CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK
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NOTATION

ACCIDENTALS:
The contemporary practice of an accidental only affecting that note which it precedes is implicit throughout this study. Occasionally, courtesy accidentals are employed for reasons of voice leading and as reminders for the performer. No microtonal notations are used. Only a vertical arrow either attached to a standard accidental or standing alone is used to indicate both microtonal pitches and quarter tones.

FINGERINGS:
One of the newer aspects of this study would be the consistent use of clarinet fingerings to designate harmonics, multiphonics, microtones, and various timbres. The system employed in this study is a modification of that used by Rehfeldt. All of the keys are named for the pitches they produce in the lower register. There are two exceptions, however. The first would be the upper E/B key of the lower joint. This key is named B for the pitch produced by the addition of the register key. The second exception would be the left and right Eb/Bb keys which are always notated as Bb.

HARMONICS:
The prerequisite studies that treat harmonics follow the notation used by Sigurd Rascher in his "Daily Embouchure Drills." The small, filled-in, stemless note heads placed below the whole notes represent the basis of fingering for that given harmonic. The upper whole note refers to the pitch. No microtonal inflections were notated in these prerequisite studies.

ARTICULATIONS:
All of the harmonic studies appear with the long phrase placed over them. A broken curve is also used to connect the first two notes of each study.

Harmonic Study Phrasing is a short-hand method of notating the preference for a complete unarticulated phrase which can, however, be broken at any point or points for realization of the harmonic by tonguing. This short-hand method of notation is used in the prerequisite studies only. It was felt that using the long curve together with broken lines presented an overly-notated score. When this composer felt that the preference was for a long phrase but understood that some of the harmonics had to be rearticulated by certain performers, the long phrase in conjunction with the broken curve was used in the contemporary etudes.

Etude No. 4 employs two articulations that will be new to most individuals—a "Reverse Envelope Attack and Decay." This is accomplished by starting the pitch with a soft breath attack, immediately add a crescendo and making an abrupt stop of the sound with the tongue. The symbol is an "adequate grasp representation" of the effect. Etude No. 4 uses what is called by Bruno Bartolozzi 'the 'smorzato' sound which is produced by momentarily pulling the jaw away from the reed. The tongue is not used at all in this type of articulation; the effect is instead produced by means of embouchure pressure alone.

PROPORTIONAL NOTATION:
Modern proportional notation is such that "horizontal space equals time." An articulated passage with no intervening space between note heads is defined as silence. A phrased passage with intervening space defined as being filled with sound.

FRANK J. DOLAK, Composer
Lip Bends

1.

2.
Harmonics

1.

2.

3.

4.
Harmonic Arpeggios & Scales.

1.

2.

3.

4.
Quarter Tones
*with R. H. thumb. **or:
Altissimo Register
Freely

pp sempre

a niente

Evenly

- Play complete phrase while executing indicated trill.
- Play trill with right hand thumb.
A tempo

* Play with right hand thumb.
* Slap fingers down.
* Maintain indicated fingering.
* Maintain indicated fingering.
FOUR-PART CHORALES
for
TWO CLARINETISTS
FOUR-PART CHORALES
for
TWO CLARINETISTS

-A-

\( \text{\textit{ord.}} \)
VAPORS

for Clarinet in A

and Tape Reiteration
VAPORS
for
CLARINET AND TAPE REITERATION
Improvise 5" to 15" on the following sound object: Add rhythms, vibrato, accellerando and cresc. decresc. molto

vibr.
cresc. molto ff
decresc. a niente

ord.
cresc. molto-

*pMaintain indicated fingering.*
p sempre

mp sempre

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Improvise 10" on these two sound objects. Use pedal.
ord. cresc. molto

f subito

Shhhh Let reiteration fade out.
ad lib. a niente

Subito ff sempre

ShhhHhhh
EPIGONE

for

Prepared Tape and Clarinet

PERFORMANCE INSTRUCTIONS:

A recorder equipped with "Simul-sync" is required. Prepare the tape in the following sequence:
1. First, record TAPE on the left channel at a speed of seven and one-half inches per second (7 1/2 IPS).
2. Next, record TAPE again, this time on the right channel, but at the slower speed of three and three-quarters inches per second (3 3/4 IPS). TAPE must be played through twice in order to fill up the tape.

The resulting recording should produce a canon in which the right side is playing the same material as the left side, but twice as fast and an octave higher.