

All-State Low Clarinet Tips

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Junior Low Clarinet Audition Solo 1A, Moderato Grazioso

1. Google search or ask for the definition of all words listed around the music.
 - a. Some may be musical markings while others may be tempo. These words, and differences, will further your interpretation of the melody.
2. Clearly articulate the differences between each articulative marking.
 - a. Match the terms to the markings in the solo and learn how to differentiate the articulations.
 - i. Staccato
 - ii. Accent & Accented Staccato
 - iii. Tenuto
3. Find the intended “target note” of each slurred and articulated line to further show musical direction.
 - a. This is the same thought when we speak; emphasis is given to the most important word in the sentence!
 - i. Happy birthday to YOU. Happy birthday to YOU.
 - ii. -----→ (X) -----→ (X)
 1. The arrows show the direction moving to the most important part of the song (since it’s YOUR birthday.)
 - b. Musical example: Measures 25,26,27,28 start with a note and end with that same note an octave apart. Each measure uses the 8th note figure to get there.
 - i. In measure 28, we arrive on the note C and it’s held longer than any other note in the small sequence prior.
 1. Looking at the ending notes, in a sequential order, the melodic line (albeit hidden) is F-E-D-C!
 - a. Hint: Dynamics can hint at target notes of phrases
 - i. Find, interpret, and perform the other lines!
 4. Finally, use chromatic F# to avoid “finger flipping” in measure 18.

Clinic Low Clarinet Audition Solo 2A, Sempre dolce

1. Google search or ask for the definition of all words listed around the music.
 - a. Some may be musical markings while others may be tempo. These words, and differences, will further your interpretation of the melody.
 - i. Example: How will you musically differentiate “dolce” from “agitato?”
2. Clearly articulate the differences between each articulative marking.
 - a. Match the terms to the markings in the solo and learn how to differentiate the articulations.
 - i. Staccato
 - ii. Accent
 - iii. Tenuto
3. Find the intended “target note” of each slurred and articulated line to further show musical direction.
 - a. This is the same thought when we speak; emphasis is given to the most important word in the sentence!
 - i. Happy birthday to YOU. Happy birthday to YOU.
 - ii. -----→ (X) -----→ (X)
 1. The arrows show the direction moving to the most important part of the song (since it’s YOUR birthday.)
 - b. Musical example: Measures 23,24,25,26(29) include a scale interrupted by a low-G continuo.
 - i. Bring out the scale, with subtle accents on each note, to avoid the monotony of 3 measures of sequential 8th notes.
 1. Find, interpret, and perform the other lines!
4. Speaking of sequences, musical sequences can become “stagnant” if you play a repeated phrase the same way too many times.
 - a. To make a sequence interesting, try starting at a softer dynamic and play each repetition at the next dynamic level up.
 - i. Musical Example:

1. Measure 16's 16th notes are played at "P"
2. Measure 17's 16th notes are played at "MP"
3. Measure 18's 16th notes are played at "MF"
4. Measure 19's 16th notes are played at "F"
 - a. Measure 20 then has a crescendo that leads to measure 21 with a dynamic of "FF"
 - i. Sequentially, both notes and dynamics, it works!
 1. Find, interpret, and perform the others!

Senior Low Clarinet Audition Solo 3A, Andante appassionato

1. Google search or ask for the definition of all words listed around the music.
 - a. Some may be musical markings while others may be tempo. These words, and differences, will further your interpretation of the melody.
 - i. Example: How will you further differentiate "Appassionato" from "Animato" while looking past the obvious increase in tempo?
2. Clearly articulate the differences between each articulative marking.
 - a. Match the terms to the markings in the solo and learn how to differentiate the articulations.
 - i. Staccato
 - ii. Accent / Accented Staccato
 - iii. Tenuto
3. Find the intended "target note" of each slurred and articulated line to further show musical direction.
 - a. This is the same thought when we speak; emphasis is given to the most important word in the sentence!
 - i. Happy birthday to YOU. Happy birthday to YOU.
 - ii. -----→ (X) -----→ (X)

1. The arrows show the direction moving to the most import part of the song (since it's YOUR birthday.)
- b. Musical example: Measure 6 (beat 3) to measure 8 (beat 2.)
 - i. Each 4-note slurred figure is a sequence that ascends, but starts again a third lower each time.
 1. The last note in each 4-note sequence spells out the tonic chord in the key of the appassionato; G minor (D-Bb-G.)
 - a. This sequence is the 2nd half of the musical phrase started on beat 4 of measure 4.
 - i. Find, interpret, & perform the others!
4. Measure 20-21/38-39 includes "Metric Modulation"; metric modulation is when the note that gets the beat is reassigned, but the tempo and how you perform the length of these notes STAYS THE SAME.
 - a. 2/4 – 7/8
 - i. Instead of 2 beats to a measure, there are now 7.
 - ii. Instead of the quarter note getting the beat, the 8th note gets the beat.
 - b. How to practice this:
 - i. Set a metronome to 112 and play steady open-G 8th notes
 1. Now, mentally, group these 8th notes by big beats
 - a. As 2 8th notes exist in a beat, accent the first 8th note to show the beat.
 - i. **1** – 2, **1** – 2, **1** – 2 (so on and so forth)
 1. **Bold** numbers imply accents on that part of the beat.
 - b. In 7/8, the 8th note gets the beat. Since there are 7 beats in the measure, every 8th note will get an accent.
 - i. **1-2-3-4-5-6-7, 1-2-3-4-5-6-7, 1-2-3-4-5-6-7...**
 - ii. Look at measures 20-21/38-39 and you'll see they're grouped instead of playing straight (like before)

1. 1-2-3-4-5-6-7 should now be grouped
1 - 2, 3 - 4, 5 - 6 - 7.
- c. Playing these steady open-G 8th notes, in this accented fashion at 112, should have you performing the time correctly.
- i. To fully play the measure correctly, substitute the open Gs for the written notes and articulate all written articulations.