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

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

Rimsky-Korsakov, Scheherazade, movement 4: (A clarinet)
Tempo: dotted-quarter = approx. 84 BPM
Rimsky-Korsakov, Scheherazade, movement 3: (Bb clarinet)
Tempo: Dotted-quarter = approx. 44-50 BPM

Copland, Emblems:
Tempo: 72 BPM
Copland, Emblems:
Tempo: 126 BPM

Bryant, Ecstatic Waters, movement 4 – beginning to m. 409:
Tempo: 60 BPM

Clarinet in B♭ 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♭ 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.

Trumpet - free rubato through measure 410

(subtle shape to the note - nothing dramatic)
gradually faster Clarinet in B♭