

COMMENTS

The value of this book is directly proportional to the time, energy and imagination you put into it. The stronger, more ingrained the basic fundamentals of your playing, the easier it will be for you to understand and master the performance problems you will encounter. Certainly, a thorough foundation in the diatonic system is a necessity. Daily practice of scales and related chords and intervals in all keys with a variety of articulations as presented in these *Foundation Studies* will be enormously beneficial in helping you achieve this goal.

PRACTICE

Think about this: 90% to 95% of your playing time in early developmental stages 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, contest adjudicators, and listening to great music via recording, radio, television and, best of all, live performances. Develop the ability to hear the notes you see and see the notes you hear. As you learn more about your instrument and music, your listening will become more acute, and your ability to practice and guide yourself will improve. Remember, your teachers can guide you, inspire you, encourage you and find opportunities for you, but in the end, you will be what you make of yourself.

Think about your practice. Write down your objectives. Tackle problems one at a time, not all at once. Avoid aimless, thoughtless, deaf practice. As a great dance instructor once yelled out in rehearsal, "If you don't think about it, it's not going to happen!"

SUGGESTED PRACTICE ROUTINES

The following variations may be used when approaching the scales: play the "A" exercises first, "1", "2" and "3" as appropriate. Use the "B" exercises for further technical stability. Any difficult passage can be broken down in this manner and can be mastered relatively quickly. Rhythmic variations and short bursts of speed help develop accurate technique. (See page 64.) Apply these approaches to each new scale section.

A. 1. ♩ = 60 to 120 etc. Tonic Chord ♩ = 60 to 120 etc. 2. ♩ = 60 to 120 etc.

3. ♩ = 60 to 120 etc.

B. 1. ♩ = 60 to 120 tongued then slurred etc. 2. 3. 3. etc.

Rhythmic Var. 1 Rhythmic Var. 2 etc. 3.

Rhythmic Var. 1 Rhythmic Var. 2 Rhythmic Var. 3 Rhythmic Var. 4

Basics to observe while practicing:

1. Check finger posture.
2. Check the exact travel of each finger.
3. Keep fingers firm but not tense.
4. Move finger as a unit from back knuckle. Do not change position of the first two knuckles as the finger rises and falls. (A common mistake is straightening out the finger as it rises and curling it as it falls.)
5. Make sure two or more fingers rise and fall at precisely the same time.
6. Practice slowly and accurately at first; add speed only as you can maintain accuracy. Keep a steady tempo.

General advice: Make each practice session productive by improving small details. Each improvement needs review over time to become stable. Do not try to accomplish too many things at once. Arrange to practice when your energy and enthusiasm are positive. Enjoy progress. Quit when muscles are tired. Vigorously avoid defeating yourself!

ACKNOWLEDGEMENTS

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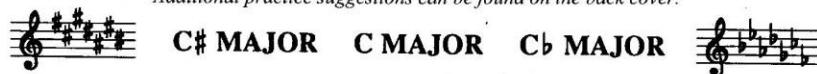
Patterned after C. Baermann, Opus 63

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(Refer to page 64 for articulations and rhythms.)
Additional practice suggestions can be found on the back cover.

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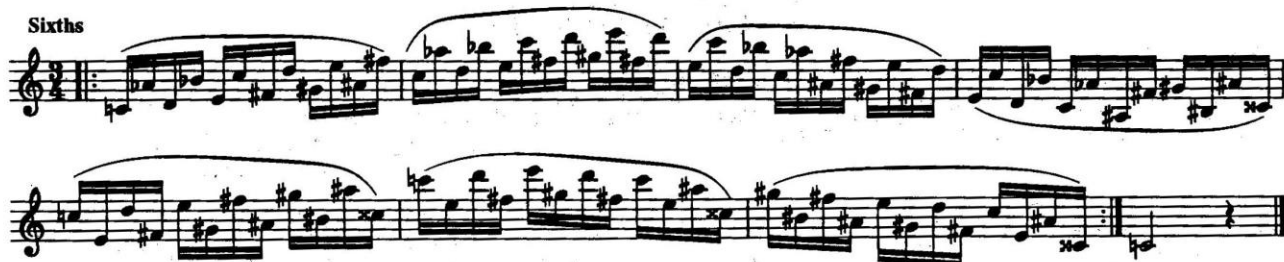
Octaves



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