



ken davies

READ TENOR CLEF NOW

15 etudes for bassoon - cello - double bass - euphonium - trombone



KD 504

kenvad music

www.kendavies.net

U.S.A.

Preface

B What is tenor clef?



Tenor clef is a form of an earlier century's *moveable clef* in which the center portion of the clef's curve marks a certain line as middle C. Its purpose is to avoid the extensive use of ledger lines. Where tenor clef is used, it indicates a five-line staff comprised of the bottom (E) line of the treble clef staff, the middle C line, and the A, F and D lines of the bass clef staff (*see below*). In classical music, it appears in music for bassoon, double bass, euphonium, trombone, and violoncello.



This book of melodious etudes is intended for the serious upper level high school student or first year college music major. The purpose of these studies is to quickly get a student comfortable in basic tenor clef fluency in order to move on to literature that uses it.

The book focuses on quickly establishing familiarity with tenor clef notation in a systematically progressive way while keeping technical challenges to a relative minimum. It covers a variety of time signatures, key signatures and rhythms as well as accidentals including some double sharps and double flats. Redundancy of accidentals in key signed pieces is deliberate. The objective here is to learn note placements on lines and spaces rather than attempt to remember altered notes from unfamiliar key signatures.

Slurs or bowings? As all teachers know, string bowing and wind slur markings are not the same. As the book serves both wind and string players, there are no slur or bowing marks. Teachers may freely add some if and where they desire for stylistic purposes.

Range of this book: G2 to B-flat 4.

Student tips: The many ways to think of note reading tend to condense down to three ways of thinking:

1. seeing lines and spaces (and the notes thereupon) as letter names;
2. seeing notes (on lines and spaces) as fingering positions on the instrument;
3. seeing notes (lines/spaces) and hearing sounds that are then played on the instrument.

Neither of these is "more correct" than the others. Use and practice all three. Usually, each person tends to find one way of thinking to be more natural than the other two, depending on one's personal brain wiring. Discover the mix that best fits you. Whatever the approach, memory requires much repetition.

This author's personal recommendation is to avoid any attempt at "visually translating" bass or treble clef. Instead, learn the notes, a few at a time, from scratch like you learned to read pitches originally. Play slowly at first, and absorb the appearance of the pitches with the sound and instrument feel. Sing letter names while looking at notes (associative learning, like memorizing new friends' names and faces). Be sure to avoid writing letter names near the notes as this impedes the memory process because it can cause you to look at the letter names instead of the notes. Your goal is to see each note and automatically make your instrument play it, so program your learning process to get as close to that as possible from the beginning.

Ken Davies

www.kendavies.net

Before playing this etude, memorize the notes in the first two measures. Finger them individually, say their letter names and play them. Work through the piece, repeating 4-8 measures at a time if necessary.

Andante (♩ = c. 72) Ken Davies

1

C D B C A G

C

Observe the appearance of the key signature. Notice that a courtesy sharp is added to each F to enhance memory. Practice until your eye and hand coordination on each note is automatic.

Andante (♩ = 72) Ken Davies

2

F# E E D D

It can be helpful, here, to first play the F major scale to orient your ear to hearing key of F. In 3/8 meter, sometimes all notes are beamed, sometimes not.

Andante (♩ = 72) Ken Davies

3

B \flat

F

Look closely at the notes in large skip intervals. Memorize their names, appearance and fingering positions.

Moderato (♩ = 108) Ken Davies

4

F \sharp

C \sharp

In F-sharp, every scale note is sharpened except the 4th degree B. Even the 7th degree E is sharpened. Listen carefully to hear where you are in the key as you read.

Moderately (♩ = 84) Ken Davies

12

F \sharp

C \sharp