

A Program of Study for 21st Century Clarinet Techniques

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- **Resources for contemporary techniques**

- Microtones

- *New Directions for Clarinet, Revised Edition* by Phillip Rehfeldt - available in music libraries, via ILL, or ask a clarinet professor if they have this
- Jason Alder's online catalog - <https://www.jasonalder.com/resources/> - Make sure you choose the catalog for the appropriate clarinet, as he has one for B-flat and one for bass clarinet
- Gregory Oakes' online catalog - Choose "microtones", great search function - <https://www.gregoryoakes.com/multiphonics/index.php>

- Multiphonics

- *New Directions for Clarinet, Revised Edition* by Phillip Rehfeldt - available in music libraries, via ILL, or ask a clarinet professor if they have this
- *Clarinet Multiphonics: A Catalog and Analysis of Their Production Strategies* by Jack Liang - available on ProQuest or the ASU online repository - Comprehensive catalog that includes multiphonic production instructions and difficulty levels for each multiphonic
- Gregory Oakes' online catalog - Choose "multiphonics", great search function - <https://www.gregoryoakes.com/multiphonics/index.php>
- Heather Roche's blog - <https://heatherroche.net>

- **Composers to know/listen to before you start**

- Eric Mandat
- William O. Smith
- Ronald Caravan

- **The Project**

- As clarinet students progress in their studies, there comes a point at which many are assigned or choose to perform contemporary repertoire that is either overplayed due to accessibility and use in pedagogy, or includes difficult extended techniques like microtones, multiphonics, and more. This project identified a "gap" in unaccompanied clarinet repertoire and then expanded the

repertoire by commissioning five new unaccompanied clarinet solos through which students can learn both traditional and nontraditional techniques.

- Each of the first four works focus on one aspect of clarinet technique—musicality, the altissimo register, microtones, and multiphonics, respectively—and the final work is a culmination of all these techniques. The pieces are listed below in the author’s recommended order, with links to purchase:
 1. [*Of Moons and Meadows*](#), by Zach Bush (musicality/notated rubato)
 2. [*Ropes Course*](#), by Josh Gottry (altissimo)
 3. [*My Own Thoughts: Caprice for Internal Musings*](#), by Kurt Mehlenbacher (microtones)
 4. [*Soliloquize*](#), by Spencer Brand (multiphonics)
 5. [*Winter Fantasy*](#), by Eric Mandat (all of the above)

A Brief Overview of Selected Techniques

- **Notated Rubato** – The manipulation of tempo to yield a *rubato*-like effect without the performer needing to make their own temporal choices.
 - Overt use of temporal and dynamic markings.
- Example from *Of Moons and Meadows* by Zach Bush

The musical notation shows a single staff in 4/4 time. It begins with a tempo marking 'Longingly' and a quarter note equal to 72. The first measure is marked 'cantabile' and 'mf'. The second measure has a 'take time' marking above it. The third measure is marked 'dolce' and 'pp'. The fourth measure is marked 'mf'. The fifth measure is marked 'rit.' and 'lean'. The piece concludes in 3/4 time.

(21 temporal and dynamic markings in just the first 4 bars)

- **Altissimo Register** – Begins at C#6, requires changes to the shape of the oral cavity in addition to a steady airstream and the notated fingering.
 - While voicing is a common discussion for clarinetists, focus on the altissimo register itself is not yet a consistent and emphasized part of standard clarinet pedagogy (though increasingly so).
- Examples of accessible introduction of the altissimo register to students through *Ropes Course* by Josh Gottry

The notation shows two staves of music. The first staff covers measures 95 to 104. It features a series of eighth-note patterns with accents (>) above each note. The dynamics range from 'mf' to 'ff'. The piece concludes in 4/4 time.

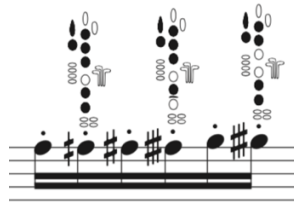
(Use of accents and dynamics to make the ascent to the A6 easier to accomplish)

The notation shows a single staff of music covering measures 120 to 124. It features scalar patterns with dynamic markings: 'mp', 'pp', 'mf', and 'p'. There are also triplet markings (3) under some notes. The piece concludes in 3/4 time.

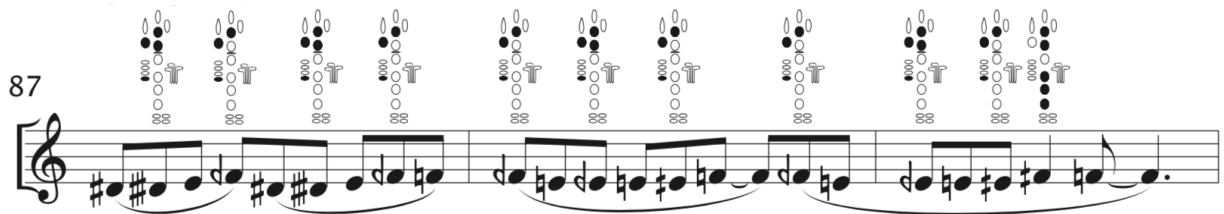
(Scalar patterns make the fingering and voicing changes easier to achieve accurately)

- **Microtone** – any interval smaller than a semitone.
 - Indicated by variations on the standard sharp and flat signs.
 - Adjusted semitonal fingerings to produce the microtones.
 - No voicing adjustments needed.

- Examples from *My Own Thoughts* by Kurt Mehlenbacher

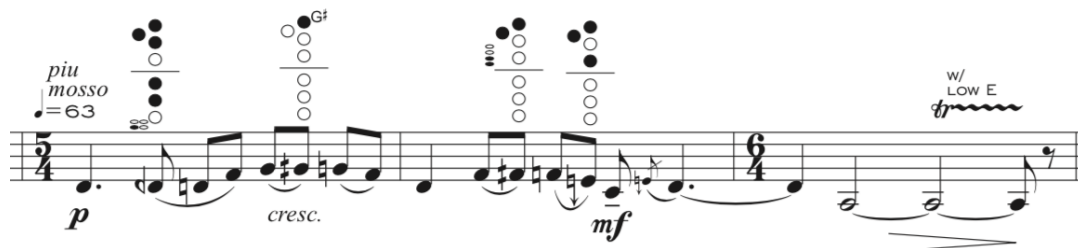


(Chromatic microtones)



(Chromatic microtones using enharmonic notes)

- Examples from *Winter Fantasy* by Eric P. Mandat



(Melodic use of chromatic microtones, ending with a timbral trill)



- **Multiphonic** – a technique in which multiple pitches are produce simultaneously.
 - Indicated by the intended pitches being stacked, sharing a note stem.
 - Adjusted semitonal fingerings, notated like microtones.
 - Adjusted voicing necessary to accurate produce all notated pitches.
 - Suggested technique – aim for the lower pitch first and adjust to produce the top pitch.

