

Randall Cunningham grew up in Detroit, Michigan, and received his first professional training as a clarinetist in the U.S. Air Force bands from 1962-1966, including two years in Tokyo, Japan. Following his military service, Randall Cunningham attended Indiana University as a clarinet performance major, earning the BM (1971), MM (1973) and DM (1984) degrees, with minors in music history and music theory. As a teacher, Dr. Cunningham has served on the music faculties of the University of South Florida in Tampa, Central Missouri State University, and William Jewell College (1985 to present). As a clarinetist, Dr. Cunningham has performed with the Detroit Concert Band, the Florida Gulf Coast Symphony, the Orquesta de Xalapa, Mexico, the Santa Fe Opera and the Des Moines Metro Opera. Since 1986 he has been the Principal Clarinetist of the Liberty Symphony and the St. Joseph Symphony in Missouri.

Dedication

It gives me great pleasure to dedicate this book to my former teacher, Mr. Henry Gulick, who served as Professor of Clarinet at Indiana University (Bloomington) for thirty-five years, from 1951 to his retirement in 1986. As a student of Mr. Gulick, I was always amazed at his wealth of knowledge about all things pertaining to the clarinet, and as a teacher, he was always patient, supportive and optimistic. He also possessed a witty sense of humor. I will always be grateful to Mr. Gulick who, as chairman of my doctoral committee, encouraged me to write my own etudes as part of my dissertation. This fortunate event led me to further compositional activities, producing four clarinet etude books, several solos for clarinet and piano, and arrangements of standard solo repertoire for clarinet choir.

Preface

This fourth book in a series of educational works for clarinet was designed for advanced high school and beginning college level students. It contains twenty-one pieces arranged in alternating major and minor keys starting with C major and A minor and progressing through E major and C# minor. The book ends with three dances in C major. Each piece is in a different style including examples of the Baroque, Classical and Romantic periods interspersed with what I believe to be a pleasant variety of etudes and popular dance movements.

Suggestions to the Student

1. Before playing each piece, examine it carefully for key(s), meter(s), tempo(s), rhythmic content, articulations, ornaments, musical form and style.
2. Practice scales and arpeggios in the key of the piece you are working on in order to get a feel for the music and the finger patterns you are likely to encounter.
3. Practice slowly at first. Use a metronome to help keep a steady beat. Gradually increase the speed "notch by notch" until the desired tempo is reached (this may take repeated practice sessions).
4. Record your practice session on tape and then play it back to see if you have achieved the desired results.

Practice Hints (areas on which to focus):

No. 1 - Rondo - Form: Rondo (a,b,a,c,a,coda); **Style:** Classical; **Articulation:** Medium staccato; **Other:** Clip slurs when followed by staccato notes, hold notes full value when followed by rests.

No. 2 - Elegy - Form: Ternary (a,b,a,coda); **Style:** Romantic; **Articulation:** Legato; **Other:** Play very expressively, use vibrato if you wish.

No. 3 - Polka - Form: Rondo (intro,a,b,a,c,a,coda); **Style:** Dance movement; **Articulation:** Short staccato; **Other:** Well-marked accents, brilliant trills, fluent technique.

No. 4 – Gigue - Form: Bipartite (aa,bb); Style: Baroque; Articulation: Medium staccato; Other: Quick grace notes, take both repeats, poco ritardandos at end of each section second time only.

No. 5 – Sailor's Hornpipes - Form: Rondo (intro,a,b,a,c,a,coda); Style: Dance movement; Articulation: Short staccato; Other: Well-marked accents.

No. 6 – Tango - Form: Sectional (intro,aa,bb,c,d,a); Style: Dance movement; Articulation: Medium staccato; Other: Spend extra time practicing the octave transpositions if needed.

No. 7 – Scherzo - Form: Ternary (A,B,A); Style: Classical; Articulation: Medium staccato; Other: Clip slurs when followed by staccato notes, play in one beat to a measure.

No. 8 – Bolero - Form: Ternary (intro,a,b,a,coda); Style: Dance movement; Articulation: Short staccato; Other: Well-marked accents, groups of 5 (2+3), let the cadenza blend easily back into the original tempo on the D.C.

No. 9 – Mexican Dance - Form: Sectional (a,b,a,c,coda); Style: Dance movement; Articulation: Medium staccato; Other: Well-marked accents, steady tempo throughout.

No.10 – March of the Sprites - Form: Sectional (intro,a,b,a,c,coda); Style: Scherzo; Articulation: Short staccato; Other: Well-marked accents, brilliant trills, carefully observed dynamics.

No.11 – Etude in Eb Major - Form: Ternary (a,b,a,coda); Style: Etude; Articulation: Short staccato; Other: Fluent technique.

No.12 – Cadenza - Form: Cadenza (motivic); Style: Romantic; Articulation: Mostly legato; Other: Very expressive use of dynamics, freely changing tempos (should sound improvised), fluent technique, carry accidentals throughout piece.

No.13 – Serenade - Form: Sectional (a,b,c,a,d,a); Style: Romantic; Articulation: Legato; Other: Very expressive use of dynamics, shape phrases with *ritards*, *a tempos* and *rubatos*.

No.14 – Etude in F# Major - Form: Through-composed (motivic); Style: Etude; Articulation: Short staccato; Other: Light tongue, on repeated playings increase speed to fastest tempo your technique allows.

No.15 – Ländler - Form: Rondo (a,b,a,c,a,coda); Style: Dance movement; Articulation: Medium staccato; Other: Very expressive, lots of *ritards* and *a tempos*, change tempos for each section, clip last note of slurs when followed by a staccato to give a light and uplifted effect.

No.17 – Etude in F Minor - Form: Ternary (a,b,a); Style: Etude; Articulation: Short staccato; Other: Very steady tempo, group 5/8 as 2+3 except last two measures which are 3+2.

No.16 – Etude in E Major - Form: Ternary (a,b,a); Style: Etude; Articulation: Short staccato; Other: Proper placement of 16ths in dotted rhythms, fluent technique, watch for finger slides.

No.18 – The Carousel - Form: Waltz (intro,aa,bb,cc,a,b,coda); Style: Dance movement; Articulation: Short staccato, legato slurs; Other: Play in one, very expressive at measure 45, *molto rit.* at end.

No.19 – Waltz - Form: Waltz (intro,aa,bb,c,a); Style: Dance movement; Articulation: Short staccato, legato slurs; Other: Play in one, short holds, no repeat on D.S. (take ending three).

No.20 – Rag - Form: Rag (intro,aa,bb,cc,a); Style: Dance movement; Articulation: Medium staccato; Other: Moderate tempo, play glisses as chromatic scales, no repeat on D.S.

No.21 – Soft Shoe - Form: Sectional (a,b,c,a,coda); Style: Dance movement; Articulation: Medium bounced notes (quarter/eighth rhythms should be slightly separated when not slurred); Other: light, witty, entertaining. Have fun with this piece.

No. 1 - Rondo

Allegro moderato (♩ = 108)

mp

6

simile

12

mf

18

24

30

f

36

decresc. *p* *rit.*

42

a tempo *mf* *mp*

48

54

mf

No. 5 - Sailor's Hornpipes

Moderato (♩ = 108)
con energico

f

f

Hornpipe I

mf

giocososo

f

1. To Hornpipe II

2. To Hornpipe III

3. To Coda

Hornpipe II

mp

serioso

No. 20 - Rag

Moderato (♩ = 80)

f *gliss.*

mf

1 *gliss.* 2 Go To Measure 23 3 *gliss.* Fine

mp

gliss.

etc...