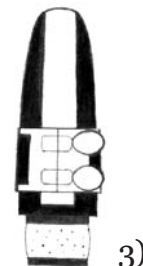
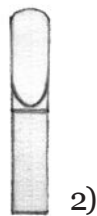


# 1. Activities of exploration

## • The first sound

Hold the **mouthpiece** (1). The **reed** (2) must be fastened by the **ligature** (3).



Rest your upper teeth on the black part of the mouthpiece.

Your lower teeth must be covered by your lower lips.

Now blow! Blow all the air into the mouthpiece without squeezing the reed too much. The sound that you make will be very funny. You will very likely feel a general tingling around your mouth at the beginning.

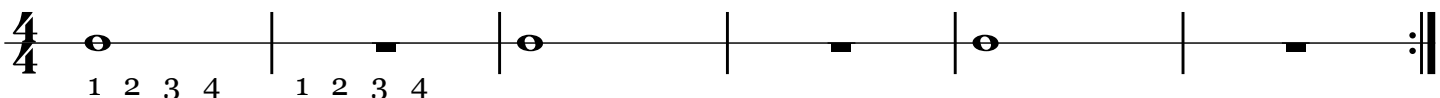
This is the vibration!



## 1. Exercises

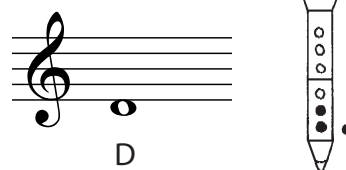
a. Play some long tones freely.

b. Play some long notes counting slowly to 4. During the rests relax and take a deep breath. You must repeat this exercise 3 or 4 times.





## 3. Note D



### 11. Exercises

a. Play exercises 6.b, 6.c, 6.d and Dialogue n. 7 on D.

#### • The legato

To produce a legato you have to continue blowing while your fingers change notes. Don't forget, though, to begin the first note with a tongue attack.



c. Repeat this exercise backwards, from the end to the beginning. Always remember to think carefully to the sound of each note.

## 90. "From foreign parts"

R. Schumann  
(1810-1856)

Espressivo, delicato

**A**

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of a melodic phrase with a slur over the first two measures and a fermata over the final note. The piano accompaniment has a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes two triplet figures. The bass clef part provides a steady accompaniment with eighth notes and rests. The word *simile* is written above the piano part in the second measure.

The second system continues the musical score. The vocal line concludes with a fermata. The piano accompaniment continues with the same rhythmic patterns as the first system, maintaining the *p* dynamic.

The third system concludes the piece. Both the vocal and piano parts feature a *ritard.* (ritardando) marking in the final measure, indicating a gradual deceleration. The piano part includes a key signature change to one flat (F) in the final measure.