Hartt School Community Division
Clarinet Audition Teacher Resource Packet

The following listings are meant as guides to help teachers who have students auditioning for a Hartt Community Division ensemble. Teachers may use these to better understand the general musical and technical skill levels expected for each ensemble. Auditions each year determine student placement, which is dependent on the given pool of applicants, their related skills, and the specific number of instrumentalists needed for each ensemble.
Scales (written, not concert keys):

- F, C, G, Bb (2 octaves) Major and Eb, D Major (1 octave)
- Chromatic Scale of 2+ octaves, E to C
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

```
\begin{music}
\staff{bass} \\
\phrse{< \mathrm{f} >} \quad \phrse{< \mathrm{c} >} \quad \phrse{< \mathrm{g} >} \quad \phrse{< \mathrm{b}b >} \quad \phrse{< \mathrm{e}b >} \quad \phrse{< \mathrm{d} >} \quad \phrse{< \mathrm{e}b >} \quad \phrse{< \mathrm{d} >} \\
\end{music}
```

Prepared Solo:

- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 2 octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 8\textsuperscript{th} note passages at an Allegro tempo or faster.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with a good, clear tone, with dynamic control over all registers.

Examples of repertoire: (these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)

- Pastoral Portrait from Solo Sounds levels 1-3, vol. 1, Belwin, tempo=85
- Cielito Lindo (Beautiful Heaven) from Rubank Book of Clarinet Solos, Easy Level, tempo = 177

Reading:

- Students should be comfortable reading music in the following time signatures: 2/2, 4/4, 2/4, 3/4, 6/8
- Students should be comfortable reading music using the following key signatures (concert keys):
  - Bb Major, Eb Major, F Major, C Major
  - G Minor, C Minor, D Minor, A Minor
- Students should be able to apply slurs, staccato and accents where appropriate.
- Students should be prepared to sight read music containing the following rhythms at the audition:

```
\begin{music}
\staff{drum} \\
\phrse{< \mathrm{d} >} \quad \phrse{< \mathrm{c} >} \quad \phrse{< \mathrm{b}b >} \quad \phrse{< \mathrm{e}b >} \quad \phrse{< \mathrm{d} >} \quad \phrse{< \mathrm{e}b >} \quad \phrse{< \mathrm{d} >} \\
\end{music}
```
Philharmonia Winds
Directed by Alan Francis
Saturday from 9 to 11 a.m.

Scales (written, not concert keys):

- F, G (3 octaves) Major and Bb, Eb, Ab, C, D Major (2 octaves)
- Chromatic Scale of 3 octaves, E to E
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

![Rhythmic Pattern Image]

Prepared Solo:

- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 2+ octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 16\textsuperscript{th} note passages at an Allegretto tempo or faster.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with a good, clear tone, with dynamic control over all registers.

Examples of repertoire: (these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)

- An Etude from 32 Etudes by C. Rose (any edition)
- Stamitz, Concerto No. 3 (Peters Edition), Movement 1, up to measure 87, tempo = 112

Reading:

- Students should be comfortable reading music in the following time signatures: 2/2, 4/4, 2/4, 3/4, 6/8
- Students should be comfortable reading music using the following key signatures (concert keys):
  - Bb Major, Eb Major, F Major, C Major, G Major, D Major, Ab Major
  - G Minor, C Minor, D Minor, A Minor, E Minor, B Minor, F Minor
- Students should be comfortable reading music using quarter note and eighth note triplets.
- Students should be able to perform slurs, staccato, trills, grace notes and accents where appropriate.
- Students should be prepared to sight read music containing the following rhythms at the audition:

![Rhythm Patterns Image]
Greater Hartford Youth Wind Ensemble  
Directed by Glen Adsit  
Sunday 5:30 to 7:30 p.m.

Scales (written, not concert keys):

- Major scales of E, F, F#, G, (3 octaves) Ab, A Bb, C, Db, D, Eb Major (2 octaves), plus related arpeggios and their relative minor scales recommended but not required
- Chromatic Scale of 3+ octaves, E to G
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

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![Rhythm Pattern](image)

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Prepared Solo:

- Play with accurate rhythms and pitches demonstrating command over the core range of the instrument for 3+ octaves including chromatic alterations to the key signature.
- Play with technical proficiency including 16\textsuperscript{th} note passages at an Allegro tempo or faster using both slurs and staccato articulations during the technical passages.
- Demonstrate expressive abilities including passages with staccato and legato styles, slurs and dynamics.
- Play with an excellent, clear tone, with dynamic control over all registers.
- Demonstrate technical command over the instrument in order to implement musical expression, artistic interpretation and appropriate stylistic changes.

Examples of repertoire: (*these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble*)

- 32 Etudes, Rose
- Concerto, K 622 by Wolfgang Amadeus Mozart, any edition
- Concertino, Op 26 by Carl Maria von Weber, any edition
- Sonata, Op 167 by Camille Saint Saens, Durand

Reading:

- Students should be comfortable reading music in the following time signatures: 2/2, 3/2, 4/2, 4/4, 2/4, 3/4, 6/8, 5/4, 9/8, 3/8, 12/8 and mixed meter
- Students should be comfortable reading music using the following key signatures (not concert Keys):
  - Bb Major, Eb Major, F Major, C Major, G Major, D Major, Ab Major, A Major
  - G Minor, C Minor, D Minor, A Minor, E Minor, B Minor, F Minor, F# Minor
- Students should be able to apply all types of stylistic ornaments where appropriate.
- Students should be prepared to sight read music containing complex rhythms, syncopation, ties, and mixed meter
Connecticut Youth Symphony
Directed by Dan D’Addio
Sunday 1 to 4 p.m.

Scales:

- All major and minor scales; arpeggios suggested but not required
- Chromatic Scale covering the full range of the instrument; speed and accuracy must be displayed
- Should be able to play prepared scales using the following rhythmic patterns at the tempo indicated:

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\text{\textbf{\begin{tikzpicture}
  \draw[thick,->] (0,0) -- (2,0);
  \draw[thick,->] (0,0) -- (0,1);
  \draw[thick,->] (0,0) -- (1,0);
  \draw[thick,->] (0,0) -- (0,-1);
  \draw[thick,->] (0,0) -- (-1,0);
  \draw[thick,->] (0,0) -- (0,-2);
  \draw[thick,->] (0,0) -- (-2,0);
  \draw[thick,->] (0,0) -- (0,-3);
  \draw[thick,->] (0,0) -- (-3,0);
  \draw[thick,->] (0,0) -- (0,-4);
  \draw[thick,->] (0,0) -- (-4,0);
  \draw[thick,->] (0,0) -- (0,-5);
  \draw[thick,->] (0,0) -- (-5,0);
  \draw[thick,->] (0,0) -- (0,-6);
  \draw[thick,->] (0,0) -- (-6,0);
  \draw[thick,->] (0,0) -- (0,-7);
  \draw[thick,->] (0,0) -- (-7,0);
  \draw[thick,->] (0,0) -- (0,-8);
  \draw[thick,->] (0,0) -- (-8,0);
  \draw[thick,->] (0,0) -- (0,-9);
  \draw[thick,->] (0,0) -- (-9,0);
  \draw[thick,->] (0,0) -- (0,-10);
  \draw[thick,->] (0,0) -- (-10,0);
  \draw[thick,->] (0,0) -- (0,-11);
  \draw[thick,->] (0,0) -- (-11,0);
  \draw[thick,->] (0,0) -- (0,-12);
  \draw[thick,->] (0,0) -- (-12,0);
  \draw[thick,->] (0,0) -- (0,-13);
  \draw[thick,->] (0,0) -- (-13,0);
  \draw[thick,->] (0,0) -- (0,-14);
  \draw[thick,->] (0,0) -- (-14,0);
  \draw[thick,->] (0,0) -- (0,-15);
  \draw[thick,->] (0,0) -- (-15,0);
  \draw[thick,->] (0,0) -- (0,-16);
  \draw[thick,->] (0,0) -- (-16,0);
  \draw[thick,->] (0,0) -- (0,-17);
  \draw[thick,->] (0,0) -- (-17,0);
  \draw[thick,->] (0,0) -- (0,-18);
  \draw[thick,->] (0,0) -- (-18,0);
  \draw[thick,->] (0,0) -- (0,-19);
  \draw[thick,->] (0,0) -- (-19,0);
  \draw[thick,->] (0,0) -- (0,-20);
  \draw[thick,->] (0,0) -- (-20,0);
\end{tikzpicture}}}
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- Prepared Solo:
  - Play with accurate rhythms and pitches demonstrating command over the entire range of the instrument with a high level of difficulty.
  - Play with technical proficiency demonstrating a high level of control over tone, articulation, dynamics.
  - Play with an excellent, clear tone, with dynamic control over all registers.
  - Demonstrate technical command over the instrument in order to implement musical expression, artistic interpretation and appropriate stylistic changes.
  - Demonstrate extraordinary solo playing with confidence and projection of sound as well as musical presence and personality in one’s playing.

Examples of repertoire: (these pieces are not required and are only meant to provide students with a suggestion for music that requires the level expected for this ensemble)

- Concerto, K 622 by Wolfgang Amadeus Mozart, any edition
- Concertino, Op 26 by Carl Maria von Weber, any edition
- Sonata, Op 167 by Camille Saint Saens, Durand

Reading:

- Students should be comfortable reading music in the following time signatures: 2/2, 4/4, 2/4, 3/4, 6/8, 5/4, 9/8, 3/8 and mixed meter
- Students should be comfortable reading music in all major and minor key signatures:
- Students should be able to perform all types of stylistic ornaments where appropriate.
- Students should be prepared to sight read music containing various complex rhythms in any meter.