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new directions for the clarinet by phillip rehfeldt is the most recent published resource for soprano clarinet multiphonics the most recent revised edition of new directions was published in 1994 and is still

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Phil Rehfeldt's "New Directions for Clarinet" is a great resource for any composer or performer interested in extended clarinet techniques. I've used it a number of times to find the fingerings for multiphonics when writing clarinet pieces.

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dyads / heather roche

Dyad Multiphonics for Bb Clarinet Part II – a second look at Philip Rehfeldt's chart Posted on September 24, 2019
When Philip Rehfeldt wrote his seminal *New Directions for Clarinet* in 1976, he included a number of multiphonic charts for both Bb and Bass clarinets.

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The purpose of this work has been to deal with clarinet performance as it has evolved in the literature since approximately 1950: to identify or "catalogue" the practices now prevalent which differ from those formerly standardized; to provide some perspective on specific performance capabilities and limitations; and, whenever appropriate, to include suggestions for performance based on the author's own experience. It is intended as a guidebook for composers as well as a manual to which clarinettists might refer in working out various problems associated with new music performance. --pref.

Presents detailed bibliographic information on all aspects of orchestration, instrumentation, and

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work of its kind on this subject.

Abstract Repertoire in Bohlen-Pierce (BP) tuning has grown significantly since the debut of BP clarinets in 2008. Literature specifically dedicated to the BP clarinet, on the other hand, is still rare. Practice-led research conducted by the author provides useful materials about the BP soprano and tenor clarinets, such as contemporary playing techniques or acoustical conditions. The current state of repertoire is shown; exemplary analyses of compositions featuring one or more BP clarinets are given. A new BP specific notation is introduced; it has been developed from a practical point of view and has gained great acceptance among musicians

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performing in BP. Beside using BP as the (only) tuning system in compositions, it is also possible to combine BP with other scales to achieve effects of extended tonalities or rich microtonal structures.

Multiphonics as a very popular phenomenon in contemporary woodwind music are highlighted, providing fingering charts and notational suggestions for both BP soprano and BP tenor clarinets. The theoretical idea of a BP third-tone scale ($39 \div 3$) is transferred into practice by providing fingering charts and practical advice to performers and composers. I hope that this thesis can give inspiration and advice to those motivated to compose for and perform on BP clarinets, and that BP clarinets will gain the popularity they deserve in contemporary music performance. The

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BP clarinet and its growing repertoire may widen the range of expression of dedicated clarinet players.

Notes for Clarinetists: A Guide to the Repertoire offers important historical and analytical information about thirty-five of the best-known pieces written for the instrument. Numerous contextual and theoretical insights make it an essential resource for professional, amateur, and student clarinetists. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and informative analyses to help clarinetists gain a more complete understanding of Three Pieces for Clarinet Solo by Igor Stravinsky, Aaron

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Copland's Concerto for Clarinet, String Orchestra, Harp, and Piano, Robert Schumann's Fantasy Pieces for Clarinet and Piano, Op. 73. and Time Pieces for Clarinet and Piano, Op. 43. by Robert Muczynski, among many others. With close attention to matters of context, style, and harmonic and formal analysis, Albert Rice explores a significant portion of the repertoire, and offers a faithful and comprehensive guide that includes works by Boulez, Brahms, and Mozart to Hindemith, Poulenc, and Stamitz. Rice includes biographical information on each composer and highlights history's impact on the creation and performance of important works for clarinet. Intended as a starting point for connecting performance studies with scholarship, Rice's analysis will help clarinetists gain a more complete

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picture of a given work. Its valuable insights make it essential to musicians preparing and presenting programs, and its detailed historical information about the work and composer will encourage readers to explore other works in a similarly analytical way. Covering concertos, chamber pieces, and works for solo clarinet, Rice presents *Notes for Clarinetists* as an indispensable handbook for students and professionals alike.

Edited by distinguished scholars in the field of popular music studies, this encyclopedia set is THE authoritative reference guide to popular music from all corners of the globe, the ultimate reference work to do justice to this vibrant subject.

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Subjects include breaking-in cutting reeds from tubes, cane equipment, miscellaneous "ideas and suggestions," sources for cane and equipment, bibliography.

Written for students, performers, and music lovers.

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Volumes 1 and 2 provide information sufficient for getting players to the "beginning professional level": embouchures, concepts of blowing, tone, fingerings reeds, practicing, performing; beginning methods for each instrument; samples from the orchestral repertory; college woodwind-class materials; Bach's complete Clavier Buchlein for woodwinds with analysis; and a means, for those who wish it, for certification.

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