

A Recording Project Featuring
Three Newly Commissioned Works for Clarinet

by

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ABSTRACT

This project features three new pieces for clarinet commissioned from three different composers. Two are for unaccompanied clarinet and one is for clarinet, bass clarinet, and laptop. These pieces are *Storm's a Comin'* by Chris Burton, *Light and Shadows* by Theresa Martin, and *My Own Agenda* by Robbie McCarthy. These three solos challenge the performer in various ways including complex rhythm, use of extended techniques such as growling, glissando, and multiphonics, and the incorporation of technology into a live performance. In addition to background information, a performance practice guide has also been included for each of the pieces. This guide provides recommendations and suggestions for future performers wishing to study and perform these works. Also included are transcripts of interviews done with each of the composers as well as full scores for each of the pieces. Accompanying this document are recordings of each of the three pieces, performed by the author.

DEDICATION

To Mom

ACKNOWLEDGMENTS

I would first like to thank the chair of my committee, Robert Spring, for his guidance and being a constant source of inspiration. I also thank the other committee members Sabine Feisst, Joshua Gardner, Gary Hill, and Albie Micklich for their support and encouragement. I am grateful to my former clarinet teachers Kenneth Grant, Richard Shanley, and Chester Rowell for inspiring in me a love of clarinet. I especially owe thanks to my parents for always encouraging me to follow my dream and my husband for his support and belief in me. Finally, I would like to thank the composers of the three pieces I commissioned: Chris Burton, Theresa Martin, and Robbie McCarthy for adding three exciting and challenging new works to the repertoire for clarinet.

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CHAPTER 1

INTRODUCTION

The clarinet repertoire ranges from early eighteenth century to the present. Being versatile in nature, the instrument lends itself to music of the baroque period, as well as contemporary music featuring extended techniques. While it is important to study and perform literature from the past, it is equally important to be familiar with the music of living composers in order to expand the literature, challenge performers, and further develop the instrument. The composers chosen for this project have written music that not only challenges the clarinetist in terms of range, rhythmic complexity, and technical agility but also incorporate contemporary techniques such as *glissando*, growls, circular breathing, multiphonics, and technology into their compositions. The focus of this research paper is to provide information on three new musical compositions, give practice and performance considerations for each piece, provide a recording of each work by the author, and explore the ideas and opinions of the three composers through a series of interview questions. These interview questions include:

1. When and in what way did you begin your musical studies?
2. Did you study clarinet and if so, for how long and in what capacity?
3. How did you become interested in composition?
4. How did your compositional career develop into what it is today?
5. Do you like writing for clarinet more than other instruments?
6. If so, why the clarinet? If not what is your favorite instrument or ensemble to write for?
7. Where do you find inspiration for your compositions?

8. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?
9. What elements do you find to be most important within your musical compositions?
10. Are there any elements that you would say “characterize” your body of compositions? What separates you from other composers?
11. Do you take into consideration the qualities of an individual performer when writing for them?
12. Can you name a person or event that greatly influenced your musical life?
13. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
14. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?
15. How does this particular piece fit into your body of works?

These questions provide background information on each composer by giving their thoughts on the development of their career, information on their compositions, and details on the works commissioned by the author.

The works discussed include Chris Burton’s *Storm’s a Comin’* for Solo B-flat Clarinet, Theresa Martin’s *Light and Shadows* for Solo B-flat Clarinet, and Robbie McCarthy’s *My Own Agenda* for Clarinets and Laptop. The composers chosen for this project are personally known by the author and have studied and played the clarinet. Each of their pieces carves a unique path for contemporary clarinet literature and enhances the development of the instrument.

CHAPTER 2

Storm's a Comin' for Solo Clarinet

Written by Chris Burton in October-November of 2012, *Storm's a Comin'* is a nine-minute solo for unaccompanied clarinet. Burton is a young composer whose music is "...often characterized by highly energetic passages which are full of rhythmic life and emotion."¹ He has composed music for percussion, strings, voice, woodwinds, trombone choir, brass quartet, and symphony orchestra. The piece is based on the experience of a hurricane, the preparation, moments the storm hits, and the aftermath that follows. There are several sections within the piece. These include an opening flourish, two slow sections portraying the time before and after the storm makes landfall, three fast sections evoking the violence of the storm, one slow section with multiphonics representing the eye of the storm, and a final passage featuring a popular New Orleans tune. Burton is currently living in New Orleans, Louisiana, and has been greatly influenced by the resilience found among those who have lived through several hurricanes. He writes about the piece,

Storm's a Comin' represents the force of a hurricane. After a flurried introduction, we step into the calm before the storm, the time where everyone is preparing and bracing for what is to come. With a violent crash, the storm makes landfall, careening through smears, rapid passages that jump from register to register, and intermittent growling. Slowly, the storm melts away. This is an uncomfortable reprieve as the eye of the storm passes over. But this calm passes quickly and storm surge rages back as the storm bands continue to pelt the coast. Destruction. The coast is left in tatters as people wander outside to take stock of what the passing storm has left them with. However, amid the chaos, there are glimpses of hope: a hint of a melody that goes on amidst the wreckage. That melody finally

¹ Chris Burton, "About Chris Burton," Chris D. Burton, <http://www.chrisdburton.com/about.html> (accessed April 10, 2013).

climbs out of the mire and leaves the affected with the hope that they can still go on to face another day.²

The opening section consists of a long string of trilled passages alternating with short flourishes of thirty-second notes. Marked “With Great Intensity,” the trills should be very fast and even throughout. While it is not difficult to execute the trill from E5 to F5, there is no place to breathe so the performer may choose to circular breathe throughout this opening section or breath quickly in m. 4. In addition, the performer must be careful to emphasize the thirty-second note passages that extend into the throat tones, which often do not project as well as the trills in the higher clarion register (See Ex. 2.1).



Ex. 2.1. Chris Burton: *Storm's a Comin'*, m. 3.

The B4 to C5 trill that occurs in measures 7 and 8 can be a difficult one. This requires the performer to relax the fourth finger while maintaining a curved position. Mm. 8–10 consist of a passage of repeated thirty-second notes culminating in a growl created in the final measure. It is important to begin this passage slowly and softly so that you have room to maximize the effectiveness of the *crescendo* and *accelerando*. The resulting effect should suggest a sense of chaos that culminates in a growl to a C-sharp6. The growl is achieved by producing a humming sound while playing the notes on the clarinet. This creates a unique, distorted sound.

² Chris Burton, *Storm's a Comin'* (New Orleans, LA: ChrisDBurton.com, 2012).

The following section is very slow, marked quarter note equals 60 and is representative of the calm before the storm hits. It is also reminiscent of the opening, using the same three pitches from m. 1, however they are now two octaves lower, much softer, and *legato* instead of accented. The clarinetist must remain at a very slow, steady tempo for several bars while providing musical interest through dynamic contrast (See Ex. 2.2).



Ex. 2.2. Chris Burton: *Storm's a Comin'*, mm. 12–15.

It is helpful to find a climax within the smaller musical phrases and have each note grow toward the next note, then release at the end of the phrase. For example, within mm. 12–15, the climax is in m. 14. Furthermore, there should be an increased intensity of sound within the ascending pitches in mm. 16–17. When this motive returns one octave higher in the clarion register, there should be even more expression and even an *accelerando* to quarter note equals 114. The performer must be careful to not get too fast too soon but maintain a steady increase of dynamics and tempo.

The section marked “Violently” at m. 28 is faster and contains smaller subdivisions of the beat: sixteenth notes. This section is representative of the hurricane making landfall and the chaos that ensues. This passage is characterized by rapidly repeating sixteenth notes. The changing notes are accented and should be emphasized. In addition to accenting, playing the repeated pitches softer can help emphasize the changing notes. (See Ex. 2.3).



Ex. 2.3. Chris Burton: *Storm's a Comin'*, mm. 30–31.

The steady stream of tongued sixteenth notes can be fatiguing. The player must keep their tongue light and their air strong and forceful throughout the section to maximize endurance.

This “violent” section begins with a very loud and aggressive *glissando* and growl in the upper clarion register (See Ex. 2.4).



Ex. 2.4. Chris Burton: *Storm's a Comin'*, m. 28.

This is meant to sound ugly and alarmingly alerts the listener to the complete change in musical material. Burton notes that this is merely a shape suggestion and should sound like a “siren-like wail.” Through this “violent” passage other growls and *glissandos* occur and are meant to enhance the music by sounding very raw. The growl that occurs in m. 35 is in the lower register and produced by simultaneously humming and playing. The *glissando* that occurs in m. 39 is a finger *glissando*, which simply means to play a scale and end on the pitch notated.

Furthermore, the clarinetist must be careful to bring out the descending chromatic line in the lower register in mm. 40–41 (See Ex. 2.5).



Ex. 2.5. Chris Burton: *Storm's a Comin'*, mm. 39–41.

This violent section gradually slows down and leads into a brief improvisatory-like section in mm. 46–50. It is important to play this section very quietly, in contrast to the preceding rhythmic section. The musical flavor of mm. 46–50 contrasts with the previous sections, using the uniquely colored whole-tone scale in mm. 47–48. The changing notes, C-sharp4 in m. 47 to D4 in m. 48, should be emphasized by taking time through the 32nd notes, as opposed to playing them strictly as written (See Ex. 2.6).



Ex. 2.6. Chris Burton: *Storm's a Comin'*, mm. 46–48.

In addition, circular breathing is helpful when performing these measures to avoid breaking the musical flow of the trills leading into the chromatic scale. It also gives the performer the ability to create a greater *crescendo* without interrupting the flow of the music preceding it.

The rhythmic passage that occurred earlier in the solo returns with more intensity in m. 51. It is now louder, in a higher register, and with different pitch material. It is important to play this section a true *forte* dynamic, emphasizing the intensification throughout. In addition, the repeated notes should be played more quietly to help

emphasize the accented pitches. The note D5 is repeated throughout this entire section and other surrounding notes need to be much louder (See Ex. 2.7).



Ex. 2.7. Chris Burton: *Storm's a Comin'*, mm. 52–53.

The entire passage must have rhythmic drive brought out by quick, clear articulation and dynamic contrast.

This violent episode leads into a slower, calmer section beginning in m. 81. This section is representative of the moment the eye of the storm makes landfall and there is a short period of calm. The marking, “Take your time” should be heeded, allowing time for the multiphonics to form. The fingerings provided work well; however, the first multiphonic that occurs in m. 85 can also be produced by fingering the top note (B5) and allowing the undertone (lower note, E4) to speak. The multiphonics in mm. 93–95 are more difficult to produce (See Ex. 2.8).



Ex. 2.8. Chris Burton: *Storm's a Comin'*, mm. 93–96.

The lowest pitch is produced with relative ease, and producing all three notes simultaneously is quite difficult. It helps to voice the middle pitch and allow the top pitch to occur more naturally, all while allowing the subtone (bottom note) to speak. The middle pitches in mm. 93–96 should dominate because they are echoing what was played in the previous measures (89–92).

The final violent section begins in m. 109 is very similar to the one preceding it in m. 51. Both sections occur in the clarion register of the clarinet and both center around D5. This section extends to the highest note in the piece, the G6 (See Ex. 2.9)



Ex. 2.9. Chris Burton: *Storm's a Comin'*, m. 120.

It is important to use a fingering for this pitch that is in tune and stable at a very loud dynamic. The author recommends the fingering in Figure 1.

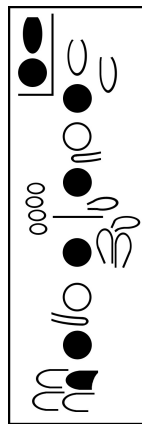


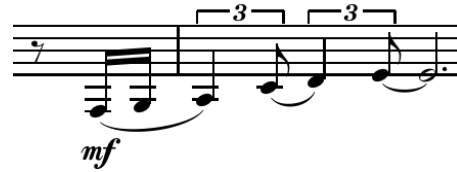
Figure 1. G6 Fingering.³

The performer must work to emphasize all of the accented notes and especially the *crescendos* and *sforzandos* marked in mm. 119–122.

The calmer melodic material beginning in m. 140 is representative of the aftermath of the storm with people slowly moving out to survey the damage. This section is very similar to the one in m. 12. In addition, it foreshadows later musical content by

³ Joshua T. Gardner and Eric C. Hansen, *Extreme Clarinet* (Louisville, KY: Potenza Music Publishing, 2012), 57.

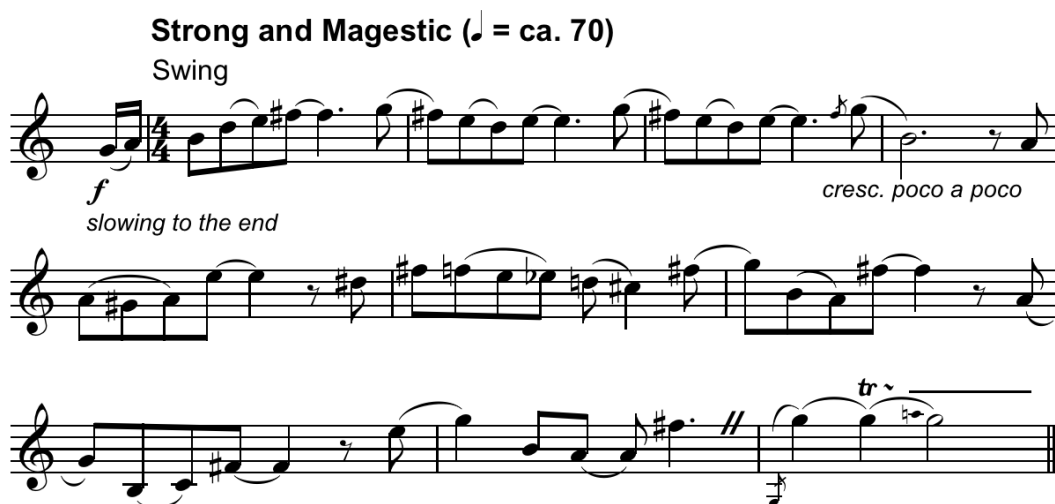
inserting fragments of the final theme into the older statement (m. 144, m. 146, and m. 148) (See Ex. 2.10).



Ex. 2.10. Chris Burton: *Storm's a Comin'*, mm. 143–144.

It is helpful to emphasize this new change by playing the new material, marked *mezzo forte*, much louder than the older material, marked *piano*.

The piece ends with the quote of the familiar tune “Do you know what it means to miss New Orleans” (See Ex. 2.11). The song is an anthem for the people of New Orleans who experienced Katrina. The tune should be swung and vibrato is appropriate, given the style. The final measure should be dramatic. The performer may give a very notable pause before the last measure. They may also consider sustaining the low G3 for a full quarter note before slurring up to the higher G5 (See Ex. 2.11).



Ex. 2.11. Chris Burton: *Storm's a Comin'*, mm. 157–166.

CHAPTER 3

Light and Shadows

Light and Shadows is an eight-minute piece for solo clarinet in B-flat. Composed in December 2012 by Theresa Martin, it was inspired by the writings of German poet Johann Wolfgang von Goethe, specifically his *Theory of Colours* (1810). Martin writes in the program notes for the piece:

I came up with the title, *Light and Shadows*, after researching Goethe's *Theory of Colours* (1810), particularly his description of light and darkness and its relationship to color. Unlike his contemporaries, Goethe didn't see darkness as an absence of light, but rather as polar to and interacting with light; color resulted from this interaction of light and shadow. For Goethe, light is "the simplest most undivided most homogenous being that we know. Confronting it is darkness." (Letter to Jacobi)

Conceptually, *Light and Shadows* plays with the ideas of luminance and chrominance, or a measure of brightness/light and the resulting color. Originally I had thought to make them titles of separate movements, but as the piece was composed, the interaction between the two concepts became more interesting. Musically, the concept of luminance is depicted with frequent changes in register and dynamics. The contrast between fast and slow sections as well as diatonic verses chromatic passages represent all the contrasting colors that result from the dynamic interplay of darkness and light.⁴

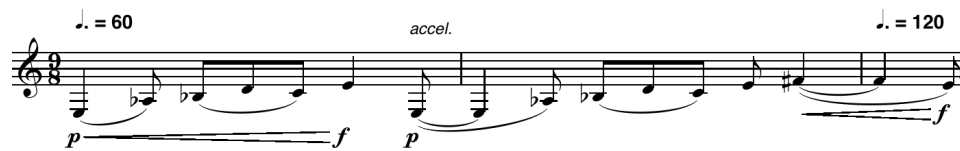
Martin describes herself as a "...composer of energetic, melodious, and rhythmically driven music..."⁵ and this solo could also be described in that way. This work is comprised of several contrasting motives joined together into one continuous piece. The darker motives representing the shadows are usually slower and freer, against

⁴ Theresa Martin, *Light and Shadows* (Appleton, WI: Verdant Music Publishing; Louisville, KY: Potenza Music Publishing, 2012).

⁵ Theresa Martin, "Theresa Martin, Composer," Theresa Martin, <http://www.theresamartin.net/bio.html> (accessed April 14, 2013).

the more rhythmic and energetic themes related to the light. A challenge for the performer lies in making a cohesive piece from these distinct themes.

Due to these thematic changes, the tempo changes in *Light and Shadows* very frequently. Sometimes there is an *accelerando* or *ritardando* leading into the change, and sometimes it is sudden. The performer must be able to feel the many different tempos and their relationships to one another. An example of frequent change of tempo occurs in the very opening of the piece. The first two measures are marked dotted quarter note equals 60 while two measures later, following an *accelerando*, the dotted quarter note equals 120 (See Ex. 3.1).



Ex. 3.1. Theresa Martin: *Light and Shadows*, mm. 1–3.

This means that the performer must be at twice the speed of the beginning by m. 3. By m. 4, the tempo slows down to dotted quarter equals 90, or $\frac{3}{4}$ the previous tempo. These tempo changes occur very frequently throughout the solo and enhance the contrast between segments of light and shadow.

In addition to quick tempo changes in the opening, there are also very quick dynamic changes, such as in the first four measures of the piece. Within the first measure, the performer must grow from *piano* to *forte* within two beats and then suddenly return to *piano* by the end of the measure (See Ex. 3.1). Furthermore, a *crescendo* occurs again over two beats from *piano* to *forte*, within mm. 2–3. Dynamic variations such as these occur throughout the piece and must be exaggerated greatly.

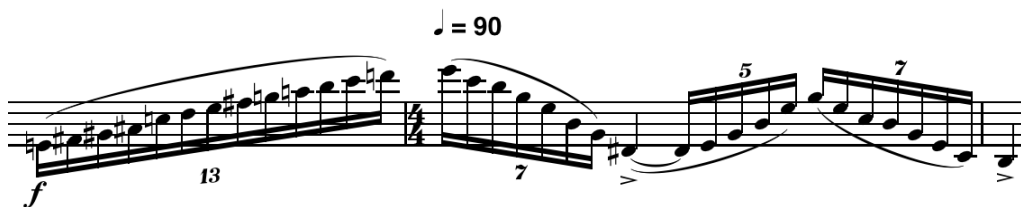
The pace begins to accelerate starting in m. 5 with the entrance of sixteenth notes. These are placed in groupings of six (mm. 5–6) and groupings of four (mm. 7–8) (See Ex. 3.2).



Ex. 3.2. Theresa Martin: *Light and Shadows*, mm. 6–7.

It is important to hear the differentiation of groupings; therefore, insert a *tenuto* or accent on the first note of the set. Additionally, for accuracy and evenness of the sixteenth notes, it is essential that these be practiced with a metronome starting very slowly and working up gradually to the tempo indicated, dotted quarter note equals 90. The author suggests setting the tempo to the pulse of an eighth note and then subdivide the sixteenth notes.

This stream of sixteenth notes leads to the first musical climax of the piece, occurring in mm. 11–13 (See Ex. 3.3).



Ex. 3.3. Theresa Martin: *Light and Shadows*, mm. 11–13.

This passage can be tricky rhythmically because the run leading into these measures contains thirteen notes spread out over a dotted quarter note, followed by groups of septuplets and quintuplets. As in the previous example, the use of a metronome to accurately subdivide the rhythm is very important. If the metronome is set to the eighth note pulse, these passages may be divided into smaller groups, to increase accuracy. The thirteen-note group can be split into two groups of four and one group of five, the

septuplets into three plus four; and the quintuplets into two plus three. When first learning this passage, remove all ties - they may be added in later. Once the passage has been learned with an eighth note pulse, the metronome can be moved to the quarter note pulse. The author suggests to start slowly at quarter note equals 60, increasing the tempo in small increments to the desired tempo, quarter note equals 90.

The next technically demanding passage occurs in m. 18, and may be practiced the same as mm. 11–13. Use the eighth note as the beat for the triplet sixteenth notes as well as the thirty-second notes in m. 20. It is very effective to place a *tenuto* on the low B3 in m. 19 as well as m. 20 (See Ex. 3.4).



Ex. 3.4. Theresa Martin: *Light and Shadows*, mm. 19–20.

Using the eighth note as the pulse is an effective tool for most of the piece because the composer frequently changes time signatures from compound to duple meter. However, this subdivision should not be felt in the music. The music should be felt in a larger pulse such as a quarter note or dotted quarter note. The faster subdivision is useful as a practice tool, ensuring accuracy within the larger pulse.

The piece is rhythmically driven until m. 28, when a moment of shadow enters briefly. The tempo slows to quarter note equals 60 and there are larger *crescendos* and *decrescendos* that must be exaggerated within the phrasing. Be aware of the difference between the triplet, sixteenth, and thirty-second notes within these few measures (See Ex. 3.5).



Ex. 3.5. Theresa Martin: *Light and Shadows*, mm. 29–31.

In addition to the rhythmic and technical challenges, articulation and sudden dynamic changes contribute to the piece’s difficulty, beginning in m. 34. The mixed articulation of slurred and tongued note groupings must be strictly adhered to in mm. 34–35 as well as the sudden dynamic changes from *piano* to *mezzo-forte* that occur (See Ex. 3.6).



Ex. 3.6. Theresa Martin: *Light and Shadows*, mm. 34–36.

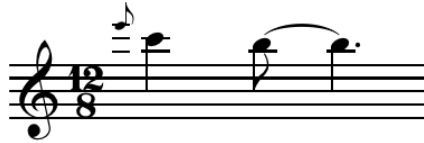
It is helpful to reduce the *piano* dynamic to a *pianissimo* and then expand the *mezzo-forte* to a *forte* dynamic level to exaggerate the contrast. As in the earlier examples, it is useful to use the eighth note as the pulse. In m. 33 and m. 37 it is helpful to emphasize the changing low notes from E3 to F3. Additionally, playing both of these notes with the right hand fourth finger may help refine the technical execution of the passage at a fast tempo.

The groups of six and seven-note passages in mm. 45–47 are very quick and it is useful to place a *tenuto* on the lower notes to anchor each of these groups (See Ex. 3.7).



Ex. 3.7. Theresa Martin: *Light and Shadows*, m. 46.

Furthermore, it is helpful to use an alternate fingering for the *altissimo* E6 grace note in m. 48 (See Ex. 3.8). The author suggests playing E6 with the A-key and the right hand side B-flat key (See Figure 2).



Ex. 3.8. Theresa Martin: *Light and Shadows*, m. 48.



Figure 2. E6 Fingering.⁶

At this point in the music there is another slower transitional passage representing shadow. This is the slowest tempo yet in the piece, dotted quarter note equals 50, and must be played slowly with exaggerated dynamic contrast. These slower, “shadow” passages should be free, contrasting with the driving “light” passages.

The faster section beginning in m. 54 should also be practiced at a slower tempo to ensure technical accuracy. Additionally, many of the sixteenth note passages in this section start higher and softer and get louder as they descend. This must be exaggerated because the lower register is often perceived to sound softer than the higher registers. It is

⁶ Gardner and Hansen, *Extreme Clarinet*, 56.

important that the final measure of this section, m. 63, be very loud and dramatic, ending on an *altissimo* A6 (See Ex. 3.9).



Ex. 3.9. Theresa Martin: *Light and Shadows*, m. 63.

The A6 should be loud, but care must be taken to avoid going flat; therefore, the F-sharp/C-sharp key may need to be used instead of the A-flat/E-flat key. Ultimately, this depends on the person and instrument, and also the fingering choice for the *altissimo* G6 preceding it.

Mm. 64–68 represent darkness. This is a faster tempo than before, dotted quarter note equals 72, and instead of taking time and being free, should have more forward momentum. It leads to a repetitive, rhythmic section beginning in m. 72. This can be quite tricky and requires attention in regard to accidentals and fingerings. Within mm. 73–74, the G-sharp3, B4, C-sharp5, and D-sharp5 can all be played on the right hand (See Ex. 3.10). Keeping them all in one hand improves technical accuracy and speed by avoiding having to coordinate both hands.



Ex. 3.10. Theresa Martin: *Light and Shadows*, mm. 73–74 with additional markings.

In mm. 75–79, it is important to play the C-sharp5 with the left hand fourth finger and B4 with the right hand fourth finger (See Ex. 3.11).



Ex. 3.11. Theresa Martin: *Light and Shadows*, m. 75–77 with additional markings.

Due to the repetition in this passage, the dynamic changes are extremely important. It is useful to exaggerate the large-scale *crescendos* and *decrescendos*. A *ritardando* is necessary to achieve the slower tempo leading into the next “shadow” section, beginning in m. 88.

Mm. 96–113 should lead toward the musical climax in m. 114. This is evident by the dynamic markings, the faster tempos, and the gradual ascension to the *altissimo* register. The author suggests starting m. 96 no faster than dotted quarter note equals 72 so that there is room to accelerate without losing control. Forked B3 is necessary in mm. 101–102 (See Ex. 3.12).



Ex. 3.12. Theresa Martin: *Light and Shadows*, m. 101.

There are several *crescendos* to *forte* throughout this passage but the performer must make the final *forte* in m. 114 the loudest. It is important to adhere to the sudden *piano* dynamic level in m. 109 as well as the *forte-piano* in m. 113. M. 115 leads to the next slower “shadow” section (See Ex. 3.13).



Ex. 3.13. Theresa Martin: *Light and Shadows*, mm. 115–116.

Because it descends into the lower register of the clarinet, it is helpful to add a *crescendo* to m. 115 so that there is room to get softer in m. 116.

The asymmetrical measures beginning in m. 120 can be very problematic because they are very fast, marked quarter note equals 120 and contain mixed articulation (See Ex. 3.14).



Ex. 3.14. Theresa Martin: *Light and Shadows*, m. 120.

Furthermore, the passage begins quietly and *crescendos* over three measures to a *forte* dynamic level. The author suggests beginning very softly while still ensuring the rhythm has forward motion. Furthermore, a louder dynamic level must be achieved without accelerating. It is helpful to play the low E3 and F-sharp3 in m. 120 with the right-hand fourth finger. This will improve technical execution in the first three measures of this passage. It is also useful to emphasize the note groupings within these asymmetrical measures, by placing a *tenuto* on the first five sixteenth notes and another of the last four sixteenth notes of m. 120 (See Ex. 3.14).

It is important to start m. 129 at a very soft dynamic level so that there is room to grow to *forte* in m. 133 (See Ex. 3.15).



Ex. 3.15. Theresa Martin: *Light and Shadows*, mm. 129–130.

Additionally, this exaggerates the accent marks within the music. The accented notes change from measure to measure and cause the listener to feel as if this is still an asymmetrical meter, even though the performer is playing in 6/8. The accents in m. 130 create a 4 + 4 + 4 feel, while in m. 131 it feels like 3 + 3 + 4 + 2. This continues through m. 136. The accented notes must be exaggerated because many times they are the lowest note. As discussed previously, low pitches project less than higher pitches, generally.

As in m. 115, a *crescendo* is implied in m. 137, leading to the next shadow section (See Ex. 3.16).



Ex. 3.16. Theresa Martin: *Light and Shadows*, mm. 137–138.

This next slow passage features frequent registral changes within the melodic line. The performer should emphasize the lower pitches in mm. 141–144 (See Ex. 3.17).



Ex. 3.17. Theresa Martin: *Light and Shadows*, mm. 141–145.

The next passage (mm. 150–177) is essentially the combination of two sections that occurred previously (mm. 34–48, and mm. 71–82) and now are in an easier key.

The final statement of new material begins in m. 182 (See Ex. 3.18).



Ex. 3.18. Theresa Martin: *Light and Shadows*, mm. 182–183.

As with some of the previous passages discussed, there is repetition of pitch material and rhythm within this section. It is essential to exaggerate the change in dynamic level to contrast with the static repetition. The rhythm must be very precise and steady throughout, especially when incorporating a *crescendo* and *diminuendo*. A very light articulation is necessary for the F-sharp5 and G-sharp5 in m. 182. This is because of the difficulty in slurring down between registers. If the performer is able, it is suggested to use the side C-sharp6 fingering (See Figure 3) in these instances. Additionally, it is necessary to use an alternate *altissimo* D-sharp6 fingering for mm. 187–188 (See Figure 4). This is for the two D-sharps following the high C-sharp6. (See Ex. 3.19).



Ex. 3.19. Theresa Martin: *Light and Shadows*, mm. 187–188.

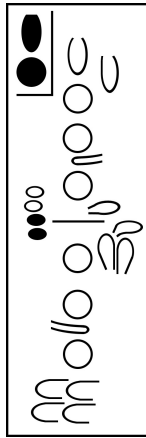


Figure 3. C-sharp6 Fingering.⁷

⁷ Ibid., 55.

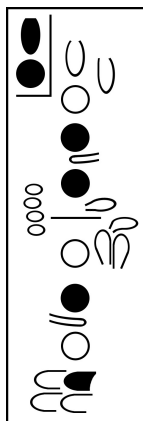


Figure 4. D-sharp6 Fingering.⁸

A dramatic *ritardando* in mm. 190–192 leads to the conclusion of the piece. The piece ends as it began, slowly and mostly softly. Material is recycled from earlier sections, however, transposed lower. The final three measures should slow down gradually. The performer should take time with the triplet-sixteenth notes in m. 212. It is important to find an *altissimo* G6 fingering that is suitable for playing at a soft dynamic level and coming from an E6. First-finger high G6 is advised for this passage (See Figure 5) (See Ex. 3.20).



Ex. 3.20. Theresa Martin: *Light and Shadows*, m. 212.

⁸ Ibid., 56.

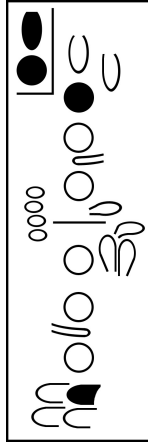


Figure 5. G6 Fingering.⁹

⁹ Ibid., 56.

CHAPTER 4

My Own Agenda

Composed in December of 2012 by Robbie McCarthy, *My Own Agenda* is an eight-minute solo for Bb clarinet, bass clarinet, and laptop. Two people are required to perform this piece, one clarinetist playing both the Bb clarinet and bass clarinet parts, as well as one person performing the laptop part. The laptop interacts with the clarinet, recording passages, and then playing them back. McCarthy is a young composer that enjoys writing music that is tonal, thematic, and memorable upon first listen.¹⁰ Written in the style of post-minimalism, this solo consists of several short melodies that are repeated throughout. The piece captures the carefree spirit of a road trip taken across the United States during the Summer of 2012. McCarthy writes in the program notes:

In July of 2012, I drove my VW bus from Los Angeles, California to the Eastern Sierra mountains. With my mom as my copilot and my Labrador puppy in the back seat, we drove through some of the most beautiful scenic roads in the entire country. During our drive, we made a family movie out of the funny places, people, and moments we shared. The drive through Yosemite National Park had a profound effect on me, and the film we made has a special place in my heart. I always wanted to write a soundtrack for the film but in my rush to show my friends and family, I used a pop punk song as the soundtrack instead. All Time Low's song "I Feel Like Dancin'" felt the general careless mood of the drive.

"My Own Agenda" is the soundtrack I always wanted to write for my film. Since I used All Time Low's song for the film originally, I took a lyric from their song for the title:

"I'm in the zone, turn off my phone, I've got my own agenda."
-All Time Low, "I Feel Like Dancin' Tonight" (2011, Interscope Records)

Although the original song and "My Own Agenda" have nothing in common but the time signature, my piece for clarinet and laptop does capture the mood I felt when I had no worries, no sense of passing time, and nowhere to be. The title also

¹⁰ Robbie McCarthy, interview by the author, Tempe, AZ, March 2, 2013.

reflects the concept of one clarinetist playing an entire clarinet choir piece by themselves.¹¹

The piece is not technically difficult, but is challenging in other ways. Anytime technology is intricately interweaved into a performance, the performers must anticipate technical difficulties and plan in advance. Rehearsals should include the equipment that will be used in the performance so that the performers become accustomed to it and can fix all problems ahead of time. Materials required to perform this piece include an Apple computer, Mainstage software, the moa.concert file (from the composer), USB or firewire audio interface, microphone with cable and stand (or pickups for each instrument), MIDI or USB keyboard, headphones with extension cord, and speakers, a PA system, or other amplification. Instructions for using the software are included in the technical notes given by the composer.

Furthermore, since many of the melodies are layered on top of one another, they must all be played with strict rhythm and at a constant tempo. When one of the melodies is not accurate, it is extremely obvious to the listeners. Using a click track is required for the entire performance so that the clarinetist keeps perfect time. The click track must be heard by the clarinetist through a pair of ear buds. It is important that the volume of the click track is loud enough to be heard in the most active sections of the piece but not so loud that the clarinetist does not have the ability to hear him or herself, or that the audience can hear it. In addition, any mistake made, especially in the first sixteen measures of the piece, will be heard throughout the remainder of the piece. The performer

¹¹ Robbie McCarthy, *My Own Agenda* (Tempe, AZ: asiab3, 2012).

must attempt to execute the first two melodies without any squeaks, chirps, missed notes, or rhythms, etc.

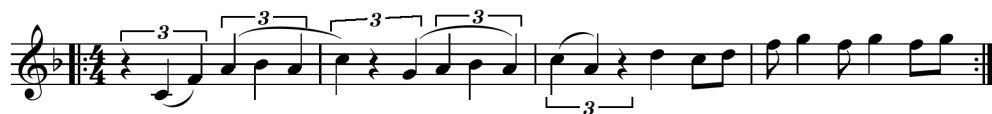
A clarinet stand and bass clarinet stand are extremely helpful during performance because there is not much time to change instruments and the clarinetist must go back and forth between the two instruments frequently. If the performer is very careful, the clarinet may be kept on their lap for the duration of the bass clarinet part.

While the clarinet and bass clarinet parts are not very technically demanding, there are some important elements that should be noted. Performers should always take note of the difference between a quarter note and eighth note and ensure that the quarter note is of fuller length. It is important that the quarter note is full value in such measures as m. 28 (and repeated sections like it), 64, 122, 123 (See Ex. 4.1), and 127–128.



Ex. 4.1. Robbie McCarthy: *My Own Agenda*, mm. 121–124.

Furthermore, the triplet theme that enters in m. 37 should be played freely and not be rushed (See Ex. 4.2). The author suggests taking *rubato* within the pulse.



Ex. 4.2. Robbie McCarthy: *My Own Agenda*, mm. 37–40.

The clarinetist must avoid being late entering after the quarter note or eighth note rests at the beginning of the measure. It is important to breathe quickly during these rests without entering late. Examples of this include measures 7 (See Ex. 4.3), 13, 25, 37, and others like it.



Ex. 4.3. Robbie McCarthy: *My Own Agenda*, mm. 5–8.

The climax of the piece is in m. 93 where the bass clarinet sustains a low F3 for sixteen counts. The performer must take a large breath before this note to ensure that it lasts the full four measures without a *diminuendo*. In addition, there is a written *crescendo* leading into this measure so the low F3 should be at a very strong dynamic level.

The composer notes explain the structure of the piece and other details regarding it's performance:

My Own Agenda is comprised of eight melodies, each four bars long and repeated once. There are no volumes marked, and it is up to the performer to find which of the melodies he or she finds most needing of dynamics. The melodies all have a meandering feeling, but because of the structured nature of the computer involvement, strict tempo and rhythm must be kept throughout. A click track is only provided for rehearsal, but encouraged for performance as well.

It is best to place the live clarinetist behind the audience speakers so that the computer playback is not picked up by the microphone.

To perform the piece, the clarinetist plays his or her music exactly as written. The laptop player plays the pitches indicated on the MIDI keyboard on the first iteration of each repeat, never the second. Because of the nature of computer signals, the laptop player may need to play his or her pitches slightly ahead of the beat, to give the computer time to start processing before the sounds needs to be recorded and played back.¹²

Before rehearsals begin, the clarinetist should be certain that each phrase can be played precisely in time, or the overall looping traits of the computer will not be effective.¹³

¹² Ibid.

¹³ Ibid.

As stated in the composer's notes, there are very few dynamic and stylistic indications for the performer to follow which gives the performer freedom to choose their own. The necessary *crescendo* leading into the climax of the piece in mm. 91–96 has already been discussed. Another important consideration is the written accents in the lower line of the bass clarinet part in mm. 121–128 (See Ex. 4.1). Effort must be made to play the quarter notes in the lower register of the bass clarinet much louder and full value. Furthermore, the eighth notes occurring in mm. 77–92 should be very short and crisp. This will help stabilize the pulse and create a sense of forward motion. These staccato eighth notes occur similarly in mm. 169–172.

Finally, the last few sections are repeated many times with no indication of dynamic or stylistic change. It is important that the clarinetist do something different with these measures for contrast. The author suggests starting loudly and adding a *diminuendo* to the end of the piece.

The person playing the laptop part must be able to read simple keyboard music, written in treble and bass clef. As stated in the composer's notes, the laptop performer must press their notes on the keyboard slightly before the clarinetist begins to play his/her passage to ensure that the parts remain synchronized.

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APPENDIX A

INTERVIEW WITH CHRIS BURTON

1. When and in what way did you begin your musical studies?

I've been a part of music for as long as I can remember. I was one of those kids that started playing piano when I was four. Both of my parents were musicians so I just kind of grew up with it. I played cello in orchestras as a kid and we moved to a small town in Texas that didn't have an orchestra program, so that's when I actually picked up clarinet. But I've been in some form of music for really as long as I can remember.

2. Did you study clarinet and if so, for how long and in what capacity?

I started clarinet my eighth grade year and played through high school. Then I studied with Dr. Shanley my freshman year at Baylor University and then I actually stopped taking lessons but I played in the band for two more years if, I remember right.

3. How did you become interested in composition?

It was around the same time that I picked up the clarinet. It was around junior high that I started writing these short pieces and they're pretty fun to look back at. I wrote just for fun for a long time. My first performance, I had written a band piece for my high school band my junior year so they performed it at our spring concert. It was a lot of fun. It was called *Sinfonia in D Minor*. I'm not entirely sure how I became interested, it's one of those things I just started doing. I remember the first couple of pieces I wrote were for piano or strings and that was just because it was around the same time I stopped playing the cello because we didn't have an orchestra program anymore. So, maybe it was just something to do with strings when there weren't strings around.

4. How did your compositional career develop into what it is today?

This is a hard question and a kind of on-going question too. You know, I imagine it's the same in the clarinet world. You apply for programs, you send your scores out, you talk to your friends, get performances lines up and things just kind of go. You know, it's always a work in progress. I guess you could say it's a career in progress. My senior recital at Baylor, I got the trombone choir and then I also had the percussion ensemble play pieces. That was a big thing because it's two big ensembles to get together and when people see that they're like, "Oh, that's really cool." Actually I had both of those pieces performed last semester at West Texas A&M in Canyon, Texas.

5. Do you like writing for clarinet more than other instruments?

I really do. It's just a versatile instrument. You've got a huge range, and then clarinetists are always like, "just give it to me, I'll make it happen." I really do, it's a fun instrument to write for.

6. If so, why the clarinet? If not what is your favorite instrument or ensemble to write for?

I try to delve into a little bit of everything. I had a lot of fun writing for string quartet. String players can be hard to come by. Percussion ensemble is a lot of fun. I haven't done a band piece in a long time, so I'm going to sit down and do a wind ensemble piece pretty soon.

7. Where do you find inspiration for your compositions?

Everywhere. That is one of the hardest questions because it's hard to track down to one thing or another. Sometimes I get inspired by a random or specific thing, and sometimes you wake up in the middle of the night and realize you have a fantastic idea. So it's really hard to pin down. Actually a couple of weeks ago I rolled out of the bed at 2 in the morning and started writing something.

8. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

Sometimes if I'm writing something around a specific idea or if I try to portray a certain image, that's the easy part. There are some times that I'll sit down and write a piece and then I'll get done with it and am thinking to myself, well, it's a cool piece. I have no idea what it means, it's just kind of there, that is when it's really difficult to pin it down with a title. It is also really difficult when I don't have a specific goal or purpose in mind.

Again, it kind of goes both ways. I don't often come up with the title first. Very often I'll come up with the first idea, first motive or major idea, and then just kind of run with it. I do a lot of improvising. Sometimes titles are just there for me, sometimes I have to sit and think and just settle on something that I may hate the least.

9. What elements do you find to be most important within your musical compositions?

Definitely rhythm. I gravitate toward rhythm. I enjoy improvising with certain rhythms. I do a lot of my development through rhythm. Melodies, sometimes, I'll get a

really fantastic melody that works, but a lot of times it just comes through rhythm. I really enjoy working with rhythm.

10. Are there any elements that you would say “characterize” your body of compositions? What separates you from other composers?

Yes, we did an opera of mine last November. Shelley and I started up an opera company and we staged it for New Orleans Fringe Fest. One of the singers made this comment, which I hadn't really thought about. He said, “When I got your score, I'm looking through it and seeing tritone, tritone, tritone. How am I ever going to sing this? The melody lines work really well, they're not as hard as I thought they were going to be to sing.” But then I started to look through it and I use a lot of half steps and a lot of tritones. I'm not really sure why that is, maybe it's my way of staying away from traditional triads. There's definitely that tritone relationship, they're everywhere. I usually don't push the boundaries too much, I want my music to be approachable. I try to make sure the audience has something to grasp onto, but still add chromaticism when it works.

11. Do you take into consideration the qualities of an individual performer when writing for them?

Sometimes, yes. I am actually working on another little short opera right now. Being married to a singer, that kind of implies that you're going to be writing for her. But it's helpful because I can sit down with her and say, “Hey, does this work?” “What about this?” In fact we did something like that. One of the pieces on my opera, she was having

a lot of trouble with, and I was just thinking, “No, I can’t rewrite this whole thing.” We shifted it down a step, and it was perfect, it fixed everything. So you know, it helps to have that relationship. It really does.

12. Can you name a person or event that greatly influenced your musical life?

I think going back to my high school band director. He was a fantastic guy, a fantastic musician; he really drove us as a band to be the best we could be. But then he also agreed to play my piece when I was a junior, which didn’t really happen. This was small town Texas, with about fifty to sixty students in the band. So he really was a fantastic influence. Mr. Knowlton was his name.

13. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

I am, I feel like I write music to be listened to. Generally, I write something that I would enjoy hearing, something that I would go to a concert to listen to.

14. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?

I would say to try your best to convey the image of a storm. You’ve got the slow section, you’ve got the fast section when the storm comes in, you go through the eye, and then it comes back. Really helping to draw on the differences between those, taking the slower tempos slow enough, really relaxing the volume in those middle parts. A lot of that does go back to New Orleans. New Orleans really does have a laid back culture and

it's something that you really don't understand until you're here and experience it first-hand. The culture of sitting on the stoop on a Sunday afternoon just hanging out. I think that, especially, should inform those slow sections. Just relax, take it easy, let all your cares be packed away.

15. How does this particular piece fit into your body of works?

I would say it's a pretty characteristic one. I really like this piece and I think it sounds like me.

APPENDIX B

INTERVIEW WITH THERESA MARTIN

1. When and in what way did you begin your musical studies?

I started playing piano when I was five. I took lessons at the YMCA and I loved it. I didn't have a piano of mine own, so I had to practice at my grandma's house. I got my own piano when I was ten or eleven and I remember it because I came home from school and it was there in the living room! My grandpa was an engineer and he refinished it so it looked gorgeous. I have that piano right now in my house. I started clarinet when I was nine.

2. Did you study clarinet, and if so, for how long and in what capacity?

I took lessons until high school with the band director, and then in high school I started taking private lessons. I wasn't even sure that I wanted to be a clarinet performance major right away, and I also didn't know that I wanted to do composition right away. I auditioned for both clarinet and piano and got accepted for both. My clarinet teacher at University of Wisconsin Milwaukee was very encouraging and I remember a lesson with him where he said, "I think you can be a performance major." So my sophomore year of undergrad I was both a composition major and a clarinet performance major, and I was taking piano lessons because I still didn't know if I wanted to do piano performance too. The deciding factor between piano and clarinet was the piano performance faculty said the practice requirement was six hours per day and it was only two to three hours per day for clarinet.

Composing takes up a lot of time too. It has always been a struggle to balance the two. My undergraduate and master's degrees were a double major in composition and

clarinet performance. In my doctoral studies, I studied clarinet as my cognate, or second area of study.

3. How did you become interested in composing?

My freshman year, there was a theory assignment to write a melody. I absolutely loved the assignment, and thought, "I'm kind of good at this!" The teacher thought I did a good job so I asked what I needed to do to get into the composition program. They told me that I had to have a portfolio and I didn't have one so I spent that semester writing a few things, some basic piano stuff. This is nothing that I consider anything now but it was to get into the program. They thought I had potential so I got accepted and that is how I started the composition program there.

4. How did your compositional career develop into what it is today?

I could simply say that it has all been due to networking and using who I know, having contacts. I could go through some of the pieces on my website and that will explain how the career unfolded. The pieces that I wrote in my undergraduate must have been quality enough that I got into Arizona State University with a teaching assistantship. There were many pieces written during my undergraduate. My first piece that I actually consider a piece is *Caricature*, which is not played a lot. I think it is a good piece; it is for clarinet, piano, and percussion. I think it is pretty impressive for a first attempt.

My first commission was a piece that a friend of mine wanted for her wedding. So I took a text by Percy Bysshe Shelley and set it for mezzo-soprano, alto, and piano. It is called *Love's Philosophy*. Then I did a jazz ensemble arrangement of *Un Poco Loco*. I

had a lot of encouragement in my undergrad. So then I wrote a trumpet solo called *Little Voices*. This was my experimentation of trying to write atonal music that was also melodious. I wanted to create new music that was interesting, intellectual, exciting, and enjoyable to listen to. My first clarinet quartet was *Autumn Art* and I played that on my senior clarinet recital. It was inspired by autumn, but it was first called *Quartet Number 1*. I also wrote *Imprints*, which was originally for wind ensemble and later for orchestra. So basically those are the pieces that I wrote in my undergraduate and are most proud of.

Bob Spring paid me to write *Moto Perpetuo* for oboe, clarinet and bassoon. *Character Sketches* was also written early on, in 2003 for Anne Watson. Her commission fee paid for half of my wedding dress. It was played in New York City in 2004 for the American Composer's Association Music Festival and went really well. It was a momentous moment for me. *Solar Flair* was written around 2004 and won honorable mention at the ASCAP Morton Gould Memorial Competition, which was very exciting.

My master's thesis was called *Aspirations* for chamber orchestra. It had two performances, both by the ASU Chamber Orchestra. It was for the Society of Composers (SCI) Student National Conference in 2006. That was my second large ensemble piece. Then I wrote the *Sonata for Clarinet and Piano* for Walt Nielsen. I've actually performed the piece three times. That was the first time that I had ever performed anything of my own. Then I wrote *Zero Infiniti* for Sam Pilafian and I really need to change it because it is virtually impossible. *Surrender* is a short, interesting piece that I wrote as an assignment for a class at University of Michigan. It is for soprano, flute, violin, clarinet, cello and piano. It is a hybrid of popular and classical music. I wrote the piece for a "cultural" class that I took. I even wrote the lyrics for the piece. The teacher thought it

was the best presentation he had ever had and was very impressed. I wrote the piece for the class and had it performed for the class.

Faerie Suite is a violin solo that I wrote while studying with Bill Bolcom. I studied with him one of the last years he was teaching. I feel like I was still searching for my voice at this point. I went back to my Irish roots and used some Irish mythology about these mythological creatures, or fairies. It is four movements and actually I am transcribing it for the clarinet.

Gryphon was commissioned by Yen-ting Chuang. She went to ASU and it was written in 2006. I really enjoy playing it, I just learned it this year. *Calcipher* was written for Wesley Ferreira and it is for E-flat Clarinet. *Growth Spurt* was written in 2007 and commissioned for an International Instrumental Performance Competition that a doctor in Chicago held every year. She chose a different instrument each year. She commissioned a composer to write a piece and performers from all over would send in recordings and then well-known people would judge the recordings. The finalists would do a recital at her house in downtown Chicago and I got to go to it. They would have three different concerts three weeks in a row. The commissioned piece was played on all three concerts and the performers could also choose other pieces as well. It was neat to hear the piece played several different ways. Larry Combs was on the committee and there was a winner that played my piece the best. I wrote the piece right after my son was born because he was born in October and the due date for the piece was December 1. That was the first time that I had to ask for an extension and she could only give me a couple of days. I had to write very quickly and it was really hard to write that piece at that moment in time but it actually turned out really great.

Chasing Daylight for violin, cello, and percussion is one of my favorite pieces. I love writing for percussion, it is one my favorites to write for but I feel like I have so much to learn about it.

My dissertation from University of Michigan was *City of Ambition* for full orchestra. It is three movements and was inspired by historic photographs of New York City. I've had a reading of the piece done by the Detroit Symphony but have not had it performed and I would love to. I also was thinking of making a version of band to see if it would get played more. There is a lot of percussion in it. The third movement calls for junk metal percussion. The third movement is called *Steeling the Sky* because it is about the building of the Empire State Building.

Then I have this piece that was written right after that and hasn't been played a lot and I'm kind of disappointed about that. It is called *Dark Life of the Night Girl* and that is the title of a text by a professor at the University of Michigan. She is a Pulitzer Prize winning author and very well-known, Thylia Moss. The piece is for narrator and orchestra. It was commissioned by the Ann Arbor Symphony but they haven't played it. Hopefully someday it will get played.

Then I wrote a whole bunch of clarinet stuff after that: *Riptide*, *Fire and Ice*, *Live Wire*, *Peaches at Midnight* (originally oboe and piano), *Dark Embers*, *Monstress*, *Cyclops* (tuba-euphonium quartet), *Grit and Grind*, *Pulse Break*, *Radiance* (for wind ensemble), and *Light and Shadows* for you. *Visionary* is my last piece that I've written for clarinet, a string instrument and piano. There are three versions: viola, cello, and violin. It is going to be played at a Memorial for a doctor that was a Harvard Professor.

He past away last year at the age of sixty-two and was a leading AIDS researcher, extraordinary person, and virtuoso clarinetist.

5. Do you like writing for clarinet more than other instruments?

Clarinet is one of my favorite instruments to write for. I do enjoy writing for clarinet and that is because it is the most familiar instrument to me and I know what it is capable of doing. I know the range really intimately and what parts of the range sound what way. I write at least two pieces for clarinet a year and that is because I know so many clarinetists. I also think clarinetists are some of the coolest people and some of the best musicians.

6. If so, why the clarinet? If not, what is your favorite instrument or ensemble to write for?

Trumpet is one instrument that I really enjoy writing for. I also really like writing for strings. Another favorite is percussion. I always feel like I have so much to learn about percussion. But I always love when I hear pieces that include percussion. So *Pulse Break* was really fun to write. I do like writing for instruments that I'm unfamiliar with because then I learn them more intimately. One of my greatest strengths for writing for clarinet is because I know the instrument so well.

7. Where do you find inspiration for your compositions?

When I was younger nature and life experiences were a source of inspiration. Life experiences always are because sometimes it feels like my pieces are a biography of my

life, a musical journal. *Chasing Daylight*, as an example, was a neat moment that I had with my husband. We were driving from the east to the west from Virginia to Michigan and it seemed as if we were chasing daylight because the sun wasn't setting. There are also the children inspired ones, *Peaches at Midnight*, and *Growth Spurt*. Another source of inspiration are images and words. Imagery is created within all of my pieces, that is what I hope to do. I also think about the images as I'm writing, it might not be a physical image, but a mental impression on my mind. It could even be a mood or feeling. A lot of times words or phrases are inspiration. I will be reading something that is really interesting to me, and I will underline phrases.

8. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

Earlier in my career, I came up with the titles second to the music. Now I usually come up with the titles first. I've come up with a system where I spend one or two entire days just thinking about the piece, what I want to write. I don't write any musical notes, but take lots of 'word' notes. I have a lot of word sketches and that is how music comes to me, is through words. I will have a whole page of different titles ideas and won't stop until I get the right title that is trying to portray the feeling that I'm trying to portray through the music. It's funny because I feel so limited with words and feel so free with music but I'm obsessed with finding the right words to portray this thing that you can't really portray through words. That's how I've been going about it lately and it seems to really be working for me. It really inspires me. This piece is called this and this is what it has to live up to. It sets a standard for the piece. The title could be specific but it also

could be ambiguous to let the listener hear what they want to hear, give them the opportunity to create whatever story in their mind that they want to create. The title needs to be provocative, to make an audience member or potential performer want to hear the piece or play the piece.

9. What elements do you find to be most important within your musical compositions?

My biography on my website actually summarizes it, that I'm a composer of energetic, melodious, and rhythmically-driven music. It's true those three elements are important to me in my music. In addition to that, contrast is a big thing: especially for your piece, it is the main thing. I've always liked the idea of juxtaposing different musical elements next to each other and also abrupt changes. I don't think I'm as abrupt as I used to be. I like to bring elements back, those are things that the listener can recognize and grab onto.

10. Are there any elements that “characterize” your body of compositions? What separates you from other composers?

I think other composers do this too, but my pieces potentially could tell a story. It doesn't necessarily have to be a specific story, but it definitely brings up a lot of imagery. I think other composers do that, to what extent I don't know and how successfully I don't know. I try to do that and think I'm pretty successful at it. What I hope is that my pieces have audience and performer appeal because I am a performer and have that perspective. I know what it's like to perform so I want pieces to be fun to play, but also fun to listen

to. I know what it's like to sit in an audience and be bored out of my mind or be falling asleep. I don't want that to happen to my music unless it's so pleasant that you can't stay awake. Colorful titles also set it apart. Imagery also.

11. Do you take into consideration the qualities of an individual performer when writing for them?

Yes, the better that I know the person, the more it affects the piece. The more information that a commissioner will give me about themselves or what they're looking for, the better I can tailor it to them. Sometimes it is important to people and sometimes it's not. I don't prefer one way or the other; I can work either way. A lot of how I write is very intuitively. I let whatever is going to come out, come out and mold it from there. I do what sounds good and feels right at the time. I try to get it out first of all, and write it down. Once you have something to work with, I'm molding it, I'm using my logic to put it together.

For example, with Anne Watson, I was thinking about her personality for *Character Sketches* and she plays it with her personality. So the piece really does fit her. But then for Bob Spring and *Solar Flair*, I was thinking about the first recital that I heard him perform and his ability to play gorgeous, sweet high notes. I also think about his technical ability and as I got to know him better I also thought about his personality, for example *Live Wire*. His fiery personality really shows in *Live Wire*. He can play anything so I can write anything for him.

12. Can you name a person or event that greatly influenced your musical life?

Yes, I've thought of a couple. Obviously to me is Bob Spring. Just the fact that I was accepted into his studio gave me huge confidence. Everything that he's done for me has given me confidence upon more confidence. He has commissioned me and played my pieces and so many of his students have commissioned me and helped to get my name out there. I can't thank him enough; he's done so much for me.

Another person that helped build my confidence and teach me perseverance was Michael Daugherty, one of my composition teachers at University of Michigan. I just love his attitude and picture myself that way sometimes, which might surprise people. I also picture myself the way Bob is, you know I try to imagine that I'm this person and I can do anything. So they give me a lot of confidence, just thinking about them and their successes.

Another thing would be being accepted to University of Michigan and also getting a full ride and fellowship where I had the opportunity to teach there and what an ego boost that was. It is a highly selective school and reinforces that I was doing the right things and my music is reaching people or people are seeing that I have talent and that meant a lot to me and kept me going. It was really hard at first, especially studying with Bill Bolcom for my first year and I actually was kind of lost that first year. But then I studied with Michael Daugherty and then my third year I studied with Evan Chambers. He was also very influential actually. He was such a great a speaker, the way he so eloquently phrases things. I think a lot about him when I'm teaching.

13. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

Yes, but I wouldn't say audience reception is my top priority. I would say my top priority is creating music that I like. But what is good about that is that I think I'm like a lot of people. I'm a normal person. I also want my performers or commissioner to like it. I'm always eager to hear how they like a piece after I've written it. If the audience likes it, that is also great. I do strive to write things that are pleasing. I think if they're pleasing to me and to my performer, they're going to be to my audience. Especially if they are to my performer because my performer will pull it off. And so I've been really pleased with how my music has been performed, I've written, thankfully for so many good performers. And the pieces come off really well and they get good recordings and I think that helps my career move right along.

14. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?

We've talked a little bit about it, but bringing out the contrast, and imagining the light and darkness. For example, the beams of light versus dancing shadows. The diatonic stuff is more like the light and the more chromatic stuff with more sharps and flats is more like the shadowy stuff. But then what is shadow? There is a lot of color to it. There is color in the light and darkness. The lower, faster stuff is more shadowy. The higher, slow stuff could be the light. But there is also some stuff in the middle, so you can make what you want out of it. There are different shades of dark and light.

15. How would you say this particular piece fits into your body of works?

I have written a lot since last summer. I've written *Grit 'n Grind*, *Pulse Break*, *Cyclops*, *Radiance*, *Light and Shadows*, and *Visionary*. The lull in writing last year was when I first got pregnant and didn't feel very good. I didn't want to write much then but had to write *Radiance* so the wind ensemble could play it. As far as solos, it is one of three unaccompanied solos that I've written. As far as solos with or without piano, I have nine clarinet solos.

The piece has energy, melody and rhythmic drive, like many of my other pieces. What sets it apart is that it has more space in it. It has more time for color. It's not as "notey" at times, and has some sustained passages. I was worried because I don't usually do that. I think the space is good, actually, because it helps create more contrast, which is a big part of the concept, and it sets this solo apart from my other solos. There are still plenty of fast notes in there, so you can definitely hear my voice come through.

APPENDIX C

INTERVIEW WITH ROBBIE MCCARTHY

1. When and in what way did you begin your musical studies?

In second grade I heard an oboe and I really liked the sound and I told my dad I really wanted to play oboe. No one would sell me an oboe because they said it was too hard so I played clarinet for two years.

2. Did you study Clarinet, and if so, for how long and in what capacity?

I studied clarinet for two years in third and fourth grade and then again for six weeks in college with Melissa Vaughan.

3. How did you become interested in composing?

I really liked wind ensemble music when I was in the ninth grade and I studied a lot of scores. I began putting the scores into Finale Notepad to isolate sections to see what they sounded like. I started messing with them and eventually I started to create my own stuff and found that was even more fun than writing down other people's stuff.

4. How did your compositional career develop into what it is today?

I got really lucky in a twitter composition competition with the Calefax Reed Quintet in the Netherlands. I didn't actually win. I found out on Twitter that the piece that did win was too hard so they played my piece at their festival instead. Then the ASU faculty played it and more people heard it. Then the faculty started commissioning compositions. The piece was *Tyro* and has since become part of a three movement suite for reed quintet called *Four Letter Word* which is a story into itself about my dad finding out that I had quite a potty mouth as a third grader. So, after *Tyro* and *Four Letter Word* I

got some more commissions from local groups like the Paradise Winds, various individuals, the Hillel Jewish Community at ASU, and I write a little bit for myself when I have time. Also, from playing around the ASU School of Music, I gradually got more commissions from the faculty, students, and neighbors. Performances at the International Double Reed Society and several saxophone conferences have helped as well. More than anything YouTube has been a great advertiser both because it's free and because it's worldwide.

5. Do you like writing for Clarinet more than other instruments?

I like writing for clarinet more than most. I really like the clarinet's extended techniques but I also like that it's a very versatile instrument. It can be extremely pretty or extremely ugly. The instrument itself is really capable and I enjoy all those aspects. I also like the oboe just as much because I know it's limitations more and I have a nonstandard technical ability compared to some. The music I write is extremely easy for me and extremely difficult for other people. But I also struggle with many relatively easy pieces in the standard repertoire. So it allows me to be virtuosic in a way on the oboe but I could never match that on clarinet because I don't know enough about it. Percussion is also a favorite because there is no limit to what you can write for instrument-wise but also because I played it for a couple of years in high school. It's difficult for me to write without percussion or at least without some kind of instrument that can keep a very pronounced rhythmic pulse for a piece. So usually with an ensemble piece of mine that doesn't feature percussion, there is always some instrument that gets a boring, more rhythmic than harmonic part.

6. Do you have a favorite ensemble to write for?

I don't have a favorite; I have some that I like more than others. Like I mentioned, the reed quintet is one of my favorite. Reed instruments playing together make really great timbres as a group and can allow for a lot of neat tone colors and rhythmic possibilities. I find that the elimination of the horn really allows you to write 5 virtuosic parts completely independently without having to worry about the instrumentalists, like I typically do when worrying about range, stamina, and technique of the horn. The elimination of the flute also allows all ensemble members to become leaders, and performances are generally more exciting to me that way.

7. Where do you find inspiration for your compositions?

Sometimes I'll hear a really cool word or idea and I'll write a piece about that. Usually, I noodle around on instruments until I find sounds I like, I write them down, and I find a title that fits.

8. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music?

Well, in the case of *My Own Agenda*, I specifically wanted a sound track for a home movie I had made of a road trip I took through Yosemite with my family. I never wrote the soundtrack because it was too much work for something that was going to go on YouTube and be seen by like ten people. But I always wanted a soundtrack for that and this ended up being it. Because I originally published the video on YouTube with a

pop punk song, I took a line from that pop song (*All Time Low, I Feel Like Dancin' Tonight*) which kind of symbolizes the clarinetist playing by his or herself to create a clarinet choir texture. I never had formal composition lessons, so in hindsight the title also says metaphorically, “Look what I can do all by myself, I’m gonna do my own thing, you guys can do whatever you want...” So the line comes from both the song I used in the movie and the clarinetist’s solo playing of an ensemble piece.

I usually come up with the music first, about sixty percent of the time. I have some idea of what I want it to sound like and I know I have to find a title that fits that. About forty percent of the time, I come up with the title first. In the case of the piece *Four Letter Word*, it was definitely about a little boy getting in trouble, the second movement feeling remorse, and the third movement getting in trouble again and getting grounded. So I knew that it was going to be in three parts: the first was going to be happy, the second would be remorseful and the last was going to be angry. I knew I had three bases to cover and could do that however I wanted.

9. What elements do you find to be most important within your musical compositions?

Everything I write ends up being tonal. I’m never far from a tonal center, however that doesn’t mean standard rules of music theory apply. I find that it’s usually going somewhere, it’s never stagnant for too long, in some way, shape, or form, either rhythmically, harmonically, texturally, etc. But I feel like the harmonies are things you have probably heard before, the rhythms are things you have probably heard before, but they’re never heard in the way that you’re used to. There’s nothing groundbreaking about

it. So it's never off-putting. A colleague of mine and a good friend said that no one would ever boo during or after one of my pieces. That being said, it may not be their favorite thing ever or their cup of tea, but it's never unobtainable at the first listen. So whether you read program notes, or you think about the title, or I give a pre-concert talk, you can always hear the elements that I talk about and it's very obvious. But it's never obvious to the point of "turn this off, it's just too cheesy!"

10. Are there any elements that you could say "characterize" your body of compositions? What separates you from other composers?

I try to make everything thematic. I'm not going to call a piece "Saxophone Sonata." If I write a piece in Sonata form, and I write it about taking a nap in a park in New York City, you're not going to hear Theme, Exposition, Development, Recapitulation. You're not going to hear those elements. You're going to hear the thematic material before you hear the academic material. Not that one of those is ever more important or less important, and they're always both there. There's always a structure, a theme, a form, a thematic element, but I try to make the thematic element more apparent to listeners than the academic element.

11. Do you take into consideration the qualities of an individual performer when writing for them?

When I know the performer, yes. When I'm writing a wind ensemble piece for 12 universities, it is different. Most of the clarinetists I know are better than most of the

clarinetists everywhere else so I have to remember that because I'll end of writing really difficult clarinet parts. I definitely do take that into account when I can.

12. Can you name a person or event that greatly influenced your musical life?

A couple of months ago I definitely remember going to see Philip Glass's opera, *Einstein on the Beach*. It's five and a half hours with no intermission and a half an hour pre-show as well so you end up sitting down for six hours. You're encouraged to take your own break but it was so impressive to see that level of performance for that long that I sat for all six! It really did shape the way I thought about music taking place over a long period of time. I have traditionally wrote shorter music and after that experience, the pieces I've written are much longer. I'm working to make the pieces not sound too long, to the point of boredom for the audience.

Farther back I remember seeing a concert at the Disney Concert Hall where Evelyn Glennie did a percussion piece where she did a double stick roll on the snare drum for about twenty minutes from completely undetectable *pianissimo* to the loudest *forte* back down to nothing with an *accelerando* and *ritardando*. That performance was profound in showing me that simple music was just as effective as complex music was.

13. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

I think every composer has to be a little bit concerned. I don't think that's what I think about the most when I write music, but I want the audience to enjoy it. Which is why I'd rather write a thematic piece than academic piece, but I also think that allows

players to connect with the music more. When players connect with the music, that comes across to the audience. So, the audience's perception has to be hand in hand with the performer's perception and then the audience's reception can be built off of that. I do think about it but not as much as some composers that I know but I also don't completely ignore it.

14. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?



My biggest piece of advice would be don't be afraid of the electronic aspect. It's really just plug in the cords where the instructions say so and hit the right keys on the trigger at the right time and you'll be good to go. Another big concern is the ability of players to maintain a strict, metronomic pulse and to be able to tell when they're playing eighth notes just slightly ahead or behind the beat because that can't happen when it's compounded with the electronics. I definitely think performers should listen to tapes of themselves playing it with and without the metronome so they can hear any little discrepancies in sound. I think it would even help if other people listen to it to try to pick out where little discrepancies happen so it could be more in time. In Melissa's recording session, I had the chance to break the recording down to each sound wave, and even perfect sounding takes can be just out of time enough to throw off the computer. Another big issue is making it sound like an interesting piece of music, not the culmination of loops of strict metronomic time. I guess I say "be precise," but it still has to be fluid and musical. I think that will be a challenge for anyone that plays really repetitive music. It needs to sound human, but at the same time not losing it's structure for the audience.

15. How does this particular piece fit into your body of works?

It's similar to the stuff I've written in that it's very tonal, and the thematic elements can be accessible to an audience on the first or second listen. It is not overly long, even though it's longer than a lot of things I've written, especially for smaller ensembles. It's different in that it is not blatantly returning to the tonic key a lot. It only happens once in the piece, right in the middle. But because most of my music is tonal, it does have that feeling of familiarity even if you've never heard it before.

APPENDIX D
LETTERS OF PERMISSION

To: Joshua Gardner
MUSIC BUIL

From:  Mark Roosa, Chair 
Soc Beh IRB

Date: 01/28/2013

Committee Action: **Exemption Granted**

IRB Action Date: 01/28/2013

IRB Protocol #: 1301008739

Study Title: A Recording Project Featuring Three Newly Commissioned Works for Solo B-Flat Clarinet

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

**A RECORDING PROJECT FEATURING 3 NEWLY COMMISSIONED WORKS FOR
SOLO Bb CLARINET**

February 6, 2013

Dear Mr. Chris Burton:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute of Design and the Arts School of Music at Arizona State University. I am conducting a research study regarding your solo Clarinet music.

I am inviting your participation, which will involve answering questions about yourself and your solo and chamber clarinet music. You have the right not to answer any questions, and to stop participation at any time.

I would like to audio-record this interview for later transcription. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you can change your mind after the interview starts. If utilized in my dissertation, interview tapes will be kept under lock and key until such time that they may become part of an archive of materials at a library.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Your responses to the questions will be used to provide additional information for my dissertation on these solo and chamber clarinet works. There are not foreseeable risks or discomforts to your participation. I would like to ask your permission to identify you in this study and to quote your responses to the interview in my subsequent documents and publications. Your responses will be attributed to you in the footnotes and bibliography. With your permission, the results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at: Joshua.T.Gardner@asu.edu and Melissa.Vaughan@asu.edu or by phone at 281-216-5713. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

Sincerely,
Melissa Vaughan

By signing below you are agreeing to participate in the study and that you are 18 years of age or older.

Chris ST
Signature

2/7/13
Date

By signing below, you are agreeing to have your interview recorded.

Chris ST
Signature

2/7/13
Date

By signing below, you are giving permission to allow your score to be reproduced within my dissertation.

Chris ST
Signature

2/7/13
Date

**A RECORDING PROJECT FEATURING 3 NEWLY COMMISSIONED WORKS FOR
SOLO Bb CLARINET**

February 6, 2013

Dear Mrs. Theresa Martin:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute of Design and the Arts School of Music at Arizona State University. I am conducting a research study regarding your solo Clarinet music.

I am inviting your participation, which will involve answering questions about yourself and your solo and chamber clarinet music. You have the right not to answer any questions, and to stop participation at any time.

I would like to audio-record this interview for later transcription. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you can change your mind after the interview starts. If utilized in my dissertation, interview tapes will be kept under lock and key until such time that they may become part of an archive of materials at a library.

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Sincerely,
Melissa Vaughan

By signing below you are agreeing to participate in the study and that you are 18 years of age or older.

Theresa Martin
Signature

2/6/13
Date

By signing below, you are agreeing to have your interview recorded.

Theresa Martin
Signature

2/6/13
Date

By signing below, you are giving permission to allow your score to be reproduced within my dissertation.

Theresa Martin
Signature

2/6/13
Date

**A RECORDING PROJECT FEATURING 3 NEWLY COMMISSIONED WORKS FOR
SOLO Bb CLARINET**

February 6, 2013

Dear Mr. Robbie McCarthy:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute of Design and the Arts School of Music at Arizona State University. I am conducting a research study regarding your solo Clarinet music.

I am inviting your participation, which will involve answering questions about yourself and your solo and chamber clarinet music. You have the right not to answer any questions, and to stop participation at any time.

I would like to audio-record this interview for later transcription. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you can change your mind after the interview starts. If utilized in my dissertation, interview tapes will be kept under lock and key until such time that they may become part of an archive of materials at a library.

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Melissa Vaughan

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Date

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Date

By signing below, you are giving permission to allow your score to be reproduced within my dissertation.

Signature

Date



13040 Eastgate Park Way • Suite 108 • Louisville, KY • 40223 • United States
502.365.1431 fax

April 9, 2013

To Whom It May Concern:

I grant Melissa Vaughan permission to use excerpted pages and graphics from our publication, *Extreme Clarinet*, for use in any documentation pertaining to work at Arizona State University.

Thank you,

Patrick M. Stuckemeyer, DM

APPENDIX E

STORM'S A COMIN' SCORE

written for Melissa Vaughan
Storm's a Comin'
Solo for Clarinet

Chris D. Burton (ASCAP)

With Great Intensity

The first section of the score, measures 1-11, is marked "With Great Intensity". It begins with a *ff* dynamic and includes several trills (*tr*) and accents (*>*). The dynamics shift to *fp* and then *sf sfp*. The piece concludes with a *short* marking and a double bar line. The second section, measures 8-11, is marked *mp* and includes the instruction "starting slowly, building to a frenzy". The third section, measures 9-11, is marked *sim. ad lib* and includes the instruction "growl" above a dashed line and "fall" above a note. The section ends with a 6/4 time signature change.

12 **Calm yet Ominous** ♩ = 60

The second section, measures 12-15, is marked *p* and features a tempo of ♩ = 60. It consists of a series of eighth notes and quarter notes. The third section, measures 16-19, continues with a similar rhythmic pattern and includes a *mf* dynamic marking.

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Storm's a Comin' - page 2

19 *pp* *mf* *accel. poco a poco espress.*

22 *rall.* ($\text{♩} = \text{ca. } 114$)

25 *p* *n*

28 **Violently** $\text{♩} = 96$
Gliss and Growl *ff* *sfz mp*

31 *sim.* *cresc.*

34 *f* *sfz mp* Growl

37 *f*

41 *f* 6

Detailed description: This page of a musical score contains eight staves of music. The first staff (measures 19-21) features a piano introduction with a *pp* dynamic, a trill, and a *mf* dynamic. The second staff (measures 22-24) includes a tempo marking of $\text{♩} = \text{ca. } 114$ and a *rall.* instruction. The third staff (measures 25-27) shows a *p* dynamic and a *n* (noisy) effect. The fourth staff (measures 28-30) is marked **Violently** with a tempo of $\text{♩} = 96$, featuring glissandos and growls, and dynamics of *ff* and *sfz mp*. The fifth staff (measures 31-33) has a *sim.* (sustained) marking and a *cresc.* (crescendo) instruction. The sixth staff (measures 34-36) includes a *f* dynamic, a *sfz mp* dynamic, and a growl. The seventh staff (measures 37-40) features a *f* dynamic. The eighth staff (measures 41-43) includes a *f* dynamic and a sixteenth-note triplet marked with a '6'.

44 **Freely, out of time**
mp

48 *molto cresc.*

51 **a tempo**
ff *f* *mf* *sim.*

55 *mf* *f* *f* *espress.*

60 *mf* *mf*

64

68 *f* **growl**

74 **slowing and diminishing**
p *pp* *pp*

Storm's a Comin' - page 4

81 **Take your time** ♩ = ca.60

93

102

slowing

Violently ♩ = 96

Gliss and Growl

109

ff *f* *mf* *sim.*

113

mf *f* *f*

espress. growl

119

sfz *mf* *mf*

123

f

128

growl - - - - - slowing and diminishing

Storm's a Comin' - page 5

135 **As before** ♩ = 60

142 *mf* *mp* *mf*

146 *p* *mf*

148 *mf* *accel. poco a poco espress.*

151

154 ($\text{♩} = \text{ca. } 114$) *slowing and building* *f*

157 **Strong and Majestic** ($\text{♩} = \text{ca. } 70$) *Swing* *slowing to the end* *cresc. poco a poco*

162

APPENDIX F
LIGHT AND SHADOWS SCORE

Light and Shadows

for Solo Clarinet in Bb
Commissioned by Melissa Vaughn

Theresa Martin

The musical score for "Light and Shadows" is written for a solo clarinet in Bb. It consists of eight staves of music. The piece begins with a tempo of quarter note = 60. The first staff (measures 1-3) features a melodic line with dynamics *p*, *f*, and *p*, and includes an *accel.* marking. The second staff (measures 4-6) starts with a *rit.* marking and a tempo of quarter note = 90, ending with a *mf* dynamic. The third staff (measures 7-8) continues with a *f* dynamic and a *rit.* marking, ending with a 7-measure rest. The fourth staff (measures 9-10) changes to a 12/8 time signature, with a tempo of quarter note = 72, and includes a *pp* dynamic and a 13-measure rest. The fifth staff (measures 11-12) returns to a 4/4 time signature with a tempo of quarter note = 90, featuring 7-measure rests and 5-measure rests. The sixth staff (measures 13-15) includes an *accel.* marking, a *p* dynamic, and a 3-measure rest. The seventh staff (measures 16-18) features a *rit.* marking, a tempo of quarter note = 80, and a *mf* dynamic, with multiple 3-measure rests. The eighth staff (measures 19-20) continues with a *mf* dynamic and 3-measure rests.

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2 Light and Shadows

♩ = 72

21 *rit.*

♩ = 120

24

♩ = 80

26 *accel.*

♩ = 60

29 *mf* *f*

32 *mp* *p* *mf*

♩ = 72

35 *p* *mf* *p* *mf* *p* *mf*

37 *p* *mf*

40 *p* *mf* *p* *mf* *p*

The musical score is written for a single melodic line in treble clef. It begins at measure 21 with a tempo of 72 and features triplet eighth notes. At measure 24, the tempo changes to 80 and includes sixteenth-note runs with slurs. Measure 26 is marked 'accel.' and contains five-note runs. Measure 29 has a tempo of 60 and includes dynamic markings of *mf* and *f*. Measure 32 returns to a tempo of 72 and features dynamic markings of *mp*, *p*, and *mf*. Measure 35 continues with dynamic markings of *p*, *mf*, *p*, *mf*, *p*, and *mf*. Measure 37 includes triplet eighth notes and dynamic markings of *p* and *mf*. Measure 40 concludes with dynamic markings of *p*, *mf*, *p*, *mf*, and *p*. The score includes various time signatures (2/4, 3/4, 4/4, 6/8) and articulation marks such as slurs and accents.

Light and Shadows

The image displays a musical score for a piece titled "Light and Shadows". The score is written on a single staff in treble clef. It begins at measure 43 and ends at measure 62. The music is characterized by complex rhythmic patterns, including triplets and septuplets. The key signature consists of two sharps (F# and C#). The piece is marked with various dynamics, including fortissimo (f), mezzo-piano (mp), piano (p), and pianissimo (pp). There are also tempo markings, such as quarter note = 50 and quarter note = 80. The score includes several fermatas and slurs. The piece concludes with a final cadence in 12/8 time, marked with a fermata.

43

46

49 $\text{♩} = 50$

52 $\text{♩} = 80$

55

57

59

62

f *mp* *f* *p* *f* *pp* *mp* *mf* *f* *p* *mf* *p* *mf* *p* *mf* *p* *f*

$\text{♩} = 72$

64 *pp* *mp* *p* *mf*

67 *f* *p* *mf* *accel.*

70 $\text{♩} = 80$

73

75 *f*

78

81 *f*

83 *rit.* 3 3 3 3 3 3

Light and Shadows

5

86 $\text{♩} = 72$ *rit.* $\text{♩} = 60$

89 *p*

92

95 $\text{♩} = 72$ *accel.* *p*

98 *f* *p*

101 $\text{♩} = 80$ *mp* *mf* *f*

104

107 *p*

110 *mf* *f* *fp*

♩. = 60

114 *f*

117 *fp*

120 ♩. = 120 *p* *mf*

124 *f*

128 ♩. = 80 *p*

132 *f*

135

137 ♩. = 60 *p* *mf*

Detailed description: This musical score is for a piece titled "Light and Shadows". It consists of eight staves of music in treble clef. The first staff (measures 114-116) starts with a 7/16 time signature, a forte (*f*) dynamic, and a tempo of quarter note = 60. It features a melodic line with slurs and a fermata. The second staff (measures 117-119) continues the melody with a mezzo-forte (*fp*) dynamic and a 9/16 time signature. The third staff (measures 120-123) has a tempo of quarter note = 120 and dynamics of piano (*p*) and mezzo-forte (*mf*). The fourth staff (measures 124-127) includes a forte (*f*) dynamic and changes to 10/16, 3/4, and 6/8 time signatures. The fifth staff (measures 128-131) has a tempo of quarter note = 80 and a piano (*p*) dynamic. The sixth staff (measures 132-134) features a forte (*f*) dynamic. The seventh staff (measures 135-136) continues the melodic line. The eighth staff (measures 137-140) has a tempo of quarter note = 60 and dynamics of piano (*p*) and mezzo-forte (*mf*), including a triplet of eighth notes.

Musical score for 'Light and Shadows', page 7, measures 142-166. The score is written in treble clef with a tempo of quarter note = 80. It features various dynamics and articulations:

- Measure 142: *f* (forte), crescendo hairpin.
- Measure 147: *p* (piano), hairpin.
- Measure 151: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).
- Measure 154: *p* (piano), *f* (forte), hairpin.
- Measure 157: *p* (piano), *p* (piano), hairpin.
- Measure 160: *mp* (mezzo-piano), *f* (forte), *p* (piano), *f* (forte), hairpin.
- Measure 162: *f* (forte), hairpin.
- Measure 166: *f* (forte), hairpin.

Tempo: ♩. = 80

169

173

177 *rit.*

181 ♩ = 104

184

187

189 *p* *f* *mp* *rit.*

192 ♩ = 60

f *mp*

Light and Shadows

196 $\text{♩} = 60$ *accel.* *rit.* $\text{♩} = 80$

199

201

204 *accel.*

207 $\text{♩} = 80$

210 *rit.*

pp *f* *p* *f* *p* *p* *mp* *p*

The musical score consists of six staves of music in treble clef. The first staff (measures 196-198) starts with a tempo of quarter note = 60, marked *pp*, and includes *accel.* and *rit.* markings. The second staff (measures 199-200) features a *f* dynamic. The third staff (measures 201-203) includes a 3/4 time signature change. The fourth staff (measures 204-206) is marked *accel.* and features a 5/8 time signature change. The fifth staff (measures 207-209) starts with a tempo of quarter note = 80 and includes *p*, *mp*, and *mf* dynamics. The sixth staff (measures 210) is marked *rit.* and includes *p* and *mp* dynamics. The score contains various rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs.

APPENDIX G

MY OWN AGENDA SCORE

Score

My Own Agenda
for clarinet and laptop

Robbie McCarthy

$\text{♩} = 194$

Bass Clarinet

Clarinet in B \flat

6

B \flat Cl.

6

Clarinet

B \flat Cl.

13

17

B \flat Cl.

17

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My Own Agenda - Score - 2

B \flat Cl. ²²

22

B \flat Cl. ²⁸

28

B \flat Cl. ³⁸

38

B \flat Cl. ⁴⁶

46

B \flat Cl. ⁵⁰

50

My Own Agenda - Score - 3

B \flat Cl. 55

55

B \flat Cl. 62

62

B \flat Cl. 70

70

Bass Clarinet

B \flat Cl. 77

77

B \flat Cl. 81

81

My Own Agenda - Score - 4

85

B \flat Cl.

85

89

B \flat Cl.

89

93

B \flat Cl.

93

f

99

B \flat Cl.

99

106

B \flat Cl.

106

My Own Agenda - Score - 5

113

B \flat Cl.

118

B \flat Cl.

125

B \flat Cl.

130

Clarinet

B \flat Cl.

137

B \flat Cl.

My Own Agenda - Score - 6

B \flat Cl. ¹⁴⁴

¹⁴⁴

B \flat Cl. ¹⁴⁹

¹⁴⁹

B \flat Cl. ¹⁵⁴

¹⁵⁴

B \flat Cl. ¹⁵⁹

¹⁵⁹

B \flat Cl. ¹⁶⁴

Bass Clarinet

¹⁶⁴

My Own Agenda - Score - 7

B \flat Cl. 171

171

B \flat Cl. 177

177

Clarinet

B \flat Cl. 185

185

B \flat Cl. 190

190

B \flat Cl. 195

195

My Own Agenda - Score - 8

200

B \flat Cl.

200

207

B \flat Cl.

207