



## Practice Guide: Score Reading with One Transposing Part

The score reading example below is written for two instruments; the violin, a C instrument, and the A clarinet, a transposing instrument. Playing the two parts simultaneously at the piano is a challenge. In this practice guide, you will learn some useful practice strategies.

### I. Practice Each Part Separately:

**Clarinet in A:** In the written key, C minor, examine the part for interval patterns and position shifts. Notice the series of ascending 3rds. Solfège the example to help you “hear” the music. Go ahead and practice this part in the written key (C minor), until you can play it comfortably, with correct fingerings, and can ‘anticipate’ the sound. The orange bracket in mm. 3-4 shows an area that might require extra practice. Notice the thumb extension to Ab followed by a descending 4<sup>th</sup>. Isolate and practice this until it feels easy.

Next, determine the “concert key” of this example. The clarinet in A transposes down a minor 3<sup>rd</sup>, so the concert key will be A minor. Now, transpose the part at the piano from C minor to A minor. Remember to read intervallically and continue to solfège. Practice this until it is comfortably learned. Again, the bracketed section may need additional practice.

**Violin:** Scan the violin part for patterns and position shifts. You should notice that the violin part begins with a descending scale pattern and uses the standard scale fingering for a white key scale. Note the extension to a minor 6<sup>th</sup> in measure 3 (green bracket) and practice until comfortable. Remember to solfège.

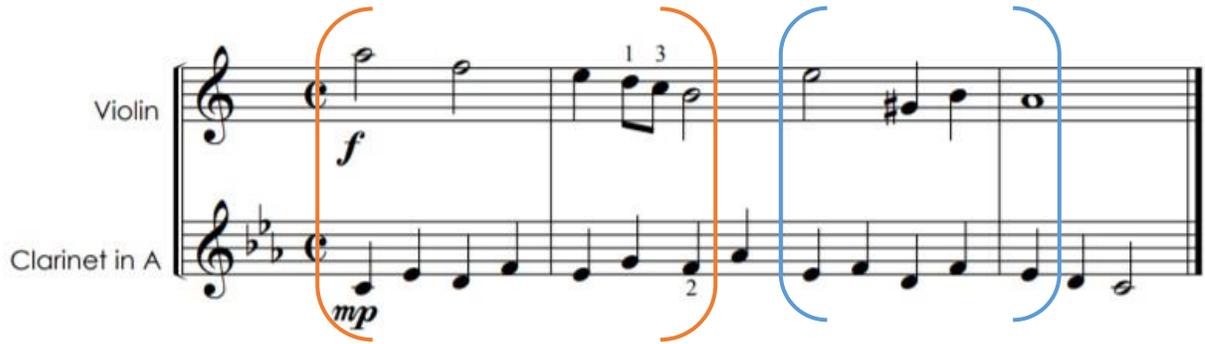
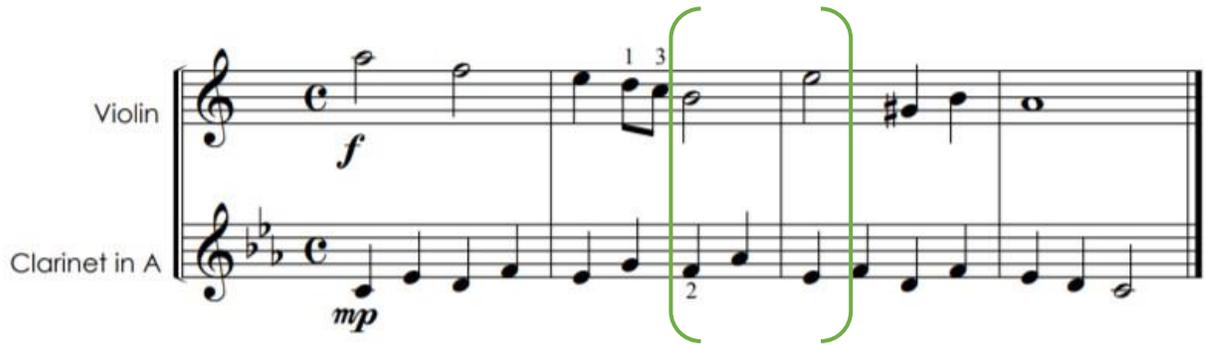
### II. Combine the Parts:

Combining the parts is a challenge, but you will be more successful . . .

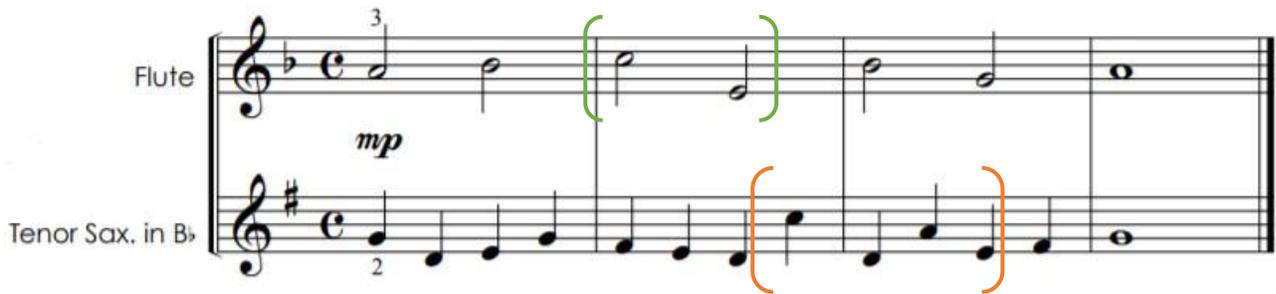
1. . . if you have truly learned the parts separately before combining them. This includes the ability to accurately sing each part.
2. . . if you read intervallically. This is especially important when reading the transposed part.
3. . . if you employ the most effective practice strategies. These includes taking a very slow tempo, playing in time, keeping your eyes on the music, and practicing small units that help you isolate the tricky spots.



The examples below show some good areas for focused practice.

**Example 2:**



**I. Practice Each Part Separately:**

Tenor Sax in Bb: In the written key, G major, examine the part for interval patterns and position shifts. Solfège the example to help you “hear” the music. Notice the thumb extension to the 7<sup>th</sup> in measure 2, followed by a return to 5-finger position in measure 3. (orange bracket). Go ahead and practice this part in the written key (G major), until you can play it comfortably, with correct fingerings, and can ‘anticipate’ the sound.

Next, determine the “concert key” of this example. The tenor sax is a Bb instrument that transposes down a major 9<sup>th</sup>, so the concert key will be F major. Now, transpose the part at the piano from G major to F





major. Remember to read intervallically and continue to solfège. Practice this until it is comfortably learned. Again, the bracketed section may need additional practice.

Flute: Scan the flute part for patterns and position shifts. Notice that the flute part begins on the 3<sup>rd</sup> scale degree and contains an extension to a minor 6<sup>th</sup> in measure 3 (green bracket). Practice until comfortable and remember to solfège.

## II. Combine the Parts:

The examples below show some good areas for focused practice. Practice the bracketed areas before attempting the entire reading.

The image displays two musical examples, each consisting of a Flute part (top staff) and a Tenor Saxophone part (bottom staff). Both parts are in 4/4 time and marked *mp*. The key signature has one flat (B-flat).

**Example 1 (top):** The Flute part begins with a triplet of eighth notes (G4, A4, B4) in measure 1, indicated by an orange bracket and the number '3'. The Tenor Saxophone part begins with a pair of eighth notes (G3, A3) in measure 1, indicated by an orange bracket and the number '2'. In measure 3, the Flute part has a half note (B3) and the Tenor Saxophone part has a half note (F3), both enclosed in a green bracket.

**Example 2 (bottom):** This example is identical to the first one, but the green bracket in measure 3 is positioned differently, encompassing the half note in the Tenor Saxophone part (F3) and the half note in the Flute part (B3).

Be patient, take your time, and you will be successful!

