

2024-25 Ensemble Audition Repertoire Clarinet

Gammage 301 | 8:00 – 11:00 AM | August 22, 2024
Callback Auditions: Katzin Concert Hall | 3:30 – 5:00PM | August 23, 2024
(Use backstage entrance for Katzin)

Required Excerpts

Composer	Composition	Movement	Notes
Rimsky-Korsakov	<i>Scheherazade</i>	Solos from movts 2, 3, and 4	
Copland	<i>Emblems</i>	2 excerpts	
Bryant	<i>Ecstatic Waters</i>	4 th movement solo	Recording project
Copland	<i>Concerto for Clarinet</i>	Cadenza complete	

Audition Preparation:

- You are strongly encouraged to **listen** to multiple *professional* recordings of each piece to study style, context, and tempos. Please use the [Naxos Music Library](#) for appropriate recordings (you will need login using your ASU credentials if you are accessing this resource off-campus). Listen to a minimum of 3 professional recordings as you prepare.
- If available, study the **score** while listening. Many scores are available on [imslp.org](#).
- If you do not own an A clarinet, play as written in the music on Bb. Do NOT Transpose!
- If you don't know a **musical term** in the score, look it up and write the definition in your score. These are important instructions!
- Practice with a **metronome**. You will have over 3 months to prepare these excerpts. Use your metronome to pace your progress.
- **Slow practice** is effective practice! By starting slowly, you can focus on technical and musical details, including accurate notes, rhythm, steady pulse, articulation patterns, style, and dynamics. All these elements should be vivid and accurate in your performance.
- Tempos are included for all excerpts except the cadenza from the second movement of Scheherazade and the Copland cadenza. We would rather hear these excerpts slower than marked and clean than fast and sloppy. However, tempo will be a factor in ensemble placement.
- **Recording** yourself can help you review your performance/practice, as well as mimic some of the stress of a live audition. It's also valuable to perform your excerpts for and seek **feedback** from your friends/peers.
- Remember, your audition is a snapshot of your playing that will determine your ensemble placement for the entire year, so take the summer to **prepare carefully** and thoroughly.
- Feel free to contact me if you have any questions: Joshua.t.gardner@asu.edu

Rimsky-Korsakov, Scheherazade, movement 2: (A clarinet)

Tempo: *ad lib*

Recit. Moderato assai.

F *ad 1^o.* *lunga* *f* *Solo.* *f* *tento* *p* *accel.* *cresc.* - - - - - *poco rit.*

tempo *f* *tento* *p* *accel.* *cresc.* - - - - - *poco rit.*

tempo *f* *tento* *p* *accel.* *cresc.*

G **Tempo giusto. (Allegro molto.)** **Vivace scherzando.**

3 *p* *molto cresc.* *pp* *cresc.*

Rimsky-Korsakov, Scheherazade, movement 4: (A clarinet)

Tempo: dotted-quarter = approx. 84 BPM

Solo.

I

mf

K

3

f

Rimsky-Korsakov, Scheherazade, movement 3: (Bb clarinet)

Tempo: Dotted-quarter = approx. 44-50 BPM

in B.
 Andantino quasi Allegretto.

III.

Copland, Emblems:

Tempo: 72 BPM

Copland, Emblems:

Tempo: 126 BPM

19 Piano Solo *lively, sharply accented*

20 Hn. *f*

21 *ff*

Bryant, Ecstatic Waters, movement 4 – beginning to m. 409:

Tempo: 60 BPM

Clarinet in B \flat 1(Solo)

IV. The Loving Machinery of Justice

Wait until electronics have *almost* completely faded to silence. If possible, emerge from the electronic texture, so that the audience never hears your entrance. The first B \flat should last as long as possible, i.e. one full breath. The musical objective is to allow the energy from the end of Mvt. III subside before introducing new musical material. *Tranquil* - free rubato through measure 410

$\text{♩} = 60$ Solo (throughout)

pp *legato*

mp *pp*

(subtle shape to the note - nothing dramatic)

p

mf *pp*

410 Mechanical ($\text{♩} = \text{exactly } 60$)

(in time)

mp

Copland, Concerto - cadenza complete:

2

Clarinet in B \flat

Tempo I o (♩ = circa 69)

75 *Broader* *f* *mp* *mf* *mp* 80 *rit.*

85 (moving forward - - - hold back) *a tempo* 90 *mf* *mp* ♭ *♩ = circa 69*

95 (♩ = 78) 100 *poco cresc.* *f* *f molto espress* *rit.* *sub. p*

105 *mp* 110 *p* 115 *Cadenza (freely)* (short) *p softly, dreamily*

(short) *mp* 3 *plainly*

Somewhat faster *mf* *accel.* *Twice as fast (lively)*

f *hold back* *more deliberate* *ff* *f* *f*

Slower *mp* *mf* *p* *mp* *Somewhat slower*

mf

gradually faster Clarinet in B \flat

3

