

Clarinet Audition Music for August 2024, Ensemble Placement: Required Excerpts

These excerpts will be performed by any student audition for placement in one or more of the large ensembles, such as Symphonic Band, Orchestras, or Wind Symphony.

Prepare all excerpts below. All are on B flat clarinet. Be prepared to play straight through the excerpts in the order listed. For E flat or Bass Clarinet--All students are encouraged to prepare ANY 1-2 excerpts of their choice on either or both of these instruments. Auxiliary instrument excerpts should be approximately 1 minute each.

I have added an essay on AUDITION Preparation at the end that will hopefully be of use to you, as you prepare for this audition. Thank you. Daniel Silver

EX #1: Gustav Holst

GUSTAV HOLST: SUITE No.1 for Military Band II. Intermezzo

133 Vivace ♩ = 152

mf

pp

STOP

10100469

EX #2: Libby Larsen

LarsenDancingSolo.pdf
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Libby Larsen : from "Dancing Solos" - in ten slow circles

7

Slowly, freely, legato

mp

mf

EX #3: From the NUTCRACKER Overture by Peter I. Tchaikovsky

2

Peter Ilyich Tchaikovsky
The Nutcracker, Op. 71

CLARINET I

Overture

in B \flat Allegro giusto 15 FL. I **1**

START: Count all rests fully

p

2

mf

3 STOP

cresc. *f*



C

EX #4

Firefly

for solo B \flat clarinet

Jane Stanley
1999 (revised 2018)

Very fast, determined ♩ = 126 (♩ = ♩ throughout)

f *flz* *p* *f* *p* *p cresc.* *mf* *p*

5 *p* *mf*

8 *p* *mf* 3

10 *p* *f* 3 5

12 *p* *mf* *p* *f* (3+2+2) *mp*

with more energy

EX #5

in B[♭] *Vivace non troppo* $\text{♩} = 128$

p *f* *dim.* *cresc.* *ff* *piu f*

A **B**

16

Felix Mendelssohn: Sym No. 3 MVT II

Audition Tips/ Daniel Silver

--Daily practice, slowly as needed; when in doubt, do lots of sustained practice with a fuller sound, feeling the direction of the music, and later, work in shorter notes as appropriate—notice how “more air and less fingers” creates more beauty and power you can harness

--It should be a given that you are playing accurately in terms of what is on the page—easier said than done, but keep this in mind!

--Frequent use of MM, as rhythmic accuracy is always critical—I like to suggest using the MM about half the time, recording regularly and listening back

--Learn about the composers and the style of the music; study the score, and study recordings—more than one!

--Question the style issues. For example, is the dynamic range suited to a concerto soloist or a member of a large ensemble? How freely can you be with the interpretation—sometimes VERY free, sometimes less so, depending on style, who you are playing with, what the other parts dictate, and so on.

--Record yourself regularly, listen back, and be critical, repeat at least a couple of times each week

--**Play for others; do a mock audition**—pretend you are on stage performing, record this and listen back again.

--Here are several areas which often detract from those playing auditions to consider:

1. Most players rush and are not steady or solid with their rhythms. Poor rhythm tends to be the single most common flaw in auditions.

2. "Safe" playing that lacks dynamic contrast and/or imagination and freedom. Remember that some excerpts require more precision and blending qualities because of how they fit in with others, while some require more variety and imagination because they are more soloistic in nature or written in a way that allows for more individuality!

3. Tone quality that lacks beauty, warmth, roundness, or focus

4. Lack of accuracy and ease

5. Poor intonation

6. Articulations lack clarity, and slurs conversely lack smoothness and connection between notes.

--Take care of yourself and your equipment; be sure to have enough reeds going for different acoustics—more resonant spaces usually require slightly more resistant reeds to feel appropriate to the space, for example.

--People play well in auditions when they are deeply engaged, even excited and relishing the opportunity, but also well-prepared, and having done regular work on fundamentals needed by any fine performer: Sound quality, intonation, rhythm, understanding the style, a wide dynamic range, control and variety of articulations, a smooth and singing legato, doing what is on the page, BUT, ALSO DOING MORE than what is on the page. The audition panel is listening for all these qualities, and listening to be moved by what YOU are saying, YOUR sense of communication and expression.

--D. Silver/2024