

Rosemary Lang Short Cuts to Virtuoso Technique for Clarinet including Altissimo Register Studies

> Revised & Edited by Dr. Richard Faria

Ensemble Publications P.O. Box 32 Ithaca, NY 14851-0032

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Short Cuts to Virtuoso Technique

including the Altissimo Register Studies

for Clarinet

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DO NOT COPY

Editor's Foreword

I've always found the title of Rosemary Lang's 1978 collection of clarinet studies *Short Cuts to Virtuoso Technique* wonderfully tongue-in-cheek because, as we all know, there are no shortcuts to virtuoso technique; nothing takes the place of thoughtful and persistent practice. But, due to Ms. Lang's innate understanding of the problematic areas of the clarinets' design, her exercises go straight to the heart of what is most difficult to master on the instrument, and thus do provide an accelerated path to technical fluency. So, there is some truth in the title.

In using this collection with my own students, they have consistently become better players; specifically, more confident in their altissimo playing. And as Ms. Lang states: "Mastery of the altissimo tones will greatly improve the quality and response of the normal high register." I would take that a step further and say that mastery of the altissimo improves the quality and response in all other registers of the clarinet.

Since she did not write a foreword to this collection for clarinet, I took the liberty of paraphrasing the forward to her book *Beginning Studies in the Altissimo Register* (1971) for saxophone, since they serve a common purpose. Her final advice given for altissimo fingerings here can be taken to apply to all fingerings suggested throughout this new edition.

Foreword

The "altissimo register" of the clarinet includes all tones above c^{'''}. While the altissimo register is a valid extension of the clarinet range, initial attempts to learn it often prove frustrating and unsuccessful for many players. Success can be gained much sooner if the student approaches the study of the altissimo register almost as though they were undertaking the study of an entirely new and different instrument. New air direction techniques and a reshaping of the oral cavity are essential. Study of the altissimo register may be started after the player has acquired a moderate level of technical and tonal command of the instrument within the chalumeau and clarion registers.

Many of the studies where the entire concentration needs to be on tone production and the learning of new fingerings are purposely kept slow and simple. When these basic elements are established an exciting new world of performance awaits the clarinetist.

Fingerings

The fingerings for the altissimo register are not standardized and uniform with all clarinets. Therefore, some flexibility must be allowed, since effectiveness of the altissimo register fingerings will vary somewhat with instrument makes, mouthpiece dimensions, and reed strength. Also, different fingerings are required for each member of the clarinet family. This book will illustrate fingerings for the soprano clarinets.

If another fingering not shown produces better results on your instrument—use it! Blank pages are provided at the back of the book for your use in marking additional fingerings.

Rosemary R. Lang (1920-1985) served on the faculty of Butler University, Jordan College of Music, from 1948 until her death in 1985. As a graduate of the Arthur Jordan Conservatory of Music (now Butler University), she studied clarinet with Ernst Michelis and Nilo Hovey; oboe with Warren Stannard and Dall Fields; and saxophone with Robert Prietz, plus additional studies with Siguard Rascher and Eugene Rousseau. In addition to this text, Lang was the author of several other methods, including *Beginning Studies in the Altissimo Register for Saxophone* and *Woodwind Class Method*.

Richard Faria pursues an active career as soloist, chamber musician, and educator. He has been a participant in such festivals as the Bard Music Festival of the Hamptons, Bennington Chamber Music Conference, Apple Hill Center for Chamber Music, the Cornell International Chamber Music Festival Mayfest, Skaneateles Festival, Klasik Keyifler Music Festival in Cappadocia, Turkey, and has collaborated with such groups as the Zephyros and Sylvan Wind Quintets, Atlantic, Tetraktys, and Arianna String Quartets, Composers Concordance, Guild Trio, Ensemble X, Mother Mallard, and the Young Composer's Collective in Seattle. He has performed in Weill, Zankel and Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, and Glinka Hall in St. Petersburg, Russia.

A fervent advocate of new music, Richard gave the west coast premiere of the Roberto Sierra *Clarinet Sonata* dedicated to him at ClarinetFest 2007 in Vancouver, BC, as well as a premiere of the winning work of the International Clarinet Associations' Composition Competition at ClarinetFest 2010 in Austin, TX. His article on Karlheinz Stockhausen's *In Freundschaft* was published in The Clarinet magazine. He has been invited to present at conferences such as NYSSMA, NACWPI and the Midwest Clinic. His solo CD, Roberto Sierra: Clarinet Works, was described as "a superb recording that belongs on every clarinetist's shelf" by the American Record Guide, and his recording of Stephen Hartke's *The Horse with the Lavender Eye* was released on the Chandos label.

Richard studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Michael Galván, Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr, and Charles Neidich. He is Professor of Clarinet at Ithaca College.







Sample Score

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Purposes of this Study:



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Sample Score

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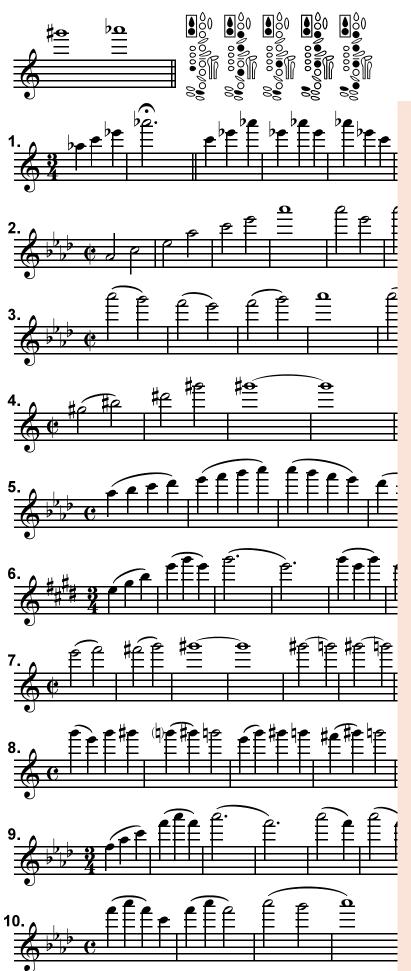
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The Altissimo Register

To achieve a good sound in the altissimo register:

- 1. Avoid rolling too much lower lip over the teeth.
- 2. Keep chin pushed down firmly.
- 3. Push mouthpiece solidly into embouchure formation.
- 4. Use a firm, fast-moving air stream.
- 5. Use the proper amount of mouthpiece in the mouth (a slightly longer "bite" is usually recommended for altissimo tones).
- 6. Play at the top of the pitch. Test intonation by playing the tones in question one octave lower. Match this pitch in the altissimo tones.

Mastery of altissimo tones will greatly improve the quality and response of the normal high register.



 $\mathbf{G}^{\sharp}/\mathbf{A}^{\flat}$

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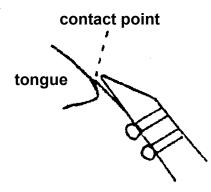
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Tonguing



Keep the tongue arched with the tip pointing toward the inside of the lower teeth. To tongue, touch the tip of the reed with the top surface of the tongue about $\frac{1}{4}$ -inch (6.4 mm) back from the tip of the tongue.

To avoid wasted motion, keep the tongue very near its contact point on the reed. Allow the tongue to move minutely up and down (not forward and backward) in making the tongue strokes.

For longer valued notes (J^- , $J \notin J \notin$, etc.) pronounce "tee" (or "dee," or "nee"). Stop the tones by ceasing the flow of air.

For continuous tonguing () think "tee-tee" (or "dee-dee," or "nee-nee").

For *staccato* or detached notes, think "teet" (or "deet," or "neet"). The tongue should be used for both starting and stopping tones. Do not try to stop staccato notes by stopping the air flow. This is too awkward and slow and does not have the crispness which staccato playing needs. Stop tones by gently placing the tongue back in starting position as in "teet-teet."

Move the tongue only a very small distance when tonguing. While tones are being sustained, keep the tongue very close to the contact point on the reed so the tongue will travel the minimum distance to make the tongue stroke for the next tone. Avoid all heavy, percussive sounds. Keep the tongue action as light and effortless as possible.

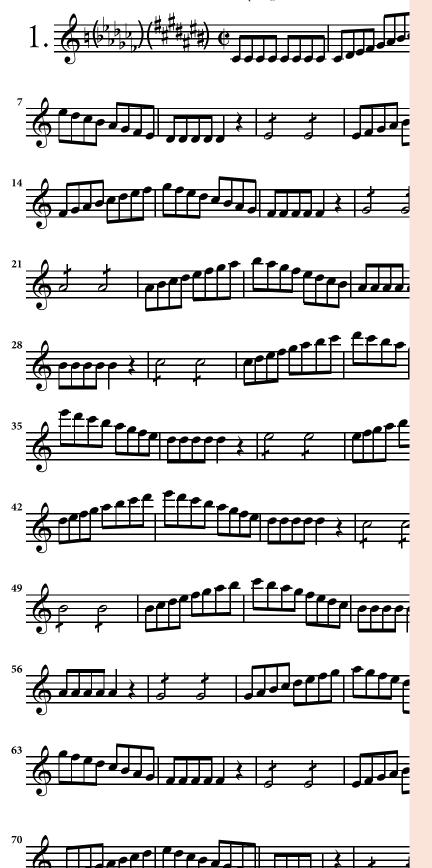
Tonguing Studies I and II are probably the finest available to develop evenness, speed and coordination. They should both be memorized eventually. Play them through all keys during every serious practice session. I have used these two studies for many years and can truthfully say that nothing else has helped develop and maintain my tonguing technique more than these two studies.

-Rosemary Lang

 $\mathbf{C}/\mathbf{C}^{\flat}/\mathbf{C}^{\sharp}$

Tonguing Studies - Part I

Regarding the use of air, think **o_o_o_d**. For each four-bar unit. Keep the air flowing steadily. Gently brush the tip of the reed with the top surface of the tongue about ¼-inch (6.4 mm) back from the tip of the tongue. Think tee_tee_tee_tee. Do not strike the reed harshly. Strive for an easy legato attack on the repeated notes and continue this legato effect through the scale passage each time.



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Tonguing Studies - Part II





















Sample Score

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Unusual Clarinet Fingerings

Playable on all standard 17-6 clarinets



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