

# ARTISTIC STUDIES

*Book 1 -*

*From the French School*

ROSE - 40 Studies, Bks. 1 & 2

ROSE - 32 Études

ROSE - 9 Caprices

*For*

CLARINET

*Edited by*

DAVID HITE

*Southern*  
MUSIC



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## COMMENTS

The art of clarinet performance in the U.S.A. has over the years been strongly influenced by the French, not only by the French clarinets which we play but also by the lineage of eminent clarinet teachers at the Conservatoire Nationale de Musique a Paris. Included in that lineage was Klosé, the inventor of the "Boehm" system clarinet, as well as Cyrille Rose.

Like the great violin pedagogues and performers of the 17th and 18th centuries, many of the Conservatory clarinet professors created their own personal "school of playing" by composing original studies. Through their own method books violin pedagogues could nurture the gamut of artistic expression while precisely controlling the manner in which each technical problem of the instrument would be approached.

Unlike his colleagues who taught violin and many of his clarinet predecessors (and successors as well), Cyrille Rose was not a composer. For his personal course of study he very effectively adapted wonderful materials that had been written by great violin teachers. Most editions of the Rose clarinet studies do not identify the original source of the etudes. Consequently, many students erroneously assume that Rose himself composed the music. However, because of his excellent choice of materials for his collections, he is, perhaps, better known today than many of the other Conservatory clarinetists. Even today, students have nothing better to nurture technical skills and the 19th century musical style of expression.

The great Daniel Bonade who taught in the U.S. earlier this century based much of his teaching on the Rose etudes. He felt these studies contained nearly everything a student should know about clarinet performance. Once a student could satisfy Bonade with his tonal beauty, control of legato through careful finger movement, and ease and clarity of articulation, he was ready to study the sixteen odd numbered etudes of the book of thirty two. Ideally the student went through these particular etudes three times: first to learn precisely how they should be performed, secondly to correct all the details that may have been missed the first time, and the third time to perfect a polished, finished, elegant performance. After a tour through the Baermann V to strengthen general fluency, the student was "ready" for an orchestral job.

In editing the complete Rose etudes, I have chosen realistic tempo markings which students can be expected to master. Many of the tempos in previous editions are, perhaps, correct for the violin, but are not appropriate for the clarinet. Also, for the benefit of teacher assignments, approximate

timings are provided at the beginning of each etude.

Many of the technical etudes have been devoid of dynamic or style markings in earlier editions. In my teaching experience, I have observed that students tend to practice these etudes in a sterile, unimaginative way. In this edition, I have given each study a marking which will give the student an interesting expressive focus. In case he is not familiar with the terms, a glossary is provided on the back page. If you disagree with the suggested mood objective, look through the terms to find one that you feel better identifies how the etude can be played. The important thing is that you constantly strive to create a specific musical atmosphere when you play.

In performing violin etudes on a wind instrument, there are, many times, no appropriate places to take breaths. If the student is not otherwise instructed, he can continue to play without a breath until he breaks down, and in many cases, no matter how hard he tries, the exercise will continue to defeat him. If you play too long on one breath, the oxygen supply to the brain will dwindle to the point that your brain ceases to be alert causing you to fall into some kind of error or lose your coordination. If you are to perform an etude with complete assurance from beginning to end, you must pace your breathing. If necessary, pause slightly between continuous running notes. It is necessary to breathe deeply to maintain your best sound.

In this edition, I have followed many of Bonade's markings which bring greater direction and life to these etudes. The markings are in some cases exaggerated. However, good strong stylistic playing requires exaggeration to come across effectively to the listener. In any case, the constant direction of tonal intensity must be well understood to be well controlled. As the student masters the etudes as they are marked in this edition and as his own musical imagination begins to develop, he will find infinite ways to play this music effectively.

Clarinetists are often inclined to merely read through these etudes. However, if you give them serious consideration, you will realize that mechanical distractions may cause you to miss the musical content. Very effective practice can be achieved by studying each etude without the instrument in hand. Hear each note as you read it. Feel the fingerings and the articulation styles. Feel the tempo. Feel the slight tempo changes. Feel the direction of the intensity of sound to make the phrases come alive. Then when you perform the etude, it will be much more assured in style and effectiveness.

David Hite

3' 41"-2' 30"

# 40 STUDIES

Arranged by CYRILLE ROSE (1830-1903)

Edited by DAVID HITE

B-362

Adagio-andante ♩=44-63

CHARLES DANCLA

No. 1.

*mf* molto legato e sostenuto

5

10 *mp* *mf*

15 *p* cresc. poco a poco

20 *mf* *f*

25 *mf*

30 *f*

35

40 *p*

Original Opus 73, No. 8 in F major.

Bonade used this etude to teach his concept of "squeezing finger" legato - first bars 8 and 9 (2nds), then bars 3 and 4 (3rds) before starting at the beginning.

No. 2. Moderato  $\text{♩} = 96$

*mp* *dolcissimo*

5

10

*mf*

15

20

*mf* *f*

25

30

*mf*

35

*p* *f*

Andante-moderato ♩ = 52-69-84-96

FEDERIGO FIORILLO

No. 3.

\* *f* > *p* *f* > *p* *f* > *p* *sempre*

5 10 15 20 25 30 35 40 45 50 55 60 65 70

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

\*Greater dynamic contrast at slower speeds, and less dynamic contrast at faster speeds. Excellent exercise in dynamic control and legato.