CARL FISCHER CLASSIC STUDIES

Hyacinth Klosé

Celebrated Method for the Clarinet

Revised and Enlarged by

Simeon Bellison

Edited by

Stanley Drucker

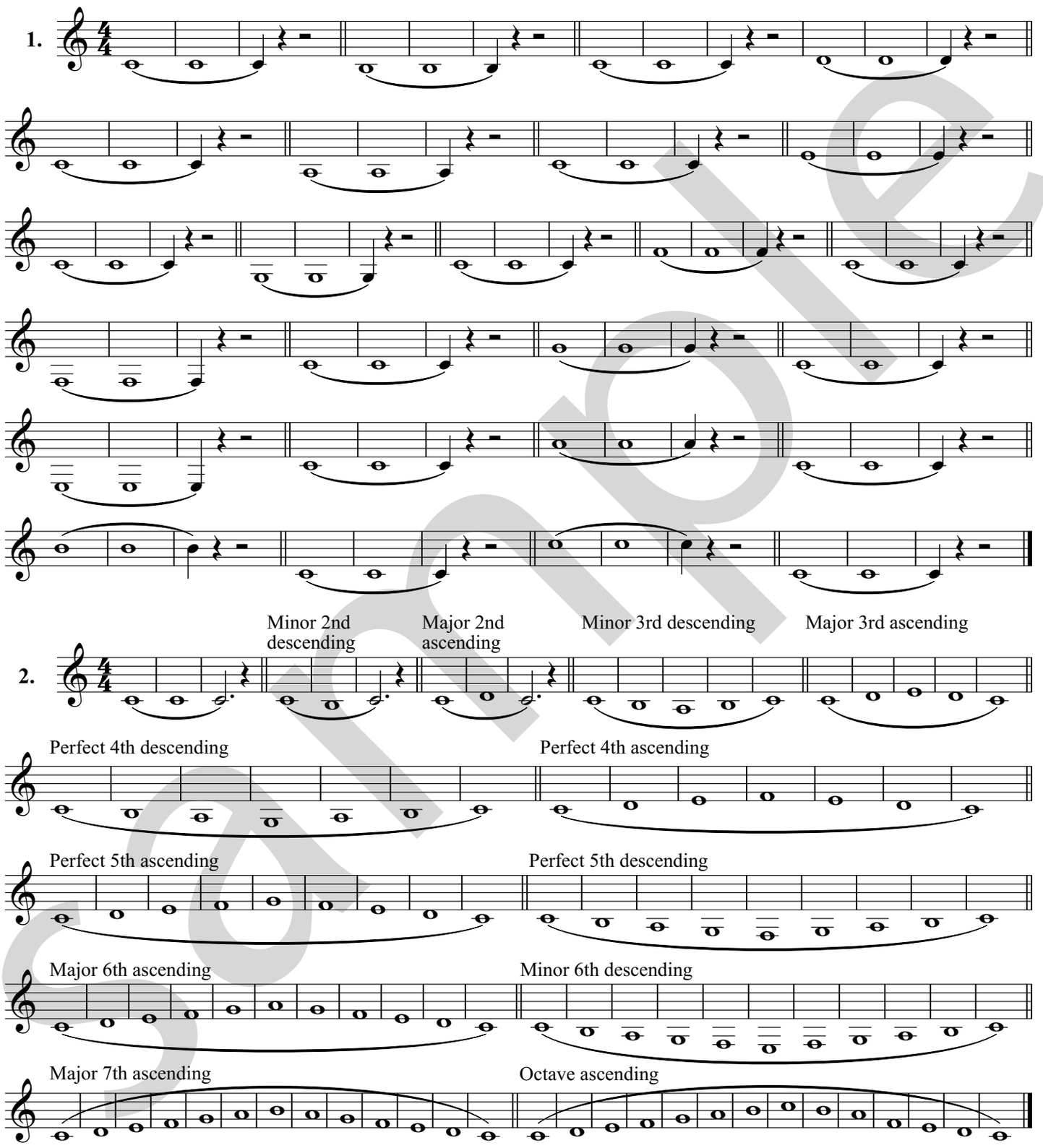
Naomi Drucker

CARL FISCHER®

First Sounds To Be Practiced

The first labours of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue and completely sustain the sound in all of its power and without undulations to the end of the notes full value; hemust never jerk the notes nor leave perceptible gaps between a note and the one which follows when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity, and the same power, whatever may be the intervals between them.

The movement (speed) of the following example is at the pleasure of the performer. The pupil who would learn to pitch the sound properly, will begin slowly, bearing in mind what I have before mentioned.



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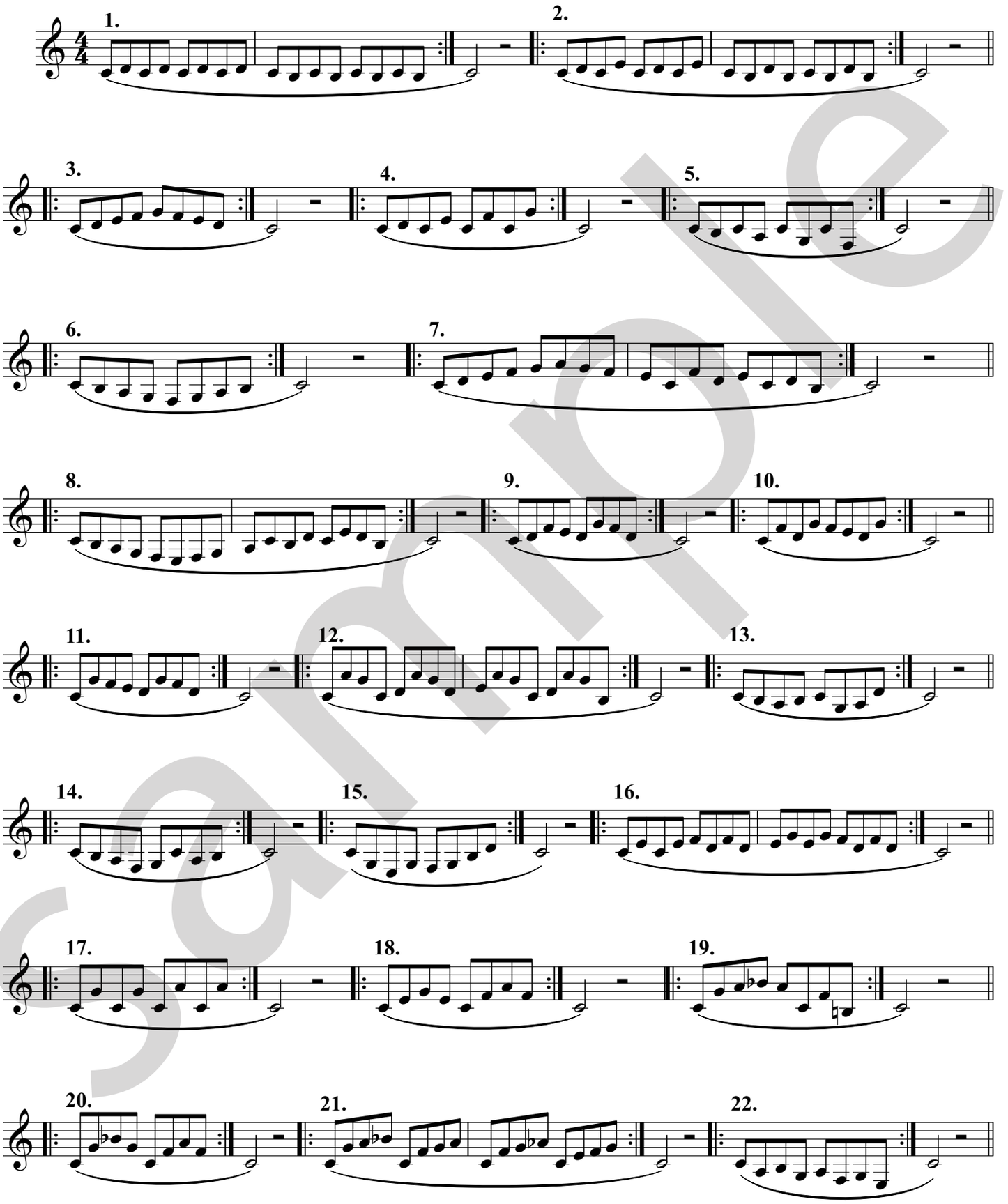
Sixty-Eight Exercises of Mechanism

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an instrumentalist. In the following exercises we must accentuate the sound upon the first note of each division of the bar. Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar. All the notes should be slurred, ascending passages played crescendo, descending passages diminuendo.



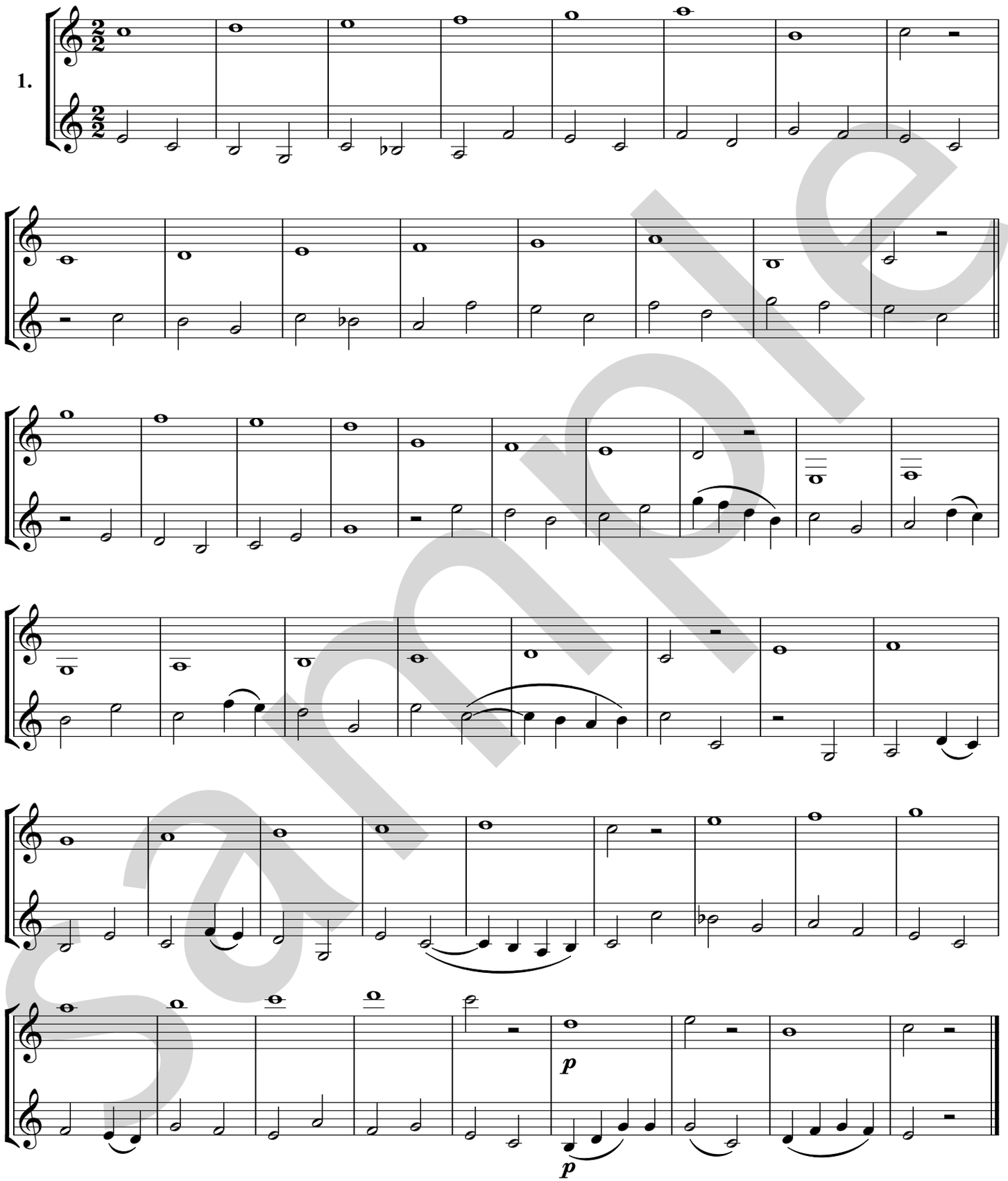
sample

Fifty Progressive Duets

for Two Clarinets

JOSEPH KÜFFNER, Op. 80

Exercise in Whole Notes for Sustaining the Tone

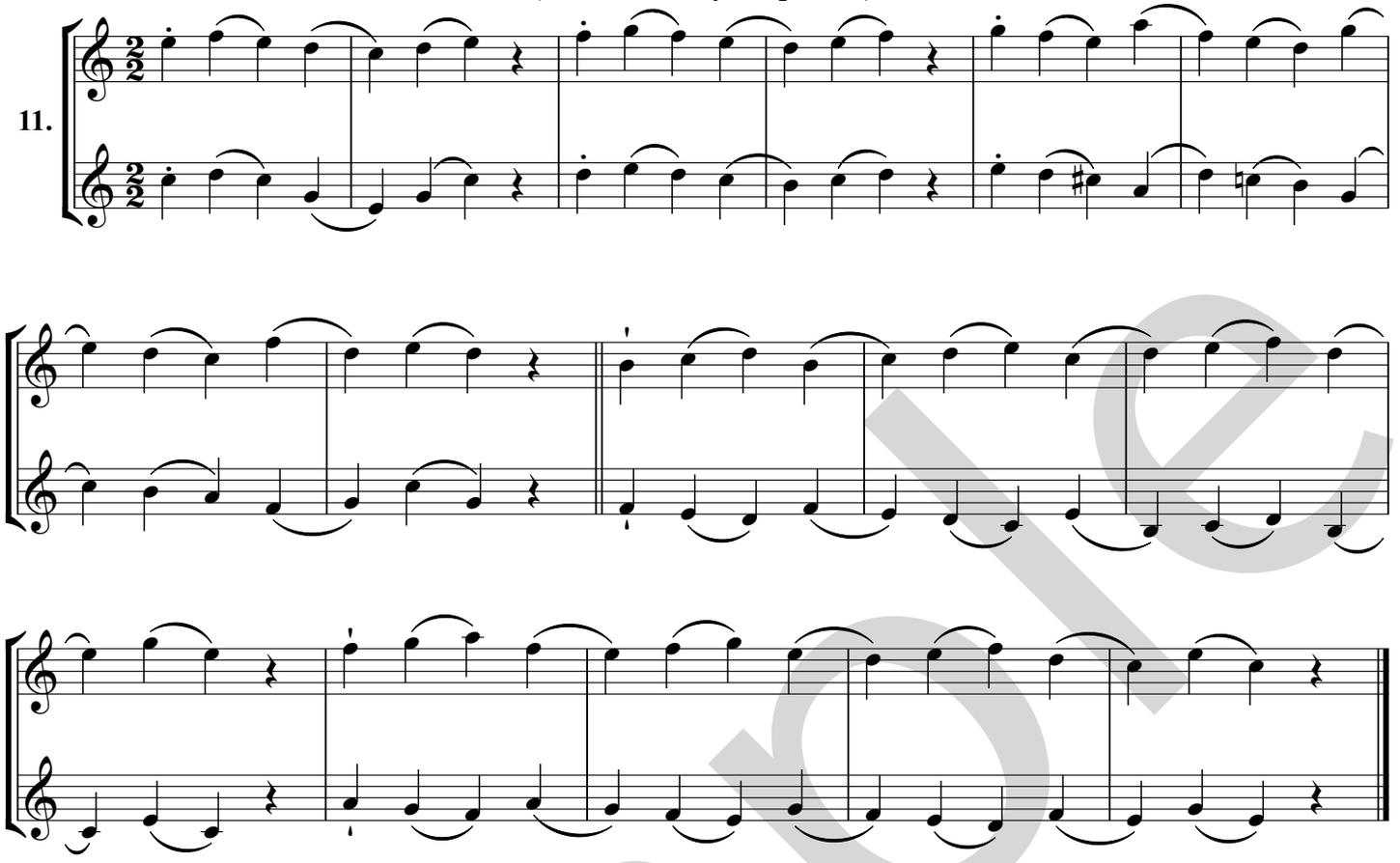


Publisher's Note: These duets are available from Carl Fischer as a separate publication: *Fifty Progressive Duets* (WF193).

sample

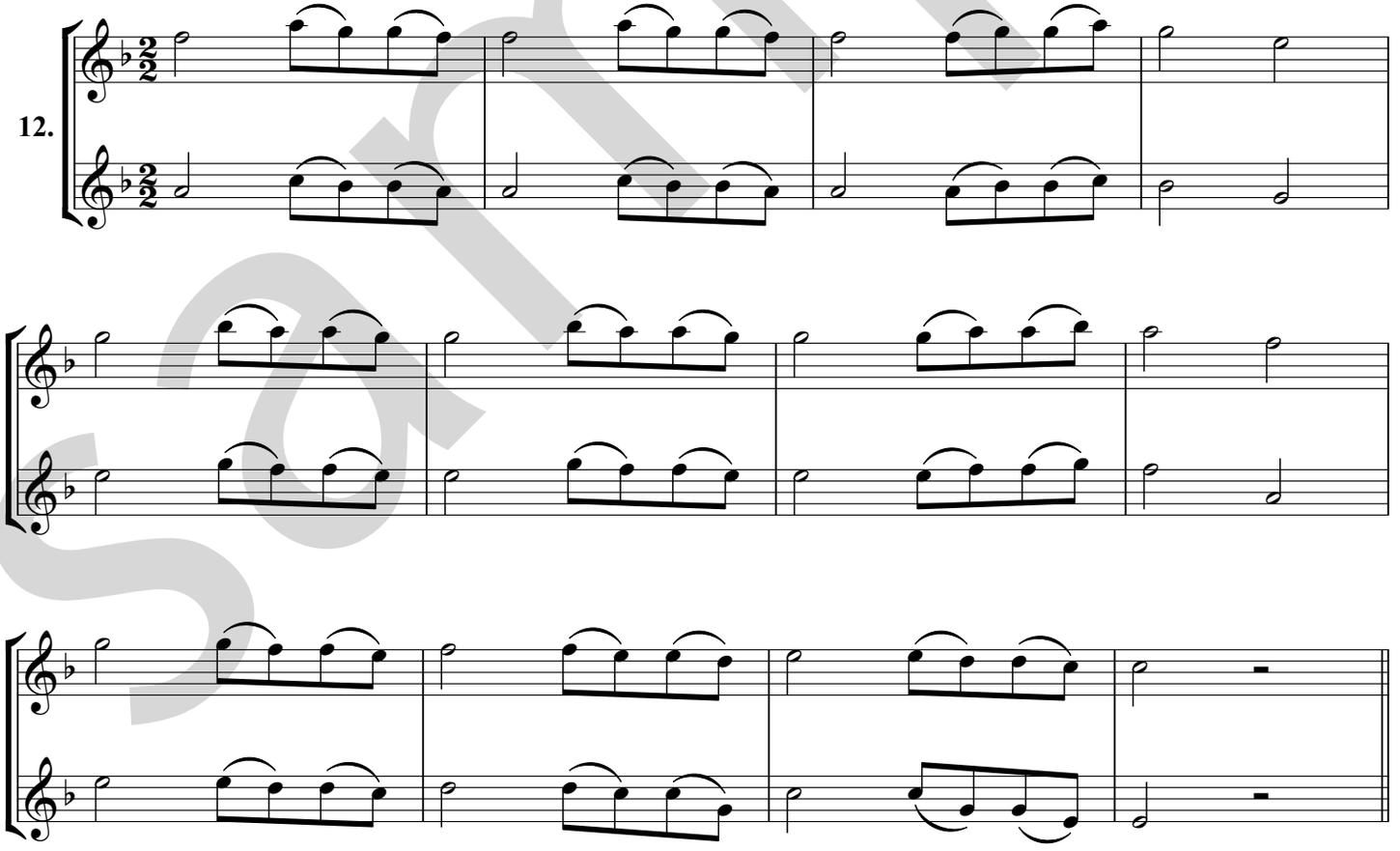
To Slur the Notes in Counter-Time
(A Form of Syncopation)

11.



Half Notes (Two Quarters) in Contrast to Four Eighth Notes (Two Quarters)

12.



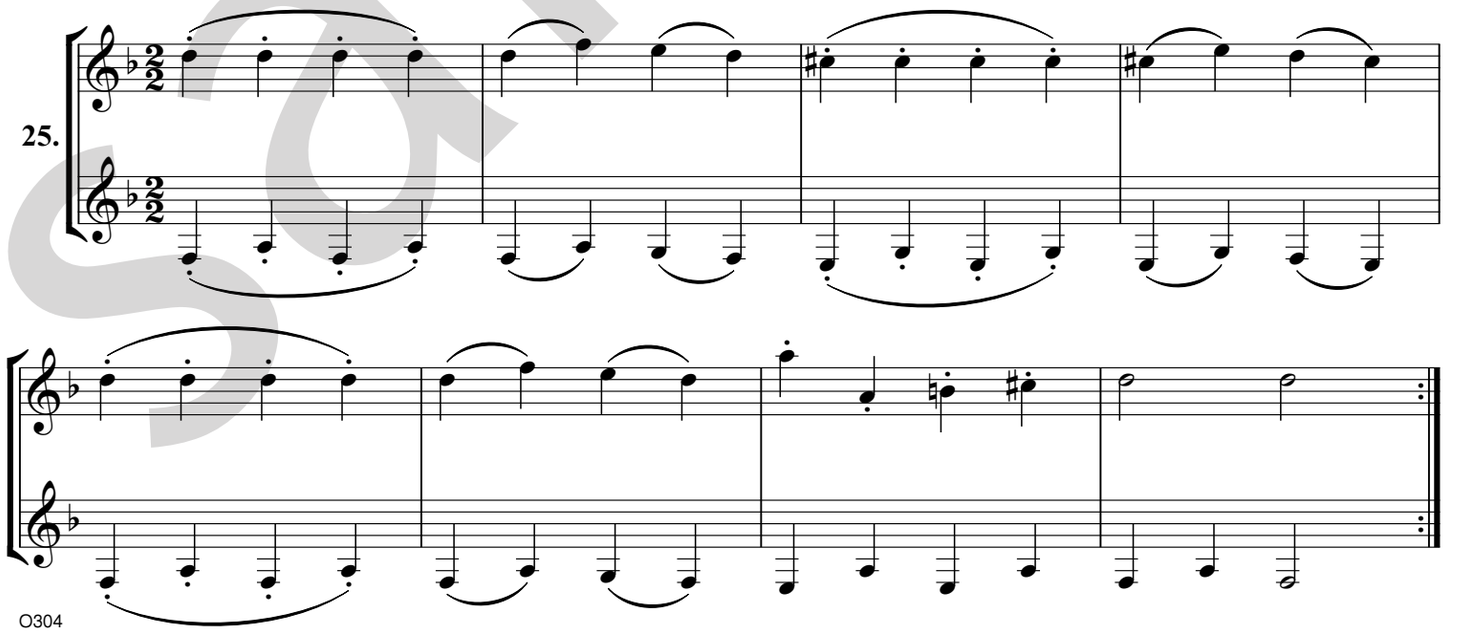
Sample

Tonguing of the Same Note

24.

The Half-Staccato

25.



sample

Romanza

45.

p

p

Fine

f

mf

D.C. al Fine

Rondo

46.

p

p

mf

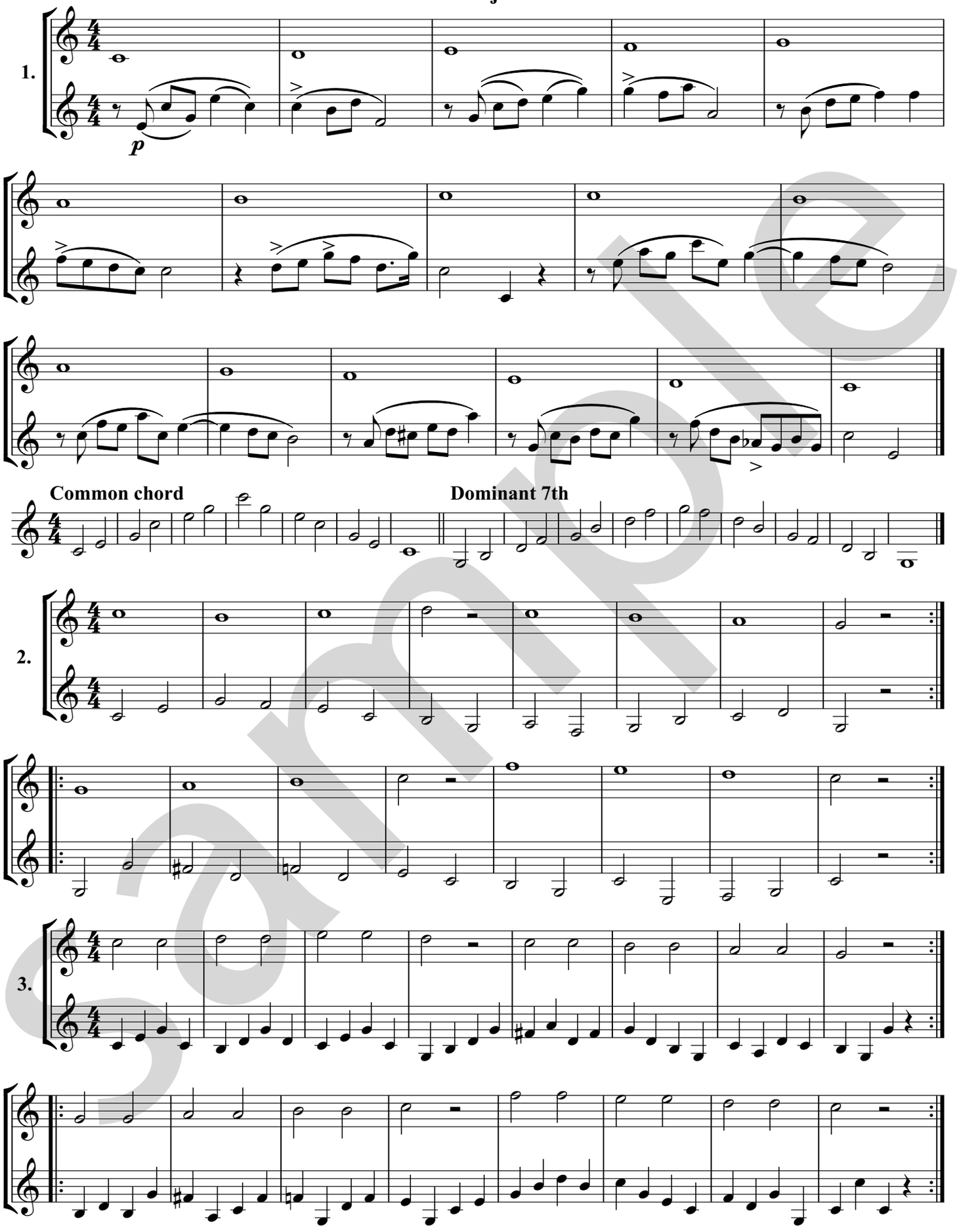
mf

sample

Scales and Exercises

Observe that each scale is followed by the distributed notes of the perfect common chord and the dominant seventh.

C Major



sample

Forty-Five Exercises

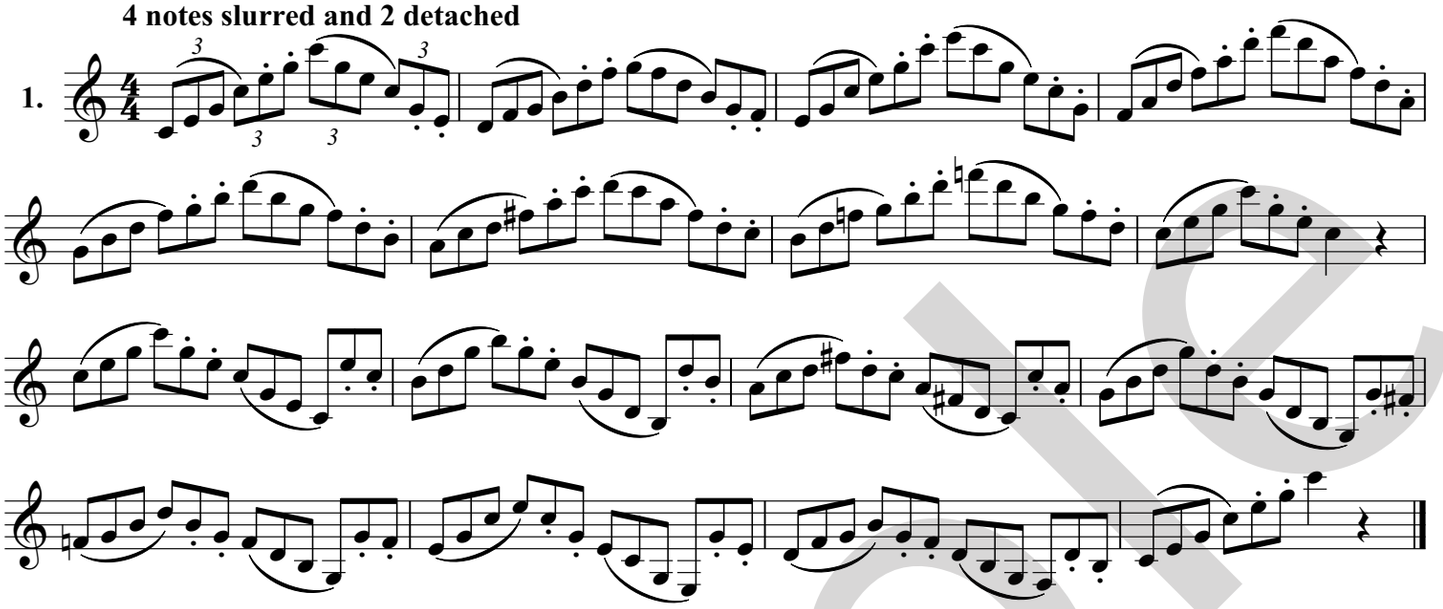
Upon different combinations of articulation with studies of sixths, octaves, etc.

HYACINTHE KLOSÉ

Bear a little on the first note of the slur and lighten the last one where the bind finishes

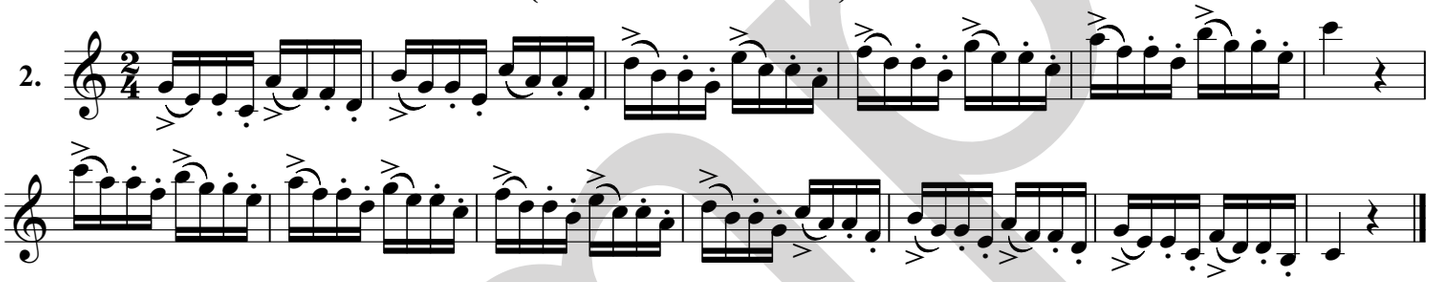
4 notes slurred and 2 detached

1.



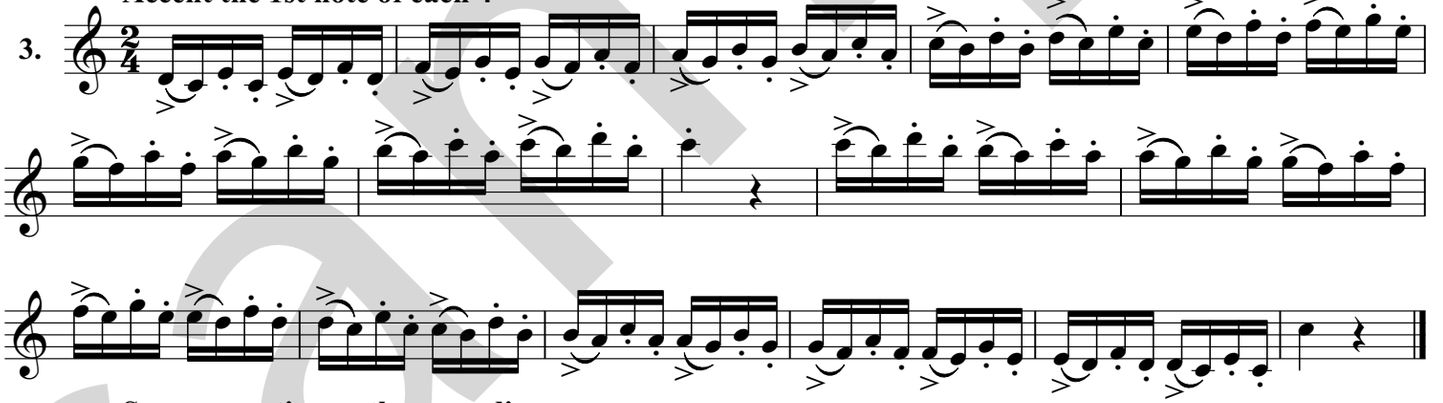
2 notes slurred and 2 detached (articulation much used) Press the 1st note of the slur

2.



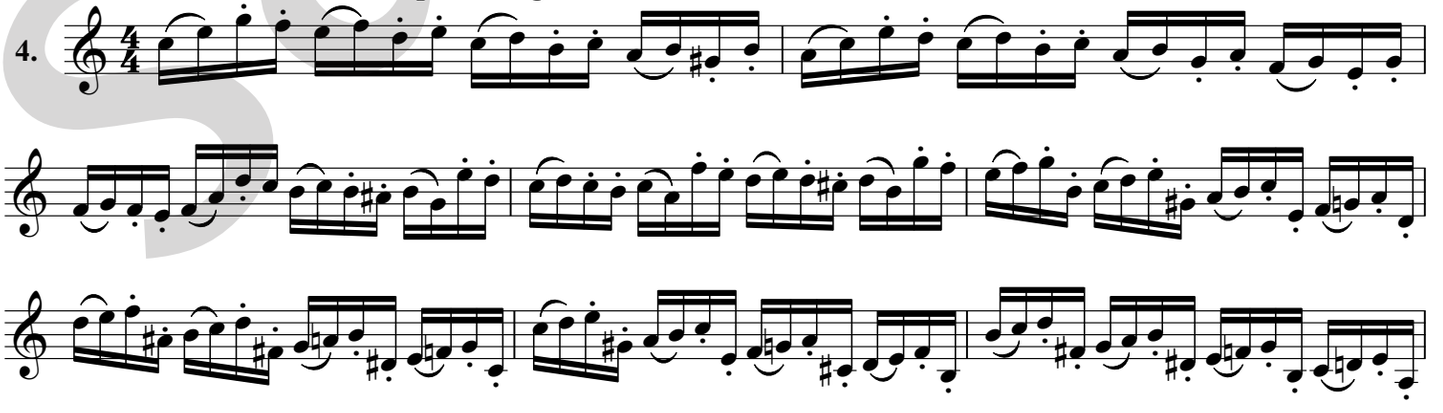
Accent the 1st note of each 4

3.



Same execution as the preceding

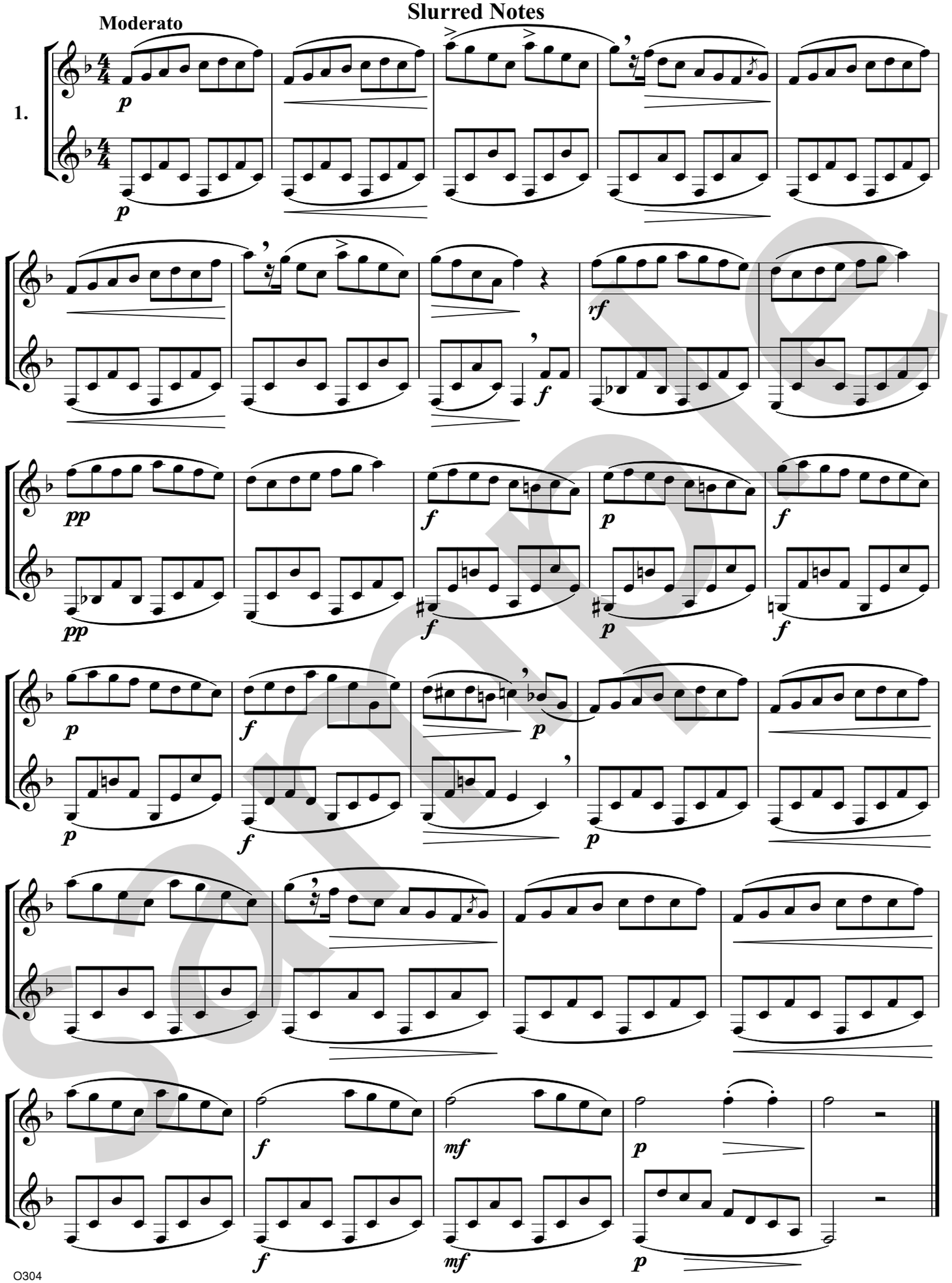
4.



sample

Duets on Various Articulations

Slurred Notes



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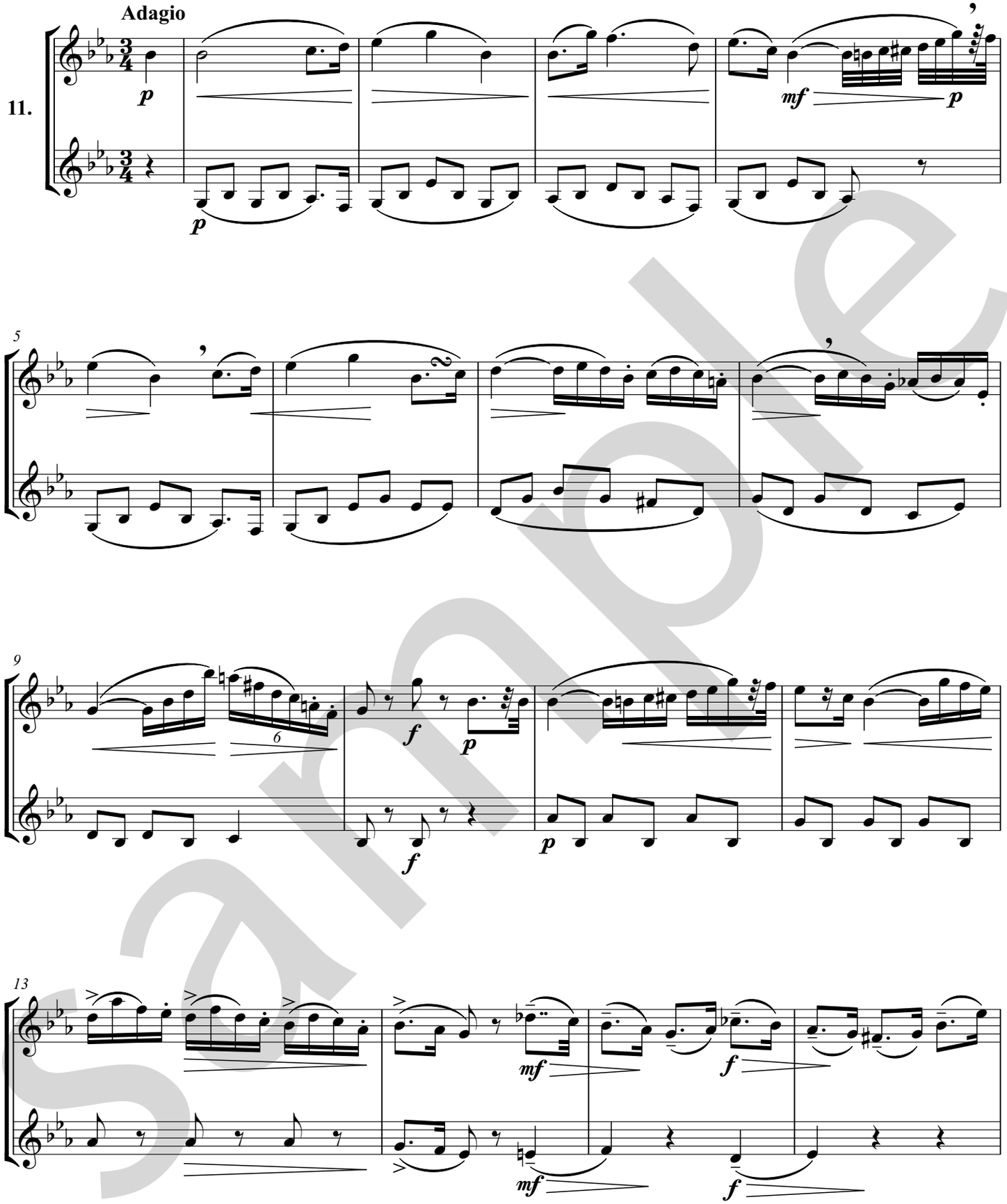

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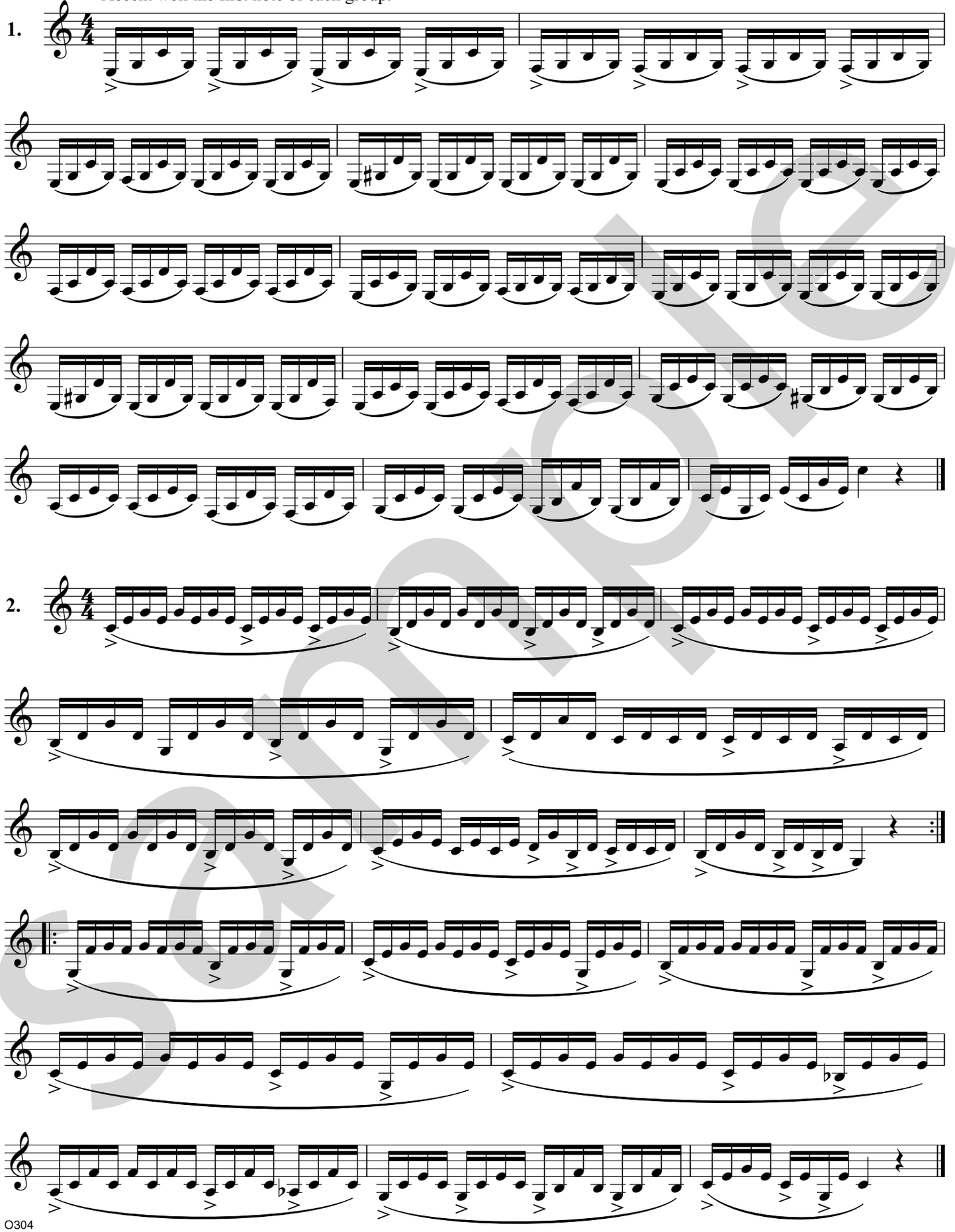
Twenty-Two Exercises on Low Notes

Chalumeau Register

HYACINTHE KLOSÉ

Accent well the first note of each group.



sample

Twelve Studies in the Different Registers of the Clarinet

1.

molto legato

2.

Agitato

f

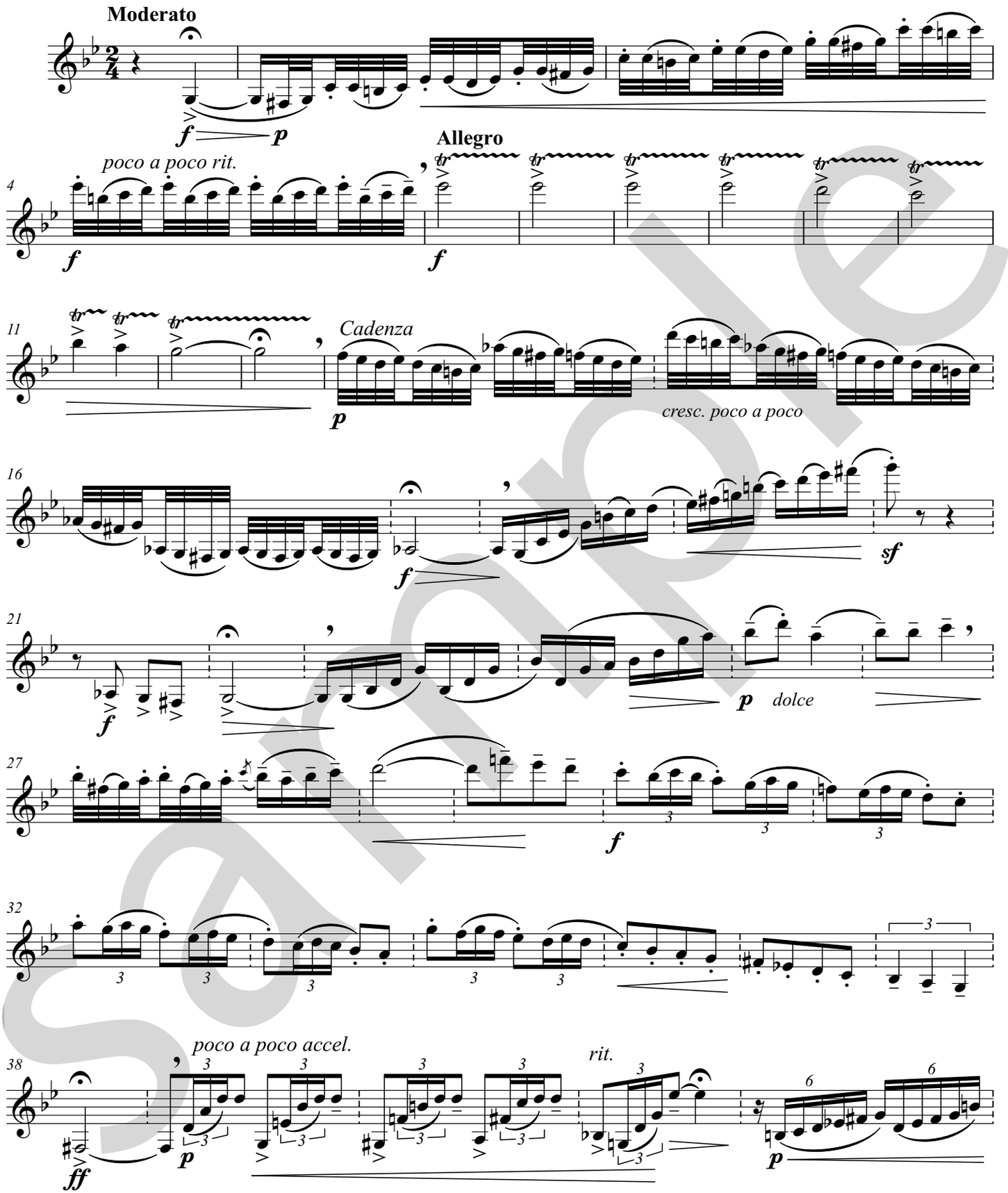
Sample

Russian Dance

from the Ballet *Swan Lake*

PETER ILYICH TCHAIKOVSKY (1840-1893)

Arranged by Simeon Bellison



Piano accompaniment available from the publisher. (W1790)

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