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An Annotated Bibliography of Published Duets for Clarinet and Marimba Available in the United States

Nan-Yen Lin
AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED DUETS FOR CLARINET AND MARIMBA AVAILABLE IN THE UNITED STATES

By

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Committee Member

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This treatise is dedicated, with gratitude and love, to

My father, Chang-Hu Lin (林章湖), my mother, Chin-Feng Cheng (鄭錦鳳),
and my sister Chih-An Lin (林質安)
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# TABLE OF CONTENTS

Abstract .......................................................................................................................................... vi

1. INTRODUCTION ...................................................................................................................1
   Difficulty Levels......................................................................................................................2
   Definitions of Performance Indications.................................................................................4
   Identifying Pitches...................................................................................................................6

2. ANNOTATED BIBLIOGRAPHY ..........................................................................................7

3. SUMMARY ..........................................................................................................................64
   Types and Difficulties ...........................................................................................................64
   Additional Instrumentation.................................................................................................64
   Extended or Special Techniques ..........................................................................................64
   Programs and Other References .........................................................................................65

APPENDICES ...............................................................................................................................66
   A. Listing of Duets for Clarinet and Marimba Included in this Treatise .........................66
   B. Listing of Duets for Clarinet and Marimba Excluded in this Treatise .........................69
   C. Discography ...................................................................................................................73

REFERENCES ..............................................................................................................................75

BIOGRAPHICAL SKETCH .........................................................................................................81
LIST OF TABLES

Table 1.1 For Clarinet: Last Name, First Name, Composition, Publisher, Difficulty Level, Year, Duration, Page Number .............................................................................................................................66

Table 1.2 For Bass Clarinet: Last Name, First Name, Composition, Publisher, Difficulty Level, Year, Duration, Page Number .............................................................................................................................67

Table 2.1 For Clarinet: Last Name, First Name, Composition, Publisher, Year, Duration ..........69

Table 2.2 For Bass Clarinet: Last Name, First Name, Composition, Publisher, Year, Duration ..70

Table 2.3 For Contra-Alto Clarinet: Last Name, First Name, Composition, Publisher, Year, Duration .................................................................................................................................72
ABSTRACT

“An Annotated Bibliography of Published Duets for Clarinet and Marimba Available in the United States” is a study of available published duos. Many score collections were examined drawing on a wide range of resources. These included the Online Computer Library Center, Inc. (OCLC), International Clarinet Association (ICA) Research Center Score Inventory, Bass Clarinet Organization (Alea Publishing and Recording specializing in music for bass clarinet) website, the Marimba Organization website, the Percussive Arts Society website (PAS) online database, and listings by retail dealers in sheet music, publishers, and composers.

The treatise is in four sections: (1) a brief introduction with a description of difficulty levels identified for each work, and definitions of special performance techniques encountered in the various works; (2) an annotated bibliography of the duets, including information about each composer, compositional background or program notes, publisher, duration, extended techniques, availability of the scores and recordings, and an introductory paragraph on the piece; (3) a summary with an overview of all the music previously discussed; and (4) appendices listing the duets with publication information, difficulty level, duration, and page numbers, information on duets excluded from this treatise, and a discography.
CHAPTER ONE
INTRODUCTION

This treatise is an annotated bibliography of duets for clarinet and marimba available in the United States. Duets published out of the country or unavailable through the Inter Library Loan system will be excluded. The introduction will briefly discuss the method of compiling the repertoire, information included in the annotations, the duet instrumentation included in this treatise, and the statistics of the works sorted by publication year. Difficulty levels, definitions, and the system used to identify pitches will be provided prior to the annotated bibliography.

This project required the gathering of repertoire from many resources, creating annotations of the pieces, and summarizing all of the pieces discussed. The score collections can be found on the Online Computer Library Center, Inc. (OCLC), International Clarinet Association (ICA) Research Center Score Inventory, Bass Clarinet Organization (Alea Publishing and Recording specializing in music for bass clarinet) website, the Marimba Organization website, the Percussive Arts Society website (PAS) online database, retail dealers in sheet music, publishers, and composers. Special thanks go to many publishers and composers who contacted me by calling or sending scores, program notes, and recordings; without their generous assistance this project would never have been done. Each annotation includes information about the composer, compositional background or program notes, publisher, duration, extended techniques, availability of the scores and recordings, and an introductory paragraph. Program notes are included when available; otherwise the paragraph will be a description of the music.

The duets examined in this treatise have contributed to the increased number of chamber works available for clarinetists and marimbists. There are approximately one hundred and thirty duets that fall into this combination at present. The majority of the duets annotated are of difficulty levels IV and V, which are suitable for undergraduate and graduate music majors, as well as professionals. This annotated guide will provide a single source of repertoire and information for performers, composers, and educators.
Though the duets are primarily for clarinet and marimba, this treatise incorporates auxiliary clarinets and other percussion instruments belonging to the mallet family as well. Of the forty-one duets written for clarinet and marimba, twelve are for bass clarinet and marimba. Also, four are written for clarinet or saxophone and marimba, and one is written for bass clarinet doubling on saxophone and marimba doubling on vibraphone. Several of the pieces employ a variety of mallet instruments. According to Grove Music Online,

Mallet instrument is the term used in percussion playing for any stick, beater or hammer that has a head, whether it be the small felt ball for the timpani stick, or the large weighted head needed to bring out the tone of a tam-tam. Keyboard percussion instruments such as the vibraphone, marimba and xylophone are today normally spoken of collectively as “mallet instruments.”

Seven duets use the combination of marimba and vibraphone, and one duet uses the combination of marimba, vibraphone, and xylophone. Two other duets include an extra percussion instrument along with the marimba. One includes tam-tam and the other includes cymbal.

Among the fifty-three duets for clarinet and marimba in this treatise, the earliest one was composed in 1972 and the latest one was composed in 2011. There are six duets composed in 1971-1980, twenty in 1981-1990, fifteen in 1991-2000, eleven in 2001-2010, and one in 2011.

**Difficulty Levels**

The system used to grade the difficulty of the duets for clarinet and marimba in this treatise is based on a scale of I to VII, with level I being the easiest level.

**Difficulty Level I**

Criteria for this level of difficulty include uncomplicated rhythms, no metric changes, uncomplicated scoring procedures, and a relatively conservative range, suitable for second and third year musicians.

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Difficulty Level II
Criteria for this level of difficulty include few metric changes, a mixture of independent parts and homophonic texture scoring and moderately easy rhythms requiring basic subdivision abilities. This level would be suitable for young high school students.

Difficulty Level III
Criteria and considerations for difficulty level III are an increased range, solo and paired scoring requiring blend and balance, independent rhythmic parts, and frequent but straightforward metric changes. This level would be suitable for advanced high school students.

Difficulty Level IV
Criteria and considerations for difficulty level IV are an increased range, complicated rhythms with syncopations, fragmentation, and interplay among all parts making ensemble precision difficult, frequent solo and paired scoring requiring attention to blend and balance, frequent metric changes, and use of odd rhythmic figurations. This level would be suitable for advanced high school students and young college students.

Difficulty Level V
Criteria and considerations for difficulty level V are an increased range, rhythmic complications with syncopations, fragmentation, and interplay among all parts making ensemble precision more difficult, solo and paired scoring requiring blend and balance considerations, independent parts (rhythmically and texturally), challenging metric changes including frequent mixing of compound and simple meters, and frequent use of awkward rhythmic figurations. Extended techniques for all instruments require an advanced technical ability. This level would be suitable for mature college students and professionals.

Difficulty Level VI
The same as level V, but this level is more technically and musically difficult; requiring mature, expressive, professional players who possess a nearly flawless technique.
Difficulty Level VII
This is a virtuoso level with extremely difficult technical and musical requirements.

**Definitions of Performance Indications**

Flutter-tongue: A type of tonguing demanded by some 20th-century composers in which the instrumentalist rolls the letter ‘r’ on the tip of his tongue while playing. The technique is particularly effective on the flute, but it is also applied to various other wind instruments.

Slap tongue: A technique used in playing single-reed wind instruments. Using the length of the tongue, slightly arched, the player presses hard against the reed, at the same time sucking so as to create a vacuum between reed and tongue; he then draws the tongue sharply away so that the vacuum is broken and the reed is released, producing a dull slapping sound.

Circular breathing: A technique used by wind players to enable them to produce a continuous stream of notes without breaking to draw breath. The player inhales through the nose, filling the lungs with air; simultaneously, using the diaphragm, he replenishes the reservoir of air in the mouth cavity, while continuing to expel air from the mouth into the instrument.

Multiphonics: Sounds generated by a normally monophonic instrument in which two or more pitches can be heard simultaneously.

Quarter tone: An interval half the size of a semitone.

Glissando: Execute a passage in a relatively rapid, sliding movement.

Attacca: Without any break between the current movement and the next movement of the work.

---

Hemiola: This rhythmic device consists of superimposing two notes in the time of three, or three in the time of two.

Pizzicato: A direction to performers on string instruments to pluck the strings. In the case of clarinet it is slap tongue or optional key clicks.

Dead stroke: On a mallet instrument, making a stroke without recoil.

Cadenza: A virtuoso passage inserted near the end of a concerto movement or aria; it can refer to simple ornaments on the penultimate note of a cadence, or to any accumulation of elaborate embellishments inserted near the end of a section or at fermata points.

Improvisation: It involves the immediate composition by the performers, or the elaboration or adjustment of an existing framework, or anything in between.

Marcato: Emphasize each note; it often indicates a melody that should be given prominence.

Chalumeau: Term used to describe lowest register of clarinet.

Ostinato: The repetition of a musical pattern many times in succession while other musical elements are generally changing.

Portamento: Generally denotes an expressive effect which is the emotional connection of two notes. It also refers to carrying the sound from note to note smoothly and without any break, hence very legato and momentarily sounding the pitches in between any two indicated by the notation.
Identifying Pitches

The following octave segmentation is used to identify pitches⁴:

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CHAPTER TWO

ANNOTATED BIBLIOGRAPHY

Jeffrey Agrell (b. 1948)
*Rhythm Suite* (2000)

I. Sassy
II. Resolute
III. Quirky
IV. Spirited

Instrumentation: clarinet and marimba
Publisher: Pioneer Percussion (2002)
Box 10822 Burke VA 22009 USA
Availability: University of Iowa Library
Duration: 11’30
Extended techniques: glissando (clarinet)
Clarinet range: e–e³
Difficulty level: IV
Recordings: none
Dedication: for Bernhard Rothlisberger

Jeffrey Agrell joined the University of Iowa’s School of Music faculty as a horn professor in 2000 after a 25 year career as a symphony musician with the Lucerne (Switzerland) Symphony. The opportunity to write for clarinet and marimba came at a good time, on the heels of a commission for a concerto for marimba and marimba/percussion ensemble. *Rhythm Suite: for Clarinet and Marimba* won the First Prize in the 2000 composition contest of the International Clarinet Association. The following are his comments on the piece:

Each movement of *Rhythm Suite* features certain rhythmic challenges:
Movement 1, “Sassy,” opens with the unique specialty of these two instruments: a crescendo starting from absolutely nothing into fortissimo (or the reverse, which ends the movement). The hallmark of this movement is the dazzling and dangerous high-speed unison playing punctuated with irregular accents and phrases that are at odds with the simple 4/4 meter.

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Movement 2, “Resolute,” revolves around a steady passacaglia-like repeating figure in the marimba, with the right hand in four against a six in the left hand. The clarinet soars over this ground in phrases that are often five beats long. Both instruments have brief cadenza passages before the recapitulation.

The harmonic basis of movement 3, “Quirky,” is drawn partly from the blues, but rhythmically the challenges are the odd meters (7/8, 7/4) plus written-out swing rhythms alternating with “straight” rhythms.

All stops are out for movement 4, “Spirited.” The clarinet grabs attention with a brazen octave glissando up (against a double downwards glissando in the marimba) that segues into a fast 3/4 ostinato in the marimba over which the clarinet alternates fast figures in 6/8 and 3/4, with sections in duple meter providing contrast and surprise. Clarinet and marimba take turns displaying wide-ranging virtuosity, culminating in a “chase” (i.e. a canon). The piece ends with rapid figures in the marimba racing the clarinet’s glissando to the dramatic unison at the end on a high concert B flat.7

**Roberto Andreoni** (b. 1961)


**Instrumentation:** clarinet and marimba

**Publisher:** Edizioni Suvini Zerboni (1997)  
Sugarmusic SpA, Galleria del Corso, 4 20122 Milano, Italy

**Availability:** University of Puget Sound Library

**Duration:** 6’00

**Extended techniques:** pitch bending, slap tongue, flutter-tongue, glissando, and multiphonics (clarinet), 4 medium-hard mallets (marimba)

**Clarinet range:** e-c#4

**Difficulty level:** VI

**Recordings:** none

Roberto Andreoni is currently the director of IES Abroad Milan, and he holds a doctorate in Music Composition from the University of California, Berkeley.8 *Kaiser Soze: Counterpoint Study N.2* for clarinet and marimba is a technically and musically difficult piece. As the sub-title “counterpoint study” implies, the entire piece is built in a complex contrapuntal manner. There are five contemporary techniques in the clarinet part including pitch bends, slap tongue, flutter-tongue, glissando, and multiphonics, which all require precise performing skills. Both instruments have challenging dynamics such as the clarinet having to play a high B flat (b♭3) at

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8 IES Abroad, “Faculty and Staff,” https://www.iesabroad.org/IES/Programs/Italy/Milan_Summer/milanSummerStaff.html (accessed March 25, 2012).
pp, and both instruments reach pppp at the end. This piece is recommended for performance by mature musicians.

**Jacques Bank** (b. 1943)
*Some Terrible Secret* (1997)
Instrumentation: bass clarinet and marimba
Publisher: Donemus (1997)
Rokin 111, 1012 KN Amsterdam, Netherlands
Availability: Stanford University Library, University of Georgia, Northwestern University, Columbia University, New York Public Library, University of North Texas, University of Texas at Austin, Brigham Young University Library, Carleton University Library (Canada), University of Toronto Music Library (Canada), Koninklijke Bibliotheek (Netherlands)
Duration: 10’30
Extended techniques: slap tongue, circular breathing, flutter-tongue, and singing (humming) in the high register while playing (clarinet)
Clarinet Range: C-c4
Difficulty level: VI
Recordings: none
Dedication: for Henri Bok

This piece was written for the Duo Contemporain, consisting of Henri Bok (bass clarinet) and Miguel Bernat (marimba), with financial support from the Fonds voor de Scheppende Toonkunst. The premiere performance was on June 27, 1997, in Neanderkirche, Düsseldorf, Germany. It is based on a fragment from the travel report by the Frisian adventurer Leonardo Faber (1840-1896) in which he describes his perilous journey to Helsinki. At the mid-point and again at the end, the following fragment of the composition is whispered by the instrumentalists as the “terrible secret” is revealed. The original Frisian has been translated into English:

8-3-1896
*Yesterday I met my trumpet-player in a bar. He invited me to a drink and I sat opposite him. He was in a nervous state. Wringing his hands he kept staring at me in sad silence. At last he opened his mouth and started to whisper in a language I could not understand, but I felt he was telling me some terrible secret.*

Leonard Faber
(Private archive-Translated from the Frisian)

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This one-movement piece is sectional in form, freely atonal, and programmatic. A fermata separates the two sections with the bass clarinet playing a continuous long tone. It is fairly dissonant and rhythmically challenging. The bass clarinet part is in French notation and has an extremely extended range of four complete octaves (C-e4); the bass clarinetist is also required to use contemporary techniques such as slap-tongue, circular breathing, flutter-tongue, and singing (humming) in the high register while playing. In two places the players have to alternate playing their instruments and whispering, which reveals the “terrible secret.” Precise articulations and complicated rhythms challenge each musician independently.

**Robert Bankert** (1928-2010)

*Ballad* (1989)

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>clarinet and marimba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publisher:</td>
<td>Self-published: (1989)</td>
</tr>
<tr>
<td></td>
<td>306 E. Phoenix Bloomington, IL 61701 USA</td>
</tr>
<tr>
<td>Availability:</td>
<td>University of Illinois</td>
</tr>
<tr>
<td>Duration:</td>
<td>unknown</td>
</tr>
<tr>
<td>Extended techniques</td>
<td>improvisation (clarinet)</td>
</tr>
<tr>
<td>Clarinet range:</td>
<td>g-e3</td>
</tr>
<tr>
<td>Difficulty level:</td>
<td>IV</td>
</tr>
<tr>
<td>Recordings:</td>
<td>none</td>
</tr>
<tr>
<td>Dedication:</td>
<td>for Christopher Bade</td>
</tr>
</tbody>
</table>

Robert Bankert was a professor at Illinois Wesleyan University from 1959 to 1991. Besides teaching piano, percussion, and conducting, he also composed over forty works. *Ballad* was composed for Christopher Bade in 1989. Only twenty-five measures in length, it has four clearly delineated sections, a cadenza and a coda. This composition can be viewed as tonal although there is no clear tonic key. Improvisation is used in the clarinet part in measure 24. The composer allows the two performers to respond to each other in measure 23-24 (*quasi cadenza*).  

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10 Christopher Bade, “Music for Clarinet and Marimba: Analysis of Selected and Commissioned Works” (D. M. A. Research project, University of Illinois at Urbana-Champaign, 1993), 82.

11 Ibid., 93.
Jo van den Booren (b. 1935)

Litany Op. 64 (1987)

Instrumentation: bass clarinet and marimba
Publisher: Donemus (1988)
Rokin 111, 1012 KN Amsterdam, Netherlands
Availability: University of California, Los Angeles, University of Georgia, Northwestern University, New York Public Library, Koninklijke Bibliotheek (Netherlands), Openbare Bibliotheek den Haag (Netherlands)
Duration: 15’00
Extended techniques: none
Clarinet range: D-c4
Difficulty level: IV
Recordings: none
Dedication: for Duo Contemporain

Dutch composer Jo van den Booren has composed three works for percussion and clarinet: Steps, Op. 59, Pas de deux, Op. 56, and Litany, Op. 64. Among these three pieces, Litany is written specifically for bass clarinet and marimba in a one movement structure. The challenge for both performers is almost non-stop playing for fifteen minutes. It is rhythmically and technically difficult, especially because of the hemiola pattern throughout the piece. The piece requires precise rhythmical technique and needs extensive rehearsals. It is suitable for college students.

Salvador Brotons (b. 1959)

Fantasia contrastant: per a clarinet i marimba-vibràfon, Op. 51 bis (2005)

Instrumentation: clarinet and marimba/vibraphone
Publisher: Brotons & Mercadal (2007)
Apartat de Correus 37, 08190 Sant Cugat del Vallès (BARCELONA), Spain
Availability: Yale University Library, Northwestern University, University of Toronto Music Library (Canada), University of Toronto Roberts Library (Canada), Harrassowitz (Germany), Bibliotecanacional de Espana (Spain), Bayerische Staatsbibliothek (Germany)
Duration: 7’00
Extended techniques: pizzicato (with the tongue or optional key clicks) (clarinet), dead stroke (marimba)
Clarinet range: f-b3
Difficulty level: V
Recordings: none
Commission: by Josep Fuster
The premiere performance of *Fantasia contrastant: per a clarinet i marimba-vibràfon* (Contrasting Fantasy: for Clarinet and Marimba-Vibraphone) was by Josep Fusté (clarinet) and Gratianiano Murcia (percussion) on April 20, 2007, in Sala Polivalent (Auditori de Barcelona), Spain. The composer states,

Originally written for flute and marimba-vibraphone, the clarinetist Josep Fuster suggested that a new version be written for clarinet. A one movement piece without interruption, the work includes several changes in tempi and character. As its title indicates, the colour and the contrast predominant [sic] throughout the composition, going from moments of magic to others of great instrumental virtuosity.\(^{12}\)

This is a freely developed fantasy. Both instruments are passionately expressive throughout this dynamically dramatic piece. Notable are the passages marked *pizzicato*, a musical term borrowed from string instrument technique. The composer provided instructions to play *pizzicato* on the clarinet: “play with the tongue or optional key clicks.”\(^{13}\) The player must go back and forth from *pizzicato* to ordinary playing\(^{14}\), making it especially challenging for the clarinetist. The marimba-vibraphone is performed by one percussionist. The special technique played on the marimba is “dead stroke,” which means making a stroke without recoil; this technique is used simultaneous with the *pizzicato* in the clarinet.

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**Steven Burton** (b. unknown)
*Soufriere* (2007)

**Instrumentation:** clarinet and marimba

**Publisher:** Doug Wallace Percussion, LLC (2007)

**Duration:** 5’00

**Extended techniques:** none

**Clarinet range:** d1-b2

**Difficulty level:** I

**Recordings:** none

According to the composer’s note:

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\(^{13}\) Ibid., 7.

\(^{14}\) Ibid., 7.
The song's title refers to a town on the island of Saint Lucia in the West Indies. With its spectacular mountain and ocean views, and easy going local residents, Soufriere seems an appropriate title for this piece. The music has a Caribbean feel, and the melody is reminiscent of the sounds made by a steel drum. At first bright and carefree, the piece takes a dramatic turn in the middle section, before returning once again to the original theme. Soufriere was originally composed for marimba as a duet. Truth be told, it was a vehicle for dad to "jam" with his percussionist daughter.\(^{15}\)

As the composer mentions, this piece was originally written for vibraphone and marimba (or two players on one marimba), and the composer also transcribed versions for solo marimba, clarinet and marimba duo, and oboe and marimba duo. Soufriere is a lovely short piece written in a relatively conservative range with uncomplicated rhythms, suitable for second and third year musicians or high school students. The meter is 4/4 without any changes; the marimba part consists of a continuous accompaniment of eighth notes while the clarinet plays the melody. It is fluent and relaxed until tension is built in the middle section. After the middle section there is a recapitulation of the original tune, and the piece finishes in a powerful declamatory manner.

Howard J. Buss (b. 1951)

Impromptu (1994)

Instrumentation: clarinet or saxophone and marimba
Publisher: Brixton Publications (1994)
4311 Braemar Ave. Lakeland, FL 33813 USA
Availability: Florida State University, Arkansas State University, University of Northern Colorado, Library of Congress, Library of Congress-Music Division, Northwestern University, University of Kansas, Michigan State University, University of Northern Carolina-Chapel Hill, Julliard School of Music, New York Public Library, University of Oklahoma, Western Washington University, University of Wisconsin-Madison, Brandon University-John E Robbins Library (Canada), University of Toronto Music Library (Canada), University Stellenbosch-Music Library (South Africa), Berner Fachhochschule (Switzerland), Bayerische Staatsbibliothek (Germany)

Duration: 6’00
Extended techniques: flutter-tongue (clarinet), 4 mallets (marimba)
Clarinet range: c1-e3
Difficulty level: IV
Recordings: none

The following information is provided by the publisher:

*Impromptu* (1994) for clarinet (or soprano saxophone) and marimba is characterized by driving rhythms and ornate melodic lines. The opening motives in both parts undergo almost continuous development throughout the work, often giving the music a spontaneous, improvisatory feel. At times the music has a playful, almost frolicking quality. At other times mysterious and introspective passages contrast with aggressive, intense sections to create an atmosphere of moodiness. The lyrical melodies and interesting timbre contrasts between the instruments, combine with the tonal scheme of the music to make a sophisticated, yet audience-friendly, concert work. Two-mallet technique is prominent in the marimba part during the more intricate solo passages and there is some use of three and four mallets in those sections where choral writing occurs. It is frequently performed on recitals by college students and faculty. “A very accessible and enjoyable work.” - Percussive Notes.

**Keith A. Carpenter** (b. 1967)


Instrumentation: clarinet in A and marimba
Publisher: Self-published (1987)
Availability: International Clarinet Association (ICA) Research Center Score Inventory http://www.lib.umd.edu/PAL/SCPA/clarduo.html#perc
Duration: 4'30
Extended techniques: marimba with low f, soft mallets throughout
Clarinet range: gb2-gb3
Difficulty level: III
Recordings: none

Keith A. Carpenter earned his B.M. in composition from Rice University, his M.M. from the University of Cincinnati College-Conservatory of Music, and his D.M. from Northwestern University. Additionally, he studied at the American Conservatory at Fontainebleau where he worked with Tristan Murail and at the Atlantic Center for the Arts where he worked with Louis Andriessen. *Visage: Wood* was first performed by Margaret Beard (clarinet) and Gabrielle Dionne (marimba) in the spring of 1987 at Rice University in Houston, Texas. It is a short and slow through-composed piece that includes solo and paired scoring, requiring careful preparation of blend, balance, and independent rhythmic parts. The clarinet part is scored for clarinet in A,

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and the range is only within two octaves. The clarinet part features all *legato* phrases without any advanced articulation techniques. The marimba part is required to use soft mallets throughout the composition, and the soft rolling chords in perfect fifths and fourths are the main accompaniment. It is a piece that would be suitable for advanced high school students.

**Paolo Coggiola** (b. 1967)

*Fast* (2000)

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>clarinet and marimba</th>
</tr>
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<tbody>
<tr>
<td>Publisher:</td>
<td>Casa Musicale Sonzogno di Piero Ostali (2001)</td>
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<tr>
<td></td>
<td>Via Bigli, 11-20121 Milano, Italy</td>
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<tr>
<td>Availability:</td>
<td>Yale University Library, Northwestern University, University of Toronto Music Library (Canada)</td>
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<tr>
<td>Duration:</td>
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<td>f#-a3</td>
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<tr>
<td>Difficulty level:</td>
<td>V</td>
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<tr>
<td>Recordings:</td>
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</table>

*Fast* (for clarinet and marimba) is composed by Italian composer Paolo Coggiola. The tempo is marked with the quarter note at 139, which is a barely playable. It is a through-composed piece with a mixture of simple and compound meters, and both parts primarily consist of sixteenth running notes throughout the composition. There are also some complicated rhythms including hemiola and off-beat entrances. *Fast* is a piece suitable for mature college students and professional musicians.

**Frank Corcoran** (b. 1944)


<table>
<thead>
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<td>Self-published (holograph) (1984)</td>
</tr>
<tr>
<td>Availability:</td>
<td>University of Wisconsin-Milwaukee</td>
</tr>
<tr>
<td>Duration:</td>
<td>8’00</td>
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<tr>
<td>Extended techniques:</td>
<td>flutter-tongue, glissando, and quarter tones (clarinet)</td>
</tr>
<tr>
<td>Clarinet range:</td>
<td>Eb-f#3</td>
</tr>
<tr>
<td>Difficulty level:</td>
<td>IV</td>
</tr>
<tr>
<td>Recordings:</td>
<td>none</td>
</tr>
</tbody>
</table>
Lines and Configurations by Irish composer Frank Corcoran is a through-composed piece with each instrument equally balanced. The premiere performance was by Gyula Racz (bass clarinet) and Bernd Konrad (marimba) on May 19, 1983 in Stuttgart.¹⁸ The piece starts with a marimba solo mysteriously, followed by a lyrical passage for the solo bass clarinet. It is only after these solos that the two instruments finally play together. The range of the bass clarinet part is from Eb to f#3, and it involves many contemporary techniques and much expressive playing. The entire piece concludes softly and slowly.

Greg Danner (b. 1958)
Singing Wood (2005)
I. Lake Louise
II. Singing Wood
III. Willows and the Moon
IV. Sierra Skyscrapers
Instrumentation: clarinet and marimba
Publisher: C. Alan Publications (2005)
P.O. Box 29323, Greensboro, NC 27429 USA
Duration: 14’30
Extended techniques: stick end of mallet (marimba)
Clarinet range: a-g3
Difficulty level: III
Recordings: none
Dedication: for Katie and Lucie

The composer provides the following background of this piece:

Singing Wood is based upon interpretations of four woodcut prints:
"Lake Louise" by Walter J. Phillips
"Singing Wood" by Gustave Baumann
"Willows and the Moon" by Arthur Wesley Dow
"Sierra Skyscrapers" by Frances Hammel Gearheart

Woodcuts are among the earliest printmaking forms, originating in China shortly after the development of paper. In making a woodcut print, the artist prepares a block to print a design on paper. Those areas to be printed are in relief, higher than those areas that will not print. The block is coated with ink and a sheet of paper is pressed against it. When the paper

is lifted away, the cut design appears in ink on the paper.

The advantages of producing large quantities of one design using a single block were apparent to many societies and the technology moved eastward to Japan and westward to Europe. Woodcuts were a primary method of commercial printing for many centuries.

Around the turn of the 20th century, European and North American artists took a renewed interest in woodcut prints. Their subjects included nature scenes and rustic settings. Intricate detail and subtle coloration characterize these works. The four artists celebrated in this composition are representative of this school.¹⁹

*Singing Wood* is a programmatic, diatonic piece in four movements. The first movement (quarter note=96) is energetic and fluent. The middle section goes a bit slower (quarter note=90) in a lyrical style, but soon goes back to the original tempo.

The second movement (quarter note=64) is more sustained, slower, and softer than the first movement. The structure is in ternary form with a faster and lighter middle section, which concludes in a clarinet cadenza and elides back to the original theme.

The third movement (quarter note=122) is in an easy swing. The beginning is a dialogue between the two instruments, followed by a clarinet solo with marimba accompaniment in measure 18. In measure 34, the marimba takes over to play its solo without the clarinet, and later the two instruments play in unison in measures 50-65. In this particular passage, the composer suggests “soft pitch volume with loud key ‘pops’ for percussive effect” on the clarinet and also “to use the stick end of mallet” on the marimba. It is a difficult passage, and the audience can easily tell whether or not the intonation, rhythm, and the group chemistry is good.

The last movement is in three sections: a solemn introduction (quarter note= 64), a brightly flowing section (quarter note= 172), and an exciting coda (quarter note= 186).

**Nathan Daughtrey** (b. 1975)

*Strange Dreams* (2001)

I. Unheard Music
II. Ballerina Mom
III. Mermaid Song
IV. Pools of Light

Instrumentation: clarinet or saxophone and marimba

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Strange Dreams is written for Alto Saxophone (or B-flat clarinet or soprano saxophone) and marimba. Strange Dreams is based on short stories by artist/writer Brian Andreas. The four stories were extracted from two of his books: Still Mostly True and Strange Dreams, from which the title is derived. The following are the program notes from composer:

Based on the poetry of StoryPeople creator Brian Andreas (www.storypeople.com), Strange Dreams illustrates 4 stories, the text of which can be found on the page of each movement.

The first movement, Unheard Music, features a four-note ostinato in the marimba part with a soaring melody in the saxophone (or clarinet). Roles are reversed toward the middle of the movement.

The second movement, Ballerina Mom, is a short and sweet, lop-sided dance with a pattern of 3 6/8 bars and a 7/8 bar.

The third movement, Mermaid Song, opens with the ethereal in the rolled marimba before moving into a bubbly sextuplet feel.

The final movement, Pools of Light, is a fast and furious update of the two-part invention with quick interplay between the two instruments.

Nathan Daughtrey (b. 1975)
Instrumentation: clarinet/saxophone and marimba
Publisher: C. Alan Publications (2009)
P.O. Box 29323, Greensboro, NC 27429 USA
Availability: Florida State University, Yale University, Emory University, Grinnell College, Depaul University, University of Illinois, University of Louisville, Boston Conservatory, University of Nebraska at Lincoln, Temple University, University of Tennessee, University of Wisconsin-Milwaukee, University of Toronto Music Library (Canada)
Duration: 8’00
Extended techniques: for 5-octave marimba, 4 mallets (marimba)
Clarinet range: d1-g3
Difficulty level: V
Recordings: the original version for oboe and marimba is available at http://www.nathandaughtrey.com/tangling-shadows-2/, performed by Nathan Daughtrey
Commission: by oboist Amy Anderson and percussionist Lisa Rogers

The original program notes from composer are as follows:

*Tangling Shadows* was commissioned by oboist Amy Anderson and percussionist Lisa Rogers, both professors in the School of Music at Texas Tech University. The piece was premiered on November 8, 2006 at the Percussive Arts Society International Convention in Austin, Texas. I reworked the piece for soprano saxophone and marimba for performance at the 2008 UNC-Greensboro New Music Festival. The 8-minute work is based upon the Pablo Neruda poem, “Thinking, Tangling Shadows.” Fragments of the text may be found throughout the score for reference.\(^{22}\)

*Tangling Shadows* was originally composed for oboe and vibraphone and the composer reworked it as *Tangling Shadows: Version 2* for soprano saxophone (or B-flat clarinet) and marimba. Brian Zator says, “Daughtrey has created a respite for audience members through his imaginary text painting and beautiful textures in *Tangling Shadows*. This challenging piece will be worth the time and effort.” - *Percussive Notes* (December 2007).\(^{23}\) The following is the poem which the composer used throughout the piece:


Thinking, Tangling Shadows
(Pensando, enredando sombras)

Thinking, tangling shadows in the deep solitude.
You are far away too, oh farther than anyone.
Thinking, freeing birds, dissolving images,
burying lamps.

Belfry of fogs, how far away up there!
Stifling lament, milling shadowy hopes,
Taciturn miller,
Night falls on your face downward, far from the city.

Your presence is foreign, as strange to me as a thing.
I think, I explore great tracts of my life before you.
My life before anyone, my harsh life.
The shout facing the sea, among the rocks,
Running, free, mad, in the sea-spray.
The sad rage, the shout, the solitude of the sea.
Headlong, violent, stretched towards the sky.

You, woman, what were you there, what ray, what vane
of that immense fan? You were as far as you are now.

Fire in the forest! Burn in blue crosses.
Burn, burn, flame up, sparkle in trees of light.
It collapses, crackling, seared with curls of fire.

Who calls? What silence peopled with echoes?

Hour of nostalgia, hour of happiness, hour of solitude,
Hour that is mine from among them all!
Hunting horn through which the wind passes singing.

Such a passion of weeping tied to my body.

Tangling Shadows is a through-composed piece illustrating the text section by section.
The marimba begins the piece freely in “Thinking, tangling shadows in the deep solitude…” with soft, rolling chords. Other beautiful text painting reveals itself in the music, such as big leaps when the text is “you are farther away too, oh farther than anyone…”; lots of grace notes serve as decoration when it comes to “Thinking, freeing girds, dissolving images, burying lamps…” and so on. A faster second section starts in compound meter (6/8) with staccato and accents to describe the “Fire in the forest! Burn, burn, flame up, sparkle in trees of light…”; in this section, the marimba keeps playing sixteenth-note patterns with accents on every downbeat while the clarinet plays continuous agitated accented notes. Later the clarinet brings out the text “And my soul dances, seared with curls of fire…” with light articulation and passionate trills at the end of each phrase. The final section calms down a bit with the text “Who calls? What silence peopled with echoes?” The tempo gets slower and slower toward the end, and the final
words “Who are you?” repeat twice with a perfect fifth interval played by the clarinet and a final diminuendo to nothing.

**Michael Denhoff** (b. 1955)

I. Lamento
II. Scherzo
III. Dialogo

Instrumentation: bass clarinet and marimba
Publisher: Edition Gravis (1984)
Grabbeallee 15, 13156 Berlin, Germany
Availability: Northwestern University, Boston University, New York Public Library, University of Toronto Music Library (Canada), Sachsische Landesbibliothek (Germany)
Duration: 13’00
Extended techniques: none
Clarinet range: Eb-g3
Difficulty level: III
Recordings: none
Dedication: for Duo Contemporain

This piece was premiered on September 5, 1984 in Amsterdam (Internationale Gaudeamus Muziekweek) by Henri Bok (bass clarinet) and Evert Le Mair (marimba). The first movement features lyrical melodies in the bass clarinet against a percussive marimba part. The second movement is in a playful style. The two instruments share the melody and strong rhythmic patterns with off-beat accents. The third and longest movement consists of four sections with different tempos and styles. Throughout the last movement, the two instruments are having a “dialogue” – when one instrument is quiet and calm, the other one is agitated and energetic.

**Brett William Dietz** (b. 1972)
*Alternate Route* (2003)

I. Intense and Aggressive…
II. Mysterious
III. Meditative
IV. Dancing

Instrumentation: clarinet and marimba
Publisher: Keyboard Percussion Publications (2006)
P.O. Box 467 Asbury Park NJ 07712 USA
Alternate Route is in four movements and requires high-level technique on both instruments. The first movement, Intense and Aggressive…(quarter note=160), is demanding for both instruments, and the performers have to keep the energetic tension until the end. The clarinet range is focused on the altissimo register and above, and the marimba’s range is wide; both play complex rhythms throughout the movement. The short second movement, Mysterious…(quarter note=68), is challenging dynamically, ranging from pp to ffff, sometimes within one measure. In the third movement, Meditative…(quarter note=48), the tension is totally released. The clarinetist is directed to change the timbre of the throat Bb with fingerings supplied by the composer. Later the composer supplies a special fingering for C-flat (c♭ 2). In this movement, the marimba continually plays rolling chords in the background. The exciting last movement, Dancing…(dotted quarter note=148), is extremely fast and both performers must be rhythmically clear and precise. This piece requires flawless technique and musicianship and is recommended for professional musicians.

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Antoine Duhamel (b. 1925)

*Divertissement à la bulgare: pour clarinette et marimba ou piano (ou clavecin)* (1994)

Instrumentation: clarinet and marimba/piano
Publisher: Alphonse Leduc Editions (1994)
Availability: Library of Congress, Library of Congress-Music Division, Northwestern University, New York Public Library, University of Toronto Music Library (Canada), Wilfrid Laurier University Library (Canada), Sachsische Landesbibliothek (Germany), Kunitachi College of Music Library (Japan), Tokyo College of Music Library (Japan)

Duration: 11’50
Extended techniques: glissando (clarinet)
Clarinet range: e-b3
Difficulty level: V
Recordings: none

Antoine Duhamel is a prolific French composer; most of his works are vocal music—songs, oratorios, and opera. He wrote the score for *Belle-Epoque*, a film directed by Fernando Trueba that won the 1994 Oscar for Best Foreign Film.  

*Divertissement à la bulgare: pour clarinette et marimba ou piano (ou clavecin)* is written for clarinet and marimba or piano (or harpsichord). It is an atonal composition without time signatures (except a few passages in which the composer indicates the meters directly). Several motifs and fragments are separated by double-bars and demonstrate contrasting musical ideas. The clarinet range is relatively large from the lowest e to b3. The clarinetist is required to articulate the notes clearly as if using a separate bow on a string instrument; the marimba part has huge leaps throughout and is challenging to play softly enough to match the volume on clarinet. *Divertissement* is an advanced piece that is suitable for mature college students or professionals.

Andrew Ford (b. 1957)

*Boatsong* (1982)

Instrumentation: bass clarinet in B flat/alto saxophone in E flat (one player) and marimba/vibraphone (the percussionist should also have a large and a small tam-tam)
Publisher: Australian Music Centre (1982)

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Availability: SUNY at Buffalo, Dartmouth College, University of New England-Armidale (Australia), University of Sydney (Australia), Australia Music Center Library (Australia), Griffith University-Queensland Conservatory of Music (Australia), Hong Kong Academic for Performing Arts (Hong Kong)

Duration: 10’00 (Composer indicated 12’00 in the website27)

Extended techniques: flutter-tongue, pitch bending (clarinet), medium-hard sticks should be used for all percussion, three mallets required, and a cello or double bass bow, well rosined, is recommended for the final moments of the piece (marimba/vibrphone)

Clarinet range: C-c4

Difficulty level: VI

Recordings: LP- Pro Viva (ISPV 140) by Duo Contemporain

Commission and dedication: for Duo Contemporain

The following are the program notes from the composer:

I began sketching Boatsong in 1982 during a holiday on Scotland's Western Isles. On the Isle of Skye I discovered I was unable to get the “Skye Boat Song” out of my head, and so by default it became the foundation of this rather ritualistic piece. Most of the famous tune is present, though it is so fragmented and speeded up as to be completely unrecognizable. When, at the end of the piece, a “folk tune” does emerge, it is not the “Skye Boat Song” at all – in fact not even a folk tune – but an original melody composed while sitting in a car on the south-western coast of the Isle of Mull, looking out through the rain at the dim outline of Iona. At least, I thought at the time the tune was original: on reflection, I admit it bears a strong resemblance to “Ye Banks and Braes o’ Bonny Doon”. Boatsong was commissioned by the Dutch Duo Contemporain (Henri Bok and Evert le Mair) and it was first performed by them in Amsterdam in May 1983.28

This is a well-crafted piece that is technically demanding for both players. It entails the bass clarinetist doubling on alto saxophone and requires vibraphone and gongs in addition to the marimba. The bass clarinet range is a full four octaves from lowest C to c4. The composer suggested that if it is impossible for the percussionist to incorporate the tam-tams “a tempo,” the clarinetist may assist. While there are few meter changes, the complicated contrapuntal rhythms are challenging. Boatsong is recommended only for professionals or advanced musicians with flawless technique.

Peter Garland (1952)

*Dancing on Water* (1999)

I. Dancing on Water  
II. Moonlight  

**Instrumentation:** clarinet and chiapan marimba or regular marimba  
**Publisher:** Frog Peak Music (2001)  
Box 1052 Lebanon NH 03766 USA  
**Availability:** University of California- Davis, Shields Library, Wesleyan University, Western Michigan University, Duke University Library, Columbia University, New York University, Theodore Front Music Literature, University of Iowa Library, University of North Carolina-Chapel Hill, University of California-Santa Cruz, University of Cincinnati, University of Toronto Robarts Library (Canada)  
**Duration:** 8’00  
**Extended techniques:** none  
**Clarinet range:** e-db3  
**Difficulty level:** III  
**Recordings:** “Dancing on Water” Cold Blue Label (CB0005), 2001  
**Commission:** by Javier Nandayapa  
**Dedication:** for composer’s father  

The composer provided the background of this composition:

*Dancing on Water* was written in 1999 as a commission from Javier Nandayapa, a marimba player who comes from the first family of Chiapan Marimba Orchestras. With that in mind, one must realize that this was written for Chiapan Marimba, one with a “buzz,” i.e. with a small pigskin membrane stretched over a hole in the resonators, giving it that characteristic sound. I have yet to hear that version; though I specified that the piece could also be played on concert marimba (mindful of all those royalties I might lose otherwise). This version, with my long-time collaborator William Winant; old friend, percussionist David Johnson (for whom I wrote The Three Strange Angels back in 1972-73, and haven’t seen since); and long-time new music stalwart (and associate of the late great Barney Childs), Marty Walker on clarinet – it gives me a “buzz.”

This piece is dedicated to my father. Like in many families, we have not had the easiest relationship. But better late than never: I realize now how close we are. We share the same name, and are so alike – from the same mold (except, the politically speaking, he came out of the right side, I came out the left). The stories he tells make me laugh in self-recognition. One night, he began to reminisce about his late teens, at the start of World War II. How he spent his weekends at Old Orchard Beach, in southern Maine. And how he loved music, and girls, and beer (he hasn’t had a drink for 32 years). He told us, “I’d be there every weekend. I’d play the piano for beers (he was under-age); and I’d dance all night with the French-Canadian girls.” All these great swing orchestras would come to the Pier in Old Orchard back then.” He mentioned various groups, among them the Benny Goodman Orchestra.
Since I had this piece to write at the time, that image stuck: of my father dancing out on the Pier at Old Orchard Beach (“dancing on the water”) to the clarinet of Benny Goodman, all night with the French-Canadian girls. Like father, like son…  

Peter Garland  
2001  
Tlacotalpan, Veracruz  

*Dancing on Water*: for Bb Clarinet and Chiapan Marimba or Regular Marimba: Summer 1999 is a unique piece that is written specifically for chiapan marimba, a Mexican marimba (as used in Chiapas, Mexico) with a small pigs skin membrane stretched over a hole in the resonators, giving it its characteristic sound. Because it is not commonly used, the composer indicates that this piece may also be played on a regular marimba. The first movement is lively in tempo and style. The composer suggests to use fairly hard mallets, but not too “bright” or brittle. The entire movement is fluent and repeats the same note in the marimba part. The second movement is lyrical and tender. The marimbist is directed to use softer mallets and indicates a “constant tremolo, either with both hands, or just in the wrist. The sound should be ‘vibraphone-ish’ and ethereal.”

**Philip Grange** (b. 1956)  
*Three Pieces for Bass Clarinet and Marimba (1983) - After Drawings by Escher (1983)*  
I. *Spiralen*  
II. *Kringloop*  
III. *Kleiner en Kleiner*  
Instrumentation: bass clarinet and marimba  
Publisher: Maecenas Music and Masters Music Publication (1991)  
Maecenas Music: 5 Bushey Close, Old Barn Lane, Kenley, Surrey, CR8 5AU, England; Masters Music Publication: P.O. Box 810157, Boca Raton, FL USA  
Availability: University of North Texas  
Duration: 16’00  
Extended techniques: flutter-tongue, circular breathing, slap tongue (clarinet), 3 sticks for first movement, 4 sticks for second movement (one soft one and one hard one in each hand), 4 sticks for third movement (all medium hardness) (marimba)
The first performance of *Three Pieces for Bass Clarinet and Marimba* was in March 1985 at Rotterdam Conservatoire by Duo Contemporian. The three movements are slow-fast-slow. In the first movement [quarter note=40, *Lento*], the bass clarinet starts with *niente,* (which means from nowhere, extremely soft and almost can’t be heard) and then develops into a slight crescendo and diminuendo in long tones. This “ripple-like” affect occurs in both instruments; the composer even wrote the dynamic *pppp* to create an absolutely quiet atmosphere. Though there are a few sections where the dynamic goes to *fff* and the tempo becomes fast, the real climax is the ending with the same tempo as the beginning, with a high F (f3) in the bass clarinet at *ffffff.*

With a pause that the composer indicates as “not too long: Attacca II,” the extreme dynamic contrast carries on into the second movement [quarter note=120, as fast as possible]. The second movement features a great number of rapid dynamic changes within one measure, and even within one beat. Both instruments have huge dynamic contrasts from *pppp* to *fff,* however, their dynamic levels are never balanced – it sounds like two people are arguing with each other and speaking quickly without stopping. The ending is a long fermata and *attacca* to III. The last movement [quarter note=40, *Molto Lento*] is relatively short and combines motives from the previous movements. In general, this is a challenging piece for dynamic control; the composer cited especially in the second movement that “the *pppp* dynamic in the bass clarinet part denotes a barely audible echo-tone. The marimba should match this with the soft sticks.”

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**Peter Hazzard** (b. 1949)


I. Allegretto
II. Adagio non troppo
III. Andante giusto

Instrumentation: clarinet and marimba
Publisher: Seesaw Music Corp. (1977)
2067 Broadway #58 New York NY 10023 USA
Availability: Florida State University, University of California-Santa Barbara, University of California-San Diego, Chicago Public Library, Harvard

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American composer Peter Hazzard has devoted his life to composing, conducting, and teaching. He received his Bachelor of Music in Composition in 1971 at Berklee College of Music. Upon graduation, he was appointed to the faculty at Berklee where he taught composition, conducting, and music history, and was the Chair of the Traditional Studies Department until 1983. The first performance of his *Sonata No.II* was on April 10, 1973 at Berklee College of Music. The first movement, *Allegretto*, is straightforward with the melody in the clarinet part and the accompaniment in the marimba part. This movement features two consecutive *cadenza* passages by the clarinet and the marimba in the middle section. The second movement, *Adagio non troppo*, is in dialogue style. The trill on the clarinet and the tremolo on the marimba are sustained throughout the slow movement. The last movement, *Andante giusto*, surprisingly, is in a moderate rather than fast tempo. This movement has relatively simple rhythms and dynamic contrasts. It is an intermediate-level piece that is suitable for advanced high school students or a good study piece for young college students.

Norman M. Heim (b. 1929)
Instrumentation: clarinet and marimba
Publisher: Dorn Publications (1981)
P.O. 206 Medfield, MA 02052 USA
Availability: Northwestern University, University of Illinois, McNeese State University, University of Maryland-College Park, New York Public Library, University of Toronto Music Library (Canada)
Duration: 10'00
Extended techniques: flutter-tongue (clarinet)
Clarinet range: f#-g3
Difficulty level: V
Recordings: none
Norman M. Heim served as a distinguished professor of music at the University of Maryland from 1960 until his retirement in 1991. Emeritus status was conferred upon him by the University in 1994. A clarinetist by profession, Heim taught classes in woodwind pedagogy, music literature and music theory. This included teaching doctoral seminars in clarinet literature, a subject in which he is one of the world's leading experts. During his equally impressive writing career, Heim has had over 250 feature articles published in leading music education journals. He has also written more than 25 published books for clarinet, and is composer/arranger of over 300 works in an array of solo and ensemble settings.33

_Solisti for Clarinet and Marimba_ is a character piece for clarinet and marimba. It is through-composed and features six sections in a variety of musical styles. The beginning is _Lento_ with both instruments playing extremely softly; the clarinet part has the melody against tremolos in the marimba. The following section is _Allegro_. Both instruments play staccato notes and become gradually slower, transitioning to the third section, a marimba _cadenza_. This passage is very lyrical and the performer can take a flexible tempo. After the marimba solo, the clarinet plays its _cadenza_. The fifth section is the softest and slowest one of the piece. Both instrumentalists are challenged to play _ppp_ as smoothly as possible. The final passage swings back to Allegro, featuring sequence rhythmic patterns with irregular accents. The entire piece ends with passionate, staccato octave leaps on both instruments.

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**Norman M. Heim** (b. 1929)


I. Elegy
II. Bucolique
III. Rondo

**Instrumentation:** clarinet and percussion (xylophone, vibraphone, and marimba)
**Publisher:** Norcat music press (1987)
**Availability:** Library of Congress
**Duration:** 10’00

**Extended techniques:** flutter-tongue (clarinet), wire brushes, pedal (percussion)
**Clarinet range:** e–g3
**Difficulty level:** V
**Recordings:** none

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The first movement is for B-flat clarinet and xylophone. This movement is marked quarter note=56, Rhapsodic. The two instruments have lyrical melodies in dialogue style. The central interval is the half-step, expressing the sadness of this Elegy. The middle section is fast and transitions into the *scherzo* section, which is itself a transition to the second movement. The second movement is for B-flat clarinet and vibraphone, which is slow and quiet. The percussionist uses wire brushes with the pedal down, creating a “shimmering” effect. The use of tremolo, trill, flutter-tongue, and the pedal create a blurred character throughout the movement. The third movement is for B-flat clarinet, xylophone, and marimba (one player). It is a vivid Rondo movement, repeating the original motive. The appealing straightforward character is rhythmic and dance-like.

**Charles Hoag** (b. 1931)
*Inventions and Interludes* (1973)

<table>
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<tr>
<th><strong>Instrumentation:</strong></th>
<th>clarinet (A and B-flat) and marimba with suspended cymbal</th>
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<tr>
<td><strong>Publisher:</strong></td>
<td>Paul Price Publications (1976)</td>
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<tr>
<td><strong>Availability:</strong></td>
<td>Arizona State University, University of Arizona, University of Georgia, University of Iowa Library, Illinois State University, Northwestern University, Wheaton College, Michigan State University, University of Michigan Library, University of New Mexico, Cleveland Institute of Music Library, University of Wisconsin-River Falls, New York Public Library, University of Toronto Music Library (Canada), University of Laval Bibliotheque (Canada)</td>
</tr>
<tr>
<td><strong>Duration:</strong></td>
<td>unknown</td>
</tr>
<tr>
<td><strong>Extended techniques:</strong></td>
<td>2 mallets, the use of brushes (marimba)</td>
</tr>
<tr>
<td><strong>Clarinet range:</strong></td>
<td>e-a³</td>
</tr>
<tr>
<td><strong>Difficulty level:</strong></td>
<td>IV</td>
</tr>
<tr>
<td><strong>Recordings:</strong></td>
<td>Finding Aid for Paul Price Percussion Music and Papers, 1961-1982; The Sousa Archives and Center for American Music by Noah Lenstra: Collection 5 Box and Folder Listing, Series 5: Sound Recordings, Item 50: Charles Hoag &quot;Inventions and Interludes&quot;(undated): played by Larry Maxey (clarinet) and Linda Maxey (marimba)³⁵</td>
</tr>
<tr>
<td><strong>Dedication:</strong></td>
<td>for Larry and Linda Maxey</td>
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Inventions and Interludes for Clarinet and Marimba consists of several sections. The piece includes Prelude, Invention 1, Interlude, Invention 2, Interlude, Invention 3, and Coda. Only Prelude and Invention 1 use clarinet in A, and the rest of the work is scored for B-flat clarinet. The clarinetist is asked to tap the cymbal on pages 4 and 5 with the fingernail in such a way to be clearly audible. The marimba part doubles the cymbal, with the use of only two mallets.

The Prelude is a slow introduction marked quarter note=48-52, with both instruments addressing the tremolo effect equally. Invention 1 is a faster movement marked quarter note=80, with softer and lighter eighth note motives throughout the section. In the following Interlude, the tempo goes back to the Prelude tempo, and the clarinetist has to switch from the A clarinet to the B-flat clarinet. The short cadenza passage is the bridge to the next invention with the unique cymbal playing by the clarinetist. Invention 2 is in 6/8 meter, and is marked eighth note=132. Meter changes occur several times in this section; it is rhythmically challenging with some unison playing. The following Interlude returns to the Prelude tempo again, and the dialogue between the two instruments is free with difficult dynamic changes. Invention 3 is scored half note=116-126; the contrapuntal texture is straightforward for reading. The last coda section includes two fast sections: piu mosso (faster) at half note=132, and later Presto at half note=144-152. This coda features unison playing and also syncopated patterns. This work is suitable for college students.

Andelko Klobučar (b. 1931)
Duo za bas klarinet i marimbu (2003)
Instrumentation: bass clarinet and marimba
Publisher: Cantus (2003)
Hrvatsko Društvo Skladatelja, Petra Berislavića 9, 10000 Zagreb, Hrvatska
Availability: Eastern Illinois University, Northwestern University
Duration: unknown
Extended techniques: none
Clarinet range: e-f3
Difficulty level: III
Recordings: none

Anđelko Klobučar was born in Zagreb in 1931. He is a Croatian composer, organist, and professor of music and has been a regular member of the Croatian Academy of Arts and Sciences since 1992. *Duo za bas klarinet i marimbu* (Duet for bass clarinet and marimba) is a short one-movement piece with three consecutive sections. The initial *Largo* and the following *Andante* section are in simple meters (3/4, 2/4, 4/4), and the last section, *Vivace*, is in compound meters (6/8, 9/8). The range and the techniques for both instruments are fairly playable and easy to read, and the overall dynamics are easy to follow; it is a piece that is suitable for advanced high school students and young college students.

**Edward Knight** (b.1961)


I. Darkness  
II. Pine Needle Floating  
III. Light

**Instrumentation:** clarinet and marimba  
**Publisher:** Subito Music (2005)  
60 Depot Street Verona, NJ 07044 USA  
**Availability:** http://edwardknight.com/  
**Duration:** 9'00

**Extended techniques:** flutter-tongue (clarinet)  
**Clarinet range:** e-g3  
**Difficulty level:** V  
**Recordings:** mp3 file, contact at http://edwardknight.com/ (it will be commercially recorded by Chad Burrow and David Steffens sometime next year\(^37\))  
**Dedication:** for Chad E. Burrow (clarinet) and David Steffens (marimba)

Edward Knight is a "fresh, original voice" with "an inventive sense of humor" (Bernard Holland, *The New York Times*) who creates music that is "visceral in its excitement" (John von Rhein, *Chicago Tribune*). His work eschews easy classification, moving freely between jazz and concert worlds. He was also the first American to win the Sir Arthur Bliss Memorial Award for outstanding composers at London's Royal College of Music, where he did his Post-doctoral study.\(^38\) *Raven* was premiered and recorded by Chad Burrow and David Steffens at Petree Recital Hall, Oklahoma City on August 27, 2004. According to the composer’s program notes:

\(^{37}\) Edward Knight, e-mail to author, April 15, 2012.  
Stories of heroes who steal light from the gods stretch from Prometheus of ancient Greece to the Native American creation tales of the Pacific Northwest. The Tsimshian tribe tells of the time the trickster Raven brought light to the world.

I. Darkness  All the world is cold and darkness. The people stumble around, unable to see. Raven takes pity on them as they discuss their plight. He tells them of the lakeside home of the Sky Chief, who keeps all the light of the world in an ornate wooden box in his home. Despite the people’s misgivings, Raven flies off to set his plan into action.

II. Pine Needle Floating  Raven transforms himself into the needle of a hemlock tree as it falls toward a stream. The needle is pulled downstream by the current, bobbing among the whorls and eddys[sic]. The chief’s daughter arrives by the stream. The marimba echoes her movements as the needle positions itself to float near her. Their dance becomes one as the girl scoops the needle in her drinking cup, swallows the needle with the water, and conceives new life.

III. Light  Several months later, the girl has given birth to a raven-haired child, the chief’s first grandson. He is curious and demanding, pointing at the artifacts hanging from the rafters of the longhouse. The doting chief tries to please the boy by taking down the items one by one. The child is not easily soothed, and keeps pointing at the large wooden box surrounded by a halo of light. He squawks relentlessly:

I want the box
I want the box
I want the box
The box
The box.
Exasperated, the chief reaches for his greatest treasure and gives it to the boy. As the child flings the lid open, the sun bursts out, and the boy transforms back into Raven. He flies out the smokehole with the sun in the beak and flings the sun into the sky, where it remains today.

As the composer indicates, this piece is clearly programmatic. The first movement features equal techniques in both parts with notable syncopation and sextuplet patterns. The sequences are mostly played in a mysterious atmosphere at a soft dynamic. The movement finishes with a surprising ff eighth note on octave Fs. In the second movement, the introduction is characterized by an expressive solo clarinet passage. Followed by several faster sections with unison playing, the rapid tempo changes are challenging. The last section ends with a free tempo at ppp. The lyrical clarinet melody again is prominent, accompanied by the rolling marimba part; both instruments diminuendo to niente (nothing) at the end. The third movement is somewhat
rhythmically complicated compared to the previous movements. Off-beat and syncopated rhythms are played throughout the movement. Subito dynamic changes are another feature. The clarinetist is asked to flutter-tongue. The movement finishes in ff sixteenth notes. Overall, it is a masterpiece for professional musicians.

**Benedykt Konowalski** (b. 1928)  
*Dialogi przekorne: na klarnet i marimbafon* (1981)  
I. Moderato espressivo  
II. Allegro brillante  
III. Lento teneramente  
IV. Allegro feroce – Adagio tranquillo  

Instrumentation: clarinet and marimba  
Publisher: Agencja Autorska (1982)  
00-543 Warszawa, Mokotowska 46a/29, Poland  
Availability: Library of Congress, Northwestern University, University of Maryland-Col Park, New York Public Library, University of Connecticut, University of Alberta (Canada), University of Toronto Music Library (Canada), Bibliothéquanationale De France (France), Nukat Union Catalog of Polish Library (Poland)  
Duration: 11’30  
Extended techniques: vibrato, glissando, flutter-tongue (clarinet)  
Clarinet range: f#-g3  
Difficulty level: V  
Recordings: none

Benedykt Konowalski is a Polish composer. He graduated from the Faculty of Law at Warsaw University and completed studies under two composition professors, Jan Maklakiewicz and Tadeusz Szeligowski, and also the conducting professor Stanislaw Wislocki. He was awarded the Prize of the Minister of Culture and Arts in 1977 for his outstanding artistic and pedagogical achievement, and the Prize of the First Degree from the Prime Minister for his compositions. He has taught at the State School of Music in Warsaw since 1965.\(^\text{(39)}\)*  

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\(^\text{(39)}\) Benedykt Konowalski, *Dialogi przekorne: na klarnet i marimbafon* = *Contradictory Dialogues: for Clarinet and Marimbaphone* (Warszawa, Poland: Agencja Autorska, 1982).
versa. The second movement is relatively faster and rhythmically challenging. It is in dialogue style, with much more use of glissando and articulated accents. The third movement includes a core interval of a perfect fourth throughout the marimba part and centers the clarinet part around the note A. The movement ends with a challenging $pppp$ dynamic in This rhythmic device consists of superimposing 2 notes in the time of 3, or 3 in the time of 2 both parts. The last movement has two contrasting sections. The *Allegro feroce* is in 2/4 meter, featuring strong rhythmic patterns and constant trilling in the clarinet; the *Adagio tranquillo* section is in mixed meter (3/4-4/4-5/4), featuring half-step intervals and an extremely quiet atmosphere. It is a character piece that is suitable for college students and professional performers.

**Gregg Koyle** (b. 1962)

*Kumbengo* (1986)

Instrumentation: clarinet and/or saxophone and marimba

Publisher: HoneyRock (1996)

396 Raystown Road, Everett, PA 15537, USA

Availability: Juilliard School of Music, University of Oregon Library

Duration: 6’00

Extended techniques: glissando (clarinet), play on node (marimba)

Clarinet range: $b^{-}-b^3$

Difficulty level: V

Recordings: available from Prof. Susan Martin Tariq at stariq@mail.wtamu.edu

Dedication: for Susan Martin Tariq (composer’s former percussion teacher at West Texas State University) and Robert Spring (clarinet faculty at Arizona State University)

*Kumbengo* (Duo for Marimba & B-flat Soprano Saxophone or B-flat Clarinet) is a unique duo piece due to its special rhythmic patterns. It was premiered by Susan Martin Tariq (marimba) and Robert Spring (clarinet) in 1986. The composer said,

Kumbengo begins with the marimba and saxophone/clarinet in a quasi unison-imitative exchange. They eventually part, taking on their own active roles within the work. The term Kumbengo refers to an interlocking melo-rhythmic cell or pattern found in some West African musics. Several performance configurations are possible:

Version 1 – marimba and B-flat soprano saxophone

Version 2 – marimba and B-flat clarinet

Version 3 – marimba and B-flat clarinet from the beginning to rehearsal letter E, then
soprano saxophone from rehearsal letter E’ to the end.\textsuperscript{40}

As the title implies, the marimba part is essential in this duo. Both instruments play the special rhythmic pattern which features irregular accents throughout the piece. It is in a flexible tempo with the marimba part usually driving the tempo change. The clarinet part has a glissando from b-b\textsuperscript{3} at \textit{fff}, which is quite challenging. In the last section, the marimba is required to play on the node in order to play softly enough. This piece is rhythmically difficult and the marimba part is technically much more difficult than the clarinet part.

\textbf{Robert Kreutz} (1922-1996)

\textit{Prism} (1995)

\begin{itemize}
  \item I. With Simple Expression
  \item II. Attaca
  \item III. Folktile
  \item IV. Driving: energetic
  \item V. Lyric and expressive
  \item VI. As fast as possible
\end{itemize}

Instrumentation: clarinet and marimba
Publisher: Honeyrock (1995/2011)
396 Raystown Road, Everett, PA 15537, USA
Availability: University of Georgia, University of North Texas, University of Texas at Austin, University of Wisconsin-Madison, Theodore Front Musical Literature (Canada)
Duration: unknown
Extended techniques: 4 mallets and 4 1/3-octave marimba
Clarinet range: g-b\textsuperscript{3}
Difficulty level: IV
Recordings: none

Robert Kreutz was a Colorado-based composer most noted for his sacred choral compositions for the Roman Catholic Liturgy. However, he wrote for many different genres for a total of almost 400 compositions, many of which were published. During his study at the American Conservatory in 1949, Kreutz became fascinated with the sound of the marimba. Throughout the course of his career, Kreutz composed ten works for marimba. These compositions feature the marimba in various musical settings and span almost fifty years of the

\textsuperscript{40} Gregg Koyle, \textit{Kumbengo: Duo for Marimba & B♭ Soprano Saxophone or B♭ Clarinet} (Everett, PA: HoneyRock, 1996).
composer’s life.\textsuperscript{41} His \textit{Prisms for B-flat Clarinet and Marimba} is one of his most famous marimba pieces. This piece is edited by Brett Jones, who is the author of the article “\textit{Robert Kreutz: An overview of His Life and Works for Percussion.}” It is a character piece in six short movements. The composer indicated specific instructions for the marimba mallets, but no special extended technique is used in the clarinet part. Overall, it is a moderately difficult piece that is suitable for advanced high school students and young college students.

\textbf{Philippe Leroux} (b. 1959)

\textit{Air} (1992)

\begin{tabular}{ll}
Instrumentation: & clarinet and marimba/vibraphone \\
Publisher: & Gérard Billaudot Éditeur (1994) \\
 & 14 rue de l’Échiquier, 75010 Paris \\
Availability: & University of California-Berkeley, Yale University Library, Library of Congress, Library of Congress-Music Division, Chicago Public Library, Northwestern University, University of Illinois, Manhattan School of Music, New York Public Library, New York University, University of British Columbia Library (CA), University of Toronto Music Library (Canada), Sachsische Landesbibliothek (Germany), Staaliche Hoch fur Musik & Darstellende (Germany) \\
Duration: & 11’00 \\
Extended techniques: & quarter tones, flutter-tongue, multiphonics, and glissando (clarinet) \\
Clarinet range: & e-c4 \\
Difficulty level: & VII \\
Recordings: & CD: Vandoeuvre 9508, ensemble Sic. \\
Dedication: & for Françoise Rivalland and Serge Daval \\
\end{tabular}

Philippe Leroux entered the Paris Conservatory in 1978, where he studied with Ivo Malec, Claude Ballif, Pierre Schaeffer and Guy Reibel, obtaining three first prizes. Meanwhile, he studied with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xenakis. In 1993 he was selected to enter the Villa Medicis in Rome for two years, where he remained until 1995. His compositional output (about sixty works to date) includes symphonic, vocal, electronic, acoustic and chamber music. He has received many prizes and awards: the Prix Hervé Dugardin, the Best Contemporary Musical Creation Award 1996 for (d’)ALLER, the SACEM Prize, the André Caplet and the Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), the Salabert Prize for his piece \textit{Apocalypsis} and the Arthur

Honegger Prize (Fondation de France) for his overall compositional output. Since September 2011 he has been an Associate Professor in Composition at McGill University.⁴²

*Air pour clarinette en sib et percussion (marimba, vibraphone)* is a highly technical and musically demanding piece. It is scored for clarinet and percussion, and the percussionist has to play the marimba and vibraphone simultaneously and separately. Structurally, it is a fantasy piece with different characters and sections. In the clarinet part, the composer uses many difficult contemporary techniques including quarter tones, flutter-tongue, multiphonics, and glissando. Notably, quarter tones are required precisely and the clarinetist has the responsibility to figure out the appropriate fingerings in order to play correct pitches. Also, the multiphonic technique is extraordinary and unique. The clarinetist has to hold a high long tone and articulate lower notes simultaneously. The compositional style treats the clarinet as a polyphonic instrument, not a monophonic instrument anymore. Another difficult technique is the glissando. The clarinetist is asked to play certain notes in a variety of articulations during the process of glissando. The dynamics written for the clarinet are extremely challenging because of a long high C (c⁴) at a *ppp* level. The percussion is complex as well. There are several unison passages with the clarinet, as well as hemiola throughout the piece. The huge contrasts in dynamic and the rapid change of meters make the percussion part difficult in general. In conclusion, this is a masterpiece at the virtuoso level with extremely difficult technical and musical requirements.

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**Patrick Long** (b. 1968)

*Rhapsodic Variations: for Mallet Percussionist (Marimba and Vibraphone) and Clarinet* (1990)

**Instrumentation:** clarinet and marimba/vibraphone

**Publisher:** Permus Publications (1994)

  LLC P.O. Box 218333 Columbus, OH 43221 USA

**Availability:** University of Michigan Library, University of Wisconsin-Stevens Point, Hathitrust Digital Library

**Duration:** 7’00

**Extended techniques:** glissando (clarinet), medium-hard yarn mallets (marimba), pedal on vibraphone (vibraphone)

**Clarinet range:** b♭ -e♭ 3

**Difficulty level:** III

**Recordings:** An mp3 file is available at http://www.longsound.com/

**Dedication:** for Peter Croucher

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An active composer and percussionist, Patrick Long is a graduate of Syracuse University (B.M Composition/Percussion 1991) and the Eastman School of Music (MM 1993, DMA 1996 in composition). He has completed over 70 premiered compositions to date for a wide variety of performing forces, including solo, chamber, orchestra, choir, band and fixed media. In particular, he is known for his works that combine live performers with interactive electronics and video. Over a dozen of his compositions have continued to receive regular performances around the US and internationally since their premieres.43 *Rhapsodic Variations* is a through-composed piece in several sections. In general, the clarinet is very lyrical and the range is conservative. The meter changes are straightforward and easy to read. The composer indicated that the marimba and the vibraphone will be set at a right angle to each other. The pedal is used in the vibraphone part and the marimba part is more articulated. It is a piece of medium difficulty that is suitable for advanced high school students.

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**Chester L. Mais** (b. unknown)

*Prelude and Licks* (1982)

Instrumentation: clarinet and marimba
Publisher: Music for Percussion Inc. (1982)
170 N. E. 33rd St., Ft. Lauderdale, FL 33334 USA
Availability: California Institute of Arts, University of California-Irvine, Library of Congress, University of Georgia, Illinois State University, Northwestern University, University of Illinois, Indiana University, McNeese State University, University of Maryland-Col Park, University of Minnesota-Morris Library, University of New Mexico, New York Public Library, University of Cincinnati, Southern Methodist University- Center Library, University of North Texas, George Mason University, Marshall University, University of Toronto Music Library (Canada), University Pretoria-Music Library (South Africa), Bayerische Staatsbibliothek (Germany)
Duration: unknown
Extended techniques: multiphonics, glissando (clarinet), double strokes, 3 mallets (marimba)
Clarinet range: g-a3
Difficulty level: V
Recordings: “At the Desert’s Edge” Whole>Sum Productions (1999) by Desert’s Edge
Dedication: for Larry and Linda Maxey

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Prelude and Licks for B-flat Clarinet and Marimba is a regularly performed duet. The recording is released by Desert's Edge Clarinet-Percussion Duo (Robert Spring, clarinet and J. B. Smith, percussion) at Whole>Sum Productions. It is scored unlike other duos – the marimba part is in the upper clef. This piece is in slow-fast structure, and the meter remains the same. In the clarinet part, there are several multiphonics including some that combine trill technique. The suggested fingerings for the multiphonics are provided by Ronald Caravan. In addition to multiphonics, free improvisation occurs in the work. For example: playing a glissando from any chosen note within three beats, or play random notes as long as it is fast and legato within one measure. On the other hand, the marimba part is given precise instructions for the mallets, such as the hardness and type of the mallets, the number of the mallets, and the stroke technique. Overall, it is a straight-forward piece and good for recitals.

Tera de Marez Oyens (1932-1996)
Octopus: for Bass Clarinet and One Percussionist (Marimba/Vibraphone) (1982)
Instrumentation: bass clarinet and marimba/vibraphone
Publisher: Donemus (1982)
Rokin 111, 1012 KN Amsterdam, Netherlands
Availability: Boston University Library, New York Public Library, University of California-Davis Shields Library, SUNY at Buffalo, University of Northern Colorado
Duration: 10’45
Extended techniques: flutter-tongue, quarter tone, multiphonics (clarinet)
Clarinet range: c-a#3
Difficulty level: V
Recordings: none
Commission: by Duo Contemporain

The title, Octopus, alludes to the work being based on eight notes B- Bb- D- Ab- A- F- E- Eb. The eight central notes combine in various patterns; most of them are symmetrical. The composer also used F# and C# as extra notes throughout the piece. All the multiphonic fingerings are suggested by Henri Bok in the score. This piece includes six aleatoric components, and the composer said that “The performers are left much discretion as to timing, except wherever the metrum is exactly indicated.”44 In terms of the “metrum,” the composer wrote

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44 Tera de Marez Oyens, Octopus: for Bass Clarinet and One Percussionist (Marimba/Vibraphone) (Amsterdam: Donemus, 1983), 2.
specific times at the end of each section. The performers may play it freely but have to be within the time-frame that the composer requested. The bass clarinet part involves contemporary techniques while the percussionist plays marimba and vibraphone either alternately or simultaneously. It is a piece that requires many rehearsals to coordinate all the techniques, and each movement needs to be timed in order to meet the accuracy.

Edward Paul Mascari (b.1949)

*Five Short Pieces* (2002)

I. Prelude
II. The Far East
III. Meccanico
IV. Hymn
V. Calypso

Instrumentation: clarinet and marimba
Publisher: MMB Music, Inc. (2002)
3526 Washington Ave. St. Louis, MO 63103 USA
Availability: Yale University Library, University of Georgia, University of Iowa Library, Northwestern University, Michigan State University, Ohio University, University of Oklahoma
Duration: 13’00
Extended techniques: none
Clarinet range: e-a3
Difficulty level: IV
Recordings: none
Commission/dedication: for Liz Leehey (clarinet) and Sarah Tenney (marimba)

The following are the original program notes from the composer:

*Five Short Pieces for Clarinet and Marimba* (2002) was commissioned by Liz Leehey (clarinet) and Sarah Tenney (marimba). This composition is designed to exhibit the individual characteristics of each instrument. At the same time, by employing the similarities as well as the differences between the clarinet and the marimba, the goal of the work is to explore the possibilities inherent in this unique instrumental combination.

**Prelude:** The opening section introduces both the theme of the movements as well as the introduction to the two instrumental characters who will be taking part in this musical adventure. As the movement continues, jazzy syncopated rhythms begin to reveal themselves between statements of the thematic material.

**The Far East:** The pentatonic scale (five-tone scale with an oriental character) is used for the melodic material of this movement. It is also inspired the selection of its title.
Throughout the movement (which is set in 5/8 meter), the marimba employs the four-mallet technique as it functions in an accompaniment role. The outer sections employ this approach in a linear fashion while the middle portion of the movement focuses on an off-beat um-pah pattern which is broken up by echoes of the clarinet’s melodic lines.

Meccanico: The title means mechanical in Italian. The music suggested this title because of its mechanized machinelike feeling. The marimba plays syncopated figures which provide contrast to the clarinet’s lines. In the final section, however, the marimba gradually comes to prominence with a cadenza-like passage which travels up to the high register on the instrument.

Hymn: At the request of Sarah Tenney, I composed a movement which employs the marimba’s rolling technique. This movement is an eleven-measure chorale which is stated four times in succession. It is first presented by the marimba alone and then with the clarinet playing the melodic line. The subsequence two statements feature an improvisatory line and then a more obvious variation of the hymn tune by the clarinet while the marimba continues to play the chorale.

Calypso: The idea for this movement came to me as I was arranging the accompaniment for a praise chorus to be sung by my church congregation. Once the rhythmic pattern, with its 8/8 (3+3+2) meter, was in place, I assigned pitches to the marimba’s accompaniment patter, and the clarinet’s melodic material developed in conjunction with these harmonies. About a third of the way through the movement, the accompaniment pattern changes. Thirds and sixths, which are suggestive of the music of “the Islands”, are introduced by the solo marimba and then continued as the clarinet plays running melodic lines. After a brief return to the opening material, this second section returns to conclude the movement.45

As the composer mentioned, this piece is designed to exhibit the individual characteristics of each instrument. The five unique character movements feature the beauty of the two instruments blending together as well as the individual solo playing. It is rhythmically easy to read, and the technique required of both instruments is fairly moderate. As a result, it is a piece that is good for advanced high school students and young college students.

Frank McCarty (b. 1941)
Variations Duos (1979/1981)
   I. Troches
   II. Masque
   III. Catch

IV. Nocturne
V. Charm
VI. Spondes

Instrumentation: clarinet and marimba
Soundlib at http://www.rootsolutions.de/soundlib/press.htm or Frank McCarty at fmc@uncg.edu
Availability: San Diego State University Library, University of California-San Diego, Vanderbilt University Library, Lawrence University
Duration: 16’28
Extended techniques: multiphonics, improvisation (clarinet), dead stick, improvisation (marimba)
Clarinet range: f-a3
Difficulty level: VII
Recordings: "Duos by Frank McCarty", performed by Kelly Burke (clarinet), Wiley A. Sykes (marimba), edited by the composer; available at http://www.frankmccarty.com/duos.htm
Dedication: for Uwharrie Duo

The composer has provided notes on the album “Duos by Frank McCarty”:

Variation Duos (1979/81) for clarinet and marimba is performed here by Andrea and Robert Rosen, the Uwharrie Duo. This work received honorable-mention in their international composition competition and continues to be one of their most-played pieces. It includes many advanced performance techniques, extended forms of notation and, at times, controlled improvisation. The "sound" of this work exploits the fact that both instruments share the same basic timbre, a wave-form with prominent odd-numbered harmonics. The variations, which are unified by a pitch-series, are independent in form and style except for the last, which recapitulates some previous ideas.

1. Troches (rhymes with Tropes) is about inserting things inside other things. The title also refers impressionistically to the poetic foot, the “trochee.” It is fast and energetic yet does not have a controlling, repetitive meter. It presents the “themes” of the variations: the basic pitch-set, and, many of the sounds and techniques to be expanded later.

2. Masque contains (a) sound-masks, things becoming other things; and (b) sound-masses, large “hunks” of sound. Neither instrument should be recognized as representing its conventional self and both meet in certain shared-areas.

3. Catch is a kind-of canon or (in French), a “chaise” in which the musical units are played and repeated at changing time-delayed intervals. Each “unison” moment (when the beams coincide) is the beginning of the next variation, each uses increasingly shorter units. This movement is essentially a set of variations, within a set of variations. This is the mid-point of the piece. Catch acts as an internal finale. It is the fastest and most virtuosic (as you well know) of the set. It also rounds-out the first 1/2 of the piece, conforming to an overall fast/slow/fast shape. From here on, the piece refers both forwards and backwards in form, thematic and expressive content.
4. Nocturne acts as a slow “intermezzo” which is related to the Bartokian “night music” style, but potentially, is somewhat more emotional and dynamic. It is indeterminate in form, allowing the improvising clarinetist great freedom of expression over the “matte” provided by the marimba. You play this quite beautifully, by the way - the best I have heard anyone do it. The licks, written graphically without staves, refer back to their origins in the first and second movements. The descending scaler passages, which break-back upon themselves, act as ritornelli. These are the only “new” materials.

5. Charm, a rotated march, acts like the minuet in sonata form. It is a “divertimento,” pairing backwards to the Nocturne on a formal level and it features the other member of the ensemble. I conceived it as a timbre “drum solo” for marimba, in traditional march-form - even with a breakup strain, yet. The improvised solo is the “trio.” The repeated patterns refer back to Catch-techniques, but are both additive and subtractive, with the mallet-timbres marching forwards and backwards as well. Some of the accompaniments and motives come from Troches. The “da capo” reverses the roles of the performers (like Masque), with clarinet-drumming, and ends with a “stinger.”

6. Spondes begins with other materials from Troches: (a) the opening “motto” licks, (b) the fast, non-metered style and (c) the idea of things inside other things. It is obviously a formal recapitulation of elements from all the movements, but with another “new” idea (machine-like music) acting as a ritornello. If you make a prime-by-inversion matrix of the row, you can easily figure out how I got the pitch successions. The title refers to poetic structure (spondaic) and to the fact that the movement reSpond(e)s to all the previous ones. The successive reminders of previous movements work in almost “collage” fashion, and I had a real sense of “things within things within things” in writing it.

Now, the reasons I could write this thing: I am (was) both a clarinetist and percussionist; I studied advanced notation, timbre and new instrumental techniques in my doctoral program; I worked with many non-weird clarinetists (you, Gariglio, students) developing the stops so that many could at least get close to playing them. By the way, even though this uses a 12-tone row, it is NOT a serial piece; it is a timbre piece.

He also further explained,

This set of six variations uses conventional and advanced forms of notation. The performers employ conventional and extended techniques along with limited amounts of controlled improvisation. This is a very dynamic and coloristic concert piece and is adaptable: individual variations may stand alone or be played in other orderings.

This piece includes the most complicated notation included in this treatise. Unlike most composers, Frank McCarty has no single style or aesthetic. His works extend from simple and tonal to wildly experimental. Variation Duos consists of six movements with different characters.

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47 Ibid.
As he mentioned, he is (was) both a clarinetist and a marimbist so he knew and studied advanced notation, timbre and new instrumental techniques. In the clarinet part, there are many multiphonics with the fingerings provided on the score. The composer even gave the clarinetist the ability to select a rich multiphonic capable of easily-controlled *sfz* attacks, while the marimba plays the same pitches as in the multi-phonics. In the fourth movement, the clarinetist is asked to improvise using the graphic materials. Later in the fifth movement, the clarinetist has to remove the barrel and the mouthpiece and play directly on the upper joint (playing the clarinet without barrel and mouthpiece); at the end of the movement, the barrel and the mouthpiece are replaced. In the middle section of the fifth movement, there is an improvised “drum solo” in the marimba part which refers to gradually moving through the pitch-sets. The last movement features unison and sequence patterns. In general, it is a masterpiece that requires many rehearsals due to its difficult techniques and improvisational features. This piece is suitable for professional performers only.

**Kristen Shiner McGuire** (b. 1958)

*Three Pieces for Bass Clarinet and Marimba* (1982)

I. A Fine Weave
II. Gotta Gig(ue)
III. Epilogue

Instrumentation: bass clarinet and marimba
Publisher: Media Press Inc. (2011)
1341 W. Fullerton Ave. #355, Chicago, IL 60614 USA
Availability: http://www.kristenshinermcguire.com/compositions.html
Duration: 11’30
Extended techniques: 4 mallets, glissando, dead stroke (marimba)
Clarinet range: e-c#3
Difficulty level: V
Recordings: available at http://www.kristenshinermcguire.com/contact.html

*Three Pieces for Bass Clarinet and Marimba* premiered at the composer’s graduate recital at the Eastman School of Music in 1983, with the Jon Friedrichs on bass clarinet and the composer on marimba. The first movement, *A Fine Weave*, features chromatic/interlocking parts. The free introduction is played with flexible rhythm, and later the two instruments...

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respond to each other rapidly. The second movement, *Gotta Gig(ue)*, is the fastest movement with modal harmonies and odd-changing meters. This movement includes three sections with different tempi. The first component is quarter note=168, and the meters alternate rapidly between 7/8, 10/8, 6/8, 9/8, 5/8, 12/8, and 4/8. The second section is quarter note=152, with more *legato* phrases in 3/4, 9/8, and 6/8. The last section is quarter note=184 in 6/8, with only one measure in 12/8. This coda section features accents and contrasting dynamics. The third movement, *Epilogue*, is *adagio* featuring modal harmonies. The lyrical clarinet part is expressive, and the marimba part has more complicated rhythms. In general, it is a great ensemble piece and is an excellent chamber music addition to any collegiate recital, undergraduate or graduate.

**Philip Parker** (b. 1953)

*Five Bagatelles* (1983)

I. Intrada (With spirit)
II. Nocturne (Quietly)
III. Waltz (Allegretto)
IV. Song (Andante/Moderato)
V. Reel (Lively)

Instrumentation: clarinet and marimba/vibraphone
Publisher: Southern Music Co. (1987)
Availability: Florida State University, University of Arizona, California State University-Fresno, University of California-Davis-Shields Library, University of California-Santa Cruz, Library of Congress, University of Georgia, Valdosta State University, University of Northern Iowa, Idaho State University Library, University of Idaho Library, Chicago Public Library, Western Illinois University, Indiana University, Northern Kentucky University, Louisiana State University, McNeese State University, Boston University, New England Conservatory of Music, Eastern Michigan University, University of Michigan Library, Saint Olaf University, Duke University Library, University of North Carolina-Chapel Hill, University of North Carolina-Wilmington, University of Nebraska at Lincoln, Las Vegas Clark Center Library, New York Public Library, Sarah Lawrence College, Stony Brook University, SUNY at Buffalo, Oklahoma City University-Dulaney-Browne Library, University of Oregon Library, Brown University, University of South Carolina,

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50 Ibid.
Duration: 11’30
Extended techniques: 4 mallets (marimba)
Clarinet range: e-g3
Difficulty level: IV
Recordings: unknown

*Five Bagatelles for Clarinet and Mallet Percussion (Marimba and Vibraphone—One Player)* is a technically balanced piece. Only the second movement is for vibraphone while the rest are for marimba. The first movement is marked With Spirit, a fast and confident opening movement. The meter is based on the quarter note and is easy to read. The second movement is played on the vibraphone in order to create a quiet atmosphere; the pedal is used throughout the movement. Both instruments are soft in dynamic. The third movement, Waltz, is a lovely dance. The lyrical clarinet melody and the articulated marimba accompaniment blend together well. The fourth movement is back to a slower tempo. The marimba starts with a soft, expressive 12-bar phrase, and the marimbist is asked to roll all notes in this movement. Both instruments have long phrases as if “singing” with each other. The last movement is fast and lively. It includes staccato, syncopation and accents, as well as unison playing throughout the movement. To sum up, it is a medium level piece that is suitable for younger college students on shared recitals.

**Abram M. Plum** (1925-2002)

*Dialogues* (1986)

I. Espressivo
II. Scherzando

Instrumentation: clarinet and marimba
Publisher: Self-published (1986/1992)
Availability: New York Public Library, University of Illinois.
Duration: 14’00
Extended techniques: portamento, glissando (clarinet), 4 mallets, glissando (marimba)
Clarinet range: e-a3
Difficulty level: IV
Recordings: unknown
Commission/dedication: for Christopher Bade and Robert Bankert

The first performance of *Dialogues* was by Christopher Bade (clarinet) and Robert Bankert (marimba) at Illinois Wesleyan University, Bloomington, Illinois in 1986. It is a substantial work in two movements which capitalizes on “an interesting contrast of timbres and a good blend between the two instruments.” The advanced technique includes several *portamenti* and *glissandi* in the clarinet part; also four mallet technique is required in the marimba part. The first movement is primarily homophonic in nature. It is in a modified ternary form with a coda. This movement is relatively slow and features a lyrical melody in the clarinet part. The second movement has an abundance of imitation, perhaps influenced by Bartok or Webern. The second movement is faster and longer than the first. The first movement is 76 measures in length, but the second one consists of 287 measures. This movement is in sectional form, including two clarinet cadenzas and it is technically and musically complex. The clarinet plays alone in the opening and it is balanced in the recapitulation by the solo marimba. *Dialogues* is a piece that is good for college students.

**David Rakowski** (b. 1958)
*Two Can Play That Game* (1996)
Instrumentation: bass clarinet and marimba
Publisher: C.F. Peters (1996) 7030 80th St. Glendale, NY 11385, USA
Availability: Juilliard School of Music
Duration: 4’00
Extended techniques: none
Clarinet range: Bb-f3
Difficulty level: IV
Recordings: none
Dedication: for Peter Josheff

*Two Can Play that Game* was composed in November 1995 in Rome. A notable feature of this piece is that a low B flat extension is required for the bass clarinet. The composer also

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52 Ibid., 6.
53 Ibid., 6.
54 Ibid., 21.
suggested for “the marimbist to use medium-hard sticks such that a good timbral blend with the bass clarinet is achieved in soft passages – without too much wood-clacking sound on the attacks of notes – and such that loud passages sound relatively brittle and sharp.” The suggested tempo is in dotted-eighth note=160-192 in 12/16 meter. Though there is no tempo change, it is still quite challenging because the fast tempo makes the piece sound nearly impossible to play. Fluent technique is required of both performers.

Nick Ramliak (b. 1968)
Two Sides of a Coin (1995)
I. Heads
II. Tails
Instrumentation: clarinet and marimba
Publisher: Marimba Productions Inc. (M. Baker Publications) (1995)
P.O. Box 467, Asbury Park, New Jersey 07712 USA
Availability: Oberlin College Library
Duration: 6’00
Extended techniques: dead stroke (marimba)
Clarinet range: e-g#3
Difficulty level: IV
Recordings: none
Dedication: for Scott and Robyn Deal

Nick Ramliak is a diverse musician fluent in many styles of guitar and specializing in rock, jazz, blues, fusion and classical guitar. He completed a D.M.A. in Composition at the University of Miami. This two movement piece for marimba and clarinet reflects the composer’s versatile musical background. Though rhythmically demanding, it offers the performers an arena for musical expression. The first movement is slower and in a fantasy style. Both instruments are allowed to play expressively and not strictly adhere to the tempo. Fermatas separate the different styles of each fragment and have different markings indicating their length. The second movement is much faster and smoother. The meters change rapidly and the shorter pauses make the movement drift continually. Notice that there is almost exclusively legato playing throughout the piece, which balances the “heads” and the “tails” as the title implies.

**Bruce Roberts** (b. 1965)

*Two Moods* (1988)

I. Saraband
II. Gigue

Instrumentation: clarinet and marimba
Publisher: C. Alan Publications (1992)
P.O. Box 29323, Greensboro, NC 27429 USA
Availability: University of Georgia, University of Kansas, Oberlin College Library
Duration: 4’15
Extended techniques: 4.3-octaves marimba
Clarinet range: b-e3
Difficulty level: III
Recordings: none

Bruce Roberts is currently the percussion instructor at the University of Arkansas. His compositions have won state-wide recognition winning the 1990 Arkansas Composer’s Contest with his brass and percussion piece entitled *Sketch 1 for Composition VII*. He actively contributes to percussion literature through his own percussion compositions as well as overseeing the UofA Percussion Ensemble’s ongoing annual commission series.⁵⁷

The following are the program notes from the composer:

*Two Moods for Clarinet and Marimba* was written in 1988 and premiered in 1989 for the “Arkansas Composer’s Weekend.” It features a constant blending and interaction between the two timbres utilizing aspects such as the chalumeau register of the clarinet with similar corresponding registers of the marimba. The two movements (moods) imitate characteristic forms and rhythms of baroque dances while incorporating modal harmonies of the 19th and 20th centuries (“d” dorian and “f” mixolydian respectively). At times, this unique combination appears jazz-like and should be exploited to its fullest means.⁵⁸

*Two Moods* is a character piece with two contrasting movements. The composer suggested three kinds of roll indications in the marimba part, including normal and double vertical roll, musser-style roll, and rolling a chord in a slow arpeggio fashion from bottom to top.⁵⁹ The first movement is a ternary form (A-B-A) characterized by soft dynamics except in the

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⁵⁸ Ibid.
⁵⁹ Ibid.
middle section. The original theme is lyrical and very legato, performed by the clarinet with accompaniment chords in the marimba. The middle section is dynamically stronger and also features hemiola (2 against 3). When it returns to the original theme, the composer used the previous melodies in a different (alternate) order. The second movement is dance-like in a much faster tempo (6/8). As the title indicates, it refers to the Baroque dance form “gigue.” Throughout this movement, the composer uses imitation, sequencing, and accents. The spirited rhythmic pattern is essential and totally opposite to the previous movement. Emphasizing the first and fourth eighth note brings out the traditional dance character. The coda is in dialogue style and finishes with all accented notes. In general, this is an easily-approached piece for its conservative range, technique, and rhythm.

John Fitz Rogers (b. 1963)
Release: for Alto Saxophone (or Clarinet in Bb) and Marimba (2006)

Instrumentation: clarinet or saxophone and marimba
Publisher: Base Two Music Pub. (2006)
http://www.johnfitzrogers.com/purchase.html
Availability: University of Georgia, Northwestern University, University of South Carolina, University of North Texas, University of Wisconsin-Madison, University of Cincinnati, Duke University Library.
Duration: 9'00
Extended techniques: 5-octave marimba
Clarininet range: a-f3
Difficulty level: V
Recordings: Equilibrium (EQ 92), 2008 by RoseWind Duo (Cliff Leaman, Alto Saxophone and Scott Herring, Marimba)
Commission: by Music Teachers National Association (South Carolina chapter)
Dedication: for Clifford Leaman and Scott Herring

The following are the original words of the composer:

"Release" is a kind of companion piece to an earlier work titled "Push." The previous piece, scored for solo electric guitar, consists of unrelentingly fast lines and repeated notes played at loud volume and with distortion. Those fast lines move headlong into guitar power chords and blues-like passages, only to return to the repeated notes of the beginning. In “Release,” I took a similar approach, in its fast lines, repeated notes, and chromatic figures articulated by both the saxophone and marimba. Though the form of both works is similar, in "Release" the music is much quieter and gentler, and rather than "pushing" forward into distorted chords and heightened energy, the momentum and
tension of the repeated notes “releases” into a somewhat more playful, dance-like section. "Release" was commissioned by the South Carolina Music Teachers Association in 2006 for Clifford Leaman and Scott Herring, and the work is dedicated to them.⁶⁰

As he mentioned, the first section is quiet and gentle with the repeated notes blending together. The performance note was given: “in sections where pitches and lines overlap (such as the beginning section until rehearsal letter “E”), the clarinet/alto saxophone and marimba should strive to balance and blend their individual timbres together as much as possible.”⁶¹ Later in rehearsal letter E (Dancing), the marimba accompanies the clarinet with a playful and rhythmic pattern that is followed by a gentle dreamy section where the clarinet keeps playing the lyrical long phrases along with the rhythmic marimba line. Finally the two instruments arrive at rehearsal letter K (Joyful) and also letter O (Joyful) again, accumulating energy until the end.

Wim de Ruiter (b. 1943)
- Theme Adagio (quarter note=ca 69)
- Var. I Allegretto (quarter note=ca 180)
- Var. II Presto, Leggiero
- Var. III quarter note=ca 88
- Var. IV Tempo ordinario, half note=ca 63
- Var. V Lento (eighth note=ca 52)
- Var. VI (finale) Allegro moderato (quarter note=ca 80)

Instrumentation: bass clarinet and vibraphone/marimba
Publisher: Donemus (1991)
Rokin 111, 1012 KN Amsterdam, Netherlands
Availability: Library of Congress, Library of Congress-Music Division, Northwestern University, New York Public Library, University of Toronto Music Library (Canada), Koninklijke Bibliotheek (Netherlands)
Duration: 18’00
Extended techniques: none
Clarinet range: c-c#4
Difficulty level: III
Recordings: none
Dedication: for Duo Contemporain, with financial support of the Fonds voor de Scheppende Toonkunst

⁶⁰ John Fitz Rogers, e-mail to author, March 24, 2012.
⁶¹ John Fitz Rogers, Release: for Alto Saxophone (or Clarinet in B♭) and Marimba ([United States]: Base Two Music Pub, 2006), 3.
**Varieties: voor basklarinet en vibrafoon/marimba** includes an original theme and six variations. The theme is played by bass clarinet and vibraphone. The chorale-like peaceful unison clearly reveals the melody.

Variation I keeps the same instrumentation, played by bass clarinet and vibraphone. The tempo accelerates suddenly, and the bass clarinet goes to the extreme high-register while the vibraphone plays the accompaniment.

Variation II is played by bass clarinet and marimba. This is a playful movement with rapid rhythm changes. The articulations and accents in the bass clarinet part are the essential core of this movement.

Variation III is a marimba solo. This movement allows the performer to show off his or her technique with vivid colors in different tempi. The tremolo technique is applied in this movement and stylistic interpretation is required.

Variation IV is for bass clarinet and marimba. The entire movement is written in canon form. The opening vibraphone melody is a two-part invention, and the clarinet joins in the ninth measure. Both instruments are the inverse of each other; while one’s interval rises, the other one goes down the same interval. The two instruments “chase” each other until the end.

Variation V is a bass clarinet solo. It is short but extremely expressive. The second part of this movement is *Vivo* (quarter note=ca 120) and features an exposed altissimo register with clear articulations.

Variation VI (finale) is performed by bass clarinet and both vibraphone and marimba. It repeats the techniques and motives from the previous movements and is relatively long. The composition finishes with consecutive, declamatory chords.

It is a medium difficulty piece and is suitable for high school students. The two solo movements are unique among the duo pieces, and both movements are good independent studies as well.

**Armand Russell** (b. 1932)

*The Celonas* (1976)

I. Moderately
II. Slowly: delicately
III. Moderately fast and intense

Instrumentation: clarinet and marimba
The Celonas is a technically demanding piece in both the clarinet and marimba parts. Two medium-hard sticks are used in the first and third movements, and only the second movement is played with four soft sticks on the marimba. The marimba part is scored for treble clef only. In the first movement, a half-step motive is the essential compositional material. Both instruments have polyrhythms or independent rhythms; as a result, this movement is difficult to put together. The second movement is slower and very soft. The marimba part has independent chords while the clarinet has freely rhythmic phrases. Both instruments have a challenging pppp dynamic at the end. The third movement is intense rhythmically and dynamically. When the chords expand in the middle section, the performer is required to switch to four medium-hard sticks in order to play the complex marimba part.

Robert J. Schietroma (b. unknown)
   I. Allegro-Moderato
   II. Allegro
   III. Moderato
Instrumentation: clarinet and marimba/vibes
Publisher: Music for Percussion Inc. (1982)
   170 N. E. 33rd St., Ft. Lauderdale, FL 33334 USA
Availability: University of Central Arkansas, University of Arizona, California Institute of Arts, University of California-Irvine, University of Georgia, University of Illinois, Wheaton College, Indiana State University, University of Minnesota-Morris Library, University of New Mexico, New York Public Library, Oberlin College Library, Ohio State University, University of Cincinnati, Southern Methodist University-Central Library, James Madison University, Library of Congress, Illinois State University, Northwestern University, Indiana University, University of Maryland-College Park, University of Minnesota-Minneapolis, University of North Carolina-Greensboro, University of North Texas, University of Toronto Music Library (Canada), Bayerische Staatsbibliothek (Germany)
Duration: unknown
Extended techniques: flutter-tongue (clarinet), 4 mallets; the composer gives clear instruction for the proper setting of the Marimba-Vibes Combination. The unique performance techniques include (1) the mallets alternately strike the bottom of the marimba bar and the top of the vibraphone bar, and (2) outside mallets play between the instruments while the inside mallets play on top of the marimba bars only (marimba-vibes)

Clarinet range: e-a3
Difficulty level: V
Recordings: “At the Desert’s Edge” Whole>Sum Productions, 1999

The following are the composer’s notes:

Dialogue: for Clarinet and Marimba-Vibes will be performed in the following instruction: The first and third movements will be played by clarinet and marimba-vibes (one performer) and the second movements will be played by clarinet and vibes. In the first and third movements, the marimba-vibe combination must be approached as a double manual (organ-like) polyphonic instrument, as the figures provided in the score.\(^{62}\)

The first movement, Allegro-Moderato, is somewhat rhythmically tricky. The rapid meter and tempo changes are demanding. The texture is based equally on dialogues and unisons. The clarinet flutter-tongue technique is introduced in measure 25, and the hemiola rhythm is revealed simultaneously with the marimba part. The second movement, Allegro, is agitated and technically difficult. Both parts feature leaps of large intervals and intensive expression. The clarinet part has a short cadenza passage at the end and the movement concludes with vibraphone. The third movement, Moderato, is a sectional form in two continual slow-fast sections. The beginning of the slow section is in recitative style, featuring both solo percussion and solo clarinet. The faster section is in mixed meter and straightforward. The entire piece ends in a very soft dynamic, \textit{ppp}, with a challenging long tone high D (d\textsuperscript{3}) diminuendo on the clarinet.

\textbf{Alan J. Segall} (b. 1959)
\textit{Marinet} (1986)

Instrumentation: clarinet and marimba
Publisher: Self-published (1986)
449 W. Belmont, Apt.31, Chicago, IL 60657 USA

The title was formerly “Clarimba”, both titles expressing intense duo relationship of the two instruments. 
*Marinet* is written in twelve-tone technique. The tone row (P0) includes the following notes: B-flat, D, E, D-flat, A, A-flat, G, G-flat, C, E-flat, B, and F.\(^6^3\) It is a theme and variation form, including an introduction, theme, and nine variations. The piece is complex and technically demanding; as a result, it is recommended for professional musicians.

**Laurence Sherr** (b. 1953)  
*Capriccioso: for Clarinet and Marimba (Piano)* (2005)  
*Instrumentation*: clarinet and marimba (or piano)  
*Publisher*: Self-published (2005)  
*Kennesaw State University, School of Music, 1000 Chastain Road, #3201 Kennesaw, GA 30144 USA*  
*Availability*: Peabody Conservatory  
*Duration*: 5’00  
*Extended techniques*: three mallets; the composer gave clear instruction about using the hard/soft yarn or cord, as well as the alternate striking points for marimba bars such as C= exact center of bar and N=at the node (marimba)  
*Clarinet range*: g-g\(^3\)  
*Difficulty level*: IV  
*Recordings*: none  
*Dedication*: originally for flutist Christina Guenther  
*Commission*: by clarinetist Joseph Eller  

The following are the program notes that the composer includes in the score:

*Capriccioso* is the first movement of my *Duo Concertante* for flute and percussion (2003). This movement, originally scored for flute and marimba, was begun while I was in residence at the MacDowell Colony in Peterborough, New Hampshire in 2002. While there, I was particularly impressed by certain works of a couple of the poets in residence – poems in which word usage and ordering were playfully virtuosic, like a jazz...

\(^6^3\) Christopher Bade, “Music for Clarinet and Marimba: Analysis of Selected and Commissioned Works” (D.M.A. Research project, University of Illinois at Urbana-Champaign, 1993), 63.
musician tossing off riffs, yet beneath whose light-hearted surfaces could lay rich and substantial content. Although not consciously seeking to emulate this approach, I observed later that it had proven quite influential.

Another significant influence was the exceptional performance capabilities of flutist Christina Guenther, who commissioned and premiered the Duo Concertante in conjunction with her 2005 Florida State University doctoral treatise “Laurence Sherr: Chamber Works For Flute.” The Duo Concertante is dedicated to her. Christina Guenther premiered the Duo Concertante at her Florida State University Doctoral Lecture Recital “Composer Laurence Sherr: Flute Works and Compositional Techniques” on April 22, 2003 in Tallahassee, Florida.

The clarinet and piano (marimba) version was commissioned by clarinetist Joseph Eller. He gave the first performance at the University of Oklahoma Clarinet Symposium in Norman, Oklahoma on June 16, 2005, and at the International Clarinet Association’s ClarinetFest 2005 in Tokyo, Japan on July 22, 2005. The version 2 was revised in September, 2005.64

This piece is in ternary form (A-B-A). The first theme (Theme A) is dynamically and rhythmically complex and vivid. The marimba is asked to use two hard mallets. Both instruments alternate the rhythmic patterns at a loud volume, and the articulation is demanding. Measures 31-35, are a transitional solo performed by the clarinetist. The marimbist adds another soft mallet to the left hand in the next passage. In measures 36-57, the second contrasting theme (Theme B) is played gently by both instruments at a slower tempo. During this section, the marimba part is required to play “very lightly and much more quietly than the upper note so that the left-hand part does not become too muddy.”65 The marimbist is also asked to perform on alternate striking points of the marimba bars in order not to cover either the individual notes in the right-hand marimba part or the clarinet melody. Measures 58-64 are another bridge that connects the two themes while the marimba switches back to two mallets. The theme A’ (begins at measure 65) is exactly the same as at the very beginning except for a few variations. The entire piece finishes with an accented high G (g3) in the clarinet part at fff. It is a clearly-structured piece that is suitable for college students.

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64 Laurence Sherr, Capriccioso: for Clarinet and Marimba (Piano) (S.l: s.n., 2005).
65 Ibid., 4.
Greg A. Steinke (b. 1942)


I. Prelude
II. Memories
   On the Clear Water
   Camas Meadows – Henry’s Lake
   Wallowa – Never to Return
III. Postlude

Instrumentation: clarinet and marimba
Publisher: Gold Branch Music, Inc. (2004)
44850 Gold Branch Rd. Richfield, North Carolina 28137 USA
Availability: Oberlin College Library
Duration: 15’00
Extended techniques: portamento (clarinet), stick end of mallet, chop sticks or light wood sticks, improvisation (marimba)
Clarinet range: g-g³
Difficulty level: IV
Recordings: none

Following are the program notes from the composer:

Memories of Chief Joseph was written as an additional memorial to Chief Joseph and his band and grows out of a continuing fascination with and study of Northwestern Native Americans. This is a continuation of a series of chamber pieces (already written and/or projected) which represent, for the composer, musical excursions into the Northwest’s history, geography and ethnology.

The present work is freely conceived, being through-composed and based on a cyclic, multi-part approach to form; no “system” as much is used, and the composer has felt free to draw upon whatever compositional resources suitable for his purpose. These movements represent “abstractions” of the place/situation entitled. They should be enjoyed as is but with reflection upon the implications suggested.⁶⁶

Originally Memories of Chief Joseph: Image Music XI-A for Violin and Marimba, the composer published different versions (replacing the violin part) as well, including versions for trumpet, oboe, clarinet, bassoon, contrabassoon, soprano saxophone, alto saxophone, bass trombone, tuba, viola, and cello, entitled Memories of Chief Joseph: Image Music XI-B. This piece consists of three movements in different styles. The Prelude is a slow introduction. Both instruments have the central note (concert C), played different lengths and articulations. The

second movement, Memories, includes three different sections. The first section “On the Clear Water” is centered on F. It is a light section with a straightforward texture. The second one, “Camas Meadow – Henry’s Lake,” has sixteenth notes throughout the passage. The third one, “Wallowa – Never to Return,” features fragments where notes are repeated. The marimba part is asked to improvise for a few measures. The last movement, Postlude, features intervals of a second played freely on the clarinet with drum-like marimba accompaniment. Overall, the composer indicates clear performance indications in the score that are easy to follow; it is not technically difficult but musically impressive. It is a piece that is suitable for college students.

**Gunther Tautenhahn** (b. 1938)

*Sonata for Clarinet and Marimba* (1972)

Instrumentation: clarinet and marimba

Publisher: Seesaw Music Corp. (1973)

2067 Broadway #58 New York, NY 10023 USA

Availability: Arizona State University, University of Arizona, University of Hartford, University of Illinois, Wheaton College, New York Public Library, Ithaca College, University of Michigan Library, University of Oregon Library, Hathitrust Digital Library, University of Melbourne (Australia), University of Toronto Music Library (Canada), Doho Gakuen (Japan)

Duration: unknown

Extended techniques: improvisation (clarinet)

Clarinet range: f#-a3

Difficulty level: IV

Recordings: none

Gunther Tautenhahn is a Lithuanian/American composer. He came to the United States in 1951 and became a U.S. citizen in 1953. Tautenhahn’s compositions have been performed in forty countries and have been released on CD and DVD. *Sonata for Clarinet and Marimba* features several characteristic styles throughout the work. In the clarinet part, the composer emphasizes different timbres by using specific notations. For example, the composer wrote frequent accents, rapid dynamic changes, timbre changes marked within the same note, and an improvised measure lasting about 60 seconds. In the marimba part, small fragments such as same note repetition, tremolo long tones, and huge interval leaps are included. It is a through-composed piece with different styles and colors and is suitable for college students.
Peter Wallin (b. 1964)


I. Meditation
II. Uppsluppenhet
III. Depression

Instrumentation: clarinet and marimba
Publisher: Svensk Musik (1989)
Sandhamnsgatan 79 Stockholm, Sweden
Availability: Northwestern University, Wayne State University, New York Public Library, University or Toronto Music Library (Canada)
Duration: 6-7’00
Extended techniques: none
Clarinet range: b-e3
Difficulty level: II
Recordings: none
Dedication: for Cecilia Bäckström

Peter Wallin was born in Sweden and currently lives in Denmark where he is a music director, composer/arranger, concert arranger, bandleader, conductor, and department headmaster at Faaborg-Midtfyn Music School. He was trained as a classical percussion player and is self-taught as a composer. *Tre Stämningar: för klarinett och marimba (Three short movements for clarinet and marimba)* currently has three versions. The first performance of the 1984 version was on June 29, 1984 in Sweden by Cecilia Bäckström (clarinet) and Peter Wallin (marimba). The 1989 version was premiered on May 16, 1990 in Denmark by Bjarke Kolerus Vind (clarinet) and Peter Wallin (marimba). The latest 1995 version was premiered on November 11, 2007 in Denmark by Maika W. Nikolajsen (clarinet) and Thomas Bjerregaard (marimba). As the composer indicates, this piece is “concerning for man’s moods in life.” Soft mallets are used in the first and third movements and harder mallets are used in the second movement. The first movement features a marimba introduction. The marimbist is asked to roll all notes and play legato. Overall, the texture is drifting, slow, and soft. The second movement becomes lighter and much more energetic. The marimba introduction again begins the movement with clearly articulated sixteenth notes. Rhythmically, syncopation is used throughout the second movement. The last movement switches back to a slow tempo with a lyrical clarinet solo. Triads and seventh chords are frequently used in the marimba part. The entire piece finishes quietly.

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68 Ibid.
with a seventh chord. *Tre Stämningar* is considered an approachable piece because of its conservative range, uncomplicated rhythms, and light structure. It is suitable for younger musicians.

Jamie Whitmarsh (b. 1988)

*Dialogue* (2011)

Instrumentation: clarinet and marimba
Publisher: Self-published (2011)
Availability: http://www.jamiewhitmarsh.com/Jamie_Whitmarsh/Home.html
Duration: 6’00

Extended techniques: none

Clarinet range: e-g3

Difficulty level: IV

Recordings: unknown

Dedications: for Kristen and Karl Kirch

Jamie Whitmarsh graduated from Oklahoma City University with degrees in percussion performance and music composition. He is presently pursuing a Master's in music composition at Florida State University. *Dialogue* was commissioned and dedicated to Kristen and Karl Kirch in 2011. The composer describes the piece: “This piece explores the conversational aspect of two people together. The first section begins with a solo marimba, and then the clarinet enters, with the marimba interjecting. The two continue to interact, going through various stages. At the end, the opening material returns, but this time with both players unified into one idea.” The first performance was in January 2011 by Joshua Henry (clarinet) and Jamie Whitmarsh (marimba) at Oklahoma City University as part of the 2010-2011 Project 21 Concert Series. Throughout the piece, the two instruments have equal technical demands with continual dialogues. In short, *Dialogue* is a tonal duo with a light texture, which is good for college students.

Frank Wiley (b. 1949)

*Star-Fall Dances* (1994)

Instrumentation: clarinet and marimba
Publisher: C. Alan Publications (1994)
Availability: Yale University Library, Library of Congress, Oberlin College Library

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 Jamie Whitmarsh, e-mail to author, April 10, 2012.
Duration: 19’00
Extended techniques: 4.6-octaves marimba, mallet head+wood, play on wood handle only (marimba)
Clarinet range: e-g³
Difficulty level: V
Recordings: “Shadow Chasers” TrueMedia JazzWorks, 1997 by Michael Burritt
Dedication: for Michael Burritt (marimba) and Dennis Nygren (clarinet)

The following is the notes from the publisher,

Composed for marimbist Michael Burritt and clarinetist Dennis Nygren, Star-Fall Dances is a wonderfully challenging and showy addition to the repertoire. The single-movement work consists of an introduction and four distinct sections, connected by transitions. Much of the piece is based on ostinato technique, the continuous repetition of musical material. The marimbist is asked to play “rim shots,” on and off the nodes, with the shafts of the mallets, and independent rolls. Virtuosic technique is a must for both performers in this piece.⁷⁰

Frank Wiley holds a doctor of musical arts degree in composition at the Cleveland Institute of Music and Case Western Reserve University. He is currently the director of the New Music Ensemble and University Orchestra at Kent State University, where he teaches courses in composition, 20th century music, and conducting. His output includes a broad range of solo, chamber, orchestral, vocal, choral, multimedia, and electronic music.⁷¹ Star-Fall Dances is composed for marimbist Michael Burritt and clarinetist Dennis Nygren, who have also released a CD including the work. There are two specific mallet techniques in the marimba, including playing with mallet and wood simultaneously, and playing on the wooden handle only. The clarinet part features the technique of using alternate fingerings to obtain different colors on the same note. The duration of this piece is long (approximately 19 minutes on the recording) and the entire work is technically demanding for both parts. Overall, it is a masterpiece for professional musicians.

Paul Witney (b. 1973)

Paul Witney is an award-winning Australian composer. *Ritual: Visions of Raku* is one of his works in a program music series composed in 2000, which includes *Ritual: Visions of Raku* for bass clarinet and marimba, *Ritual 2: fp* for solo trombone, *Ritual 3: sf* for flute, oboe, bass clarinet, alto saxophone, horn, and bassoon, and *Ritual 4: Son of the Dragon* for baritone saxophone. The entire piece utilizes very strong rhythmic patterns and is mostly in unison. The bass clarinet range is centered in the lowest two registers, except for the climax ending on f2, the highest note in the piece. The exaggerated dynamic contrasts help provide a vivid scene while playing. It is a great recital piece both for its length and its lively acoustic effect.
CHAPTER THREE

SUMMARY

Types and Difficulties

The fifty-three duets annotated in this treatise are in a variety of styles. Most of the works can be purchased from music retail stores, publishers, and composers; many of them are also available at Online Computer Library Center, Inc. (OCLC). Among this treatise, forty-one duets are for clarinet and marimba; twelve are for bass clarinet and marimba. The duets are of different difficulty levels, rated on a scale from I to VII. Only one duet is classified in level I, and one in level II. Nine duets were rated at level III. The majority of the duets were rated at levels IV and V, seventeen in each. Six duets were rated at level VI. Only two duets were considered to be at level VII.

Additional Instrumentation

Regarding the use of the clarinet, the duet by Keith A. Carpenter is the only duet in this treatise written for clarinet in A; the duet by Charles Hoag uses both B-flat and A clarinets. The duet by Andrew Ford was the only one to use bass clarinet doubling on alto saxophone. On the other hand, there are a few pieces that include percussion instruments in addition to the marimba. Keyboard percussion instruments such as the vibraphone, marimba and xylophone are today normally spoken of collectively as “mallet instruments.” Seven of the duets use the combination of marimba and vibraphone, including these by Salvador Brotons, Philippe Leroux, Patrick Long, Tera de Marez Oyens, Philip Parker, Wim de Ruiter, and Robert J. Schietroma. In addition to these two instruments, Norman M. Heim uses xylophone in his duet. Andrew Ford uses vibraphone and tam-tam in addition to the marimba; Charles Hoag uses suspended cymbal.

Extended or Special Techniques

Approximately one half of the duets listed in this treatise call for the use of extended techniques in the clarinet, and one third of those listed use special techniques in the marimba. The technique of flutter-tongue is scored for the clarinet in fifteen of the duets, glissandi in ten,
multiphonics in five, slap tongue in four, quarter tones in three, circular breathing in two, and
portamenti in two. Three other unusual effects are required, such as pitch bending, singing or
humming while playing, and pizzicato (a musical term borrowed from string instrument
technique). Special techniques in the marimba part include dead stroke in five of the duets,
playing on the stick end of mallet in three, and playing on the node in two. The following
techniques are only present in one piece each: use of chop sticks or light wood sticks, playing on
the mallet head and wood simultaneously, double strokes, and using a cello or double bass bow.

Programs and Other References

Six of the duets in this treatise use fairly clear programmatic ideas based on poetry,
novels, and stories. Text painting is used throughout these compositions. Approximately eight of
the duets use, borrow, rework, and/or quote materials from other music. These materials consist
of folk songs, ritualistic music, jazz tunes, or hymns. In two of the cases, the composer reworks
his original piece for a different instrumentation.
APPENDIX A

LISTING OF DUETS FOR CLARINET AND MARIMBA INCLUDED IN THIS TREATISE

The following table is arranged alphabetically by composer. Due to the limited space, abbreviations are used as the follows: D.L. (Difficulty Level), D (Duration), and P (Page number).

Table 1.1 (For Clarinet)

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<td>VI</td>
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<td>Coggiola</td>
<td>Paolo</td>
<td>Fast: per clarinetto e marimba</td>
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<td>C. Alan Publications</td>
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<td>Tangling Shadows: Version 2: Duet for Soprano Saxophone (or B-flat Clarinet) and Marimba</td>
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<td>Antoine</td>
<td>Divertissement à la bulgare: pour clarinette et marimba ou piano (ou clavecin)</td>
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<td>Denhoff</td>
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<td>Ford</td>
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<td>Boatsong, for Bass Clarinet/Alto Saxophone, Percussion (Marimba/Vibraphone, Tam-tam)</td>
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APPENDIX B

LISTING OF DUETS FOR CLARINET AND MARIMBA
EXCLUDED IN THIS TREATISE

The following table is arranged alphabetically by composer. Because the scores may not be available in this country, the table excludes the difficulty level.

Table 2.1 (For Clarinet)

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<td>William</td>
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<td>Cayre</td>
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<td>Del Estero</td>
<td>Alphonse Leduc</td>
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<td>Unknown</td>
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<td>Norman J.</td>
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Table 2.3 (For Contra-Alto Clarinet)

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APPENDIX C

DISCOGRAPHY

The discography includes commercial CDs, LPs, mp3 files which are available on the composers’ website, and special collections; videos on YouTube or other websites will be excluded.

CD


Chester L. Mais, *Prelude and Licks* (1982): At the Desert’s Edge” Whole>Sum Productions, 1999 by Desert’s Edge (Robert Spring, clarinet and J. B. Smith, percussion)

John Fitz Rogers, *Release: for Alto Saxophone (or Clarinet in Bb) and Marimba* (2006): Equilibrium (EQ 92), 2008 by RoseWind Duo (Cliff Leaman, Alto Saxophone and Scott Herring, Marimba)


Andrew Ford, *Boatsong* (1982): Pro Viva (ISPV 140) by Duo Contemporain (Henri Bok, bass clarinet/alto saxophone and Miquel Bernat, percussion)

Mp3 on the composers’ website


**Special Collections**


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REFERENCES

Scores


**Online Resources**


IES Abroad. “Faculty and Staff.” https://www.iesabroad.org/IES/Programs/Italy/Milan_Summer/milanSummerStaff.html (accessed March 25, 2012).


MaGuire, Kristen Shiner. “Compositions.”


Treatise/Thesis


A native of Taiwan, Nan-Yen Lin started her musical training at the age of four on piano and eleven on clarinet; she enrolled in the music education curriculum for gifted students in Chongqing junior high school and The Affiliated Senior High School of National Taiwan Normal University. In 2006 Ms. Lin received her Bachelor of Music degree in Clarinet Performance and Music Education from Taipei Municipal University of Education under the tutelage of Dr. Chia-Li Huang. She continued her music studies in the United States and earned her Master of Music in Clarinet Performance from The Boston Conservatory in 2009, where she studied with Professor Michael Norsworthy. In 2009 Ms. Lin began her doctoral studies in Clarinet Performance at the Florida State University under Dr. Frank Kowalsky.