

ILMEA Senior Bb Clarinet Études Set 3

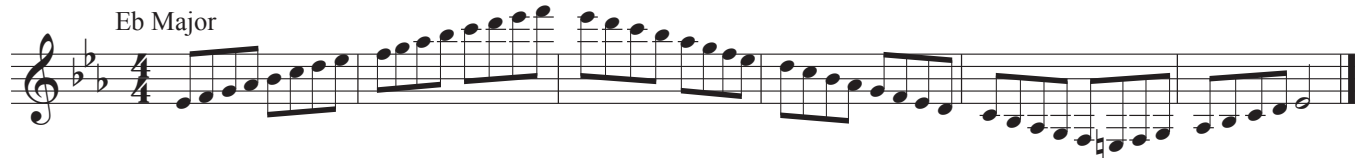
Practical Tips for a Successful Audition

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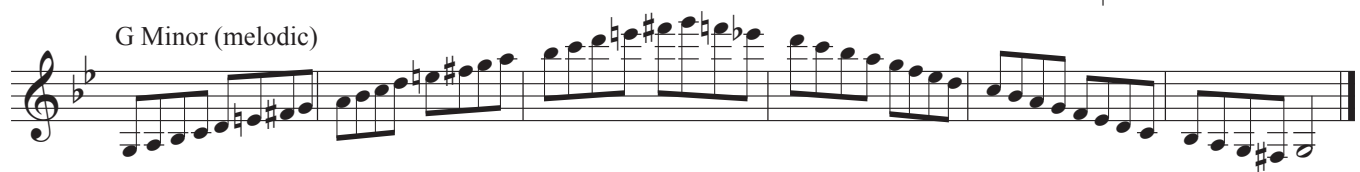
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1. Demonstrate the differences in styles between the "lyrical" and "technical" études (how does that change your approach to articulation, breathing, phrasing, pacing, using a metronome, etc.)?
2. Reinforce the key of each étude by incorporating scale and pattern studies into your daily practice (if the key of the étude is Eb Major, then practice Eb Major scales and patterns that cover the range of the études as well).

Eb Major



G Minor (melodic)



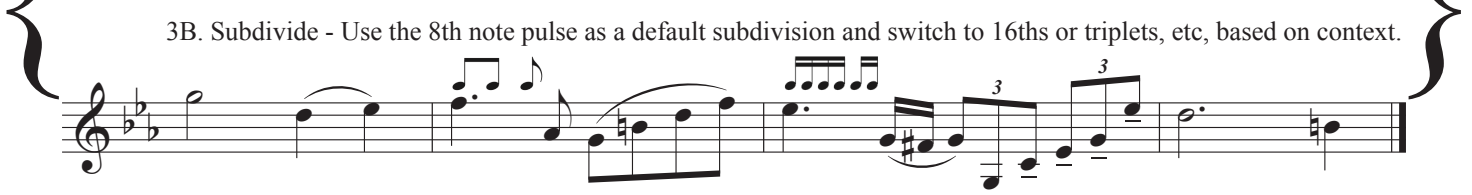
3. Study tricky rhythms as a separate focus (count, clap, sizzle, subdivide, play the rhythms on a single note or scale, etc.).

3A. Lyrical (m. 17-20)

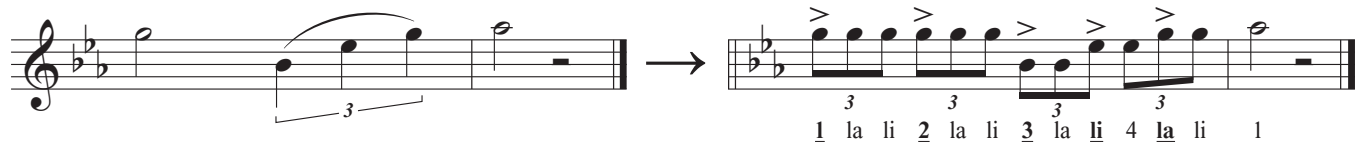


1 3 4 1 & 3 & 4 & 1 & a 2 la li 3 la li 1 4

3B. Subdivide - Use the 8th note pulse as a default subdivision and switch to 16ths or triplets, etc, based on context.

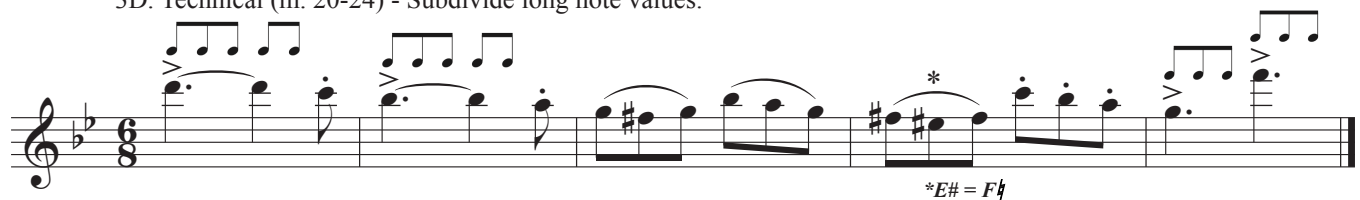


3C. Lyrical (m. 11-12) - Subdivide quarter note triplets into two 8th note triplets. Articulate and accent for practice.



1 la li 2 la li 3 la li 4 la li 1

3D. Technical (m. 20-24) - Subdivide long note values.



*E# = F#

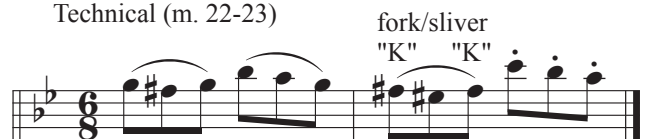
4. Make choices about appropriate fingerings that work well within the context of the music (mark them in).

Lyrical (m. 29-30)



(RHD)
Right Hand Down

Technical (m. 22-23)



fork/sliver
"K" "K"

5. Study dynamic markings and phrase shapes carefully. Make audible differences and refine daily (try "number" dynamics).

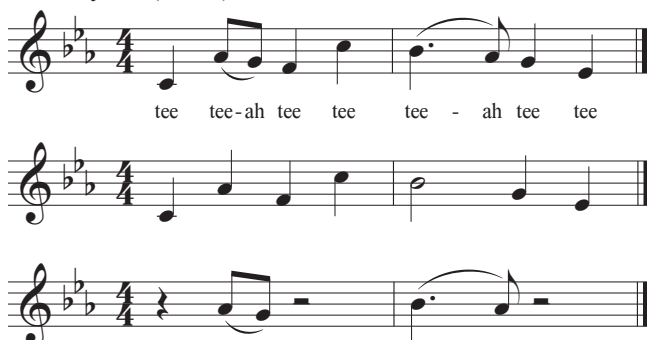
0	1	2	3	4	5	6	7	8	9	10
NA	<i>pppp</i>	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>	<i>ffff</i>

Lyrical (m. 28-32)



6. Get creative with ensuring the articulation patterns are precise. "Sing" the articulation patterns with "tee" for tongued notes and "tee-ah" for slurs and/or practice articulated notes and slurred notes separately then put them back together.

Lyrical (m. 5-6)



Technical (m. 1-2)



7. Study special markings like staccatos, accents, tenutos, turns, and ritards and make sure these elements are thoughtfully included and refined each time you practice. Treat staccato notes as islands (silence before and after) and think of "wait" and "weight" for tenutos.

Lyrical (m. 21) - the "turn"



Technical (m. 13-14)



Lyrical (m. 35-36)



Technical (m. 35-37)



8. When notes jump from high to low or low to high (disjunct), play stronger on low notes and lighter on high notes (**BOB** - Big On Bottom).

Lyrical (m. 26-27)

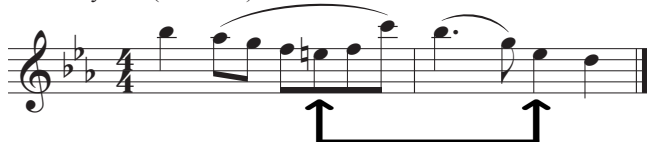


Technical (m. 31-33)



9. Review the "accidental rule" and mark in reminders as needed. Take note of "odd" accidentals like E# and Fx in the technical étude.

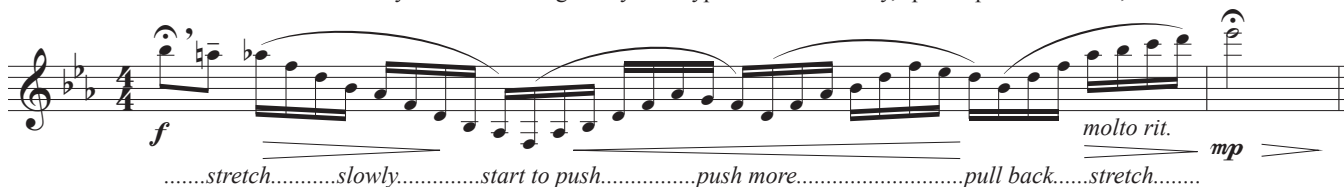
Lyrical (m. 13-14)



Technical (m. 14-15)



10. **SPECIAL:** Pace the cadenza in the lyrical étude thoughtfully. It is typical to start slowly, speed up in the middle, and stretch at the end.



11. Resonance fingerings can help you produce a fuller sound and can improve intonation in the throat tones (specifically in the lyrical étude).