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 8th note detached and separated from each other 8th note through the Con Brio section. Playing longer 8th 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 16th-note patterns that occur in one unit of time. The first set of three 16th 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 16th-32nd note rhythm too long. Practice by playing two 8th note Ds per beat and then placing the E metrically just before the second D in the pattern.
- The length of the 8th 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 8th notes per beat, there are now simply three 8th 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.