The Clarinet Institute
of Los Angeles

CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute of Los Angeles

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 adding a crescendo and making an abrupt stop of the sound with the tongue. The symbol is an "adequate graphic 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 articulatioin; the effect is instead produced by means of embouchure pressure alone.

PROPORTIONAL NOTATION:

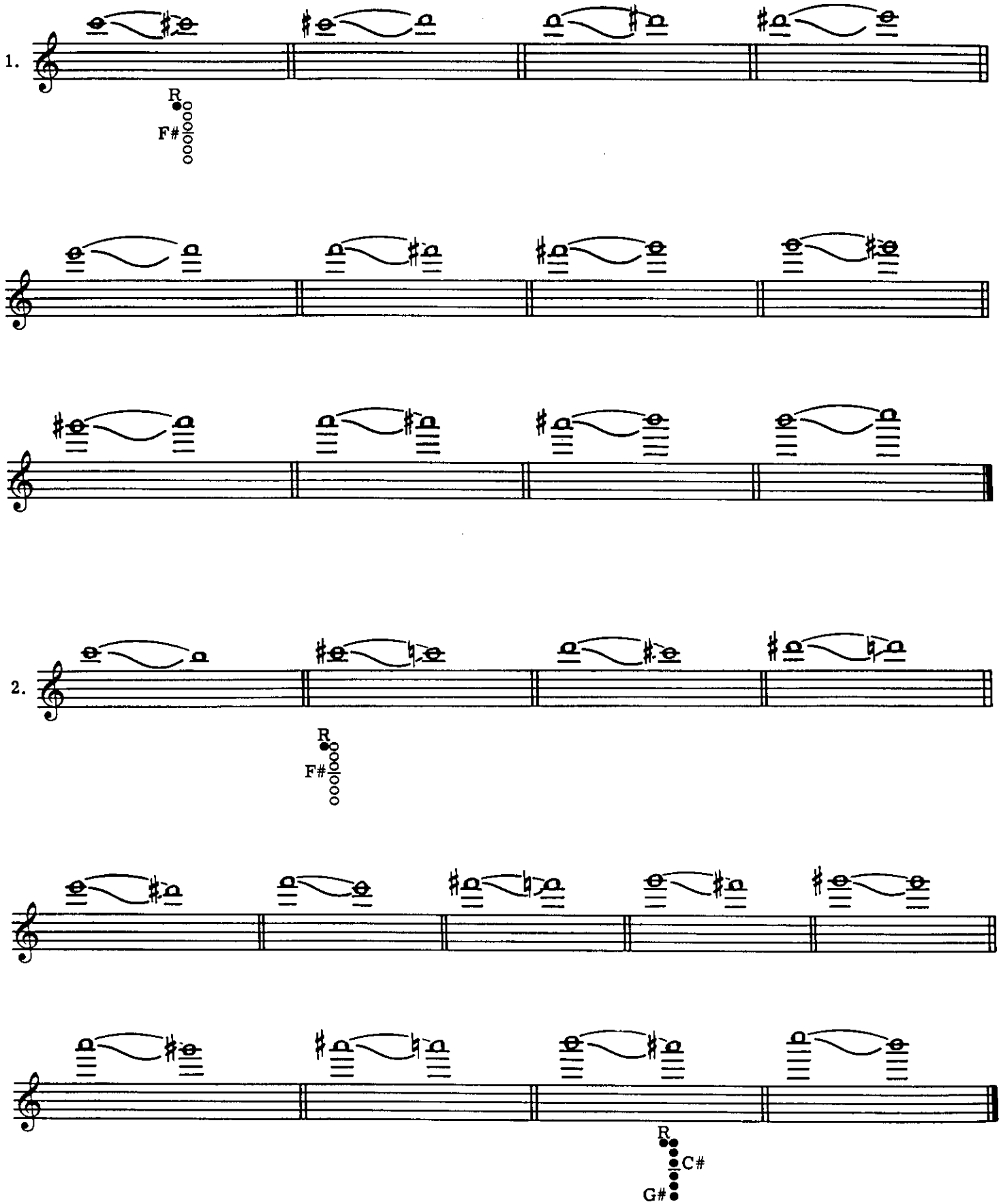
Modern proportional notation is such that "horizontal space equals time." An articulated passage with intervening space between note heads is defined as silence. A phrased passage with intervening space is defined as being filled with sound.

FRANK J. DOLAK, Composer

Copyright © 1980 by STUDIO P/R, 224 S. Lebanon St., Lebanon, IN 46052
All Rights Reserved International Copyright Secured Printed in U.S.A.
Sole Distributorship: STUDIO P/R, Inc.

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

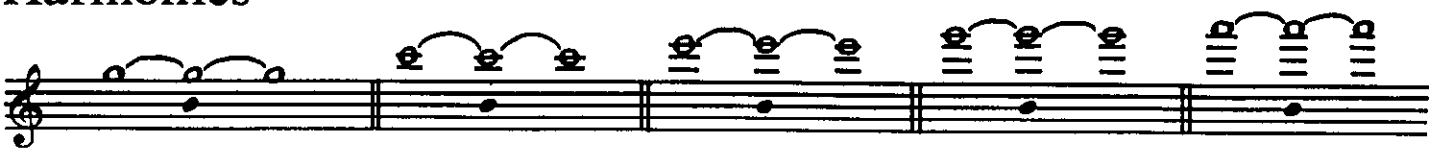
Lip Bends



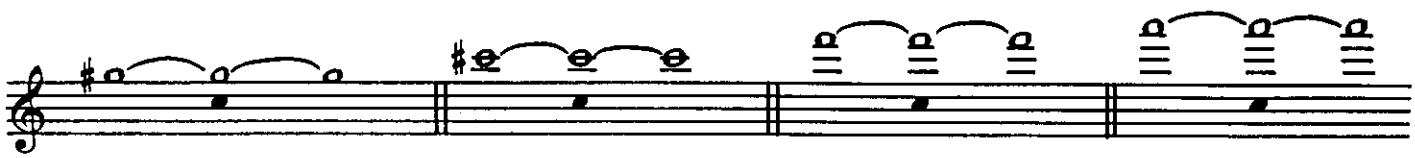
The Clarinet Institute
of Los Angeles

Harmonics

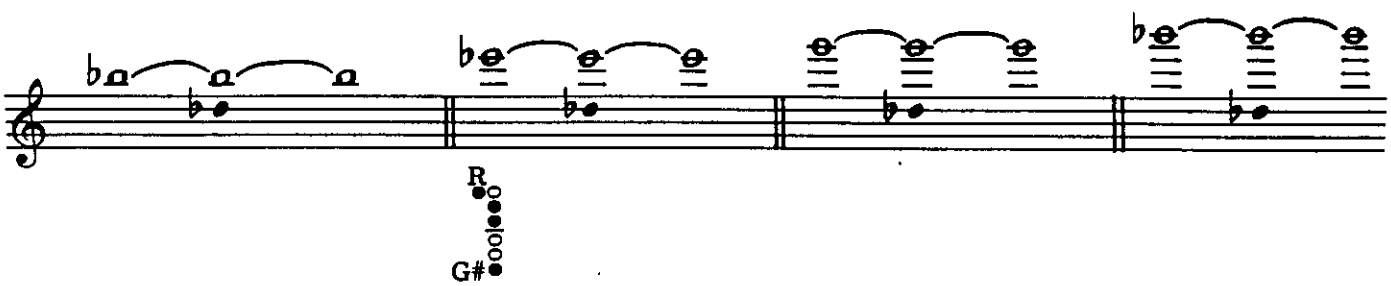
1.



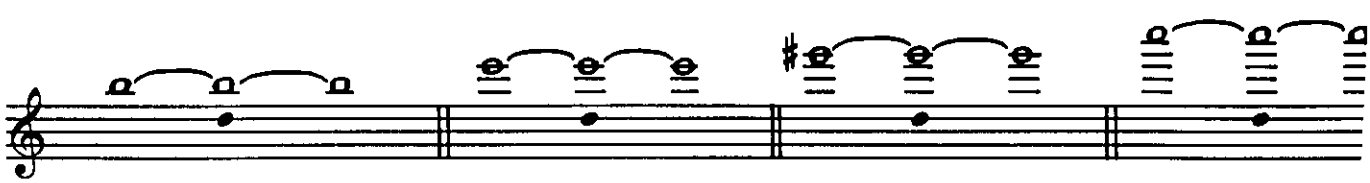
2.



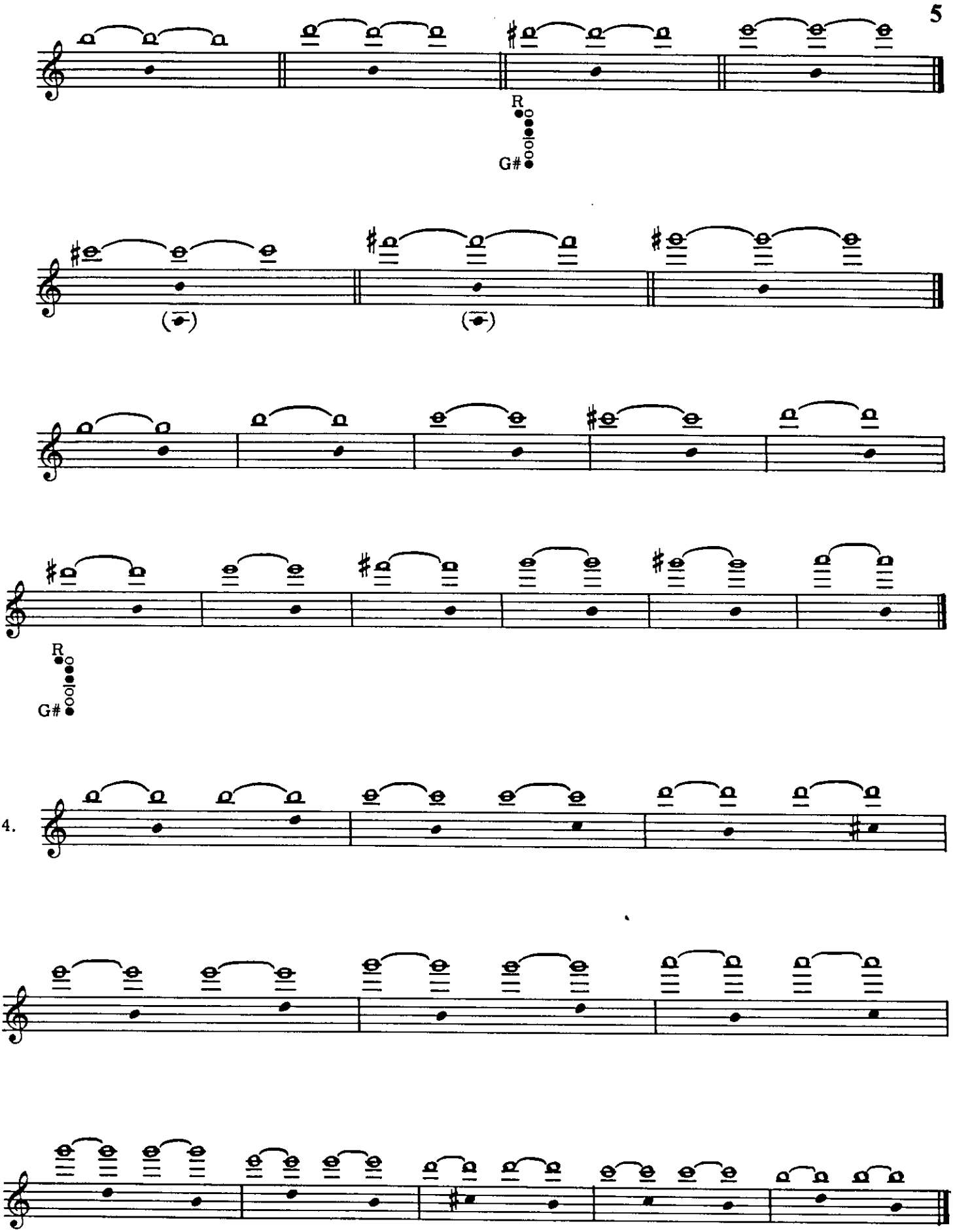
3.



4.

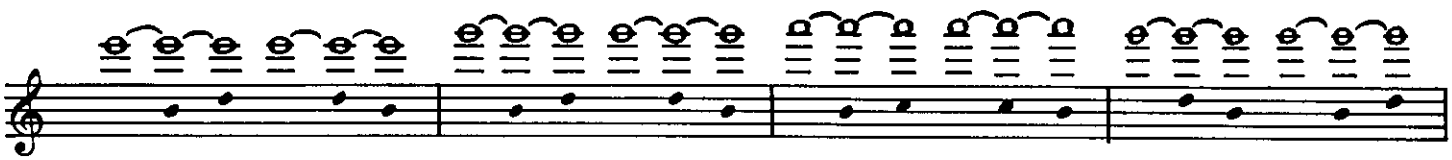


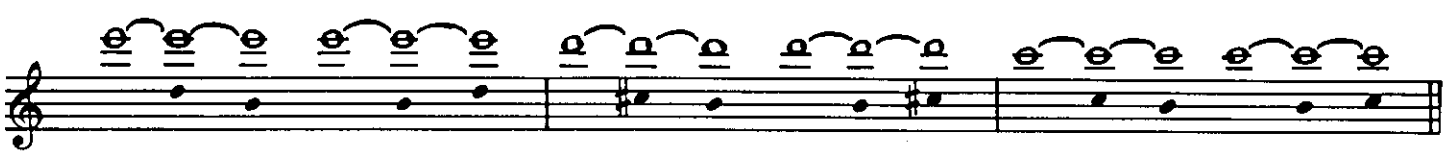
The Clarinet Institute
of Los Angeles



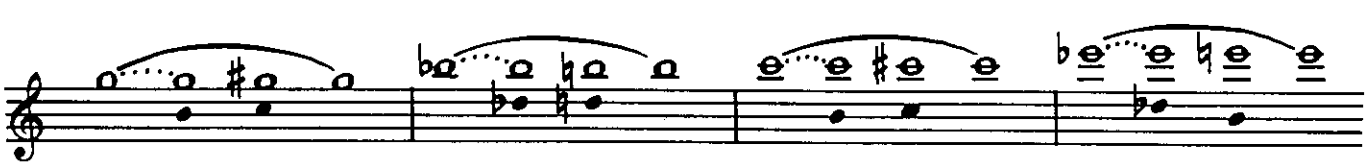
The Clarinet Institute
of Los Angeles

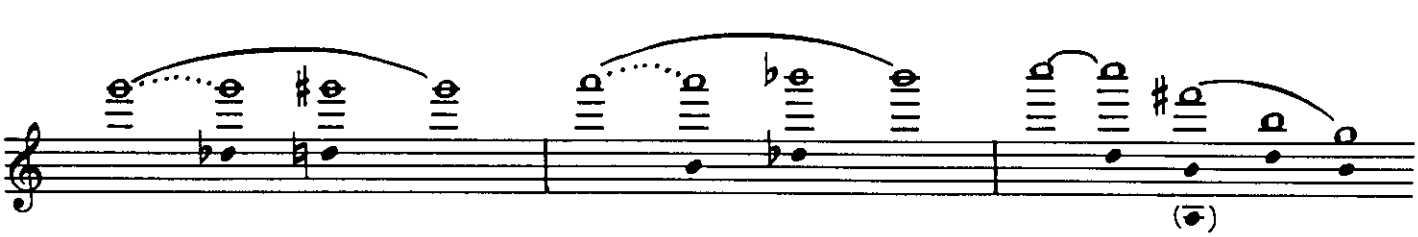
1.



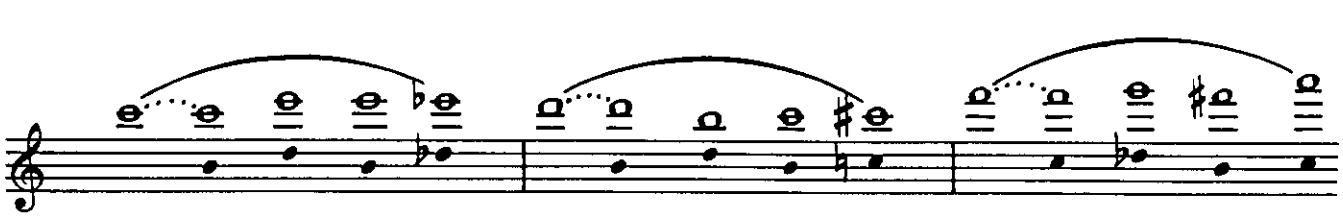


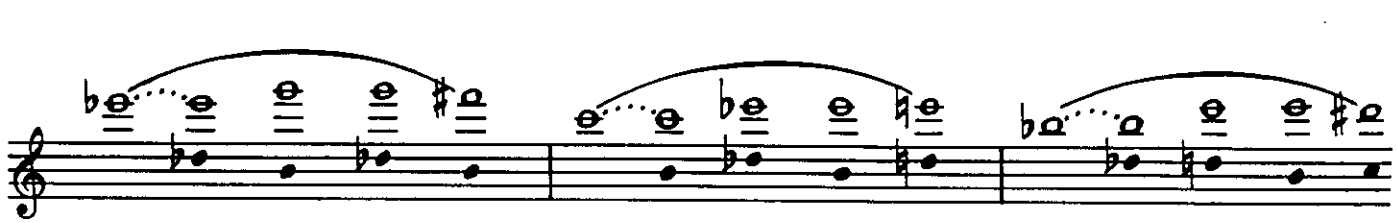
2.





3.



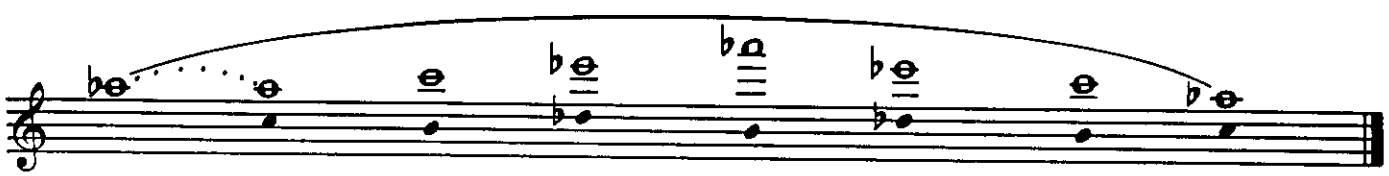


The Clarinet Institute
of Los Angeles

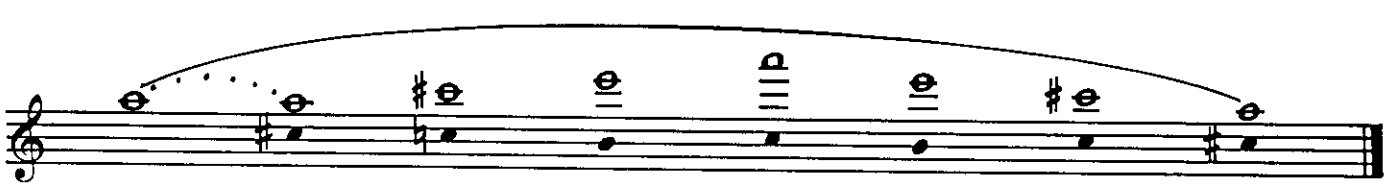
Harmonic Arpeggios & Scales.

1.

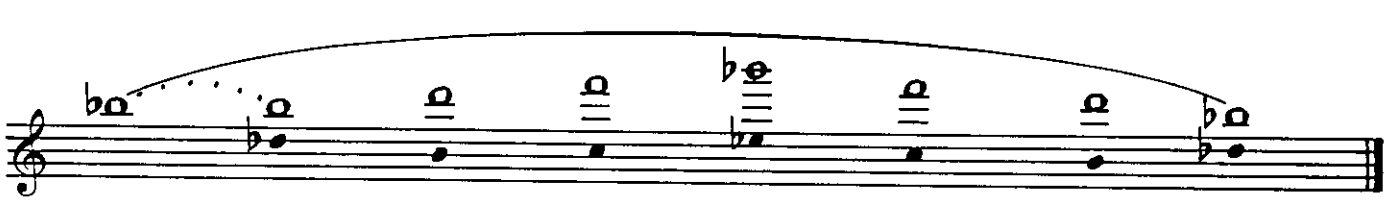
2.



3.

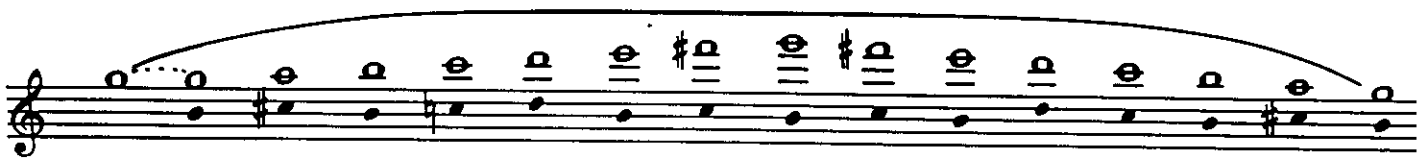


4.

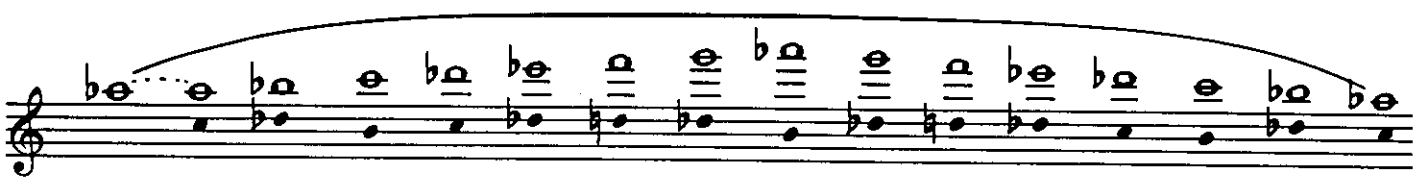


The Clarinet Institute
of Los Angeles

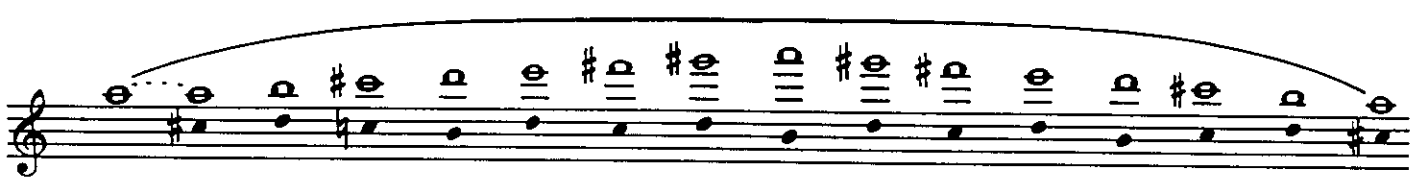
1.



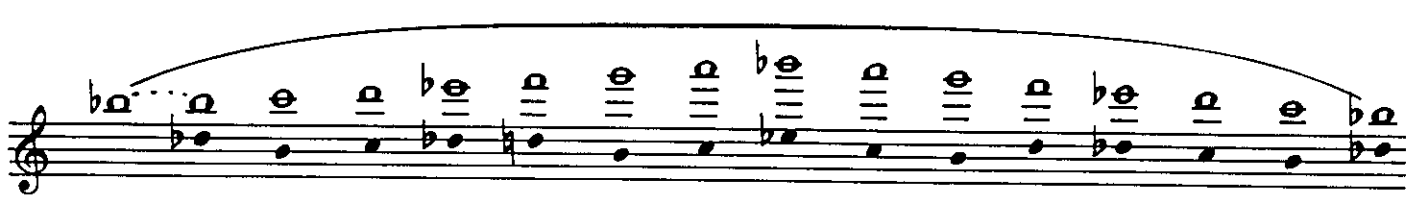
2.



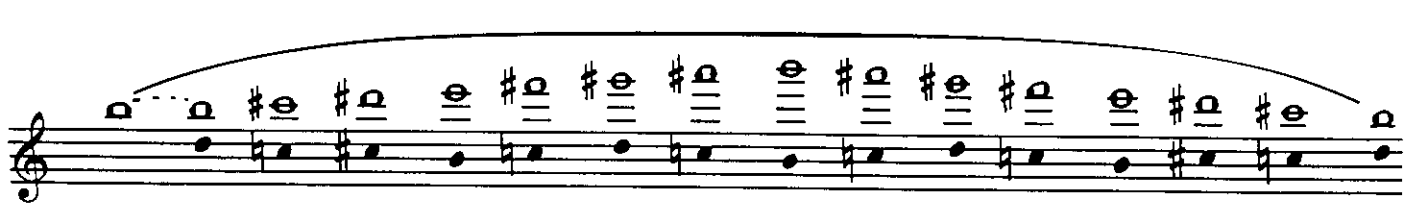
3.



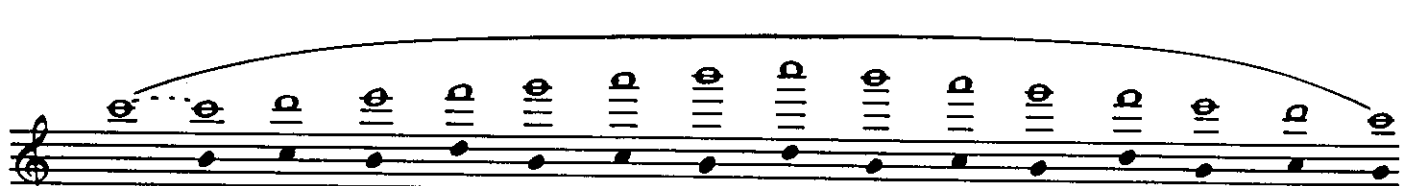
4.



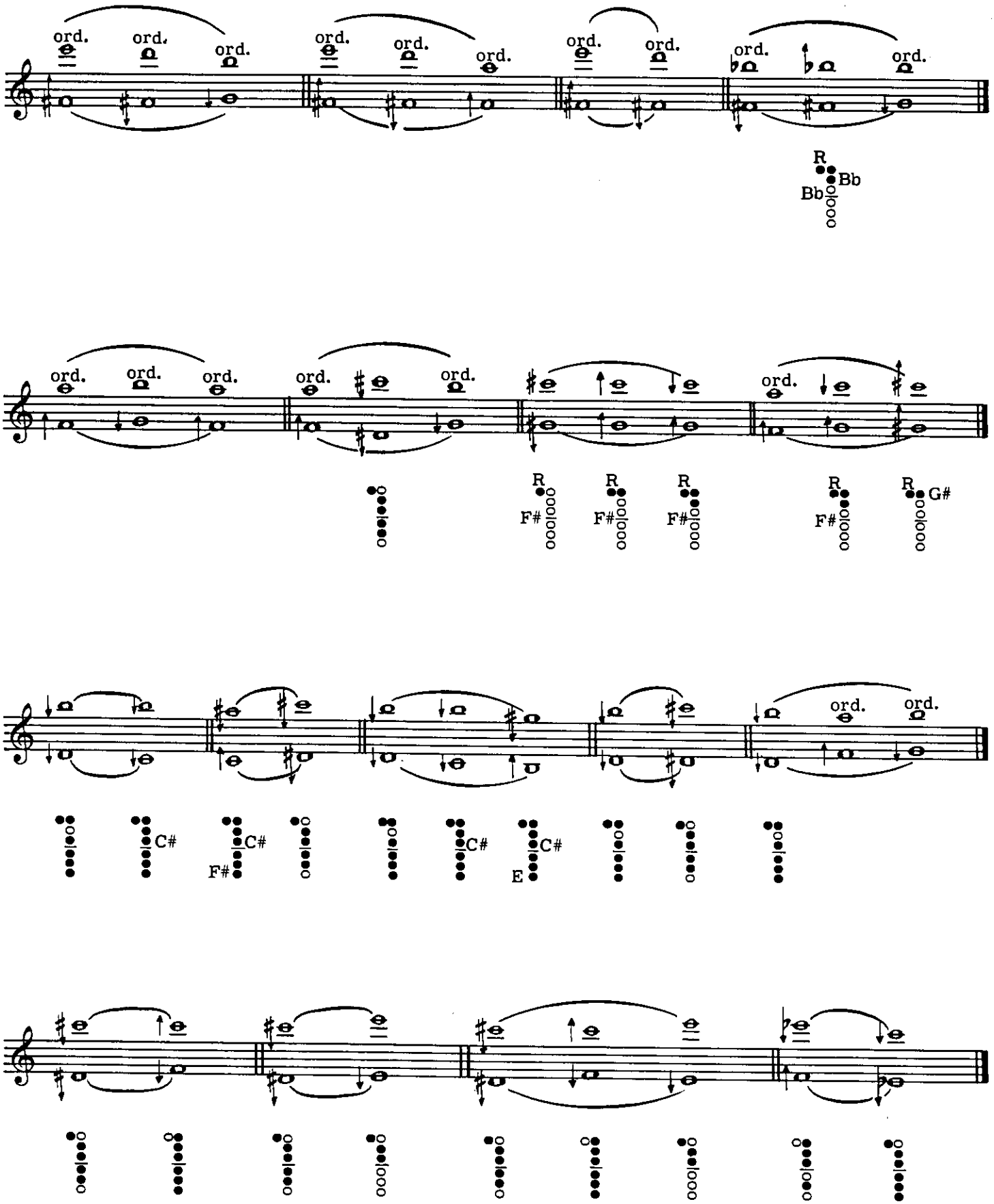
5.



6.

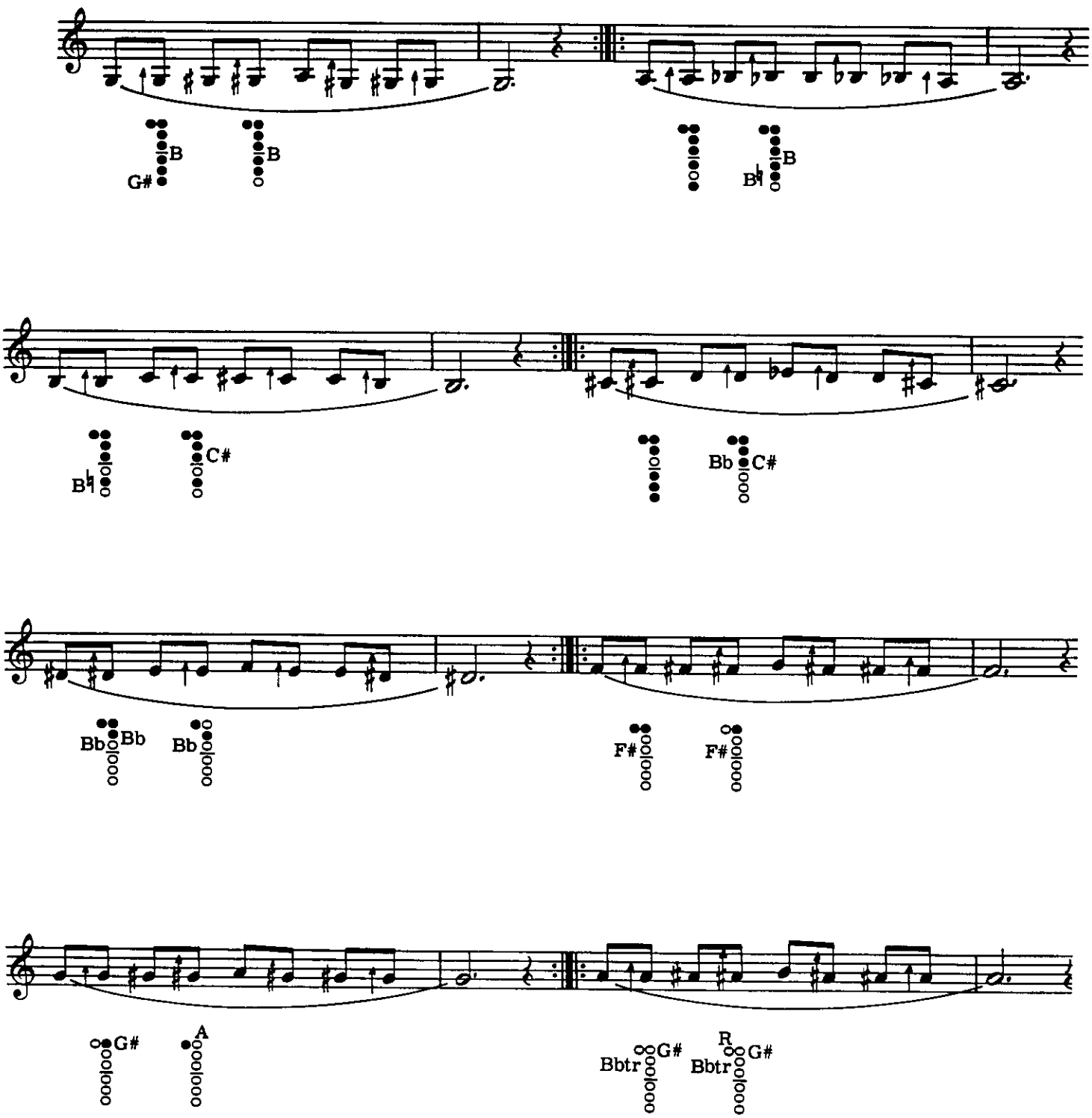


Dyads

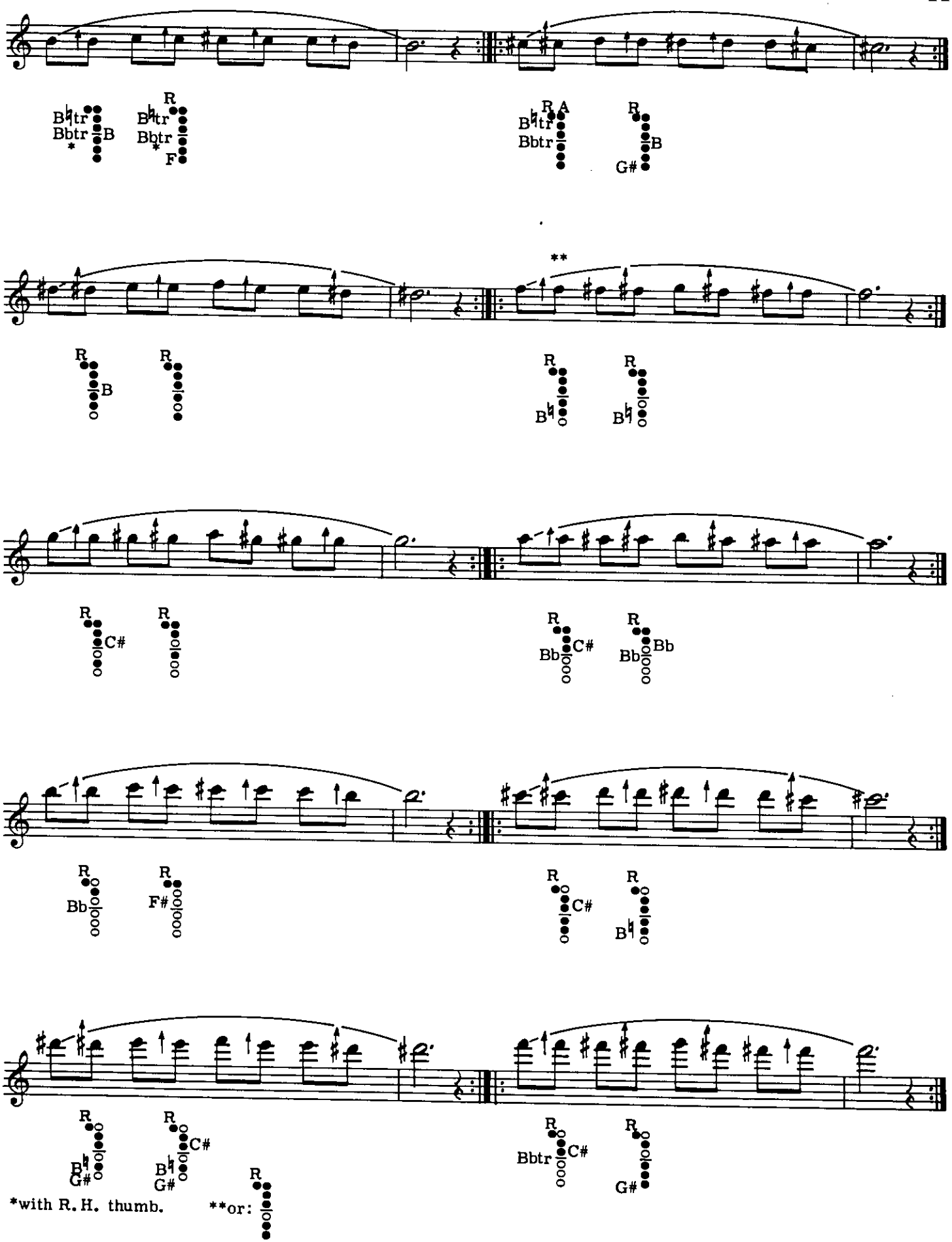


The Clarinet Institute
of Los Angeles

Quarter Tones

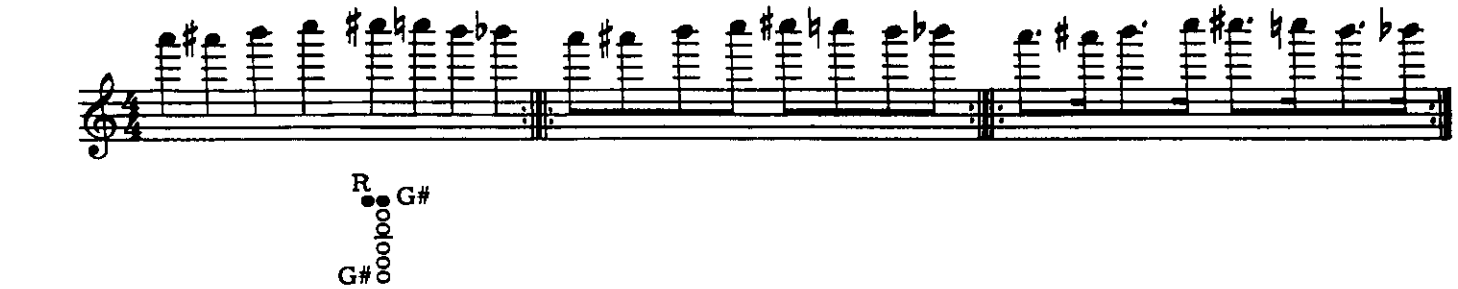


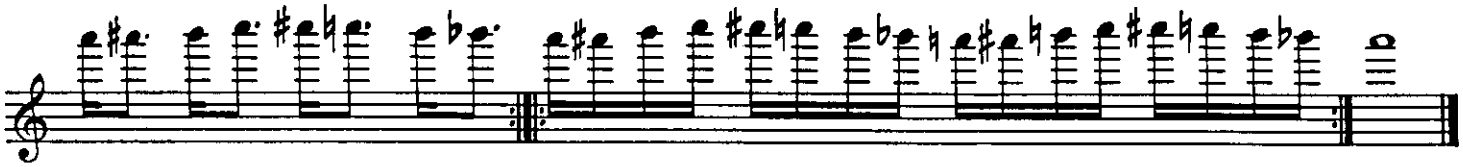
The Clarinet Institute
of Los Angeles

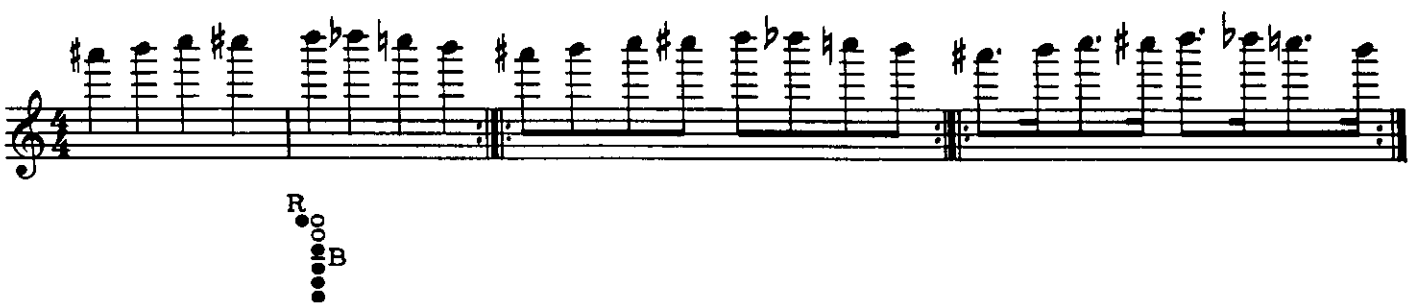


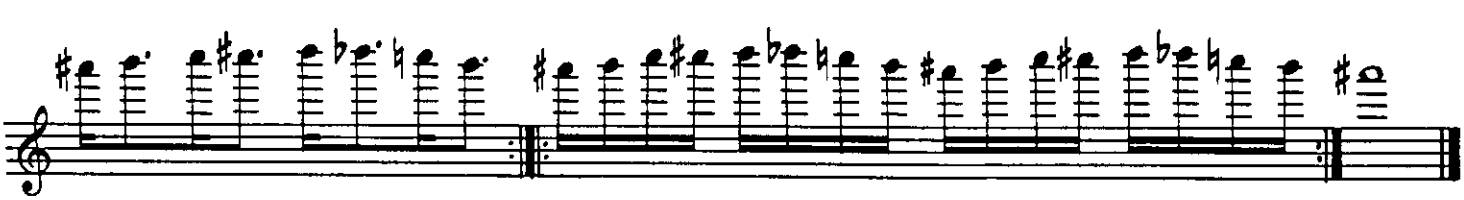
The Clarinet Institute
of Los Angeles

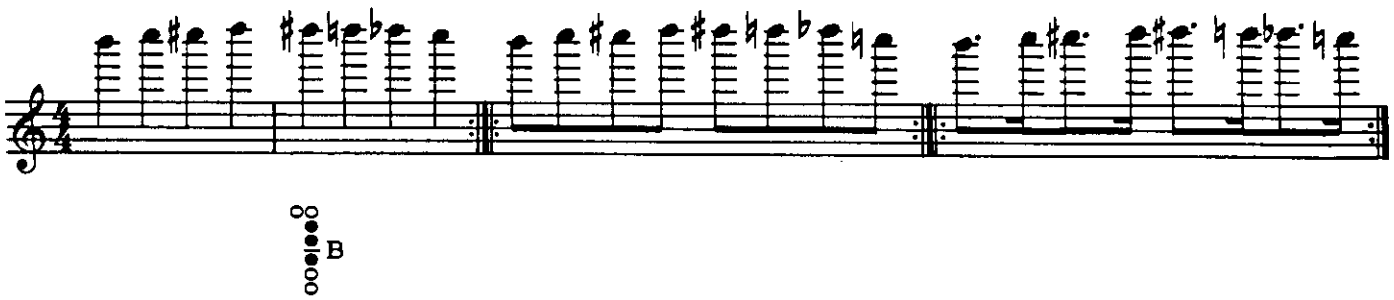
Altissimo Register

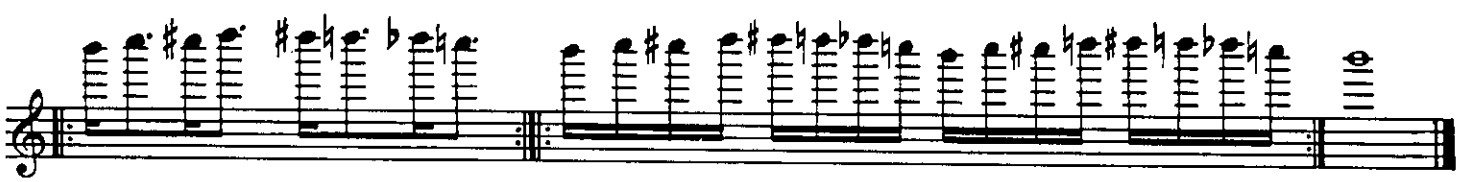


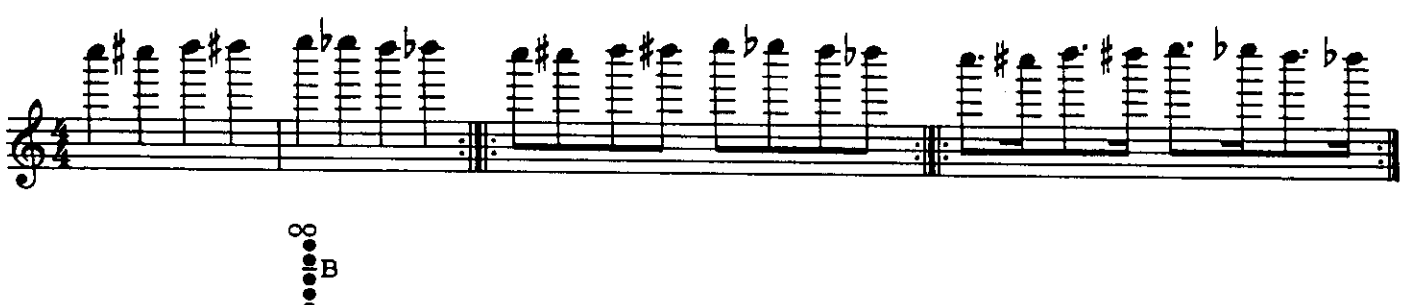


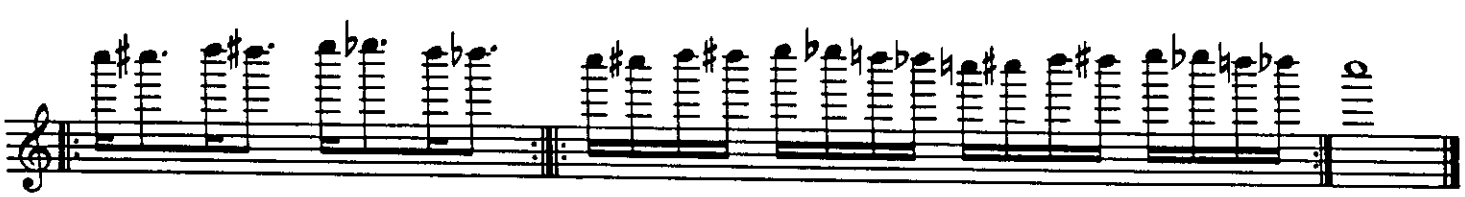





B

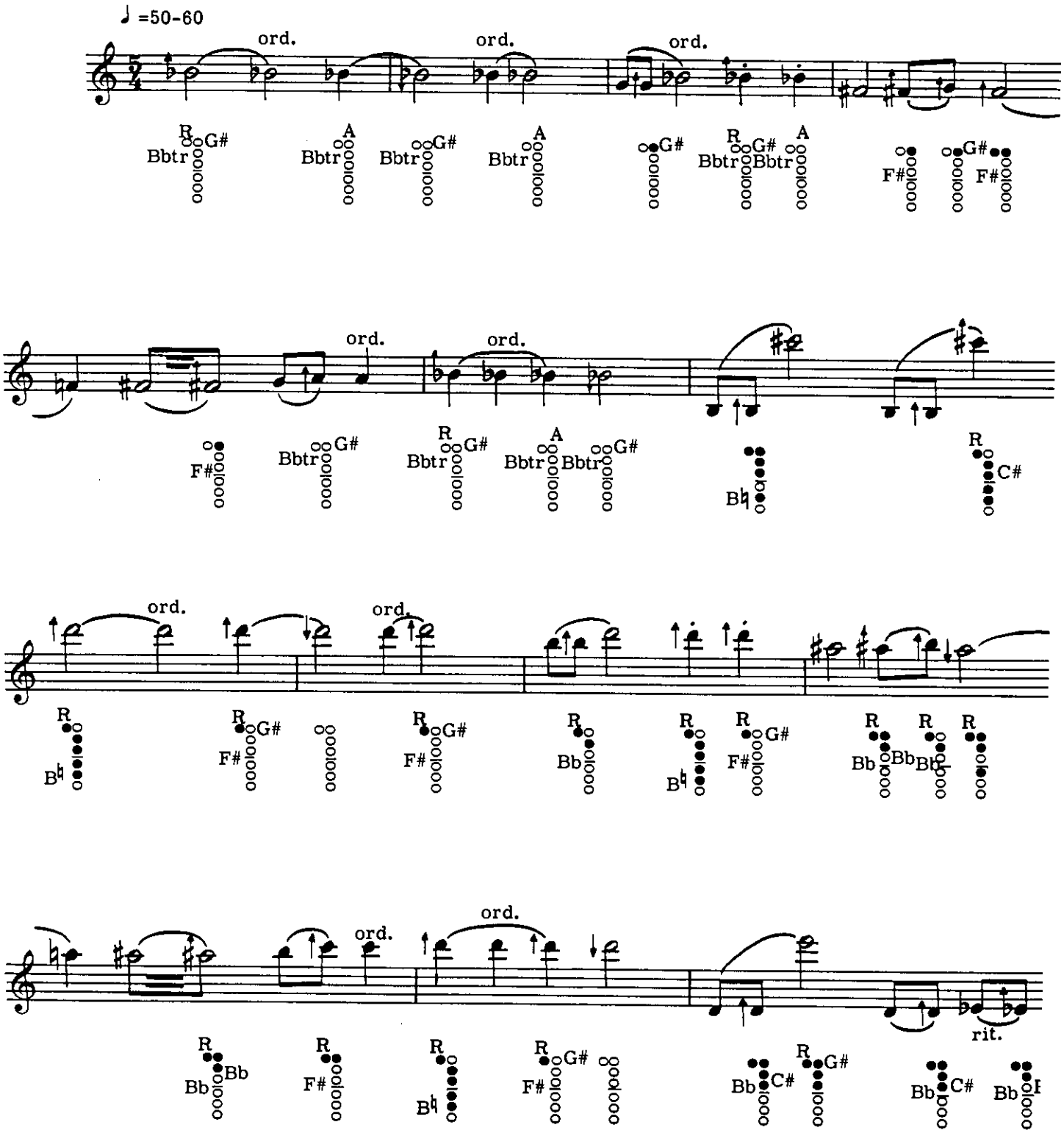



B

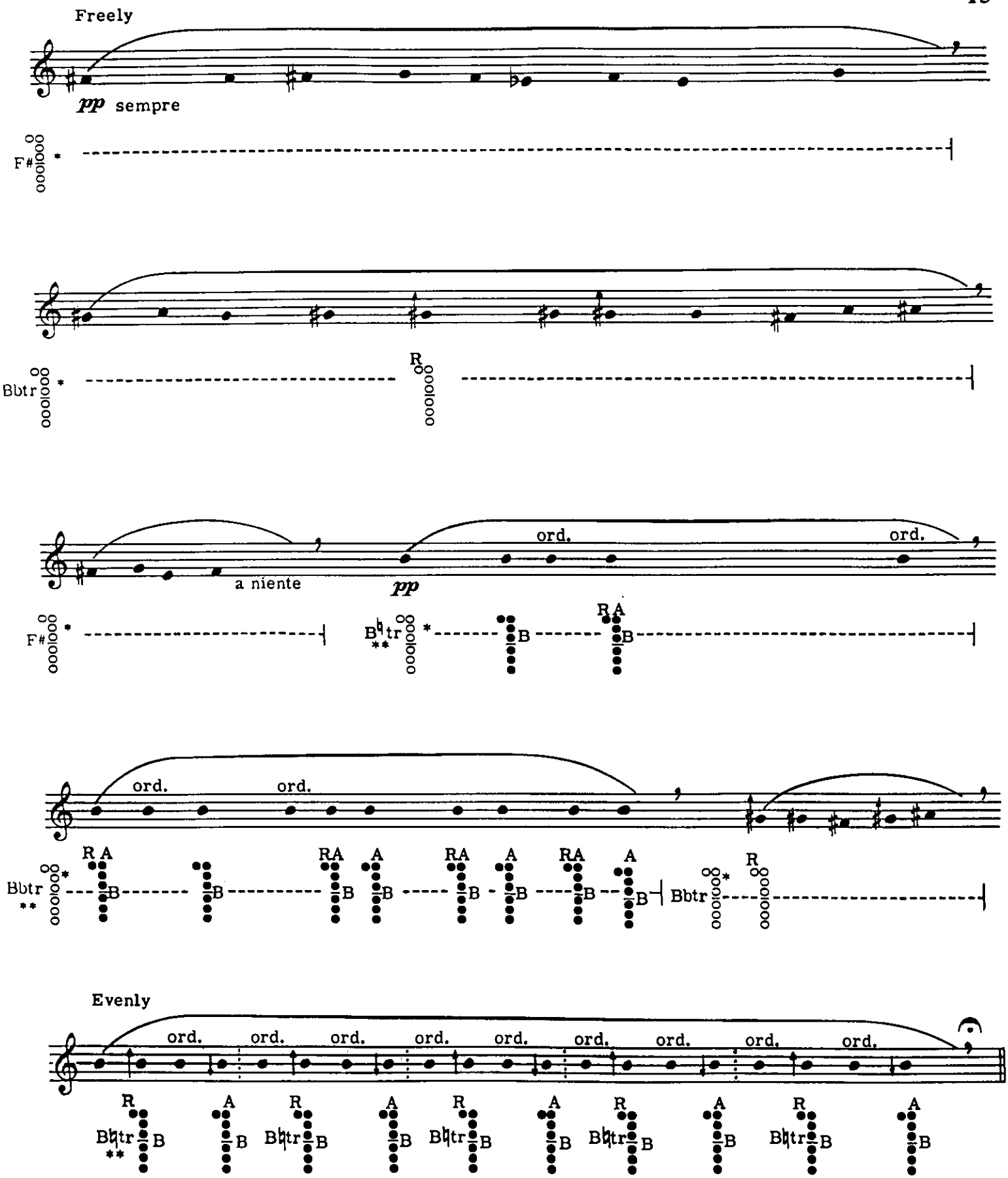


The Clarinet Institute of Los Angeles

-1-



The Clarinet Institute of Los Angeles

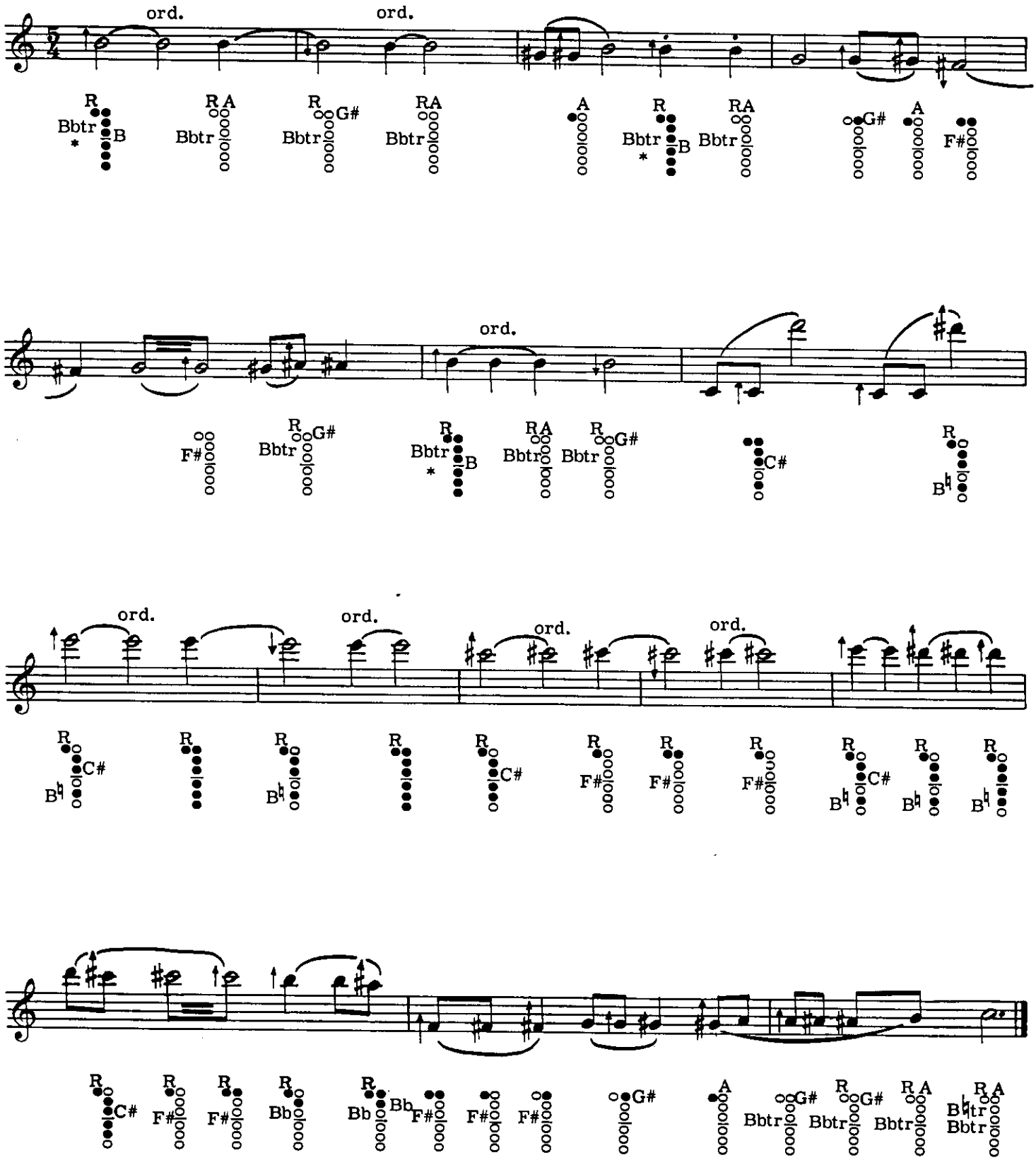


* Play complete phrase while executing indicated trill.
** Play trill with right hand thumb.

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

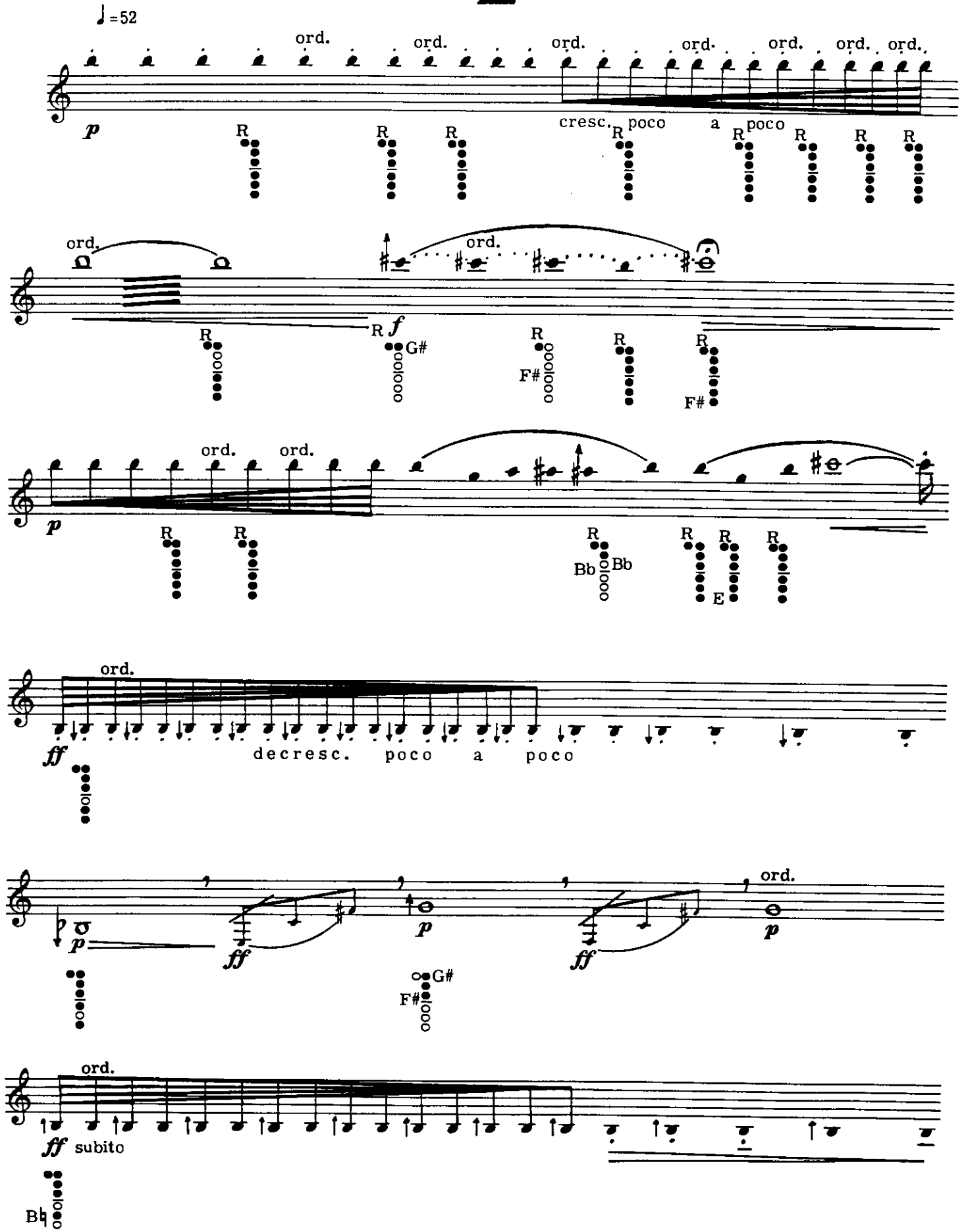
A tempo



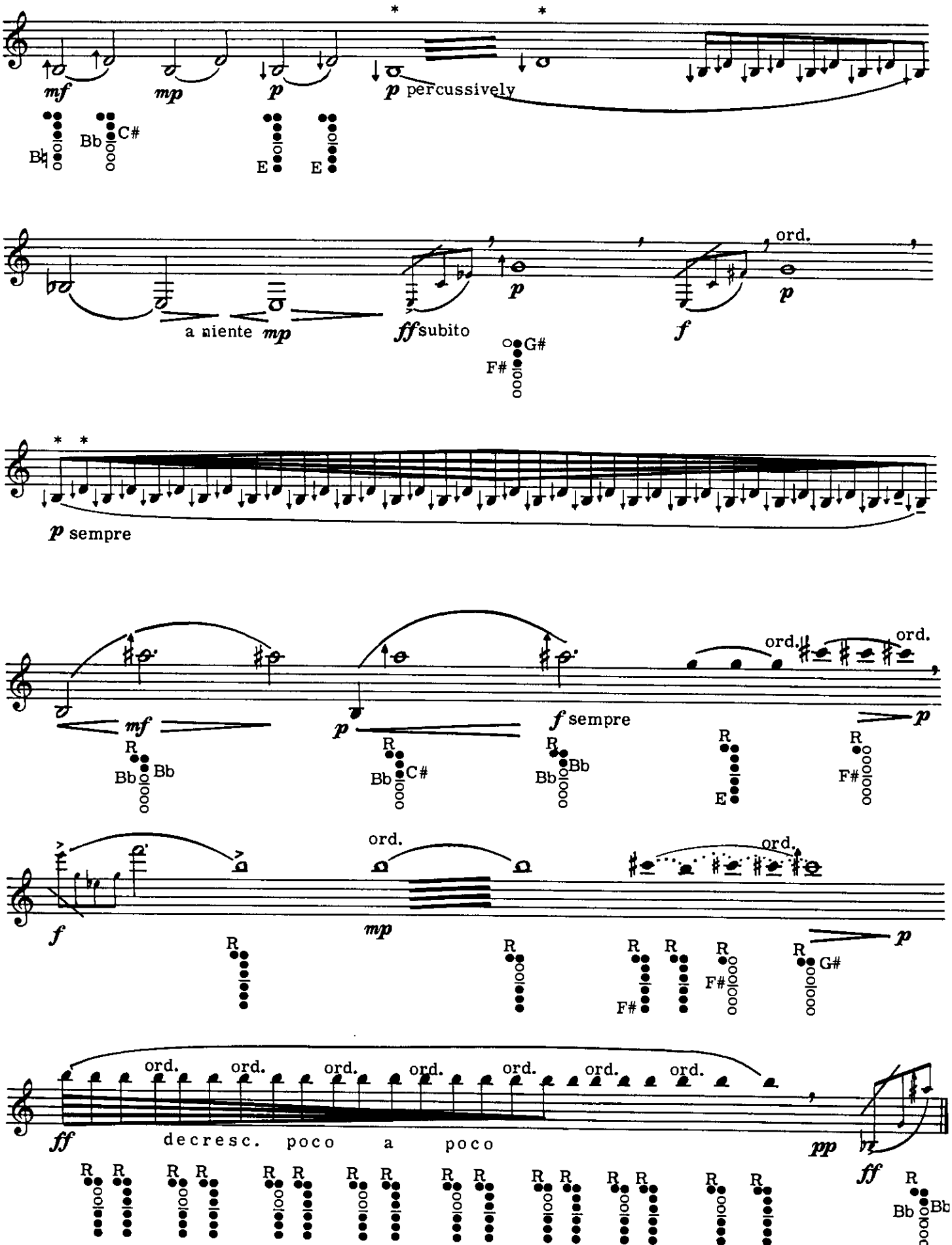
* Play with right hand thumb.

The Clarinet Institute of Los Angeles

-2-



The Clarinet Institute of Los Angeles

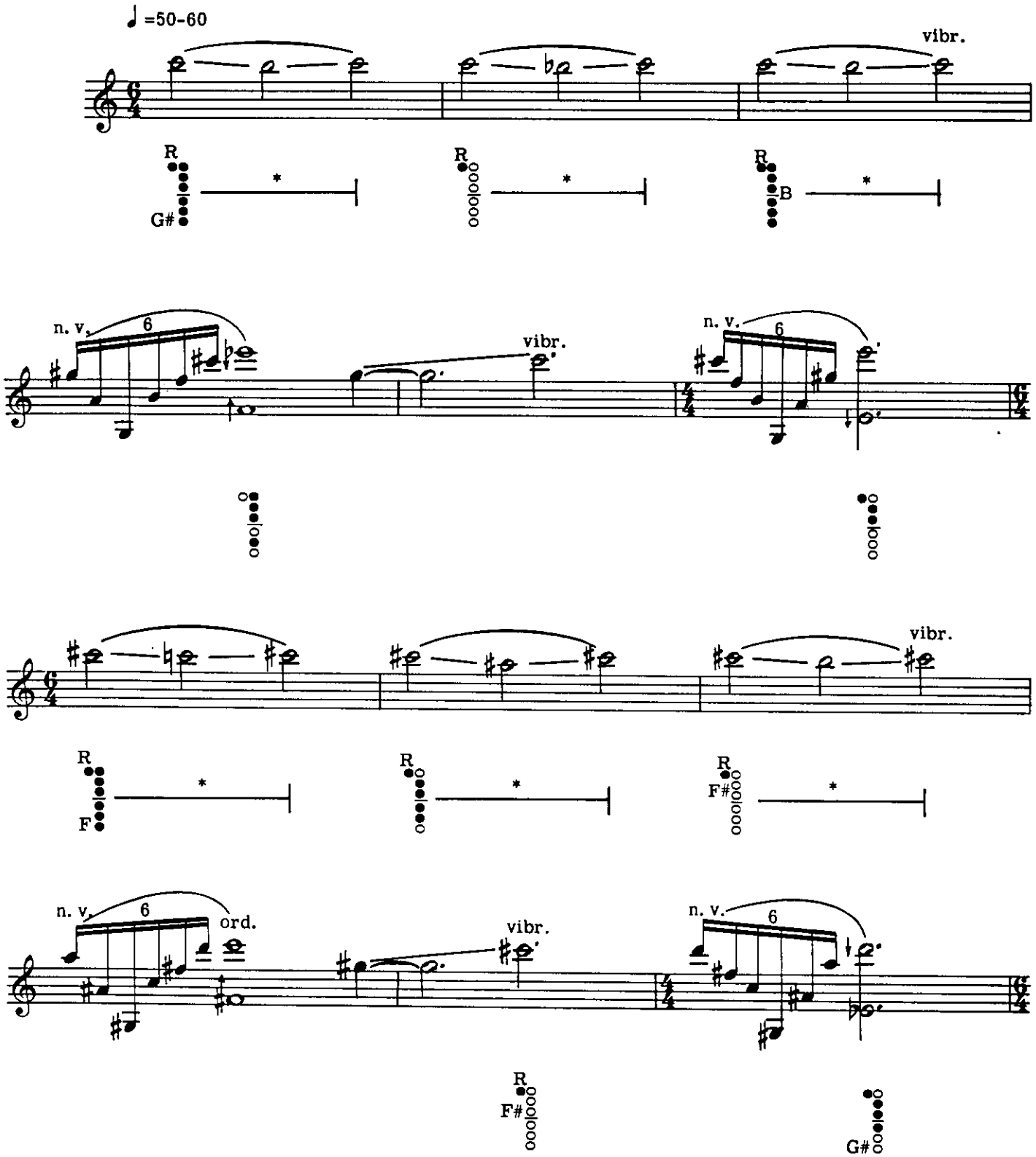


* Slap fingers down.

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

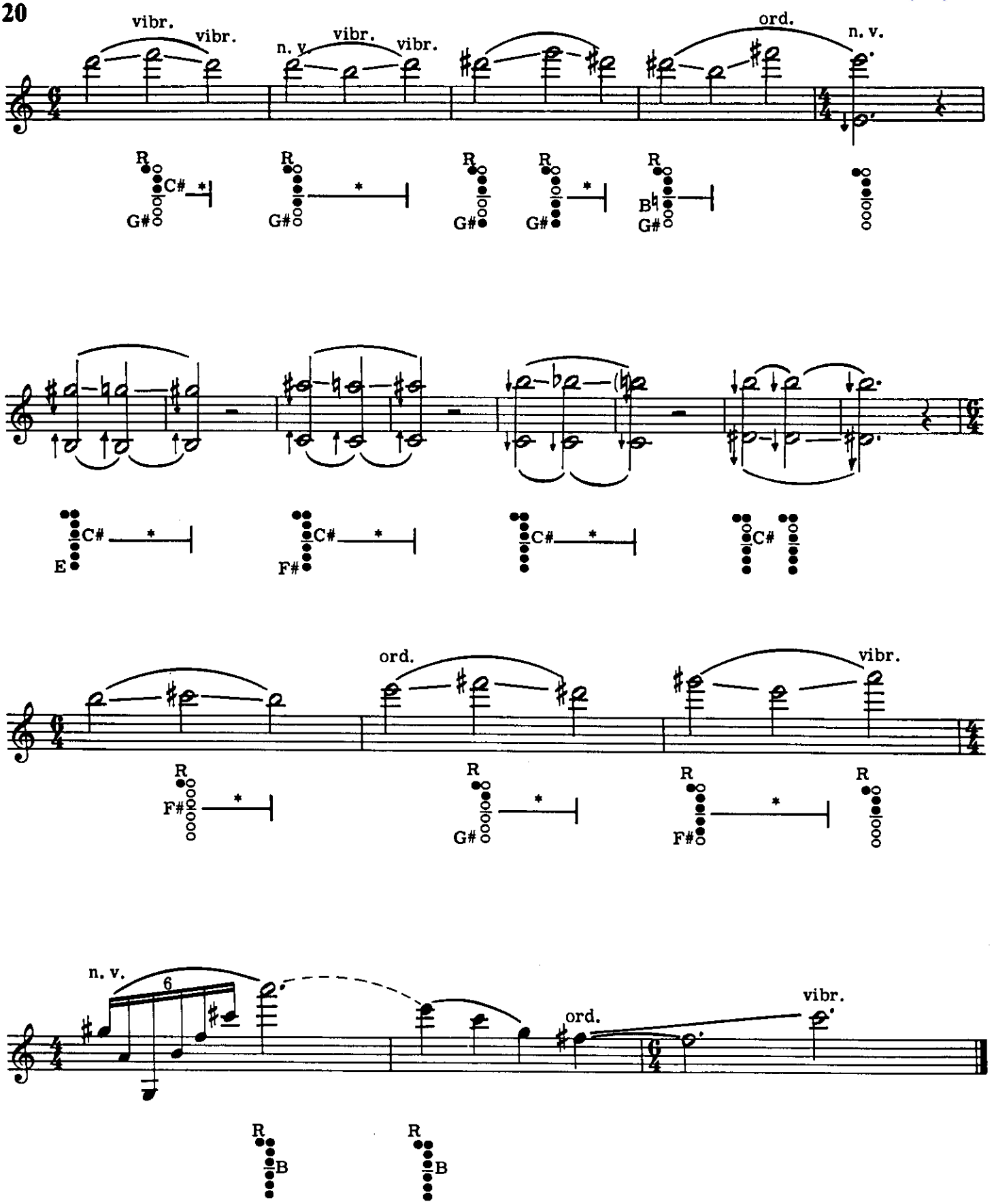
The Clarinet Institute
of Los Angeles

-3-



* Maintain indicated fingering.

The Clarinet Institute
of Los Angeles

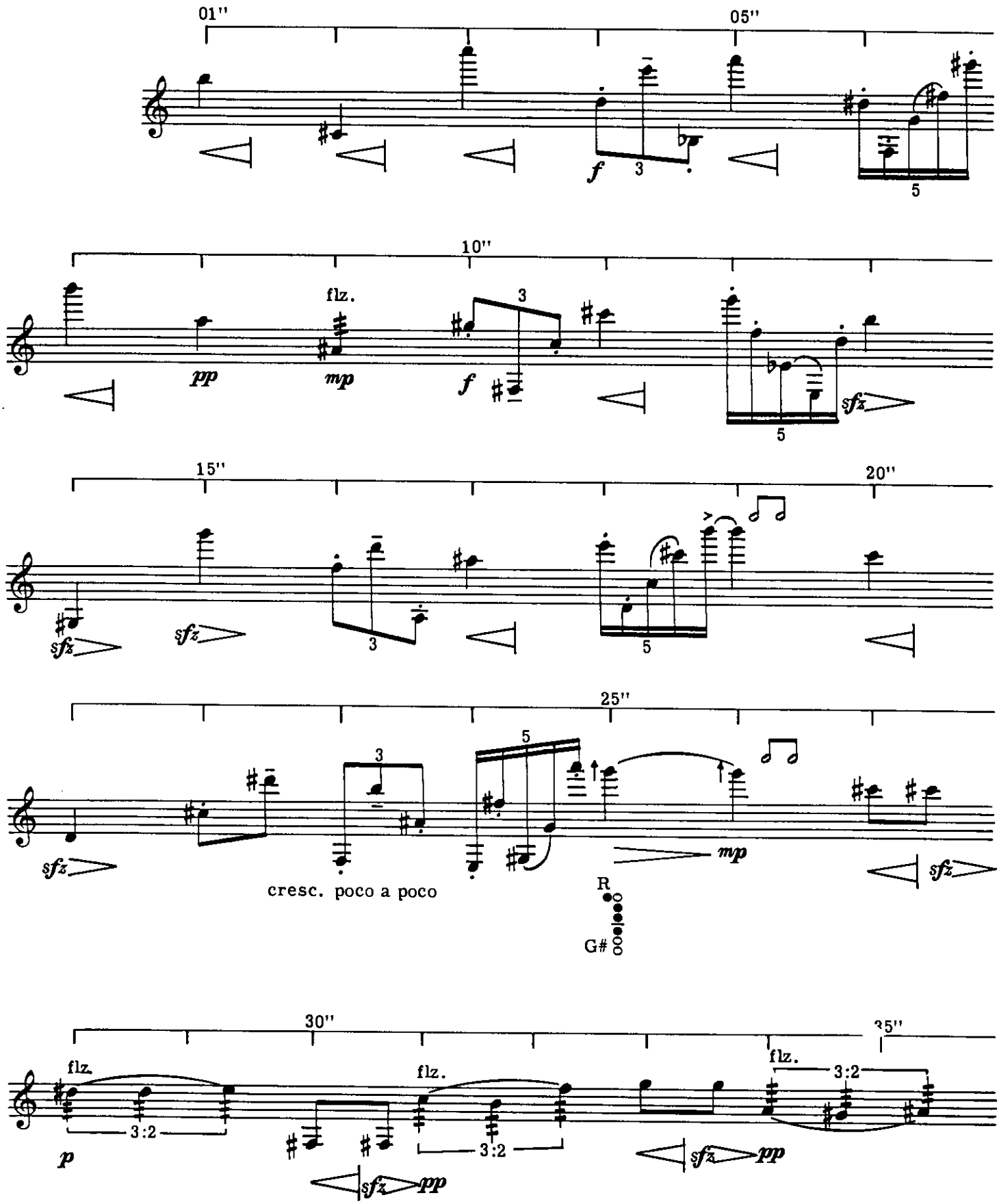


* Maintain indicated fingering.

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

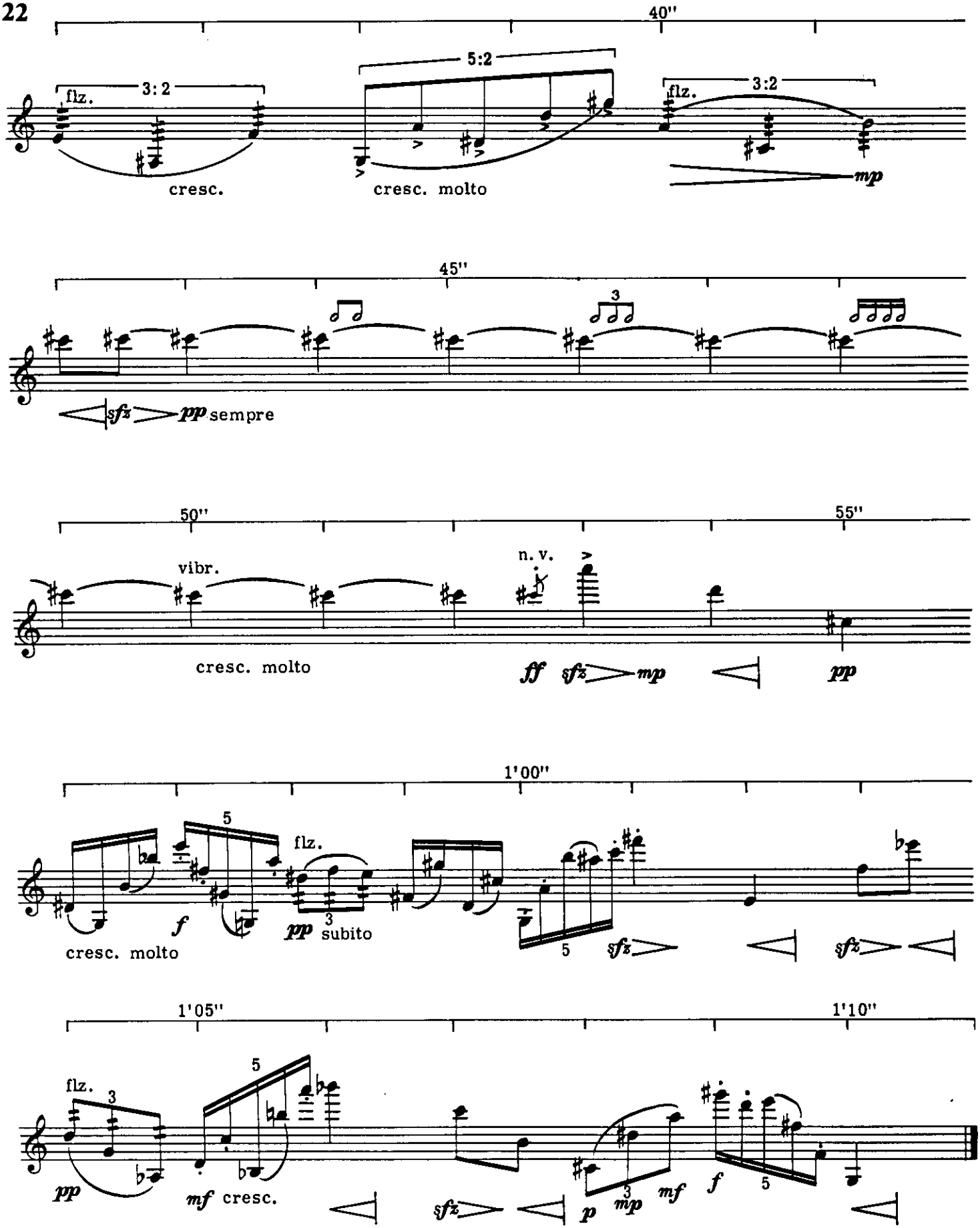
The Clarinet Institute
of Los Angeles

- 4 -



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles



The Clarinet Institute
of Los Angeles

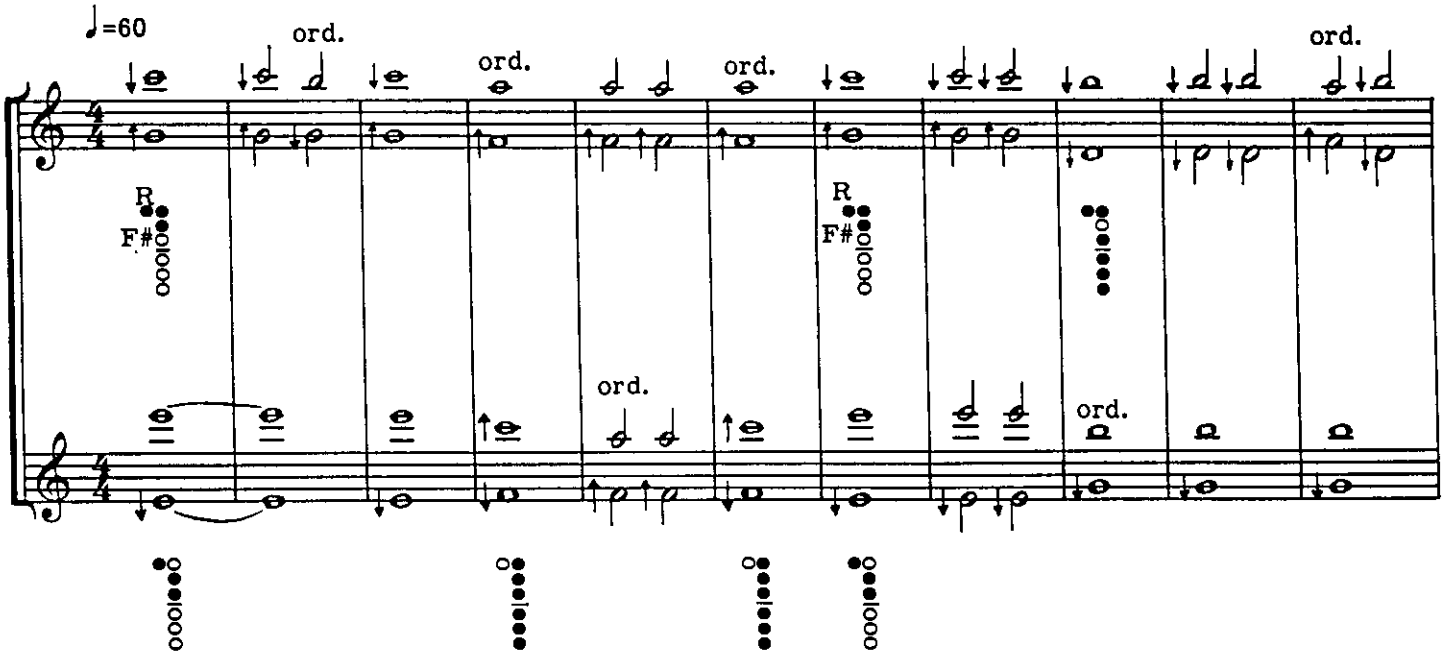
-5-

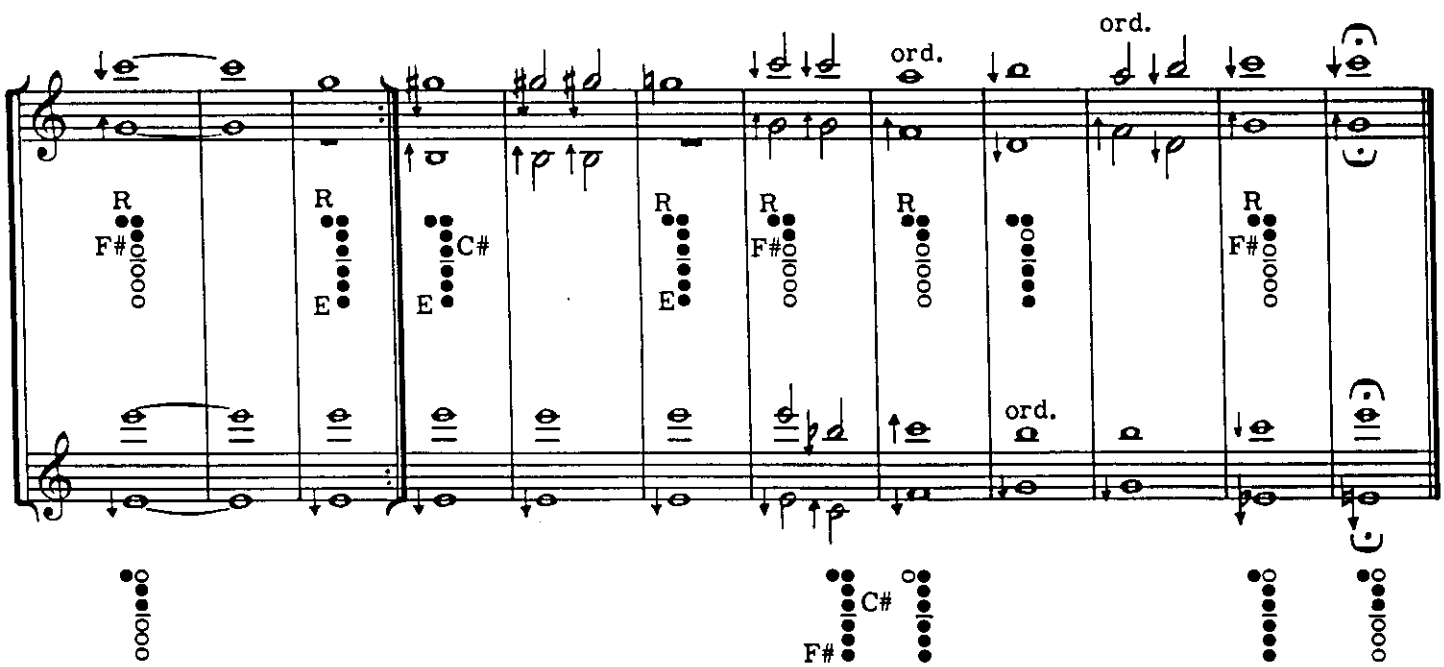
FOUR-PART CHORALES
for
TWO CLARINETISTS

The Clarinet Institute
of Los Angeles

FOUR-PART CHORALES
for
TWO CLARINETISTS

-A-

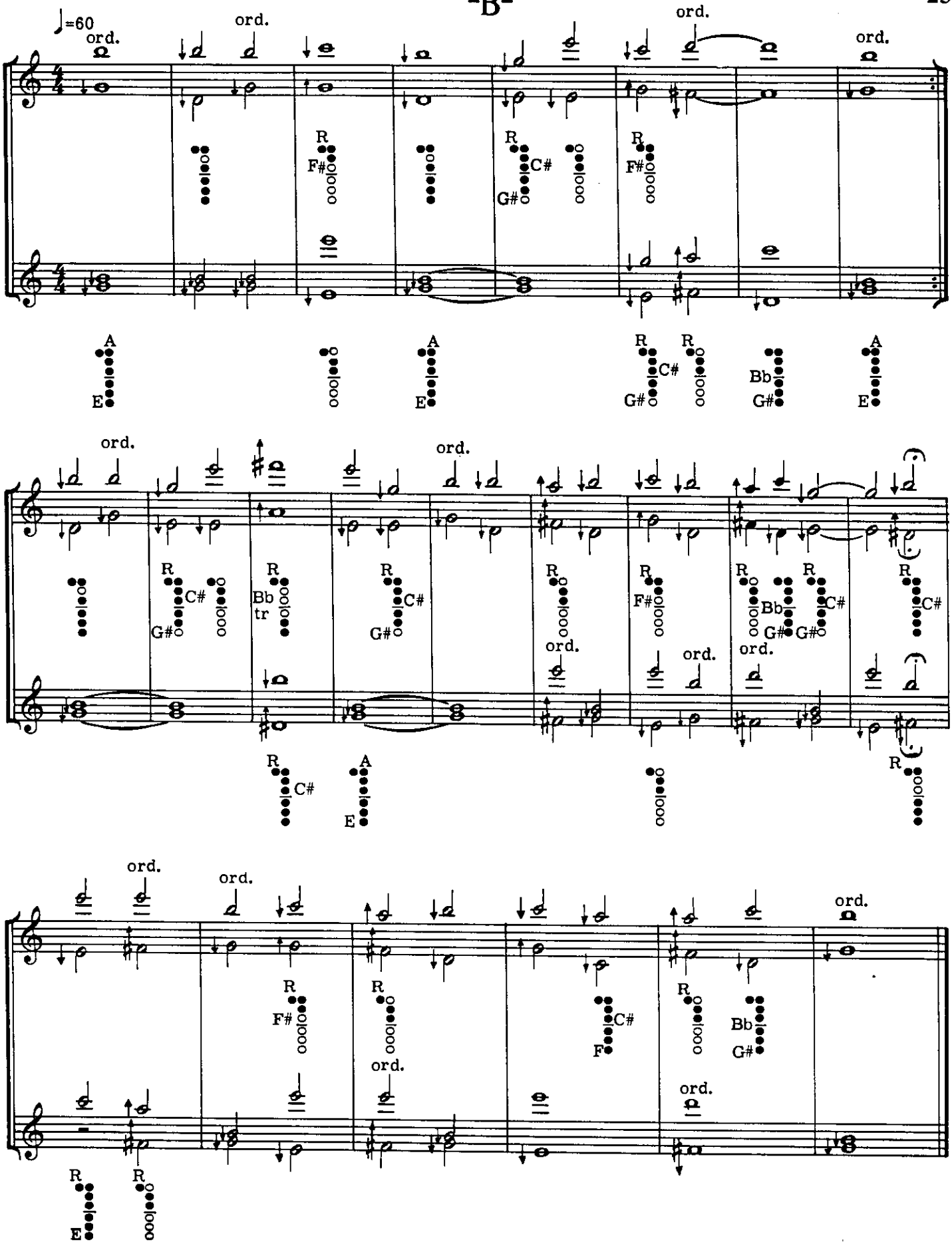




From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

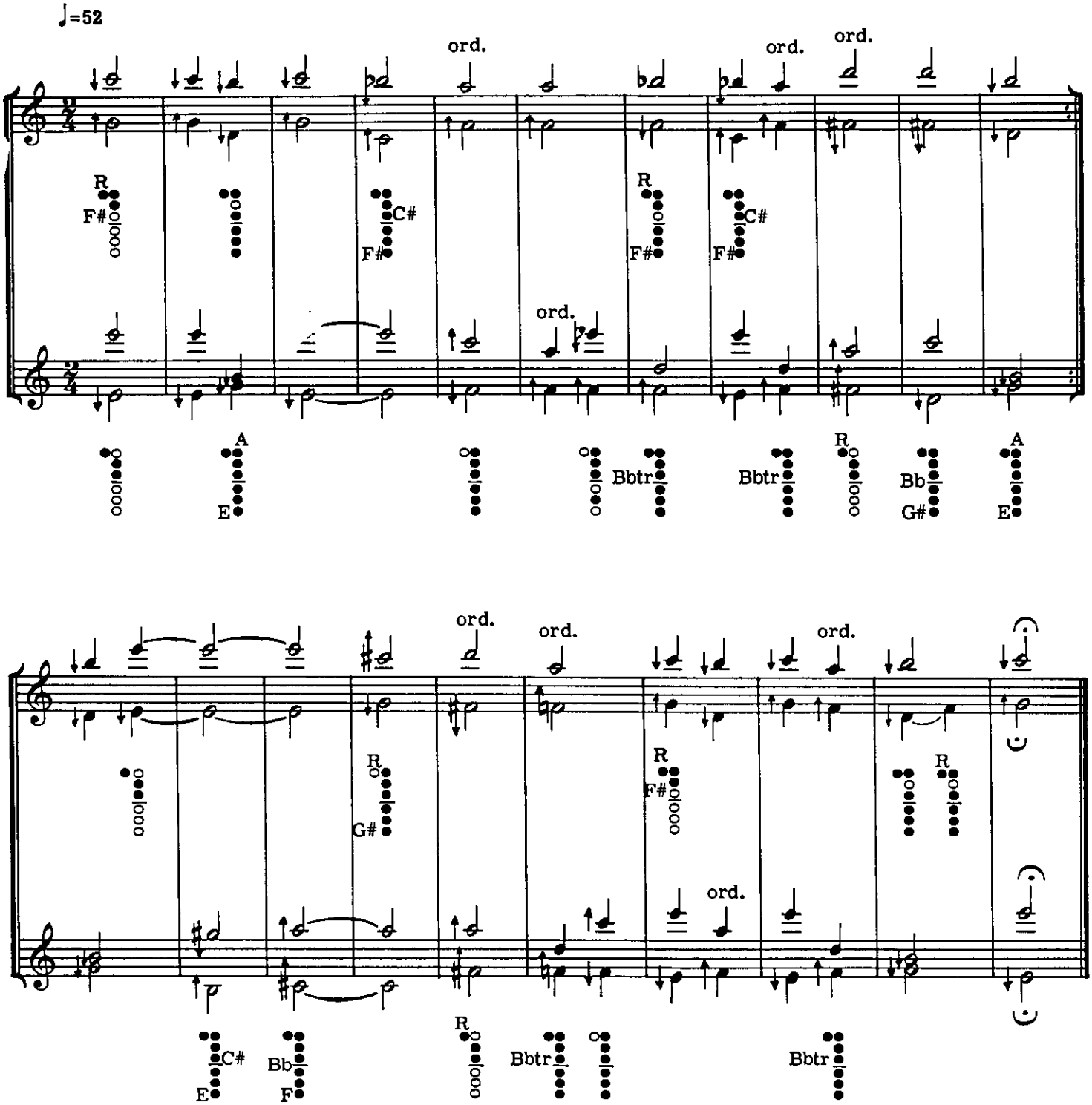
The Clarinet Institute of Los Angeles

-B-



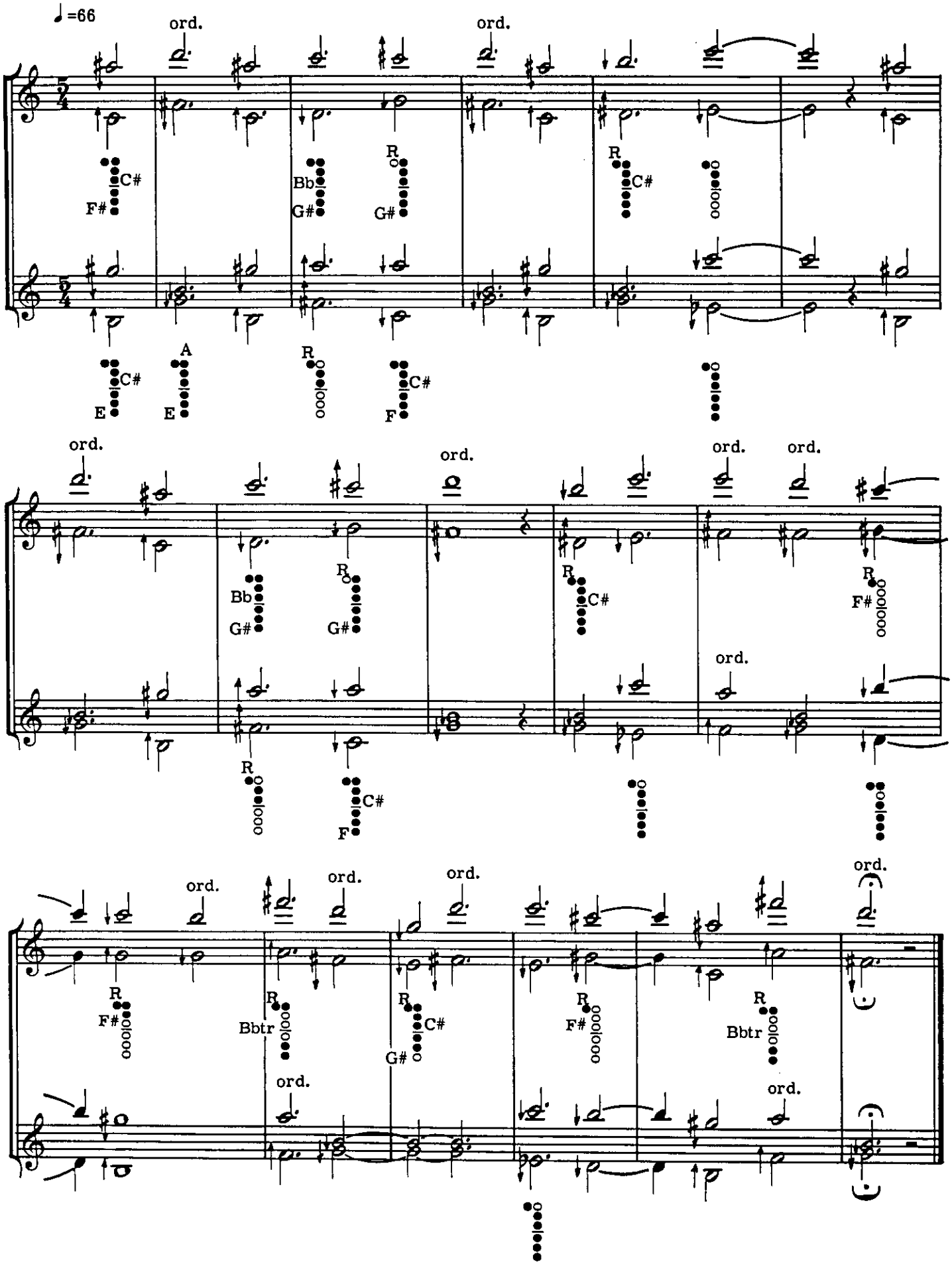
The Clarinet Institute
of Los Angeles

-C-



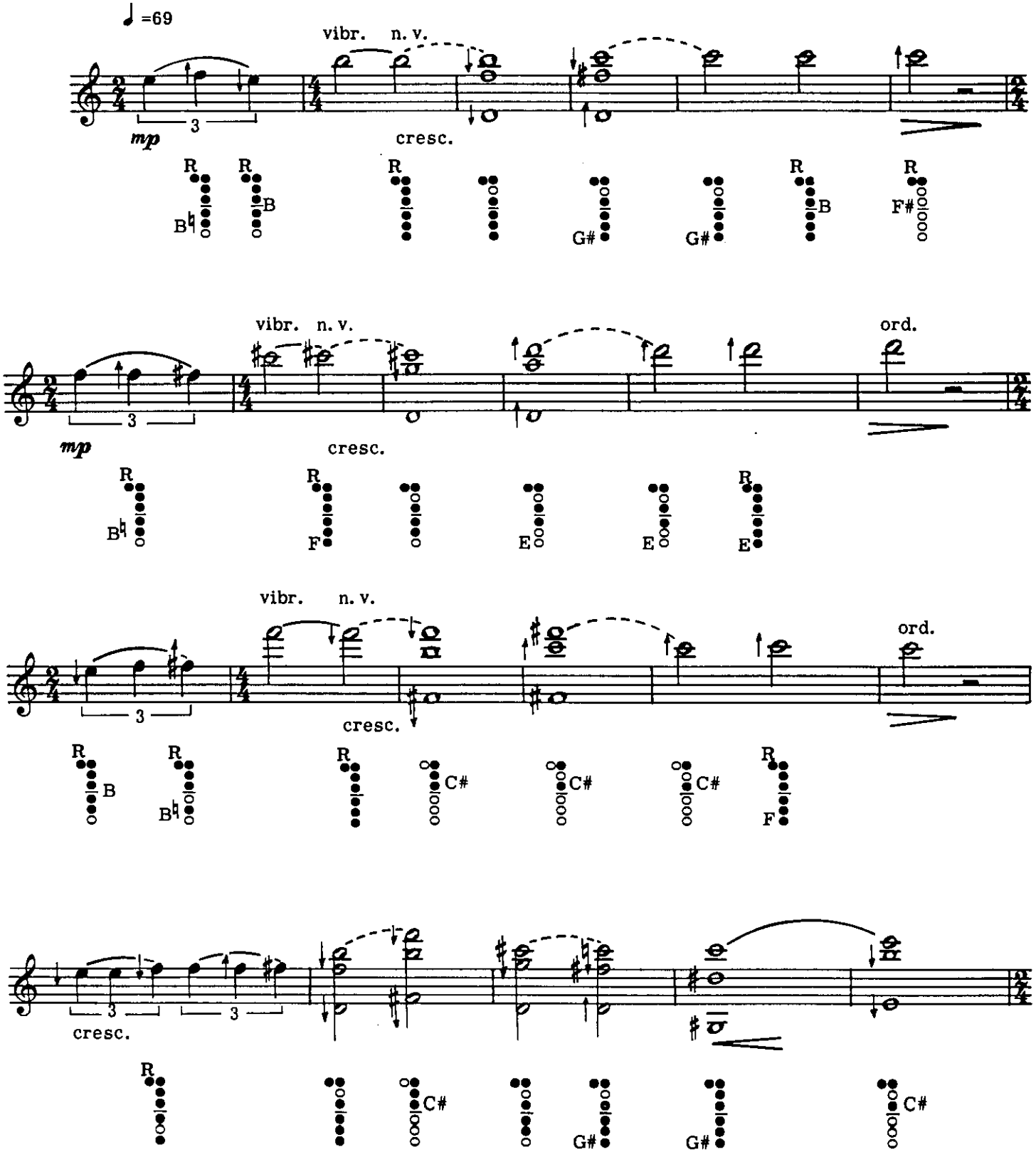
The Clarinet Institute
of Los Angeles

-D-

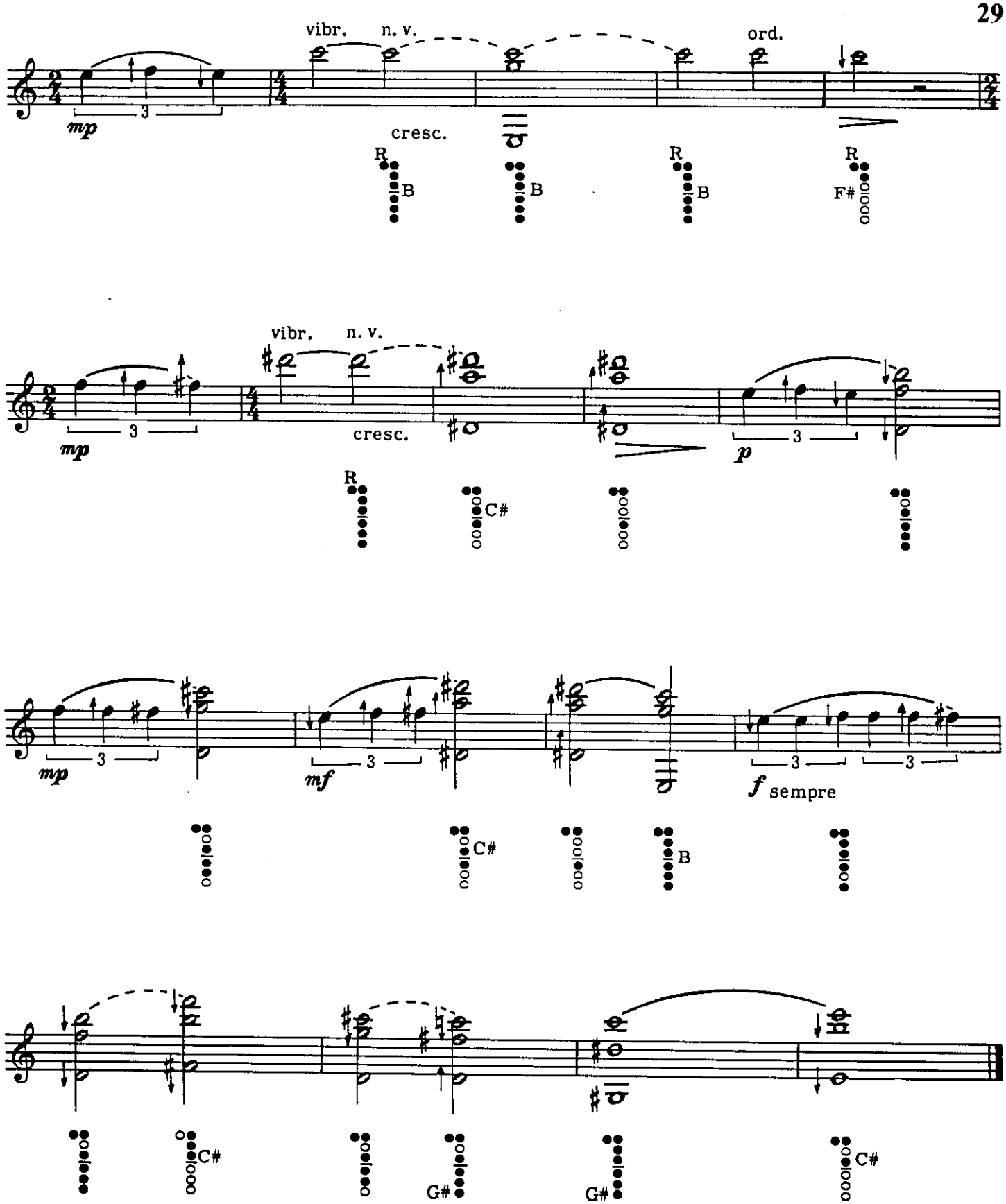


The Clarinet Institute
of Los Angeles

- 6 -

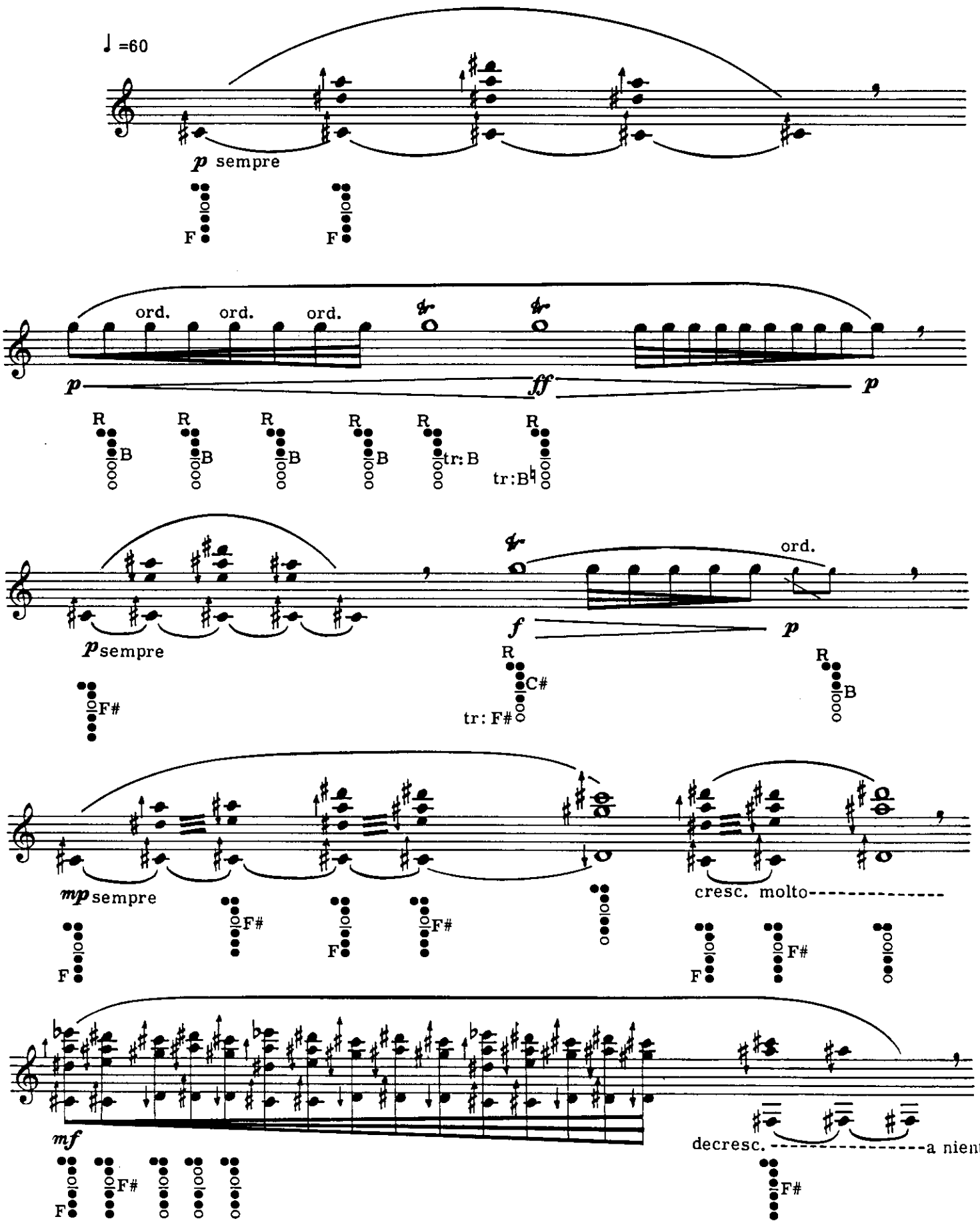


The Clarinet Institute
of Los Angeles

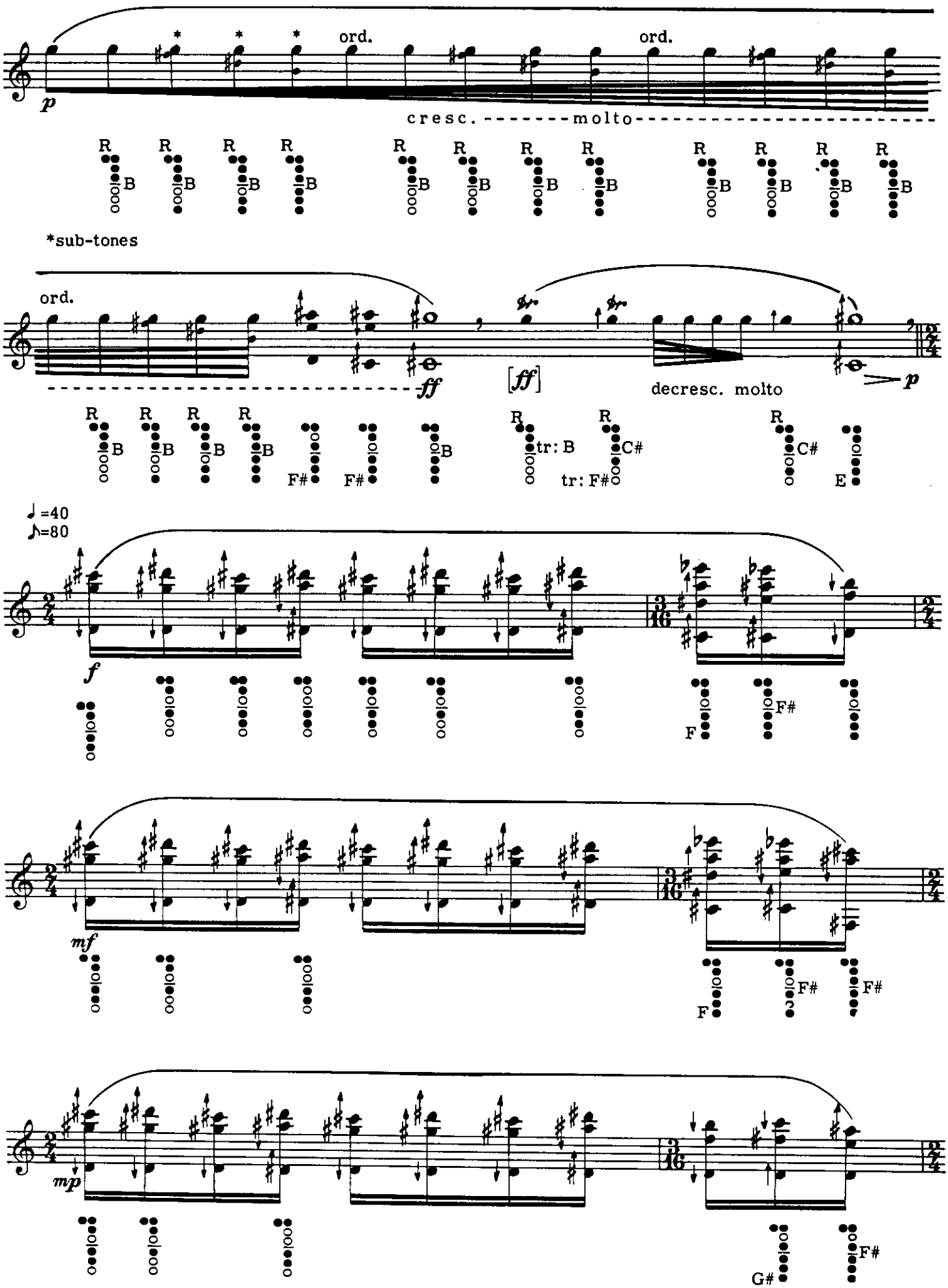


The Clarinet Institute
of Los Angeles

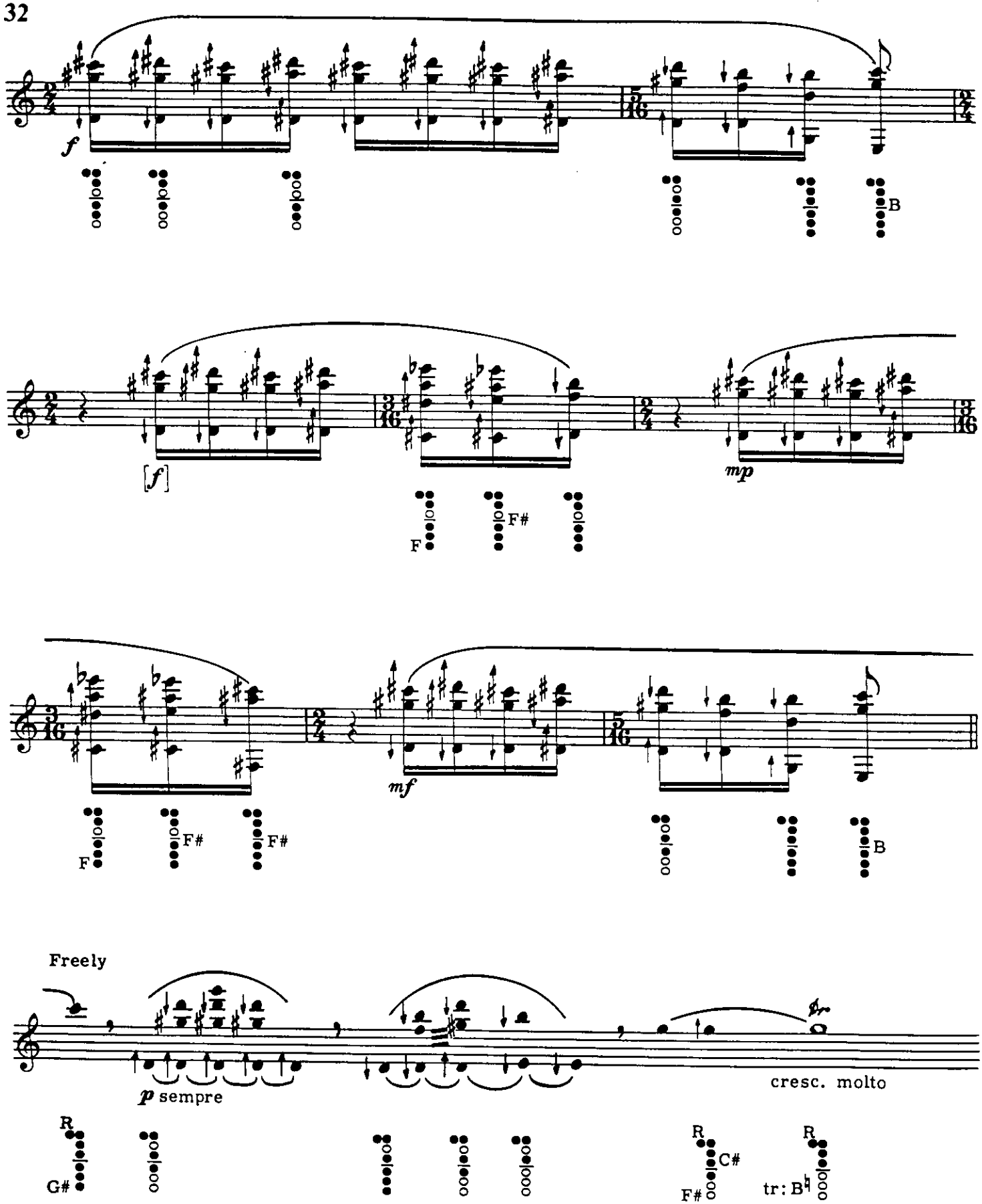
-7-



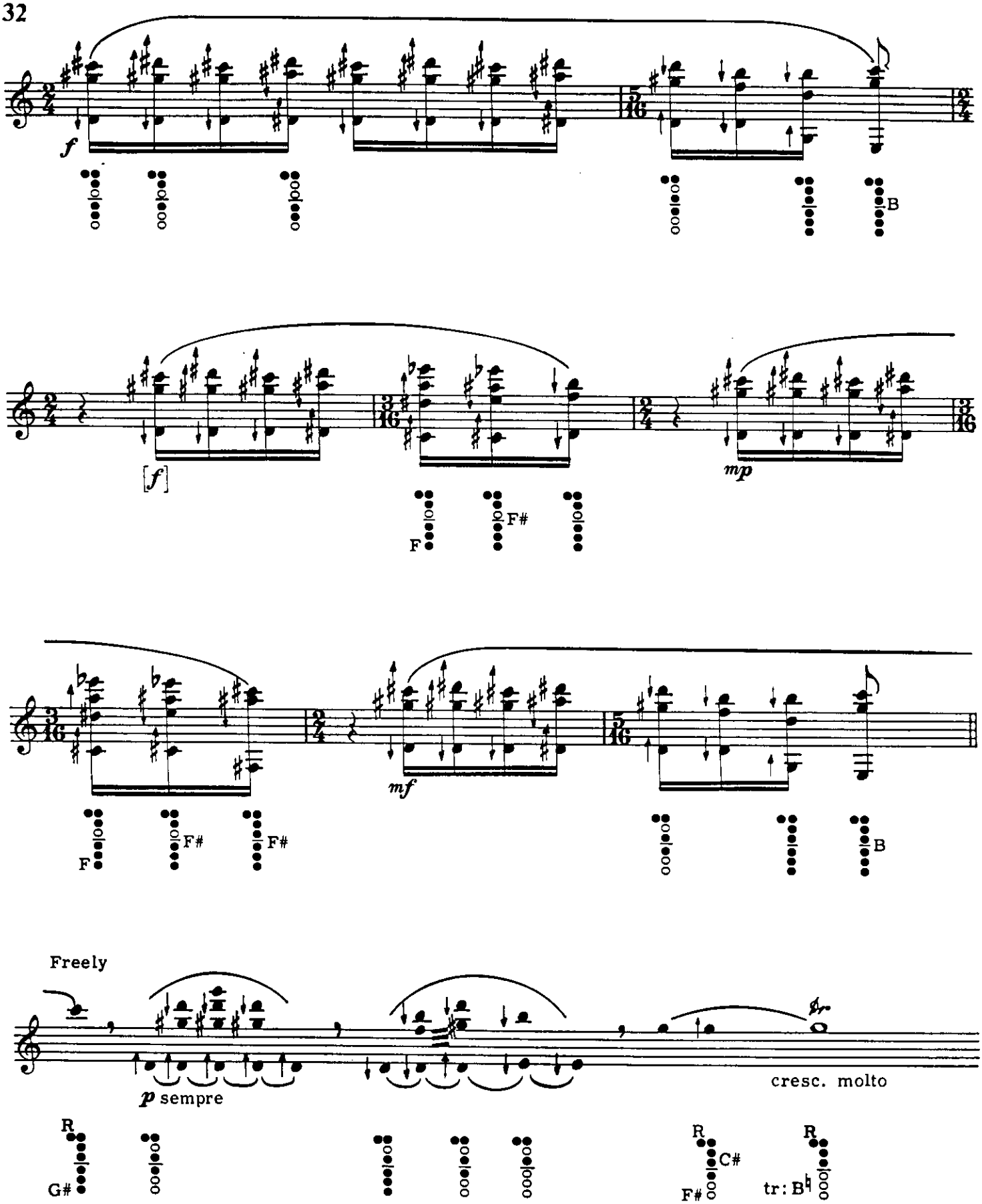
The Clarinet Institute
of Los Angeles



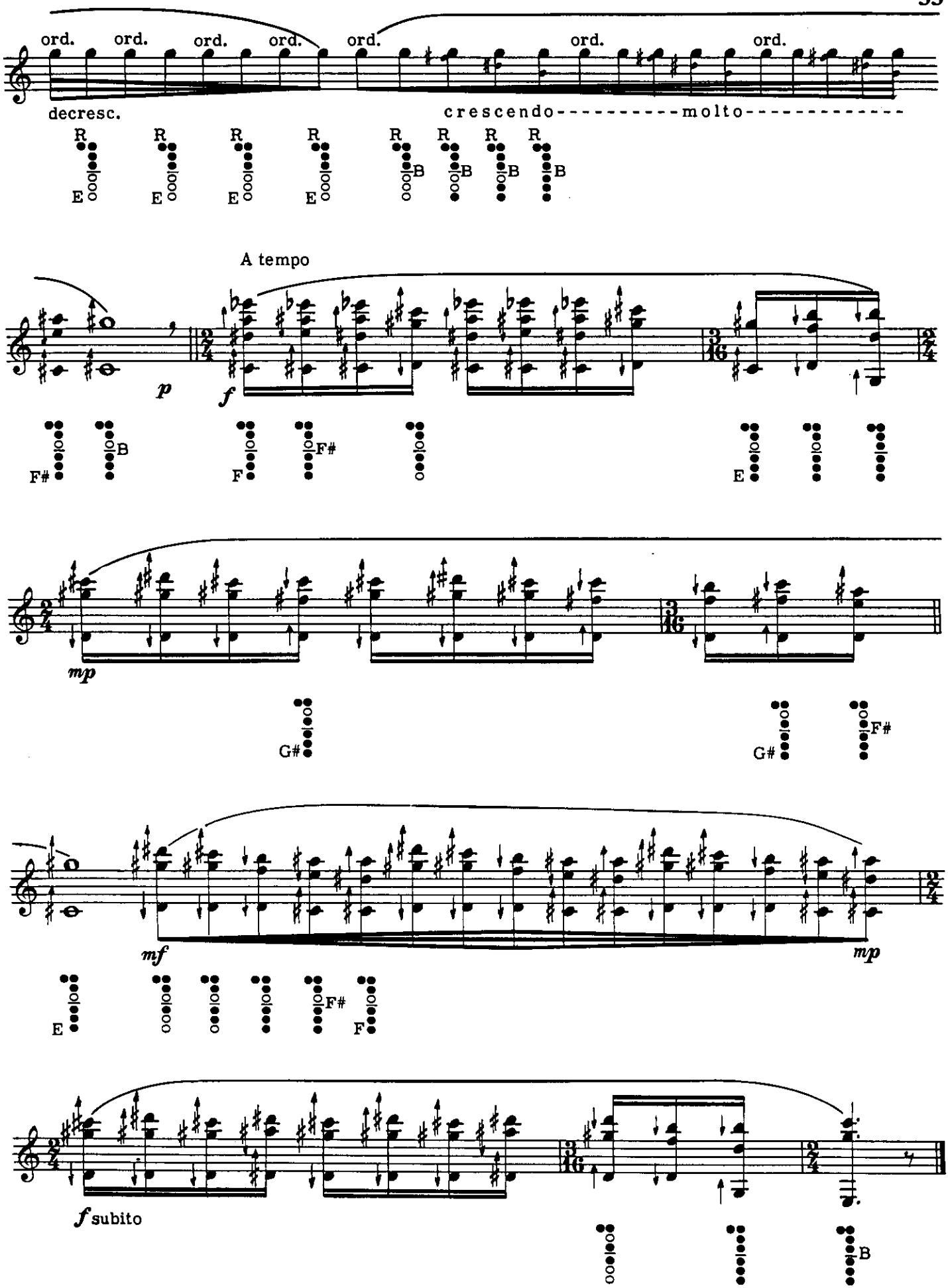
The Clarinet Institute
of Los Angeles



The Clarinet Institute
of Los Angeles



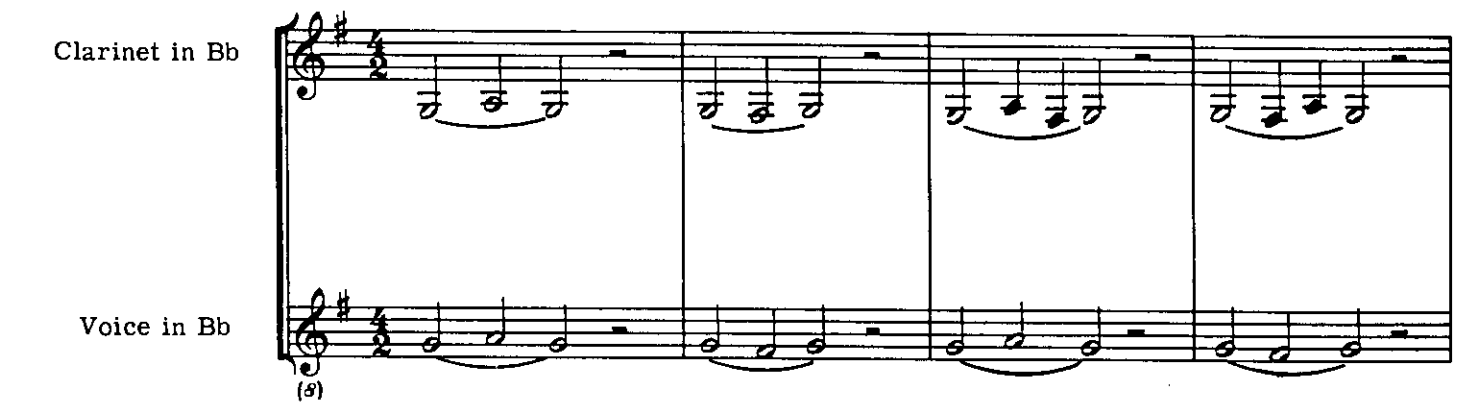
The Clarinet Institute
of Los Angeles

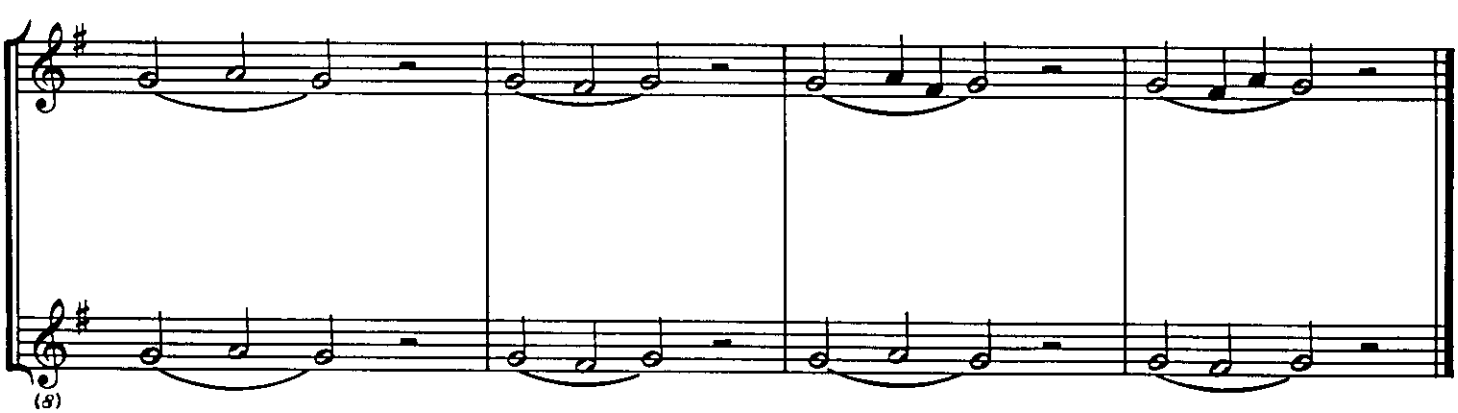


The Clarinet Institute
of Los Angeles

-8-

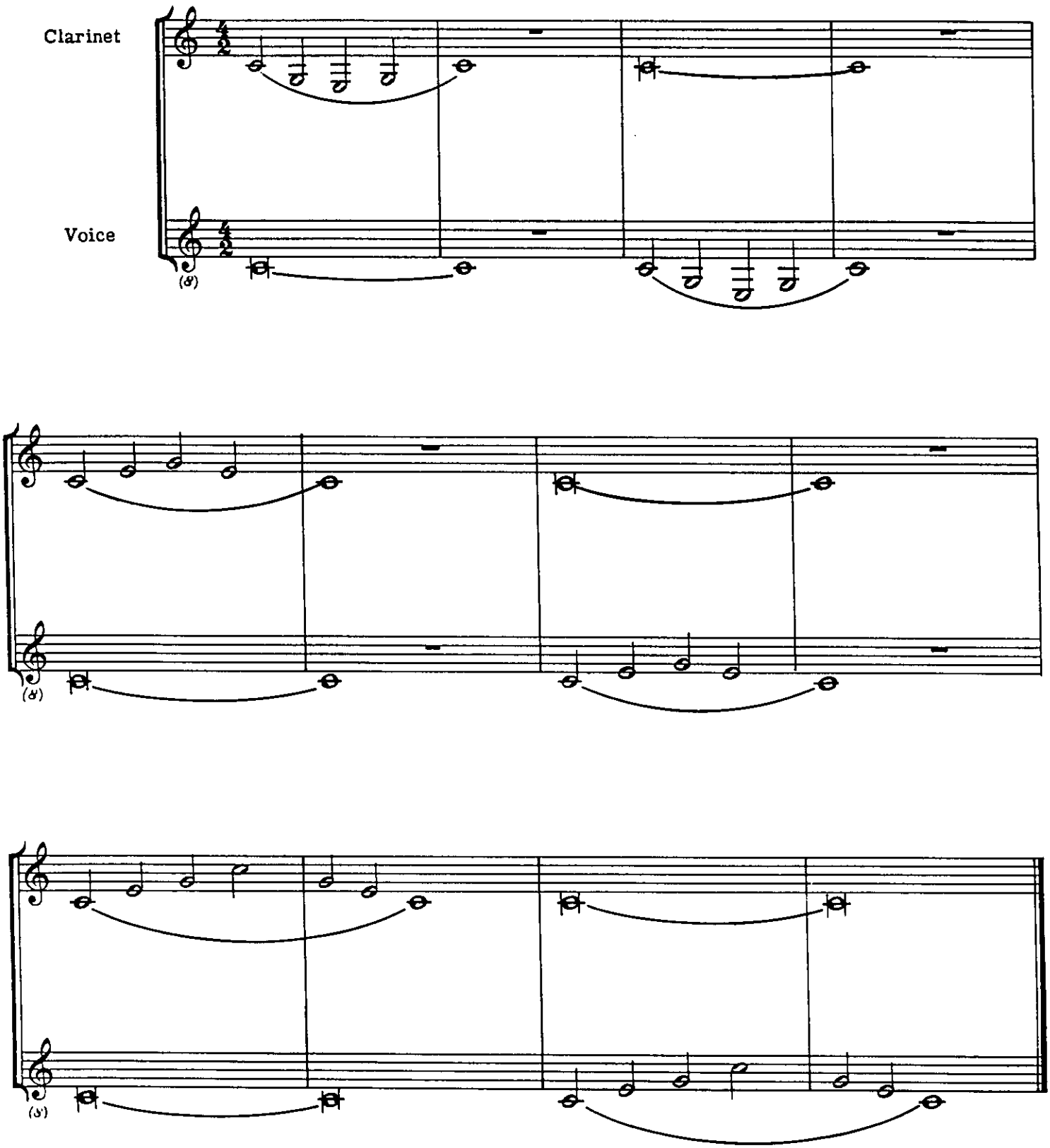
-A-





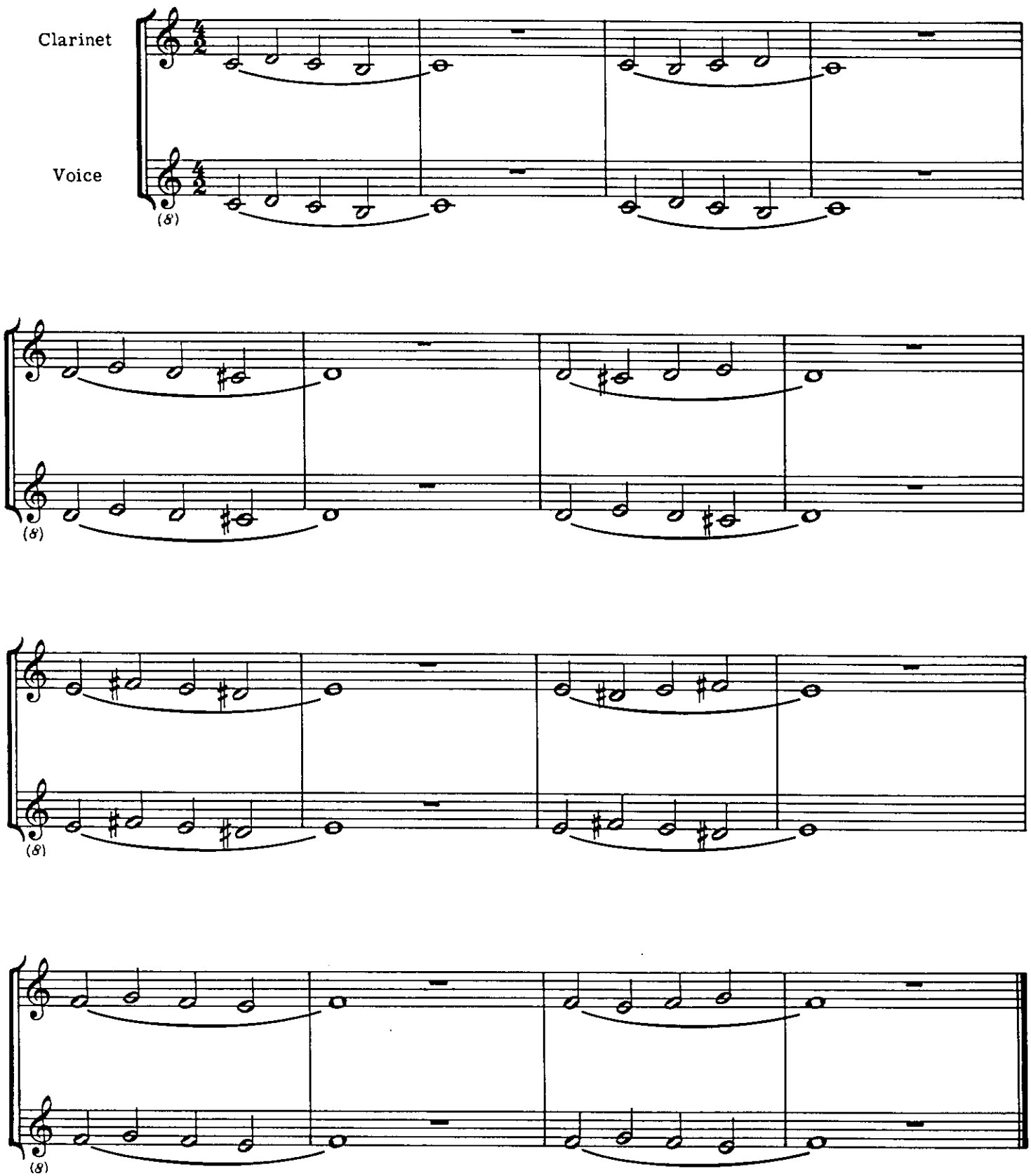
The Clarinet Institute of Los Angeles

-B-



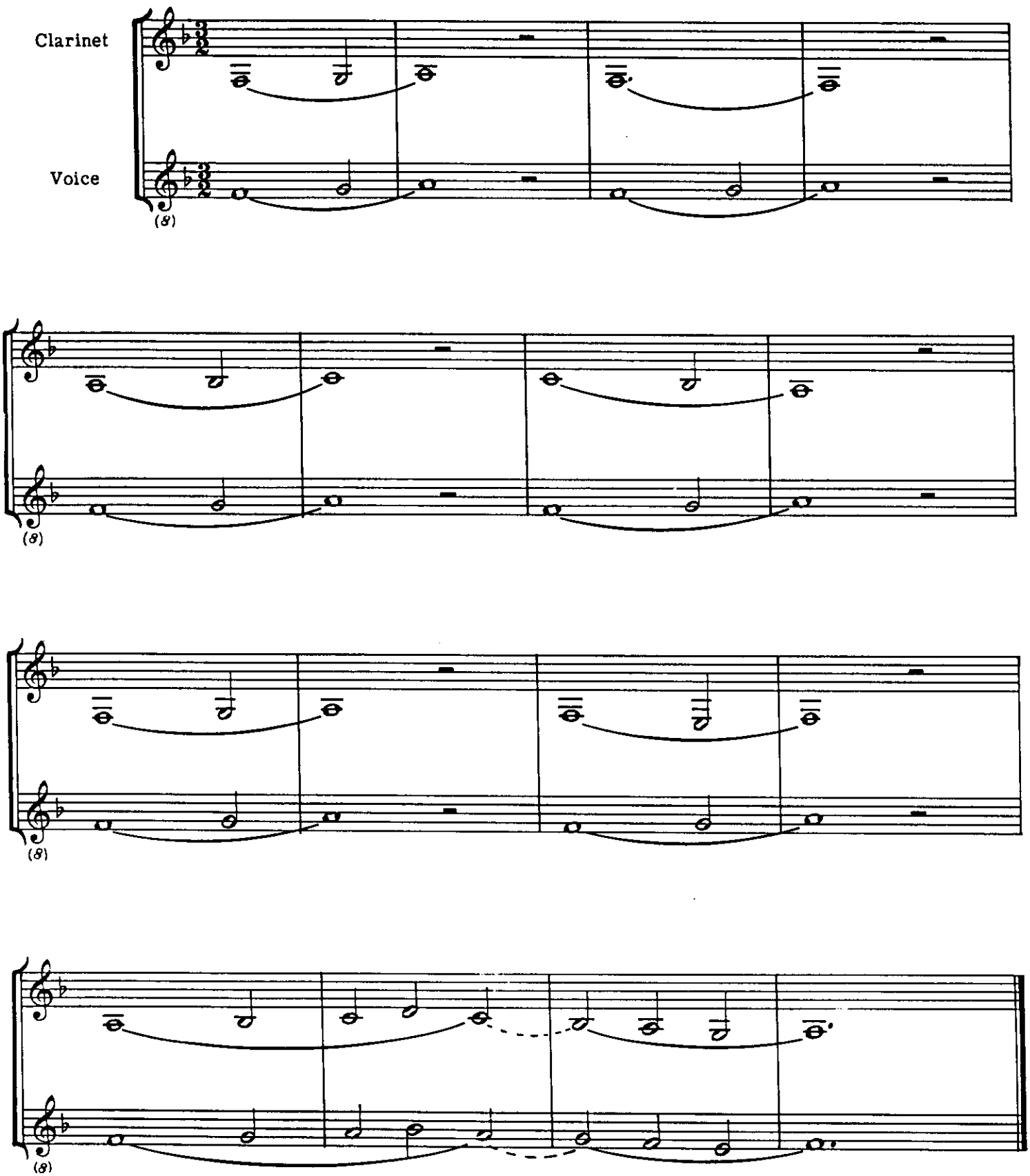
The Clarinet Institute
of Los Angeles

-C-



The Clarinet Institute
of Los Angeles

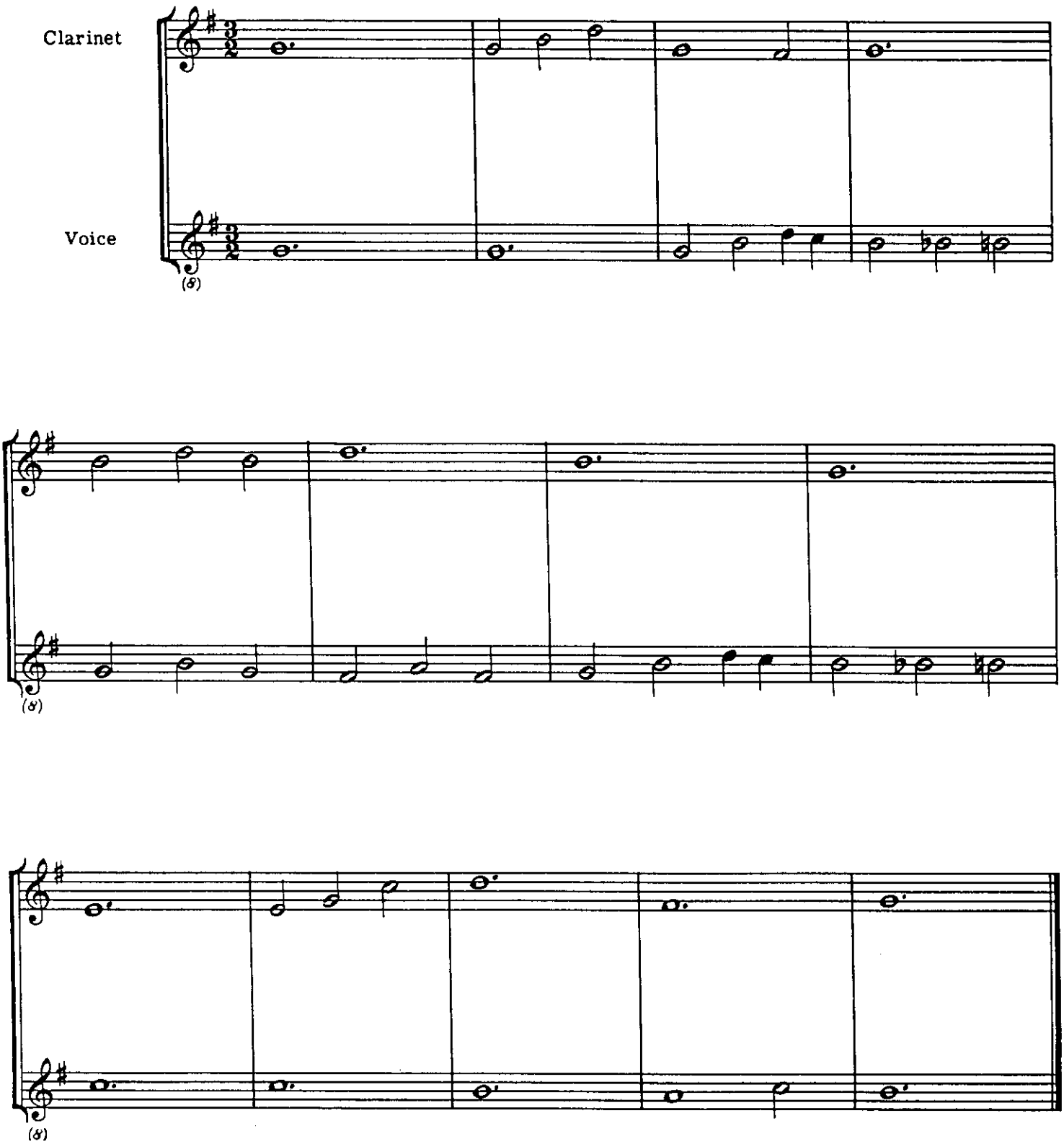
-D-



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

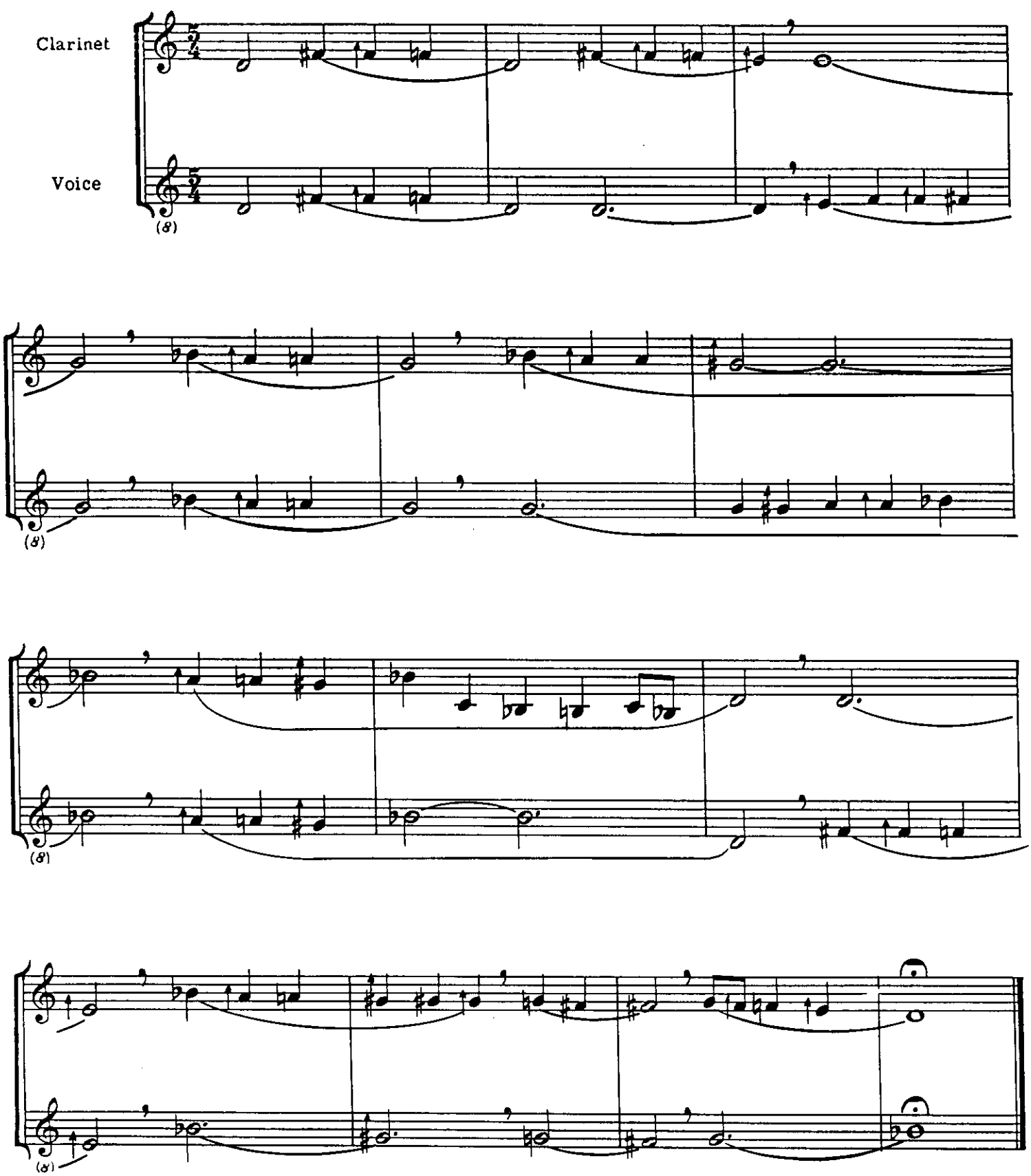
The Clarinet Institute
of Los Angeles

-E-



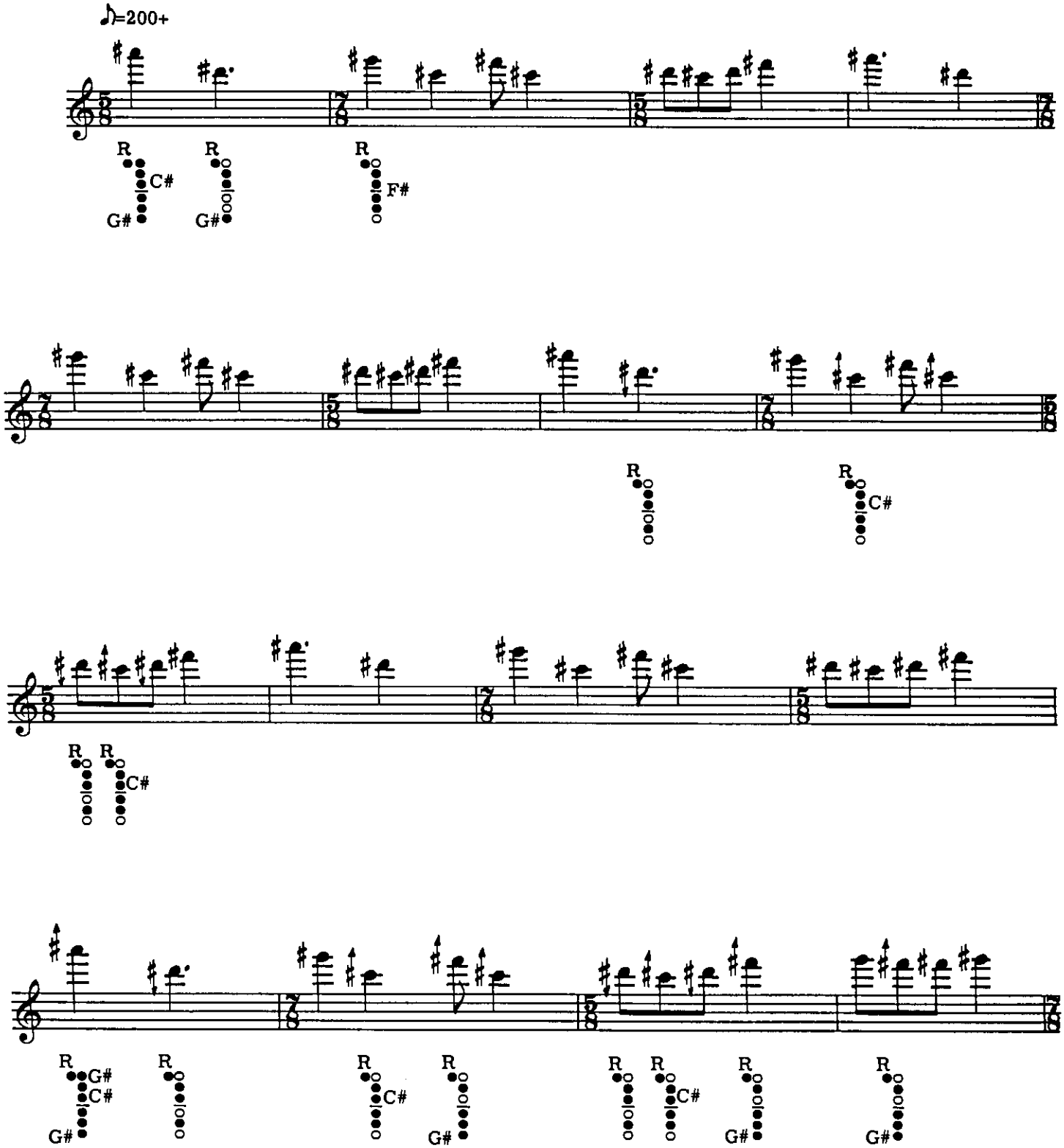
The Clarinet Institute
of Los Angeles

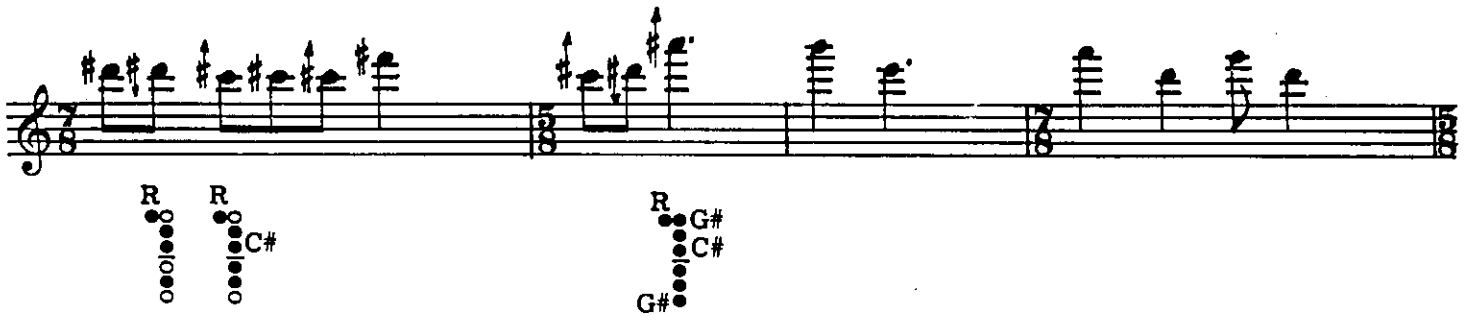
-F-

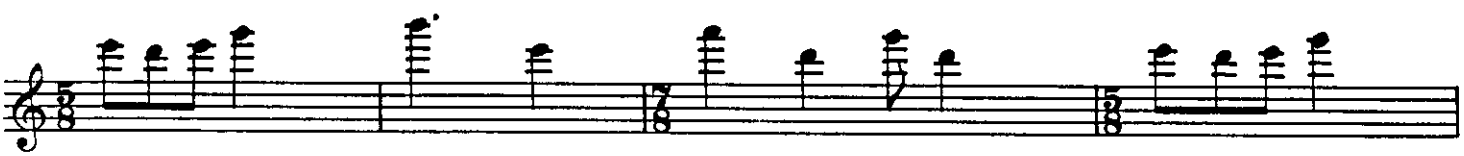


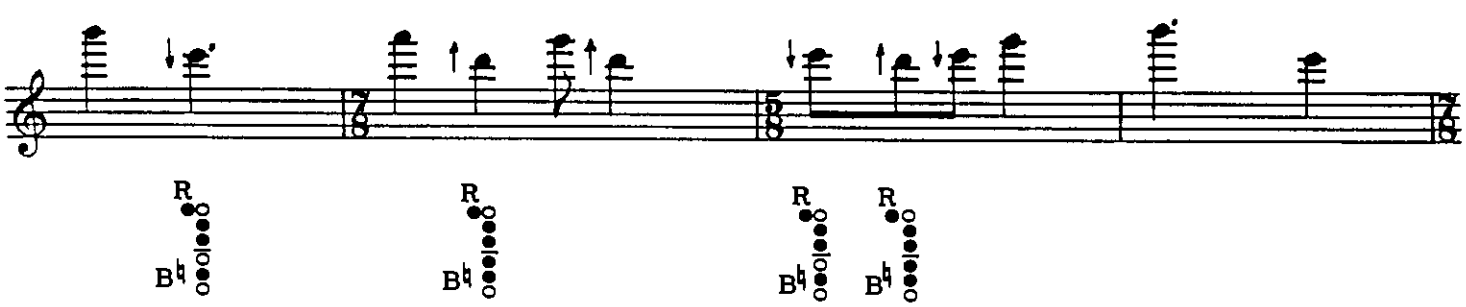
From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

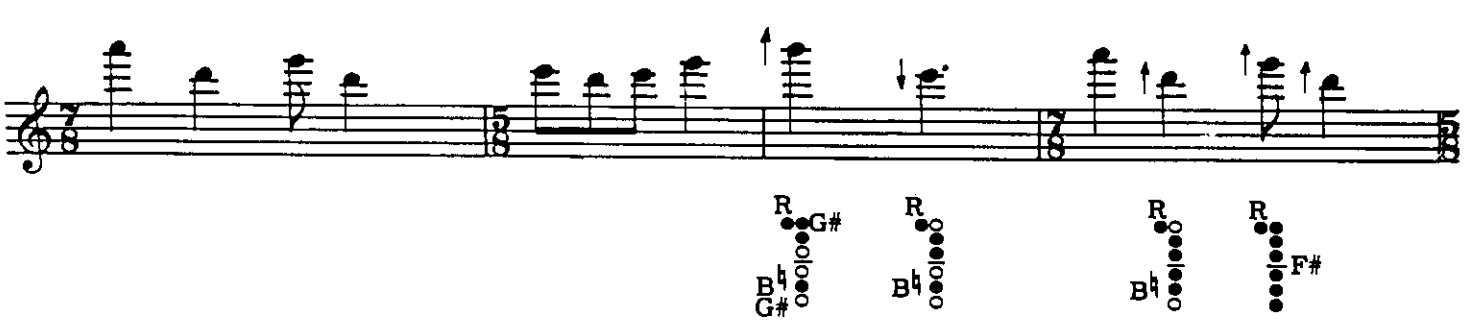
-9-



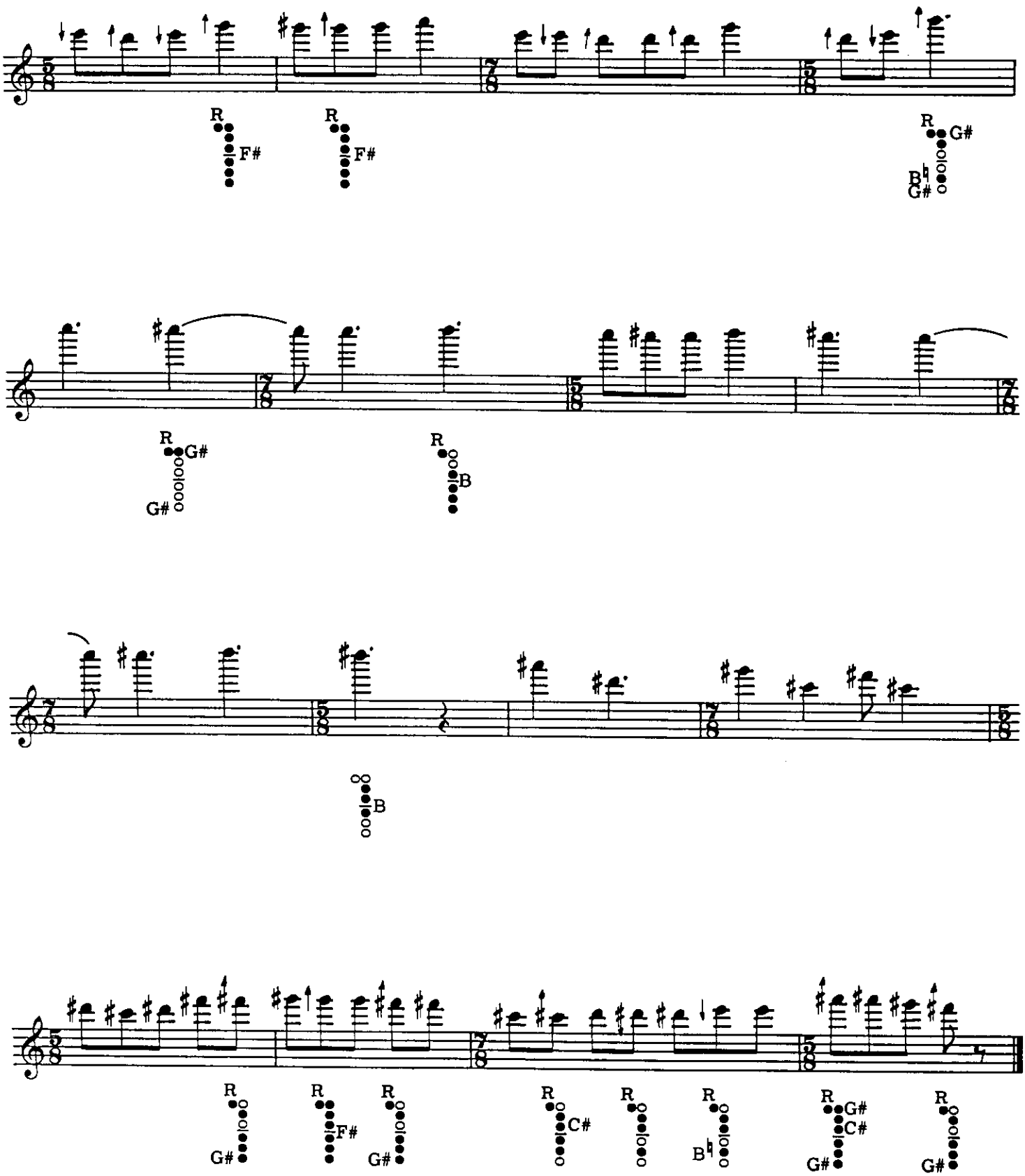

R
R
C#
R
G#
C#
G#




R
B♮
R
B♮
R
B♮
R
B♮


R
G#
B♮
G#
R
B♮
R
B♮
R
F#

The Clarinet Institute
of Los Angeles



The Clarinet Institute of Los Angeles

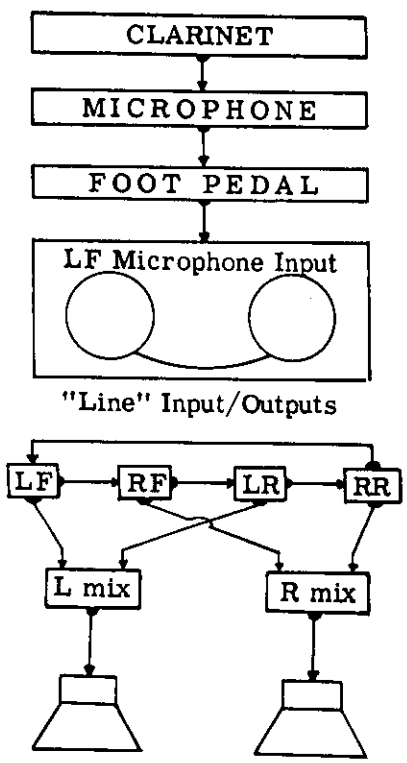
-10-

VAPORS

for Clarinet in A

and Tape Reiteration

TAPE REITERATION

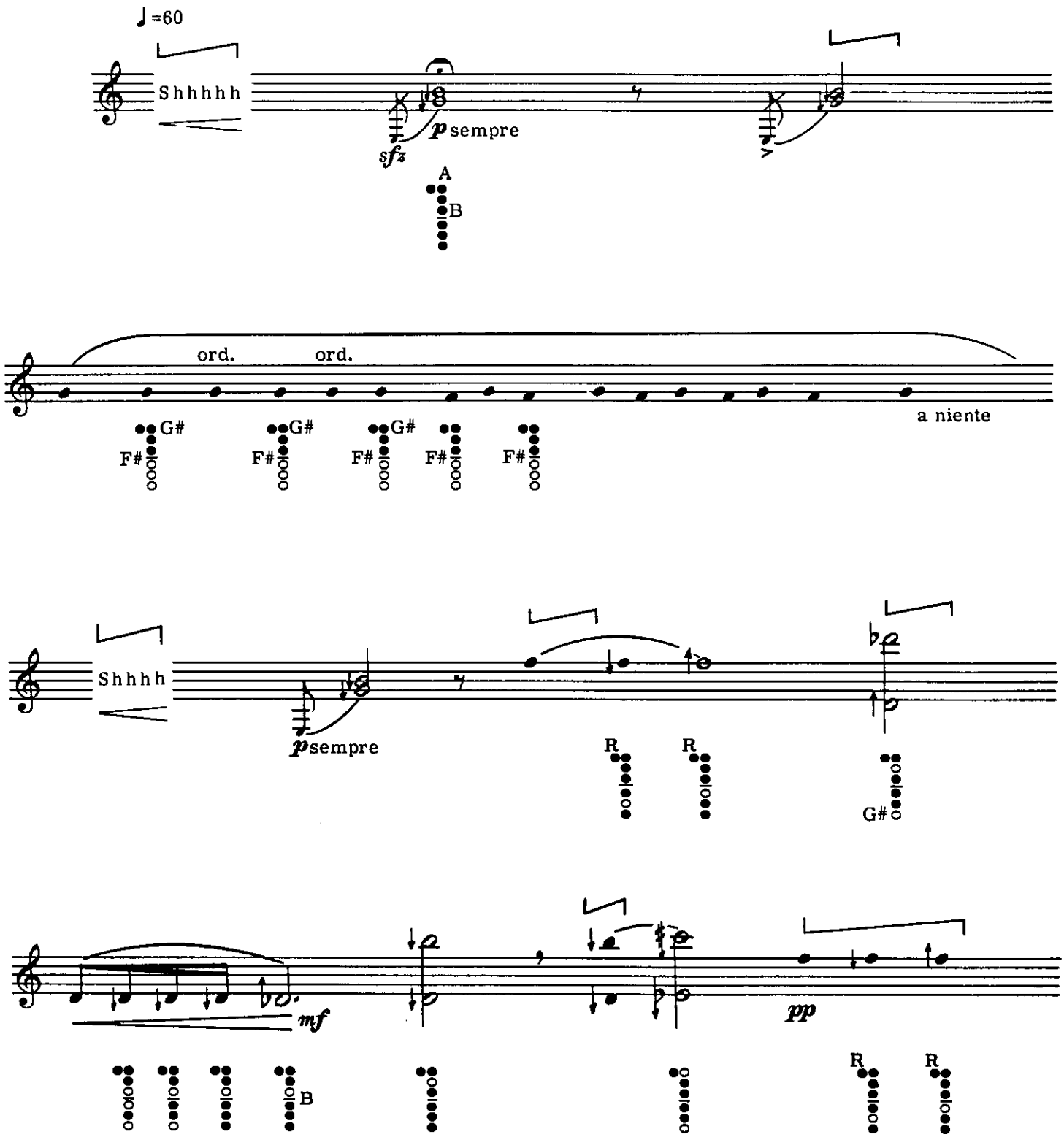


The Clarinet Institute
of Los Angeles

VAPORS

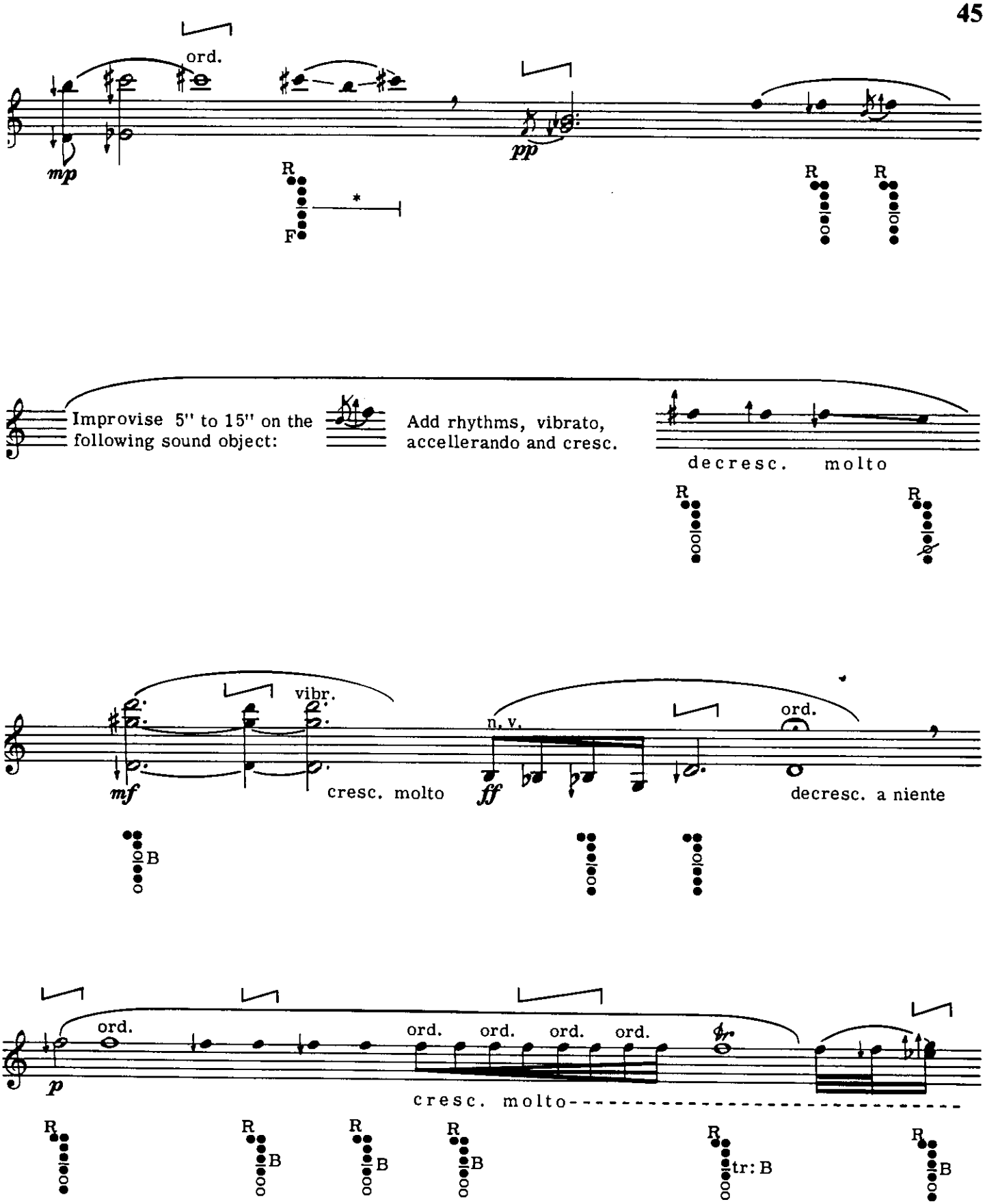
for

CLARINET AND TAPE REITERATION



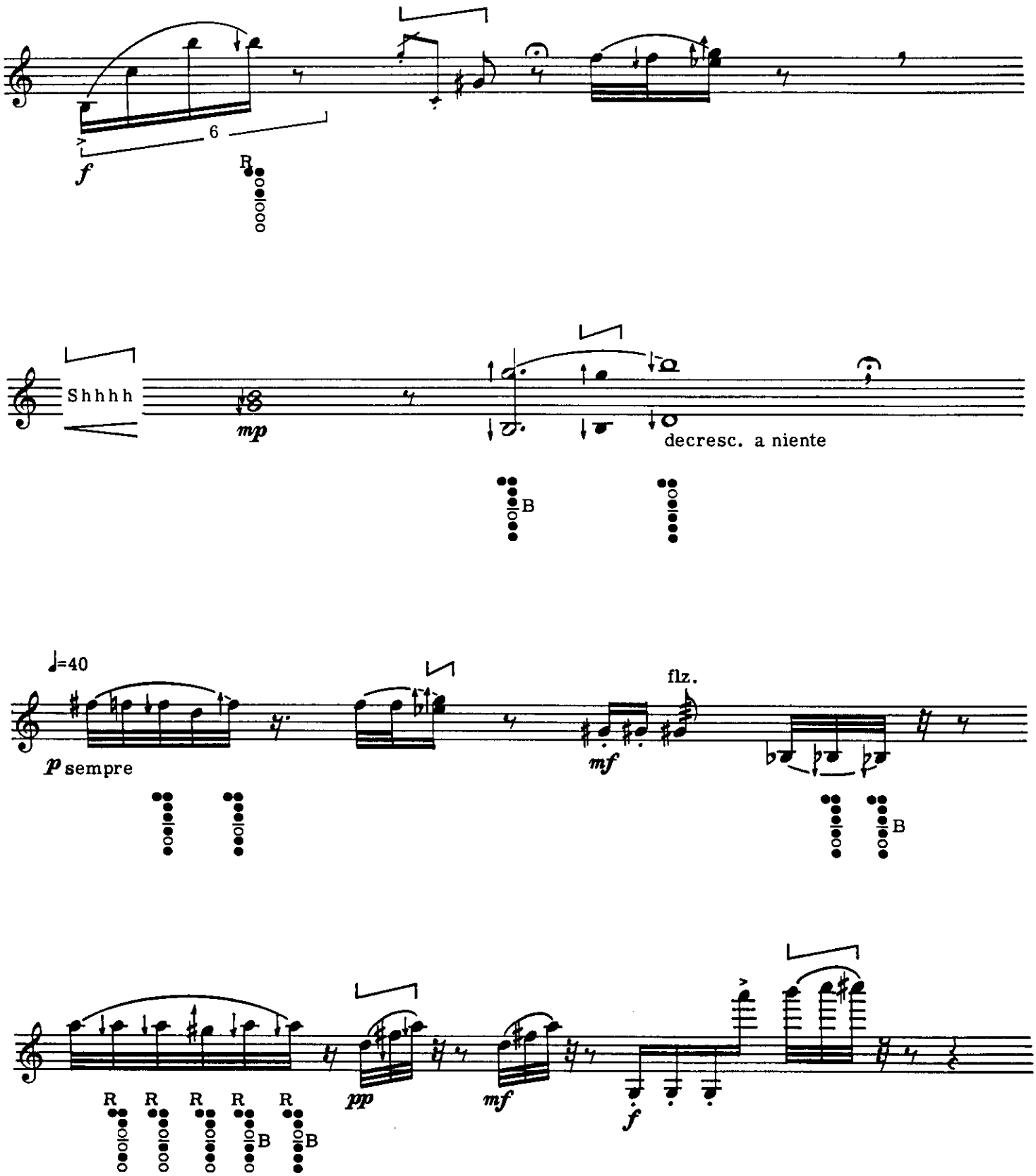
From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute of Los Angeles

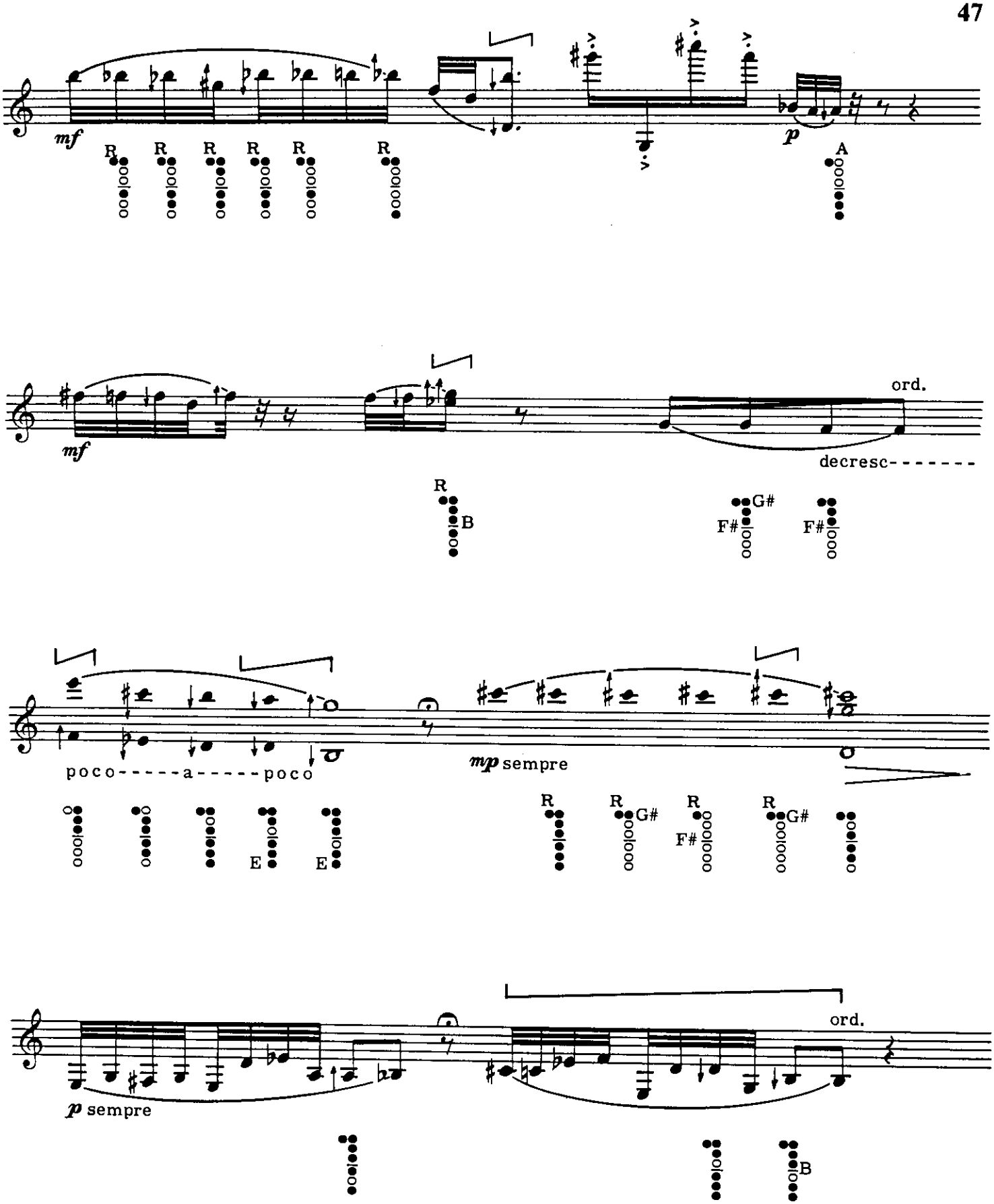


*Maintain indicated fingering.

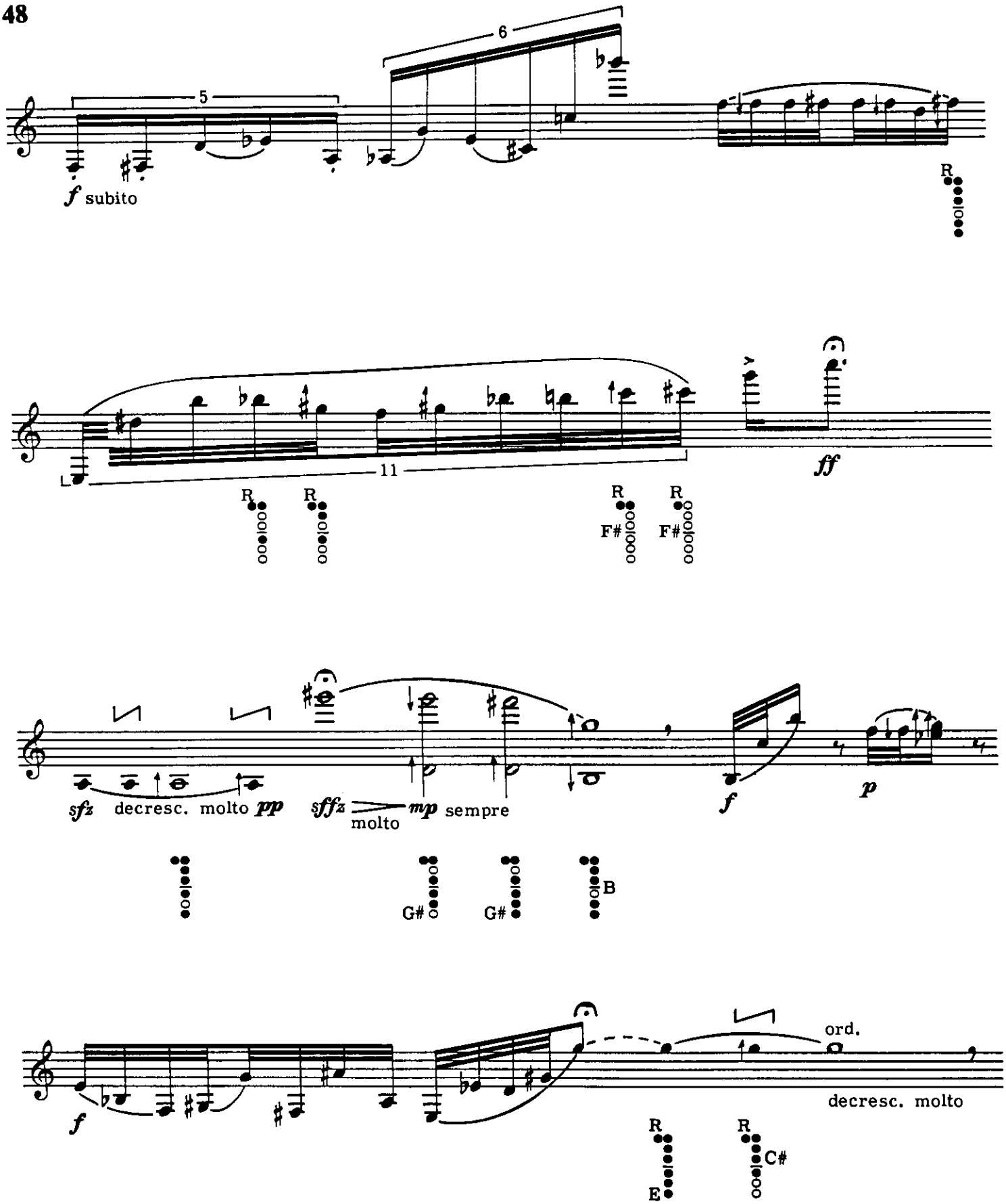
The Clarinet Institute
of Los Angeles



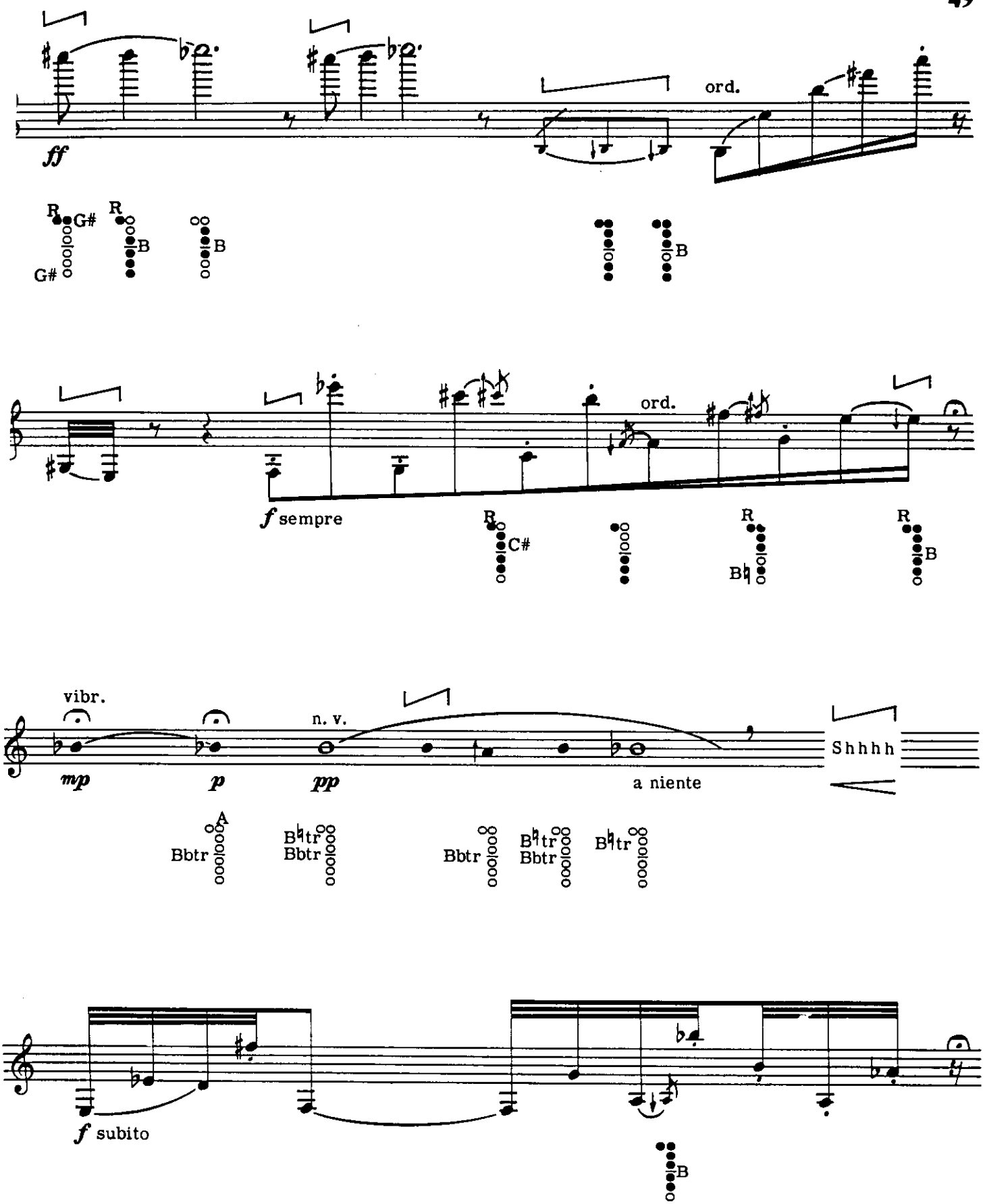
The Clarinet Institute
of Los Angeles



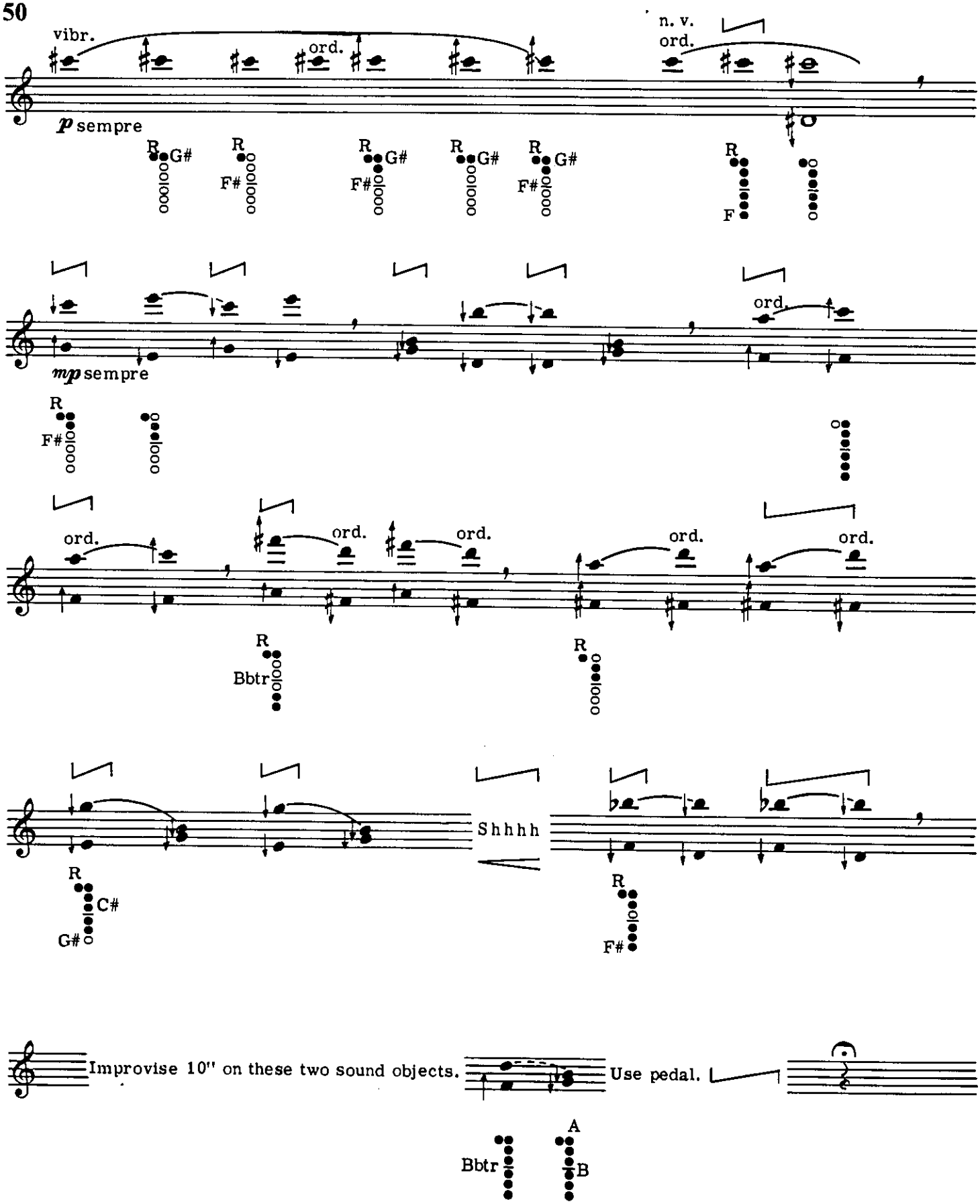
The Clarinet Institute
of Los Angeles



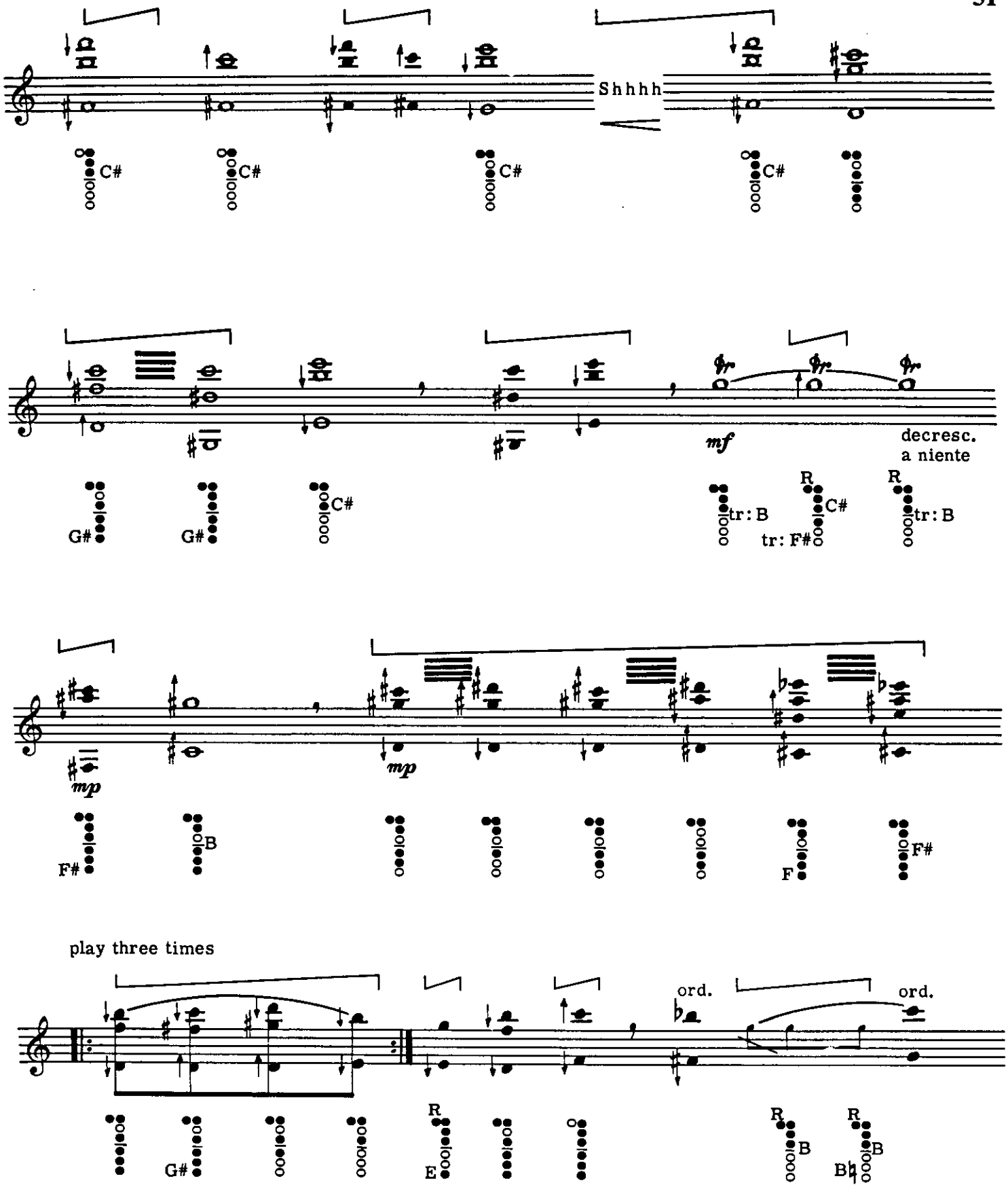
The Clarinet Institute of Los Angeles



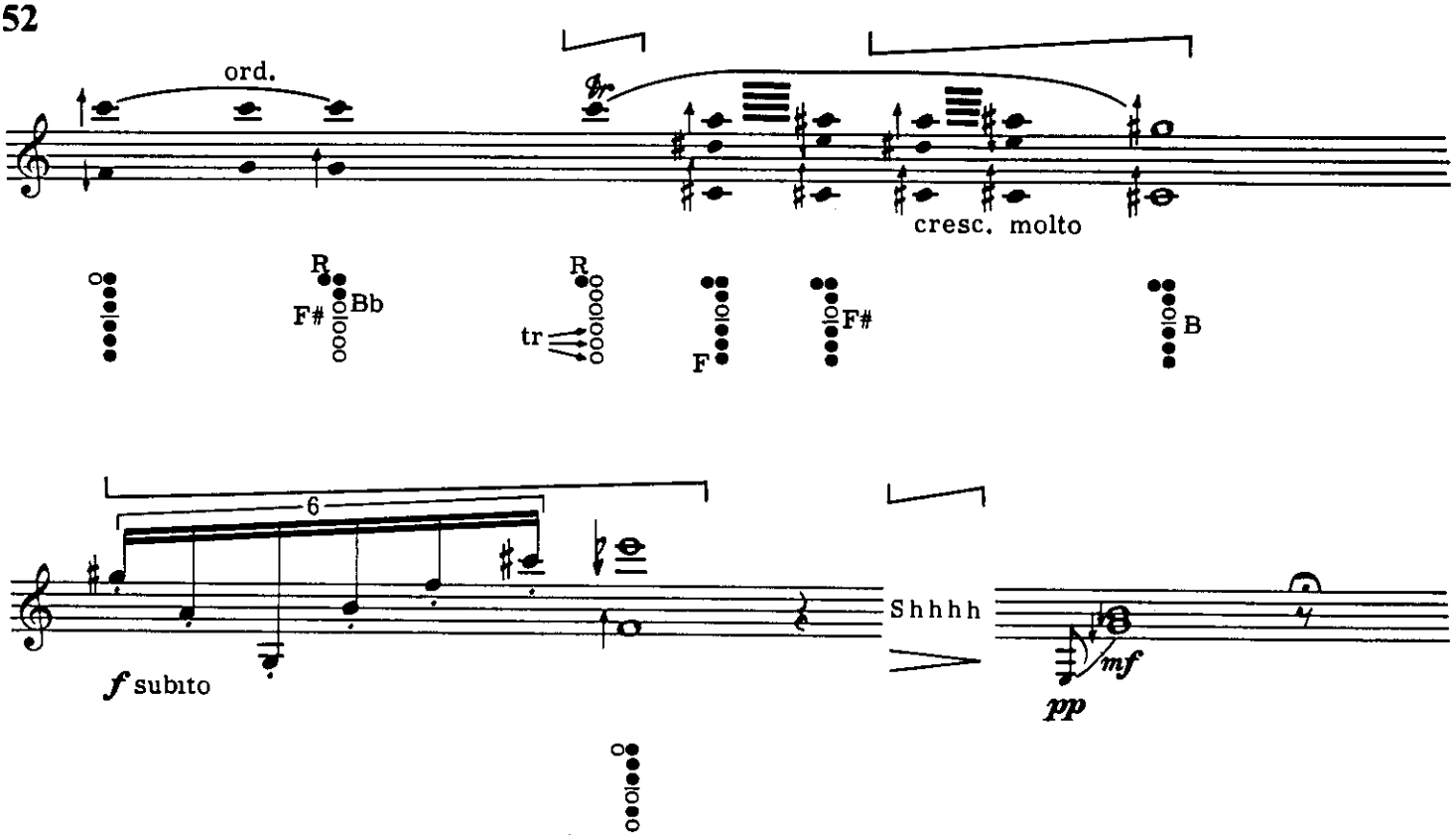
The Clarinet Institute
of Los Angeles

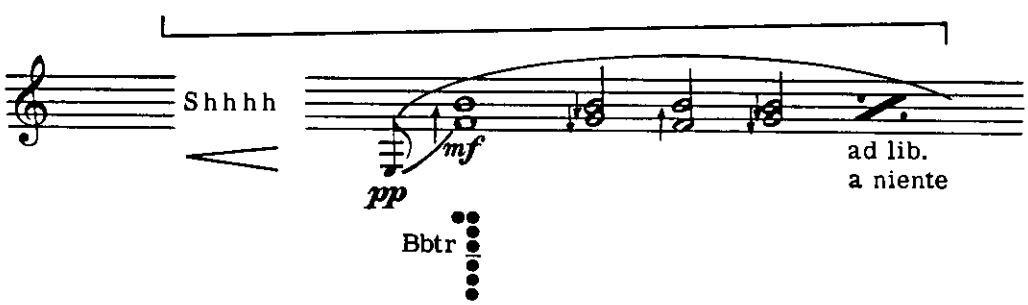


The Clarinet Institute
of Los Angeles

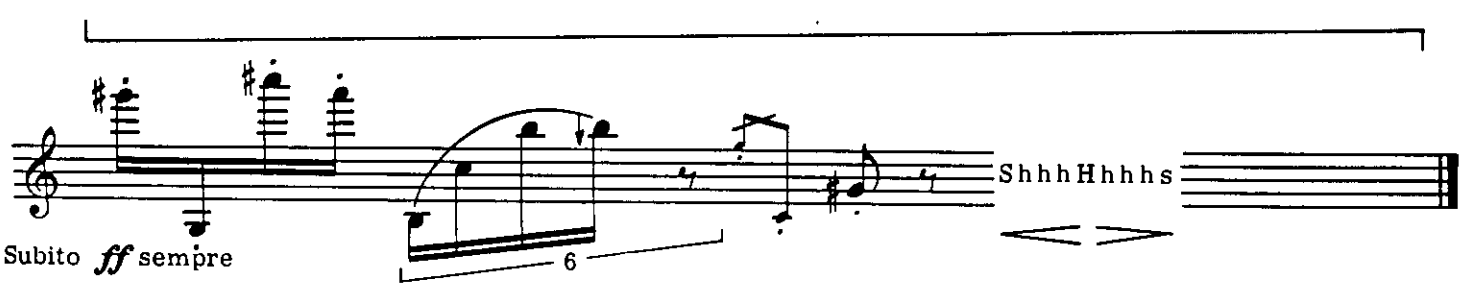


The Clarinet Institute
of Los Angeles





Let reiteration fade out.



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute of Los Angeles

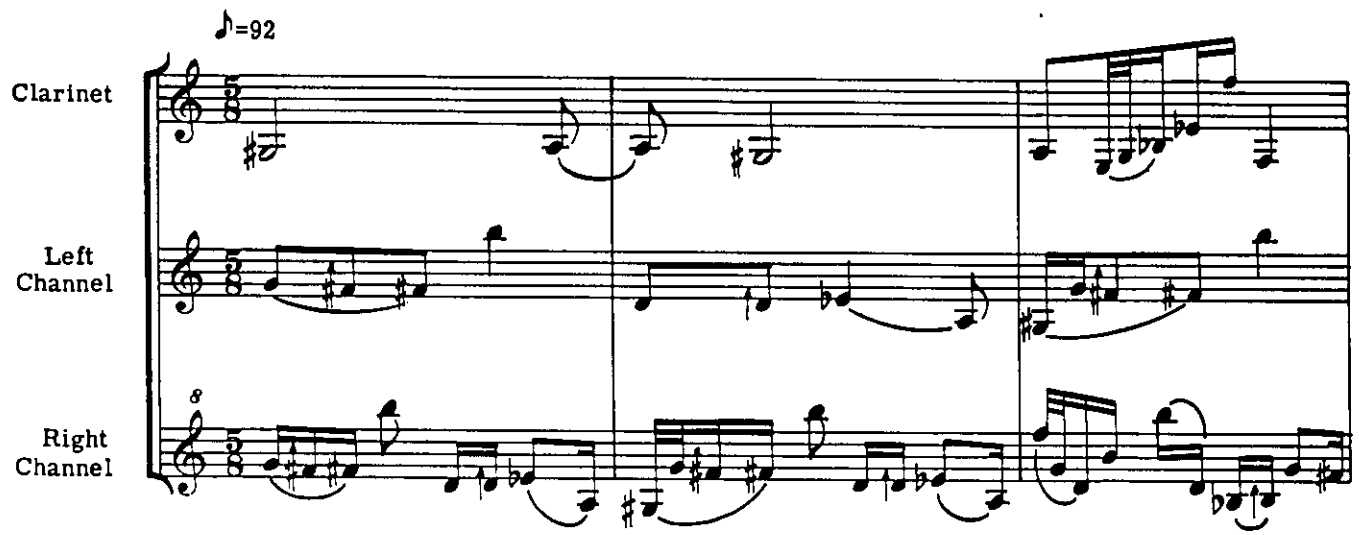
EPIGONE
for
Prepared Tape and Clarinet

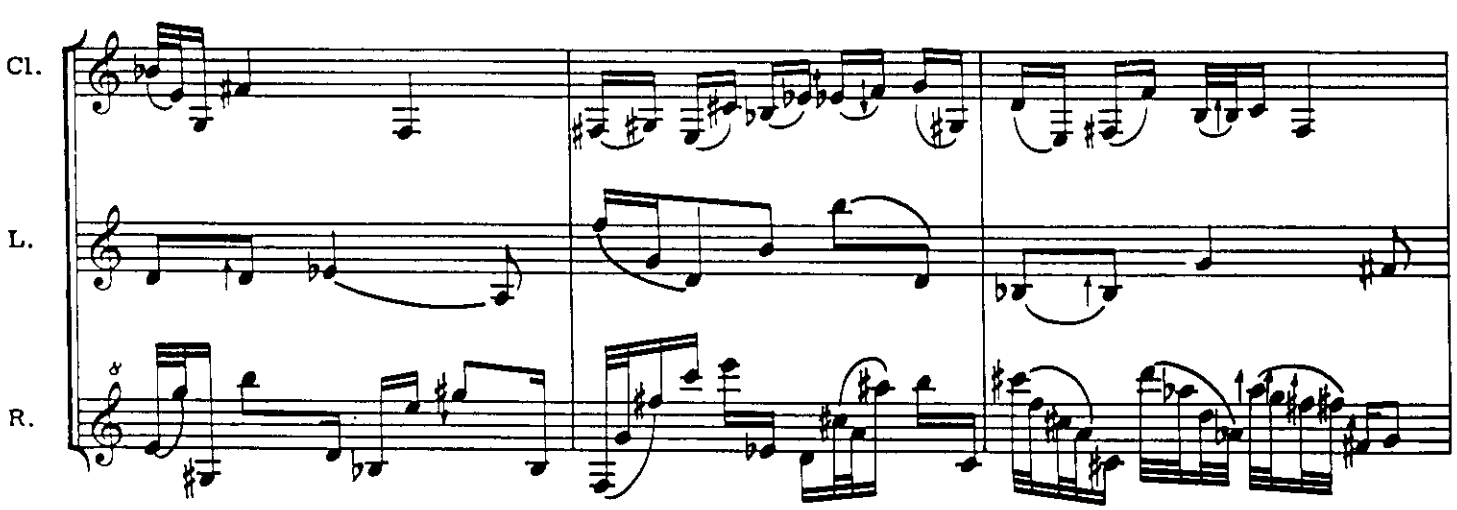
PERFORMANCE INSTRUCTIONS:

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.

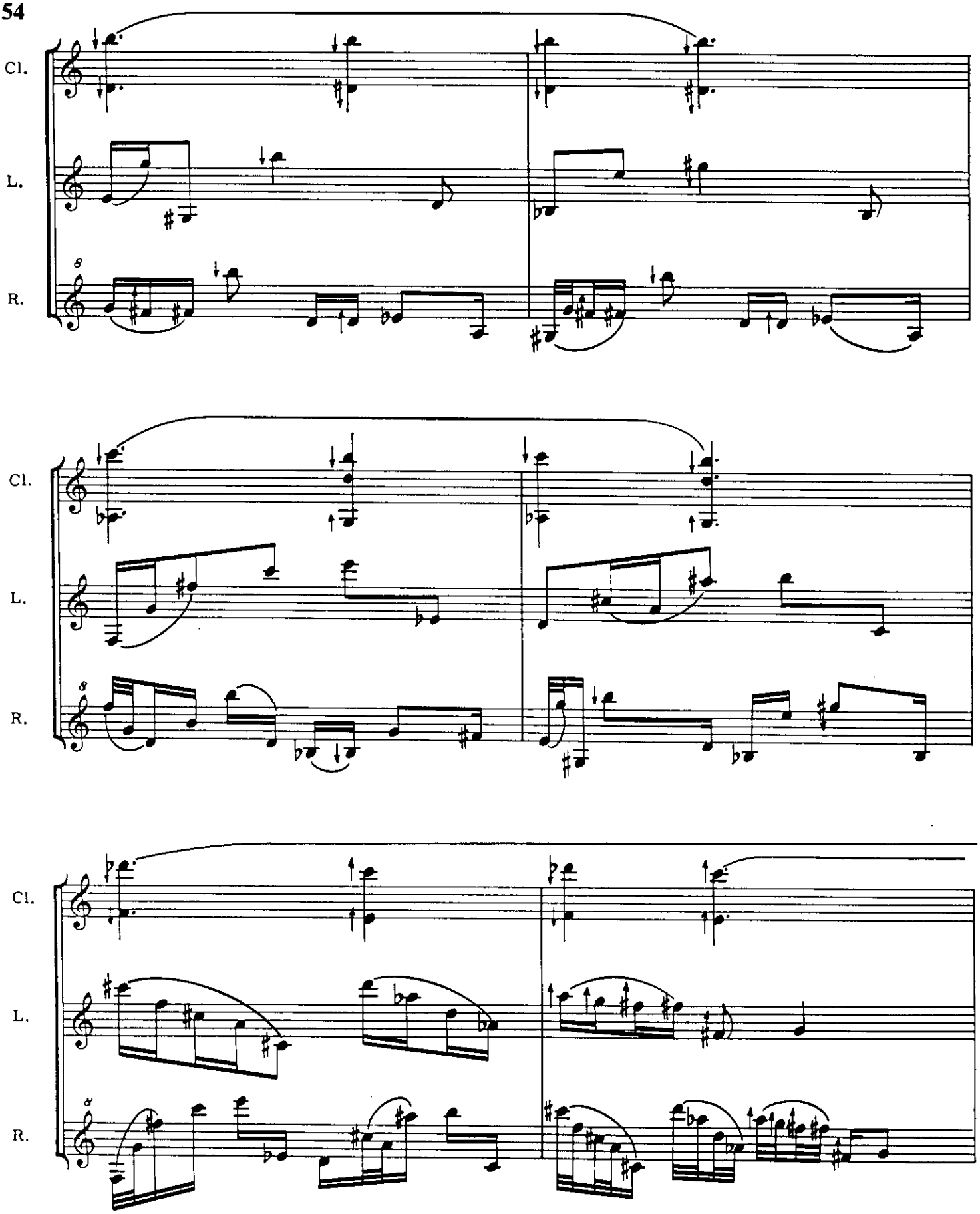
The resulting recording should produce a canon in which the right side is playing the same material as the left side, but twice as fast and an octave higher.





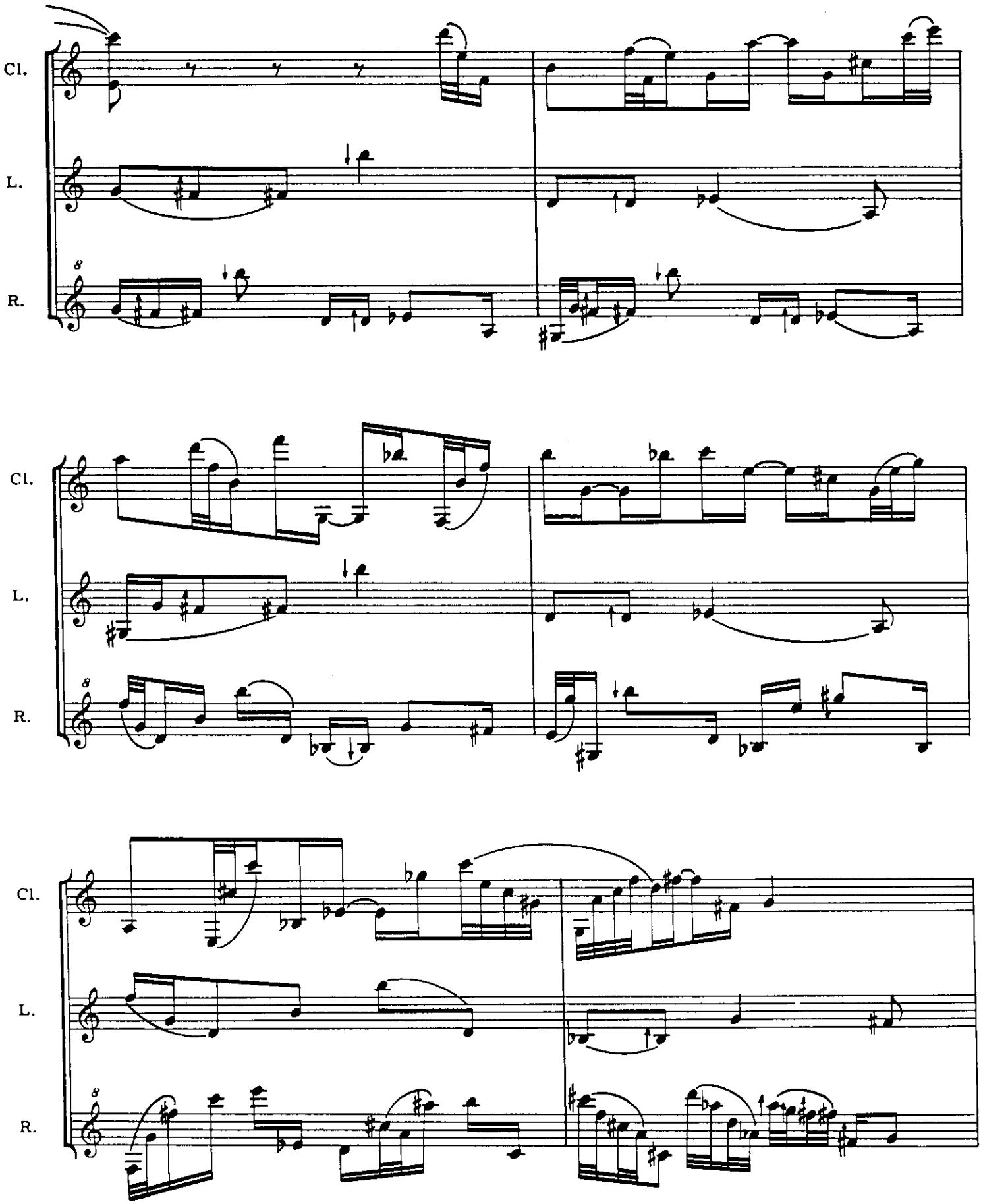
From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles



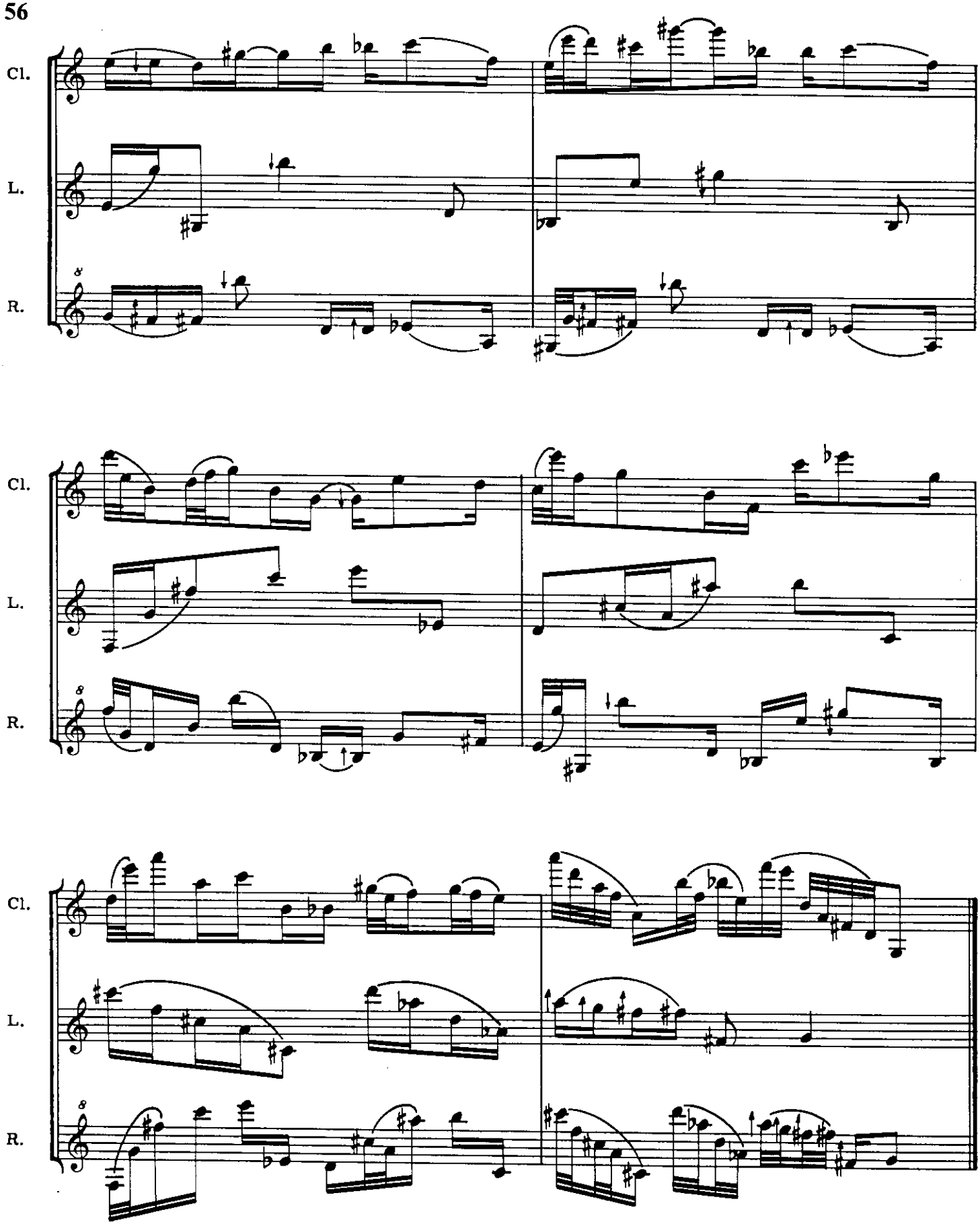
From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

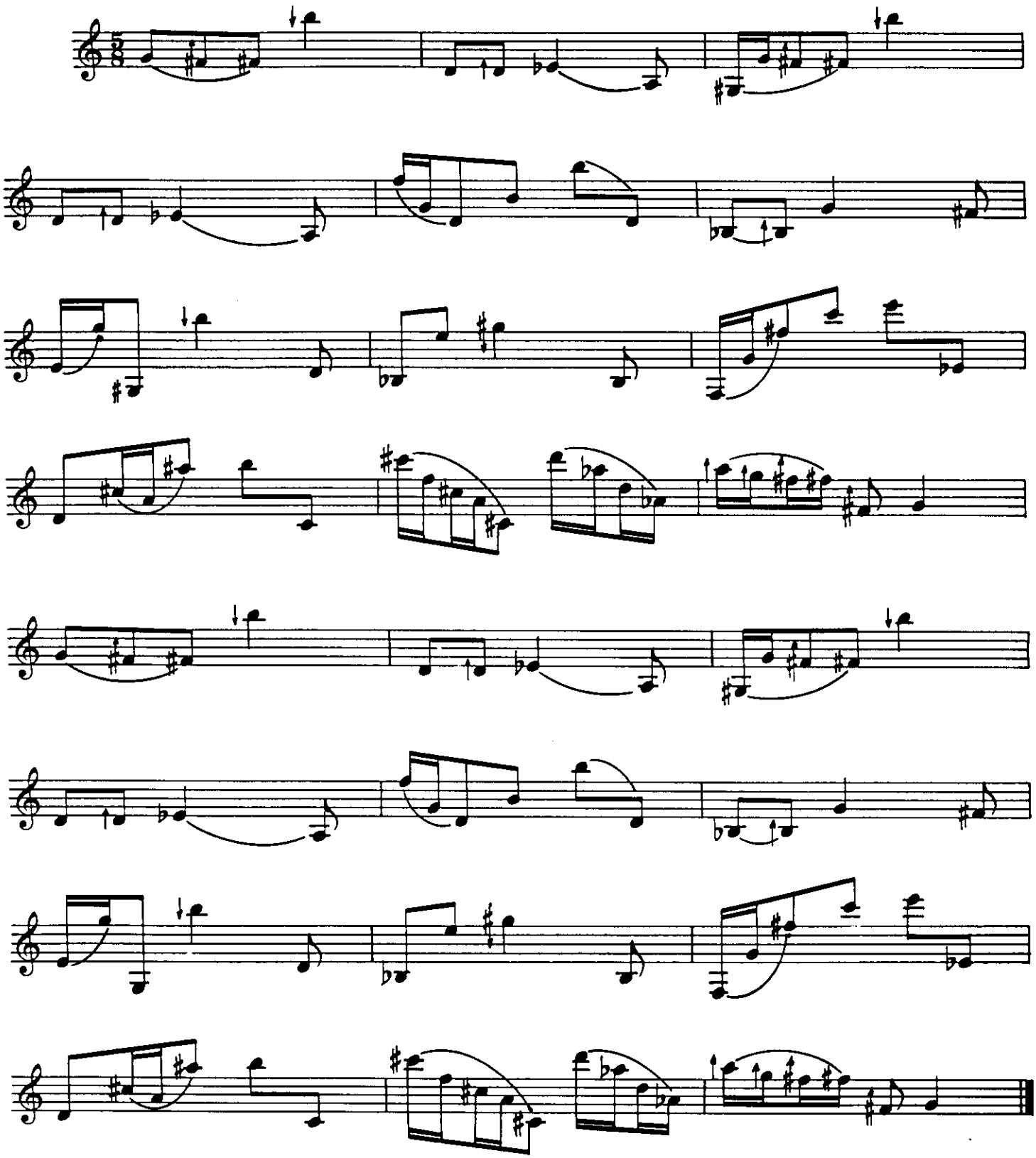


From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

EPIGONE

TAPE

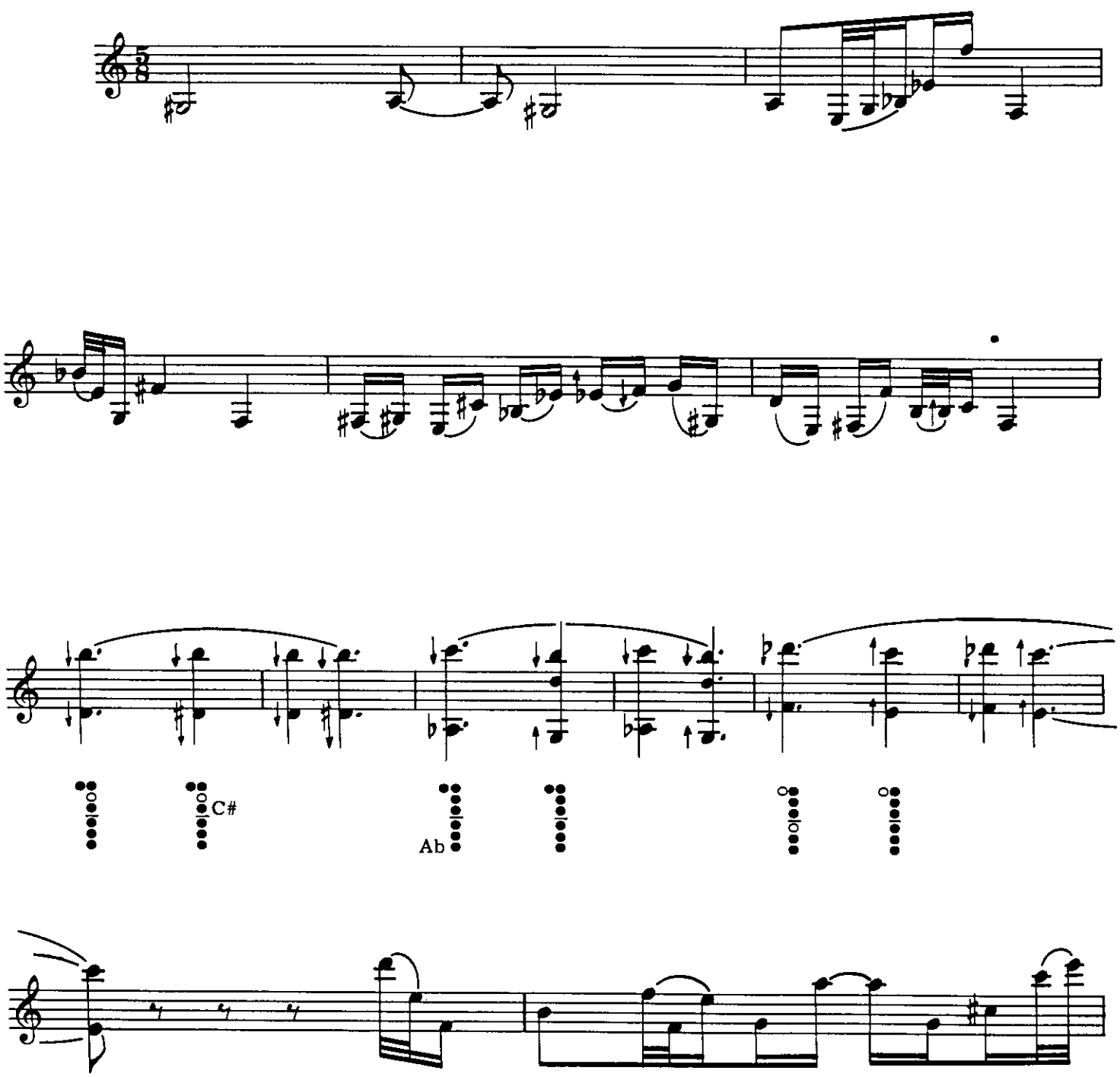


From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

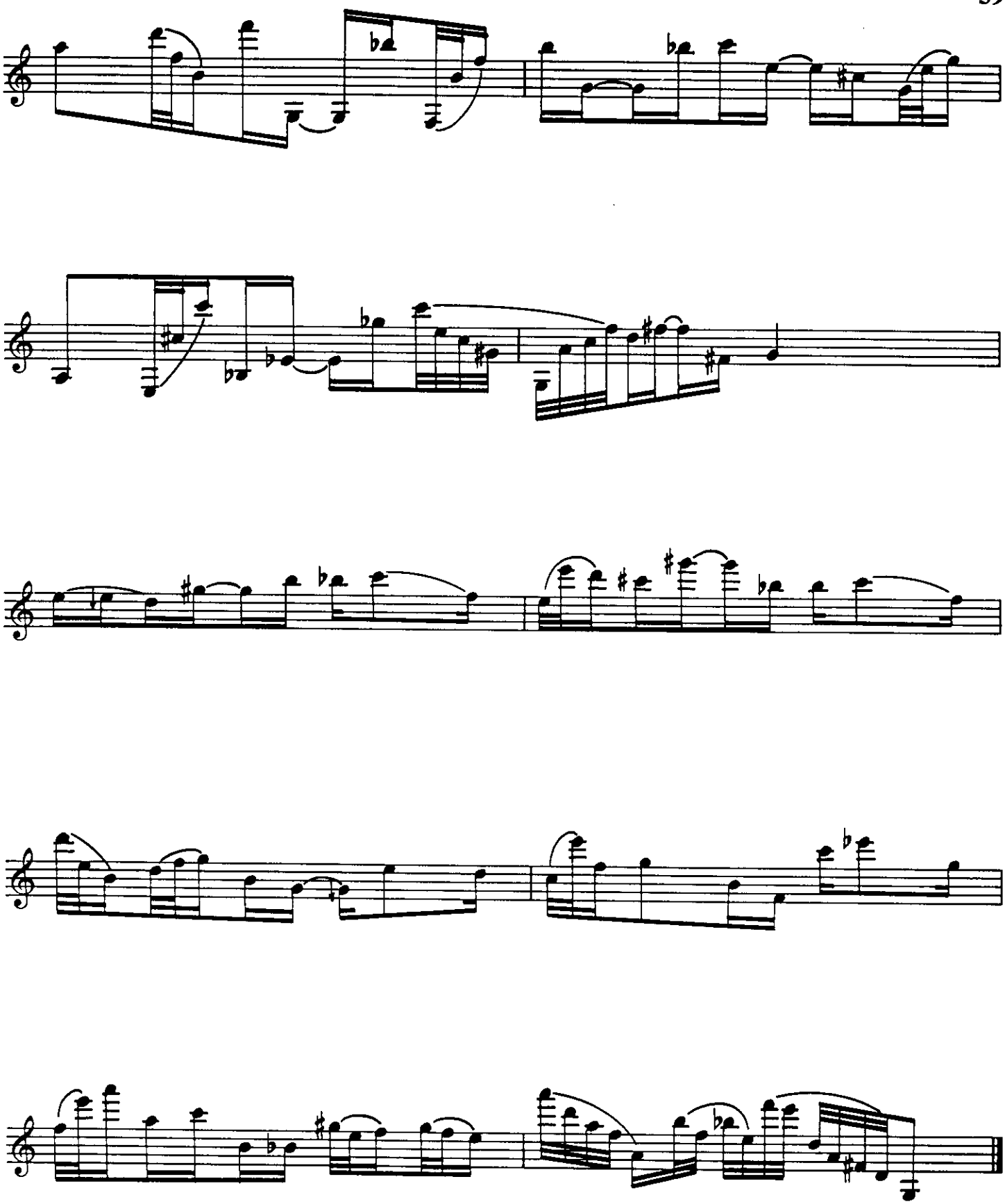
EPIGONE

CLARINET



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles



From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

The Clarinet Institute
of Los Angeles

STUDIO publications recordings

STUDIO P/R, Inc.
224 S. Lebanon St., Lebanon, IN 46052
Printed in U.S.A.

B-100
$5.95

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com