

**Auditions—Clarinet and bass clarinet  
(To be used for band and orchestra placement auditions)  
Bass Clarinet (optional)**

**One audition will determine placement for bands and orchestra.**

Please see the attached excerpts. Play excerpts on specific clarinet (A or Bb) if possible. If not possible, playing all on Bb will be OK and will not influence your placement. If you wish to play Bass Clarinet, prepare the bass clarinet excerpt provided and play your scales and sight reading on Bass.

It is highly recommended that you listen to recordings of these pieces and listen to how the excerpts sound in context of the full pieces. You will also be expected to get tempi from listening to the recordings. It will be very obvious in your audition if you don't know and have not studied the recordings aurally, and it will noticeably effect your placement. Prepare each excerpt thoroughly and play only as fast as you can play accurately. This will earn you more points than playing inaccurate at a tempo that is too fast for you to perform.

In addition to the excerpts, you must be prepared for the following:

1. As many major and minor (minor form of your choice) scales and arpeggios (format of choice). If you don't know the scale being asked, shake your head toward the proctor and s/he will tell us you don't know it. If you do know it, play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with a great tone. Once tone and accuracy are sacrificed for speed, your placement will fall. (This applies to the prepared excerpts also.)
2. Chromatic Scale. Play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with at great tone.
3. Sight reading

Auditions will be behind screen. Detailed instructions for these can be gotten from the band office or website. Please understand that you **must not talk at all or make any vocal sounds**. If you have any questions, you ask the proctor soft enough that the jury cannot hear you. If you need to answer a question the jury may ask, give your answer to the proctor soft enough the jury cannot hear you.

For any questions, feel free to contact Mr. Eller at [jeller@mozart.sc.edu](mailto:jeller@mozart.sc.edu) or 803.777.4728 (email is most effective).

# Klarinettenkonzert A-Dur

Solo-Klarinette in A

KV 622

W.A. Mozart

Allegro

The image displays a page of musical notation for the Solo Clarinet part of Mozart's Clarinet Concerto in A major, KV 622. The tempo is marked 'Allegro'. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music begins at measure 56, marked with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. Measure numbers 56, 61, 65, 68, 72, 75, 81, 84, 88, 92, and 96 are indicated at the start of their respective lines. The score features several triplet markings (indicated by a '3' and a bracket) and a double bar line with repeat dots at measure 75. The piece concludes with a final measure at 96.

SHOSTAKOVICH: Symphony No.9 (1 of 2 excerpts)

Clarinet 1 in A

Excerpt 1 – Movement 2

28 Solo *p*

29

30 *p*

31

32 *cresc.* *f*

The musical score is written for Clarinet 1 in A. It consists of six staves of music. The first staff begins with a bracketed measure 28, marked 'Solo' and 'p'. The second staff continues the melody. The third staff begins with measure 29. The fourth staff begins with measure 30, marked 'p'. The fifth staff begins with measure 31. The sixth staff begins with measure 32, marked 'cresc.' and 'f'. The score is enclosed in large square brackets at the beginning and end.

SHOSTAKOVICH: Symphony No.9 (2 of 2 excerpts)

Clarinet 1 in A

Excerpt 2 – Movement 3

49 Solo *p*

50 *p* *dimin.* *cresc.*

51 *f*

The musical score is written for Clarinet 1 in A. It consists of four staves of music. The first staff begins at measure 49, marked 'Solo' and 'p'. The second staff continues the melody, marked 'dimin.' and 'cresc.'. The third staff begins at measure 50, marked 'p'. The fourth staff continues the melody, marked 'f', and ends at measure 51. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The dynamics range from piano (p) to forte (f).

**SHOSTAKOVICH** Violin Concerto No.1 in A minor, Op.99

Bass clarinet in B flat

II. Scherzo

**Excerpt 1** Allegro,  $\text{♩} = 104$

Excerpt 1 consists of measures 23, 24, and 25. Measure 23 is marked 'Allegro' and '♩ = 104'. The music is in 3/8 time and begins with a forte (f) dynamic. Measures 24 and 25 continue the rhythmic pattern, with measure 25 ending with a repeat sign and a fermata. The key signature is one flat (B-flat).

**Excerpt 2** [same tempo]

Excerpt 2 consists of measures 26, 27, 28, and 29. Measure 26 is marked with a forte (f) dynamic. Measures 27, 28, and 29 continue the rhythmic pattern, with measure 29 ending with a repeat sign and a fermata. The key signature is one flat (B-flat). The instrument is identified as 'muted clarinet 3 in B-flat'.

**SHOSTAKOVICH** Symphony No.7 in C, Op.60 *Leningrad*

Bass clarinet in B flat

Second movement

**Excerpt 1** Moderato (poco Allegretto)

Cl. basso solo

*p espress.*

98

99

*pp*

*poco riten.*

*mp* *dim.* *pp*

100 *a tempo*

6

The musical score is written for Bass Clarinet in B flat. It begins with a solo marking and a dynamic of *p espress.* The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of six staves. The first staff starts with a bracketed measure. The second staff continues the melody. The third staff is marked with measure number 98. The fourth staff continues the melody. The fifth staff is marked with measure number 99 and a dynamic of *pp*. The sixth staff contains measures 100 and 101, marked with *poco riten.*, *mp*, *dim.*, *pp*, and *a tempo*. The excerpt ends with a double bar line and a final measure marked with the number 6.