

ALDO BOTTA

(1994)

100 STACCATO EXERCISES

for clarinet

Nel clarinetto, l'articolazione dello staccato richiede la separazione dei suoni interrompendo le vibrazioni dell'ancia attraverso il movimento della lingua, mantenendo costante il flusso d'aria. Per eseguire correttamente lo staccato, è cruciale mantenere la qualità del suono, garantendo che i suoni "staccati" siano di pari qualità a quelli "legati".

Questo volume si propone di arricchire lo studio quotidiano della tecnica per clarinetto, rendendo vario e creativo l'apprendimento dello staccato. Questo lavoro si aggiunge alle numerose antologie già pubblicate dai maestri di clarinetto di ogni epoca.

Gli esercizi presentati nel volume sono tutti basati sulla tonalità di Do Maggiore, sia in sequenze diatoniche che cromatiche. Gli studenti sono incoraggiati a trasportare gli esercizi in tutte le tonalità, variando anche le figure ritmiche proposte e le tipologie di staccato, come lo staccato corto, lo staccato-legato, lo staccato marcato, lo staccato accentato, e così via. Si incoraggia anche l'alternanza delle diverse tecniche di staccato: semplice, doppio e triplo, quando possibile.

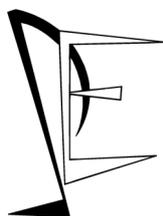
In questo modo, gli studenti avranno l'opportunità di esplorare e migliorare le loro abilità nello staccato, contribuendo a rendere il loro apprendimento musicale più completo e soddisfacente.

In the clarinet, staccato articulation requires separating sounds by interrupting the vibrations of the reed through the movement of the tongue, keeping the airflow constant. To perform staccato correctly, it is crucial to maintain sound quality, ensuring that "staccato" sounds are of equal quality to "legato" sounds.

This volume aims to enrich the daily study of clarinet technique, making the learning of staccato diverse and creative. This work adds to the numerous anthologies already published by clarinet masters of every era.

The exercises presented in the volume are all based on the key of C Major, both in diatonic and chromatic sequences. Students are encouraged to transpose the exercises into all keys, varying the proposed rhythmic patterns and types of staccato, such as short staccato, staccato-legato, marked staccato, accented staccato, and so on. The alternation of different staccato techniques, including single, double, and triple staccato, is also encouraged whenever possible.

This approach allows students to explore and enhance their staccato skills, contributing to making their musical learning more comprehensive and satisfying.



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①

Exercise 1: 4/4 time signature. The exercise consists of three staves. The first staff begins with a whole rest, followed by quarter notes, eighth notes, and eighth-note triplets. The second and third staves continue the eighth-note patterns, with the second staff also featuring eighth-note triplets. The exercise concludes with a whole note on the third staff.

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Exercise 2: 4/4 time signature. The exercise consists of two staves, both featuring continuous eighth-note patterns. The exercise concludes with a whole note on the second staff.

③

Exercise 3: 4/4 time signature. The exercise consists of one staff. It starts with quarter notes, eighth notes, and eighth-note triplets, followed by continuous eighth notes. The exercise concludes with a whole note.

④

Exercise 4: 4/4 time signature. The exercise consists of two staves, both featuring continuous eighth-note patterns. The exercise concludes with a whole note on the second staff.

⑤

Exercise 5: 4/4 time signature. The exercise consists of two staves. The first staff features eighth-note triplets, followed by continuous eighth notes. The second staff continues the eighth-note pattern. The exercise concludes with a whole note on the second staff.

