



Developing Clarinet Technique With Chamber Ensemble Literature

by Carola Winkle

Chamber music is not only fun to play but provides musicians with valuable musical experience while introducing them to a variety of original pieces and masterworks arranged for small ensembles. Available for all proficiency levels, chamber music helps students develop musical independence and confidence as well as improves tone quality, intonation, articulation, rhythmic precision, musical style, and the ability to play well together as a section.

Grade 1

Students should begin with duets and progress to trios and quartets by the end of the first year. *Master Duets* by Keith Snell progresses steadily through the works of such composers

as Bach, Mozart, and Beethoven as well as folk songs from many countries, including Britain, Scotland, America, and Jamaica. Teachers can use this six-book series, which consists of two volumes for each of three levels (easy, intermediate, and advanced), with students who have as little as two months of instruction or as much as eight years of experience. In the two easy-level books students will encounter limited rhythmic difficulties, consisting of eighth and dotted quarter notes, and ranges within the low and middle registers of the instrument. The collection features music in various styles, including bourees, polkas, marches, minuets, inventions, rondos, and rags.

Once first-year players have mastered several duets, directors can intro-

duce them to trios and quartets, which are more interesting and challenging. *To a Wild Rose* by Edward MacDowell arranged by Alden Estes (Kendor, \$8) and *Gymnopedie* by Erik Satie, arranged by Daniel Dorff (Kendor \$6.50) are excellent quartets that expose students to classical literature. A slow piece, *Gymnopedie* is rhythmically easy and has a range that extends only to G5 in the first clarinet part. The quartet *Happy and Sad* by Ludwig van Beethoven arranged by Ralph Guenther (Belwin, \$4) familiarizes players with major and minor tonalities: "Happy," the opening section, is in C major, and "Sad," the closing section, is in A minor.

Grade 2

Two of the many fine collections of duets for second- and third-year clarinet players, *Clarinet Twosome* by Leo Lester (Carl Fischer, \$7.50) and *Duetist Folio* by Himie Voxman (Rubank, \$5) offer a variety of literature by such composers as Mozart, Schumann, Bartók, Shostakovich, Beethoven, Glinka, and Tchaikovsky in the keys of C, G, F, or B^b. Time signatures in *Duetist Folio* are primarily 4/4, 3/4, 2/4, and cut-time, and the *Clarinet Twosome* has several selections in 6/8 and 3/4 as well. *Double Play* arranged by Roland Broderick (Kendor, \$12), a collection of familiar patriotic, folk, Christmas, and classical melodies, includes "America the Beautiful," "Yankee Doodle," "Amazing Grace," and "When the Saints Go Marching In."

James Power's *Christmas Book* (Preser, \$12.75) consists of 21 carols arranged for three clarinets and is also available for flutes, saxes, and brass, each of which work together for large ensemble performance; a piano accompaniment book is also available. Although the majority of pieces in this collection are scored for three independent players, a few selections feature homophonic writing with unison rhythms. The two-volume set *Chamber Music for Three Clarinets* by Himie Voxman (Rubank, \$4.95) progresses from grade 2 pieces in Volume I to grade 3 works in Volume II. With ea-





key signatures and little independent playing, Volume I is excellent for introducing students to chamber music, but Volume II features greater independence of voices and difficult rhythms such as sixteenth notes and triplets.

Fiesta Mejicana by George Frederick McKay (Carl Fischer, \$4.50) for clarinet quartet exposes players to multicultural music with five short movements based on Mexican children's songs, such as "Greeting to the Sun," "Circle Dance," and "Serenade to the

Caballero." Arranged for four like instruments, this quartet will work with four clarinets, violins, trumpets, horns, or saxophones. Leon Lester and William Bell compiled 16 well-known melodies in *Fun for Four Clarinets* (Carl Fischer, \$7), which includes "Frère Jacques," "Pop! Goes the Weasel," "She'll Be Comin' Round the Mountain," and "Twinkle, Twinkle, Little Star."

At this level students can easily learn to play E^b alto and B^b bass clarinet because all clarinet fingerings are the same; the only difference is the embouchure. With these instruments ensembles can perform works from the wealth of clarinet choir repertoire. Scored for E^b alto, B^b bass, and four B^b soprano clarinets, *Armenian Song* by Aram Khachaturian, arranged by Alden Estes (Kendor, \$8) provides third-year players with music from another culture. This work is not technically or rhythmically difficult, consisting primarily of unison half- and quarter-note rhythms, a limited range in all parts, and only a few accidentals in homophonic texture.

Grade 3

Excellent for teaching various musical forms such as the canon, theme

and variations, and fugue, Himie Voxman's *Sixty-five Progressive Duets* (Southern, \$5.95) features works by lesser-known but talented composers, including Hoffmeister, Chédeville, Geminiani, LeClair, and Lefèvre. As the title suggests, the works become progressively more difficult with regard to time signatures, key signatures, and ornamentation.

A short, spritely, two-movement work for two clarinets and bass clarinet, Lyle Merriman's arrangement of a Haydn *Divertimento* (Southern, \$6) begins with a Menuetto in C major that moves to C minor in the trio and ends with a cheerful, ¾-time Finale in three-part form. *Scherzo* by Burnet C. Tuthill (Carl Fischer, \$4.50) is excellent for teaching ¾ time and the scherzo style.

Of particular interest to intermediate-level students are such classics as *Funeral March of the Marionette* by Charles Gounod, arranged by Daniel Dorff (Kendor, \$6.50) and *Polovetzian Dance* by Alexander Borodin, arranged by Frank Conley (Kendor, \$10), both scored for clarinet quartet. *American Panorama* by George Frederick McKay (Carl Fischer, \$7) consists of seven movements based on American folk songs: "Sea Chanty," "Tune from the



Western Plains," "Creole Dance," "Blues Episode," "Morning on the Range," "Borderland Serenade," and "Swing Your Partners." Musically and technically easy, *Finale* by W.A. Mozart, arranged by James McLeod (Kendor, \$9) introduces Mozart's style to students at an early age. For the holiday season intermediate clarinet quartets will enjoy Leon Jessel's *Parade of the Wooden Soldiers* arranged by Frank J. Halferty (Kendor, \$8), which features a famous melody that is a player and audience pleaser.

Elliot A. Del Borgo has written and arranged many clarinet choir pieces at a variety of difficulty levels, but his works for intermediate and advanced ensembles are best, especially *Dona Nobis Pacem* (Kendor, \$8). Most of Del Borgo's clarinet choir works include optional E^b alto/E^b contra-alto and B^b bass/B^b contrabass clarinet part doublings.

Grade 4

The majority of clarinet ensemble literature is for advanced high school and college-level players. One of the most prolific composers and arrangers of clarinet literature, David Hite compiled *Seven Grand Concert Duets* (Southern, \$20), which features works

by Haydn, Mozart, Crusell, and Klose. Ernesto Cavallini, a 19th-century clarinet virtuoso, wrote many technically demanding pieces, including *Two Grand Duets* (Carl Fischer, \$4.95). Among the most popular clarinet ensemble works are Himie Voxman's *Selected Duets*, Volumes I and II (Rubank, \$7.95), which consist of duets at varying degrees of difficulty by composers from many different time periods.

Lyle Merriman's arrangement of *Variations on La Ci Darem* by Ludwig van Beethoven (Southern, \$7.50) for two B^b soprano clarinets and bass clarinet or bassoon provides a valuable chamber music opportunity for bass clarinetists in a setting that produces an interesting timbre and challenging intonation problems. From the contemporary period, *Trio* by Leon Stein (Presser, \$10) for three clarinets or trumpets incorporates many accidentals and mixed meters in a three-movement work with limited range.

A large portion of the clarinet ensemble repertoire consists of grade 4 quartet literature for standard instrumentation (four B^b soprano clarinets) or mixed instrumentation (E^b alto, B^b bass, and two B^b soprano clarinets). For flexibility many mixed quartets

come with substitute parts for standard ensembles. An important work for standard clarinet quartet, *Bagatelle* by Clare Grundman (Boosey & Hawkes, \$12.50) features a perky melody and frequent tutti rhythms. *Procession of the Sardar* by Ippolitov-Ivanov, transcribed by John De Bueris (Belwin, \$5) is excellent for teaching classical literature in a quartet setting and includes several cadenza passages in the first part. An entertaining jazz-style piece, *Black and White Rag* by George W. Botsford, arranged by James McLeod (Kendor, \$9.50) introduces students to ragtime music. The two-movement Baroque quartet *Sarabanda and Gavotta* by Arcangelo Corelli, arranged by Clair W. Johnson (Rubank, \$5), also available for flute quartet, works well with high school students because the *Sarabanda*, in E minor, is rhythmically simple and the *Gavotta*, in G major, includes passages with only two contrasting parts. Appropriate for the holidays, *Christmas on the Mall* arranged by Bill Holcombe (Musicians Publications, \$15) consists of four cleverly arranged carols.

Although mixed quartets scored for B^b bass and three B^b soprano clarinets will work with four B^b soprano clarinets, a bass clarinet adds richness to the tex-



Select your drummers based on how strong their talent is rather than on how strong their backs are. As you can see, new

Stadium Hardware™ by May adjusts to any surface.

Saving wear and tear on drums. And drummers. For

more information about this Yamaha exclusive, write:

Yamaha, Band & Orchestra Division, PO Box 899,

Grand Rapids, MI 49512. Or check out our website

at <http://www.yamaha.com>.

YAMAHA
Play the Very Best You Can™

ture of the ensemble. Examples of quartets with this instrumentation are *Allegro from Quartet in A, K.464 for Strings* by W.A. Mozart, arranged by George Waln (Kjos, \$7) and the Jacques Lancelot collection (Presser, \$18.25), which includes works by Karl Ditters von Dittersdorf, Alexandre Borodine, Johann Burgmüller, and Piotr Ilyich Tchaikovsky. Lancelot's collection gives students the opportunity to learn music from the Classical and Romantic periods.

Directors can enhance the overall band sound by expanding the clarinet family, adding E^b soprano, E^b contralto, and B^b contrabass clarinets to the section, and students can learn and practice on these instruments by playing clarinet choir pieces. Scored for E^b alto, B^b bass, and four B^b soprano clarinets, Himie Voxman's collection *Clarinet Choir Repertoire* (Rubank) features 11 works by Handel, Bach, Grieg, and Mozart and includes many arrangements of such large works as concerti grossi, divertimenti, and serenades. In these arrangements several parts share the same rhythmic figures throughout the score. *Celestial Clarinets* by William Ryden (Southern, parts \$17.50, score \$9.95) consists of 12 Christmas carols scored for clarinet quartet or choir.

At this level many compositions call for E^b soprano, E^b contra-alto, and B^b contrabass clarinets and some include optional parts for A^b soprano clarinet and basset horn in F. Works with this instrumentation include *Overture to The Marriage of Figaro* by W.A. Mozart, arranged by Lucien Caillet (Southern, \$25) and *Chorale and Danza* by Vaclav Nelhybel (Southern, \$17.50). The Mozart piece is stylistically challenging and at a fast tempo, and the Nelhybel work has difficult rhythms. In the jazz idiom, *Gay 90s Jazz Suite* arranged by Lennie Niehaus (Kendor, \$19) features four popular tunes of the era: "The Man on the Flying Trapeze," "After the Ball," "The Sidewalks of New York," and "While Strolling Through the Park One Day." Although students may not be familiar with these songs, directors can use the arrangement to teach the swing style (first and fourth movements), straight eighth-note style (second movement), and $\frac{3}{4}$ time (third movement).

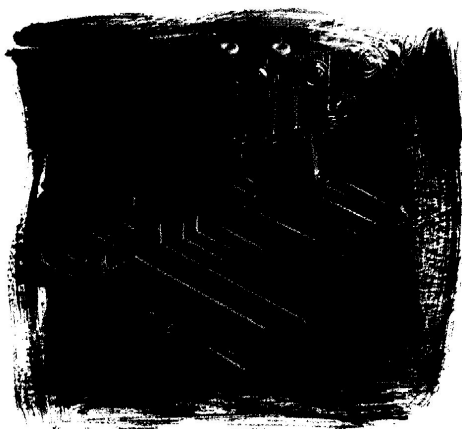
Grade 5

The duet *Symphonie Concertante in E^b, Op. 23* by Iwan Müller, edited from the 1825 edition by Pamela Weston (Fentone Music: Presser, \$10) is a historically significant work

because the composer invented the simple-system clarinet, which has fewer keys than the modern instrument. The piece, in the style of Rossini's music, challenges both players with independent parts. Few trios exist at this level, but *Grand Trio, Op. 8* by J. Bouffil, arranged by P.X. Laube (Cundy-Bettoney: Carl Fischer, \$7) combines three equally challenging parts to produce an exemplary work.

Jazz quartets, such as *Alexander's Ragtime Band* by Irving Berlin and *Scott Joplin: Portrait* (Musicians Publications, \$15 each), both arranged by Bill Holcombe, are particularly appealing to players and audiences. Scored with optional bass clarinet, which adds depth to the sound, these pieces feature standard jazz favorites. The standard quartets *Suite Italienne* and *Normandie* by Yvonne Desportes (Southern, \$25 and \$15) provide opportunities to learn the French school of clarinet playing and call for advanced technical and musical virtuosity. A suite based on ancient airs from a region of France, *Normandie* begins with a theme-and-variations movement. *Suite Italienne* consists of four movements, each representing a different city: Rome, Florence, Venice, and Naples.

You and Fruhauf COMMON THREADS



You and Fruhauf have known each other forever. Your values, your ambitions are ours too. In the force and moment of competition, please remember that we were there with you on the first day of practice when the sun was just coming up over the goal posts. We will be with you too, when the seventh trombone player this month finds their own first love.



Imagination
ON-LINE

P.O. Box 16159, Wichita, Kansas 67216 • 1-800-858-8050 <http://www.fruhauf.com>

Mixed quartets similar to *Clarinet Rhapsody* by David Bennett (Carl Fischer, \$6.50) have a rich, full sound because of the addition of the alto and bass voices. One of several compositions for clarinet quartet by Bennett, this work opens with a first-part cadenza that leads into an andante section and another cadenza. The allegro section that follows has harmonized sixteenth-note runs in all parts and several meter changes from $\frac{3}{4}$ to $\frac{6}{8}$ and back. Other popular works by Bennett include *Prelude and Scherzo* and *Candid Clarinets*. Usually scored for a full instrumentation of alto, bass, EE^b and BB^b contrabass, and three B^b soprano clarinets, works arranged by Russ Howland, such as *The Impresario Overture* by W.A. Mozart (Wingert-Jones, \$12) and *Saltarello* from Symphony No. 4 by Felix Mendelssohn (Wingert-Jones, \$15) sound rich and full, even without the contrabass instruments.

Grade 6

Originally scored in 1868 for two clarinets and band, the technically demanding *Il Convegno* by Amilcare Ponchielli, edited by David Hite (Southern, \$16.50) cleverly dovetails the two clarinet parts. The six-movement piece *French Suite* by Yvonne Desportes (Southern, \$11.95) for four

B^b soprano clarinets is technically difficult, covers a wide range, and calls for an understanding of the French style. Dovetailing sixteenth-note runs in all parts permeate the first movement, the andante Sarabande features distinctively French harmonies, several accidentals contribute to the difficulty of the Gavotte, and the Menuet is in E major. The suite concludes with a presto Gigue in $\frac{1}{16}$ time. Also in French style, *Quatuor* by Pierre Max Dubois (Leduc, \$29) for four B^b soprano clarinets consists of four stylistically different movements. *Grand Quartet* by James Waterson, revised by Albert J. Andraud (Southern, \$17.50), another four-movement composition with the same instrumentation, includes four technically challenging, independent parts that call for virtuosic playing and versatility of articulation but will delight both performers and audiences. Three of the movements are difficult because of their quick tempi.

Whether a duet, trio, quartet, or choir, chamber music helps students develop musical skills and provides a lifetime of enjoyment. Beginners to professionals can enjoy a wealth of literature that represents all musical periods and styles, appealing to a variety of tastes and suitable for many occasions. □



Carola Winkle is the woodwind instructor at Chadron State College in Nebraska, director of the Bordeaux Community Band, and a Yamaha performing artist. A free-lance performer and teacher, Winkle received a bachelor's degree from Huron College, Huron, South Dakota and a master's degree from Chadron State College and has done post-graduate work at the University of Vermont and the University of Northern Colorado. As a clarinet soloist and woodwind coach she has made six European concert tours and has been clarinet soloist with numerous ensembles in the United States.

51st Annual Midwest Clinic

An International Band and Orchestra Conference

December 16-20, 1997 • Chicago Hilton and Towers

Explore Degree Programs
at College Night

Earn College Credit

Visit more than
550 Exhibit Booths

Teacher Resource Center

Computer Programs
Video Tape Library
Job Market

Administrator Information
Concert Tour Network

Featured Artists and Ensembles:

The United States Coast Guard Band, Mark O'Connor, Angel Melendez and the 911 Mambo Orchestra, The Austin Symphonic Band, The United States Air Force Airmen of Note, Rhythm and Brass, and Eltham High School Symphonic Band from Eltham, Australia.

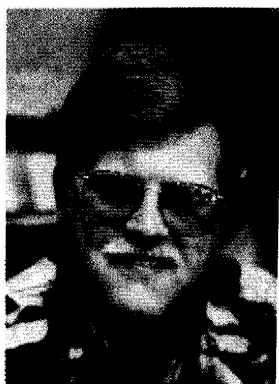
Registration

Directors \$50 Students \$10

Payable at the Clinic

For complete information and schedule brochure, write to:

The Midwest Clinic • 1503 Huntington Drive • Glenview, IL 60025
Phone (847) 729-4629 • Fax (847) 729-4635 • email: midwestc@wwa.com



Robert Breithaupt: "Stop the Banging, Let's Make Music."



Willie Hill: "Multimedia with Jazz C.D.s."