

NORTHWESTERN UNIVERSITY

A Pedagogical Resource of Works Written for Clarinet and Piano by Black Composers -

Post 1980

LECTURE RECITAL/COURSEWORK DOCUMENT

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Abstract

This examination of 10 selected works for clarinet and piano written by Black composers between 1980 and 2020 serves as a resource for clarinetists and applied clarinet teachers seeking to expand their repertoire and promote the works of composers from diverse racial and ethnic backgrounds. In Part One, I share the research findings of interviews with three Black clarinetists, Marcus Eley, Mariam Adam and Nicholas Lewis. Our conversations were centered on their lived experiences in higher education music education and their careers in classical music. Through these conversations, I concluded that their success was greatly impacted by having teachers and mentors that cultivated the qualities of identity, grit and belonging. Through the stories they shared, I gleaned that the obstacles they faced as a symptom of racism and bias were more easily overcome by relying on these character traits. This implies that, while the applied teacher might often feel that little can be done within the context of a large institution to promote a more equitable and inclusive learning environment, in focusing on cultivating the above mentioned traits in all of their students, each student's full potential is more likely to be reached.

All three of the clarinetists interviewed agreed that access to repertoire written by shared-identity composers can have a profoundly positive impact on a student of color's sense of belonging in the predominately White spaces of Classical music. Part II, a pedagogical examination of 10 works for clarinet and piano written by Black composers, is a resource intended for the applied teacher. In intentionally promoting the study of works by composers of color, the repertoire that is studied becomes a vehicle toward strengthening identity, developing grit and affirming a sense of belonging.

Acknowledgments

I would like to thank Steve Cohen for his support and enthusiasm behind this research. I would also like to thank Leslie Grimm, without whom I would not have pursued this degree and been given the platform for this important work. I have immense gratitude for Dr. Sarah Bartolome for her expert guidance, calm demeanor and patience through every stage of the research process. An enormous thanks to my husband, Michael Hogg for taking on more at home so that I could study, write and practice and for always being willing to listen to my frustrations and celebrate with all of the little and big victories along the way. Thank you to my children for being patient with their mom's long hours and always reminding me, "You got this, mom!". Finally, thank you to my parents for instilling within me the qualities of persistence and hard work through example, and for recognizing the undeniable passion that I have for music.

Glossary

belonging - the feeling of security and support when there is a sense of acceptance, inclusion, and identity for a member of a certain group. It is when an individual can bring their authentic self to work ¹

diversity - all the ways in which people differ, and it encompasses all the different characteristics that make one individual or group different from another. It is all-inclusive and recognizes everyone and every group as part of the diversity that should be valued. A broad definition includes not only race, ethnicity, and gender—the groups that most often come to mind when the term "diversity" is used—but also age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. It also involves different ideas, perspectives, and values.²

equity - refers to fairness and justice and is distinguished from equality: Whereas equality means providing the same to all, equity means recognizing that we do not all start from the same place and must acknowledge and make adjustments to imbalances. The process is ongoing, requiring us to identify and overcome intentional and unintentional barriers arising from bias or systemic structures.³

gatekeeping - the power to decide who gets particular resources and opportunities, and who does not ⁴

grit - passion plus perseverance⁵

¹ Cornell University, "Diversity and Inclusion: Belonging at Cornell," Cornell University, 2022, accessed June 7, 2022, <https://diversity.cornell.edu/belonging>

² UC Berkeley Center for Equity, Inclusion and Diversity, "Glossary of Terms," UC Berkeley, 2018, accessed June 7, 2022, <https://web.archive.org/web/20160505013747/http://diversity.berkeley.edu:80/glossary-terms>.

³ National Association of Colleges and Employers, "Equity," NACE, 2022, accessed June 7, 2022.

⁴ Cambridge Dictionary, "Gatekeeper," accessed June 7, 2022, <https://dictionary.cambridge.org/us/dictionary/english/gatekeeper>.

⁵ Angela Duckworth, *Grit* (New York: Scribner, 2016), 56.

identity - an individual's multifaceted identities of cultural, ethnic, religious, social class, gender, sexual orientation, professional, family/relational role, and personal image(s) based on self-reflection and other-categorization social construction processes.

inclusion - Authentically bringing traditionally excluded individuals and/or groups into processes, activities, and decision/policy making in a way that shares power. ⁶

microaggressions - The everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, which communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group ⁷ membership.

systemic racism - an interlocking and reciprocal relationship between the individual, institutional and structural levels which function as a system of racism. These various levels of racism operate together in a lockstep model and function together as a whole system. These levels are:

- Individual (within interactions between people)
- Institutional (within institutions and systems of power)
- Structural or societal (among institutions and across society) ⁸

⁶ Stella Ting-Toomey, "Identity Negotiation Theory," *Sage Encyclopedia of Intercultural Competence*, first edition (2015): 418-422, https://www.researchgate.net/publication/303786152_Identity_Negotiation_Theory.

⁷ Derald Wing Sue, "Microaggressions: More than Just Race," *Psychology Today*, November 17, 2010, accessed June 7, 2022, <https://www.psychologytoday.com/us/blog/microaggressions-in-everyday-life/201011/microaggressions-more-just-race>.

⁸ The Canadian Race Relations Foundation, "CRRF Glossary of Terms," 2015, accessed June 7, 2022, <https://www.crrf-fcrr.ca/en/resources/glossary-a-terms-en-gb-1?letter=s&cc=p>.

This document is dedicated to the brave and fierce individuals that are doing the hard work toward sustainable change in the classical music field.

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Introduction

I felt called to do this research because I saw a need to use my platform to increase awareness of works written for clarinet by Black composers. In conversations with clarinet faculty and students at higher education music institutions around the country, I was astounded by the lack of awareness regarding works written for the clarinet by composers of color. As institutions of higher education and performing organizations around the country responded to the murders of George Floyd, Breonna Taylor, Ahmaud Arbery and many others, by initiating plans to create more diversity in their programmed works, I wanted to use my platform to elevate awareness of works by Black composers. The applied studio teacher holds great power for determining what repertoire is part of the curriculum of the studio and even more impactful, what specific repertoire is part of the college audition requirements. It is my hope that this research will serve as a resource for applied clarinet teachers to incorporate into their curriculum, with great intention, works by composers of color toward establishing a canon that represents the diverse ethnic and racial make-up of the United States.

As a White woman engaging in this topic, my lived experience in classical music cannot serve as a representation of the “why” behind the grave lack of representation of performers and repertoire by composers of color. As a critical component of this research, I interviewed three clarinetists of color about their experience in the predominately White spaces of classical music training and professions. Through the stories they shared, the emergent themes revealed that cultivating the character traits of identity, grit and belonging as an applied studio teacher can provide students with the equitable and inclusive learning environment to truly thrive. In beginning to adapt the way learning happens in an applied studio, it is my hope that institutions of higher education music education and institutions of classical music performance will begin to see representation that is more reflective of the diversity of the United States. Part One of this

document will focus on the data gathered from the interviews and Part Two will be a pedagogical resource of 10 works written for clarinet and piano by Black composers.

Rationale

The classical music field in the United States is suffering from major cultural and ethnic representation disparities in the institutions that train and employ musicians. Based on 2020 enrollment data gathered from the online resource, Data USA⁹, the percentage of students that identify as Black/African American in a sampling of five of the country's top music schools ranges between 2% to 6% (see Figure 1). I chose these five schools based on data that was readily available and the online resource, The Best Schools.¹⁰

University	Percentage of African American/Black Students
Berklee College of Music	5.1%
Curtis Institute of Music	2.07%
Juilliard	5.41%
New England Conservatory	2%
Manhattan School of Music	6.07%

Figure 1: Data gathered from Data USA, accessed May 16, 2022, <https://datausa.io>.

⁹ Data USA. <https://datausa.io>. Accessed June 1, 2022.

¹⁰ The Best Schools. "The Best Music Schools in the US," May 25, 2022, accessed June 1, 2022, <https://thebestschools.org/rankings/best-music-schools/>.

In 2016, the League of American Orchestras published the report, “Racial/ Ethnic and Gender Diversity in the Orchestra Field.” This report looked at data from nearly 40 years of orchestral demographics in the United States. One of the key findings in this data was that between 1980 and 2014, there was a four-fold increase in non-White musicians employed by full-time orchestras across the country. Primarily driven by musicians of Asian/Pacific Islander backgrounds, the increase in representation from musicians from LatinX and African American backgrounds remained extremely low. In Figure 2 below, it can be noted that the increase in African American musicians between 2002 and 2014 was a mere 0.1%. This issue of representation is plaguing institutions of classical music higher education and performance around the country. Fortunately, there are organizations that have dedicated their missions to addressing this issue at a systemic level.

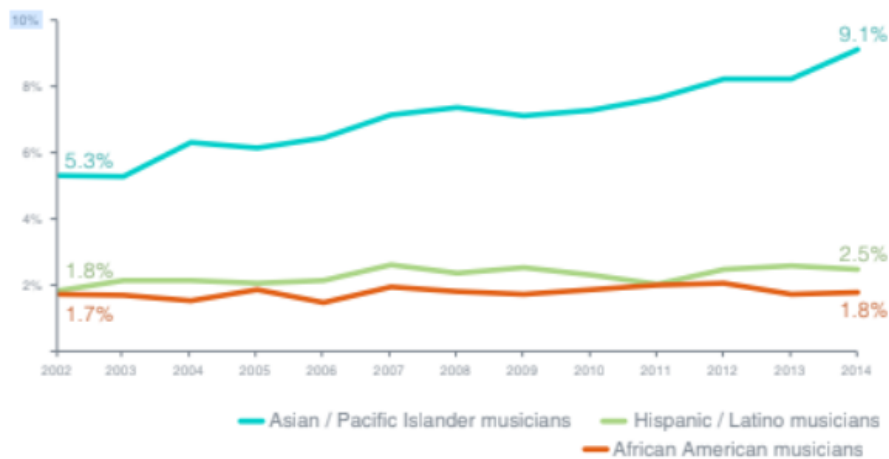


Figure 2: League of American Orchestras. “Racial/Ethnic and Gender Diversity in the Orchestral Field,” Page 3. September 2016.

The Sphinx Organization, founded in 1997, is focused on increasing representation of Black and LatinX string musicians in classical music. The organization accomplishes this by sponsoring annual competitions at the high school and college/professional level, access to year-round and summer music education for school-aged music students, sponsoring tours of Black and LatinX ensembles and soloists and hosting an annual convention that focuses on administrative leadership and entrepreneurship.¹¹

The National Alliance for Audition Support (NAAS) supports Black and LatinX musicians that are auditioning for major orchestras by providing mentor support, financial support for travel and audition preparation. The alliance is made up of the Sphinx Organization, the New World Symphony and the League of American Orchestras.¹²

The Black Orchestral Network is a group of Black orchestral artists from around the country that are calling orchestras to action to make a commitment to addressing unjust policies, systems and structures that have historically been an obstacle to Black orchestral musicians. Following the racial reckoning of 2020, orchestras around the country released racial equity and inclusion statements. This network is calling on these institutions to follow up on those statements with action.¹³

Purpose

The purpose of this study is to explore the lived experiences of three clarinetists of color. By centering the voices of three highly successful clarinetists, I hope to illustrate ways in which the applied studio teacher might serve as a supportive mentor in the lives of musicians of color, empowering them to succeed. The recommendations of these three artists led to the development of pedagogical recommendations and a collection of 10 works written for clarinet and piano by Black composers.

¹¹ Sphinx Organization, "Our Vision and Mission," 2022, accessed June 1, 2022, <https://www.sphinxmusic.org/our-work>.

¹² The National Alliance for Audition Support, Sphinx Music, 2022, accessed June 1, 2022, <https://www.sphinxmusic.org/national-alliance-for-audition-support>.

¹³ The Black Orchestral Network, 2021, accessed June 1, 2022, <https://www.blackorchestralnetwork.org>.

In order to focus the scope of this as a resource, this document examines 10 works that fit the following criteria:

1. Written for clarinet and piano
2. Originally written for clarinet/not a transcription or arrangement
3. Published between 1980 and 2020

When I began to research the repertoire to include in this document, I came across the contributions of two very important Black researchers: Aaron Horne and Marcus Eley. Works written for clarinet pre-1980 by Black composers are featured in Aaron Horne's dissertation and book, *Woodwind Music of Black Composers* (1990).¹⁴ Clarinetist Marcus Eley's recording, *But Not Forgotten*¹⁵, highlights works written pre-turn of the century. My dissertation will continue the momentum that has been well-established by these two researchers.

Part One:

Interviews

As a White woman, my lived experience does not allow me to directly speak on behalf of clarinetists of color. As a critical component of this research, I had the opportunity to connect with three clarinetists of color to speak about their lived experience in classical music training and professions: Marcus Eley, Mariam Adam and Nicholas Lewis. My applied teacher, Steve Cohen, has professional relationships with each of the participants and was able to connect me directly with them. Each of the participants responded enthusiastically when I initially emailed them about being a part of the interview part of this project.

Once I confirmed the clarinetists that would participate, I submitted a Human Subjects Determination Form to the Institutional Review Board at Northwestern University. The

¹⁴ Aaron Horne, . *Woodwind Music of Black Composers*, New York: Greenwood Press, 1990.

¹⁵ Marcus Eley (clarinet), with Lucerne DeSa (piano), *But Not Forgotten*, Hong Kong : Naxos Digital Services US Inc., 2012, compact disc.

Institutional Review Board deemed that this project was not considered human research and no further action was required to begin the interview process (Appendix A).

Each of the clarinetists interviewed signed a consent form. The consent form (Appendix B) outlined the interview protocol (Appendix C), provided expectations for the time commitment and format of the interviews, gave permission for the participant to withdraw at any time and assured each participant that no interview would be published without their consent.

The three clarinetists that were selected for these interviews, were chosen based on the following criteria:

1. All clarinetists of color
2. One woman included, so as to not only represent the lived experience of the male Black clarinetist
3. Experiences representative of very divergent career paths

The interviews were scheduled for January of 2022. Each participant was interviewed on Zoom for one hour. I recorded the interviews using the Zoom "Record" function. The conversations were centered around the following questions:

- Would you describe your experience as a clarinetist of color in a field that is dominated by whiteness?
- Have you had specific experiences in your training or career that impacted your sense of belonging?
- What impact did your sense of belonging have on your aspirations as a musician or teacher?
- How have the institutions in which you've worked attempted to create an inclusive environment?
- What is your vision for a more diverse and equitable classical music field in the United States?

- Are there any pieces by Black composers written after 1980 that you recommend I include in this project?

Following each interview, I transcribed the data using the software, Otter.ai.¹⁶ Once the data was transcribed, I listened to each recorded interview and edited the transcriptions. Each conversation resulted in 13-19 pages of transcribed data, for a total of 51 pages. As I reviewed the data, themes began to emerge based on character traits of the participants. I began a quote database for the following three themes: identity, grit and belonging.

For each participant, I will first provide a profile detailing their educational background, influential mentors, pivotal career experiences and any of their current or future projects. Then I will explore the themes that emerged from my analysis of the interview data. For each theme (identity, grit, and belonging), I will define the theme, support my assertions with verbatim quotes from the participants, and make concrete recommendations for practice in the applied studio setting.

Participant Profiles

Marcus Eley

Marcus Eley, started playing clarinet as part of the Indianapolis Public School's middle school band program. After a brief stint with the violin, he was drawn to the clarinet and worked very diligently at learning the instrument from the start. Neither of Marcus' parents had formal musical training but they were always supportive of his dedication to music. Marcus attributes much of his success to the high quality musical instruction and mentorship that he received throughout his education. He feels particularly defined by the music education and mentorship that he received from Russell Brown during elementary school and high school. In high school, at the encouragement of Russell Brown, Marcus began studying with Achille Rossi, who at the time was the second clarinetist of the Indianapolis Symphony Orchestra. During his time as

¹⁶ Otter.ai, Software company that performs speech to text transcription using artificial intelligence and machine learning, <https://otter.ai/home>.

both an Undergraduate and Graduate student at Indiana University, Marcus studied with Bernard Portnoy.

During his time at Indiana University, Marcus became acutely aware of the challenges of Black composers to get their works performed, published and disseminated. He was greatly impacted by the research of Dominique-René de Lerma and David Baker, both on faculty at Indiana University. His time with these two musicians, pedagogues and researchers ignited a fire in Marcus to dedicate his career to championing works by African-American composers.

Marcus has contributed abundantly to promoting works by African-American composers throughout his career. His 2012 recording, *But Not Forgotten*, features works for clarinet and piano by nine African-American composers. His 2020 article in the Clarinet magazine highlights the works he has recorded and contextualizes the historical challenges African American composers have faced and continue to face in getting their works performed. At the time of this interview, Marcus was in the process of recording another album featuring the works of African-American composers, to be released in January of 2023.

<http://www.marcuseley.com/content/clarinetist/Biography.pdf>

Mariam Adam

Mariam Adam grew up in Monterey, California, where she was raised by her Egyptian father and Mexican mother. Mariam describes her mixed-race identity as being part of a community where everyone was mixed, so as a child, she always felt a strong sense of mixed cultural identity and belonging. Mariam attributes much of her success to the access to high quality academic and musical education that she had throughout her upbringing. The schools and spaces of musical learning in Monterey had consistent sources of funding, high quality instruments and most importantly “happy” teachers that encouraged Mariam to participate in solo contests, summer festivals and youth orchestras. It was in her youth orchestra experience

that Mariam was given opportunities to speak about music to potential funders and other key individuals in the community. This instilled a confidence in Mariam that has stayed with her throughout her career.

A founding member of twice-Grammy nominated woodwind quintet, The Imani Winds, Mariam dedicated a bulk of her career early on with commissioning, recording and performing works by composers of color in an ensemble of performers of color. Mariam is currently principal clarinetist with the London-based Chineke! Orchestra, an organization whose mission is “championing change and celebrating change in classical music.”¹⁷ Her experience performing and being on the committee of the Chineke! Orchestra has offered her incredible insight into how an orchestra in the United Kingdom handles underrepresentation of certain cultural and ethnic groups. She hopes that orchestras in the United States can someday look more like the Chineke! Orchestra.

Mariam has recorded two of the works included in this research with her clarinet, piano duo, The TransAtlantic Ensemble: Jeff Scott’s *Toccata* and Valerie Coleman’s *Sonatina*. The TransAtlantic Ensemble continually expands the repertoire for this instrumentation by crossing traditional genre lines and collaborating with living composers.¹⁸ Mariam is currently Assistant Clarinet Professor at the Blair School of Music at Vanderbilt University and teaches at various festivals including YOLA Institute with the Los Angeles Philharmonic.

<https://www.mariamadam.com/biopage>

¹⁷ Chineke! Foundation, “Chinike! Orchestra,” accessed June 1, 2022, <https://www.chineke.org/chineke-orchestra>.

¹⁸ Transatlantic Ensemble, accessed June 1, 2022, <https://www.transatlanticensemble.com/tag/mariam-adam/>.

Nicholas Lewis

Nicholas Lewis grew up in Prince George's County, Maryland. The adopted child of two Fisk University parents, Nicholas describes his parents' and his identity as being "completely grounded in the Black community." Nicholas' grandmother played piano at his grandfather's church in Birmingham, Alabama and began teaching Nicholas piano at the age of 2. Nicholas speaks of his musical upbringing as being very rich and at the center of his relationship with his family.

Nicholas attended Eleanor Roosevelt High School in Maryland, which was a science and technology magnet high school that also had a very strong music program. In addition to music, Nicholas also displayed an aptitude for math and science from a young age. Nicholas intended to study science and math in college, but his mother encouraged him to pursue music, acknowledging that is how he spent most of his time. Nicholas attended Carnegie Mellon for his Undergraduate degree and Masters degree. It was at Carnegie-Mellon that Nicholas connected with lifelong mentor and friend, Tim Adams, principal percussionist with the Pittsburgh Symphony Orchestra. Nicholas feels that he was transformed both musically and personally from the mentorship he received from Tim Adams.

From there, he went on to win the bass clarinet position with the Richmond Symphony, where he connected with then composer-in-residence, Anthony Kelley. Kelley and Lewis went on to form the BLAK Ensemble (a contemporary ensemble focused on improvisation). Lewis has served as Associate Dean of Student Affairs at Yale Divinity School, Associate Dean of Student and Academic Affairs at Curtis and is currently the Senior Associate Dean and Special Advisor to the President for Strategic Engagement at Bard College.

<https://www.bard.edu/news/bard-college-appoints-nicholas-alton-lewis-as-associate-vice-president-for-academic-initiatives-and-associate-dean-beginning-january-2022-2021-09-28>

Emergent Themes

The three participants shared with me some of the ways that being in the primarily White spaces of educational and performance institutions were challenging for them as musicians of color. All of the participants experienced racial bias from teachers, directors, and peers in the form of microaggressions and overt gatekeeping. The emergent themes revealed that having access to mentors and teachers that cultivated the traits of identity, grit, and belonging supported these three individuals overcoming the obstacles they faced. For each of these emergent themes (identity, grit and belonging), I will include the voices of the participants and also make connections to studio pedagogy.

As stated in the purpose statement, this document will not offer a set of solutions for how large institutions can create systemic change; rather, I am proposing that transformative systemic change can begin with the individual applied teacher. This relationship holds an enormous impact on musical and personal development. Nicholas Lewis shared,

What I consider a part of the beneficial legacy of classical music is how people are trained. There is something about the relational dimension to education that is so incredibly important, not just transacting of information...I recognize also, it is my role to help foster this space for others in ways that go well beyond the transactionality of the information.

Comparing one-on-one applied teaching to large lecture or classroom teaching, there is a tremendous opportunity, and I would go even further to state, responsibility, to teach the whole

student. In supporting the teaching of the musical content with developing the character traits of each student, a lifelong relationship of support between teacher and student flourishes.

Identity

According to Stella Ting-Toomey, identity researcher and professor of Human Communication Studies at California State University, “*identity* refers to an individual's multifaceted identities of cultural, ethnic, religious, social class, gender, sexual orientation, professional, family/relational role, and personal image(s) based on self-reflection and other-categorization social construction processes.”¹⁹ Mariam Adam spoke of her own sense of identity as a mixed race clarinetist:

I knew that there was this certain way that you'll just never blend in. And that was and remains to be something that you have to turn around into an asset because you're like, “Okay, well, I bring something to the table that you guys don't have in crossover styles, in interpretation and sound in my ability to have charisma on stage.” All those things have to be assets. I think any of my musicians, friends of color, who have succeeded past these obstacles has been because they always see past the judgments, and that they are bigger and that they're more talented than that, and that they are not lost in the small world.

Mariam had excellent training, access to resources, and, in her words “happy teachers” throughout her education and musical training. This support instilled within her, a strong sense of musical identity that supported her throughout her training and professional career.

Marcus Eley attended college in the 1980s, after attending an all Black high school that was managed by de jure segregation. He noted,

¹⁹ Stella Ting-Toomey, “Identity Negotiation Theory,” *Sage Encyclopedia of Intercultural Competence*, first edition (2015): 418-422, https://www.researchgate.net/publication/303786152_Identity_Negotiation_Theory.

One of the interesting things about being African American when I was in college, is that there were certain challenges and perceptions that have changed since the time that Anthony McGill joined the New York Philharmonic. The challenges I faced was that there weren't any people that I knew that looked like me playing in an orchestra. The challenge was that I always felt that I was in the shadow of someone else.

Marcus Eley experienced conflict between his race identity and his identity as a clarinetist. Because he and his peers did not see anyone that looked like him playing clarinet in a major symphony orchestra, he felt that he was not taken seriously. He felt unseen in comparison to his peers that were a part of the fabric of whiteness that surrounded them.

Nicholas Lewis described a childhood full of music. His grandmother started teaching him piano when he was 2 years old. He enjoyed “a really rich upbringing in music, in general, located at the level of my Black family. And so there was no separation there from the outset.” Nicholas’ strong sense of identity linked to music led to enormous musical growth. He began his undergraduate degree at Carnegie Mellon, where, in his words,

The sea of whiteness is not a metaphor. It’s a reality. At Carnegie Mellon, I seem to recall the program having 285 or 300 students and I distinctly remember being one of maybe a handful of Black people total in the instrumental program.

For Nicholas, because of his family’s direct role in his early musical training, his racial identity was embedded into his identity as a musician. Being in a university program where he was one of very few Black students was undeniably challenging, but his strong identity as a Black clarinetist supported him through these obstacles.

Suggestions for Cultivating Identity

The applied teacher has a unique opportunity to engage with students one-on-one for sixty minutes each week. This makes the applied studio an ideal space for strengthening a student's sense of identity, affirming that their whole selves can be brought into the space.

Christopher Emdin, Professor of Education at USC coined the term, "reality pedagogy", in his 2016 book, *For White Folks Who Teach in the Hood...and the Rest of Ya'll Too*. He defines reality pedagogy as "an approach to teaching and learning that has a primary goal of meeting each student on his or her own cultural and emotional turf."²⁰ In engaging with reality pedagogy, a teacher makes no assumptions about what experiences a student has had because of their culture, race, gender or identity. Emdin goes on to describe components of his science classroom teaching model that seek to highlight each individual student's unique qualities and abilities, thoughtfully pairing students that are reaching all of the benchmarks with students that demonstrate room for growth. The students meet regularly in small groups that reflect the gender, social, and achievement diversity of the classroom. In these meetings they engage in cogenerative dialogue about what improvements could be made to the classroom culture. Students are also given opportunities to curate lesson plans, based on Emdin's resources, and co-teach about the concepts. Adapting Emdin's model for the applied studio could look like the following:

- 15 minutes before or after studio class allocated to cogenerative dialogue among a small group of diverse students, engaging in dialogue about ways to improve studio class culture, suggestions on guests speakers or topics to be presented
- Resources shared with students by the applied teacher - students co-teach a studio class on topics relevant to the needs of the studio (breathing exercises, practice organization, managing performance anxiety)

²⁰ Christopher Emdin, *For White Folks that Teach in the Hood...and the Rest of Ya'll Too* (Boston, Massachusetts : Beacon Press, 2016), 27.

- Students placed together in duet/trio and quartet sight-reading groups based on diverse identity traits

As the student population of university campuses across the country continues to diversify in terms of race, ethnicity, gender and socio-economic background, cultivating a safe space for expression of identity is critical for students to reach their full potential. Incorporating the above suggested components of reality pedagogy into the applied studio curriculum can have an extraordinary impact on the well-being and success of all students.

Grit

In Angela Duckworth's 2016 book, *Grit* (defined as passion plus perseverance),²¹ she shares her research studying the grit of individuals that qualify for the most rigorous military programs, Olympic athletes, Fortune 500 CEOs, musicians, and many others. In her book, Angela studies their level of grit, how it develops over time, and how their grit plays out in the challenges that they face. Her main research findings revealed that in a society where talent is so highly valued and praised, talent is not the main determinant of a person's success. Talent certainly counts for something, but according to her findings, effort and perseverance count twice as much as talent in determining a successful outcome. She noted, "With effort, talent becomes skill and, at the very same time, effort makes skill productive."²²

Some students will come to the studio with more grit than others; however, grit, like all other psychological traits, are greatly influenced by experience.²³ This suggests that there are ways that the studio teacher might impact students' level of grit, working with them intentionally to cultivate tremendous grit growth. In the lived experiences of the participants, their qualities of grit shone through at critical points throughout their training and careers.

²¹ Angela Duckworth, *Grit* (New York: Scribner, 2016), 82.

²² Angela Duckworth, *Grit* (New York: Scribner, 2016), 51.

²³ Angela Duckworth, *Grit* (New York: Scribner, 2016), 56.

Marcus Eley reflects on a conversation with a teacher that seemed to ignite a lifelong pursuit of opportunities based on grit:

I remember one incident that he said to me, "I want you to think about being like this one boy, he was another African American clarinetist. He said, "You should be like this boy, He's going to go and teach at one of those Black schools." And here I am thinking, "This gentleman sees me and other people like me and he's basically saying, 'it's good that you can study, but I don't think it's going to really be appropriate for you to even think about being in an orchestra as a clarinet player.;" From there, I was more determined.

Marcus' "gritty" response to this pivotal conversation resulted in him seeking out additional opportunities, beyond what his program of study offered. "What I instinctively knew is that if I wanted to go beyond what my university offered, if I wanted to devote myself as a musician, this little world did not give me enough things that I wanted. So I started to look for opportunities outside of the school." Marcus proceeded to apply for an Artist in Residence program sponsored by the Indiana Arts Commission during the Spring semester of his junior year at IU. He was awarded the opportunity to curate and perform educational programs throughout the city of Evansville, IN for eight weeks. During his senior year, Marcus applied to study abroad and had the opportunity to study for one year at the MusikHochschule in Vienna with Alfred Prinz. That opportunity led to him being invited to perform as a soloist with the Symphony Orchestra of Berlin. When Marcus' teacher suggested that teaching at an HBCU would be a more viable career option than pursuing an orchestral career, Marcus could have given up on his aspirations to perform in a major orchestra. In this case, his grit was challenged by his private teacher. As shared in *Cultivating Belonging: Access to a Mentor with Shared Identity* (p.34), Marcus' mentors cultivated within him a profound level of grit, which supported his response to work harder and pursue more opportunities than what the university offered him.

Nicholas Lewis describes his schedule leading up to winning the bass clarinet position with the Richmond Symphony:

I would practice. Then, I did my nine to five job, I would go work out. I'd come back and I'd practice all evening until like, two o'clock in the morning. I'd fall asleep, wake up, workout at six o'clock, go back to the office, practice from seven to nine, go back home shower, come back at 10 to work, work all day, and just did that for two weeks. And the only person I'm playing for is Tim. And I go down there and I win the audition.

Nicholas was able to win a permanent position with the Richmond Symphony Orchestra, within one year of completing his Masters degree. This is an exceptional achievement for a young musician, especially within the demands of a full-time job. Nicholas' grit, that was actively being cultivated by his mentor, Tim Adams, allowed him to persevere through the demands of his schedule and figure out a way to prepare well enough for the audition to achieve the results that he intended.

Mariam remembered being a high school student in attendance at a career seminar sponsored by the Eastman School of Music. "The panel of professionals would always say things like, 'if you don't live and die for music, don't get into it'. And I was always like, 'That's dumb to say. Of course I am. I'm in it to win it'." Mariam's grit led to her carving out her own career path right after college by forming a twice-Grammy nominated chamber music ensemble that she would be a part of for 18 years. Mariam's affiliation with the Imani Winds, the Chineke! Orchestra and the TransAtlantic Ensemble exemplify an enormously successful career that is reflective of her artistic vision and personal values.

Suggestions for Cultivating Grit

Angela Duckworth provides on her website, a Grit Scale (<https://angeladuckworth.com/grit-scale/>), which is a free self-assessment tool for determining each individual's level of grit. Requiring students to take the Grit Assessment when joining the studio would give applied studio teachers incredible insight into how they can best support their students. In addition, it provides valuable data for connecting individuals with diverse levels of grit into smaller groups (as mentioned in the previous section on *Identity*), so that they can learn from one another.

Angela Duckworth speaks of, what she calls, “four paragons of grit”.²⁴ The paragons of grit include: interest, practice, purpose and hope. In finding ways to understand and develop each of these qualities, grit will grow exponentially over time. I will now make suggestions for how these four “paragons of grit” can be addressed individually with students and/or collectively as studio class presentations.

Interest

The student will likely be interested in studying music, otherwise they would not be taking applied lessons. That being said, there are many career paths within music and many ways to focus repertoire in a way that honors each individual student's specific interests. Through encouraging students to talk openly about their dreams and intentionally seeking out and supporting opportunities that align with that vision, the applied teacher is cultivating the grit that will have a profound impact on their students' success. For example, if a student expresses an interest in composition, the studio teacher might intentionally seek out works that provoke conversations about how a piece is written and how that compositional style can be highlighted in how the student plays.

Practice

²⁴ Angela Duckworth, *Grit* (New York: Scribner, 2016), 90.

Playing a musical instrument is fertile ground for mastering the art of practice. Some students will require more guidance than others when it comes to knowing how to practice, but in my experience, the greatest musicians are constantly assessing the effectiveness of their practice. The applied teacher can use their lived experience as a musician and the tools that they have to support their students in learning how to practice. Encourage the use of self-assessment tools like practice journaling and listening to recorded segments of practice sessions. Have access to a multitude of strategies to address technical issues and, when all possibilities have been exhausted, encourage the student to play for a valued colleague. Consider bringing in a guest speaker that specializes in coaching students on the practice of practice on an annual basis.

Purpose

Purpose is “the intention to contribute to the well-being of others”.²⁵ This means that students’ potential to thrive at their instrument will greatly increase when they connect how playing their instrument makes someone or a group of peoples’ lives improve. Incorporate community engagement opportunities into your studio requirements. This can be as simple as performing at a local elementary school, community music school or assisted living facility. During the pandemic, many of these performance opportunities pivoted to a virtual format and have continued to operate as such, making the performance opportunity even more amenable to demanding schedules and transportation concerns.

Hope

For a gritty individual, hope has nothing to do with luck and everything to do with getting up again.²⁶ For a young musician, the ability to have hope and optimism after a rejection, a bad review or a tough lesson is critical to success. Spend time with students teaching them how to frame criticism, feedback and rejection with the question, “What can I learn from this?” After an

²⁵ Angela Duckworth, *Grit* (New York: Scribner, 2016), 143.

²⁶ Angela Duckworth, *Grit* (New York: Scribner, 2016), 169.

important performance or audition, require filling out a “reflection form” or have a conversation about what can be learned from the experience before getting another lesson. Not doing so is a missed opportunity to grow grit.

Belonging

Cornell University defines belonging as “the feeling of security and support when there is a sense of acceptance, inclusion, and identity for a member of a certain group. It is when an individual can bring their authentic self to work.”²⁷ On Cornell’s diversity and inclusion webpage, they go on to describe the necessity of feeling a sense of belonging for an employee or student to truly thrive, on both a personal and professional level. In 1943 Abraham Maslow included ‘belonging’ as one of the most fundamental needs in his Hierarchy of Human Needs.²⁸ The pyramid format in Figure 3 illustrates the most basic human needs starting at the bottom with physiological needs, including elements such as food, water and sleep. Moving up a level are safety needs or feeling a sense of physical and emotional security. Just above the need for physical safety is belonging, followed by esteem, which can be thought of as feeling respected and respect for others.

²⁷ Cornell University, “Diversity and Inclusion: Belonging at Cornell,” Cornell University, 2022, accessed June 7, 2022, <https://diversity.cornell.edu/belonging>

²⁸ Wikipedia, “Maslow’s Hierarchy of Needs” Accessed June 1, 2022, https://en.wikipedia.org/wiki/Maslow's_hierarchy_of_needs.

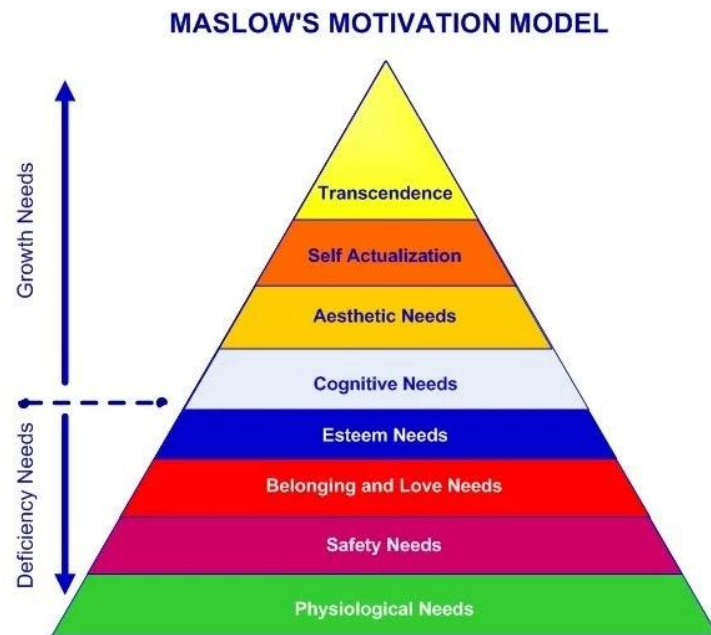


Figure 3: Maslow's Motivation Model ²⁹

According to Maslow, the first four needs: physiological, safety, belonging and esteem needs qualify as deficiency needs. Without having these needs met, human beings are not able to access motivation toward achieving the higher level needs; their primary focus will be on moving out of deficiency. The higher level needs include cognitive (creativity and curiosity), aesthetic (appreciation of beauty in self, surroundings and nature), self-actualization (realizing one's potential), and transcendence (spiritual needs). Referring back to the statistics cited earlier of Black individuals populating music schools and orchestras around this country (less than 2% to 6% in music schools and 1.8% in orchestras), policies, procedures and systems must be prioritized and assessed for the effectiveness of their efforts in making Black students feel a sense of belonging in their spaces.

Cultivating Belonging: Access to a Mentor with Shared Identity

²⁹ Wikipedia, "Maslow's Hierarchy of Needs" Accessed June 1, 2022, https://en.wikipedia.org/wiki/Maslow's_hierarchy_of_needs.

In speaking to the three participants, there were multiple occasions throughout their training and careers where they felt their sense of belonging threatened by something a teacher, peer or colleague said or simply by being the only person of color in the space. All three of the participants spoke of the critical importance of students of color having access to a mentor that they can identify with culturally or ethnically.

When I asked Mariam Adam how students of color can best be supported in institutions of higher education, she replied, “They need a buddy that they can identify with that they can go to, to help them get through those difficult moments, so that they know how to rise above and get past those obstacles.” She went on to speak directly about how that mentor relationship, not only benefits the mentee, but also the mentor,

I've seen it happen in a lot of communities where you empower the young people of color who have just graduated and are still kind of struggling, but to give them the opportunity of leadership to the generation that's only a few years behind them, really has a big impact. And it might help them determine what they want to do with their life, and how they want to move forward. I've seen that several times. And it is very empowering.

Marcus Eley shared how his mentor relationships with Black musicians (David Baker and Dominique di Lerma) impacted him when his sense of belonging was threatened by his applied teacher suggesting that he aspire to teach at an HBCU (Historically Black College or University), rather than to pursue an orchestral career. “What he said to me was hurtful. Because of my experience with David Baker and Dominique di Lerma after I got there, I felt empowered. They gave me a lot of personal motivation and mentorship.”

Nicholas Lewis spoke of the impact of the first time he met his lifelong mentor, friend and future colleague, Tim Adams, percussion faculty at Carnegie Mellon and percussionist in the Atlanta Symphony. “I remember shaking his hand and breaking down crying in the middle of a

stairwell because all of a sudden I knew someone Black doing precisely what I wanted to do on the level that I wanted to do it and all of a sudden, everything became more meaningful.”

While an applied teacher might not always be able to identify with their students racially or ethnically, they can serve an impactful role as a connector. The applied teacher can have an enormously positive impact on their student’s sense of belonging within their musical education and career by seeking out former students or colleagues that could serve as shared-identity mentors and role models to underrepresented students in their studio.

Cultivating Belonging: Repertoire by Composers with Shared Identity

In addition to having access to a mentor with shared cultural or racial identity traits, each of the participants spoke of the impact of being able to relate to the composers of the repertoire they perform. In saxophonist and NU alumni, Steven Banks’ 2018 Ted Talk, he discussed how he spent most of his musical training struggling to find a sense of belonging in a field where no one else looked like him, playing the music of composers that didn’t look like him, in spaces where he was not only the only black person, but the only person of color.³⁰ For many students of color, their love of classical music sets them up for a lifetime of not belonging with their own culture or with the culture of the music that they love. In Steven Banks’ fourteen years of classical music study, he has played a total of three works by Black composers.

Marcus Eley shared his experience in college when he visited the library to check out some musical scores that had been recommended to him by his mentors.

At Indiana University in the late 70s, early 80s, I went into the music library, and I could literally dust off books and scores that had never been checked out. So, I would bring these pieces in and my teacher would say, “Well, we need to go to the French repertoire, through all of the genres and all these studies, but if you

³⁰ Steven Banks. “Into the Canon: Equity in Classical Music,” TedX Northwestern University, September 13, 2017, accessed June 7, 2022, https://youtu.be/hUmnVSil_S8.

want to do this on your own, that's your choice.” Because of the experience of having people like Dr. De Lerma and David Baker there, they opened my mind.

Unfortunately, Marcus' applied teacher did not encourage his interest in exploring works by African-American composers. The relationship that Marcus had with mentors, Dr. DeLerma and David Baker, combined with his persistence, led to Marcus forging a career path dedicated to developing relationships with Black composers and recording their works.

When I asked Mariam Adam to describe what she sees as the relevance of students of color playing music by composers of color as part of their training, she responded, “A musician needs to have something they identify with. And if they can identify with something culturally, all the better. Repertoire is everything.” Mariam Adam lives this truth out in her career path as a founding member of Imani Winds and the TransAtlantic Ensemble, both thoroughly dedicated to championing the works of composers of color.

Nicholas Lewis' sense of belonging within music, like his identity, is very directly linked to his family and the Black community. Nicholas was always passionate about promoting the works of Black composers and this was encouraged by his applied teacher.

On my senior recital back in 1994, the very first thing I did, I sat at the piano, played “Lift Every Voice and Sing” and made everybody stand up and sing it. I did this to honor my parents and my family that showed up and all of my ancestors who were not there.

Nicholas also shared about his experience curating a radio series as Multicultural Arts Initiative Producer in 1997 for WQEB in Pittsburgh.

It was called the African American Music Tree - not incredibly aptly named. It was really looking at the 400 years of contributions of Black peoples throughout the diaspora, not just African American people, to the history of Classical music. In a four-part, one-hour series, it was talking about the contributions of Black people

to this thing we call Classical music. I mean, it was clear that Black people had contributed in every century of the enterprise, at least going back to the 17th century.

Nicholas has never questioned that Black people have made enormous contributions to Classical music, but has been frustrated throughout his career with how little it is programmed by the institutions he has directly been involved with and as a consumer of classical music. He explained,

You know, when orchestra committees are left to program on their own, are they thinking about composers of color? Women composers? No, they want to play all the hits and the highlights. Coming on the heels of a pandemic and a huge social uprising, catalyzed by the killing of Breonna Taylor and George Floyd, I am not personally going to hope for lots more Black Death, to have to catalyze people out of their uncomfotability. Because hopefully, folks will just stop killing Black people for no reason.

Throughout my conversations with these three clarinetists, our collective hope for the future is systemic change. We hope for a future that doesn't rely on mass social upheaval in order for organizations to make statements and take action, but to create solutions that are embedded into the day-to-day operations of systems, policies and curriculum.

The Future of Classical Music in the United States

At the conclusion of each of the interviews, I asked each participant to describe their dream for the future of the classical music field in the United States. In their own words, each participant shared that they look toward a future where diversity, both in programming and the

make-up of the institution, is recognized as an asset for the longevity of an institution, organization, field of study and art form (and not only from a funding perspective).

Each of the participants shared their frustrations and fatigue with the surface level gestures that institutions have made as part of their Diversity, Equity and Inclusion initiatives. This includes being featured as a performer of color on an annual Martin Luther King Jr. concert and showcasing works by composers of color on Black History Month concerts. The unanimous response regarding the dream for the future of classical music was, “that we don’t have to do this anymore.” In other words, we hope for a future wherein there is no longer a need to have conversations and implement initiatives centered on diversifying the make-up of our institutions and programming because the diversity is already there.

When I asked Marcus Eley to describe his vision for the future of classical music, he replied, “I feel that is my challenge, my responsibility, my legacy, that I do something to make it more inclusive, to make sure that these works get performed to the point that we don't have to think about the works by African-American or women composers. There's just music.” Marcus Eley is currently working on his second recording of works written by African-American composers. Through recordings, articles and programming, he has fully dedicated his career to doing what he interprets as his part for the future of the classical music field.

Mariam Adam has served on many committees, in Europe and the United States, that are working to address the lack of diversity in Classical music. She shared her hope for the future as the following,

I hope that there can be a concentration on problem-solution, and that it isn't a quick fix. The world has the resources for these needs. And right now, there is a lot being earmarked for these issues, which is wonderful, which is why people of color are being hired left and right in positions of power as professors, directors, Deans, etc. I also think immediately talking about every person who is making a

change in their own community. That little person in Wisconsin gets their due, and the other person here gets their due. There's a lot of people doing this footwork to make the change, and they need their voices heard. CBS Sunday Morning used to be a place for that. And we have 300,000 CBS Sunday Mornings now. You know, there's many outlets now for people to talk about this. I hope the solutions can be the focus, and that the people who are already making a difference can be the focus.

Mariam expressed the positive change that she is seeing around her in terms of more people of color being hired in positions of leadership and a movement away from analyzing problems and toward focusing on solutions. At the same time, she explicitly noted the need for more energy around using whatever platform one has to promote and generate excitement around the changemakers, no matter how big or small.

Nicholas Lewis stated,

Black people have always existed as the purveyors and as the creators of this music. And so it is purely a condition of poor scholarship on the part of the school or irresponsibility, as the sort of cultural purveyors, to effectively miss out on so much of the richness particularly in a US context, which is to say, a context of hybridity. And so, you know, to the extent that we frame concerts around masterworks and, you know, specifically taking language that comes out of all kinds of supremacist sort of enterprises, it says a lot to how it is that we allow classical music to exist. We allow it to be White and it is not. It's German, it's Austro-Prussian. It's French. It's Russian. It's Ukrainian. And it's also really Black.

As lived and eloquently stated by all of the clarinetists interviewed, music by Black composers is abundantly available. It is the responsibility of those that hold the power of programming and repertoire curriculum decisions to ensure that it is brought to the forefront.

The repertoire that institutions champion speaks volumes about who belongs in their spaces. If classical music is to become the diverse and equitable entity that has been a focus of so many initiatives over the past fifty years, the people that reside in these communities need to know, without a singular doubt, that they belong.

Perhaps, in a way, the problem with how change has been attempted up to this point is that we've started with the wrong questions. Instead of asking, "How can we have more diversity in this orchestra?" or "How can we adopt more equitable practices in the way our institution operates?" or "How can we ensure that diverse viewpoints are included in these policies?", we should be asking, "How can we recognize and express value for the unique identities of each student in this department?" and "How can we cultivate grit as a means to holding every student to the highest possible standard?" and "How can we ensure that every person who enters this performance venue or institution knows that they belong here?" It is my hope that Classical music is moving toward a future where the empty seats in the concert halls are filled with people that represent the demographics of the city the institution resides in. That does not happen because of good fortune or an accident but because of a great sense of intentionality on the part of the decisions surrounding programming and the training of the musicians on the stage.

Part II

Explanation

The second part of this document is intended as a resource for applied teachers and clarinetists that would like to increase their awareness of works written by Black composers for clarinet and piano. One of the key research findings in Part 1 of this document revealed that sense of belonging can be cultivated in the applied studio by incorporating works written by composers of

color into the curriculum. In order to focus the scope of this as a resource, I am featuring works that fit within the following criteria:

1. Written for clarinet and piano
2. Originally written for clarinet/not a transcription or arrangement
3. Published between 1980 and 2020

In order to most efficiently give the reader a sense for the difficulty of each work, I have created a graded rubric, based on the following:

- Melodic dexterity: Range of melodic intervals
- Articulation: Articulation tempo requirements
- Rhythmic: Level of rhythmic complexity of solo part
- Texture: Rhythmic complexity between clarinet and piano part
- Intonation: Pitch difficulty between clarinet and piano part

Each of the five criteria are graded on a scale of 1-3.

- 1= Easy
- 2= Moderate
- 3= Difficult

In addition to the rubric, for each of the 10 works included in this resource, I have included the following pertinent information:

- Publisher
- Number of movements, tempi of each movement and duration(s)
- Date of publication
- Range
- Extended techniques

- Recommended grade level of student
- Online recordings available
- Composer website
- Brief prose description of each piece
- Relevant examples from the score relating to prose descriptions

	Melodic Dexterity	Articulation	Rhythmic	Texture	Intonation
Easy - 1	No intervals larger than a third	All/mostly slurred	Simple meter, Simple rhythmic values	Clear melody and accompaniment relationship	Very few unison passages with piano
Moderate - 2	Intervals between a 5 th and an octave	Some articulations under 120 BPM	Compound meter, Dotted rhythms	Duet relationship between piano and clarinet	Some unison passages with piano
Difficult - 3	Several intervals larger than an octave	Extended sections of articulations over 132 BPM	Mixed meter, syncopations, hemiola	Shifting texture throughout	Multiple sustained unison passages with piano

Figure 4: Rubric

Repertoire

Piece Title: Coty

Composer: Quincy C. Hilliard

Publisher: Hilliard Music Enterprises

Length: 06:00

Number of movements and tempi: Three movements

1. Daybreak (Allegro): quarter = 132-144, 01:35
2. Sunset (Lento Expressivo): quarter = 60, 03:10


3. Dance (Allegro): quarter = 164, 01:56

Date of Publication: 1996

Range: F below staff – E above staff

Extended Techniques: None

Recommended student level: Advanced high school/undergraduate

Recordings available: Marcus Eley, *But Not Forgotten*  [Coty: I. Daybreak](#) [Coty: II. Sunset](#) [Coty: III. Dance](#)Composer website: <https://music.louisiana.edu/faculty/hilliard>

Technical Dexterity	2
Melodic Dexterity	2
Articulation	1
Rhythmic	3
Texture	1
Intonation	2

Figure 5: Rubric for *Coty*, Quincy C. Hilliard

This piece would fit well on a program where there is the need for a short, well-balanced piece. With three movements in varying tempi, styles and moods, the entire piece takes only six minutes to perform. The first movement, “Daybreak”, begins with the clarinet alone, establishing the energetic and forward-moving character with articulated sixteenth notes and *fp* crescendi, leading into the piano ostinato line exemplified below (Example 2). The texture alternates throughout the movement, between the clarinet playing a soaring melodic line over the piano’s syncopated line to each instrument developing snippets of the melodic material in a highly syncopated language. In Marcus Eley’s 2020 article *The Clarinet*, he describes the role of the clarinet and piano as, “like well-matched thoroughbreds in a horse race, the clarinet and piano charge to the finish line.”³¹

³¹ Marcus Eley, “Clarinet Works by Black Composers,” *The Clarinet* vol. 48, issue 1 (December 2020): <https://clarinet.org/clarinet-works-by-black-composers/>

Musical score for Example 1: Quincy C. Hilliard, *Coty*, 1st movement, mm. 7-10. The score is in 3/4 time and features a piano (p) and a clarinet. The piano part consists of chords in the right hand and a rhythmic pattern in the left hand. The clarinet part is a melodic line with a dynamic marking of 'sim.' (sforzando) in the second measure.

Example 1: Quincy C. Hilliard, *Coty*, 1st movement, mm. 7-10

The second movement, "Sunset" begins with the piano alone, painting a beautiful and colorful scene using minor seventh chord harmonies. The clarinet enters in measure 9 with a mournful, lyrical melody that soars to higher and higher registral heights throughout the movement (Example 2).

(This space is intentional to accommodate musical examples.)

Musical score for Example 2: Quincy C. Hilliard, *Coty*, 2nd movement, mm. 9-12. The score is in 3/4 time and features a piano (p) and a clarinet. The piano part consists of chords in the right hand and a rhythmic pattern in the left hand. The clarinet part is a melodic line with a dynamic marking of 'p' (piano) in the first measure. The piano part has a dynamic marking of 'p' (piano) in the first measure. The piano part has a dynamic marking of 'p' (piano) in the first measure.

Example 2: Quincy C. Hilliard, *Coty*, 2nd movement, mm. 9-12

The last movement is the most challenging, in 6/4 meter at the tempo of quarter = 164. The piano ostinato figure is played throughout, while the clarinet performs impressive syncopated rhythms and virtuosic runs (Example 3). Tempo modification might be necessary.

(This space is intentional to accommodate musical examples.)

The image displays a musical score for the 3rd movement of Quincy C. Hilliard's *Coty*, measures 31 through 40. The score is written for a single melodic line and a piano accompaniment.

Measures 31-33: The melodic line begins with a piano (*p*) dynamic and a series of sixteenth-note runs. It then transitions to a fortissimo (*ff*) dynamic with a sustained, tremulous note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Measures 34-37: The melodic line features a triplet of eighth notes, followed by a wavy line indicating a tremolo, and then a series of eighth-note runs with a fortissimo (*ff*) dynamic. The piano accompaniment includes a dynamic shift from piano (*p*) to fortissimo (*ff*) and contains triplet markings in the right hand.

Measures 38-40: The melodic line continues with eighth-note runs and a final melodic phrase. The piano accompaniment features triplet markings in the right hand and maintains a consistent eighth-note bass line.

Example 3: Quincy C. Hilliard, *Coty*, 3rd movement, mm. 31-40

Piece Title: Sonatina for Clarinet and Piano

Composer: Valerie Coleman

Publisher: Theodore Presser Company

Length: 08:10

Number of movements and tempi: One movement, quarter = 120

Date of Publication: 2014

Range: F below staff – E above staff

Extended Techniques: None

Recommended student level: Advanced high school/undergraduate

Recordings available: Transatlantic Ensemble, From the Americas

▶ Sonatina, for Clarinet and Piano

Composer Website: <https://www.vcolemanmusic.com>

Technical Dexterity	3
Melodic Dexterity	2
Articulation	1
Rhythmic	1
Texture	3
Intonation	2

Figure 6: Rubric for *Sonatina*, Valerie Coleman

This piece would fit well on a program that highlights works inspired by a popular or jazz idiom, however this piece fits that criteria in a more abstract way than the typical contemporary classical piece written in a jazz style. Valerie Coleman's *Sonatina* was inspired by the composer's time touring through Europe. On her website, she describes the work as being, "reminiscent of a performance at a nightclub where players wailed soulful tunes and riffs on a lovely summer evening in Berlin."³² The most difficult part of this work is the complex texture

³² Valerie Coleman, "New Creations," Valerie Coleman: Composer, 2022, accessed May 11, 2022, <https://www.vcolemanmusic.com/new-creations.html>

between the clarinet and piano (Example 4). Less experienced student clarinetists should be prepared to study the score thoroughly and to plan for extra rehearsal time with the pianist.

The image displays a musical score for Example 4, Valerie Coleman's Sonatina, measures 56-69. The score is written for a clarinet and piano. The piano part is marked *mp* and the clarinet part is marked *mp dolce*. The score is in 4/4 time and features complex rhythmic patterns and fingerings (5, 3, 5). The piano part includes a melodic line with a '3' marking and a '5' marking. The clarinet part includes a melodic line with a '3' marking and a '5' marking. The score is divided into three systems, with measures 56-60, 61-65, and 66-69 respectively.

Example 4: Valerie Coleman, Sonatina, mm. 56-69

Piece Title: The Featherheart

Composer: Lawren Brianna Ware

Publisher: B. Ware Works Publishing

Length: 05:20

Number of movements and tempi: One movement - quarter note = 60

Date of Publication: 2016

Range: Low G to High A

Extended Techniques: none

Recommended Student Level: Advanced high school/undergraduate

Recordings available: ["The Featherheart" for clarinet and piano- World Premiere at AEIVA](#)

Composer website: <https://www.lbwaremusic.com>

Technical Dexterity	3
Melodic Dexterity	2
Articulation	1
Rhythmic	2
Texture	1
Intonation	3

Figure 7: Rubric for *The Featherheart*, Lawren Brianna Ware

Given this piece's direct linkage to a work of visual art, I have chosen to provide program notes from the composer.



The Featherheart, 2010, Oil and wax on canvas, 60 x 44 in.

“My composition was inspired by Mr. Enrique Martinez Celaya's work, "The Featherheart" (and thus, my composition is named after this piece of art). The painting depicts (what I believe to be is) a young woman who has a scar on her left cheek. Behind her, one can see the dark night sky and stars. If you look closely, her scar seems to be in the shape of a feather. To me, the woman seems to be one who has a past that is full of sadness, trials, and many difficulties. She may even have a history of abuse (thus, the scar on her cheek). However, there seems to be a glimmer of hope in her face for a brighter future.

I wanted to create a piece that was calm, ethereal, and emotional. I wanted to convey what I believe is the woman's story: one of sadness and hurt, but also one of hope. I chose the instrumentation of solo clarinet and piano. The clarinet's wide range of notes and dynamics is representative of the woman's voice. The piano accompaniment is meant to feel free and ethereal. The descending pattern that begins the piece (and later returns in both the piano and the clarinet), along with the triplets/glissandi, are intended to represent a floating feather. It is also representative of the twinkling stars that are in the background of the painting.”³³

Brianna Ware

This piece would fit well on a program featuring pieces inspired by visual art. The outer sections of this work are quite simple texturally and harmonically. The piece opens with the piano establishing beautiful, hopeful harmonies in a descending eighth note line. The clarinet emerges from the texture with sustained phrases that eventually lead into the more virtuosic passages that you see in the below example (Example 5).

³³ Program Notes. “Chamber Music @ AEVIA. Program notes for Lawren Brianna Ware, *The Featherheart*. The University of Alabama at Birmingham Department of Music. Abroms-Engel Institute for the Visual Arts, March 10 2016.

10

12

14

16

mf

f

mf

f

f

ff

rall.

Example 5: Lawren Brianna Ware, *The Featherheart*, mm. 10 - 17

Piece Title: Ad Anah?

Composer: James Lee III

Publisher: Subito Music Publishing

Length: 06:00

Number of movements and tempi: One movement, quarter = 60

Date of Publication: 2015

Range: A below staff – B above staff x2

Extended Techniques: pitch bends

Recommended Student Level: Advanced Undergraduate/Graduate

Recordings Available: Anthony McGill Live  Anthony McGill LIVE

Composer website: <https://www.jameslee3music.com>

Program notes from composer  James Lee III on his work "Ad Anah?"³⁴

Technical Dexterity	3
Melodic Dexterity	3
Articulation	1
Rhythmic	2
Texture	3
Intonation	3

Figure 8: Rubric for *Ad Anah?*, James Lee III

The title of this piece is a Hebrew phrase, meaning “How long?”. The clarinet and piano engage in dialogue throughout the piece about the injustices that were taking place during the days of the Old Testament. “How long, Lord, must I call for help but you do not listen?” *Ad Anah?* would fit well on a program that features works about injustices taking place in the past or present.

This piece features incredible melodic and technical virtuosity and control of such within a wide dynamic range. The opening of the piece begins with the piano only, setting the scene with subdued *p.* flourishes and then a steady eighth note pattern before the clarinet enters in measure 9 with a quiet trill (Example 6). The piece progresses toward an exciting climax on a high B in measure 63 (Example 7), concluding similarly to how it began, quiet in the middle and low register of the clarinet.

³⁴ James Lee III on his work “Ad Anah?” Filmed January 2021. YouTube video. Posted by Juventas New Music Ensemble. 02:40.

Teneramente, $\text{♩} = 60$

13

Example 6: James Lee III, *Ad Anah?*, mm. 1-16

61

63

***ff* passionato**

mp

p

Example 7: James Lee III, *Ad Anah?*, mm 61-67

Piece Title: Toccata (for clarinet in A)

Composer: Jeff Scott

Publisher: Music by Jeff Scott

Length: 05:36

Number of movements and tempi: One movement - half note=120

Date of Publication: 2020

Range: Low F to B above staff x 2

Extended Techniques: glissandi, fluttertongue, improvised solo section

Recommended Student Level: Advanced Undergraduate/Graduate

Recordings available: TransAtlantic Ensemble, From the Americas

 [Toccata, for Clarinet and Piano](#)

Composer website: <https://www.musicbyjeffreyscott.com>

Technical Dexterity	3
Melodic Dexterity	3
Articulation	3
Rhythmic	3
Texture	3
Intonation	3

Figure 9: *Toccata*, Jeff Scott

Toccata by Jeff Scott was written for friend and collaborator, Mariam Adam. Beginning with the clarinet and piano in a unison, driving rhythm, the work evolves toward a syncopated Latin jazz rhythm sometimes played by the piano with the clarinet riffing on top, sometimes played in unison and sometimes played off of each other (Example 8). Requiring incredible rhythmic groove and precision, this work is a lot of fun and requires the player to have complete command over the entire range of the instrument. The middle improvised section makes this an ideal piece for a crossover clarinetist or someone that is interested in developing their improvisation chops. The unaccompanied cadenza at the end features rapid articulation mixed in with chromatic runs.

Allegro $\text{♩} = 120$

Clarinet in A *ff*

Piano *ff*

This musical score shows the first five measures of a piece. The top staff is for Clarinet in A and the bottom staff is for Piano. Both are marked with a dynamic of *ff* (fortissimo) and a tempo of Allegro with a quarter note equal to 120 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 2/2. The music features a driving, rhythmic pattern with accents and slurs.

6

Cl. *mf* *f*

Pno. *mf* *f*

This musical score shows measures 6 through 10. The top staff is for Clarinet (Cl.) and the bottom staff is for Piano (Pno.). The Clarinet part begins with a trill (tr) and has dynamics of *mf* and *f*. The Piano part has dynamics of *mf* and *f*. The key signature and time signature remain the same as in the previous section.

Example 8: Jeff Scott, *Toccata*, mm. 1-10

Piece Title: The Blue Bag

Composer: Adolphus Hailstork

Publisher: Theodore Presser Company

Length: 06:00

Number of movements and tempi: One movement, Moderato, Slower, Allegro

Date of Publication: 2013

Range: E below staff – E above staff

Extended Techniques: Improvisation over blues scale

Recommended Student Level: Advanced Undergraduate/Graduate

Recording available: [Truman Music - A Faculty Recital: Dr. Jesse Krebs and Hyejin Cho](#)

Composer website: <https://www.adolphushailstork.com>

Technical Dexterity	3
Melodic Dexterity	3
Articulation	2
Rhythmic	3
Texture	2
Intonation	2

Figure 10: *The Blue Bag*, Adolphus Hailstork

Dedicated to clarinetist Anthony McGill, Adolphus Hailstork's *The Blue Bag*, "was inspired by singers such as Nancy Wilson, Lena Horne, Ella Fitzgerald, and Aretha Franklin."³⁵ This piece would fit well on a program of works written in a pop or jazzy style or as part of a collection of pieces inspired by vocalists. The piece begins with the clarinet alone in a spacious "bluesy" setting (Example 9). The piano joins the clarinet after the 9th measure in harmonies that embrace the dissonance of major and minor 2nds. The allegro section features a written out swing rhythmic passage, alternating with quick runs in the clarinet part, followed by a brief section of improvisation on a blues scale pattern (Example 10). The piece concludes with

³⁵ Theodore Front Musical Literature, "Blue Bag for Clarinet and Piano," Theodore Presser Company, 2013, date accessed June 2, 2022, <https://www.tfront.com/p-338363-blue-bag-for-clarinet-and-piano-2011.aspx>.

metrically complex exchanges between the clarinet and piano before the concluding statement, reminiscent of the opening blues setting.

Moderato ♩=92

Clarinet

The musical score for Clarinet consists of three staves of music. The first staff (measures 1-6) begins with a tempo marking of 'Moderato' and a quarter note equal to 92 (♩=92). The dynamics are marked *ppp* at the start and *mp* later. The second staff (measures 7-11) starts with *pp* and includes markings for *mp*, *p*, and *mp*. The third staff (measures 12-15) features *fp* and *f* dynamics. The music includes various articulations such as slurs, accents, and fingerings (6 and 5).

Example 9: Adolphus Hailstork, *The Blue Bag*, mm. 1-15

(This space is intentional to accommodate musical examples.)

The image displays a musical score for Adolphus Hailstork's *The Blue Bag*, measures 59-64. The score is written for a single melodic line and a piano accompaniment. The melodic line is in 4/4 time and features a complex, chromatic sequence of notes, often grouped in triplets. The piano accompaniment consists of a bass line with chords and a right-hand part with chords and eighth notes. The score includes dynamic markings such as *f*, *mf*, *mp*, *pp*, and *sfz*, as well as articulation marks like accents and trills. The key signature is one flat (B-flat major or D minor).

Example 10: Adolphus Hailstork, *The Blue Bag*, mm. 59-64

Piece Title: 50 Times Around the Sun

Composer: Alvin Singleton

Editor: Schott Music Corporation

Length: 10:11

Number of movements and tempi: Single movement - quarter = 132/quarter = 66

Date of Publication: 1999

Range: low E to F above staff x 2

Extended Techniques: none

Recommended student level: Advanced undergraduate/graduate

Recording available:  50 Times Around the Sun

Composer's website: <https://www.alvinsingleton.com/bio.php>

Technical Dexterity	3
Melodic Dexterity	3
Articulation	1
Rhythmic	3
Texture	2
Intonation	2

Figure 11: *50 Times Around the Sun*, Alvin Singleton

50 Times Around the Sun is a single-movement work that draws the listener in with a full embracing of dissonance and eerily emerging melodic material. This piece would fit well on a program that needed a moment to bring the audience to a sonic place of introspection and reflection. *50 Times Around the Sun* begins with a 2-note major second motive in the piano. The clarinet joins in measure 10 on a low E, setting up a slow ascending line of sustained pitches (Example 11). From the CD liner notes, “As the work approaches its climax, the harsh elements in the work are felt to surprisingly transform, almost reluctantly, into a kind of soft “yes” (Example

12).³⁶ The piece winds down and ends with a similar iteration of the 2-note motive that opened the piece.

♩ = 132

Clarinet in Bb*

Piano *mp*

7

attack imperceptibly

pp espr.

14

mp

Example 11: Alvin Singleton, *50 Times Around the Sun*, mm. 1-20

³⁶ Alvin Singleton, *Sing to the Sun*, Chamber Music Northwest, Albany Records TROY902, 2007, 1 compact disc, Liner notes by Carmen Moore.

The image displays a musical score for Example 12, Alvin Singleton's *50 Times Around the Sun*, measures 107-112. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with a forte (**f**) dynamic at the beginning of measure 107. The piano accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes. The melodic line consists of eighth and sixteenth notes, often beamed together. Measure 110 includes a *poco* marking and a piano (**p**) dynamic. The score concludes with a final measure in measure 112.

Example 12: Alvin Singleton, *50 Times Around the Sun*, mm. 107-112

Piece Title: Sonata

Composer: David Baker

Publisher: Keiser Classical

Length: 13:00

Number of movements and tempi: Three movements

1. Blues: quarter = 184, 04:40
2. Loneliness: quarter = 60, 05:28
3. Dance: quarter = 208, 03:32

Date of Publication: 1990

Range: low E to A above staff x 2

Extended Techniques: None

Recommended student level: Graduate

Recording available: [▶ Sonata for Clarinet and Piano: I. Blues](#)

[▶ Sonata for Clarinet and Piano: II. Loneliness](#)

[▶ Sonata for Clarinet and Piano: III. Dance](#)

Composer's website: <https://www.keisersouthernmusic.com/composers/david-baker>

Technical Dexterity	3
Melodic Dexterity	3
Articulation	2
Rhythmic	3
Texture	3
Intonation	2

Figure 12: *Sonata for Clarinet and Piano*, David Baker

David Baker's Clarinet Sonata has been described as “‘concert jazz’, fully written out and based on jazz forms and progressions,” by music theorist, David Ward-Steinman.³⁷ While the piece is fully notated and there is no improvisation, in each of the movements, the melodic material

³⁷ Sheng-Hsin Lin, “Background, Compositional Style, and Performance Considerations in the Clarinet Works of David Baker” (DMA diss., University of North Texas, 2016) 19.

evolves into densely composed technical passages that sound like they are being composed in the moment.

The first movement, “Blues”, begins with the clarinet alone. The piano joins in measure 20, coloring the expressive clarinet melody with minor and diminished harmonies. In measure 32, the relationship between the clarinet and piano evolves into being more of a dialogue, with melodic fragmentation and riffing between the two voices (Example 13).

Example 13: David Baker, Clarinet Sonata: movement 1, Blues, mm. 33-44

In our interview, Marcus Eley described the second movement, “Loneliness”, as the most difficult movement of the sonata. The skat section in the middle of the movement requires an incredible level of technical dexterity with 32nd note runs, freely moving between the 2nd and 3rd registers (Example 14).

The image displays a handwritten musical score for Example 14, covering measures 65 to 72. The score is written on a grand staff, consisting of a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one sharp (F#) and a 4/4 time signature. The right hand (treble clef) features complex, rapid 32nd-note runs that frequently cross the staff, moving between the second and third registers. The left hand (bass clef) provides a more melodic and harmonic accompaniment, often using chords and moving lines. The measures are numbered 65 through 72, with some measures containing multiple bar lines. The notation includes various accidentals, slurs, and dynamic markings, such as a forte (f) marking at the beginning of measure 65.

Example 14: David Baker, Clarinet Sonata: movement 2, Loneliness, mm. 65-72

The final movement, Dance, is written in a Calypso style. The opening's catchy, syncopated melody (Example 15) gets developed into different keys, fragmented and evolves into a B section at letter H that features more dialogue between the two voices and flashy runs in the clarinet over the piano's groovy bassline (Example 16).

The image displays a musical score for Example 15, consisting of four staves. The top staff is a single treble clef line representing the clarinet part, featuring a syncopated melody with eighth and quarter notes. The second and third staves are grand staff notation for the piano, with a treble clef on top and a bass clef on the bottom. The piano accompaniment includes chords and a bassline with eighth notes. Measure numbers 5, 6, 7, 8, 9, 10, 11, and 12 are indicated below the piano staves. A first ending bracket labeled '1st' spans measures 7 and 8. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 7 and 8.

Example 15: David Baker, Clarinet Sonata: movement 3, Dance, mm. 5-12

MVT 3

24

98 99 100

101 102 103

Example 16: David Baker, Clarinet Sonata: movement 3, Dance, mm. 98-103

Piece Title: Duo from Dancing with the Shadow

Composer: Eleanor Alberga

Editor: Eleanor Alberga Scores

Length: 04:52

Number of movements and tempi: One movement from a larger chamber work, quarter = 104/144/116

Date of Publication: 1990

Range: low E to E above staff x 2

Extended Techniques: two measures of repeated fingered quarter tones

Recommended student level: Graduate

Recording available: [▶ Eleanor Alberga | Dancing With The Shadow \(1990\)](#)

Composer's website: <https://eleanoralberga.com>

Technical Dexterity	3
Melodic Dexterity	3
Articulation	3
Rhythmic	3
Texture	3
Intonation	2

Figure 13: *Duo from Dancing with the Shadow*, Eleanor Alberga

Eleanor Alberga's *Duo from Dancing with the Shadow* is taken from a larger work scored for flute, clarinet, violin, cello, piano and percussion. The first movement (Duo) stands solidly independent from the rest of the piece as a duo for clarinet and piano, in a satisfying ABA form. The clarinet begins the piece alone, for the entire first page, before being joined by the shadow, the piano. When the piano joins as the shadow, it plays with the skipping melodic gestures initiated by the clarinet, lengthening, fading and occasionally disappearing (Example 17).

Originally written for a dance company, this piece would fit well on a program of music inspired by dance.

The image displays a musical score for two instruments: Clarinet (Cl.) and Piano (Pno.). The score is divided into two systems, measures 21-26 and 24-26.

System 1 (Measures 21-26):

- Measure 21:** Cl. starts with a melodic line marked *mp*. Pno. has a bass line starting with an *sfz* dynamic.
- Measure 22:** Cl. continues with a triplet of eighth notes. Pno. continues with a melodic line marked *mp*.
- Measure 23:** Cl. features a triplet of eighth notes and a dynamic marking of *sfz* with a *dim.* (diminuendo) hairpin. Pno. has a melodic line marked *pp*.
- Measure 24:** Cl. continues with a melodic line marked *pp*. Pno. continues with a melodic line marked *mp*.
- Measure 25:** Cl. continues with a melodic line marked *mp*. Pno. continues with a melodic line marked *mp*.
- Measure 26:** Cl. continues with a melodic line marked *mp*. Pno. continues with a melodic line marked *mp*.

System 2 (Measures 24-26):

- Measure 24:** Cl. starts with a melodic line marked *cresc.* (crescendo). Pno. has a bass line marked *sfz*.
- Measure 25:** Cl. continues with a melodic line marked *cresc.*. Pno. continues with a melodic line marked *cresc.*.
- Measure 26:** Cl. continues with a melodic line marked *cresc.*. Pno. continues with a melodic line marked *cresc.*.

The score includes various musical notations such as dynamics (*mp*, *pp*, *sfz*, *dim.*), articulation (*sfz*), and performance instructions like *cresc.* and *8^{va}*.

Example 17: Eleanor Alberga, *Duo from Dancing with the Shadow*, mm. 21-26

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Appendix A - Human Subjects Determination Letter

Northwestern University

Institutional Review Board

Biomedical **IRB** Social & Behavioral Sciences

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Notification of Not Human Research Determination

To: Jennifer Woodrum

Link: [STU00216424](#)

P.I.: [Jennifer Woodrum](#)

Title: A Case Study on the Lived Experiences of Black Clarinetists

Description: The committee reviewed this submission and assigned a determination of Not Human Research. For additional details, click on the link above to access the project workspace.

Appendix B - Consent Document

A Case Study on the Lived Experiences of Black Clarinetists

Dear Participant,

The following information is provided for you to confirm your participation in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time.

The central purpose of this study is to gather the lived experiences of the classical music training and careers of three Black clarinetists. The data collected through these research questions will provide context for the critical need to enrich the canon to be more inclusive in the representation of composers studied and presented in a clarinetist's training and career. The research project will serve as a resource to clarinetists and applied clarinet teachers, featuring a pedagogical analysis of 10 recital works written by Black composers.

Data will be collected in one 1-hour interview to be held over Zoom and scheduled according to your availability.

Do not hesitate to ask any questions about the study either before participating, during the time that you are participating or after your interview has been completed. I will share my research findings with you after the research is completed. Your name will be included in the research, unless you specifically request that a pseudonym be used. The research will not be presented or published without your consent.

The qualitative interview will be centered around the following questions:

- Would you describe your experience as a Black clarinetist in a field that is dominated by whiteness?
- Have you had specific experiences in your training or in your professional career that influenced your sense of belonging?
- What impact did your sense of belonging have on your aspirations as a musician or teacher?
- How have the institutions in which you have worked attempted to create an inclusive environment?
- What specific DEI strategies have been implemented?
- What is your vision for a more diverse and more inclusive classical music field in the United States?

Participant Name _____

Participant Signature _____ Date _____

Interviewer Name _____

Interviewer Signature _____ Date _____

Appendix C - Interview Protocol

- Would you describe your experience as a Black clarinetist in a field that is dominated by whiteness?
- Have you had specific experiences in your training or in your professional career that influenced your sense of belonging?
- What impact did your sense of belonging have on your aspirations as a musician or teacher?
- How have the institutions in which you have worked attempted to create an inclusive environment?
- What specific DEI strategies have been implemented?
- What is your vision for a more diverse and more inclusive classical music field in the United States?