

Hi all, here are the audition excerpts. I have also included youtubes for you.

Some things to keep in mind:

1. Listen to these recordings, both without and with the music. Allow yourself to hear the music; once you have HEARD the music, listen with the notes in front of you.
 2. Rhythm is so so so important, and rhythm that is not exactly correct in slow excerpts is more noticeable than anything else you may be doing well. Really practice your subdividing; articulate the subdivisions. If you have a dotted eighth and a sixteenth, tongue all the sixteenths.
 3. The fast excerpt _ Le Coq D'Or - needs to be practiced slowly. This one is a good candidate for rhythmic practice: two successive thirty-second notes can be played dotted, three successive ones can be played as an eighth and two sixteenths.
- I'll send along a little sheet about rhythmic practice.

<https://www.youtube.com/watch?reload=9&v=yHU4V4od9Ak>

<https://www.youtube.com/watch?v=NRaoVcgThzA>

<https://www.youtube.com/watch?v=fiJ9Q8voq2o> (about 7:05 in the video, but listen to the whole thing - IMO, one of the greatest things)

<https://www.youtube.com/watch?v=TNdYyYg57I0> (about 1:55 in the recording)

No. 13. Adagio. ♩ = 69.
pathétique

f e sostenuto largement

mf dolce.

p mf p

mf p animez cresc.

Andante con moto. ♩ = 88.
dim. pp p

f p

f rit. dim. pp

pp p

dolcissimo poco rit. ppp

Le coq d'or

Suite from the opera

Nikolai Rimsky-Korsakov

Example 1

I

in A

Lento $\text{♩} = 60$

a piacere

in tempo

in tempo ($\text{♩} = 60$)

f

dim.

5

p dolce

11

pp

15

Solo

f a piacere

17

18

in tempo ($\text{♩} = 60$)

f

The suite from Rimsky-Korsakov's opera *Le coq d'or* is quite easy to play and very easy to listen to as long as you're not playing the first clarinet part! The cadenza in EXAMPLE 1 (or 2) is one of those passages that, for most players, never becomes easy. It doesn't seem too hard when you practice it but in a performance or audition it can start "snowballing" downhill until it becomes completely out of control.

The first little solo at rehearsal number 2 is quite easy. Stretch the first three or four notes after the tie and then move right ahead into the next measure. It should have a small crescendo as well. The basic tempo, which is in the score but not in the part, is quarter note = 60.

The passage at measure 6 should be very quiet and smooth. The same is true of the passage starting at measure 11.

The trick in the big cadenza is not to go too fast. One way to accomplish this is to start slowly and arrive at a fairly fast tempo (eighth note = 126) by the third beat of measure 16. Then, stay at that tempo until the last two or three beats, where you should speed up even more. By the way, the notes in the third and fourth beats of measure 18 are correct here. They are wrong in several excerpt books.

EXAMPLE 2 is Example 1 transposed for the B-flat clarinet. It's worth a little of your time to try it and see if it is easier for you. I think it would be for me.

Example 8

p cantabile *cresc.*

6 *p* *cresc.* *f* *p*

11 *dolce* *sempre* *perdendo*

16 *pp* *pp*

IV

Example 9

Allegro ma non troppo $\text{♩} = 80$

in B \flat

5 *p* 7

16 *p*

Example 10

(p) dolce

EXAMPLE 8 is the big “solo.” In general, it is played exactly like Example 6, with the same crescendi, *subito piani*, etc. In measure 2 most players sound better if they play the D-flat with the bottom two side keys, usually adding some keys or fingers to make the note match the others. The final 32nd notes in measures 18 and 19 lead into the flute so try to sound as “flute-like” as possible on the last two or three notes.

EXAMPLE 9 is here only because it is exposed and, if it is taken at the indicated tempo, goes quite fast. Actually, at half note = 80 it would be almost as fast as the scherzo from *A Midsummer Night's Dream*.

EXAMPLE 10 is almost impossible for most players to articulate because of the tempo. You should work out a way to play it either by adding some slurs or by double tonguing. One slur, which is tricky to learn but very helpful, is from the last note of measure 2 through the grace note to the C-sharp. Finally, don't try to play staccato. This entire passage is in unison with the violins and you could probably slur almost the whole thing. I put the *p* in brackets because it seems from the score that it *should* be there, but it isn't.