HERBERT L. CLARKE

TECHNICAL STUDIES

FOR BASS CLEF INSTRUMENTS

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Transposed into Bass Clef by
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INTRODUCTION

This work has been especially written to show the student how through proper practice and application, any obstacles which may occur in musical passages written for his instrument, may be overcome.

By playing the exercises contained in this book in one breath, according to instructions, the student will acquire endurance without strain or injury. The muscles which control the lips must be trained until they are elastic and strong, and always remembering that only a slight pressure and not brute force is necessary to produce a tone.

It will be found possible to play the highest, as well as the lowest note in these exercises with equal tone quality,if they are practised according to the instructions that precede each study. All the exercises in this book are playable, and not very difficult, if practiced slowly at first and not for too long a time. I have used them in my daily practice for years and they have been the means of my reaching the highest notes after playing a two hour concert and also of preserving my lips so that they never tire. What has been a help to me should surely be of benefit to other players.

One cannot expect to attain the highest point of excellence without hard work and perserverance. Never be perfectly satisfied with yourself. Try to improve to some extent each day and to experience that satisfying pleasure in having conquered what at first seemed an impossibility.

Correct the least mistake you make immediately. Bad habits are easily formed and difficult to remedy.

To become an expert on your instrument, one should familiarize himself with as much material for this instrument as possible. In this way a substantial musical background is assimilated and much information and knowledge is gained.
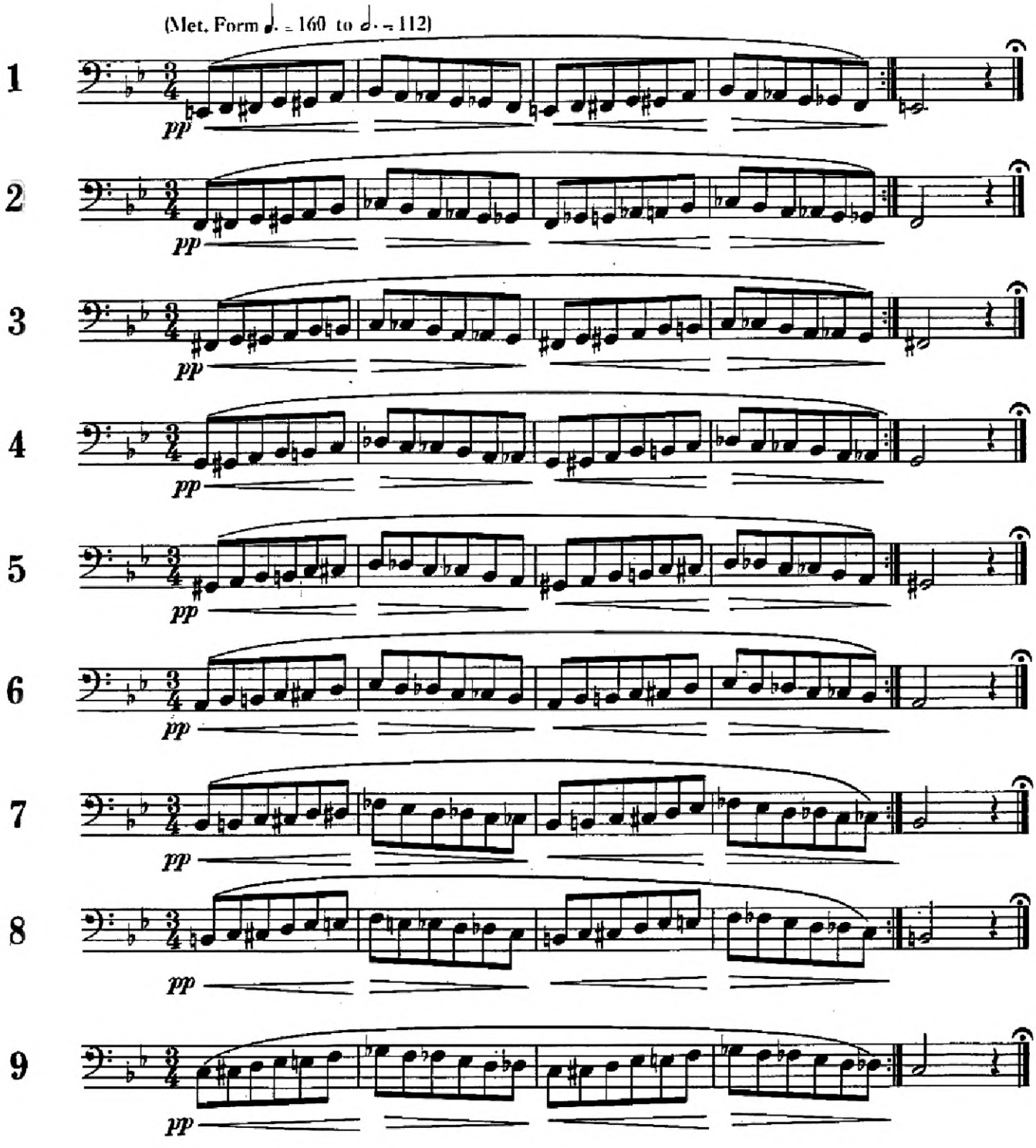
There are few celebrated soloists, although thousands play the instrument. Most players practice incorrectly and by neglecting the elementary work, lose many of the benefits to be gained.
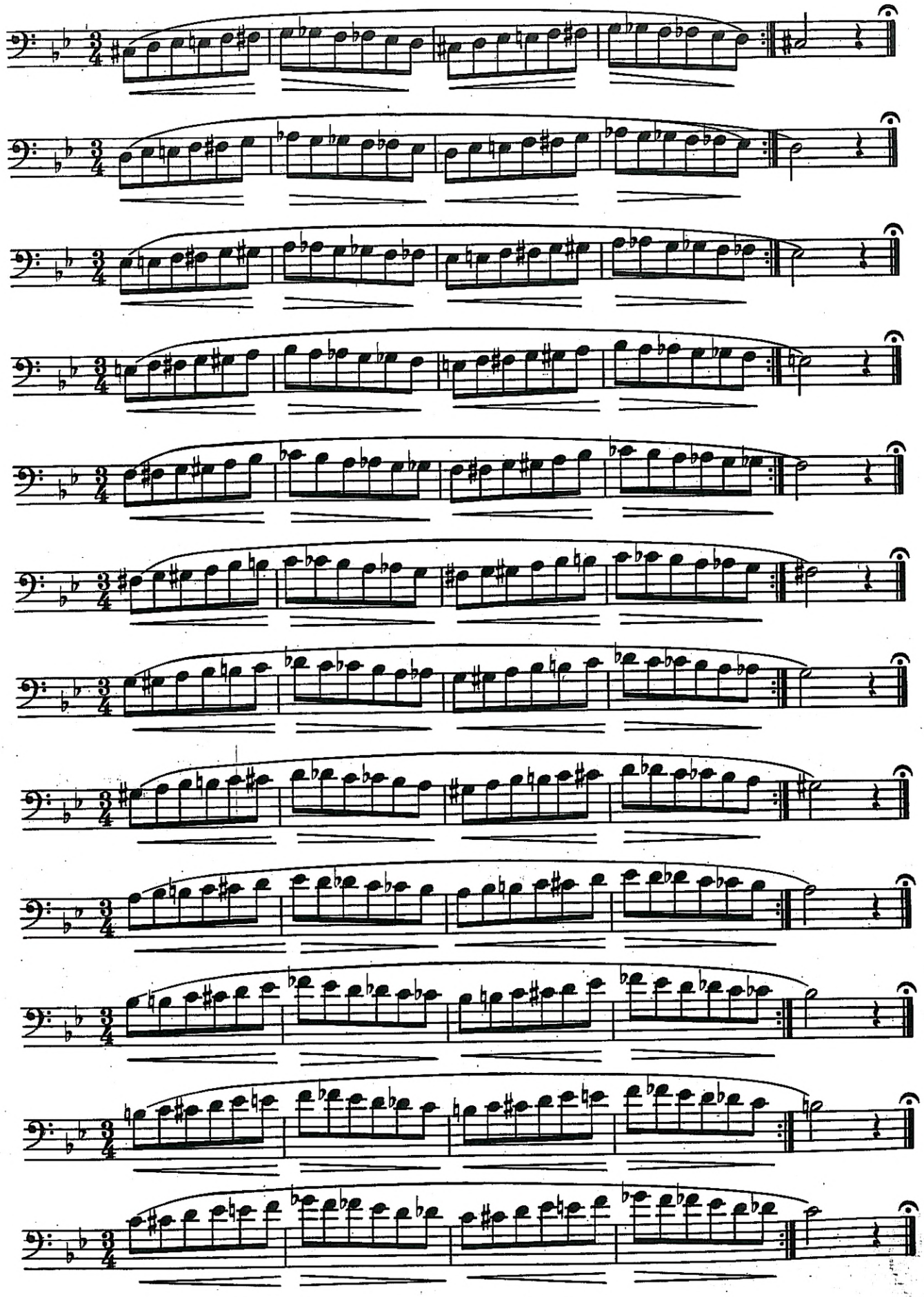
Herbert L. Clarke

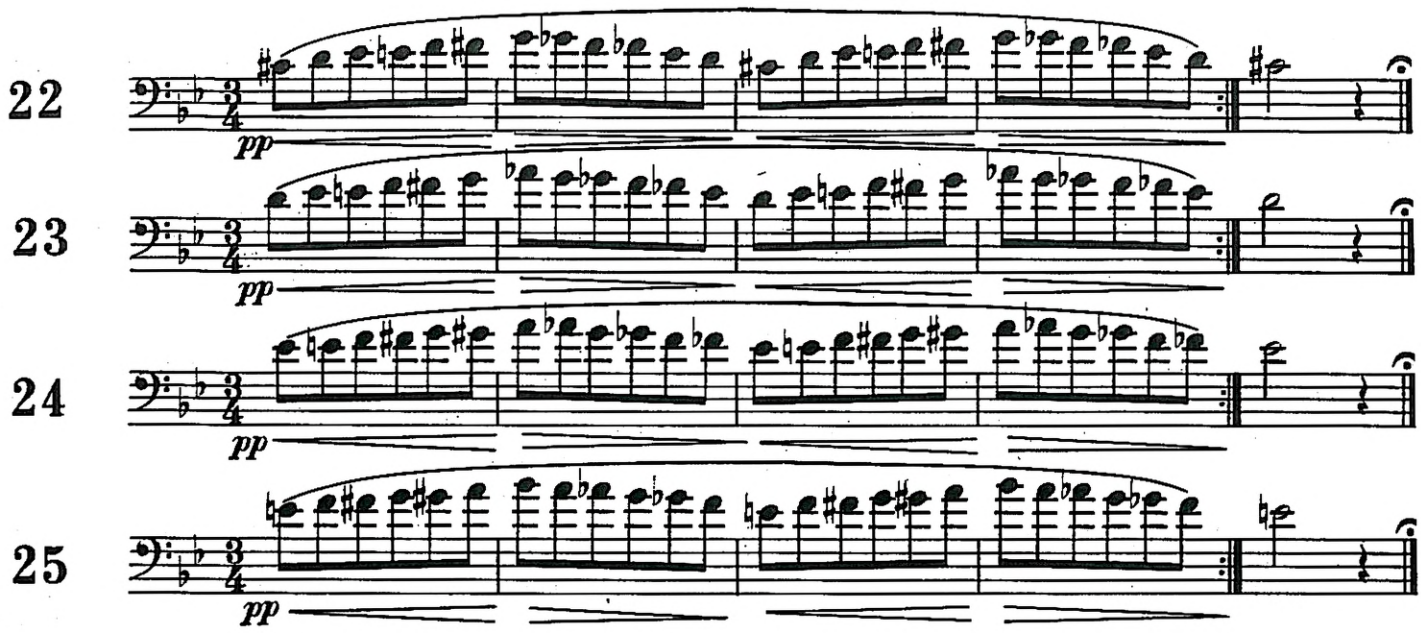
FIRST STUDY

All these exercises must be played very softly. By practicing in this way your lips will always be fresh and under control. If they are played loud, the opposite effect may result, and the lips may be permanently injured. The principle is the same as that of a physician prescribing three drops of medicine which will cure, whereas a spoonful will kill.
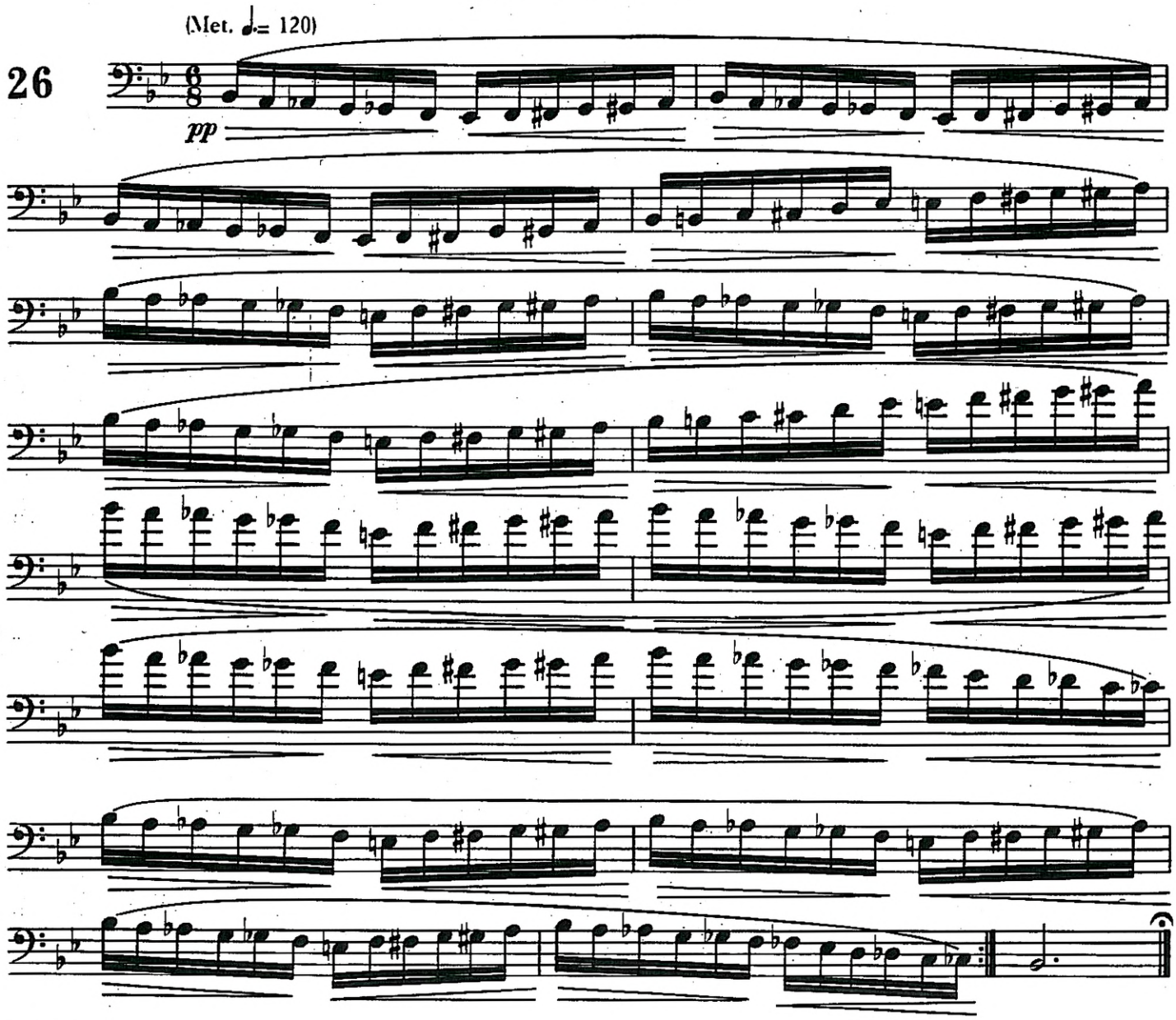
Practice each exercise four to sixteen times in one breath. Press the fingers down firmly and keep the lips moving. On slide instruments make sure that slide positions are accurate. Contract the lips slightly in ascending, relax in descending.




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ETUDE I
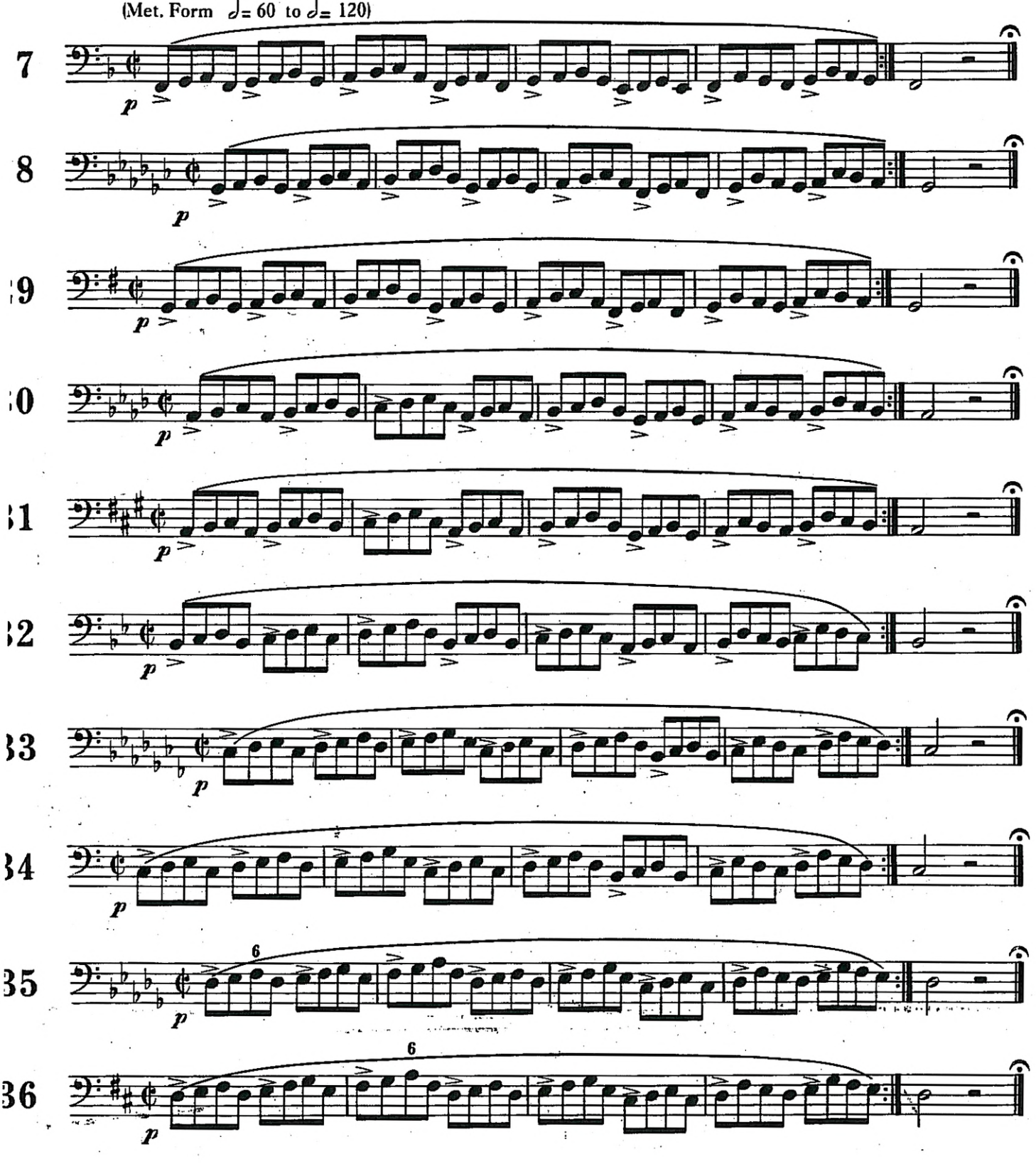


SECOND STUDY
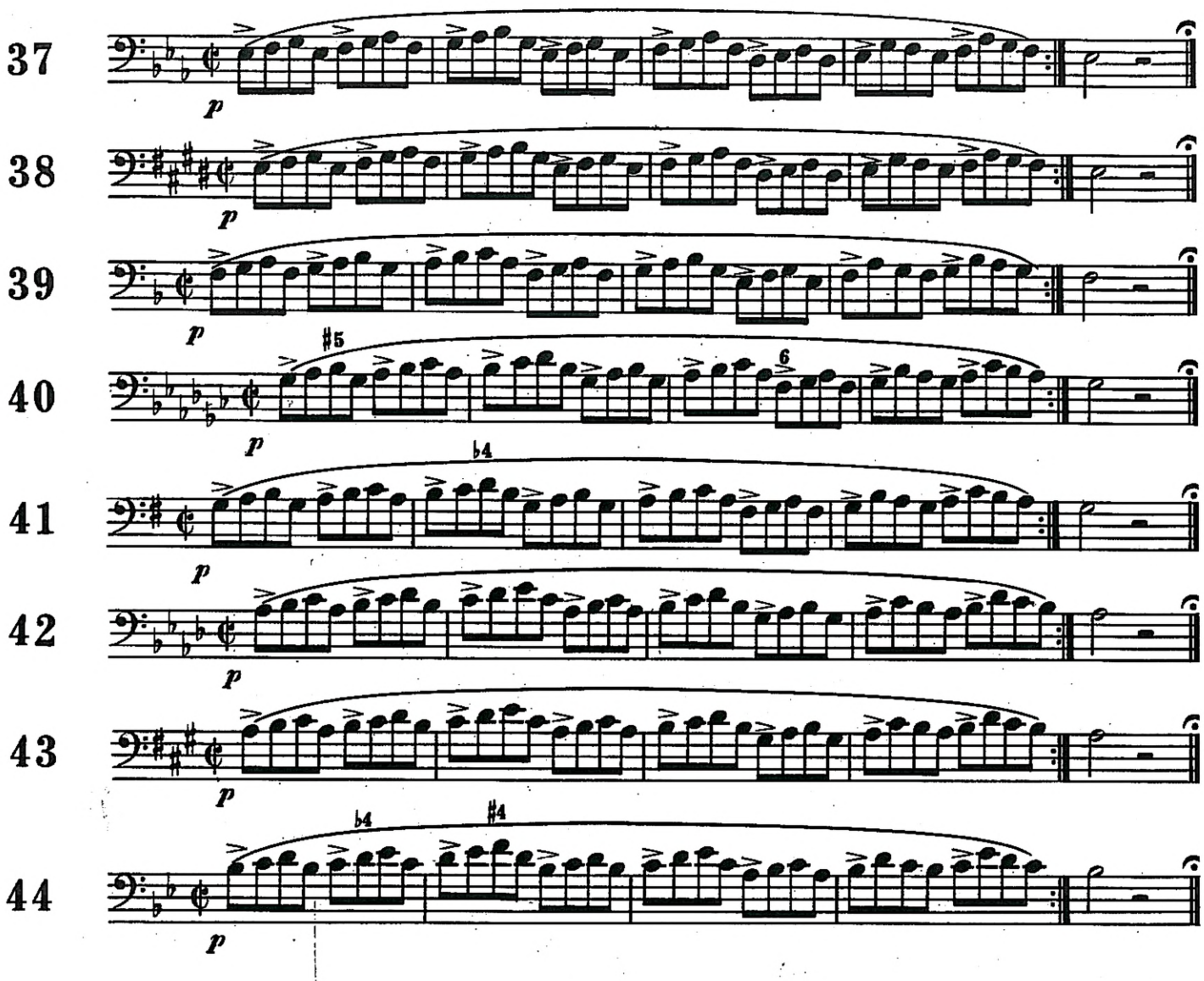
Accent the first of each group of four notes to insure perfect rhythm.

When practicing this Study, first play each exercise slurred, as marked, then practice it single tonguing very lightly. To become still more expert try double tonguing.
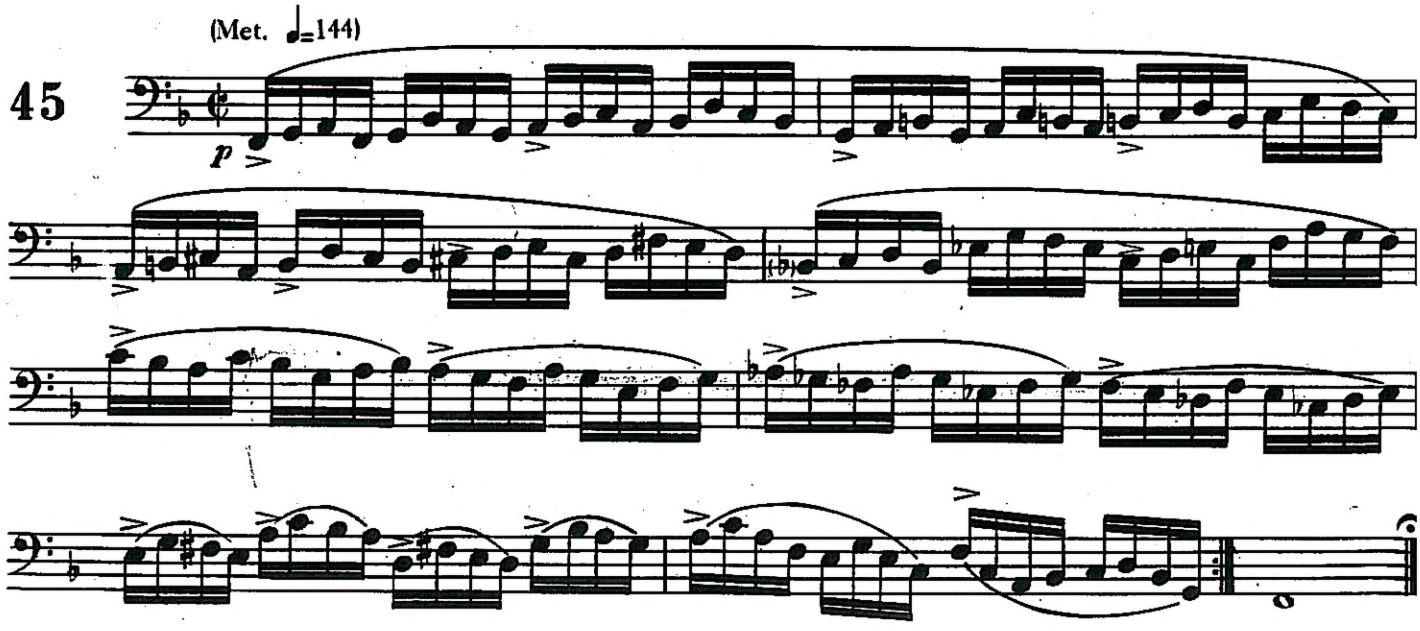
Should certain exercises prove more difficult than others work on these until they are thoroughly mastered. Do not waste time on those that are easy. Remember that to improve one must master difficulties each day.

(Met. Form 𝅗𝅥 = 60 to 𝅗𝅥 = 120)





ETUDE II
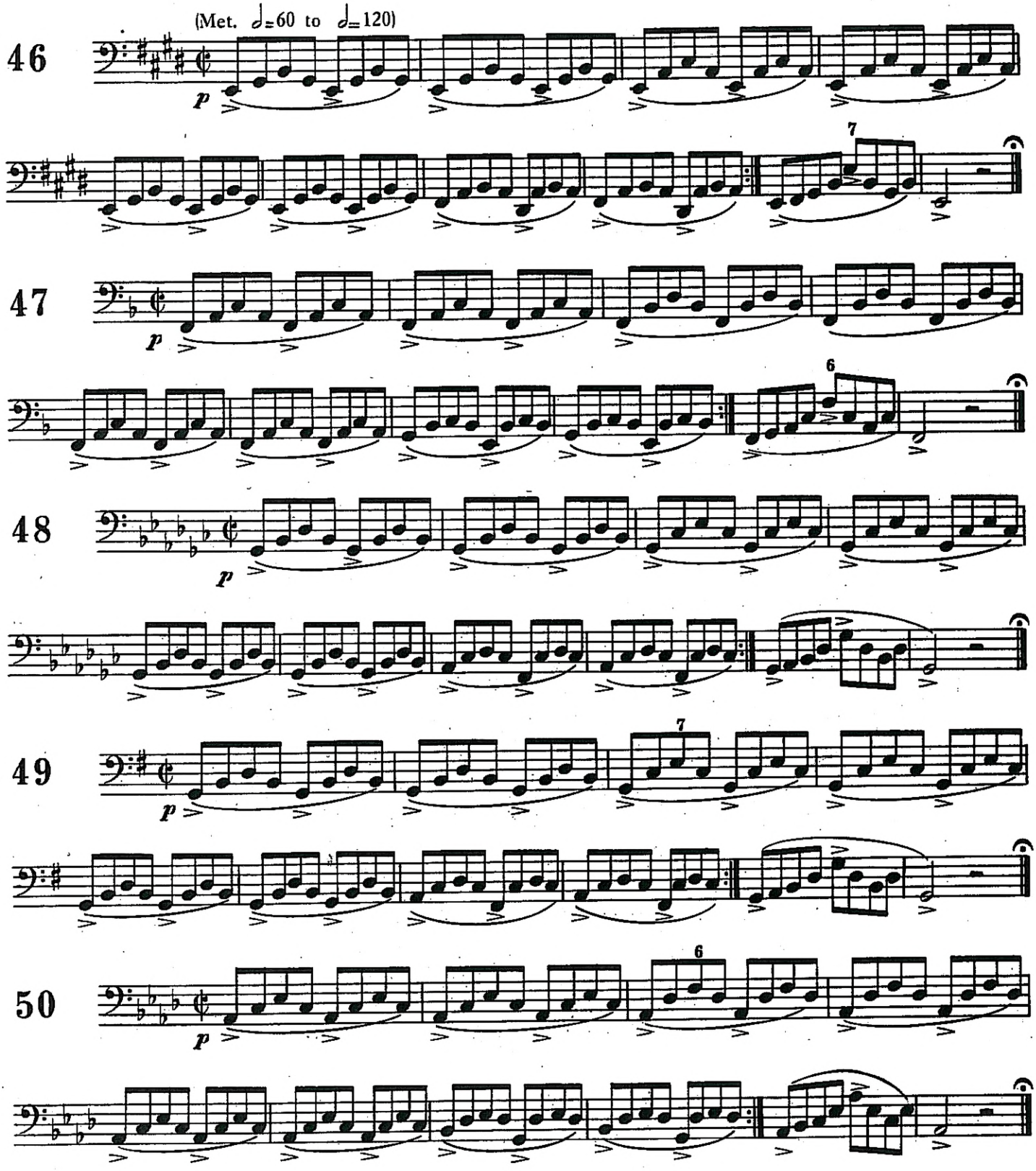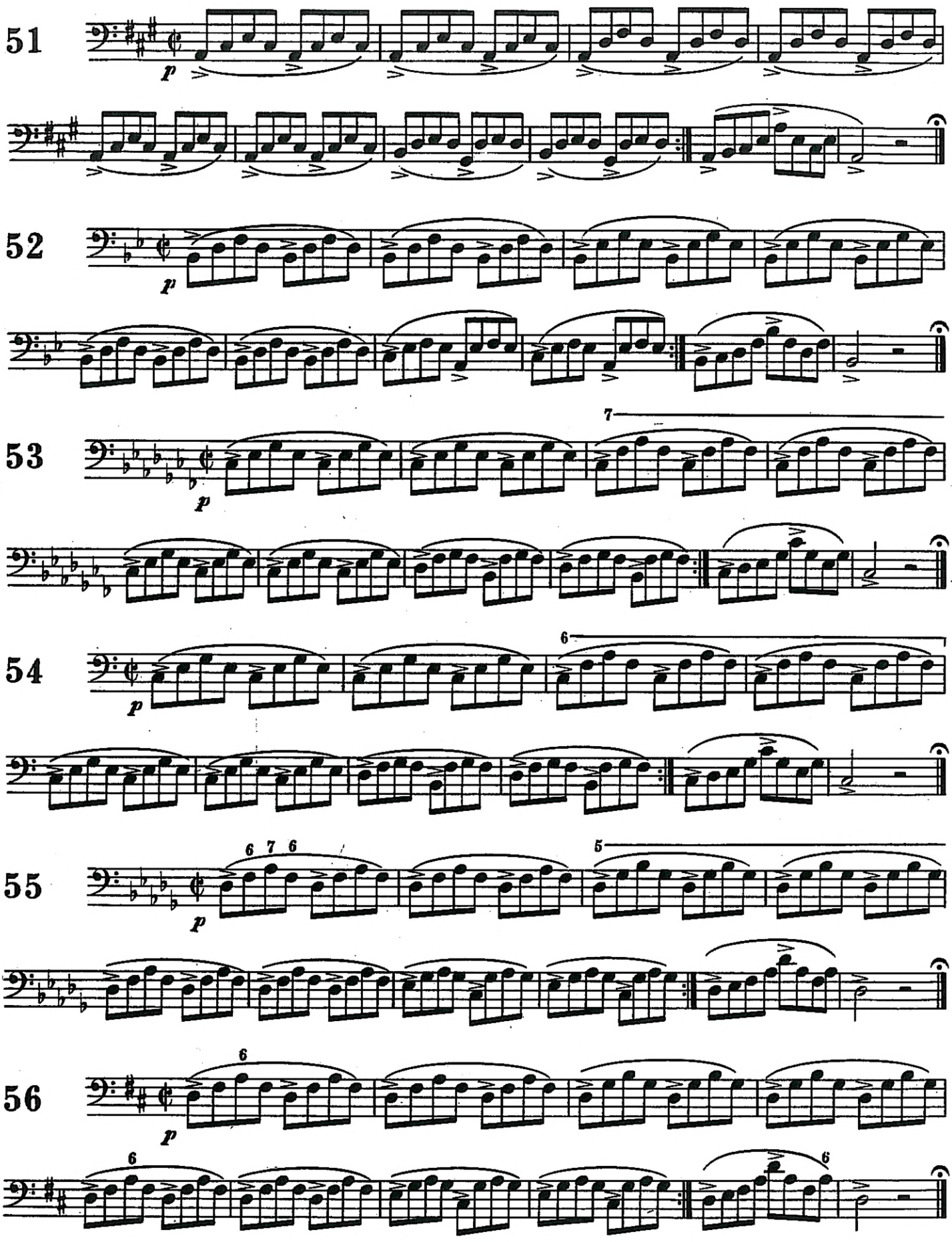


THIRD STUDY
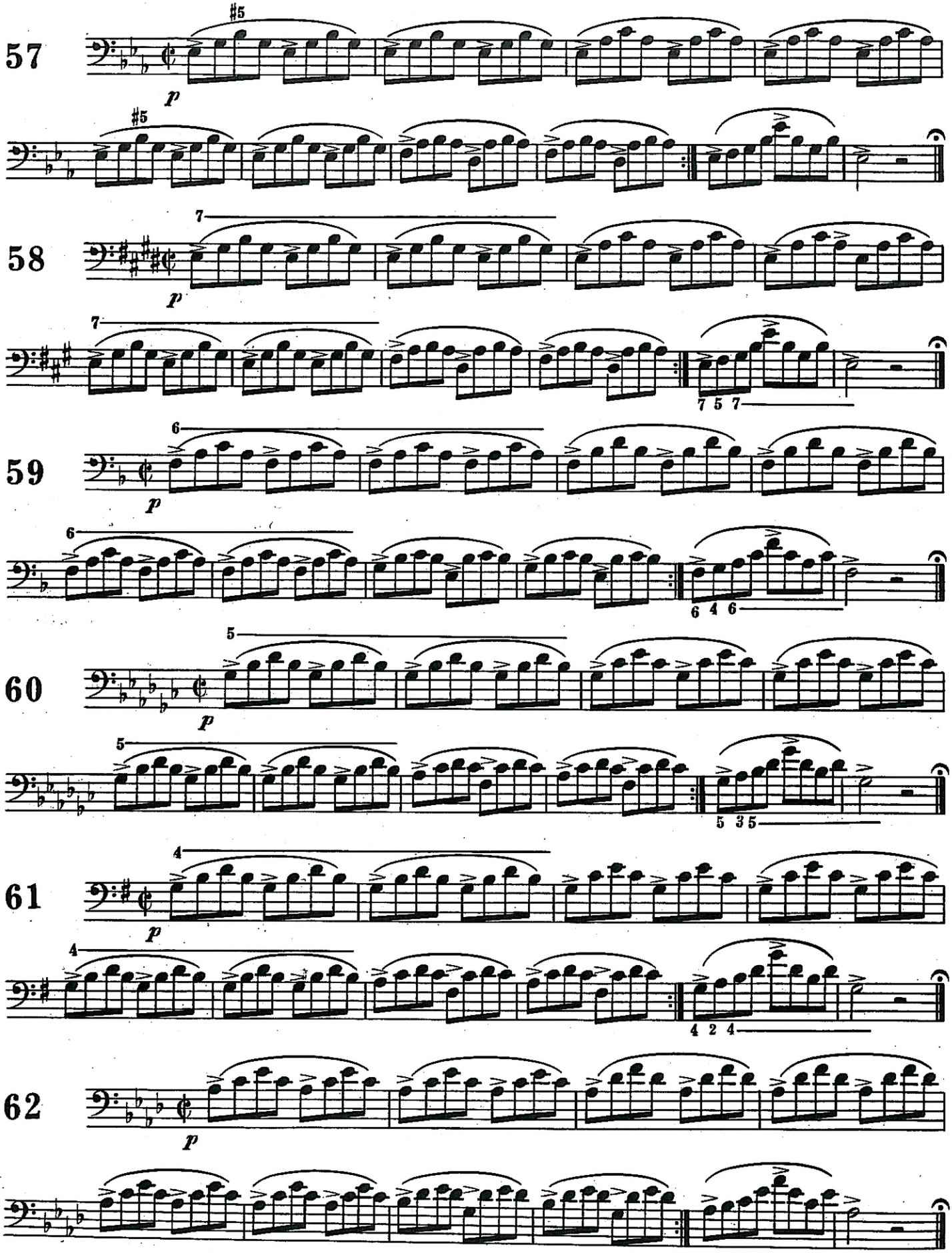
Practice without repeating at first, until the fingers or slide positions are under perfect control.

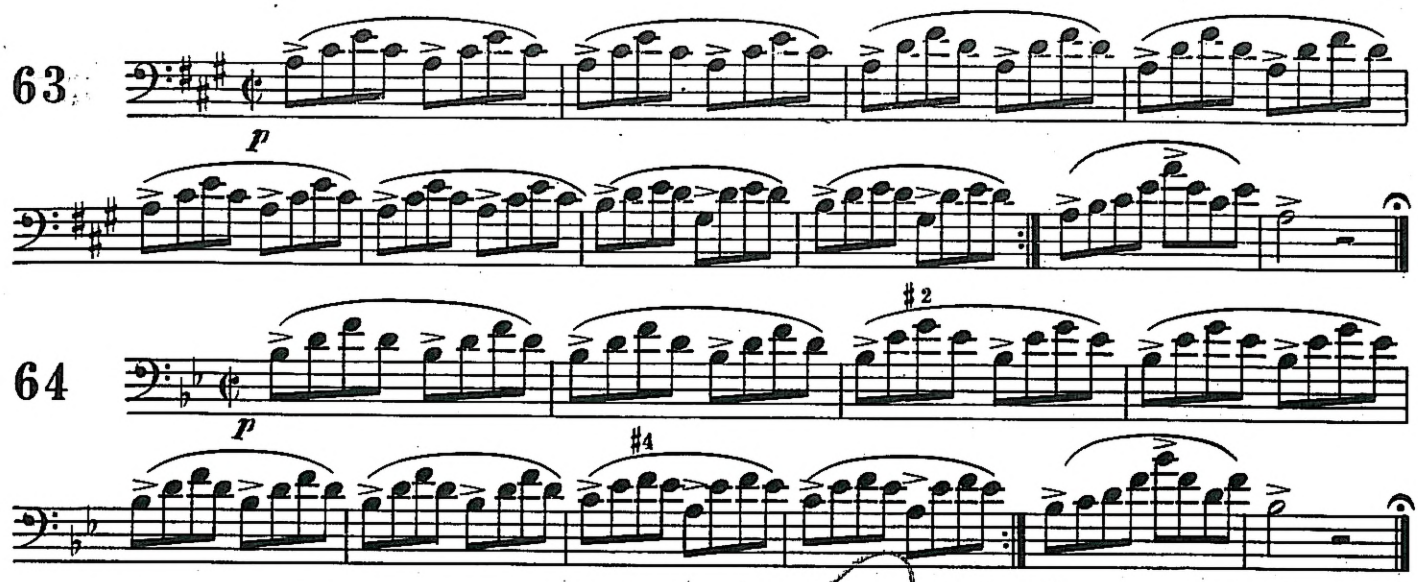
These exercises are excellent for training the lips to be flexible in slurring, single and double tonguing, especially towards the end of the Study.

Etude III can be played in one breath with practice.

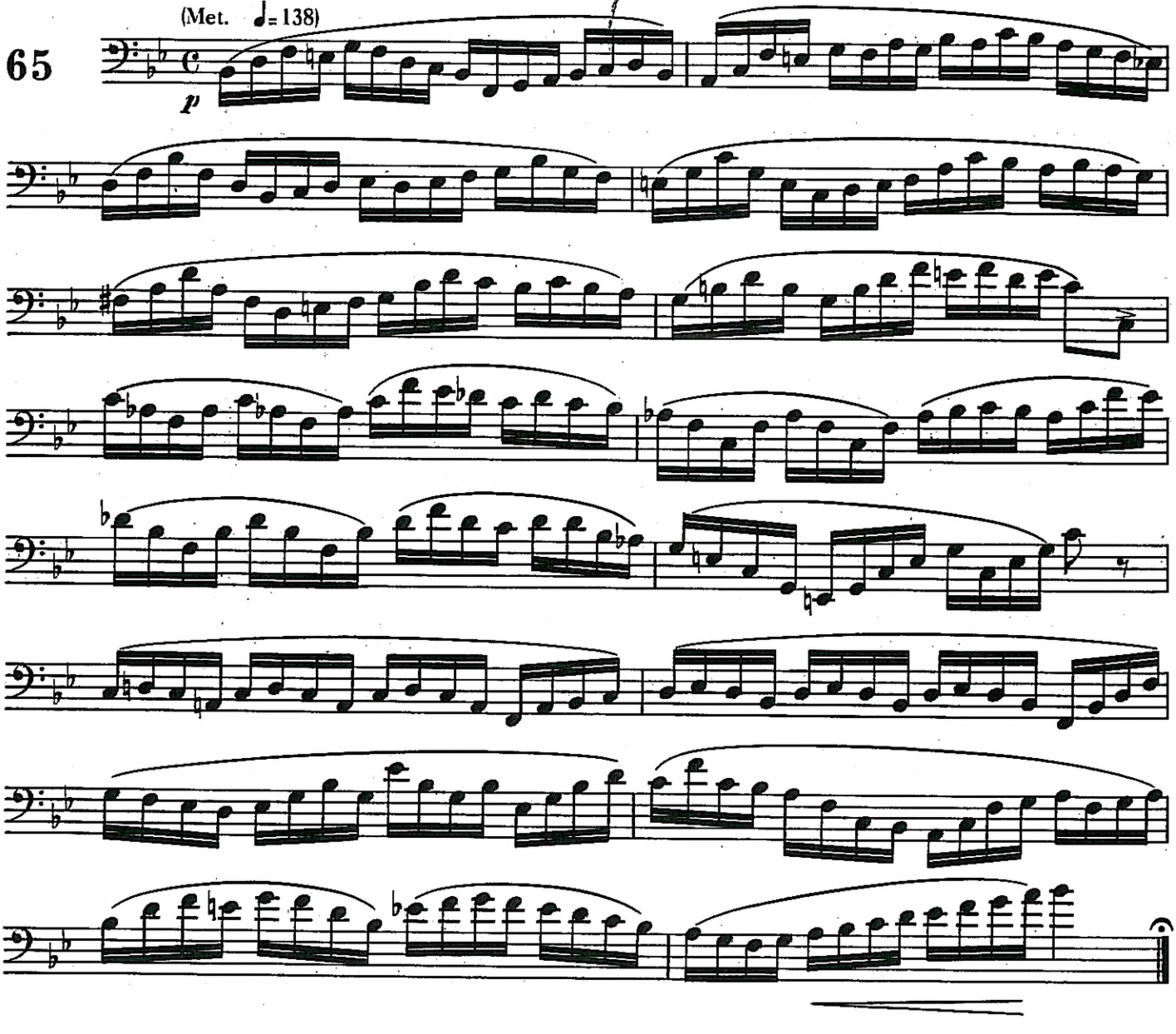



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ETUDE III



FOURTH STUDY
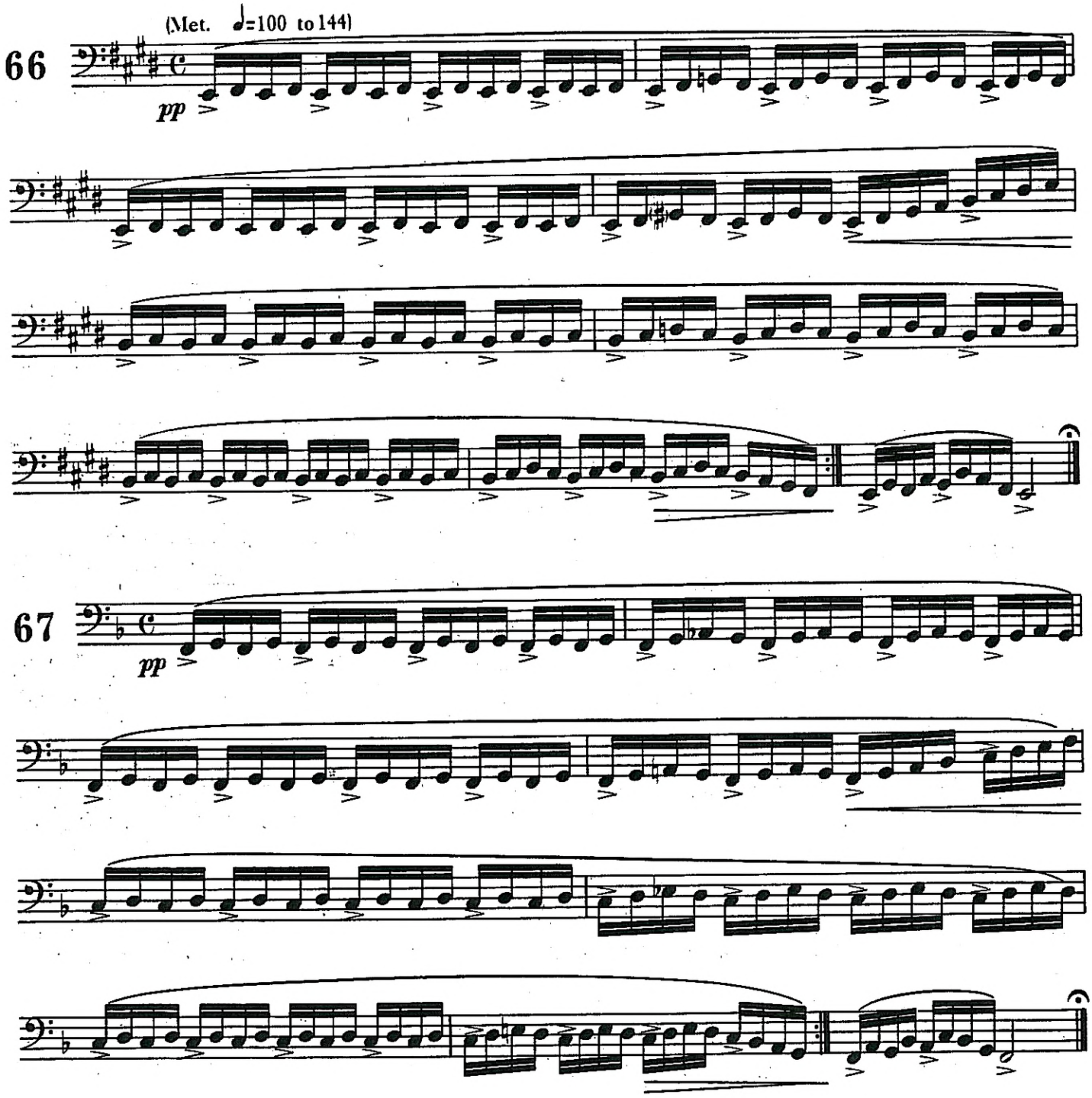
On account of the difficulty of producing a whole-tone trill, it is often played in an irregular and clumsy manner. It was in order to overcome this difficulty that these exercises were written.
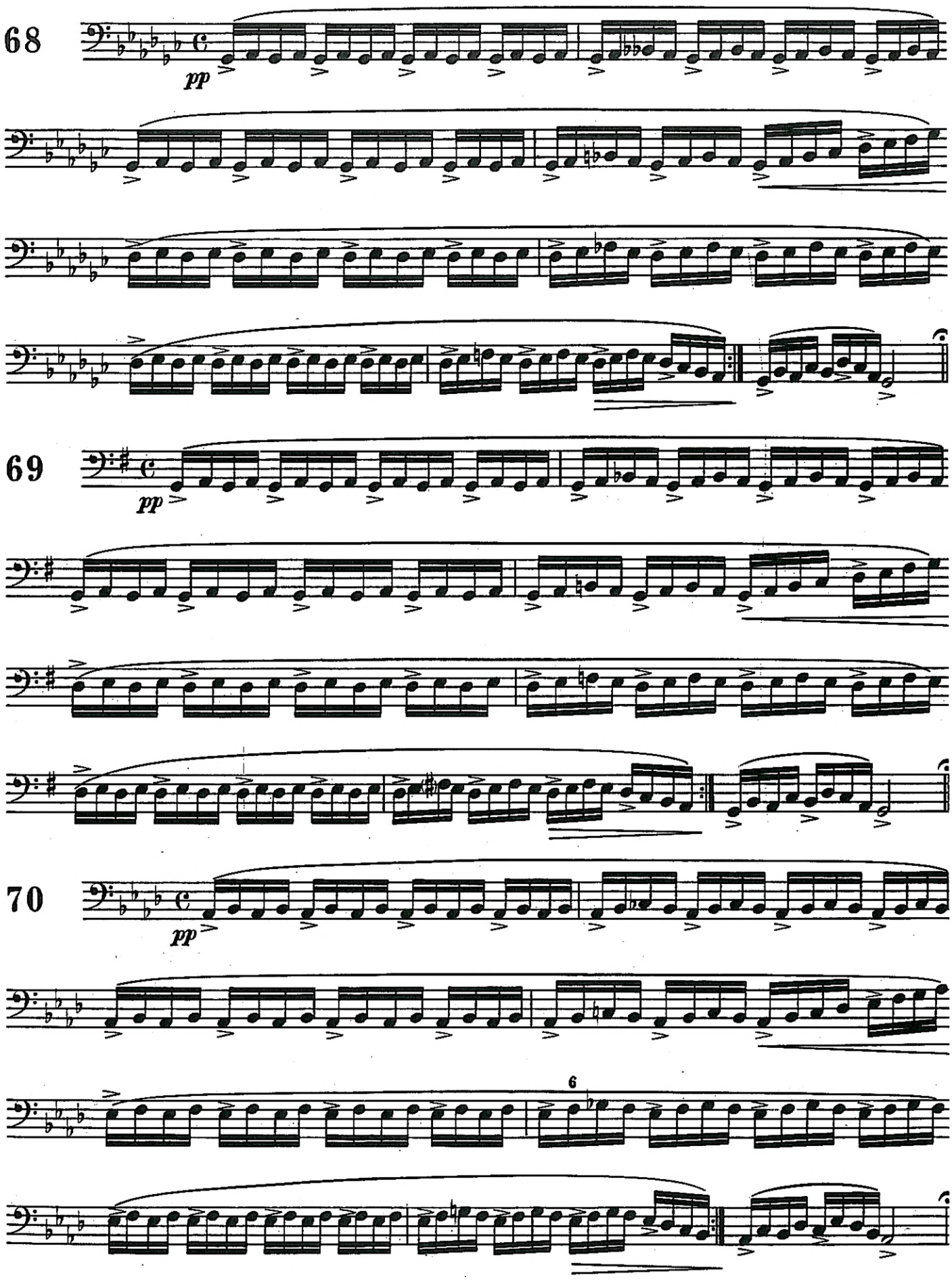
Mechanical imperfections are frequently found in the construction of instruments, but by slow and careful practice these defects can be remedied and the intervals made to sound clearly in the different registers.
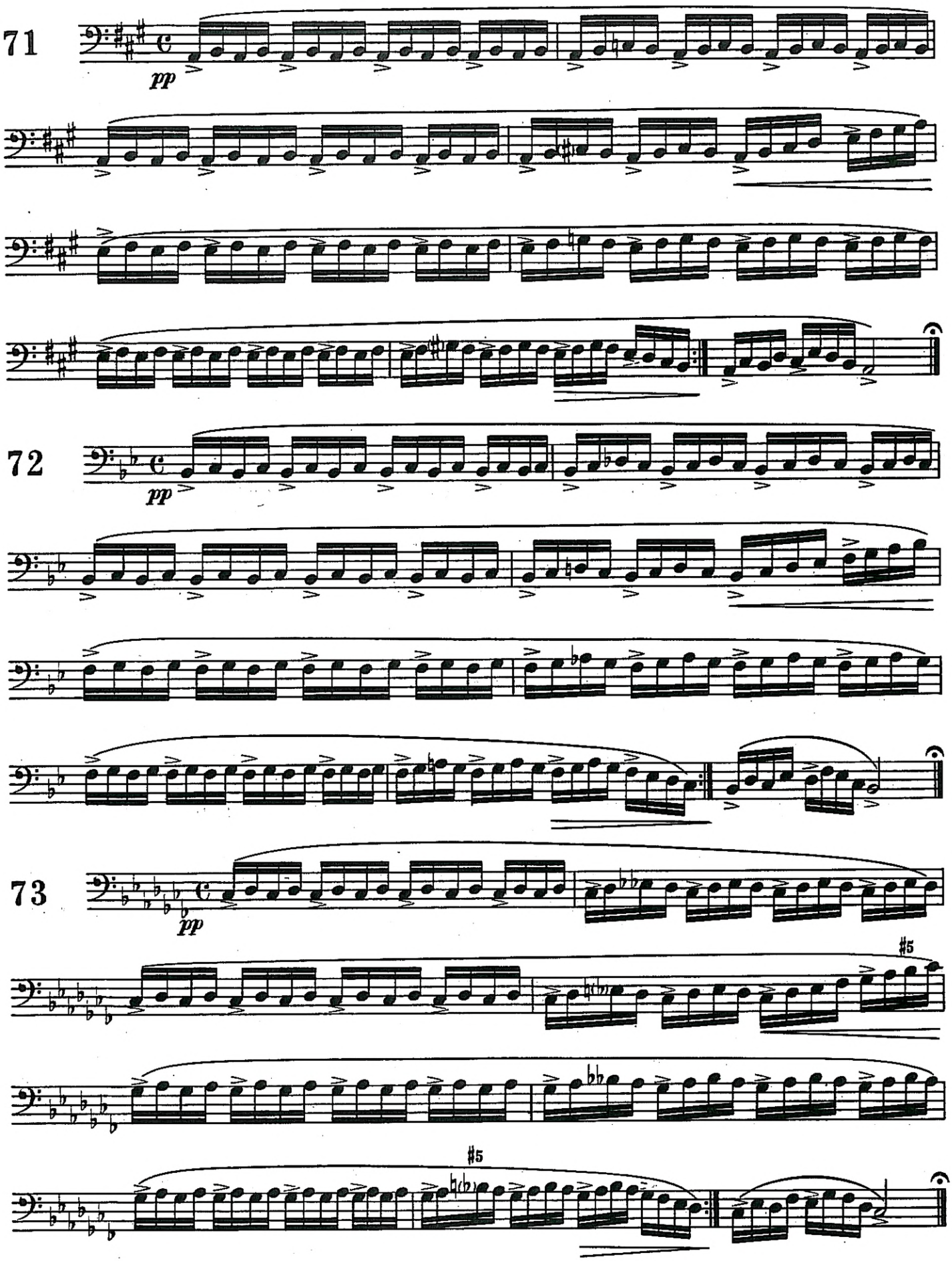
The slide arm, fingers, as well as the lips must be elastic.
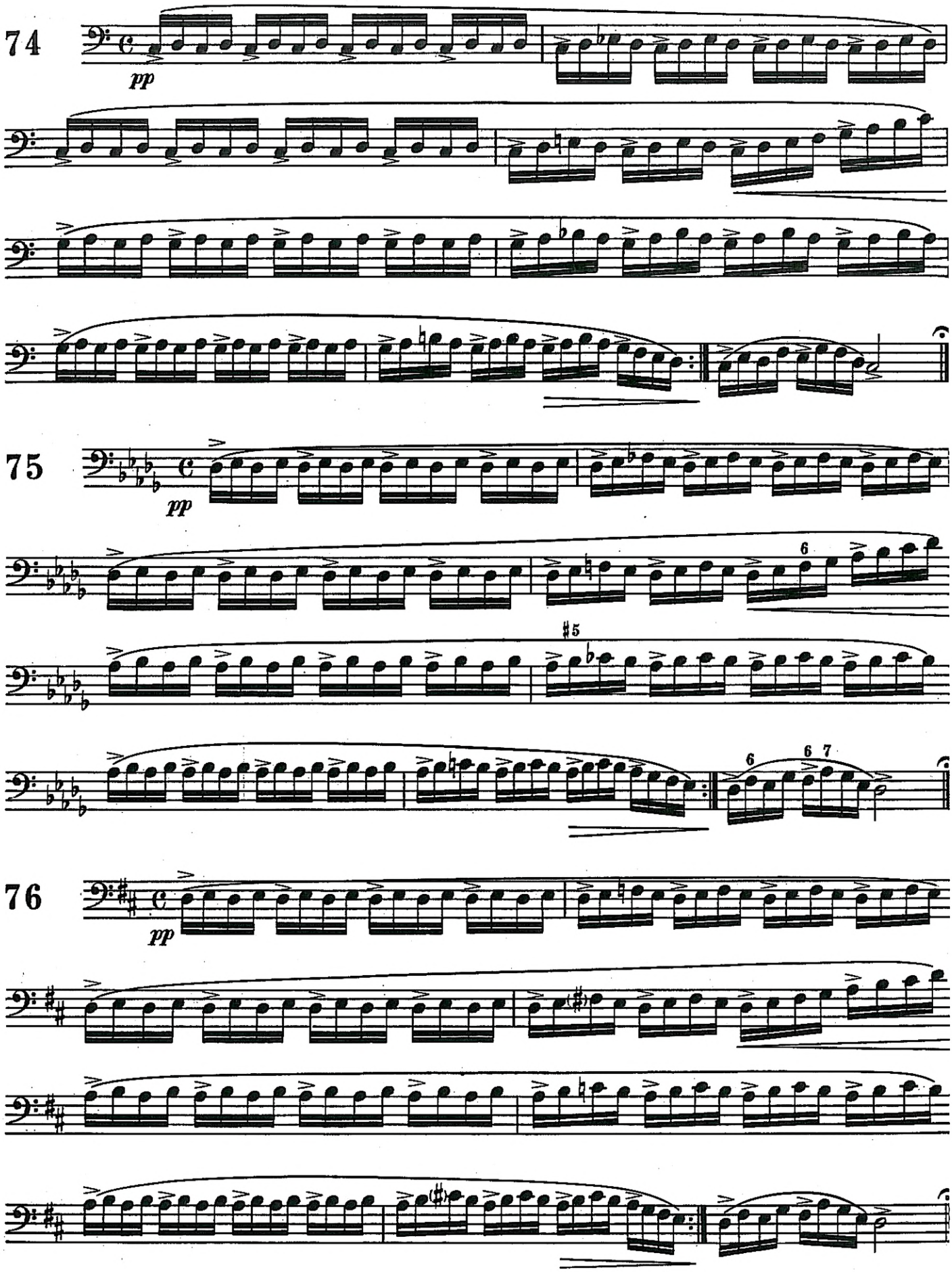
Single and double tongue the exercises after you have made sufficient progress in slurring them perfectly.
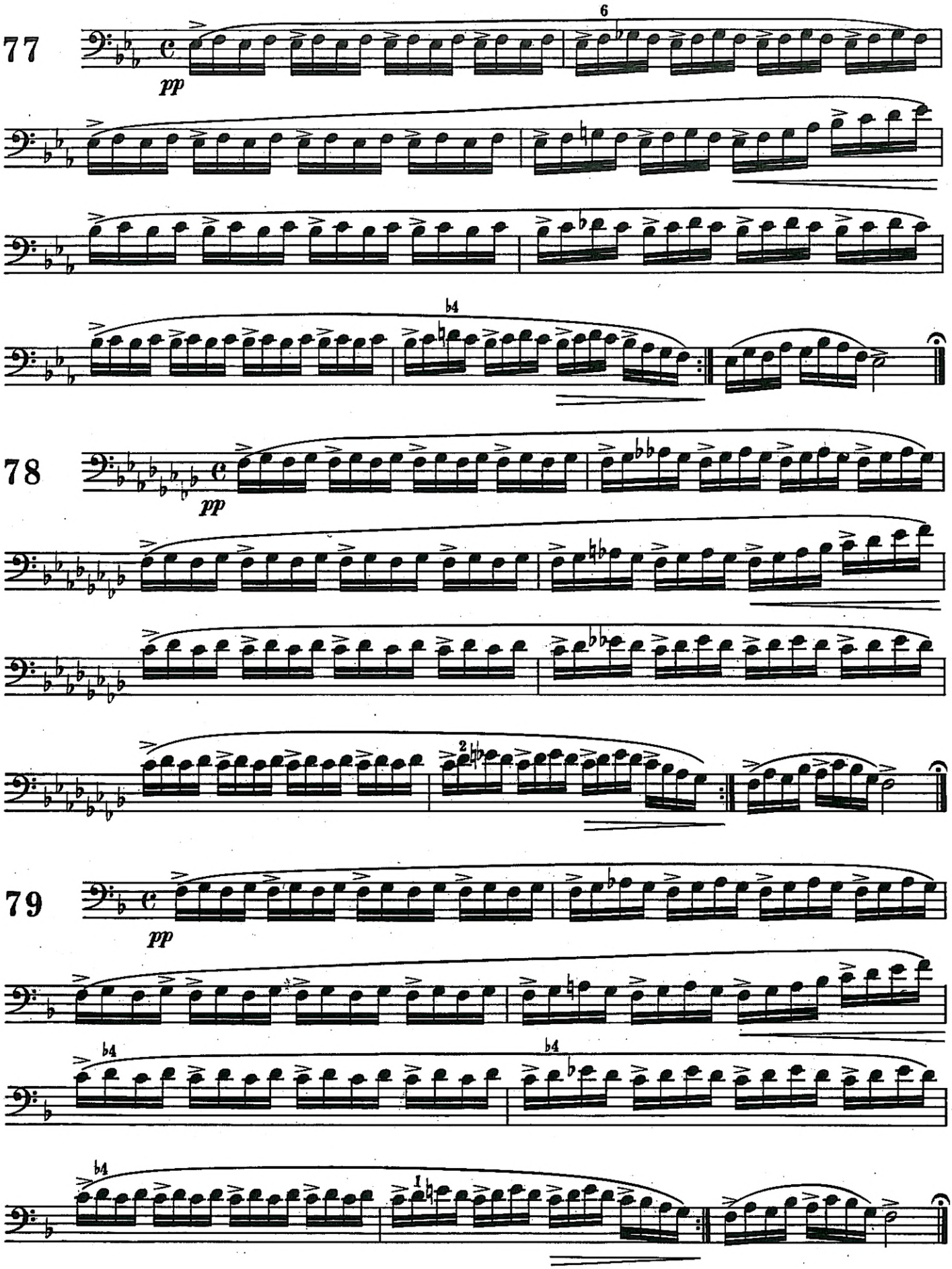
Try to play Etude IV in one breath. It is possible.

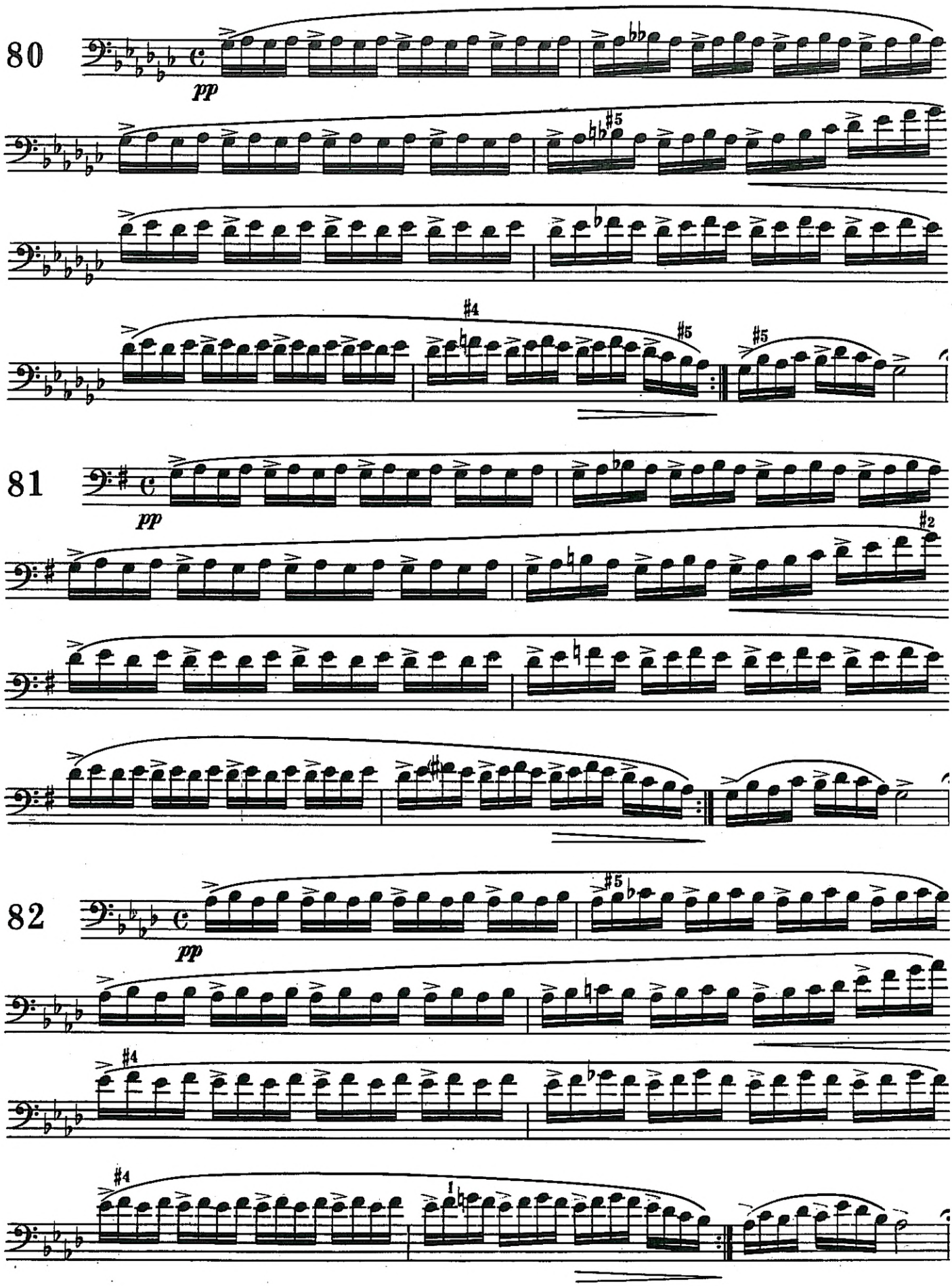


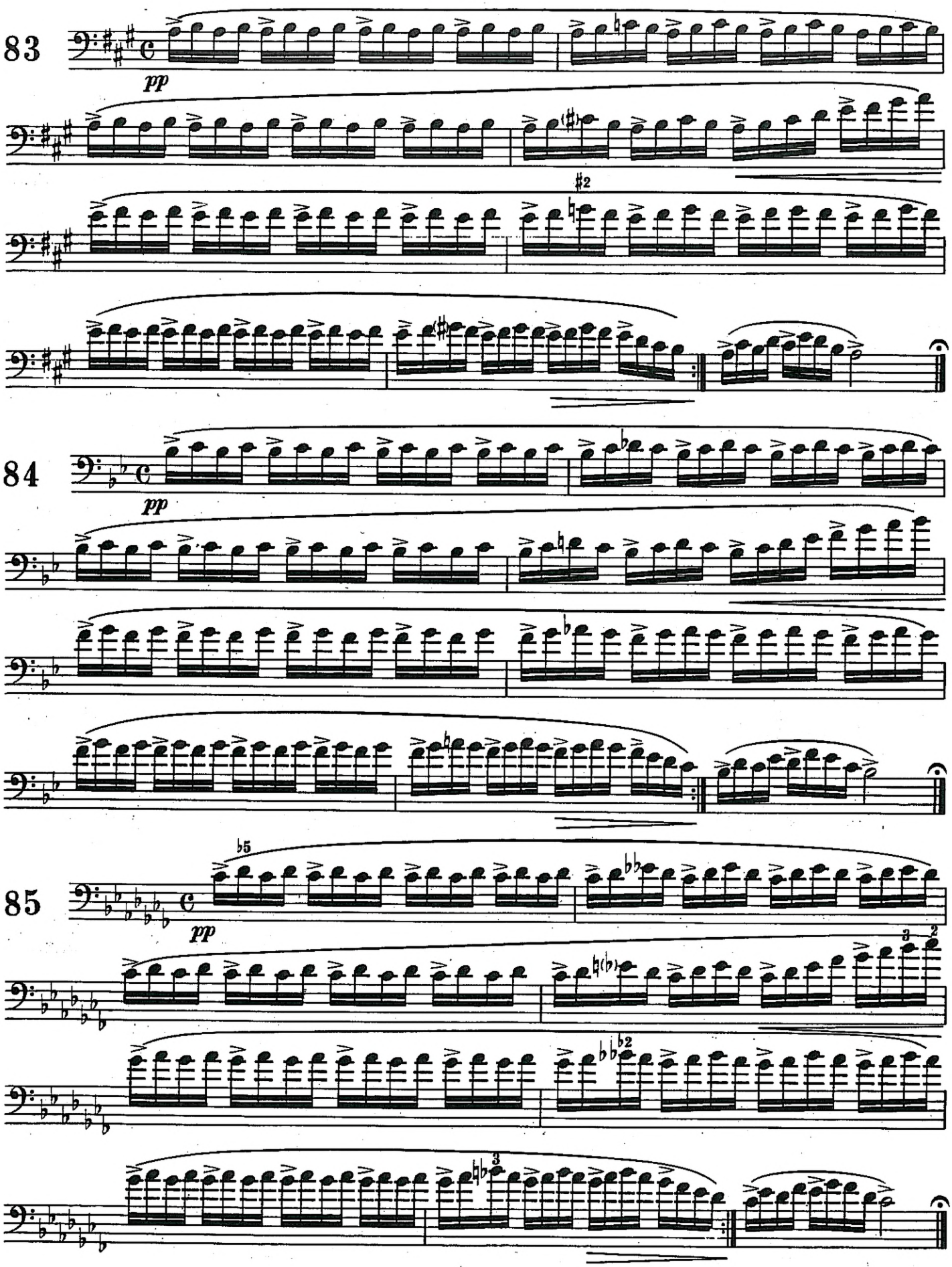

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71
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#5

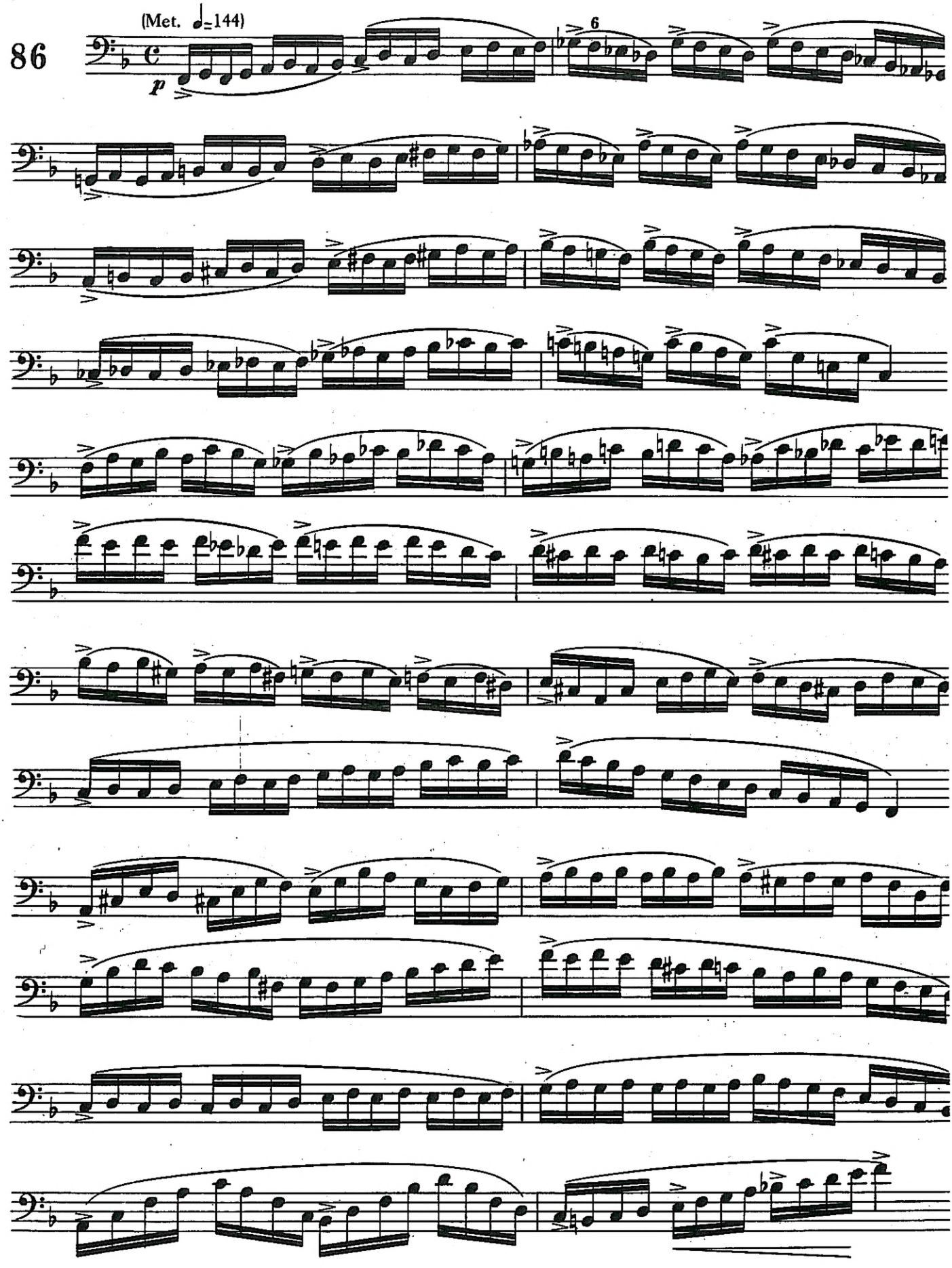

74
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85
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ETUDE IV



FIFTH STUDY

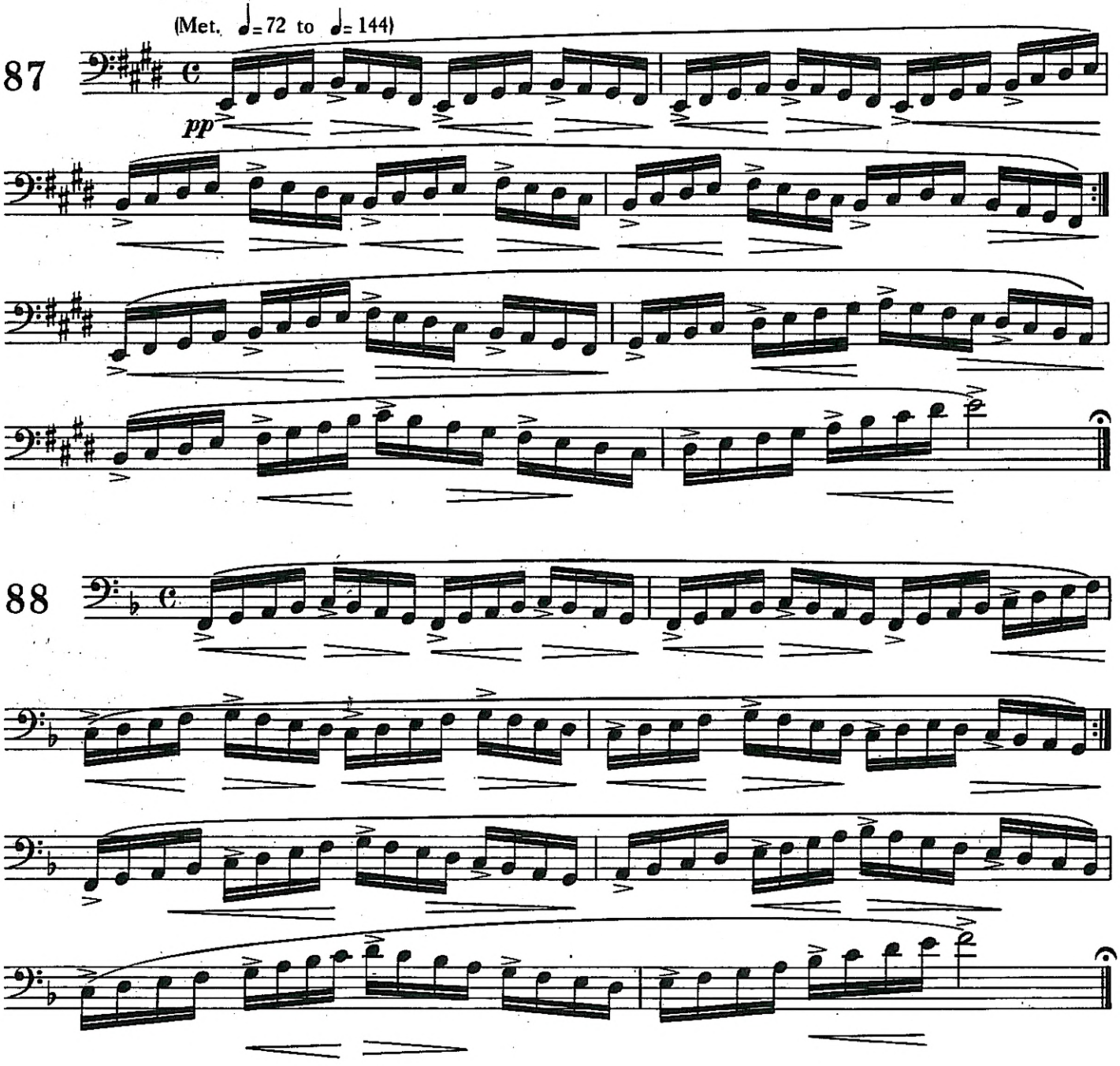
Endurance is 90% of Brass playing, and will-power is necessary to accomplish what is considered an impossibility by many players.

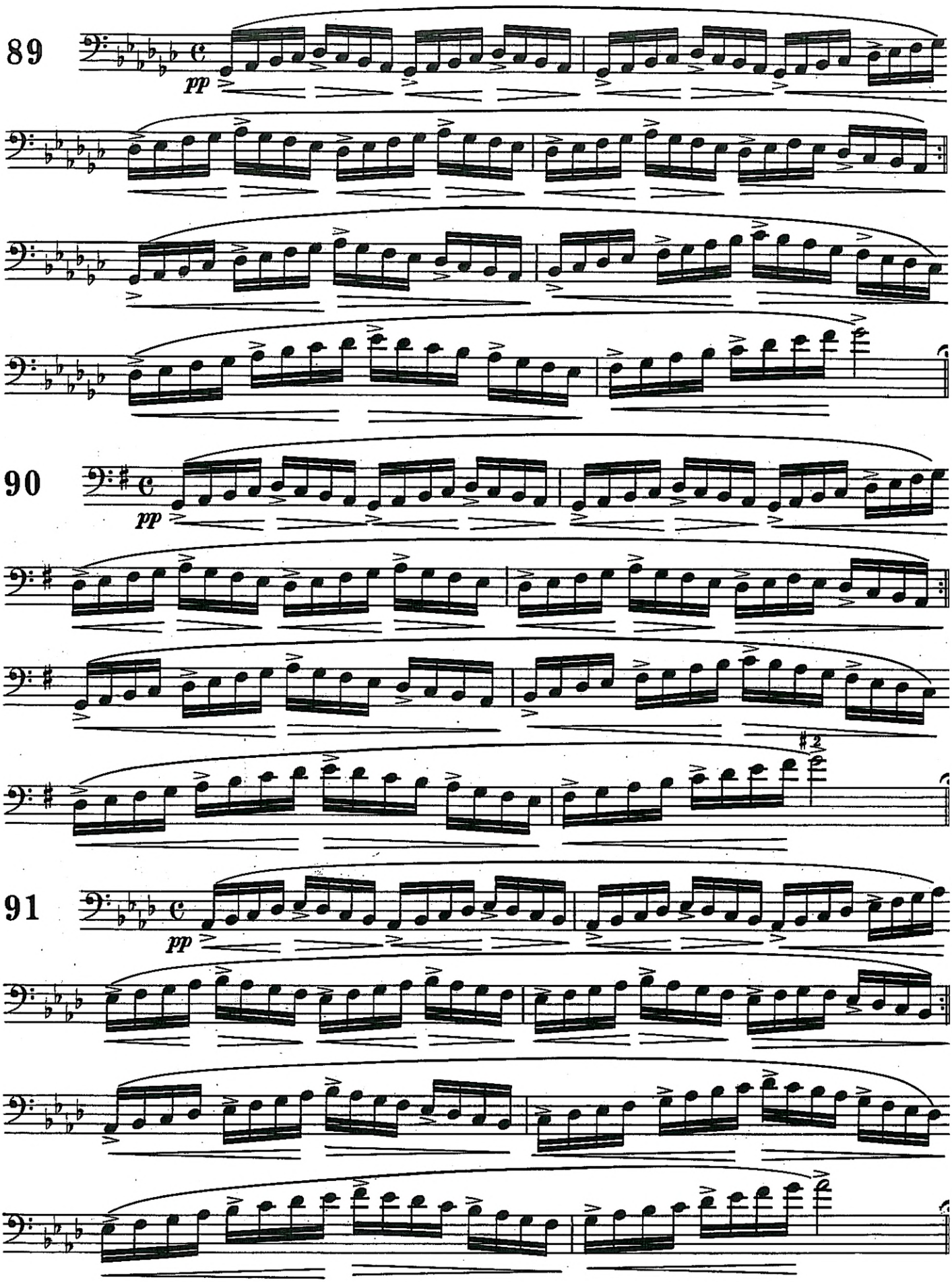
Diligent practice of the preceding material must have improved the breath control of the players who should now be ready for this Study containing more ambitious exercises. Here is a test of endurance and breath control as these exercises comprise a range of two octaves.

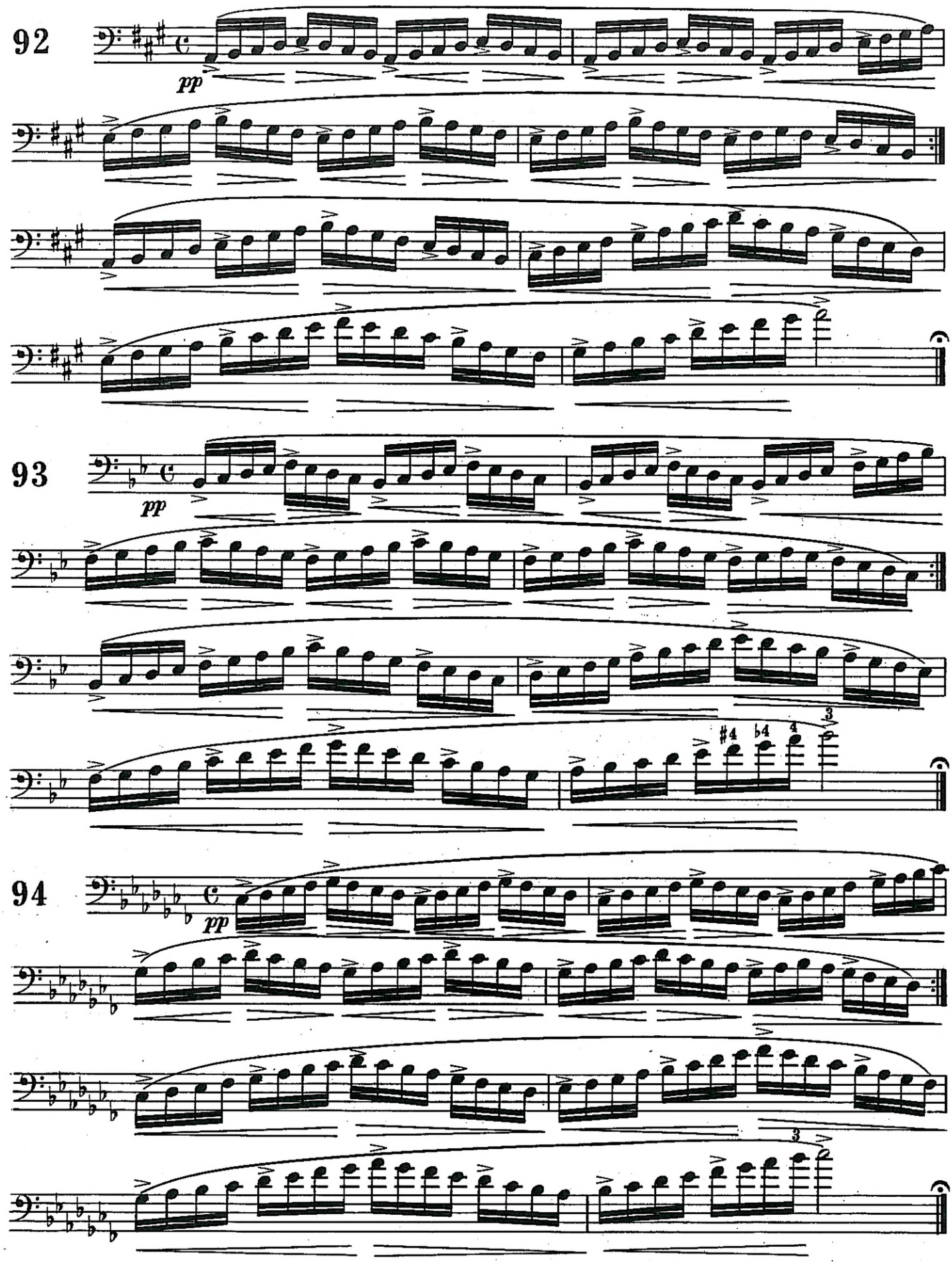
Do not attempt Ex. 94 until you have played the preceding ones over many times with perfect ease. Then try the next a step higher and so on until you have mastered all. Remember that a twenty story building requires a much firmer foundation than a structure of only two stories.

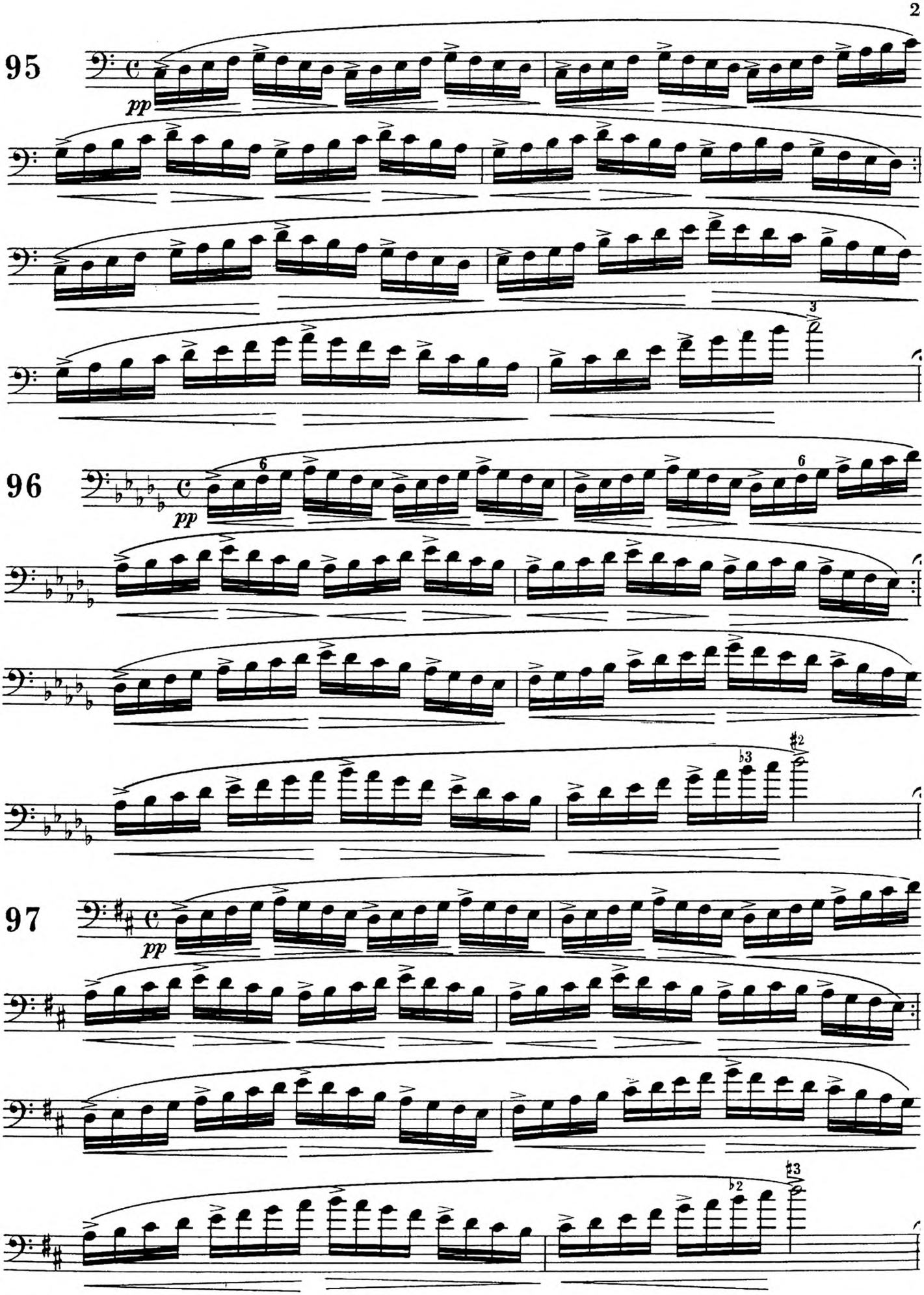
Do not strain or force the tone. Single and double tonguing this study will add to your advancement.

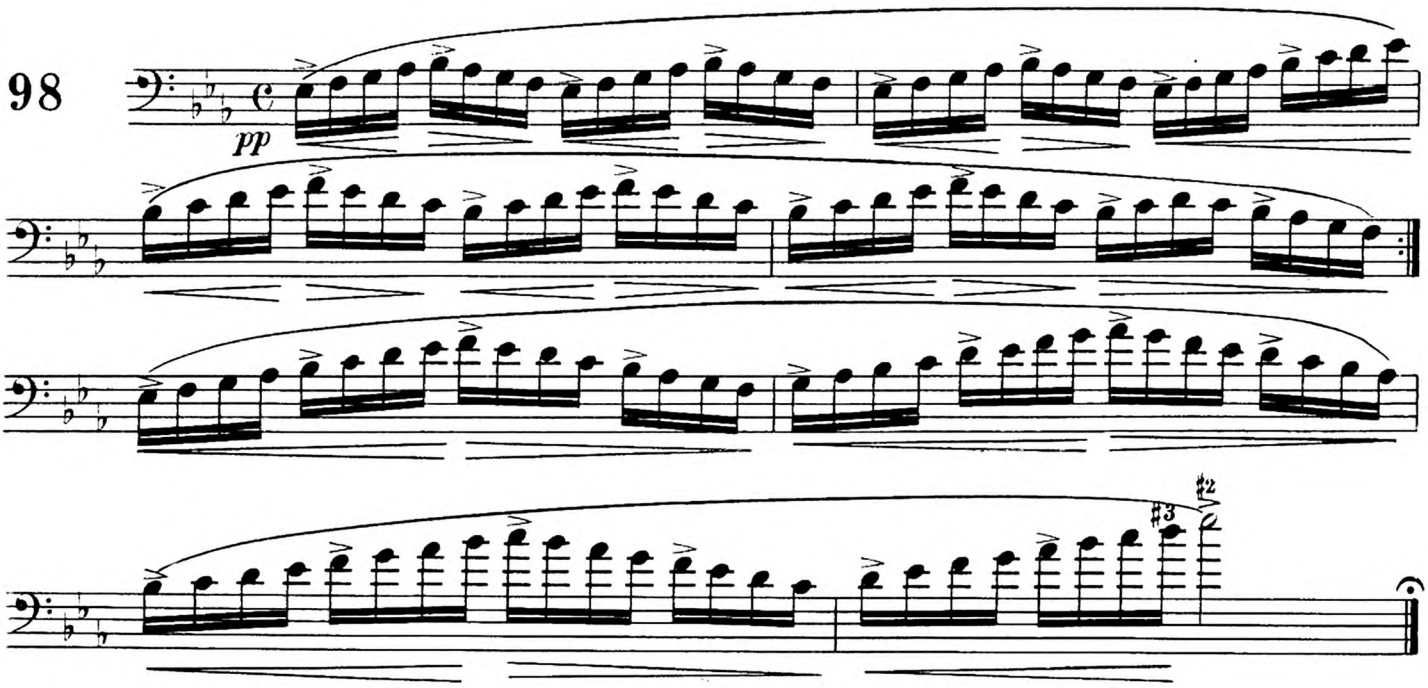
Etude V *Must* be played in one breath.
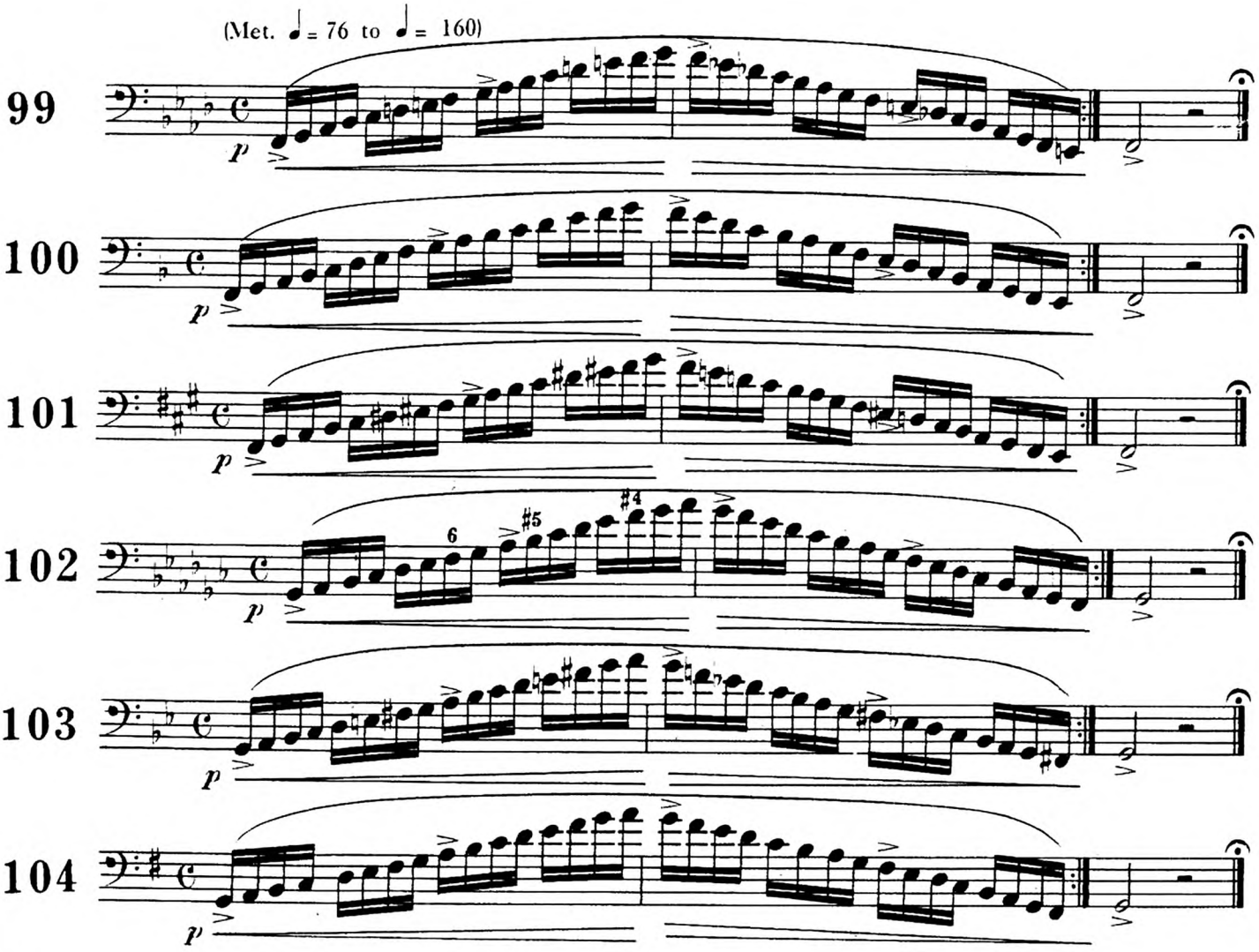



89
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90
pp
91
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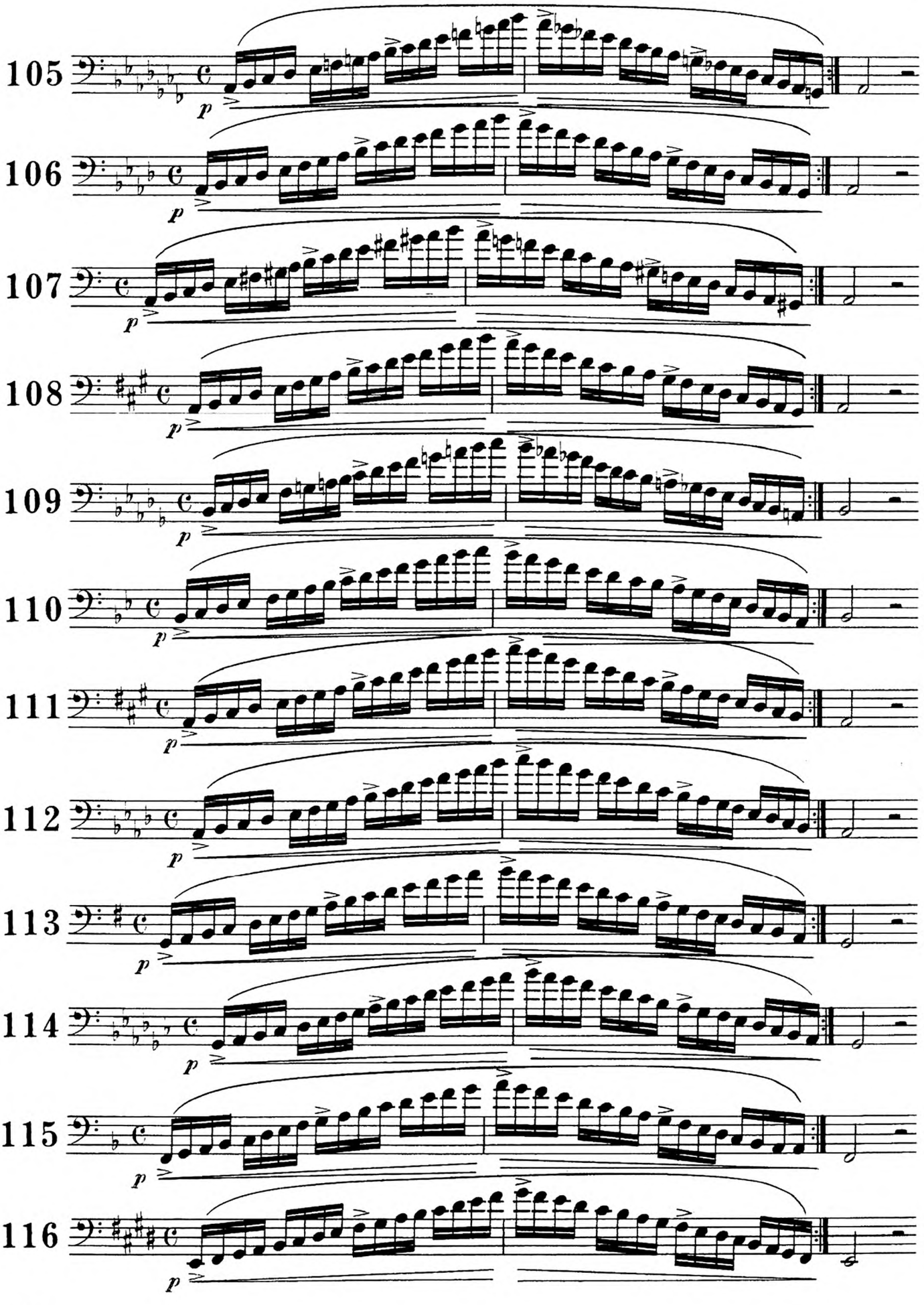

92
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93
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94
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95
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96
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97
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These minor and major scales are written to promote agility of the fingers, and the slide which are so important in solo playing. They should be played very slowly at first, then as rapidly as possible many times in one breath.

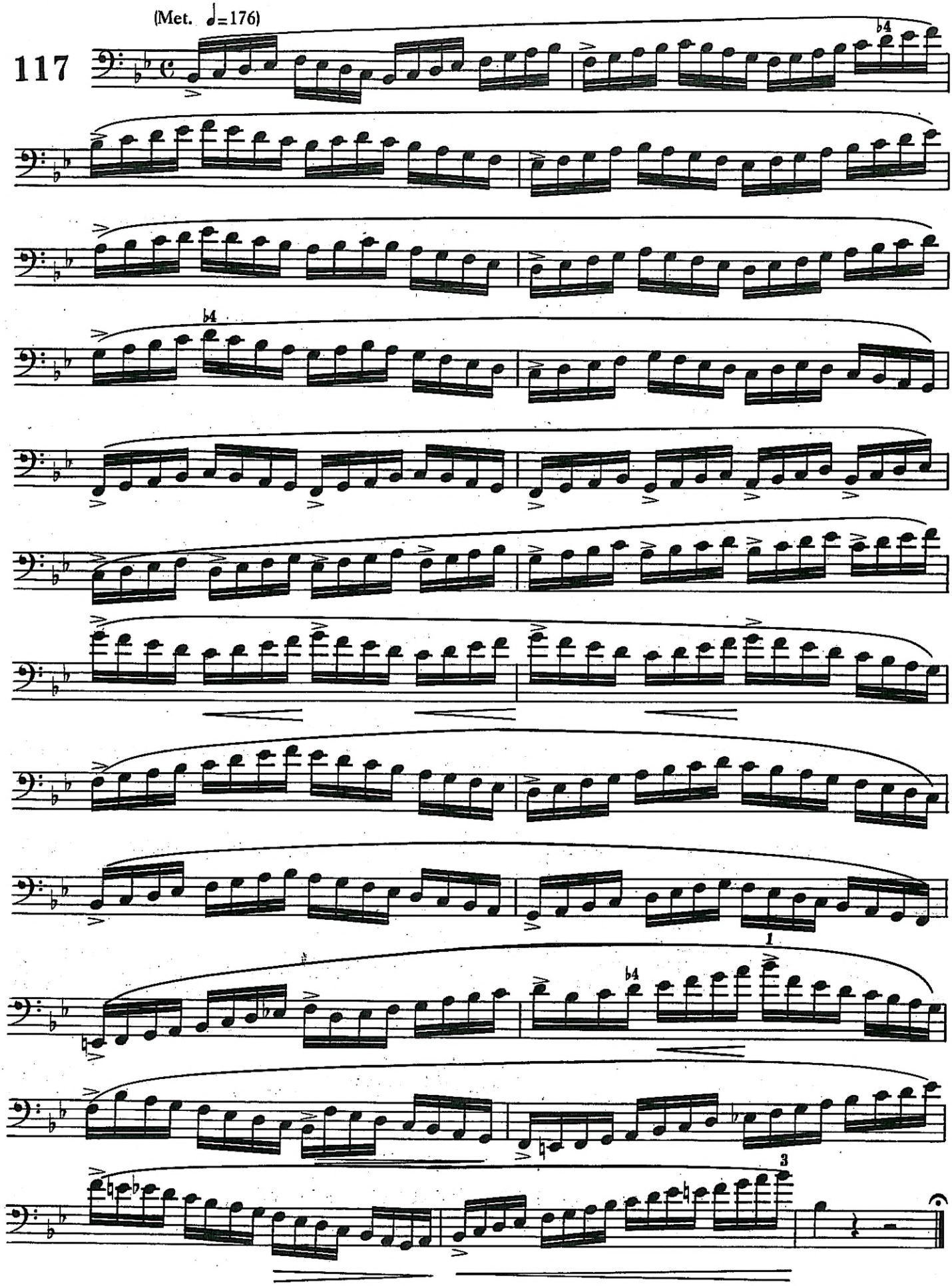



105
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107
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112
113
114
115
116
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ETUDE V

Play the entire Etude in one breath.

(Met. ♩=176)



SIXTH STUDY

Another form of major and minor scale practice in different registers; a great help towards endurance, technic and elasticity of the lips.

Both tonguings should be practiced as usual.

Perhaps now you will realize that much more benefit is derived from playing these exercises in one breath than by holding long tones. At the same time endurance, technic, elasticity of lips and the knack of reading music rapidly, is gained.
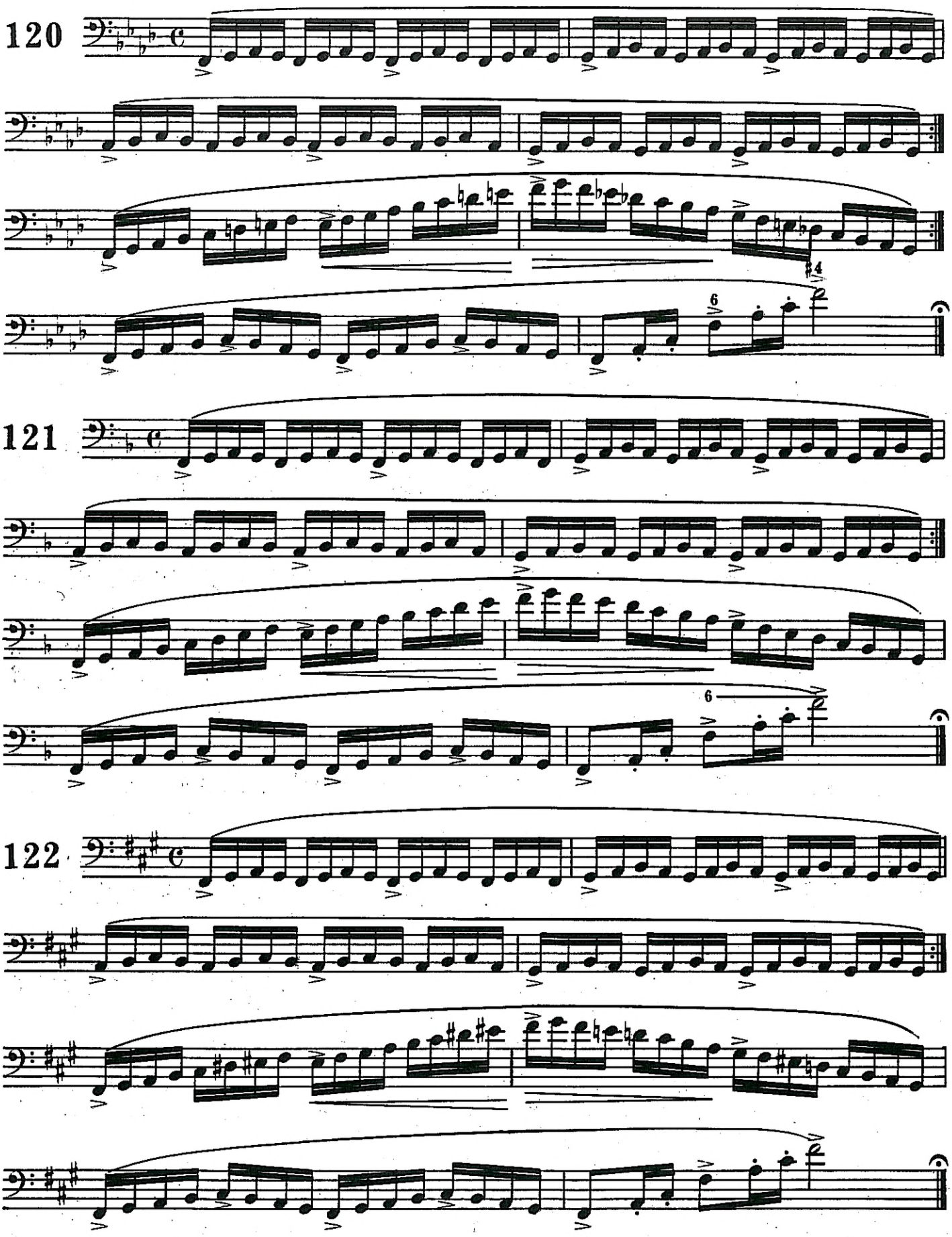
(Met. ♩= 92 to 132)

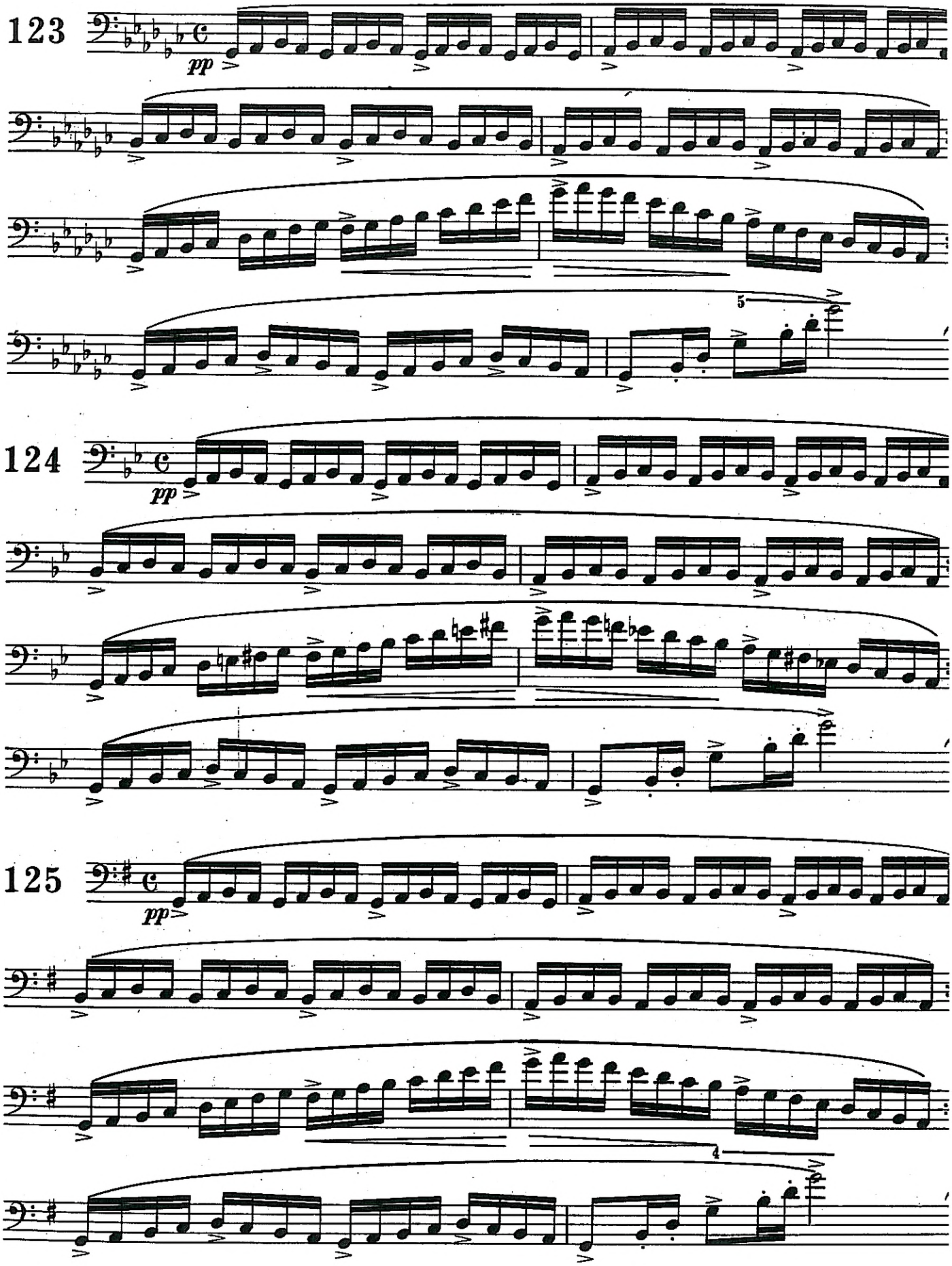
118

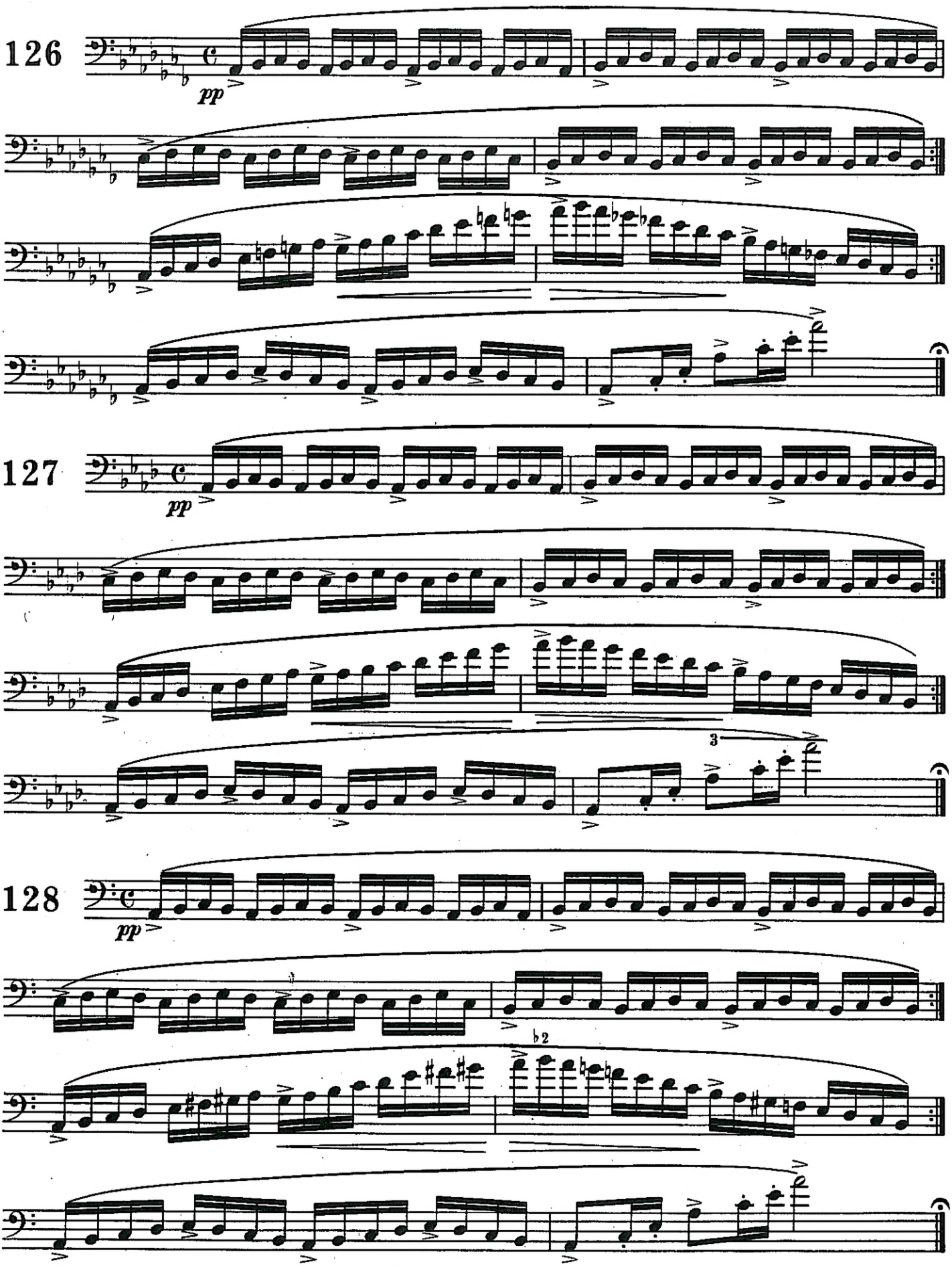
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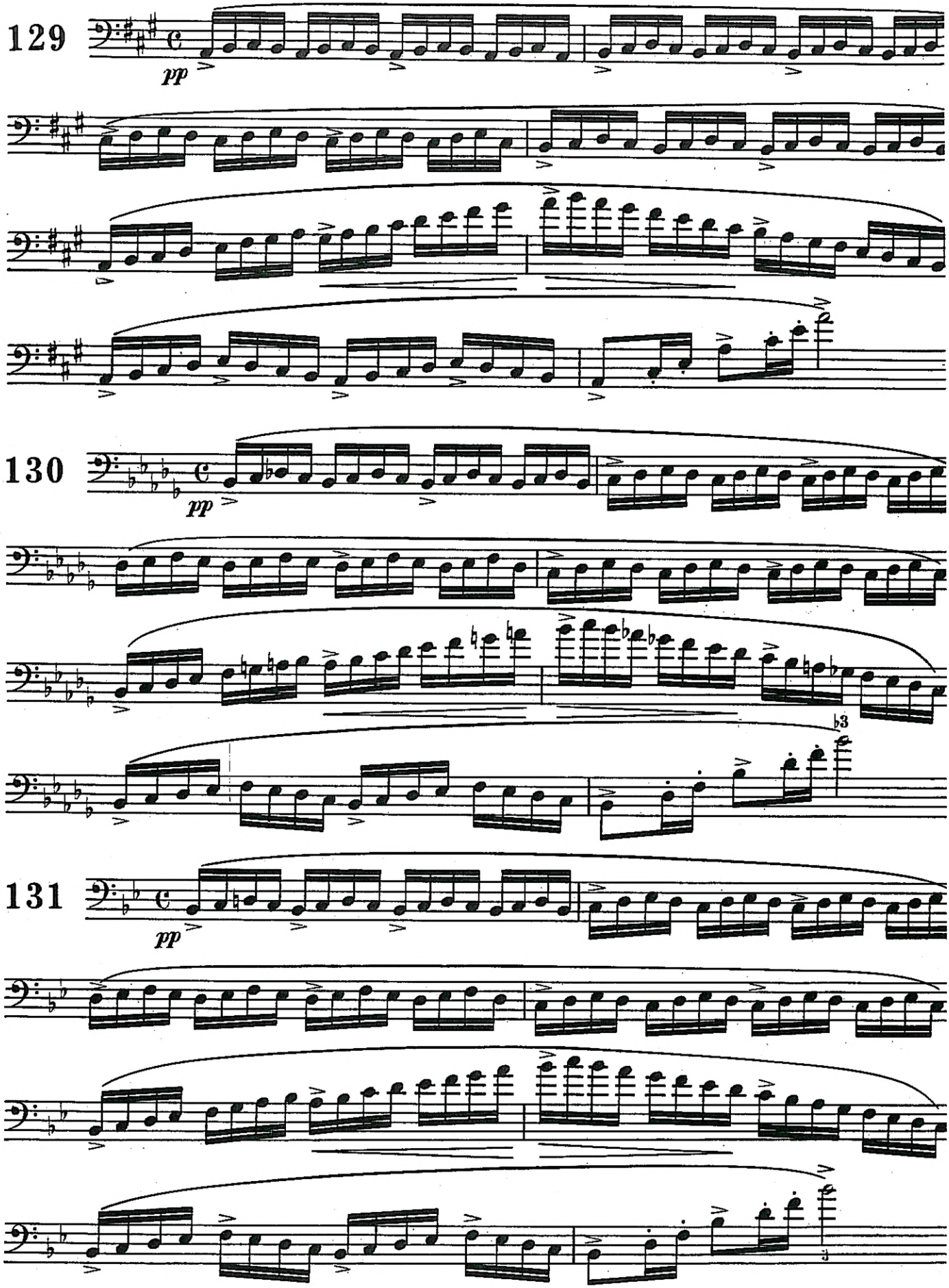
119

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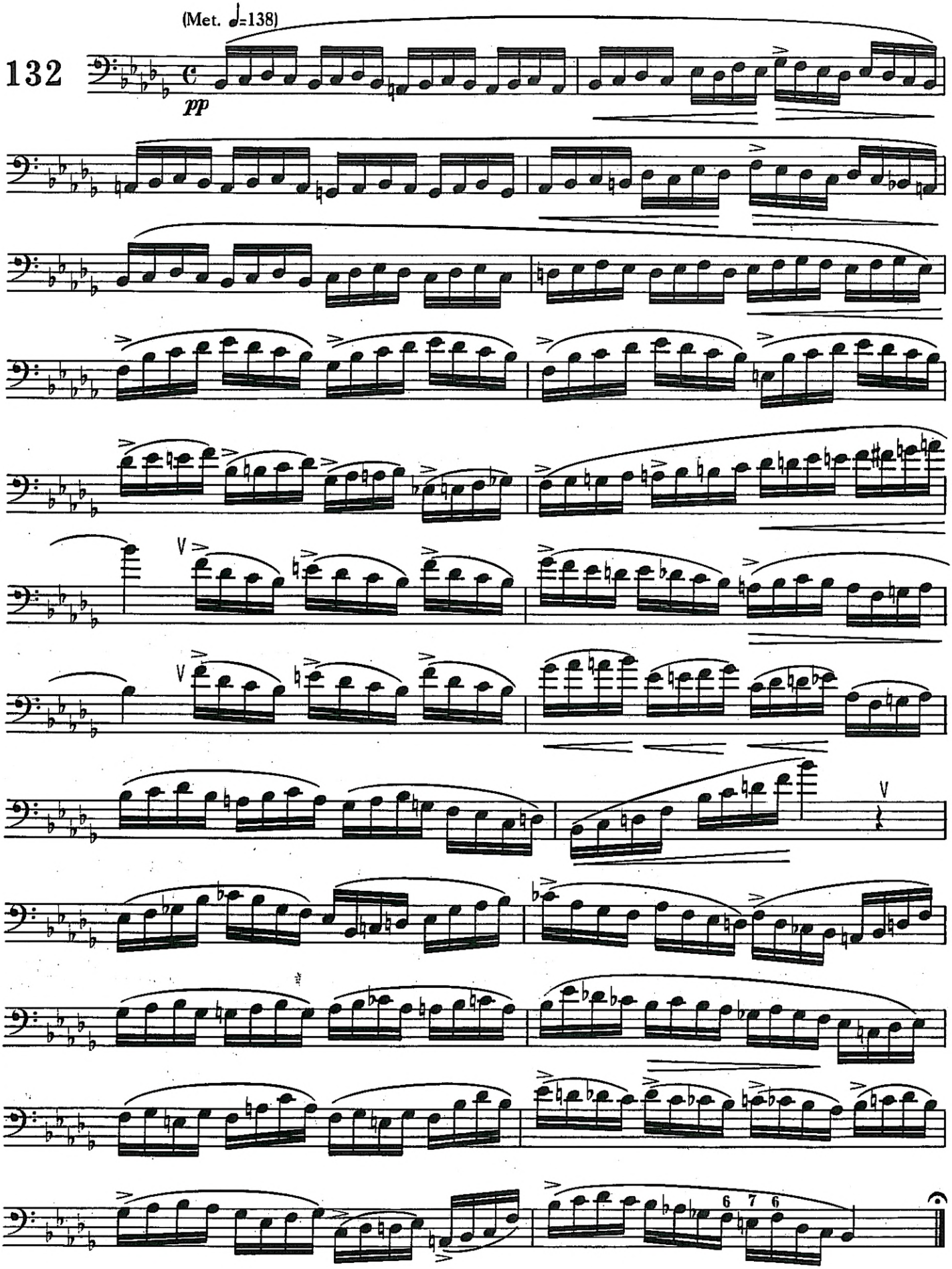

120
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128
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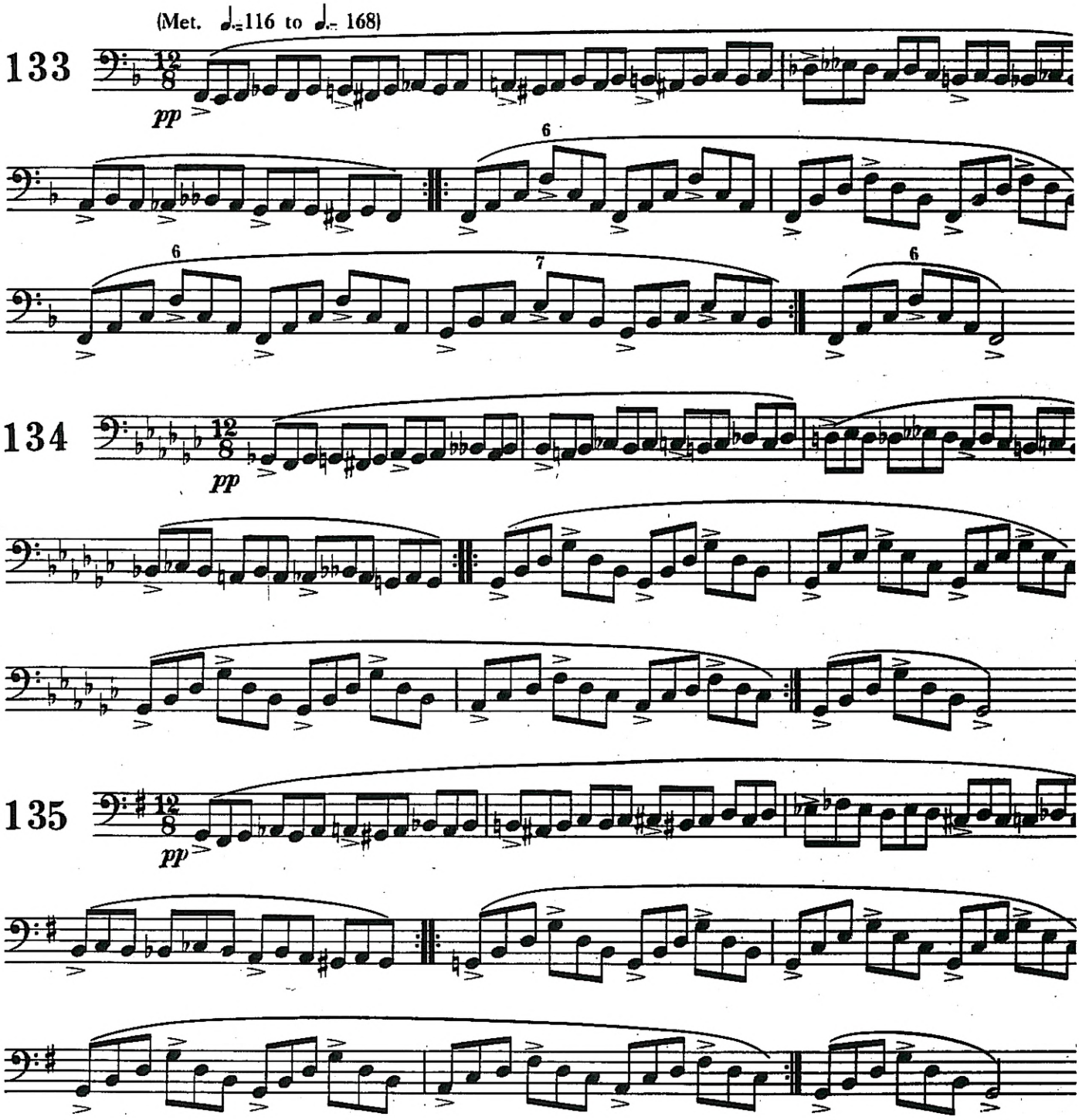
ETUDE VI
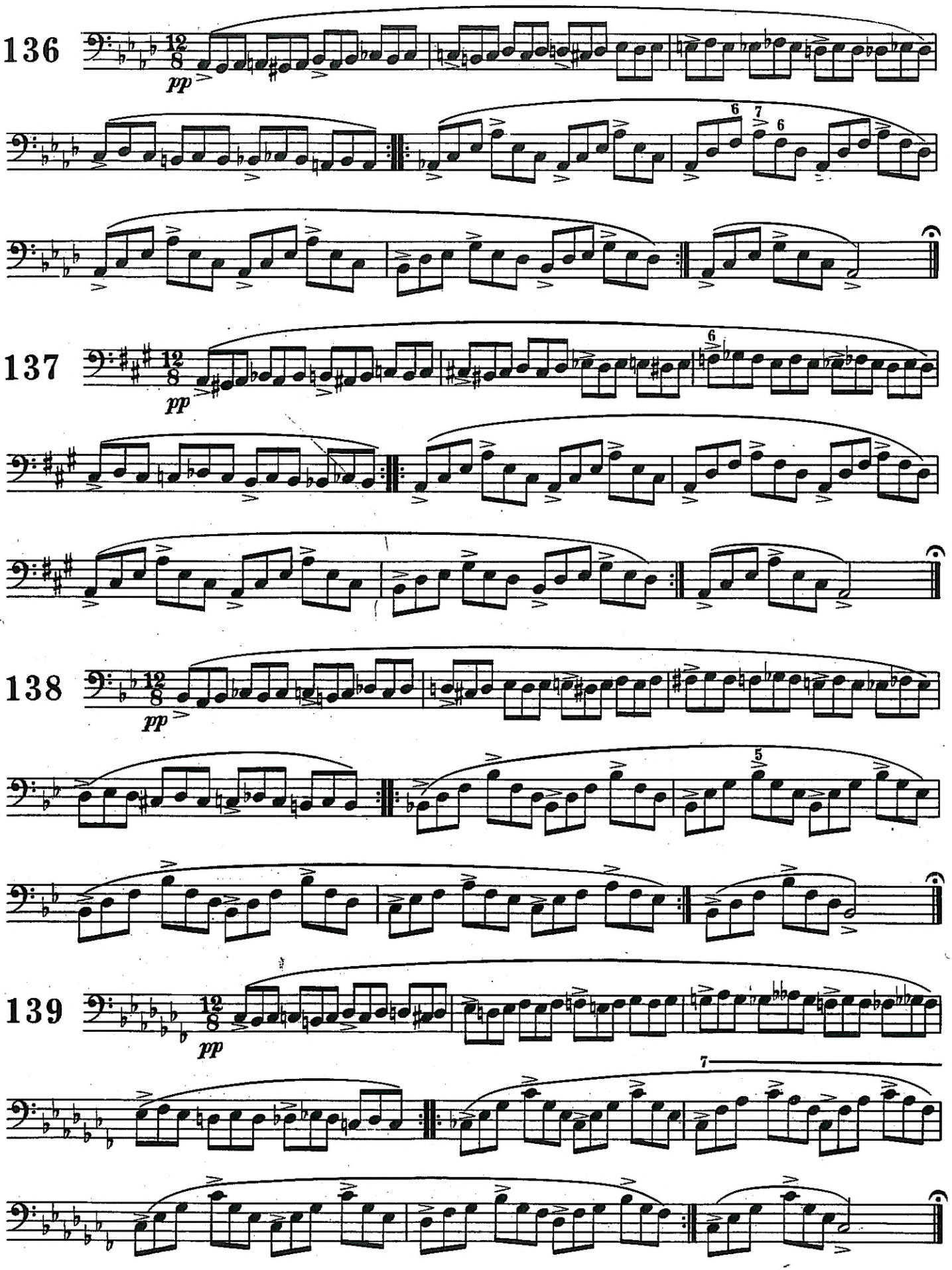


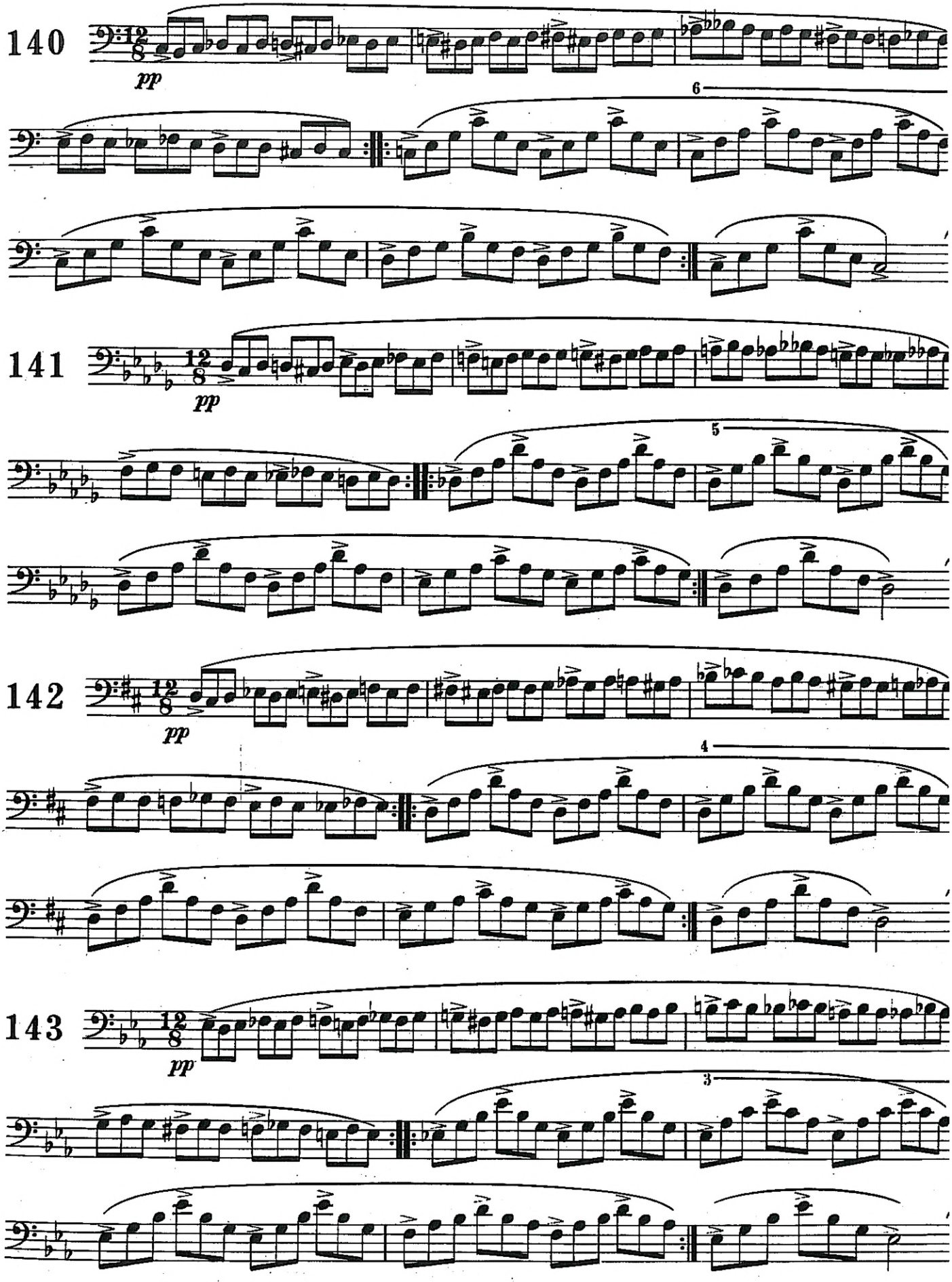
SEVENTH STUDY

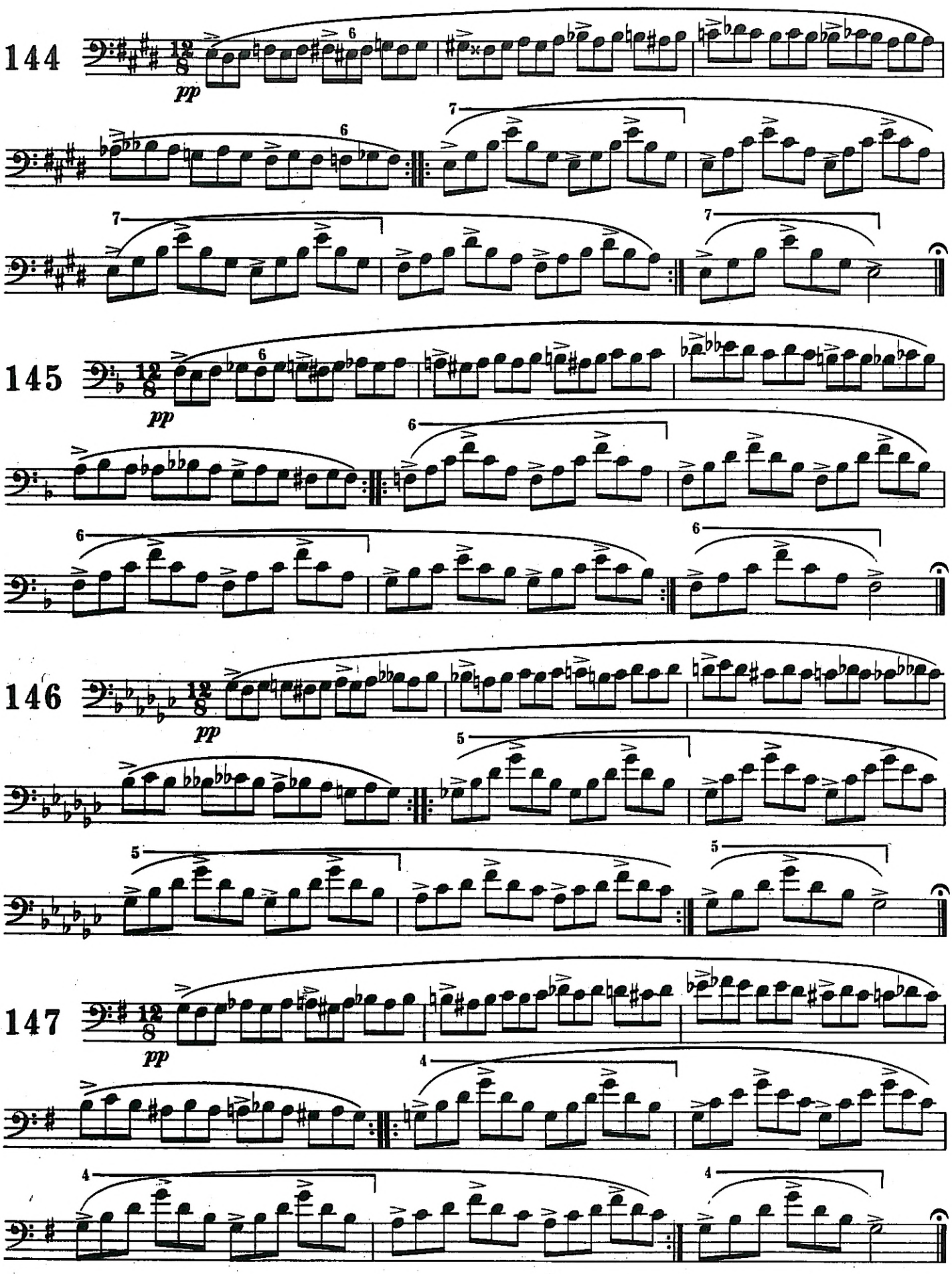
The practice of chromatic triplets is beneficial to all brass players. In this Study there are a series of triplets i all registers, augmented by arpeggios which are most helpful. Master each exercise by playing it as clearly an fluently as a good violin or clarinet player would do. Frequently I have had a clarinetist play over certai exercises with me, so that I might imitate him in reproducing difficult studies on my horn as fluently as he di on the clarinet. It is a good idea to try this.

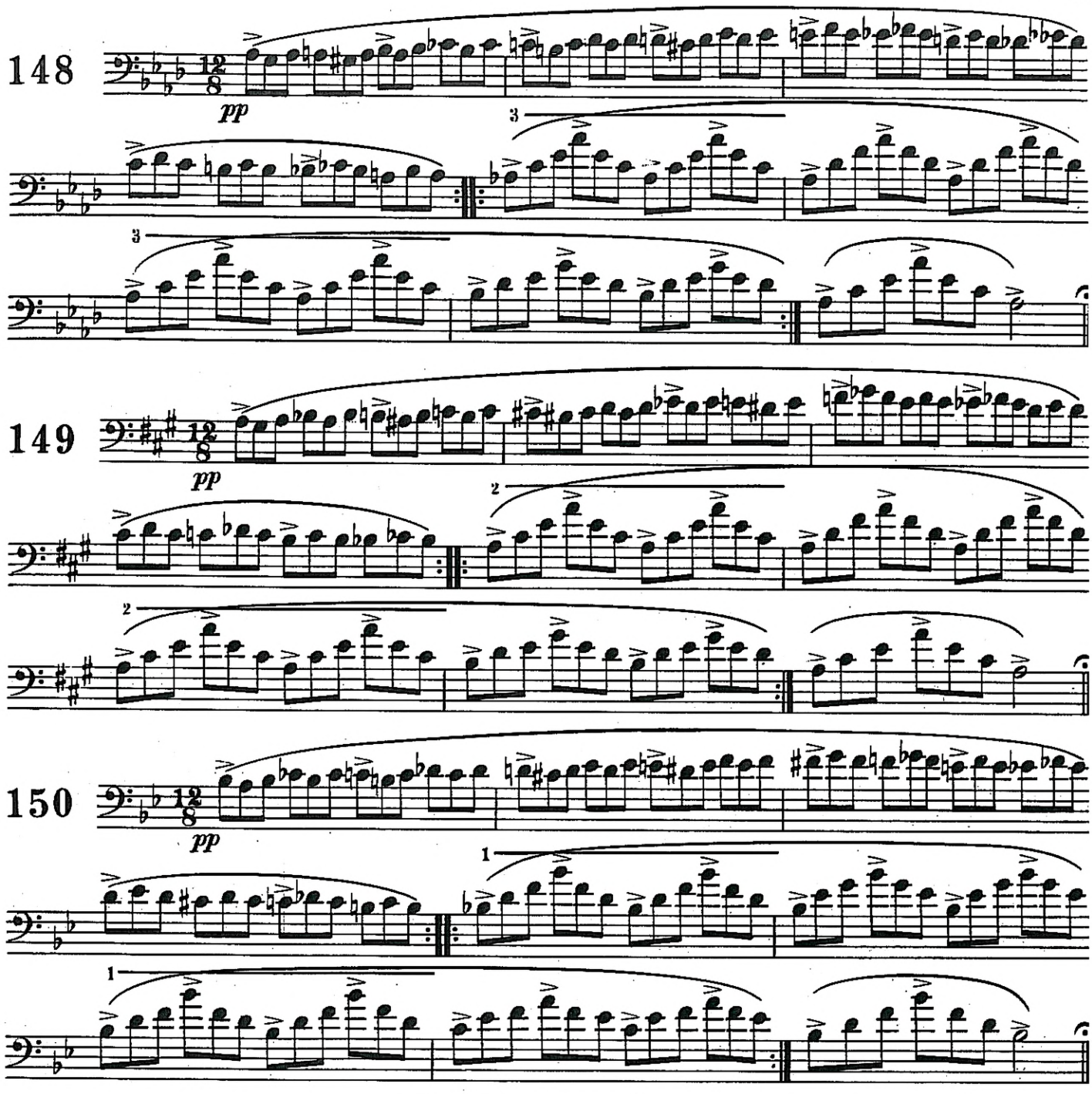
Notice the change of time from sixteenth triplets in Ex. 154, common time, to sixteenth notes in six-eight time in Ex. 155. Quite a distinct change in rhythm.



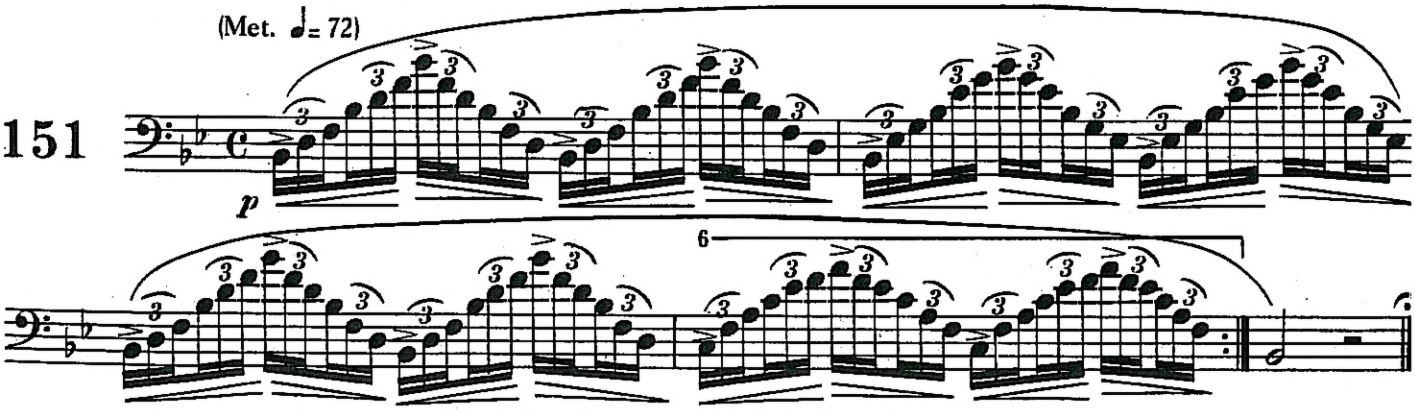

136
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137
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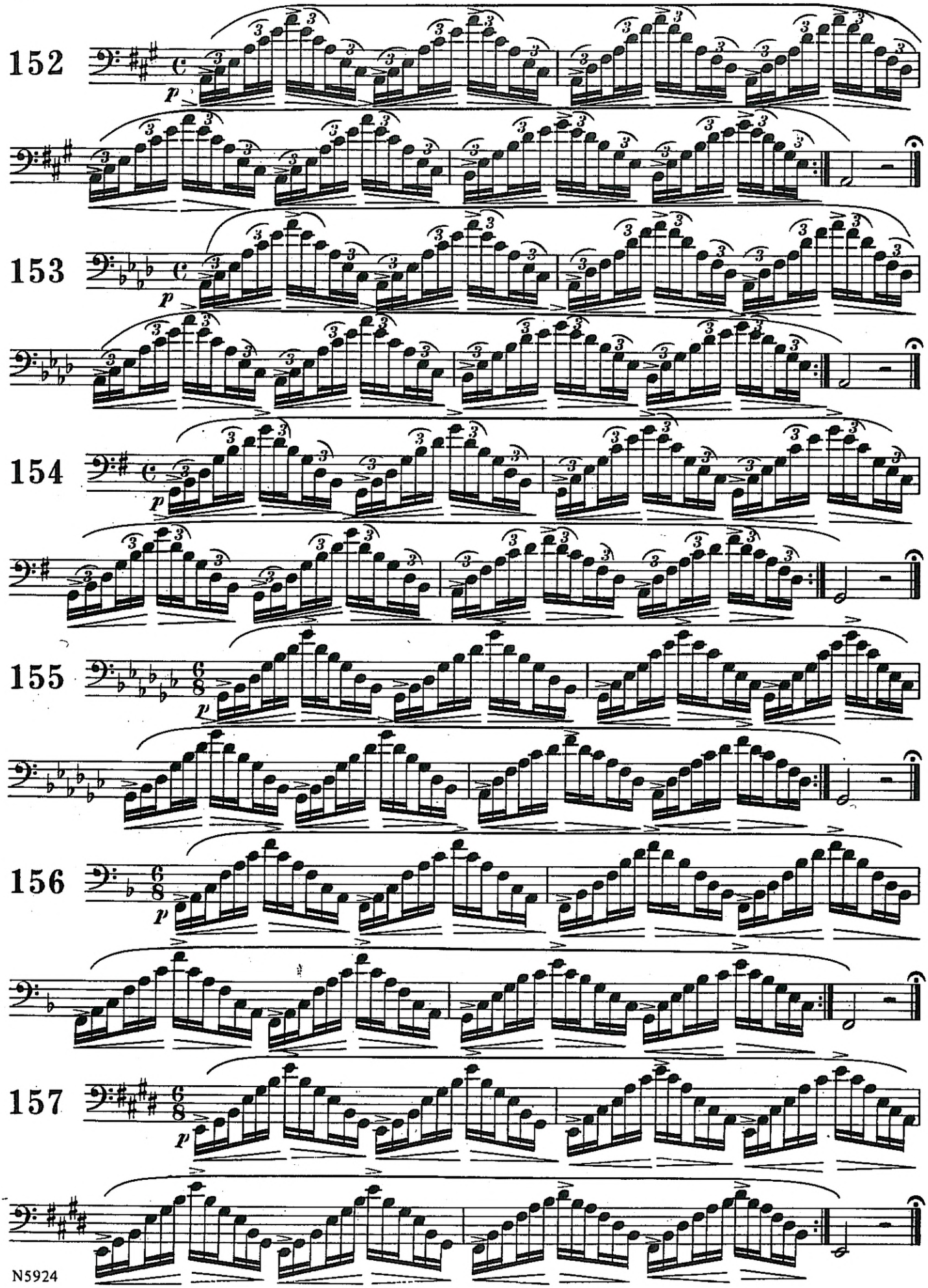

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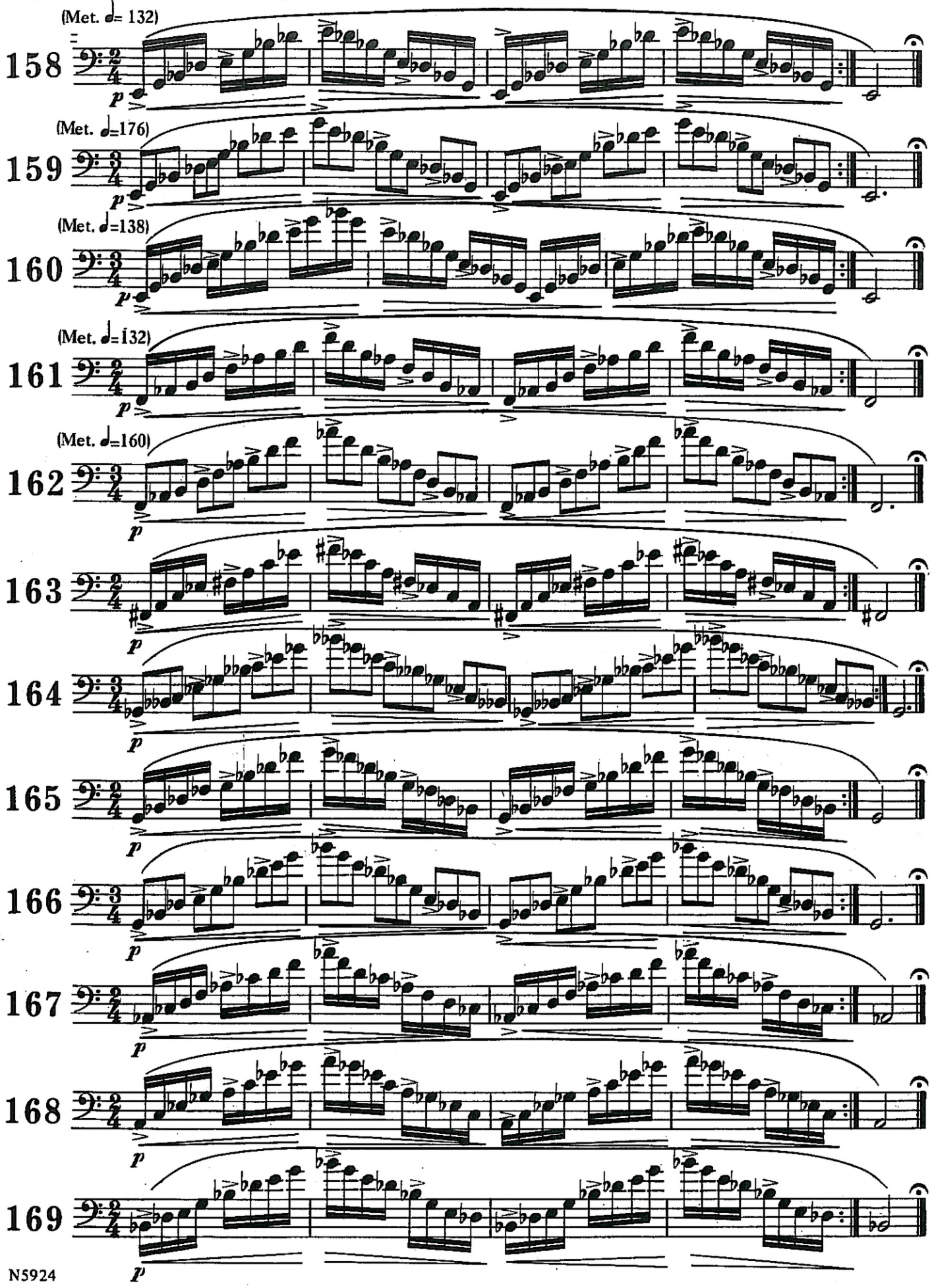

144
12/8
pp
145
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146
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147
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pp

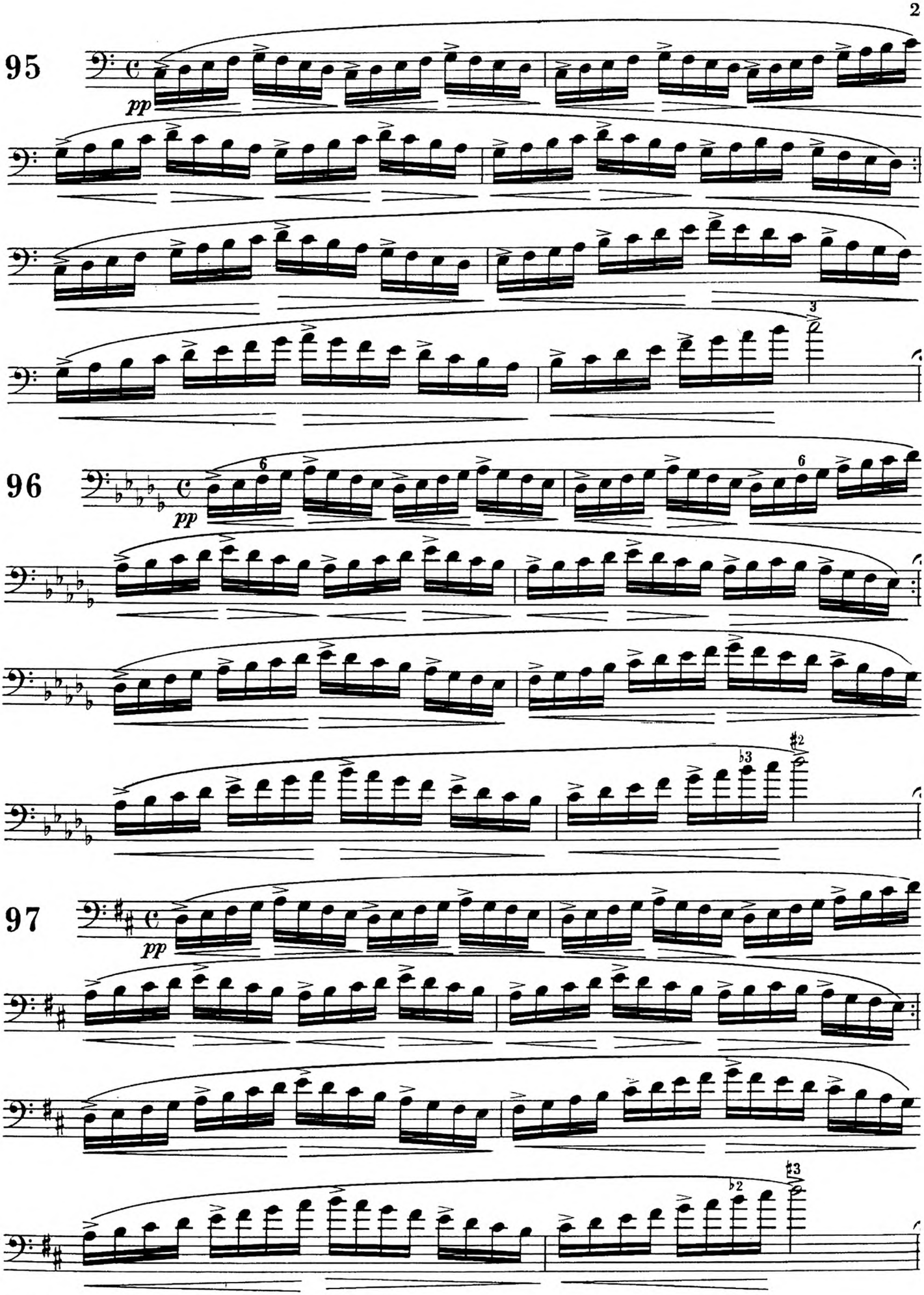


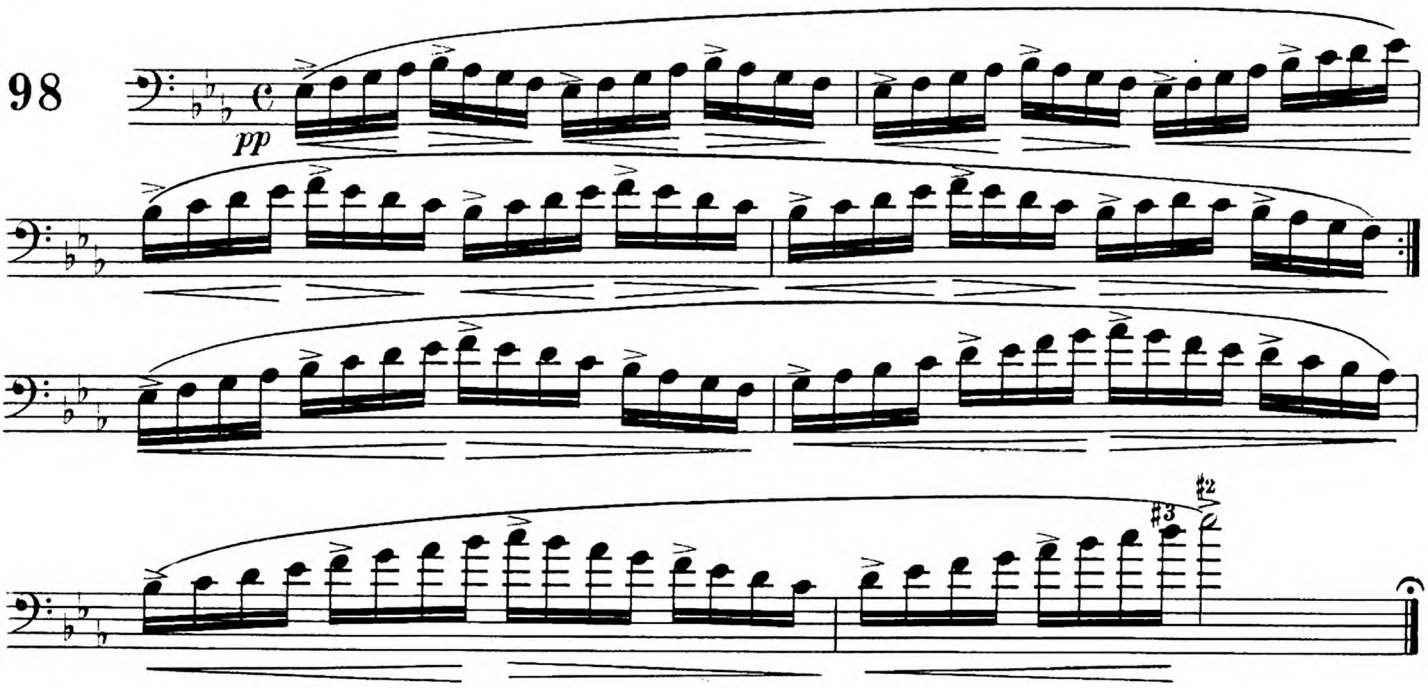
Practice these arpeggios triple tongue also, but do not strain to reach the high notes. Use double tongue for Ex. No. 155, 156, 157.
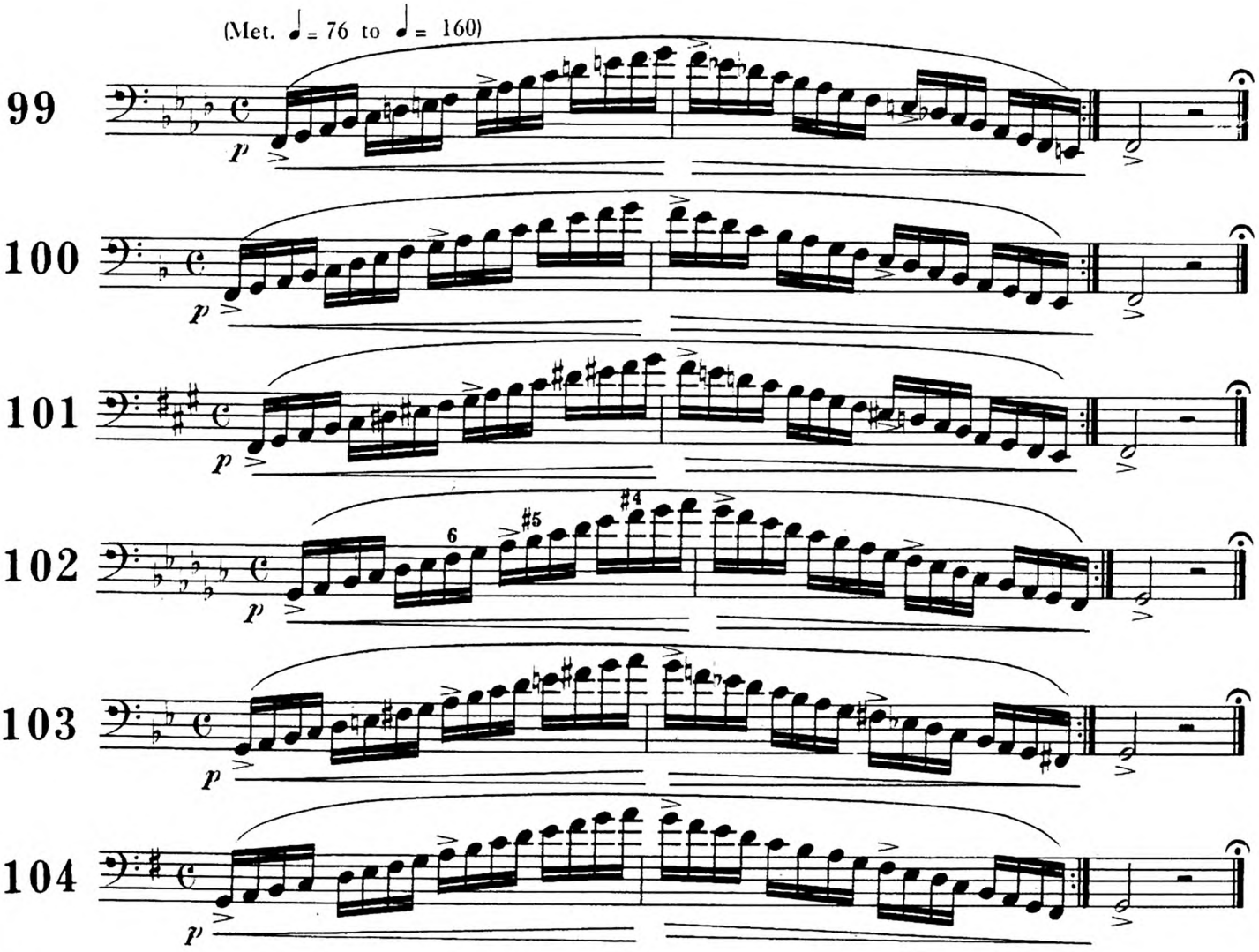



152
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154
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156
157

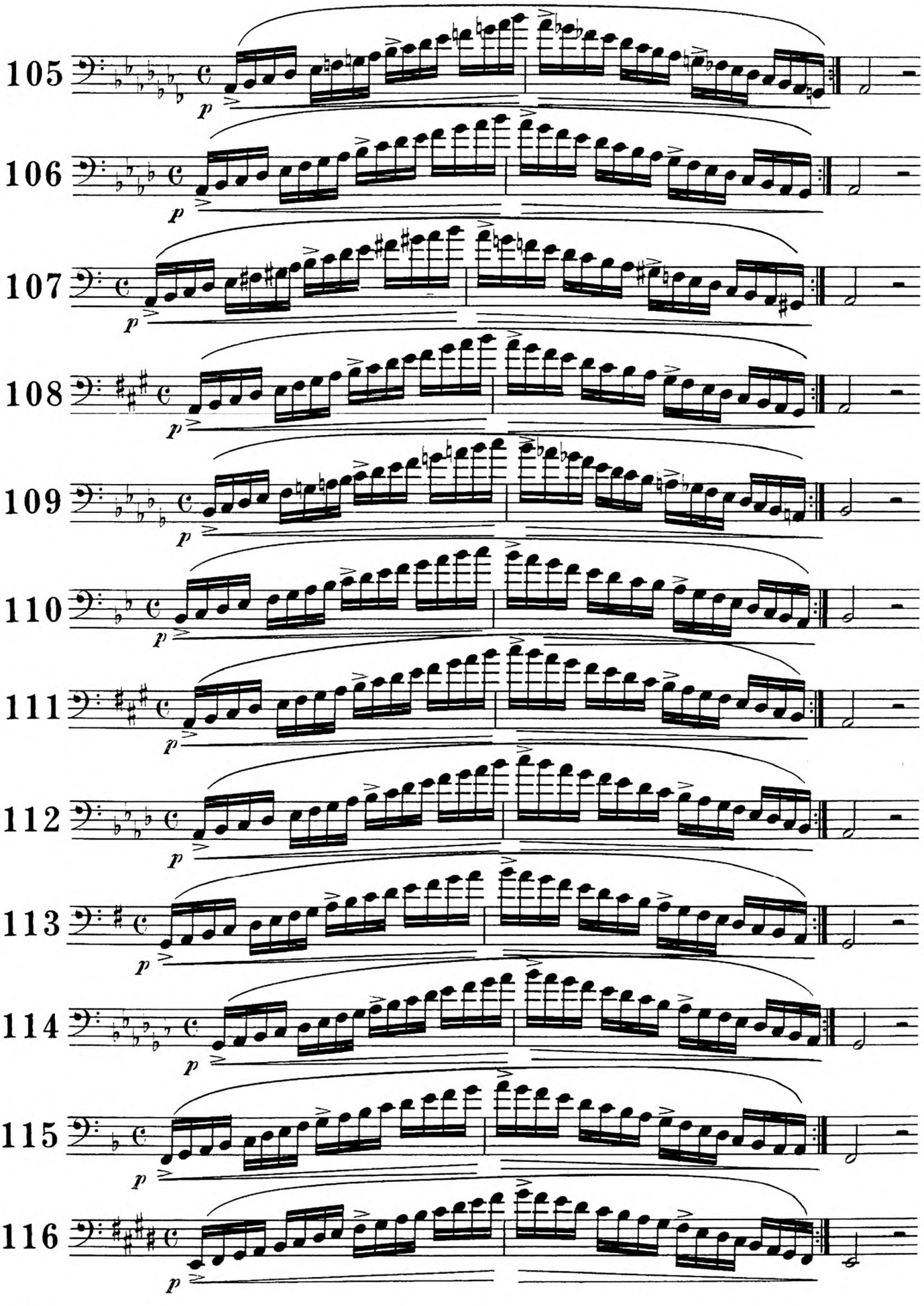

(Met. ♩= 132)
158
p
(Met. ♩=176)
159
p
(Met. ♩=138)
160
p
(Met. ♩=132)
161
p
(Met. ♩=160)
162
p
163
p
164
p
165
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166
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167
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168
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169
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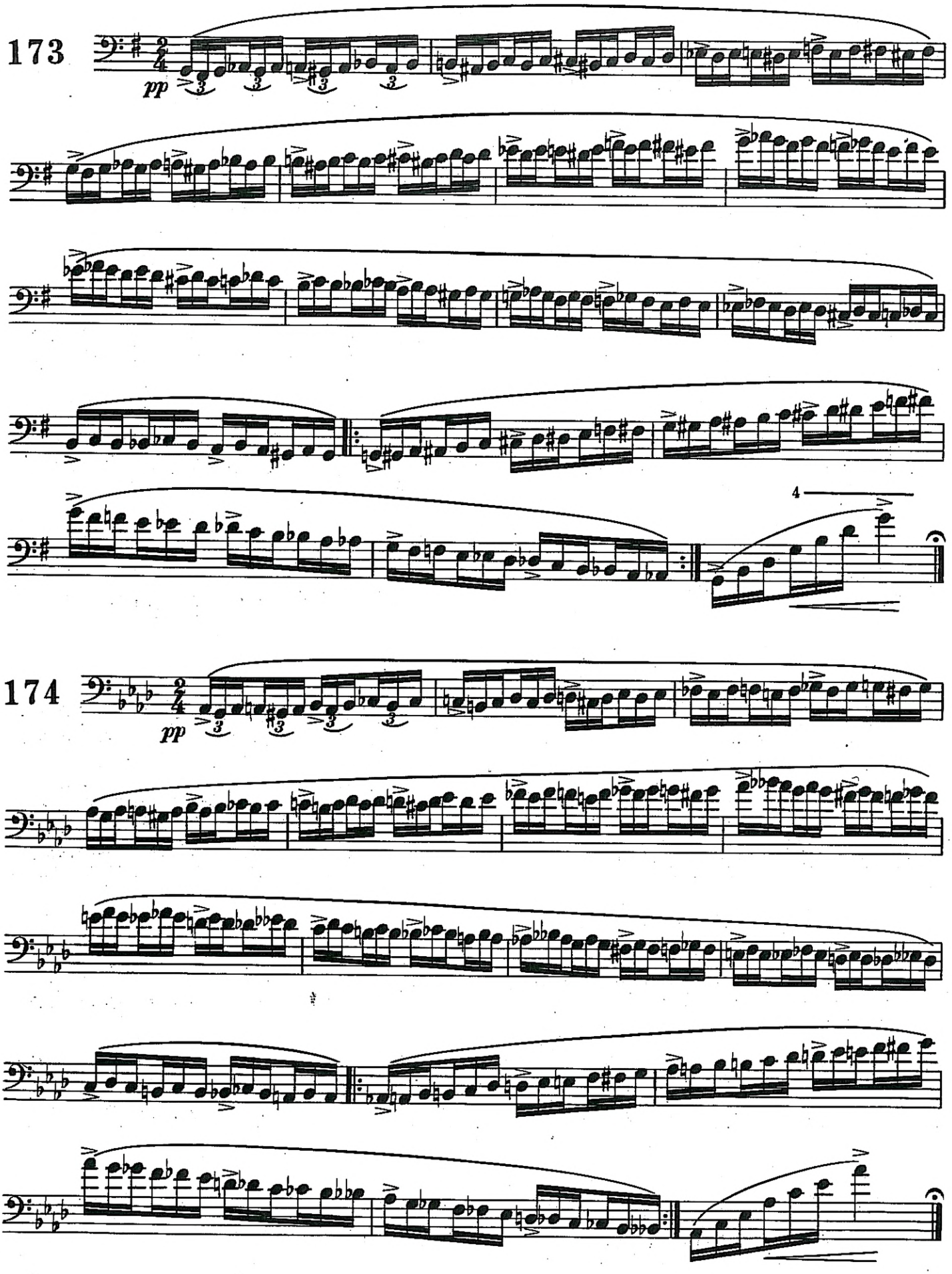

95
pp
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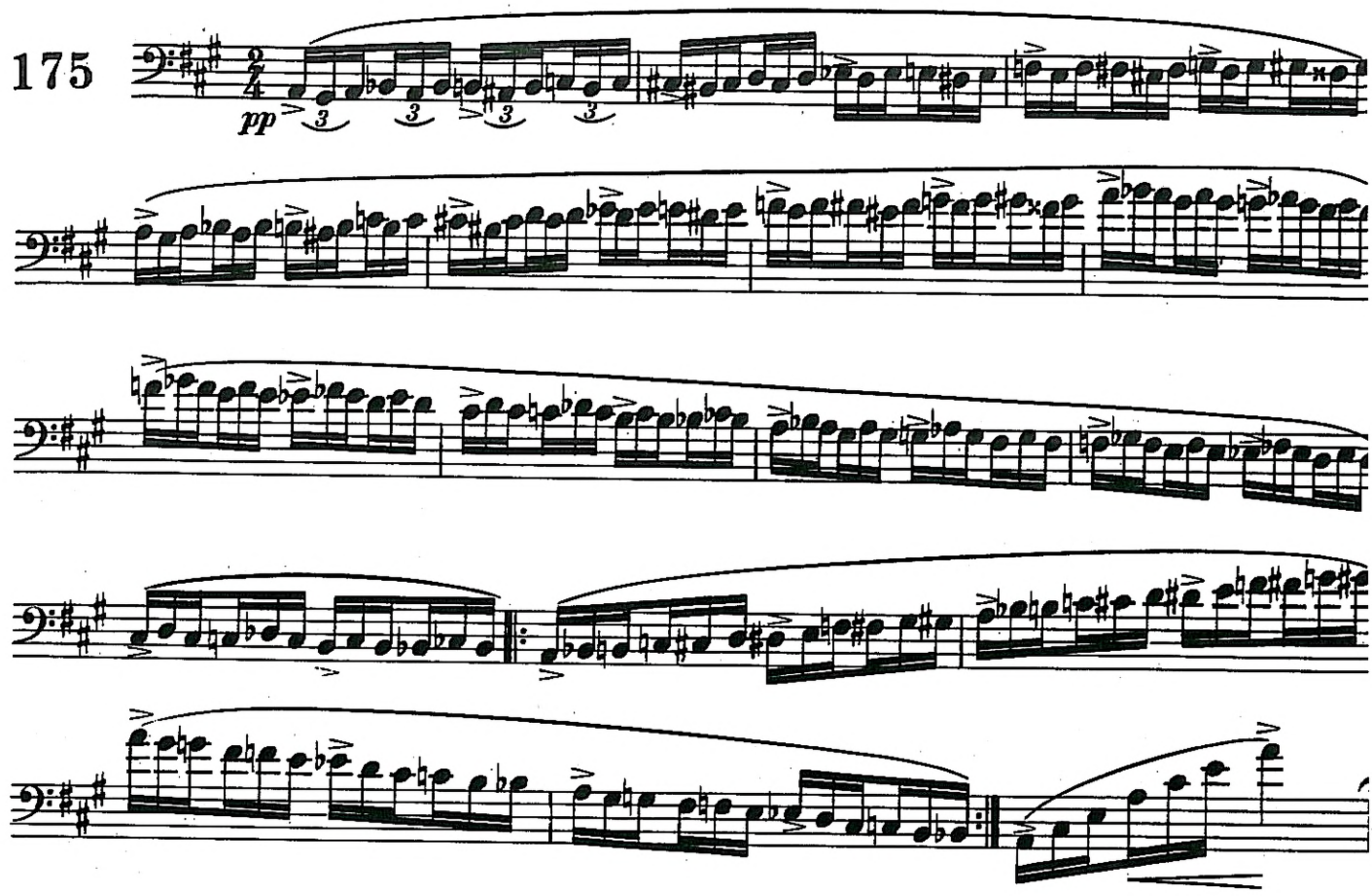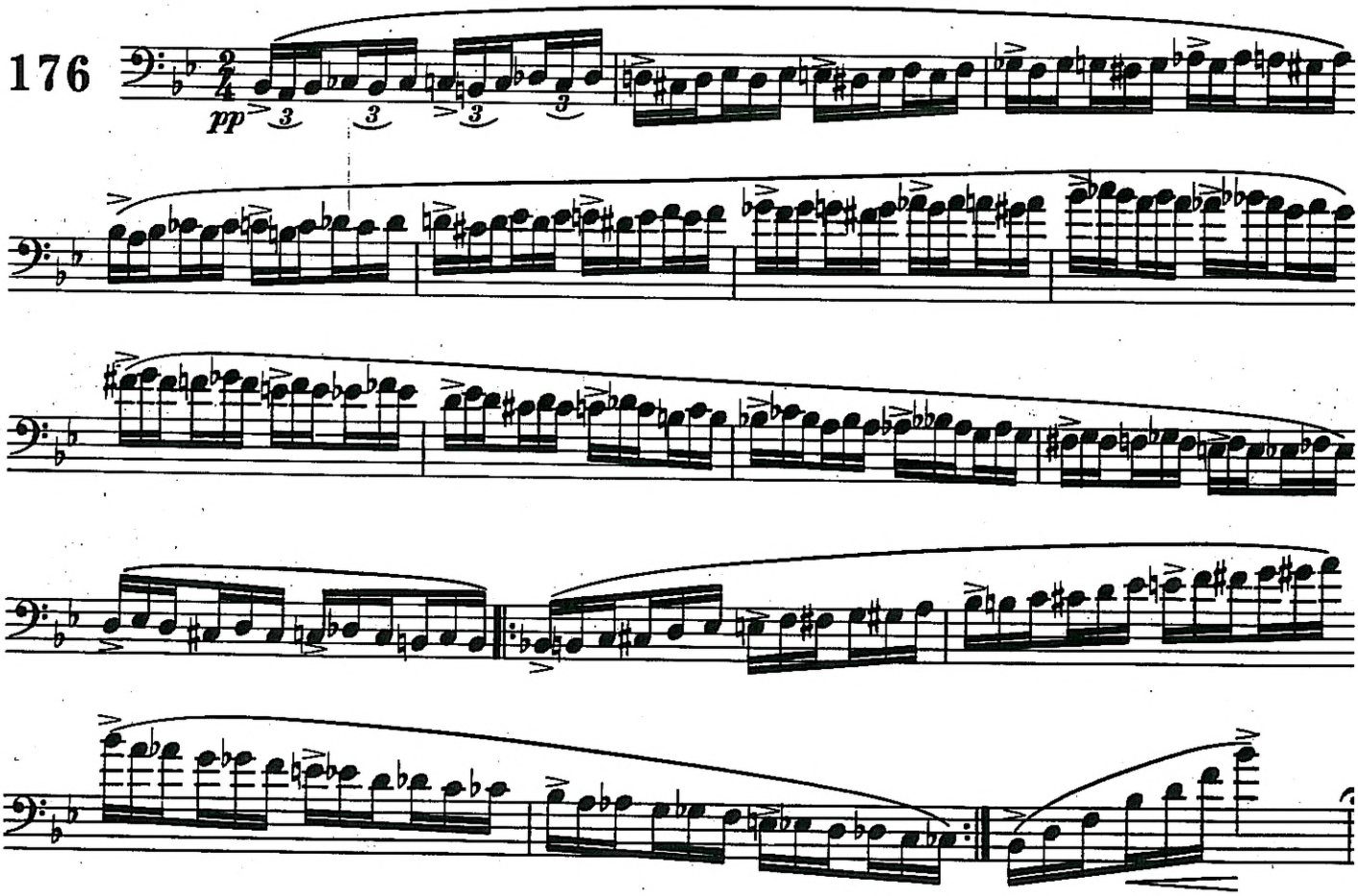


These minor and major scales are written to promote agility of the fingers, and the slide which are so important in solo playing. They should be played very slowly at first, then as rapidly as possible many times in one breath.



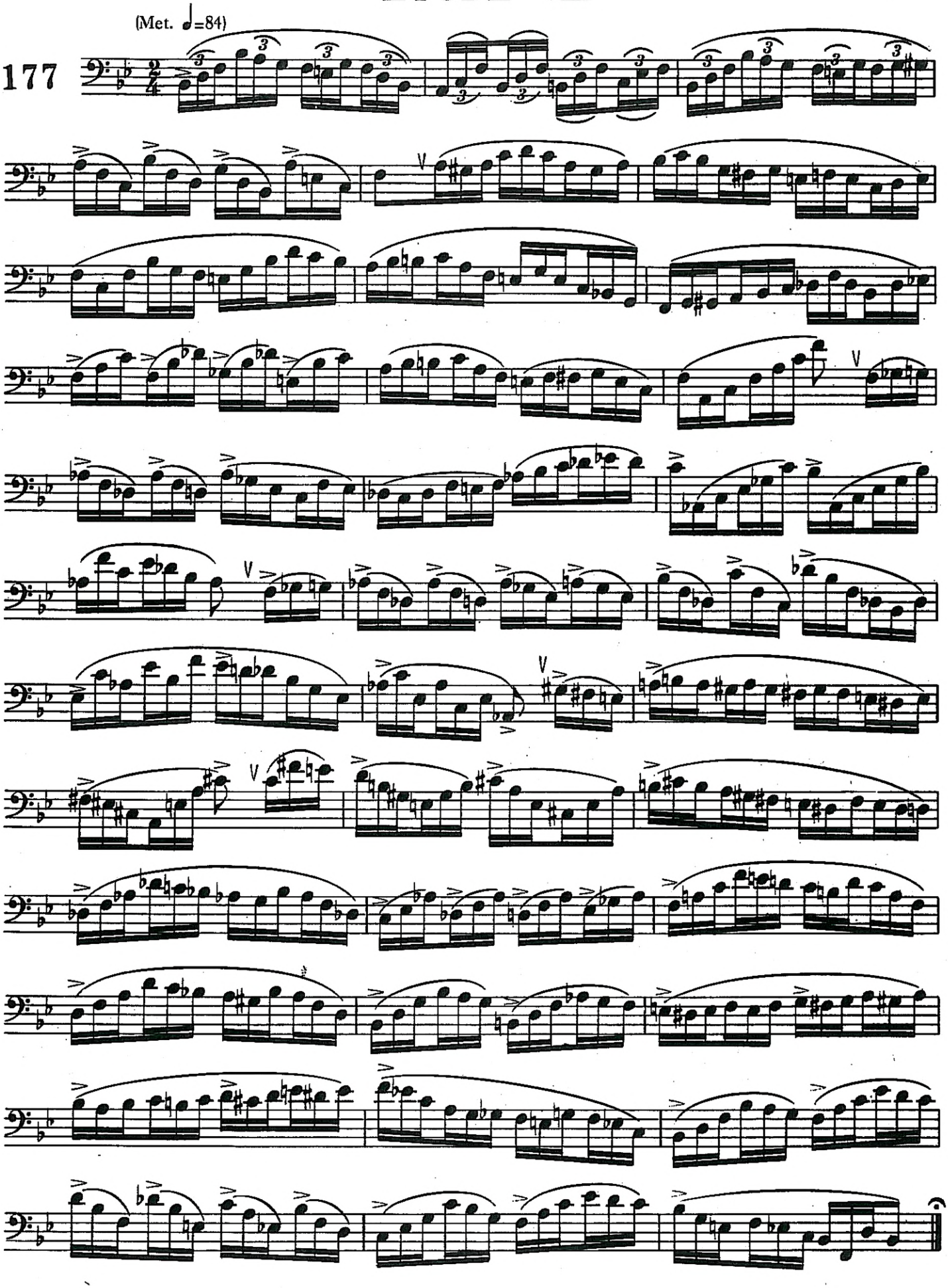

105
106
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114
115
116
p


173
pp
4
174
pp


175
pp

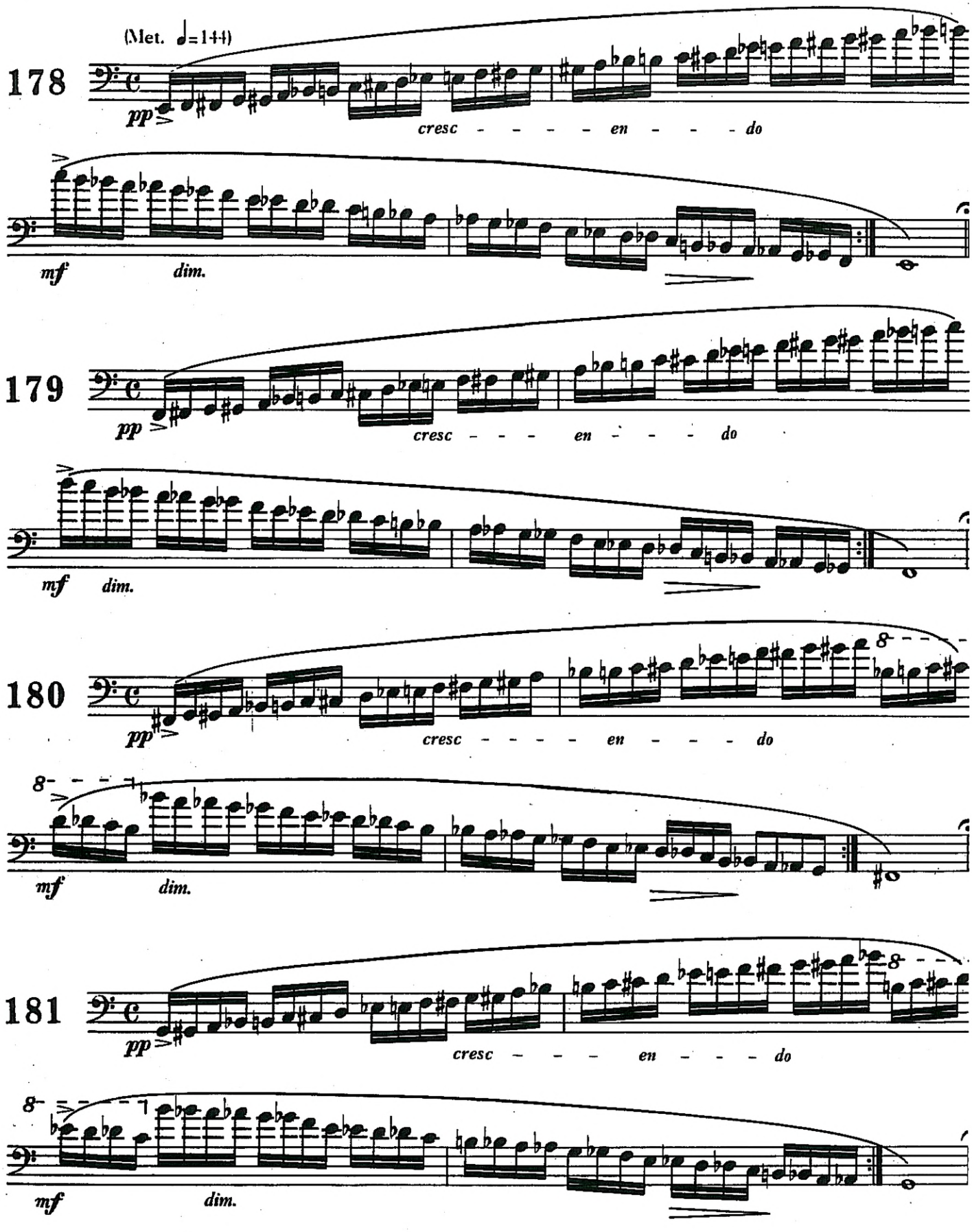

176
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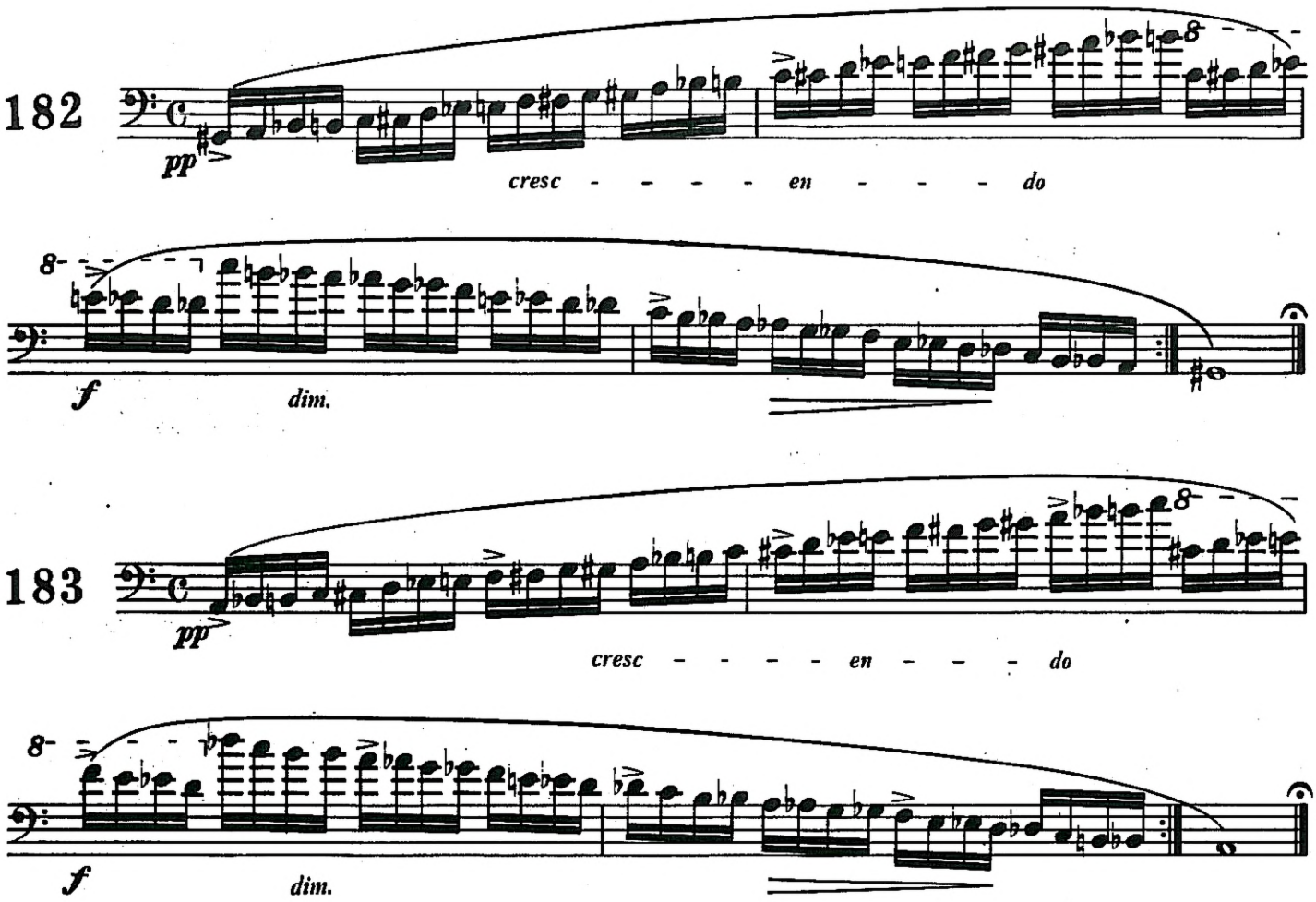
ETUDE VIII
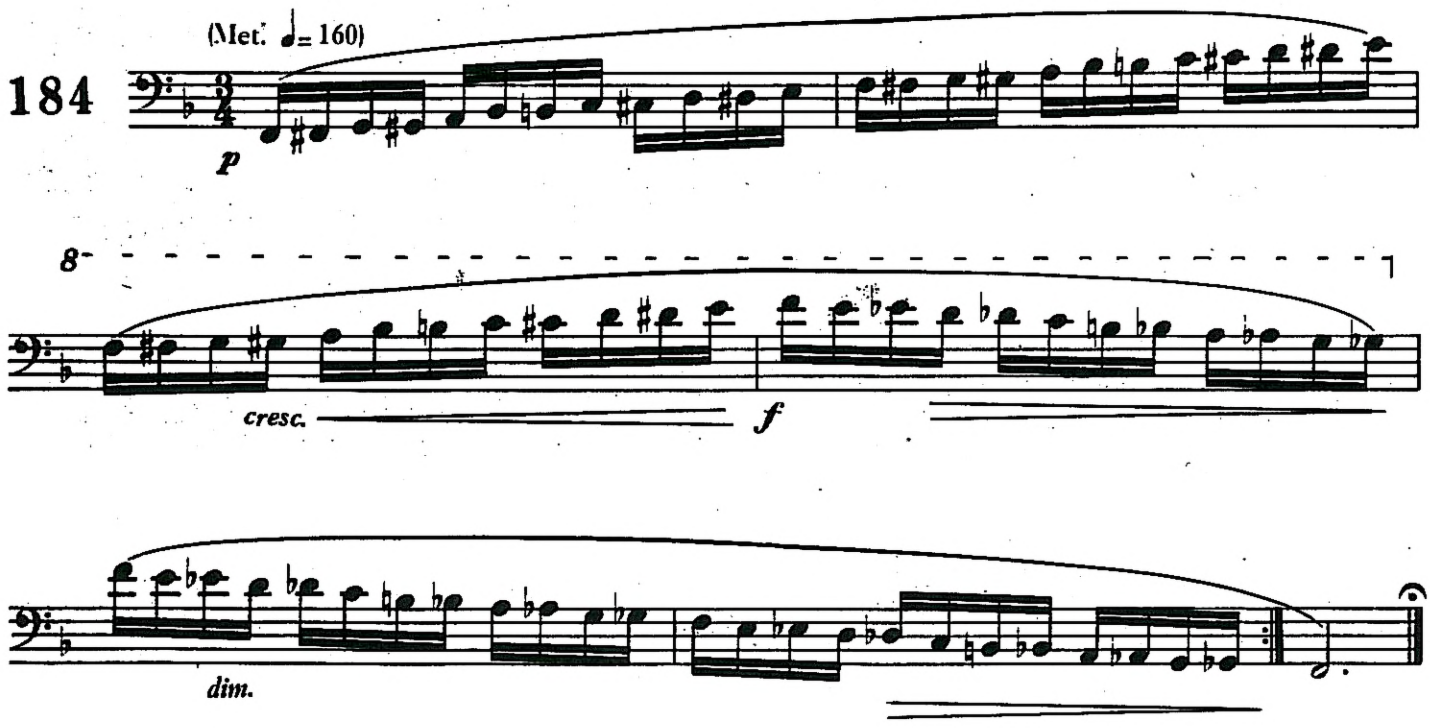


NINTH STUDY

Each of the following chromatic scales advances one step higher and each one is to be played four or more times in one breath. No strain is necessary if played properly.
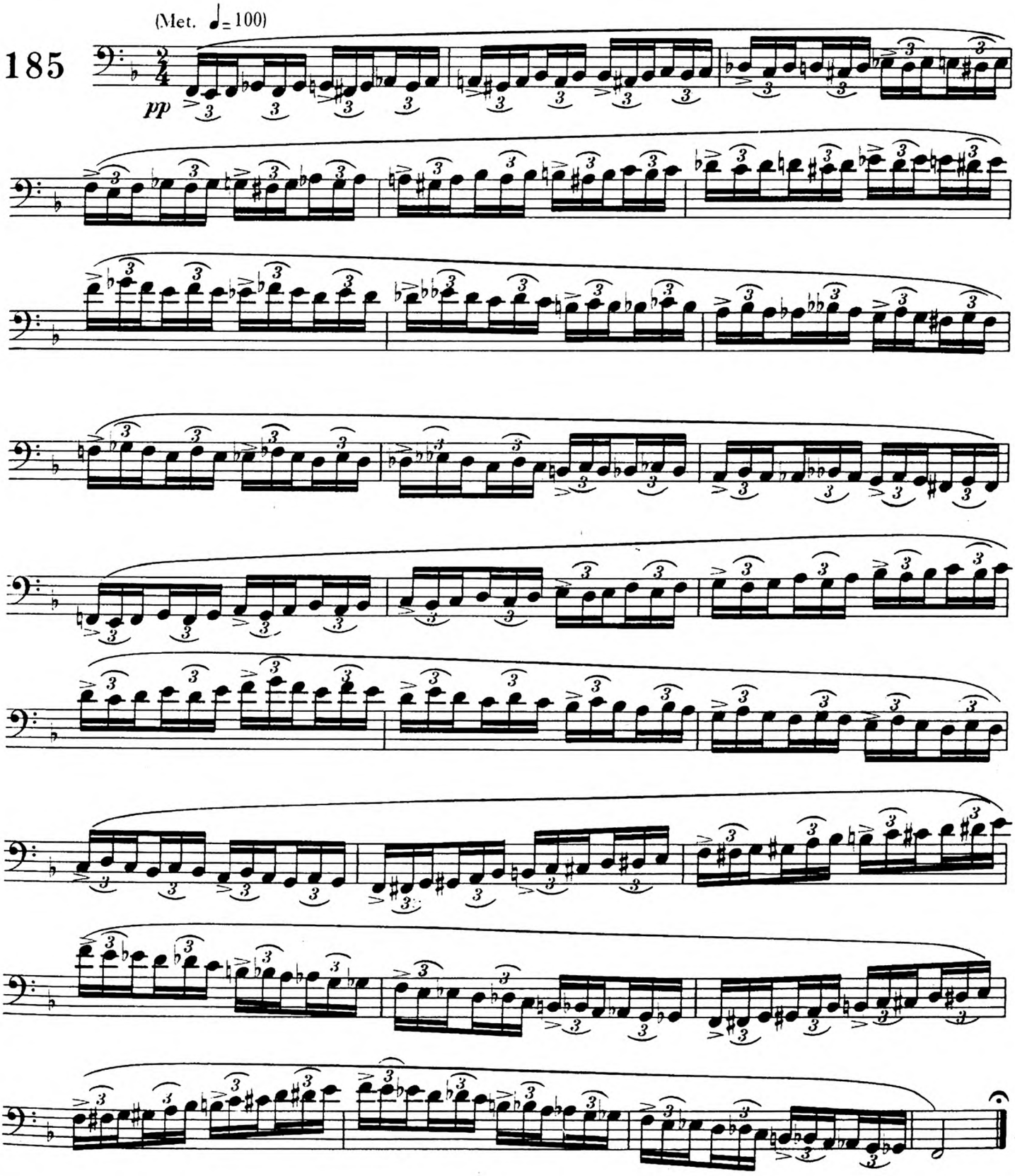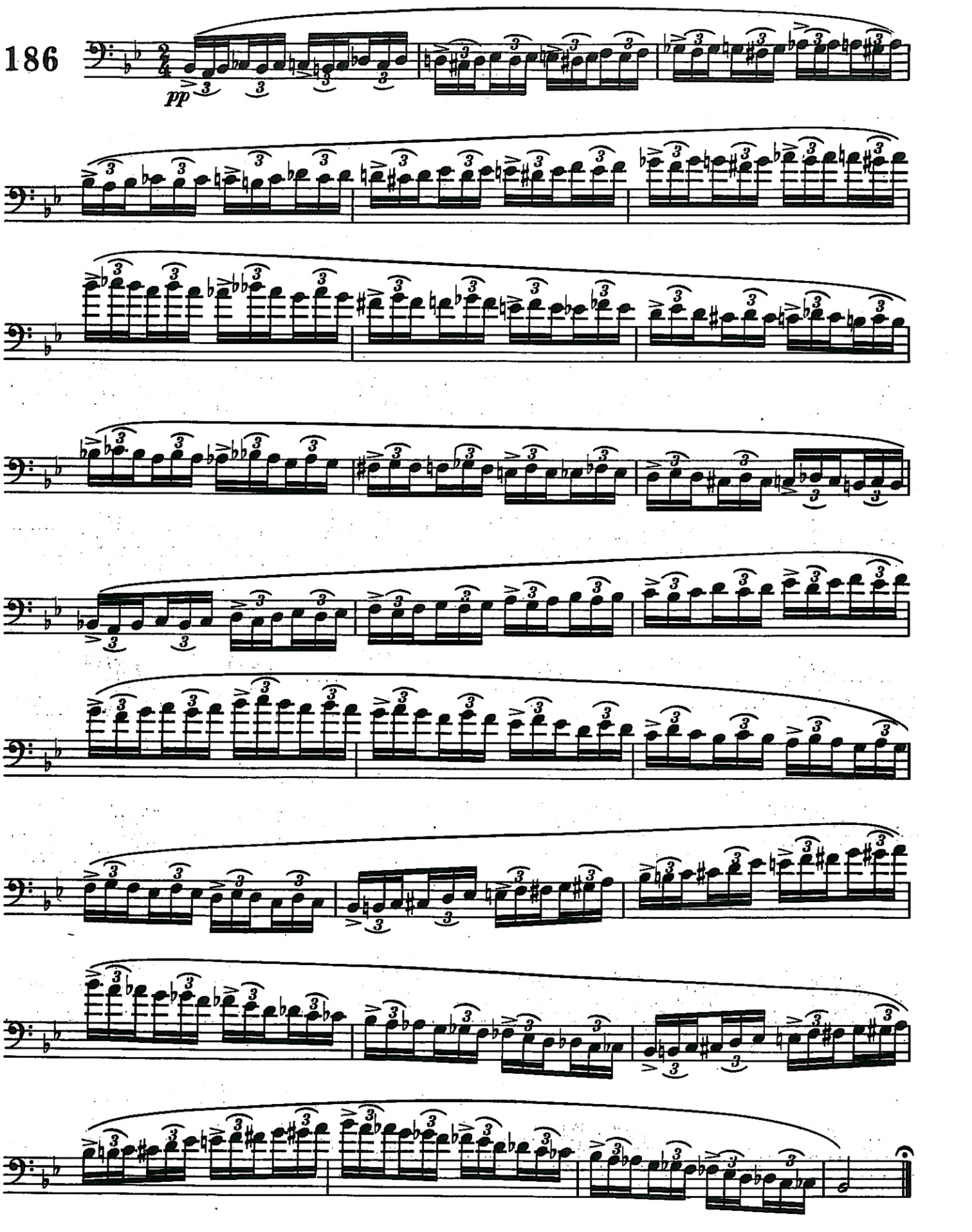




My daily practice, four times in one breath, to test my endurance under all conditions.



To play these last two exercises correctly, and at the marked tempo in a single breath, requires an instrument with perfect slide or valve action. Otherwise the slide or valves may not respond immediately. Under these conditions the player is badly handicapped and often becomes discouraged. A good instrument is half the battle.
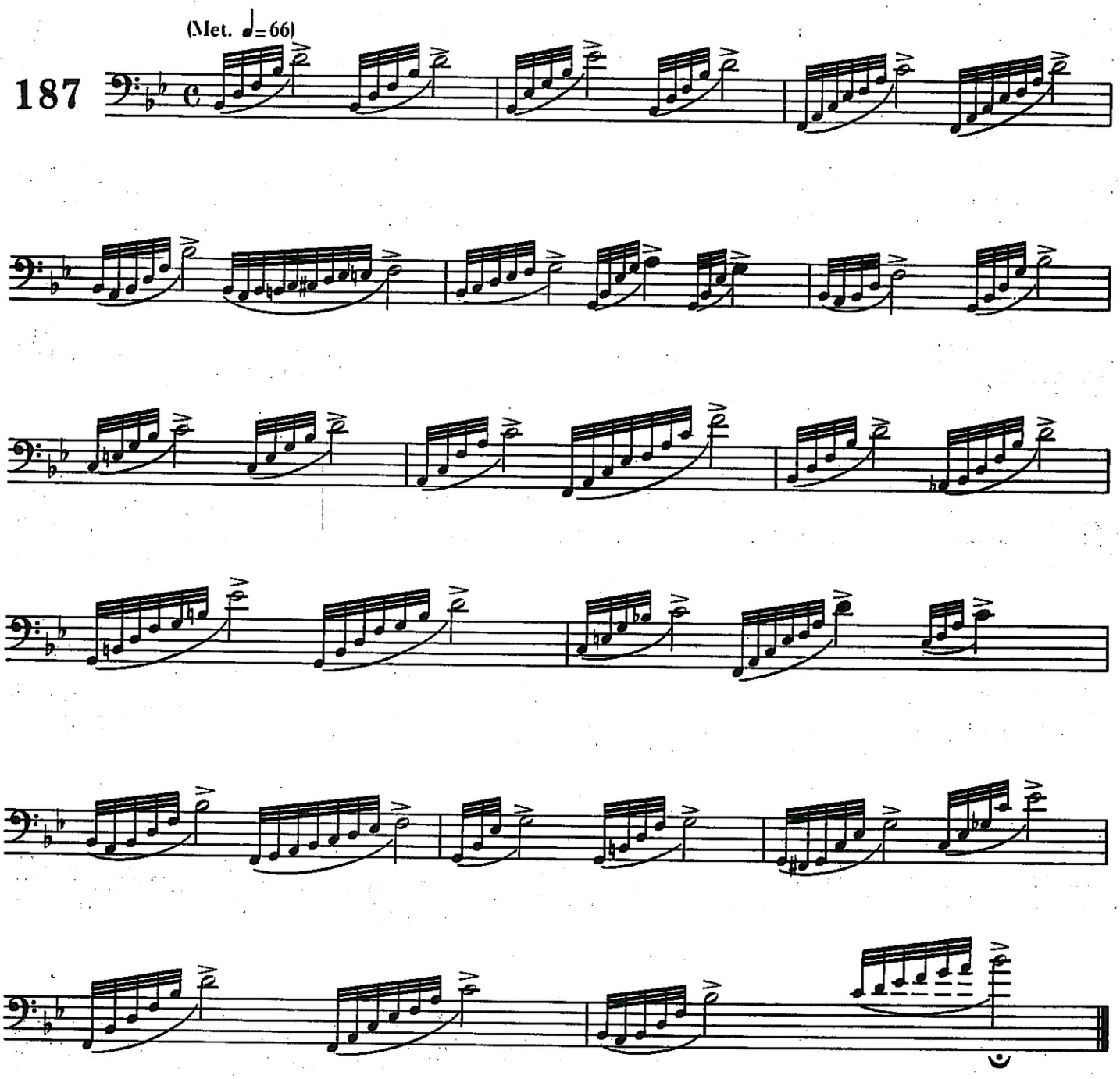



186
pp

TENTH STUDY

Brass instruments have unlimited possibilities. This is demonstrated nearly every day in some part of the world by ingenious players who have a knack of working out, with comparative ease, original freak or stunt playing which surprise the entire brass fraternity.
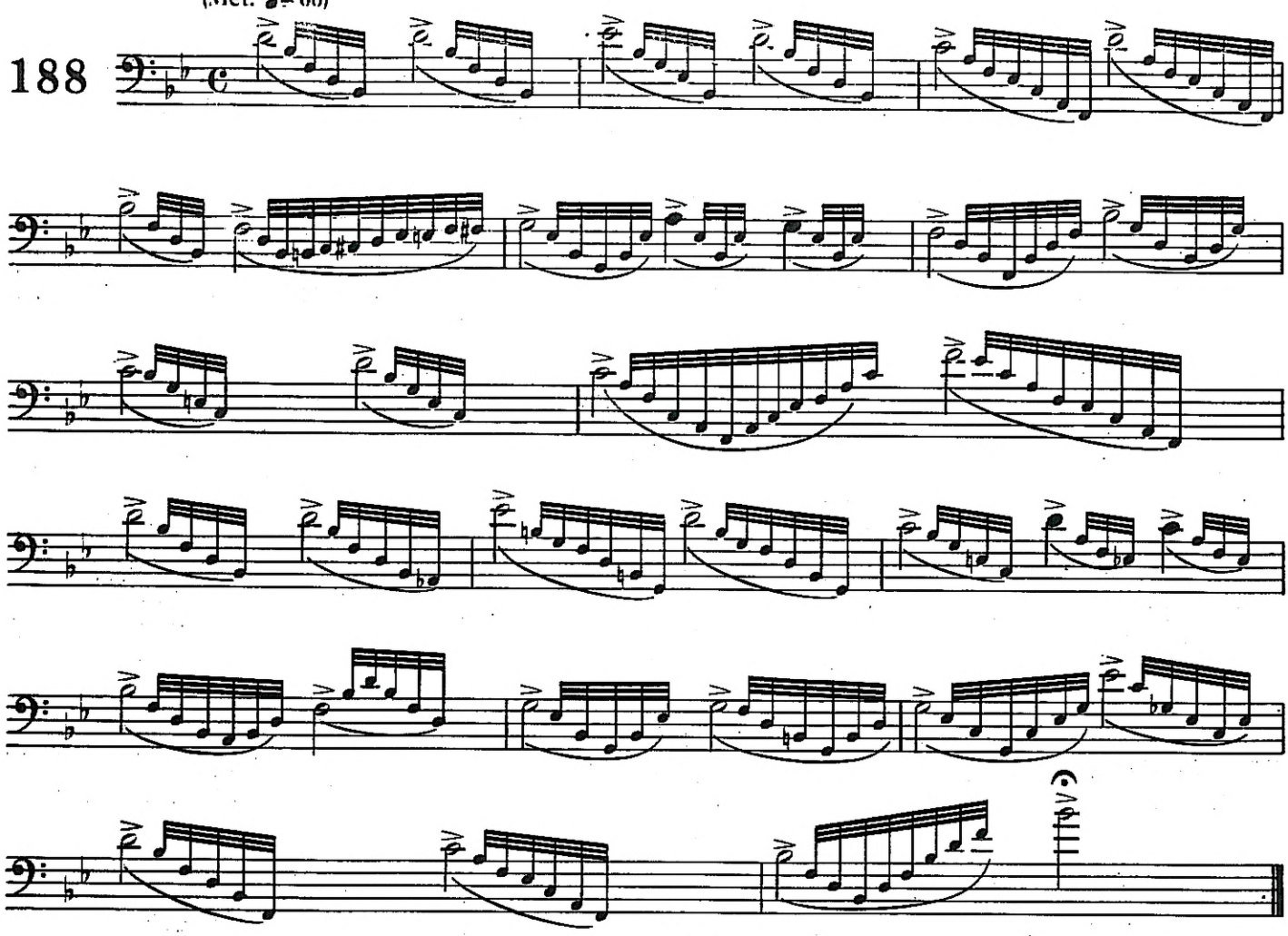
This study illustrates how, by using arpeggios, a melody may be played to sound complete, without an accompaniment.

Play the small notes sotto voice, or like a whisper, accenting the large notes full and strong. Of course the lips must be soft and pliable to obtain good musical results.



(Met. ♩= 66)

188
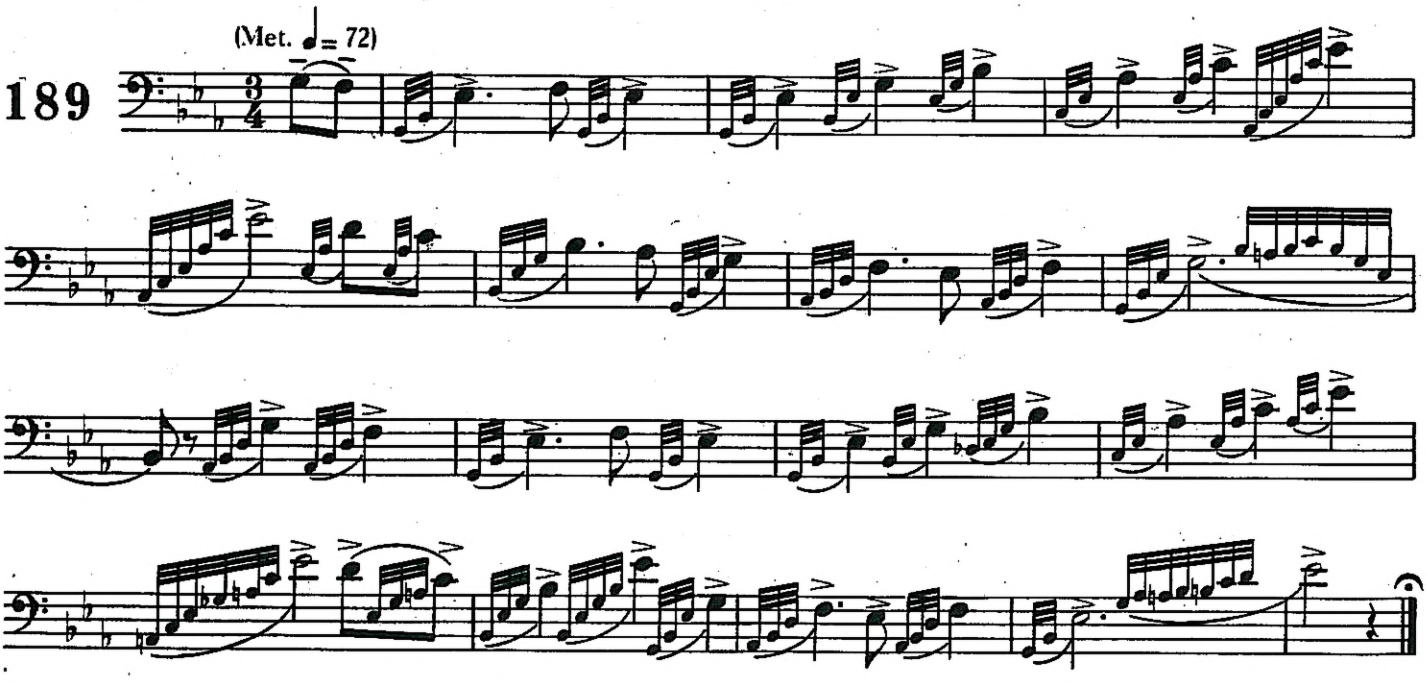


AN IRISH BALLAD

TREATED IN THE SAME MANNER

(Met. ♩= 72)

189



AN OLD GERMAN FOLKSONG

TREATED IN LIKE MANNER

(Met. ♩=80)
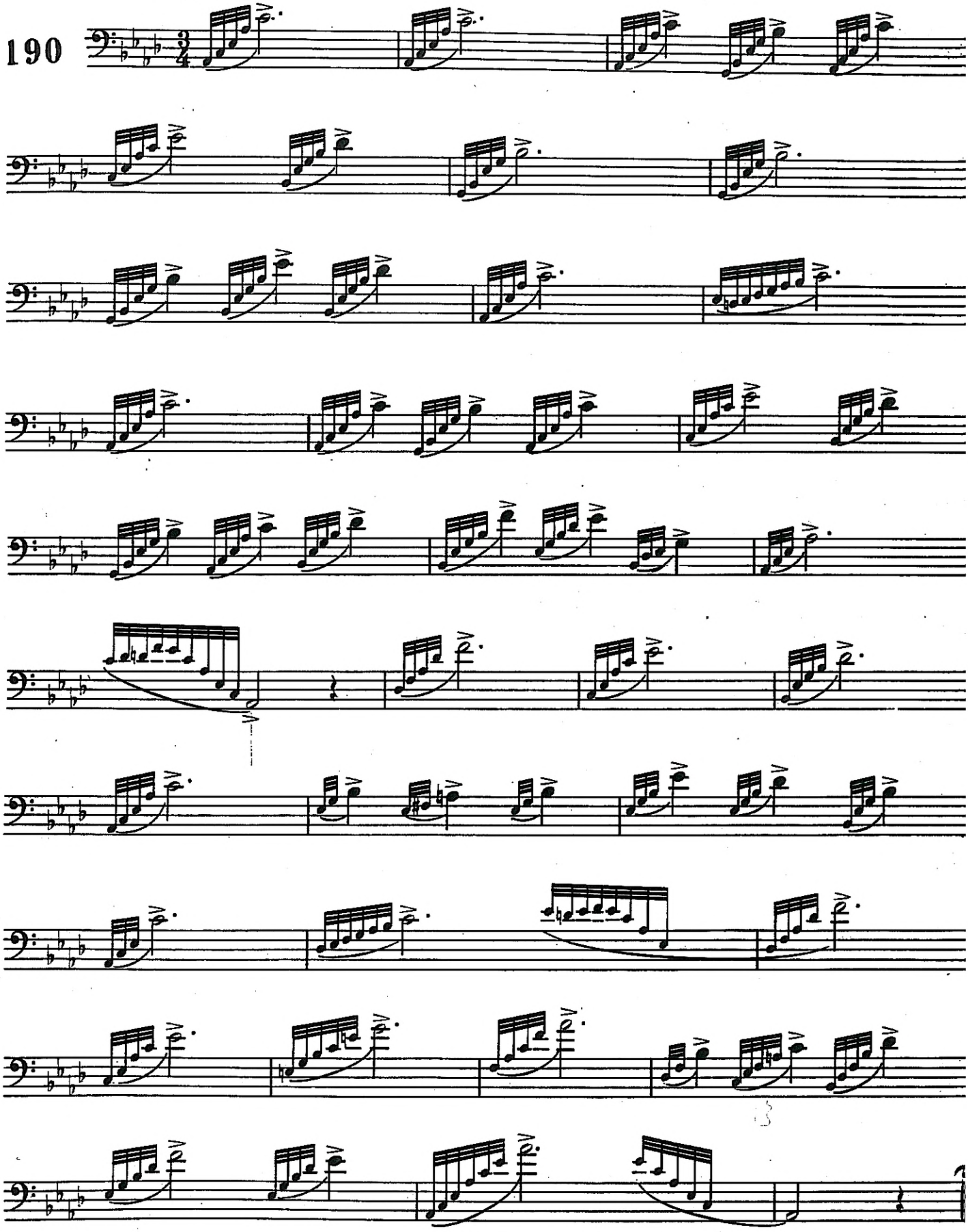
190

