

AN ANALYSIS: *DUO* FOR CLARINET AND CD

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ABSTRACT

Duo for clarinet and CD is a vigorous sounding piece that begins with bouncy and chirpy sounds by clarinet solo with electro-acoustic music accompaniment played back on a pre-recorded CD. In this work, the clarinet transmits a lyrical sense to express the composer's love for humanities.

1. INTRODUCTION

The *Duo* consists of five sections, they are continuous and, once begun, the CD plays without pause. While this shows that the clarinetist must synchronize to the music on the CD, there is also a great amount of freedom in the first section as well as others sections requiring only approximate coordination. The clarinet part should be played freely and expressively.

2. MUSIC MATERIALS

Following is an analysis of *Duo* for music materials, including form, pitch and proportion.

2.1. Form

There are five sections, A-B-C-A-D, Five-Part Form, in this piece. In the beginning the meter is based on 4/4, with the quarter note equal to M.M. 76, the tempo changes to the quarter note equal to M.M. 60 in the second section, comes back to the quarter note equal to M.M. 76. This is shown in Fig. 1.

Fig. 1

Section	I	II	III	IV	V
	A	B	C	A	D
Tempo	Freely quarter note equal to M.M. 76	quarter note equal to M.M. 60	quarter note equal to M.M. 76	A tempo	quarter note equal to M.M. 76
Meter	4/4	4/4	4/4	4/4	4/4
Time	00:01	00:49	03:30	04:40	06:12

2.2. Pitch

In the opening section marked "Freely", an expressive melody begins with bouncy, chirpy sounds by clarinet solo. This is shown in Fig. 2.

Fig. 2

Figure 2 displays two staves of musical notation. The top staff is labeled 'Clarinet in A' and the bottom staff is labeled 'Cl.'. The top staff begins with the instruction 'Freely (♩ = 76)'. Both staves feature various dynamic markings including *ppp*, *mp*, *sf*, *pp*, *mf*, and *p*. The notation includes slurs, accents, and other performance instructions.

This work is based on an octatonic scale, alternating half and whole steps, and reflects the nature of that scale. Figure 3 is shown an octatonic scale and the pitch progression in each section.

Fig. 3

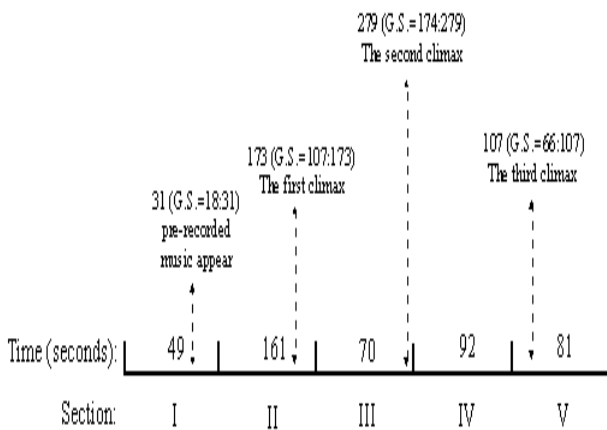
Figure 3 shows a single staff of musical notation representing an octatonic scale. The scale consists of eight notes: C, D, E, F, G, A, B, and C, with alternating half and whole steps between adjacent notes.

Section	I	II	III	IV	V
\Pitch	C-	C#-	F#-	C-	C#-
	C#-	A#-	G-	C#-	D#-
	F#-	F#-	C#-	F#-	G#-
	A#	D#	F#	A#	C

2.3. Proportion

In this music, composer uses Golden Section ratio to build the climaxes, the first climax: 173 (G.S.=107:173), the second climax: 279 (G.S.=174:279) and the third climax: 107 (G.S.=66:107). This is shown in Fig. 4

Fig. 4



3. TECHNIQUES

In the clarinet part, composer used several extended techniques, blending tone, flutter-tongue, and harmonics, to produce special sound effects, shown in Figure 5.

Fig. 5



In the pre-recorded music part, some sound effects elements were selected from the sampler. Some digital sound effects were processed by using Kurzweil K2500, Synthesize, Edirol (hq orchestral vsti) and Protools by adding delay, echo, loop, reverb, fading, and bending tones.

4. CONCLUSIONS

This piece is influenced by early twenty-century music, especially Debussy and Stravinsky's musical idea. The music is delicately composed with minute varieties in form, pitch, proportion and techniques with the more modern pre-recorded CD sounds which exploring the fusion of timbre with clarinet.

5. REFERENCES

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