

HILL, CHARLES

RONDO SEMPLICE

Instrumentation: Clarinet and Piano

Publisher: Gordon V. Thompson

Date: 1968 (published)

Recording : *New for Now* Vol. 2 Clarinet - Dominion S-69004 performed by Avrahm Galper

Musical Source: Original

Duration: 3:10



Level: Medium Easy

Musical Features of the Repertoire

This rondo, written in a traditional, classical style, is musically derived from its beautiful song-like melody. Its long lines, based on triadic shapes, flow continuously throughout each section. The tempo is marked *andante*, and expressiveness is allowed due to the many *poco ritards* at important phrase endings. The A flat major tonality journeys into E flat major and F minor during the contrasting sections. The accompaniment supports the legato clarinet line in a simple chordal style. The importance of the melody is established and maintained by the piano's melodic introduction and interludes. Thus the simple elegance of the piece and the value of the work is enhanced.

Technical Challenges of the Clarinet Part

One of the more challenging aspects of this piece is breath control. The phrases are, generally, two measures in length which demands more air because of the moderate tempo. There is one section, in G minor, which employs staccato tonguing. This also requires more air, especially as it is in the chalumeau register. There is movement around the lower break in the rondo theme and in other melodic passages.



The player must maintain a consistent air stream in order to execute these lines in the legato style. Finger co-ordination is challenging because of the triadic nature of the melodies. Co-ordination of fingers is also important for the leaps that are greater than a fourth. Intonation may be harder to control, particularly around the throat notes, because of the disjunct style of the lines. Securing clear mellow tone colour may be more difficult in the clarion register. The embouchure must remain focussed in order to keep the sound from becoming too bright or shrill. This is vital when there are wider, upward leaps into the higher clarion register.

Use of the Musical Qualities of the Clarinet

The lyrical quality of the clarinet is explored mainly throughout the clarion register. The contrasting sections, within the rondo, are intensified with differing dynamic levels. The clear, mellow tone expresses the melody through a continuous legato style which is the essence of the work.

Benefits to the Student

The melodic style of this piece lends itself to expressive interpretation. This is a valuable skill for the student to learn in a musically accessible way. Studying this music, and learning to perform it as a solo, would be rewarding.

KYMLICKA, MILAN

TWO DANCES

Instrumentation: Clarinet and Piano

Publisher: Leeds Music Ltd.

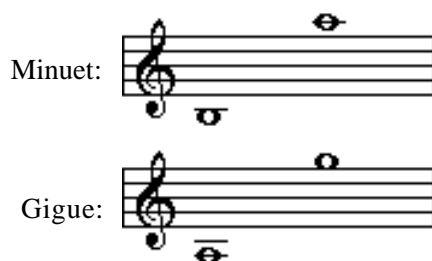
Date: 1970 (published)

Recording: *New for Now* Vol. 2 Clarinet - Dominion S-69004 (Avrahm Galper)

Musical Source: Original


Duration: 2:40

Range:



Level: Medium Easy

Musical Features of the Repertoire

The *Minuet* is written in ternary form with a light triple meter. In the A sections, the phrasing is interrupted by one measure of a piano interjection in $\frac{2}{4}$ time. The *Gigue*, written in $\frac{3}{4}$ time, is a busy sounding piece consisting of continuous  patterns. The piano maintains this style by interplaying with the clarinet line. In the *Minuet*, the accompaniment helps to create the light, detached style and embellishes the melodic line. Both dances modulate between C major and D major respectively and their relative minor keys. Other tonalities are used briefly. While the *Minuet* has a very melodic style featuring triadic themes, the *Gigue* emphasizes the idea of an interval of a second in almost every pattern.

Technical Challenges of the Clarinet Part

Each dance exhibits its own difficulty for the player. The *Minuet* demands staccato tonguing which requires more air. In the *Gigue*, the articulation is mainly legato. However, the faster tempo in the *Gigue*, and the keys involved, create problems for fingering. The main tonalities of D major and B minor in the clarinet part require the use of several clarinet keys, particularly around the lower break. These patterns need full air support to maintain the smooth line. Meticulous finger co-ordination is required because of the many triadic figures. The *Minuet* has a disjunct style featuring various intervallic leaps. The speed and the length of the line demand a steady embouchure and quick finger movements. Both dances feature much movement around the lower break, with frequent arpeggiated figures. These require careful attention to intonation as an even, scalar balance is difficult to maintain in this area of the clarinet.



The main tonality of the *Gigue* creates a brighter clarinet tone which must be kept mellow for the style of the piece. In the *Minuet*, care is needed to keep the tone from becoming piercing in the louder sections which are played in the clarion register.

Use of the Musical Qualities of the Clarinet

As a unit these dances display certain musical features of the clarinet. Dynamic contrasts create interest in the *Minuet* as each of the three sections has its own general dynamic range, moving from *mf* to *pp* to *f*. The *Gigue* opens with a brief unaccompanied section for clarinet, allowing the instrument to introduce and project the contrasting nature of this second piece. The *Minuet* uses an accented and detached style of articulation while the *Gigue* employs smooth finger movement to ensure that the busy driving rhythm is felt.

Benefits to the Student

The performance of these two dances enables the student to deal with contrasting styles and a piano accompaniment which is complicated and intricately woven with the clarinet line. Playing the solo at the start of the *Gigue* requires the student to set the tempo and style of the dance and to play confidently.