance of Trills	9
Fingers Ahead	40
Focusing the Sound	31
Harmonics	8
Intonation and Breath Control Study	34
Intonation Development in Upper Register	17
Legato Exercise No. 1	74
Legato Exercise No. 2	107
Long Tones	8
A Minute of Tonguing	8
Refining Altissimo Articulation	40
Releases	71
Seamless Break No. 1 (H. Klosé)	18
Seamless Break No. 2	121
Tabuteau Dynamics	9
Tongue Placement	61

LESSON 1: C Major

Groups of two or four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest. (see graphic below)

Groups of six beamed notes: Practice slurred in 3- and 6-note chunks followed by a rest. (see graphic below)

Place a \square (down-bow) on the first note of each chunk. For information on **Phrasing Gestures**, see page 7.

Practice Options: Reference the chart on page 7 for different articulation options.

Rotate through dynamic levels (*p*, *mp*, *mf*, and *f*).

When playing *p*, keep the embouchure firm and use fast air to support the tone.

When playing *f*, keep the fingers light even as you increase the volume of air.

Five-Note Scale Patterns

Chunk by 4s Chunk by 8s Chunk by 16s

1.

2.

3.

Two-Octave Scale

4.

Two-Octave Scale in Thirds

5.

Chromatic Scale

Chunk by 3s Chunk by 6s

6.

Seamless Slurs: ♩ = 60-80

also 8va and 15ma

D. S. Wood
(1872-1930)

7.

Chunk by 4s

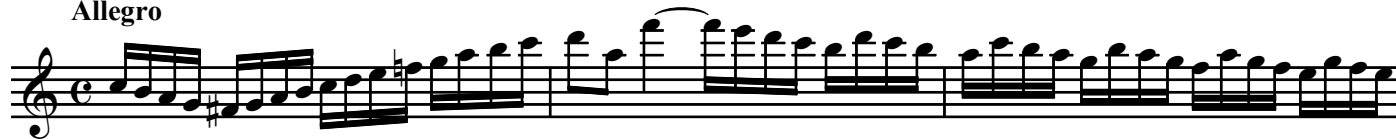


C Major Exercise

Practice slurred in 4-note chunks followed by a rest.
Place a ▣ (down-bow) on the first note of each chunk.
See **Phrasing Gestures**, page 7.

Luigi Hugues
(1836-1913)

Allegro



Play each chunk on one blow of air. See box in upper left corner for the size of each chunk. Taking a *sip breath* after each chunk uses a type of breathing called *panting*. Panting separates the vocal folds, so the air is not constricted in any way.



LESSON 2: C Major

Groups of two or four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest.
Place a ▢ (down-bow) on the first note of each chunk. *For information on Phrasing Gestures, see page 7.*

Practice Options: Reference the chart on page 7 for different articulation options.
Rotate through dynamic levels (*p*, *mp*, *mf*, and *f*).
When playing *p*, keep the embouchure firm and use fast air to support the tone.
When playing *f*, keep the fingers light even as you increase the volume of air.

Tone Color Scale:

also 8va

1.

Seventh Chords: C7 = C dominant 7th; cm7 = c minor 7th; c°7 = c half-diminished 7th; c°7 = c fully-diminished 7th

2.

Broken Seventh Chords

3.

Finger Twister: ♩ = 60-144

D. S. Wood
(1872-1930)

also 8va and 15ma

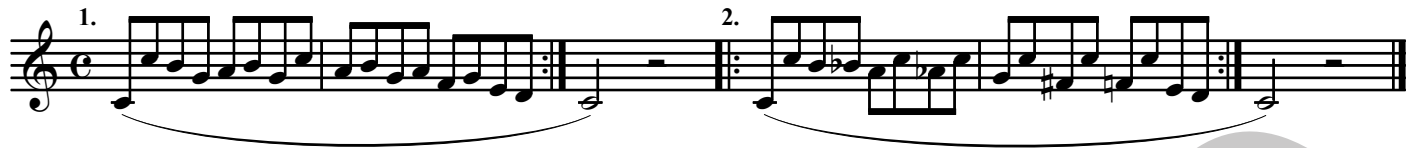
4.

EXERCISE: Seamless Break No. 1

Play each of these exercises with a rich and homogenous sound, paying special attention to the throat tones. Pretend someone else is fingering the clarinet as you maintain constant air and embouchure support across the break. Breathe as needed between repetitions. Begin slowly and once mastered increase the tempo.

Repeat each exercise 8-10 times.

H. Klosé

**Interpretation Suggestions for C Major Cadenza:**

Begin your practice by chunking the beamed notes (32nd notes beamed by 4s) in line one, so each chunk is played accurately and easily. In the second, third, and fourth lines, chunk by each group of slurred notes, playing each chunk on one blow of air. Chunk line five by four 32nd notes and line six by slurred notes.

The first note should be played loudly. Then following the suggestion to *decay (diminuendo) to the dot or tie*, start the 32nds slowly and softly, increasing the dynamic and the tempo until you reach the highest note, G under the fermata. Try alternating dynamics (*f* or *p*) on the next slurred chunks. On line five, start very softly making a *crescendo* until the highest note, F, and then *diminuendo* to the C at the end of the slur. Repeat this dynamic design on line 6. Play the grace notes with a flourish, either at *f* or *p*. See **The Art of Playing Preludes and Cadenzas**, pages 12-13 for more performance ideas.

C Major Cadenza

Leopoldo Pieroni
(1847-1919)

ORCHESTRAL EXCERPT**Carmen Suite No. 1, Mvt. 1a. Aragonaise, Georges Bizet**

for Clarinet in A

Chunk by four 16th-notes followed by two 16th-notes. Then, chunk by measure remembering that the first beat is the strongest. Also, chunk by 2 measures, 4 measures, then 8 measures.

Allegro vivace ♩ = ca 70

ORCHESTRAL EXCERPT**Scheherazade, Op. 35, Mvt. 4, Nikolai Rimsky-Korsakov**

for Clarinet in A

Chunk by three 16th-notes, then six 16th-notes. Also, chunk by 1 measure, 2 measures, then 4 measures. Keep the air speed even throughout the excerpt.

I **Vivo** ♩ = 80-85

For interpretation ideas, see
The Art of Playing Preludes
and Cadenzas on pages 12-13.

F Minor Prelude

Anton Bernhard Fürstenau
(1792-1852)

Con duolo (with sorrow)