Auditions—Clarinet and bass clarinet

(To be used for band and orchestra placement auditions)

Bass Clarinet (prepare bass excerpts only...see last two pages)

One audition will determine placement for bands and orchestra

It is highly recommended that you listen to recordings of these pieces and listen to how they sound in context. You will also be expected to get tempi from listening to the recordings. It will be very obvious in your audition if you don’t know and have not studied the recordings aurally, and it will noticeably effect your placement. Prepare each excerpt thoroughly and play only as fast as you can play accurately. This will earn you more points than playing inaccurately at a tempo that is too fast for you to perform.

In addition to the excerpts, you must be prepared for the following:

1. As many major and minor (minor form of your choice) scales. If you know the respective arpeggios, play these after the scale (format of choice). If you don’t know the scale being asked, shake your head toward the proctor and s/he will tell us you don’t know it. If you do know it, play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with a great tone. Once tone and accuracy are sacrificed for speed, your placement will fall. (This applies to the prepared excerpts also.)

2. Chromatic Scale. Play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with at great tone.

3. Sight reading

Auditions will be behind screen. Detailed instructions for these can be gotten from the band office or website. Please understand that you must not talk at all or make any vocal sounds. If you have any questions, you ask the proctor soft enough that the jury cannot hear you. If you need to answer a question the jury may ask, give your answer to the proctor soft enough the jury cannot here you.

For any questions, feel free to contact Mr. Eller at jeller@mozart.sc.edu or 803.777.4728 (email is most effective).
Clarinet in A

* Dashed slurs are used throughout to indicate alternate phrasing.

Optional cadenza by Harold Wright (although not usually employed by him in performance).

SU - 230
Clarinet Excerpts

**Beethoven**: Symphony No. 6 (first movement: 2 before K–end)

![Musical notation](image1)

**Beethoven**: Symphony No. 6 (second movement: D–E)

![Musical notation](image2)
Brahms Symphony No. 3, 2nd movement: Beginning to Rehearsal B

Mendelssohn A Midsummer Night's Dream Scherzo: Beginning to Rehearsal B
Mendelssohn: Symphony No. 3 - 2nd Mvt., Bars 8-56

Mendelssohn: Symphony No. 3 - 2nd Mvt., Bars 84-102