

# **CONTEMPORARY TECHNIQUES FOR THE CLARINET**

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

**BY FRANK J. DOLAK**

## 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 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 vs. intervening space between note heads is defined as silence. A phrased passage with intervening spaces defined as being filled with sound.

**FRANK J. DOLAK, Composer**

## Lip Bends

1.

R  
F#  
Gooooo

2.

R  
F#  
Gooooo

R  
C#  
G#

## 4 Harmonics

1.

Musical staff 1 consists of five horizontal lines. It features a series of eighth-note pairs connected by curved brackets above them. The first pair starts with a solid dot on the first line and a bracket above it. The second pair starts with a solid dot on the second line and a bracket above it. This pattern repeats across the staff, with each pair starting on the next higher line and having a bracket above it.

2.

Musical staff 2 consists of five horizontal lines. It features a series of eighth-note pairs connected by curved brackets above them. The first pair starts with a solid dot on the first line and a bracket above it. The second pair starts with a solid dot on the second line and a bracket above it. This pattern repeats across the staff, with each pair starting on the next higher line and having a bracket above it.

3.

Musical staff 3 consists of five horizontal lines. It features a series of eighth-note pairs connected by curved brackets above them. The first pair starts with a solid dot on the first line and a bracket above it. The second pair starts with a solid dot on the second line and a bracket above it. This pattern repeats across the staff, with each pair starting on the next higher line and having a bracket above it. Below the staff, there is a vertical column of dots labeled "R" at the top and "G#" at the bottom, indicating a specific harmonic position.

4.

Musical staff 4 consists of five horizontal lines. It features a series of eighth-note pairs connected by curved brackets above them. The first pair starts with a solid dot on the first line and a bracket above it. The second pair starts with a solid dot on the second line and a bracket above it. This pattern repeats across the staff, with each pair starting on the next higher line and having a bracket above it.

Measures 1-4: Eighth-note patterns with slurs. Measure 5: Rest, then G#.

Measures 6-7: Eighth-note patterns with slurs. Measure 8: Rest, then G#.

Measures 9-10: Eighth-note patterns with slurs.

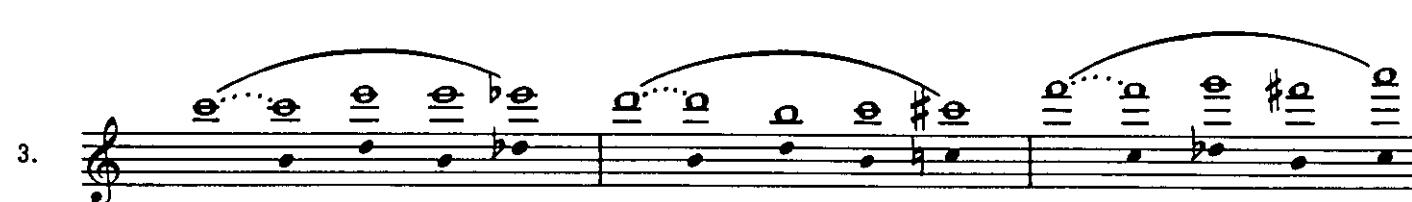
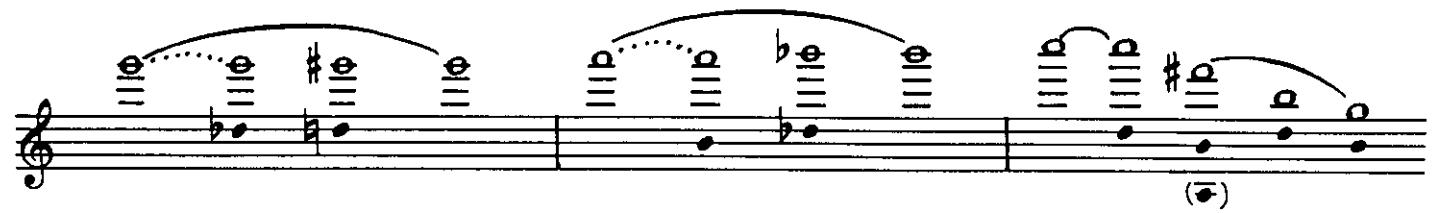
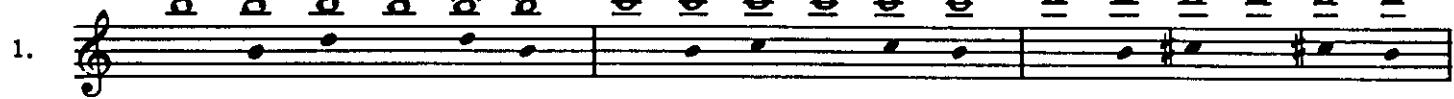
Measures 11-12: Eighth-note patterns with slurs. Measure 13: Rest, then G#.

Measures 14-15: Eighth-note patterns with slurs.

Measures 16-17: Eighth-note patterns with slurs.

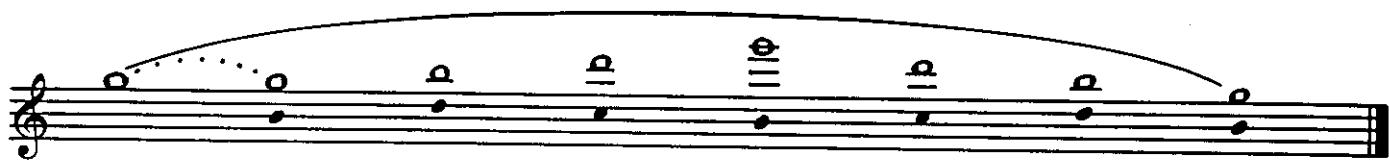
Measures 18-19: Eighth-note patterns with slurs.

6

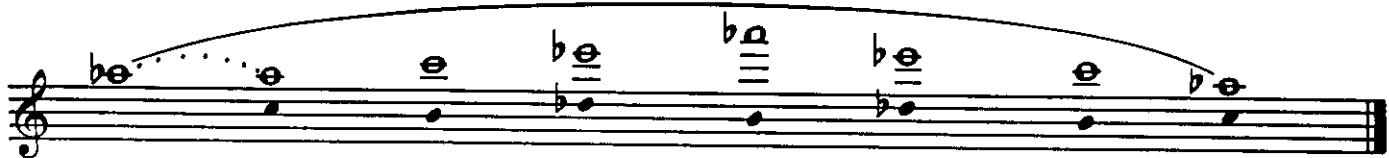


# Harmonic Arpeggios & Scales.

1.



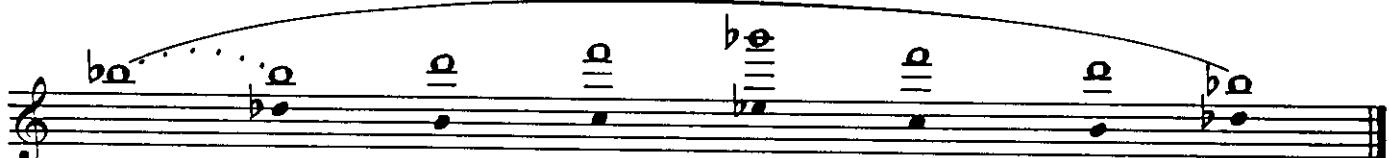
2.



3.



4.



1.

G G G G  
E E G G  
D D G G  
F# F# G G  
D D G G  
E E G G  
D D G G  
E E G G

2.

B-flat B-flat B-flat B-flat  
G B-flat B-flat B-flat  
D B-flat B-flat B-flat  
F B-flat B-flat B-flat  
D B-flat B-flat B-flat  
G B-flat B-flat B-flat  
D B-flat B-flat B-flat  
G B-flat B-flat B-flat

3.

E E E E  
C E E E  
A E E E  
F# E E E  
D E E E  
B E E E  
G E E E  
E E E E

4.

B B B B  
G B B B  
D B B B  
F# B B B  
D B B B  
G B B B  
D B B B  
G B B B

5.

D D D D  
B D D D  
G D D D  
E D D D  
C D D D  
A D D D  
F# D D D  
D D D D

6.

E E E E  
C E E E  
A E E E  
F# E E E  
D E E E  
B E E E  
G E E E  
E E E E

# Dyads



R  
Bb  
Bb  
oo



R  
F#  
F#  
F#  
F#  
R  
G#  
oo



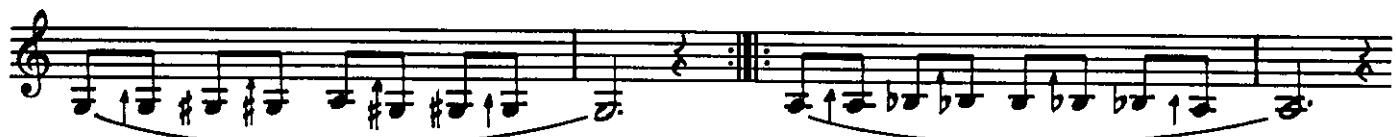
oo  
oo C#  
oo F#  
oo C#  
oo C#  
oo E  
oo  
oo



oo  
oo  
oo  
oo  
oo  
oo  
oo  
oo  
oo  
oo

10

## Quarter Tones



G#  
B

B  
B



Bb  
C#

Bb  
C#



Bb  
Bb

F#  
F#



G#  
A

G#  
R  
Bbtr  
Bbtr  
G#

The sheet music consists of five staves of music for guitar, each with a corresponding tablature below it. The staves are arranged vertically, and each staff includes a fingering diagram for the left hand.

**Staff 1:**

- Fingering: B<sup>b</sup>tr, B<sup>b</sup>tr\*, B, B<sup>b</sup>tr\*, F
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F string 1st fret
- Fingering: R, A
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret

**Staff 2:**

- Fingering: R, B
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, B
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret

**Staff 3:**

- Fingering: R, C#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, Bb
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret

**Staff 4:**

- Fingering: R, Bb
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, F#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, C#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret

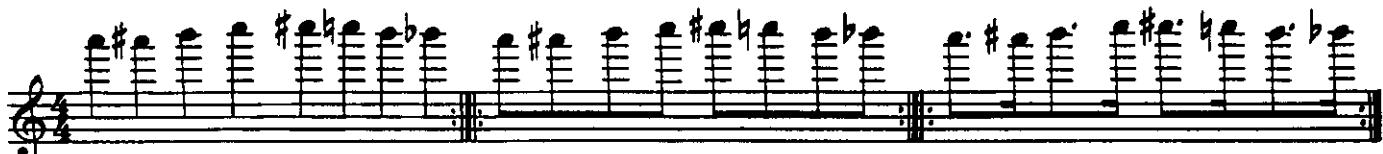
**Staff 5:**

- Fingering: R, G#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, G#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret
- Fingering: R, C#
- Tablature: A string 3rd fret, B string 2nd fret, C string 1st fret, D string 1st fret, E string 1st fret, F# string 1st fret

**Footnotes:**

- \*with R. H. thumb.
- \*\*or:

## Altissimo Register



R  
G#  
G# G



R  
B  
B





8  
••••  
B



8  
••••  
B



-1-

$\text{J} = 50-60$

ord. ord. ord.

Bbtr R G#  
Bbtr A  
Bbtr G#  
Bbtr A  
G#  
Bbtr R G#  
Bbtr A  
F# G#  
F# G#

ord. ord. #  
ord. #  
R C#

F# G#  
Bbtr R G#  
Bbtr A  
Bbtr G#  
Bbtr R  
Bbtr C#

ord. ord. ord.  
ord. ord. rit.

R B  
R F# G#  
R F# G#  
R Bb  
R F# G#  
R Bb Bb Bb  
R Bb Bb Bb

ord. rit.

R Bb  
R F#  
R Bb  
R F# G#  
R Bb C# G#  
R Bb C# Bb

**Freely**

**pp sempre**

**Bbtr** \* R Coo

**a niente** **pp** **R A**

**Bbtr** \*\* R A RA A RA A R Bbtr R

**Evenly**

**ord.** **ord.** **ord.** **ord.** **ord.** **ord.** **ord.** **ord.**

**R** **A** **R** **A** **R** **A** **R** **A**

**Bbtr** \*\* **B** **Bbtr** **B** **Bbtr** **B** **Bbtr** **B** **Bbtr** **B**

\* Play complete phrase while executing indicated trill.

\*\* Play trill with right hand thumb.

A tempo

ord.                    ord.

ord.                    ord.                    ord.                    ord.                    ord.

R                    R                    R                    R                    R                    R                    R                    R                    R                    R                    R

\* Play with right hand thumb.

- 2 -

 $J=52$ 

ord.      ord.      ord.      ord.      ord.      ord.      ord.      ord.

**Staff 1:** Rhythmic pattern with 'R' and 'poco' markings. Dynamics: **p**, **cresc.**, **poco**, **a**, **poco**.

**Staff 2:** Melodic line with grace notes and dynamic markings: **ord.**, **ord.**, **R f**, **G#**, **F#**, **F#**.

**Staff 3:** Melodic line with grace notes and dynamic markings: **ord.**, **ord.**, **R Bb**, **Bb**, **E**.

**Staff 4:** Sustained notes with dynamic changes: **ff**, **decresc.**, **poco**, **a poco**.

**Staff 5:** Sustained notes with dynamic changes: **p**, **ff**, **p**, **ff**, **p**.

**Staff 6:** Sustained notes with dynamic changes: **ff subito**.

*mf*      *mp*      *p*      *p percussively*

B<sub>b</sub>      B<sub>b</sub> C<sub>#</sub>  
E      E

*ord.*

*a niente mp*      *ff subito*      *f*

G<sub>#</sub>  
F<sub>#</sub>

*p semper*

*mf*      *p*      *f semper*      *ord.*      *ord.*

R  
B<sub>b</sub> B<sub>b</sub>  
C<sub>#</sub>

E

*f*      *mp*      *ord.*      *ord.*

R  
F<sub>#</sub>  
G<sub>#</sub>

*ff*      *decresc.*      *poco*      *a*      *poco*      *ord.*      *ord.*      *ord.*      *pp*      *ff*

R      R      R      R      R      R      R      R      R      R      R      R      R      R      R      R

B<sub>b</sub> B<sub>b</sub>

\* Slap fingers down.

## -3-

$\text{♩} = 50-60$

R  
G#

R  
G#oooo

R  
B

vibr.

oooo

oooo

R  
F#

R  
F#oooo

R  
F#oooo

vibr.

R  
F#oooo

oooo  
G#

vibr. vibr. n. y. vibr. vibr.

ord. n. v.

vibr. vibr. n. y. vibr. vibr.

ord. vibr. vibr.

vibr. vibr. ord. vibr.

n. v. 6 ord. vibr.

\* Maintain indicated fingering.

## - 4 -

01''

05''

10''

5

15''

20''

5

25''

30''

3:2

ff

3:2

flz.

3:2

pp

5

cresc. poco a poco

R

G#

flz.

3:2

pp

flz.

3:2

pp

flz.

3:2

pp

3:2

40"

flz. 3:2  
cresc.  
cresc. molto  
flz. 3:2  
mp

45"

*sfx* > *pp* sempre

50"

55"

vibr.  
n. v.  
cresc. molto  
*ff* *sfx* > *mp*      *pp*

1'00"

*cresc. molto*  
*f*      *pp* <sup>3</sup> *subito*  
*sfz* >  
*sfx* > *sfx*

1'05"

1'10"

*pp*      *mf* *cresc.*  
*p*      *mp*      *mf*      *f*      *5*  
△      △      △      △

-5-

FOUR-PART CHORALES  
for  
TWO CLARINETISTS

**FOUR-PART CHORALES  
for  
TWO CLARINETISTS**

-A-

Musical score for two voices and basso continuo. The top staff shows two voices in soprano range, with the right hand of the continuo playing a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a basso continuo part with a sustained bass note and a treble line above it. The tempo is marked as quarter note = 60. Various performance instructions like 'ord.' and dynamic markings like F# and piano/pianissimo are included.

A musical score page showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Various performance instructions like 'R', 'F#', 'E', 'C#', 'ord.', and dynamic markings like 'p' and 'f' are written above the notes. The music consists of a series of eighth and sixteenth note patterns.

-B-

$\text{J}=60$

ord.

ord.

ord.

A  
E

R  
F#  
G#  
C#  
Bb  
G#  
A  
E

ord.

R  
C#  
Bb  
tr  
G#  
C#

R  
F#  
G#  
ord.  
ord.

R  
Bb  
G#  
G#  
C#  
R  
C#

R  
C#  
E

ord.  
ord.

R  
F#  
ord.  
ord.

R  
F#  
G#  
Bb  
G#  
ord.  
ord.

R  
E

## -C-

 $J=52$ 

ord.

R  
F#  
C#

A  
E

Bbtr  
Bb  
G#

A  
E

ord.  
ord.  
ord.  
ord.  
ord.

R  
G#

R  
F#

R  
C#

Bbtr  
Bb  
F

$\text{d}=66$

## - 6 -

$\text{♩} = 69$

vibr. n. v.

*mp*

cresc.

R  
B $\natural$

R  
B

R  
G $\sharp$

R  
G $\sharp$

R  
B $\natural$

F $\sharp$

vibr. n. v.

*mp*

cresc.

R  
B $\natural$

R  
F

R  
E

R  
E

vibr. n. v.

*mp*

cresc.

R  
B

R  
B $\natural$

R  
C $\sharp$

R  
C $\sharp$

R  
C $\sharp$

R  
F

ord.

ord.

cresc.

R  
C $\sharp$

R  
C $\sharp$

R  
G $\sharp$

R  
G $\sharp$

R  
C $\sharp$

vibr. n. v. ord.

*mp*

cresc.

R  
B

R  
B

R  
F#

vibr. n. v.

*mp*

cresc.

R

C#

B

*mp*

*mf*

*f sempre*

R

C#

B

R

C#

G#

G#

C#

-7-

$J = 60$

*p semper*

*ord.* *ord.* *ord.* *f* *p*

*p* *ff* *p*

*p semper* *f* *p*

*mp semper* *cresc. molto* *decresc. a niente*

*mf*

R B R B R B R tr:B R tr:B<sup>♯</sup>

F<sup>#</sup> F<sup>#</sup> F F F F

F F F F F F

F F F F F F

F F F F F F

*p*  
 \* \* \* ord.  
 cresc. ----- molto -----  
 R B R B R B R B R B R B R B R B R B R B  
 \*sub-tones

ord.  
 ff [ff] decresc. molto  
 R B R B R B R B F# F# R str: B R C# tr: F# C# E

$\text{J} = 40$   
 $\text{J} = 80$   
 f  
 R B R B R B R B R B R B R B R B R B R B R B  
 R B R B R B R B R B R B R B R B R B R B R B

mf  
 R B R B R B R B R B R B R B R B R B R B R B  
 R B R B R B R B R B R B R B R B R B R B R B

mp  
 R B R B R B R B R B R B R B R B R B R B R B  
 R B R B R B R B R B R B R B R B R B R B R B

32

*f*

000 000 000 000 000 000 B

[*f*] mp

F F# F#

*mf*

F F# F#

Freely

*p* *sempre* cresc. molto

R G# R C# tr: B

32

Musical score page 32, measures 1-16. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a dynamic *f*. Measures 2-15 show a continuous pattern of eighth-note chords. Measure 16 begins with a dynamic *f*, followed by a measure of *mp*. The bassoon part is marked with dots and vertical strokes indicating slurs and grace notes.

Musical score page 32, measures 17-32. The staves remain the same. Measure 17 starts with a dynamic *f*. Measure 18 begins with a dynamic *mf*. The bassoon part continues with its characteristic dot-and-stroke markings. Measure 32 concludes the section.

Musical score page 32, measures 33-48. The staves remain the same. Measure 33 starts with a dynamic *mf*. Measures 34-35 show a continuation of the eighth-note chord pattern. Measure 36 begins with a dynamic *mp*. The bassoon part is marked with dots and vertical strokes.

Musical score page 32, measures 49-56. The bassoon part is marked "Freely". Measure 49 starts with a dynamic *p* *sempre*. Measures 50-51 show a continuation of the eighth-note chord pattern. Measure 52 begins with a dynamic *cresc. molto*. The bassoon part is marked with dots and vertical strokes. Measures 53-54 show a continuation of the eighth-note chord pattern. Measure 55 begins with a dynamic *p* *sempre*. Measures 56 shows a continuation of the eighth-note chord pattern.

ord. ord. ord. ord. ord. ord. ord.

decresc. R R R R R R R R

E ooo E ooo E ooo E ooo B B B B B B B B

*crescendo-----molto-----*

A tempo

p f

F# B F F# O E

mp

G# G# F#

mf mp

E F# F

f subito

O B

- 8 -

-A-

Clarinet in Bb

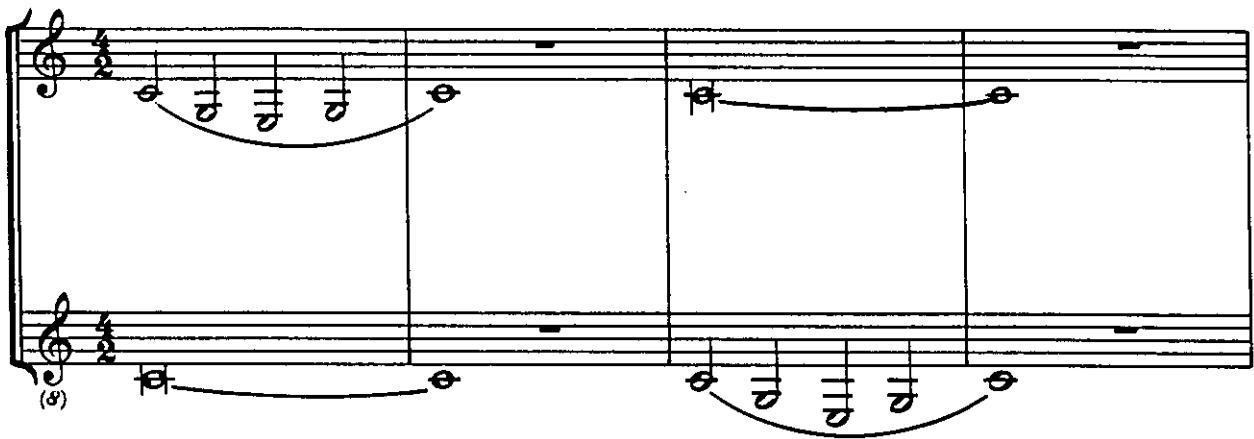
Musical score for Clarinet in Bb and Voice in Bb. The score consists of two staves. The top staff is for the Clarinet in Bb, which plays eighth-note patterns of (B, A, G) and (E, D, C). The bottom staff is for the Voice in Bb, which sings eighth-note patterns of (G, F, E) and (D, C, B). Both parts play four measures of this pattern.

Voice in Bb

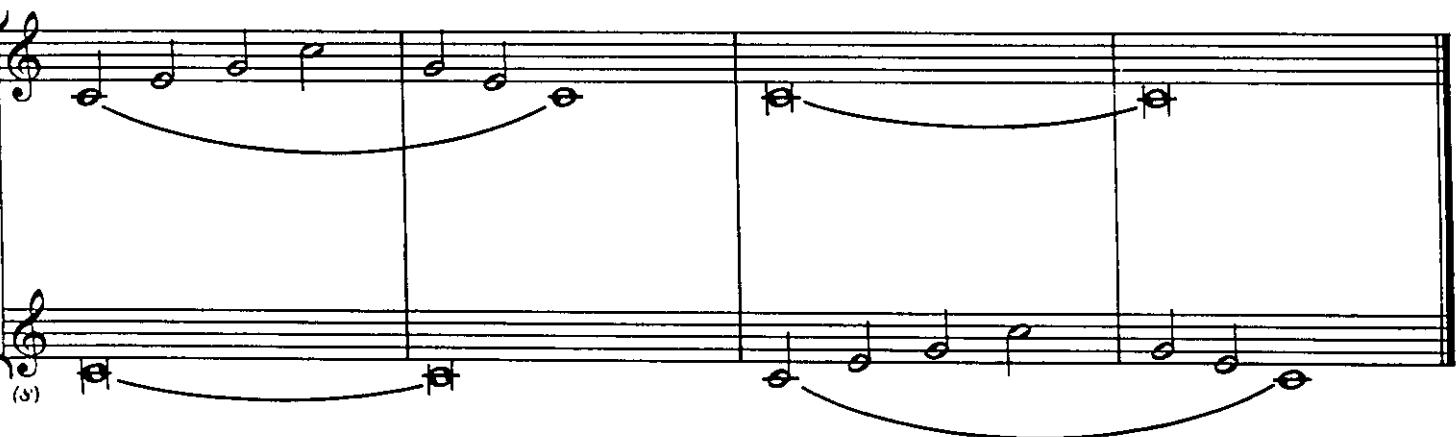
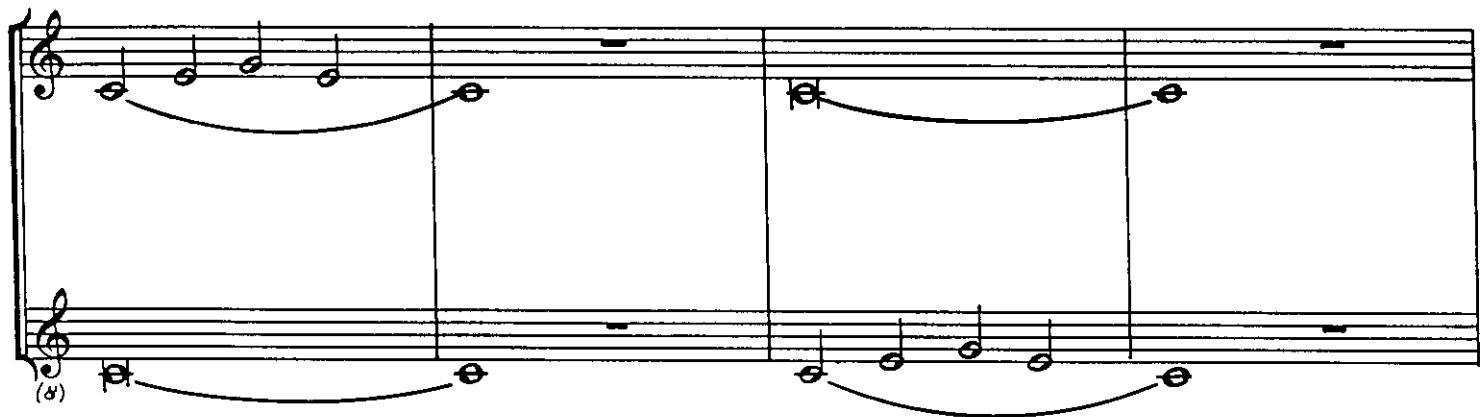
Continuation of the musical score for Clarinet in Bb and Voice in Bb. The score consists of two staves. The top staff is for the Clarinet in Bb, which plays eighth-note patterns of (B, A, G) and (E, D, C). The bottom staff is for the Voice in Bb, which sings eighth-note patterns of (G, F, E) and (D, C, B). Both parts play four measures of this pattern.

-B-

Clarinet

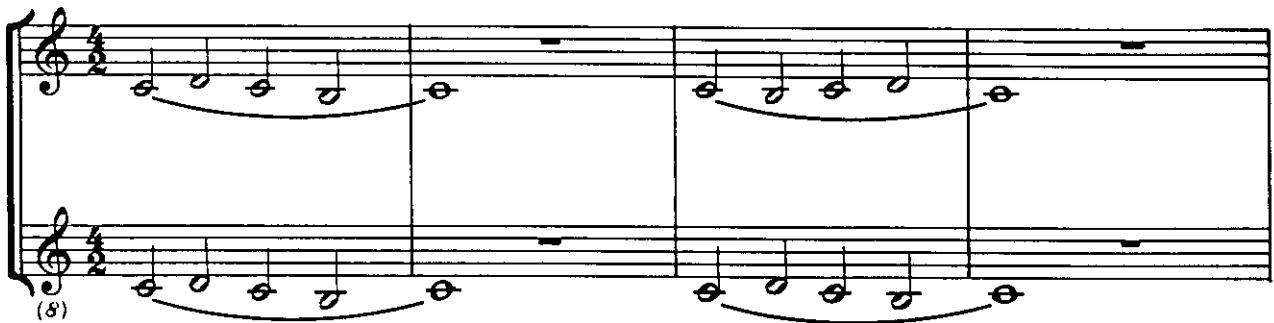


Voice

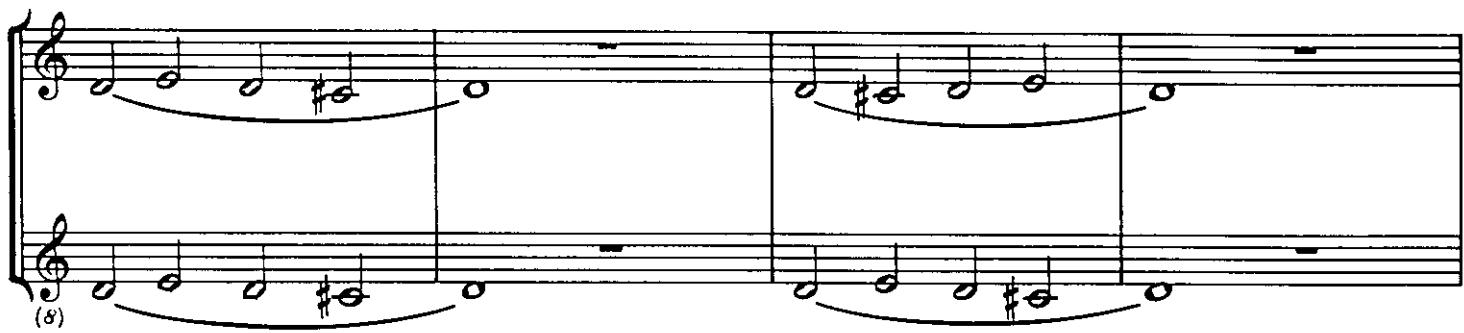


-C-

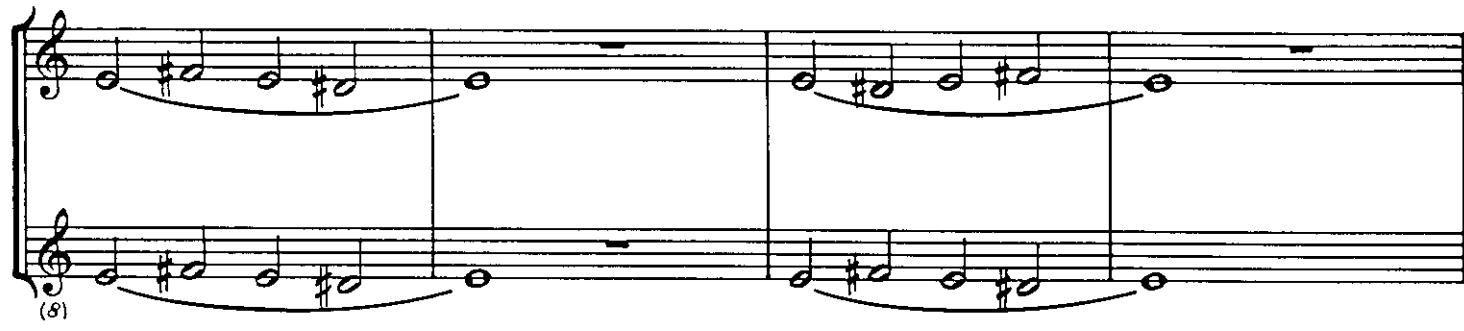
Clarinet



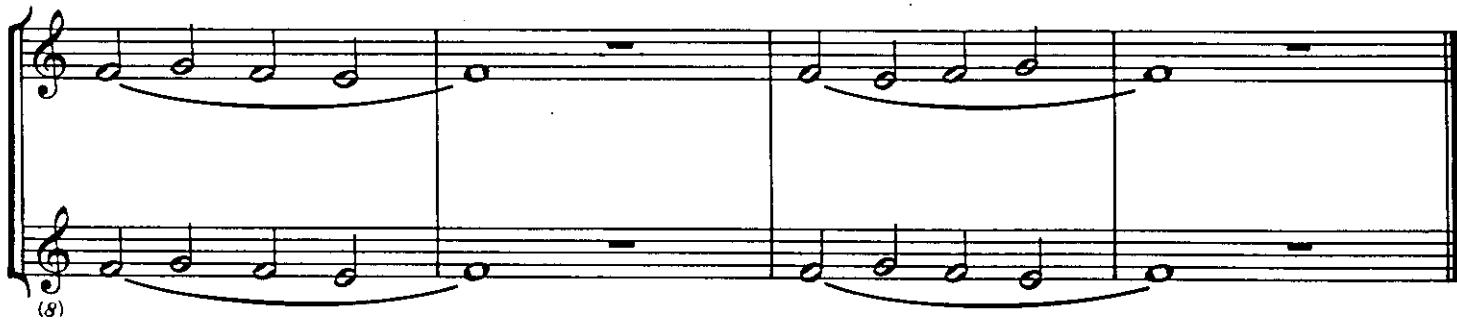
Voice



(8)



(8)



(8)

-D-

Clarinet

Musical score for Clarinet and Voice in 3/3 time. The Clarinet part consists of two measures. In the first measure, there are three eighth-note grace marks above a single eighth note. In the second measure, there are two eighth-note grace marks above a single eighth note. The Voice part consists of two measures. In the first measure, there are three eighth notes. In the second measure, there are two eighth notes. The vocal line has a bracket underneath it labeled '(8)'.

Voice

Musical score for Clarinet and Voice in 3/3 time. The Clarinet part consists of two measures. In the first measure, there are three eighth-note grace marks above a single eighth note. In the second measure, there are two eighth-note grace marks above a single eighth note. The Voice part consists of two measures. In the first measure, there are three eighth notes. In the second measure, there are two eighth notes. The vocal line has a bracket underneath it labeled '(8)'.

Musical score for Clarinet and Voice in 3/3 time. The Clarinet part consists of two measures. In the first measure, there are three eighth-note grace marks above a single eighth note. In the second measure, there are two eighth-note grace marks above a single eighth note. The Voice part consists of two measures. In the first measure, there are three eighth notes. In the second measure, there are two eighth notes. The vocal line has a bracket underneath it labeled '(8)'.

Musical score for Clarinet and Voice in 3/3 time. The Clarinet part consists of two measures. In the first measure, there are three eighth-note grace marks above a single eighth note. In the second measure, there are two eighth-note grace marks above a single eighth note. The Voice part consists of two measures. In the first measure, there are three eighth notes. In the second measure, there are two eighth notes. The vocal line has a bracket underneath it labeled '(8)'.

-E-

Clarinet

Musical score for Clarinet and Voice in 3/2 time. The Clarinet part consists of four measures of quarter notes. The Voice part consists of four measures: the first measure has a quarter note, the second measure has a half note, the third measure has eighth notes (two pairs), and the fourth measure has eighth notes (three pairs).

Voice

Continuation of the musical score for Voice in 3/2 time. The first measure has three eighth notes. The second measure has a half note. The third measure has two pairs of eighth notes. The fourth measure has two pairs of eighth notes.

(8)

Continuation of the musical score for Voice in 3/2 time. The first measure has a half note. The second measure has two pairs of eighth notes. The third measure has a half note. The fourth measure has two pairs of eighth notes.

(8)

-F-

Clarinet

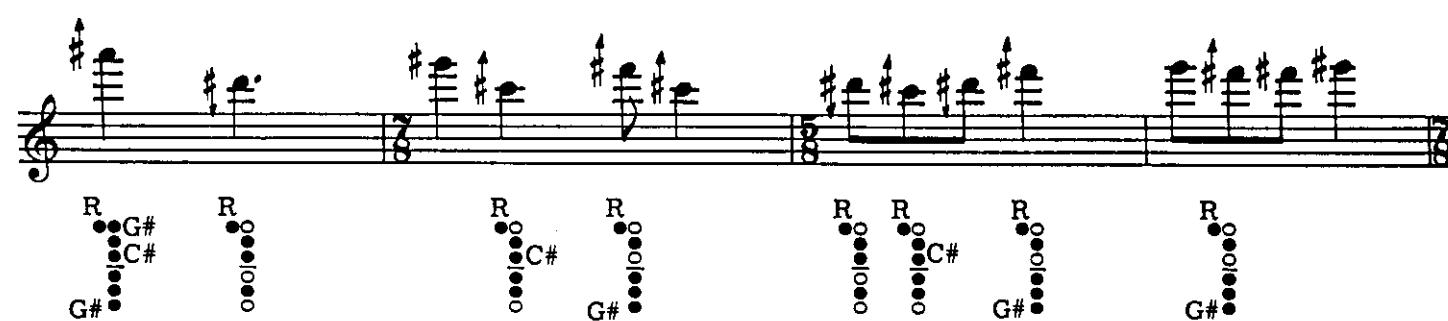
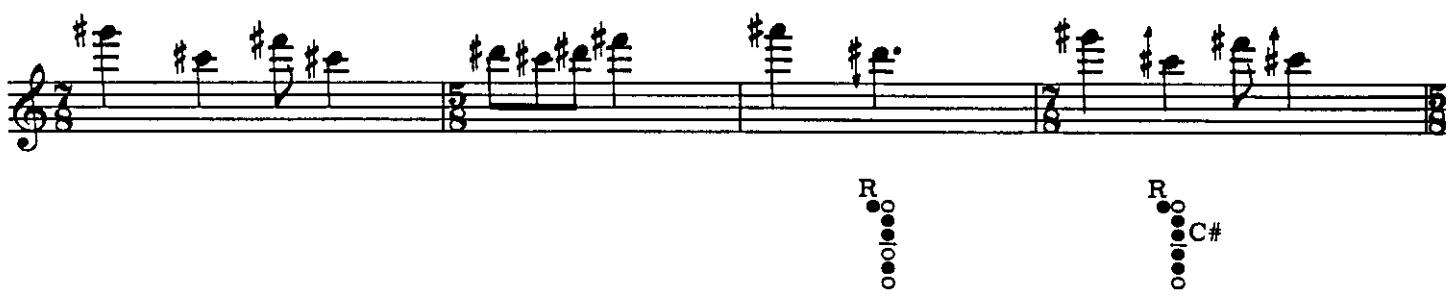
Musical score for Clarinet and Voice in 5/4 time. The Clarinet part consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The Voice part also consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The measure numbers are indicated by vertical lines between the measures.

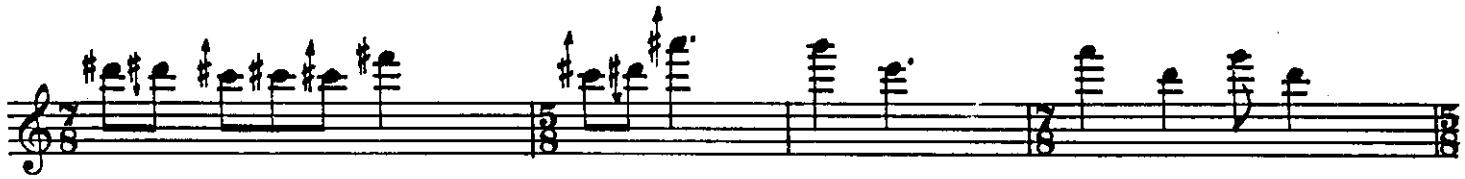
Voice

Continuation of the musical score for Clarinet and Voice in 5/4 time. The Clarinet part consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The Voice part also consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The measure numbers are indicated by vertical lines between the measures.

Continuation of the musical score for Clarinet and Voice in 5/4 time. The Clarinet part consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The Voice part also consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The measure numbers are indicated by vertical lines between the measures.

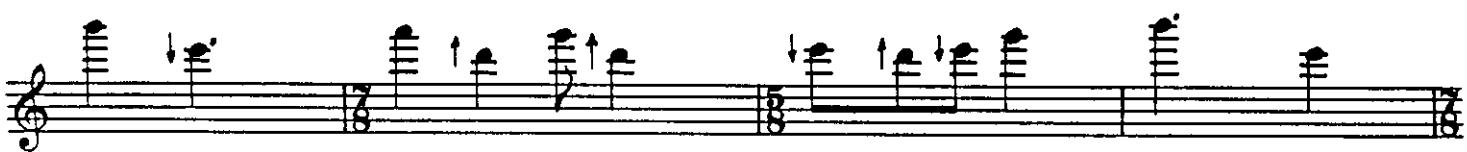
Continuation of the musical score for Clarinet and Voice in 5/4 time. The Clarinet part consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The Voice part also consists of two staves, each with five measures. The first staff starts with a quarter note followed by a half note, both with a sharp sign. The second staff starts with a quarter note followed by a half note, both with a sharp sign. The measure numbers are indicated by vertical lines between the measures.

$\text{J}=200+$ 



R  
oo  
oo  
C#

R  
G#  
C#  
G#



R  
oo  
B#

R  
oo  
B#

R  
oo  
B#

R  
oo  
B#



R  
oo  
G#

R  
oo  
B#

R  
oo  
B#

R  
oo  
F#

42

Sheet music for a string instrument, page 42, featuring four staves of music. The music is in common time (indicated by '8') and consists of measures numbered 61 through 68.

**Staff 1:**

- Measures 61-62: Upbow. Fingerings: R, F#.
- Measure 63: Downbow. Fingerings: R, F#.
- Measure 64: Upbow. Fingerings: R, G#, B#.

**Staff 2:**

- Measures 65-66: Upbow. Fingerings: R, G#.
- Measure 67: Downbow. Fingerings: R, B.

**Staff 3:**

- Measures 68-69: Upbow. Fingerings: R, B.

**Staff 4:**

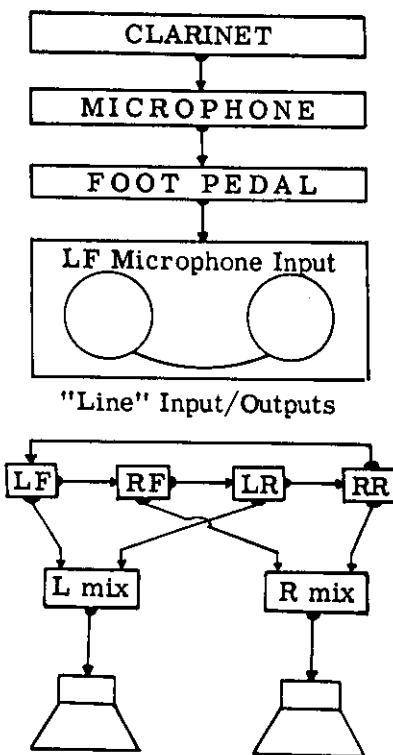
- Measures 70-71: Upbow. Fingerings: R, F#.
- Measures 72-73: Upbow. Fingerings: R, G#.
- Measures 74-75: Upbow. Fingerings: R, C#.
- Measures 76-77: Upbow. Fingerings: R, B#.
- Measures 78-79: Upbow. Fingerings: R, G#, C#.
- Measures 80-81: Upbow. Fingerings: R, G#.

-10-

# VAPORS

for Clarinet in A  
and Tape Reiteration

## TAPE REITERATION



VAPORS  
for  
CLARINET AND TAPE REITERATION

$\text{J}=60$

Shhhh

*p* semper

*sfz*

A

B

ord.

ord.

a niente

F# G#

F# G#

F# G#

F# G#

F# G#

Shhhh

*p* semper

R

R

G#

*mf*

*pp*

B

ord.  
mp  
ff  
pp  
R  
F

Improvise 5" to 15" on the following sound object:

Add rhythms, vibrato, accelerando and cresc.

decresc. molto  
R  
R

vibr.  
mf  
cresc. molto  
ff  
n. v.  
decresc. a niente  
ord.  
B

ord.  
p  
cresc. molto  
ord.  
ord.  
ord.  
ord.  
R  
R  
B  
R  
B  
R  
B  
R  
tr: B  
R  
B

\*Maintain indicated fingering.

*f*

R

6

Shhhh

*mp*

decresc. a niente

B

*p* semper

*mf*

*fz.*

B

R R R R R

*pp*

*mf*

*f*

B B

*mf*

R R R R R R

A

*mf*

R

B

F# G# F# G#

ord.

decresc-----

poco-a-poco

mp sempre

R

E E

R G# F# G#

*p sempre*

ord.

B

5

6

*f* subito

11

*C.* *rit.*

*ff*

R R R R

*sfp* decresc. molto *pp*

*sffz* molto *mp* sempre

*f* *p*

G# G# B

*f*

*ord.*

decresc. molto

R E R C#

*ff*

R G# B  
G# B

*f sempre*

R C# B  
R C-B

vibr.  
*mp* *p* *pp* *n. v.* *a niente* *Shhhh*

Bbtr A  
Bbtr B  
Bbtr C  
Bbtr D

*f subito*

B

50

vibr.

**p sempre**

**mp sempre**

**Bbtr**

**Shhhh**

**F#**

**vibr.**

**n. v.  
ord.**

**R G#**

**R F#**

**R G#**

**R G#**

**R G#**

**R F**

**F#**

**ord.**

**ord.**

**ord.**

**ord.**

**ord.**

**ord.**

**R**

**F#**

**ord.**

**R**

**Bbtr**

**R**

**C#**

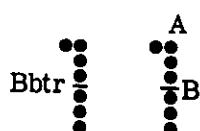
**G#**

**Shhhh**

**R**

**F#**

Improvise 10" on these two sound objects. Use pedal.



p      e      f      e      p

*Shhhh*

C#      C#      C#      C#      C#

d      d      d      *mf*      decresc.  
a niente

G#      G#      C#      tr: B      R  
tr: F#      C#      R      tr: B

mp      mp      mp      mp      mp

F#      B      F      F      F#

play three times

ord.      ord.      ord.      ord.      ord.

G#      E      F      R      B

ord.

cresc. molto

R  
F#  
Bb

tr  
F  
F#

B

6

f subito

Shhhh

mf  
pp

Shhhh

ad lib.  
a niente

Bbtr

Let reiteration fade out.

Subito ff sempre

6

ShhhHhhhs

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 ( $7\frac{1}{2}$  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 ( $3\frac{3}{4}$  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.

$\text{♩} = 92$

Musical score for woodwind instruments (Cl., L., R.) at measure 54. The score consists of three staves. The first staff (Cl.) has a treble clef and consists of four measures. The second staff (L.) has a treble clef and consists of four measures. The third staff (R.) has a treble clef and consists of four measures. The music includes various note heads, stems, and rests.

Musical score for woodwind instruments (Cl., L., R.) at measure 54. The score consists of three staves. The first staff (Cl.) has a treble clef and consists of four measures. The second staff (L.) has a treble clef and consists of four measures. The third staff (R.) has a treble clef and consists of four measures. The music includes various note heads, stems, and rests.

Musical score for woodwind instruments (Cl., L., R.) at measure 54. The score consists of three staves. The first staff (Cl.) has a treble clef and consists of four measures. The second staff (L.) has a treble clef and consists of four measures. The third staff (R.) has a treble clef and consists of four measures. The music includes various note heads, stems, and rests.

Musical score for measures 55-56. The score consists of three staves: Clarinet (Cl.) in treble clef, Left Hand (L.) in treble clef, and Right Hand (R.) in bass clef. The music is in common time.

**Measure 55:**

- Cl.:** Starts with a long note followed by eighth-note pairs. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with a sixteenth-note pattern. The second measure begins with eighth notes.
- R.:** Starts with eighth-note pairs. The second measure begins with a sixteenth-note pattern.

**Measure 56:**

- Cl.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- R.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.

Musical score for measures 57-58. The score consists of three staves: Clarinet (Cl.) in treble clef, Left Hand (L.) in treble clef, and Right Hand (R.) in bass clef. The music is in common time.

**Measure 57:**

- Cl.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- R.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.

**Measure 58:**

- Cl.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- R.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.

Musical score for measures 59-60. The score consists of three staves: Clarinet (Cl.) in treble clef, Left Hand (L.) in treble clef, and Right Hand (R.) in bass clef. The music is in common time.

**Measure 59:**

- Cl.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- R.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.

**Measure 60:**

- Cl.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- L.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.
- R.:** Starts with eighth notes. The second measure begins with a sixteenth-note pattern.

Musical score for measures 56-57. The score consists of three staves: Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The key signature changes from one sharp to two sharps. Measure 56 starts with a melodic line in the Clarinet, followed by harmonic patterns in the Left and Right Hands. Measure 57 continues with similar melodic and harmonic patterns.

Musical score for measures 58-59. The score consists of three staves: Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The key signature changes from two sharps to one sharp. Measure 58 features a melodic line in the Clarinet with harmonic support. Measure 59 continues the melodic line and harmonic patterns.

Musical score for measures 60-61. The score consists of three staves: Clarinet (Cl.), Left Hand (L.), and Right Hand (R.). The key signature changes from one sharp to no sharps or flats. Measure 60 begins with a melodic line in the Clarinet. Measure 61 continues the melodic line and harmonic patterns.

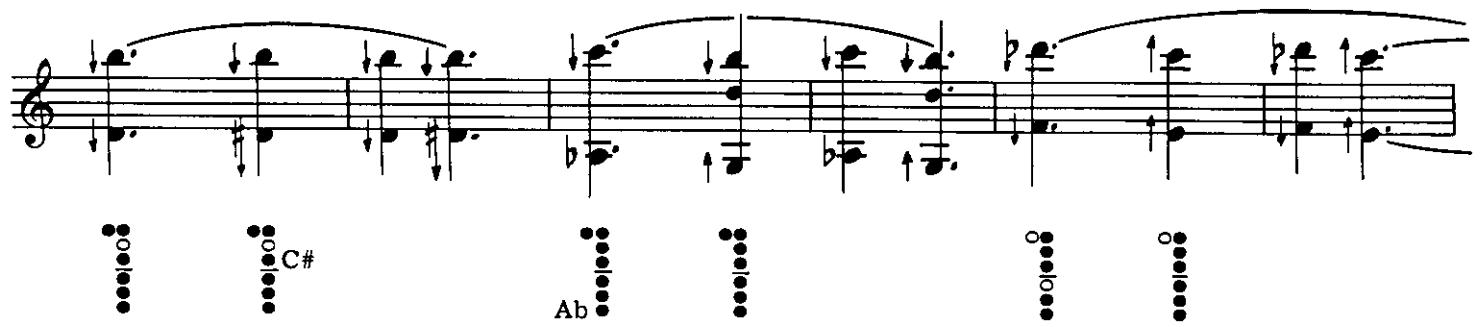
## EPIGONE

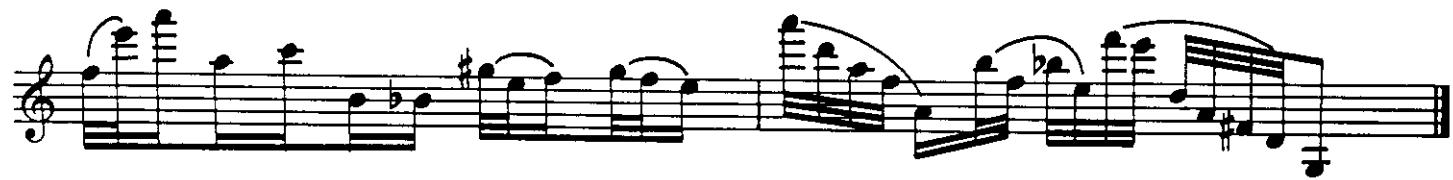
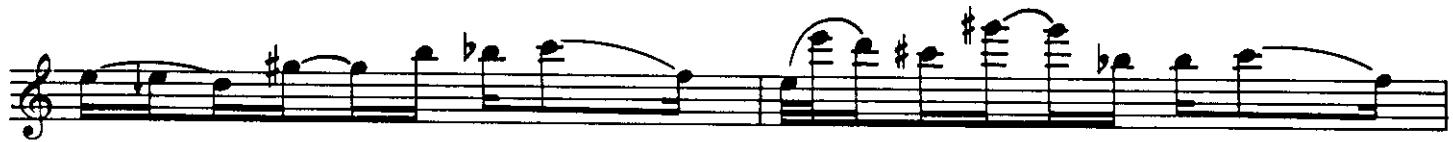
TAPE

The musical score consists of eight staves of music, each with a treble clef and common time. The music is primarily composed of eighth and sixteenth notes, with occasional quarter and sixteenth note rests. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols. Measure 1: Treble clef, common time. Measure 2: Sharp, common time. Measure 3: Sharp, common time. Measure 4: Sharp, common time. Measure 5: Sharp, common time. Measure 6: Sharp, common time. Measure 7: Sharp, common time. Measure 8: Sharp, common time.

## EPIGONE

CLARINET







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**Printed in U.S.A.**