

Hi Everyone!

Here is the audition music for the Fall 2022 band and orchestra auditions. All music majors and minors are required to take this audition and enroll in a large ensemble for the semesters they are taking clarinet lessons.

Live auditions will take place on Tuesday, August 16 at 1-3 p.m. in room 408. The judges will be behind a screen or will have their backs to the performer.

Redcoat band members: This time may be on the schedule as a rehearsal. However, I've been told that this indoor rehearsal time will work for us to hold auditions. Thank you to Professor Bawcum.

If you want to have a successful audition, you will have done the following:

Practiced slowly and worked the tempo up gradually.

Taken private lessons on the excerpts.

Done a consistent daily warm-up.

Recorded yourself playing and evaluated your progress.

Invested considerable time and resources into having a reed case full of good reeds.

Studied good recordings. (be deliberate about this – don't settle for the first youtube recording that you find unless you know it's a good one)

Worked up your audition to a level where it was impossible for you to play poorly.

Things to focus on when practicing:

Maintaining a beautiful sound.

Play in tune (remember The Tuning CD).

Rhythm


Steady tempo. Don't break the rhythmic continuum.

Expression

Details

Think before you play.

I wish all of you a successful audition and I look forward to working with you in the Fall.

Sincerely, 

D. Ray McClellan

Symphony No. 3 in F, Opus 90 – 2nd movement (Brahms)

Andante

Sinfonietta (Dahl)

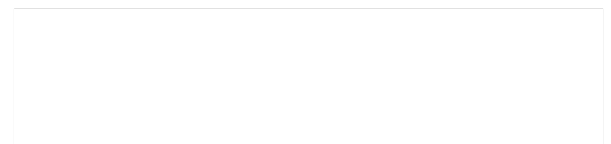
[P] Allegro con brio, come prima (♩ = 120)

Overture to *La gazza ladra* (Rossini/Brown)

Musical score for the Overture to *La gazza ladra* (Rossini/Brown), measures 7-14. The score is in 3/4 time and G major. It features five staves of music. The first staff begins with a boxed number '7' and the instruction 'SOLO'. The music consists of eighth and sixteenth notes, with triplets and slurs. The dynamic is *p*. The second staff continues the solo part, also marked 'SOLO'. The third staff introduces 'TUTTI' and features more complex rhythmic patterns, including triplets and slurs, with a dynamic of *p*. The fourth staff continues the tutti section with many triplets. The fifth staff shows the end of the excerpt.

Serenade No. 10 in B-flat, K. 361 – 6th and 7th movements (Mozart)
Excerpt 1

Musical score for Serenade No. 10 in B-flat, K. 361 – 6th and 7th movements (Mozart), Excerpt 1. The score is in 2/4 time and B-flat major. It features three staves of music. The first staff is titled 'Thema mit Variationen. (Andante.)' and begins with a dynamic of *p*. It includes a trill (*tr*) and dynamic markings of *sfp*, *sf*, *p*, *sf*, and *p*. The second staff continues the theme with a dynamic of *p*, followed by a crescendo (*cresc.*) leading to a fortissimo (*f*) section, and then back to *p*. The third staff continues the fortissimo section with a dynamic of *f*.



Serenade No. 10 in B-flat, K. 361 (Mozart)

Excerpt 2

Rondo.

Allegro molto.

f

f

A.

f

B.

p f p f p f p fp p

Excerpt 3

E

p

F

p

G

f

Symphonie Fantastique, Opus 14 – 3rd movement (Berlioz)

Adagio. (♩ = 84)

solo.

mf dolce

(Echo.)

pppp

poco f

cresc.

sf sf

cresc. ----- sf dim. mf

44

Scherzo from *A Midsummer Night's Dream* (Mendelssohn)

Allegro vivace (♩ = 84-92)

The musical score is written for a single melodic line in 3/8 time. It begins with a piano (*p*) dynamic and a tempo of Allegro vivace (♩ = 84-92). The piece features several first and second endings, marked with '1' and '2'. A section labeled 'A' is also present. The score includes various musical notations such as accents (>), trills (*tr*), and dynamic markings like *dim.* and *cresc.*. The piece concludes with a final cadence.

Concerto for Clarinet K. 622, excerpt from movement 1 (Mozart)

♩ = 116 - 120

This excerpt from the first movement of Mozart's Clarinet Concerto (K. 622) is written for a single melodic line in 4/4 time. The tempo is marked as ♩ = 116 - 120. The score shows measures 137 through 146. It features a complex melodic line with many slurs and ties. Handwritten annotations include '8va ↑' indicating octave shifts and a 'p' dynamic marking. The music is characterized by its elegant and lyrical style.