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 (?).

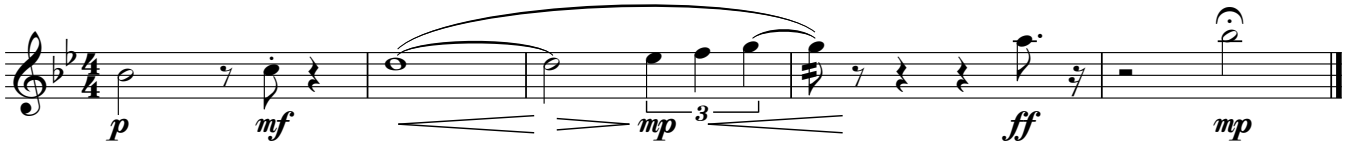
The book is for the most part quite readable and so this edition required no editorial decisions on my part. I am publishing this edition at my website `www.jashiin.com` since I believe the original book is long out of print and the music is not copyrighted. If anyone can provide evidence to the contrary, 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



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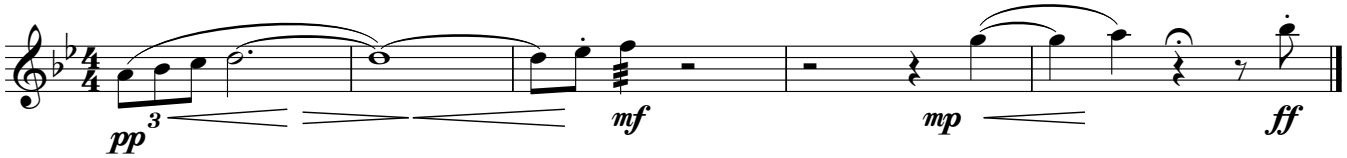

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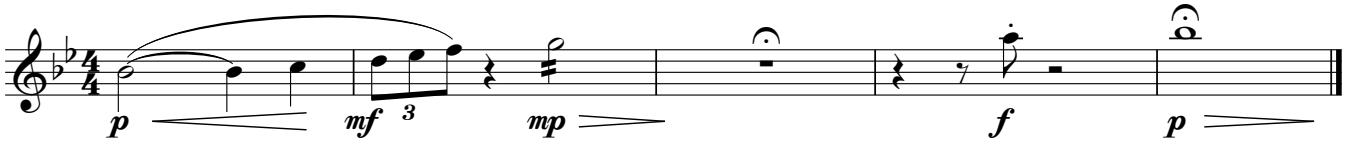
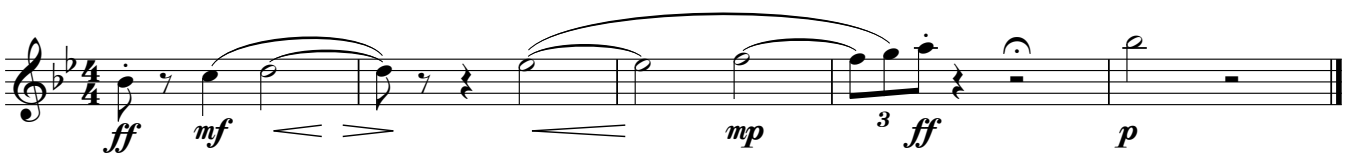
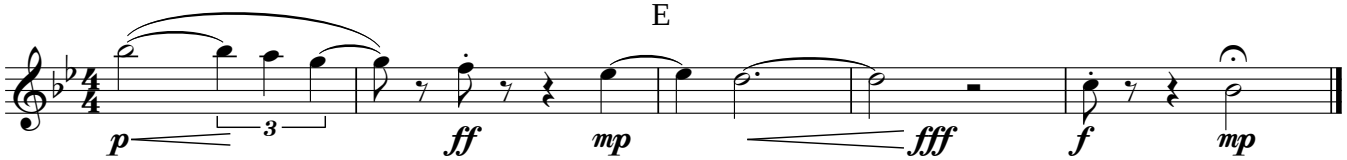


D

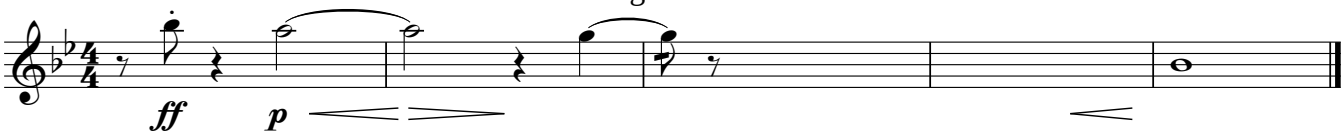


E

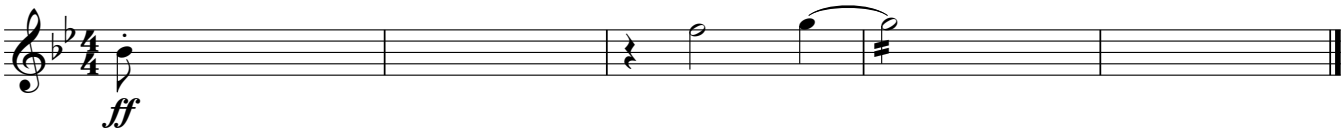


These exercises are optional. Using exercises A–E as examples, complete the following two fragments, then practice. You may substitute any two of exercises A–E with the completed fragments, and play in any order in accordance with instructions given at the beginning.

Fragment 1



Fragment 2



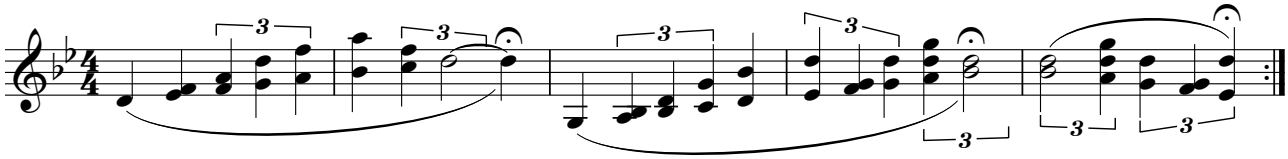
Each and every exercise of SCALES 2 can be used to easily construct a duet to practice contrapuntal playing and articulation. For examples of such duets, refer to COUNTERPOINT 1a, 1b.

SCALES 3

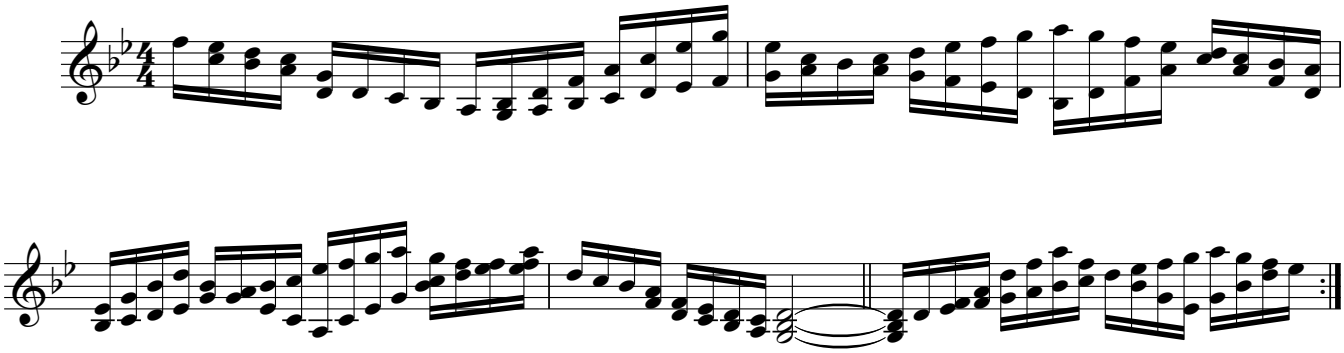
For these exercises, first choose which notes you are going to play from each aggregate, then repeat each fragment several times. In this way, these exercises serve as both scale practice and interval practice. Ornaments may be added to any notes. Double barlines indicate places where you may stop after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



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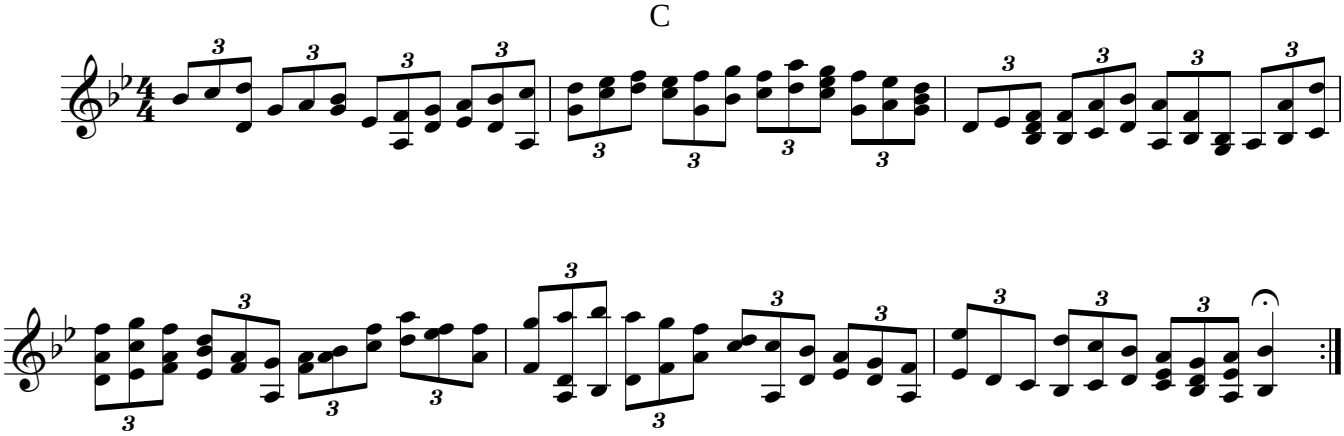
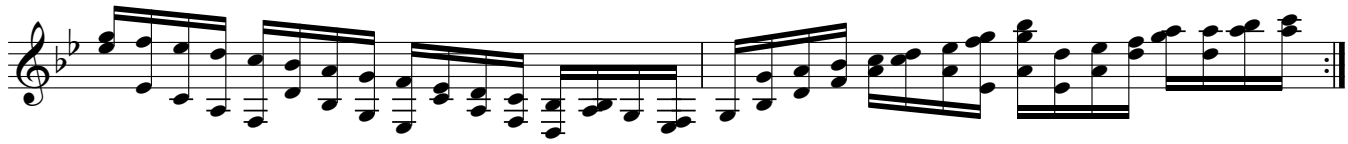
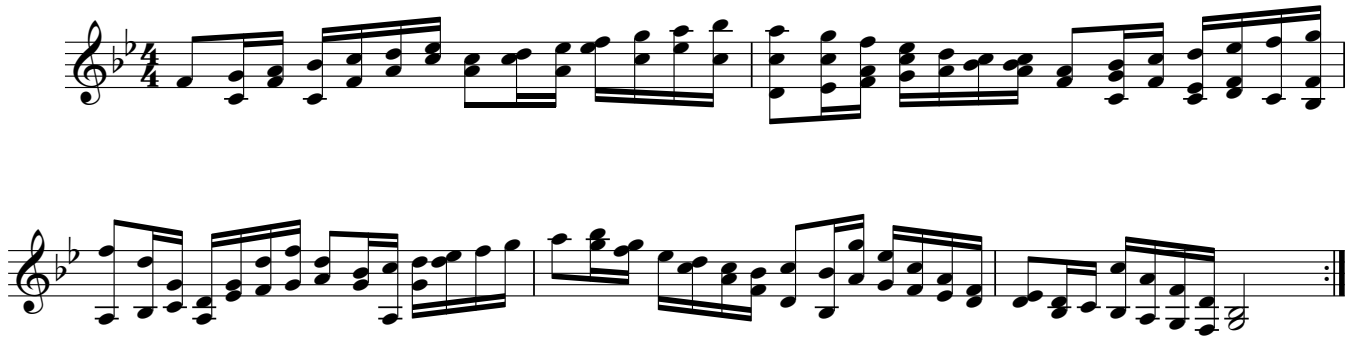


D

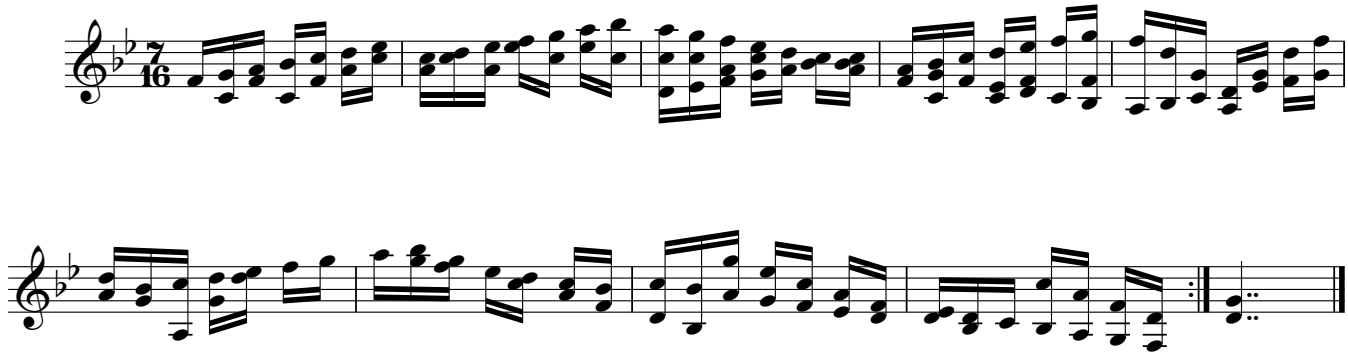


E

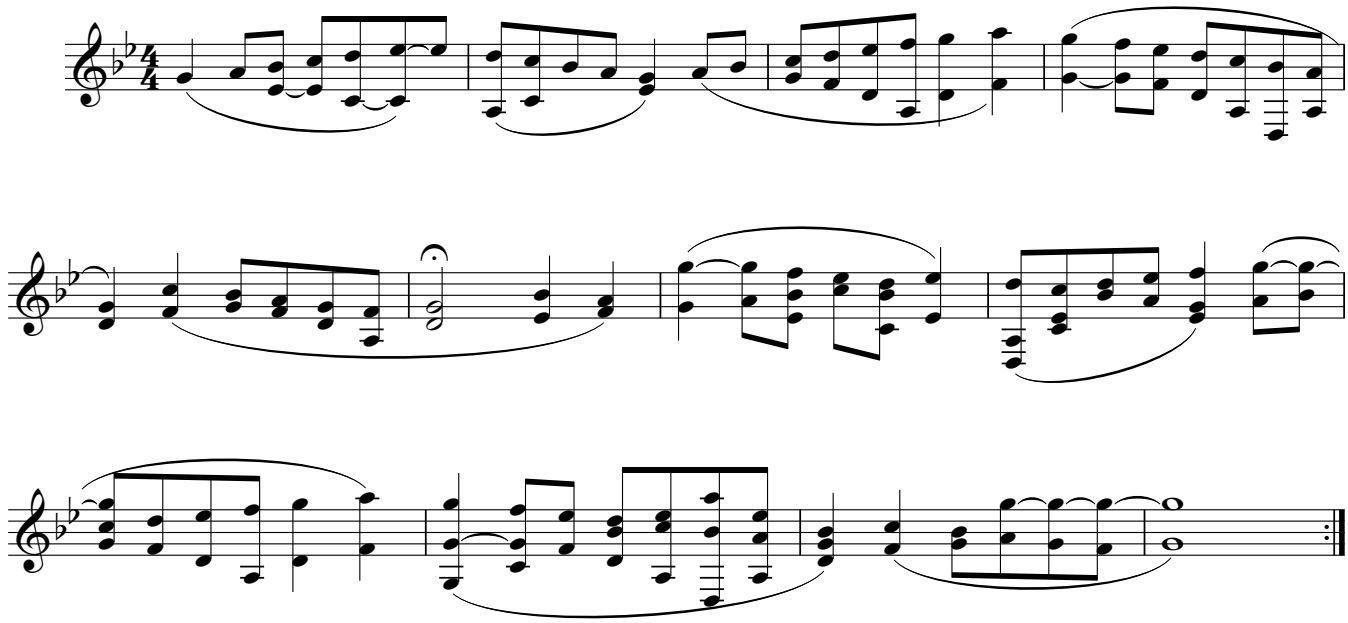


F

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.



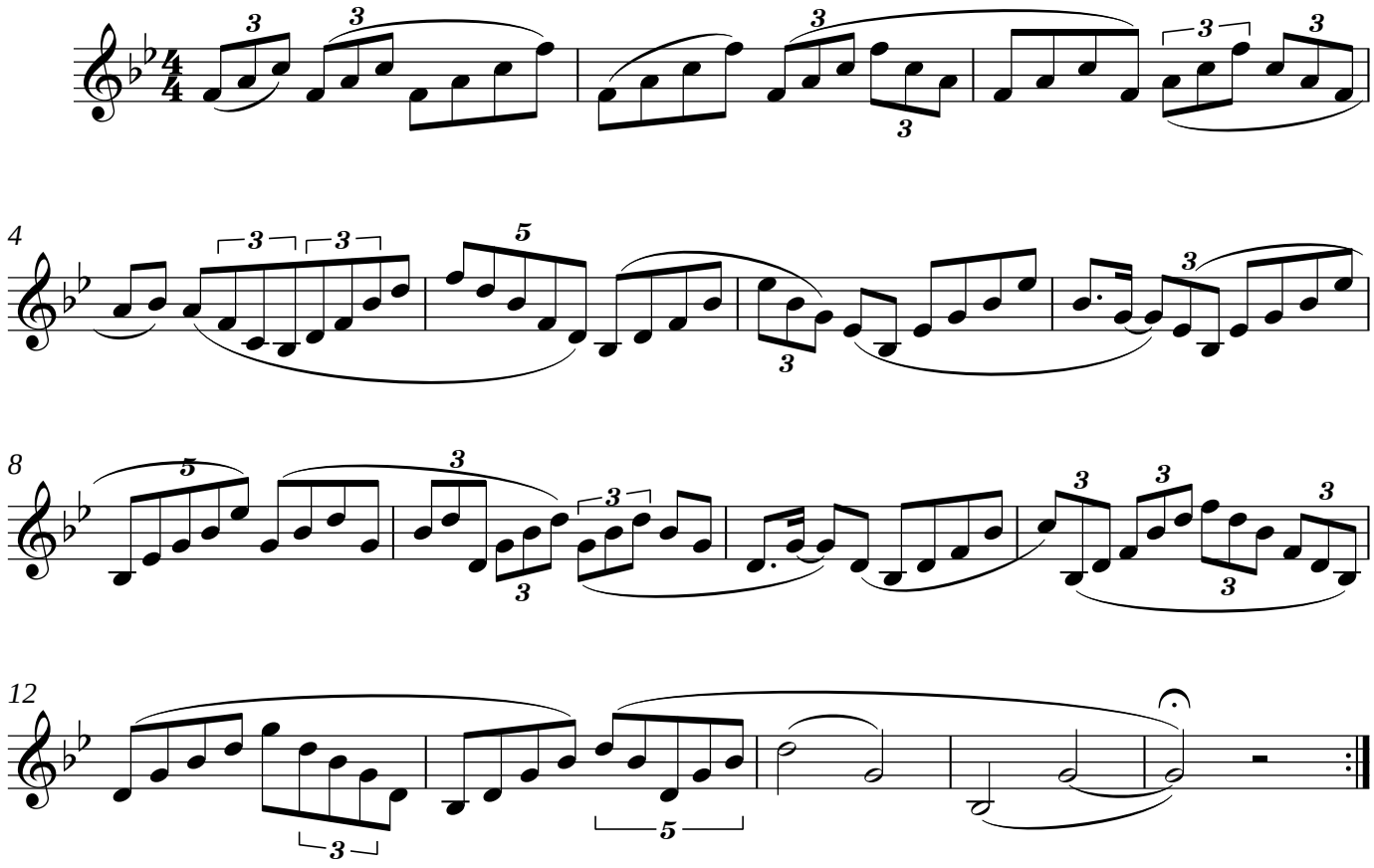
G



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



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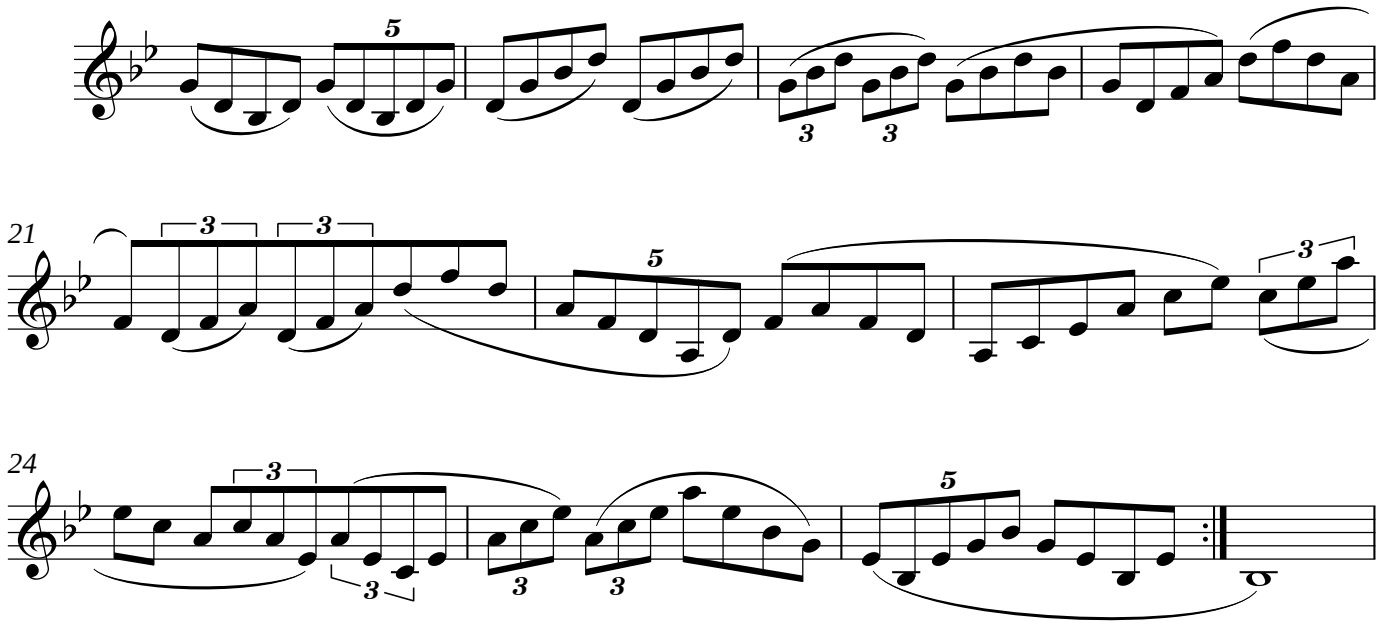

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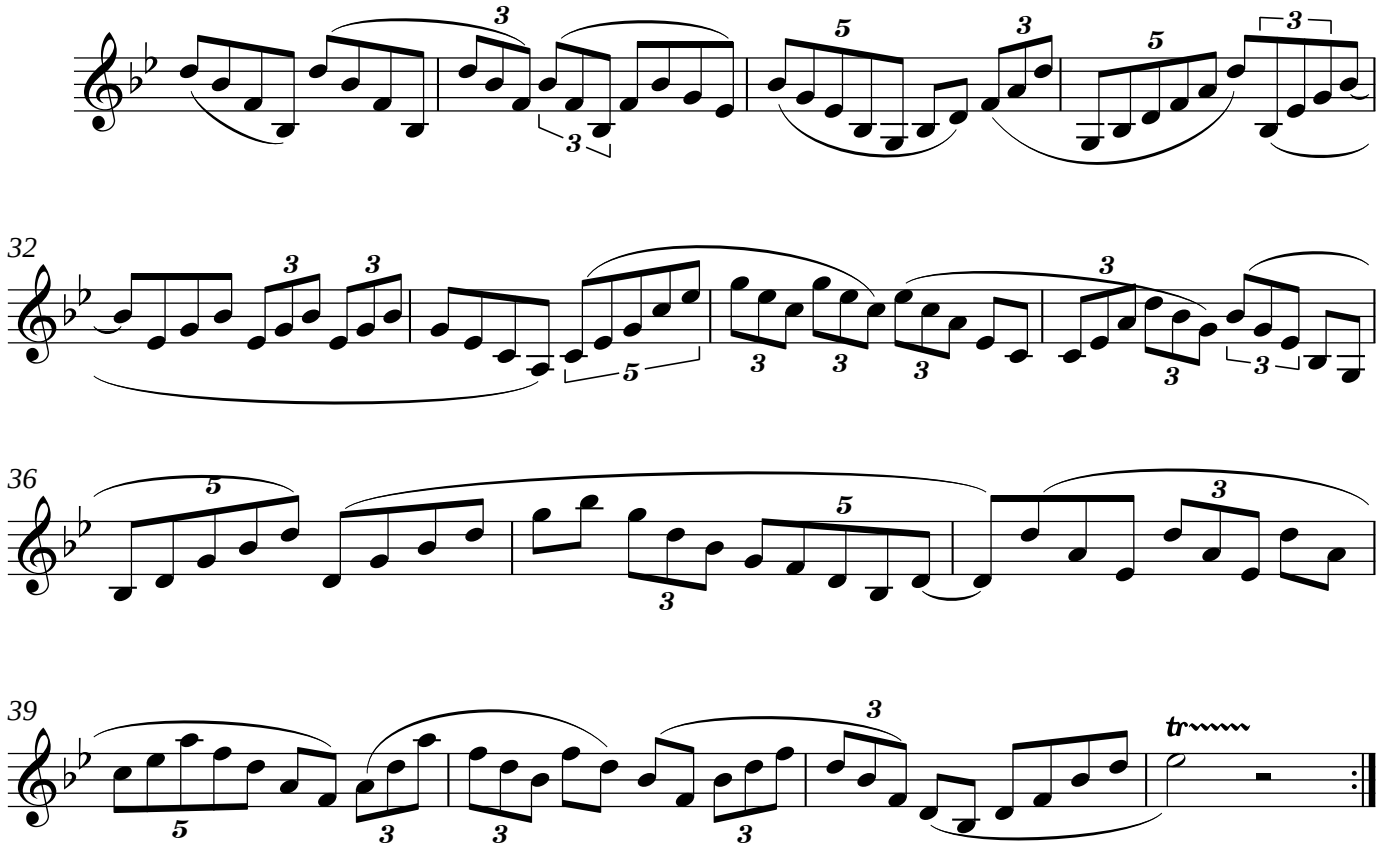
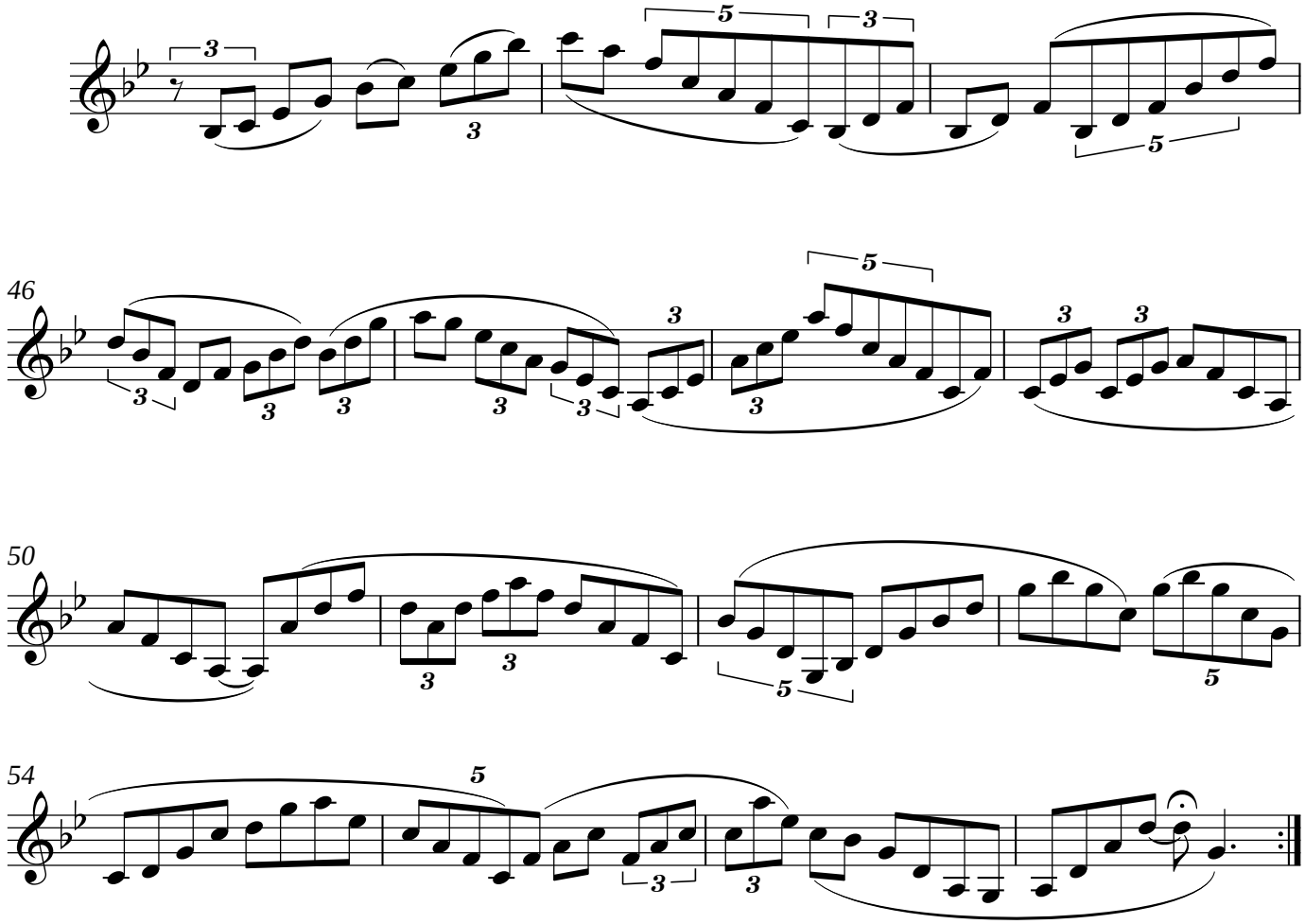


D

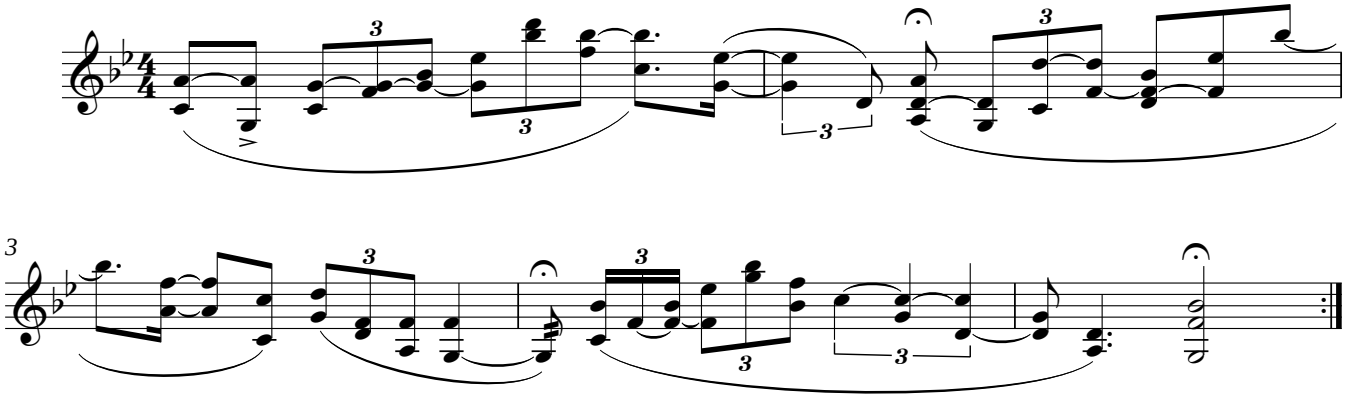


ARPEGGI 2

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



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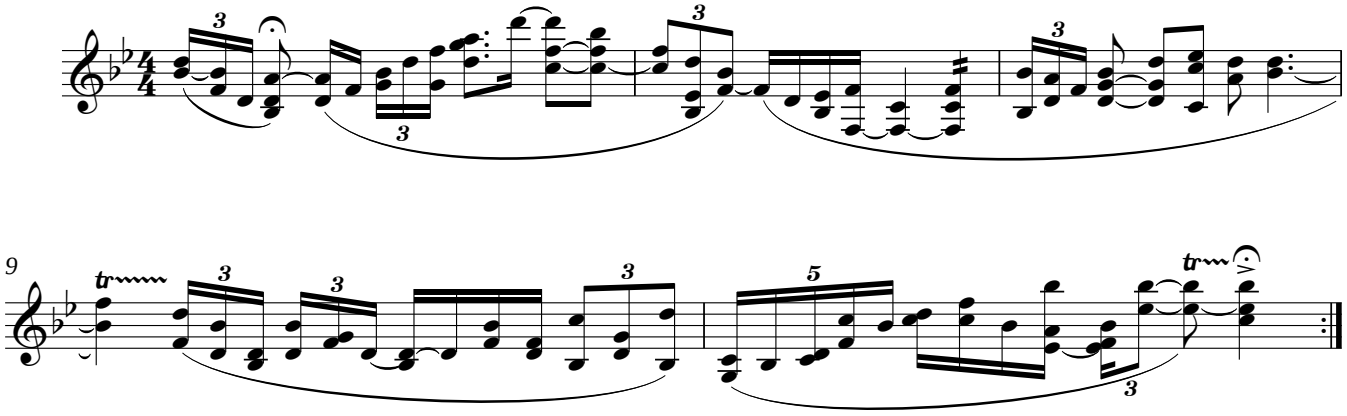

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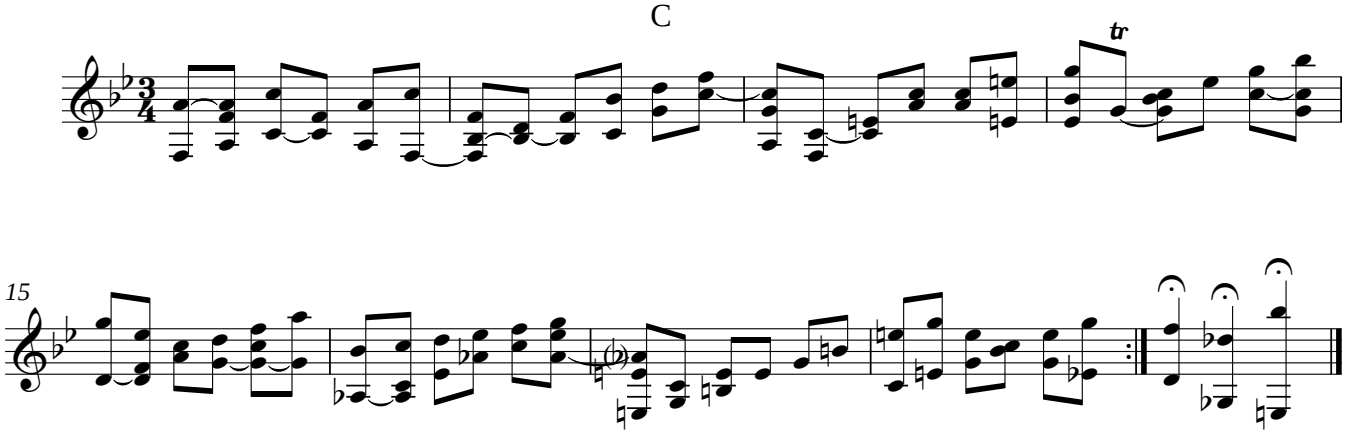
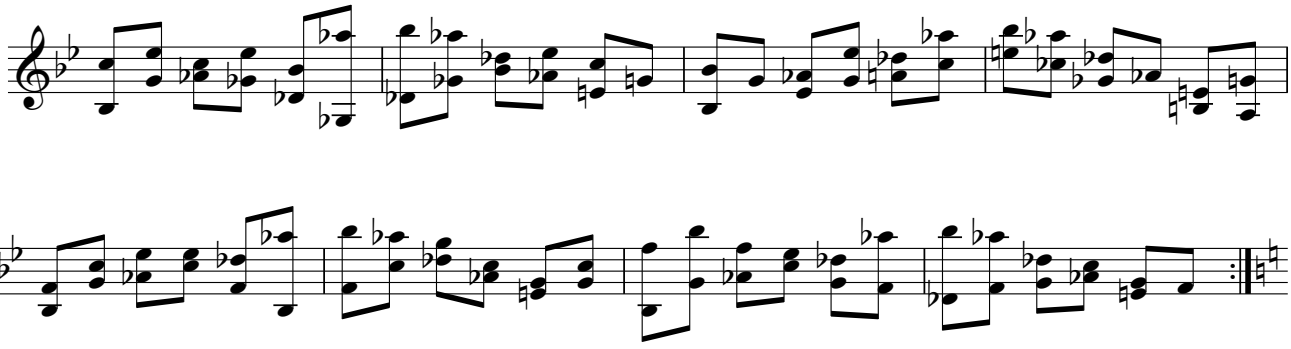


D

This exercise must be played as a duet. It is advisable to try several different transcriptions, some to practice arpeggi, others to practice large intervals. While preparing such transcriptions, take into account the students' abilities.



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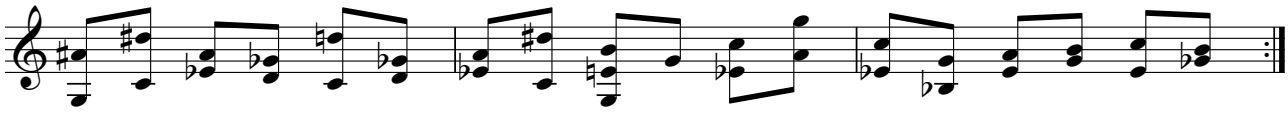
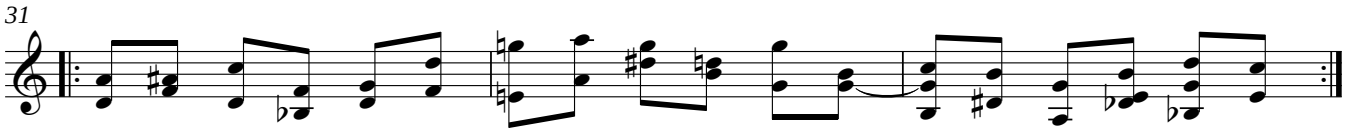
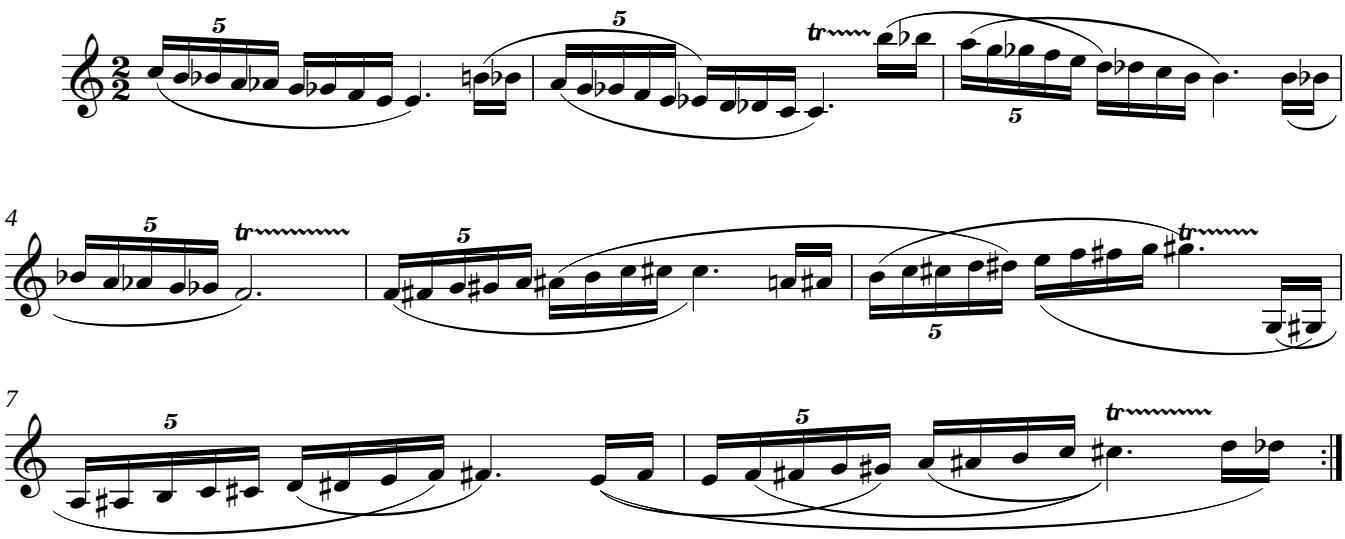




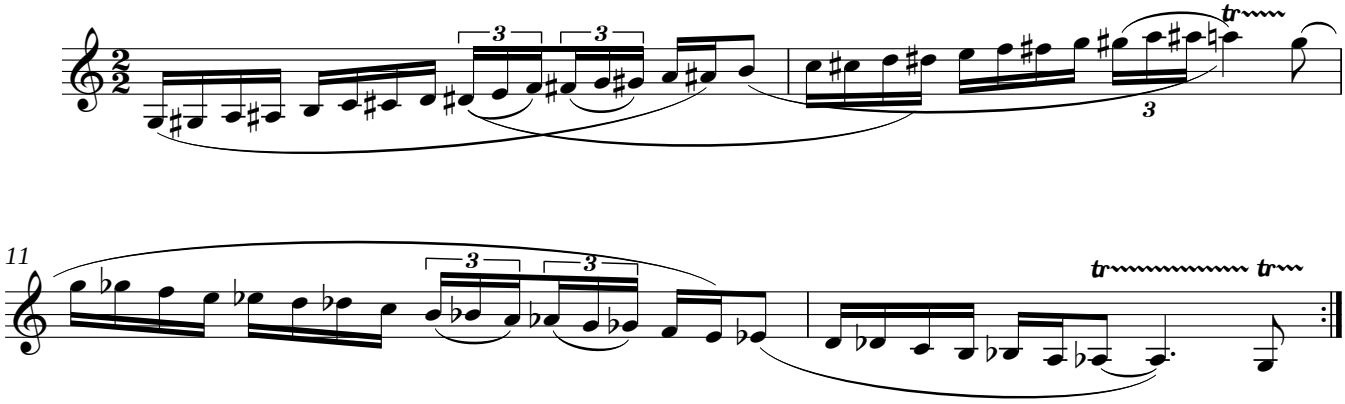
CHROMATIC SCALES

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

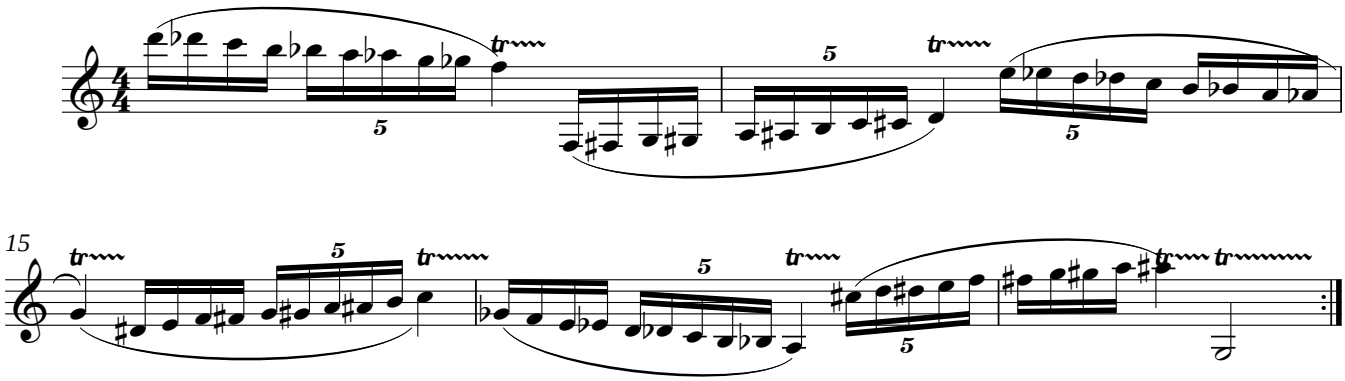


B



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.

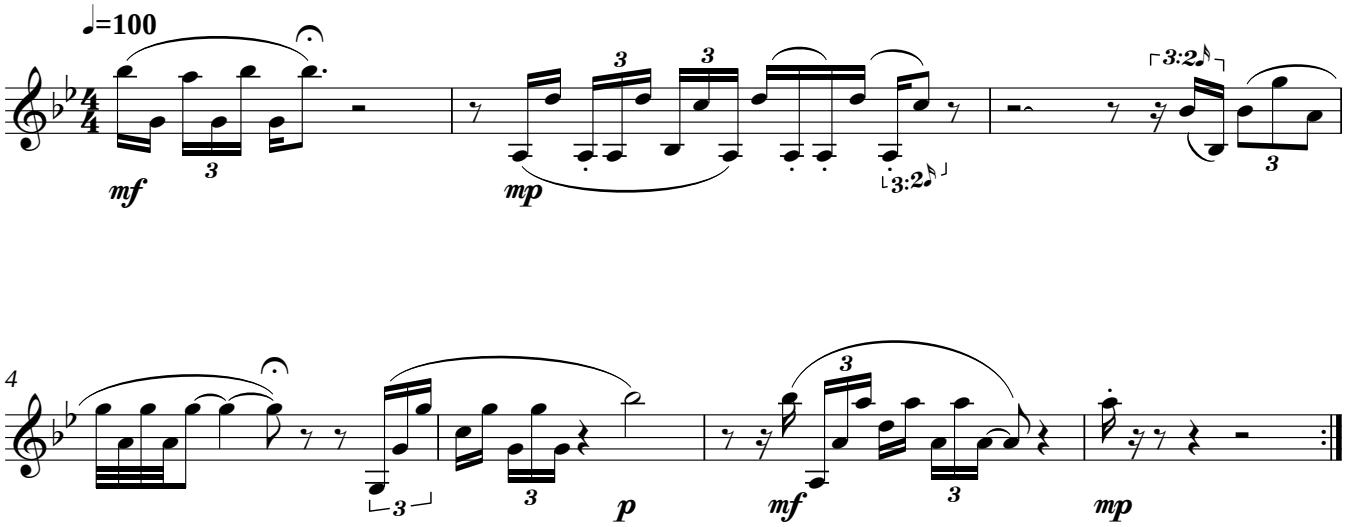


OCTAVES

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



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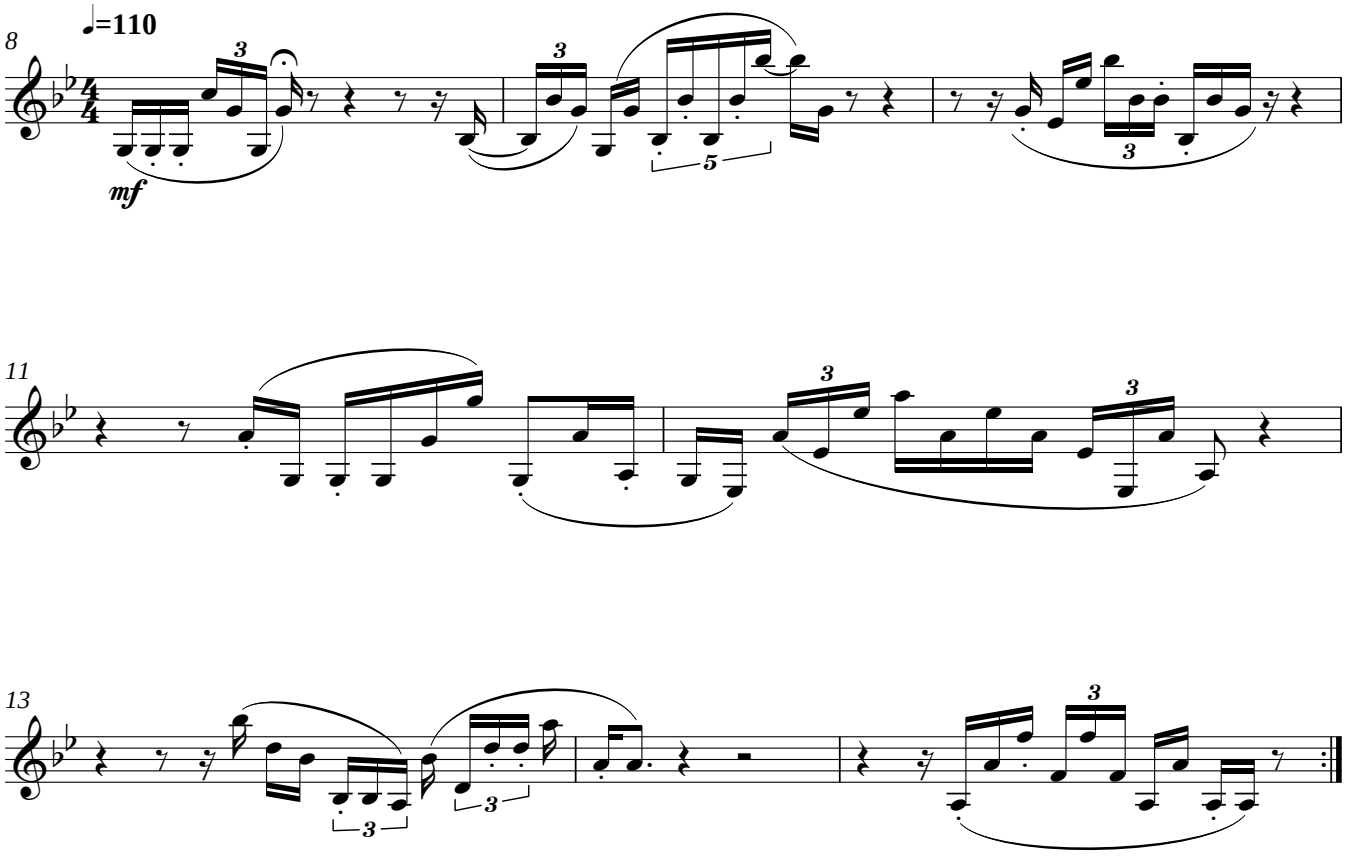
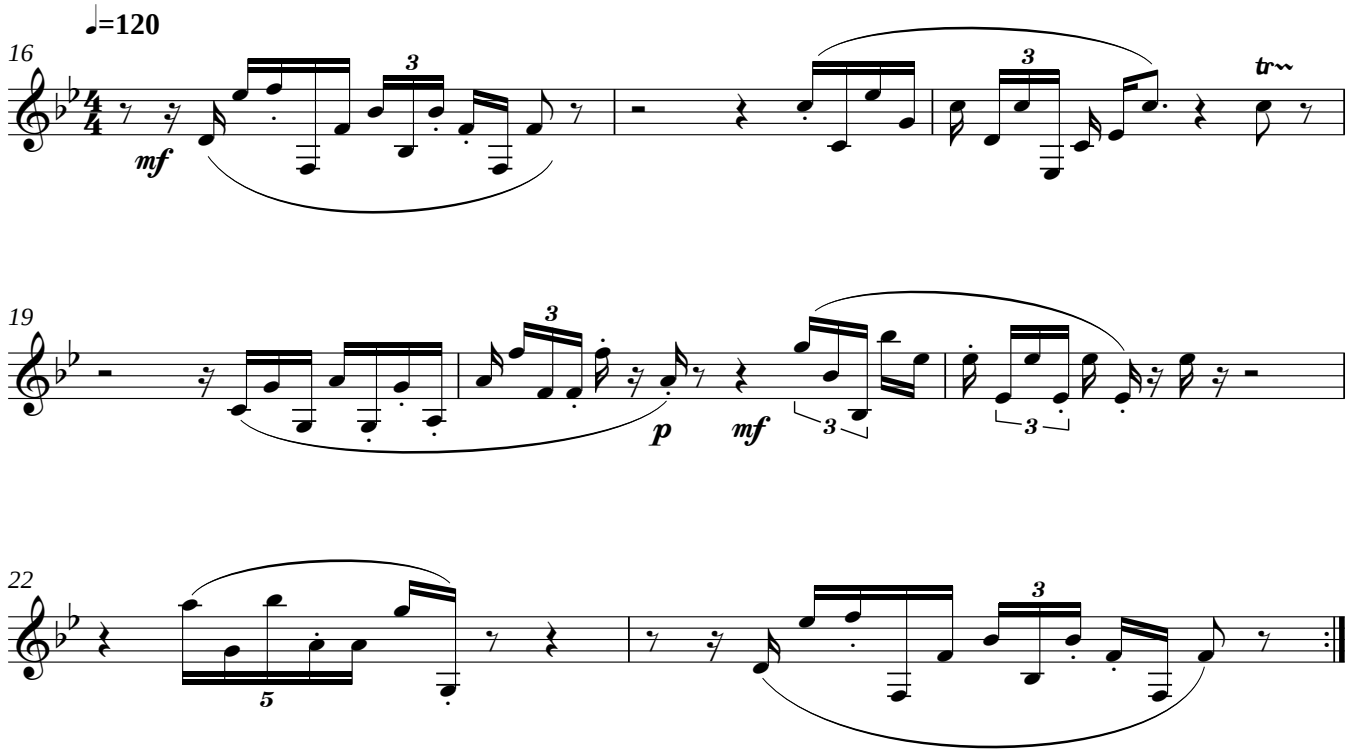


C

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.

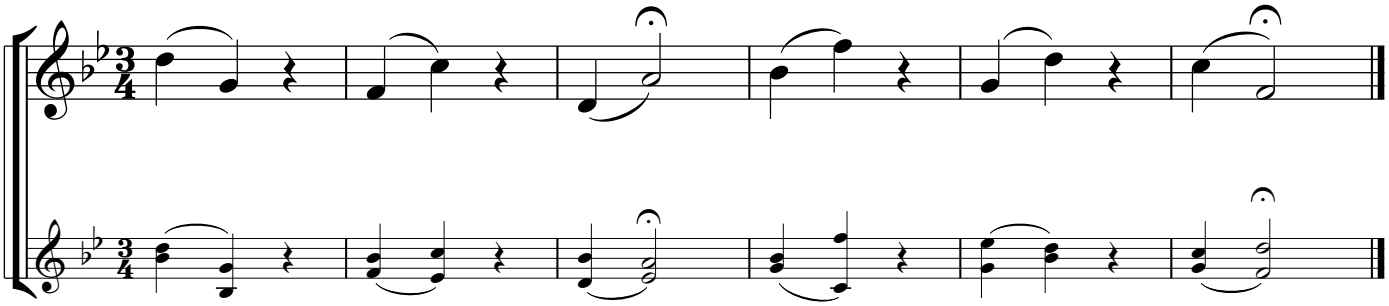


INTERVALS

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



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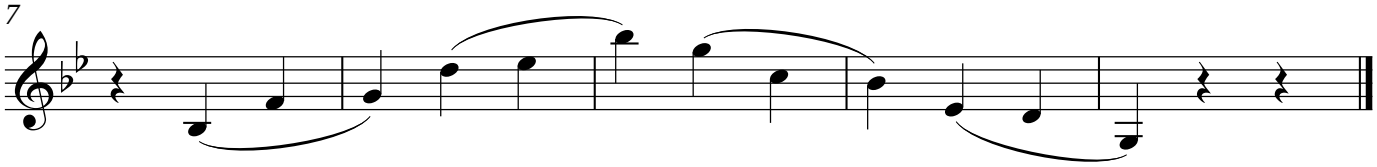

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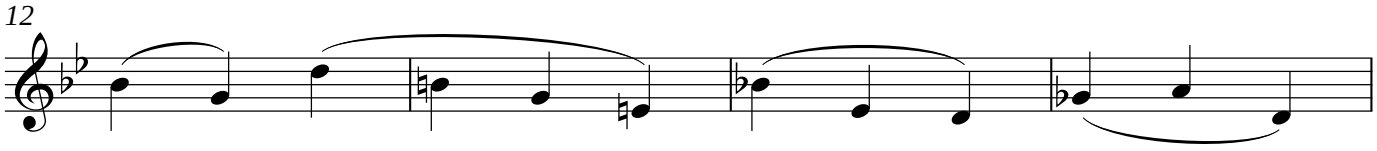

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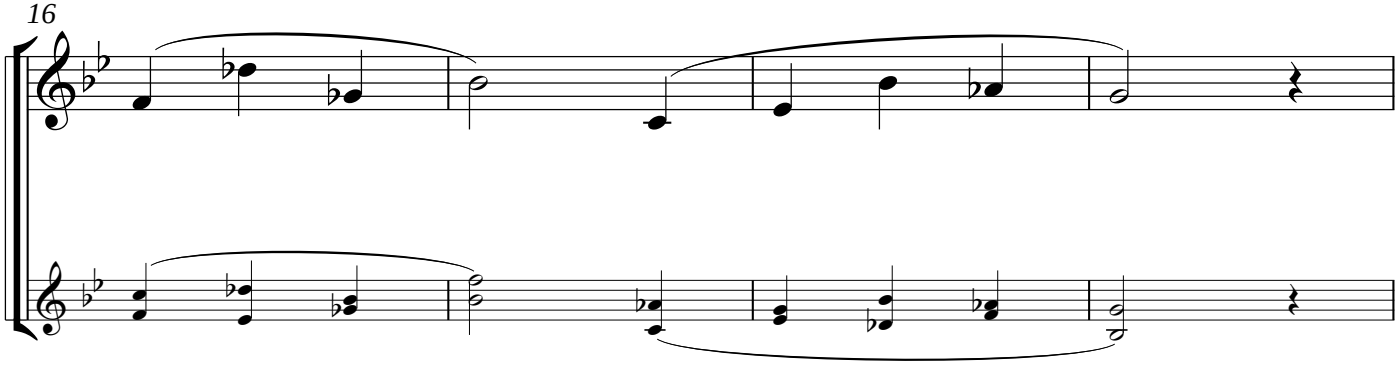

E

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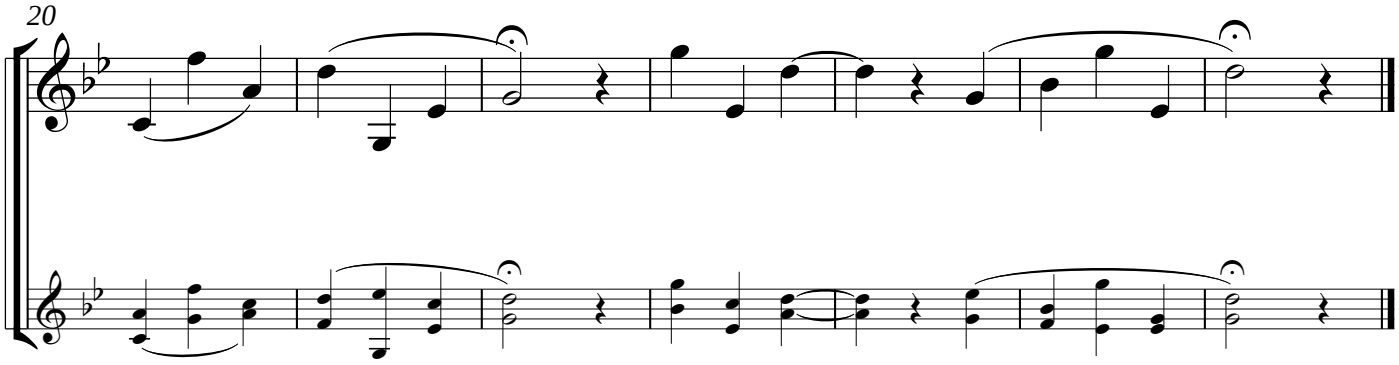

F

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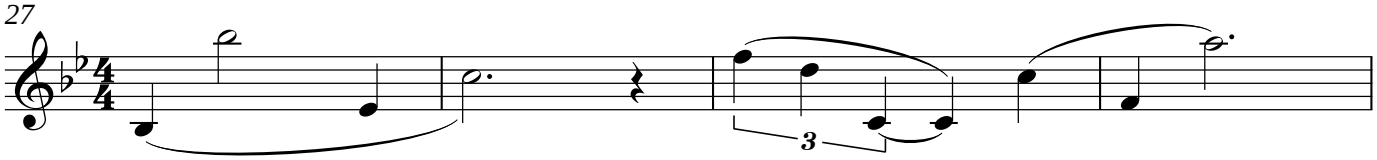

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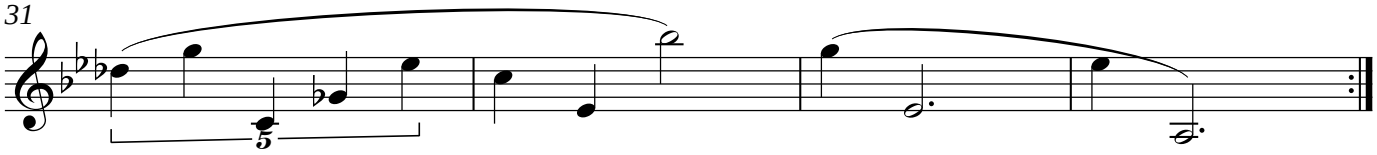

G

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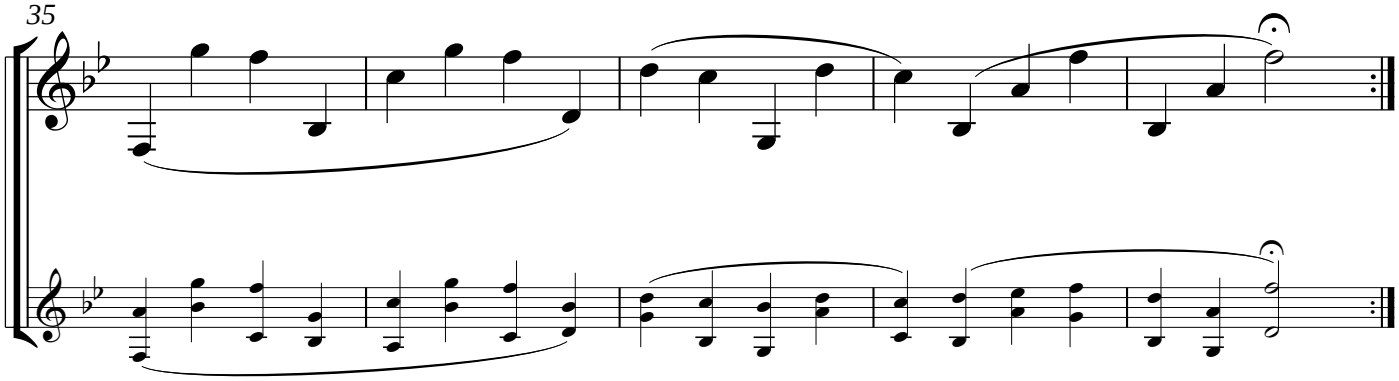

H

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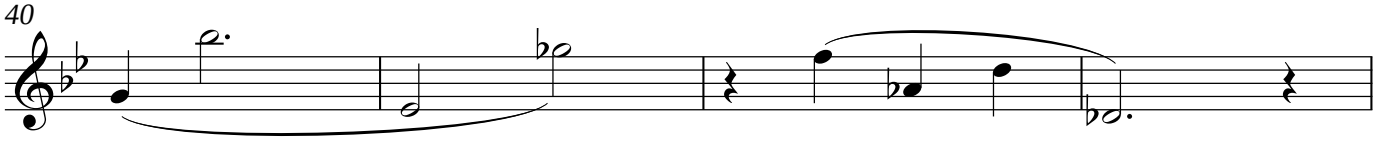

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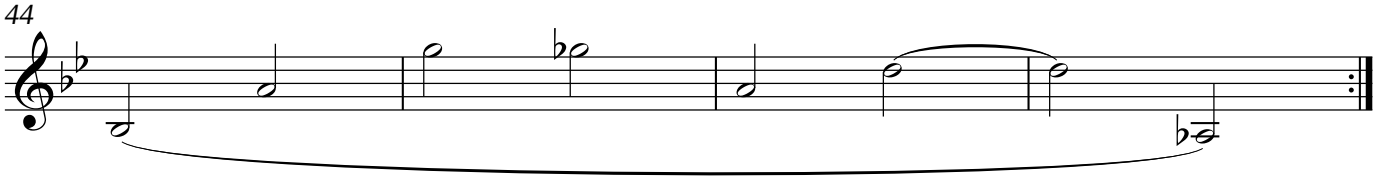
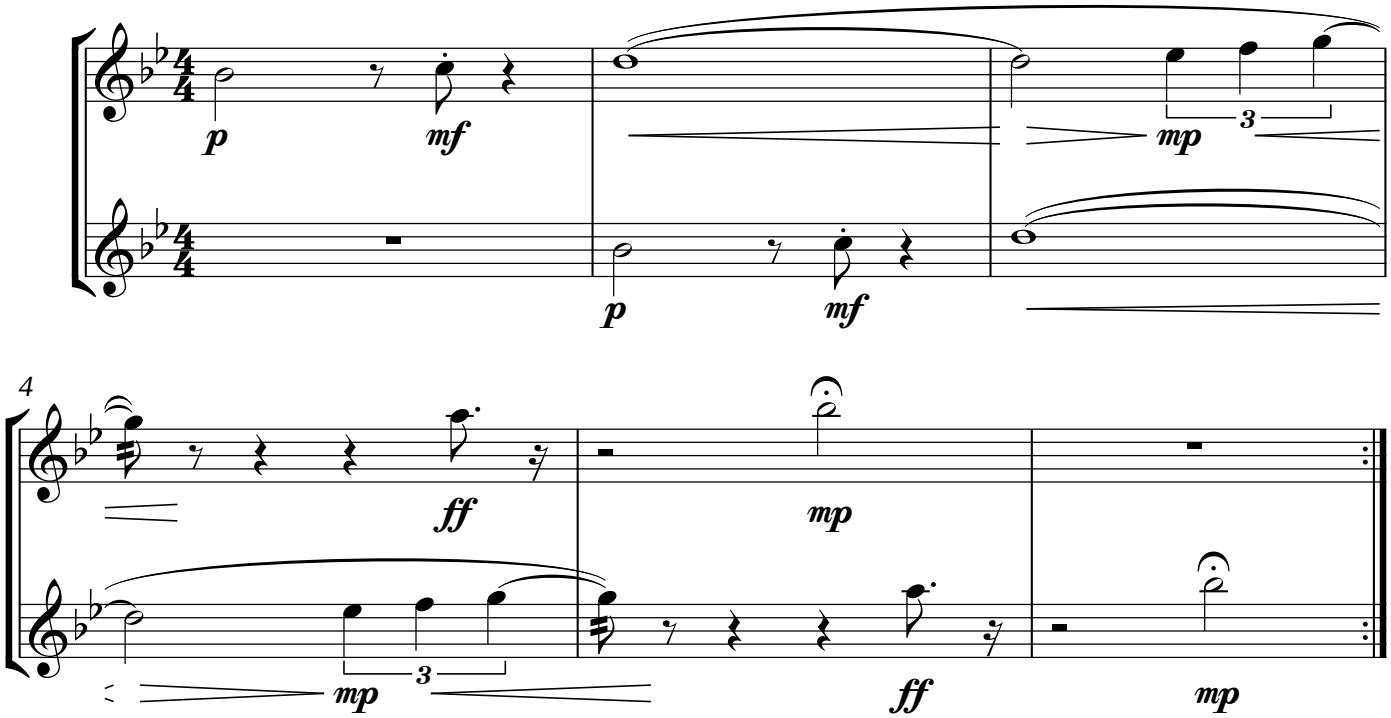
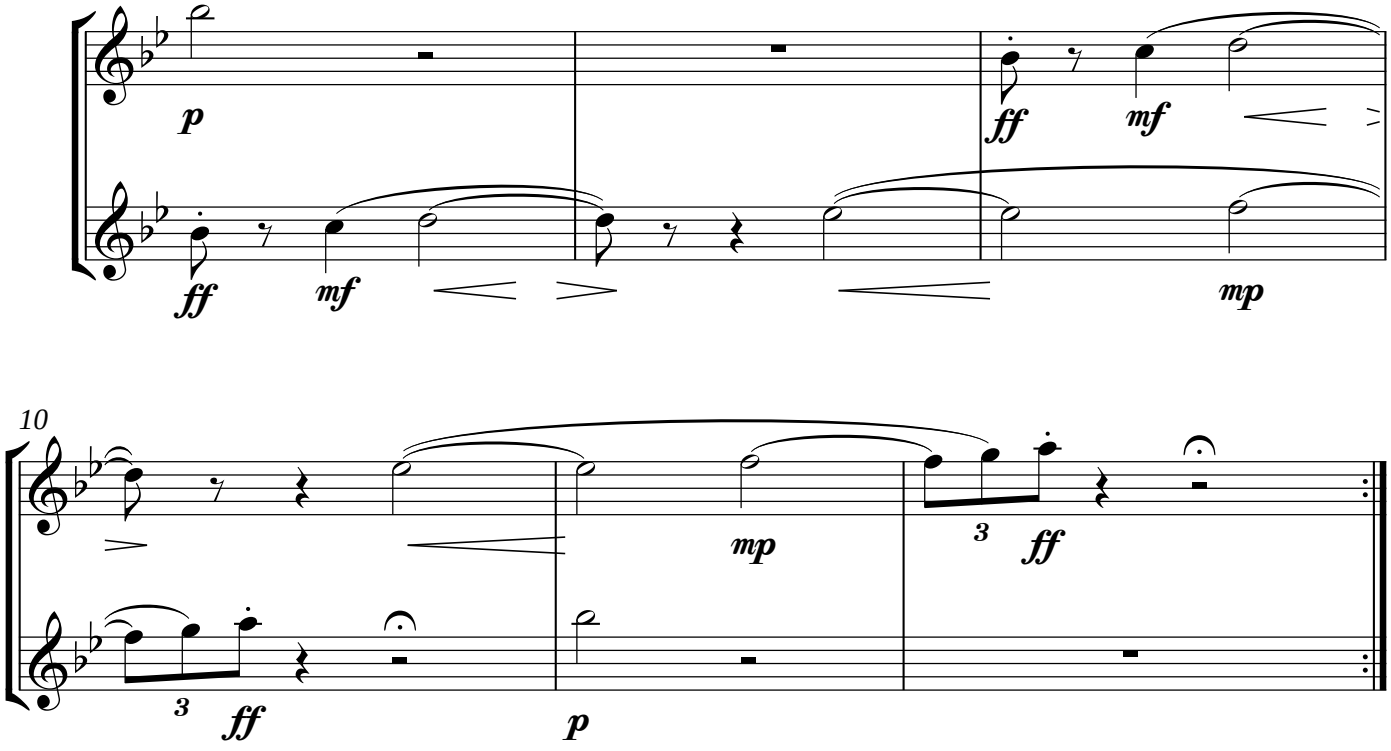


COUNTERPOINT 1A

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.

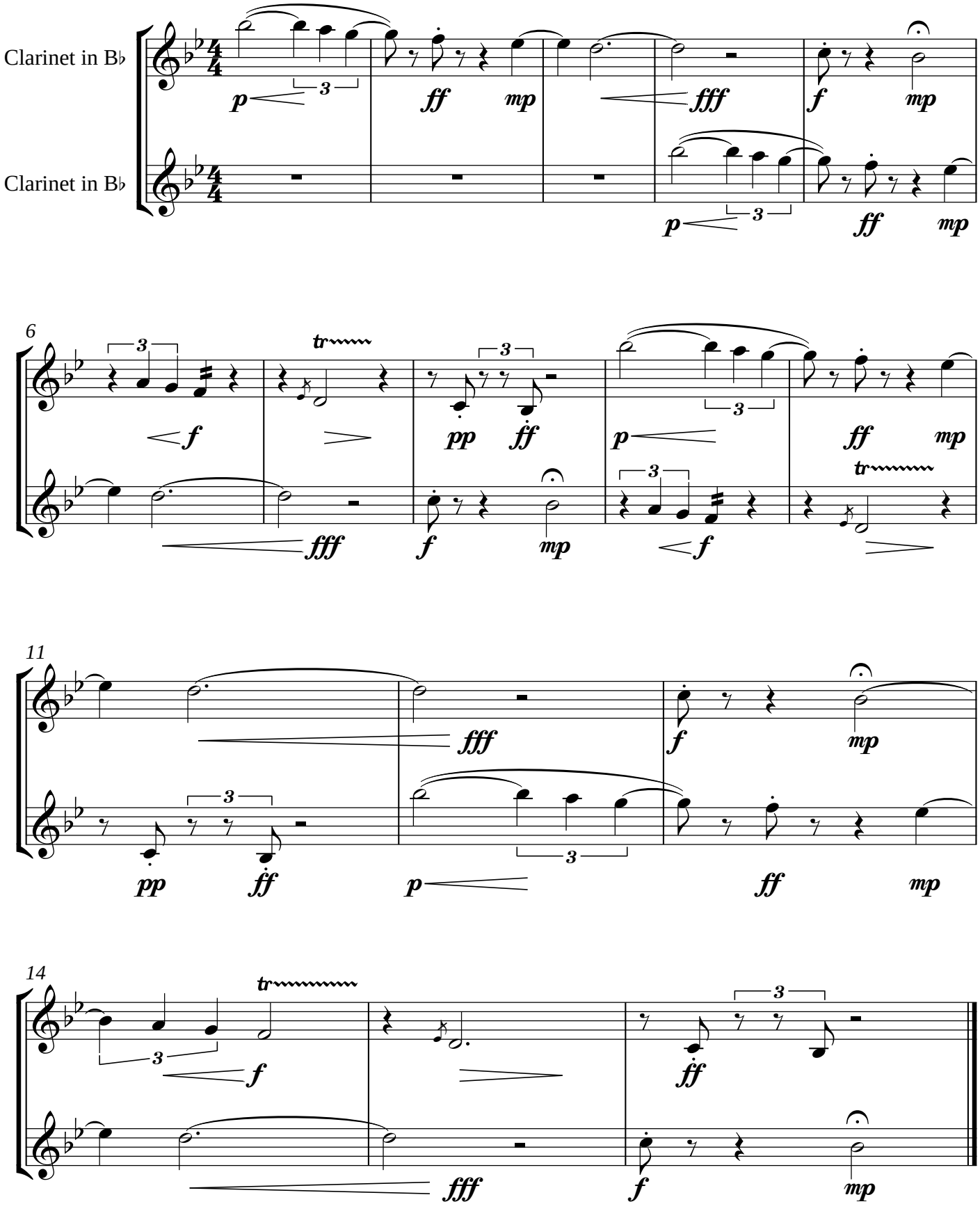


This contrapuntal exercise is based on exercise D from SCALES 1. It offers a slightly more interesting way of constructing a canon, since the second line comes in two bars later, not one, and its remaining note is carried into the first bar of the piece. Expaining such simple procedures to students has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



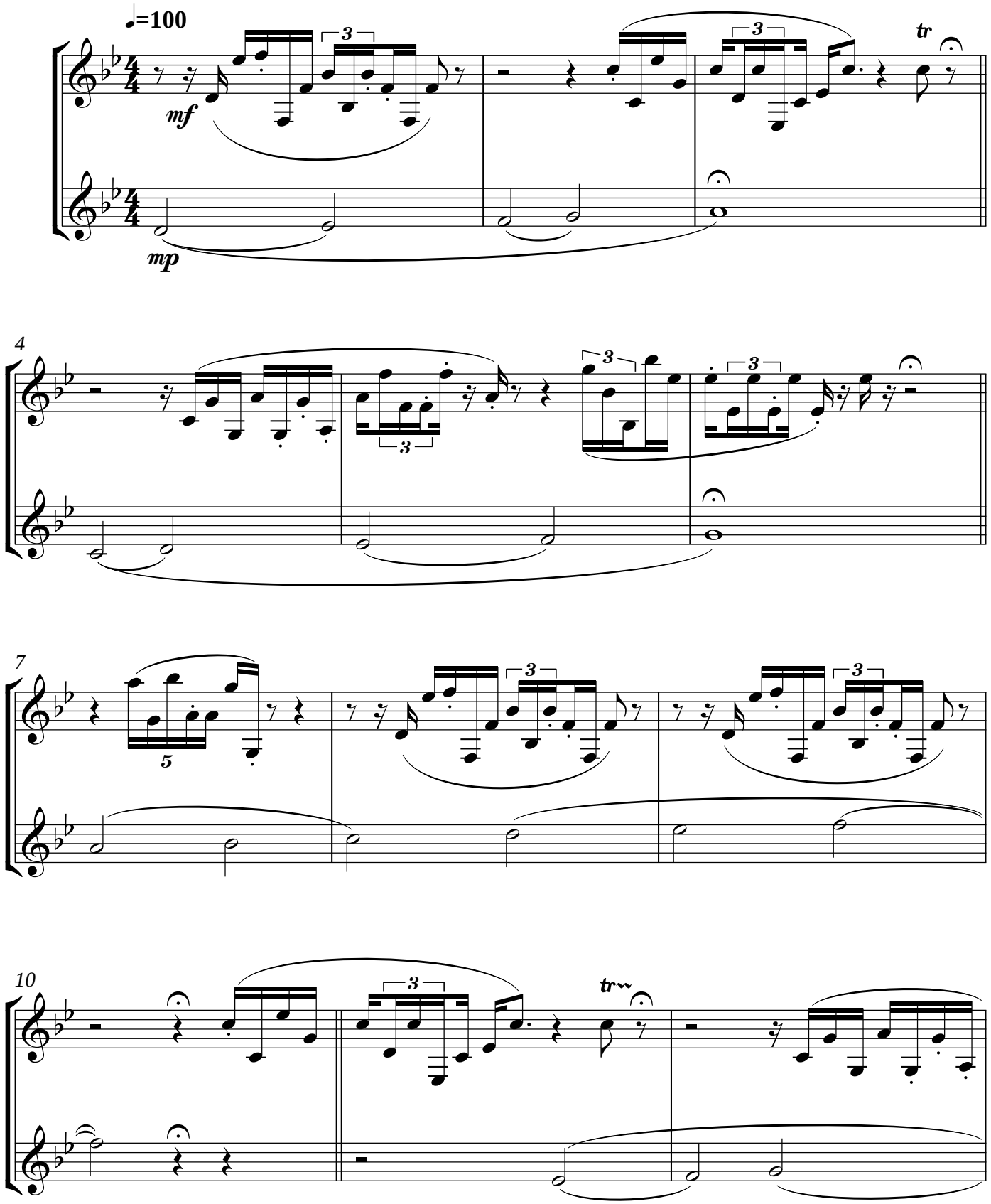
COUNTERPOINT 1B

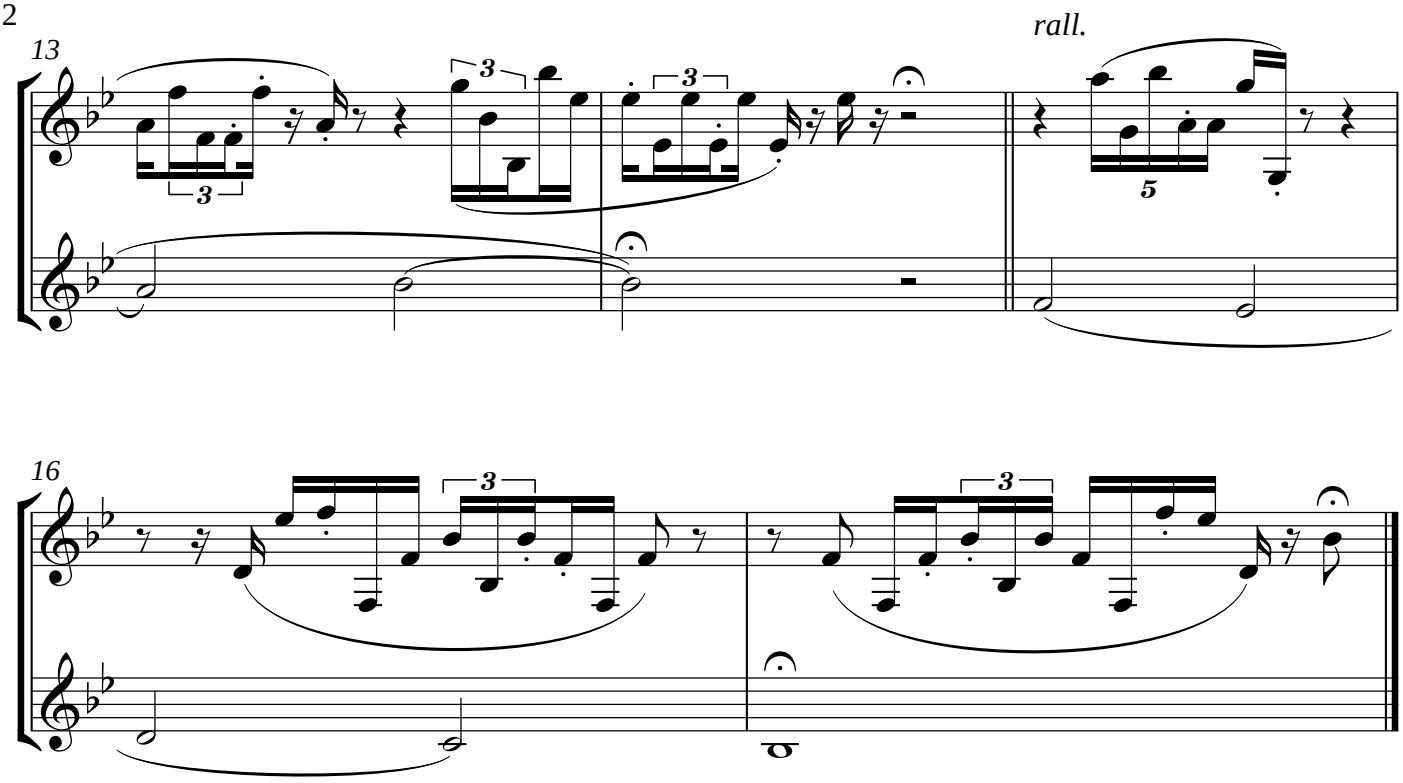
This is a more complex canon, but still based on one of those in SCALES 1, namely exercise E. Such duets may be constructed simply by having one scale segue into another, e.g. A followed by B transposed an octave below, etcetera.



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.



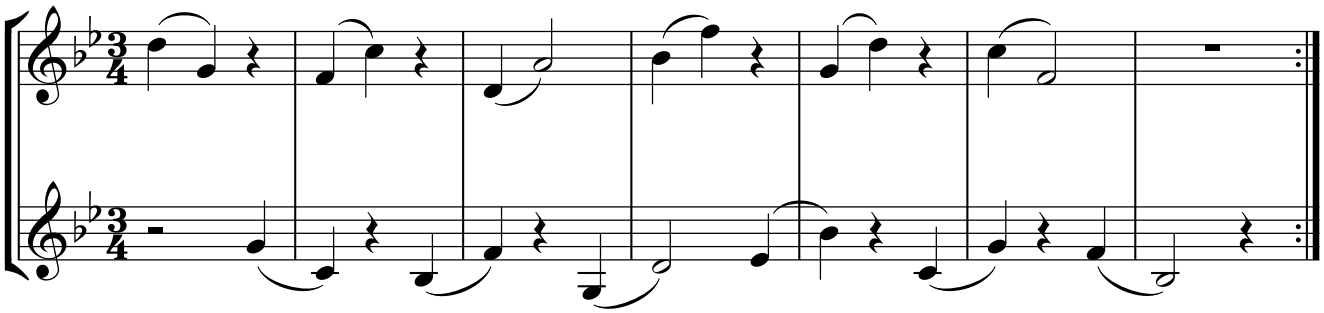

13
rall.
3
3
3
5

16
3
3

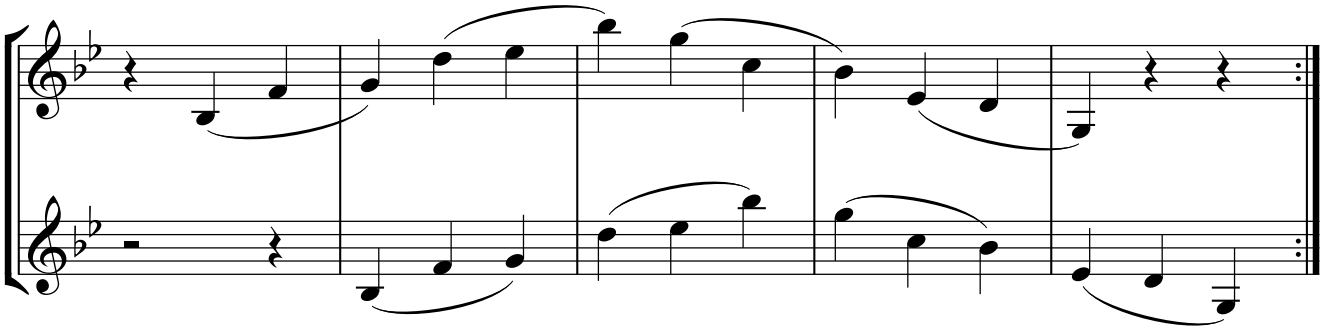
COUNTERPOINT 3

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.

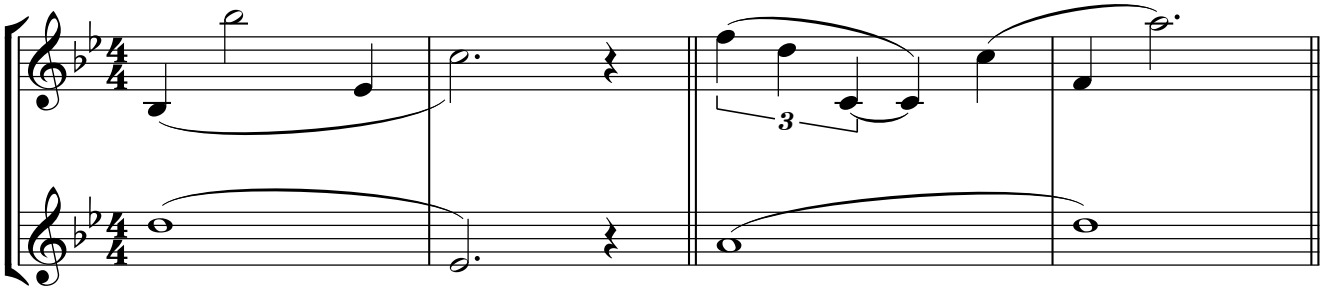
A

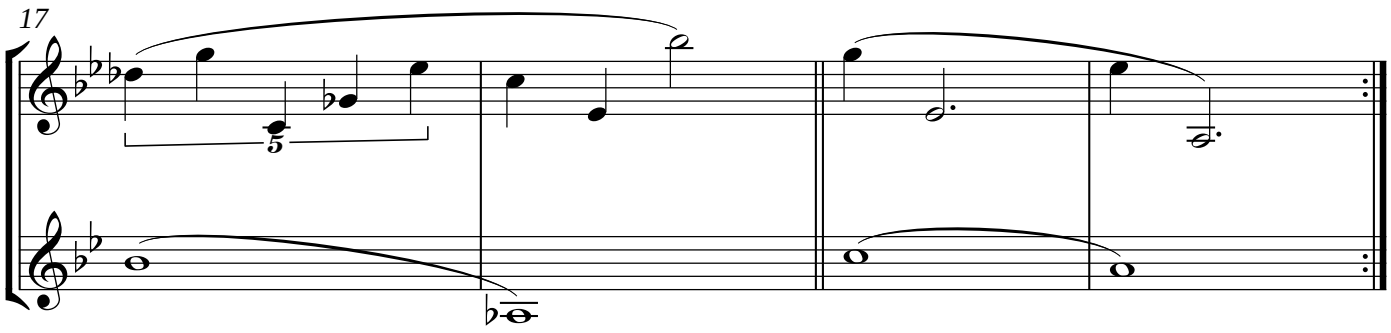


B



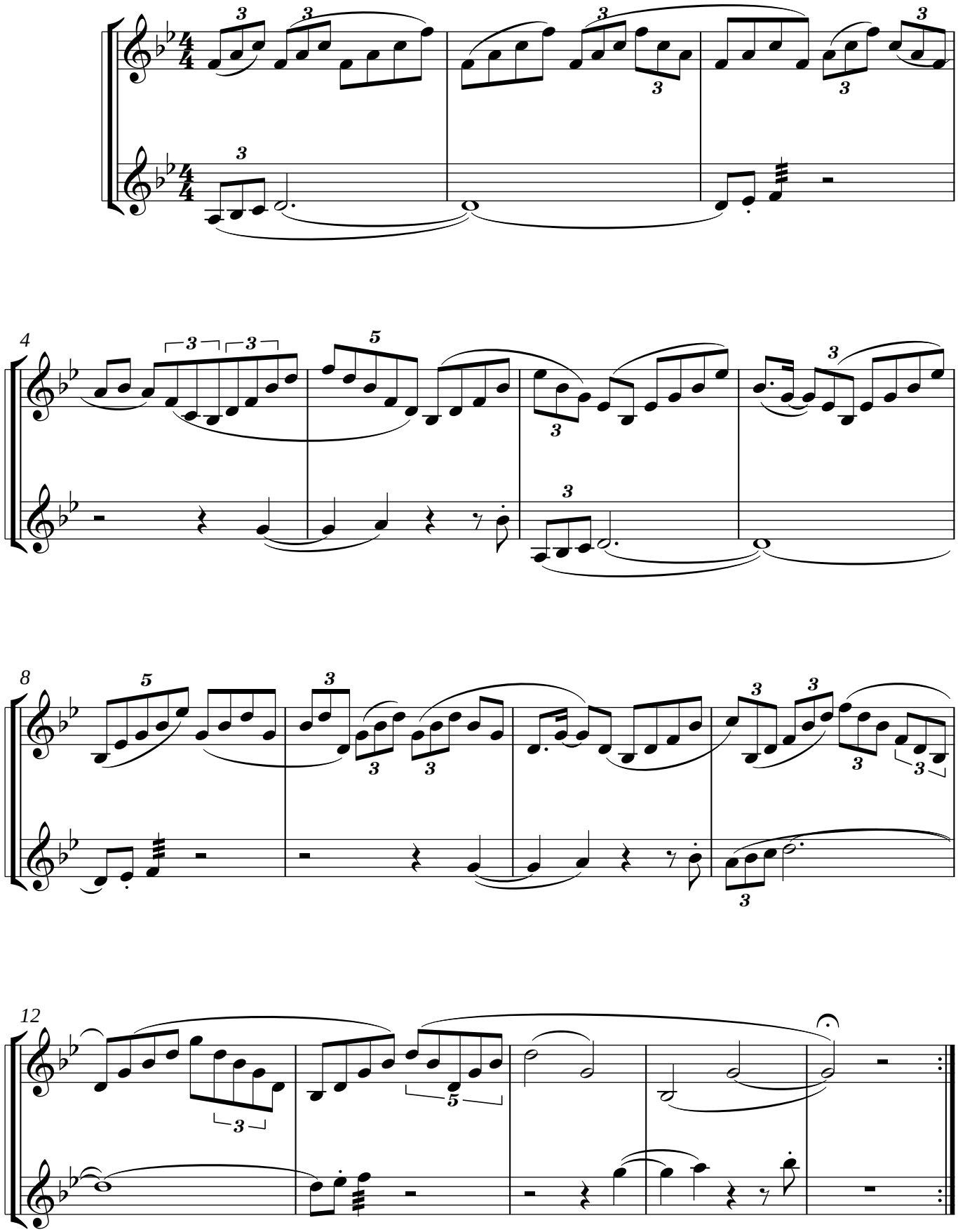
C



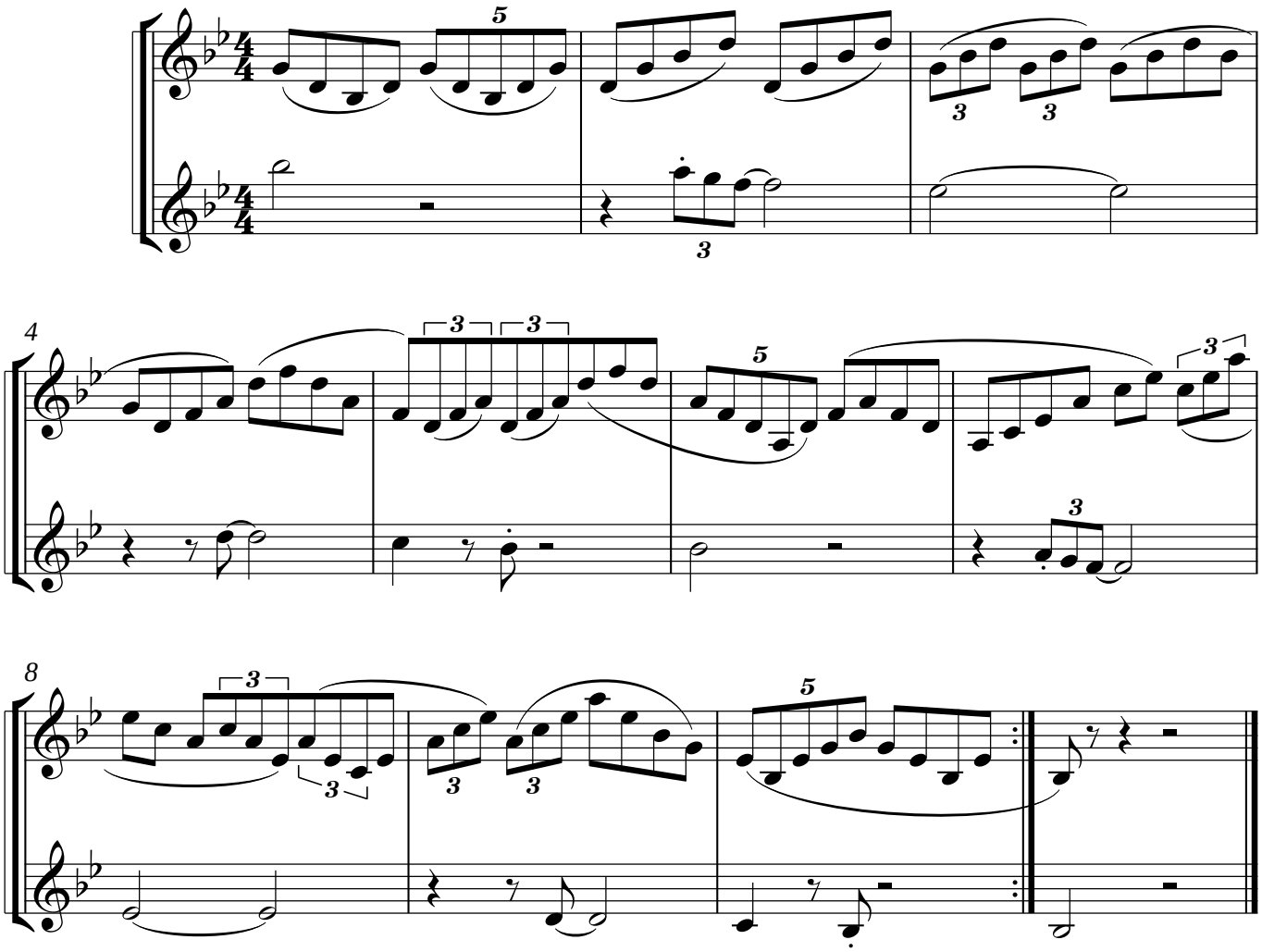


COUNTERPOINT 4A

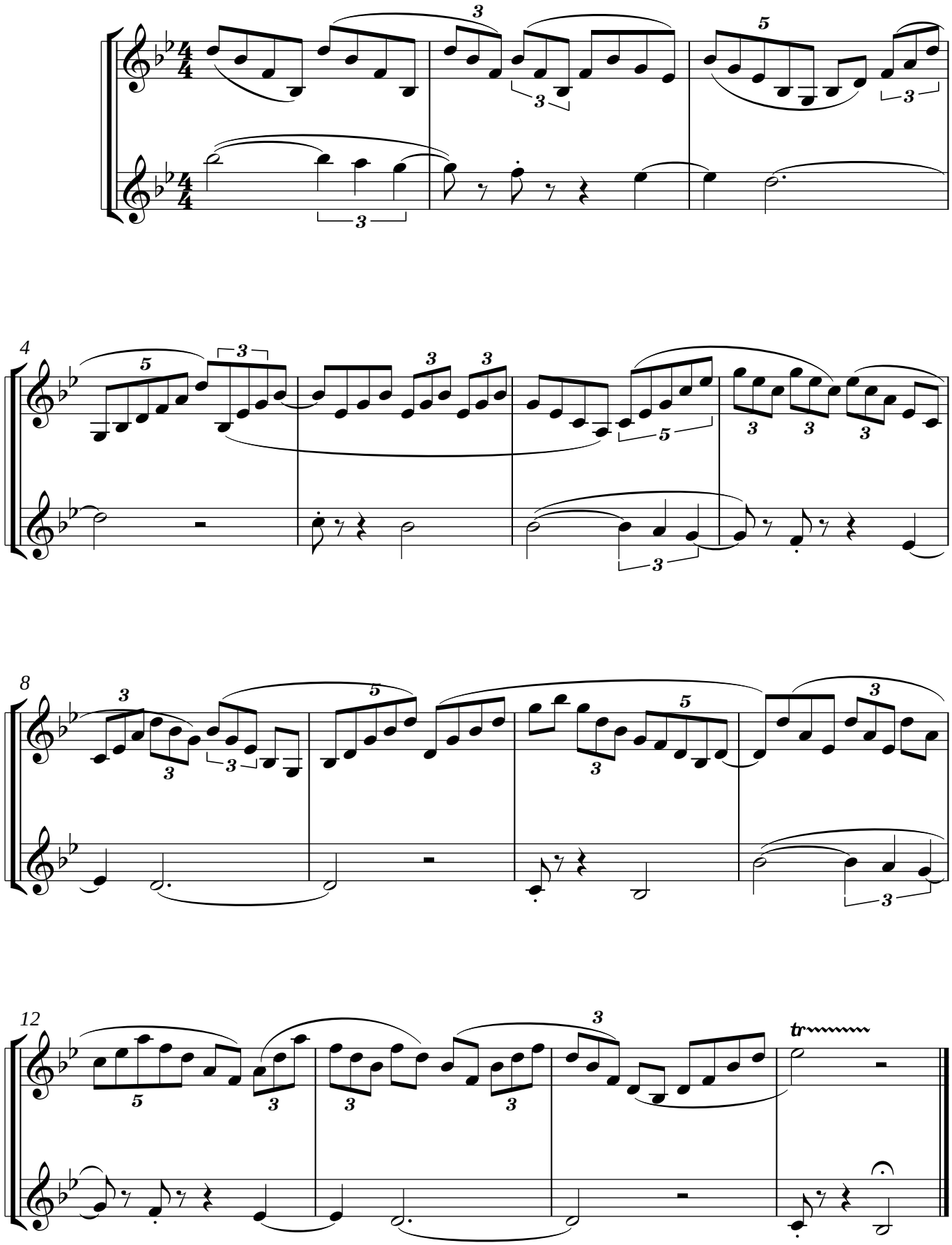
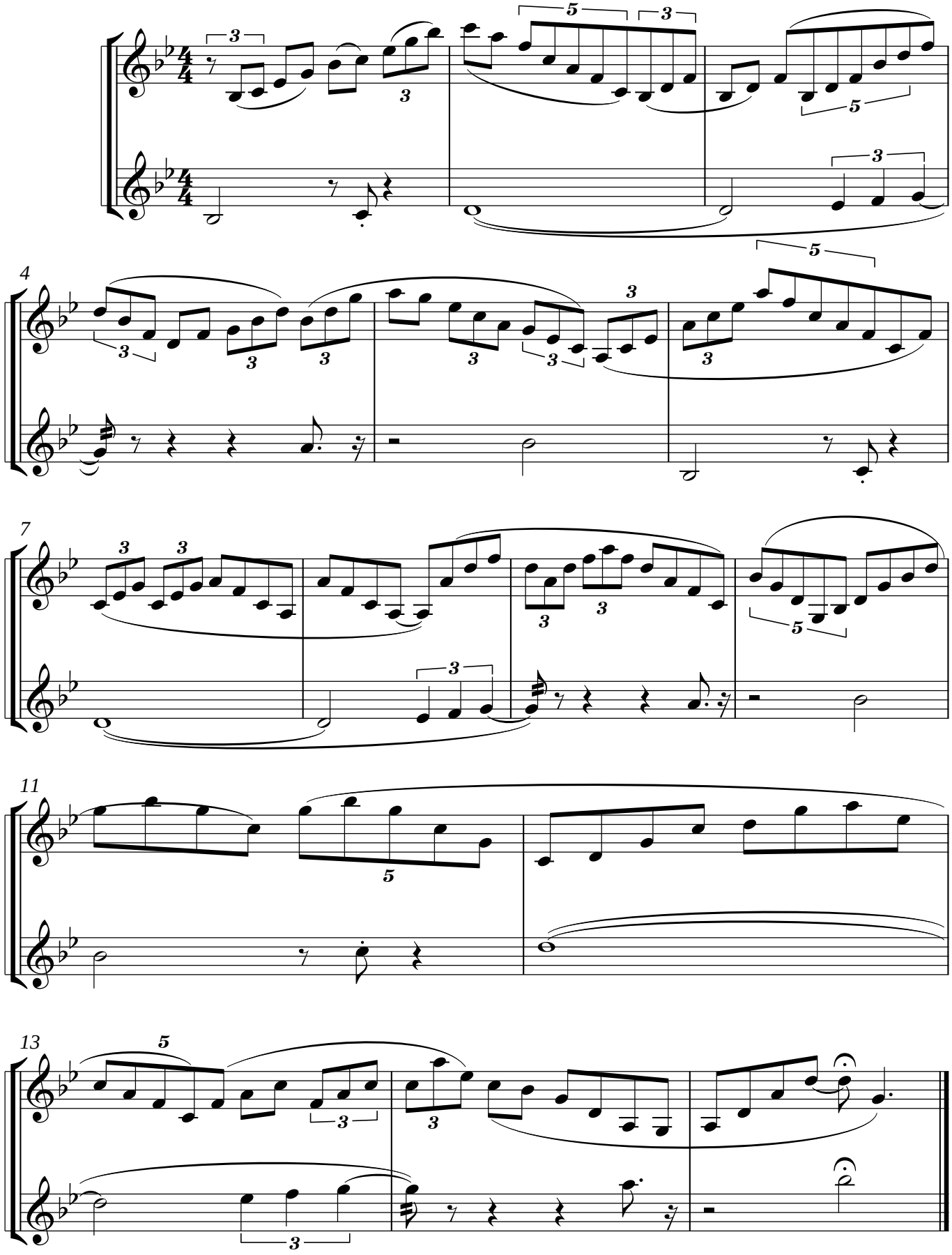
These exercises shows how to adapt exercises from ARPEGGI 1 and SCALES 2 into duets.



COUNTERPOINT 4B



COUNTERPOINT 4C



COUNTERPOINT 4D