Clarinet

First Round Auditions for Band and Orchestra

Fall 2018

General Instructions

First round clarinet auditions for orchestra and band are in three parts:

1. A prepared solo of your choosing (no longer than one minute)
2. Required excerpts (below)
3. Sight reading (provided at the time of your audition)

Prepared solo

1. Select a solo that demonstrates your strengths, something that makes you sound your best.
2. If the solo you select requires an accompanist, do not bring one. This is a solo audition.

Required excerpts

1. Play the excerpts in the order in which they are printed.
2. Play only what appears in the brackets (Ex. 1, 2, 3), all of ex. 5 and 6.
3. Choose a tempo that is appropriate to the piece. Some suggested tempi are provided.
4. If possible, play the excerpt on the clarinet indicated (see below under Performance Hints). If you do not own or do not have regular access to an A clarinet, you may play all required excerpts on B-flat clarinet.
5. Listen to recordings. There are so many available.

Performance hints

| Excerpt #1: Sullivan, Pineapple Poll (No. 1) | B-flat Clarinet | Accurate rhythm. Grace notes before the beat. |
| Excerpt #2: Husa, Music for Prague (IV) | B-flat Clarinet | Crisp articulation. Accurate rhythm. |
| Excerpt #3: Wagner/Cailliet, Elsa’s Procession | B-flat Clarinet | Accurate intonation. Be aware of other parts. |
| Excerpt #4: Brahms, Symphony No. 4 (II) | A Clarinet | Seamless legato. Totally even across registers. |
| Excerpt #5: Shostakovich, Sym. No. 5 (I & III) | A & Bb Clarinet | Consider transposing this and playing it on the Bb cl. (this makes it easier, but is not required) |
| Excerpt #6: Beethoven, Symphony No. 8 (III) | B-flat Clarinet | Subito dynamics. Choose high G fingering carefully. |
| Excerpt #7: Rossini, Overture “La Gazza Ladra” | A Clarinet | Study the style carefully. Light articulation |

OPTIONAL EXCERPTS Rounds 1 and 2

You may add a short bass or e-flat excerpt of your choice, if you wish (not required).

Sight reading

1. Take a brief time to look through the example.
2. Play as many of the pitches, rhythms, dynamics and expressive marks as you can.
3. Play at a reasonable and appropriate tempo of your choosing. All of the performance information you need is indicated on the page.

PLAY YOUR BEST. THAT IS ALL THAT WE CAN ASK OF OURSELVES OR OF ANYONE.

Second Round Auditions: EXCERPTS ONLY
Chappell's Army Journal No. 768

PINEAPPLE POLL
Suite from the Ballet

Based on the Music of
SIR ARTHUR SULLIVAN
Arranged by CHARLES MACKERRAS

No. 1 Opening Number

Allegro vivace \( j = 132 \)

Clarinet in Bb
Elsa’s Procession to the Cathedral from *Lohengrin* (Richard Wagner/Lucien Cailliet)

\[ \text{slowly and solemnly} \]

*Bb Clarinet*
Brahms Symphony No. 4, Mvt. 2

Andante moderato

in A

3

PP sempre legato

8

13

f

18

f

dim.

21

pp
Shostakovich Symphony No. 5, Mvt. 1

#5a

Clarinet in A

#5b

Clarinet in Bb
Shostakovich Symphony No. 5, Mvt. 3

#5c

Clarinet in A
Rossini: Overture to “La Gazza Ladra”

A Clarinet

Solo (poco tranquillo)
dolce espress.

p legg.
poco cresc.