

AN ABSTRACT OF THE RESEARCH PAPER OF

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TITLE: THE CHRONOLOGICAL CLARINET: THE MUSICAL IDENTITIES OF WIDOR, MILHAUD, SMITH, AND MANDAT

Chronology plays a significant role in understanding the historical and compositional developments found in music. Musicologists would not be able to connect political and social events to valued musical aesthetics characteristic of a time period. Music theorists would not be able to understand compositional development as a result of music history. Performers would be unable to make informed musical interpretations without understanding these developments and their relationship to chronology within their musical lineage.

Experience plays a significant role in how composers write their music, which can be cultivated through learning, teaching, and exploration. The interplay between these composers and experience are best examined chronologically in understanding how each composer influenced each other along with the evolution of writing for the clarinet. This lecture will focus on four composers who have made great contributions to the clarinet repertoire. The composers and works examined will be Charles-Marie Widor's *Introduction et Rondo*, Op.72, Darius Milhaud's *Duo Concertant* Op. 351, William O. Smith's *Five Pieces* for Clarinet Solo and Eric P. Mandat's *Preludes, book I*.

These composers are connected through chronology. Widor was a French composer that taught at the Paris Conservatory from 1890 to 1924. During the 1940's Milhaud moved to the United States and started teaching at Mill's college, where he taught Smith in 1946. Smith became interested in the timbral possibilities of the clarinet after hearing Severino Gazzeloni perform Berio's *Sequenza I* for solo flute. Smith incorporated these possibilities into his clarinet

compositions by utilizing multiphonics and extended techniques. Mandat was exposed to *Variants* (1963) for solo clarinet by Smith in 1976, which furthered his desire to incorporate and explore extended techniques for his own compositions for clarinet.

The selected chronology illustrates how these elements influence a composer's musical development, output, and understanding of music. This study will be divided into four sections. The first section will provide a definition of chronology as it relates to musical identity. The following section discusses the composers' backgrounds, what they were primarily known for, and how they are historically connected to one another. The third section provides an analysis of each respective clarinet work, along with chosen excerpts demonstrating each composer's musical development. The last section discusses how different experiences contribute to understanding musical identity within this selected chronology through traditional music theory analysis.

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CHAPTER 1 INTRODUCTION

Chronology plays a significant role in understanding the historical and compositional developments found in music. Musicologists would not be able to connect political and social events to valued musical aesthetics characteristic of a time period because they would not be able to see its affect on compositional developments and historical narratives. Music theorists would not be able to develop appropriate methods in analyzing music without understanding music chronology. Performers would be unable to make informed musical interpretations without understanding these developments and their relationship to chronology within their musical lineage because they would not be able to capture the stylistic

Experiences play a significant role in how composers write their music, which can be cultivated through learning, teaching, and exploration. The interplay between composers and their experiences are best examined chronologically in understanding how each composer influenced each other and the clarinet's development. This lecture will focus on four composers who have made great contributions to the clarinet repertoire. The composers and works examined will be Charles-Marie Widor's *Introduction et Rondo*, Op.72, Darius Milhaud's *Duo Concertant* Op. 351, William O. Smith's *Five Pieces* for Clarinet Solo and Eric P. Mandat's *Preludes, book I*.

These composers are connected through this chronology. Widor was a French composer that taught at the Paris Conservatory from 1890 to 1924. During the 1940's Milhaud moved to the United States and started teaching at Mill's college, where he taught Smith in 1946. Smith became interested in the timbral possibilities of the clarinet after hearing Severino Gazzeloni perform Berio's *Sequenza I* for solo flute. Smith incorporated these sounds into his clarinet compositions by utilizing multiphonics and extended techniques. Mandat was exposed to

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CHAPTER 2 MUSICAL IDENTITY

There is a high level of subjectivity associated with the construct of identity and its relation to music. According to Cecilia Torres, subjectivity found in defining identity includes “difference, genre, hybridism, context, place, and locality.” Musical identities involve the realization of self and the social world through music making and music listening.¹ Martin Stokes suggests that the cultivation of musical identity manifests in performance, place, ethnicity, nation-state, class, gender, and media.² In contrast to broader definitions associated with identity, music is unique because it is “considered a domain of a special, almost autonomous experience.”³ For example, when a musician is creating music, they are experiencing the act of creating sound with their instrument. The audience is exposed to the created music and experiencing it through listening. Different experiences plays a prominent role in musical identity because of its influence on musical genres and styles.

There is no definitive way to distinguish musical identity as a single entity because of the many variables that impact its development. Widor, Milhaud, Smith, and Mandat each embody a unique musical identity through their experiences as shown in their compositional approach. These composers are related not only geographically, but through their interactions with one another. Geographical associations are important when examining musical chronologies and each composer’s musical development. Musical upbringing also plays a significant role in

¹ Cecilia Torres. “The Construction of Identity and Musical Identities: A Literature Review.” <http://www-usr.rider.edu/~vrme/v11n1/vision/Torres.Final.06.pdf> (accessed June 28, 2014).

² Martin Stokes. *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford: Berg Publishers, 1994. 1-20.

³ *Ibid*, 1.

shaping the musical identities of these four composers, along with who and what inspired them to further explore and create music illustrating their musical voice, and how remnants of their previous experiences shaped that. These elements help develop our understanding of music as it is cultivated and experienced.

CHAPTER 3

HISTORICAL NARRATIVE: WIDOR, MILHAUD, SMITH, AND MANDAT

Widor (1844-1937) was a prominent French organist and composer. Both of his parents came from a musical background; his father was also an organ builder and performing organist. Widor received most of his early training in Brussels with Jacques-Nicolas Lemmens and Francois-Joseph Fetis. After his training in Brussels, Widor moved to Paris where he was appointed Camille Saint-Saens's assistant at Église de la Madeleine.

Throughout the course of his lifetime Widor produced a large amount of works for piano and organ. His compositional output was not limited to these two instruments, since he also wrote for other instruments including the clarinet. In 1898, Widor wrote *Introduction et Rondo*, Op. 72, his only clarinet work for the annual *Concours*. In 1903, Widor published the *Manual of Practical Instrumentation*, which provides descriptions of the mechanics, capabilities, and sounds of each instrument. Widor succeeded César Franck as the organ professor at the Paris Conservatory, where he would later teach Milhaud composition.

Milhaud (1892-1974) was one of the most prolific French composers during the twentieth century. He was born in Marseilles and began his musical studies on the violin and later changed to composition. Milhaud continued his musical studies at the Paris Conservatory where he also studied composition with Vincent D'Indy, and Andre Gedalge. Milhaud was a member of *Les Six*, which also comprised of Germaine Tailleferre, Francis Poulenc, Louis Durey, Georges Auric and Arthur Honegger.⁴ Other compositional influences included Brazilian popular music and American jazz. As a result, Milhaud produced an eclectic body of works from individual instruments to large ensembles.

⁴ Milhaud, Darius. *Duo Concertant*, Jonathan Cohler, Crystal Records CD733, CD, 1994.

Milhaud had a prolific career as a composer. He wrote many works for different instruments. Several notable clarinetists inspired the works he wrote for clarinet. Milhaud wrote *Sonatina* for clarinet and piano, Op. 100 (1927) for Louis Cahuzac and *Scaramouche*, Op.165 (1939) and *Concerto* for clarinet and orchestra, Op.230 (1940) for Benny Goodman.⁵ Other works written for the clarinet include *2 Ésquisses* for clarinet and piano, Op. 227 (1941), *Caprice, Danse*, and *Églogue* for clarinet and piano, Op. 335 (1954). Milhaud also wrote a chamber work featuring the clarinet called *Suite* for clarinet, violin and piano, Op. 153b. These works are regularly performed and have become standards in the clarinet repertoire.

The continued prominence of Nazism forced Milhaud and his family to immigrate to the United States because of his Jewish background in the 1940s. Milhaud secured a teaching position at Mills College in Oakland, California. Throughout the course of his teaching career, Milhaud taught many students who would later have successful careers. After 1947, Milhaud taught both at Mills College and at the Paris Conservatory. While he was teaching at Mills College, Milhaud was the composition professor to William O. Smith.

Smith is considered one of the leading pioneers for contemporary clarinet performance. He was born in Sacramento, California on September 22, 1926 and began studying the clarinet at the age of ten after a traveling salesman came to his family's door in Oakland offering a free clarinet if he took lessons.⁶ Smith was influenced by prominent jazz musicians like Benny Goodman, which led him to start a jazz band when he was thirteen and to “study theory and

⁵ Milhaud, Darius. *Duo Concertant*, Jonathan Cohler, Crystal Records CD733, CD, 1994.

⁶ Peter Monaghan, “Bill Smith: Fifty Years of Innovation.” <http://faculty.washington.edu/bills/earshot.html> (accessed December 17, 2013).

leading a jazz orchestra” by the time he was sixteen.⁷ Prior to attending Juilliard, Smith toured with different bands across the United States and continued performing jazz while he was a student at Juilliard. Unsatisfied with his experience in New York, Smith began studying composition at Mills College in Oakland, California.

Milhaud encouraged his students to use “classical compositional techniques while remaining open to different styles.”⁸ In Smith’s earlier compositions, jazz and classical forms were prevalent, along with his growing interest in the timbral possibilities of the clarinet. Smith was “one of the first performers to experiment, in the early 1960s, with new color resources for the clarinet.”⁹ In addition to studying with Milhaud, Smith also studied composition with Roger Sessions at the University of California, Berkeley, where he received his Bachelor of Arts and Master of Arts degrees in Music. Afterwards, Smith won the *Prix de Paris*, which gave him the opportunity to study at the Paris Conservatory for two years. In 1957, Smith was also rewarded with the *Prix de Rome* and has received numerous awards and grants, including two Guggenheim Fellowship.

Smith led a dual life in the worlds of jazz and classical music.¹⁰ Ian Mitchell credits Smith for “single-handedly expanding the capabilities of the clarinet beyond the wildest dreams of other musicians.”¹¹ This led to the development of his two personas: William O. Smith and

⁷ Mary Alice Druhan, “A Performer’s Guide to Multimedia Compositions for Clarinet and Visuals: A Tutorial Focusing On the Works By Joel Chadabe, Merrill Ellis, William O. Smith, and Reynold Weidenaar. (DMA diss., Louisiana State University, 2003), 49.

⁸ Ibid, 5.

⁹ Phillip Rehfeldt, *New Directions for Clarinet: Revised Edition*. Berkeley: University of California Press, 95.

¹⁰ Rachel Yoder, “The Compositional Style of William O. Smith.” (DMA diss., University of North Texas, 2010), 2.

¹¹ Roger Heaton. *The Versatile Clarinet*. New York: Routedledge, 2006.

Bill Smith. William O. Smith is his classical music persona, who is known for his groundbreaking work on “multiphonics and other extended techniques for the clarinet.”¹² The other persona, Bill Smith, is “known in the jazz world for his work as a composer and clarinetist in the Brubeck Octet, and later, the Brubeck Quartet.”¹³ As a result of his accomplishments, Smith inspired other musicians like Mandat to “explore the possibilities of their instrument in compositions for themselves to play.”¹⁴

American composer and internationally known clarinetist, Mandat was born in Denver, Colorado and began playing the clarinet at a very young age. In high school he studied clarinet with Richard Joiner. He received his Bachelor of Music degree in Clarinet Performance from the University of North Texas studying with Lee Gibson, and his Master of Music degree from Yale University with Keith Wilson. After securing his current teaching position at Southern Illinois University Carbondale, Mandat obtained his Doctoral of Musical Arts from the Eastman School of Music, studying clarinet with Stanley Hasty and Charles Neidich.

Mandat’s body of works includes pieces for solo clarinet along with a variety of clarinet combinations. There are also a few compositions written for other instruments, including flute, violoncello, trumpet, and piano, and pieces that incorporate the improvisational work he has done with Tone Road Ramblers. A pioneer in the performance and composition of contemporary clarinet literature, Mandat incorporates extended techniques in his works, including quartertones, multiphonics, alternate timbral choices. He was also influenced by jazz and traditional music of

¹² Yoder, 2.

¹³ Ibid.

¹⁴ Heaton, 78.

non-Western cultures.¹⁵ However, he uses traditional forms in his works because “there is a lot to deal with as a performer and as a listener with just the different sounds. [Mandat] likes the stability of traditional forms to pour these sounds into.”¹⁶ Mandat’s musical influences include “clarinetist-composer William O. Smith, composer George Crumb, music professor and composer Robert Morris, and performers such as Jan Garbarek and Franz Brüggen,”¹⁷ These influences not only shape Mandat’s development as a musician, but his compositional process as well.

¹⁵ Eric P. Mandat, “Eric Mandat,” Southern Illinois University Carbondale School of Music, <http://music.siu.edu> (accessed December 17, 2013).

¹⁶ Deborah Bish, “In the Mind of Mandat,” *The Clarinet* 29, no. 3 (June 2002), 60.

¹⁷ Rebecca D’Alessio, “Eric Mandat (B. 1957): A Multiphonic Meditation on a Composer, Clarinetist and Teacher” (DMA diss., Arizona State University, 2012), 29.

CHAPTER 4
ANALYSIS: INTRODUCTION ET RONDO, Op. 72

Introduction et Rondo, Op. 72 was written for clarinet and piano in 1898 during the Romantic period. The form of this piece is a Rondo (Introduction ABCA'B'A', and *codetta*). The beginning of the movement is marked *Allegro* and is in the key of B-flat major. The introduction is from measure 1 to measure 34. Figure 4-1 shows the triplet figure followed by a dotted eighth note and sixteenth tied across the bar in the right hand of the piano part. The triplet figure is echoed and further developed from measure 5 to measure 8 in the piano part. Figure 4-3 shows the clarinet continuing this triplet figure until the *Moderato* in measure 13.

Figure 4-1



Figure 4-2



Figure 4-3



In comparison to the beginning of the movement, the *Moderato* is more subtle in character, which is illustrated in the *pp* dynamic marking and indicated *cantabile*. This new section begins in G-flat major, shifting between D-flat major and F minor from measure 20 to measure 26. There is a short cadential extension from measure 29 to measure 34 in the piano

part. There is another *Allegro* section in measure 35, which is the beginning of the A section. This section is in the key of F major with the melodic material found in the clarinet part. Similar to the beginning of the *Moderato* section, the *Allegro* begins at *pp*, but is different because of the increased tempo to quarter note equals 132 b.p.m. Figure 4-4 illustrates how Widor uses the triplet idea interchangeably between the clarinet and piano from measure 35 to measure 38.

Figure 4-4



The triplet idea introduced in the beginning of the piece is more prevalent in this section. The clarinet has triplet figures beginning on the downbeat of measure 35 with the piano echoing this rhythm on the second beat. This type of cohesiveness is also seen from measure 43 to measure 50. The melodic material is found in the piano part in measure 43, which is later restated in the clarinet part from measure 43 to measure 50. In both sections, there is an indicated *crescendo*, building intensity until measure 51 with a sudden *p* dynamic.

Widor continued to use small rhythmic ideas in the construction of this piece. In measure 75, a fragment of the melody is stated in the clarinet part on the second beat. The same idea is restated in measure 79, except raised a half step on the downbeat. The climax of the A section is found on the downbeat of measure 83 with the clarinet and piano at *ff*, which is the loudest dynamic heard at this point of the piece. In measure 89, the clarinet and piano return to the *p* dynamic until measure 107 when both voices are back to the *ff* dynamic with the descending

chromatic line in the clarinet part and a sustained A Major 7th chord in the piano part. The initial melodic material heard in the A section is restated in measure 110. A transition occurs in measure 129 with the indicated *ritardando* in both the clarinet and piano.

The B section begins in measure 141, marked at *Piu largo* with the quarter note equals 108 b.p.m and key change to E-flat major. The character change is also indicated in the clarinet part with the *piacere* in measure 142. The B material is restated again on the second beat of measure 159 in the clarinet part, but changes in measure 164. Instead of the D-flat and A-flat that was written in measure 146, there is a B-natural and F-natural. The fifth relationship is still apparent between these two instances, except the melodic material develops differently.

The C section is from measure 170 to measure 200, returning back to the *Allegro* tempo. In this section, the piano introduces the melodic material, contrasting from the previously heard character in the B section because of the moving *staccato* sixteenth in octaves. Similarly used in the A section, Widor uses short rhythmic ideas in phrase building. An example is found when the clarinet plays a short rhythmic idea in measure 173 with an eighth note trill, two grace notes tied to an eighth note, and sixteenth note followed by a sustained note A in the chalumeau, throat tone, and upper register. In measure 180, Widor wrote a sixteenth rest followed by two sixteenth notes, two sixteenth note rests, two more sixteenth notes, and one sixteenth note rest, which is also repeated in measure 182 and 184. The clarinet has the melody from measure 187 to measure 200.

The following section combines melodic material found in sections A, B, and C. Material from the A section is restated in measure 201 at *mf*, a louder dynamic than when it was initially stated. B material is restated from measure 216 to measure 230. A material is restated again in measure 230, with material from the C section restated from measure 255 to measure 259.

Towards the end of the movement, there is a *codetta* beginning in measure 276, ending the piece in B-flat major.

The *Introduction et Rondo*, Op. 72 illustrates several defining characteristics of French composers during the Romantic period in melody, harmony, rhythm, and form. Widor's use of chromaticism in the melody contributes to the rich harmonic language by his use of extended chords. When melodic material from each respective section was restated, Widor modified melodic material resulting in a transition into another section. Rhythmically, Widor used triplets and a variety of dotted rhythms as the basis of forming the melodic material found in this work. The formal structure is divided into two parts, an introduction and *rondo*. Even though the sections are not portioned perfectly, each section is clearly marked in Widor's treatment of melodic material and its evolution in each restatement.

CHAPTER 5
ANALYSIS: MILHAUD'S *DUO CONCERTANT*, OP.351

Milhaud's *Duo Concertant* for clarinet and piano, Op. 351 was written in 1956 for Ulysee Delécluse, the clarinet professor at the Paris Conservatory. This piece is written in ternary form. The A section is from measure 1 to measure 49, which can be divided into three subsections: a, b, c. The B section is from measure 50 to measure 79. The A' section is from measure 80 to the end of the piece, restating the three subsections found in the A section.

The beginning of the piece begins with *Vif* at quarter note equals 92 b.p.m. The 'a' section is from measure 1 to measure 9. Figure 5-1 illustrates the clarinet with the first three measures of the melody in the beginning of the 'a' section, which is later restated in the movement.

Figure 5-1



Similar to Widor's harmonic language, Milhaud incorporates seventh chords in his composition, which become more prominent in measure 3 with the following chords in the piano part: vi7, v7, IV7, and iii7. A transition occurs from measure 9 to measure 10 in the piano part with descending quarter notes in fifths and syncopated rhythms in the left hand to the key change in measure 11 to G major, the beginning of the 'b' section.

The 'b' section begins in measure 11, ending on measure 21. Even though this section begins in G major, it does not stay in this key for very long. Figure 5-2 illustrates new melodic material found in the clarinet part from measure 11 to measure 13.

Figure 5-2



In measure 13, Milhaud shifts different tonal centers several times. Beginning on measure 14, beat one from E major to A minor on beat two and then to F-sharp Major seventh on beat three to B minor on beat four. In measure 14, there is a brief return to the C major. From measure 15 to measure 20, the harmonic material uses a wide variety of major and minor keys to include: D major, D minor, G minor, A-flat major, B-flat major, C minor, and A-flat minor. In the ‘b’ section, the melodic material is most prominent in the clarinet contrasting from material found in the beginning of the section with the piano supporting the melody. There is a tempo change indicated in measure 21, *Cédez*, which means to gradually slow down.

The ‘c’ section begins in measure 21 with an indicated tempo change to *Mouvt*, which means a return to the previous tempo, ending on measure 37. In contrast to the ‘b’ section, which had the melody at a *f* dynamic, this section begins at *mp* with the clarinet melody. Throughout this section, the piano appears to have more of an active role by introducing fragments of melodic material. In Figure 5-3 the piano takes over the melody from the clarinet in measure 23 and 24 with two grace notes tied to two sixteenth notes and an eighth note. Figure 5-4 illustrates this small rhythmic idea echoed in the clarinet on measure 25 combined with melodic material from the piano part from measure 23.

Figure 5-3



Figure 5-4



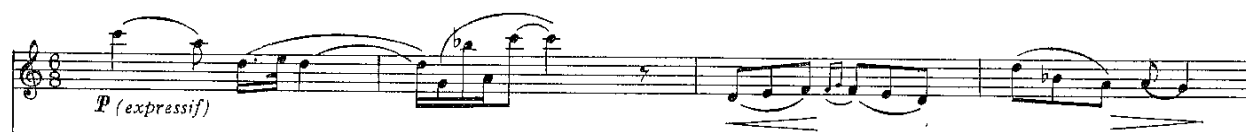
An instance of bitonality occurs in the piano part on measure 29 with the right hand in a different key from the left hand. The right and left hand perform juxtaposing chords including: F major/A Major, A major/B minor/B minor, A major seventh/E major. This compositional technique is a prominent feature for which Milhaud was also known to incorporate in his works. The right hand switches from A major and E major simultaneously with the left hand being in the following keys: B minor, C-sharp minor, and D major. Another occurrence of bitonality occurs between measures 36 to 37 in the piano part. Beginning on the downbeat of measure 36, the right hand performs the following seventh chords: C major, D-flat major, D major seventh, E-flat major seventh. Simultaneously, the left hand is performing different chords: C major seventh, B major seventh, B-flat major seventh, A major seventh. Instances of bitonality in this work illustrate Milhaud creating his own harmonic language by juxtaposing contrasting extended chords with one another.

In measure 38, beat 4 melodic material from the ‘a’ section returns, transposed down a fourth. This section is more ornamented than the initial statement. For example, measure 1, beat two is descending sixteenth notes (A, G, F, E). Similar to Widor, Milhaud modifies melodic material through ornamentation and transposition. In measure 38, beat 2 the melodic material is more elaborate. Instead of descending sixteenth notes, there is a quintuplet (D, E, D, C, B). The descending whole step idea is present in both phrases, except transposed. Another occurrence can be found in measure 3, beat 2 and measure 40, beat 2. In measure 3, there is a sixteenth, two thirty-second notes, and two sixteenth notes (G, A, G, F, E). When it reappears transposed, it is a

septuplet (D, E, F-sharp, E, D, C, B). Between both instances, the shape and the intervals remain constant, except with more notes in the restatement.

The B section significantly contrasts from previously heard material because of the change of character and tempo at *modère* with the eighth note equals 72 b.p.m. Figure 5-5 illustrates new melodic material in the clarinet part from measure 50 to measure 53.

Figure 5-5



Throughout this section, Milhaud uses duple and triple compound meters beginning in E-flat major, but changes tonal centers quickly. Within the harmonic texture, Milhaud continues to use extended chords. Bitonality occurs on the downbeats of both measure 54 and 55 with G minor against an F minor seventh chord. Another instance of bitonality occurs on measure 74 and 75 with an F major chord against a G minor seventh chord. There is a transition between measure 77 and 79 found in the clarinet line to A' on measure 80.

A' begins from measure 80 to measure 91, which is marked by the return to *Vif* with quarter note equals 92 b.p.m. The beginning of this section starts with octave B-flats in the piano and the clarinet performed in unison. Melodic material from the 'a' section returns, except transposed up a fourth in the third restatement. Material from 'b' returns from measure 92 to measure 100 transposed up a fourth, beginning on an F major seventh chord. A restatement of the 'c' section is from measure 101 to measure 117 transposed down a fifth, embellished by neighbor tones, beginning in A-flat minor. Bitonality occurs in measure 116, beat 2 with G-flat major against E Major seventh, G Major seventh against E-flat major seventh, and A-flat Major seventh against D Major seventh. There is a return of 'a' material found from measure 118 to

measure 126, returning to B-flat major. There is a *codetta* from measure 126 in E-flat major to the end of the piece, ending in B-flat major.

Milhaud's *Duo Concertant*, Op. 351 shows the development of French clarinet music during the middle of the twentieth century. This development is prominently found in functional vs. nonfunctional harmony. Musical developments during the twentieth century also illustrated a prominent change in musical aesthetics. As a result of this correlation, a great number of styles flourished to include the avant-garde, minimalism, and spectralism, among others. Despite these developments, Milhaud uses traditional elements of melody, rhythm, and form as the basis of this work. The harmonic framework of this piece sets it apart from Widor's *Introduction et Rondo* because of the bitonality and non-functional aspects found throughout the piece. The traditional elements found in this work illustrate a strong connection to Milhaud's musical aesthetic, stemming from his experience at the Paris Conservatory with Widor.

CHAPTER 6
ANALYSIS: SMITH'S *FIVE PIECES FOR CLARINET SOLO*

Smith's *Five Pieces for Clarinet Solo* (1959) is one of his "most frequently performed work for clarinet."¹⁸ Each individual movement is described as:

A short suite, composed in varying dance-like rhythms which overtly betray the influence of jazz. The melodic lines are atonal, derive from twelve-tone series and are frequently characterized by extremely wide interval leaps. These are easier to play accurately on the clarinet than on any other wind instrument. Although the twelve-tone technique has been used as a consistent structural factor, these pieces are all genial and light, with a pulsing and "swinging" rhythm.¹⁹

Smith cites Béla Bartók as another influence in his approach to organizing the octatonic scale, especially in this composition. The five movements are "Vigorous," "Flowing," "Rhythmic," "Singing," and "Spirited."

Five Pieces for Clarinet Solo shows his compositional style through pitch organization, repeated motivic material, and application of twelve-tone techniques with C=0. "Vigorous" begins with G, F, A-flat, B-flat, which forms the pitch collection [758T] at a *forte* dynamic. Figure 6-1 is the first four notes of the piece, showing the relationship of seven ascending from G to F and descending from A-flat to B-flat. This rhythmic motive appears in measure 7, except with a different pitch collection [46E9]. Even though the distance between the second and third pitch is a minor tenth, Smith emphasizes the relationship of a minor second except transposed. A restatement of the pitch collection [758T] with displaced octaves in measure 28 and descending.

¹⁸ Ibid.

¹⁹ William O. Smith, *Five Pieces for Clarinet Solo* (London: Universal Edition, 1963).

Figure 6-1



Figure 6-2 illustrates an interval of a minor second found in measure 2, an interval emphasized throughout this movement either in close succession to one another or octave displacement.

Smith highlights this interval with slurs, *sforzandos*, and *staccatos* to emphasize this relationship.

Figure 6-2



Smith stated, "I tried to give the impression of a three- or four-voiced fugue by having one note in each register."²⁰ The lowest note of the movement is chalumeau E with the highest note an altissimo G-sharp. Throughout this movement, Smith explores the wide ranges of the instrument from writing in the chalumeau, middle and upper registers, creating an illusion of polyphony.

"Flowing" is a brisk movement with quarter note equals 160 b.p.m. Similar to the "Vigorous," the second movement also emphasizes the interval of a second by using octave displacement to exploit the wide range of the instrument. These instances occur in measures 1-2, 5-6, 10-11, 23, 29-30, and 33-35. The clarinet begins at a *piano* dynamic to convey a sense of flow with slurs and tenuto markings to emphasize this intervallic relationship. In this movement, Smith uses twelve-tone techniques. Figure 3-3 shows the first six measures illustrate the first appearance of a tone row.

²⁰ Ian Mitchell, "Pro-file," *Clarinet and Saxophone* (9)1, 8.

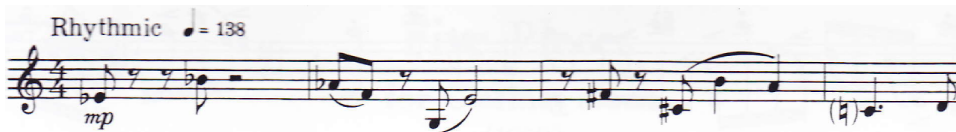
Figure 6-3



Smith repeats notes in subsequent rows. An example of this is found in measure 8 with the pitches E-flat and D-flat, which occur on the downbeat and on the third beat of the measure. Through repetition, Smith uses repeated notes as a means of emphasizing the interval of a second.

Smith also incorporates serial techniques in the third movement, “Rhythmic.” This movement is very challenging because of the different meter changes, unpredictable patterns, and extreme dynamic contrasts from one note to the next. Figure 6-4 is the first twelve notes of the movement are [3, T, 8, 5, 7, 4, 6, 1, E, 9, 0, 2].

Figure 6-4



Throughout this movement, Smith also highlights the interval of a major second through his choice of articulation patterns, dynamics, and pitch collections. The first occurrence is found in measure 4 on fourth beat between [E, 9] and measure 5 between [7, 9]. Smith uses this pitch content as a means of organization by slightly altering the serial method to highlight specific intervals through repetition.²¹

Similar to “Flowing,” Smith uses slurs, dynamics, and phrase markings to convey the idea of singing. This movement is not very fast; beginning at quarter note equals 72 b.p.m with an ascending scalar pattern on measure 1, beat 2 followed by a dotted eighth note to a sixteenth

²¹ Yoder, 8.

and quarter note. This ascending rhythmic idea also occurs in measure 3 and 14. A variation of this idea is articulated in measure 22 and 24, except the scalar pattern is descending. In this movement, Smith uses a different tone row, which consists of [0, T, 2, 3, 8, 7, 5, 2, 4, 6, E, 9]. Figure 6-5 is the first appearance of the tone row.

Figure 6-5



The last movement begins at a *forte* dynamic at quarter note equals 120 b.p.m. Similar to the first movement, “Spirited” focuses on intervallic collections and repetition rather than strictly adhering to the twelve-tone process. Smith begins the piece by using the pitches, E-flat, D, and C, otherwise known as the pitch collection [320]. This intervallic relationship also appears in measure 14, except written in the middle register. Figure 6-6 is the first measure of the piece. Figure 6-7 shows a similar relationship in measure 22 except transposed up a major third with the restatement of this rhythmic idea. This rhythmic idea can also be found in measures measure 6 and 7, except ascending.

Figure 6-6



incorporating modified twelve-tone techniques, jazz rhythms, repetition, free form, and traditional elements to his music.

CHAPTER 7
ANALYSIS: MANDAT'S *PREDLUDES*, BOOK 1

In 1994, Mandat wrote *Preludes, book I* for solo B-flat clarinet. This piece was premiered on April 11, 1994 on a faculty recital at SIU Carbondale. There are five short movements in this piece, which were inspired by events or moods Mandat experienced in close succession to one another.²³ The following is a summation of each movement, as described by the composer.

The first movement, ...Illinois Central, refers to the Illinois Central train, which comes through Carbondale regularly, announcing itself through repeated soundings of its whistle. ...through the looking-glass [sic] is a study in contrary motion multiphonics, which also refers to Lewis Carroll's famous book containing many mirror themes and imagery. ...homage to P.J. [sic] is inspired by the first etude from the Paul Jeanjean 18 Etudes, one of Mandat's favorite compositions. The fourth movement, ...spin moves was inspired by the NBA basketball playoffs between the Denver Nuggets and the Seattle Supersonics. ...in Bill's back room [sic] is a homage to his hero and mentor, William O. (Bill) Smith.²⁴

Each of these movements highlights a specific technique to include quartertones, multiphonics, and timbral changes as a means of producing an effect. In addition to contemporary techniques, Mandat provides specific dynamics, articulations, and varied rhythmic patterns to create a sonic image illustrating his personal experiences and moods.

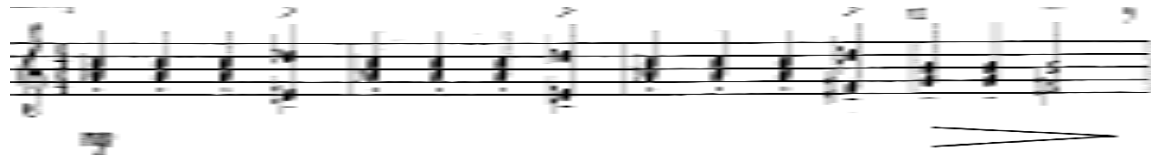
...Illinois Central begins at Heavily with the quarter note equals 69 b.p.m. There is a written *ritardando* at measures 4, 7, and 12, along with a *molto rit.* at measure 15. The chosen multiphonics, rhythmic ideas, tempo markings, and articulations illustrate a "laboring locomotive

²³ Eric Mandat. Email interview. (June 19, 2014)

²⁴ Eric Mandat, *Preludes*, book I. (Carbondale: Cirrus Music, 1994).

train.”²⁵ The structure of this movement is in ternary form. Figure 7-1 shows the beginning of the A section from measure 1 to measure 4 at *mp* with the following multiphonics: A-flat/C and E/D-flat.

Figure 7-1



This collection is repeated twice until measure 3 with the addition of F-sharp/D. Mandat uses *staccatos* and *tenutos* to create a train-like effect with the following pattern used throughout this piece: short-short-short-long. The A section concludes in measure four with the collection: G/B and F/B.

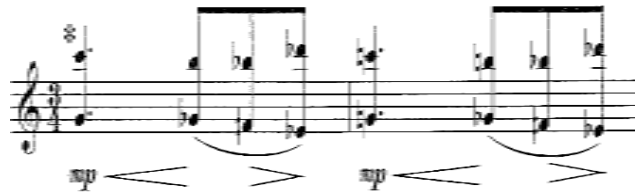
The B section begins at measure 5 and ends on measure 12. Here, Mandat still uses the same articulation pattern, but modifies it in measure 7 with a *staccato* and *tenuto* marking, creating a more detached character. In the beginning of the B section, Mandat uses the multiphonics, E/C and G/E-flat, which is repeated twice until measure 7 when the multiphonic includes an A/D multiphonic. Mandat concludes this movement with an F-sharp/D-sharp multiphonic. The aforementioned articulation pattern only occurs twice throughout this movement. Material from the A section returns in measure 13 with the A-flat/C multiphonic, but is modified to include multiphonics used from the third phrase to conclude the movement.

...the looking-glass is marked at *Cantabile* with the quarter note equals 104 b.p.m. The formal structure of this movement is a five-part rondo. The entire movement is in triple simple meter. The A section is from measure 1 to measure 7, introducing the dotted quarter note and

²⁵ Amanda Morrison. “Eric Mandat: His Musical Life, A Performer’s Perspective of “preludes, Book 1” and “rrowzer!”, And a Descriptive Catalog of His Published Clarinet Works (1980-2010).” (DMA diss., The Florida State University, 2011). 14.

three eighth note rhythm prominently found throughout the movement. Figure 7-2 is beginning of the A section starts at *mp*, followed by a crescendo and decrescendo in the first measure with the following multiphonics moving in contrary motion: G/C, G-flat/B, F quarter-sharp/B-flat, E-flat/D-flat.

Figure 7-2

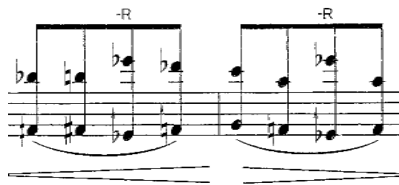


The first measure is repeated in measures 2, 4, and 5. This type of repetition is a visual and sonic representation of a reflecting mirror image.

The B section begins in measure 8, ending on measure 16. In this section, Mandat uses the same rhythmic idea introduced in the beginning of the moment, except with different multiphonics. The beginning of the B section has the following multiphonic collection, moving in contrary motion to one another: G-flat/E-flat, G-flat/F, E/G-flat, G/C. Similar to the beginning of the A section, there is a *mp* dynamic with a crescendo and decrescendo in one measure, which is later repeated in the subsequent measure illustrating the ‘reflective’ idea. Mandat further develops this section by introducing sixteenth notes in measure 11, concluding the first phrase in the B section. This repetition also appears in measures 13 with the following multiphonics: A-flat/D-flat, G/C, F-sharp/B, E-flat/D with the same dynamic markings that were introduced in the beginning of the A section. A short transition is found from measure 15 to measure 17, using the same rhythmic motive except there is no repetition. Fragments of material from the A section reappear in measure 18. In Figure 7-3, Mandat expands the ‘reflection’ over two measures with

the center of the image beginning on the downbeat of measure 19 with the multiphonic G/C which is also found in measure 20 and 21 with the middle point of the reflection also being G/C.

Figure 7-3



The C section is from measure 22 to measure 40. Throughout this section, the top voice shares the rhythmic motive introduced in the introduction except there is more independence found in the fundamental which no longer shares the same rhythm. Mandat incorporates a dotted quarter note followed by an eighth note and a quarter note in the lower voice. There is a fragment of rhythmic material found from the B section with the moving sixteenth notes in the lower voice. In measure 28, Mandat builds on the rhythmic idea he introduced in measure 22 in the lower voice for both voices in measure 28 and measure 30, moving in contrary motion. Throughout this section, Mandat uses similar dynamic shapes introduced in the beginning of the movement. From measure 32 to measure 35, Mandat writes a sustained F in the lower voice with melodic material in the top voice. The inverse of this was seen briefly in measure 11 and measure 26. In measure 32, the top voice attaining the melodic material is repeated again in measure 33. The 'reflective' idea is also seen in measure 34 with the middle point being C quarter-sharp. Repetition is also found in measure 36 to measure 38. Material from the A section reappears in measures 40 to the downbeat of measure 42, except at a softer dynamic *p*. The movement concludes with a D/B and C/C-sharp multiphonic.

The character of ...homage to P.J. is Gently with the quarter note equals 63 b.p.m in triple simple meter. This movement does not embody a classical formal structure. Instead, Mandat

places more emphasis in making slight alterations to the rhythmic and intervallic material. The interval most used in this movement is a major sixth, the same interval focused on in the first etude Paul Jeanjean's 18 *Études de perfectionnement*. While this movement does not adhere to one of the traditional classical forms in this movement, the introductory material is repeated in several instances through different alterations in rhythmic and intervallic material. Unlike the first two movements, the meter changes in ...homage to P.J. The first appearance of the major sixth interval is found in the first measure from the note D to B, which is then followed by the multiphonic D/B. This interval appears again in measure 3, except with the notes C to A-flat, which is then followed by an E-flat/C multiphonic. The rhythmic idea of two eighth notes followed by a half note and a multiphonic outlining a major sixth is prominent in this movement, appearing thirteen times. The last measure of the movement resembles the first measure of the movement, except it is marked at *pp* with a tenuto on the first eighth note to the multiphonic D/B. In this context, the major sixth is still prominent except with the octave displacement of the note B, echoing what was heard in the first measure and conclusion to the third movement.

...spin moves begins at a brisk tempo with the quarter note equals 144 b.p.m to be performed With suppleness. The piece begins in 7/8 time, but then there are a lot of asymmetrical meter changes happening in this movement. Mandat also uses different dynamic shapes, accents, and articulations to convey the unpredictable, but graceful movements of the basketball players from the 1994 NBA playoffs. The formal structure of this movement is ternary.

The A section is from measure 1 to measure 26 beginning at a *mf* dynamic. The first measure introduces A material of slurred eighth notes: E, E quarter-flat, E-natural, E quarter-flat, E natural. This is followed by two eighth notes slurred together, B and D. The first measure is

repeated in the subsequent measure and in measures 4 and 5. A similar articulation pattern, but transposed down a quarter step occurs in measure 7.

The B section begins on measure 27 and ends on measure 36 at a slower tempo. The quarter note equals 116 b.p.m at *meno mosso*. In this section, Mandat uses a similar articulation pattern from the beginning of the movement, except he rearticulates the last two eighth notes. The first three measures of the B section repeat three times, similar to measures 4-6. The material from measure 30 to measure 35 contrasts from what was heard in the A section. Here, Mandat introduces two voices simultaneously. In measure 36, he returns to a single voice by using similar articulation patterns found in the A section.

The A section is restated in measure 37 until measure 43 when Mandat further develops these melodic ideas and tempo instructions. There is an *stringendo* indicated in measure 43, and an *allargando* in measure 44, which were not seen prior the restatement of A material. The dynamic shapes, changing meters, and articulation patterns help maintain the supple and vibrant character of this movement, until the *molto rit.* in the last measure at *pp*, concluding the fourth movement.

...in Bill's Backroom is the final movement of the piece. The character of this movement is "Like a cool breeze," a description Mandat used to describe Smith's personality and demeanor. Similar to the third movement, there is not a definitive form because of the different alterations found in the melodic material in the first three measures of the piece. Mandat begins with two voices moving independently of one another with the initial multiphonic, A-flat/C. Figure 7-4, shows the sixteenth notes moving in succession to one another in the top voice with the following notes: C, D-flat, C, D-flat and ending with an eighth note, E-flat.

Figure 7-4



In measure 4 there is a slight alteration of the initial melody. Instead of an E-flat there is a D-flat. From measure 5 to measure 8, Mandat switches the moving sixteenth note and eighth note rhythm to the lower voice with the sustaining pitch in the upper voice. These alterations occur several times throughout the movement with different notes, melodic material being shifted between the upper and lower voice, moments when there is a single melodic line, added rhythmic material, and dynamic shapes. Based on these subtle changes, this movement resembles a short theme and variations with the primary material found in the first measure.

Compositional methods in *Preludes*, book 1 is an example of how different experiences are manifested in music. Mandat's use of altered traditional forms and extended techniques integrate Smith's influences into this work to create a sonic image for the listener of tangible objects (i.e. sound of a locomotive from ...Illinois Central) or movement (i.e. constant changing rhythms and varying articulations found in ...spin moves). In his compositions approach, Mandat stated that he uses "traditional forms because many of the surface elements are unfamiliar sounding to a lot of people, and I want them to be accustomed and comfortable with the different sonic environment through elements of repetition and other more traditional formal constructions to try to strengthen listeners' orientation to the sounds by giving them aspects of familiarity upon

which to draw.”²⁶ Even though there are acoustic limitations on the clarinet, Mandat further built on Smith’s work for contemporary clarinet by incorporating extended techniques musically within traditional constructs.

²⁶ Eric Mandat Interview. June 29, 2014.

CHAPTER 8 CONCLUSION

Chronology plays a significant role in how music identity is cultivated and understood through the aforementioned clarinet works. Widor's musical identity is found in the harmonic language and traditional constructs in his music. As evidenced in *Introduction et Rondo*, Op. 72, these elements illustrate prominent trends in French music during the later part of the 19th century. Similarly, Milhaud also incorporates traditional forms in his work, except his harmonic language is more complex with bitonality as it is found in the *Duo Concertant*, Op. 351. In contrast, Smith's *Five Pieces for Solo Clarinet* does not follow a traditional form or melodic construct. Smith uses twelve-tone serialism, incorporates dynamics and rhythms illustrative of his jazz experiences, free-form, and extended techniques using some microtones in his work. Even though Mandat does not incorporate twelve-tone serialism or jazz rhythms in *Preludes*, book 1, his combination of extended techniques within modified traditional forms and free-forms illustrate how Smith influenced him in further exploring contemporary techniques for the clarinet, but also how his personal experiences inspired each movement.

When examining the music of these four composers through a traditional music theory standpoint, this chronology illustrates the similarities and differences of their compositional styles. Widor's treatment of melody, rhythm, and harmony illustrates not only his own musical development stemming from his early training, but for the different colors he was able to create with the clarinet in a virtuosic setting. Milhaud's different experiences, particularly his immigration to America, influenced his own musical development. Even though some parallels exist between Widor and Milhaud in how melodic material is treated, Milhaud further builds on traditional harmonies by incorporating bitonality into his works, a defining characteristic of his musical identity. Even though Milhaud encouraged his students to write in formal constructs,

Milhaud believed that a composer should be able to deal with any sort of composition. This philosophy is reflected in the output of his students. Smith's compositional development through his early training, jazz tours, and formal education illustrate a wide variety of influences, besides his composition teachers, that led to the creating of his musical identity. Through their association and friendship, Smith's influence inspired Mandat to further explore the timbral and sonic possibilities for the clarinet and incorporate these methods into his own works, at the same time using repetition and traditional tonal elements in creating a sonic environment that was audience friendly.

Chronology is significant because it provides insight to how musical identities composers studied throughout our history and as performers contribute to music performance.

Understanding the chronological development between these four composers provides insight to not only the historical and musical developments derived from their own musical experiences, but the unique musical identities resulting from their interactions. This chronology also illustrates the different innovations and discoveries, especially with extended techniques, from the late 19th to the 21st century for clarinet.

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