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## Study of Klezmer Modes for Solo Clarinet

Scott Keegan  
*Illinois Wesleyan University*

David Vayo, Faculty Advisor  
*Illinois Wesleyan University*

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Music Presentation

**STUDY OF KLEZMER MODES FOR SOLO CLARINET**

Scott Keegan and David Vayo\*  
School of Music, Illinois Wesleyan University

This piece was conceived of in three parts; a prelude section, developmental section, and postlude section. The prelude and postlude sections of the piece act as bookends to the middle section and serve as meditative passages contrasting the activity and energy of the middle section. Most notably, the outer sections utilize clarinet multiphonics, an extended technique that allows the clarinet to sound multiple notes simultaneously. These sections also include a motive that occurs later in the developmental section, as if the prelude material is a distant premonition of what is to come. The developmental section of the piece utilizes the primary klezmer modes, which are modes that originate from the Hebraic prayer modes. The particular clarinetist this piece was commissioned by, Juan Hernandez, has studied klezmer-style performance last semester and will also utilize some of these techniques in the performance of the piece where indicated.