

A STUDY OF SELECTED CLARINET WORKS
COMPOSED BY CHRISTOPHER CALIENDO

by

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ABSTRACT

Christopher Caliendo is a guitarist/composer who has written for a variety of performance mediums. His works been performed on international concert stages and recorded for film and television media. His compositions have garnered him the Henry Mancini Award for Film Composition, the Artin Arslanian Scholarship for Humanities, and the Peabody Grant for Scholarship. He has also received two commissions from the Vatican in 1992 and 1995. In 1988, he received an Emmy nomination for his work with the television series *Paradise*.

The purpose of this project is to present a study of selected clarinet works by Christopher Caliendo: The *Tango Concerto No. 1* is a three-movement work that Caliendo arranged for clarinet and piano in 2010, *The Little Gypsy* was written for solo clarinet, and *Jal, Ven a mis Brazos, Amanacer, La Milonga, Acariciame, Amor Perdido, Caliente, Impulso*, and *Passione* comprise a series of nine guitar/clarinet duos that were composed or arranged between 2009 and 2010.

The document is comprised of a brief description of the career and compositions of Christopher Caliendo, a performer's guide to the selected works, a track listing for the performance recording, and a list of Caliendo's other clarinet and chamber music compositions that are intended for the concert stage. It is the hope of the author that this project can generate more interest in Christopher Caliendo's clarinet repertoire throughout the clarinet community.

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CHAPTER 1

INTRODUCTION

Christopher Caliendo has written over five hundred classical/world music compositions, some of which comprise his American Tangos, American Gypsy, Chamber Jazz, Classical Jazz and World Music collections. Christopher Caliendo was born in Jackson Heights, Queens, NY. He studied at the New England Conservatory of Music and graduated with a Bachelors Degree from Lowell College of Music. He received the prestigious Henry Mancini Award for Film Composition and was invited by Mr. Mancini to study at University of California at Los Angeles (UCLA) where he received his Masters of Fine Arts Degree with the highest honors in Music Theory and Composition. Other awards endowed upon him include: the Artin Arslanian Scholarship for Humanities; a decorative scroll from the City of Los Angeles for outstanding gifts as a composer, guitarist, and teacher; and the Peabody Grant for Scholarship.

In 1992, Christopher became the first American composer in Vatican history to be commissioned for the Vatican's Encounters of Sacred Contemporary Music Festival, held in Rome, Italy. He received a second commission in 1995, and his sacred two-hour drama, based on four of the Catholic Church's most enigmatic pioneers in Western spirituality, "The Mystic Saints," was a direct result of those commissions.

Caliendo's television composition resume includes prime-time TV for CBS network's series "Dallas," and for the award-winning series "Paradise," where he received an Emmy nomination for his work with composer Jerrold Immel. He has worked with numerous Hollywood legends as composer/guitarist, including Bob Hope, David Newman, Henry Mancini, and The Manhattan Transfer. In 2005 he became the first

composer in motion picture history to re-score a major motion picture; the restoration and re-release of Sam Peckinpah's Western, "Major Dundee." In 2007, Caliendo received the distinguished Heritage Award from the Academy of Motion Pictures for his original soundtracks commissioned by 20th Century Fox for both John Ford's Western, "The Iron Horse," and World War I classic, "Four Sons." Following the success of the DVD Box Set release; 20th Century Fox hired Christopher to score Borzage's, "Lucky Star" and F. W. Murnau's, "City Girl."

Statement of Purpose

The purpose of this project is to perform, record, and present a study of selected clarinet works by Christopher Caliendo that have not been previously performed or recorded. The *Tango Concerto No. 1* is a three movement work that was arranged for clarinet and piano in 2010. *The Little Gypsy* was arranged for solo clarinet in 2010. *Jal*, *Ven a mis Brazos*, *Amanacer*, *La Milonga*, *Acariciame*, *Amor Perdido*, *Caliente*, *Impulso*, and *Passione* comprise a series of nine guitar/clarinet duos that were composed or arranged between 2009 and 2010.

This document contains a brief biography of Caliendo's career and compositions, a performer's guide to the selected works, a track listing for the performance recording, and a list of Caliendo's other clarinet compositions that are intended for the concert stage. Much of the biographical material for this document was compiled from an interview with Christopher Caliendo.

Rationale for the Study

The premiere performances of the mentioned works took place at Arizona State University in Katzin Concert Hall on Saturday, September 25th, 2010, featuring Miriam Hickman on piano, Christopher Caliendo on guitar, and Jeff Quamo on clarinet. The works had not been recorded previously. It is the hope of the author that this project can generate interest in the clarinet repertoire of Christopher Caliendo throughout the clarinet community.

Delimitations

It is not the intention of the writer to provide an exhaustive biography of Christopher Caliendo but rather a brief overview of his upbringing, education, and career choices as a composer, performer, and publicist. Furthermore, the analyses of the included works are to serve as suggestions to the performer and are not intended to be full theoretical discussions of the compositional aspects of each piece. The included list of works is intended to be a representation of the clarinet works of Christopher Caliendo that were composed for concert stage performance and not from his exhaustive list of film or television works. Throughout the performer's guide, tonal centers and pitches will be referred to in concert pitch when referencing the guitar or piano parts. When citing the printed clarinet excerpts, pitches will be referred to by the clarinet's printed (transposed) pitches. Pitch references for *The Little Gypsy* will address the printed (transposed) clarinet pitches throughout as the piece is written for solo clarinet.

CHAPTER 2

BRIEF BIOGRAPHY OF CHRISTOPHER CALIENDO

Upbringing and Education

Christopher Caliendo was born in Jackson Heights, Queens, New York. He received his first guitar at the age of six. By age nine, he was performing professionally in clubs throughout New York City. By fourteen, he began to compose and notate his own music. He studied composition at the New England Conservatory of Music with Malcolm Payton and Joe Maneri. After two years of studying at the Conservatory, he transferred to the Lowell College of Music in Massachusetts to complete his undergraduate studies with Ron Spearman. Upon his graduation at Lowell College, Caliendo sent a series of compositions to Henri Mancini. Each year, Mr. Mancini had offered a scholarship to a student that would provide the recipient a financial stipend to attend UCLA and study with him at the film school. Caliendo received the prestigious Henry Mancini Award for Film Composition and was invited by Mr. Mancini to study at UCLA where he received his Masters of Fine Arts Degree with the highest honors in Theory/Composition.

Introductions to Composing for TV and film

In 1987, Mancini introduced Caliendo to composer, Jerrold Immel. At the time, Immel was working for CBS and composing the music for three shows: *Dallas*, *Knot's Landing*, and *Paradise*. Immel hired Caliendo as an orchestrator. As Caliendo's experiences grew, so did his responsibilities as a member of Immel's compositional team.

It was not long before Caliendo was composing music for entire shows. He received an Emmy nomination for the episode “Ghost Dance” from the CBS show *Guns of Paradise*.

Composing & Performing for the Concert Stage

While composing for CBS Caliendo was introduced to flautist and UCLA professor, Sheridan Stokes. In 1991, Stokes commissioned a quartet for flute, clarinet, cello, and piano for the University’s faculty recital series. The premiere of the quartet occurred on May 5, 1991, with Gary Gray on clarinet, Delores Stevens on piano, Nils Oliver on cello, and Sheridan Stokes on flute. The positive reaction to this performance prompted Stokes to encourage Caliendo to consider writing more flute repertoire. In researching the standard flute repertoire at the time, Caliendo found that there was little repertoire that embodied the styles of tango, gypsy, or world music. Caliendo then utilized the business model that he had learned from Mancini to compose for the missing medium.

The cumulative product of his work over the next few years was a compact disc recording with Stokes of ten original tangos for flute and guitar in 1997, entitled *Torbellino*. The following year, Caliendo and Stokes were invited to perform at the National Flute Association (NFA) convention in Phoenix, Arizona. The performance was embraced and applauded by the flute community. Over the four days of the convention, his recordings and sheet music were sold out. In 1999, Stokes and Caliendo combined once again to record eleven new tangos for flute and guitar for the compact disc recording *Ardiente*. By this time, Caliendo had been approached by numerous

flautists and commissioned to write arrangements of the tangos for solo flute, flute and piano, flute duos, trios, quartets, and flute choir.

In 2000, Caliendo shifted his musical focus to studying the styles of gypsy music from around the world. This research resulted in his next compact disc recording for flute and guitar, *Gypsy Americano*. Once again, he was invited to perform at the NFA convention. In 2000, the NFA convention was held in Dallas, TX. For the performance, Caliendo hired gypsy dancers to add a theatrical element to the performance. For his fourth flute and guitar recording, Caliendo teamed up with flautist, Laurel Zucker. In 2003, the duo released *Caliente* which included thirteen new compositions. Caliendo categorized the style of this recording as “world music” as the music was now influenced by not only tango and gypsy styles, but also from samba, flamenco, jazz, and American folk music. All of the new pieces were performed at the 2004 NFA convention in Las Vegas, NV.

Caliendo has also written in more traditional compositional forms such as the concerto and sonata. He has composed twelve sonatas for flute and piano as well as a sonata for clarinet and piano. His Flute Concerto was inspired by three gypsy paintings. The piece is in three movements and the performance time is estimated at twenty-eight minutes. The premiere performance was given by Stacy Ascione with the Prince Williams Symphony Orchestra. His Clarinet Concerto was commissioned by Gary Gray in 2006. The piece is in two movements and the approximate performance time is seventeen minutes. The Clarinet Concerto was arranged for clarinet and piano and was premiered by the author in a recital performance at Arizona State University on September 25, 2010.

CHAPTER 3

PERFORMER'S GUIDE: *Tango Concerto No. 1*

Overview

Tango Concerto No. 1 was originally written for flute and string orchestra in 1997. The piece was arranged for clarinet and piano as part of the material for this research document in 2010. It consists of three movements. The first movement is titled *Tango Andaluz*. Marked Allegro, the recommended tempo is quarter note = 144. The second movement is titled *Por Siempre Para Siempre (Forever and Forever)*. The tempo is marked as Andante and has no suggested metronome marking. The second movement makes extensive use of rubato. The third and final movement is titled *Torbellino (Whirlwind)*. The final movement is marked as *Presto Furioso* and the suggested tempo is quarter note = 168. This performer's guide will include the composer's notes from the score, the approximate performance time, the compositional structure, potential ensemble rehearsal considerations, and suggested fingerings and phrasings for each movement.

Movement I – Tango Andaluz

Composer’s Notes: “A tango inspired by the lush Andalusian plains in Spain”

Performance Time: 4:43

Performer’s Notes:

The opening of the piece presents a two measure melodic figure in the piano written in parallel octaves (see figure 1).



Figure 1 - Tango Concerto Mvt. 1 (m. 1-2)

The piano repeats this figure three more times throughout the movement at measures 20, 67, and 121. Each time, it appears as an introduction to a new melodic section of the piece. The final time where the figure occurs is at measure 146. The final repetition is performed in unison with the clarinet.

The movement is in A minor. The primary harmonic progression is diatonic in nature: A minor, G major, F major, E dominant seventh. The style of the first melodic section is articulate and separated with staccato, accents, and eighth rests (see figure 2).

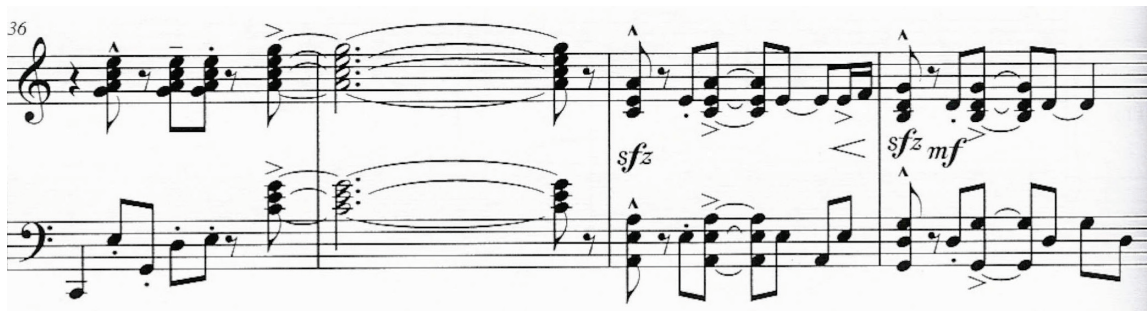


Figure 2 - Tango Concerto Mvt. 1 (m. 36 - 39)

The second melodic section begins at m.69 and extends to m.100. The accompaniment still follows the primary harmonic progression of A minor, G major, F major, E dominant seventh, but the style of the accompaniment is different in texture and function. In the first melodic section, the piano provides predominantly blocked harmonic progressions with occasional material that doubles the clarinet. In the second section, the left hand of the piano follows a consistent quarter note and eighth note pattern that outlines the four-chord harmonic progression. This section is stylistically different from the first section, with a smoother, more legato clarinet part, and there are few accents in the piano part (see figure 3). However, the right hand of the piano provides a counter melody written higher in pitch than the clarinet part.

68 relaxed, deeply moving

p

f *fp* *p*

Figure 3 - Tango Concerto Mvt. 1 (m. 68 - 71)

The melodic material presented by the clarinet in both the “A” and “B” sections is very rhapsodic in nature. In preparation for the recording session, the composer explained that the written rhythms are intended to feel improvisatory. As melodies recur, they will often be embellished to include flourishes of additional sixteenth notes such as seen in m. 60-65 (see figure 4). It is the intentions of the composer that the embellished passages not sound labored or become rhythmically angular.

60 *f* *mf* *mp sub.* *mf*

64 *f* *p sub. < f* *cresc.*

Figure 4 - Tango Concerto Mvt. 1 (m. 60 - 67)

Although the embellished sections can provide some ensemble concerns for the clarinetist, the piano part is often sustained during these passages, making it easier for the pianist to follow the clarinet line through the embellished passages. When rehearsing this

piece, the ensemble concerns often occur when the piano and clarinet are moving together in quarter note triplet figures that are preceded by embellished material. This occurs in m. 17, 44, 52, 129, and 137 (see figure 5).

The image shows a musical score for two instruments: B♭ Clarinet (B♭ Cl.) and Piano (Pno.). The score covers measures 16, 17, and 18. The B♭ Cl. part is written in a single treble clef staff. It begins in measure 16 with a quintuplet of eighth notes, followed by several triplet figures. The Piano part is written in two staves (treble and bass clefs). In measure 16, the piano plays a sustained chord in the right hand and a melodic line in the left hand. In measures 17 and 18, the piano features prominent triplet figures in both hands, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

Figure 5 - Tango Concerto Mvt. 1 (m. 16 - 18)

Another section that may require attention when rehearsing is found in the last four measures of the movement. The ensemble challenge is to coordinate the timing of the two ascending glissandi from beat two to beat three in m. 147 and 149 while performing the *molto rit.* (see figure 6). The author suggests that the clarinetist dictate the down beats through mm. 147-148 (even through the quarter rests) to regulate and coordinate the deceleration to the final measure.

The image shows a musical score for two instruments: B♭ Clarinet (B♭ Cl.) and Piano (Pno.). The score covers measures 147 to 150.

B♭ Cl. Part:

- Measure 147: *rit.* hard gl. (with accents)
- Measure 148: *fall* (with accents)
- Measure 149: *molto rit.* (with accents)
- Measure 150: *a tempo* long hard fall (with accents)

Pno. Part:

- Measure 147: white key gliss (with accents)
- Measure 148: *rit.* *f* (with accents)
- Measure 149: *molto rit.* *ff* (with accents)
- Measure 150: *fff* (with accents)

Additional markings include a dashed line above the B♭ Cl. staff between measures 148 and 149, and various dynamic markings (*ff*, *fff*) and accents throughout the piece.

Figure 6 - Tango Concerto Mvt. 1 (m. 147 - 150)

The overall form of the movement is presented in Table 1.

Table 1 - Tango Concerto Mvt. 1 - Compositional Structure

Measures	Notes
1 – 2	Piano Figure
3 – 19	Section “A” – Melody “A”
20 – 21	Piano Figure
22 – 37	Section “A” – Melody “B” – Use of new harmonic material (D minor seventh, D-flat major sixth, A minor ninth, D-sharp minor ninth, D minor, D half-diminished seventh, A minor ninth, D-sharp minor ninth, A minor ninth)
38 – 54	Section “A” – Melody “A” with greater embellishments
55 – 66	Closing material for Section “A” m. 61– 66 repeat later in mm. 115 – 120
67 – 68	Piano Figure
69 – 100	Section “B”
101 – 107	Piano Interlude
108 – 120	Embellishment of closing material from m. 55– 66
121 – 122	Piano Figure
123 – 137	Recap of Section “A” m. 3– 17
138 – 139	Embellishments of m. 18–19
140 – 150	Coda

Movement II – Por Siempre Para Siempre (Forever & Forever)

Composer’s Notes: “A tango adagio filled with memory, longing, and pathos. A way of saying, “I’m sorry.”

Performance Time: 7:12

Performer’s Notes:

Por Siempre Para Siempre is marked Andante, with a rhapsodic clarinet part. There are extensive embellishments throughout the clarinet part, without any exact repetitions of the melodic material. Figure 7 displays the melody of the “A” section of the piece. The first example is the initial statement of the melody that occurs at m. 12, and the second example is the second statement of the “A” melody at m. 32 (see figure 8).

First statement of the primary melody for the “A” section

The image shows a musical score for the first statement of the primary melody for the "A" section, spanning measures 11 to 18. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 11 begins with a rest, followed by a series of eighth notes. Dynamic markings include *p* (piano) at the start of measure 11, *mf* (mezzo-forte) at the start of measure 12, and *mp* (mezzo-piano) at the start of measure 13. The melody features several slurs and accents. Measure 12 contains a triplet of eighth notes. Measure 13 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 14 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 15 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 16 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 17 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 18 contains a triplet of eighth notes and a sixteenth-note triplet.

Figure 7 - Tango Concerto Mvt. 2 (m. 11 - 18)

Second statement of the primary melody for the “A” section

The image shows a musical score for the second statement of the primary melody in the 'A' section of the Tango Concerto, measures 31-39. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of three staves of music. The first staff (measures 31-33) begins with a 'rit.' (ritardando) marking and ends with an 'a tempo' marking. The second staff (measures 34-36) features a triplet of eighth notes in measure 35 and a sixteenth-note triplet in measure 36. The third staff (measures 37-39) includes a trill in measure 37, a sixteenth-note triplet in measure 38, and a sixteenth-note triplet in measure 39. Dynamics markings include 'mp' (mezzo-piano) at the start of measure 37 and 'p' (piano) at the end of measure 39. Fingerings are indicated by numbers 1-5 above notes. The score is set against a light gray background.

Figure 8 - Tango Concerto Mvt. 2 (m. 31 - 39)

The harmonic progressions for both of the examples are nearly identical in the piano. However, the embellished differences between m. 15 and m. 35, m. 16 and m. 36, and m. 18 and m. 38 could prevent the listener from recognizing the second statement of the main melody.

Two unique elements separate the harmonic language used in this movement of the *Tango Concerto* from the previous movement. The first movement uses a primarily diatonic harmonic language in A minor. The chord structures used in that movement are often triads or dominant sevenths that often resolve in authentic cadences (E dominant seventh to A minor) and the melodic material is generated from the same four-measure harmonic progression of A minor, G major, F major, E dominant seventh. However, the second movement uses more diversity in its harmonic progressions and the harmonic structures are occasionally colored with added sevenths or ninths. Notable uses of ninths

can be found in m. 20, 24, and 28 of the “A” section and the very last harmonic structure of the movement is G major ninth.

The other unique harmonic element in this movement is the extensive use of unresolved cadences. Although the key signature may suggest otherwise, the predominant tonal center for the movement is G major. Based upon an understanding of commonly practiced diatonic harmonic progressions, one would expect to find cadences that would fully resolve to G major, half cadences that would cadence on a D dominant seventh, or deceptive cadences that would resolve to E minor. However, in the “A” section alone, there are multiple examples of unresolved cadences in m. 11 (B major), m. 19 (D fully-diminished seventh), m. 23 (E dominant seventh), and m. 31 (B major). For example, the cadence in m. 31 suspends on a B major triad before the clarinet continues with the next phrase (see figure 9).

The image displays a musical score for two instruments: Bb Clarinet (Bb Cl.) and Piano (Pno.). The score is divided into two systems, covering measures 28 to 33. The first system (measures 28-30) shows the Bb Clarinet part with a melodic line starting on a half note, followed by a sixteenth-note triplet and a trill. The piano accompaniment consists of a complex, multi-measure rest in the right hand and an active bass line. The second system (measures 31-33) shows the Bb Clarinet part with a melodic line starting on a half note, followed by a sixteenth-note triplet and a trill. The piano accompaniment consists of a complex, multi-measure rest in the right hand and an active bass line. The tempo changes from *rit.* to *a tempo* between measures 30 and 31. Dynamics include *mp* and *rit.*.

Figure 9 - Tango Concerto Mvt. 2 (m. 28 - 33)

The use of unresolved cadences adds to the rhapsodic nature of the movement, as many phrases feel unsettled. The listener can easily interpret the pick up notes of the following phrase as an extension of the previous phrase because of the unresolved harmony.

The form of the movement is AABAC where the “A” section is 20 measures long. The “B” section is a mixture of developing melodic material from mm. 52-71. The final recapitulation of the “A” section is stated in a piano interlude in m. 72 and is then taken over by the clarinet in m. 80. Table 2 illustrates the overall form of the movement.

Table 2 - Tango Concerto Mvt 2 - Compositional Structure

Measures	Sectional Notes
1 – 7	Melodic statement in solo piano
8 – 11	Harmonic introduction in solo piano
12 – 31	Primary statement of “A” section from clarinet
32 – 51	Restatement of “A” section from clarinet
52 – 55	Clarinet presents melody of the “B” section
56 – 59	Restatement of “B” melody from solo piano
60 – 71	Development of melodic material closing the “B” section
72 – 90	Recap of “A” section, initiated with solo piano mm.72–79
91 – 102	Coda

Within the form of the “A” section is a section marked “con moto.” Each of the three times this section is stated, the “con moto” is characterized with a diatonically descending bass line (see figure 10).

The image shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Piano (Pno.).

Measures 19-21:

- Bb Cl.:** Starts at measure 19 with a dynamic of *mp*. The music features eighth-note patterns with triplets. The dynamic changes to *mf* by measure 21. The tempo is marked *con moto*.
- Pno.:** Starts at measure 19 with a dynamic of *mf*. The piano accompaniment consists of chords and moving lines in both hands. The tempo is marked *con moto*.

Measures 22-24:

- Bb Cl.:** Starts at measure 22 with a dynamic of *piu'* (pizzicato) and a *cresc.* (crescendo) marking. The music is marked *tenderly*. The dynamic changes to *mfsub.* (mezzo-forte, *subito*). The tempo is marked *a tempo*.
- Pno.:** Starts at measure 22 with a dynamic of *mfsub.* and a *cresc.* marking. The piano accompaniment features chords and moving lines. The tempo is marked *a tempo*.

Figure 10 - Tango Concerto Mvt. 2 (m. 19 - 24)

Table 3 presents an analysis of the con moto section by harmonic structures and bass pitches.

Table 3 - Tango Concerto Mvt 2 - Con Moto Harmonic Analysis

Measure	Harmonies Implied	Bass Pitches	
20	C major ninth, E minor	C	B
21	A minor add sixth (F-sharp)	A	
22	G major, B minor	G	F-sharp
23	E dominant seventh	E	B
24	C major ninth	C	

The motive of the descending bass line with increased motion also appears in the “Più Mosso” of mm. 60-64 during the development of the “B” section in which the bass line starts on E³ and descends through D³ until settling the phrase on C³.

When preparing this movement for performance there are several ensemble issues that need to be considered. In the first movement of the *Tango Concerto*, a primary concern for ensemble rehearsal would be to identify rhythmic unisons, especially when the rhythmic passages are preceded by melodic embellishments. In the second movement, few sections feature the piano and clarinet in rhythmic unison. However, many sections include sustained, unresolved cadences. The performers should take care not to take too much time at the unresolved cadences as it could risk dragging the momentum of the piece for the listener. While listening to a rehearsal before the premiere performance of the clarinet and piano arrangement, the composer stated “You

have to be careful to not try to make a full meal out of that morsel.” His concern in this comment was to avoid abusing rubato between phrases.

For the clarinetist, there are many passages throughout this movement that prove challenging in terms of intonation. The first is the use of the clarinet in the unresolved cadences. Measure 11 provides an example in which the clarinet part is sustaining a dissonant pitch against the unresolved cadence (see figure 11).

The image shows a musical score for two staves, likely representing the clarinet and piano parts. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a '10' at the beginning of the first measure. The top staff has a 'rit.' marking above it. The bottom staff has a 'rit.' marking below it. The music consists of several measures. In the top staff, there is a melodic line that starts with a rest, followed by a series of notes. A dynamic marking 'p' is placed below the first note, and 'mf' and 'mp' are placed below subsequent notes. A slur covers the notes from the second measure to the end of the first system. The bottom staff shows a bass line with notes and rests. A large, curved line connects the end of the first system to the beginning of the second system, indicating a sustained pitch or a specific harmonic relationship. The key signature has two sharps (F# and C#).

Figure 11 - Tango Concerto Mvt. 2 (m. 10 - 11)

Another challenge that the unresolved cadences provide is that the harmonies used at these points are not typical of traditional diatonic harmony. It is suggested that the clarinetist should identify whether the sustained pitches in their part are chord tones or non-chord tones (such as mm. 11, 19, 23, and 31 in the primary “A” section). At the few points in which there are fully resolved cadences in the key of G major (such as mm. 18

and 38) the clarinetist is often sustaining the major third of the chord. At these spots, the low C-sharp⁴ in the clarinet part can be lowered in pitch by adding the E/B pinky key.

The piece also has the clarinet player often sustaining pitches in the “throat register.” Measures 12, 30, 32, 50, 60, 90, 94, and the final note of the piece in m. 99 all require the clarinetist to sustain a G-sharp⁴ or A⁴. It is suggested that the clarinetist find resonance fingerings that can assist both tone color and intonation on their individual instrument. The author used the following fingerings for many of the passages in this piece that required a sustained G-sharp⁴ or A⁴ in the throat register (see figure 12).

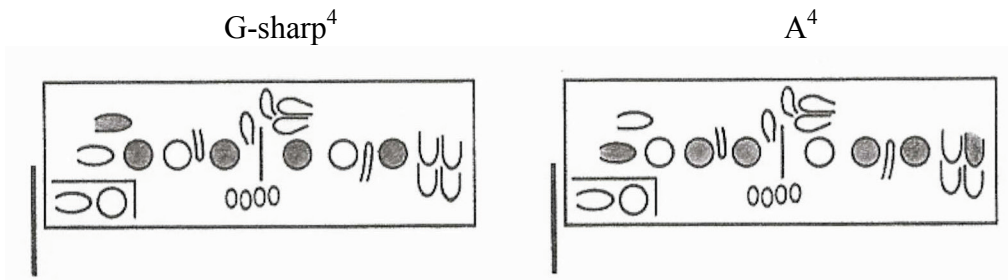


Figure 12 - Suggested Fingerings

Movement III – Torbellino (Whirlwind)

Composer’s Notes: “A tango influenced by the music of Rossini captures the playful antics of a man enraptured with too many things.”

Performance Time: 3:56

Performer’s Notes:

The final movement of the *Tango Concerto No. 1* is marked Presto, quarter note = 168 BPM. The tonal centers of the movement start and finish in A-flat minor. The overall form of the movement is outlined in the Table 4.

Table 4 - Tango Concerto Mvt. 3 - Compositional Structure

Measure	Sectional Material	Initial Tonal Center
1 – 20	Introduction	A-flat minor
21 – 38	“A” Section	A-flat major / G-flat major – A-flat minor
39 – 53	“B” Section	B-flat minor
54 – 73	“A” Section	D-flat major / C-flat major – D-flat minor
74 – 95	“B” Section	C major
96 – 118	“A” Section	A major / G major – A minor
119 – 136	Coda	A-flat minor from mm. 127–136

The “A” and “B” sections of the form as well as the Coda are each comprised of two melodic motives. For the present guide, those melodic motives will be referred to as the primary and secondary themes of each corresponding section. The primary theme of the “A” section is a quarter rest followed by four sixteenth notes as seen in the passage starting with m. 21 (see figure 13).



Figure 13 - Tango Concerto Mvt. 3 (m. 19 - 26)

This motive is an eight-measure theme that is broken into two separate four-measure repetitions. Each occurrence of the primary theme is harmonized with parallel major triads that are a whole step apart. In mm. 21-28, the harmonic structures used are A-flat major and G-flat major triads. The piano accompaniment for this theme is a half note tremolo figure followed by either two eighth notes on count four or four sixteenth notes on count four. On sustained portions of the melody (such as the half note of m. 21) it is helpful for the clarinetist to be aware of the rhythmic cues of the corresponding piano part on count four of each measure. The primary theme occurs two more times in the movement; in m. 54 harmonized by D-flat major and C-flat major triads and in m. 96 when the piano part harmonizes with A major and G major triads. Each time the primary theme returns, the accompaniment figure is constructed of the half note tremolo figure and either a pair of eighth notes or four sixteenth notes on count four.

The secondary theme of each “A” section begins with a quarter note triplet that occurs on counts three and four and is followed by a quintuplet sixteenth note figure. The secondary theme is always accompanied by eighth note arpeggios on the down beats

of each count of the corresponding measures. The following excerpt (figure 14) of the secondary theme is taken from mm. 31-37.



Figure 14 - Tango Concerto Mvt. 3 (m. 31 - 37)

The harmonic material that accompanies the secondary theme is the parallel minor of the harmony for the corresponding primary theme. For example, the harmonic structure for the primary theme at m. 21 is A-flat major and the harmonic structure for the secondary theme at m. 33 is A-flat minor. The same correlation is found in the second and third occurrences of the “A” section. In m. 54, the primary theme occurs in D-flat major and the following secondary theme is harmonized with D-flat minor in m. 65. Likewise, the final recap of the “A” section from mm. 96-112 is harmonized with A major and A minor.

The “B” section of the *Torbellino* also has two themes that will be referred to as the primary theme and the secondary theme for the purposes of the present guide. The “B” section occurs twice; once starting at measure thirty-nine and again at measure seventy-four. The primary theme is a four-measure motive comprised of an angular eighth note passage followed by articulated sixteenth notes (see figure 15). In m. 39, the eighth notes are tied together in pairs.



Figure 15 - Tango Concerto Mvt. 3 (m. 38 - 46)

In m. 74 (see figure 16), the eighth note passage of the primary theme is detached.



Figure 16 - Tango Concerto Mvt. 3 (m. 74 - 82)

The secondary theme of the “B” section is a one measure rhythmic motive that is sequenced by ascending half steps. Figure 17 is the secondary theme from m. 88.



Figure 17 - Tango Concerto Mvt. 3 (m. 87 - 94)

The first time that the secondary theme of the “B” section is presented at m. 47, it is accompanied by a chromatically, descending line in the bass voice of the piano. The bass

line starts with D-flat³ and then descends through C³, B³, B-flat³, A², and finally to A-flat² in m. 52. The bass line descends to the root of an A-flat dominant seventh chord, which then resolves to a tonal center of D-flat major to set up the second statement of the “A” section at m. 54. The accompanying chromatically descending bass gesture differs from the second time in which the secondary theme of the “B” section occurs in mm. 88-95. At m. 88, the piano accompaniment is a pedal E¹ in the left hand and a counter melody to the clarinet part in the right hand (see figure 18).

The image shows a musical score for measures 88-90 of the Tango Concerto, Movement 3. It consists of two staves: the upper staff for B♭ Clarinet (Cl.) and the lower staff for Piano (Pno.). The piano part is divided into two systems. The first system (measures 88-89) has a dynamic marking of *mp poco a poco crescendo*. The second system (measures 90-91) has a dynamic marking of *sfz*. The piano part features a pedal point in the left hand and a counter-melody in the right hand. The B♭ Clarinet part is in the upper staff and features a chromatically descending line.

Figure 18 - Tango Concerto Mvt. 3 (m. 88 - 90)

It is suggested that the clarinetist mark the corresponding piano’s rhythmic cues in her/his part starting at m. 88 since the clarinet part and the right hand of the piano part are in canon with each other separated by an eighth note.

The chromatically descending bass gesture introduced in mm. 47-52 occurs later in the coda at m. 119 in the piano accompaniment. However, this time the line is ascending from B² and the line continues to ascend chromatically until it arrives at an E-flat dominant seventh chord in m. 125. This chord serves as the final cadence of the

piece since the remaining 10 measures of the piece are back into the original tonal center of A-flat minor.

The harmonic language in *Torbellino* utilizes a quartal structure that recurs throughout the piece. The harmonic structure of B-flat, E-flat, A-flat, and D-flat appears in mm. 17, 18, 30, 52, 71, 125, and 132.

CHAPTER 4

PERFORMER'S GUIDE: *The Little Gypsy*

Overview of the Piece

Christopher Caliendo first composed *The Little Gypsy* for solo flute in 2000. The piece includes no printed key signature but the tonality is predominantly E minor with two extended phrases that briefly tonicize E major. It is initially marked *Larghetto* where the quarter note = 72 BPM. The tempo changes many times throughout the 95 measures that comprise the piece. However, the printed speed never accelerates beyond that of *Moderato* in which sixteenth notes are to be performed at a speed of approximately quarter note = 90 BPM. The piece stays predominantly in the lower, chalumeau register of the clarinet with the highest note being a C⁶. Although the piece includes numerous descriptive markings such as “relaxed, dreamy,” “sensual,” “tender,” “dance-like,” “remorse,” “painful,” and “alluring,” there is only one printed breath mark to help the performer determine phrasings. Therefore, it is the performer’s responsibility to shape phrases and cadences accordingly. This author will provide his use of breath marks, which were often based upon discussions with the composer. The piece requires use of a few extended techniques such as glissandi, ¼ tone pitch bends, and flutter tonguing.

Discussions of Glissandi Pertinent to the Piece

In m. 2, the ascending half step glissando between the B⁴ and C⁴ can be accomplished by keeping the middle finger of the right hand depressed while slowly sliding the finger off to expose the open tone hole. I would set up a system of labeling

fingers as mentioned in an earlier chapter. The descending glissando from printed B⁴ at the beginning of measure three is best facilitated by using the first and third fingers of the right hand to shade or partially cover the first and third open tone holes of the right hand. For a stronger effect, the shading of the tone holes should come from the sides of the tone holes as opposed to a slow covering from above the tone holes. Any time during which partial tone holes are exposed while performing glissandi in the lower registers in this manner, the resistance will change, thereby potentially affecting the volume of the passage. Therefore, it is recommended that the performer increase air pressure through the chalumeau glissandi in order to maintain a steady volume between the primary pitches. Otherwise, the desired glissando effect can become softer and almost inaudible in some cases.

The piece was written originally for flute. Therefore, the effect of some of the extended techniques such as flutter tonguing and ¼ tone pitch bends differ when performed on the clarinet. Upon hearing the “fluttered” passage in m. 9 played on clarinet, the composer said that he preferred to omit the flutter tongue and rather focus on stretching the quality of the glissando between the E⁴ and F-sharp⁴. That same cadential gesture (see figure 19) recurs four times throughout the piece in mm. 9, 33, 42, and 51.



Figure 19 - Little Gypsy (m. 8 - 10)

Regarding the other printed glissando figures, the composer offered suggestions on when to utilize the “sliding off the tone hole” approach (which appears to smear the two pitches together) and when to perform a printed glissando as a quick chromatic passage between the two printed pitches. Examples of the suggested chromatic glissandi are in m. 12 (see figure 20, B⁴ to D-sharp⁴), m. 34 (B⁴ to D-sharp⁴), and m. 79 (low E³ to B⁴ and then B⁴ to D-sharp⁴).



Figure 20 - Little Gypsy (m. 12 - 14)

Measure 40 requires a pitch bend of a ¼ tone descending from E⁴. However, this too can be performed effectively as a fading, descending fall chromatically from the printed E⁴. The composer recommends that the half step glissandi between second space A-sharp⁴ and B⁵ be omitted in m. 76.

Structure

The following chart clarifies the compositional organization of the piece.

Table 5 - Little Gypsy - Compositional Structure

Measures	Section Label	Tonal Center
1 – 4	Larghetto – Introduction	E harmonic minor
4 – 12	Transition	B harmonic minor
13 – 22	Quasi Rubato - Melodic “A”	E harmonic minor
22 – 26	Introductory Recap	E harmonic minor
27 – 34	Pui Mosso - Melodic “B” – Phrase 1	E major
35 – 42	Melodic “B” – Phrase 2	E harmonic minor
43 – 51	Pui Mosso - Melodic “B” – Phrase 3	E major
52 – 71	Andante - Melodic “C”	E harmonic minor
72 – 79	Andante - Melodic “D”	E harmonic minor
80 – 88	Meno Mosso - Melodic “A” Recap	E harmonic minor
89 – 91	Transition	E harmonic minor
92 – 94	Tempo Primo - Introduction Recap	E harmonic minor

Phrasing Suggestions

As mentioned earlier in this chapter, the composer did not include phrase markings or breath marks (with the exception of one breath mark labeled in m. 42). The following section will provide suggestions for phrase markings used by the author based on discussions with the composer.

The introductory melodic material consists of the first three measures and extends to the low E³ quarter note on the down beat of measure four. It is recommended to take more time than the printed eighth rest to help separate the introductory idea from the following melodic material. The following sixteenth note quintuplet (see figure 21) is best perceived as pick ups to the next phrase.



Figure 21 - Little Gypsy (m. 4)

A longer pause between these opening phrases may help the listener recognize the thematic material as it recurs at various points in the piece. In m. 8, the D-sharp⁴ quarter note on beat two is the cadence of the next melodic statement. The following triplet sixteenths and thirty-second notes should be perceived as pickups to measure nine; therefore, it would be appropriate to breathe after the D-sharp⁴ quarter note (see figure 22).



Figure 22 - Little Gypsy (m. 8)

Adding time after the trill on beat one will complement the pickup function of the sixteenth and quintuplets (see figure 23).

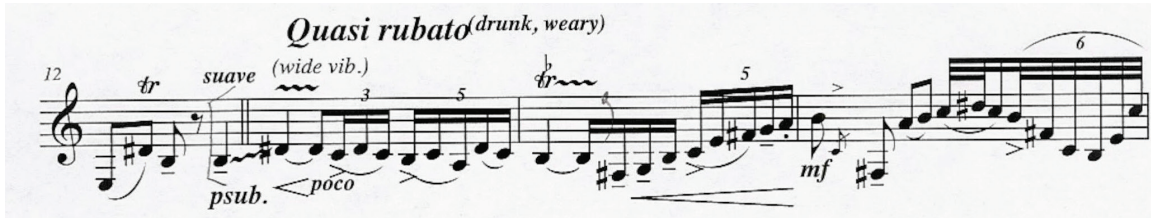


Figure 23 - Little Gypsy (m. 12 - 15)

Measures 19-22 bring the closing of the first statement of melodic section “A.” It is suggested that the material be broken up slightly after counts two of mm. 19, 20, and 21. This phrasing produces a momentary cadence on F-sharp⁴, B⁵, and F-sharp⁴. With this section being in the tonal center of E minor, it leaves the listener with unresolved dissonances on the second and fifth scale degrees. Thus, when the section finally cadences to the tonic pitch E⁴ in m. 22, the longer phrase resolution becomes more obvious. Similar phrasing is appropriate in mm. 87-89 when the material from this earlier section returns.

The first edition of the solo clarinet arrangements has a printed error in m. 21, in which a B-flat⁵ grace note is stemmed to a sharp sign (see figure 24). A close look at the printed part reveals that the B-flat⁵ grace note is beamed to a G⁴ grace note and the sharp sign is an accidental intended for the F-sharp⁴. The sharp sign overlapped the G⁴ grace note. The same printed error occurs in m. 89.



Figure 24 - Little Gypsy (m. 19 - 21)

Time can be taken between mm. 40-41 (figure 25) so that more time can be given to the descending fall from E⁴. It was mentioned earlier that even though the printed part calls for a ¼-tone pitch bend, the composer liked the effect created when substituting the pitch bend with a fading chromatic fall.



Figure 25 - Little Gypsy (m. 38 - 42)

The recapitulation of the melodic material from the “A” section begins in m. 80 (see figure 26). Therefore, it is effective to separate the two printed B⁴ quarter notes of m. 79. This enables the B⁴ quarter note on count three to be the cadence of the previous section and the fluttered B⁴ on count four to be the pick up for the recap material.



Figure 26 - Little Gypsy (m. 79 - 80)

The Story to be Told: Depicted Imagery in *The Little Gypsy*

Caliendo's experience in composing for films has often led for him to conceptualize pieces intending to depict images, moods, or emotions much in the way that his film soundtracks attempt to enhance the images, moods, or emotions on screen.

Below are the composer's notes on the score:

“Half a million Gypsies died in the Holocaust. An eyewitness account, written by Sara Nimberg-Prytyk, a Polish-Jewish survivor of Auschwitz, tells the story of a little four year old gypsy boy who was pushed into the incinerator after watching 25,000 of his people die. This music is homage to that memory.”

While rehearsing the piece, the composer described some imagery that he conceived for particular musical passages for *The Little Gypsy*.

“The overall feel of the piece should be somber. The pacing of the piece can be slower in an attempt to portray the slow but ominous life-style that many of these prisoners encountered on a daily basis. The few moments that appear faster and fleeting are quickly brought back to a somber state before they can develop or have a sense of escaping.”

Although Caliendo states to have not had any particular detailed story lines in his initial conception of the piece other than the described reading, the following images and details were discussed with the composer as potential images that could accompany a performance of the piece. The collective images helped form the interpretation for the recording and performance of the piece.

The material in m. 27-32 depicts the small boy recollecting fonder times. This explains why the passage is labeled as “più mosso” and “dance-like.” However, the recurring E⁴ to F-sharp⁴ glissando figure is intended to draw the imagery of the fond “dance-like” memory back to that of the death that the boy is now witnessing in m. 34. The “dance-like” material that follows in m. 43 depicts an older woman who is reminded

of her own lost child as she sees the boy playing. However, she too struggles to maintain a fond memory in this setting and is drawn away quickly from that thought as depicted by the recurring E⁴ to F-sharp⁴ glissando figure in m. 51. The suggestion of these two fleeting, fond memories can describe why the piece has momentary melodic sections that assume a major tonality.

The *andante* material from mm. 52-67 depicts a man who attempts to escape a line of people being marched to their death only to be caught by a soldier in m. 65 and then beaten. This could explain why the material in m. 66 is labeled as “painful.” The marked *forte* dynamic in m. 67 in the material that ascends to the only C⁶ of the piece, followed by the ascending smeared glissando, is depictive of his cry. The sequential melodic material in mm. 68-71 then becomes symbolic of his loss of hope.

CHAPTER 5

PERFORMER'S GUIDE to *Guitar/Clarinet Duos*

Nine clarinet/guitar duos were recorded as part of this project. Eight of the duos were written for flute and guitar originally and were arranged for clarinet and guitar by the composer between 2010 and 2011 for this project. *Passione* was a new piece composed for this project. Some of the duos are composed using various folk dance styles such as tango, samba, habanera, or milonga. For each of the duos described in this chapter, the author will provide the date of original composition, the approximate performance time, the composer's notes from the scores, a brief overview of the structure or melodic material of each piece, and performance suggestions. As mentioned in the delimitations all references to tonal centers or harmonic structures will refer to the actual concert pitches as printed in the guitar parts. References made directly to the clarinet excerpts will be referring to the printed (transposed) clarinet part.

Acariciame (Dearest One)

Date: Originally written for flute and guitar in 2006. Arranged for clarinet and guitar in 2010.

Performance Time: 4:50

Composer's Notes: "An adagio conveying an intimate and unique communication between the composer and his Aunt from Naples."

Performer's Notes:

Acariciame is in B minor and the total length of the piece is 134 measures. The piece has three distinctly different melodic sections that are separated by a rhythmically aggressive four-measure figure that is reminiscent of a tango and characterized by three strongly separated quarter notes followed by two, accented, eighth notes. For this guide, this recurring figure will be referred to as the "set up" figure.

The piece begins with an introductory adagio for 10 measures that is marked "quasi rubato." The following "set up" figure is marked "Allegro Furioso" in which the tempo is labeled as quarter note = 132 BPM. The first melodic section of the piece follows from mm. 14-25. This "A" section is written in two phrases in which the first statement of the melody is 11 measures and the second phrase is 8 measures. The first phrase presents the melody in the lowest register of the clarinet, and the second phrase is written an octave higher. This section is characterized by the following rhythmic figure (see figure 27) in the guitar accompaniment. The accompanying rhythmic figure is stylistic of a tango, but is not as aggressively stated as the "set up" figure.

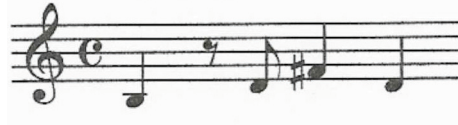


Figure 27 – Acariciame (Guitar Accompaniment Rhythm 1)

The clarinet melody contains pairs of articulated sixteenth notes that occur on the upbeat of count four and occasionally on the upbeat of count two (see figure 28). This figure should be performed with a slight delay each time it occurs so that count four sounds slightly suspended.



Figure 28 - Acariciame (m. 29 - 32)

Measures 35-47 comprise the “B” section. This section is marked “dolce.” The accompanying rhythmic figure in the guitar changes to a rhythmically less aggressive line which are straight eighth notes with two sixteenth notes on the upbeat of count one (see figure 29).



Figure 29 – Acariciame (Guitar Accompaniment Rhythm 2)

The clarinet melody of the “B” section is characterized with quarter note triplets that should be performed with a broadened style (see figure 30).



Figure 30 - Acariciame (m. 33 - 36)

Following the “B” section, another four measure “set up” figure is followed by a 12 measure statement of the melody from the “A” section.

Measures 65-97 comprise the third and final melodic section of the piece. The “C” section is marked “sincerely with devotion.” In both the “A” and “B” sections of the piece, the clarinet provides the melodic material and the guitar provides a consistent accompaniment figure. The “C” section can be characterized as a dialogue between the clarinet and the guitar. The clarinet melody contains quarter note triplets and triplet sixteenth notes in which the sixteenth note triplet figure occurs on the down beat of the third measure in each four measure phrase. Each time after the sixteenth note triplet figure in the clarinet, the guitar has a melodic response over the clarinet’s sustained F-sharp⁴ (or B⁴). This musical discourse depicts the conversation with his Aunt from Naples that the composer describes in the program notes (see figure 31).



Figure 31 - Acariciame (m. 65 - 68)

Measures 98-102 utilize the four measure “set up” figure that precede a brief restatement of the melodic material from the “A” and “B” sections before the closing coda. Measures 125-134 present the aggressive four measure “set up” figure in the guitar as the clarinet performs an accelerating ascending chromatic passage that is articulated in straight sixteenth notes at a speed of quarter note = 150 BPM.

Amanacer (Sunrise)

Date: Originally written for flute and guitar in 2002. Arranged for clarinet and guitar in 2010.

Performance Time: 5:38

Composer’s Notes: “A Cuban influenced Habanera with a sultry Italian melody using Dominican, Sambumia, and Criolla harmonies.

Performer’s Notes:

Amanacer is an Adagio composed in an ABAC form. The compositional structure of the piece is seen in Table 6.

Table 6 - Amanacer - Compositional Structure

Section	Measures	Primary Harmonic Language or Notes
Introduction	1 – 2	Solo Guitar
Section “A”	3 – 10	C minor, D7, G7, C minor, F minor, G7, C minor
	11 – 18	C7, F minor, E-flat7, A-flat7, F minor, G7, C7
	19 – 26	Similar melodic and harmonic material from mm. 3-10
	27 – 37	E-flat7, A-flat major 7, E7 sets up modulation to A minor
Section “B”	38 – 45	A minor and E7 rolled quarter note chords in guitar part
	46 – 57	Similar melodic and harmonic material from mm. 38–45
Recap “A”	58 – 65	Similar melodic and harmonic material from mm. 3-10
	66 – 71	Similar melodic and harmonic material from mm. 11-16
Coda	72 – 81	E minor, C major 7, E minor

Based upon the harmonic language and progressions listed in Table 6, the first statement of section “A” is comprised of three phrases of melodic material and a fourth phrase that serves as modulating material. The tonal centers of the first three phrases are C minor, F minor, and C minor. Section “B” stays predominantly in the tonal center of A minor. The coda appears to take on the harmonic qualities of the parallel major as the concluding “A” section moves from C minor to C major. However, the final harmonic structure of the piece is E minor.

The information in Table 6 is a simplification of the complete harmonic progressions to help clarify the tonal centers for each of the sections of the piece. However, there are harmonic embellishments that do not modulate, but momentarily stray from diatonic harmonies in order to provide harmonic color to the accompaniment. Measures 4-6 include examples of what will be referred to as “harmonic half-step embellishments.” Measure 4 begins with a D7 chord arpeggiation in the guitar and then moves up a half step to E-flat7 before resolving back down to D7 (see figure 32). Similar gestures appear in m. 5 (G7 moves to A-flat7 and back down to G7) and m. 6 (C7 moves to D-flat7 and back down to C7).

The image shows a musical score for the piece 'Amanacer' from measures 3 to 5. The score is written in treble clef with a key signature of one flat (B-flat). Measure 3 starts with a triplet of eighth notes (C4, B3, A3) and a triplet of sixteenth notes (G4, F4, E4), with a dynamic marking of *mp*. Above the first measure, the chords Cm6 and A are indicated. Measure 4 features a D7 chord arpeggiation, moving up a half step to Eb7 and then resolving back to D7. Measure 5 shows a G7 chord moving to Ab7 and then back to G7. Measure 6 shows a C7 chord moving to Db7 and then back to C7. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* in measure 5.

Figure 32 - Amanacer (m. 3 - 5)

This compositional technique also appears in Caliendo’s *Amor Perdido*. Another example of harmonic embellishment in *Amanacer* appears in mm. 8-9 with the use of tri-

tone progressions as D-flat major7 moves to G7 in the guitar. This technique also occurs in mm. 30 and 31 as the guitar moves from A-flat major7 to E7.

Amanacer can best be perceived as a melodic dialogue between the guitar and clarinet. The texture of the “A” section has the clarinet part initiating the moving, melodic material written in the guitar. While the clarinet sustains, the guitar interjects arpeggiated sixteenth notes or sixteenth note quintuplets (see figure 33).



The image shows a musical score for two instruments: Bb Clarinet (Cl.) and Guitar (Gtr.). The score covers measures 6 through 8. The Bb Cl. part is written in a treble clef and features a melodic line with a triplet of eighth notes in measure 6, followed by a series of eighth and sixteenth notes. The Gtr. part is written in a treble clef and features arpeggiated sixteenth notes and sixteenth note quintuplets. Chord symbols are provided above the guitar staff: Cm7, C7, Db7, C7, Db7, Fm, and DbMaj7. Performance markings include 'gl.' (glissando) and 'sf' (sforzando).

Figure 33 - Amanacer (m. 6 - 8)

This interchange provides the sense of a dialogue between the clarinet and guitar parts. To aid in ensemble accuracy, the clarinetist should mark the guitarist’s rhythmic cues into her/his part over sustained pitches where the guitarist may employ rubato during the sixteenth note or thirty-second note passages.

The interchanging accompaniment texture changes in the “B” section. In mm. 38-43, the guitar changes from the moving sixteenth note interjections of the “A” section to rolled quarter note chords that occur on each count. If the clarinetist intends to take liberties with the timing of this phrase, it is suggested that the clarinetist dictate the clarity of beats visually with the guitarist in order to help facilitate the cohesiveness of the ensemble. However, in mm. 46-48, the guitarist must be able to dictate the pulse of the

ensemble since the guitar changes from rolled quarter note chords to moving sixteenth arpeggiations. The guitar accompaniment shifts back to rolled quarter note chords in m. 50 and continues with this style through m. 57.

Another performance suggestion would be to add a slight acceleration to the sequenced material of mm. 52-54. The purpose of the acceleration would be to allow the ensemble to execute the “poco a poco rit.” in mm. 55-57. Otherwise, the ensemble could become too slow, changing the character of the music.

Amor Perdido (Lost Love)

Date: Originally written for flute and guitar in 2002. Arranged for clarinet and guitar in 2010.

Performance Time: 4:10

Composer's Notes: "This adagio emotionally conveys the composer's personal reactions to 9/11."

Performer's Notes:

Amor Perdido starts as an Andante labeled as "quasi rubato" that becomes an Adagio by m. 16 and then maintains this tempo for the remainder of the piece. Rubato becomes a prominent attribute throughout all 44 measures of the piece. The duo is only published in the full score format so that the performers can have both the clarinet and guitar part visible at all times to help facilitate the use of rubato.

Table 7 shows that the piece is comprised of six phrases and a three-measure coda. With the exception of the final E minor cadence of the piece, each of the phrases cadence on A major. In some of the other duos, the composer uses even phrase lengths. An example of this can be seen in the consistent eight-measure phrases of *La Milonga*. However, in *Amor Perdido*, the composer uses inconsistent phrase lengths. Table 7 shows the phrase lengths.

Table 7 - Armor Perdido - Phrase Length Analysis

Phrase #	Measures	Length of Phrase
Phrase 1	1 – 8	8
Phrase 2	9 – 15	7
Phrase 3	16 – 19	4
Phrase 4	20 – 23	4
Phrase 5	24 – 29	6
Phrase 6	30 – 41	12
Coda	42 – 44	3

Phrase 6 begins as a recap of the material from Phrase 1 until m. 38 in which the harmonic cadence is extended. Phrase 5 and mm. 13-15 of Phrase 2 share similar material and texture, with both the guitar and clarinet voices moving together in accelerating sixteenth notes. All six phrases cadence in A major.

The composer uses harmonic cadence extensions by “harmonic half-step embellishments” that are similar to the compositional technique utilized in *Amanacer*. One example of this can be seen in figure 34 where the measure starts with an A major triad in the guitar part followed by three of the four pitches in the guitar part moving up a half step before resolving back down to form the final cadence of A major (E⁴ goes to F⁴, A⁴ goes to B-flat⁵, and C-sharp⁵ goes to D⁵).

7 *rit.*
B \flat Cl. *sfz* *dim.* *p*
5:4
7
Gtr. *sfz* *mp* *p*

Figure 34 - Amor Perdido (m. 7 - 8)

Another example of “harmonic half-step embellishment” occurs in mm. 38-39 of figure 35 (G⁴ moves to F-sharp⁴, B-flat⁵ moves to A⁴, and E-flat⁵ moves to D⁵).

37 *molto rit.*
f *p subito*
37 *sfz* *p*

Figure 35 - Amor Perdido (m. 37 - 39)

Throughout the piece, the predominant harmonic structure used at each primary cadence point is an A major triad. However, this cadence is often preceded by an E half diminished seventh chord as opposed to an E dominant seventh chord as seen in the example of mm. 14-15 of figure 36.

The image displays two staves of musical notation. The top staff begins at measure 13 with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mp*. It features a melodic line with eighth-note patterns and a half-note sequence, with a dynamic shift to *mf* in the second measure. The bottom staff also starts at measure 13 with a treble clef and a key signature of one flat (Bb). It contains a more complex rhythmic pattern with eighth notes and sixteenth notes, marked with *mp*, *accel. & cresc.*, and *mf*. Both staves conclude with a double bar line.

Figure 36 - Amor Perdido (m. 13 - 15)

Caliente (Hot)

Date: Originally written for flute and guitar in 2003. Arranged for clarinet and guitar in 2010.

Performance Time: 3:29

Composer's Notes: "A highly energetic dance samba combining Latin rhythms and Brazilian harmonies."

Performer's Notes:

Caliente is a samba written in A minor. The meter is 4/4 and the speed of the piece is quarter note = 120 BPM. The fundamental harmonies outlined by the guitar are dominant to tonic relationship (E7 to A minor). The structure of the dance contains three melodic themes that encompass 22 measures. The "A" theme is initially stated in mm. 6-13. The "B" theme first occurs from measures fourteen through twenty. The "C" theme is labeled to be played "smooth" in the score and is accompanied with a drop in dynamic volume from mezzo-forte to mezzo-piano. Portions of each theme are included below in figures 37, 38, and 39:

Theme "A"

The image shows two staves of musical notation for Theme "A" in A minor, 4/4 time. The first staff contains measures 1 through 7, starting with a 4-measure rest, followed by a melodic line with accents and a mezzo-forte (mf) dynamic marking. The second staff contains measures 8 through 11, continuing the melodic line with accents and a triplet of eighth notes in measure 8.

Figure 37 - Caliente (m. 1 - 11)

Theme "B"



Figure 38 - Caliente (m. 12 - 15)

Theme "C"



Figure 39 - Caliente (m. 20 - 22)

The 22 measure form is then repeated from mm. 30-52. The measures are marked in the score as a "solo" part. The composer said that this section can provide the clarinetist an opportunity to improvise their own material if desired. However, material is written for the clarinetist if s/he should choose not to improvise. Table 8 outlines the complete form of the piece.

Table 8 - Caliente - Compositional Structure

Measures	Section	Material Presented
1 – 5	Introduction	Guitar Only
6 – 13	Primary Form	Melodic Theme “A”
14 – 20		Melodic Theme “B”
21 – 29		Melodic Theme “C”
30 – 52	Solo Section	
52 – 58	Interlude	Guitar Only
59 – 66	Recap	Melodic Theme “B”
67 – 75		Melodic Theme “C”
76 – 82		Melodic Theme “A”
83 – 89		Melodic Theme “B”
90 - 103	Coda	

Impulso

Date: Originally written for flute and guitar in 2002. Arranged for clarinet and guitar in 2010.

Performance Time: 3:35

Composer's Notes: "A passionate Spanish Samba whose melodies are influenced by both Spanish and popular music styles."

Performer's Notes:

Impulso is a samba in A minor. The printed tempo marking is Prestissimo, quarter note = 192 BPM. For performance purposes, the piece is best felt cut-time, with the half note equal to roughly 100 BPM. *Impulso* is divided evenly into eight measure phrases with the exception of a twelve measure phrase starting at m. 121. The guitar part for this piece is different from the other duos as the guitar has comping rhythms and chord symbols with a few unison lines between the clarinet and guitar notated on the treble staff. Figure 40 provides the dominant comping rhythm from the guitar part.

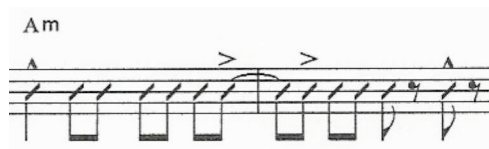


Figure 40 - Impulso (m. 5 - 6)

The clarinet part is comprised of four themes that are labeled as "A", "B", "C", and "D." Theme "A" is displayed in figure 41. Each time this theme is presented, it occurs within the same tonal center.



Figure 41 - Impulso (m. 6 - 11)

The first statement of Theme “B” occurs at m. 25. The score marking for this theme is “smooth, jazzy.” The articulations for this theme are different from the “A” theme in that there are tenuto markings (see figure 42). In addition to the difference in articulation; this theme differs from the “A” theme as this theme is presented in different tonal centers throughout the piece. In the overall form, this thematic section occurs three times, starting at mm. 25, 97, and 152. In each of these three occurrences, the theme is stated four times for a total of 16 measures and the theme changes tonal center every four measures.



Figure 42 - Impulso (m. 32 - 36)

The “C” theme is comprised of half note triplet figures that are accompanied by the same rhythmic motif in the guitar part (see figure 43). This thematic section first occurs at m. 57 and is separated into two 8 measure phrases. The second 8 measure phrase is the previous phrase transposed an octave higher in the clarinet part.



Figure 43 - Impulso (m. 57 - 66)

The previous three themes all recur throughout the piece. However, the “D” theme only occurs once at mm. 81-96 (see figure 44). When this theme is first stated, the accompanying harmonic structure in the guitar is a B-flat major seventh chord, which is a harmonic contrast to the predominant A minor tonal center of throughout the rest of the piece.



Figure 44 - Impulso (m. 83 - 87)

Table 9 breaks down the complete form and structure of the piece.

Table 9 - Impulso - Compositional Structure

Section	Measures	Material Presented	Implied Harmony
Introduction	1 – 4	Unison Lines Guitar & Clarinet	E7
	5 – 8	Guitar Only	A minor
Primary Form	9 – 24	Melodic Theme “A”	A minor
	25 – 40	Melodic Theme “B”	A major
	41 – 56	Melodic Theme “A”	A minor
	57 – 72	Melodic Theme “C”	A minor
Intro Interlude	73 - 76	Unison Lines Guitar & Clarinet	E7
	77 – 80	Guitar Only	A minor
New Material	81 – 96	Melodic Theme “D”	B-flat major
	97 – 112	Melodic Theme “B”	A-flat major E minor
	113 – 135	Melodic Theme “C”	F-sharp minor
Form Recap	136 – 151	Melodic Theme “A”	A minor
	152 – 167	Melodic Theme “B”	A major
	168 – 183	Melodic Theme “A”	A minor
Coda	184 – 191	Coda	A minor

Jal (Journey)

Date: Originally written for flute and guitar in 2000. Arranged for clarinet and guitar in 2010.

Performance Time: 2:46

Composer's Notes: "Gypsy music capturing the journeying spirit of the classic Gypsy caravans used in the early nineteenth century which brought Gypsies from England to a more civilized world."

Performer's Notes:

The overall structure of the piece is in three sections. The "A" section is comprised of three phrases with the first phrase being 10 measures and the following two phrases each being 8 measures. The "B" section is comprised of three phrases. The first two phrases are each 8 measures, and the third is a 10 measure phrase that repeats melodic material from the previous "A" section. Both the "A" and "B" sections are in B minor. For the "A" and "B" sections, the following figure represents the underlying accompaniment rhythmic figure.



Figure 45 - Jal (Guitar Accompaniment Rhythm)

The "C" section consists of four 8 measure phrases and is 109 measures in length. The tonality of the "C" section is D minor. Following the statement of the "C" section, the piece modulates back to B minor and closes with an 8 measure phrase borrowed from the "A" section and then closes with an 8 measure coda. The tempo marking is indicated as "Andante" in cut-time with the half note = 76 BPM.

La Milonga

Date: Originally written for flute and guitar in 2000. Arranged for clarinet and guitar in 2010.

Performance Time: 2:46

Composer's Notes: "An Argentine peasant dance, bright, up-tempo filled with fiery energy. This piece was the winner of the "first prize" for Newly Published Flute Music for Multiple Flutes by the NFA (National Flute Association) in 2000."

Performer's Notes:

The harmonic language of *La Milonga* is not as diverse as some of the other duos described in this project. The cadences are authentic (V7 – I). Contrapuntal voice leading cadences, as previously described in *Amor Perdido*, are not utilized. The overall tonality of the piece is D Minor with a few brief episodes moving in and out of D major. Throughout the sections in D minor, the predominant harmonic progression is D minor, A7, D minor.

The guitar part is comprised of two different rhythmic accompanimental figures. Measures 9-12 include the first rhythmic figure (see figure 46).

The image shows a musical score for measures 9-12 of the piece 'La Milonga'. It consists of two staves: the top staff is for Bb Clarinet (Bb Cl.) and the bottom staff is for Guitar (Gtr.). The Bb Cl. staff begins with a treble clef and a key signature of one flat (Bb). The music starts at measure 9 with a quarter rest, followed by a series of eighth and quarter notes. The Gtr. staff begins with a treble clef and a key signature of one flat. It features a rhythmic accompaniment of eighth notes and chords. The first chord is D minor (Dm), and the second chord is A7. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the guitar part.

Figure 46 - *La Milonga* (m. 9 - 12)

The second accompaniment rhythmic figure is seen in the example of mm. 62-64 (see figure 47).

The image shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Guitar (Gtr.). The score covers measures 62, 63, and 64. The Bb Cl. part is written in a treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The Gtr. part is also in a treble clef and features a complex rhythmic accompaniment with chords and single notes, including slurs and accents. The guitar part has a strong rhythmic pattern with a mix of eighth and sixteenth notes.

Figure 47 - La Milonga (m. 62 - 64)

In the duo recording of this piece, Caliendo continued the second accompaniment figure from mm. 58-93. In the original score, the first accompaniment figure comes back in m. 66. His explanation for doing so was to further separate the textural distinction between the two major sections of the piece (section “A” being mm. 9-24, and section “B” being mm. 58-93).

The following chart breaks down the complete form of the piece.

Table 10 - La Milonga - Compositional Structure

Section	Measures	Material Presented	Tonal Center
Introduction	1 – 8	Unison Lines Guitar & Clarinet	D minor
Section “A”	9 – 24	Melodic Theme “A”	D minor
	25 – 40	Melodic Theme “A” 8va	D major
Interlude	41 – 47	Transitional Material	D major
	48 – 57	Unison Lines Guitar & Clarinet	D minor
Section “B”	58 – 73	Melodic Theme “B1”	D major
	74 – 93	Melodic Theme “B2”	G major
Form Recap	94 - 109	Melodic Theme “A”	D minor
Coda	110 - 113	Coda	D minor

A few fingering suggestions may help facilitate the performance of the piece. In m. 69, the high C-sharp⁶ can be played using the third partial fingering (see figure 48) to help facilitate the sixteenths between B⁶ and C-sharp⁶. Using this fingering will avoid the need to perform the passage between different registers of the clarinet since the third partial fingering produces the C-sharp⁶ pitch on the same register as the B⁶.

C-sharp⁶

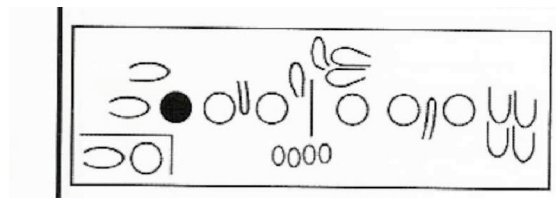


Figure 48 - Suggested Fingering

The glissando that starts on B⁶ and ascends to altissimo E⁶ in the final measure of the piece should be performed in the “smeared” fashion (described in the analysis of *The Little Gypsy*) as opposed to being done chromatically.

In order to match the fluid, flamenco style of the guitar accompaniment in the “A” section, the clarinet melody should also be played in a smooth, connected style.

Many of the other duos are written with the guitar providing a strict accompanimental role and the clarinet providing much of the melodic material such as in *Jal*, *Caliente*, or *Ven a Mis Brazo*. Some of the duos incorporate unison material played in both the guitar and clarinet as either introductory figures or melodic transitions such as *La Milonga* or *Impulso*. However, *Passione* often integrates the clarinet and guitar with more rhythmically complex interaction. Thus, *Passione* provides more rhythmic challenges for the performers than found in many of the other duos. The style of the A minor vamp that starts the piece places accents on the last sixteenth notes of counts one and three. Many of the rhythmic ensemble challenges occur when the performers must align their accented parts on odd parts of the beat, as seen in figure 50.

The image displays two staves of musical notation. The top staff, representing the clarinet part, begins at measure 17 with a long slur over a half note. In measure 18, it features a series of sixteenth notes with accents and sfz markings. The bottom staff, representing the guitar part, starts at measure 17 with a steady eighth-note accompaniment. Measure 18 shows a more complex rhythmic pattern with accents and sfz markings, and includes Roman numerals II, III, and IV indicating chord changes.

Figure 50 - Passione (m. 17 - 18)

Another passage that provides some rhythmic ensemble challenges occurs in mm. 54 and 55 where the clarinet and guitar parts have to coordinate the final sixteenth notes of counts two and four (see figure 51).

Figure 51 shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Guitar (Gtr.). The score is divided into two systems, each covering measures 53 to 56. In the first system, the Bb Cl. part features a trill (tr) in measure 53, followed by a melodic line with accents. The Gtr. part consists of a complex rhythmic accompaniment with many sixteenth notes and chords, marked with *mf*. In the second system, the Bb Cl. part continues with a melodic line marked *f*, and the Gtr. part provides a rhythmic accompaniment also marked *f*.

Figure 51 - Passione (m. 53 - 56)

Rhythmic challenges can arise when the clarinet and guitar are required to play in rhythmic unison at some points, but also when they have to play within each other's sixteenth note rests in hocket as seen in figure 52. In this example, the guitar plays accents on the downbeat of count two and the upbeat of count three during the sixteenth note rests of the clarinet line.

Figure 52 shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Guitar (Gtr.) for measure 39. The Bb Cl. part features a melodic line with sixteenth notes and rests, marked with accents (^). The Gtr. part provides a rhythmic accompaniment with chords and sixteenth notes, also marked with accents (^), illustrating a hocket pattern where the guitar plays accents during the clarinet's sixteenth note rests.

Figure 52 - Passione (m. 39)

Passione utilizes some different chord structures than the harmonic language used in some of the other duos. For example, in m. 69, the guitar harmonizes the clarinet line with parallel major triads with a sharp 11: the B-flat major triad in figure 53 has E⁴ and the following C major triad has F-sharp⁴.

The image shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Guitar (Gtr.), specifically for measure 69. The Bb Cl. part is written in treble clef and features a melodic line with eighth notes and accents, starting on G4 and moving through A4, Bb4, C5, D5, E5, F5, G5, and A5. The Gtr. part is written in treble clef and consists of a series of parallel major triads. The first triad is B-flat major (Bb2, D3, F3) with an E4 (sharp 11) above it. The second triad is C major (C2, E2, G2) with an F#4 (sharp 11) above it. The guitar part is marked with a forte (f) dynamic and includes accents and slurs over the chords.

Figure 53 - *Passione* (m. 69)

Another unique harmonic feature of *Passione* is the use of parallel fourths as the predominant harmonic structure in various sections throughout the piece. Measures 35-39 provide some rhythmic challenges for the performers, but also provide a different texture with the use of parallel fourths in the guitar (see figure 54).

Figure 54 - Passione (m. 35 - 38)

Parallel fourths recur in the transition material that initiates the recapitulation of the “A” section in mm. 72-78. The A-sharp⁵ and D-sharp⁵ in the guitar part of m. 72 descend chromatically in m. 73 to A⁴ and D⁵. This pattern continues through the next few measures until the descending pitches arrive at E⁴ and A⁴, which formulate the returning A minor vamp that starts the piece (see figure 55).

Figure 55 - *Passione* (m. 71 - 78)

Passione includes more notated ornamentation than many of the other clarinet/guitar duos. The composer stated that some of the printed ornaments could be omitted since he felt that they may be impeding the intended flow of the melodic line in the clarinet part. Therefore, the printed trills in mm. 49, 50, 65, and 66 were omitted in the recital performance and the recording. Likewise, the flutter tongue effect notated in mm. 59, 60,

and 63 were also omitted. However, the composer was in favor of placing turns on count two of measure four and the downbeat of m. 6 in the first statement of the melodic material of Theme “A.” Likewise, he also recommended adding the turns in the recurrences of Theme “A” in a similar manner in mm. 22 and 24.

Table 11 explains the form of the piece.

Table 11 - Passione - Compositional Structure

Section	Measures	Notes
Introduction	1 – 2	Solo guitar introduces the Flamenco-Style, A minor vamp
Section “A”	3 – 10	Clarinet presents Theme “A”
	11 – 20	Clarinet presents Theme “B”
	21 – 26	Theme “A”
	27 – 34	Closing Theme “C”
Section “B”	35 – 42	Rhythmic unison material harmonized by parallel fourths
	43 – 50	Theme “D” introduced in clarinet
	51 – 58	Closing Theme “C” (similar to mm.27–34)
	59 – 66	Theme “D” (similar to mm.43–50)
	67 – 71	Closing Theme “E” of Section “B.” Harmonized with harmonic structures of major triads with added #11s
Transitional Material	72 – 79	Sustained descending chromatic line in the clarinet is accompanied by chromatically descending parallel fourths in the guitar
Recap of “A”	80 – 98	Exact recap of the material previously presented in mm. 3–20
Coda	99 – 106	An extension of the closing theme “C”

Ven a mis Brazos (Come Into My Arms)

Date: Originally written for flute and guitar in 2001. Arranged for clarinet and guitar in 2010.

Performance Time: 3:13

Composer's Notes: "A fiery tango capturing a dance to the death between a Spaniard and an Italian for the woman they both love."

Performer's Notes:

Ven a mis Brazos is a tango in D minor. The tempo marking is Allegro with quarter note = 132 BPM. The structure is primarily divided into 8 measure phrases. In each of Caliendo's faster clarinet/guitar duos, introductory material is used throughout the piece to link contrasting sections together. In *Impulso* and *La Milonga*, the introductory passages are played in unison between the guitar and clarinet. In *Passione* and *Caliente*, the introductory material is presented as an accompaniment vamp initiated by solo guitar. The introductory material in *Ven a mis Brazos* is a two measure, E harmonic minor scalar passage in sixteenth notes performed by solo clarinet (see figure 56). This two measure figure is used again in m. 49 to commence a new section. The figure is then expanded in the closing four measures of the piece.



Figure 56 - Ven a mis Brazos (m. 1 - 2)

The piece contains two primary melodic sections. The first section is in D minor and is accompanied by the primary guitar vamp (see figure 59). The “A” section is comprised of three melodic themes. The “B” section is in D major and is comprised of three separate 8 measure phrases. The “B” section has a different accompaniment and texture in the guitar (see figure 60). The first theme of the “B” section is comprised of a quarter-note triplet figure that is played in rhythmic unison with the guitar. The guitar then rests for the clarinet’s falling eighth note (see figure 60).

The image shows a musical score for two staves. The top staff is a clarinet line starting at measure 51, marked *mf*. It features a melodic line with a triplet of quarter notes marked *broadly* and *f*. The bottom staff is a guitar line starting at measure 51, marked *mf*. It features a rhythmic pattern of eighth notes with accents, marked *D*, and a triplet of eighth notes marked *mf*.

Figure 60 - Ven a mis Brazos (m. 51 - 54)

The overall form of the piece is organized by the following chart (see Table 12).

Table 12 - Ven a mis Brazos - Compositional Structure

Section	Measures	Notes
Introduction	1 – 2	Solo Clarinet
Section “A”	3 – 18	Theme “A” in D minor
	19 – 30	Theme “B”
	31 – 48	Theme “C”
Intro Figure	49 – 52	Solo Clarinet for mm. 49–50
Section “B”	53 – 60	Theme “D” in D major
	61 – 68	Theme “E”
	69 – 76	Theme “F”
Recap of “A”	77 – 102	Exact recap of the material previously presented in mm. 3–30
Coda	103 – 106	Edited expansion of the introductory passage

CHAPTER 6

CONCLUSION

While recording the duos with Caliendo, the author inquired about a particular line and how he—as the composer—intended the phrase to be shaped. His response was that he intended for the music to be extremely fluent as if played in an improvisatory manner. Many of Caliendo’s “World Music Duos” were written to emulate the styles of various dances. If there was to be a single concept to help performers capture the essence of these pieces, it would be to attain a fluid, improvisatory concept to each of the pieces. The music must “dance.” Not only must the music dance, but it must represent the style of the intended dance. If the piece is written in a samba style (such as *Caliente* or *Impulso*), it would be helpful to have a visual concept of a samba and how the energy of the dance is portrayed. For example, in *Acariciame*, the intended style of the tango would be danced in a way in which count four appears to be slightly suspended by the dancers. Therefore, in the “performer’s notes” of that piece, it is suggested that some phrases be slightly delayed before the upbeat of count four to help separate the final sixteenth note pairings and depict the “energy” and “style” of the intended dance. If rhythmic themes recur, the performer should determine ways s/he can inflect the lines to achieve the concept of the intended style or dance.

Caliendo’s music is often written in a way that can be read initially as rhythmically complex, leading the performer to play segments in a rather angular manner. When encountering such sections, the performer must recall that the composer’s intention is to attain a fluent, improvisatory feel. Do not let the occasional complexity of the written rhythmic figures interfere with the musical “dance steps” of the intended line.

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APPENDIX A

TRACK LISTING FOR THE COMPACT DISC RECORDING

SELECTED CLARINET WORKS BY CHRISTOPHER CALIENDO

Jeff Quamo, Clarinet
Miriam Hickman, Piano
Christopher Caliendo, Guitar

TITLE TRACK

Works for Clarinet and Piano

The Little Gypsy for Solo Clarinet (6:38) 1

Tango Concerto for Clarinet & Piano (15:59)

Mvt 1 *Tango Andaluz* (4:43)..... 2

Mvt 2 *Por Siempre Para Siempre* (7:12)..... 3

Mvt 3 *Torbellino* (3:56)..... 4

Duos for Clarinet/Guitar

Jal (2:46)..... 5

La Milonga (2:37)..... 6

Passione (4:24)..... 7

Impulso (3:35)..... 8

Caliente (3:29)..... 9

Amor Perdido (4:10)..... 10

Acariciame (4:50)..... 11

Amanacer (5:38)..... 12

Ven a Mis Brazo (3:13)..... 13

Tracks 1 – 4 were recorded on February 5th, 2011 and February 24th, 2011 at Tempest Recording Studio in Tempe, Arizona. The recording engineer was Clarke Rigsby. The producer was Joshua Gardner.

Tracks 5-13 were recorded on December 20th, 2010 at Firehouse Recording Studios in Pasadena, California. The recording engineer was Less Brockman.

APPENDIX B

ANNOTATED LIST OF CLARINET COMPOSITIONS
INTENDED FOR CONCERT STAGE CHAMBER MUSIC PERFORMANCES
BY CHRISTOPHER CALIENDO

SOLO CLARINET

The Little Gypsy, (2000, arranged for clarinet 2010), (6:34)

“Half a million Gypsies died in the Holocaust. An eyewitness account, written by Sara Nimberg-Prytyk, a Polish-Jewish survivor of Auschwitz, tells the story of a little four year old gypsy boy who was pushed into the incinerator after watching 25,000 of his people die. This music is homage to that memory.” Further information on this work is provided in the main body of the document.

TWO CLARINETS

Hoe Down for Two Clarinets, (2010), (2:00)

CLARINET AND PIANO

Clarinet Concerto No. 1, (2006), (17:00)

“The Clarinet Concerto is based on the novel the Red Horse by Maca Barrett. Based loosely on facts, the novel depicts the story of Pedro de Alvarado, the Spanish conquistador of Guatemala whom acting as Cortez's principal officer conquered the highland of Guatemala during the years 1525 - 1531.” The piece is comprised of two movements with each movement including a clarinet cadenza. The piece was commissioned by Gary Gray in 2006.

Clarinet Sonata No. 1, (2010), (14:30)

“A classical jazz sonata inspired by three great American jazz artists – Charlie Christian, Duke Ellington, and Thelonius Monk.”

Mvt 1 – Moderato Amabile Quasi Agilita’ (3:38)

“Bop improvisers would often employ phrases over an odd number of bars, and overlap their phrases across bar lines and across major harmonic cadences. Charlie Christian and other early boppers would also begin stating a harmony in their improvised line before it appeared in their song form being outlined by the rhythm section. This momentary dissonance creates a strong sense of forward motion in the improvisation and was one of the inspirations for the movement’s material.”

Mvt 2 – Adagio Cantabile (5:09)

“This movement was inspired by listening to Duke Ellington’s “Black, Brown, and Beige”, criticized for its discontinuity and formlessness. Arbitrary classical transitions permeate the work, especially Beige, which goes even further towards a loose, episodic kind of development with almost no recapitulation of previous material.”

Mvt 3 – Prestissimo Risoluto (5:16)

“This movement’s music is characterized by fast tempo and instrumental virtuosity emphasizes weak beats and off beats. Thelonious Monk’s characteristic unorthodox approach to the piano, combining a highly percussive attack with abrupt, dramatic use of silences and hesitations became a key factor in shaping this movement’s structure and phrasing.”

Tango Concerto No. 1, (2010), (15:59)

“A Concerto in three movements. Further information on this work is provided in the main body of the document.

Mvt 1 – Tango Andaluz (4:43)

A tango inspired by the lush Andalusian plains of Spain

Mvt 2 – Por Siempre Para Siempre (Forever and Ever) (7:12)

A tango adagio filled with memory, longing, and pathos. A way of saying “I’m sorry”

Mvt 3 – Torbellino (Whirlwind) (3:56)

A tango influenced by the music of Rossini captures the playful antics of a man enraptured with too many things”

Gypsy Fandango, (2009), (4:03)

“Gypsies use music as an adjunct to story telling. Many stories reflect the high value of freedom and autonomy while certain aspects mirror the aspirations of some members of settled society. This fandango communicates the traditional Gypsy culture’s dislike of centered life, harkening to the maxim: You will eat, but you will not work.”

Tristeza (Sadness), (2009), (4:53)

“A tango adagio filled with nostalgia and retrospect about an elderly woman reminiscing about her life while looking into a mirror.”

Lamento (Lament), (2008), (4:36)

“This lament features a hypnotic “Arabic” melody composed over periodic drones in D minor.”

Meditazione (Meditation), (2006), (5:27)

“A composition inspired by the composer’s sister for her marriage. Delicately “classical”, this meditation captures the loving couple’s “base” make up through material that implies a sweetness and innocence and implies the forthcoming challenges that lie ahead.”

Contigo (With You), (2009), (4:39)

“A bolero whose sentimental and haunting melody tells the story of a perfect moment between two people through a man’s dream-state mixed with nostalgia and longing.”

El Conquistador (Conqueror), (2007), (4:43)

“An Argentine tango written especially for flautist, Sheridan Stokes. The crisp energy and pervasive power of this tango is indicative of the legendary flautist’s intrepid career and estimable influence on generations of flutists and musicians.”

Gypsy Waltz (of the Pied Piper), (2004), (3:00)

“With his magic flute, outlandish dress, and shrewd business propositions, the Pied Piper resembles all of the traditional attributes of the Gypsy people. The melody captures the alluring effects of the Pied Piper’s call.”

CLARINET AND GUITAR

Acariciame (Dearest One), (2010), (4:50)

“An adagio conveying an intimate and unique communication between the composer and his Aunt from Naples”

Amanacer (Sunrise), (2010), (5:38)

“A Cuban influenced Habanera with a sultry Italian melody using Dominican, Sambumia, and Criolla harmonies.”

Amor Perdido (Lost Love), (2010), (4:10)

“This adagio emotionally conveys the composer’s personal reaction to 9/11.”

Caliente (Hot), (2010), (3:29)

“A highly energetic dance samba combining Latin rhythms and Brazilian harmonies.”

Impulso (Impulse), (2010), (3:35)

“A passionate Spanish samba whose melodies are influenced by both Spanish and popular musical styles.”

Jal (Journey), (2010), (2:46)

“Gypsy music capturing the journeying spirit of the classical Gypsy caravans used in the early nineteenth century which brought gypsies from England to a more civilized world.”

La Milonga (Milonga), (2010), (2:37)

“An Argentine peasant dance, bright up-tempo, filled with fiery energy.”

Ven a mis Brazos (Come into my Arms), (2010), (3:13)

“A Fiery tango capturing a dance to the death between a Spaniard and an Italian for the woman they both love.”

Passione, (2010), (4:24)

“This music is direct homage to Andalusia, Spain, south of the Iberian peninsula and birthplace of Andres Segovia, who helped shape the romantic-modernist approach to classical guitar. This music borrows from the Flamenco school, native to Andalusia.”

FLUTE, CLARINET & PIANO

Frederic Remington Suite, (2011), (14:32)

“A five movement suite based on the artistic career of Frederic Remington. Movement one serves as a personal musical portrait of the man while movements two through five focus on depictions of the Old American West in which he specialized, specifically, his images of Western Frontier, Cavalry, American Indians, and Bronco’s such as the famous Bronco Buster.”

FLUTE, CLARINET, CELLO & PIANO

Quartet No. 1, (1991), (30:00)

“Originally commissioned by clarinetist, Gary Gray, and flutist, Sheridan Stokes in 1991, this quartet for flute, clarinet, cello, and piano was premiered in Schoenberg Hall, UCLA in May of 1991. The piece is divided into two 15 minute movements. It’s style is Gershwin-esque with a tour de force 2nd movement.”

VIOLIN, CLARINET, CELLO & PIANO

Quartet No. 2, (1993), (26:30)

“A Classical Jazz quartet written for violin, clarinet, cello, and piano. This work was commissioned by Gary Gray and is written in three movements (Moderato ma Poco Rubato, Adagio Appassionato, and Adagio-Allegro Furioso).”

WIND QUINTET

Ardiente (Fiery), (2011), (2:36)

“Combining elements of Bach, the circus, Spanish rhythms, and milonga, this fiery tango captures the ambition of a man for the woman he desires.”

Chamber Jazz, (DATE), (5:30)

“A burlesque, vaudeville chamber work announcing a new style of music combining European chamber music with American jazz.”

Choose to Love, (DATE), (6:30)

“A samba composed in the style of a James Bond thriller. Romantic, dark, alluring, - a music about a difficult choice – a choice to love, no matter what the consequences.”

Coraggio (Courage), (DATE), (5:26)

“An energetic, operatic, tango in 6/8 meter whose Italian / Spanish melodies soar over powerful South American harmonies.”

Despiadado (2010), (4:43)

“Inspired by the reading of stories of the Argentine cowboys (the gauchos) that captures the wild “cowboy” character and behavior of these nomadic and intrepid men.”

La Esgrimadora (The Fencer), (2008), (1:40)

“A tango which captures the foil thrusts of a fencer in training.”

La Primavera (Spring), (2002), (4:06)

“A tango reminiscent of Spring, combining elements of adagio, ballet, and continental tango.”

New York and All That Jazz, (2009), (7:30)

“A fresh, modern, interpretation of the city street life of mid town, New York. Gershwin-esque melodies, syncopated rhythms, quartal harmony, and burlesque color make this composition exciting and fun for all audiences.”

Siempre Domingo (Always Sunday), (1996), (3:24)

“Impressionistic tango design to paint the imagery of strollers walking in a gorgeous Spanish park on a Sunday.”

Sincerita (Sincerely), (2007), (4:15)

“The passionate influence of the Flamenco school combines with American classical jazz in a rhythmically complex and dynamic composition.” The woodwind quintet arrangement was commissioned by Ginger Hedrick and the Second Winds Quintet.

SEXTET

Sextet (2009), (15:00)

“A single movement work written for flute, clarinet, bassoon, harp, piano, and cello reflective of the French school, 19th century, combining a romantic, adagio with a circus-like allegro.”

APPENDIX C
LETTERS OF PERMISSION

To: Joshua Gardner
MUSIC BUIL

From: Mark Roosa, Chair *MR*
Soc Beh IRB

Date: 06/27/2013

Committee Action: Exemption Granted

IRB Action Date: 06/27/2013

IRB Protocol #: 1306009352

Study Title: A Study of Selected Clarinet Music of Christopher Caliendo

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

From: **CHRISTOPHER CALIENDO** (info@christophercaliendio.com)

Sent: Fri 6/28/13 7:33 PM

To: Jeff Quamo (jeffquamo@msn.com)

6.28.13

Dear Jeff Quamo,

This email serves as my approval to give permission to include any material gained from my web site, our email exchanges, phone conversations, excerpts from my musical scores and musical performances strictly for the purposes of the written document for your thesis.

Please use the following contact information to be included in your document should you wish:

Christopher Caliendio

www.christophercaliendio.com

info@christophercaliendio.com

818.261.9530

Thank you,

Christopher Caliendio