INVOCATION AND SPIRIT DANCE: A COMPOSITION FOR SOLO CLARINET BY FRANK WILEY

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CHAPTER ONE: INTRODUCTION

In the clarinet world, there is a wealth of solo literature available to performers. From Stravinsky to Martino to Penderecki to Bolcom, composers have sought to write solo repertoire that truly showcases the musical capabilities of the clarinet. One such composer is Dr. Frank Wiley, professor of composition at Kent State University. As an undergraduate at KSU, I became acquainted with Dr. Wiley and his work for solo clarinet, *Invocation and Spirit Dance*, written for and dedicated to my clarinet professor, Dr. Dennis Nygren, in 2000. When I heard it for the first time I was intrigued and wanted to learn more about it. My goal in writing this thesis is to examine all aspects of *Invocation and Spirit Dance*: rhythmic, melodic and intervallic content, the compositional techniques Wiley utilizes to achieve suspense and growth, and the challenges it presents to performers.

I took advantage of the fact that a living and active composer was available to me in the same city. Through regular interviews and e-mails with Frank Wiley I discovered more about Wiley as a composer, the deeper aspects of *Invocation and Spirit Dance*, and the vision he had of its performance execution. Wiley has written four pieces involving clarinet: *Ritual Music* (1990), *Star-Fall Dances* (1993), *Invocation and Spirit Dance* (2000), and *Prizm* (2003). I interviewed performers of these works such as Dennis Nygren, Erick Saoud, and Ted Rounds to gain a better understanding of Wiley’s compositional style and how performers respond to his writing. Through interviews, recordings, program notes, and score study I found that Frank Wiley’s compositional
style is quite structured and driven by rhythm, ever evident in *Invocation and Spirit Dance*. This thesis first gives insight on the composer, Frank Wiley, in Chapter Two. Chapter Three is an analysis of *Invocation and Spirit Dance*, including performance challenges. For those interested in other works involving clarinet by Wiley, Chapter Four gives a brief description of the other three pieces.
CHAPTER TWO: ABOUT THE COMPOSER

Frank Wiley was born in Richmond, Virginia on December 9, 1949 into a musical family. His mother worked as a professional radio and church choir singer; his brother served as a military jazz band leader during World War II and played clarinet and saxophone. Even though he gave up playing and directing by the time Wiley was old enough to choose a career in music, his continued passion for and collection of music was an inspiration for Wiley.

Growing up in Petersburg, Virginia his musical exposure was somewhat limited. As a child, Dr. Wiley recalls being struck by Walt Disney’s Fantasia; many of the composers whose music was featured in the film were great influences on his compositional development later. He took piano lessons from Mary Patteson and later from Fanny Kerr, and he also played clarinet in his high school band. Wiley was fortunate to participate in a summer program where young musicians were given the opportunity to learn other instruments. He attended this program for many summers and learned to play all of the major band instruments.

Two men were integral figures in Frank Wiley’s pre-college musical development: Ralph Stronach and Ronald Weston Davis. Stronach was Wiley’s band director at Petersburg High School. A philosopher and musician, he taught Wiley to think on a higher musical level and to go beyond simply “playing the notes.” Ronald Weston Davis was the church organist and choir director at Trinity Methodist Church (later
Trinity United Methodist Church), the church Wiley attended while living in Petersburg. Dr. Wiley took organ lessons with Davis, and Davis added another dimension to Wiley’s understanding of music through his range of experience and high expectations.

Upon graduating from high school, Wiley enrolled at the University of North Carolina at Chapel Hill as an organ performance major under the tutelage of Rudolph Kremer. Though Kremer was a great teacher, Dr. Wiley’s musical development was most influenced by a different UNC faculty member—Roger Hannay, the professor of composition. Hannay hosted a Festival of Contemporary Music when Wiley was a sophomore. This event exposed him to music that he had read about but had never actually heard. Up to this point, he had only experienced standard repertoire performed by prominent orchestras. The music performed at the new music festival fascinated him, prompting him to get involved in performing avant-garde music on campus. His growing love for new music inspired him to take composition lessons with Hannay. When his undergraduate studies were completed, he enrolled as a masters student in composition with Hannay.

Frank Wiley went on to pursue a Doctor of Musical Arts degree in composition at the Cleveland Institute of Music/Case Western Reserve with Donald Erb. At CIM/CWR he took the role of assistant conductor of wind chamber ensembles (he had accumulated conducting experience through school and church). Wiley studied conducting formally with Thomas Briccetti. Of all of his teachers and mentors, professors Hannay, Erb, and Briccetti had the greatest influence on his musical development.
In the spring semester of 1975, partway through his doctoral studies, Wiley was invited to join the faculty of the University of North Carolina Wilmington. He continued working on his doctorate while teaching composition, organ, electronic music, and sophomore and junior music theory at Wilmington. He taught at UNCW from 1975-1979.

In 1979, Dr. Wiley joined the faculty at Kent State University in Kent, Ohio where he remains a conductor, composer, and teacher. He founded the Kent State New Music Ensemble, which is still an active performing ensemble conducted by Wiley. Throughout his years at KSU he has taught courses in organ, harpsichord, composition, conducting, and theory. He served as the conductor of the KSU Orchestra for fourteen years, and was awarded the Cleveland Arts Prize for music composition in 1986 and Kent State University’s Distinguished Teaching Award in 1995.
CHAPTER THREE: AN ANALYSIS OF **INVOCATION AND SPIRIT DANCE**

*Invocation and Spirit Dance* is the only one of Frank Wiley’s four pieces involving clarinet that is for solo clarinet. His second work involving clarinet, it was written for and dedicated to clarinetist Dr. Dennis Nygren of Kent State University in 2000. Nygren performed the world premiere of the piece on July 19, 2000 at the International Clarinet Convention in Norman, Oklahoma at the University of Oklahoma.

*Invocation and Spirit Dance* was inspired by the soulful melodies and driving rhythms found in world music, particularly from Africa. There are two main moods to the piece: the “Invocation” and the “Spirit Dance.” The Invocation is pensive and rubato, a portrayal of the ceremonial practice of beseeching the gods, invoking their guidance and power. Colloquial and free, it is similar to a heartfelt prayer. It brings to mind the communal acts of meditation and prayer common in many African cultures. The Dance is rhythmically driving and always building, not unlike traditional tribal drumming. It is a portrayal of the literal dance someone might perform around a fire with drummers playing to attract the spirits’ and gods’ attention. An ostinato propels this section forward, building wild and frenzied tension until the very end. The piece generally has a more exotic flair to it, the world music influence evident.

The four pieces Wiley has written with clarinet (*Ritual Music, Star-Fall Dances, Invocation and Spirit Dance, and Prizm*) have all been influenced by Wiley’s exposure to world music. His first work with clarinet, *Ritual Music*, was inspired by Japanese Kodo
drumming, a drumming that takes its name from a Japanese word that means “heartbeat.” Wiley states he has also been influenced by the driving, often dance-like rhythms found in many parts of Africa. Indeed, many of the ostinato figures in Wiley’s pieces serve as the “heartbeat” of the work, especially in Invocation and Spirit Dance. The driving “heartbeat” rhythms and dance-like melodies are reflections of the inspiration Wiley has found in Japanese and African world music.

The piece opens with a three-note cell that is the basis of the entire piece. Spanning a written G1 to Bb1 to G1, this minor third interval is heavily emphasized throughout the work. This beginning motive gradually expands over the next sixteen measures. At quarter note equals 54-60, two rubato tied whole notes precede the motive; as the piece progresses, the motive gets shorter and shorter and will eventually be as short as three sixteenth notes during the Dance. This is the opening motive:

Mm. 1-4. opening motive of Invocation and Spirit Dance

Intensity builds as the rhythms get shorter and more compact, creating a natural accelerando in addition to marked ones from measures 10-21. Most of the phrases in part A (see Table 1 for form) begin with a sustained pitch that emerges from niente and decays into nothing in another sustained pitch at the end of the phrase. Subsection a2 begins at measure 24, and this brief section introduces a unique technique to the
clarinetist known as a color trill. In measures 24-32, Wiley uses this technique to create an air of mystery and suspense.

Part B begins at measure 33, indicated by a brief pause and a change in tempo to quarter note equals 76. It opens with the minor third interval and expands into the three-note cell, G1 to Bb1 to G1, found at the very beginning of the piece. Fragments of the Dance motive appear first, and more and more notes are added on to the end in mostly minor sixth and tritone intervals.

The compositional technique of note addition is quite prevalent in this section. Wiley takes the three-note motive and adds a few notes to the end of it every time it is restated. As the added notes accumulate the motive expands as long as a continuous four-measure idea. Every addition stems from the original three-note cell. However, these notes are just expansions of the melody that lies in each of the accented notes. The next example shows the melody figure without embellishments as heard in measures 41-42.

Mm. 41-42. Melody notes in Section b1.

This fragmented Dance idea in measures 33-46 is almost a premonition of what material the composer has planned for the listener. Beginning in measure 48, there is a shift in range and texture: the range moves to the middle of the clarinet, upper chalumeau and clarion, and the meter becomes more unstable. It is characterized by changing meters every measure, often between duple and triple meters. For example, starting in measure
The meters are 2/8, 7/16, 2/4, 2/8, and 7/16. This instability continues until a climax occurs in measure 63 on an E4 trill before ushering into subsection b2, the primary ostinato figure of the piece.

Beginning at measure 68, the first Dance theme (b2) starts as an ostinato rhythm that provides the underlying current of the rest of the piece. This rhythm is as follows:

From measure 68 to 101 this rhythm is repeated five times. From a pitch center of A1, it is first stated in its pure form. The second time it appears a measure of 6/8 is interpolated after the second 9/8 measure. In the third restatement the interpolated 6/8 measure from before disappears, and a measure of 9/8 and 6/8 are added on to the end, extending the ostinato figure. When it shifts to a pitch center of F#1 in measure 81, it is first stated as the original ostinato figure but in the second statement a 6/8 measure is interpolated as before plus a five-measure extension. Each time the ostinato restarts on a different pitch level at least one measure interpolates or extends the ostinato theme.
Mm. 68-70, 71-74, 75-79. Three statements of the ostinato from a pitch center of A1.

Mm. 81-83, 84-92. Two statements of the ostinato from a pitch center of F#1.

This kind of additive development occurs constantly in *Invocation and Spirit Dance*. Wiley often uses one theme or idea and gradually expands it by interpolating or adding measures or specific notes when it recurs to achieve tension and growth. All of these rhythmic expansions and additions to the original three-measure ostinato figure lead into measure 102, the first fully-fledged melodic Dance theme (b3) based on material presented earlier in measures 47-55.
Mm. 47-55. Original material from which the full melodic Dance theme is derived.

Mm. 102-108. First full statement of the melodic Dance theme.

The next time this melodic Dance theme is stated, Wiley interjects the ostinato rhythm (the first Dance theme) every few measures.

Mm. 112-116. Ostinato interjects the Dance theme in measure 114 and 116.

This interchange between the first ostinato Dance theme and the second melodic Dance theme continues until the secondary climax of the entire piece in measure 129 in an arpeggio that reaches a Bb4. At this point there are four measures (measures 130-133) utilizing the three-note motive that creates a transition into measure 134, part C.
Legato and sostenuto, section C is an amalgamation of the material seen before in subsection a1, a2, and b2. The three-note motive from a1 returns in similar note values but starting on E3, so it now spans E3 to G3 to E3.

Mm. 134-136. Clarion statement of three-note motive in Section C.

The color trill technique from subsection a2 returns but this time in a rhythmic fashion, thus creating a rhythmic color trill that implies the ostinato Dance theme.

Mm. 134-139. Rhythmic color trills.

And finally, the ostinato figure and even specific pitches from subsection b2 come back in this interesting blend of themes.
Mm. 134-141. Original ostinato theme interjects within melodic areas in Section C.

Not only does the Dance ostinato figure actually repeat verbatim in measures 140-141, but it is also combined with the color trill technique to create a rhythmic color trill using the ostinato rhythm in measures 136-138. Without the two-measure Dance ostinato interruptions, the melodic line continues and can stand on its own. The melodic line is heard in measures 134-139, 142-152, 155-162, and 166-173; the measures in between these melodic phrases are short two- or three-measure repetitions of the ostinato. However, because the ostinato is present in the rhythmic color trills within the melodic phrases, it creates an intriguing synthesis of the three themes. When the performer is playing the sustained pitches with the rhythmic color trills, it almost gives the illusion that two people are playing: one the beautiful melody and the other the drumming rhythm. The listener has by this time internalized the ostinato rhythm and can almost feel it even when it is not being played. This section is skillfully crafted, and these three independent themes interact with and build on each other throughout. From measure 138 to the end of B, the exchange between registers gets softer and softer, unwinding to niente in measure 173.

A' returns briefly at measure 175 using material seen in subsection a2. Only 9 measures long, it hearkens back to the use of the clarion color trills that contributes to the mysterious, eerie quality of this section. After a brief pause, B' begins at measure 184. Emerging from pianissimo, the Dance ostinato figure and the three-note motive returns but is incomplete. The last few beats of each measure are “missing” the first time through
the figure. It is like a motor starting up as it gains rhythmic momentum. Using the technique of omission builds suspense and captures the listener’s attention.

Mm. 184-187. Revitalization of the ostinato figure in B'.

The ostinato continues to grow in dynamic intensity until the second Dance theme returns at measure 198, and the dynamic level for the rest of the piece remains at forte or louder. Like subsection b3, the melodic Dance and ostinato Dance are interwoven beginning in measure 207. The music builds in tension, moving sequentially higher and higher into the clarinet’s range. Suddenly there is a lot of scale-wise motion, a sharp contrast to the angular content that has dominated much of the piece. Although sixteenth-note runs were heard earlier in measure 93, 95, 97, and 123, the runs beginning in measure 209 are lengthier and more consistent, creating an increasingly agitated and urgent mood.

Mm. 93, 95, 97, 123. First instances of sixteenth-note runs.
Mm. 209, 220, 224, 232-234. Climactic sixteenth-note runs towards the end of B’.

The climax of *Invocation and Spirit Dance* is heard from measure 219 to the end in measure 241. The sixteenth-note runs, the huge expanse of range from E1 to Bb4, and the dynamic increase from fortissimo to fortississimo propel the listener forward. There are three points of climax within these last few measures. First, an arpeggio beginning in measure 230 extends from E1 to Bb4, followed by a biting trill on D3. The coda begins at measure 231, and starting in measure 232 three sixteenth-note runs whirl up to an Ab4 followed by an arpeggio similar to that in measure 230 that also reaches a Bb4. Finally, the piece ends with a sforzando pianissimo crescendo to fortississimo trill on G2.
followed by a final statement of the three-note motive in successive eighth notes. Figure 1 is a representation of the overall shape and growth of *Invocation and Spirit Dance*.

Mm. 237-241. Final five measures of the piece, a reference back to the three-note motive.

Wiley uses many compositional tools to achieve tension and growth in *Invocation and Spirit Dance*. One prevalent technique is his use of diminution, specifically diminution in rhythm, rests, and melodic content. This technique is what gives the piece its constant, steady momentum. For instance, measures 1-4, 5-7, and 13-16 all contain similar content but intensity builds among the three examples because of rhythmic diminution. Measures 1-4 have seventeen beats, measures 5-7 have fifteen beats, and measures 13-16 have fifteen beats. Between each figure the note values are decreased and more notes are condensed into each measure while simultaneously decreasing the amount of rests at the end of each figure. Here is the first example of rhythmic diminution:
Mm. 1-4, 5-7, 13-16. Diminution among the first three statements of the three-note motive.

In the next example, Wiley adds one more note to the second quarter-note beat of the measure each time. Even though the meter of measure 18 makes it one eighth note shorter than measure 17, it still has one more articulated note than measure 17, and measure 19 has one more articulated note than measure 18. It is a built-in accelerando in addition to a specifically notated one.

Mm. 17-19. Diminution in beat two between three consecutive measures.

Measures 20-23 are an example of the use of both diminution and augmentation in rhythm and dynamics to create an arc of growth. Measures 20 and 21 expand and build tension by diminution; measures 22 and 23, in contrast, contract and release tension by augmentation.
Mm. 20-23. Use of diminution and augmentation to generate and release tension.

The first 35 measures of section B are an extended example of diminution in note values and rest values. The entire section stems from the original three-note motive with emphasis on the minor third interval. Every time the idea is restated it is slightly extended (primarily with minor sixth and tritone intervals) and has more notes added at the end.

Mm. 33-35, 35-38, 40-42. Diminution in the first three fragments of the Dance theme in Section B echoing diminution seen in the first three statements of the piece in Section A.
This technique continues in longer statements through different pitch centers until it begins to augment in measures 63-67, starting on the high E4 trill and unwinding into the first statement of the Dance ostinato in measure 68.

The melodic Dance theme begins in measure 102. The first seven measures exhibit diminution in rests and note values. In two-measure segments, the first grouping (measures 102-103) begins with a dotted quarter rest and three eighth notes that lead to a dotted quarter note in measure 103; in the second grouping (measures 104-105), the rest value decreases to a quarter rest followed by three eighth notes leading up to a dotted quarter note in measure 105; in the third grouping (measures 106-108), there is still a quarter note rest at the beginning but this time it is followed by three eighth notes that lead into just a quarter note, an eighth note shorter than before. This third statement continues into measure 108 with no rest this time, creating a decrease by a quarter rest.

Mm. 102-108. Diminution between two-measure segments of the melodic Dance theme.

A second important compositional element to Invocation and Spirit Dance is intervallic content. Especially evident in the arpeggio figures, the melodic Dance theme, and the ostinato Dance theme, almost every interval in the piece is a minor second, minor third, minor sixth, or tritone. Every time a different tonality is explored, the same intervals are used just based on a different starting pitch. For example, the content starting in measure 36, 44, and 56 is essentially the same, just starting from a different
pitch level. Wiley uses the minor sixth and tritone almost exclusively as he builds the patterns that gradually grow though expansion of range and diminution concurrently. Even the pitch centers of each small section are intervallically related: G1 to E1 is a minor third and E1 to F1 is a minor second. The following shows the consistent intervallic patterns in one of the many arpeggio figures and also how each tonal center is similarly extended with these primary intervals.

Mm. 36-37, 44-46, 56-58. Intervallic patterns of arpeggiated material between G1, E1, F1 pitch centers that all begin with the three-note intervallic motive of a minor third.
In the melodic Dance theme, the intervals used are very similar to those used in the previous example but they are wider with more tritones and minor sixths than seen in the arpeggiated areas.

Mm. 102-108. Intervallic pattern of the melodic Dance theme.

Lastly, the third distinct theme, the Dance ostinato, contains similar but smaller intervals with many minor seconds, minor thirds, and repeated notes. As in the arpeggio material, the intervals used between different pitch centers are the same.
Mm. 68-70, 81-83, 94-95, 153-154, 188-190. Intervallic pattern each time Dance ostinato is restated from a different pitch level.

For most of the piece, this strong emphasis on intervallic patterns is quite prominent. The melodic content and subsequent outgrowths hinge on this consistent and systematic use of the minor second, minor third, minor sixth, and tritone intervals. Once an intervallic pattern has been established by the first statement of a given theme, that pattern is used regularly every time similar material reappears. The three themes are built almost exclusively on four intervals. However, Wiley arranges them in a specific manner to create distinctly identifiable themes: a more uniform and flowing line, such as the ostinato theme, or a more angular or irregular line, such as in the arpeggiatic material or melodic Dance theme. Even so, through all of the pattern variations and extensions to a given theme, everything can be reduced to the opening three-note motive, the core of the piece.

It should be noted that much of Invocation and Spirit Dance lends itself well to set theoretical analysis. Set theory is useful for visualizing how the intervallic content and patterns amongst the three main ideas of the piece are consistent and related. Each time the ostinato Dance theme appears it follows the same intervallic pattern and therefore the same pitch-class set, [0134] (see Table 3 for pitch-class material); this theme is step-wise in nature and especially rich in minor seconds and minor thirds. The melodic Dance theme shares the same pitch class when it appears in measure 102 and 198. Set theoretical analysis suggests that this theme is full of major seconds and major thirds; however, the
Dance theme has many more leaps and emphasizes the larger-interval inversions of major seconds and thirds. The arpeggio figures are problematic to organize into sets; the first two or three beats of an arpeggiatic passage might share the same pitch-class set but then it becomes challenging to organize the following material into sets. With no rests to define the note groupings, it becomes difficult to continue set theoretical analysis. And, like the Dance theme, the pitch-class sets suggest that the arpeggiated material is rich in minor seconds and minor thirds when in fact it is more angular and leap-oriented. Although much of the piece can be analyzed using set theory, Wiley is purposeful in the intervals he chooses. A major sixth is meant to be heard and understood as a major sixth, not as a minor third. Studying the first few sets in a theme is enough to see patterns and draw comparisons, but extensive use of set theory is not practical or consistent with Wiley’s vision of *Invocation and Spirit Dance*.

There is not really a specific tonality to the piece. When the term “tonality” is used here it means the tone or pitch from which the primary intervals of the piece are built on. The tonality is determined by the starting pitch of each section (ABCA’B’) or the starting pitch of each Dance ostinato passage. One can almost think of the changing pitch centers as “modulations” of related material. For example, if the ostinato starts on an A1, it follows that the minor third interval to C1 will be present in the first three measures of the pattern like the three-note motive at the beginning, and any sixteenth-note elaborations that fall after are all based around minor sixths and tritones as before. This pattern will be observed diligently. Overall, in traditional terminology the tonality of the piece could be considered centric around the pitch G. The piece begins and ends with the
three-note motive, centered on G. The pitch centers apart from G maintain the same characteristic patterns found in the G-centered sections. The rhythmic content and established intervallic patterns are what determine tonality more than anything. Table 2 shows the pitch centers in *Invocation and Spirit Dance*.

The way Wiley utilizes the range of the clarinet is a noteworthy aspect of *Invocation and Spirit Dance*. Historically, composers have used the clarion register more for melodic and more powerful passages because of the clarion’s projection and sweet clarity; the chalumeau is typically a bit too warm and soft to project well, and the altissimo is often a bit harsh and reedy. However, Wiley favors the use of the warm chalumeau register for the bulk of the piece. The melodic content in the Invocation is completely in the chalumeau; the only time anything in a different range appears is in the clarion color trills towards the end of part A. Section B also opens in the chalumeau, leading with the beginning three-note motive. The range within the section slowly expands as more notes are added through arpeggiatic figures built on minor sixth and tritone intervals. The greatest peak of range in subsection b1 is in measure 63 on the high E4 trill. Emphasis on the chalumeau reappears in measure 68 with the beginning of the primary Dance ostinato figure. Using the chalumeau for the ostinato figure serves as a kind of unexpected, foreboding, soft force that is the undercurrent of the work. The first instance of the ostinato in the clarion begins in a sixteenth-note run into measure 94, where the ostinato is carried on C#2. The second Dance theme (b3) really unfolds in measure 102, emphasized by the exchange between duple and triple meters: 6/8, 5/8, 6/8, 7/8, 4/4. As the Dance melody grows, it slowly begins to cover a greater expanse of
range, eventually growing into the altissimo register, climaxing up to a fortississimo Bb4 in measure 129. Section C is mostly in the chalumeau, only moving to the clarion for color trills and rhythmic color trills.

For eight measures, A' is a return to the clarion for more color trills. When B' occurs at measure 184, it is back to the key center of G, repeating the beginning chalumeau three-note motive. The second statement of the Dance ostinato begins in measure 198; in both Dances, the progression through range accelerates and a span of two to three octaves might be covered in just three or four beats, such as F1 to Bb3 in measures 208-209 or G1 to C#3 in measures 211-212. The greatest displays of range begin in measure 219 as the piece builds and travels through several key centers until the end. An arpeggio in measure 230 spans from an E1 to a Bb4 in just three and a half beats followed by a trill on D3. The beginning of the coda, the next three measures are range-sweeping sixteenth note runs until the work once again climaxes arpeggiatically up to a Bb4. Originally, the trill five measures from the end was written on a G1, but at Nygren’s suggestion it was changed to a trill on G2 for greater dramaticism before ending on the same three-note chalumeau motive, G1 to Bb1 to G1. Figure 2 is a representation of the use of range in Invocation and Spirit Dance.

Two unique performance techniques are used in Invocation and Spirit Dance: the color trill and the rhythmic color trill. A color trill uses alternate fingerings to produce a trill on the same pitch, essentially a “timbre” trill. The goal is to produce a tone color that changes with the fingering alterations; fingerings used to produce the timbre changes in
the tone come primarily from Left F#/C#, Left E/B, and Right E/B keys on the clarinet. Because of the nature of the clarinet, specifically the fact that tones are produced by covering holes with one’s fingers and usually not by pressing a key (such as a saxophone or flute), there are relatively few effective color trills available to clarinetists. Thus, the use of the color trill is not widespread in clarinet literature. It is a very unique sound, one that hints at a world music influence. It appears first as follows:

Mm. 24-25. First instance of a color trill.

This notation indicates several things. Every other F# written should be of a different tone color and, unlike a regular trill, it should start rapidly and then ritard. The trill should emerge from and dissipate into nothing. Measure 31 is a stand-alone color trill and should simultaneously emerge from niente and accelerate towards the middle of the measure to a forte, then diminuendo and ritard into nothingness.

Mm. 31. Color trill that starts slowly, gradually accelerates, and then gradually ritards.
Secondly, Wiley implements the color trill in a rhythmic fashion. Using the timbre-altering fingerings that produce the color trill, the clarinetist taps out a prescribed rhythm. The desired rhythm is written above the sustained pitch to be rhythmically color trilled. For example, a sustained E3 is written in the staff and just above it is a written-in rhythm that the clarinetist executes by tapping the L F#/C# key.

Mm. 134-139. First instance of a rhythmic color trill.

Wiley states that the result should be “percussive in sound,” similar in sound to “a repeated note played on a wooden tone drum or slit drum.” The effect is striking because it combines the Invocation’s ethereal, floating sustained notes with the ostinato figure. The color trill and rhythmic color trill techniques are captivating for listener and performer alike.

_Invocation and Spirit Dance_ presents several challenges to clarinetists. The opening Invocation requires tremendous dynamic control and breath control since the clarinetist must emerge from and decay into niente seamlessly on low sustained pitches. When part B begins, it becomes evident that the clarinetist must also have great dynamic flexibility. Throughout the piece, it is common for Wiley to demand a crescendo from pianissimo to forte in only three or four beats.
Additionally, the first arpeggio figures are built on somewhat unusual and often wide intervals that require special attention to ensure accuracy. The wide leaps require a steadfast and consistent embouchure. These passages might be awkward to learn at first, but it is obvious that Wiley understands the clarinet because none of the leaps are impossibly demanding or challenging (as seen in some music where the mechanics of the clarinet are not taken into account).

When the first hint of the Dance idea begins in measure 47, the clarinetist is faced with rapidly changing meters—not only that, but rapidly changing meters that often alternate between duple and triple subdivisions. The piece is highly rhythmic; one cannot play it without an unwavering sense of subdivision and rhythm. Because of the relentless rhythmic pace, the performer must be reading ahead and concentrating the whole time. Not all of the repetitive rhythmic passages are exactly the same; some have a mere eighth-note difference.

The movement throughout the range of the clarinet becomes much wider and much more rapid as B progresses. The next test occurs at subsection b2 with the beginning of the ostinato. Set low in the chalumeau, it is important to articulate distinctly to avoid a stuffy sound while still maintaining a pianissimo dynamic. Endurance and concentration also becomes a challenge because from measure 81 to 129 there is never more than a dotted quarter rest to recuperate in the midst of rapidly changing meters, swift movement through range, constant fortes or fortissimos demanded, and repetitive hard accents. This relentless playing ends on a Bb4 in measure 129, a reach into the
extreme range of the instrument. In section C, the same dynamic trial of emerging from and decaying into niente from A is present but this time in the clarion range, making it even more difficult to control than before. The restatements of A and B in the second half of the piece pose the same obstacles that were seen before— even more so because B’ is a faster tempo with yet more continuous playing. It is a challenge to make it all the way through *Invocation and Spirit Dance* accurately and without losing any quality of sound due to tiring. Dynamic flexibility, immense concentration, endurance, musicality, and exact technique are needed to make it successfully through the work.

*Invocation and Spirit Dance* is an intricate and intriguing work for solo clarinet. Both the compositional and performance aspects of it are noteworthy. Compositional elements such as diminution and intervallic patterns generate growth and forward momentum until the very end. Performance-wise it is an enjoyable challenge, testing the clarinetist’s technique, musicality, and endurance. Influenced by world music, *Invocation and Spirit Dance* is a colorful and exciting piece that brings delight to both the listener and performer.
CHAPTER FOUR: OTHER WORKS FOR CLARINET BY FRANK WILEY

*Ritual Music* is the first piece Frank Wiley wrote involving clarinet. Composed in 1990, it was written for clarinet, alto saxophone, and multiple percussion. Clarinetist Ann Marie Bingham, saxophonist W. Edwin Bingham, and percussionist J. Steven Hall, members of the Triptych ensemble, commissioned the work. Triptych premiered *Ritual Music* during a tour in 1990 that included performances at the University of Texas at San Antonio and at the Southwest Festival of Contemporary Music, Southwest Texas State University.

*Ritual Music* presents some interesting challenges to performers. For the percussionist the greatest challenge is setting up and rehearsing with the enormous percussion ensemble needed. Requiring over 20 instruments, the percussion part is written in Timbrack notation. The percussion instruments are arranged like a piano or marimba keyboard, and each percussion instrument is assigned a specific note on the keyboard. For example, the bass drum might be represented by the note A-flat; it is notated as an A-flat in the staff, and it is positioned in the percussion ensemble where A-flat would be on a keyboard. Timbrack notation helps facilitate reading multiple percussion writing.

The piece begins with an introductory bell tolling effect in the crotales followed swiftly by the clarinet’s statement of the same three notes that begin *Invocation and Spirit Dance*, G1 to Bb1 to G1. The alto saxophone joins in, and a duet of long sustained
pitches begins, the percussionist serving to add color underneath. Time is free. A sextuplet motive is introduced in the clarinet that will reappear several times throughout the piece. Together, the performers build intensity before ushering in a marimba solo. Joining the percussionist 30 measures later, the winds float gently on top of the percussion figure in soft sostenuto whole notes. Gradually the winds become more active, interacting more with the marimba rhythmically and melodically. The percussionist moves to tom-toms, and the winds have a brief lyrical legato duet that disappears eerily into nothing. The percussionist issues a second bell toll on the crotales indicating a new section.

The next musical segment is very open and improvisatory, lasting approximately two minutes in duration. There are no measure lines; in the score the entire section is numbered as measure 195. The percussionist loosely outlines chords on the vibraphone, and the saxophonist and clarinetist alternate between playing their instruments and utilizing various percussion instruments such as a marx tree or woodblock. The mood is quite ethereal, bringing the listener to an almost trance-like state. Suddenly and surprisingly a tom-tom and bass drum solo materializes from the winds sustained notes, signifying the final section of Ritual Music. The trio collectively becomes more intense and insistent. There is a third bell toll, the tempo quickens, the meter becomes more unstable, and the winds engage in a complicated, frenzied duet. Climbing rapidly in their ranges, the winds finally end on high sforzando trills and a declamatory unison fortissimo eighth note.
Star-Fall Dances is the second piece Wiley wrote for clarinet. It was written for and dedicated to clarinetist Dennis Nygren and marimbist Michael Burritt, faculty members of Kent State University. A single-movement work, it was written and premiered in 1993.

The piece opens with the distinct sound color of “marimshots,” a technique in which the percussionist strikes a note on the marimba with the mallet head and stick simultaneously. The clarinet enters almost imperceptibly in the chalumeau register and moves lyrically through sustained pitches, some of which are color trilled. This pensive introduction is disrupted periodically by sudden sforzando marimshots. Both parts seamlessly grow in activity through diminution of notes values and the clarinet’s gradual ascension into a higher range. The clarinet part is chromatic in character, emphasizing minor seconds in particular. The meter turns more unstable and frantic before coming to a jolting halt and a brief return to the opening material of marimshots and chalumeau long tones.

The next section begins with a highly rhythmic marimba ostinato figure in 7/16 + 5/16 meter with the melody in the accented notes. The clarinetist joins with a dance-like melody on top the ostinato. Sometimes during this section the clarinet will diverge from the melodic line and play a measure or two of the ostinato. The marimba ostinato starts to dissolve and fragment, and the clarinet’s melody augments, increasingly more lyrical and sustained as this section fades away.
Slightly past halfway through the work, the next section is similar to the opening material: the clarinetist has a sustained chalumeau melody while the marimbist accompanies with soft color centered on a pedal F. A clarion melody floats over the marimba chord changes as the percussion part becomes more rhythmically defined. The marimbist decays into niente, and the clarinet begins a short virtuosic cadenza that segues into the last section of the piece.

Another rapid ostinato figure begins in the marimba in 7/8 + 7/8 + 7/8 + 9/8 meter. More emphatic and forceful, the duo drives forward to the end of the piece. Clarinet and marimba have a brief unison moment sharing the ostinato before suddenly separating and dropping down to a piano dynamic. The clarinetist trills and the marimbist rolls, all the while crescendoing for the last five measures towards the final cadence of *Star-Fall Dances*.

*Prizm* is written for clarinet and multiple percussion. Wiley’s fourth and most recent work involving clarinet, it was commissioned by the clarinet and percussion duo, PRIZM. *Prizm* was premiered at the 2003 International Clarinet Convention in Salt Lake City, Utah by duo members clarinetist Holly Haddad and percussionist Erick Saoud.

Many elements found in *Ritual Music*, the first piece Wiley wrote for clarinet in 1990, are reflected in *Prizm*. Written thirteen years later, *Prizm* hearkens back to the use of extended percussion and Timbrack notation. Requiring over fifteen percussion instruments, the piece presents the same challenges of organization, reading, and rehearsing.
The piece opens with two groups of descending sixteenth note triplets in the toms that serve as preparatory notes into a quarter-note downbeat of the next measure. This sextuplet motive is quite prominent in the work. The clarinetist springs off this downbeat to complete the motivic exchange between the performers that recurs throughout the very opening and closing material. *Prizm* is the only work of the four pieces that does not start with a slow introduction or sustained chalumeau tones in the clarinet. For the first third of the piece, the percussionist and clarinetist are highly animated and interactive. More so than any of the other three works, there is frequent scale-wise and step-wise motion in the clarinet from the beginning of the work. The percussionist adopts several ostinato-like figures until the duo unwinds into the next section.

The next section is quiet and introspective, similar to the rubato introductions of the other three pieces. In fact, the first three notes stated in the percussion and clarinet are the exact same notes found at the start of *Ritual Music and Invocation and Spirit Dance*, G1 to Bb1 to G1. The minor third interval is prominent in this transitional section. The percussion part remains distant but quite active underneath the clarinet’s chalumeau long tones in an ostinato figure in $\frac{5}{16} + \frac{7}{16} + \frac{5}{16} + \frac{3}{8}$ meter. The melody line in the clarinet becomes progressively busier but stays in the chalumeau register except for five swift ascending scales towards the end of this section. The excitement ceases very suddenly, giving way to bell tolling in the crotales similar to those found in *Ritual Music*, and the tempo, frenzied notes, and forceful dynamics subside.
A secondary rubato section starts with the bell tolling, and the clarinet once again has sustained pitches in the chalumeau but this time in multiphonics. The clarinetist switches between playing multiphonics and utilizing percussion instruments such as a mark tree and bamboo wind chimes. Becoming imperceptibly more prevalent, the percussionist gently develops into an ostinato underneath the clarinet alternating between 12/8 and 9/8. The duo grows steadily together. The melodic content in the clarinet remains fairly step-wise even up to the climax that ushers back into the opening material: sextuplet preparatory notes into a downbeat.

Rhythmically driving and exciting, the last section of Prizm changes meter constantly. Full of accents that highlight differing duple and triple subdivisions, it echoes the dance section of Invocation and Spirit Dance. Gaining momentum through scale-wise motion and extension into the uppermost range of the clarinet, the piece climaxes on a sforzando trill in the clarinet before ending with the sextuplet figure in tom-toms heard at the very opening.
Figure 1
Map of Growth and Contour of Invocation and Spirit Dance

A

B

mm 1
4
8
12
16
20
24
28
32

mm 33
43
52
61
69
78
87
96
104
113
122
133
Figure 2

Graph of Range of *Invocation and Spirit Dance*
Table 1
Overall Form of *Invocation and Spirit Dance*

<table>
<thead>
<tr>
<th>Primary Section</th>
<th>Measures</th>
<th>Subsection</th>
<th>Measures</th>
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<tr>
<td>A</td>
<td>1-32</td>
<td>a1</td>
<td>1-23 24-32</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a2</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>33-133</td>
<td>b1</td>
<td>33-67 68-101 102-133</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b3</td>
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</tr>
<tr>
<td>C</td>
<td>134-174</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A'</td>
<td>175-183</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B'</td>
<td>184-241</td>
<td>b'1</td>
<td>184-197 198-230 231-241</td>
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<td></td>
<td></td>
<td>b'2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>coda</td>
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Table 2

Tonal Centers of *Invocation and Spirit Dance*

<table>
<thead>
<tr>
<th>A (a1)</th>
<th>A2</th>
<th>B (b1)</th>
<th>b2</th>
<th>b3</th>
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<tbody>
<tr>
<td>mm. 1-23</td>
<td>24-32</td>
<td>33-43</td>
<td>44-67</td>
<td>68-80</td>
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<tr>
<td>G1</td>
<td>~~~~</td>
<td>G1</td>
<td>~~~~</td>
<td>A1</td>
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<table>
<thead>
<tr>
<th></th>
<th>C</th>
<th></th>
<th>A'</th>
<th>B' (b'1)</th>
<th>b'2</th>
<th>Coda</th>
</tr>
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<tbody>
<tr>
<td>130-133</td>
<td>134-139</td>
<td>140-152</td>
<td>153-162</td>
<td>163-174</td>
<td>175-183</td>
<td>184-197</td>
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<tr>
<td>G1</td>
<td>E3</td>
<td>F1/F#3</td>
<td>F1/Ab3</td>
<td>F1/Bb3</td>
<td>~~~~</td>
<td>G1</td>
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~~~: indicates transitional or unclear
## Table 3

Pitch-Class Sets of *Invocation and Spirit Dance*

### Pitch-Class Sets of Arpeggiated Material

<table>
<thead>
<tr>
<th>Measure</th>
<th>First Set</th>
<th>Second Set</th>
<th>Third Set</th>
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<tbody>
<tr>
<td>Measure 41</td>
<td>[014]</td>
<td>[026]</td>
<td>[026]</td>
</tr>
<tr>
<td>Measure 46</td>
<td>[014]</td>
<td>[026]</td>
<td>[0248]</td>
</tr>
<tr>
<td>Measures 56-57</td>
<td>[014]</td>
<td>[0246]</td>
<td>[026]</td>
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### Pitch-Class Sets of Melodic Dance Theme

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<th>Measures</th>
<th>First Set</th>
<th>Second Set</th>
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### Pitch-Class Sets of Ostinato Dance Theme

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<thead>
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<th>Measures</th>
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<tbody>
<tr>
<td>A</td>
<td>70, 74, 77-79</td>
<td>[0134]</td>
</tr>
<tr>
<td>F#</td>
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<td>[0134]</td>
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<tr>
<td>C#</td>
<td>98-101, 212</td>
<td>[0134]</td>
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<tr>
<td>Bb</td>
<td>116</td>
<td>[0134]</td>
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<tr>
<td>C</td>
<td>125-128</td>
<td>[0134]</td>
</tr>
<tr>
<td>G</td>
<td>190, 194-198</td>
<td>[0134]</td>
</tr>
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</table>
Bibliography

Scores


Recordings


Program Notes


*Star-Fall Dances*. Kent State University Program Notes. Ludwig Chamber Music Series, October 10, 1993.


Interviews


