A STYLISTIC ANALYSIS OF TOM FLAHERTY'S (B. 1950) WORKS FOR CLARINET

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DOCTOR OF MUSCAL ARTS

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ABSTRACT

Composer Tom Flaherty (b. 1950) received a 2016 Grammy award nomination for his piece *Airdancing for Toy Piano, Piano and Electronics* (2013) in the category of Best Chamber Music/Small Ensemble Performance. He has also received numerous grants, prizes, awards, and residencies from organizations including the National Endowment for the Arts, the National Endowment for the Humanities, and the American Music Center. His most recognized work for clarinet is *Three Pieces for Clarinet* (1982), which won the Delius Composition Contest in 1985 and is included on Eric Mandat's 1991 album, *The Extended Clarinet*. Even though Flaherty has received recognition for *Three Pieces*, his clarinet works as a whole are rarely performed today. His two works for clarinet and piano, *Diversion* (1985) and *Scherzo* (1995), remain unknown in the clarinet repertoire. Furthermore, *Diversion* has been available only in manuscript. Because very little information about Flaherty and his works for clarinet exists, this dissertation provides a stylistic analysis of *Three Pieces*, *Diversion*, and *Scherzo*, and discusses the performance implications of that analysis. Also included in the dissertation is a performance edition of *Diversion* and the transcription of my interview with the composer.

Flaherty's compositions for clarinet are technically and musically demanding. One of the most challenging aspects of these works is the way Flaherty manipulates pulse. Rhythmic complexity also tends to obscure the listener's perception of steady pulse and metrical consistency. In each of these works for clarinet, three compositional elements work together to clarify form: melodic contour, intervallic emphasis, and rhythmic devices. This analysis identifies significant musical features that impact form and provides a methodological approach for musical interpretation. It also provides musicians with useful tools to perform these works

with musical conviction, which in turn may bring recognition to Flaherty's lesser-known works,

hopefully making them a part of standard contemporary clarinet repertoire.

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CHAPTER 1. INTRODUCTION

Composer Tom Flaherty (b. 1950) is most recognized for his chamber works; however, his works for clarinet are relatively unknown and infrequently performed. The only scholarly literature currently existing is Ivan Milkov Antonov's 2005 dissertation "A Catalogue of Twentieth-Century Cello Ensemble Music." Antonov catalogues several of his Flaherty's works, including *The Two Ladies from Verona* (2001), *Suite for Cellos* (1987), and *Cherry Blossom Special* (1995).[1] To date, Flaherty's works for clarinet have not yet been addressed in any scholarly literature, but the premiere performances of his works for clarinet have been included in performance reviews. His output of works for clarinet are comprised of the unaccompanied work *Three Pieces for Clarinet* (1982) and two works for clarinet and piano, *Diversion* (1985) and *Scherzo* (1995). In this dissertation, I examine the musical structure of Flaherty's works for clarinet, which I delineate through the analysis of melodic contour, intervallic emphasis, and rhythmic devices. Through my stylistic analysis of *Three Pieces for Clarinet*, *Diversion*, and *Scherzo*, these complex works will become more accessible to both performers and audience members.

Tom Flaherty is a composer and cellist currently residing in Southern California. He holds degrees in both cello performance and composition. He completed his Bachelor of Arts at Brandeis University with Martin Boykan as his principal instructor in composition.[2] From State University of New York, Stony Brook, Flaherty earned two Master's degrees, the Master of Arts

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[1] Ivan Milkov Antonov, "A Catalogue of Twentieth Century Cello Ensemble Music," (DMA diss., Louisiana State University, 2005), 15, 58, 114.

[2] Tom Flaherty, "Tom Flaherty," accessed September 20, 2015, http://www .tomflahertymusic.com/bio.php.

in composition studying with Bülent Arel and a Master of Music in cello performance studying

with Timothy Eddy and Bernard Greenhouse.[3] He earned his Doctor of Musical Arts degree in

composition, studying with Frederick Lesemann and Robert Linn at the University of Southern

California.[4] Currently, Flaherty is Professor of Music at Pomona College in Claremont,

California, where he specializes in teaching composition and chamber music. In addition, he is

the Director of the Electronic Studio at Pomona College and hosts Pomona's annual

Ussachevsky Festival of Electronic Music.[5] As a faculty member at Pomona College, Flaherty

oversees the performance of his compositions by other faculty members and also performs cello

when called for in the instrumentation. In 2016, Flaherty received a Grammy award nomination

in the Best Chamber Music/Small Ensemble Performance category for his *Airdancing for Toy*

Piano, Piano and Electronics (2013). This work was recorded by pianists Nadia Shpachenko and

Genevieve Feriwen Lee. Lee, Flaherty's colleague at Pomona College, describes Flaherty's

music as follows: "Tom's music is challenging in a brain-tickling way and is also fun for the

performers."[6] My sense is that this is true for his works for clarinet as well.

    The first of Tom Flaherty's works for clarinet with which I became acquainted is *Three*

Pieces for Clarinet. It is perhaps his most noted work for clarinet, winning first prize in the

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[3] Tom Flaherty, "Tom Flaherty," accessed September 20, 2015, http://www
.tomflahertymusic.com/bio.php.

[4] Ibid.

[5] Pomona College, "Thomas E. Flaherty," accessed May 10, 2016, https://www.pomona
.edu/directory/people/thomas-e-flaherty.

[6] Pomona College, "The Work of Three Pomona College Musicians is Nominated for
Grammy Awards," accessed May 20, 2016, https://www.pomona.edu/news/2015/12/08-work
-three-pomona-college-musicians-nominated-grammy-awards.

Delius Composition Contest in 1985.[7] A recording of this work is available on Eric Mandat's album titled *The Extended Clarinet*.[8] *Three Pieces for Clarinet* was written for clarinetist Katherine Matasy, Flaherty's friend and former colleague in the Boston-based chamber ensemble, the Dinosaur Annex. It was premiered by clarinetist Albert Rice on November 1, 1982 in Lyman Hall at Pomona College.[9] A review of the concert from *The Winnepeg Free Press* follows: "Tom Flaherty's *Three Pieces for Clarinet* was as much fun to listen to as Rice appeared to have playing it … [using] multiphonics to splendid effect."[10] Although the work gained initial recognition, since then it has been performed infrequently.

Flaherty composed two works for clarinet and piano, *Diversion* and *Scherzo*. *Diversion* was written for clarinetist Tim Smith, who performed it on a program of twentieth-century clarinet and bass clarinet works. Smith and pianist Elizabeth Rodgers premiered *Diversion* on May 7, 1985 at Carnegie Recital Hall in New York City.[11] According to the *New York Times*, Smith's program included "particularly abstract, dissonant and uncompromising examples of twentieth-century music."[12] About Flaherty's work specifically, the *New York Times* only wrote "Mr. Flaherty's *Diversion* for clarinet and piano is imaginatively derived from a succinct

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[7] Tom Flaherty, "Three Pieces for Clarinet," accessed October 15, 2015, http://www .tomflahertymusic.com/infopages/ThreePieces_infopage.php.

[8] Ibid.

[9] Tom Flaherty, "Reviews," accessed May 15, 2016, http://www.tomflahertymusic.com /reviews.php.

[10] Ibid.

[11] Tom Flaherty, "Diversion," accessed April 15, 2016, http://www.tomflahertymusic .com/infopages/Diversion_infopage.php.

[12] Tim Page, "Music: Debuts in Review," *New York Times*, May 12, 1985, accessed August 5, 2017, https://www.nytimes.com/1985/05/12/arts/music-debuts-in-review-233728.html.

motif."[13] During the premiere, Smith and Rodgers performed from handwritten parts. The work was never published beyond his manuscript format. To make it more accessible for future performance, I created a printed version of *Diversion* through *Finale* notation software (see Appendix B).[14]

Scherzo, Flaherty's second work for clarinet and piano, was dedicated to clarinetists and former members the Los Angeles Philharmonic, Kalman Bloch and Michelle Zukovsky. On April 5, 1996, the work was premiered by Bloch and pianist Gayle Blankenburg at Balch Auditorium at Scripps College in Claremont, California.[15]

Though these works have fallen by the wayside, they are contemporary works for clarinet that deserve performance. For each of these works for clarinet, three elements — melodic contour, intervallic emphasis, and rhythmic devices—work together to create form. While some of these elements may tie a work together, others may differentiate themes or motives. On the surface, connections between musical elements are unclear, yet analysis uncovers hidden cohesion. This dissertation provides the needed foundational knowledge for clarinetists and pianists to convincingly guide an audience through Flaherty's works for clarinet, *Three Pieces for Clarinet*, *Diversion*, and *Scherzo*, in performance.

Chapters 2, 3, and 4 feature an analysis of each work. Chapter 2 focuses on *Three Pieces for Clarinet*; Chapter 3 focuses on *Diversion*; and Chapter 4 focuses on *Scherzo*. Chapter 5 is a summation of the stylistic characteristics presented in Chapters 2, 3, and 4. Three appendices to

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[13] Tim Page, "Music: Debuts in Review," *New York Times*, May 12, 1985, accessed August 5, 2017, https://www.nytimes.com/1985/05/12/arts/music-debuts-in-review-233728.html.

[14] *Finale*: Music Notation Software, Computer Software, Version 25.

[15] Tom Flaherty, "Scherzo," accessed May 15, 2016, http://www.tomflahertymusic.com /infopages/Scherzo_infopage.php.

this study are comprised of a transcript of an interview I conducted with the composer, a printed

score of *Diversion*, and the permission letter from the composer to utilize quotes from the music

and interview.

CHAPTER 2. *THREE PIECES FOR CLARINET* (1982)

Three Pieces for Clarinet is Flaherty's best-known work for clarinet. Three years after its

premiere, it won first prize in the Delius Composition Contest in 1985.[16] Then in 1991, Eric

Mandat included a recording of *Three Pieces* on his CD titled *The Extended Clarinet*.[17] Flaherty

wrote this work for clarinetist Katherine Matasy, a friend and former colleague. While Flaherty

lived in the Boston area, he was a housemate of Matasy and performed with her in a

contemporary ensemble called the Dinosaur Annex.[18] Although *Three Pieces* is dedicated to

Matasy, she did not premiere it. Clarinetist Albert Rice, Flaherty's friend and fellow member in

the Southern California-based Almont Ensemble, premiered the work on November 1, 1982 in

Lyman Hall at Pomona College.[19] James Manishen of the *Winnipeg Free Press* wrote, "Tom

Flaherty's *Three Pieces for Clarinet* was as much fun to listen to as Rice appeared to have

playing it… [Rice used] "multiphonics to splendid effect."[20] Although its premiere performance

was reviewed positively, this work has since fallen by the wayside.

In this chapter, I provide a stylistic analysis of Flaherty's *Three Pieces*. Despite the

positive review in *The Winnipeg Free Press* and the award of the Delius Composition Prize, this

piece poses challenges for both performers and listeners, because it uses complex rhythms, rarely

develops musical ideas, and lacks a tonal center. Therefore, the purpose of my analysis is to help

the clarinetist understand musical elements that clarify form, and by doing so, enhance the

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[16] Tom Flaherty, "Three Pieces for Clarinet," accessed October 15, 2015, http://www
.tomflahertymusic.com/infopages/ThreePieces_infopage.php.

[17] Tom Flaherty, *The Extended Clarinet*, Eric P. Mandat. Advance Recordings FGCD-32,
1991, compact disc.

[18] Tom Flaherty, September 15, 2017, interview by author.

[19] Tom Flaherty, "Three Pieces for Clarinet," accessed October 15, 2015, http://www
.tomflahertymusic.com/infopages/ThreePieces_infopage.php.

[20] Ibid.

clarinetist's interpretation in performance to make this demanding piece more accessible to a wider audience.

This analysis focuses on melodic contour, intervallic emphasis, and rhythmic devices as compositional elements fundamental to each of the three movements: I. "Fantasy;" II. "Scherzo;" and III. "Meditation." In addressing each movement, I present the movement's form followed by a description of how each structural element is used. I intend to show how Flaherty's consistent use of melodic contour, intervallic language, and rhythmic devices together suggest form. Because this is an unaccompanied work, all musical examples in this chapter appear in written pitch for B♭ clarinet. Various colors, boxes, and brackets illustrate concepts in examples. Because this work is unmetered, the location of sections is indicated by page and line number in the score.

Movement I. "Fantasy"

Form

As its title implies, "Fantasy" takes liberty with form and organization. In my analysis, I divide "Fantasy" into nine sections. Each section is defined by the introduction of or return of a motive. As shown in table 1 and figure 1, there are five primary motives (A, B, C, D, and E) that in some combination comprise each of the nine sections. I have therefore determined section labels according to the prominent motive within a section. Motives may reappear in two or more of the nine sections, but as variants of the original, which are indicated by corresponding variants of the motive letter (e.g. A, A', and A"). While melodic contour and intervallic emphasis are used to identify phrase structure and characteristics that tie the work together, the nine individual sections are most clearly differentiated by the rhythmic motives.

Table 1. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," form and location of sections. (based on the published edition)

Section Number	Section Label	Location
1	A	p. 3, lines 1-3
2	B	p. 3, lines 3-5
3	A'	p. 3, lines 6-8
4	C	p. 3, line 8 - p. 4, line 1
5	B'	p. 4, lines 1-2
6	C'	p. 4, line 3
7	D	p. 4, lines 3-7
8	E	p. 4, line 7 - p. 5, line 6
9	A"	p.5, lines 7-8

Figure 1. Flaherty, *Three Piece for Clarinet*, I. "Fantasy," diagram of form.

Melodic Contour

Rather than employing a pitch center or tonal center, the paradigm of melodic contour often delineates some phrases and sections in *Three Pieces*. An arch melodic contour is a common aspect of tonal music. In tonal music, phrases are delineated by a departure from and return to "home," i.e. the tonic chord in the harmony or scale degree 1, 3, or 5 of a tonic chord in the melody. Tonal melodies often play out through a melodic contour beginning with a home pitch that ascends to the peak of a phrase. Then, the melody descends back toward the tonic pitch, forming an arch. Although not all phrases in Flaherty's clarinet works feature arch-like melodic contours, they do tend to appear in structurally significant places such as the beginning of a section and climactic points within a piece.

In this study, melodic contour is identified in two ways. One way is the overall shape of a phrase as either an upward bridge-like arch or an inverted arch. The second way focuses only on the melodic direction (ascending or descending) within a phrase, which often correlates with intervallic emphasis as well. An arch contour that consistently occurs with specific characteristics both in melodic direction together with intervallic emphasis will be identified as an "Arch" (note the capitalization). In *Three Pieces*, the Arch mixes disjunct intervallic motion and conjunct motion. As shown below in example 1, the first and simplest statement of the Arch in "Fantasy" consists of three basic parts forming a complete phrase. The Arch begins with a quick ascent, often beginning with two grace notes moving directly to the highest pitch of the Arch, which is followed by a more slowly descending interval of a major or minor second (hereafter ⬇ 2nd) in a variety of individual pitch durations, but always longer than those of the quick ascent. The ⬇ 2nd signals the climactic point of a phrase. As in this instance, the Arch is completed by another descent, the disjunct descent. This last descending interval can vary in size, thus providing differing levels of conclusiveness to the Arch (further discussed in the next section, Intervallic Emphasis).

Example 1. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 3, line 1, parts of the Arch.

Two types of embellishments, fragmentation and expansion, can obscure the Arch on the surface level. So, analyzing how the Arch is embellished allows the performer to emphasize a recurring recognizable musical idea. Fragmentation occurs when one or two parts of the Arch

phrase is repeated in a single phrase. These fragments form subphrases, which belong to a complete Arch phrase that contains all three parts. Expansion occurs when the Arch phrase is expanded with musical material different from musical material contained in the three parts of the Arch. An expansion may occur as ornaments (grace notes and trills) or new musical ideas that result in the lengthening of the Arch phrase. In example 2, a single Arch phrase contains two subphrases of the quick ascent and the ↓ 2nd in fragmentation. Then, an expansion follows these fragments leading to the final disjunct descent to end the phrase. Overall, this embellished Arch phrase forms a sentence structure with the repeated basic idea (the quick ascent with the ↓ 2nd) and the continuation that expands the disjunct descent.

Example 2. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 3, line 2, fragmentation and expansion of the Arch.

Fragmentation
(quick ascent with the ↓ 2nd)

Expansion
(ending with disjunct descent)

       The Arch is the musical element that ties the entire work together as a whole. By recognizing the ways in which the Arch is embellished, the clarinetist can emphasize the skeletal structure of the Arch and thus lead the audience through otherwise ambiguous phrases. Since the ↓ 2nd is a climactic point of a phrase, bringing out the ↓ 2nd can lead to a phrase with more convincing musical direction. Overall, the melodic contour of the Arch is a prevalent feature of the first movement and serves as a basic model of the Arch for the second and third movements. However, each movement realizes the Arch structure in different ways, which shows the versatility of the Arch melodic contour.

Intervallic Emphasis

Intervallic emphasis within the Arch is a necessary component to understanding form. Also, intervallic emphasis helps determine the conclusiveness at the end of a phrase. Three intervallic factors determine the conclusive quality of any phrase: 1) the melodic direction at the end of a phrase, 2) the last interval ending a phrase, and 3) the range between the beginning and ending pitch of a phrase. A phrase that ends in a downward melodic direction is more conclusive than one that ends in an upward melodic direction. A phrase ending in an upward direction will have the least conclusive ending quality, despite the interval size ending a phrase. A phrase that ends with an interval of a seventh or larger comes across as being more conclusive than a phrase ending in an interval of a sixth or less. Examining the range, specifically the relationship between the beginning and ending pitch of a phrase, also helps determine conclusiveness. A phrase that ends lower in range than the beginning pitch is more conclusive than a phrase that ends higher in range than the beginning pitch. The most conclusive type of phrase ends in a downward direction with an interval of a seventh or larger and an ending pitch that is lower than the beginning pitch.

In *Three Pieces*, the basic Arch (see ex. 1, p. 8) emphasizes two interval classes (hereafter interval class is abbreviated as IC). The Arch uses IC 1 (pitch-class intervals with the shortest distance of a semitone such as a minor second and major seventh) and IC 2 (pitch-class intervals with the shortest distance of two semitones). While the quick ascent and the ⬚ 2nd are consistent in the intervallic emphasis of IC 1 and IC 2, the interval ending a phrase often varies. Therefore, three intervallic factors determine the conclusiveness of an Arch phrase. The first Arch phrase of "Fantasy" (p. 3, line 1, shown in ex. 1 on p. 8), which is the basis for the rest of

the movement, exhibits the most conclusive ending, similar to that of a perfect authentic cadence.

While the Arch forms a complete phrase, not all phrases in *Three Pieces* can be identified by an arch melodic contour. Example 3 shows a phrase that ends in an upward direction and in a range higher than the beginning pitch; thus, the phrase ending is inconclusive, similar to a half cadence. The phrase shown below ends with the sense of incompleteness and a need for continuation, since it ends in an upward direction with a *crescendo* and is followed by a rest separating it from the next phrase. This phrase marks the end of section D because of the double barline, which is followed by a new section marked by a tempo change and introduction to a new rhythmic motive.

Example 3. Flaherty, *Three Piece for Clarinet*, I. "Fantasy," p. 4, line 7, section D, inconclusive cadence.
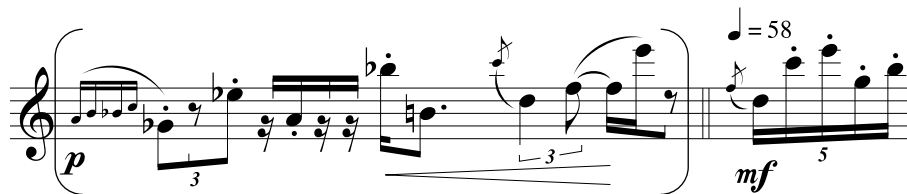
Phrases comprised of all three Arch factors are more conclusive than phrases with an arch melodic contour but missing one of the three Arch factors identified above. Because an arch always ends with a disjunct descent, the interval ending a phrase and range between the first and last pitch of a phrase determines the conclusiveness of the phrase. Example 4 shows two phrases that suggest a parallel period structure. The antecedent phrase ends in an interval of an augmented fifth, while the consequent phrase ends in a larger interval of a major sixth. And since both phrases end higher in range than the beginning pitch, neither phrase ends with the strong conclusiveness similar to a perfect authentic cadence. Additionally, the antecedent phrase is missing the ⬜ 2nd, while the consequent phrase contains all three parts of the Arch. If we

compare this excerpt to tonal music, the end of this antecedent phrase would be similar to a half cadence and the end of this consequent phrase would be similar to an imperfect authentic cadence. Because each of these phrases begins with the same gesture and the second phrase ends with a stronger cadence than the first, these two phrases together suggest a parallel period.

Example 4. Flaherty, *Three Piece for Clarinet*, I. "Fantasy," p. 4, line 6, period structure.

Phrases often relate to each other to create familiar forms commonly found in tonal music, such as a period. By identifying similar musical ideas, such as the beginning gestures of related phrases, and identifying cadential strengths, the clarinetist can perform with more musical conviction. Thus, if performers analyze the conclusiveness of phrase endings as described above, then they can create a hierarchy of phrase endings that is discernable to the audience.

Rhythmic Devices

Rhythmic devices in "Fantasy" clarify sectional divisions within the overall form and create a trajectory through the piece driven by increasing rhythmic complexity. As "Fantasy" progresses, rhythmic activity increases. This builds intensity toward a large-scale climactic arrival in section A". My discussion of rhythmic devices will focus on the rhythmic features of the five primary motives (A, B, C, D, and E) and how they create momentum within the movement. I identify each motive by the recurrence of rhythmic patterns or rhythmic relationships between pitches. Beginnings of new sections are marked by the introduction of a new rhythmic motive. Table 2 provides a short description of each rhythmic motive.

Table 2. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," rhythmic features of motives.

Motive	Rhythmic Features
A	short-long-long of the Arch's quick ascent and □ 2nd
B	bird-like rhythmic motives 1 and 2; rhythmic motive 1: upper-neighbor grace-note figure; rhythmic motive 2: a grace note followed by a pattern of quintuplet-sixteenth notes
C	short phrases of long multiphonics
D	rhythmic motive 3: a grace note followed by a triplet-eighth-note pattern
E	rhythmic motive 4: grace notes followed by quintuplet-sixteenth notes; frequent embellishing grace notes, trills on longer rhythmic durations

Motive A highlights the Arch phrase in the three sections labelled A (see table 1 on p. 9), which exhibits a rhythmic relationship between the Arch's quick ascent and the □ 2nd. The rhythmic durations of the □ 2nd are always longer than the short durations of the quick ascent (a single note or small group of notes). Example 5 shows a typical statement at the beginning of section A (p. 1, line 1), which features a short two-grace-note gesture for the quick ascent and long durations for each pitch of the □ 2nd. Thus, a rhythmic pattern of short-long-long recurs with the quick ascent and □ 2nd of the Arch. Shown in example 6, the beginning of section A" (p. 5, line 7) is a return of motive A, the only return of the same pitches as the opening. This time the quick ascent of Arch phrase, which before spanned one octave in section A, spans two octaves with more grace notes. A long *crescendo* from section E (p. 5, lines 5-6) leads to the *fortissimo* □ 2nd, featuring the longest duration and highest statement of the □ 2nd. All of these factors combined together to mark section A" as the climactic arrival of "Fantasy."

Example 5. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 3, line 1, motive A.

Example 6. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 5, line 7, section A".
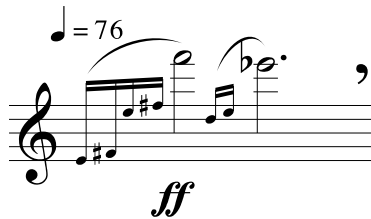
As shown in example 7, rhythmic motives 1 and 2 are characteristic of the two sections labelled B. Melodic contour and intervallic emphasis coincide with rhythmic motives 1 and 2. Rhythmic motive 1 features an upper-neighbor grace-note figure, followed by a downward leap of a seventh to a strong beat (p. 3, line 3). Unlike rhythmic motive 1 (boxed), rhythmic motive 2 (bracketed) has a melodic gesture of an upward inflection (p. 3, line 4). In rhythmic motive 2, the gesture begins with a grace note that leaps upward, by an interval of a perfect fourth or larger, to quick repeated pitches, which to some may sounds like a bird call. The repetition of rhythmic motives 1 and 2, increased rhythmic activity, and faster tempo marking increase momentum in relation to sections labelled A.

Example 7. Flaherty, *Three Pieces for Clarinet*, movement I, "Fantasy," p. 3, lines 3-4, motive B.
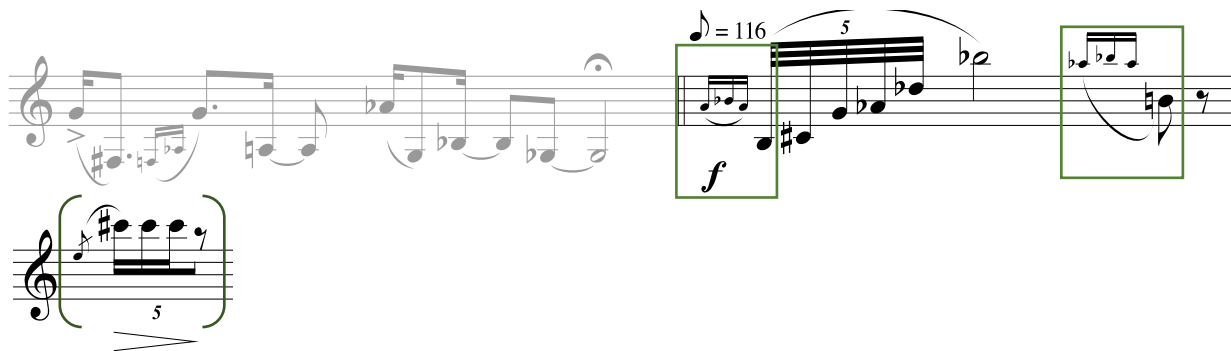
Unlike motives A and B, motive C does not rely on rhythmic devices as a defining feature. The composer refers to this middle section of the "Fantasy" as a "quiet multiphonic chorale," which creates a return to repose within the piece's overall trajectory.[21] This calm and meditative quality contrasts from the other motives. Shown in example 8 is motive C; Flaherty indicates the marking of *Tempo ad. lib* for this section.[22] In his note to the performer, he states, "Multiphonics should be allowed to accumulate gradually when necessary, starting with the bottom note."[23] The open note heads in the multiphonics mainly function to indicate the primary pitches we hear rather than specified rhythms. These multiphonics divide into phrases, which are indicated with barlines and breath marks. Although some multiphonics are more difficult to perform than others, the performer can first aim for evenness in rhythmic duration and focus on smooth transitions between multiphonics to create the sense of phrasing.

Example 8. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 3, line 8, motive C.

A departure from the calm multiphonic chorale of motive C, motive D contains rhythmic motive 3, a grace note followed by a triplet-eighth-note pattern. This rhythmic motive is followed by flourishes in the melody and increased rhythmic complexity, which builds momentum. As shown in example 9, motive D uses rhythmic motive 3 with staccato articulation

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[21] Tom Flaherty, *Three Pieces for Clarinet* (New York: American Composers Alliance, 1982), 2.

[22] Ibid., 3.

[23] Ibid., 2.

on the triplet-eighth notes. Additionally, rhythmic motive 3 often occurs with the same pattern in melodic direction, shown in the box. All these characteristics appear consistently throughout section D.

Example 9. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 4, line 3, motive D.

Example 10 shows rhythmic motive 4, an important feature of the one section labelled E. Rhythmic motive 4 is a combination of grace notes and quintuplet-sixteenth notes. When this rhythmic motive appears as grace notes leading into the quintuplet-sixteenth notes, it serves as a stand-alone gesture or the beginning of a phrase. The melodic contour with this rhythmic motive varies, but often the first three quintuplet-sixteenth notes move in disjunct motion in the same melodic direction. There are three notable features to section E: the inclusion of rhythmic motive 4, the increased use of embellishments, and the extent and variety in articulation markings.

Example 10. Flaherty, *Three Pieces for Clarinet*, I. "Fantasy," p. 4, line 7, motive E.

In section E, more frequent use of grace notes builds momentum and trills tend to intensify movement through the section. Grace notes embellish phrases in a way that recalls the typical grace-note gesture in the quick ascent of the Arch. The placement of trills on the longest rhythmic durations of a phrase elongates as motive E develops. The longest trill occurs at the end of section E, leading directly to section A", the final return of motive A and the climactic point of "Fantasy."

In "Fantasy," rhythmic motives most clearly define the division of sections. Often rhythmic motives of "Fantasy" coincide with a general melodic contour that recurs within a section, which therefore clarifies sections. Throughout "Fantasy," momentum builds as rhythmic activity increases through sections D and E, which allows for the climactic return of the Arch in section A". The Arch appears with the particular relationship of short-long-long for the quick ascent (short) and the ⬜ 2nd (long-long), a rhythmic pattern which also appears in "Scherzo" and "Meditation."

Movement II. "Scherzo"

Form

"Scherzo" is in a modified ternary form with a concluding cadenza and coda added to the traditional scherzo and trio form. As shown in table 3 and figure 2, two distinguishing characteristics define each of the two large sections. The A sections 1) emphasize the Arch, and 2) feature staccato articulation with limited slurs. In contrast, the B section 1) lacks the Arch, and 2) features primarily legato articulation. Throughout the unmetered "Scherzo," mixed meter is implied through the use of accents and notational beaming.

The three large sections suggest the presence of subsections, which I have identified by one of four primary motives (*a*, *b*, *c*, and *d*). Unlike the traditional ternary form, sections A and A' in this scherzo use different motives — motive *a* in section A and motive *d* in section A'. Though section A' features a different motive than section A, the emphasis on the Arch and articulation similarities creates the sense of return of previous material. Section B features motives *b* and *c*, which create a ternary form (*bcb'*) within this section. The cadenza in "Scherzo" takes fragments from each movement and expands them. Finally, the coda reprises musical ideas reminiscent of motive *a*.

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Table 3. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," form and location of sections.

Section	Motive	Location
A	*a*	p.6, line 1-6
B	*b*, *c*	p.6, line 6-9
A'	*d*	p.7, line 1-7
Cadenza	*a*, *b*, *c*, *d*	p.7, line 7 to p.8, line 1-5
Coda	*a*	p.8, line 6-8
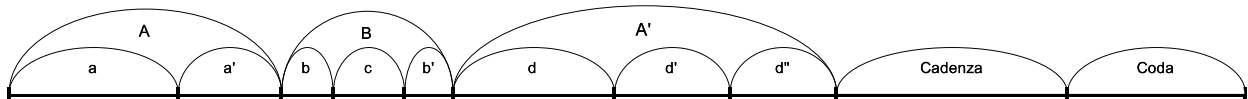
Figure 2. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," diagram of form.

Melodic Contour

Similar to "Fantasy," "Scherzo" also uses the Arch, albeit less prevalently. In "Scherzo," the Arch is a defining feature of the A sections, but is absent in section B. While the Arch of "Fantasy" (shown in ex. 1, p. 9) is the basic Arch model for all three pieces, each subsequent movement embellishes the Arch in idiosyncratic ways. In "Scherzo," the Arch is embellished in ways specific to motives *a* and *d*, which are discussed individually below.

In "Scherzo," the quick ascent in motive *a* is longer than in "Fantasy." As shown in example 11, the quick ascent of the Arch in "Scherzo" is more rhythmic and the range is wider than the Arch in "Fantasy." Motive *a* always expands the Arch in the quick ascent or disjunct descent; the ⬜ 2nd always remains intact.

Example 11. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, line 1, the Arch in motive *a*.

The Arch phrase makes motive *d* sound like a return rather than a new idea; thus, the section is labelled A'. However, even though the Arch returns, it is embellished differently from motive *a* and therefore is labelled as motive *d*. As shown in example 12, the middle of the Arch phrase is interrupted by an expansion in motive *d*. Typically, the quick ascent of the Arch is followed by the conjunct motion of the ⬚⬚ 2nd at the peak of the phrase; however, in motive *d* the expansion disrupts this conjunct motion. Despite this expansion, the longer rhythmic durations of the ⬚⬚ 2nd creates emphasis at the climax of a phrase. Furthermore, the longest and highest pitches of the Arch, the ⬚⬚ 2nd, are further emphasized by two sudden *forte* indications. While there is a lack of conjunct motion as a result of the expansion, the ⬚⬚ 2nd still leaps out of the texture through its rhythm, range, and dynamics.

Example 12. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo" p. 7, line 6, expansion of the Arch in motive *d*.

The Arch is embellished differently in motives *a* and *d* of "Scherzo." Motive *a* expands either the Arch's quick ascent or disjunct descent, and motive *d* disrupts the ⬚⬚ 2nd with an expansion. The Arch of section A' sounds like a return of the Arch of section A. However, because the embellishments of the Arch differ, distinct motives emerge. If performers draw

attention to these musical characteristics of the Arch in "Scherzo," listeners may be able to ascertain commonalities between the first two of the *Three Pieces*.

Intervallic Emphasis

"Scherzo" features intervals less restrictively and incorporates more compound intervals than does "Fantasy." However, within the Arch of "Scherzo," there is still an emphasis of IC 1 and IC 2 throughout the three parts of the Arch. Similar to "Fantasy," examining intervallic emphasis helps determine the conclusiveness of phrases. Additionally, recognizing intervallic patterns in "Scherzo" can help performers address technically challenging passages and create more musical direction.

Example 13 shows two phrases in subsection *b* that form a parallel period. As with "Fantasy," the strength of closure at the end of a phrase in "Scherzo" is determined by melodic direction, interval size, and range. The period's antecedent phrase ends in a downward direction with an interval of a major sixth (F♯6 to A5) and in a higher range than the beginning pitch of the phrase. The consequent phrase ends in a downward direction with an interval larger than a seventh and ends in a lower range than the beginning pitch of the phrase. This antecedent phrase therefore ends inconclusively, similar to a half cadence, and the consequent phrase then ends similar to a perfect authentic cadence.

While the consequent phrase could be divided into two subphrases with the first subphrase ending on B4 (p. 6, line 6) and the second subphrase ending on E3 (p.6, line 7), interpreting it as a single phrase will allow for cohesion with the first phrase to create a period structure and thus a stronger feeling of closure. If this consequent phrase is conceptualized as a subphrase of a single phrase, the performer can create forward momentum leading to the

conclusive gesture of E♭4 to E3. Then, the listener can hear the weak phrase ending of the

antecedent and the strong phrase ending of the consequent phrase in the manner of a period.

Example 13. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, lines 6-7, period structure.

The melodic contour of some phrases in "Scherzo" conclude in an upward direction. As

previously demonstrated in "Fantasy," phrases that end with an upward motion have an

inconclusive quality, similar to a half cadence in tonal music. As shown in example 14, the last

phrase of subsection *a* ends in upward direction with an interval of a major seventh and ends

higher in range than the beginning pitch of the phrase. There is a sense of arrival, yet a lack full

closure. The end of this phrase has an intensifying quality with the *crescendo* dynamic marking

leading to the rest. Because this rest is immediately followed by a phrase that begins suddenly at

a soft dynamic, the performer can take time before starting the following phrase, as a way of

clarifying the end of one phrase and the beginning of a new phrase.

Example 14. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, line 3, subsection *a*,
inconclusive cadence.

In addition to the intervallic emphasis of IC 1 and IC 2 in the Arch, there are musical

passages that feature a motivic cell of pitches. Example 15 shows a passage from section A in
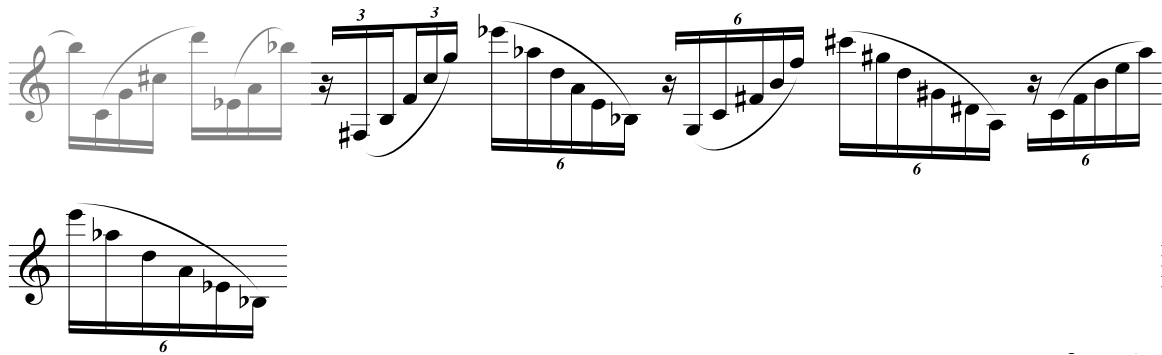
which five specific pitches (F♯3, A3, C4, F4, and A♭4) occur in a changing pattern, which

emphasizes the interval of a minor third (A♭4 to F4 and F♯3 to A3). The performer can

emphasize this interval and also bring out the A♭4 that occurs insistently throughout this passage

to increase intensity throughout the *crescendo*.

Example 15. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo" p. 6, lines 4-5, minor third
emphasis.

The cadenza and coda are largely comprised of arpeggios of quartal-quintal harmonies,

which are technically challenging for the clarinetist. Example 16 shows an excerpt of the

cadenza in "Scherzo" emphasizing quartal-quintal harmonies of IC 5 and IC 6. The arpeggios of

quartal-quintal harmonies are a specific characteristic of "Scherzo" that is later recalled in

"Meditation." In addition to the motivic significance of this section, identifying the outline of

quartal-quintal harmonies may make these fast passages more manageable to perform.

Example 16. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 8, lines 2-3, quartal-quintal harmony.

Similar to "Fantasy," the melodic direction, intervals, and range within "Scherzo" also work together to determine the conclusiveness of phrases. Through analysis of intervallic emphasis, the performer can interpret phrases and relay to the audience the various levels of conclusiveness at the end of phrases. Also, identifying intervallic patterns in technical and musical passages allows the performer to create more musical direction and momentum.

Rhythmic Devices

The rhythmic devices within "Scherzo" suggest the division of sections into subsections. The large section labels are determined by the presence or lack of presence of the Arch. However, subsections can be determined by rhythm combined with articulations. These subsections are labeled according to a prevalent motive (*a*, *b*, *c*, or *d*), which are differentiated by rhythmic characteristics unique to each motive. A complex, dance-like character is created through a variety of implied metrical groupings suggested by varied beaming, rhythms, and articulations. My discussion of rhythmic devices will include articulation markings, as together they contribute to identifying the primary motives.

Motive *a* is characterized by rhythmic motives 1 and 2. As shown in example 17, rhythmic motive 1 is the first rhythmic pattern of the quick ascent beginning "Scherzo." The notation of this rhythmic motive shows the first sixteenth note as an anacrusis, beamed

separately from the sixteenth note that follows. This notation implies emphasis on the second

sixteenth note as a downbeat in rhythmic motive 1. The beaming, which alternates between

various beat groupings, creates a dance-like, mixed-meter feel throughout the movement.

Example 17. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, line 1, subsection *a*, rhythmic motive 1.

Rhythmic motive 1 that begins the movement returns in the coda. Example 18 shows

rhythmic motive 1 returning in slight variation at the beginning of the coda on p.8, line 6. Similar

to example 17, example 18 has the same feeling of the second sixteenth note as the strong

downbeat and the overall sense of mixed meter because of the beaming.

Example 18. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 8, line 6, coda, rhythmic motive 1.

Rhythmic motive 2 features syncopation using sixteenth-note and eighth-note durations.

Example 19 shows an excerpt from section A that features both rhythmic motive 1 (boxed) and

rhythmic motive 2 (bracketed). As shown in examples 18 and 19, patterns in melodic contour

frequently align with rhythmic motives, which adds to phrase identity.

Example 19. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, lines 3-4, subsection *a'*, rhythmic motives 1 (boxed) and 2 (bracketed).
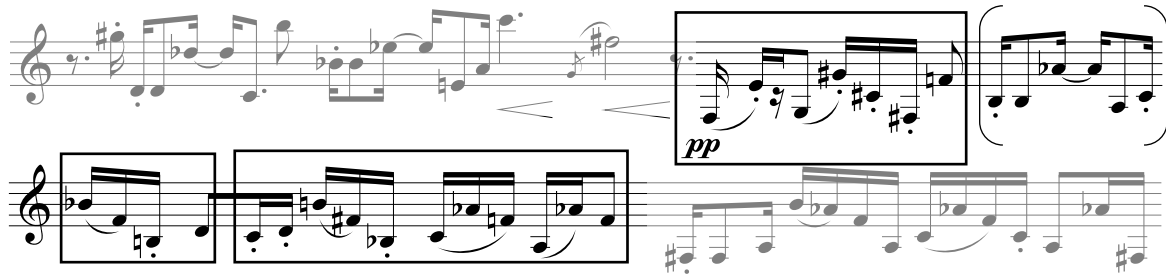
As shown in example 20, motive *b* creates syncopation through ties and the feeling of mixed meter through the notation of accent articulation markings. In motive b, an upward motion of grace notes or flourishing gestures consistently signals the beginning of a phrase, which is followed by a syncopated figure characteristic of motive *b*. At the end of each *b* subsection, accents are used to imply the various note groupings.

Example 20. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, line 6, subsection *b*.

Example 21 shows subsection *c* within section B, which contains patterns of sixteenth notes highlighted with slurred articulation. In contrast to motives *a* and *b*, motive *c* creates the feeling of mixed meter through the combination of melodic direction and slurs. Additionally, the *pianissimo* dynamics of motive *c* add striking contrast with the *forte* and *fortissimo* dynamics in motive *b*.

Example 21. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 6, lines 7-8, subsection *c*.
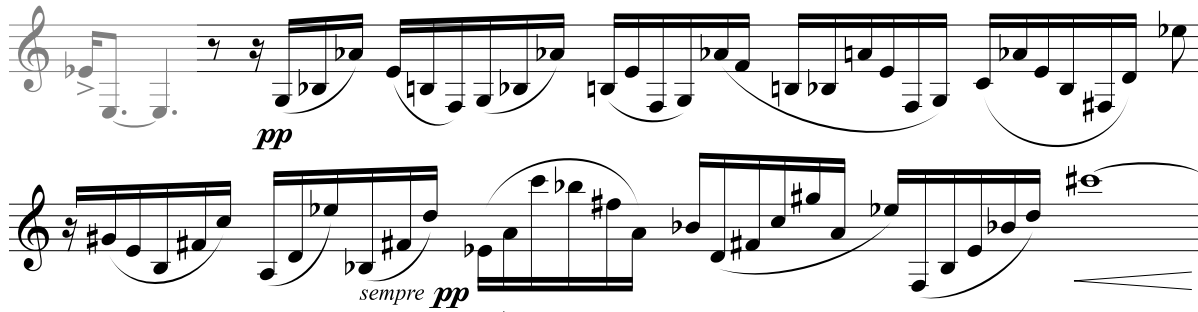
Example 22 shows the beginning of subsection *d* in section A'. Subsection *d* contains mainly rhythms in sixteenth notes; however, the varied placement of sixteenth-note rests results in a shift of beat emphasis. The combination of syncopated rhythm and articulation markings create a dance-like groove. The first pitch emphasis created by slurred groupings is a prominent feature, especially when following a rest.

Example 22. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 7, lines 1-2, subsection *d*.
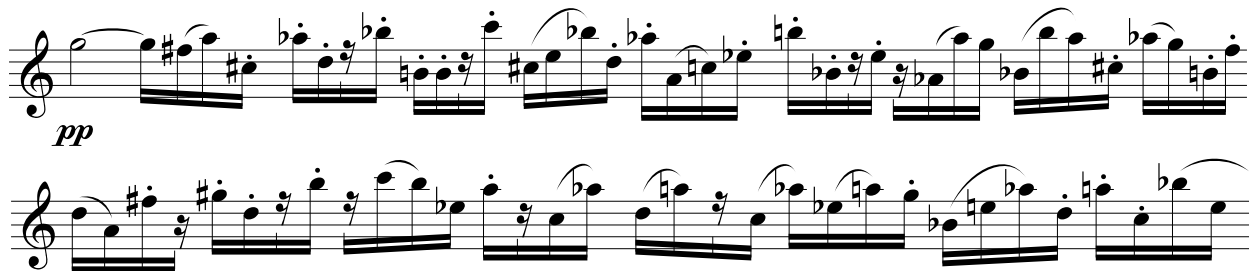
Rhythmic variety combined with slurs and staccatos create the feeling of shifting pulse consistent with metrical changes. A sense of closure to the piece is created by the return of rhythmic motive 1, first introduced in section A.

Movement III. "Meditation"

Form

All the musical components in "Meditation" are derived from "Fantasy" and "Scherzo," and as such synthesizes the most important material of the first two pieces. Similar to their use in "Fantasy" and "Scherzo," melodic contour, intervallic emphasis, and rhythmic devices divide

"Meditation" into sections; however, these sections are brief. Because of the relative brevity of each of the five sections, I will more appropriately label them as phrases. Partial or complete statements of the Arch appear in every phrase. Table 4 outlines the form of "Meditation." Figure 3 shows the form in a diagram.

Table 4. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," form and location of sections.

Phrase	Phrase Label	Location
1	Introduction	p. 9, line1
2	A	p. 9, line 1
3	B	p. 9, line 2
4	A'	p. 9, line 3
5	A"	p. 9, line 4
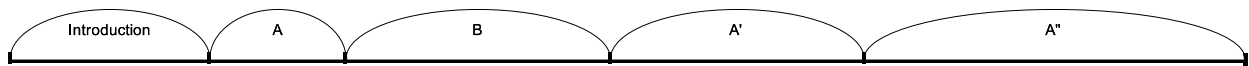
Figure 3. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," diagram of form.

Elements of "Fantasy" and "Scherzo"

"Meditation" functions as a concise recapitulation of the work as a whole. Each of the five phrases recalls musical features from either "Fantasy" or "Scherzo" or both. In "Meditation," three phrases identified as A feature the Arch phrase of "Fantasy". The phrase identified as B includes an arch melodic contour, but lacks the three parts of the Arch. Multiphonics, similar to motive C in "Fantasy" appear in phrase 1 (introduction), phrase 3 (B) and phrase 5 (A").

"Meditation" begins and ends with multiphonics. Its multiphonics are more in keeping with the "quiet multiphonic chorale" in "Fantasy" than the "raucous" rhythmic multiphonics in the cadenza of "Scherzo." As shown in example 23, phrase 1 serves as an introduction to the piece. It begins with a single pitch followed by two multiphonics. This phrase features the ♭ 2nd

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from the first pitch D5 to C♯5, the top pitch of the multiphonic. Bringing out the ⬜ 2nd in

performance can help tie the opening multiphonics to the rest of the piece.

Example 23. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," p. 9, line 1, phrase 1.

Example 24 shows the first instance of a complete Arch phrase, which is phrase 2 (A).

Similar to "Fantasy," "Meditation" features the three-part Arch. The quick ascent and the ⬜ 2nd

of the Arch of "Meditation" emphasizes IC 1 and IC 2 and the short-long-long rhythmic

relationship in "Fantasy." This first complete Arch in "Meditation" features a rhythmic pattern of

duplet and triplet rhythms with ties, a gesture unique to "Meditation" that returns in phrase 5

(A").

Example 24. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," p. 9, line 1, phrase 2, the
Arch.

Example 25 shows phrase 3 (B) of "Meditation." Phrase 3 contains two subphrases, with

the second subphrase beginning after the multiphonic. In the first subphrase, the performer can

bring out the ⬜ 2nd that occurs between the single pitch (A4) and the lower pitch (G♯4) within

the multiphonic. The second subphrase has an arch melodic contour, but lacks the ⬜ 2nd and

short-long rhythmic relationship between the quick ascent and the expressive peak. Following

the set of criteria outlined in "Fantasy," the second subphrase ends conclusively with the disjunct

descending IC 1 to the lowest pitch of the phrase.

Example 25. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," p. 9, line 2, phrase 3.

As shown in example 26, phrase 4 (A') of "Meditation" plays out in a sentence structure

that features the ⇕ 2nd as its basic musical element. The second statement of the basic idea adds

the quick ascent to the ⇕ 2nd. The Arch is expanded by grace notes in the continuation of the

sentence. The increased use of grace notes to embellish the phrase is reminiscent of motive E in

"Fantasy."

Example 26. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," p. 9, line 3, phrase 4.

Phrase 5 (A"), the final phrase of "Meditation," combines characteristics of both previous

movements into one single phrase. Shown in example 27, phrase 5 begins with a fragment of the

Arch (the quick ascent and the ⇕ 2nd). This fragment elides into a complete Arch with the return

of the rhythmic feature of phrase 2. Following this complete Arch is an expansion of a

descending gesture of quartal-quintal harmony, which is similar to the ending phrase of

"Scherzo;" the "Scherzo" excerpt appears for comparison in example 28. The last phrase of

"Meditation" ends with a multiphonic emerging from a single pitch, and by ending this way, reprises the beginning of the multiphonic chorale (shown in ex. 8, p. 16) of "Fantasy." [24]

Example 27. Flaherty, *Three Pieces for Clarinet*, III. "Meditation," p. 9, line 4, phrase 5.
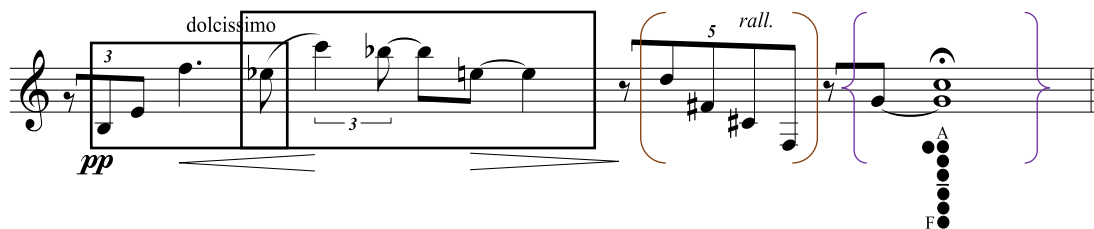
Example 28. Flaherty, *Three Pieces for Clarinet*, II. "Scherzo," p. 8, line 8, end of coda.

As shown above, "Meditation" recalls musical ideas from "Fantasy" and "Scherzo." The Arch or parts of the Arch appear in each of the five phrases. In performance, a clarinetist can accentuate the Arch to suggest that "Meditation" functions as a structural recapitulation of *Three Pieces*.

Conclusion

The musical parameters of melodic contour, intervallic emphasis, and rhythmic devices provide a sense of structure in each of Flaherty's *Three Pieces*. While some aspects of melodic contour and intervallic emphasis serve to tie the work together, each piece also features its own unique rhythmic motives and sectional structures. The Arch provides unity for the three-piece set, and the emphasis on the ⬚ 2nd identifies the climactic points of phrases, sections, and of each piece as a whole. "Meditation" incorporates important characteristics of melodic contour,

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[24] To prevent a break in sound for the tied G4, the performer should consider keeping the right hand down for the G4 before the multiphonic. Otherwise, the multiphonic fingering Flaherty provides can be used for the single pitch of G4 by adjusting air speed and direction.

intervallic emphasis, and rhythmic devices from "Fantasy," "Scherzo," or both, and in doing so,

serves to summarize significant musical ideas.

The Arch simplifies the surface level complexities in *Three Pieces*, and in turn clarifies

form. Emphasizing the Arch as the cohesive characteristic of this complex work and

exaggerating the climactic ⬚ 2ⁿᵈ will allow for more musical direction and nuance within

phrases. Additionally, since the work is unmetered, slightly emphasizing the first note of various

beamed groups of notes along with articulation indications will help the listener hear the contrast

between regular and irregular pulse, which is especially important in "Scherzo." Analyzing

melodic contour, intervallic emphasis, and rhythmic devices in *Three Pieces*, the clarinetist can

identify the expressive peaks on both the large and small scale and perform with more musical

conviction.

CHAPTER 3. *DIVERSION* (1985)

Diversion for clarinet and piano was composed only three years after *Three Pieces for Clarinet*. So, both feature similar style characteristics. *Diversion* was premiered on May 7, 1985 at Carnegie Hall by clarinetist Tim Smith and pianist Elizabeth Rodgers.[25] Smith included *Diversion* in a recital program devoted to twentieth-century works.[26] A *New York Times* reviewer described it as a selection of "particularly abstract, dissonant and uncompromising examples of twentieth-century music."[27] The reviewer devoted only the following sentence to *Diversion*: "Mr. Flaherty's *Diversion* for clarinet and piano is imaginatively derived from a succinct motif."[28] Perhaps because its premiere performance was especially challenging, that together with the fact that the only available score was the composer's manuscript, *Diversion* did not create a demand for future performance. Due to this lack of accessibility, I have created a performer's edition with permission and assistance from the composer.[29] This printed edition of *Diversion* was created with *Finale* software.[30]

The reviewer was correct in his assessment of *Diversion* as "abstract" and "dissonant"; it is also challenging for the performers. The clarinet and piano parts are indeed quite difficult individually, but become even more challenging together because of the challenges posed by the rhythmic devices when played together. In this chapter, I provide an analysis of Flaherty's

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[25] Tom Flaherty, "Diversion," accessed April 15, 2016, http://www.tomflahertymusic.com/infopages/Diversion_infopage.php.

[26] Tim Page, "Music: Debuts in Review," *New York Times*, May 12, 1985, accessed August 5, 2017, https://www.nytimes.com/1985/05/12/arts/music-debuts-in-review-233728.html.

[27] Ibid.

[28] Ibid.

[29] Refer to Appendix B for my performer's edition of *Diversion*, which is a transposed score with the B♭ clarinet part shown in written pitch. For ease of reading, I edited pitch spellings in the clarinet part from the handwritten manuscript.

[30] *Finale*: Music Notation Software, Computer Software, Version 25.

Diversion that demonstrates how melodic contour, intervallic emphasis, and rhythmic devices can clarify form. In this chapter, all musical examples of the clarinet part for *Diversion* appear in concert pitch.

Form

Diversion is set in a binary form with a coda. There are two levels in which binary form appears in this composition: 1) at the macro level through two large sections creating a simple binary form, and 2) at the micro level as subsections nested within each large section. Table 5 outlines the form of *Diversion* with corresponding measure numbers. The large sections (A, A') are labelled with uppercase letters and the subsections with italicized lowercase letters. Within the two large sections are two subsections labelled *a* and *b* according to which of the work's two prominent themes are present. Theme *a* is marked *Slow* and is calm and meditative in character. In contrast, theme *b* is marked *Allegro* and features more rhythmically active and jazz-inspired characteristics. Since the two subsections comprising A' feature modified restatements of the two prominent themes featured in *a* and *b*, these are labelled *a'* and *b'*. The coda then combines partial statements of both themes. Figure 4 serves to illustrate the form.

Table 5. Flaherty, *Diversion*, form and location of subsections.

Section	Subsections	Location
A	*a*	mm. 1-32
	b	mm. 33-126
A'	*a'*	mm. 127-156
	b'	mm. 156-237
Coda	Coda	mm. 238-244
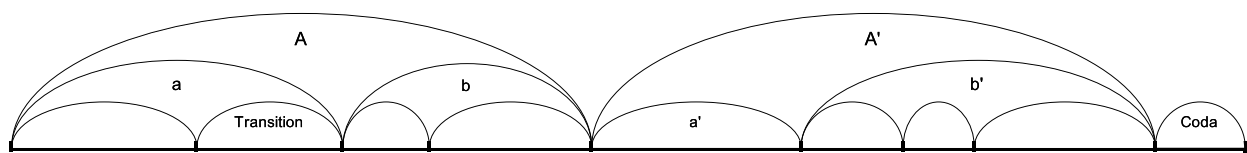
Figure 4. Flaherty, *Diversion*, diagram of form.

Melodic Contour

As in *Three Pieces*, melodic contour ties *Diversion* together, with the Arch functioning as a recurring structural motive in both large sections, the four subsections, and the coda. throughout *Diversion*. The Arch in *Diversion* is a two-part Arch that emphasizes specific intervals, which are also connected by rhythmic relationships. Similar to its treatment in *Three Pieces*, the Arch in *Diversion* is also embellished through fragmentation and expansion.

Because the Arch is embellished initially in subsection *a*, the simplest structure of the Arch appears for the first time in subsection *b*. Example 29 shows the Arch as it appears in the clarinet part at the beginning of subsection *b* in mm. 35-37. The Arch in *Diversion* presents the following two melodic contours and intervallic characteristics: 1) an ascending large leap of either IC 1 or IC 2 to the peak of a phrase and 2) a descending fourth of either IC 5 or IC 6 at the end of a phrase.

Example 29. Flaherty, *Diversion*, mm. 35-37, the Arch.

As stated above, the Arch is embellished through fragmentation, expansion, or a combination of the two. Example 30 demonstrates the prevalent way the Arch (identified by the box) is embellished (identified by the brackets) within the slow and meditative theme *a*. Throughout subsection *a*, the Arch appears as the central structural element with expansion occurring before and after. Therefore, the Arch serves as the expressive peak within subsection *a*, both in pitch and contour.

Example 30. Flaherty, *Diversion*, mm. 11-13, expansion of the Arch.
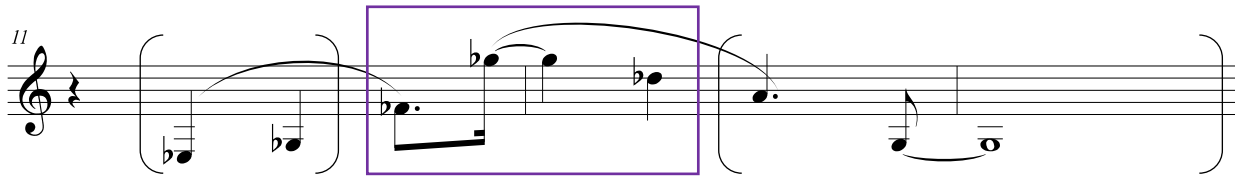
The Arch appears multiple times in subsection *b*. Example 31 shows fragmentation and expansion embellishing and connecting two Arches (boxed) within a single phrase in subsection *b*. The phrase begins with a fragment of the Arch, followed by two complete statements of the Arch, which are connected by an expansion of sixteenth notes. Although the expansion has a melodic contour in the shape of an arch, note that it does not contain the specific intervals of the Arch. Considering there are two Arches within one phrase, each Arch creates a small-scale expressive peak. But the more significant expressive peak would be the second Arch because the peak pitch of the second Arch is higher in range, longer in duration, and has a stronger metric accent than the first Arch.

Example 31. Flaherty, *Diversion*, mm. 39-43, fragmentation and expansion of the Arch.
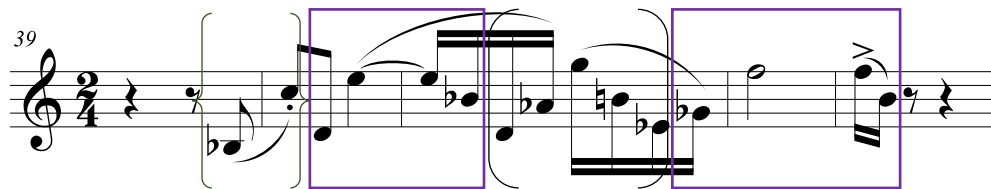
It is reasonable to assume that the Arch is the "succinct motif" mentioned in the *New York Times* review, since it makes an appearance in every phrase of this work, thus demonstrating both the significance and versatility of this single musical idea. Performers can use this foundational knowledge of the Arch to delineate form and create musical direction.

Intervallic Emphasis

As stated above, the basic Arch emphasizes IC 1or IC 2 ascending and IC 5 or IC 6 descending. This intervallic characteristic is supported in the piano part as well. The beginnings

of subsections *b* and *b'* demonstrate how the piano part is closely related to the Arch in the clarinet's melody. Example 32 demonstrates one instance of this interaction at the beginning of subsection *b*. The Arch of the clarinet melody and the piano part in the right hand emphasize the same pitches (E♭4, D5, A♭5). The right hand of the piano aligns with the pitches of the clarinet's Arch. The interval emphasis and direction (IC 1or IC 2 ascending; IC 5 or IC 6 descending) found in the Arch appear in both the clarinet and piano. These intervals also appear in the IC 2 (A3—G4) ostinato in the left hand of the piano. Although the texture of the piano shifts throughout *Diversion*, the piano part often features the intervals of the Arch.

Example 32. Flaherty, *Diversion*, mm. 33-37, subsection *b*, intervallic emphasis of the Arch.

Additionally, IC 5 and IC 6 are prevalent in expansions of the Arch through a succession of fourths. However, this type of embellishment of the Arch appears differently in themes *a* and *b*. In example 33, an embellishment of theme *a* features quartal motion of descending perfect fourths, the most common type of expansion in theme *a*. To contrast, in theme *b* the outline of

ascending and descending fourths in the melody corresponds with a specific rhythmic motive, which I describe below in rhythmic devices.

Example 33. Flaherty, *Diversion*, mm. 1-6, theme *a*, the Arch with descending fourths expansion.

As in *Three Pieces*, intervallic emphasis is equally significant in defining the Arch and in determining the conclusiveness of phrases. Because the Arch is embellished in various ways, phrases ending with an embellishment offer differing levels of conclusiveness. A complete phrase always begins and ends with the same intervallic features of the Arch beginning with an ascending IC 1 or IC 2 and ending conclusively with a descending IC 5 or IC 6. A phrase that ends in a downward direction creates a conclusive ending. Additionally, expanded phrases ending lower in range than the beginning pitch of the phrase in a downward direction seem to create the most conclusive ending. In contrast, phrases that end in an upward direction, often fragmenting the Arch's ascent, have endings that are comparatively less conclusive. Similar intervals featured in the piano part also serve to create additional continuity. For example, the intervallic emphasis in the Arch melodic contour in theme *b* also occurs in the piano part, but at times the piano part simply provides a rhythmic foundation for the clarinet melody. Understanding the intervallic emphasis and interaction between the clarinet and piano allows the musicians to communicate a unified musical interpretation of *Diversion*.

Rhythmic Devices

In addition to melodic contour and intervallic emphasis, rhythmic devices in *Diversion* also suggest form. Throughout the work, ties and dotted rhythms uncharacteristic of the

prevailing meter have a displacing effect on the pulse. Pulse is further affected by ostinato, polymeter, and metric modulation.

There is a notable rhythmic relationship between the beginning pitch and peak pitch of the Arch. The beginning pitch of the Arch written as an eighth or dotted-sixteenth note is always a shorter duration than the following peak pitch. Although the peak pitch varies in length, it is generally longer and never shorter in duration than the beginning pitch. This short-long relationship is basic to the Arch structure.

Moreover, theme *a* is consistent in its use of rhythmic patterns that avoid steady metric pulse. Example 34 shows the beginning of subsection *a*, where dotted and tied notes obscure a steady notated pulse in simple quadruple meter. In this respect, Flaherty states: "Where the 'downbeats' are can be ambiguous to an audience without the score in front of them, and that very ambiguity can have an effect on the emotional impact of a passage." [31] Once again, rhythmic precision in performance is necessary for this audience reaction to occur.

Example 34. Flaherty, *Diversion*, mm. 1-13, theme *a*.

[31] Eight Strings & a Whistle, "The Music: Tom Flaherty," accessed June 12, 2018, http://www.eightstringsandawhistle.com/the-music/our-featured-composer/tomflaherty.html.

Theme *b* features two rhythmic motives in the clarinet part together with polymeter in the piano. These two rhythmic motives appear most often in the theme *b* Arch embellishments. Example 35 shows one of the rhythmic motives (labelled rhythmic motive 1), which is a two-beat sixteenth-note pattern that expands the Arch. As shown in example 36, a common variation on rhythmic motive 1 (boxed) occurs when the rhythm is notated as swung sixteenth notes. Instead of even sixteenth notes, there is a swing-like triplet feel, not unlike swinging eighth notes (♫ = ♪³♪) in jazz. Whenever this swing variation occurs, it also outlines quartal harmonies.

Example 35. Flaherty, *Diversion*, mm. 39-43, rhythmic motive 1.
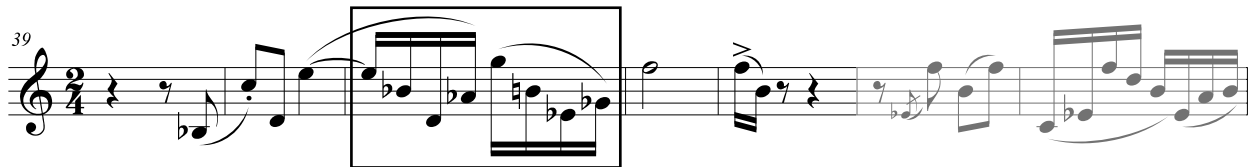
Example 36. Flaherty, *Diversion*, mm. 52-54, rhythmic motives 1 (boxed) and 2 (bracketed).
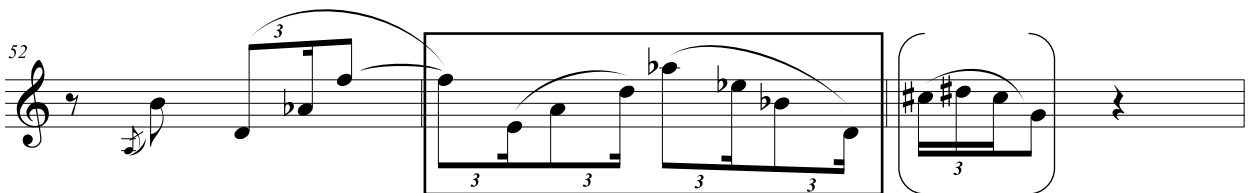
Rhythmic motive 2 shown in the brackets in examples 36 (above) and 37 (below), frequently embellishes the ending downward gesture of the Arch. Rhythmic motive 2 is an upper-neighbor sixteenth-note triplet figure followed by an eighth note. While rhythmic motive 2 only embellishes the end of phrases in subsection *b*, it becomes more versatile and prevalent in subsection *b'*, embellishing both the beginning ascent and the ending descent of the Arch, as shown in example 37.

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Example 37. Flaherty, *Diversion*, mm. 109-111, rhythmic motives 1 and 2.
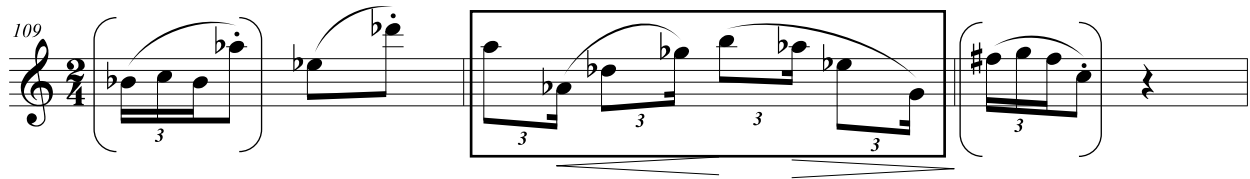
Polymeter signals the beginning of subsection *b* with two layers of ostinato patterns

played by the piano. The downward melodic contour in the right hand sets up a three-note

ostinato pattern (bracketed), while the left hand repeats a two-note ostinato (boxed). While the

rhythms of the right hand imply a compound meter with the dotted-eighth note as the beat unit,

the left hand implies simple meter with the quarter note as the beat unit. The result is that the

right hand implies 9/16 against the 3/4 of the left hand.

Example 38. Flaherty, *Diversion*, mm. 33-35, theme *b*, ostinato patterns creating polymeter in
the piano introduction.

The beginnings of both subsections *b* and *b'* feature the same polymeter introduction in

the piano part. Example 39 illustrates a second type of polymeter in the piano beginning in m.

59. The texture of the polymeter that begins subsection *b* in m. 33 is sparse and separated

compared to the transitional measures of polymeter in m. 59, which are thicker in texture with

sustained cluster chords in both hands. The piano interlude functions as important connective

tissue that builds intensity. Within subsections *b* and *b'*, the piano interlude often is followed by

a return to the texture of the piano introduction, which signals the beginning of a new phrase.

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Example 39. Flaherty, *Diversion*, mm. 57-62, theme *b*, polymeter in the piano interlude.

Unlike the other rhythmic devices that distinguish themes and motives, metric

modulation often occurs in transitional areas between sections. Example 40 shows metric

modulation between subsections *a'* and *b'*. The quarter-note triplet is the same value as the

quarter note of the new tempo; therefore, the pulse remains the same to the listener.

Example 40. Flaherty, *Diversion*, mm. 149-158, metric modulation.

Coda

In *Diversion*, the coda synthesizes features of both themes *a* and *b* within a single statement. Example 41 shows how the beginning of the coda (mm. 238-41) features theme *a* in the clarinet, while the end of the coda (mm. 241-44) features theme *b* in the piano, and then in the clarinet's melody (mm. 243-44). In the coda's clarinet opening melody (mm. 238-41), the slow tempo of theme *a* returns and the range of the Arch expands beyond two octaves with a succession of perfect fourths. Here, dotted and tied rhythms obscure the quarter-note pulse. The dissonant polymetric piano interlude from theme *b* returns in mm. 241-42. When the clarinet enters in m. 243, the clarinet adds rhythmic motive 1 on top of the polyrhythm in the piano. Similar to the last movement, "Meditation," of *Three Pieces*, the coda of *Diversion* recapitulates important musical ideas from themes *a* and *b*.

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Example 41. Flaherty, *Diversion*, mm. 238-244, coda.

Conclusion

While similarities in melodic contour, intervallic emphasis, and rhythmic devices in *Diversion* tie this work together, the differences in these same elements help define the two themes of this piece. Therefore, these elements delineate form. The melodic contour of the Arch is a prominent element in this work, and it appears in both themes *a* and *b*. Unlike *Three Pieces for Clarinet*, *Diversion* employs a two-part Arch instead of a three-part Arch, and the Arch functions as a motive rather than as a complete phrase. The Arch is embellished in two ways— fragmentation and expansion. Within the Arch, there is intervallic emphasis of IC 1 or IC 2 in the ascent and intervallic emphasis of IC 5 or IC 6 in the descent. Also, quartal harmonies become a prominent feature embellishing the Arch. Different rhythmic devices are associated with each theme, but the short-long rhythmic relationship in the Arch creates cohesion. Because of the stark contrast between sections and varying tempi, the metric modulation allows for organic tempo changes. The coda combines the important elements of both themes *a* and *b* from earlier in the piece into a single closing statement.

Since the Arch appears throughout both themes, emphasizing the two-part Arch will allow listeners to recognize it throughout the piece. The Arch of *Diversion* lacks the ♭♭ 2nd that was characteristic of the Arch in *Three Pieces*. *Diversion* uses the Arch throughout both themes, but the characteristics in tempo, texture, and rhythmic complexity differentiate each theme. Theme *a* has a *Slow* tempo marking, sparse piano texture, and rhythmic ambiguity. Theme *b* has an *Allegro* tempo marking, thicker texture, and is rhythmically driven, featuring ostinato and polymeter. Understanding how melodic contour, intervallic emphasis, and rhythmic devices work in *Diversion* can help performers highlight important musical characteristics, which in turn will help audience members distinguish between themes and sense structural continuity.

CHAPTER 4. *SCHERZO* (1995)

On April 5, 1996, *Scherzo* was premiered by clarinetist Kalman Bloch and pianist Gayle Blankenburg at Balch Auditorium at Scripps College in Claremont, California.[32] At the time of its premiere, Bloch was Flaherty's colleague at Pomona College.[33] *Scherzo* is dedicated to two clarinetists, Kalman Bloch and his daughter, Michelle Zukovsky. Both clarinetists are well-known for their extensive careers as members of the Los Angeles Philharmonic. In 2015, Zukovsky told the *Los Angeles Times* that the Los Angeles Philharmonic is "the most flexible orchestra in the world, and we can sight-read a very contemporary piece and make it sound like a performance. Plus, we can put together a performance on very little rehearsal time."[34] Knowing their technical and musical capabilities, Flaherty composed a complex and challenging work.

While the clarinet and piano parts in *Scherzo* are difficult individually, they are even more difficult to coordinate as an ensemble because of the various rhythmic layers and complex metric transitions. In addition to the challenges *Scherzo* presents for its performers, this piece is also demanding for audiences for reasons similar to what audiences hear in his other clarinet works. Additionally, *Scherzo* may also pose difficulties for the listener because of the elision of phrases. An elision occurs when one phrase ends and another phrase begins simultaneously, thus resulting in a lack of defined endings and beginnings of succeeding phrases.

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[32] Tom Flaherty, "Scherzo," accessed May 15, 2016, http://www.tomflahertymusic.com /infopages/Scherzo_infopage.php.

[33] Jonathan Holder, "Bloch, Kalman," *Grove Music Online*, accessed June 12, 2017, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001 /omo-9781561592630-e-1002218709.

[34] David Ng, "Michele Zukovksy, clarinetist with L.A. Phil for five decades, is retiring," *Los Angeles Times*, July 9, 2015, accessed August 15, 2017, http://www.latimes.com /entertainment/arts/culture/la-et-cm-michele-zukovsky-clarinetist-los-angeles-philharmonic -20150709-story.html.

This analysis clarifies the form of the work as well as significant musical elements that suggest form, so that clarinetists and pianists can utilize them in performance, thereby enabling the audience to navigate through the complexities. If the clarinetists and pianists were to perform this piece with these compositional elements in mind, the work should be more readily appreciated by an audience.

As in the previous two chapters, I will provide a stylistic analysis of Flaherty's *Scherzo* and clarify and point out a structural plan by examining melodic contour, intervallic emphasis, and rhythmic devices. All musical examples from *Scherzo* appear in concert pitch.

Form

Appropriately titled *Scherzo*, this work follows ternary form and the unpredictable, jesting character of a traditional scherzo and trio. Table 6 outlines the form of *Scherzo* with corresponding measure numbers. As in previous chapters, I have labelled sections with uppercase letters (A and B) and subsections with italicized lowercase letters (*a*, *b*, and *c*) representing the primary theme featured within each subsection. The three large sections create an ABA' form and within each large section are three subsections. The subsections featuring themes *a* and *b* create a small ternary form nested within both large A sections. Significant characteristics of melodic contour, intervallic emphasis, and rhythmic devices define themes *a* and *b*. Contrasting to both A sections, the three subsections within section B lack a recognizable theme and instead develop a small motivic cell. For consistency, I label this motive-like cell theme *c*, which will be discussed below in intervallic emphasis and rhythmic devices. Figure 5 diagrams the form of *Scherzo*.

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Table 6. Flaherty, *Scherzo*, form and location of subsections.

Section	Subsection	Measure Numbers
A	*a*	1-8
	b	8-20
	a'	20-40
B	*c*	40-63
	c'	63-89
	c"	89-147
A'	*a*	147-154
	b'	154-166
	a"	166-177
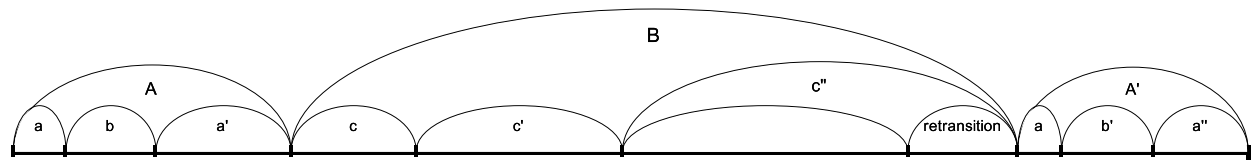
Figure 5. Flaherty, *Scherzo*, diagram of form.

Melodic Contour

In *Scherzo,* the departure from and return of the Arch melodic contour defines the form within the two A sections. In the A sections, the melodic contour of the Arch and the inverted Arch each create recognizable themes (themes *a* and *b* respectively). Additionally, the three subsections comprising section B (*c*, *c'*, *c"*) represent departures from both the theme *a* Arch and the theme *b* inverted Arch.

Within the A sections, each subsection featuring theme *a* begins with fragmentation of the Arch melodic contour before a complete statement of the Arch occurs. The Arch is the defining melodic contour of theme *a*. Example 42 shows the ascent of the Arch appearing twice as fragmented statements before the complete statement of the Arch occurs, forming a single phrase in a sentence structure. This recognizable sentence structure marks the beginning of each subsection *a*. The box in example 42 highlights the first instance of the complete Arch (mm. 4-5) in the clarinet melody at the beginning of subsection *a* within section A.

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Example 42. Flaherty, *Scherzo*, mm. 1-5, theme *a*, the Arch.

The inverted Arch is the defining melodic contour of theme *b*. Example 43 shows the first and simplest statement of the inverted Arch in subsection *b* within section A. Fragmentation of the inverted Arch appears before its complete statement. After the initial inverted Arch (indicated by the box), restatements and expansions of the inverted Arch follow. Additionally, theme *b* is marked *cantabile*, which contrasts stylistically from theme *a*.

Example 43. Flaherty, *Scherzo*, mm. 8-11, theme *b*, the inverted Arch.

As mentioned above, each subsection is characterized by the type of Arch it contains. Within each subsection of the two large A sections, the melodic contours of the Arch and inverted Arch do not appear immediately. These subsections begin with fragmentation, followed by the statement and expansion of the Arch or inverted Arch. The recapitulation of the A section allows for the listener to hear a recognizable return of themes *a* and *b*.

Intervallic Emphasis

Similar to melodic contour, intervallic emphasis also suggests form within *Scherzo*. The intervals featured in each subsection are unique to that subsection. The initial intervals emphasized within a subsection later become obscured as each subsection develops, so this

initial intervallic emphasis clarifies the beginnings of subsections and, in doing so, determines the form of *Scherzo*.

As shown in example 44, subsection *a* uses IC 1 and IC 2 both in the melody and harmony. Melodically, this occurs in the clarinet in octatonic and whole tone scales that create the theme *a* Arch. Harmonically, the cluster chords in the piano emphasize IC 2.

Example 44. Flaherty, *Scherzo*, mm. 1-3, subsection *a*.

Subsection *b* emphasizes IC 3, commonly notated as a minor third in the melody. As shown in example 45, the piano part changes texture from the cluster chords of subsection *a* (ending in m. 7) to the thinner texture of octaves in subsection *b* (beginning in m. 8). When examined harmonically, the left and right hands of the piano create IC 3. Therefore, in the piano part, the intervallic emphasis appears both harmonically and melodically in subsection *b*, rather than only harmonically in subsection *a*.

Example 45. Flaherty, *Scherzo*, mm. 7-9, subsection *b*.

Subsection *c* begins with set class (037), and develops that cell motivically. For labelling consistency with themes *a* and *b*, I call this set class (037) theme *c*, though it behaves more as a motive than a recognizable theme. Shown in example 46, subsection *c* begins with the clarinet melody sequencing motive-like theme *c*, repeating set class (037) as an ascending first-inversion major chord. Each subsection featuring motive-like theme *c* begins with different characteristics in rhythm and articulation, but sequences set class (037) in a similarly manner. Although the piano supports the clarinet's set class (037), the specific intervallic emphasis in the piano part is less consistent because of the differing texture between subsections featuring theme *c*.

Example 46. Flaherty, *Scherzo*, mm. 44-52, subsection *c*.

Intervallic emphasis is one element that helps delineate form. Subsections featuring theme *a* emphasize IC 1 and IC 2, and subsections featuring theme *b* emphasize IC 3. Within section B, the return of (037) determines the beginning of subsections *c*, *c'*, and *c''*. Although varying in texture, the piano and the clarinet echo each other's intervallic language.

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Rhythmic Devices

As in the previous chapters, rhythmic devices along with the elements of melodic contour and intervallic emphasis establish form. The rhythmic devices used within *Scherzo* are syncopation, rhythmic acceleration, polyrhythms, and metric modulation. The subsections of the A section consistently feature distinct rhythmic characteristics, which create formal clarity. To contrast, rhythmic acceleration, polyrhythms, and metric modulation create perceived rhythmic chaos in the subsections of section B. By examining how rhythmic devices function, performers can convey recognizable themes and create convincing musical momentum.

The subsections featuring themes *a* and *b* are marked by distinct rhythmic characteristics. Example 47 shows the opening of subsection *a*, which exhibits the sixteenth-note clarinet melody and syncopated eighth-notes heard in the piano part. Within each of the subsections featuring theme *a*, the opening clarinet melody of sixteenth notes never begins on a metrically strong beat, while the piano always emphasizes the strong beat of these measures. In the piano part, the combination of range, melodic direction, and slur markings create syncopation, which displaces steady pulse.

Example 47. Flaherty, *Scherzo*, mm. 1-4, subsection *a*.

Two notable rhythmic motives occur in the subsections featuring theme *b*. Rhythmic

motive 1 (see ex. 48) begins the inverted Arch and rhythmic motive 2 (see ex. 49) expands the

inverted Arch. Rhythmic motive 1 begins with two quarter notes, which emphasize the IC 3 of

the inverted Arch. These quarter notes appear either as a syncopated figure or on metrically

strong beats. The inverted Arch, IC 3, and rhythmic motive 1 together signal the beginning of

theme *b*. Example 49 shows rhythmic motive 2 (boxed), which occurs in the expansion of the

inverted Arch using a combination of sixteenth-note and dotted-eighth-note rhythms. As shown

in the brackets, five pitches repeat melodically and correspond with rhythmic motive 2. Both

rhythmic motives 1 and 2 consistently appear in subsections *b* and *b'*.

Example 48. Flaherty, *Scherzo*, mm. 8-11, subsection *b*, rhythmic motive 1.

Example 49. Flaherty, *Scherzo*, mm. 13-15, subsection *b*, rhythmic motive 2.

The *c* subsections within section B rely on rhythmic effects, which manipulate a small melodic cell (theme *c*) emphasizing set class (037). Each subsection featuring theme *c* always begins in a calm character compared to the subsections of the A section. This sense of calm then builds into perceived rhythmic chaos in each of the three *c* subsections through rhythmic acceleration, polyrhythms, and metric modulation. These devices work together to build intensity within subsections and create transitions connecting subsections.

Rhythmic acceleration has the effect of an *accelerando*, because long durations gradually give way to shorter rhythmic durations. Example 50 shows such rhythmic acceleration in the clarinet part at the end of subsection *c'*. The clarinet begins with half notes and ends with eighth notes. In m. 89, the *subito piano*, tempo, and rhythm changes indicate the beginning of subsection *c"*. Then, the clarinet begins yet another rhythmic acceleration starting with whole notes in m. 90. The whole notes used rhythmically at the onset of subsection *c"* eventually shorten to sixteenth notes by m. 124.

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Example 50. Flaherty, *Scherzo*, mm. 85-95, rhythmic acceleration.

In *Scherzo,* polyrhythms also build intensity within subsections. These polyrhythms imply polymeter with three seemingly independent rhythmic layers: the clarinet, the right hand of the piano, and the left hand of the piano. As shown in example 51, polyrhythms begin in m. 116. Here, three different rhythms imply different meters played at the same time: the clarinet plays quarter-note triplets, the right hand of the piano plays dotted-eighth notes, and the left hand of the piano plays quarter notes. These layers rarely line up together vertically. Additionally, the peaks of each layer are always offset from the others. The overall effect is musically disorienting for the listener and performers, building into perceived rhythmic chaos. In fact, Flaherty even discusses this effect in *Scherzo*: "If the beats and rhythms stay accurate, the audience has a very different experience than the players… the audience will go back and forth wondering who has

the beat and who is syncopated?"[35] Because of these conflicting rhythmic layers, the steady

quarter-note pulse becomes crucial to performing polyrhythms effectively.

Example 51. Flaherty, *Scherzo*, mm. 115-118, subsection *c"*, polyrhythms.

Each *c* subsection begins calmly and builds in momentum leading to a peak of rhythmic

chaos. A *subito* return to calm through decreased rhythmic activity, thinner texture, and softer

dynamic markings marks the beginning of the subsequent *c* subsections. Multiple rhythmic

devices work together in transitions between tempos. Example 52 demonstrates rhythmic

acceleration and metric modulation at the end of subsection *c* into the beginning of subsection *c'*.

As a result of the metric modulation in m. 61, the triplet-eighth-note matches the duration of a

sixteenth note in the new tempo. Therefore, the pulse as perceived by the listener remains the

same. Additionally, elision between phrases occurs in m. 63. The piano concludes the last phrase

of subsection *c* as the clarinet begins the first phrase of subsection *c'*, creating a suddenly calmer

character with the dynamic change to *piano*. Exaggerating the *subito* changes in performance

will more convincingly articulate the end of one subsection and beginning of another.

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[35] Tom Flaherty, September 15, 2017, interview by author.

Example 52. Flaherty, *Scherzo*, mm. 55-63, rhythmic acceleration and metric modulation.

Flaherty manipulates the sense of steady pulse with rhythmic devices, which together with dynamic indications help delineate the three subsections of section B. The beginnings of subsections *c*, *c'*, and *c''* are marked *piano* and calm rhythmic activity, and the end of each of these subsections *crescendo* to *fortissimo* at the peak of rhythmic intensity. Following the energy created by the *crescendo* to *fortissimo* at the end of subsections, the sudden change to a soft dynamic and rhythmic reset to a calmer character signal the beginning of the next subsection. Therefore, performers can clarify the beginnings and peaks of subsections by exaggerating dynamic indications and changes in rhythmic intensity; this becomes especially important during elisions between subsections in which the clarinet and piano have conflicting dynamic markings.

Conclusion

Chapter 4 discusses how melodic contour, intervallic emphasis, and rhythmic devices that delineate form in *Scherzo*. This work is in scherzo-trio form (ABA'). The three large sections are

comprised of subsections; each subsection features one of three themes (*a*, *b*, *c*). Within the A

sections, the melodic contour of the Arch and emphasis of IC 1 and IC 2 define theme *a*, while

the inverted Arch and emphasis of IC 3 defines theme *b*. Section B lacks the melodic contour

emphasis of the Arch and inverted Arch. Instead, each subsection of section B features motive-

like theme *c*, beginning with the ascending melodic cell of set class (037), which develops and

builds in momentum and rhythmic complexity.

Throughout *Scherzo*, rhythmic devices such as syncopation, rhythmic acceleration, and

polyrhythms obscure steady pulse. The subsections of each A section exhibit consistent rhythmic

characteristics, while the subsections of section B build momentum. Additionally, each *c*

subsection begins softly and gradually intensifies to a *fortissimo*. The sudden changes in

dynamics and rhythmic activity clarify subsections. The gradual increase in dynamic level

coincides with a building rhythmic intensity through the use of rhythmic acceleration. Similar to

its use in *Diversion*, metric modulation creates seamless transitions between subsections of

varying tempos.

It may be difficult for the audience to hear beginnings and endings of musical ideas, and

they may perceive portions of the work as disorienting and even musically chaotic at times. By

emphasizing the contrasting characteristics of each theme and clarifying the builds in

momentum, the performers can perform with more musical conviction and audiences will better

be able to sense some level of structural organization.

CHAPTER 5. CONCLUDING REMARKS

Flaherty's *Three Pieces for Clarinet*, *Diversion*, and *Scherzo* demonstrate consistent compositional approaches. In my analysis, I examine the three musical elements of melodic contour, intervallic emphasis, and rhythmic devices, which clarify the form of each work. The most significant feature of form between all three works is what I have termed as the Arch, a melodic contour that exhibits consistent characteristics in melodic direction and intervallic emphasis. The form of each work is defined by the presence of the Arch or lack thereof, intervallic emphasis in the melody, and rhythmic devices that signal section divisions.

The Arch melodic contour occurs in each of these works. While *Three Pieces* employs a three-part Arch, *Diversion* features a two-part Arch. The Arch of *Three Pieces* and *Diversion*, composed only three years apart, also exhibit similar characteristics in intervallic emphasis and rhythm. The Arches in both *Three Pieces* and *Diversion* emphasize IC 1 and IC 2 in the quick ascent, and the climactic point of the Arch is rhythmically emphasized through long durations at the peak of a phrase. *Scherzo*, which was composed a decade after *Diversion*, contains two manifestations of the Arch—the Arch and the inverted Arch. By focusing analysis on the Arch, the clarinetist can identify meaningful small- and large-scale expressive peaks.

Within all three works, intervallic emphasis together with the Arch melodic contour and rhythmic devices create form and suggest interpretive ideas that, if expressed in performance, become discernible to the audience. Because of the ambiguity of phrases in *Three Pieces*, I define a set of criteria to determine a phrase ending's level of conclusiveness, which examines melodic direction, the last interval of a phrase, and range of that phrase. Additionally, identifying similar musical ideas in relation to determining cadential strengths allows performers to create more musical direction. In *Scherzo* and *Diversion*, intervallic emphasis is important in different

ways. Throughout *Diversion,* intervallic emphasis of the Arch and its embellishments remains consistent, but in *Scherzo,* the shifts of intervallic emphasis determine the division of sections. Analyzing intervallic language identifies recurring patterns and allows performers to create a hierarchy of phrase endings that is discernable to an audience.

Rhythmic devices establish thematic and motivic characteristics of sections. Additionally, rhythmic devices also can obscure the feeling of regular pulse. The notation of beaming and articulation implies metric pulse in the unmetered *Three Pieces*. Throughout *Three Pieces*, *Diversion*, and *Scherzo*, rhythms that avoid strong-beat emphasis, such as tied and dotted rhythms, create ambiguity of pulse. In Flaherty's works for clarinet and piano, rhythmic devices of syncopation, rhythmic acceleration, polymeter, and polyrhythm often result in rhythmic complexity and obscurity of pulse. Metric modulation seamlessly connects contrasting tempos. Understanding the function of these rhythmic devices, along with corresponding articulation and dynamic indications, allows the performer to clearly express contrasting characters.

Flaherty's *Three Pieces*, *Diversion*, and *Scherzo* are challenging works within the contemporary repertoire for clarinet that merit performance. Though surface complexities obscure form, the compositional elements of melodic contour, intervallic emphasis, and rhythmic devices clarify form. In each of these works, return of musical ideas creates structural balance. Clearly expressing the characteristics of prevalent themes and motives allows the audience to sense organization. Ultimately, this study is intended to provide interpretive tools to help strengthen musical interpretation of Flaherty's works for clarinet and bring warranted recognition to these lesser-known gems in the clarinet repertoire.

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Interview

Flaherty, Tom. Interview by author. September 15, 2017.

APPENDIX A. INTERVIEW WITH TOM FLAHERTY

Interview with Tom Flaherty (TF) by Rachelle Dizon (RD) conducted on September 15, 2017.

RD: From your biography, I read that you studied at Brandeis University and SUNY

                Stony Brook, before completing your doctorate at University of Southern

                California? Are you from the east coast?

TF: Yes, from just outside of Boston, a suburb called Watertown. I grew up there and

                did my undergraduate studies locally at Brandeis University, located in an

                adjacent town, Waltham. I spent much of my time practicing cello and

                composing. Then, I went to Stony Brook for a couple of Master's degrees, one in

                Cello Performance and the other in Composition.

RD: Who were the most influential inspirations for you as a composer?

TF: Bach, of course. I think Bach and Elliott Carter would be at the most extreme;

                there are so many others it's hard to name them all. Also, the early part of the

                twentieth-century, Bartok and Stravinsky, I loved as a kid, and still do as I enjoy

                playing them whenever I can. So, I think some combination in there. I love the

                way that Elliott Carter has multiple tempi colliding against each other and

                polyrhythms. My own harmonic language is closer to diatonic than twelve-tone.

RD: How would you describe your compositional style to someone who has not heard

                your music before?

TF: Well, I try to avoid that, but I would say I still play a fair amount and I love to

                write music for people to play, so I really do think about performers when I

                compose. I only play the cello, but I try to write music the best I can that is

                idiomatic for the players, creating a work that is both challenging and also

satisfying. As a player, I like to tackle music that fits the instrument and doesn't toss away the years of experience to do something different, although I like the use of extended techniques. I don't put in a lot of time into music that throws away eighteen years of study and says let's turn it upside down.

Depending on who the person is I am writing for, I like a very wide harmonic palette. In one piece, I might have a cluster chord of six half steps and a major triad within the same piece. In another piece, I have microtonal music that has nineteen notes to the octave and they are all sounding at once at one point. Then yet, there are absolutely moments of consonance using just-intonation triads; a wide harmonic palette from consonance to dissonance would be one way of thinking of it. Rhythmically, I like beats, so I like to use varying rhythms and syncopation.

RD: Were there any works or performers that inspired you to write *Three Pieces for Clarinet*? Was the work commissioned by Katherine Matasy, the clarinetist this work is dedicated to?

TF: When I was in Boston, after my Stony Brook time in the late 70s, I went back to the Boston area and was freelancing there. I joined a contemporary music group called the Dinosaur Annex (that is still playing and has been going for about 45 years now), but it was new then and I was one of the first people in it. The clarinetist [Matasy] in the ensemble was also one of my housemates. Yes, Kathy Matasy was who I dedicated it to and she played some performances of the work. However, Al Rice was actually the clarinetist that premiered the work. We

[Flaherty and Rice] played together for about 10 years in a quintet called the Almont Ensemble for clarinet, violin, viola, cello, and piano. It was also played a number of times by Charles West in Florida, when it won first prize in the Delius Composition Contest. Five or six years after [winning the competition] it was performed quite a lot.

RD: Did you collaborate with Katherine Matasy as you wrote this work?

TF: You don't remember what it was like before the internet, but it was harder to communicate then. We had busy schedules and were in different time zones, so it wasn't easy. I did consult with Al Rice about the multiphonics and wanted to see if the multiphonics in Phil Rehfeldt's *New Directions* would work well.

RD: How would you describe *Three Pieces* to someone who has not heard this work?

TF: I would refer to the titles [of the movements]. Program notes are helpful to bring an audience to a piece, but they are not really what inspire it. I usually don't start out with a story then write a piece. Have you heard Stravinsky's *Three Pieces for String Quartet*? It was written shortly after *Rite of Spring*. I did model the order of my movements in response to how it [*Three Pieces for String Quartet*] has a very slow and still last movement that tosses away all of the activity of the other movements.

The first movement "Fantasy" is meant to be improvisatory and... I should say I like to think of it, and most of my music, as goal oriented, but not to the degree that Beethoven is. It's not like [having] a long dominant seventh chord and you know exactly what the last chord is going to be. But yet, I like the sense of the last chord or the last note seeming like the right last note. It ["Fantasy"] should sound

like the clarinet is inventing things, but listening carefully to what he or she just

played and make it coherent. The "Fantasy" is pensive and the "Scherzo" is more

playful.

The "Scherzo" steals a little bit of influence from Balkan music or Eastern

European music, which includes dances in 7/8 or 11/8, and this piece plays with

that. "Scherzo" is meant to be a frenzied dance with excitement that cannot be

contained and includes some raucous multiphonics.

The last movement is "Meditation." I actually didn't think of the title until the

piece was done. It's very quiet and still, little fragments of melody and a lot of

held notes. I don't often write from the first measure to the last measure, but I

remember being careful to save the last notes of this piece for a special ending.

RD: Is Tim Smith another friend or colleague of yours or was he a clarinetist who

        decided to commission *Diversion*?

TF: We were friends at Stony Brook. I think I was in the composition program, while

        he was there for clarinet. I played the Messiaen's *Quartet for the End of Time*

        with him as well. I had known him for a number of years and when he was

        programming his Carnegie Hall debut, he asked me to compose a piece for him.

        He's done a lot of contemporary music, in New York mainly.

RD: Were there any aspects of his playing that you tried to include in *Diversion*?

TF: He played a lot of jazz, so I was interested in making it jazzy. He played saxophone,

        clarinet, and a few other instruments. What he was really expert at was playing

        above the range of any instrument he owned; he could play way higher than anyone

else. I can say that I did not take advantage of that because I wanted other people to be able to play the piece too. Tim's fluency and interest in jazz was in the back of my mind when I wrote it.

RD: How would you describe *Diversion* to someone who has not heard this work?

TF: The piece has elements of jazz in it, and I think it deals with a lot extremes of dark and light.

RD: Considering *Scherzo* was written for father and daughter, Kalman Bloch and Michelle Zukovsky, did you try to include specific elements considering their personality or their playing?

TF: I did not write it with their personalities in mind, but knew that they could play anything.

RD: How would you describe this work to someone who has not heard this piece?

TF: It is fun, but not necessarily a joke. It's like a *scherzo* in that it is dance-like. Also, I believe there are some slower parts in the middle section.

RD: Yes, there are some slow parts to the middle section. However, it also has a disorienting effect with rhythm and pulse.

TF: If the beats and rhythms stay accurate, the audience has a very different experience than the players. The players have no choice; you have to feel the quarter note at whatever it says there. But the audience will go back and forth wondering who has the beat and who is syncopated? I like music that bears more than one hearing and this kind of writing almost insists on it. I used to do magic tricks, so I enjoyed the instance where you think one thing is something, but it's

something else. A listener without the score will hear it differently each time they listen to it.

APPENDIX B. PERFORMER'S EDITION OF *DIVERSION* (1985)

Score

for Tim Smith

Diversion

for clarinet and piano

Tom Flaherty

div.6

69

div.6

div.6

div.6

div.6

14

div.6

div.6

APPENDIX C. PERMISSION LETTER

Dr. Tom Flaherty
Pomona College
Thatcher Music Building
340 N. College Avenue
Claremont, CA 91711

March 25, 2018

Dear Dr. Flaherty,

Thank you for your prior permission to create an edition of your piece *Diversion* for clarinet and piano (1985). I appreciate your willingness to share the handwritten manuscript and your assistance in the process of producing a performer's edition.

As a doctoral student completing my dissertation at North Dakota State University, I am seeking your permission to include the following materials in my dissertation entitled "A Stylistic Analysis of Tom Flaherty's (b. 1950) Works for Clarinet":

- my performer's edition of *Diversion* for clarinet and piano (1985)
- music examples from *Three Pieces for Clarinet* (1982)
- music examples from *Diversion* for clarinet and piano (1985)
- music examples from *Scherzo* for clarinet and piano (1995)
- transcript of the video interview I conducted with you on September 15, 2017

My dissertation will be made available to the public through North Dakota State University's library. In addition, the dissertation will be made available electronically by ProQuest. ProQuest may produce copies of the dissertation by request. If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed envelope.
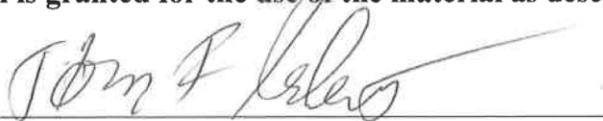
Thank you for your help.

Sincerely,

Rachelle Dizon

Rachelle Dizon

Permission is granted for the use of the material as described above:

Signature: _____   Date: 4/9/18 _____