

### **Junior Low Clarinet: Audition Solo 1E, Allegro**

- Practice the entire excerpt under tempo.
- All dynamics indicate the character of the passage as they do the intensity/loudness of the passage.
- Mark, research/understand, and execute all written terminology.
- Accidentals carry through the entire measure.
- When leaving a slur grouping that is followed by another slur grouping or rest, add a staccato dot under the last note to leave enough separation between the slur groups.
- Do not distort your embouchure when playing accents on notes.
- Decrescendos should be executed with your air stream, not embouchure manipulation.
- The “mf” dynamic carries a stately feel here, so stylize all articulation and dynamic markings accordingly.
- Use the chromatic A#-B hook fingering instead of finger-flopping in measures 13-14.
- Keep the chromatic key action in the right hand in measure 17. Left hand chromatic finger key-work could become slow, sloppy, and detract from the character of the piece. The same applies for measure 20.
- Emphasize the syncopation in measure 22 by emphasizing the accent on the C# more than the other surrounding notes. This also applies in measure 25.
- Use the two lowest top-joint side keys and thumb F at the same time, to produce the chromatic fingering for F#, to navigate the chromatic F#-E#-F# in measure 26. Start with the aforementioned chromatic F#, release the lowest two top-joint side keys to play E# (F-natural), and then press the two lowest top-joint side keys again to produce the note F#.
- Use the chromatic F#-F-natural, mentioned in the last comment, and the chromatic B-Bflat “hook” fingering (also mentioned above in the A#-B comment) while playing down the chromatic scale in measure 29.

### **Clinic Low Clarinet: Audition Solo 2C, Adagietto / Allegro con brio**

- Practice the entire excerpt under tempo.
- All dynamics indicate the character of the passage as they do the intensity/loudness of the passage.
- Slurred note groupings may or may not indicate musical phrases. As an example, the first two slurred note-groupings equal a 4-bar phrase.
- Accidentals carry through the entire measure.
- Mark, research/understand, and execute all written terminology.
- Do not distort your embouchure when playing accents on notes.
- Decrescendos should be executed with your air stream and not biting.
- Practice the E-C jump in measure 5 by playing and sustaining the C to feel where your voicing and embouchure pressure need to be. Then play E and move to C to feel the change in air stream. Relax your embouchure and keep the airstream supported.
- Voicing is like whistling or generating faster and slower air speeds by manipulating your tongue position upwards and downwards.
- Keep each 8<sup>th</sup> note detached and separated from each other 8<sup>th</sup> note through the *Con Brio* section. Playing longer 8<sup>th</sup> notes detracts from the agile character of the piece.
- When leaving a slur grouping that is followed by another slur grouping or rest, add a staccato dot under the last note to leave enough separation between the slur groups. The first instance of this is in measure 15.
- Use the chromatic F# fingering in measure 32 instead of finger-flopping.
- The grace notes in m. 37 should be played as close to the metric front edge of the first beat as possible without rushing the first beat.

**Senior Low Clarinet: Audition Solo 3E, Andante cantabile / Allegro giocoso**

- Practice the entire excerpt under tempo.
- All dynamics indicate the character of the passage as they do the intensity/loudness of the passage.

- Slurred note groupings also may or may not indicate musical phrases.
- Mark, research/understand, and execute all written terminology.
- Accidentals carry through the entire measure.
- When leaving a slur grouping, that is followed by another slur grouping or rest, add a staccato dot under the last note to leave enough separation between the slur groups.
- Do not distort your embouchure when playing accents on notes.
- Decrescendos should be executed with your air stream and not embouchure manipulation.
- Break up the sextuplet rhythm, in measures 3 & 6, into two sets of triplet 16<sup>th</sup>-note patterns that occur in one unit of time. The first set of three 16<sup>th</sup> note triplets occur on the downbeat while the last three occur on the upbeat. Practice this rhythm by playing an open G and playing three open Gs on the downbeat and three open Gs on the “and” of the same beat:
  - 1-2-3(one)/4-5-6(and) | 1-2-3(two)/4-5-6(and) | 1-2-3(three)/4-5-6(and) | 1-2-3(four)/4-5-6(and)
- Perform the legato markings on the beginnings of tied-note figures in measures 4, 5, & 7 by holding the marked note a hair longer without detracting from the metric time allotted for that rhythm.
- Don’t hold the dotted 16<sup>th</sup>-32<sup>nd</sup> note rhythm too long. Practice by playing two 8<sup>th</sup> note Ds per beat and then placing the E metrically just before the second D in the pattern.
- The length of the 8<sup>th</sup> note stays the same between duple and triple meter; this is indicated in the top corner of the triple meter measure (measure 20). Don’t rush the triple meter because the time changes. Instead of two 8<sup>th</sup> notes per beat, there are now simply three 8<sup>th</sup> notes per beat. Adjust your foot-tapping accordingly.
- Practice measure 43 by playing the triplet figures under tempo and then adding the grace note to the figure once the normal figure is clean.