

2012-2013 Audition Information

Clarinet



1. Solo piece. Prepare a polished, recital-ready, unaccompanied solo piece. You may play any work of your choice, but the level of difficulty should be an accurate representation of your technical and artistic ability. Remember, it is not so much what you play, but how well you play. Your solo piece need not be memorized. You may be asked to stop playing before you reach the end of your prepared piece; if this happens, please understand that it is only in the interest of time, not a reflection of your playing.

2. Excerpts. Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability.

With your solo and/or your prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.

3. Scales & technique. All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if required.

PHILHARMONIC ORCHESTRA Scales: ALL major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Knowledge of transposition is helpful.

REPERTORY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have knowledge of A & C transposition. *NOTE: Students placed on clarinet may be asked to play bass clarinet and/or Eb clarinet at some point during the season.*

SYMPHONY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must be able to transpose parts in A & C on sight. *NOTE: Students placed on clarinet will likely be asked to play bass clarinet and/or Eb clarinet at some point during the season.*

4. Sight-reading. Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra. Feel free to tell the conductor which orchestra you are trying out for.

5. Orchestra placement. Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

6. Auditions are closed to the public, including parents and families.

7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.

**FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT WWW.MNYOUTHSYMPHONIES.ORG.
Questions? Call (651) 699-5811 or e-mail mys@mnyouthsymphonies.org.**

PHILHARMONIC EXCERPT:

Swan Lake: Suite by Piotr Tchaikovsky

VIII. Mazurka

Tempo: ♩ = 126

Clarinetto I in A

The musical score for Clarinet I in A consists of five staves. The first staff begins with the dynamic marking *p grazioso* and a triplet of eighth notes. The second, third, and fourth staves each contain a triplet of eighth notes. The fifth staff concludes the excerpt with a final note and a fermata.

REPERTORY EXCERPT:

Symphony No. 8, Op. 88 by Antonin Dvorak

IV. Allegro ma non troppo

Tempo: ♩ = 126

in A.

The musical score for the Repertory Excerpt consists of three staves. The first staff begins with the dynamic marking *ff* and features a trill. The second staff starts with the dynamic marking *fz* and includes two trills. The third staff continues the piece with a trill and concludes with a final note and a fermata.

SYMPHONY EXCERPT:

The Sorcerer's Apprentice by Paul Dukas

Tempo: ♩ = 112

Sans presser

The musical score consists of five staves of music in 3/8 time, written in B-flat major. The first staff begins with the tempo instruction "Sans presser" and a dynamic marking of *ff*. The second and third staves continue the melodic line with various articulations and dynamics, including *sf*. The fourth staff features a dynamic marking of *sf* and the instruction "En serrant". The fifth staff concludes the excerpt with a series of notes and rests, marked with accents.