

### Junior Low Clarinet, Audition Solo 1B, Moderato

1. Dolce (sweetly). Avoid any harsh or aggressive articulation tendencies to play in this style.
2. Make a subtle dynamic difference with the “hairpins” (crescendo & decrescendo) in measures 3 and 4.
  - a. Subtle difference helps the “dolce” character of the piece stay consistent.
3. Con Spirito in measure 9! Bring this character to light with subtle nuances such as clear lifts in measures 9-10/13-14, keeping steady time with any triplets/sixteenth note figures, and continuing to avoid harsh/aggressive articulations.
4. Measures 17-19/19-20 hold a “Call & Response” figure. Show this, con spirito, by convincingly playing the written dynamics.
5. In measures 9-10, 13-14, and the first two measures of the A./B. call-back lines, avoid breathing on every other eighth rest.
  - a. Sounds pretty comical and makes you work harder!
6. For all large leaps in this excerpt, avoid biting or over-tightening your embouchure. Relaxed embouchure and a low tongue position help high notes sound clearer and respond immediately on any low clarinet.

### Clinic Low Clarinet, Audition Solo 2B, Allegretto grazioso

1. Allegro “Grazioso”. To play in this style, avoid any sudden, harsh, or aggressive articulations.
2. A Gb proceeds an F in measure 3; The first note in the piece is an “anacrusis” to the first actual full measure of the piece. Play the Gb to F using your *chromatic Gb/F# fingering* (Thumb + Bottom two side keys).
  - a. Chromatic fingerings strengthen your technique and eliminate messy “finger flipping/flopping”.
3. Clearly lift off any eighth note, followed by any eighth rest in the following etude, to further your grazioso style

- a. Lift off the F in measure 6
- b. Lift off the E in measure 7
- c. Lift off the Bb in measure 8
  - i. So on and so forth
4. Utilize the *chromatic Gb/F# fingering* in measure 11 (as the F moves chromatically to and from a Gb).
5. Note the key change in measure 17!
6. Utilize the chromatic Gb in measures 22 & 24
7. Like the chromatic rule for Gb/F#, utilize the *chromatic Cb/B-natural fingering*, (Thumb, 1-2-3/1-hook key), to eliminate messy “finger flipping/flopping”, in measure 24
8. Note the change to the original key in measure 34!

### Senior Low Clarinet, Audition solo 3C, Andante con amore

1. Andante con amore. Avoid any harsh/aggressive articulations to further this character.
2. Steal small increments of time on any note with a tenuto over it, but give the time back with the rest of the notes within a given figure.
  - a. Example: Steal a little time on the G in measure 3, but give it back to the rest of the notes before beat two occurs.
3. Don't over exaggerate any “hairpin” dynamics (paired crescendo/decrescendos) more than you think the style of *con moto* would call for.
4. Don't play the turn, in measure 8, too quickly or aggressively.
  - a. Again, think *con amore* with a little tenuto on the turn's G, but then made up with the rest of the notes before the downbeat of measure 9.
5. Allegro “Agitato”! Note the 6/8 time change.
  - a. New character = new style of playing. Aggressive/strong articulations now fit in this *agitato* style.
  - b. However, *agitato* ≠ rushed. Keep consistent time through the triplet figures.
  - c. Again, *energico* ≠ rushed. Allow the rests in measures 18-21 help the listener feel the intended syncopations and overall syncopated nature of the line.

6. The hairpin dynamics, in measure 24-25, can be more dramatic and bold in the new style.
  - a. However, do not make them ugly or sound “out of character”.
7. Allow the rests their full time in measures 30-32.
  - a. Don't breathe on every one. It/You will sound funny.