

CLARINET UPDATE

New Music for Young Clarinetists

For 1 or more clarinets

Written by Petra Stump & Heinz-Peter Linshalm

Doblinger Music Publishing, Vienna, Austria

Order No. 35 303, ISMN: 979-0-012-19651-8

www.doblinger-musikverlag.at

English translation of the German text

This project was made possible by the generous financial backing of:

Clarinet and Saxophone Society of Great Britain (CASSGB) and

Petra Stump-Linshalm and Heinz-Peter Linshalm

Clarinet
& *Saxophone*
Society of Great Britain



CLARINET UPDATE: introduction to the translation

I found Clarinet Update some years ago when looking for a book of pieces using extended techniques to use with clarinet students. This book was exactly what I was looking for, so I bought it, and have used it with much enjoyment. This, in spite of not being able to understand German, which made parts of the book inaccessible to me! And I was hoping that one day I might be able to make better use of it with an English translation.

Finally, I was inspired to go ahead and see if I could arrange a translation of the book, having read an article about Petra Stump-Linshalm by Heather Roche that was similarly enthusiastic about the need for an English translation of the book. (*Clarinet and Saxophone*, CASSGB's magazine, *Winter 2018* edition.) I hope this translation will make this useful book available more widely to English speakers.

Thanks to:

Petra Stump-Linshalm and Heinz-Peter Linshalm, for lots of advice and help throughout the project, and for checking through the text.

Heather Roche for that article, and for being available for questions during the project.

Richard Haynes for very prompt answering of a question near the end of the project.

Annie Quicke: Translation Facilitator

Translator: Helen Tuffin

Note on clarinet fingerings: German (Oehler) and French (Boehm) system clarinets.

You will notice in the book that there are references to 2 different fingering systems.

Apart from in German speaking countries, there are very few German system clarinets, so, unless you know otherwise: use the French system fingering.

franz. = *französisches System* French (Boehm) system
Use this (unless you know you have a German system clarinet)

dt. = *deutsches System* German system
(use this only if you have a German system clarinet:
unlikely if you're using this translation!)

Where there is no indication of system, or where you see this: *franz./dt.*, the fingerings can be used on either clarinet system.

Clarinet Update English translation

Cover

CLARINET UPDATE

Free CD included

New Music for Young Clarinetists

For 1 or more clarinets

Written by Petra Stump & Heinz-Peter Linshalm

Inside front cover

About the authors:

Petra Stump and **Heinz-Peter Linshalm** have been working as a clarinet duo, playing classical and contemporary music, for several years. Composers have repeatedly composed works for this duo, and these are sure to permanently enrich the clarinet repertoire. Petra and Heinz-Peter regularly hold workshops on contemporary clarinet music.

In addition to their creative work, the artists also teach contemporary and classical music to children through concerts and workshops.

www.stump-linshalm.com

Petra Stump was born in 1975 and studied the clarinet at the University of Music and Performing Arts in Vienna, and the bass clarinet at the Conservatorium van Amsterdam in the Netherlands.

Heinz-Peter Linshalm was born in 1975 and studied the clarinet at the University of Music and Performing Arts in Vienna, and the bass clarinet at the Bern University of the Arts.

About the composers

Gerald Futscher was born in Feldkirch on 27.01.1962; he is a househusband and composer and also teaches piano and composition in Vorarlberg.

Bernhard Gander was born in Lienz in 1969, studied in Innsbruck, Paris, Zürich and Graz, and currently resides in Vienna.

Christoph Herndler was born in 1964. He studied composition under the composer Roman Haubenstock-Ramati, then spent several years studying in the U.S. He founded the Ensemble EIS in 1997.

His works include scores created using graphics and various other media, including non-musical forms, as well as object-based notation, music installations and videos.

Johannes Kretz is a composer living in Vienna. He teaches electro-acoustic music, composition and music theory at the University of Music in Vienna. He has been commissioned on numerous occasions for the Vienna *Konzerthaus* concert hall, the *Klangforum Wien* ensemble, Ensemble On Line, the Vienna Chamber Choir, the *Haller Bach-Tage* music festival, the *Lemgoer Orgeltage* organ festival, and *quartett22*. He co-founded the NewTonEnsemble.

Bertl Mütter, born in 1965, is Austria's great trombone individualist, a magician among brass players (to quote writer Franzobel). His passionate music-making is spellbinding. This passion can also be felt in his compositions and writings, and it's infectious.

Hannes Raffaseder studied telecommunications engineering at the Technical University and electro-acoustic music at the University of Music and Performing Arts in Vienna. He was taught composition, improvisation and piano by Christoph Cech, among others. Besides chamber, orchestra and vocal music, he also works on electronic and multimedia projects. Performances around the world, numerous prizes and awards, as well as several CD and radio productions are all testimony to the quality and diversity of his oeuvre. www.raffaseder.com

Gerald Resch was born in Linz in 1975. He studied composition in Vienna (under Michael Jarrell) and Cologne (under York Höller) from 1993 to 2000. He gained a postgraduate degree under composer Beat Furrer, studied electro-acoustic music at the ELAK (Department for Electro-acoustic Music) and musicology at the Vienna University of Music and Performing Arts.

Jorge Sánchez-Chiong was born in Caracas, Venezuela, in 1969. A composer and turntable artist, he has lived in Vienna since 1988, where he has accepted numerous commissions for original music from major festivals, ensembles and soloists. His works, which spring from the liveliness and spontaneity of improvisation, burst the bounds of concert music and extend into the field of experimental theatre, video art, dance and electro-acoustics.

Donna Wagner Molinari was born in Maryland in the U.S. in 1957. She studied clarinet, musicology and philosophy in the U.S. and Vienna. As a clarinettist in the *Klangforum Wien* ensemble, she has a large repertoire of contemporary compositions and also works as an improviser and composer.

Foreword

This book is a collection of simple contemporary clarinet music, specially prepared with teaching in mind. CLARINET UPDATE creatively introduces young players to new techniques for playing the clarinet, and opens their ears to contemporary music. What's more, the compositions inspire players to experiment with their instrument and have fun with improvisation.

We wish to thank the composers; Fritz Popp and Norbert Trawöger (text design), Alfred Reiter (recording), Jan Daxner (illustrations), Dan Neiss (cover), the Vienna University of Music and Performing Arts, and publishers Doblinger for including this book in the series 'New Music for Young Instrumentalists' (*Neue Musik für junge Instrumentalisten*).

The Authors
Vienna, October 2005

This new work for clarinet: CLARINET UPDATE, 'New Music for Young Clarinetists', fills a gap in the market and explains, clearly and simply, various ways of playing the clarinet that are an integral part of many compositions today, especially contemporary ones.

With this book, young musicians can become comfortable with techniques such as multiphonics, bisbigliando, glissando, microtones, vibrato and flutter-tonguing, and also breath or air sounds such as smorzato, teeth tones and slap tonguing. The book also contains an interesting and useful guide to circular breathing.

The work as a whole includes sample scores and a CD, demonstrating the successful translation of theory into practice.

Open-minded clarinetists both young (and not so young) will find tricky aspects explained in sympathetic and serious terms, but also in a fun way, inspiring them to try out the pieces included in the book. CLARINET UPDATE is therefore set to become an important part of the literature, enabling players to accurately reproduce many seemingly complex techniques through playfulness, as well as through playing.

I wish all clarinetists fun and success with this book – personally, I really enjoyed it.

o.Univ.Prof. Peter Schmidl
Solo Clarinetist with the Vienna Philharmonic

Cover: Dan Neiss
Illustrations: Jan Daxner
Typesetting: Andrea Wimmer
Printing: Doblinger, Vienna

Order number: 35 303
Publishing number: D. 19 651
ISMN M-012-19651-8

Copyright 2005 by Ludwig Doblinger (Bernhard Herzmannsky) KG, Vienna

Contents

By the Sea for any number of clarinetists Petra Stump/ Heinz-Peter Linshalm	4
<i>Multiphonics</i>	6
At the Train Station for two clarinets Bernhard Gander	8
<i>Bisbigliando</i>	10
Dialogue for two clarinets Donna Wagner Molinari	11
<i>Glissando</i>	12
Glissando for two identical clarinets ad lib. Bertl Mütter	13
Playing the Square for any number of clarinetists Christoph Herndler	16
<i>Microtones</i>	18
Buzzing Bees for any number of clarinetists Petra Stump/ Heinz-Peter Linshalm	18
Attracting a Sea Turtle for clarinet and bass clarinet (ad lib.) Johannes Kretz	20
Three by Three for three clarinets Gerald Resch	22
<i>Vibrato</i>	25
No Noise? for two clarinets Hannes Raffaseder	26
<i>Air sounds</i>	28
For the Fish for two extended clarinets Gerald Futscher	30
<i>Flutter tongue/ Smorzato /Teeth tones</i>	32
<i>Slap tonguing/ Circular breathing</i>	33
'Battle of the Mutant Dinosaurs' is playing on another station for any number of clarinetists Jorge Sánchez-Chiong	35

By the Sea for any number of clarinetists

CD Track 1

Petra Stump/ Heinz-Peter Linshalm

Most composers use notes to write down their music. But you can also make music using pictures. What sounds do you think of when you look at the picture below? And how could you recreate them on the clarinet?

Here are a few ideas:

- You can reproduce the sound of the waves and the sea using air sounds. You can make these by keeping your mouth very relaxed while blowing into the clarinet, without producing a note. If you open your mouth slightly and allow some air to blow past the mouthpiece, you can make the sound louder.
- If you blow through the mouthpiece on its own, you can make a sound like the crying of seagulls.
- You can imitate the sound of little crabs running over the sand and snapping their claws really well with the keys of your clarinet. Making key noises is easy! Just close them without blowing. Do you hear the different sounds the different keys make?
- A loud, deep note could be the imposing blare of a ship's horn.
- What sounds or noises might the seashells make?

You could also colour in the picture if you like!

Multiphonics

Did you know that you can play two or more notes on your clarinet at the same time by using special fingerings and different lip pressure? These sounds are called multiphonics. So, you can play two different parts, at the same time, on your clarinet. This will make your piano-playing friends sit up and take notice!

Here's how to do multiphonics:

- **WITH FINGERINGS:**

You can produce multiphonics using special fingerings and slightly changing your embouchure. Here are a couple of examples for you to try:

(see 1st diagram page 6.

franz./dt. - so fingerings will work for both clarinet systems.)

- **BY OVERBLOWING:**

To overblow, you use a normal fingering for a note, but dramatically alter your embouchure pressure. Overblowing works best with very low notes. Hold the mouthpiece a bit further inside your mouth than normal and change the pressure of your lower lip. This creates squealing overtones. Once you have mastered the overblowing technique, then try to create overtones of different pitches. In this way, you might even hear an elephant trumpeting!

- **BY UNDERBLOWING:**

You've probably already experienced a time when you played a high note, but heard the sound of a lower note at the same time. This technique is used in contemporary music, and it's called 'underblowing'. If you don't have enough lip tension when playing high notes, you're underblowing, and with a bit of practice you can play both notes at the same volume. This effect obviously only works in the high register! Here is a short melody to help you practice underblowing. Just go for the high notes, but keep your lips relaxed and you will hear the low notes as well.

(see 2nd diagram page 6)

In the piece 'At the Station', two different multiphonics occur, which we have called MK I (Multiphonic 1) and MK II (Multiphonic 2) in the score. Here are the fingerings to produce them. Before you learn the whole piece, first just practice the two multiphonics!

(see diagram page 7, showing the fingerings for the 2 multiphonics)

At the Train Station

Bernhard Gander

CD Track 2

- 1. *Klarinette* Clarinet 1
- 2. *Klarinette* Clarinet 2
 - MK I* Multiphonic 1 (see page 7)
 - MK II* Multiphonic 2 (see page 7)
 - Kein MK* No multiphonic

page 10

Bisbigliando

What a complicated word! It's pronounced 'bisbiliando'. It means 'timbral trill', which is a trill – or rapid alternation – between two notes that are more or less the same pitch. You can trill by pressing and releasing the keys to produce just a very slight difference in pitch. When you do this, you can hear how the timbre of the note changes between bright and dark, and the pitch also changes slightly.

In the piece entitled 'Dialogue', the composer has written the fingerings and indicated which key or tone hole you should trill. For the *bisbigliando* on C, hold your right thumb next to the clarinet and trill using the uppermost trill key (see photo). A *bisbigliando* is notated as follows:

(see picture and 1st diagram, page 10

franz./dt. – so fingering will work for both clarinet systems.)

In the piece below, you can also try to overblow the tremolo between F# and D in the second bar, to produce different multiphonics. For this tremolo, you can leave your fingers where they are and trill with just your left ring finger!

In this piece you will also find two new multiphonics with special fingerings:

(see 2nd diagram, page 10

franz./dt. – so fingerings will work for both clarinet systems.)

Dialogue

CD Track 3

Donna Wagner Molinari

(Where there's a choice, use the 'franz.' fingering, unless you know you have a German system clarinet!)

Spieler A Player A

Spieler B Player B

mit Ansatz überblasen overblow with more lip pressure

*Triller mit dem Daumen
der rechten Hand* trill with your right thumb

mit C-Klappe trillern trill using the C key

mit G#-Klappe trillern trill using the G# key

deutsches System German (Oehler) system

französisches System French (Boehm) system

Glissando

I'm sure you will have slid down a slide at some point. On the clarinet, you can also slide down from one note to another – and then back up again.

In musical terms, a continuous transition between two notes is called a 'glissando' which, literally translated, means 'gliding'. A glissando can be either chromatic or continuous.

The most famous glissando for clarinet was used by George Gershwin, at the beginning of his piece 'Rhapsody in Blue'.

How do I play a glissando?

Slowly remove your finger from a tone hole (upward glissando) or slowly move your finger onto the tone hole (downward glissando). If you want to play a glissando on a key, then you have to press or release it very, very slowly – as if in slow motion. You'll soon get the hang of it: practice makes a perfect glissando! Before you start practising the piece below, 'Glissando for two identical clarinets', first just try some individual glissandos (or *glissandi*), and then you can also try and solve the following puzzle!

1. Who composed 'Rhapsody in Blue'?
2. What word means 'from nothing' in musical terms?
3. What is the musical term for 'suddenly'?
4. Think of another word for 'mysterious'!
5. What is the musical term for 'always'?
6. What word means 'weighty/importantly'?
7. What is written at the end of a piece of music?
8. What does the abbreviation 'acc.' stand for?
9. Name the musical term for 'play freely'?

(see crossword bottom of page 12, none of the answers are in German.)

Lösung answers

Glissando for two identical clarinets ad lib.

CD Track 4

Bertl Mütter

page 13

1. Klarinette 1st clarinet2. Klarinette 2nd clarinet

page 14

s.m. Abbreviation for 'senza misura':
in free time*locker* relaxed, loose*schön zusammen! spielt die acc.-* keep together when playing the acc.-
rit. Situation, kostet das Spiel aus! rit. savour the moment!*(insgesamt poco accel.) aber* = (generally poco accel.), but despite
trotzdem und vor allem sehr this and above all, very slowly. Make
langsam. Die Glissandi auskosten! the most of the glissandi!*(weiterhin)* (continuing)

page 15

[Bruch] [break]*[nicht schummeln!]* [no cheating!]*(bis die Luft aus ist!)* (until you run out of air!)*wichtig* important*sehr wichtig spielen* play with a lot of emphasis

Playing the Square

Three scores from the collection "Notations 90-94"
CD Tracks 5-8

Christoph Herndler

Each score can either be played as a SOLO or by several players as a MULTIPLE SOLO, where everyone plays in their own time. The individual pieces can be combined in different ways. How the three pieces are combined depends on the compositional tastes of the players.

1 (see Piece 1 notation, page 16)

HOW TO READ THE SQUARES *

Read the phrase elements in any direction (e.g. across, down, diagonally). When repeating the piece, change the reading direction or turn the score another way round.

THE CAESURA

Where a thick line divides the squares in the direction you are reading, the phrase is interrupted briefly.

NOTES

Option 1: Use your 3 chosen notes throughout all 4 squares.

Option 2: Use your 3 chosen notes for 1 square of 9 elements.

Option 3: Use your 3 chosen notes for 1 phrase (i.e. from one bold line to the next).

Option 4: Choose 3 new notes for each phrase element.

* *applies to all 3 pieces*

SYMBOLS

(here are the translations for the German explanations of the symbols, right hand side, lower part of page 16)

langer/langsamer Ton longer/slower note

kurzer/schneller Ton shorter/faster note

langsame und schnelle Tonwiederholung slow and fast repetition of a note

Ton oberhalb higher pitch

Ton dazwischen pitch in between

Ton unterhalb lower pitch

Phrasenelement phrase element

Phrasenende/Zasur end of phrase/caesura

2 (see Piece 2 notation, top of page 17)

DAS EINE (*ein Ton, ein Klang oder eine Aktion*)

ONE (a note, sound or action)

DAS ANDERE (*ein anderer Ton, ein anderer Klang oder eine andere Aktion*)

THE OTHER (another note, sound or action)

EACH SOUND HAS ITS OWN TIME

The time is determined by the chosen sound. Depending on the sound, it may be slow, fast or even irregular.

READING DIRECTION

If the squares of 9 elements are read line by line from left to right, there is a continuous transition from THE ONE to THE OTHER.

If the squares are read column by column, the transition happens in steps (or stanzas).

The score can be rotated and read from all 4 sides.

3 (see Piece 3 notation, page 17)

SYMBOLS

A symbol in a square indicates a change in volume for any chosen note/sound.

NUMBERS

A number indicates a pause (= a slow count).

PITCH

If 2 SYMBOLS are separated by a number, stay at the same pitch/sound as the last symbol played. If two symbols are next to each other, change the pitch/sound.

READING DIRECTION

Numbers and symbols can be turned upside-down!

Microtones

You don't need a microscope to play microtones!

The word 'micro' comes from Greek and means 'little'. As I'm sure you know, in Western music the musical system is divided into whole tones and semitones. In the Middle East and India, there are even smaller divisions, with notes divided into four, six, or even more parts. Contemporary composers heard these microtones on their travels in these countries and brought them home with them. Now you, too, can use microtones in your pieces.

Quartertones are written with these symbols in front of the note:

(see explanations for the notation symbols used for quartertones, page 18: here are the translations from the German)

erhöht die Note um einen Viertelton

= a quartertone higher than the note written

erniedrigt die Note um einen Viertelton

= a quartertone lower than the note written

Here is a sequence of quartertones as an example:

(see fingerings in the middle of page 18. Remember to use the 'franz.' System fingering, the lower fingerings shown, unless you know you have a German system clarinet!)

Buzzing Bees for any number of clarinetists

CD Track 9

Petra Stump/ Heinz-Peter Linshalm

Have you ever watched the goings-on around a busy beehive? The bees buzz tirelessly to and fro, humming happily to themselves. Now you can slip into the role of one of these industrious insects. But this isn't just any old bee humming, it's a quartertone buzzing bee!

On the bee's tummy you will find two notes. With these two notes, trill as fast and as long as you can. Now take on the role of another bee and trill on two other notes. And so on, and so on, and so on ... until the bees are tired out. The more bees you have buzzing around with different trill sounds, the more fun it is!

(see notes on the bees: one on page 18; the others on the 1st half of page 19)

If you've had enough humming, maybe you'd like to attract some sea turtles as well. You'll need the following three quartertones for this:

(see fingerings, lower half of page 19. Remember to use the 'franz.' System fingering, the first fingerings for each note shown, unless you know you have a German system clarinet!)

ein Viertelton "zu hohes" d' one quartertone "too high" d'

ein Viertelton "zu tiefes" g' one quartertone "too low" g'

ein Viertelton "zu hohes" g' one quartertone "too high" g'

You can either attract sea turtles on your own or try it in a duet with a bass clarinet.

Attracting a Sea Turtle

CD Track 10

Johannes Kretz

page 20

Klarinette Clarinet

Bassclarinette Bass clarinet

Three by Three

CD Track 11

Gerald Resch

page 22	<i>(oder schneller)</i>	(or faster)
	<i>Ton wiederholen, wie ein immer schneller aufspringender Tennisball</i>	Repeat the note, like a tennis ball bouncing faster and faster
	<i>viel langsamer werden, wie ein absterbender Motor</i>	Slow down a lot, like an engine coming to a stop
page 23	<i>Triller langsam beginnen und schneller werden</i>	Start trilling slowly and get faster
	<i>dt. System: Triller immer mit der f-Klappe</i>	German system: Always trill with the F key
	<i>franz. System: Triller immer mit der 1. Und 2. Trillerklappe</i>	French system: Always trill with the 1 st and 2 nd keys (lowest 2 right hand side keys)
	<i>(Remember: use the 'franz.' System fingering, unless you know you have a German system clarinet!)</i>	
page 24	ohne Takt, sehr langsam*	without a beat, very slow*
	15 Sekunden	15 seconds
	<i>schneller werden</i>	speed up
	<i>langsamer werden</i>	slow down

*The three clarinetists play their parts entirely independently, and each part lasts about 15 seconds. This timing should give the impression of watercolours running into each other. Start loudly and get quieter and quieter during the 15 or so seconds that you play. On the final note, the three players wait for each other (at the fermata), breathe in together and resume playing in bar 38 at the same tempo as before.

page 25**Vibrato**

Vibrato means vibrating, oscillating or trembling. It means that the note no longer follows a 'straight line'. But you don't need to be afraid in order to make your notes tremble! A vibrato can be either wide or narrow, depending on how much the pitch varies. The timing of these variations determines whether you are playing a slow vibrato or a fast one.

There are different ways of producing a vibrato:

- By gently moving your lower jaw up and down – 'trembling jaw' technique
- By changing the air pressure: the air you blow through your clarinet should start to pulsate. You can do this with your diaphragm – like when you're laughing.

Notation:

vibrato (vib *with wavy line see p25*)

molto vibrato (m.v.) – a lot of vibrato

senza vibrato (s.v.) – no vibrato

Key sounds

You're already familiar with key sounds from the 'By the Sea' improvisation.

Reminder: tap the keys without blowing.

No Noise?

CD Track 12

Hannes Raffaseder

mit dem Fuß stampfen stamp your foot

mit den Füßen stampfen stamp your feet

Klappengeräusche key sounds

Air sounds

You can produce air sounds by blowing into your clarinet with a completely relaxed embouchure, without producing a note. The sound gets louder if you open your mouth slightly and allow some air to flow past the mouthpiece. You will be able to hear different pitches. You can make air sounds when both inhaling and exhaling. There's also something in-between an air sound and a note, with a bit of each: 'airy notes'. These notes are also used frequently in modern music.

The composer has provided the following comments for the piece "For the Fish": a plastic or silicone tube is inserted between the mouthpiece and middle piece (upper joint) to extend the clarinet. This tube is 60 cm long for the first clarinet and 90 cm long for the second. It has a diameter of between 14 and 16 mm, depending on the inside diameter of the clarinet.

You can choose your own dynamics, except where this has been set by the composer. You can also choose your own timing, and accidentals only apply to the note immediately after.

There are three options for finding the right hold for the mouthpiece:

- Make a knot in the tube (see photo).
- Fasten your mouthpiece to a microphone stand.
- Ask your friend to hold the mouthpiece for you.

Explanation of the drawing for the piece “For the Fish”:

(see symbols next to the picture on page 28)

nur Luft	air only
teils Luft, teils Ton	part air, part note
der Strich nach der Note steht für die ungefähre Dauer	the line after the note gives you the approximate length of the note
Mehrklang durch Überblasen	multiphonics by overblowing
Ton überblasen und verschiedene Obertöne erzeugen	overblow the note and produce different overtones
ein sehr tiefer, kehlinger Ton – fast grunzend – durch das Instrument	a very low, throaty sound* – almost grunting – through the instrument

(* note added for the translation: the authors say this sound is also called ‘knarzen’ in German, simple translation: ‘creaking or groan’. The sound required here is sometimes used as a vocal warm up, and called ‘vocal fry’. If you search online for ‘vocal fry warm up’, there are lots of examples.)

If you play this piece at a concert, maybe you could place a small goldfish bowl on the stage.

For the Fish

CD Track 13

Gerald Futscher

1. Klarinette Clarinet 1 (60 cms extension)
2. Klarinette Clarinet 2 (90 cms extension)

Flutter tongue or frullato

Have you ever played the clarinet standing in front of a fan? If you do, your note will begin to flutter. You can also flutter your tongue in your mouth. If you do this while playing the clarinet, your notes will flutter, too. Flutter tonguing creates a rolling sound.

There are two ways to do flutter tonguing:

- saying 'drrrr' at the front of your mouth; or
- saying 'grrrr' in the back of your throat (like gargling)

The easiest way to learn this technique is as follows:

Without your clarinet, first try to make an 'rrrr' sound without using your voice. Next, place your clarinet to your lips and make this voiceless 'rrrr' again. If you can then make a rolling air sound, blow slightly harder to produce a note at the same time.

As a beginner, flutter tonguing works well in the low and middle registers. As you practice, you will also get up into the high register. What's the highest note you can play while flutter tonguing? Give it a try! Flutter tongue is written in music as 'flz.' or 'frull.':

(see 1st notation, page 32)

Smorzato

Smorzato is an intense, pulsating vibrato.

Let your lower jaw drop abruptly from the mouthpiece while keeping your lip tension the same, then return immediately to your starting position. You could picture this as an elastic band under a lot of tension, which you quickly slacken and then stretch again. This produces intense changes in pitch and dynamics.

A smorzato is written like this:

(see 2nd notation, page 32, oder = or)

Teeth on reed/ Teeth tones

You can produce really high notes by placing your lower teeth on the reed. By moving your teeth carefully forwards and backwards on the reed or changing the pressure slightly, you can change the pitch. Notation:

(see notation, bottom of page 32)

Slap or slap tongue

Did you know that you can also create percussion effects on the clarinet?

The slap technique originates from jazz and is also often used in contemporary music.

You can play slap like this:

Cover the whole tip of the reed with your tongue, then draw your tongue down abruptly. This makes the reed tap against the mouthpiece – and at the same time you blow air into the clarinet, as with a normal staccato. You can make a much louder sound by removing your lower jaw from the mouthpiece altogether. This is known as ‘open slap’.

Slap tongue is abbreviated as s.t. or written like this:

(see notation, page 33, oder = or)

Circular breathing

You will undoubtedly have heard the ‘endless’ notes of a didgeridoo player! These long, uninterrupted notes are created using a technique known as ‘circular breathing’, also sometimes referred to as ‘continuous breathing’. By doing this, you can play a note of any length on your clarinet, because while you play the note, you breathe in through your nose.

But how do you breathe in and get a sound out of your clarinet at the same time?

First try this exercise without your clarinet: blow out your cheeks to create a reserve of air in your mouth. Then squeeze this air out through your mouth by using your cheek muscles to press your cheeks together. Try to breathe in through your nose at the same time. You can also try this exercise with a glass of water and a straw. Blow air into the water through the straw and keep the liquid bubbling continuously. Now try it on the clarinet as well.

'Battle of the Mutant Dinosaurs' is playing on another station

CD Track 14

Jorge Sánchez-Chiong

This isn't one piece, but several.

Here, practically nothing is fixed. This guide enables you to build your own version – or even several – either on your own or in a group.

“Battle of the Mutant Dinosaurs' is playing on another station” has two pages, 'Groove' and 'Sounds'.

In 'Groove', the rhythm is the main thing, in 'Sounds' it is the many individual sounds.

But a lot is missing:

'Groove' does have rhythm, but not the notes that should be played!

'Sounds', on the other hand, is made up solely of notes without any set rhythm! The notes just create little islands of sound that can be played in any order.

And that's what I mean by 'building': find notes for 'Groove' and the timing and structure for 'Sounds'. But that's not all. Above all, create a wholly unique personality for your “Battle of the Mutant Dinosaurs' is playing on another station”!

If you like, you could make it a piece full of energy, with strong accentuation and a driving progression. Or maybe you'll make it slow, soft and gentle, or like an aeroplane taking off, or like a bacteria monster trying to grow and expand in all directions – the choice is yours.

It's your creation, and you can choose the speed, the volume of the notes in 'Groove', the different playing techniques (flutter tongue, trills, accents and air sounds) and the length of the notes in 'Sounds'. You determine the duration of notes and of the phrases you use.

It's also up to you whether you repeat 'Groove' and if so, how often*; and whether you play all the sound islands in 'Sounds', or some of them, or just one. Experiment, discover new things and repeat old ones.

You need at least two people to play 'Groove' and 'Sounds' at the same time. However, you could also expand the number to a clarinet orchestra, with several people sharing each page of music. And if you wish, you don't all have to play the same thing at the same time – you can also weave a carpet of clarinet sounds.

Soap opera, zombie film or reality show – whether you just play around or simply create your own music broadcast, it's your decision.

Have fun!

JSX

(note added for the translation: it may be suitable in certain situations, eg with younger players, to pick just part of the score of Groove, and repeat it, rather than using the whole score)*

<i>Tonwiederholung</i>	Repeated note
<i>Flutterzunge</i>	Flutter tongue
<i>Smorzato</i>	(Italian: see page 32 explanation)
<i>Zirkularatmung</i>	Circular breathing
<i>Tonwiederholung (langsam -> schnell)</i>	Repeated note (slow->fast)
<i>ordinario (Italian)</i>	Use a normal playing technique
<i>Tonwiederholung (mit Pausen)</i>	Repeated tone (with rests)
<i>Zahnton</i>	Teeth on reed/ teeth tone

Inside back cover**Contents of the CD**

- 1 Petra Stump and Heinz-Peter Linshalm **By the Sea**
- 2 Bernhard Gander **At the Train Station**
- 3 Donna Wagner Molinari **Dialogue**
- 4 Bertl Mütter **Glissando** for two identical clarinets/ ad lib.
- 5 Christoph Herndler **Playing the Square** (scores 1 & 2)
- 6 Christoph Herndler **Playing the Square** (scores 1 & 3)
- 7 Christoph Herndler **Playing the Square** (score 2)
- 8 Christoph Herndler **Playing the Square** (scores 1 & 2 & 3)
- 9 Petra Stump and Heinz-Peter Linshalm **Buzzing Bees**
- 10 Johannes Kretz **Attracting a Sea Turtle**
- 11 Gerald Resch **Three by Three**
- 12 Hannes Raffaseder **No Noise?**
- 13 Gerald Futscher **For the Fish**
- 14 Jorge Sánchez-Chiong **'Battle of the Mutant Dinosaurs' is playing on another station**

Petra Stump – Clarinet, 1-14

Heinz-Peter Linshalm – Clarinet, bass clarinet, 1-14

Wolfgang Kornberger – Clarinet, 1 & 11

Alfred Reiter – Recording, editing and mastering

Recorded in **mica** Vienna

The CD recording was sponsored by SKE

CLARINET UPDATE teaches young clarinetists the playing techniques used in contemporary music in a most imaginative way.

The compositions by Gerald Futscher, Bernhard Gander, Christoph Herndler, Johannes Kretz, Heinz-Peter Linshalm, Bertl Mütter, Hannes Raffaseder, Gerald Resch, Jorge Sánchez-Chiong, Petra Stump and Donna Wagner Molinari provide opportunities to play the techniques learned.

The accompanying CD assists learning by giving players an impression of what the various compositions sound like.

'...CLARINET UPDATE is therefore set to become an important part of the literature, enabling players to accurately reproduce many seemingly complex techniques through playfulness, as well as through playing'.

Peter Schmidl

(Solo Clarinetist with the Vienna Philharmonic)