

CLARINET

Performance Notes for 2011-12 All-State Band Auditions

by

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JUNIOR BAND: *First Book of Practical Studies for Clarinet*, Hovey (Alfred). Page 31, #57, stop at first beat of line 4, measure 5. Quarter note = 110.

- Keep air consistent through first octave leap between the Gs. Don't bite, keep jaw dropped and open, corners pulled toward each other as if saying "ooo," relax lower lip.
- Lead with slight crescendo to m. 2 and through to G in m. 3 to a *mf*, then relax with a decrescendo.
- Same treatment of octave leap between the C's from mm. 4 – 5.
- Lead through to m. 7 to a *mf* and then relax the dynamic to end the phrase.
- Start new phrase and lead to downbeat of m. 12 with slight, brief relaxation
- Continue new phrase at pick-up to m. 13 at a *mp* and a crescendo to the low G in m. 15 with a slight decrescendo through the C at m. 16.
- Breath after the C before the Cb in m. 16
- Start a crescendo on the Cb and continue it through to the low Bb in m. 23.
- Lead with a crescendo and very slight *tenuto* through the Bb-B nat-C from mm. 20 – 21 with a slight *tenuto* on the C.
- Decrescendo on the last four notes of the excerpt from mm. 23 – 24 to end the piece.

CLINIC BAND: *32 Etudes for Clarinet*, Rose (Fischer). Page 11, #7, start at pick-up to measure 17, stop at Tempo I. Dotted quarter note = 66. (Note: older editions of this book contain a mistake two measures before Tempo I; the second G# in this bar should be changed to G natural – a natural sign is mistakenly placed on the preceding A).

- To get a good *pp* at the beginning, make sure there is no biting. Drop jaw, relax lower lip and pull corners toward each other as if saying "ooo."
- Think in four measure phrases at the beginning, leading to the downbeat of the 4th measure and backing away from this climax to end the phrase.
- You may think of smaller crescendo/decrescendo (hair pins) over two measure groups within the first four-measure phrase. But big picture should be a crescendo through the 4th measure.
- Again a constant crescendo through the next four-measure phrase, with a slight inflection of hair pins in each measure. All within a crescendo over the whole phrase.
- Repeat the same type of dynamic from m. 9 – 16 as was done in m. 1 – 8 but at a higher overall dynamic level, *mf* instead of *pp*.

- Nice large *sub f* at pick-ups to m. 17. Lead through the two eighth note pick-ups to the downbeat of m. 17.
- Think of a hairpin in m. 17 to the downbeat of m. 18 and back away to the D.
- Again crescendo through the 16th note pick-ups to m. 19 with a hair pin dynamic in m. 19 to the downbeat of m. 20, backing away to the eighth note A in m. 20.
- Crescendo through the 16th note pick-ups to m. 21, leading this entire phrase to the very end of the excerpt. Make slight hairpin inflections in each measure through this phrase, within the overall crescendo to the very end of the phrase.
- Make a very deliberate *ritard* starting where it is marked and continuing to the very last note, holding the last note for a full three beats in the tempo at which was arrived on the last note.
- Give this final note a nice shape and taper within the *f* dynamic.

SENIOR BAND: *16 Grand Solos de Concert*, ed. Bonade (Southern), Page 20, *Solo de Concours*, by Messager. “Non troppo,” start at measure 9, stop on the first note of measure 23, half note = 63. “Vivo,” stop at the first note of measure 13, quarter note = 116-120.

“Allegro non troppo”

- Be sure the air stream speed is very consistent through all articulations. Very short staccato articulation--stop tongue staccato is best--keep it light though.
- Be certain m. 5 is noticeably brought down in volume, and make a clear difference from the single dotted-quarter/eighth note rhythms vs. the double-dotted-quarter/sixteenth rhythms of the first four measures.
- Play “hairpin” dynamics (< >) for two measures each in mm. 13-14 and mm. 15-16.
- Make a big crescendo for two measures in mm. 17-18 followed by a very clear *subito piano* in measure 19. Then finish off the last four measures with a very consistent crescendo to the end.
- Give the last note a full eighth value in comparison to the staccato eighths leading up to it. You can get a really good breath after the first four measures, and if you can make it to the end with this, that would be best. Otherwise, another good spot for a really quick breath is m. 19 after the first note.

“Allegro Vivo”

- Again, be sure the air is consistent and use the same light, stop tongue staccato in this section of the piece.
- Start with a crescendo for two measures followed by a diminuendo for two measures. Do the same for the following four measures, but trying to get a bit louder at the peak of this phrase compared to the first four measures.
- If you can get a quick breath, you may do so after the first eighth note in mm. 9.
- Again, give a steady crescendo in the last four measures to the end, with a full-value eighth note for your last note. Overall, be sure to give a little weight (slight tenuto) to the first note in some sixteenth-note passages--not each one, but the ones that have more harmonic and melodic importance. This will make your playing more musical and keep the music from sounding rushed.