

Maurice BELLET

# Méthode nouvelle de clarinette

(les exercices supplémentaires)

(A New Clarinet Method: Supplementary Exercises)

### Edition notes:

This edition is based on the copy in the possession of Pskov's PDNS Library. Due to its poor condition, the book cannot be checked out for home reading, but it is possible to examine it at the library, by requesting access to collection VII.85A, which is a sum of books and papers from the library of Svoyakov family, donated in March 2011. The original binding is lost, as are the first pages (up to page 7, which contains the first exercises of SCALES 2) and some more in the middle (containing ARPEGGI 1, possibly more). The only indication of the book's title and the composer's name is an inscription in ink on page 7. The composer's name is given as "Maurice Bellet", whereas the title is given in Russian as "Упражнения к «Новой школе кларнета»". The *Méthode nouvelle* proper was not in collection VII.75A, but I have been assured that the volume has in fact been added to the library, to a different collection (?).

The book is for the most part quite readable and so this edition required no editorial decisions on my part. I am publishing this edition at my website [www.jashiin.com](http://www.jashiin.com) since I believe the original book is long out of print and the music is not copyrighted. If anyone can provide evidence to the contrary, I am fully prepared to take the file down. In any event, I would appreciate any help in locating another copy of the book. While at PDNSL I had very little time to make my copy, which therefore must contain at least a few mistakes. Nevertheless, the imaginative, compact approach taken by Bellet seemed to me a very brave and novel thing, worth sharing (even if the actual exercises are of limited use, as I have been informed by no less than two clarinet teachers).

# SCALES 2

Start at a moderate tempo and do not increase it until you can execute the pieces flawlessly. Then start practicing faster tempi, also making transpositions into other keys, going progressively lower, to practice playing mostly in the chalumeau register.

One suggested method is to play fragments A-E in any order, then repeat in another order, and so on, until the pieces are completely familiar. Descending scales are to be practiced by playing these same exercises backwards.

A

*p* *mf* *mp* *ff* *mp*

B

*pp* *mf* *mp* *ff*

C

*p* *mf* *mp* *f* *p*

D

*ff* *mf* *mp* *ff* *p*

E

*p* *ff* *mp* *fff* *f* *mp*

These exercises are optional. Using exercises A-E as examples, complete the following two fragments, then practice. You may substitute any two of exercises A-E with the completed fragments, and play in any order in accordance with instructions given at the beginning.

Fragment 1



Fragment 1 is a musical exercise in 4/4 time, key of B-flat major. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a quarter rest followed by a quarter note F4. The third measure contains a quarter note E4 and a quarter note D4 beamed together. The fourth measure contains a quarter note C4 and a quarter note B3 beamed together. The fifth measure contains a quarter note A3 and a quarter note G3 beamed together. The sixth measure contains a quarter note F3 and a quarter note E3 beamed together. The seventh measure contains a quarter note D3 and a quarter note C3 beamed together. The eighth measure contains a quarter note B2 and a quarter note A2 beamed together. The ninth measure contains a quarter note G2 and a quarter note F2 beamed together. The tenth measure contains a quarter note E2 and a quarter note D2 beamed together. The eleventh measure contains a quarter note C2 and a quarter note B1 beamed together. The twelfth measure contains a quarter note A1 and a quarter note G1 beamed together. The thirteenth measure contains a quarter note F1 and a quarter note E1 beamed together. The fourteenth measure contains a quarter note D1 and a quarter note C1 beamed together. The fifteenth measure contains a quarter note C1 and a quarter note B1 beamed together. The sixteenth measure contains a quarter note B1 and a quarter note A1 beamed together. The seventeenth measure contains a quarter note A1 and a quarter note G1 beamed together. The eighteenth measure contains a quarter note G1 and a quarter note F1 beamed together. The nineteenth measure contains a quarter note F1 and a quarter note E1 beamed together. The twentieth measure contains a quarter note E1 and a quarter note D1 beamed together. The twenty-first measure contains a quarter note D1 and a quarter note C1 beamed together. The twenty-second measure contains a quarter note C1 and a quarter note B1 beamed together. The twenty-third measure contains a quarter note B1 and a quarter note A1 beamed together. The twenty-fourth measure contains a quarter note A1 and a quarter note G1 beamed together. The twenty-fifth measure contains a quarter note G1 and a quarter note F1 beamed together. The twenty-sixth measure contains a quarter note F1 and a quarter note E1 beamed together. The twenty-seventh measure contains a quarter note E1 and a quarter note D1 beamed together. The twenty-eighth measure contains a quarter note D1 and a quarter note C1 beamed together. The twenty-ninth measure contains a quarter note C1 and a quarter note B1 beamed together. The thirtieth measure contains a quarter note B1 and a quarter note A1 beamed together. The thirty-first measure contains a quarter note A1 and a quarter note G1 beamed together. The thirty-second measure contains a quarter note G1 and a quarter note F1 beamed together. The thirty-third measure contains a quarter note F1 and a quarter note E1 beamed together. The thirty-fourth measure contains a quarter note E1 and a quarter note D1 beamed together. The thirty-fifth measure contains a quarter note D1 and a quarter note C1 beamed together. The thirty-sixth measure contains a quarter note C1 and a quarter note B1 beamed together. The thirty-seventh measure contains a quarter note B1 and a quarter note A1 beamed together. The thirty-eighth measure contains a quarter note A1 and a quarter note G1 beamed together. The thirty-ninth measure contains a quarter note G1 and a quarter note F1 beamed together. The fortieth measure contains a quarter note F1 and a quarter note E1 beamed together. The forty-first measure contains a quarter note E1 and a quarter note D1 beamed together. The forty-second measure contains a quarter note D1 and a quarter note C1 beamed together. The forty-third measure contains a quarter note C1 and a quarter note B1 beamed together. The forty-fourth measure contains a quarter note B1 and a quarter note A1 beamed together. The forty-fifth measure contains a quarter note A1 and a quarter note G1 beamed together. The forty-sixth measure contains a quarter note G1 and a quarter note F1 beamed together. The forty-seventh measure contains a quarter note F1 and a quarter note E1 beamed together. The forty-eighth measure contains a quarter note E1 and a quarter note D1 beamed together. The forty-ninth measure contains a quarter note D1 and a quarter note C1 beamed together. The fiftieth measure contains a quarter note C1 and a quarter note B1 beamed together. The fifty-first measure contains a quarter note B1 and a quarter note A1 beamed together. The fifty-second measure contains a quarter note A1 and a quarter note G1 beamed together. The fifty-third measure contains a quarter note G1 and a quarter note F1 beamed together. The fifty-fourth measure contains a quarter note F1 and a quarter note E1 beamed together. The fifty-fifth measure contains a quarter note E1 and a quarter note D1 beamed together. The fifty-sixth measure contains a quarter note D1 and a quarter note C1 beamed together. The fifty-seventh measure contains a quarter note C1 and a quarter note B1 beamed together. The fifty-eighth measure contains a quarter note B1 and a quarter note A1 beamed together. The fifty-ninth measure contains a quarter note A1 and a quarter note G1 beamed together. The sixtieth measure contains a quarter note G1 and a quarter note F1 beamed together. The sixty-first measure contains a quarter note F1 and a quarter note E1 beamed together. The sixty-second measure contains a quarter note E1 and a quarter note D1 beamed together. The sixty-third measure contains a quarter note D1 and a quarter note C1 beamed together. The sixty-fourth measure contains a quarter note C1 and a quarter note B1 beamed together. The sixty-fifth measure contains a quarter note B1 and a quarter note A1 beamed together. The sixty-sixth measure contains a quarter note A1 and a quarter note G1 beamed together. The sixty-seventh measure contains a quarter note G1 and a quarter note F1 beamed together. The sixty-eighth measure contains a quarter note F1 and a quarter note E1 beamed together. The sixty-ninth measure contains a quarter note E1 and a quarter note D1 beamed together. The seventieth measure contains a quarter note D1 and a quarter note C1 beamed together. The seventy-first measure contains a quarter note C1 and a quarter note B1 beamed together. The seventy-second measure contains a quarter note B1 and a quarter note A1 beamed together. The seventy-third measure contains a quarter note A1 and a quarter note G1 beamed together. The seventy-fourth measure contains a quarter note G1 and a quarter note F1 beamed together. The seventy-fifth measure contains a quarter note F1 and a quarter note E1 beamed together. The seventy-sixth measure contains a quarter note E1 and a quarter note D1 beamed together. The seventy-seventh measure contains a quarter note D1 and a quarter note C1 beamed together. The seventy-eighth measure contains a quarter note C1 and a quarter note B1 beamed together. The seventy-ninth measure contains a quarter note B1 and a quarter note A1 beamed together. The eightieth measure contains a quarter note A1 and a quarter note G1 beamed together. The eighty-first measure contains a quarter note G1 and a quarter note F1 beamed together. The eighty-second measure contains a quarter note F1 and a quarter note E1 beamed together. The eighty-third measure contains a quarter note E1 and a quarter note D1 beamed together. The eighty-fourth measure contains a quarter note D1 and a quarter note C1 beamed together. The eighty-fifth measure contains a quarter note C1 and a quarter note B1 beamed together. The eighty-sixth measure contains a quarter note B1 and a quarter note A1 beamed together. The eighty-seventh measure contains a quarter note A1 and a quarter note G1 beamed together. The eighty-eighth measure contains a quarter note G1 and a quarter note F1 beamed together. The eighty-ninth measure contains a quarter note F1 and a quarter note E1 beamed together. The ninetieth measure contains a quarter note E1 and a quarter note D1 beamed together. The ninety-first measure contains a quarter note D1 and a quarter note C1 beamed together. The ninety-second measure contains a quarter note C1 and a quarter note B1 beamed together. The ninety-third measure contains a quarter note B1 and a quarter note A1 beamed together. The ninety-fourth measure contains a quarter note A1 and a quarter note G1 beamed together. The ninety-fifth measure contains a quarter note G1 and a quarter note F1 beamed together. The ninety-sixth measure contains a quarter note F1 and a quarter note E1 beamed together. The ninety-seventh measure contains a quarter note E1 and a quarter note D1 beamed together. The ninety-eighth measure contains a quarter note D1 and a quarter note C1 beamed together. The ninety-ninth measure contains a quarter note C1 and a quarter note B1 beamed together. The hundredth measure contains a quarter note B1 and a quarter note A1 beamed together. The piece ends with a double bar line.

Fragment 2



Fragment 2 is a musical exercise in 4/4 time, key of B-flat major. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a quarter note G4. The second measure contains a quarter note F4. The third measure contains a quarter note E4. The fourth measure contains a quarter note D4. The fifth measure contains a quarter note C4. The sixth measure contains a quarter note B3. The seventh measure contains a quarter note A3. The eighth measure contains a quarter note G3. The ninth measure contains a quarter note F3. The tenth measure contains a quarter note E3. The eleventh measure contains a quarter note D3. The twelfth measure contains a quarter note C3. The thirteenth measure contains a quarter note B2. The fourteenth measure contains a quarter note A2. The fifteenth measure contains a quarter note G2. The sixteenth measure contains a quarter note F2. The seventeenth measure contains a quarter note E2. The eighteenth measure contains a quarter note D2. The nineteenth measure contains a quarter note C2. The twentieth measure contains a quarter note B1. The twenty-first measure contains a quarter note A1. The twenty-second measure contains a quarter note G1. The twenty-third measure contains a quarter note F1. The twenty-fourth measure contains a quarter note E1. The twenty-fifth measure contains a quarter note D1. The twenty-sixth measure contains a quarter note C1. The twenty-seventh measure contains a quarter note B1. The twenty-eighth measure contains a quarter note A1. The twenty-ninth measure contains a quarter note G1. The thirtieth measure contains a quarter note F1. The thirty-first measure contains a quarter note E1. The thirty-second measure contains a quarter note D1. The thirty-third measure contains a quarter note C1. The thirty-fourth measure contains a quarter note B1. The thirty-fifth measure contains a quarter note A1. The thirty-sixth measure contains a quarter note G1. The thirty-seventh measure contains a quarter note F1. The thirty-eighth measure contains a quarter note E1. The thirty-ninth measure contains a quarter note D1. The fortieth measure contains a quarter note C1. The forty-first measure contains a quarter note B1. The forty-second measure contains a quarter note A1. The forty-third measure contains a quarter note G1. The forty-fourth measure contains a quarter note F1. The forty-fifth measure contains a quarter note E1. The forty-sixth measure contains a quarter note D1. The forty-seventh measure contains a quarter note C1. The forty-eighth measure contains a quarter note B1. The forty-ninth measure contains a quarter note A1. The fiftieth measure contains a quarter note G1. The fifty-first measure contains a quarter note F1. The fifty-second measure contains a quarter note E1. The fifty-third measure contains a quarter note D1. The fifty-fourth measure contains a quarter note C1. The fifty-fifth measure contains a quarter note B1. The fifty-sixth measure contains a quarter note A1. The fifty-seventh measure contains a quarter note G1. The fifty-eighth measure contains a quarter note F1. The fifty-ninth measure contains a quarter note E1. The sixtieth measure contains a quarter note D1. The sixty-first measure contains a quarter note C1. The sixty-second measure contains a quarter note B1. The sixty-third measure contains a quarter note A1. The sixty-fourth measure contains a quarter note G1. The sixty-fifth measure contains a quarter note F1. The sixty-sixth measure contains a quarter note E1. The sixty-seventh measure contains a quarter note D1. The sixty-eighth measure contains a quarter note C1. The sixty-ninth measure contains a quarter note B1. The seventieth measure contains a quarter note A1. The seventy-first measure contains a quarter note G1. The seventy-second measure contains a quarter note F1. The seventy-third measure contains a quarter note E1. The seventy-fourth measure contains a quarter note D1. The seventy-fifth measure contains a quarter note C1. The seventy-sixth measure contains a quarter note B1. The seventy-seventh measure contains a quarter note A1. The seventy-eighth measure contains a quarter note G1. The seventy-ninth measure contains a quarter note F1. The eightieth measure contains a quarter note E1. The eighty-first measure contains a quarter note D1. The eighty-second measure contains a quarter note C1. The eighty-third measure contains a quarter note B1. The eighty-fourth measure contains a quarter note A1. The eighty-fifth measure contains a quarter note G1. The eighty-sixth measure contains a quarter note F1. The eighty-seventh measure contains a quarter note E1. The eighty-eighth measure contains a quarter note D1. The eighty-ninth measure contains a quarter note C1. The ninetieth measure contains a quarter note B1. The ninety-first measure contains a quarter note A1. The ninety-second measure contains a quarter note G1. The ninety-third measure contains a quarter note F1. The ninety-fourth measure contains a quarter note E1. The ninety-fifth measure contains a quarter note D1. The ninety-sixth measure contains a quarter note C1. The ninety-seventh measure contains a quarter note B1. The ninety-eighth measure contains a quarter note A1. The ninety-ninth measure contains a quarter note G1. The hundredth measure contains a quarter note F1. The piece ends with a double bar line.

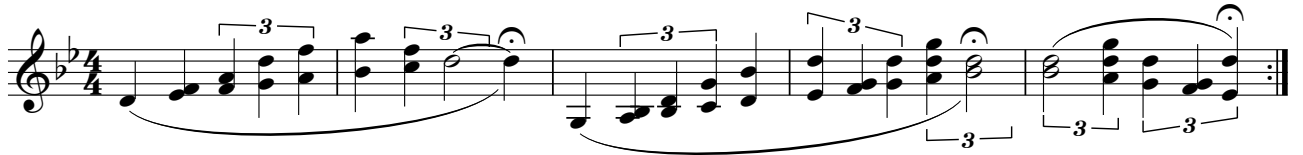
Each and every exercise of SCALES 2 can be used to easily construct a duet to practice contrapuntal playing and articulation. For examples of such duets, refer to COUNTERPOINT 1a, 1b.

# SCALES 3

For these exercises, first choose which notes you are going to play from each aggregate, then repeat each fragment several times. In this way, these exercises serve as both scale practice and interval practice. Ornaments may be added to any notes. Double barlines indicate places where you may stop after doing a number of complete repeats.

Like many pieces of this collection, some of these may be arranged for a group of clarinets. Also, transpositions should be made for exercises B, D, and F (optionally E), to practice playing in the upper range.

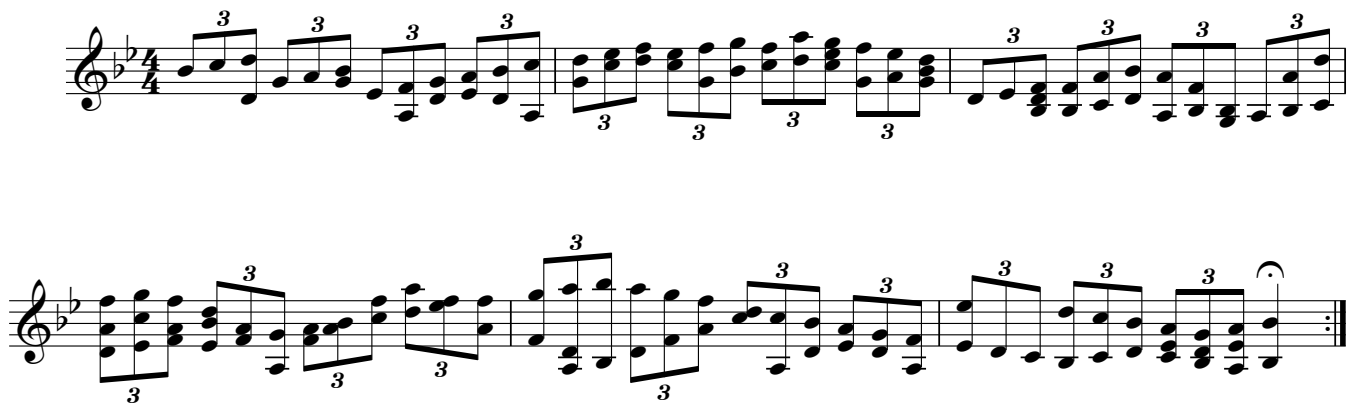
A



B



C



D





## E

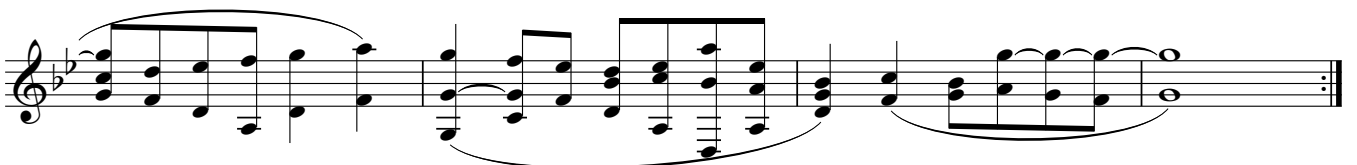


## F

N.B.: The pitches are exactly the same as in the previous exercise. The student must pay particular attention to the regularity of flow, a kind of perpetuum mobile that is to be maintained at all times.



## G



# ARPEGGI 1

These exercises must be played through to the end each time. If a mistake is made, simply play to the end of the slurred passage the mistake was made in, then repeat that passage one or more times until there are no wrong notes, and then continue as written. Complete repeats are optional.

## A

Musical score for exercise A, measures 1-12. The score is written in treble clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff (measures 1-3) features eighth-note triplets and slurs. The second staff (measures 4-6) includes eighth-note triplets, a quintuplet, and slurs. The third staff (measures 7-9) contains eighth-note triplets, a quintuplet, and slurs. The fourth staff (measures 10-12) features a quintuplet, eighth-note triplets, and a final slurred passage ending with a repeat sign.

## B

Musical score for exercise B, measures 13-24. The score is written in treble clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff (measures 13-15) features a quintuplet, eighth-note triplets, and slurs. The second staff (measures 16-18) includes eighth-note triplets, a quintuplet, and slurs. The third staff (measures 19-21) contains eighth-note triplets, a quintuplet, and slurs. The fourth staff (measures 22-24) features eighth-note triplets, a quintuplet, and a final slurred passage ending with a repeat sign.

C

Musical staff 1 of section C, starting at measure 24. It features a melodic line with eighth notes and sixteenth notes, including triplets and quintuplets.

Musical staff 2 of section C, starting at measure 32. It continues the melodic line with various rhythmic patterns and fingerings.

Musical staff 3 of section C, starting at measure 36. It features a melodic line with eighth notes and sixteenth notes, including triplets and quintuplets.

Musical staff 4 of section C, starting at measure 39. It concludes the section with a melodic line ending in a trill and a repeat sign.

D

Musical staff 1 of section D, starting at measure 42. It features a melodic line with eighth notes and sixteenth notes, including triplets and quintuplets.

Musical staff 2 of section D, starting at measure 46. It continues the melodic line with various rhythmic patterns and fingerings.

Musical staff 3 of section D, starting at measure 50. It features a melodic line with eighth notes and sixteenth notes, including triplets and quintuplets.

Musical staff 4 of section D, starting at measure 54. It concludes the section with a melodic line ending in a repeat sign.



# ARPEGGI 2

As in SCALES 2, you must choose the note you will play from the aggregates before practicing the pieces. Proceed by learning all possible variants and then either play a predetermined interpretation, or vary the notes as you play.

Alternatively, these pieces may be arranged as duets or trios, in which case they will serve admirably to develop ensemble playing techniques. Slower tempi will be required to make most of such activities. Several repeats may be played, each time with different options selected and/or different lines played by different players.

## A

Exercise A consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 1 through 8. It features a series of arpeggiated chords, many of which are grouped into triplets. The notation includes various articulations such as accents and slurs. The second staff continues the exercise from measure 9 to 16, also featuring arpeggiated chords and triplets.

## B

Exercise B consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 9 through 14. It features a series of arpeggiated chords, many of which are grouped into triplets. The notation includes various articulations such as accents and slurs. The second staff continues the exercise from measure 15 to 18, also featuring arpeggiated chords and triplets.

## C

Exercise C consists of two staves of music in 3/4 time, key of B-flat major. The first staff contains measures 15 through 19. It features a series of arpeggiated chords, many of which are grouped into triplets. The notation includes various articulations such as accents and slurs. The second staff continues the exercise from measure 20 to 23, also featuring arpeggiated chords and triplets.



# CHROMATIC SCALES

Exercises A and B: Practice until you can play everything smoothly. Choose between slurs as you did between notes in previous exercises' aggregates. Alternatively, you can practice articulation by using one type for one slurred segment, another for the double slurred segment, and so on. Trills are chromatic in both exercises.

## A

Exercise A consists of seven measures of music in 2/2 time. The first measure starts with a five-fingered scale (5) and includes a trill. The second measure continues the scale with another five-fingered section (5) and a trill. The third measure features a five-fingered section (5) and a trill. The fourth measure has a five-fingered section (5) and a trill. The fifth measure contains a five-fingered section (5) and a trill. The sixth measure has a five-fingered section (5) and a trill. The seventh measure concludes with a five-fingered section (5) and a trill.

## B

Exercise B consists of three measures of music in 2/2 time. The first measure starts with a five-fingered scale (5) and includes a trill. The second measure continues the scale with another five-fingered section (5) and a trill. The third measure features a five-fingered section (5) and a trill.

## C

Practice this exercise until the indicated phrasing is smooth and exact. Then start working towards *perpetuum mobile* as in some of the earlier exercises: complete smoothness even in wide leaps. N.B.: this exercise may be simplified by transposing some of the slurred passages up or down one or two octaves, creating a no-leap version which would be helpful for beginners.

Exercise C consists of five measures of music in 4/4 time. The first measure starts with a five-fingered scale (5) and includes a trill. The second measure continues the scale with another five-fingered section (5) and a trill. The third measure features a five-fingered section (5) and a trill. The fourth measure has a five-fingered section (5) and a trill. The fifth measure concludes with a five-fingered section (5) and a trill.

# OCTAVES

In each passage the lower notes may be freely transposed up or down in octaves. This not only creates interesting coloristic effects, but also helps to develop immaculate octave technique. In order to master these pieces, start practicing small fragments. Practice at a much lower tempo than indicated and constantly vary the position of the lower notes. Once comfortable, start increasing tempo until the indicated tempi are convenient.

Then, either plan the lower notes' positions in advance and keep them the same during the repeats (each piece should be repeated at least three times), or improvise the positions, varying them constantly as during practice sessions. Once you can play all three pieces flawlessly, make transpositions to other keys.

## A

Musical score for exercise A, measures 1-4. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The dynamics are *mf* (measures 1-2), *mp* (measures 3-4), and *p* (measure 4). The piece features several triplet patterns and slurs. Measure 1 starts with a triplet of eighth notes. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a triplet of eighth notes. The piece ends with a repeat sign.

## B

Musical score for exercise B, measures 8-13. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 110. The dynamics are *mf* (measures 8-9), *mf* (measures 10-11), and *mp* (measures 12-13). The piece features several triplet patterns and slurs. Measure 8 starts with a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes. The piece ends with a repeat sign.

C

This exercise (and, with some effort, exercises A and B) may be used to construct interesting duets, particularly for students of different ability. For this, a simple scale will suffice, and you can refer to COUNTERPOINT 2 for an example of such a duet.

$\text{♩} = 120$

16 *mf* 3 *tr*

19 *p* *mf* 3 3

22 5

# INTERVALS

Exercises A-D: choose an interval, e.g. a major third. Play the line as written, then repeat it transposed by that interval. Transpose again and again by the same interval until the instrument's range does not allow for more transpositions. Exercises E-H: play as written, but repeats are optional.

Duet versions of some of the exercises are also provided, to be practiced in exactly the same manner as the corresponding exercise for solo clarinet. Refer also to COUNTERPOINT 3 to see more versions for duet.

## A

## B

7

## C

12

## D

16

2

E

20

F

27

31

G

35

H

40

44

# COUNTERPOINT 1A

This is a very simple canon based on exercise A of SCALES 1. A sufficiently effective contrapuntal exercise such as this can be constructed from exercises B, C, and E in a similar way: by simply starting the second line at the second bar.

Musical score for Counterpoint 1A, measures 1-4. The score is in 4/4 time and B-flat major. The first system (measures 1-3) shows the first line starting with a piano (*p*) note in measure 1, followed by a mezzo-forte (*mf*) note in measure 2, and a mezzo-piano (*mp*) triplet in measure 3. The second line starts with a piano (*p*) note in measure 2, followed by a mezzo-forte (*mf*) note in measure 3, and a mezzo-piano (*mp*) triplet in measure 4. The second system (measures 4-6) shows the first line starting with a fortissimo (*ff*) note in measure 4, followed by a mezzo-piano (*mp*) note in measure 5, and a mezzo-piano (*mp*) note in measure 6. The second line starts with a mezzo-piano (*mp*) triplet in measure 4, followed by a fortissimo (*ff*) note in measure 5, and a mezzo-piano (*mp*) note in measure 6. The score includes dynamic markings (*p*, *mf*, *mp*, *ff*) and articulation marks such as slurs and accents.

This contrapuntal exercise is based on exercise D from SCALES 1. It offers a slightly more interesting way of constructing a canon, since the second line comes in two bars later, not one, and its remaining note is carried into the first bar of the piece. Expanding such simple procedures to students has proven most inspiring for them.

Musical score for Counterpoint 1A, measures 5-10. The score is in 4/4 time and B-flat major. The first system (measures 5-7) shows the first line starting with a piano (*p*) note in measure 5, followed by a fortissimo (*ff*) note in measure 6, and a mezzo-forte (*mf*) note in measure 7. The second line starts with a fortissimo (*ff*) note in measure 5, followed by a mezzo-forte (*mf*) note in measure 6, and a mezzo-piano (*mp*) note in measure 7. The second system (measures 8-10) shows the first line starting with a mezzo-piano (*mp*) note in measure 8, followed by a fortissimo (*ff*) triplet in measure 9, and a fortissimo (*ff*) note in measure 10. The second line starts with a fortissimo (*ff*) triplet in measure 8, followed by a piano (*p*) note in measure 9, and a piano (*p*) note in measure 10. The score includes dynamic markings (*p*, *ff*, *mf*, *mp*) and articulation marks such as slurs and accents.



# COUNTERPOINT 1B

This is a more complex canon, but still based on one of those in SCALES 1, namely exercise E. Such duets may be constructed simply by having one scale segue into another, e.g. A followed by B transposed an octave below, etcetera.

Clarinet in B $\flat$

*p* *ff* *mp* *fff* *f* *mp*

Clarinet in B $\flat$

*p* *ff* *mp*

6

<*f*> *trill* *pp* *ff* *p* *ff* *mp*

*fff* *f* *mp* <*f*> *trill*

11

*fff* *f* *mp*

*pp* *ff* *p* *ff* *mp*

14

*f* *trill* *ff*

*fff* *f* *mp*

# COUNTERPOINT 2

This example shows how exercises from OCTAVES I can be used in duets for students of different ability, or as a musical game: players exchange parts after each double line (or before one, as in bar 10). Notice that the tempo is different from the actual exercise – you may make the piece even slower to make the top line playable for students of lesser ability. This also has the advantage of introducing interesting coloristic effects due to transitory dissonances.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems, each with two staves. The tempo is marked as quarter note = 100. The first system starts with a *mf* dynamic in the upper staff and a *mp* dynamic in the lower staff. The upper staff contains a melodic line with eighth-note patterns, including triplets and a trill at the end. The lower staff provides a harmonic accompaniment with sustained notes. The second system begins at measure 4, where the upper staff continues its melodic development with more triplets and a trill. The third system starts at measure 7, featuring a quintuplet in the upper staff. The fourth system begins at measure 10, showing a trill in the upper staff and a trill with a wavy line in the lower staff. The score concludes with a final melodic phrase in the upper staff and a sustained note in the lower staff.

13 *rall.*

Musical score for measures 13-15. Measure 13 features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 14 has two triplet eighth notes in the right hand and a half note in the left hand. Measure 15 has a quintuplet eighth note in the right hand and a half note in the left hand. The tempo marking *rall.* is above measure 15.

16

Musical score for measures 16-17. Measure 16 has a triplet of eighth notes in the right hand and a half note in the left hand. Measure 17 has a triplet of eighth notes in the right hand and a half note in the left hand.

# COUNTERPOINT 3

These little duets may be practiced as written, or repeated transposed each time, as in INTERVALS, from which they are derived. In the first duet, the 3/4 time signature must be well recognizable, so students must accent the beats accordingly. In the third duet, students may exchange parts after each every double barline.

A

Musical notation for duet A in 3/4 time. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) begins with a quarter note G4, followed by quarter notes F4 and E4, and then rests. The second staff (bass clef) begins with a quarter note G3, followed by quarter notes F3 and E3, and then rests. The pieces are contrapuntal, with the second staff always playing a lower octave version of the first staff's melody.

B

Musical notation for duet B in 3/4 time. The key signature has two flats. The first staff (treble clef) begins with a quarter rest, followed by quarter notes G4, F4, and E4, and then rests. The second staff (bass clef) begins with a quarter note G3, followed by quarter notes F3 and E3, and then rests. The pieces are contrapuntal, with the second staff always playing a lower octave version of the first staff's melody.

C

Musical notation for duet C in 4/4 time. The key signature has two flats. The first staff (treble clef) begins with a half note G4, followed by a quarter note F4, and then rests. The second staff (bass clef) begins with a half note G3, followed by a quarter note F3, and then rests. The pieces are contrapuntal, with the second staff always playing a lower octave version of the first staff's melody. A triplet of eighth notes is shown in the second measure of the first staff.

17

Musical notation for duet D in 4/4 time. The key signature has two flats. The first staff (treble clef) begins with a half note G4, followed by a quarter note F4, and then rests. The second staff (bass clef) begins with a half note G3, followed by a quarter note F3, and then rests. The pieces are contrapuntal, with the second staff always playing a lower octave version of the first staff's melody. A fifth interval is indicated between G4 and G3 in the first measure.

# COUNTERPOINT 4A

These exercises shows how to adapt exercises from ARPEGGI 1 and SCALES 2 into duets.

The first system of music is in 4/4 time and B-flat major. The right hand (RH) begins with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a half note (D5), and another triplet of eighth notes (E5, F5, G5). The left hand (LH) starts with a triplet of eighth notes (F3, G3, A3), followed by a quarter note (Bb3), a half note (C4), and a quarter note (D4). The system concludes with a quarter note (E4) in the RH and a quarter note (F4) in the LH.

The second system begins at measure 4. The RH features a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a half note (D5), and a triplet of eighth notes (E5, F5, G5). The LH has a quarter rest, followed by a quarter note (Bb3), a half note (C4), and a quarter note (D4). The system ends with a quarter note (E4) in the RH and a quarter note (F4) in the LH.

The third system begins at measure 8. The RH starts with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a half note (D5), and a triplet of eighth notes (E5, F5, G5). The LH has a quarter rest, followed by a quarter note (Bb3), a half note (C4), and a quarter note (D4). The system concludes with a quarter note (E4) in the RH and a quarter note (F4) in the LH.

The fourth system begins at measure 12. The RH starts with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), a half note (D5), and a triplet of eighth notes (E5, F5, G5). The LH has a quarter rest, followed by a quarter note (Bb3), a half note (C4), and a quarter note (D4). The system concludes with a quarter note (E4) in the RH and a quarter note (F4) in the LH.

# COUNTERPOINT 4B

The first system of music consists of two staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper staff begins with a five-measure phrase marked with a '5' above it, featuring a descending eighth-note scale. This is followed by two measures of eighth-note pairs and a final measure containing two triplet eighth notes. The lower staff starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note F4, with a '3' below the F4 indicating a triplet.

The second system begins at measure 4. The upper staff contains a five-measure phrase marked with a '5' above it, consisting of eighth-note pairs. This is followed by two measures of eighth-note pairs, a measure with a five-measure phrase marked with a '5' above it, and a final measure with a triplet eighth note marked with a '3' above it. The lower staff features a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4, with a '3' below the E4 indicating a triplet.

The third system begins at measure 8. The upper staff starts with a five-measure phrase marked with a '5' above it, followed by two measures of eighth-note pairs, a measure with a five-measure phrase marked with a '5' above it, and a final measure with a triplet eighth note marked with a '3' above it. The lower staff contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4, with a '3' below the E4 indicating a triplet. The system concludes with a double bar line and repeat signs.

# COUNTERPOINT 4C

Measures 1-3 of Counterpoint 4C. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a triplet of eighth notes in measure 2 and a quintuplet of eighth notes in measure 3. The left hand provides a bass line with a triplet of eighth notes in measure 2.

Measures 4-6 of Counterpoint 4C. The right hand continues with a melodic line, featuring a quintuplet of eighth notes in measure 4 and several triplets of eighth notes in measures 5 and 6. The left hand has a bass line with a triplet of eighth notes in measure 6.

Measures 7-9 of Counterpoint 4C. The right hand features a melodic line with triplets of eighth notes in measures 7 and 9, and quintuplets of eighth notes in measures 8 and 9. The left hand has a bass line with a triplet of eighth notes in measure 9.

Measures 10-12 of Counterpoint 4C. The right hand features a melodic line with quintuplets of eighth notes in measure 10 and triplets of eighth notes in measures 11 and 12. The left hand has a bass line with a triplet of eighth notes in measure 12. The piece concludes with a trill in the right hand and a final note in the left hand.

# COUNTERPOINT 4D

Musical notation for measures 1-3. The system consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 1, followed by a sequence of eighth notes with a slur. Measures 2 and 3 contain a complex melodic phrase with a quintuplet of eighth notes in measure 2 and a triplet of eighth notes in measure 3. The lower staff provides a bass line with a half note in measure 1, a quarter note in measure 2, and a half note in measure 3.

Musical notation for measures 4-6. The system consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes in measure 4, followed by a sequence of eighth notes with a slur. Measures 5 and 6 contain a complex melodic phrase with a triplet of eighth notes in measure 5 and a quintuplet of eighth notes in measure 6. The lower staff provides a bass line with a half note in measure 4, a quarter note in measure 5, and a half note in measure 6.

Musical notation for measures 7-10. The system consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes in measure 7, followed by a sequence of eighth notes with a slur. Measures 8 and 9 contain a complex melodic phrase with a triplet of eighth notes in measure 8 and a quintuplet of eighth notes in measure 9. The lower staff provides a bass line with a half note in measure 7, a quarter note in measure 8, and a half note in measure 9.

Musical notation for measures 11-12. The system consists of two staves. The upper staff continues the melodic line with a quintuplet of eighth notes in measure 11, followed by a sequence of eighth notes with a slur. Measure 12 contains a complex melodic phrase with a quintuplet of eighth notes. The lower staff provides a bass line with a half note in measure 11 and a half note in measure 12.

Musical notation for measures 13-15. The system consists of two staves. The upper staff continues the melodic line with a quintuplet of eighth notes in measure 13, followed by a sequence of eighth notes with a slur. Measures 14 and 15 contain a complex melodic phrase with a triplet of eighth notes in measure 14 and a quintuplet of eighth notes in measure 15. The lower staff provides a bass line with a half note in measure 13, a quarter note in measure 14, and a half note in measure 15.