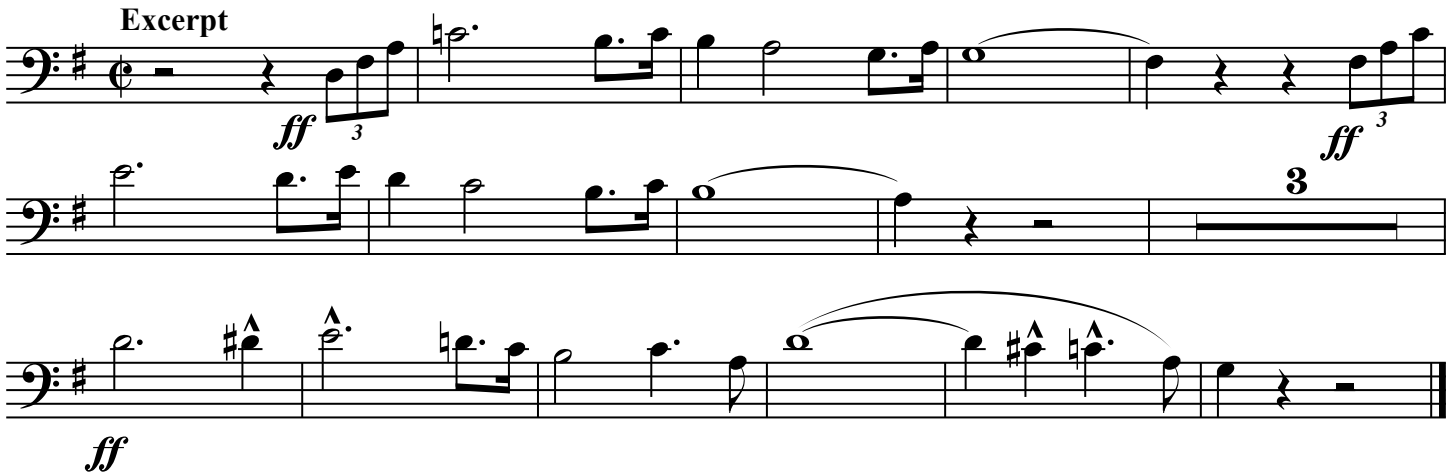


INTRODUCTION TO ACT III OF *LOHENGRIN* - WAGNER

Excerpt



When approaching the Introduction to Act III of Wagner's *Lohengrin*, there are two major aspects that the player must address: range and rhythm. Above is the standard excerpt in the original form. At the end of the following exercises you will find a "plus" version of the excerpt with the four measures that are omitted in the tuba part replaced. As many modern players can easily handle the tessitura of the omitted part, it is not uncommon for a conductor to ask the player to perform the part. Thus, the following studies also take the performer to that extent of the range.

The first exercise is designed to help prepare for the range and intervals needed. Be willing to start slowly, making sure to hear each pitch before playing. It is also advisable to sing through the exercise to strengthen the overall oral skills involved. If you have a tuner that will play a standing pitch, work through the exercises with the tuner placed on each pitch of the extended arpeggio of the excerpt (D-F#-A-C-E-G in the original key of the excerpt, but use the first measure for each exercise to determine). Compare all the pitches of the exercise to the standing pitch you have selected. As you get more confident and comfortable with the pitches, speed up. The eventual goal is half at 84, but go beyond that for added ease in the excerpt.

Exercise 1.1



Exercise 3.2

Exercise 3.2 is a musical exercise for the bass clef, written in G major (one sharp). It consists of eight staves of music, each containing various triplet exercises. The exercises are as follows:

- Staff 1: Four measures of eighth-note triplets, each marked with a '3' above the notes.
- Staff 2: Four measures of eighth-note triplets, each marked with a '3' above the notes.
- Staff 3: Four measures of eighth-note triplets, each marked with a '3' above the notes.
- Staff 4: Five measures of eighth-note triplets, each marked with a '3' above the notes.
- Staff 5: Six measures of eighth-note triplets, each marked with a '3' below the notes.
- Staff 6: Six measures of eighth-note triplets, each marked with a '3' below the notes.
- Staff 7: Four measures of eighth-note triplets, each marked with a '3' below the notes.
- Staff 8: Four measures of eighth-note triplets, each marked with a '3' below the notes.

Now we will start reassembling the excerpt, but retaining the necessary subdivisions. As with Exercises 2 and 3, move the metronome as you gain confidence. One warning: Be especially careful to practice these subdivisions accurately - you are ingraining them into your mental background for performance of the actual excerpt. Any minor fluctuations at this point will translate across to the final excerpt!

Exercise 4

Exercise 4 is a bass clef piece in D major (two sharps). It consists of six staves of music. The first staff begins with a rest, followed by eighth notes, a triplet of eighth notes, and a half note. The second staff starts with a half note, followed by eighth notes, a triplet of eighth notes, and a half note. The third staff begins with a half note, followed by eighth notes, a half note, and a triplet of eighth notes. The fourth staff is a continuous stream of eighth notes. The fifth staff starts with a half note, followed by eighth notes, a half note, and a triplet of eighth notes. The sixth staff begins with a half note, followed by eighth notes, a half note, and a triplet of eighth notes, ending with a double bar line.

As promised at the beginning, here is the "plus" version of the excerpt. Please note: this is for training purposes ONLY! I am not recommending that you play this in audition or concert, but rather to be ready if asked by a conductor/committee.

Exercise Plus

Exercise Plus is a bass clef piece in D major (two sharps). It consists of three staves of music. The first staff begins with a rest, followed by eighth notes, a triplet of eighth notes, and a half note. The second staff starts with a half note, followed by eighth notes, a half note, and a triplet of eighth notes. The third staff begins with a half note, followed by eighth notes, a half note, and a triplet of eighth notes, ending with a double bar line.