Pedagogical and Performance Practices of the E-Flat Clarinet: Teaching Methods and Solo Repertoire

Jennifer Michelle Tinberg
PEDAGOGICAL AND PERFORMANCE PRACTICES OF THE E-FLAT CLARINET:
TEACHING METHODS AND SOLO REPERTOIRE

By

JENNIFER MICHELLE TINBERG

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

©2015
Jennifer M. Tinberg defended this treatise on October 30, 2015.
The members of the supervisory committee were:

Jonathan Holden
Professor Directing Treatise

Clifton Callender
University Representative

Deborah Bish
Committee Member

Jeffery Keesecker
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.
To my uncle, R. Perry Awe, whose interest in music and art has always inspired me. This project would not have been possible without you.
ACKNOWLEDGMENTS

This treatise was possible through the support, input, and encouragement of numerous people. I would like to express my gratitude to:

Dr. Jonathan Holden, for helping me realize my potential as a musician and educator.

My committee: Dr. Deborah Bish, Professor Jeffery Keesecker, and Dr. Clifton Callender, for their guidance throughout my time at FSU.

Dr. Frank Kowalsky, Dr. Justin O’Dell, and Dr. Richard Fletcher for believing and investing in me throughout my previous years of study.

My colleagues at FSU, especially Corinne Smith, who assisted me in gathering a number of resources.

My colleagues at Troy University, for their support and encouragement.

Frannie Simon, for the editing, phone calls, and much-needed perspective.

My parents, Greg and Jackie Tinberg, and siblings, Stephanie and David Tinberg, for always providing love and support.

Benjamin Fraley, for believing in me more than I thought was possible, and for inspiring me to do more than I dreamed I could.
# TABLE OF CONTENTS

List of Musical Examples ............................................................................................................. vii  
Abstract ........................................................................................................................................... x  

1. BACKGROUND ........................................................................................................................1  
   Introduction .................................................................................................................................1  
   History and Development of High Clarinets.............................................................................1  
   Perceptions and Stereotypes: The E-flat Clarinet in the Clarinet Community ...........................5  

2. E-FLAT CLARINET IN MUSICAL CONTEXT ......................................................................7  
   In the Orchestra...........................................................................................................................7  
   In the Concert Band ....................................................................................................................19  
   Summary ...................................................................................................................................27  

3. PRACTICE AND PEDAGOGY ...............................................................................................28  
   Teaching: Concepts and Methods .............................................................................................30  
   Teaching Through Excerpts ......................................................................................................34  
   Summary ...................................................................................................................................39  

4. SOLO REPERTOIRE OF THE E-FLAT CLARINET .............................................................40  
   Introduction ...............................................................................................................................40  
   Historical Works .......................................................................................................................41  
   20th Century Repertoire ..........................................................................................................44  
   Recent Compositions ..............................................................................................................51  
   Summary and Conclusions .......................................................................................................62  

APPENDICES ...............................................................................................................................64  
A. ADDITIONAL SOLO AND DUO REPERTOIRE...............................................................64  
B. BIOGRAPHIES OF INTERVIEWED CLARNETISTS .........................................................68  
C. FINGERING CHART .............................................................................................................72  
D. PUBLISHING PERMISSIONS ..............................................................................................74  
E. IRB APPROVALS AND CONSENT FORMS .....................................................................83  
REFERENCES ...............................................................................................................................88
BIOGRAPHICAL SKETCH .......................................................... 92
LIST OF MUSICAL EXAMPLES

2.1 Berlioz: *Symphonie Fantastique*, mvmt I. – violin I *idée fixe* beginning in m72 ..........8
2.2 Berlioz: *Symphonie Fantastique*, mvmt V – E-flat clarinet solo, rehearsal 63 ...............9
2.3 Strauss: *Till Eulenspeigel’s Merry Pranks*, D clarinet: 5 measures before rehearsal 3 ....10
2.4 Strauss: *Till Eulenspeigel’s Merry Pranks*, D and B-flat clarinets, rehearsal 31 ..........11
2.5 Strauss: *Till Eulenspeigel’s Merry Pranks*, solo at rehearsal 40 for D clarinet ..........11
2.6 Strauss: *Till Eulenspeigel’s Merry Pranks*, solo at rehearsal 40 for E-flat clarinet ....11
2.7 Stravinsky: *The Rite of Spring*, I. “Adoration of the Earth” D clarinet solos ..........13
2.8 Stravinsky: *The Rite of Spring*, I. “Adoration of the Earth” D clarinet solos transposed by author for E-flat clarinet ........................................................................................................13
2.9 Stravinsky: *The Rite of Spring*, “Spring Rounds” E-flat clarinet solo .........................14
2.10 Ravel: *Bolero*, E-flat clarinet solo at rehearsal 3 ......................................................16
2.11 Ravel: *Piano Concerto in G Major*, mvmt I E-flat clarinet solo motive .................17
2.12 Ravel: *Piano Concerto in G Major*, mvmt I woodwinds after rehearsal 18 ............18
2.13a Ravel: *Piano Concerto in G Major*, mvmt III opening E-flat clarinet solo ..........18
2.13b Ravel: *Piano Concerto in G Major*, mvmt III opening E-flat clarinet solo ..........19
2.14 Sousa: *The Glory of the Yankee Navy*, E-flat clarinet, last strain .......................21
2.15 Sousa: *The Glory of the Yankee Navy*, Solo and 1st B-flat clarinets, last strain ....21
2.16 Vaughan Williams: *Folk Song Suite*, No. 2 Intermezzo “My Bonnie Boy,” E-flat clarinet, Poco Allegro .........................................................................................................................23
2.17 Holst: *Hammersmith*, E-flat clarinet solo in the prelude ........................................24
2.18 Holst: *Hammersmith*, E-flat clarinet solo, scherzo theme ..................................25
3.1 Ravel: *Bolero*, 10 measures after rehearsal 3 to 4 measures before rehearsal 4 ........36
| 3.2 | Ravel: *Bolero* excerpt, transposed by author ..........................................................36 |
| 3.3 | Berlioz: *Symphonie Fantastique*, 9 measures after rehearsal 63 to 4 measures before rehearsal 64 ..........................................................37 |
| 3.4 | Berlioz: *Symphonie Fantastique*, exercise transpositions by author ........................37 |
| 3.5 | Stravinsky: *The Rite of Spring*, Rehearsal 48-49 .......................................................38 |
| 3.6 | Stravinsky: *The Rite of Spring*, 6 measures before rehearsal 49, transposed by author ....38 |
| 4.1 | Cavallini: *Carnevale di Venezia*, Var. 2 .....................................................................42 |
| 4.2 | Cavallini: *Carnevale di Venezia*, Var. 1 .....................................................................42 |
| 4.3 | Cavallini: *Carnevale di Venezia*, Var. 3 .....................................................................43 |
| 4.4 | Reed: *March Variations*, Rehearsal K to 4 before rehearsal L .................................45 |
| 4.5 | Reed: *March Variations*, 3 measures after rehearsal M to rehearsal N ....................46 |
| 4.6 | Reed: *March Variations*, Rehearsal D to 3 before rehearsal E ..................................46 |
| 4.7 | Bolcom: *Little Suite of Four Dances, I. Rag*, measures 1-4 ..................................48 |
| 4.8 | Bolcom: *Little Suite of Four Dances, I. Rag*, measures 51-55 ..................................48 |
| 4.9 | Bolcom: *Little Suite of Four Dances, II. Apache-Jungle*, measures 30-33 ..............49 |
| 4.10 | Bolcom: *Little Suite of Four Dances, III. Quasi Waltz*, measures 10-20 ...............49 |
| 4.11 | Bolcom: *Little Suite of Four Dances, IV. Soft Shoe*, measures 1-5 .........................50 |
| 4.12 | Bolcom: *Little Suite of Four Dances, IV. Soft Shoe*, measures 35-37 ...................50 |
| 4.13 | Martin: *Calcipher*, measures 8-11 ............................................................................52 |
| 4.14 | Martin: *Calcipher*, measures 133-135 ....................................................................52 |
| 4.15 | Martin: *Calcipher*, measures 156-164 ...................................................................53 |
| 4.16 | Hinckley: *Two Estate Gardens, I. A Walk Around Le Grand Canal at Versailles*, measures 1-4 ..........................................................54 |
4.18 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 12-21
4.19 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 46-50
4.20 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 74-80
4.21 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 108-120
4.22 Wickman: *Campus Stellae, I. Pilgrim*, measures 28-33
4.23 Wickman: *Campus Stellae, I. Pilgrim*, measures 62-66
4.24 Wickman: *Campus Stellae, II. Fluvio Stellarum*, measures 103-109
4.25 Wickman: *Campus Stellae, II. Fluvio Stellarum*, measure 166
4.26 Wickman: *Campus Stellae, II. Fluvio Stellarum*, measures 162-164
4.27 Wickman: *Campus Stellae, III. Angelus (spiritus a mari)*, measures 55-60
4.28 Wickman: *Campus Stellae, III. Angelus (spiritus a mari)*, measures 105-119
ABSTRACT

The focus of this treatise is pedagogical material and solo literature for the E-flat clarinet. Despite the E-flat clarinet’s inclusion in many pieces for orchestra and wind band, the instrument is rarely incorporated into an applied clarinet curriculum. Perceptions of the instrument as piercing, shrill, and out of tune only perpetuate the discomfort and apprehension many clarinetists experience when faced with situations in which they must perform or teach E-flat clarinet. Discussion of the instrument’s development, along with its treatment in large ensembles, serves to demonstrate how the stereotypes associated with the E-flat clarinet may have evolved. Several excerpts from orchestral and wind band literature are included as examples of the instrument’s typical functions in ensemble writing.

Since there is limited pedagogical material available for E-flat clarinet besides orchestral excerpts, the second half of this treatise provides suggestions for teaching methods and solo repertoire to be used in private lesson or practice settings. Conceptual exercises adapted from B-flat clarinet etude and method books, as well as recommendations by several performers and educators who specialize in playing the E-flat clarinet are presented. Standard excerpts are also adapted as examples of potential fundamental exercises. The final chapter of this treatise includes descriptions of six pieces for E-flat clarinet and piano, along with performance and teaching considerations. This material is intended to aid clarinetists in their teaching and practice of E-flat clarinet, and to highlight selected repertoire of an instrument that does not often receive attention in lesson or recital settings.
CHAPTER 1

BACKGROUND

Introduction

The focus of this treatise is pedagogical material and solo literature for the E-flat clarinet. Despite the E-flat clarinet’s inclusion in many pieces for orchestra and wind band, the instrument is rarely incorporated into an applied clarinet curriculum. Perceptions of the instrument as piercing, shrill, and out of tune only perpetuate the discomfort and apprehension many clarinetists experience when faced with situations in which they must perform or teach E-flat clarinet. Discussion of the instrument’s development, along with its treatment in large ensembles, serves to demonstrate how the stereotypes associated with the E-flat clarinet may have evolved. Several excerpts from orchestral and wind band literature are included as examples of the instrument’s typical functions in ensemble writing.

Since there is limited pedagogical material available for E-flat clarinet besides orchestral excerpts, the second half of this treatise provides suggestions for teaching methods and solo repertoire to be used in private lesson or practice settings. Conceptual exercises adapted from B-flat clarinet etude and method books, as well as recommendations by several performers and educators who specialize in playing the E-flat clarinet are presented. Standard excerpts are also adapted as examples of potential fundamental exercises. The final chapter of this treatise includes descriptions of six pieces for E-flat clarinet and piano, along with performance and teaching considerations. This material is intended to aid clarinetists in their teaching and practice of E-flat clarinet, and to highlight selected repertoire of an instrument that does not often receive attention in lesson or recital settings.

History and Development of High Clarinets

To establish the history and development of the E-flat clarinet, it is necessary to begin with the general history of the clarinet. The instrument most directly preceding the Western clarinet is the chalumeau. The chalumeau, like the clarinet, is a closed-tube, single reed
instrument. The reed faced the upper lip when played and was part of the upper joint of the instrument, as was the mouthpiece. Though the chalumeau could overblow to the next register of pitches, its best sound was in the lower register – thus the name chalumeau for the lowest register of the clarinet.

Early clarinets did not function well in the low register, and were intended to be played in the clarion register or higher.\(^1\) An important element in the development of the early clarinet was the register key, allowing the overtone of a 12th to speak much more effectively.\(^2\) The earliest clarinets are attributed to instrument maker Johann Christoph Denner of Nürnberg around 1700.\(^3\) John B. Dick suggests that clarinets “may have been developed to meet the needs of shawm bandsmen who wished to modernize their image and sound.”\(^4\) These early instruments were most commonly built in the keys C or D.

Three clarinets from the late 1700s in the keys of C and D made by J. C. Denner’s son, Jacob Denner, still exist. It is likely that Johann Melchior Molter’s six concertos for piccolo clarinet in D were written for similar instruments. These works almost completely avoid the chalumeau register, and are missing notes such as B-natural in the staff, which was not possible on the instrument at the time.\(^5\)

With only two or three keys on an instrument, more transpositions became necessary in order to play in multiple key centers. Of the high clarinets, instruments pitched in G, F, E, and D were likely used in the 18th century. Late in the 18th century, additional keys became more common and the E-flat clarinet also began appearing on instrumentation lists.\(^6\) At this time the most common soprano clarinets were pitched in C and B-flat. An interesting development of the time was alternative upper joints, which would cut the costs of owning multiple instruments for woodwind players: “For orchestral use the almost universal custom, at least in Continental

---

2. Ibid.
Europe, was to use alternative top joints (pièces de rechange) for B-flat and A… and (less commonly) alternative pieces were available to lower an E-flat clarinet to D."

Though the practice of using a pitch-altering joint did not survive, it does show an early relationship of what would later become the standard pairs of soprano clarinets (B-flat and A) and piccolo clarinets (E-flat and D). Despite the continued use of D clarinet in much of Europe, the E-flat clarinet gradually replaced it as the more common piccolo voice.

The E-flat clarinet eventually became the primary high clarinet in military bands. Despite the emphasis on orchestral repertoire in a clarinetist’s education, “the Harmonie and military wind band culture were perhaps even more influential than events that took place in the rarified setting of a concert hall and opera theatre.”

Early military bands consisted mainly of oboes and drums, though additional winds, including the clarinet were introduced in the 1700s. The clarinet quickly became a prominent instrument in bands due to its range and projection capabilities. High clarinets in A-flat, F, and E-flat were most common in European bands in the 1800s. High clarinets in F were still favored at the beginning of the century, as can be seen in the wind band scores of Beethoven and Mendelssohn.

By the mid-1800s preference switched to E-flat clarinet in bands. Band instrumentation rosters show bands in Austria, Germany, and Italy maintaining one or two A-flat clarinets, while France, England, and the United States switched to sections of E-flat and B-flat clarinets. E-flat clarinetists were commonly band leaders in Germany for much of the early 1800s, and perhaps in other countries as well; Italian Francis Scala, leader of the U.S. Marine Band in the 19th century, “true to the custom of his homeland, held the clarinet to be the principal band instrument. He himself was a virtuoso on the E-flat clarinet.”

Despite the E-flat clarinet’s prominence in the 19th century, its appearance in 20th and 21st century concert bands is inconsistent. In William Revelli’s 1958 College Band Directors National Association report on instrumentation, he writes, “The E-flat soprano clarinet is grossly

---

7 Ibid.
neglected in America, although it is an indispensable voice in all European bands. In recommending two E-flat clarinets for our proposed instrumentation, we expect this will assist in establishing additional range, brilliance, and sonority beyond that of the B-flat soprano clarinet.”

Articles by Revelli, Frederick Fennell, and other prominent CBDNA members of the mid-20th century all recommend at least one E-flat clarinet in proposed band instrumentations. Many directors have removed the instrument, or as Mark Hindsley of the University of Illinois wrote in 1971, use it “only when absolutely necessary.” E-flat clarinet remains an essential instrument in military bands and many university bands, and is often included in recent advanced symphonic band works.

Orchestras were slower to adopt the E-flat clarinet, and have generally utilized the instrument as a special solo voice or color. Hector Berlioz’s *Symphonie Fantastique* (1830) is an important work in the timeline of the clarinet, as it was written during the transition between the tradition of playing with the reed facing the upper lip and the current practice of the reed facing the lower lip, and also because it was the first major work to feature the E-flat clarinet. After *Symphonie Fantastique* and *Tannhäuser* by Richard Wagner, many composers in Germanic countries began using the E-flat and D clarinets more frequently.

Many of the important excerpts for E-flat clarinet were actually intended for D clarinet, although the D clarinet has almost disappeared in the United States and many European countries. It is suggested that the D clarinet may still be preferred in Germany. Composers such as Richard Strauss, Arnold Schoenberg, Gustav Mahler, Igor Stravinsky, Maurice Ravel, and Dmitri Shostakovich all frequently included D and E-flat clarinet in their works, which make up most of the E-flat clarinet’s important orchestral excerpts. The E-flat clarinet has not become

---

14 Ibid. 186.
part of the standard orchestral instrumentation, though still appears occasionally in new works as an additional high range voice or a solo instrument.

**Perceptions and Stereotypes: The E-flat Clarinet in the Clarinet Community**

Many instruments have basic stereotypes based on sound, dynamic potential, or standard part assignment (i.e., brass being loud, or tubas playing only bass lines). As the piccolo instrument of the clarinet family, the E-flat clarinet is generally categorized as auxiliary. Band and orchestral music generally calls for only one E-flat clarinet. As a less common instrument that is often omitted due to scoring or the discretion of the director, many clarinetists do not have the opportunity to play E-flat clarinet in an ensemble.

As a part of the research for this project, approximately 200 members of the International Clarinet Association over the age of 18 were surveyed. 75% of participants have played clarinet for ten or more years, and a majority identified as a college student or teacher. 71% have played an E-flat clarinet at least once, though a third of those have played the instrument fewer than five times.

When asked if they liked the E-flat clarinet, participants gave a variety of answers:

Not especially. It's played poorly more often than not, and is usually scored so high - anything in a more normal range can be played by a soprano clarinet so my impression is that composers save the very highest notes for the E flat. Combine that with not playing it well and it just usually sounded harsh and squeaky.\(^{19}\)

I think it's a fun instrument and gets a bad rap by clarinetists who refuse or don't know to do the necessary embouchure work to play it correctly. Its negative reputation is further enhanced by the inherent difficulty of many of the orchestral excerpts for which the instrument is most famous.\(^{20}\)

I like it as a color instrument for certain pieces. I have taught several students E-flat clarinet who were accepted to… all-state band. I've never played it myself.\(^{21}\)

I like the tone color of a well-played E-flat clarinet. However, because I've not yet had the opportunity to play it, I've only heard of the difficulties with intonation and tuning from other musicians.\(^{22}\)

\(^{19}\) Anonymous clarinetist, survey conducted by author, May 2015.  
\(^{20}\) Ibid.  
\(^{21}\) Ibid.  
\(^{22}\) Ibid.
Many participants liked the E-flat clarinet or were indifferent, while a smaller group strongly disliked the instrument. Of those who had experience playing E-flat clarinet, 40% had some kind of instruction and only 4% indicated that it was taught regularly by their instructors. 25% of participants knew of solo or duo repertoire for E-flat clarinet, and 12% had performed a solo work.

Complaints often referred to the high tessitura or the infamous tuning challenges associated with the E-flat clarinet. Half of the surveyed clarinetists had played E-flat clarinet only a few times in their careers. Clarinetists accustomed to switching between B-flat and A clarinet know that regular practice is necessary to overcome the differences in tuning and response between the two clarinets. This practice is necessary on auxiliaries as well, although practice is often limited to preparation of ensemble parts. This particular sample may not accurately represent the larger clarinet community, but does show that clarinetists often do not have instruction on E-flat clarinet, and rarely play anything written for the instrument outside of ensemble repertoire.

It is possible that early writing for the E-flat clarinet helped establish the stereotypes commonly associated with the instrument. Excerpts, such as the solos in *Symphonie Fantastique* and *Till Eulenspeigel’s Merry Pranks*, are highly characterized and also the best known pieces featuring E-flat clarinet. Many of these excerpts display characteristics that are attributed to the instrument itself. Though the E-flat clarinet can produce of a great variety of sounds and expression, pieces such as *Symphonie Fantastique* often define the capabilities of the instrument for many musicians. The next chapter will provide a more detailed description and analysis of the function of E-flat clarinet in large ensembles.
CHAPTER 2

E-FLAT CLARINET IN MUSICAL CONTEXT

The development of performance and pedagogy related to E-flat clarinet is strongly related to the typical function of the instrument within ensembles. This is best determined by looking at E-flat clarinet parts in works for wind ensemble and orchestra, since these are the mediums in which the instrument is most frequently found. An analysis of the E-flat clarinet’s role within these works provides insight into the development of stereotypes associated with the instrument. Written material on orchestration will be referenced as additional examples of scoring for E-flat clarinet in ensembles.

In the Orchestra

The E-flat clarinet may be included more often in wind bands than in orchestra, but a majority of clarinetists are more familiar with excerpts commonly required for orchestral auditions. These excerpts are comprised primarily of solo lines, though a few are taken from tutti passages. Since Berlioz’s *Symphonie Fantastique* contains the first and perhaps most familiar E-flat clarinet excerpt, it is an ideal starting point for an analysis of E-flat clarinet in the orchestra.

**Berlioz: Symphonie Fantastique (1830)**

As one of the earliest examples of program music, the themes and orchestration of *Symphonie Fantastique* are important devices Hector Berlioz uses to tell his story. Berlioz wrote detailed program notes that describe the story of an artist falling passionately in love with a woman. Though no names are included, the story is widely acknowledged as a reflection Berlioz’s infatuation with actress Harriet Smithson.\(^{23}\) According to the program notes, when the

artist eventually realizes his admiration is not returned, he poisons himself with opium, leading to fantasies that include his own execution for the murder of his love. The E-flat clarinet is featured in the last movement:

He sees himself at the sabbath, in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral. Strange noises, groans, outbursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and reticence; now it is no more than the tune of an ignoble dance, trivial and grotesque: it is she, come to join the sabbath…

The “trivial and grotesque” nature of the melody is apparent when comparing the E-flat clarinet solo to the original theme, which Berlioz described as the ‘beloved melody.’ Called the idée fixe, this theme appears throughout the piece as a representation of the woman whom Berlioz loves. The theme is marked canto espressivo and is made up of rising and falling phrases that become more passionate as the melody progresses. (Ex. 2.1)

When comparing the original idée fixe with the variation presented by the E-flat clarinet, it is obvious the styles differ greatly. The meter is changed from cut time to compound time in 6/8, with grace notes and trills creating a highly ornamented version of the simpler original theme. (Ex. 2.2)

Example 2.1 Berlioz: Symphonie Fantastique, mvmt I. – violin I idée fixe beginning in m72
Public Domain

Though the difference between this solo and the original theme is clear in print, the composer’s choice to use the E-flat clarinet is more important. This distortion of the theme is first presented by the second clarinet. When played on E-flat clarinet, the sound of the instrument is intended to further distort the melody. As the first orchestral spotlight for the instrument, Symphonie Fantastique sets a precedent for the treatment of the E-flat clarinet by future composers. In the second edition of his orchestration treatise (1855), Berlioz writes:

> Clarinets lose their purity, sweetness and individuality the higher they are pitched above B-flat, one of the best keys for the instrument... The little E-flat clarinet makes a piercing noise above a" which can sound vulgar. In a recent symphony moreover, it was used to parody, degrade and (if the word may be pardoned) brutalise a curious transformation demanded by the dramatic meaning of the work.  

By bringing the E-flat clarinet into the orchestral world and encouraging composers to use multiple clarinets, Berlioz helped create a place for E-flat clarinet in orchestral music. 

---

26 Ibid., 122-123.
the same time, he also created a character that is still associated with the instrument: vulgar, piercing, brutal, degraded. In his 1955 book *Orchestration*, Walter Piston describes the E-flat clarinet as having “a penetrating tone, an incisive staccato, brilliance and agility,” and commonly used “for purposes of parody and imitation.”

It is worth noting that the E-flat clarinet appears only in the last movement of *Symphonie Fantastique*. Two clarinetists are required to play C, B-flat, and A clarinets for a majority of the work, with Clarinet 1 switching to E-flat for *V. Dreams of a Witches’ Sabbath*.

**Strauss: Till Eulenspiegel’s lustige Streiche (1894-5)**

The next major excerpt comes from *Till Eulenspeigel’s Merry Pranks* by Richard Strauss. It is one of the most important E-flat clarinet parts, as the instrument is highlighted throughout the work as a representation of the character Till. Though considered an E-flat excerpt, Strauss intended the part for a D clarinet, which clarinetist Basil Tchaikov describes as having a warmer and sweeter sound than the E-flat. Regardless, it is often currently performed on an E-flat clarinet except perhaps in Germany.

Example 2.3 Strauss: Till Eulenspeigel’s Merry Pranks, D clarinet: 5 measures before rehearsal 3

Published by E.F. Kalmus

The D or E-flat clarinet is often responsible for the recurring seven-note theme representing Till, which is heard in both solo and tutti settings. As a solo, the motive is written primarily in the clarion and throat registers (Ex. 2.3). Since this could easily be played on a B-flat clarinet, it is likely that Strauss chose the D clarinet for its sound and character rather than its range. The motive is light and playful, suggesting the “merry pranks” for which Till is known.

Although Strauss does not make use of the high range of the D or E-flat clarinet for several solo motives, he places the D or E-flat clarinet an octave higher than the B-flat clarinets

---

29 Ibid., 48.
in many tutti passages. In example 2-4, the D clarinet is either doubling the clarinet 1 part in unison or at an octave. This treatment is often applied when a composer uses the clarinet section as a family of instruments rather than individual voices.

Example 2.4 Strauss: *Till Eulenspeigel’s Merry Pranks*, D and B-flat clarinets, rehearsal 31
Published by Dover Publications, Inc., 1979

The most important excerpt occurs near the end of the piece. Beginning at rehearsal 38, the piccolo clarinet plays Till’s theme three times. The last statement is distressed rather than playful, as the dynamic increases to fortissimo and the theme is heard an octave higher. The phrase at rehearsal 40 (Ex. 2.5) is generally thought of as Till’s execution – starting with the theme, the D clarinet climbs up almost three octaves to an altissimo A-flat, from which it slowly descends with the oboes and English horn. The held A-flat (which is a slightly less daunting altissimo G on E-flat clarinet – Ex. 2.6) is intended to be strained: it is at the top of the clarinet’s range and is marked *sfz.*

Example 2.5 Strauss: *Till Eulenspeigel’s Merry Pranks*, solo at rehearsal 40 for D clarinet
Published by E.F. Kalmus

Example 2.6 Strauss: *Till Eulenspeigel’s Merry Pranks*, solo at rehearsal 40 for E-flat clarinet
Published by E.F. Kalmus
Though intended for D clarinet, the *Till Eulenspeigel* excerpts are commonly referenced in discussion of E-flat clarinet orchestration. One such example is found in Cecil Forsyth’s *Orchestration*:

The great advantage of the Eb-Clarinet is its distinctive tone-quality. This, especially in its upper register, is preternaturally hard and biting… It need scarcely be said that for purposes of solo-characterization the melodic types suitable to the larger instrument are often quite unsuitable to the smaller. In particular, the psychological range of the “Eb” is much narrower. It is almost confined either to passage-work of a hard mechanical kind, or to a special sort of mordant humour such, for instance, as is found in Strauss’s *Till Eulenspiegel*.30

Forsyth’s book, first published in 1914 with a second edition in 1935, is a common orchestration resource in which he states outright that the E-flat clarinet has a “narrow” range of expression. In spite of the occasional praise of its unique timbre, this description does not stray far from the initial “grotesque” treatment of E-flat clarinet proposed by Berlioz.

**Stravinsky: Le sacre du printemps (1911-13)**

In the 20th century, the piccolo clarinets appeared more often in large orchestral works. Igor Stravinsky included piccolo clarinet in one of his most famous works for the Ballet Russes - *The Rite of Spring*. *The Rite of Spring* is an important work in many ways; the unconventional writing for various instruments (such as the opening bassoon solo) and indigenous music references contributed to the infamous riot at the premiere on May 29, 1913.31

Stravinsky scored *Rite of Spring* for a large wind section: the clarinet section includes soprano clarinets 1 and 2 in A and B-flat; clarinet 3 on soprano A, B-flat and bass; bass clarinet; and piccolo clarinet in D and E-flat. In general, D clarinet is used when the soprano clarinetists are playing A clarinets, and the E-flat is used when the soprano clarinetists switch to B-flat.

Example 2.7 Stravinsky: *The Rite of Spring*, I. “Adoration of the Earth” D clarinet solos
Published by E.F. Kalmus

Example 2.8 Stravinsky: *The Rite of Spring*, I. “Adoration of the Earth” D clarinet solos transposed by author for E-flat clarinet

The opening section calls for D clarinet. Aside from maintaining the pairings of D and A clarinets, it is unclear as to why Stravinsky chose D over E-flat clarinet.\(^{32}\) Perhaps he wanted the sound of the D clarinet, since the fingerings required to play this section on D clarinet are awkward. (Ex. 2.7) The repeating D-sharp, C-sharp, and C-natural figures in the solo require the clarinetist to slide between keys. Transposing the part for E-flat clarinet alleviates the fingering issues in the earlier solos, and makes the solo after rehearsal 9 slightly more comfortable to read.

\(^{32}\) Tchaikov, “The high clarinets,” 48.
and play. (Ex. 2.8) The increasing rarity of D clarinets makes this transposition extremely common in modern orchestras.

These solos are very different from the piccolo clarinet parts written by Berlioz and Strauss. They represent neither themes nor characters, but instead serve as an additional color and melodic motive emerging from the woodwind texture.

Example 2.9 Stravinsky: The Rite of Spring, “Spring Rounds” E-flat clarinet solo
Published by E.F. Kalmus

The “Spring Rounds” duet with the bass clarinet is written for E-flat clarinet, and lays within a comfortable range for the instrument. Melodic material in this section can be traced to a book of Lithuanian folk songs compiled by Polish priest Anton Juszkiewicz. The section is marked *tranquillo*, a term not generally associated with the E-flat clarinet in orchestration literature. In contrast to the earlier D clarinet solos, Stravinsky wrote this particular solo in what is perhaps the most stable range for the E-flat clarinet in terms of both tone and intonation. (Ex. 2.9) This more lyrical line is in octaves with the bass clarinet, and accompanied only by soft trills in the flutes.

Stravinsky also makes use of the upper register of the E-flat clarinet in tutti sections, either by pairing it with flutes and piccolo, or adding an additional high voice to clarinet section passages. In this sense, Stravinsky used E-flat clarinet similarly to the recommendations his instructor Rimsky-Korsakov outlines in his 1873 book *Principals of Orchestration*:

> The duty of the piccolo and small clarinet is, principally, to extend the range of the ordinary flute and clarinet in the high register… The small clarinet in its highest register is more penetrating than the ordinary clarinet. The low and middle range of the piccolo

---

and small clarinet correspond to the same register in the normal flute and clarinet, but the tone is so much weaker that it is of little service in those regions.

Despite Rimsky-Korsakov’s recommendations on range, Stravinsky does not avoid the low registers – the first solo statement by the piccolo clarinet is in the chalumeau register. Though he takes advantage of the extended range in the upper register, Stravinsky treats piccolo clarinet as an independent voice capable of being utilized throughout all registers. Stravinsky’s use of the E-flat clarinet as a voice within the woodwind section is similar to the conventions established by earlier composers, however, he introduces more expressive and stylistic variety in the solo lines for the instrument.

**Ravel: Bolero (1928)**

Around the time of Stravinsky’s ballets, Maurice Ravel was also writing for large wind sections including the E-flat clarinet. Excerpts from all clarinet parts of Ravel’s *Daphnis and Chloé Second Suite* are commonly studied. Out of the standard excerpt material, Ravel provides the most variety for the E-flat clarinet. *Daphnis* features highly technical parts, frequent use of altissimo, and large tutti sections.

*Bolero* features the E-flat clarinet in one of the longest solos for the instrument in orchestral repertoire. One of Ravel’s most popular works even today, *Bolero* is a result of a failed first attempt to write a ballet for Ravel’s friend, choreographer Ida Rubinstein.³⁴ Originally, he had planned on orchestrating portions of Isaac Albéniz’s *Iberia*, only to find that someone else had done so and had the copyright privileges. Initially titled *Fandango*, *Bolero* was premiered in November of 1928 and became extremely popular.³⁵

The piece is built on the bolero rhythm which is played by the snare drum throughout the entire piece, joined by different solo instruments or combinations of instruments upon each statement of the melody. The harmony is also consistent through the entire work – a repeating alternation between tonic and dominant until the sudden modulation at the very end. Described as a long crescendo and orchestration exercise, instruments are added or combined in various ways which all work to build tension to the end of the piece. In one of his letters, Ravel wrote:

---

³⁵ Ibid., 99.
“It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve.”\textsuperscript{36}

The melodic material can be divided into two separate parts: the first is introduced by the solo flute, and the second is introduced by the solo bassoon. Part one, played by solo flute and repeated by solo clarinet, is in a comfortable range for each instrument and sits securely within the key and harmony underlying most of the work. Part two is presented by bassoon in the upper register and then the E-flat clarinet (Ex. 2.10), with a very different harmonic vocabulary in the melodic line. Beginning on a flatted scale degree seven, the line then ascends to the flat scale degree nine which is emphasized through repetition, rhythm, and articulation markings. These

\textsuperscript{36} Ibid., 200.
color notes give the second melodic section a feeling of encircling the harmony, while operating just slightly outside of the key before returning to tonic on the last note.

Though Ravel cautions not to assume any extra ideas or motives behind *Bolero*, it is difficult to ignore the orchestration choices he made in the solo voices presenting the melody. The first melodic section is presented by flute, clarinet, and oboe d’amore – instruments that frequently receive solos in orchestral works. The second section, with the altered harmony, is played by the bassoon in upper register, E-flat clarinet, tenor saxophone, and soprano saxophone. This excerpt for E-flat clarinet is vastly different from the writing of Berlioz or Strauss in range and style, though it still hints at the auxiliary status of the instrument. As with the more exotic pitch choices in the second melody, he chose instruments and registers that may be viewed as colors or effects, including the E-flat clarinet.

**Ravel: *Piano Concerto in G major* (1929-31)**

The E-flat clarinet is given a more active part and a number of different roles in Ravel’s *Piano Concerto in G Major*. Though the E-flat clarinet is not featured as a solo instrument, as in *Bolero*, it is an essential voice in the two outer movements of the *Piano Concerto*. Ravel’s use of the E-flat clarinet matches the qualities of the instrument described in the aforementioned quote by Walter Piston. Often cutting over the top of the orchestra, the E-flat clarinet introduces important motivic material and hints at the Gershwin-like flavor in many sections of the concerto.

![Example 2.11 Ravel: Piano Concerto in G Major, mvmt I E-flat clarinet solo motive](Published by Durand, Engraved by Doug Addy (Creative Commons))

The five-note motive played by the E-flat clarinetist at rehearsal 5 is found throughout the rest of the first movement (Ex. 2.11). This statement also sets up the E-flat clarinet’s relationship to the piccolo and trumpet – instruments that are grouped together for most of the movement.
The third pitch acts as a “blue note”, which, combined with the high clarinet timbre, contributes to the jazz influence present in much of the concerto. The two later statements of this motive (outside of the solo piano part) are presented in each case by the piccolo, overlapped by E-flat clarinet and finally trumpet. The last statement is the most dramatic, and the “dirtiest” – it is higher in pitch with all three instruments flutter tonguing.

Example 2.12 Ravel: *Piano Concerto in G Major*, mvmt I woodwinds after rehearsal 18
Published by Durand

In the larger tutti sections, Ravel takes advantage of the “penetrating tone” and crisp staccato mentioned by Piston. Though grouped with flute and oboe after rehearsal 18, the E-flat clarinet’s tone and register make it the prominent voice (Ex. 2.12).

Example 2.13a Ravel: *Piano Concerto in G Major*, mvmt III opening E-flat clarinet solo
Published by Durand.
The E-flat clarinet initiates an important motive again in the beginning of the third movement (Ex. 2.13). The piano enters with a very busy, machine-like line, before the entrance of “an unexpected second theme, wherein the solo clarinet careens suddenly upward over more than two octaves in the piercing, twentieth-century timbres of high jazz winds.”

This sudden outburst over the top of the piano solo may seem ornamental at first, though it returns later in the solo piano part, making it a piece of the thematic material that required a strong and memorable introduction.

Ravel clearly wanted to utilize the technical agility of the clarinet, but needed more projection and higher range than a B-flat or A clarinet might offer. As a result, the Piano Concerto in G Major features the higher and brighter E-flat clarinet, leaving the more standard soprano clarinets with a secondary role.

The E-flat clarinet is prominent in the works of several other composers. It can be found in the works of Dmitri Shostakovich, Gustav Mahler, Aaron Copland, and Leonard Bernstein, among others. It is still not a regular member of the orchestral winds, though it is frequently called for in works with fuller orchestration, or for specific solo purposes.

In the Concert Band

Clarinets were accepted into military bands and similar wind and percussion ensembles prior to their establishment in orchestras. Orchestras remained the primary large ensemble of

---

concert halls until the 20th century, when wind bands began transitioning from ceremonial or outdoor music to concert music. As military bands and civilian concert bands attracted better performers and composers, band programs in schools and communities also grew. Beginning with ensembles such as the U.S. Marine Band and the John Philip Sousa Band, the quality of performances and repertoire reached concert hall status. Frederick Fennell paved the way for the development of the modern wind ensemble through the creation of the Eastman Wind Ensemble in 1952.38

The flexible wind and percussion instrumentation allowed for more soloistic playing from musicians and greater variety in sound and texture for composers. Many wind ensembles utilize the entire clarinet family, with E-flat clarinet frequently included on lists of recommended instrumentation.39 The different composition styles that emerged from the military band and wind ensemble instrumentation resulted in E-flat clarinet parts that are very different from those found in orchestral literature. E-flat clarinet is often used throughout the entire duration of wind ensemble works, and acts as either the upper voice of the clarinet choir or an upper woodwind color. There are many instances in which E-flat clarinet has been chosen for exposed passages based on its unique tone, though not necessarily to depict a character or effect.

Marches and folk song settings are common in early to mid-20th century wind band repertoire. The following examples are from classic wind band literature that is performed frequently by high school through professional level ensembles.

**Sousa: The Glory of the Yankee Navy (1909)**

John Philip Sousa is considered a master of the American march form and a catalyst of the band movement in music education.40 The Sousa band was made up of professional orchestral musicians and was known for their high level of performance.41 Instrumentation often included entire families of instruments. The E-flat clarinet was a staple instrument, playing most

often with the upper woodwinds (D-flat piccolo, flute, oboe, solo clarinet) or with the family of clarinets. Francis N. Mayer writes, “Much can be learned about effective use of the E-flat clarinet, used both with small woodwinds and to color and to extend the B-flat clarinet; with flutes and oboes it constituted the equivalent of the orchestral woodwind as a color section.”

In Sousa’s *The Glory of the Yankee Navy*, the E-flat clarinet serves both as a high color to the clarinet section, and as an upper countermelody voice in the high woodwinds. In the first and second strain of the march, the E-flat clarinet doubles melodic material with the solo and 1st B-flat clarinets in unison or in octaves. In the trio, it switches to an ornamented melody, joined by the piccolo, flutes, and oboes. The best example of an ornamented countermelody is found after the break strain, in the powerful restatement of the trio material (Ex. 2.14).

Example 2.14 Sousa: *The Glory of the Yankee Navy*, E-flat clarinet, last strain
Public Domain

Example 2.15 Sousa: *The Glory of the Yankee Navy*, Solo and 1st B-flat clarinets, last strain
Public Domain

In this final strain of the march, the E-flat plays a countermelody with the upper woodwinds, while all other clarinets (including bass) join the brass in the trio melody (Ex. 2.15). The E-flat clarinet is used consistently throughout marches of this style. It is organized in larger groups of instruments, either by register or instrument family, and is treated as a color within a section rather than a unique effect. Sousa’s marches, along with other American and European wind band music sets a precedent for the E-flat clarinet’s inclusion as a standard voice within the ensemble.

---

Vaughan Williams: *English Folk Song Suite* (1924)

Ralph Vaughan Williams’ *Folk Song Suite* and the two military band suites of Gustav Holst are some of the most commonly performed band classics of the 20th century. These works are part of Frederick Fennell’s inspiration for the Eastman Wind Ensemble, and an important connection between the American and British band traditions. Though different from Sousa marches in form and style, these pieces continue the practice of including the E-flat clarinet as an active voice within the ensemble.

Vaughan Williams’ interest in folk songs was a launching point for the success of his composition career. Each of the three movements of *Folk Song Suite* is based on a different folk melody. The E-flat clarinet is given a greater variety of roles in *Folk Song Suite*: melodies, soli passages, countermelodies, and accompanimental material. In the first movement, the E-flat clarinet plays the first theme with the upper woodwinds, and later, a jig-like countermelody over the low brass variation. This treatment is especially effective in creating the impression of traditional fifes or whistles, in addition to filling out the tone of the flutes and B-flat clarinets.

Since the E-flat is included in large ensemble sections, it is often omitted with cues given to either the flutes or 1st clarinets. In *Scoring for the Band*, Philip Lang suggests,

> The tones of the lower half of the compass are weak and this register is better played on the B-flat clarinet. In the upper register, where it is most frequently used, the E-flat clarinet has a shrill and piercing tone and the intonation is uncertain. These factors have resulted in a general dislike of the instrument, and it is gradually being replaced in the band by the addition of more flutes.

The second movement of *Folk Song Suite* is a good example of a situation in which the E-flat clarinet should not be omitted. Though never marked as a solo voice, it is a color that is heard throughout the movement, which cannot be replaced with additional flutes. In the lyrical introduction, the E-flat clarinet once again fills out the sound of the upper woodwinds by bridging the sounds and registers of the flutes, oboe, and clarinets.

---

The B section, marked Poco Allegro, features a livelier theme played by the piccolo, oboe, and E-flat clarinet. The light style with occasional open harmonizing intervals achieves a particular color and texture that benefits from the brighter sound of the E-flat clarinet (2.16). Following the melody, the E-flat clarinet and flutes trade an accompanimental pattern of alternating thirds with the B-flat clarinets. When omitted, the continuity of this pattern is broken, resulting in more noticeable alternating tone colors between the clarinet and flute sections.

In the third movement, the E-flat clarinet is used once again as a melodic voice with the upper woodwinds. It is important to note that the part is divisi, calling for two E-flat clarinetists. Folk Song Suite does not include important solo passages, exposed upper register playing, or particularly challenging technique, but it does display ensemble writing in which the E-flat clarinet is an essential part.

**Holst: Hammersmith, Prelude and Scherzo (1930)**

Hammersmith by Gustav Holst is a more complex work than either The Glory of the Yankee Navy or Folk Song Suite. The piece is inspired by the section of London known as Hammersmith, where Holst lived and taught for a good portion of his life.\(^{46}\) Holst had trouble starting the piece after receiving a commission by the BBC in 1928.\(^{47}\) Though finished in 1930, Hammersmith did not receive a premiere in its intended medium until 1932 when performed by the U.S. Marine Band at the annual American Bandmaster’s Association Conference.\(^{48}\)


\(^{47}\) Ibid., 127.

\(^{48}\) Ibid., 144.


*Hammersmith* was not successful initially, likely due to the difficulty of the parts and the unusual orchestration. It has since become a standard piece for the advanced wind ensemble.

The opening prelude is introduced by the low brass. The theme slowly moves up through the ensemble in orchestration and register. In his analysis of *Hammersmith*, Frederick Fennell makes special note of the E-flat clarinet: “When...Holst exchanges flutes and bassoon for the horns on the upper line and the horns join the ostinato, a subtle color change occurs as the tune is extended to octaves. A vital color also has been added in the character of the E-flat clarinet... a color in this register not found on the B-flat instrument.”

The opening prelude is introduced by the low brass. The theme slowly moves up through the ensemble in orchestration and register. In his analysis of *Hammersmith*, Frederick Fennell makes special note of the E-flat clarinet: “When...Holst exchanges flutes and bassoon for the horns on the upper line and the horns join the ostinato, a subtle color change occurs as the tune is extended to octaves. A vital color also has been added in the character of the E-flat clarinet... a color in this register not found on the B-flat instrument.”

The solo, shown in Example 2.17, is in the lower range of the instrument. Holst’s choice of this register supports Fennell’s observation on the importance of the tone color of the E-flat, since this passage could be easily be covered by a solo B-flat clarinet. Holst found orchestration to be inseparable from the melodic and harmonic material in his compositions: “You see, I’m not able to dissociate orchestration from the material which is being orchestrated... The whole thing goes together, the material indicating the orchestration,”

Holst continues to use the E-flat clarinet as a solo voice throughout *Hammersmith*. It is a prominent voice in the scherzo, often playing alone or with piccolo (Ex. 2.18). The solo at rehearsal F is the E-flat clarinet’s first statement of what Robert Cantrick refers to as the “challenge theme” The E-flat clarinet and piccolo are important instruments in the form of *Hammersmith*, as they reintroduce the scherzo theme throughout the various sections of the piece.

---

49 Frederick Fennell, “Gustav Holst’s *Hammersmith,]* The Instrumentalist, (May 1977) 54.
Like Vaughan Williams, Holst uses the E-flat clarinet as an upper register color in many accompanimental patterns, as well as a high melodic voice within the woodwind section. *Hammersmith* is a prime example of effective writing for the E-flat clarinet in the wind band. The tone color and range of the instrument are vital parts of Holst’s composition, which could not be covered adequately through cues in other instruments.

**Grainger: Lincolnshire Posy (1937)**

*Lincolnshire Posy* by Percy Grainger is another advanced wind band piece, which like *Hammersmith*, has some interesting and unusual challenges. It was commissioned by the American Bandmaster’s Association for the organization’s 1937 convention, however only four of the six movements were performed at the premiere.\(^52\) Some of the difficulty of the piece is due to Grainger’s attempt to maintain the style and meter of the folk songs used as primary material for each movement.

The E-flat clarinet plays in all six of the movements, and is used in a similar manner to the ensemble passages of *Folk Song Suite* and *Hammersmith*. In the third movement, titled *Rufford Park Poachers*, the E-flat clarinet is featured as a solo voice. Grainger provides two options for the opening of this movement, each with a different orchestration. Version A features the E-flat clarinet. Version B features the alto clarinet instead, however is not as common in performance because of the decline of the instrument in contemporary wind ensembles.

The piccolo and solo B-flat clarinet begin in the first measure of the movement, followed by the E-flat clarinet and bass clarinet in the second measure (Ex. 2.19). The changing meter, along with the staggered melody, creates a unique effect, though challenging for the performers. Intonation can be a concern, as the solos are very exposed and each pair of instruments is separated by three octaves. The E-flat clarinet plays an important role by providing a complementary upper voice to the piccolo, although with a distinct tone color that allows listeners to follow the two lines separately.

This material returns at the end of the movement with slightly different orchestration and harmony. The E-flat clarinet and piccolo lead, separated by fifths, followed by oboe and bassoon in the next measure. This statement of the melody is much lower in the E-flat clarinet’s range than the opening passage, again suggesting that the instrument was chosen for its timbre rather than for its high range. In his dissertation on band orchestration, Chris Sharp describes this effect: “By separating the solo lines by an octave plus a perfect fifth, Grainger has simulated an organ stop known as a “quint”… It is a simple trick, yet highly effective in producing an exotic quality. The choice of instruments here (piccolo, oboe, bassoon, and E-flat clarinet) also contributes to the atmosphere…”

Grainger treats the E-flat clarinet as another tone color to be utilized in his writing, instead of an extension of the clarinet choir. In Lincolnshire Posy, it is particularly apparent that the E-flat clarinet is valued as a high register option outside of the flutes and piccolo.

---

Summary

The E-flat clarinet plays important roles in many band and orchestral works, though it tends to be used differently between the two ensembles. Both utilize the instrument’s ability to strengthen the upper woodwinds. It often extends the range of the clarinet section or adds depth to passages with piccolo, flute, and oboe.

Composers have responded to the unique tone color of the E-flat clarinet with a variety of styles and orchestration choices. In orchestra, the E-flat clarinet part often represents an effect or a characterization. It has depicted everything from a witches’ sabbath to bird calls. Composers use the instrument as an unusual solo voice, or take advantage of the extreme high register. In wind bands, the E-flat clarinet is incorporated into the clarinet or upper woodwind section, but is generally meant to be heard as a prominent color blended into the texture of the ensemble. The instrument is used according to the style of the piece, and its timbre often complements the voices with which it is scored. The practice of omitting E-flat clarinet frequently does a disservice to the orchestration of the composer, especially in classic 20th century band literature.

Parts for the E-flat clarinet demand a full spectrum of expression, advanced technique, and control of the instrument. Good intonation and ensemble blend are just as important as well-known solo and technical tutti excerpts. Clarinetists playing E-flat clarinet in orchestral, band or chamber settings would benefit from additional study outside of ensembles to truly master all of the skills required to successfully perform any of these parts.
CHAPTER 3

PRACTICE AND PEDAGOGY

In the past, objections to [the E-flat clarinet’s] use have been made because of its shrill tone and insecure intonation. However, these criticisms do not always result from technical inadequacies of the instrument, but often from the scarcity of good players. – Joseph Wager, Band Scoring, 1960

The E-flat clarinet is often an important voice in large ensembles, yet it is rarely included in regular applied clarinet curriculums. There are many practical reasons this may be true in most studios: limited access to instruments, ensemble directors that prefer the E-flat clarinet part as cues, and the vast amount of standard B-flat clarinet material to be covered in lessons may be among the most common reasons. The characterization of the E-flat clarinet found in many well-known solo excerpts (such as Symphonie Fantastique) perpetuates the common stereotypes associated with the instrument. Along with the grotesque sense of parody attributed to E-flat clarinet, the challenges of tone and intonation do little to recommend the instrument as a topic of serious study outside parts for band and orchestra.

Considering the general lack of instructional materials for E-flat clarinet, and inconsistencies in experience even amongst advanced performers and teachers, it is unsurprising that the perceptions of the E-flat clarinet as a wildly out-of-tune, squeaky instrument still persist. Students or instructors with particular interest in E-flat clarinet may study or teach excerpts, but these are not enough to master the instrument. Fundamentals and solo repertoire, which are the basis of instruction for B-flat and A clarinet, are not often applied to E-flat clarinet. Until materials that address the E-flat clarinet’s smaller size and particular challenges are available, other materials can be used to supplement practice and study.

This chapter includes suggestions for adapted methods and exercises to aid the teaching of E-flat clarinet. Much of the material can be found in books clarinetists frequently own: technique methods, etude collections, and excerpt books. Several clarinetists who specialize in E-flat clarinet were interviewed to provide advice related to teaching and practicing. Interviewees were selected to represent clarinetists with experience playing in professional wind

bands or orchestras, and teaching at the collegiate level. These included Dr. Elizabeth Crawford of Ball State University, Dr. Jaren Hinckley of Brigham Young University, Staff Sgt. Samuel Ross of the West Point Band, Dr. Stephanie Thompson of the Louisiana Philharmonic Orchestra, and John Bruce Yeh of the Chicago Symphony.

The following examples are excerpts from clarinetist interviews, in response to questions about their first E-flat clarinet experiences.

Elizabeth Crawford: *In the summer of 1983 I participated in a music festival with the Los Angeles Philharmonic. I had the opportunity to play principal clarinet on Symphonie Fantastique by Berlioz, including the fifth movement solo on E-flat. It was a blast! Up to that point I had only played a little bass clarinet in the Contemporary Directions Ensemble at the University of Michigan School of Music, so that experience is what led me to later purchase my own E-flat in 1984.*

Jaren Hinckley: *My first valuable experience with the E-flat clarinet was as an undergrad at the University of Utah. I was principal clarinet in the symphony orchestra and we played the suite from Bernstein's "On the Town." The third movement has a very prominent E-flat clarinet part at the beginning as well as other fun/challenging parts here and there.*

Samuel Ross: *My very first experience with E-flat clarinet was playing it on one or two pieces in high school band. I begged my band director (also a clarinetist) to let me play it on Stars and Stripes Forever for our final concert, and he obliged. It wasn't a great instrument, so I didn't just love it then, but my affinity for high notes in general was already in full swing so this dabble didn't hurt. Played it a couple more times in college voluntarily...but then was assigned to be one of two E-flat players in the UNT Wind Symphony in my first semester of graduate school.*

Stephanie Thompson: *My first experience with E-flat clarinet was in undergrad. I was eager to try it, which was weird, because I had no interest in any of the lower clarinets! I found it fun and challenging. As I suppose is typical in a college band situation, I really didn't have any instruction on it — I just persevered and experimented on my own.*

John Bruce Yeh: *So my first experience was playing in the American Youth Symphony in Los Angeles...I got both my start on bass clarinet and E-flat clarinet in big solo pieces that featured the instruments. So on the bass clarinet I started on the Khachaturian Piano Concerto and there was an opportunity to play Bolero on the E-flat clarinet, so I said, “Okay, I'll do it,” because they asked for volunteers.*

---

55 Elizabeth Crawford, email correspondence with author, September 28, 2015.
56 Jaren Hinckley, email correspondence with author, September 17, 2015.
57 Samuel Ross, email correspondence with author, September 8, 2015.
58 Stephanie Thompson, email correspondence with author, September 28, 2015.
59 John Bruce Yeh, phone interview with author, September 1, 2015.
The variety of settings and ages in which these performers were introduced to E-flat clarinet is not unusual. Often, the only commonalities among most E-flat clarinetists are an initial willingness to try the instrument, or an assignment to play the instrument in band or orchestra.

Why include the E-flat clarinet in private instruction? Despite the irregularity of the instrument’s appearance in ensemble music, it is an instrument that clarinetists and their students will encounter eventually.

Crawford: For performance majors, [E-flat clarinet] is imperative especially given the job market. It is very important for students to become as versatile as possible. They need to be completely comfortable switching from B-flat to bass to E-flat.

Hinckley: I think it is important to de-mystify the auxiliaries--at least the E-flat and the bass clarinet...bass and E-flat will help [clarinetists] throughout their careers, especially when it comes to 1) gig opportunities and 2) variety in their solo recitals!

Ross: I think it’s important that every clarinetist, insofar as much as it’s possible, is exposed to the entire family of clarinets, if not to try all of them then to at least get to hear all of them played. And played well.

Yeh: I think [E-flat clarinet] definitely should be included in every college student’s repertoire and curriculum...to have the opportunity to play in ensembles – whether it be orchestra, wind ensemble, clarinet ensemble... I think everybody should play all the instruments in the clarinet family, and not exclude any of them.

Teaching: Concepts and Methods

A major difficulty faced by those wishing to include E-flat clarinet in their private teaching is a lack of printed material. Etude books for bass clarinet are more common, primarily focusing on the lower register and the extended range for low C instruments. John Yeh, who is frequently asked to teach E-flat clarinet, focuses mainly on excerpts, since he notes, “There’s not really any method for the E-flat clarinet that I know of, or that I use.” Most clarinetists reference Peter Hadcock’s Orchestral Studies for the E-flat Clarinet as primary E-flat clarinet teaching material, though Hadcock’s primary goal is the teaching of excerpts rather than fundamentals of playing.
John Yeh, and Jaren Hinckley both spoke of similarities between the E-flat and B-flat clarinets. Though there are differences in the size, response, and intonation tendencies (just as there are between B-flat and A clarinets), ultimately the E-flat requires the same playing fundamentals as B-flat clarinet. For some students, emphasizing the similarities may not be enough. The impulse to overcompensate for the smaller size and different physical sensation when playing can cause a number of issues in fundamentals. An additional problem that has developed from emphasizing similarities between B-flat and E-flat clarinet is a complete lack of method and technique material. Working on tone, intonation, finger technique, and articulation specific to E-flat clarinet is essential to becoming proficient on the instrument.

Assuming a student already has solid fundamentals and technique on B-flat clarinet, certain elements of playing may need more emphasis when learning E-flat clarinet.

Crawford: ...I... have them play some of the slow Rose 32 Etudes to get them used to the differences between B-flat and E-flat and to work on intonation.

Hinckley: Because of my own experience, I just tell them, "Everything is exactly the same--same embouchure (yes, a little smaller/tighter, but the same), same fingerings, same techniques." I have found, over the years, that if a student already has good technique, switching over to E-flat rarely causes any problems.

Ross: Obviously to play the E-flat, one needs to have a great handle on B-flat clarinet and its many challenges...then the drive to want to also tackle E-flat.

I do advise spending a good deal of time working on the altissimo register on B-flat clarinet which I generally think transfers over pretty well.

Thompson: I generally like to focus on long tones, voicing and interval exercises, lots of Rose etudes, and excerpts.

Yeh: Playing the E-flat clarinet is the same as playing any of the other instruments [clarinets] – you have to develop good tone, good intonation, good articulation...

Many of these suggestions will be explored in more detail in this chapter. A question arises in light of these suggestions: would this be an acceptable curriculum of study on the B-flat clarinet? Perhaps the issues and negative stereotypes sometimes associated with the instrument are a result of infrequent guidance and methods intended for B-flat clarinet. The material covered often does not provide focused practice of basic playing fundamentals. Etudes and excerpts are essential teaching tools, but do not isolate the problems and challenges inherent in the instrument
itself. The suggestions in this chapter are meant to provide examples of adapting common B-flat methods and E-flat orchestral excerpts to serve as fundamental exercises.

Jaren Hinckley points out that E-flat clarinet requires basically the same embouchure as B-flat clarinet. The size difference does present a challenge to clarinetists new to the instrument – combined with a new mouthpiece and reed set-up, there is a good chance that students will overcompensate for the changes. A majority of the clarinetists interviewed mentioned long tones as an essential exercise, which would be ideal for developing a stable embouchure on E-flat clarinet.

Another difference between B-flat and E-flat clarinet that must be addressed is voicing. Though embouchure, tongue position, and air support are essentially the same as B-flat clarinet, the physical sensation of playing the instrument, and its response, may be different. A common problem for students switching to E-flat is the tendency to use less air. Though it is smaller than B-flat, it is often best to have students visualize a larger clarinet to help encourage a fast and full air stream. Again, long tones are the simplest way to achieve the best result. John Yeh suggests practicing with a tuning drone, which would be very beneficial while working on voicing and tone:

Intonation…especially in the high register of the E-flat clarinet is challenging… I always have a drone going if I have to play really high notes – set the drone an octave or two lower and then just match it by ear – that’s the only way. I would caution anybody against looking at a needle on a machine – that’s not the best way to practice intonation. The best way is to listen, and to tune with the octave.

Both Elizabeth Crawford and Stephanie Thompson use Rose etudes when teaching E-flat clarinet. Crawford mentions the slower etudes in particular as additional material to help transition from B-flat to E-flat clarinet. There are a number of benefits to playing slow etudes in addition to long tones. Breath support and control, along with phrasing and inflection, make etudes a very different experience for many students, despite the fact that etudes require the same fundamentals as long tones. Etudes that are not rhythmically or technically demanding allow students to develop and assess their tone on E-flat clarinet in the context of melodic material and various expressive markings. As with long tones, students may need reminders to maintain a stable embouchure (with no biting or unnecessary vertical pressure) throughout all registers, and to play with good air speed and direction.
Articulation is another major aspect of playing that needs to be mastered on E-flat clarinet. Small alterations in the embouchure and voicing positions due to the smaller mouthpiece and difference in response between B-flat and E-flat clarinet can cause issues with tonguing if not addressed through warm-ups and exercises. The basics of tongue motion and air support remain the same as on B-flat clarinet, with minor adjustments made to achieve the best response and sound. Any tonguing exercise used for B-flat and A clarinets can be used for this purpose, though more basic conceptual exercises may be most beneficial early on. Exercises that focus on maintaining a consistent point of contact between the tongue and the reed and allow students to experiment with the amount of pressure required for clear articulation can prevent problems from developing when transitioning between B-flat and E-flat clarinet.

A main focus for a student with good articulation on B-flat clarinet switching to E-flat clarinet should be consistency between registers. Playing scales and arpeggios at slow to moderate tempi can be a good exercise. Always start playing with all notes slurred to establish a full, consistent air stream. When adding tonguing, students should begin with a legato articulation and aim for a consistent beginning to each note (avoiding undertones and grunts in the sound). Exercises such as the Langenus *Complete Method for the Clarinet, Volume III* articulation studies are good for working on E-flat clarinet articulations. Some exercises may be especially helpful when taken up an octave, as E-flat clarinet parts in concert band and orchestra frequently require quick tonguing in the upper clarion and altissimo registers.

Differences or challenges in finger technique are again due primarily to size. As with articulation, any technique book commonly used for B-flat clarinet can be used for E-flat clarinet. Although the fingerings between the two instruments are the same, the E-flat clarinet usually requires a number of alternate fingerings to produce the best tone and intonation. Peter Hadcock’s *Orchestral Studies for the E-flat Clarinet* includes a very helpful fingering chart, which consists mostly of altissimo fingerings with one or two suggestions for venting notes in the lower registers. Spreading time slowly playing technique exercises such as Paul Jeanjean’s *Vade Mecum du Clarinettiste* will help build familiarity with any new fingerings required to correct intonation tendencies of any particular E-flat clarinet. Resonance fingerings, or vented

---


fingerings (such as added side trill keys or sliver keys) are commonly added to improve the throat tones. While the clarion and lower altissimo can be sharp, the upper altissimo can sound quite flat, and often benefits from long fingerings, venting with the lower joint sliver key, or (in extreme cases) fingering a half-step higher than the written pitch.

Sam Ross admits that, “I have found that interval studies (fifths, sixths, etc) are pretty valuable to work on. They are a good bit harder (I think) on E-flat than regular clarinet, but a useful study to pursue to help gain more control over the instrument.” Stephanie Thompson also includes intervals in her E-flat teaching. With the difference in the size of the keywork between E-flat and B-flat clarinet, as well as some necessary alternate fingerings, it is unsurprising that interval studies could be difficult for many students. Etude and technique books such as the aforementioned Vade Mecum, along with exercises such as the Langenus Complete Method for the Clarinet, Vol. III left hand and arpeggio studies and Baermann scale patterns are good examples of materials that can help a student build comfort playing the E-flat clarinet. Similar to articulation studies, it can be very helpful to transpose sections of these etudes to focus on frequently utilized registers (such as the altissimo) or challenging areas (such as the throat tones).

An additional note on materials: a major factor in any clarinetist’s early experiences with E-flat clarinet is equipment. Students serious about clarinet performance should select their own quality mouthpiece for E-flat clarinet, even if they do not plan on purchasing an instrument. It is also worthwhile to experiment with reeds; some performers prefer to play E-flat clarinet with B-flat clarinet reeds either by cutting off a portion of the bottom of the reed, or by purchasing a barrel that includes a cut-out section to accommodate the longer B-flat reed.

**Teaching Through Excerpts**

Many clarinetists that receive instruction on E-flat clarinet do so through the study of orchestral excerpts. Not only do excerpts provide a context for the instrument’s use, but they also add to the clarinetist’s understanding of the clarinet section and versatility as a performer. An additional benefit of excerpts, as John Yeh mentions, is that the fundamental skills required to become a proficient E-flat clarinetist “are represented very well in the repertoire… You start

---

62 See Appendix C
with *Bolero* and the *Symphonie Fantastique* excerpts…and you start by attacking the challenges in those.”

In many ways, excerpts can be ideal teaching material. Excerpts are chosen to demonstrate a skill or fundamental of playing (rhythm, tone, articulation, intonation) or musicianship (a combination of good fundamentals and an ability to express ideas in a unique or effective manner). When describing her teaching, Elizabeth Crawford wrote, “I believe strongly that students need to become familiar with the major excerpts for the instrument. They need to understand the problems inherent in each excerpt and which ones appear on auditions.” In Alessandro Carbonare’s *Clarinet – Tone: art and technique*, he creates exercises focusing on specific registers of the clarinet by using transpositions of orchestral or solo repertoire passages. By identifying the challenges or concepts for which each excerpt is meant to display, excerpts can easily become supplementary exercises through which skills can be taught or refined.

*Bolero* is a good introductory excerpt, as it allows the student to focus on tone and intonation, without having to learn complicated technical passages. The comfortable range (just over two octaves), slower tempo, and lyrical quality of the solo make *Bolero* ideal for working on voicing and alternative fingerings. The second half of the solo can be especially useful in practice: it requires smooth playing over the break, consistency in tone quality from the lower clarion into the chalumeau register, and good intonation in the throat tones. Depending on the instrument and the clarinetist, resonance fingerings may be necessary through the throat tones, and perhaps even into the chalumeau register.

In addition to working through the excerpt as a whole, a section such as the ninth through thirteenth measure can be adapted to create an exercise focusing on tone and intonation. This passage contains most of the movement over the throat tone/clarion break as well as a majority of the throat tones (Ex. 3.1).

By transposing the passage up and down a few half steps, an exercise is created that requires the same attention to tone, intonation, smoothness, and phrasing as the original, but utilizes different sets of pitches (Ex. 3.2).

---

Example 3.1 Ravel: *Bolero*, 10 measures after rehearsal 3 to 4 measures before rehearsal 4
Published by Durand.

Example 3.2 Ravel: *Bolero* excerpt, transposed by author

Some of the transpositions increase the number of times the clarinetist goes over the break, creating good material to reinforce air support and finger motion. Others provide opportunities to work through inconsistencies in tone and intonation between registers, as well as to incorporate more complex resonance fingerings into a legato passage.64

As the most known and requested excerpt for E-flat clarinet, the solo from *Symphonie Fantastique* is an almost mandatory passage to study for any clarinetist. The primary challenge of this excerpt is the style, which is achieved through a combination of light technique, clear articulation, and a consistent sense of the pulse. In order to make a sample exercise, finger

---

64 See Appendix C, no. 1-6.
technique will be prioritized. The grace notes and trills require light and quick fingerwork in order to achieve the correct, dance-like style.

Example 3.3 Berlioz: *Symphonie Fantastique*, 9 measures after rehearsal 63 to 4 measures before rehearsal 64

Looking at the original material from measures nine through eighteen, most of the trills and grace notes involve the left hand. The melody can be played without the ornaments to solidify the rhythmic accuracy prior to working the trills and grace notes. Students should work on playing even trills at a slow tempo, while keeping fingers relaxed. The number of trills per note (two is best) and the speed of the trill should be consistent regardless of pitch. Students should be reminded to play with plenty of air, even while focusing on finger technique.

Example 3.4 Berlioz: *Symphonie Fantastique*, exercise transpositions by author

Transpositions of this section up or down a half-step provide a finger isolation exercise within the context of a musical example. Trills such as clarion F-sharp to G-sharp, G-sharp to A-sharp and clarion C to altissimo D are introduced through transposition. Since many clarinetists may not have time to do lengthy finger exercises on both B-flat and E-flat clarinet, exercises such as this can be very valuable.
Since the altissimo register of the E-flat clarinet is commonly utilized in ensemble parts, it is important to build confidence and comfort in the higher registers. The *Spring Rounds* solo at rehearsal 48 of *The Rite of Spring* is a good starting point. The excerpt is in a fairly comfortable range at the top of the clarion register, but requires good intonation, seamless pitch changes, and a full tone at a soft dynamic.

![Example 3.5 Stravinsky: The Rite of Spring, Rehearsal 48-49](image)

This solo should be practiced slowly, with a lower concert E-flat drone imitating the E-flat trill played underneath the E-flat and bass clarinets. Holding each pitch for a longer duration allows the student to settle in to the best possible tone and voicing for each note. On some E-flat clarinets the high clarion C and altissimo D are sharp, and may be more in tune by not depressing the register key (which requires good voicing and air control). Alternatively, the right hand A-flat/E-flat key may be omitted when playing the altissimo D. Care should be taken in the last measure so that each of the grace notes speak, but are not accented or stronger than the quarter notes.

![Example 3.6 Stravinsky: The Rite of Spring, 6 measures before rehearsal 49, transposed by author](image)

---

65 See Appendix C, no. 10.  
66 See Appendix C, no 11.
The same practice can be applied to this solo when transposed to higher pitches. The soft, lyrical nature of the solo line can be challenging when moved into the altissimo register, but it can help develop greater comfort and control. This would be a good opportunity for students to experiment with alternate altissimo fingerings, and learn how to make fingering decisions based on tone and intonation, rather than considering only the accessibility of the fingering.

Summary

Though there are limited materials intended specifically for E-flat clarinet, there are numerous exercises, etudes, and excerpts that can serve as pedagogical material. By using or adapting standard B-flat technique or method books, clarinetists will find that they have material to aid their teaching or practice of E-flat clarinet. Use of excerpts as conceptual or fundamental exercises can make practicing E-flat clarinet more efficient, and often more interesting. Although these suggestions may provide good supplementary material for the study of E-flat clarinet, method books written specifically for the instrument would be most beneficial for performers, educators, and students. Future projects developing exercises specific to the fundamentals of E-flat clarinet performance would be a valuable addition to clarinet pedagogy.

Ensemble experience on each instrument in the clarinet family is very valuable in a clarinetist’s development. Students unable to play E-flat clarinet in large ensembles can often gain experience through chamber music. Chamber works with mixed instrumentation occasionally include E-flat parts, as well as many clarinet quintets and clarinet choir pieces.

It is possible that the perceptions of the E-flat clarinet may change as more clarinetists receive guidance and build confidence on the instrument. With more experience on the instrument, many clarinetists would achieve a higher level of proficiency and a greater understanding of the issues that need to be addressed when practicing or teaching E-flat clarinet.

A significant part of any clarinetist’s education is through the study of solo repertoire. Though not generally thought of in a solo or recital setting, there is an increasing body of literature featuring the E-flat clarinet as an unaccompanied solo instrument, a solo instrument accompanied by piano, and as a part of small chamber ensembles. More information on several selected solo pieces for E-flat clarinet is included in the following chapter.
CHAPTER 4

SOLO REPERTOIRE OF THE E-FLAT CLARINET

From a composer’s perspective, we deal with a palate of sound, and it [E-flat clarinet] introduces new colors… it has a way of extending what chamber music with clarinet sounds like. – Ethan Wickman

Introduction

Six pieces for E-flat clarinet and piano are analyzed in this chapter. Each piece will be presented with brief notes on the background of the composer, commission, and premiere, when applicable. Publisher information, as well as duration, is also provided. The analysis of each piece will focus on pedagogical concepts that may be taught through instructor-guided study, and performance challenges that may be encountered.

Most of the pieces are college level or beyond, so the following scale will be used to approximate the recommended level of playing required for each work: advanced high school/early collegiate, intermediate collegiate, advanced collegiate, graduate/professional. This ranking is intended to indicate the average level of technical ability and musicianship necessary to successfully perform each piece. As with any other lesson material, assessment of skill level and appropriate repertoire should be decided by considering the individual needs of each student.

Concepts that will be discussed include rhythm, range, tone and intonation, finger technique, articulation, and ensemble rehearsal (when applicable). All discussion of range and register will refer to the written pitch for E-flat clarinet, not the sounding pitch.

List of works:
Ernesto Cavallini: *Carnevale di Venezia*
Alfred Reed: *March Variations*
Bolcom: *Little Suite of Four Dances*
Hinckley: *Two Estate Gardens*
Theresa Martin: *Calcipher*
Wickman: *Campus Stellae*

---

67 Ethan Wickman, interview with author, Sep. 11, 2015.
Historical Works

Besides the six concertos of Molter, the earliest available works for solo piccolo clarinet are those associated with clarinet virtuoso Ernesto Cavallini (1807-1874). Cavallini, along with composer and conductor Giocomo Panizza, are credited with a number of operatic fantasy or virtuosic variation pieces for E-flat clarinet, the most commonly known being *Carnevale di Venezia (Carnival of Venice)*. Other known works include pieces by Giuseppe Cappelli\(^68\) and Luigi Bassi.

### Ernesto Cavallini: Carnivale di Venezia for Clarinet and Piano

Level: advanced collegiate  
Approximate length: 7:20  
Publisher: Robert Lienau Musikverlag  
Composition date: likely mid 1800s, published 1899 posthumously\(^69\)

*Carnival of Venice* was likely an Italian folksong, which since the 19\(^{th}\) century has been a popular theme for solo variation sets for almost every instrument. Cavallini’s variations on *Carnival of Venice* was likely a piece he wrote for himself. Considered “The Paganini of the Clarinet,” Cavallini enjoyed a successful solo career due to his virtuosic technical ability. Despite his continued use of an outdated six-keyed clarinet (most clarinetists were switching to thirteen-keyed instruments by this time)\(^70\), his playing influenced the Italian tradition of clarinet playing and opera composers such as Giuseppe Verdi.\(^71\)

Operatic themes were popular choices for instrumentalists looking to compose and perform pieces displaying their soloist capabilities. Though *Carnival of Venice* does not come from an opera, it does fit the description of the variation and fantasy solos of the time. The focus is primarily on technique, with an abundance of ornamentation. Mark Hollingsworth notes that

Cavallini’s compositional techniques consistently placed ornamented themes in the clarion register, while slower melodic themes were often in the chalumeau register. Most of Carnival of Venice is centered in the clarion register, though the work takes advantage of the full range of the clarinet. The slow introduction at the very beginning does fit Hollinsworth’s description, as the opening phrase is entirely in the low register.

The rhythmic material in Carnival of Venice can be visually intimidating at first due to the short note durations and resulting rests, however no unusual rhythms or time signatures are present. Cavallini utilizes the entire range of the E-flat clarinet, from the altissimo G to the low chalumeau E, and frequently requires large leaps.

Example 4.1 Cavallini: Carnevale di Venezia, Var. 2
Published by Robert Lienau Musikverlag

Example 4.1 is the B section of Variation 2 – a prime example of the acrobatics and flexibility needed to perform Cavallini’s music. The third measure of this section covers almost the entire range of the clarinet within the second eighth note of the measure (altissimo F to chalumeau G). This is an ideal passage for a clarinetist comfortable with the full range of the E-flat clarinet, but needing additional work on quick jumps between registers. The over three-octave range means that the performer needs good air support and tone throughout all registers of the clarinet and enough confidence in the altissimo to hit the isolated altissimo pitches found throughout the piece.

Example 4.2 Cavallini: Carnevale di Venezia, Var. 1
Published by Robert Lienau Musikverlag

---

72 Ibid., 17.
Another challenge of the piece is maintaining good air support and intonation while playing extreme dynamic contrasts. The beginning of the passage in Variation 1 (Ex. 4.2) has the dynamic marking piano with a pitch range of about two octaves, followed by a sudden forte marking and a two octave jump. This can also be a challenge for articulation if the clarinetist has not spent time learning voicing and alternate fingerings for the upper range of the instrument.

In general, articulation is not particularly challenging for a clarinetist with solid tonguing fundamentals. The response to articulations on E-flat clarinet is different than that of a B-flat clarinet, which will be especially noticeable in the upper clarion and altissimo registers.

Example 4.3 Cavallini: Carnevale di Venezia, Var. 3

Variation 3 provides a good example of a passage in which most clarinetists would add slurs. These types of passages can be ideal for discussing options for adding articulations that are not marked in a part. For example, the first measure has an articulation marking, but the rest of the passage does not. Finding the theme amongst all of the embellishments is not difficult, and can be used as a starting point for deciding which notes to articulate and which to slur together.

All of the previous examples display the general technique necessary to play Carnival of Venice. The passages are built primarily on scales and arpeggios. A clarinetist new to E-flat clarinet may find this piece to be a good project to adapt familiar scale and arpeggio patterns to the smaller keywork of the E-flat clarinet. Aside from some alternate fingerings in the altissimo for tuning and a few crossfingerings in Variation 5, the primary difficulty is speed.

The accompaniment is simple for the pianist, however, both the clarinetist and pianist need to be aware of fluctuations in the tempo between variations and any rubato that may occur within phrases. The simple harmonic content of the accompaniment can be very helpful.
for a E-flat clarinetist working on intonation, which can be aided by practicing with a tonic or dominant drone prior to rehearsals with the pianist.

20th Century Repertoire

Clarinet repertoire of the 20th century features a large variety of styles, a growing chamber music repertoire, and a push to extend the capabilities and sounds of the instrument. This is true in the E-flat clarinet’s repertoire as well, although a great deal of the literature is very obscure. Unaccompanied pieces, E-flat clarinet and piano, and small chamber ensembles can be found starting around the 1960s. Some works, such as Easley Blackwood’s Sonatina in F Major for piccolo clarinet and piano, are very traditional sounding – Blackwood’s work is styled after Schubert’s sonatinas for violin and piano.73 Others, such as Raymond Weisling’s Essence of Ampersand for E-flat clarinet and percussion, are more experimental.74 Finding copies of many of these works can be difficult; for example, the Blackwood Sonatina is one of the best known pieces for solo E-flat clarinet, yet can only be ordered through a few companies as it is published by the composer himself. The following 20th century and more recent works can easily be obtained through companies specializing in clarinet literature.

Alfred Reed: March Variations (from Five Dances for Five Clarinets)

Level: high school/early collegiate
Approximate length: 2:40
Recordings:
Publisher: Edward B. Marks Music Company
Composition date: 1956

Alfred Reed (1921-2005) was an American composer and conductor with experience in commercial music and education. He served as a staff composer for Radio Workshop New York, NBC, and ABC before moving into academia in 1953. He conducted the Baylor University Symphony orchestra from 1953 to 1966, when he took a position at the University of

73 Easley Blackwood, liner notes for Clarinet Sonatas by Blackwood and Reger, by Easley Blackwood and Max Reger, Cedille CDR 90000 022, 1995, compact disc.
Miami as a conductor and professor of theory, composition, music marketing, and education. The work *Five Dances for Five Clarinets* is intended as an educational tool to introduce the clarinet family. After meeting the educational director for the Leblanc Company Donald McCathern at the 1956 Texas Music Educators Convention, “McCathern suggested that Reed write a five-movement suite that could be used to demonstrate the characteristics of each of the five clarinets manufactured by the Leblanc Company.” It was premiered two months later by McCathern, with one movement for each clarinet: E-flat soprano, B-flat soprano, E-flat alto, B-flat bass, and B-flat contra.

*March Variations* is the E-flat clarinet movement of the original suite. The publication includes a Master Lesson sheet written by Donald McCathern that provides practice and technique suggestions corresponding to specific measures in the solo part. Most suggestions are general musical ideas or clarinet concepts, however a few are more specific to E-flat clarinet (such as alternate fingerings).

The piece is a good introductory work for a clarinetist with little experience on E-flat clarinet or a younger student just starting E-flat clarinet. Rhythmically, it is made up of basic march rhythms not exceeding 16th notes. There are some grace notes near the end of the work, but nothing that demands advanced technique. Most of *March Variations* stays below clarion A, however it does require the clarinetist to go as high as an altissimo D.

Example 4.4 Reed: *March Variations*, Rehearsal K to 4 before rehearsal L

By Alfred Reed
Copyright (c) 1966 by Piedmont Music Company
International Copyright Secured All Rights Reserved
Used by Permission

---

More lyrical sections of the work are scored in the clarion and throat tones (Ex. 4.4). The throat tones can be very challenging in both tone and intonation, so these sections are ideal for working on consistency in sound between registers. As McCarthy suggests in his notes, these sections are also good for introducing resonance fingerings – especially since the E-flat clarinet may require more creative ways to cover or vent notes to improve intonation.

Example 4.5 Reed: *March Variations*, 3 measures after rehearsal M to rehearsal N
Copyright (c) 1966 by Piedmont Music Company
International Copyright Secured All Rights Reserved
Used by Permission

Sections such as rehearsal M are opportunities to work on consistent articulation between registers, as well as good air support at a soft dynamic (Ex. 4.5). The relative technical ease of this passage makes it a good section to practice as an exercise: slurring the arpeggios with a solid $mf$ dynamic can aid with setting up a proper embouchure and tongue position, prior to working on maintaining a supported soft dynamic and good tongue position while articulating.

Example 4.6 Reed: *March Variations*, Rehearsal D to 3 before rehearsal E
Copyright (c) 1966 by Piedmont Music Company
International Copyright Secured All Rights Reserved
Used by Permission

The piece is very accessible technically, and could be handled by an intermediate to advanced high school student. In places such as rehearsal D (Ex. 4.6), the clarinetist is required

---

77 See Appendix C, no. 6.
to play slurred passages that cross the break between the throat and clarinet registers. Once again, this is a good place to practice using good air and maintaining a proper tongue position. Any faster passages in the work are primarily scalar or arpeggiated 16th note runs.

Both the clarinet and piano parts are fairly simple and should be quite easy to put together. The piano does provide enough harmonic material for this work to be a good exercise in relative intonation for the clarinetist.

**William Bolcom: Little Suite of Four Dances for E-flat Clarinet and Piano**

Level: intermediate/advanced collegiate  
Approximate length: 7:00  
Recordings: *Spelunk*: Maureen Hurd, clarinet, 2010  
Publisher: Edward B. Marks Music Company/Hal Leonard Corp.  
Composition date: 1984  

Composer William Bolcom’s (b. 1938) early work was primarily influenced by serial compositions and the works of Boulez, Stockhausen, and Berio; however, in “most of his mature music he has sought to erase boundaries between popular and serious music.”

Little Suite of Four Dances was commissioned by clarinetist Conrad Josias after hearing a performance of Bolcom’s *Graceful Ghost* in 1975, which Bolcom had dedicated to his father. Little Suite is dedicated to the memory of Josias’ father, Murray Josias. It seems that Bolcom was not asked to write for E-flat clarinet, but knew solo repertoire for the instrument was lacking.

Josias writes:

“Like other composers (Mahler, Berlioz, Ravel, Shostakovich, Prokofiev, R. Strauss, Bernstein, Copland, and Holst, to cite some well-known examples) Bolcom has written prominent parts for the little clarinet in his orchestral works. He observes that, although the instrument does not produce the "yummy" sound associated with larger clarinets such as the A clarinet in the chalumeau register, its sound does have a certain irresistible, raunchy quality. Considering that we both liked the instrument, the clincher was that precious little existed in the way of solo repertoire for the E-flat clarinet.”

---

80 Ibid.
**Little Suite of Four Dances** is one of the best-known pieces for E-flat clarinet. Due to its initial success, Josias requested an additional piece from Bolcom for the instrument. A section of the ballet suite *Afternoon Cakewalk* called *Frog Legs Rag* (featuring E-flat clarinet and piano) was also performed as a stand-alone work by Josias.

The four movements are titled *Rag*, *Apache-Jungle*, *Quasi-Waltz*, and *Soft Shoe*. *Rag* is the most accessible of the four movements. There is some syncopation, with emphasis on the last 16th note of a beat, as is typical in many traditional rags. The overall range of the movement is very accessible (chalumeau E to altissimo E) and falls into the range normally assigned to the E-flat clarinet within concert band literature. There are some technical challenges, beginning with the opening measures. (Ex. 4.7). The embouchure and air support must be set and consistent for the leaps, which span over an octave.

*Rag* would be a good piece to work on relaxed technique and style. Marked “not frantic,” and “carefree,” the 16th note passages should be in control and in tempo; however, too much forward direction can easily undermine the relaxed nature of the movement. Inflections, such as accents and tenutos, are commonly paired with the syncopations, providing a clarinetist an opportunity to work on breath accents and phrasing. (Ex. 4.8).
Apache-Jungle is slightly more demanding. With a range up to altissimo G, quintuplets, and a faster tempo, this movement is better suited to a clarinetist with more familiarity with the E-flat clarinet. Much of the movement switches between low register 8th notes and fast runs into the altissimo. Quick changes in register and dynamics require the clarinetist to be confident in control of the E-flat clarinet’s tone and intonation (Ex. 4.9). The style and technique have stronger jazz elements than the first movement, including grace notes and short smears.

![Example 4.9 Bolcom: Little Suite of Four Dances, II. Apache-Jungle, measures 30-33](https://example.com/example49.png)

The third movement, Quasi-Waltz, is also very challenging, but for entirely different reasons. Subtitled as Hommage to Joseph Kosma, Quasi-Waltz is reminiscent of Kosma’s Autumn Leaves. The melody is played by the clarinet, followed briefly by the piano, and reprised by the clarinet to finish the movement. Though the range and rhythmic values are quite simple in comparison to the previous movements, the changing meters make phrasing more complicated. The waltz feel is occasionally interrupted by a 2/4 measure, giving the feeling of a slight “hitch” to the melody. (Ex. 4.10).

![Example 4.10 Bolcom: Little Suite of Four Dances, III. Quasi Waltz, measures 10-20](https://example.com/example410.png)
Quasi-Waltz is a good piece for an advanced student working on E-flat clarinet. The range is small, and the tempo slow enough to focus on tone and intonation. There are several large intervals that need to be performed smoothly, and little direction in the first half of piece regarding expression.

Example 4.11 Bolcom: Little Suite of Four Dances, IV. Soft Shoe, measures 1-5
Copyright (c) 1984, 1993 by Edward B. Marks Music Company and Bolcom Music
International Copyright Secured  All Rights Reserved
Used by Permission

The last movement is titled Soft Shoe, and features a melody with a great deal of rests between gestures (Ex. 4.11). The melodic content becomes more active and connected in the middle section, before returning to an embellished version of the initial melody. Despite the relatively easy melody, the movement requires a very steady sense of time and a good understanding of the style for a successful performance. Additionally, the movement is marked with primarily soft dynamics. The clarinetist must maintain good air support for all of the intervals and altissimo notes to speak properly. This will also aide the general intonation, which could be tricky when playing very soft. Perhaps the most challenging part of Soft Shoe is the very end (Ex. 4.12). Not only are these final measures in the altissimo register, but they are marked sempre pianissimo. This may be especially difficult if performing all four movements due to the endurance necessary to maintain control in this register and dynamic.

Example 4.12 Little Suite of Four Dances, IV. Soft Shoe, measures 35-37
Copyright (c) 1984, 1993 by Edward B. Marks Music Company and Bolcom Music
International Copyright Secured  All Rights Reserved
Used by Permission
*Little Suite of Four Dances* has many benefits: the movements can be studied separately depending on the level and needs of the clarinetist, and they are generally short. They may be ideal pieces to treat as etudes for E-flat clarinet. The piano part switches between relatively simply accompaniment and melodic material and doesn’t present the performers with any particularly difficult ensemble passages.

**Recent Compositions**

The following works have been written in the last fifteen years. Considering the length, scope, and technical demands of these works, it seems that contemporary composers and performers are even more inclined to treat E-flat clarinet as a versatile solo instrument. Several performers have been actively commissioning works for E-flat clarinet in recent years, creating more exposure to the instrument’s recital repertoire while also adding to it. Generally more advanced in nature, the following three pieces are good selections for clarinetists with prior E-flat experience.

**Theresa Martin: *Calcipher***

Level: advanced collegiate  
Approximate length: 6:00  
Recordings:  
Publisher: Potenza Music Publishing  
Composition date: 2006

Composer and clarinetist Dr. Theresa Martin wrote *Calcipher* as a commission from Wesley Ferreira. Martin and Ferreira had previously attended Arizona State University together, where Ferreira frequently played E-flat clarinet.

*Calcipher* is a character piece, suggesting play between lightness and darkness through both the tone colors of the clarinet and the harmonies explored in the piece. As a clarinetist, Dr. Martin states that she was sensitive to the particular sound of the E-flat clarinet: “I loved the colorful sound of the clarion register and its contrast to the chalumeau register, much like B-flat Clarinet has a contrast of timbre and tone quality in these registers. I think the contrast is even more pronounced in E-flat clarinet. This was part of the inspiration behind the piece - light
The work features both lyrical and technical sections, with use of the instrument’s full range and expressive capabilities.

Several sections of *Calcipher* include some challenging rhythms and meter changes (Ex. 4.13). Subdivision is frequently essential, especially when putting the clarinet and piano parts together. This element of the piece makes it ideal for advanced players who have not had much experience in more contemporary music, as rhythms and meter changes are especially common in newer ensemble pieces.

![Example 4.13 Martin: *Calcipher*, measures 8-11](image)

Published by Potenza Music

Although most of the work is in the clarion register, many sections require controlled and sensitive playing in the chalumeau and altissimo registers. The altissimo register is generally approached by ascending runs or intervals, which is generally easier than playing isolated altissimo pitches. Martin writes: “Knowing it could be quite piercing at its highest notes, I took care in the altissimo register and didn’t linger there for long periods of time… However, I knew a talented player would still be able to produce beautiful sounds in the altissimo register, which is why I didn’t shy away from it.” Good breath support, voicing, and proper fingerings will help build good tone and intonation in passages that focus on altissimo pitches (such as Ex. 4.14). The part calls for occasional altissimo F-sharps, with a single altissimo G that ends the piece.

![Example 4.14 Martin: *Calcipher*, measures 133-135](image)

Published by Potenza Music

---

81 Thersea Martin, email correspondence with author, Sep. 12, 2015.
Technically, most passages lay well on the instrument. Longer sections of 16th notes do require some work, as accidentals are frequent throughout the piece. An attractive element of the work is the idiomatic nature of many passages. Example 4.15 shows a section later in the piece that displays the bright and perky side of the E-flat clarinet, without requiring the instrument to be shrill or mocking. The grace notes, short articulations, and leaps all sit within a comfortable range, allowing the performer to concentrate on the style and rhythmic groove of the section.

Example 4.15 Martin: Calcipher, measures 156-164
Published by Potenza Music

Overall, Calcipher is an engaging piece with a good balance of playing and rests for endurance. It can be challenging to rehearse and perform due to the meter changes, but is accessible to many advanced collegiate clarinetists who have some prior E-flat clarinet experience.

**Jaren Hinckley: Two Estate Gardens**

Level: advanced collegiate
Approximate length:
Recordings: pending, Paco Gil, clarinets
Publisher: Woodwindiana, Inc.
Composition date: 2007

Clarinist Dr. Jaren Hinckley began composing later in his musical career, after spending a number of years arranging for educational ensembles. Two Estate Gardens is one of Hinckley’s earlier compositions, and his first for solo clarinet and piano. Though most of his musical background is focused on clarinet, Hinckley does not let that determine how he

---

83 Jaren Hinckley, email correspondence with author, Sep. 17, 2015.
composes: “since I am a clarinetist I could essentially figure out when I had composed something that was not tremendously idiomatic. But sometimes, my desire for a certain key or passage superseded my knowledge of the idiomatic difficulties of the clarinet.” With this in mind, it is no surprise that Two Estate Gardens takes advantage of many of the clarinet’s strengths, while also providing several challenges to a clarinetist performing the piece.

There are two movements, titled A Walk Around Le Grand Canal at Versailles, and The Water Gardens near Fountains Abbey (England). Hinckley states, “The inspiration for the piece was based on my travels to England and France with my wife in the first year of our marriage. There were so many places that were meaningful to us, but the two that really stuck out to me were Versailles and Fountains Abbey (hence the two movements).” Both movements are fairly programmatic, with program notes included in the front of the score.

_A Walk Around Le Grand Canal at Versailles_ begins and ends with what the composer describes as a “circus-like atmosphere” at the top of the canal. This opening passage presents the clarinetist with a number of things to consider: finger technique, smoothness over the intervals of the 16th note triplets and trills, and breathing (Ex. 4.16). Breaths and phrasing are especially important, as there are no breath marks or rests for the first forty measure of the piece.

After the initial section of the piece, the part moves through several key signatures and a number of accidentals before settling into a section clearly imitating bird calls. These calls, written as grace notes and trills, focus on the written pitches A, C, D, and G. After a short reprise of an earlier theme, the bird calls return in a cadenza section (Ex. 4.17). A note about the cadenza from the composer: “In the Versailles piece, during the cadenza the soloist must play directly into the piano strings while the pianist keeps the sustain pedal down. I got that idea from

---

84 Ibid.
85 Ibid.
George Crumb’s *Ancient Voices of Children* in which the soprano does the same thing. Plus it really captured the feelings I had at the far end of the Grand Canal—so alone, so peaceful.”*86*

Much of the cadenza is fairly idiomatic for the clarinet, and the register is primarily in the E-flat clarinet’s stable clarion range. The C to A grace note figure over the throat tone/clarion break may need to be played with alternate fingerings for the C (such as throat B-flat plus the top two side keys)*87.*

Published by Woodwindiana, Inc.

Though the first movement has an abundance of notes and some challenging key centers, the range is very comfortable in that it never rises above altissimo D. The rhythm is accessible to collegiate players comfortable with subdivisions and changing meters. When performing with piano, both musicians need to be very sensitive, as the two parts often have melodic sections together or in harmony.

According to the program notes, *The Water Gardens near Fountain Abbey* “require the e-flat clarinet to mimic sounds of ancient bagpipes and the tin whistle.”*88* The opening theme (Ex. 4.18) is great for working on the low register of the E-flat clarinet. The performer must

---

*86 Hinckley, email.
87 See Appendix C, no. 7.
88 Jaren Hinckley, Program notes for *Two Estate Gardens, Woodwindiana*: 2010.
maintain good tone and intonation while also phrasing appropriately and honoring dynamic markings. There are a few instances in which vibrato is requested.

Example 4.18 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 12-21
Published by Woodwindiana, Inc.

Beginning in measure 45, the clarinet part builds into arpeggiated lines which can be difficult for endurance and rhythm. Clarinetists playing this movement should be comfortable switching between feelings of two and three within a pulse, as well as smaller divisions of the beat (Ex. 4.19). Technically, this section lays well on the clarinet for any player comfortable with standard arpeggios.

Example 4.19 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 46-50
Published by Woodwindiana, Inc.

Example 4.20 Hinckley: *Two Estate Gardens, II. The Water Gardens near Fountain Abbey*, measures 74-80
Published by Woodwindiana, Inc.
A melody marked “playful” enters in the following section in 6/8 time. This section is perhaps the most challenging, as it reaches as high as altissimo F and requires a good deal of subdivision to play the correct rhythm. A repetition of the theme becomes more complex as the theme is embellished (Ex. 4.20). Light fingers and articulation are required for this section to be successful, as well as enough control of the E-flat clarinet to avoid loss of good tone while rapidly moving between registers.

The last section of note occurs at measure 108, with frequent markings indicating smears and vibrato (Ex. 4.21). This is the bagpipe section, which gives the clarinetist a chance to experiment with a slightly less refined tone. This section could likely be interpreted a bit loosely, with the 16th and 32nd notes acting more as ornaments. An important part of working through this portion of the piece would be listening to bagpipes to imitate style. The remainder of the piece works back to a restatement of the opening theme.

**Ethan Wickman: Campus Stellae**

Level: graduate/professional  
Approximate length: 12:00  
Recordings: pending, 2016  
Publisher: Potenza Music Publishing (pending)  
Composition date: 2014

_Campus Stellae_ for E-flat clarinet and piano was commissioned as a part of the preliminary research for this treatise. Composer Ethan Wickman (b. 1973), currently Assistant Professor of Music at the University of Texas at San Antonio, had not written much for E-flat
clarinet prior to Campus Stellae: “The E-flat clarinet was an instrument that sort of always alluded me, even kind of in ensemble writing… one [instrument] that I knew could be a little unwieldy.”\textsuperscript{89} The three movement work is based on a pilgrimage to the cathedral of Santiago de Compostela in northern Spain.\textsuperscript{90} The title comes from the name of the cathedral, as explained in the program notes:

Among the mythologies surrounding Santiago de Compostela is the history of the name itself. One popular story suggests that the name ‘Compostela’ is a conflation of two Latin words: “campus” (field) and “stellae” (star)--stemming from the legend that the light of a star guided searchers to the remains of the apostle buried in a field on the site of the cathedral.\textsuperscript{91}

Example 4.22 Wickman: Campus Stellae, I. Pilgrim, measures 28-33
Published by Potenza Music
Tempo: Quarter note = 66

The first movement, Pilgrim, is built on a chaconne in the piano, which lasts for a majority of the movement. The E-flat clarinet enters over the piano, slowly building in energy and range, while venturing further from the harmonies of the piano as the movement progresses. Much of the 16\textsuperscript{th} note passages are based on intervals of a fourth, and frequently pass from the throat tones to the clarion register (Ex. 4.22).

The frequent utilization of the throat tones and chalumeau register means that the performer must be comfortable with the intricacies of the E-flat clarinet’s intonation tendencies, and have a number of alternate or resonance fingerings to achieve consistent tone and pitch. The

\textsuperscript{89} Ethan Wickman, phone interview with author, Sep. 11, 2015.
\textsuperscript{90} Ethan Wickman, Campus Stellae program notes from emails with author.
\textsuperscript{91} Ibid.
rhythmic and intervallic material continue, while increasing in range and intensity. The most intense moment for the clarinetist occurs around measure 63, in which the part jumps up to an altissimo A (Ex. 4.23).

Example 4.23 Wickman: *Campus Stellae, I. Pilgrim*, measures 62-66
Published by Potenza Music
Tempo: Quarter note = 66

While the melodic line does build up to the high A, it is a strained note at best, and one which would be a struggle for clarinetists who do not play E-flat regularly. Both the piano and clarinet are marked at strong dynamics, which makes the pitch slightly less formidable. An additional challenge at this point in the movement is the rhythmic complexity. The faster rhythms in measure 62, combined with triplets over various durations requires both performers to maintain a good sense of pulse. Similar to earlier sections written in the throat tones, the clarinetist needs a variety of altissimo fingerings in order to successfully navigate intonation in this section of the movement. The final section of the first movement is a bridge which sets up the attacca second movement. Melodic material in the piano is based on quotes of liturgical chant, with responsive gestures in the clarinet.

Example 4.24 Wickman: *Campus Stellae, II. Fluvio Stellarum*, measures 103-109
Published by Potenza Music
*Fluvio Stellarum* (river of stars) begins out of the decay of the first movement’s final chord. In this second movement, “the piano creates a spacious texture occupying a nether-world between consonance and dissonance. The clarinet as protagonist drifts above and through these sonic clouds.”\(^9^2\) To achieve this, the clarinet is often embellishing leaps and executing dynamic swells between extreme soft and strong volumes (Ex. 4.24). Rhythmically, this movement is more complex. Longer durations often begin on subdivisions of the beat, while the moving material trades between subdivisions of two and three. The clarinet line often takes on an improvised-sounding quality, with the strong beats obscured.

\[\text{Example 4.25 Wickman: } \text{Campus Stellae, II. Fluvio Stellarum, measure 166}\]
Published by Potenza Music

\[\text{Example 4.26 Wickman: } \text{Campus Stellae, II. Fluvio Stellarum, measures 162-164}\]
Published by Potenza Music

A large part of the difficulty of *Fluvio Stellarum* is in the tempo fluctuations. As seen in Example 4.25, the clarinet and piano need to play through sections with frequent tempo vacillations, while staying together rhythmically. This requires a good amount of rehearsal at a stable tempo, and strong communication between the performers. Additional challenges in the

\(^{9^2}\) Wickman, *Campus Stellae* program notes
movement involve intonation in the throat tones, especially when the melodic material is focused in that register (Ex. 4.26).

The final movement, Angelus (spiritus a mari) (Angel [spirit of the sea]), depicts the pilgrim at the coast after having reached the cathedral. Wickman writes, “Musically, the movement is boisterous, rhythmically angular, melodically disjunct, and robust. Set in a modified rondo form, a raucous iteration of the chaconne theme from the first movement anchors the surrounding gestures and textures. Explosive to the last, other memories of the trek surface--and subside--in due course.”

Example 4.27 Wickman: Campus Stellae, III. Angelus (spiritus a mari), measures 55-60
Published by Potenza Music
Tempo: Quarter note = 144

The first theme in the clarinet is set in an alternating 6/8 to 2/4, and is very different in character to material in the previous movements (Ex. 4.27). A feature of this theme is the short smears between the written B-naturals and A-naturals. While the pitch can be altered fairly easily in the clarion range, the clarinetist may need to practice and experiment to achieve the best result when going over the break an octave lower.

Example 4.28 Wickman: Campus Stellae, III. Angelus (spiritus a mari), measures 105-119
Published by Potenza Music.

93 Ibid.
A high point in the movement requires the clarinetist to ascend to an altissimo A once again, however unlike the first movement, the part remains in this extreme register for several measures (Ex. 4.28). Although the inclination for most clarinetists may be to work on getting the most pleasing sound possible, this section is meant to be strident. When asked about the potential strain to reach and maintain the high A, Ethan Wickman responded by saying, “The idea is – it is supposed to be abrasive. That’s part of what the drama of the moment is asking for.” The piano does provide support, with a low bass note in measure 112 and forte 16th notes easily spanning five octaves. The descent from the altissimo register in measures 116-119 is another example of the rhythmic and metric complexity common throughout the work.

The basic elements of rhythm, range and technique in Campus Stellae make it a very advanced work in which both the clarinetist and pianist are required to play as soloists, as well as equal partners in a duo setting. It is a fantastic addition to advanced recital repertoire for performers looking for E-flat clarinet literature and serious chamber music.

Summary and Conclusions

Common beliefs about the E-flat clarinet as too high, shrill, or unruly, do not define all the characteristics of the instrument, nor the music written for it. Analysis of ensemble excerpts in an earlier chapter has shown that though the high range of the E-flat clarinet is often utilized, there are many instances of soloistic writing in the lower registers. Similarly, the highly characterized solos of Symphonie Fantastique and Till Eulenspeigel’s Merry Pranks are only two ideas amongst a greater variety of styles and expression represented in the instrument’s solo passages.

The solo pieces presented in this chapter offer additional variety in the music written for E-flat clarinet. As more clarinetists are taking interest in the recital repertoire for E-flat clarinet, the number of recent solo and chamber compositions featuring the instrument is growing steadily. Additional solo and duo literature for E-flat clarinet can be found in the appendices.

Despite the lack of teaching material specific to E-flat clarinet, solo repertoire along with adapted B-flat clarinet studies can help instructors incorporate the instrument into applied clarinet settings. By focusing on the particular challenges of the instrument through guided

94 Wickman, interview.
study, students will be better equipped to overcome the tone and intonation issues that are obvious in less experienced players. The inclusion of the E-flat clarinet in studio teaching promotes confidence in students’ abilities to perform on auxiliary instruments and versatility in their capabilities as performers. If clarinetists invest time to better understand the E-flat clarinet and become advocates of quality solo repertoire for the instrument, it will be possible to challenge the stereotypes that have defined the instrument for so long.
APPENDIX A

ADDITIONAL SOLO AND DUO REPERTOIRE

Unaccompanied Solos

Composer: Luciano Berio  
Title: *Comma*  
Year: 1987  
Publisher:  
Duration: 1’30”

Composer: Mark Monnet  
Title: *Strange*  
Year: 1989  
Publisher:  
Duration: 4’50”

Composer: Jorge Montilla  
Title: *Registro de Pajarillo*  
Year: 2006  
Publisher: Woodwindiana Editions  
Duration: 3’30”

Composer: Piotr Moss  
Title: *Méditation et Danse*  
Year: 2006  
Publisher: International Music Diffusion  
Duration:

Composer: Jean-Phillippe Navarre  
Title: *Trois Études de Caractère*  
Year: 2000  
Publisher: International Music Diffusion  
Duration:

Composer: David Rakowski  
Title: *The Squeaky Wheel*  
Year: 1998  
Publisher:  
Duration: 1’30”
Composer: Giacinto Scelsi  
Title: *Tre Studi per clarinetto piccolo in Mib*  
Year: 1988  
Publisher: Editions Salabert, Paris  
Duration: 

Composer: Ana Sokolovic  
Title: *Mesh*  
Year: 2010  
Publisher: composer  
Duration: 10’

**E-flat Clarinet with piano**

Composer: Bartolomé Pérez Casas  
Title: *Aires Sicilianos*  
Year: 2007  
Publisher: Madrid Pedro Rubio  
Duration: 

Composer: Arcangelo Corelli, trans. H. Voxman  
Title: *Sarabande and Gigue*  
Year: 1966  
Publisher: Rubank, Inc.  
Duration: 

Composer: Daniel Dorff  
Title: *Dance Music for Mr. Mouse*  
Year: 1994  
Publisher: Theodore Presser Company  
Duration: 9’30”

Composer: Anthony Garlick  
Title: *Sonata for Eb Clarinet and Piano*  
Year: 1970  
Publisher: Seesaw Music Corp.  
Duration: 

Composer: Ilkka Kuusisto  
Title: *Kissalan Aapelin soitteita (Ilkka Kuusisto)*  
Year: 1996  
Publisher:  
Duration: 9’30”
Composer: Sean Osborn  
Title: *Sonata for Eb Clarinet and Piano*  
Year: 1999  
Publisher: composer  
Duration:  

Composer: Giacomo Panizza  
Title: *Ballabile con Variazioni*  
Year: mid-late 19th century  
Publisher: Lazarus Edition London  
Duration:  

Composer: Alfred Prinz  
Title: *Sonata No. 1*  
Year: 1998  
Publisher: Woodwindiana, Inc.  
Duration:  

Composer: Alfred Prinz  
Title: *Sonata No. 2*  
Year: 2002  
Publisher: Woodwindiana, Inc.  
Duration:  

Composer: Henri Rabaud  
Title: *Solo de Concours*  
Year: 1901  
Publisher: Edition Musicus, Inc.  
Duration:  

Composer: Kyle Rowan  
Title: *Cascades*  
Year: 2005  
Publisher: composer  
Duration: 6’  

Composer: Jonathan Santore  
Title: *Adjectives*  
Year: 2011  
Publisher: composer  
Duration: 15’
E-flat Clarinet with additional instrument (with or without accompaniment)

Composer: Luigi Bassi
Title: La Sonnambula Grand Duo Concertant
Instrumentation: E-flat clarinet, B-flat clarinet, piano accompaniment
Year:
Publisher: International Music Duffusion
Duration: 14’20”

Composer: Adina Dumitrescu
Title: Remember Anton Pann
Instrumentation: E-flat clarinet and bass clarinet
Year: 2010
Publisher:
Duration: 8’

Composer: Jules Pillevestre
Title: Les Anches Rebelle
Instrumentation: E-flat clarinet, B-flat clarinet, piano accompaniment
Year: (pre-1900)
Publisher: International Music Diffusion
Duration:

Composer: Eric P. Mandat
Title: 2 Cool 2 B Flat
Instrumentation: Two E-flat clarinets with piano accompaniment
Year: 2005
Publisher: composer
Duration:

Composer: Roger Nixon
Title: Two Duos
Instrumentation: Piccolo and flute or E-flat clarinet
Year: 1982
Publisher: Galaxy Music Corporation
Duration:

Composer: David Sampson
Title: The Endless Instant
Instrumentation: clarinets (bass, E-flat soprano, B-flat soprano) and percussion
Year: 1978
Publisher: composer
Duration
APPENDIX B

BIOGRAPHIES OF INTERVIEWED CLARINETISTS

Dr. Elizabeth Crawford

Elizabeth Crawford is associate professor of clarinet at Ball State University. In addition to teaching studio clarinet, pedagogy and literature, she is also a member of the Musical Arts Quintet. A native of Louisville, Kentucky, she holds a bachelor of music, magna cum laude, from Furman University, the master of music degree from The University of Michigan School of Music, and a doctorate from The Florida State University College of Music. A member of the Jacksonville Symphony Orchestra for ten years, she has also worked with the Baltimore Chamber Orchestra, the Annapolis Symphony, the Monterey Symphony, the Colorado Music Festival, Baltimore Opera Orchestra, and currently performs regularly with the Indianapolis Symphony and the Fort Wayne Philharmonic. While living in the United Kingdom from 2002-2005, she was a finalist for several bass clarinet orchestra positions and performed extensively with the Royal Philharmonic Orchestra, the Philharmonia Orchestra, the BBC Philharmonic, the BBC National Orchestra of Wales, the City of Birmingham Orchestra, the Royal Liverpool Philharmonic, and the Royal Scottish National Orchestra. She has recorded for the BBC and done sessions at Abbey Road, Angel, and Olympic studios in London. She also recorded Stravinsky’s Rite of Spring with Robert Craft and the Philharmonia on the Naxos label. Crawford was the project director of the critically acclaimed CD with the Musical Arts Quintet, American Breeze. Released on the Albany Records label in September 2012, the CD contains works by American composers, including the premiere recording of David Maslanka’s Quintet No. 4.

In 1995, her performance at the International Clarinet Association’s conference was included on a “Highlights from ClarinetFest ‘95” CD, one of only a few performances selected from the conference. Crawford continues to perform frequently at ICA conferences and, in addition, is the Indiana State Chair for the International Clarinet Association and the coordinator of the High School Clarinet Competition. She has also performed at conferences of the International Double Reed Society, the National Flute Association and been a soloist with the
Ball State Symphony Orchestra, the Ball State Wind Ensemble, the Brevard Music Center Orchestra, the Jacksonville Symphony, and the prestigious Robert Marcellus master classes.

She has performed in some of the world’s major concert halls such as the Kennedy Center, Alice Tully Hall, Carnegie Hall, Orchestra Hall in Chicago, the Royal Albert Hall, the Concertgebouw, the Zurich Tonhalle, La Scala, and for the Maggio Musicale in Florence. Her teachers include David Breeden, Robert Chesebro, Frank Kowalsky, John Mohler, Theodore Johnson, and Fred Ormand. Crawford has taught clarinet at the Florida Community College at Jacksonville; Jacksonville University; the University of North Florida; the Robert Louis Stevenson School in Monterey; the Hill House School in London; the Blue Lake Fine Arts camp; and the Music for All summer program. In 2012, she instituted Indiana Clarinet Day, now the Ball State University Clarinet Festival.

Dr. Jaren Hinckley

JAREN HINCKLEY, clarinet professor at Brigham Young University, is the clarinetist with the Orpheus Wind Quintet, the piano/clarinet duo “HDUO,” and the Utah Chamber Orchestra (Ballet West). He also frequently plays with the Utah Symphony and the Orchestra at Temple Square. Through his involvement with these groups and others, he has performed the world-premieres of many solo and chamber works. He has performed at music festivals, conventions and conservatories in Brazil, Mexico, Canada, Belgium, Wales, England, Scotland, and the U.S. He received his D. M. and M. M. music degrees from Florida State University and Indiana University. He has presented his unique approach to music pedagogy based on the acting techniques of Constantin Stanislavski at numerous universities and conferences. Married to Dr. Jane Hinckley of the BYU College of Humanities, they have four beautiful children.

Staff Sgt. Samuel Ross

Originally from Russellville, Arkansas, Sam Ross earned his Bachelor of Music in Clarinet Performance from the University of Arkansas, where he studied with Nophachai Cholthitchanta, and his Master of Music from the University of North Texas, where he studied with John Scott and Daryl Coad. While at North Texas, Sam performed with and recorded
multiple CDs with the North Texas Wind Symphony. Following his M.M., he began studies with Greg Raden, principal clarinetist of the Dallas Symphony Orchestra.

In 2011, Staff Sgt. Ross won third prize in the International Clarinet Association Young Artist Competition in Northridge, CA. He attended the Hot Springs Music Festival, Brevard Music Center, and Round Top Festival Institute, and has performed with the Arkansas Symphony, Victoria (TX) Symphony, Texarkana Symphony, Ft. Smith Symphony, and Lone Star Wind Orchestra. He has also studied with Yehuda Gilad, Steve Cohen, Mark Nuccio, and Anthony Taylor, and has performed in master classes for Jon Manasse, Daniel Gilbert, Fred Ormand, and Frank Kowalsky. Sam is the E-flat clarinetist in the West Point Band and also performs in the Academy Wind Quintet.

**Dr. Stephanie Thompson**

Stephanie Thompson is enjoying her 10th year as the Assistant Principal/Second/E-flat Clarinetist with the Louisiana Philharmonic Orchestra and currently serves as Orchestra President. Prior to her position in New Orleans, she performed with numerous orchestras in the United States and Canada and spent a season with the Sarasota Opera Company after Hurricane Katrina.

An active chamber musician and teacher, she is a founding member of Musaica, an eclectic performing ensemble based in New Orleans, and teaches at Loyola University New Orleans. Stephanie received her Doctorate in Clarinet Performance from the University of Michigan; her teachers have included Clark Brody, Fred Ormand, Ted Oien and Mark Nuccio.

Her business, Stephanie Thompson Woodwind Services, specializes in repair and restoration of clarinets and oboes.

She is married to LPO bass clarinetist John Reeks, has two cats named Esme and Harlowe, and likes to run, read, and ride roller coasters.

**John Bruce Yeh**

John Bruce Yeh joined the Chicago Symphony Orchestra in 1977, the first Asian musician ever appointed to the CSO, as well as the longest-serving clarinetist in CSO history. He
serves as Assistant Principal and Solo Eb Clarinet of the CSO, and has performed as guest principal of The Philadelphia Orchestra and the Seoul Philharmonic in Korea.

A prize winner at both the 1982 Munich International Music Competition and the 1985 Naumburg Clarinet Competition in New York, Yeh continues to solo with orchestras around the globe. An enthusiastic champion of new music, Yeh is the dedicatee of new works for clarinet by numerous composers, ranging from Ralph Shapey to John Williams. His numerous solo and chamber music recordings have earned worldwide critical acclaim. Recently released by Naxos is a disc titled *Synergy*, of single and double concertos with clarinet featuring Yeh, his wife Teresa, and his daughter Molly.

Yeh is director of Chicago Pro Musica, which received the Grammy Award in 1986 as Best New Classical Artist. With clarinetist Teresa Reilly, erhu virtuoso Wang Guowei, and pipa virtuoso Yang Wei, Yeh recently formed an innovative quartet dedicated to musical exploration by bridging Eastern and Western musical cultures called Birds and Phoenix. He is on the artist-faculties of Roosevelt University’s Chicago College for the Performing Arts and Midwest Young Artists in Fort Sheridan, Illinois.

Yeh is the proud father of Jenna Yeh, 28, a culinary artist in Chicago; Molly Yeh, 24, a percussionist and journalist in North Dakota; and 7-year-old Mia Reilly-Yeh.
APPENDIX C

FINGERING CHARTS

1. Slightly higher

2. Slightly higher

3. Slightly higher

4. Noticeably higher

5. Pitch can be raised slightly by venting with a side key.

6. The two top side keys plus the register key produce a higher C than the side keys alone.

7. Needs high voicing, more stable at stronger dynamics

8. 
9. Needs high voicing, more stable at stronger dynamics

10. Needs high voicing, more stable at stronger dynamics

11. Needs high voicing, more stable at stronger dynamics

12. Needs high voicing, more stable at stronger dynamics

13. Needs high voicing, more stable at stronger dynamics
APPENDIX D

PUBLISHING PERMISSIONS

Boosey & Hawkes

Durand-Salabert-Eschig

EF Kalmus/Ludwigmasters Publishing

G. Schirmer/AMP

Hal Leonard Corporation

Robert Lienau Musikverlag

Potenza Music

Woodwindiana, Inc

Dover Publishing
October 7, 2015

Jennifer Timberg
Florida State University

RE: English Folk Song Suite by Ralph Vaughan Williams
Hammermith, Op. 52 by Gustav Holst

Dear Ms. Timberg:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for Florida State University.

We do require that you include the following copyright notice immediately following the excerpts:

English Folk Song Suite by Ralph Vaughan Williams
© Copyright 1924 by Boosey & Co. Ltd Ltd.
Reprinted by permission.

Hammermith, Op. 52 by Gustav Holst
© Copyright 1936 by Hawkes & Son (London) Ltd.
Reprinted by permission.

Permission is also granted for you to deposit one copy of your paper with ProQuest. Should you wish to place your paper elsewhere, beyond that which is required for the degree, you will have to contact us in advance as a royalty may be payable.

With kind regards,

BOOSEY & HAWKES, INC.

Elias Blumen
Assistant, Copyright & Licensing
reprint permission for Durand parts

Fri. Oct 16, 2015 at 3:00 AM

Dear Jennifer,
I'm sorry but I never get this request from you before today...
Nevertheless, we are pleased to grant you free non exclusive permission to use the extracts mentioned below being agreed that our copyright is mentioned under each excerpt used in your doctoral treatise.
If your treatise happens to be printed to be sold, you may ask for another authorization from Editions Durand.
Best regards,

Patricia Allia
Promotion Manager

Durand-Salabert-Eschig / Universal Music Publishing Classical

20, rue des Fossés Saint-Jacques - 75005 Paris
Tel. +33 1 44 41 50 30 / Mobile : + 33 (0)6 85 17 73 72
LudwigMasters Publications

to me (-)

Thank you for this information. Permission is granted as requested. We ask that you credit the publisher in any and all versions of your project.

EF Kalmus/LMP

From: Jennifer Tinberg
Sent: Thursday, October 15, 2015 11:38 PM
To: LudwigMasters Publications
Subject: Re: Pw&d: part reprint permission for dissertation

Hello,

The would like to request permission to use the following excerpts:

Strauss, Till Eulenspiegel: D clarinet: 5 measures before rehearsal 3 to 4 before rehearsal 3, D and B-flat clarinets, 5 measures after rehearsal 31 to 10 measures after rehearsal 31 (two lines from full score), D clarinet, and E-flat clarinet parts: rehearsal 40 to 9 after rehearsal 40

Stravinsky, The Rite of Spring: piccolo (D) clarinet) - rehearsal 7 to 4 measures after rehearsal 9, piccolo (E-flat clarinet) - rehearsal 48 to rehearsal 49

The requested permission would also apply to any edits or future revisions of the treatise, as well as permission for potential publishing through ProQuest/UMI Company.

Please let me know if I can provide any other additional information.

Thank you!

Jennifer Tinberg
November 13, 2015

Jennifer M. Timberg

RE: LINCOLNSHIRE POSY, by Percy Grainger

Dear Jennifer,

This letter is to confirm our agreement for the nonexclusive right to reprint excerpts from the composition(s) referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

1. The following copyright credit is to appear on each copy made:

LINCOLNSHIRE POSY
By Percy Grainger
Copyright © 1966 (Renewed) by G. Schirmer, Inc. (ASCAP)
International Copyright Secured. All Rights Reserved.
Reprinted by Permission.

2. Copies are for your personal use only in connection with your thesis/dissertation, and may not be sold or further duplicated without our written consent. This in no way is meant to prevent your depositing three copies in an interlibrary system, such as the microfilm collection of the university you attend, or with University Microfilms, Inc.

3. Permission is granted to University Microfilms, Inc. to make single copies of your thesis/dissertation, upon demand.

4. A one-time non-refundable permission fee of seventy-five ($75.00) dollars, to be paid by you within thirty (30) days from the date of this letter.

5. If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.

Sincerely,

Duron Bentley
Print Licensing Manager
VIA EMAIL: [Redacted]

October 12, 2015

Jennifer Tinberg

RE: March Variations
By Alfred Reed
Copyright © 1966 by Piedmont Music Company
International Copyright Secured All Rights Reserved
Used by Permission

Little Suite Of Four Dances E Flat Clarinet And Piano
By William Bolcom
Copyright © 1984, 1993 by Edward B. Marks Music Company and Bolcom Music
International Copyright Secured All Rights Reserved
Used by Permission

Dear Jennifer Tinberg,

We hereby grant you permission to include musical excerpts of the above-cited compositions in your treatise. Credit will be given directly under the music to be included as listed above. This permission is limited to use of the above-cited compositions for purposes of your treatise, and does not include any right to use the compositions, or any part thereof, in any other publications, or for any commercial purposes.

Our fee for this usage is US$15.00 per composition, for a total fee of US$30.00.

The terms of this agreement shall not be deemed effective unless and until we receive a countersigned copy of this letter, along with the fee cited above in U.S. funds drawn on a U.S. bank.

Sincerely,

Natalie Cherwin
Licensing Administrator
Business Affairs

Agreed to:

By [Redacted]

Jennifer Tinberg
Re: Fwd: Contact form Musikverlag Zimmermann

To: Jennifer Tinberg

Dear Jennifer,

Thank you for sending the pages. We grant you the right to use these excerpt in your doctoral treatise and make it available through UMI/ProQuest. For further or other uses please contact us again.

Best wishes

Bernd

Copyright & Licensing

--

Musikverlag Zimmermann GmbH & Co. KG
Robert Lienau Musikverlag GmbH & Co. KG
Allgeme Musikverlag GmbH & Co. KG
Am Dorfbau 24-26
64290 Erzbach
Telefon 06150/86775-16
Telefax 06150/86775-19

email: [redacted]
October 19, 2015

To whom it may concern:

Jennifer Tinberg has requested and received permission to utilize excerpts of scores published by Potenza Music in her dissertation. She may reproduce within the dissertation any excerpts as needed of Calcipher by Theresa Martin and Campus Stellae by Ethan Wickman in her analysis of the works.

Sincerely,

[Signature]

Matthew Miracle
10/14/2015

Jennifer M. Timberg
208 Surry Ave.
Troy, AL 36081

Dear Prof. Klug:

I am completing a doctoral dissertation at The Florida State University entitled "Performance and Pedagogical Practices of the E-Flat Clarinet: Teaching and Solo Repertoire." I would like your permission to reprint in my dissertation excerpts from the following:

Tune Estate Garden by Jaren Hinekley, 2010
Woodwindiana, Inc.

The excerpts to be reproduced are:

Mvt I: measures 1-4, 110

Mvt II: measures 12-21, 46-50, 74-80, 108-120

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by UMI Company. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that Woodwindiana, Inc owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,

Jennifer M. Timberg

[Signature]

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

[Signature]

Howard Klug
Date: 11/2/15
APPENDIX E

IRB APPROVALS AND CONSENT FORMS

IRB Application Approval
Anonymous Survey Consent Examples
Consent Forms
APPROVAL MEMORANDUM

Date: 04/21/2015

To: Jennifer Tinberg

Address: 

Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
   The E-flat Clarinet as a Recital Instrument

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 04/19/2016 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Jonathan Holden, Adviser
    HSC No. 2015.15227
Consent forms

Survey

This survey is a part of research for a doctoral treatise on performance and pedagogical practices concerning the E-flat clarinet. It consists of multiple choice and short answer questions, and should take approximately 5-10 minutes of your time.

There are no foreseeable risks in participating – all responses are anonymous and survey answers will be stored on password protected software. The goal of the research is to provide beneficial information pertaining to the study of E-flat clarinet to the clarinet community through the treatise and other publications to follow.

You must be 18 years of age or older to participate in this survey. Participation is voluntary and may be withdrawn at any time.

Please feel free to send questions pertaining to this research to the following contacts:

Primary researcher: Jennifer Tinberg
Faculty advisor: Dr. Jonathan Holden

Additional questions may be directed to the FSU IRB at 2010 Levy Street, Research Building B, Suite 278, Tallahassee, FL 32306-2742, or 850-644-8633, or by email at humansubjects@fsu.edu

HSC # 2015.15227
Interviews – In-person or email

You have been asked to participate in research conducted by Jennifer Tinberg for a doctoral treatise at the Florida State University. Please review all information on this form and ask any questions you may have before agreeing to participate.

The purpose of this study is to examine the development of repertoire and pedagogical practices particular to the E-flat clarinet, along with views about the instrument held by clarinetists.

Procedure- The interview process, if conducted in person, should take approximately 30-45 minutes. Responses will be recorded through notes and audio recording.

If a meeting cannot be arranged, interview questions may be answered through email at your leisure.

You will be asked, but not required, to fill out charts on tuning and alternate fingerings, which may be prepared prior to the interview.

Risks and Benefits- There is minimal risk involved in the interview process. Your responses may be quoted as supporting material in the final document.

There are no direct benefits to participation. Any quotes used will be attributed to you by name and presented as information provided by a leading expert in the field. Additional materials pertaining to instrument tuning and fingerings will be anonymous. The research is intended to generally benefit clarinetists by collecting and providing information pertaining to performance and teaching.

Compensation- In person interviews and lessons will be compensated with usual and customary fees associated with one-on-one instruction, paid by the primary investigator.

Confidentiality- All contact information, email correspondence, and recordings will be kept on a secure password protected computer, which will only be available to the researchers. Quotations will be attributed by name and cited as the intellectual material of the subject.

Voluntary Nature of the Research- Your participation in this research is entirely voluntary and may be withdrawn at any time. You are free to refuse to answer questions or withdraw from the research without penalty.

Contact Information- You are encouraged to ask any questions you may have at any time throughout the research process. Jennifer Tinberg may be contacted through email at [email protected] and by phone at 779-391-0998.

Faculty advisor Dr. Jonathan Holden may be reached at [email protected].

For questions about the interview process and/or IRB approval of this research, you may contact FSU IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or 850-644-7900, or by email at humansubjects@fsu.edu.

You will be provided a copy of this form for your records. I have read the above information. I have asked questions and have received answers. I consent to participate in the study.

________________________________________  __________________________
Signature                                      Date

________________________________________  __________________________
Signature of Investigator                      Date

HSC # 2015.15227

86
Interviews – email

You have been asked to participate in research conducted by Jennifer Tinberg for a doctoral treatise at the Florida State University. Please review all information on this form and ask any questions you may have before agreeing to participate.

The purpose of this study is to examine the development of repertoire and pedagogical practices particular to the E-flat clarinet, along with views about the instrument held by clarinetists.

Procedure- The interview process will be conducted through email correspondence and may be completed at your convenience, provided it is within the timeframe of the research.

You will be asked, but not required, to fill out charts on tuning and alternate fingerings, which may be prepared prior to the interview.

Risks and Benefits- There is minimal risk involved in the interview process. Your responses may be quoted as supporting material in the final document.

There are no direct benefits to participation. Any quotes used will be attributed to you by name. Additional materials pertaining to instrument tuning and fingerings will be anonymous. The research is intended to generally benefit clarinetists by collecting and providing information pertaining to performance and teaching.

Compensation- There is no compensation provided for participating in this study.

Confidentiality- All contact information, email correspondence, and recordings will be kept on a secure password protected computer, which will only be available to the researcher. Quotations will be attributed by name and cited as the intellectual material of the subject.

Voluntary Nature of the Research- Your participation in this research is entirely voluntary and may be withdrawn at any time. You are free to refuse to answer questions or withdraw from the research without penalty.

Contact Information- You are encouraged to ask any questions you may have at any time throughout the research process. Jennifer Tinberg may be contacted through email at [email] and by phone at [phone]. Faculty advisor Dr. Jonathan Holden may be reached at [email] or [phone].

For questions about the interview process and/or IRB approval of this research, you may contact FSU IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or 850-644-7900, or by email at [email].

You will be provided a copy of this form for your records.

I have read the above information. I have asked questions and have received answers. I consent to participate in the study.

Signature ___________________________ Date ________

Signature of Investigator ___________________________ Date ________

HSC # 2015.15227
REFERENCES


Fennell, Frederick. “Gustav Holst’s Hammersmith.” *The Instrumentalist,* (May 1977) 52-59.


BIOGRAPHICAL SKETCH

Jennifer Tinberg is an Adjunct Instructor of Music at Troy University, where she teaches written theory and applied clarinet lessons. She is also a Doctoral Candidate in Clarinet Performance at the Florida State University where she studied with Jonathan Holden and Frank Kowalsky. She holds a Masters in Clarinet Performance from Michigan State University and a Bachelor of Music Education from the University of Wisconsin – Eau Claire. Her clarinet instructors include Justin O'Dell, Richard Fletcher, and Jennifer Gerth.

Ms. Tinberg has taught at the collegiate level previously as a graduate assistant at the Florida State University, as well as a chamber music coach and mentor to students at Michigan State University and University of Wisconsin – Eau Claire. She is a regular faculty member with the Allegheny College Band Camp for Adult Musicians each summer, where she teaches daily masterclasses and serves as the ensemble E-flat clarinetist. She has taught privately in Wisconsin, Michigan, Florida, and Alabama as a clarinet/multiple woodwind instructor, and has had numerous students place in All-State ensembles or collegiate music programs.

An active performer, Ms. Tinberg performs frequently as a soloist and ensemble member in the Southeast United States. She is a section clarinetist with the Northwest Florida Symphony Orchestra and founding member of Sources Duo with percussionist Benjamin Fraley. Recent projects include commissions of solo and chamber music featuring the E-flat clarinet. She has been a performer in the FSU New Music Ensemble series, International Clarinet Association Southeast Regional Conference, Bang on a Can Summer Institute, Sewanee Summer Music Festival, Make Music Nashville, Make Music New York, Collegiate Band Directors National Association conferences, and American Bandmasters Association conferences. Ms. Tinberg is a member of the International Clarinet Association, and has published event reviews in the journal The Clarinet and the ICA online publications.