

## BASS CLARINET

Performance Notes for 2011-2012 All-State Band Auditions

by

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**JUNIOR BAND:** *First Book of Practical Studies for Clarinet*, Hovey (Alfred).  
Page 13, #20 (all). Quarter note = 84-88.

- Play hairpin dynamics (< >) for the three two-measure phrases in bars 1-6. You can get a breath after mm. 4 and 6.
- I would suggest leading the half note at the end of mm. 8 into the downbeat of mm. 9 and then relaxing the tension in mm. 10-12. You may breathe after m. 10.
- Again, play two-measure hairpins for the last six measures, with each getting less intense. You may breath after m. 14. You may also slightly relax the tempo on the last two beats of the excerpt.

**CLINIC BAND:** *Concert and Contest Collection for Bass Clarinet*, ed. Voxman, (Hal Leonard). Page 14, "Divertissement in Bb," by Haydn, *Allegro*, first 18 measures. Quarter note = 88.

This work is an excellent exercise in both musical phrasing and clean articulation. The performer should take care to provide dynamic contrast and musical direction in each musical phrase. For example, the first four bars reach a peak with the C in bar three. The performer should gradually crescendo to this C and diminuendo after the C.

There are also plenty of opportunities to use varying articulations in this piece. The performer should make sure to keep a steady stream of air, even when playing very short, staccato articulations.

**SENIOR BAND:** *Advanced Studies from the Works of Weissenborn*, ed. Rhoads (Southern). Page 14, #18, "Scherzo," measures 21-48. Dotted quarter note = 92.

This etude gives the performer an opportunity to display his or her musical creativity with dynamic contrast and musical phrasing. In the first twelve measures, the musician should take care to create some sort of dynamic contrast in the repeated patterns. One should also take care not to rush the groups of eighth notes by *slightly* lengthening the first note of each grouping.

In the Trio section, the performer should take care to create a musical line that extends through each phrase without overly emphasizing each beat. This section also provides the performer an opportunity to show great dynamic contrast, from the *piano* at the start to *forte* in the last eight bars.