

Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean
Composers.

by

Alexandra Nefertari Chea

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Graduate Supervisory Committee:

Joshua Gardner, Co-Chair
Robert Spring, Co-Chair
Chriti Jay Wells
Christine Gangelhoff

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ABSTRACT

For this project, I commissioned five new works for the clarinet by Caribbean composers. My goals with this project are to expand the clarinet literature written by composers from the Caribbean and to bring awareness to a group of people who have traditionally been underrepresented in the classical music space, more specifically, the clarinet classical music space. Composers for this project were born in one of the 13 independent Caribbean countries. I excluded Cuban composers since most of the existing works are currently from that country and I wanted to increase Caribbean representation from the traditionally underrepresented countries. While my composer parameters were general, they required composers to write a piece that incorporated a traditional element from their country. This could have included a genre, a rhythm, instrumentation, or folklore/storytelling. In this document, I provide composer biographies, program notes, and a performance guide for each piece. It is my hope that these works inspire clarinetists to consider performing and programming repertoire by Caribbean composers, while also inspiring other Caribbean composers to create new works for the clarinet.

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To my mummy, you have supported me my whole life and throughout this entire journey of becoming Dr. Chea. Thanks to you, my dreams have come true. I love you, mummy!

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INTRODUCTION

In an age where diversity, equity, inclusion, access, and belonging (DEIAB) is on the rise in the classical music space, I noticed my peers playing an increasing number of works by minority composers. These included the standard categories of women composers, living composers, and black composers. The benefits of DEI in classical music are that “by actively seeking out and amplifying underrepresented voices, the classical music community can cultivate a more inclusive and authentic representation of the world we live in.”¹ Shortly after noticing this trend of programming more diverse composers, I too, began to do the same. Not because it was trending, but rather, because I personally resonated with the mission to advocate for minority composers. I performed works by black, living, and female composers because these were all characteristics that I identified with as a living, black, female performer. Unfortunately, this excluded my most prominent identity: a Caribbean. After realizing that I had yet to perform works by a Caribbean composer, I wanted to change that.

Shortly after coming to this realization, I had the honor of commissioning and performing a new work by Kristopher Williams, a Bahamian composer, at the inaugural International Clarinet Association Low Clarinet Festival in 2023. Following this performance, I had the grand idea to put together a degree recital that only featured works by Caribbean composers.

¹ Purdon, Baker. Harmonizing Progress: The Future of DEI Efforts in Classical Music. The Presser Foundation 2024. Accessed July 21st, 2024. <https://presserfoundation.org/harmonizing-progress-the-future-of-dei-efforts-in-classical-music/>.

The Caribbean, also known as the West Indies, is the area between North and South America and includes 13 independent countries. Upon looking for pieces by composers from the Caribbean, I truly noticed how limited the repertoire was. Some of the music I found included arrangements of *Pirates of the Caribbean* for the clarinet or pieces by composers of different nationalities (usually American composers) who wrote pieces with a Caribbean ‘essence.’ Those compositions were all “fun, lively, and dance-like” but what does that mean if the only works associated with the Caribbean have those characteristics? Does that mean composers can only write music with that character for it to be considered Caribbean?

The downside of having an underrepresentation of Caribbean composers in the clarinet community is that they have not been given the opportunity to write music that reflects the diversity of their unique interests, background, and style. The stereotypes that are reinforced through non-Caribbean composers’ works has the danger of dictating what clarinet music by *Caribbean* composers can be. Like many composers from different countries, the style of compositions varies based on the interest of the composer regardless of what country they are from. In fact, many composers are inspired by works by composers from different countries and the same can be said for composers from the Caribbean.

As I continued to locate clarinet pieces by Caribbean composers, I eventually found that few were written and unfortunately, the majority were not available for purchase. If they were available, they either had no reference recordings or were regularly performed works by Paquito D’Rivera. I wanted to use my doctoral recital as an

opportunity to showcase works that were not well known and to highlight countries whose composers have rarely been heard and seen in a recital/concert hall. Unfortunately, due to the limited amount of repertoire available, at that time, I was not going to be able to fill a degree related recital slot (approximately 45 minutes of music). Considering how large and culturally diverse the Caribbean is, I was shocked.

The process to locate repertoire was tricky and frustrating as a performer. There is no current list titled “Clarinet Works by Caribbean Composers,” so I searched the internet, consulted “Art Music by Caribbean Composers” by Dr. Christine Gangelhoff and Cathleen LeGrand, researching the names of potential composers and referring to their websites one-by-one, and referenced the *Living Composer* and *Composer Diversity* databases.²

Eventually, the frustration of having no current lists/databases that can act as a one stop shop for future performers led me to creating my own database which can be found in the Appendix. I only found 142 works for the clarinet by composers from independent Caribbean countries with 120 works by Cuban composers alone.³ I started wondering: *why are the majority of clarinet works from Cuba and not other countries in the Caribbean?*

² Gangelhoff, Christine & LeGrand, Cathleen. 2011. *Art Music by Caribbean Composers: Bahamas*, Volume 17. Article. The International Journal of Bahamian Studies. https://www.researchgate.net/publication/276373497_Art_Music_by_Caribbean_Composers_Bahamas

³ Ford, Aiden. Caribbean Countries & Capitals. Study.com. Accessed July 21st, 2024. <https://study.com/learn/lesson/caribbean-countries-and-capitals.html>

I've found through my research that the answer dates to the time of slavery. Up until 1873, there was still an active Slave trade within Cuba.⁴ This was much later than most countries and for context, in the Bahamas, the timeframe in which slavery took place was from 1492 – 1834 (its abolishment).⁵ This meant the rules regarding assimilation were much different in 1873. With slaves arriving much later, the musical and cultural traditions that came with slaves had a higher chance of survival. In Cuba, manumission practices took place. These practices meant that slaves had the opportunity to buy their freedom and be part of communities called *Cabildos* whose goal was to ensure that their traditions, religion, dance, and music were kept alive to pass onto future generations.⁶

Through these communities alone, you see the importance of music during a time of oppression. This can be contrasted to the history of the Bahamas where music was a luxury, and slaves were allowed one day off a year on Boxing Day to celebrate with music and dance. During this time, the music of the oppressors (for example: royal guard bands) influenced these countries who didn't have *Cabildos*.

Being enslaved that long, traditions were harder to hold onto and a lot of what they once knew either didn't survive or blended in with their oppressor's music. We see

⁴ Manuel, Peter. 2010. *Afro-Caribbean*. Grove Music Online.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0mo-9781561592630-e-1002087149>.

⁵ Robinson, Marc Arsell. 2014. *Nassau, The Bahamas*. Black Past.
<https://www.blackpast.org/global-african-history/nassau-commonwealth-bahamas-1492/#:~:text=Slavery%20was%20outlawed%20in%20the,of%20wealthy%20farmers%20and%20merchants>.

⁶ Manuel, Peter. 2010. *Afro-Caribbean*. Grove Music Online.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0mo-9781561592630-e-1002087149>.

that through make-shift versions of European instruments in the Bahamas (brass-like and percussion-like instruments) made from everyday materials. This style of music largely contrasted the music being produced in Cuba around this time. For example, in the Bahamas, music served as a means of communication to slaves being traded across islands in the Bahamas and across the Atlantic. Musicians used everyday materials like conch shells, saws, nails and goat skin drums to create *Calypso* and *Rake and Scrape* music. On the other hand, in Cuba, there was the *Danzón* which was accompanied by *orchestra típicas* ensembles.⁷ *Orchestra típicas* had the instrumental make-up of a traditional Cuban ensemble which included instruments from Spanish and African origins in addition to European instruments such as the clarinet in C and the flute.⁸ The *Danzón* is now the national music of Cuba but during the early days, it was used as dance music in a more formal setting to help bridge class gaps.

The normalization of the clarinet in Cuban ensembles and music, helped with expanding the repertoire both then and now. For other countries, this was not the case. The lack of accessibility to the instrument and lack of understanding to the possibilities of the clarinet as a musical instrument led to the absence of literature for the clarinet. With this project, I wanted to expand the clarinet literature for independent Caribbean countries that, to this day, have not worked towards the development of clarinet

⁷ The Official Website of the Government of the Bahamas. 2011. *Rake and Scrape Music*. https://www.bahamas.gov.bs/wps/wcm/connect/MOF_Content/internet/The+Government/Residents/Culture/Music/

⁸ Dickson, Jean. 2010. *Orquesta típica*. Grove Music Online. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002085469?rskey=J7NiPh&result=11>

repertoire. There is still a lack of understanding to what the clarinet can do. For most Caribbean countries, people put an emphasis on brass, percussion and stringed instruments. In hopes of exposing my Caribbean audience to the possibilities of the clarinet, I began working on my commissioning project which required me to establish my composer and project criteria.

I established criteria for what I was looking for in a composer and only sought out composers born in independent Caribbean countries regardless of whether they had moved abroad. My primary goal with this project is to expand the clarinet literature written by composers from the Caribbean. Additionally, I want to bring awareness to a group of people who have traditionally been underrepresented in the classical music space - more specifically, the clarinet classical music space.

To do so, I commissioned five pieces by composers from four different countries: Haiti, the Dominican Republic, Antigua and Barbuda, and The Bahamas. Although there are more islands that have little to no works written for the clarinet, this is just the beginning of hopefully a long-term project and mission.

I provided each composer with two general parameters for this project. The first parameter asked that they incorporate a traditional element inspired by the country they are from. This could include genre, instrumentation, or folklore. The second requirement asked that each piece, at minimum, be five minutes in length. Once completed, I agreed to learn, perform, record, and promote each piece.

THE COMMISSIONING PROCESS

The first step in my commissioning project was to simply get composers on board. After receiving a list of potential composers, I reached out to my top choices. This initial email included an introduction about myself, my project and its purpose, my end goals with this project, a timeframe for when I would need the piece completed by, and my status regarding funding. I wanted this initial email to hopefully get the attention of interested composers and give them sufficient information to decide quickly. My timeline was fairly short—I gave them about 7 months to complete the piece. This was something that needed to be mentioned because in my case, my timeframe was short but in any case, a deadline is always important to give to ensure the project would be completed by a specific date.

I did encounter some composers whose commissioning fee were too high for my budget and although this was uncomfortable, in one instance where I couldn't afford a specific composer, they were happy to offer an alternative composer option. Eventually, I found enough composers to curate a recital program with commissions.

The actual process of the pieces being written and edited varied by composer. Some were sharing previews of the piece as it was being written and one sent the piece when it was finished. Throughout this process, there were changes made to concepts of pieces and its content. Being part of a commission means not only thinking about yourself as the performer but considering the abilities of future performers and their accessibility to instruments. The more accessible the instruments and collaborators are, the more interested a performer might be in performing your commission.

Since this project included some composers who had never written for the clarinet, several asked me to verify if the material written was ‘playable’ on the clarinet. As the performer, this meant playing through the material upon receiving the piece/excerpts and providing feedback.

Later in the commissioning process, adjustments needed to be made to the piano parts. Although I was able to play through the clarinet material in advance prior to the completion of the first edition, I only started working with my pianist approximately 3 months before my performance. Therefore, any changes that needed to be made had to happen relatively quickly. Open and prompt communication with the composer is very important.

STYLE GUIDE

The composers all had very different styles of writing and brought these various styles into their compositions for this project. There are three pieces that the performer should have some context on Caribbean styles prior to learning the piece. These are: *Island Sonata* by Kristopher Williams (movement 1), *Antillean Sagas* by Cedric Munroe (Movement 1) and *Limin’*, by Khan Cordice. These three pieces have references to the *Calypso* (and its variant, Rake n Scrape in *Island Sonata* mvt.1) genre which is not traditionally referenced in existing clarinet repertoire and may be new to a lot of performers.

Calypso is a genre that is upbeat and focuses on syncopation.⁹ Similarly, *Junkanoo*, a genre that focuses on syncopation, can be found in *Island Sonata* (movement 3) and *Antillean Sagas* (movement 3). Because these genres are rhythmic by nature, it is important to be as percussive as you can as the soloist and pianist. This means playing short and bounce-like is preferred. Additionally, where you have rhythms that involve a syncopated 8th-note, putting an emphasis on the syncopation will help to bring out both the Calypso and Junkanoo's core rhythm (Figure 1). Below, most of the syncopated rhythms you'll see are created with a tie.



Figure 1: Example of the syncopated rhythm in Kristopher William's *Island* (Movement 1) inspired by Calypso.



Figure 2: Example of the syncopated rhythm in Kristopher William's *Island Sonata* (Movement 3) inspired by Junkanoo.

⁹ Masterclass. *Calypso Music Guide: A Brief history of Calypso Music*. 2021. <https://www.masterclass.com/articles/calypso-music-guide>.



Figure 3: Example of the syncopated rhythm in Khan Cordice's *Limin'* inspired by Calypso.

For both genres, the symbiotic relationship between the rhythms in all parts is more important than your individual rhythm. Both genres are very rhythmic by nature, but it is the way in which these rhythms interact with one another that makes these genres 'groovy.' Each note has its place, so it is important to figure out how your rhythms as the clarinetist fits in with the accompaniment (piano/steelpan) which is going to be your core rhythm. I highly recommend listening to examples of these genres.

Lastly, regarding this symbiotic relationship of rhythms, in all 3 pieces mentioned above, stability of pulse is important. The stability is what allows the layers and melody on top to flow in and out effortlessly. This stable rhythm is usually, in my opinion, why people find Caribbean music so catchy and get hooked on the music rhythmically.

Figure 4: Example of the syncopated rhythm in Khan Cordice's *Limin'* inspired by Calypso. This is an example of the symbiotic relationship mentioned above. The main Calypso groove is in the Steelpan part with the clarinet acting as an additional layer of material. This is basically a written improvisation line on top of the Calypso groove.

OMAJ A RASIN: DUO FOR CLARINET AND CONGA (2024)

By: Jean (Rudy) Perrault

Composer Biography:

Born in Port-au-Prince, Haiti, performing, conductor, and composer, Jean (Rudy) Perrault is a sought-after educator/clinician, composer, performer, and conductor, nationally and internationally. His compositions have been commissioned for, and performed by, world famous musicians and ensembles.

For more than a decade, Rudy has been collecting, digitizing, and editing the piano works of Haitian classical composers. His latest compilation being the music of Solon Verret, which will be distributed through JW Pepper alongside his other arrangements and compositions.

He is Professor of Music, and Director of Orchestras, at the University of Minnesota Duluth. He is a frequent judge/panelist at festivals and competitions in all corners of the world. Rudy is a founding member of the Kako Foundation (kakofoundation.com), a non-profit organization dedicated to bringing music to at-risk youth in the US and Haiti. He is a Fulbright Scholar, and the recipient of the 2022 UMD College of Arts, Humanities and Social Sciences (CAHSS) Research, Scholarship, and Creative Activity award.¹⁰

¹⁰ Perrault, Jean. Biography Jean R Perrault. University of Minnesota Duluth. Accessed July

Program Notes:

This piece was inspired by the song, *Twa Fèy, Twa Rasin* by Emeline Michel and Rudy dedicates it to Julio Racine. *Twa Fèy, Twa Rasin* is about how precious concepts about the universe can be trivialized and abandoned by some, while being treasured and upheld by others. This Haitian traditional song is about valuing and honoring one's heritage. In relation to this commissioning project, both Rudy and Alexandra felt the responsibility and need to encapsulate an aspect of the Haitian culture by creating this new work for Clarinet and Conga in hopes that the stories and music of Haiti can be cherished by others both now and in the future. The title of this new work translates to "Homage to Roots" referring to Mr. Perrault's Haitian roots.

Performance Guide:

Omaj a Rasin requires a Conga player who has access to both a conga and a Haitian voodoo Ason, the latter of which you may find difficult to find. While this was an obstacle my collaborator and I faced, there were several solutions. Substitutes for not having an Ason can include using a shekere shaker and a small handbell, a beaded gourd and a small handbell, or any reasonable variation of the beaded instruments listed above and a small handbell. You can see in the reference photo of this instrument below that the bell is attached to the handle of the beaded shaker, meaning, both would be operated with one hand. Therefore, it is important for the percussionist, regardless of whether they are making an improvised version of this instrument, to also hold both instruments in the same hand when performing.



Figure 5: Example of a Haitian Voodoo Ason.¹¹



Figure 6: The Shekere shaker and Handbell used for my performance.

The beginning and ending of this piece are meant to be meditative. This can be accomplished by fully utilizing all the fermatas by sustaining the notes for varying

¹¹ Perrault, Jean. Photo of an Ason. E-mail from author. October 3rd, 2024.

lengths of time (preferably longer) rather than just holding them for double the note value. In addition to holding these fermatas, having the percussionist shake the Ason at different speeds for the duration of your fermata will help get the meditative and almost ethereal feel across to your audience.



Figure 7: *Omaj a Rasin mm. 1-4*.¹²

Starting at m. 111, I recommend circular breathing when you need to breathe during the 16th notes. The trouble with this section is that it moves quickly and by taking a breath in the middle of the melodic line, it might interrupt the momentum of the section as well as your momentum as the performer. This section explores the full range of the clarinet, and the most technical element is the mixed articulation combined with the large interval leaps as seen in Figure 8. Although this is technical, I believe that these articulated and accented notes can help you better execute these large and fast voicing changes.

¹² Jean R. Perrault. *Omaj a Rasin*. Jean R. Perrault, 2024.

Figure 8: *Omaj a Rasin mm. 129-131.*¹³

If your percussionist is comfortable with it, it is highly recommended that they improvise on the rhythms provided to create some variation throughout the piece. They should also refer to the back of the score to reference the notation guide provided by the composer. Improvisation for the percussionist is allowed as long as the tempo in each section remains steady.

***RESPONSABILIDAD: PARAPHRASED MERENGUE FOR BASS CLARINET
(2024)***

By: Darwin Aquino

Composer Biography:

Known for his charismatic energy and musical versatility as a conductor, composer and violinist, Darwin Aquino’s career has taken him to orchestra halls and opera theaters across Europe, United States and Latin America. His constant presence as a Latinx artist in multiple stages is seen as a bright light for diversity, equity, and inclusion in classical music.

Recently appointed Conductor for the New Works Collective with Opera Theater of St. Louis and Music Director of the St. Louis Philharmonic Orchestra, Darwin’s 23/24 season also includes a number of national and international engagements. As a composer, Darwin’s most celebrated orchestral composition, *Espacio Ritual*, had its European premiere by the Orchestre Philharmonique de Radio France during the Festival Presences. The Latin American Collegium of

¹³ Ibid.

Composers invited Aquino as their youngest member for his outstanding achievements in composition. He is a three-time recipient of the National Music Prize in composition in his country, a winner of the Musici Mojanesi composition prize in Italy, and his works have been published by Ars Publica in Europe and Cayambis Music Press in the USA.

Program Notes:

The folkloric music of the Dominican Republic, my homeland, has been capturing my soul for the past 20 years. While I was composing this piece, something new in me emerged: a profound responsibility to continue creating music that conveys my identity.

Responsabilidad (“Responsibility”) was written for Alexandra Chea of Arizona State University as part of a commissioning project to divulge new music for the clarinet by Caribbean composers. The piece opens with four notes that go on to gently shape melancholic phrases free of conventional structure that express the longing for one's homeland. These “free” phrases paraphrase motivic elements of the Merengue, the national dance of my homeland. The introduction, entitled “Paraphrase”, is a musical rendering of those four opening notes which are then transformed in different ways throughout the piece. The melodic phrases are accompanied by unexpected percussive key clicks.

The music evolves into the next section, “Paseo”, an old introduction of the Merengue dance which served as an invitation for couples to gather on the stage floor and dance. The four opening notes now form a dance motive, and the flux and sounds of these vivid melodic passages and rhythms transition to a cadence. This creates an energetic climax to the final section, which incorporates whimsical variants of the “Pambiche”, one of the most popular and accessible Merengue variants. The virtuosity displayed by the performer would make the listener want to join and dance with the rhythm.

As a Caribbean, I could not resist the temptation of adding more percussive sounds! The final Pambiche section is accompanied by stomping feet which helps to portray the sounds of the homeland that I miss.¹⁴

Performance Guide:

Responsabilidad requires the performer to have access to a low C bass clarinet.

Unfortunately, the piece does not include an alternative part written for low E-flat bass clarinets so it will be difficult and impossible to play some of the passages that require

¹⁴Ibid.

the lower notes unless you decide to play those notes an octave higher, as seen in Figures 9 and 10.

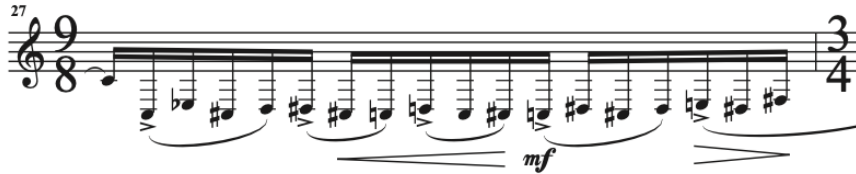


Figure 9: *Responsabilidad* m. 27. ¹⁵



Figure 10: *Responsabilidad* mm. 20-22. ¹⁶

Throughout the composition, you can find some extended techniques such as flutter tongue, slap tongue as well as physically stomping while playing. You can see in Figure 11 that these stomps are typically placed on a rest or on a downbeat. This was done with the intention to make the act of performing and stomping simpler for performers all while still creating the percussive element the composer desired.

¹⁵ Darwin Aquino. *Responsabilidad*. Darwin Aquino, 2024.

¹⁶ *Ibid.*



Figure 11: *Responsabilidad* mm. 77-79.¹⁷

Note what the composer wrote at the bottom of the first page stating that “all accidentals remain for the same pitch inside a measure, not for the octave.”¹⁸ It is important to be aware of this since there are several of moments where the respective octave should not be adjusted. Additionally, the piece is relatively rhythmic because of the influences from Dominican genres such as the *Paseo*, *Merengue*, and *Pambiche*¹⁹. These genres that the composer was inspired by create that drive throughout. Overall, the more emphasis that is put on the groupings, the more you can hear the referred genres. An example of this can be found in mm. 6-9



Figure 12: *Responsabilidad* mm. 6-9.²⁰

ISLAND SONATA FOR CLARINET AND PIANO (2024)

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹CUNY Dominican Studies Institutes. *Genre Guide: Merengue*. 2024.

<http://dominicanmusicusa.com/genres/merengue/35>.

²⁰ Ibid.

By: Kristopher Williams

Composer Biography:

Born in Nassau, Bahamas, Kristopher Williams is a young flutist and composer. Currently, he is pursuing his Master's of Music in flute performance at McGill University's Schulich School of Music in Montréal, Québec where he studies with Albert Brouwer. As a composer, Kristopher studied with Dr. Kevin Morse at Mount Allison University in Sackville, New Brunswick. There, he obtained his Bachelor of Music while also studying flute with Karin Aurell. This year, his piece *V²* which was originally written for Bb clarinet and Bass Clarinet was arranged for flute duet and premiered by Christine Gangelhoff and Laurel Zucker at the Florida Flute Convention. Kristopher's music is inspired by the sounds of the Caribbean, video games and anime.²¹

Program Notes:

The "Island Sonata" for clarinet and piano is a piece which explores some of musical idioms found in The Bahamas. The first movement takes inspiration from the Rake-and-scrape music of the islands. Here, the clarinet imitates the voice, whose lyrics often tells a story. The second movement is a retelling of *Naughty Johnny* by Eddie Mininis. Here, I imagined Johnny having a relaxing time at the beach, oblivious to his house catching fire after his mother left him in charge of kitchen. The final movement captures the spirit of the Junkanoo music and tradition.²²

Performance Guide:

Williams' *Island Sonata* explores the rhythms, genres, and storytelling traditions found in the Bahamas. In general, the repetitive material of this piece is meant to resemble the catchy repetitive rhythms found in Bahamian music. In the first movement, the composer mentions the role of the clarinet being "the voice, whose lyrics often tells a story."²³ Typically, when someone is singing a folk song in the Bahamas, the rhythm and

²¹ Williams, Kristopher. E-mail to author. March 29th, 2024.

²² Ibid.

²³ Ibid.

Composer Biography:

Cedric's earliest and fondest memory of music has always been as a wide-eyed, barefoot toddler. Where he would climb up onto his aunt's piano bench to play the instrument without compunction. Much of his youth he studied classical piano. Yet, he would often find himself scribbling re-harmonized passages and melodic ossias of music composed by whomever he studied at the time. In 2013, his passion and curiosity ultimately, led him to study both piano and euphonium at the University of the Bahamas. His notable mentors were Christine Gangelhoff, Paul Shaw, Christian Justilien and Audrey Dean-Wright.

However, years after receiving his undergraduate degree in piano performance, Cedric later went on to study music composition; receiving notable mentorship from Chicago based composer, Puerto Rican-born, Professor Carlos Carillo-Cotto. Cedric, now an entrepreneur, lives in Nassau, Bahamas and frequently travels the region. He enjoys teaching, accompanying, arranging, and composing new music for his students. Antillean Sagas will be his first work written for solo clarinet and piano.²⁵

Program Notes:

The Antillean Sagas are, in many ways, a musical expository of Bahamian folklore, myths and heritages. Conceived with supplement literature, each movement, though concise, will chronicle some characters and settings within the Bahamian Mythos. These Chronicles are very much akin to ancient Celtic Sagas – a nod to my Irish ancestry. Furthermore, this work will also highlight rhythmic and melodic motifs not only from my native land of the Bahamas, but it will also all appreciate some inherited musical elements from other islands across the Greater Antilles²⁶.

**Greater and Lesser Antilles and the islands in the West Indies, bounding the Caribbean Sea on the north and east, respectively. **

Performance Guide:

This set of five short movements can be programmed together as one complete work or individually. At the beginning of each movement, the composer has provided a “Cultural significance,” “Mythological Context,” and “Composer's Notes” section.²⁷ Be

²⁵ Munroe, Cedric, E-mail to author. March 3rd, 2024.

²⁶ Ibid.

²⁷ Cedric Munroe. Antillean Sagas Cedric Munroe, 2024.

sure to reference each of these to help with understanding the influences and stories being told in each movement.

The first movement titled *De Dans A De Obeah Shaman* uses techniques such as bends, glissandi, and ornamentation to highlight his reference to the religious practice of Obeah. Some know this as Voodoo or Dark Magic and because individuals in The Bahamas find that belief system to be sinister and scary, Cedric wanted to use these techniques to help characterize the opening clarinet material in this movement. Although some bends and glissandi are written throughout this movement, the performer is allowed to explore more ornamentation and techniques such a vibrato, quick turns, etc. This can especially be said for the opening clarinet material found in mm. 5-8.

4 *interpret melody in the Klezmer style*

6

8 *accel.*

9 *f*

mp

accel.

Figure 14: *Antillean Sagas, De Danse A De Obeah Shaman mm. 5-8.*²⁸

²⁸ Ibid.

Most bends and glissandi can be done with voicing or standard fingering.

However, for the bend found in m. 14, it is rather tricky to execute with voicing because of the tempo, the limited range, and its surrounding material. I found that playing a D4 and then quickly adding your RH fingers one by one can help create a ‘bend’ or ‘falling notes’ effect on this note.



Figure 15: *Antillean Sagas, De Danse A De Obeah Shaman m. 14.*²⁹

In the second movement, *Ode: Below Der Blue Basin*, the opening air sounds are meant to mimic the waves crashing and retreating to and from the shore. Cedric was inspired and exposed to this possibility through his mentor, teacher, and composer, Yonell Justilen and his piece *Da Bight* that can be found in his *Deep Blue Album*. I found that the best way to execute these wave sounds is to inhale and exhale air through the clarinet at different speeds and increments to emulate the waves. I also found that it is

²⁹ Ibid.

most effective when your mouth isn't fully closed on the mouthpiece. Pushing air through your teeth creates a higher pitched air sound and is more audible to the audience.

Movement two includes two themes to be aware of. The first theme, which can be found in mm. 3-11 (A theme), is calm and cinematic and was intended to embody the beauty of the blue holes that can be found in The Bahamas. Blue holes are underwater sinkholes filled with a diverse range of plants and animals and are known as an ecological hot spot.³⁰ The second theme is more ominous which reflects the mysteries and the unknowns that lurk in a blue hole since many have yet to be fully explored. This can be found in mm. 12 -23 (B theme). It is important to bring each of these out with their distinct stylistic properties since they are part of the story the composer was portraying in this movement. Distinct from the other movements, the composer describes mm. 30-41 as a way to connect both ideas before the return to theme A.³¹

The third movement, titled *Chanson D' Charnee* is musically composed to reflect a national parade in the Bahamas called *Junkanoo*. Its rhythms are a descendant of *Calypso* whose genre "emphasizes melodic counterpoint" like in mm 22-28.³²

³⁰ NOAA Ocean Exploration. Scientists Embark on Journey to the "Deep" to Explore Blue Holes. Accessed October 2nd, 2024. <https://oceanexplorer.noaa.gov/explorations/20blue-holes/welcome.html>.

³¹ Munroe, Cedric, E-mail to author. July 17th, 2024

³² Cedric Munroe. Antillean Sagas Cedric Munroe, 2024.

22

f

f

8^{va}

3

3

3

24

f

p

f

8

27

rit.

a slight tempo rubato

mf

rit.

a slight tempo rubato

mf

Cadenza:
soloist can choose to improvise *ad libitum*.

5

Figure 16: *Antillean Sagas, Chanson D' Charnee mm. 22-28.*³³

The cadenza which starts in m. 29 can be performed as written or improvised by the performer. Following the cadenza, m. 33 states that the performer can repeat as many times as they would like to. Regardless of how many times it is repeated, it is important to build it up in tempo and volume. I repeated it 4 times which allowed me to play the repeated material at a different tempo and volume each time (slow to fast and soft to loud). My final repeat came close to quarter =108 to allow for a seamless transition once the piano entered.

33 Repeat as many times as theatrically necessary.
Dynamic gradually evolve on each pass. *A bit slower* ♩ = 108

p *mf* *A bit slower* ♩ = 108

p *cresc.*

The image shows a musical score for piano. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with a repeat sign and a fermata. The bottom staff is in bass clef with the same key signature, containing a piano accompaniment. The score includes dynamic markings (*p*, *mf*, *cresc.*) and a tempo marking (*A bit slower* ♩ = 108). The number 33 is written above the first measure of the top staff.

Figure 17: *Antillean Sagas, Chanson D' Charnee m. 33.*³⁴

The fourth movement titled *Tango De Arena Rosa* is based on a love story. The composer writes “recitativo ad libitum” for the opening clarinet material found in m. 1. A recitative is described as “a kind of music with rhythms that sound like regular

³³ Ibid.

³⁴ Ibid.

speaking.”³⁵ With constant repeated notes, it may be easy to play them all the same. However, it is best to change the intensity and emphasis of each note as the opening line develops. This is to help mimic how one would change the inflections and volume of certain words when speaking passionately.

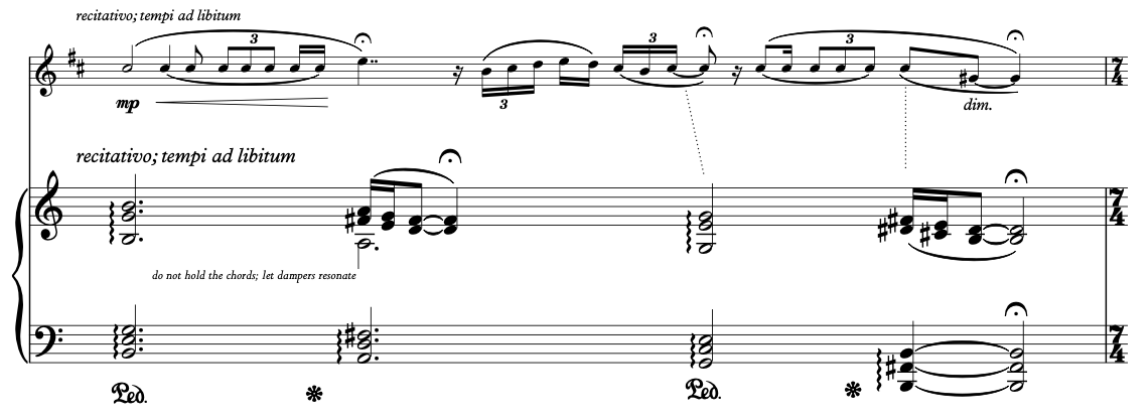


Figure 18: *Antillean Sagas, Tango De Arena Rosa m 1.*³⁶

Throughout the fourth movement, mapping out places to breathe ahead of time will be beneficial. There are several moments where you can take a breath, but they will most likely interrupt the composer’s long phrases. In mm. 29-30, you can enhance the underlying groove the composer has written in that emphasizes the beginning of each grouping of 16th notes to align with the piano’s dotted quarters and quarter notes.

³⁵ Recitative. Vocabulary.com

³⁶ Cedric Munroe. *Antillean Sagas* Cedric Munroe, 2024.

Figure 19: *Antillean Sagas*, *Tango De Arena Rosa* mm. 28-31.³⁷

The last movement from *Antillean Sagas* is “Wind Borne.” The opening of this movement is meant to embrace the gospel style: free, soulful and flexible regarding time. Though the pianist will follow you, it is important that you communicate in your performance where you would like the chords to land. For the most part, especially for mm. 1-17, it is best to breathe as little as possible and to circular breathe to avoid

³⁷ Ibid.

interrupting the phrases. In general, this movement is meant to be freeing and whimsical so playing with a light dance-like style is preferred.

LIMIN' FOR CLARINET AND STEELPAN (2024)

By: Khan Cordice

Composer Biography:

Khan M T Cordice (Master of Music - M.M., Bachelor of Arts - B.A.), born in the twin-island nation of Antigua and Barbuda, is a Steelpan musician, composer, arranger and educator. Over the years, Khan has attained many accolades in the Art world and continues to climb the stairs of success, with great humility. These accolades range from solo and large Panorama competitions to solo and ensemble performances in the Caribbean, Dubai, Japan, the U.S and the UK. His prowess also extends to educational development in numerous community-based programs in Antigua and featured clinician at development programs across the world.

Khan began advanced studies in Music in 2009, at the Creative Arts center at the St. Augustine campus of the University of the West Indies, where he pursued a degree in Musical Arts. He continues his studies and received a master's in steelpan from Northern Illinois University under the leadership of Professor Liam Teague and the Legendary Clifford Alexis.

As a performer, Khan has adapted and performed works by Beethoven, Bach, Mendelsohn, Mozart, Vivaldi, Coltrane, Parker, Monk, Teague, Sharpe, Narell (just to name a few) and has shared the stage with industry leaders such as Wycliffe Gordon, Robert Greenridge, Etienne Charles, Liam Teague, Len Sharpe, Duvonne Stewart and many more. Khan is also the 2nd place winner in the 2020 international Pan Ramajay. Khan continues to showcase Antigua and Barbuda the world over with his recent accomplishment being one of the first Drillers to work with a large steel orchestra in Trinidad and Tobago placing in the top 3 position. More recently, Khan has pushed the boundaries of the instrument by being invited to perform in venues such as Buckingham Palace, Pan American Health Organization headquarters in Washington DC, leading the contingent at Dubai EXPO 2020 and many more. As a composer, Khan has written for a range of soloists, ensembles and large steel orchestras and in 2023 world premiered a 6-movement piece entitled "Shades of My Caribbean" commissioned by Michael Mizma and the San Jacinto College.³⁸

Program Notes

³⁸ Cordice, Khan, e-mail to author, April 13th, 2024.

This is a story of two friends from the Caribbean on a Saturday evening. The piece commences with a conversation between both parties as they discuss, they interact and determine the “lime” for the evening. After going back and forth, they come to a consensus to take a stroll and as they walk the conversation continues each of them taking turns to speak about aspects of their week and life while the other chimes in and often reinforcing each other with excitement. In this conversation, one friend is a bit more talkative than the other and it shows. The conversation grows more and more exciting as the “lime” continues. This duo was once a party of three and the mood suddenly changes as they reminisce of their lost brethren. They were slowly reminded that he would’ve wanted them to keep living and most importantly, keep limin’.³⁹

Performance Guide:

As mentioned in the composer’s program notes, *Limin’* is meant to reflect a conversation between two friends who are trying to plan what they want to do for the evening. This is also the loose translation of the term Limin’ which derives from the dialect of Trinidad and Tobago. In the piece, you can see the clarinet and steelpan interact with each other just as two people would by using melodic material that is traded back and forth throughout the composition. Usually, there is one voice speaking at a time while the other maintains the rhythm underneath. However, in this piece, there are several moments where both voices speak simultaneously. These would be good landmarks for you to use in your performance to ensure proper ensemble alignment. One example of this can be found in m. 49 right before the modulation into the new key.

³⁹ Ibid.

Figure 20: *Limin'* mm. 47-49.⁴⁰

One technique required in this piece is the glissando. For the glissando found in m. 73, it should be played in a similar style to the glissando in *Rhapsody in Blue* by George Gershwin rather than an upward flourish of notes. It is difficult to bend the notes from A4-B4 since this requires you to go over the register break. I recommend playing the A4 and smear into D5 which is where you can start an effective glissando.

⁴⁰ Khan Cordice. *Limin'* Khan Cordice 2024.

Figure 21: *Limin'* m. 73.⁴¹

The other glissando found in m. 129 is an upwards flourish of notes. If you are still unclear about the difference between the two, you can reference my recording found in my supplemental files on ProQuest.

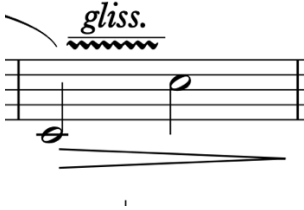


Figure 22: *Limin'* m. 129.⁴²

One problem you might encounter is finding a qualified pannist. This piece requires a performer who is comfortable playing with four mallets rather than the tradition of two. Playing with four mallets allows the pannist to execute full chords throughout the piece.

⁴¹ Ibid.

⁴² Ibid.

CONCLUSION

My goals for this project were to expand the clarinet literature by commissioning five new works by Caribbean composers to bring awareness to traditionally underrepresented countries. Although these are only five pieces in such a broad category, I am grateful that this can serve as a start to my long-term mission of expanding the clarinet literature. Since starting this project, I have made a working database that allows interested musicians to locate works by Caribbean composers by country and instrumentation. Additionally, I include a link to an available recording as well as details on how to purchase the piece or the composer's email. I also provide a means to connect with me in case there are additional pieces that could be added to the working database via my website. My long-term goal is to challenge any negative stigmas about Caribbean artistry by continuing to commission and perform new works by Caribbean composers. I hope to bring awareness to the fact that these works are vital to the efforts of DEIAB in the classical clarinet music space and showcase the plethora of talent that can be found in the Caribbean.

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Williams, Kristopher. *Island Sonata* Kristopher Williams, 2024.

APPENDIX A

RECORDINGS

[Consult Supplemental Files]

APPENDIX B
TRACK LIST

Track	Title	Composer	Country
1	<i>Omaj A Rasin: Duo for Conga, Ason and Clarinet</i>	Jean R. Perrault	Haiti
2	<i>Responsabilidad for Solo Bass Clarinet</i>	Darwin Aquino	Dominican Republic
3	<i>Island Sonata for Clarinet and Piano Movement 1</i>	Kristopher Williams	The Bahamas
4	<i>Island Sonata for Clarinet and Piano Movement 2</i>	Kristopher Williams	The Bahamas
5	<i>Island Sonata for Clarinet and Piano Movement 3</i>	Kristopher Williams	The Bahamas
6	<i>Antillean Sagas: De Dans A De Obeah Shaman (Movement 1)</i>	Cedric Munroe	The Bahamas
7	<i>Antillean Sagas: Ode Below Der Blue Basin (Movement 2)</i>	Cedric Munroe	The Bahamas
8	<i>Antillean Sagas: Chanson D' Charnee (Movement 3)</i>	Cedric Munroe	The Bahamas
9	<i>Antillean Sagas: Tango De Arena Rosa (Movement 4)</i>	Cedric Munroe	The Bahamas
10	<i>Antillean Sagas: Wind Borne (Movement 5)</i>	Cedric Munroe	The Bahamas
11	<i>Limin' for Steelpan and Clarinet</i>	Khan Cordice	Antigua and Barbuda

Recordings were engineered by Clarke Rigsby of Tempest Recording and produced by Robert Spring and Joshua Gardner. Performers were Alexandra Chea, clarinet and bass clarinet; Gail Novak, piano; Caleb Hupp, Conga and Ason; and Joshua Bedeau, Steelpan.

APPENDIX C

PURCHASING INFORMATION

OMAJ A RASIN: DUO FOR CLARINET AND CONGA (2024)

by Jean (Rudy) Perrault

Please contact the composer at allEMusicPress@gmail.com

RESPONSABILIDAD: PARAPHRASED MERENGUE FOR BASS CLARINET (2024)

by Darwin Aquino

Please contact the composer at darwinaquino@gmail.com

ISLAND SONATA FOR CLARINET AND PIANO (2024)

by Kristopher Williams

Please contact the composer at kwflute@outlook.com

*ANTILLEAN SAGAS: FIVE PROGRAM PIECES FOR SOLO CLARINET AND PIANO
(2024)*

by Cedric Munroe

Please contact the composer at artistryprojectbahamas@gmail.com or visit
www.theartistryprojectbahamas.com

LIMIN' FOR CLARINET AND STEELPAN (2024)

By Khan Cordice

Please contact the composer at khankccordice@gmail.com

APPENDIX D

A WORKING DATABASE OF WORKS FOR CLARINET BY CARIBBEAN
COMPOSERS

Link: <https://www.alexandrachea.com/clarinet-works-by-caribbean-composers/database>

APPENDIX E

PERMISSIONS

Dear Jean (Rudy) Perrault:

I am completing my doctoral research project at Arizona State University entitled Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean Composers. I would like your permission to reprint in my dissertation the following excerpts from the score *Omaj a Rasin* for Solo Clarinet and Conga:

Measures 1-4 and 129-131.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest_ Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my dissertation available for free internet download at my request. These rights will in no way restrict any republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own [or your company owns] the right to the above-described material

If these arrangements meet with your approval, please sign this letter where indicated below.

Sincerely,

Alexandra Chea

PERMISSION GRANTED FOR THE USE OF REQUESTED ABOVE:



10/2/24

Dear Darwin Aquino:

I am completing my doctoral research project at Arizona State University entitled *Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean Composers*. I would like your permission to reprint in my dissertation the following excerpts from the score *Responsabilidad* for Solo Bass Clarinet:

Measures 27, 20-22, 77-79 and 6-9.

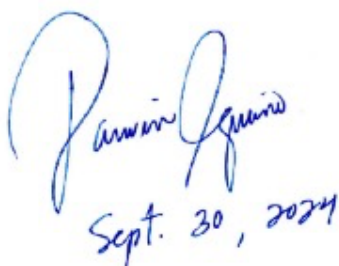
The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest_ Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my dissertation available for free internet download at my request. These rights will in no way restrict any republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own [or your company owns] the right to the above-described material

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Sincerely,

Alexandra Chea

PERMISSION GRANTED FOR THE USE OF REQUESTED ABOVE:


Sept. 30, 2024

Dear Cedric Munroe:

I am completing my doctoral research project at Arizona State University entitled *Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean Composers*. I would like your permission to reprint in my dissertation the following excerpts from the score *Antillean Sagas, Five Program Pieces* for Clarinet and Piano:

Measures 5-8 and 14 in *De Danse A De Obeah Shaman*.

Measures 22-28 and 33 in *Chanson D'Charnee*.

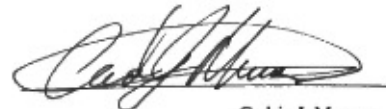
Measures 1 and 28-31 in *Tango De Arena Rosa*.

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Sincerely,

Alexandra Chea

PERMISSION GRANTED FOR THE USE OF REQUESTED ABOVE:



Cedric J. Munroe,
B.Mus. Composition., A.A. Piano Performance

Dear Kristopher Williams:

I am completing my doctoral research project at Arizona State University entitled Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean Composers. I would like your permission to reprint in my dissertation the following excerpts from the score *Island Sonata* for Clarinet and Piano:

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Sincerely,

Alexandra Chea

PERMISSION GRANTED FOR THE USE OF REQUESTED ABOVE:

Kristopher Williams

 Williams.

Oct. 3rd, 2024

Dear Khan Cordice:

I am completing my doctoral research project at Arizona State University entitled Expanding the Clarinet Literature: Featuring Five New Compositions by Caribbean Composers. I would like your permission to reprint in my dissertation the following excerpts from the score *Limin'* for Clarinet and Steelpan:

Measures 47-49, 73, and 129.

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If these arrangements meet with your approval, please sign this letter where indicated below.

Sincerely,

Alexandra Chea

PERMISSION GRANTED FOR THE USE OF REQUESTED ABOVE:

A handwritten signature in black ink, appearing to read 'KLC', with a horizontal line extending to the right.