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Not too easy
Clarinet-Studies
In all minor-keys

by
Wolfgang Roth
The present clarinet etudes have arisen from my own practice. Starting point of each etude is usually a specific technical situation on the Boehm clarinet (but I think that even for the German clarinet some problem areas will be treated.)

The melodic processing of the initial motiv then takes place in a musical language that has much to do with out-of-key-major-triads, chromatic resolutions as well as, major and minor third connections. George Garzone calls it Triadic Chromatic Approach, but the etudes do not strictly follow his concept. Often these triads can be heard as three approaches with indirect resolution.

You could call them as a kind of "meta-Kroepsch".

The notated enharmonicism follow the key of the moment and the usual rules for chromaticism. Although on the other hand, the emerging out-of-key-triads are mostly notated coherently and sometimes notated enharmonically changed as a whole.

(eg, the major triad on the b2 (borrowed chord from Phrygian or Neapolitan 6th chord) in Eb-minor is notated as E-major and not correct as Fb Major.) Often the major triad occurs on the major VII-th scale degree, the major third is indeed enharmonically identical to the minor third of the Key, but is notated differently, because I've decided according to the melodic situation as they see fit (just this ambivalence makes the charm of this musical language)

The rhythmic design is always very uniform, I only took care about the melodic connections, phrase lengths are purposely kept short, to avoid respiratory distress even at slow tempo.

Tempo, dynamics and articulation are entirely up to the player, I first tink complete legato.

Have fun

Wolfgang Roth

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Ebm

W. Roth
Bbm

W. Roth
Fm

W. Roth
Dm
Bm

W. Roth
F#m

W.Roth
G#m
D#m

W. Roth