

THE MOST REQUESTED EXCERPTS FOR PRINCIPAL CLARINET IN AUDITIONS FOR
MAJOR ORCHESTRAS IN AMERICA: A PEDAGOGICAL APPROACH OF DR. D. RAY
MCCLELLAN

by

RICARDO SILVA FERREIRA

(Under the Direction of D. RAY MCCLELLAN)

ABSTRACT

Since the clarinet was invented, collaboration between composers and virtuosos has been essential for showcasing and enhancing the instrument's technical and musical capabilities. The connections between Mozart and Stadler, Weber and Baermann, and Brahms and Mühlfeld extended beyond the solo masterpieces of these composers for the clarinet. These collaborations also included the orchestral parts dedicated to the instrument in their major works. Some of the most challenging music for the clarinet can be found in symphonic literature, and the successful performance of these excerpts in an audition is the key requirement for clarinetists to join orchestras. Therefore, this study aims to identify the most requested excerpts for principal clarinet in auditions for major orchestras in the United States and to offer the pedagogical approach of Dr. D. Ray McClellan, considering the style, practice methodology, and exercises to optimize the clarinetist's practice. At the end of this document, Dr. McClellan also provides advice to help the clarinetists manage anxiety during the different phases of the audition process.

INDEX WORDS: Orchestral Excerpts, Principal Clarinet, Orchestra Audition, Major
 Orchestras, Clarinet Pedagogy

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December 2024

DEDICATION

To my wife, Tatiana Ferreira, for her love, wisdom, and support, without which I would not have completed this journey. To my parents, Laurecilda and Sebastiao Ferreira, for their constant prayers for my success while studying in a different country. To my grandparents, Carmelita and Alceu (in memory), and my aunt, Carmen Lucia, for their unwavering support and encouraging words that guided me throughout the life. Lastly (but not least!), to my adopted parents, Teresa and Richard Taft, for their love, which has eased my homesickness and given me a new family in the U.S.

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CHAPTER 1

INTRODUCTION

Since the invention of the clarinet, composers have dedicated their works to highlighting the different capabilities of the instrument throughout its evolution. Through careful examination of the clarinet repertoire since 1750, it is possible to track the improvement in its tone and technical resources, as reflected in the writing of various composers. This development has led to a gradual increase in performance complexity, which requires clarinet players to use more accurate techniques and interpretative resources. According to Mitchell Estrin, some of the most challenging music for clarinet is found within orchestral literature.¹ For this reason, excerpts from the symphonic repertoire are frequently used in auditions for professional groups and also for educational institutions to select and rank their musicians according to their instrumental abilities. In facing this demand, Estrin states in his article that “the successful execution of these [orchestral] excerpts will often dictate whether a clarinetist will have a successful career.”²

The audition for a symphony orchestra is one of the most stressful and demanding steps in a musician’s career. It requires a focused preparation that involves, among other things, physical, emotional, and technical mastery. Audition is also the most common process for transitioning students to professional status and promoting professional musicians to higher

¹ Mitchell Estrin, “The 10 Most Difficult First Clarinet Orchestral Parts,” *Dansr*, accessed March 18, 2021, <https://www.dansr.com/vandoren/resources/the-10-most-difficult-first-clarinet-orchestral-parts>.

² Estrin, “The 10 Most Difficult First Clarinet Orchestral Parts.”

positions.³ A good command of the tone quality, musicianship, intonation, phrasing, articulation, fingering, dynamic range, and refinement of clarinet playing are essential elements for anyone who wishes to succeed in this process.⁴ Clarinet players in all the symphony orchestras around the world need these skills, so it is important to identify the most requested orchestral excerpts required in auditions to become familiar with the repertoire as early as possible in the preparation.

Acclaimed for his "remarkable technique, tone, and lyricism⁵," Dr. D. Ray McClellan has been the Clarinet Professor at the University of Georgia since 2001. He is also a co-founder of the Clarinet Academy of America with Robert DiLutis.⁶ Dr. McClellan received his bachelor's, master's, and doctoral degrees from The Juilliard School, where he studied under David Weber, the esteemed clarinetist and educator of the American Clarinet School. Mr. Weber's influence is clear in Dr. McClellan's performance and teaching approach, which focuses on tone quality, musicality, phrasing, and refined technique. The international soloist Jon Manasse⁷ states that "Dr. McClellan is one of the finest proponents of Mr. Weber's teaching style. D. Ray holds it high and continues the true tradition of bel canto refinement in clarinet playing."⁸

As a respected pedagogue, Dr. McClellan is frequently invited to teach masterclasses in the United States and internationally. He has invested considerable time in training Brazilian

³ Jolan Kegelaers, Lotte Hoogkamer, and Raoul Rd Oudejans, "Practice and Performance Management Strategies of Emerging Professional Musicians in Preparation for Orchestra Auditions," *Research Studies in Music Education* 44, no. 1 (April 2022), 175–91, <https://doi.org/10.1177/1321103X211054659>.

⁴ Ricardo Morales, "*Preparing for Clarinet Auditions with Ricardo Morales*, 2011, <https://www.youtube.com/watch?v=4VhAiCNVcJM>.

⁵ "D. Ray McClellan | Clarinetist," draymcclellan, accessed June 28, 2024, <https://www.draymcclellan.com>.

⁶ Robert DiLutis is currently Professor of Clarinet at the University of Maryland, School of Music, College Park.

⁷ Mr. Manasse was a top prize winner in the Thirty-Sixth International Competition for Clarinet in Munich and the youngest winner of the International Clarinet Society Competition. He is currently on the faculty of The Juilliard School, The Lynn Conservatory, and The Mannes School of Music.

⁸ Jon Manasse in Amandy Bandeira De Araújo, "The Comprehensive Pedagogical Approach to Clarinet of D. Ray McClelland," n.d.:5.

clarinet players through many visits to Brazil promoted by the University of Georgia exchange program and the graduate students he recruits. Many of his students hold positions as clarinet players and faculty members in esteemed music institutions worldwide.

In parallel with his academic activities, Dr. McClellan is also an active performer. He is a member of the Georgia Woodwind Quintet and has served as guest principal clarinetist of orchestras in the southern United States, the Washington D.C. area, and principal and section clarinetist when he was a free-lance musician in the New York City area.⁹ His performances have been praised by specialized media such as *The Clarinet* magazine¹⁰, which wrote, "His tone and legato were smooth and seamless, and with sensitivity to match, the intimacy of the performance lingered throughout the evening" and *The Arkansas Times* newspaper which highlighted, "Superb artistry . . . effortless performance . . . more variety of sound that I thought a clarinet could produce."¹¹ Dr. McClellan has extensive experience as a college professor and performer, which will undoubtedly provide valuable insights for those preparing for an orchestra audition.

Purpose of the Study

It is essential for clarinetists aiming for a professional career in classical music to study orchestral excerpts. These excerpts demonstrate the clarinetist's technical skills and musicality and are used to assess their suitability for specific roles within an ensemble. Successfully performing these excerpts during auditions is a common pathway to joining a professional

⁹ "D. Ray McClellan | Clarinetist."

¹⁰ *The Clarinet* is the official publication of the International Clarinet Association, published quarterly. Each issue is packed with valuable information for everyone, from professional players and teachers to amateurs and students of all levels.

¹¹ "D. Ray McClellan | Clarinetist."

musical institution and earning a living as a clarinet player. This study aims to identify and offer a technical and interpretative approach, based on Dr. D. Ray McClellan's methodology, for the most frequently requested pieces in audition lists for the principal clarinet of major symphony orchestras in the United States. The research seeks to contribute significantly to student and professional clarinet players, as well as the university community, by providing an in-depth exploration of clarinet audition repertoire, musical interpretation, clarinet technique, and effective teaching methods. I am confident that this research will offer valuable insights for students, teachers, and professional clarinetists on better preparing for auditions to symphonic orchestras and other classical music ensembles.

Review of Literature

To meet the expectations outlined in the title, this research began by examining the history of symphony orchestras in America. The goal was to understand how they originated and evolved in American society up to the present day. To do this, I referred to the book *The American Symphony* by Neil Butterworth¹² and the thesis "Developments of Symphony Orchestras in the United States" by Hazel Irene Armstrong,¹³ which offer valuable information about the development of symphonies in America since the early European influence.

The article "America's Symphony Orchestras-What and Where are They" by Helen M. Thompson¹⁴ and the book *Twenty-Seven Major American Symphony Orchestras; a History and*

¹² Neil Butterworth, *The American Symphony*, 1st ed. (Routledge, 2019), <https://doi.org/10.4324/9780429435928>.

¹³ Hazel Irene Armstrong, *Developments of Symphony Orchestras in the United States*, 1919, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=edshtl&AN=edshtl.MIU01.100615886&site=eds-live&custid=uga1>.

¹⁴ Helen M. Thompson, "The American Symphony Orchestra," in *One Hundred Years of Music in America* (New York: G. Schirmer, 1961), 36–52, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=ram&AN=A542864&site=eds-live&custid=uga1>.

Analysis of Their Repertoires, Seasons 1842-43 Through 1969-70 by Kate Hevner Mueller¹⁵

were important resources to gain insight into the criteria adopted over the years for classifying orchestras.

For the orchestra audition discussed in Chapter 3, several articles provided valuable insights and procedures. These include “The Orchestra Audition” by William G. Lucas,¹⁶ “Practice and Performance Management Strategies of Emerging Professional Musicians in Preparation for Orchestra Auditions,”¹⁷ “Winning an Orchestral Audition: Advice from the PROS” by L. Tony Brandolino¹⁸, and “A Preparation Strategy for Successful Orchestra Auditions” by Patricia McCarty.¹⁹ Together, they outline what audition committees typically expect from candidates. In addition, this research examined the articles “The 10 Most Difficult First Clarinet Orchestral Parts” by Mitchell Estrin²⁰ and “The Beginner's Guide to Orchestral Excerpts.”²¹ It also reviewed the most recent audition lists for principal clarinet positions at various orchestras, such as the Los Angeles Philharmonic, New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Cleveland Orchestra, Cincinnati Symphony Orchestra, Atlanta Symphony Orchestra, and National Symphony Orchestra. This helped identify the most requested orchestral excerpts.

¹⁵ Kate Hevner Mueller, *Twenty-Seven Major American Symphony Orchestras; a History and Analysis of Their Repertoires, Seasons 1842-43 Through 1969-70*. (Bloomington: Indiana University Studies; distributed by Indiana University Press, 1973).

¹⁶ William G. Lucas, “The Orchestra Audition,” *ITG Journal*. 23, no. 4 (1999), 38–43.

¹⁷ Kegelaers, Hoogkamer, and Oudejans, “Practice and Performance Management Strategies of Emerging Professional Musicians in Preparation for Orchestra Auditions.”

¹⁸ L. Tony Brandolino, “Winning an Orchestral Audition: Advice from the PROS,” *American String Teacher* 49, no. 2 (May 1999), 29–31, <https://doi.org/10.1177/000313139904900203>.

¹⁹ Patricia McCarty, “A Preparation Strategy for Successful Orchestra Auditions,” *Journal of the American Viola Society* 4, no. 3 (1988), 3.

²⁰ Estrin, “The 10 Most Difficult First Clarinet Orchestral Parts by Mitchell Estrin.”

²¹ jennyclarinet, “The Beginner’s Guide to Orchestral Excerpts,” September 20, 2018, <https://jennyclarinet.com/2018/09/the-beginners-guide-to-orchestral-excerpts/>.

The information for Chapter 4 was derived from recordings of the dissertation classes²², where Dr. McClellan discussed each selected piece individually. A key resource for the section on Audition Recommendations at the end of this chapter was his lecture titled “Dealing with Performance Anxiety,”²³ presented at the Clarinet American Academy in 2002.

Methodology

This research begins with a bibliographic review of the history of symphony orchestras in America. The review was conducted using various sources, including books, dissertations, articles, and webpages related to this topic, to outline the trends and development of these institutions within American culture. From this review, the top ten major orchestras in the U.S. were identified as a sampling basis for the research.

Once the orchestral institutions were determined, audition lists were acquired by emailing the selected institutions and conducting online searches for the most recent lists for the principal clarinet. Ultimately, eight audition lists were collected and analyzed, focusing on the recurrence of excerpts.

The analysis revealed five excerpts that appeared in all audition lists, which were then selected for further examination by Dr. D. Ray McClellan in Chapter 4. The pedagogical approach to these selected excerpts, as well as audition recommendations, was informed by

²² D. Ray McClellan, "Mozart, Clarinet Concerto: Interview with Dr. McClellan" (University of Georgia: Hugh Hodgson School of Music, 2024); D. Ray McClellan, "Beethoven, Symphony No. 6, 1st and 2nd Movements: Interview with Dr. McClellan" (University of Georgia: Hugh Hodgson School of Music, 2024); D. Ray McClellan, "Beethoven, Symphony No. 6, 3rd Movement: Interview with Dr. McClellan" (University of Georgia: Hugh Hodgson School of Music, 2024); D. Ray McClellan, "Brahms, Symphony No. 3, 1st and 2nd Movements: Interview with Dr. McClellan" (Dr. McClellan's house, 2024); D. Ray McClellan, "Mendelssohn, *A Midsummer Night's Dream* (Scherzo): Interview with Dr. McClellan" (University of Georgia: Hugh Hodgson School of Music, 2024); D. Ray McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, I. Alborado: Interview with Dr. McClellan" (University of Georgia: Hugh Hodgson School of Music, 2024); D. Ray McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, III. Alborado, IV Scena e Cadenza: Interview with Dr. McClellan," 2024.

²³ D. Ray McClellan, "Dealing with Performance Anxiety," Lecture (American Clarinet Academy, 2022).

audio and video recordings of Dr. McClellan's teaching in studio classes, dissertation classes, and lectures throughout the doctoral course.

Outline of Chapters

The present research is divided into five chapters: The Introduction is the first chapter. Chapter Two presents the history of symphony orchestras in the United States of America and the distinctions between major and minor orchestras. Chapter Three discusses the phases of the audition process and reports the opinions of some audition committee members about what they look for in a candidate. This chapter also surveys the audition lists for the principal clarinet of the main major orchestras in America and identifies the most requested excerpts. Chapter Four presents Dr. McClellan's approach to the most requested excerpts, where he offers insights about style, practice methodology, and exercises to optimize the preparation of these excerpts for an audition. At the end of the chapter, he also offers some audition recommendations to help the candidate deal with audition anxiety in different process phases. In conclusion, in chapter five, I discuss the importance of the study of the orchestral excerpts throughout the musician's life.

CHAPTER 2

THE SYMPHONY ORCHESTRAS IN THE UNITED STATES OF AMERICA

The Early Times

Music in North America had a challenging start. In the early 17th century, the early Puritan settlers were very restricted in using music for social events. They usually accepted having music associated with singing hymns and psalms in churches but strongly resisted using musical instruments, especially if associated with dance. Because of this conviction, learning to play musical instruments was not encouraged in their communities.

Unlike the pioneers, the British soldiers sent to protect the colony enjoyed playing instruments such as trumpets, drums, and pipes, especially during their military events. This was in direct opposition to the music practiced by the settlers. These differing views on the use of music often led to arguments between the two groups.

While opera was developing in Europe during the 17th century, North American music was mainly limited to hymns (religious music) and marches (secular music). The arrival of European immigrants during the 17th century had a significant impact on American music. These new immigrants maintained their religious beliefs but were less restrictive in their musical practices than their predecessors. People from the British Isles and other parts of Europe were arriving in increasing numbers, bringing their music and musical instruments with them. The last works of the composer Joseph Haydn were found among the music brought from Europe. As a

result of this cultural exchange, part of the oratorio "The Creation" by Haydn was performed in America less than two years after its premiere in Vienna in 1778.

The habit of playing only parts of the composer's works was common in the performances during the 17th century. Initially, the term "symphony" was used broadly by musical institutions to refer to any musical piece regardless of its size or whether it was instrumental, vocal, or a mix of both. As musical works grew in size and importance, there was a need to distinguish smaller works from larger ones, and this led to the larger works being referred to as "symphonies par excellence."²⁴

The population growth in the Southern states during the 18th century led to a higher demand for music in the region. In 1740, the Moravians established the Collegium Musicum in Bethlehem, Pennsylvania, in response to this demand. This was the first musical organization in America, which was eventually succeeded by the Philharmonic Society in 1820. In 1762, the St. Cecilia Society of Charleston was established in South Carolina. The orchestra consisted of 120 members with contracts for two or three years and offered two monthly concerts in its season. Despite musical instruments being frequently associated with the accompaniment of the voices in performances during the 17th century, the overtures of Handel, the symphonies of Haydn, and other works for solo instruments such as harpsichord, violin, oboe, bassoon, flute, and horn started to be performed in concerts by 1740. With the establishment of new orchestras across the United States during the 18th century, concert life in America became reflective of the major European cities, such as London and Paris.²⁵

²⁴ Hazel Irene Armstrong, "Developments of Symphony Orchestras in the United States," Thesis (B.M.), University of Illinois, 1919, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=edshtl&AN=edshtl.MIU01.100615886&site=eds-live&custid=uga1>, 1.

²⁵ Armstrong., "Developments of Symphony Orchestras in the United States." 3

By 1800, numerous political and economic refugees arrived in America in search of liberty and to escape oppression. Members of the Parisian aristocracy, who dissented from the French Revolution, had received good music training so live music performances became a widely practiced habit among the upper classes. In the early 19th century, orchestras were formed in the most populous cities in the United States to support various musical events. Philadelphia, with a population of 70,000 inhabitants, established the Musical Fund Society of Philadelphia in 1821. This musical organization was inspired by the Royal Society of Musicians of London.

New York City, with 60,000 inhabitants, set up the Germania Orchestra in 1848 with 25 players, mostly refugees from Berlin. This was the first orchestra to have daily rehearsals. The city of Boston had a modest population of 25,000 inhabitants in comparison with the cities previously mentioned. However, its musical life was as active as any other place on the Eastern Seaboard. In 1810, the German American musician Gottlieb Graupner founded the Philharmonic Society of Boston.²⁶ The orchestra consisted of both professional and amateur musicians who regularly gathered to play symphonies by Haydn and other well-known composers for enjoyment. However, this organization ceased to exist in 1824. In 1833, Lowell Mason and George James Webb founded the Boston Academy of Music.²⁷ This institution carried out orchestral activities until 1847 when it was transferred to the Musical Fund Society, where Webb also worked as a conductor.²⁸

²⁶ “Graupner, Gottlieb, 1767-1836.” | Special Collections and Archives Finding Aids, *University of Missouri-Kansas City University Libraries*, accessed September 9, 2024, <https://finding-aids.library.umkc.edu/agents/people/317>.

²⁷ Richard Adams, “George James Webb,” *HymnTime.com*, accessed September 11, 2024, http://www.hymntime.com/tch/bio/w/e/b/b/webb_gj.htm.

²⁸ Neil Butterworth, *The American Symphony*, 1st ed. (Routledge, 2019), 6, <https://doi.org/10.4324/9780429435928>, 7.

Many other cities, such as Cleveland, Detroit, Indianapolis, and San Francisco, emerged as potential musical centers during the 18th century due to the structure of their theaters, which justified the hiring of musicians to perform at periodic local events. However, due to financial limitations, the musicians met only a few times a year in events of different natures, such as concerts or civic pride.

The Permanent Orchestras

New York City was the first to establish a professional orchestra in permanent operation. The Philharmonic Society of New York was founded in 1842 by local musicians led by Ureli Coreli Hill²⁹, an American violinist and pupil of the German violinist, composer, and conductor Louis Spohr.³⁰ The first concert was held on December 7th in the Apollo Rooms in New York. The orchestra played Beethoven's First Symphony, and the concert was praised for its exceptional musical quality, a standard that has been upheld ever since. In 1877, Theodore Thomas was appointed the new conductor of the Philharmonic Society of New York. Known for his increasing sophistication in repertoire selection, he was responsible for expanding public interest in orchestral music in America. Under his leadership, the standards of orchestras in the U.S. ranked among the best in the world.

In 1889, the businessman Charles Norman Fay invited Theodore Thomas to establish a symphonic orchestra in Chicago. In 1891, Thomas conducted the first concert of the Chicago Symphony Orchestra in the Auditorium Theatre. Throughout 14 seasons, he conducted a total of

²⁹ "History of NY Phil," *New York Philharmonic* website, accessed September 17, 2024, <https://www.nyphil.org/explore-more/history/>.

³⁰ Clive Brown, "Spohr, Louis," *Grove Music Online 2001*, accessed September 17, 2024, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026446>.

274 concerts. The repertoire of the concerts showcased a broad musical taste, ranging from Bach to Wagner. It included a variety of American premieres, such as Brahms's 2nd and 3rd Symphonies, Bruckner's 4th and 7th Symphonies, and Schubert's 8th and 9th Symphonies. Thomas continued to conduct the CSO until his death in January 1905.³¹

The high demand for concerts in New York led to the establishment of another orchestra in the city. The New York Symphony Orchestra was founded by Leopold Damrosch in 1878. Born in Poland, Damrosch was a versatile and distinguished musician who decided to come to New York to establish his career in America.³² He gave the American premiere of Brahms's 1st Symphony in 1877. After his death, his son started conducting the orchestra until 1928. After merging with the Philharmonic Society of New York, it became the New York Philharmonic Orchestra.

The orchestral scene in Boston has been growing steadily since the establishment of the Philharmonic Society of Boston, the Boston Academy of Music, and the Musical Fund Society. The city's high demand for even more high-standard concerts led to creating two more orchestras: the Boston Philharmonic Orchestra in 1855 and the Harvard Musical Association in 1865. In light of the approved orchestral project done in New York, it was inevitable that something similar would happen in Boston. Boston needed its own permanent orchestra. So, realizing the desire for a great and permanent orchestra in the city, the Civil War veteran, businessman, and philanthropist Henry Lee Higginson founded the Boston Symphony Orchestra.

³¹ Chicago Symphony Orchestra, "History of the Chicago Symphony Orchestra," *Chicago Symphony Orchestra* website, accessed September 18, 2024, <https://cso.org/about/rosenthal-archives/history-of-the-chicago-symphony-orchestra/>.

³² Wayne D. Shirley, "Leopold Damrosch as Composer," in *European Music and Musicians in New York City, 1840-1900*, ed. John Graziano, 1st ed. (Boydell and Brewer Limited, 2006), 92–113, <https://doi.org/10.1017/9781580466578.006>.

The orchestra gave its inaugural concerto on October 22, 1881, under George Henschel's baton. Henschel remained in the position until 1884.³³

Many other orchestras were established in cities across the U.S. at the turn of the 19th century. Some of these include the Cincinnati Symphony (1895), Oregon Symphony (1896), Philadelphia Orchestra (1900), San Diego Symphony (1902), and Minneapolis Symphony - now Minnesota Orchestra (1903), Seattle Symphony (1907), St. Louis Symphony (1907), Dallas Symphony (1911), San Francisco Symphony (1911), Houston Symphony (1913), Baltimore Symphony (1914), Detroit Symphony (1914), Cleveland Orchestra (1918), Los Angeles Philharmonic (1919), Rochester Philharmonic (1923), Pittsburgh Symphony (1926), Indianapolis Symphony (1930), and National Symphony Orchestra of Washington, DC (1931).

The Major Orchestras

Orchestras are often categorized into two groups based on their budget, their musicians' technical quality and relevance, or a combination of both. To distinguish between the groups, the terms "major" or "minor" orchestras are commonly used by musicians and non-musicians worldwide. Starting by arbitrarily establishing a figure for an annual budget, one can consider the orchestras that achieve this figure as major and those with a lower budget as minor.³⁴ In fact, a major orchestra is an organization gradually built over decades and even centuries of activity, expanding the audience through its musical excellence.

The cities of Boston, Chicago, and New York were pioneers in establishing permanent orchestras supported by generous patrons with money and good taste in music. However, this

³³ Boston Symphony Orchestra, "The History of the Boston Symphony Orchestra," *BSO* website, accessed September 18, 2024, <https://www.bso.org/about/history>.

³⁴ Thompson, "The American Symphony Orchestra." 28-29

was not the reality for some orchestras that wanted to be part of the elite group of American classical music. The orchestras of Saint Louis and Cincinnati had to associate with choral groups in the German tradition to raise their budget, as the frequency of orchestral concerts was low.³⁵

During the latter half of the 20th century, five orchestras in America stood out as the most prominent musical institutions. They were recognized for their high standard of concerts, substantial annual budget, and continuous activity. These orchestras were the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and the Philadelphia Orchestra. They were collectively called the "Big Five American Orchestras," a term widely used by musicians and non-musicians to describe the wealthiest and most prominent institutions in American classical music.

The term became very common in the mid-1960s when discussing the American orchestral scene, even with the notorious growth in the budgets of other orchestras, such as the Saint Louis Symphony, the Los Angeles Philharmonic, and the San Francisco Symphony, which requested the right to be part of this select group.

Since the 20th century, America's economic, demographic, and cultural landscape has changed dramatically, and so have the orchestras around the country. Many orchestras are also qualified to belong to the elite group. While the term "Big Five" is still known in the public imagination, it is no longer used to refer to the most prominent institutions of American classical music.³⁶ Instead, there are many lists that rank the top 10, 20, or even more orchestras in the U.S.

³⁵ Kate Hevner Mueller, *Twenty-Seven Major American Symphony Orchestras: A History and Analysis of Their Repertoires, Seasons 1842-43 through 1969-70* (Bloomington: Indiana University Studies; distributed by Indiana University Press, 1973), 16.

³⁶ James R. Oestreich, "The Big Five Orchestras No Longer Add Up," *The New York Times*, June 14, 2013, sec. Arts, <https://www.nytimes.com/2013/06/16/arts/music/the-big-five-orchestras-no-longer-add-up.html>.

according to their budget.³⁷ Presently, the top 10 major symphony orchestras in North America are the Los Angeles Philharmonic at the top, followed by the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Cincinnati Symphony Orchestra, Atlanta Symphony Orchestra, and National Symphony Orchestra respectively.³⁸ This ranking is not permanent and can change due to various economic factors that have affected American orchestras throughout history. However, this list is an important starting point for the purpose of the present study.

³⁷ Jeffrey Clymer, "American Orchestras by Budget," *clymer.altervista.org* <http://clymer.altervista.org/>, May 16, 2004, <http://clymer.altervista.org/minor/orchbud.html>; Sound Nerd, "Top 20 Orchestras in the U.S. by Revenue," *Medium* (blog), February 20, 2021, <https://soundnerdyt.medium.com/top-20-orchestras-in-the-u-s-by-revenue-3f8e84f156eb>.

³⁸ Clymer, "American Orchestras by Budget."

CHAPTER 3

THE ORCHESTRA AUDITION

Introduction

The process of selecting a musician to join a symphonic orchestra is carefully designed to ensure fairness and identify the best candidate from a pool of qualified professionals. The competition for a chair in a professional orchestra is extremely tough. Only 33% of the applicants for a full-time position in a major symphony orchestra are invited to audition. With the increasing number of university students graduating with an interest in becoming orchestra professionals, this percentage decreases yearly.³⁹ Therefore, the orchestral audition is a critical step in a musician's career. It can transition students to a professional status or promote professionals to higher positions.⁴⁰

The preparation for success in this rigorous process may vary among individuals. However, it is commonly understood among musicians that the degree of complexity and difficulty of the repertoire lists, as well as the different opinions about sound, style, and interpretation, combined with external factors such as temperature, humidity, and jetlag, can be important sources of stress that the candidates must be aware of during the preparation. In summary, auditions not only measure the musical ability of the candidates but also their resilience, temperament, and preparedness for the process.⁴¹

³⁹ Brandolino, "Winnings an Orchestral Audition." 29.

⁴⁰ Kegelaers, Hoogkamer, and Oudejans, "Practice and Performance Management Strategies of Emerging Professional Musicians in Preparation for Orchestra Auditions." 176.

⁴¹ Lucas, "The Orchestra Audition." 38-39.

The Audition Process

The procedures for orchestral auditions have constantly evolved to meet the increasing demand from students and professional musicians seeking positions in these prestigious musical ensembles. Because of the large number of candidates, it's nearly impossible for the orchestra conductor to hear everyone who is applying for a position. Therefore, orchestras with a policy of listening to all candidates usually establish audition committees made up of section leaders to ensure that all candidates are equally and fairly heard in the initial part of the process.

The audition process for a symphony orchestra typically begins with a request for candidates to submit a one-page resume detailing their experience playing in professional orchestras or at music festivals. The resume should also include information about their musical background, such as their teachers, chamber music experience, and any competition awards. Applicants considered to have insufficient professional experience are often asked to submit a recording of some excerpts⁴² before being invited to a live audition.⁴³

The live audition is composed of distinct phases. It starts with a preliminary round in which all candidates are listened to for a short period, typically 5 minutes each. After this, the audition committee votes and selects those they want to hear again. Once enough candidates are chosen, the semi-final round is held. The semi-final follows a similar format to the preliminary audition, with all candidates being heard and some of them being selected for the final round. In the final round, candidates are heard by the audition committee and the conductor. After listening to all the final candidates, the audition committee votes and selects the winner, who is then

⁴² Excerpts are short passages selected from orchestral literature, showcasing the instrument's lyrical and technical complexity. They are used to evaluate the musicality of candidates applying for positions in a symphony orchestra.

⁴³ McCarty, "A Preparation Strategy for Successful Orchestra Auditions."

submitted to the conductor. In most orchestras, the conductor has the final say and the power to veto the committee's decision.⁴⁴

What is the Audition Committee Looking For?

In his article for *The Clarinet* magazine, the former principal clarinet of The National Symphony Orchestra, Loren Kitt, reports the opinions of many audition committee members regarding what they listen for during the auditions. They all agreed that the instrument fundamentals, such as good tone quality, intonation accuracy, rhythm precision, and phrasing, are important elements for a candidate who aims to succeed in the audition.⁴⁵ Considering the tone quality, Jeffrey Butler states,

The tone you produce is also of great importance. Since the committee doesn't have the benefit of meeting you or sometimes even seeing you before making a decision, their first clues to the kind of person you are may come to them subconsciously through the tone you produce. Is your tone harsh and scratchy? Is it timid and apologetic? Try to objectively evaluate your sound and ask yourself what it may be communicating about you.⁴⁶

Another crucial feature pointed out by some audition committee members is the capacity of the candidates to play and sound like they are surrounded by an orchestra. According to Patricia McCarty,

Auditions are just as likely to be lost for neglect of these matters as for messy passagework or, said in a more positive light, a player is more likely to perform with distinction the difficult passagework if he is conscious of its musical context. The idea is to present the orchestral passage with the same attention to detail and musical

⁴⁴ Loren Kitt, "Audition Procedures and Preparation," *The Clarinet* 7, no. 2 (1980), 28.

⁴⁵ Kitt, "Audition Procedures and Preparation." McCarty, "A Preparation Strategy for Successful Orchestra Auditions"; Jeffrey G. Butler and Linda Lydiard, "Preparing for an Orchestra Audition: How to Maximize Your Chances for a Major Symphony Job," *American String Teacher* 39, no. 1 (February 1, 1989), 11–16, <https://doi.org/10.1177/000313138903900104>.

⁴⁶ Butler and Lydiard, "Preparing for an Orchestra Audition." 11.

involvement as if it were a solo sonata, at the same time being aware of the need for it to fit into the whole.⁴⁷

The Most Requested Excerpts for the Principal Clarinet in Auditions for Major Orchestras in the United States

Since the clarinet was invented, the collaboration between performers and composers has been essential in showcasing and enhancing the technical and musical capabilities of the instrument. Undoubtedly, many of the renowned solo and orchestral masterpieces for clarinet were shaped by the influence of virtuoso performers who lived and worked alongside composers of their time.⁴⁸ The connection between Mozart and Stadler,⁴⁹ Weber and Baermann,⁵⁰ and Brahms and Mühlfeld,⁵¹ among others, is not only restricted to the solo masterpieces of these composers for the clarinet but also to the orchestral part dedicated to the instrument in their masterworks. For this reason, some of the most challenging music for the clarinet can also be found in the symphonic literature.⁵²

To identify this demanding repertoire for clarinet, the most recent audition lists for the principal clarinet of the Los Angeles Philharmonic, New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Cleveland Orchestra, Cincinnati Symphony Orchestra, Atlanta Symphony Orchestra, and National Symphony Orchestra were collected and analyzed, as shown in the tables below.

⁴⁷ McCarty, "A Preparation Strategy for Successful Orchestra Auditions."

⁴⁸ Ricardo Silva Ferreira. *"Fantasia concertante para piano, clarineta e fagote de Villa-Lobos: Abordagem interpretativa da parte da clarineta," 1. Aufl (Saarbrücken: Novas Edições Acadêmicas, 2014), 30-47.*

⁴⁹ Paul Anton Stadler was an Austrian clarinetist, composer, and inventor. Stadler often performed in Mozart's Masonic works, especially those featuring the basset-horn. In 1786, he played the Trio K498.

⁵⁰ Joseph Heinrich Baermann was a German virtuoso clarinetist who performed the premiers of Carl Maria von Weber's clarinet concertos.

⁵¹ Richard Bernhard Herrmann Mühlfeld was a German clarinetist who inspired Johannes Brahms to write chamber works for the instrument.

⁵² Estrin, "The 10 Most Difficult First Clarinet Orchestral Parts by Mitchell Estrin."

| CATEGORY | COMPOSER | REPERTOIRE | ORCHESTRA – AUDITION YEAR | | | | | | | RECURRENCE PER PIECE | |
|-----------------------------------|----------|--------------------------|------------------------------|-------------------------------|--------------------------|--------------------------|---------------------------|----------------------------|--------------------------|--------------------------|---------|
| | | | LA Phil ¹ 2015 | NYP Phil ² 2009 | BSO ³ 1994 | SFS ⁴ 2006 | CLEO ⁵ 2017 | CINSO ⁶ 2017 | ASO ⁷ 2022 | NOS ⁸ 2016 | Total % |
| Solo Repertoire | Copland | Clarinet Concerto | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 12.5% |
| | Debussy | Première Rhapsody | Ø | 1 | 1 | Ø | 1 | 1 | Ø | Ø | 4 50% |
| | Mozart | Clarinet Concerto, K.622 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 8 100% |
| Chamber Music | Brahms | Trio, Op.114 | Ø | Ø | 1 | Ø | Ø | ? | Ø | ? | 1 12.5% |
| | Mozart | Clarinet Quintet | Ø | Ø | 1 | Ø | Ø | ? | Ø | ? | 1 12.5% |
| Repertoire | Nielsen | Wind Quintet | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 12.5% |
| Sight reading | | | Ø | 1 | 1 | 1 | 1 | 1 | ? | ? | 5 62.5% |
| TOTAL OF SOLO PIECES BY ORCHESTRA | | | 1 | 3 | 5 | 3 | 4 | 3 | 2 | 2 | |

Note:

(1) Los Angeles Philharmonic ; (2) New York Philharmonic; (3) Boston Symphony Orchestra; (4) San Francisco Symphony; (5) The Cleveland Orchestra; (6) Cincinnati Symphony Orchestra; (7) Atlanta Symphony Orchestra, (8) National Symphony Orchestra; (*) Possibility.

Table 3.1. Recurrence of Solo Pieces on the Audition Lists

| COMPOSER | REPERTOIRE | LA Phil ¹ 2015 | NY Phil ² 2009 | BSO ³ 1994 | SFS ⁴ 2006 | CLEO ⁵ 2017 | CINSO ⁶ 2017 | ASO ⁷ 2022 | NSO ⁸ 2016 | RECURRENCE PER PIECE | |
|--------------------|------------------------------------|------------------------------|------------------------------|--------------------------|--------------------------|---------------------------|----------------------------|--------------------------|--------------------------|----------------------|-------|
| | | | | | | | | | | Total | % |
| Bartok | Miraculous Mandarin Suite | 1 | 1 | 1 | Ø | 1 | 1 | Ø | 1 | 6 | 75% |
| | Concerto for orchestra | Ø | Ø | Ø | 1 | 1 | Ø | 1 | Ø | 3 | 37.5% |
| Beethoven | Symphony No.3 | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.4 | 1 | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 7 | 87.5% |
| | Symphony No.6 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 8 | 100% |
| | Symphony No.8 | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 1 | 7 | 87.5% |
| | Symphony No.9 | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| Berlioz | Symphony Fantastic | 1 | 1 | Ø | 1 | Ø | Ø | 1 | Ø | 5 | 62.5% |
| | Benvenuto Cellini Overture | Ø | 1 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | 12.5% |
| Brahms | Symphony No.1 | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 8 | 100% |
| | Symphony No.4 | Ø | Ø | Ø | 1 | Ø | Ø | 1 | Ø | 2 | 25% |
| | Prelude to the Afternoon of a Faun | Ø | 1 | Ø | 1 | 1 | Ø | Ø | Ø | 3 | 37.5% |
| Gershwin | Rhapsody in Blue | Ø | 1 | Ø | Ø | Ø | 1 | 1 | Ø | 3 | 37.5% |
| Kodaly | Dances of Galanta | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 1 | 7 | 87.5% |
| Mahler | Symphony No.5 | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.7 | Ø | Ø | Ø | Ø | Ø | 1 | Ø | Ø | 1 | 12.5% |
| | Symphony No.9 | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 12.5% |
| Mendelssohn | Midsummer's Night's Dream | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 8 | 100% |
| | The Herides Overture | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.3 | Ø | Ø | Ø | 1 | Ø | 1 | 1 | 1 | 4 | 50% |
| | Symphony No.4 | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.5 | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 2 | 25% |
| Nielsen | Symphony No.5 | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 2 | 25% |
| Prokofiev | Peter and the Wolf | Ø | 1 | Ø | Ø | Ø | 1 | 1 | 1 | 4 | 50% |
| Puccini | Tosca | Ø | 1 | Ø | Ø | 1 | 1 | 1 | Ø | 4 | 50% |
| Rachmaninov | Symphony No.2 | 1 | Ø | 1 | 1 | Ø | 1 | 1 | 1 | 6 | 75% |
| Ravel | Bolero | Ø | 1 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Daphnis and Chloe Suite 2 | 1 | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 7 | 87.5% |
| | Rapsodie Espagnole | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| | Valses nobles et sentimentales | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| Respighi | Pines of Roma | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 1 | 7 | 87.5% |
| Rimsky-Korsakov | Capriccio Espagnole | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 8 | 100% |
| | Le Coq d'Or, Cadenza | Ø | 1 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Scheherazade | 1 | Ø | Ø | 1 | Ø | 1 | 1 | Ø | 4 | 50% |
| Rossini | Barber of Seville | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Overture to Semiramide | Ø | Ø | Ø | Ø | Ø | 1 | Ø | Ø | 1 | 12.5% |
| Saint-Saens | Symphony No.3 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | Ø | 1 | 12.5% |
| Salonen, Esa-Pekka | NYX | Ø | Ø | Ø | Ø | Ø | Ø | 1 | Ø | 1 | 12.5% |
| Schubert | Symphony No.7 | Ø | Ø | 1 | Ø | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.8 | 1 | 1 | Ø | 1 | 1 | Ø | Ø | Ø | 4 | 50% |

Table 3.2. Recurrence of Symphonic Pieces on the Audition Lists – Part 1

| COMPOSER | REPERTOIRE | LA Phil ¹ 2015 | NY Phil ² 2009 | BSO ³ 1994 | SFS ⁴ 2006 | CLEO ⁵ 2017 | CINSO ⁶ 2017 | ASO ⁷ 2022 | NSO ⁸ 2016 | RECURRENCE PER PIECE | |
|--|-------------------------------|------------------------------|------------------------------|--------------------------|--------------------------|---------------------------|----------------------------|--------------------------|--------------------------|-------------------------|-------|
| | | | | | | | | | | Total | % |
| Shostakovich | Symphony No.1 | 1 | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 3 | 37.5% |
| | Symphony No.5 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | Ø | 1 | 12.5% |
| | Symphony No.8 | Ø | Ø | Ø | Ø | 1 | Ø | Ø | Ø | 1 | 12.5% |
| | Symphony No.9 | 1 | 1 | Ø | Ø | 1 | 1 | 1 | 1 | 6 | 75% |
| Sibelius | Symphony No.1 | 1 | Ø | Ø | Ø | Ø | Ø | Ø | 1 | 2 | 25% |
| Strauss | Don Juan | Ø | Ø | Ø | 1 | Ø | Ø | 1 | Ø | 2 | 25% |
| | Till Eulenspiegel | Ø | Ø | Ø | 1 | Ø | Ø | 1 | Ø | 2 | 25% |
| Stravinsky | Firebird Suite | 1 | 1 | 1 | Ø | 1 | 1 | 1 | 1 | 7 | 87.5% |
| | L'Histoire | Ø | Ø | 1 | Ø | Ø | Ø | Ø | Ø | 1 | 12.5% |
| | Petrushka | Ø | Ø | Ø | 1 | Ø | Ø | Ø | Ø | 1 | 12.5% |
| Tchaikovsky | Symphony No.4 | Ø | Ø | Ø | Ø | 1 | Ø | 1 | Ø | 2 | 25% |
| | Symphony No.5 | Ø | 1 | Ø | Ø | 1 | Ø | Ø | Ø | 2 | 25% |
| | Symphony No.6 | 1 | 1 | 1 | Ø | 1 | Ø | 1 | Ø | 5 | 62.5% |
| | Francesca di Rimini | 1 | 1 | Ø | Ø | 1 | Ø | Ø | Ø | 3 | 37.5% |
| Verdi | La forza del destino Overture | Ø | Ø | Ø | Ø | 1 | 1 | 1 | Ø | 3 | 37.5% |
| Weber | Der Freischütz Overture | Ø | Ø | Ø | Ø | Ø | Ø | 1 | Ø | 1 | 12.5% |
| TOTAL OF SYMPHONIC PIECES BY ORCHESTRA | | 20 | 24 | 13 | 23 | 29 | 21 | 29 | 18 | | |

Note:

(1) Los Angeles Philharmonic ; (2) New York Philharmonic; (3) Boston Symphony Orchestra; (4) San Francisco Symphony; (5) The Cleveland Orchestra; (6) Cincinnati Symphony Orchestra; (7) Atlanta Symphony Orchestra, (8) National Symphony Orchestra

Table 3.3. Recurrence of Symphonic Pieces on the Audition Lists – Part 2

The pieces highlighted in yellow on the tables represent the most requested excerpts for principal clarinet from the audition lists of the major orchestras examined.

CHAPTER 4

DR. MCCLELLAN'S APPROACH TO THE MOST REQUESTED EXCERPTS

Mozart: Clarinet Concerto K. 622 – 1st Movement

Style

Dr. McClellan describes the overall style of the exposition of the Mozart Concerto as “elegant.” He explains that “the expressiveness has to contain elegance, refinement, beauty of tone and cleanliness” in the instrument technique to make it sound effortless for the listeners.⁵³ He believes that playing with elegance should be the first thing a clarinet player considers when preparing this piece for an audition. He states, “For me, that can change the way someone thinks and performs this opening when they think about playing it elegantly.”⁵⁴

While the clarinet player applies this concept to the style of this piece during the practice sessions, Dr. McClellan suggests an additional layer to provide more refinement and cleanliness to the performance. He refers to this new layer as “elegant with energy.” To explain this concept, he states, “It is kind of like an athlete who can do everything without breaking a sweat. It should sound easy for you! And it is always able to be done in an elegant way but with great energy and style.”⁵⁵

Elegance and refinement are essential qualities that a clarinetist should aim for when playing the Mozart Concerto. This piece requires a fluid, precise, and clean technique due to its

⁵³ McClellan, "Mozart, Clarinet Concerto: Interview with Dr. McClellan."

⁵⁴ McClellan.

⁵⁵ McClellan.

transparency. That is an important reason why this piece is so frequently requested in auditions for orchestras in the U.S. and around the world.

Practice Methodology

Evenness

Having an even technique is considered a top priority for Dr. McClellan when playing this concerto. To achieve this goal, he recommends practicing scales slurred in two different ways: straight and dotted rhythms. He states that “Evenness is important and often a difficulty! This is a common problem. They may play it pretty well, but often they struggle with evenness and don’t always understand that they can be more even.”

Dr. McClellan also encourages applying the methodology of playing straight and dotted rhythms to specific passages of the Mozart Concerto, such as the arpeggio in measure 83.



Example 4.1. Mozart, Clarinet Concerto K. 622, 1st Movement, m. 83

Beginning with a straight rhythm, Dr. McClellan suggests setting the metronome to half of the tempo and practicing this measure by repeating it nine times in a row. Then, apply the same approach by playing dotted rhythms in two different ways, as shown in the following examples.



Example 4.2. First Practice Exercise in Dotted Rhythms of m. 83 from Mozart's Clarinet Concerto

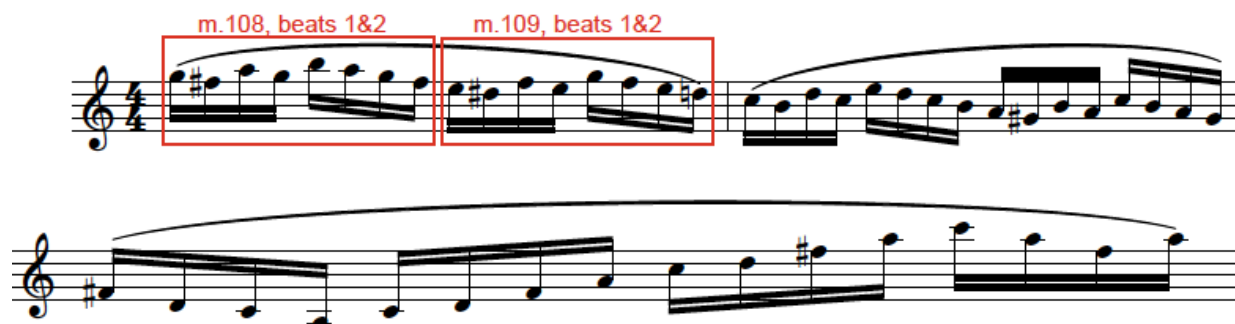


Example 4.3. Second Practice Exercise in Dotted Rhythms of m. 83 from Mozart's Clarinet Concerto

After practicing this passage in dotted rhythms slurred, Dr. McClellan recommends the same approach with different articulations, for example, two notes slurred and two notes tongued (or vice versa), three notes slurred and one tongued (or vice versa), or all notes tongued, before moving to the following passage.

Another important passage for Dr. McClellan is in measures 95 and 97. In these measures, the clarinetist must play sixteenth notes with precise finger coordination to create an even and clean sound. To practice this passage, he suggests using the same approach as the previous passage: practicing at half tempo, using dotted rhythms, and varying the articulations.

From measure 108 to measure 111, Dr. McClellan recommends grouping the notes by connecting the second beat of measure 108 to the first beat of measure 109 and the second beat of measure 109 to the first beat of measure 110, as shown in the following example:



Example 4.4. Exercise of Grouping Notes Applied to mm. 108-110 from Mozart's Clarinet Concerto

He emphasizes that measure 110 needs more attention than the rest because of crossing the break.⁵⁶



Example 4.5. Mozart, Clarinet Concerto K. 622, 1st Movement, mm. 110-111

In order to share his experience of listening to many people perform this passage, Dr. McClellan states, "Many play well until they get to that measure and then can't play it evenly or cleanly. So, this requires extra dotted rhythms and an extra half tempo practicing."

⁵⁶ Crossing the break is a term used when the clarinetist plays a passage that transitions from the low register (chalumeau) to the middle register (clarion) or vice versa.

For the Alberti bass⁵⁷ section, measures 134-140, Dr. McClellan recommends a similar approach used in the previous passages: half tempo, dotted rhythms, and employing different articulations. He also emphasizes that “the clarinet player should be very disciplined in order to not play too far,” which means not practicing the entire passage at once but breaking it up into sections. He explains, “Stick with small sections and perfect them, then move on to the next small section.” The example below shows each section can be repeated.



Example 4.6. Dr. McClellan’s Exercise for Practicing Small Sections of the Alberti Bass Section of Mozart’s Clarinet Concerto, 1st Movement

The ascending arpeggios from measure 145 to measure 147 are a critical challenge for the clarinet player. Many editions of this Concerto have been published worldwide, and some of them show the notes of this passage in distinct ranges. However, Dr. McClellan explains his preference for playing the edition that places the notes an octave up, as shown in Example 5.6. According to him, this version offers a good opportunity for the clarinet player to show their ability to play in tune into the upper register while maintaining a smooth, even, and clean sound.

⁵⁷ Alberti bass is a type of accompaniment figure in music that is characterized by a broken chord or arpeggiated pattern.



Example 4.7. Mozart, Clarinet Concerto K. 622, 1st Movement, mm. 145-147

To practice this passage, Dr. McClellan recommends the same methodology used in the previous excerpts (work with the metronome gradually, starting with half of the tempo, playing straight rhythm, playing dotted rhythms, changing the articulation). It is important to emphasize that each exercise should be repeated nine times before moving to the next one, approaching each measure at the time.

As a final piece of advice, Dr. McClellan emphasizes an important principle that should be applied to all the practice methodologies mentioned earlier: “Practice the technique with nuances,” which means applying the dynamics throughout all practice processes to get used to them.

Exercises

Scales

When discussing practice methodology, Dr. McClellan mentioned scales as an important exercise for providing evenness in finger technique, which he considers crucial for playing the Mozart Concerto. For this aim, he recommends practicing “Clarinet Scales—Major & Harmonic

Minor” from the *Méthode Progressive et Complète* by Eugène Gay.⁵⁸ This exercise covers all clarinet registers and provides fingerings for high-octave notes, as shown in the example below.

Clarinet Scales - Major & Harmonic Minor

Eugene Gay

These fingers should be used for the higher octave

Also 8va up

Example 4.8. Excerpt from Eugene Gay’s Scales

As there is no time signature in this exercise, clarinetists can select their own rhythmic approach. Dr. McClellan suggests practicing each scale in sixteenth notes using both straight and dotted rhythms, as illustrated in the examples below.

⁵⁸ Eugene Gay, *Méthode Progressive et Complète* (Paris: Billaudot, 1932).



Example 4.9. Gay Scales in an Even Rhythm



Example 4.10. Gay Scales in a Dotted Rhythm (First Version)



Example 4.11. Gay Scales in a Dotted Rhythm (Second Version)

Dr. McClellan also recommends incorporating articulation variations when practicing this exercise.

Articulation

To give the articulation a good character when playing the Mozart Concerto, Dr. McClellan first recommends reading (and practicing) chapter 3 of the *Clarinetist's Compendium* by Daniel Bonade.⁵⁹ This chapter approaches the principle of playing staccato and stop tonguing

⁵⁹ Daniel Bonade, *Clarinetist's Compendium* (Conn Selmer, Inc., n.d.), 8-12.

in the clarinet. It offers some exercises to help gradually build and master all kinds of articulations.

Of course, mastering the articulation of the notes in the clarinet is not something that happens overnight; it takes time (and patience)! To address how much time the clarinetist should expect to invest in mastering it, Dr. McClellan states, “Learning stop tonguing takes about one year, but it may not sound great at first. Then, it takes a minimum of three years to make stop tonguing sound beautiful.”

In addition to Bonade, Dr. McClellan recommends practicing his *Exercise for Articulation Character*. It consists of a sequence of arpeggios played in different tonalities, starting in C major and approaching by half steps until the altissimo register, as shown in the example below.

Exercise for Articulation Character

D. Ray McClellan



Example 4.12. Excerpt from Dr. McClellan's Exercise for Articulation Character

The neatness of the articulation is another important feature required by the clarinetist to play the Mozart Concerto, according to Dr. McClellan. To achieve this goal, he remembers how important the principles described in Bonade's book are to teach the clarinet player how to clip the notes at the end of the slurs. Dr. McClellan also encourages the practice of the exercises

assigned in the book. He recommends that in approaching Bonade's exercises, "All the exercises should be practiced slowly, even at half the tempo. The goal is to have shortness without a heavy tongue. It needs to be a light tongue!"

To increase articulation speed, Dr. McClellan advises that the clarinetist incorporate two distinct practice methods: repeated and moving notes. For repeated notes, he suggests utilizing the Tonguing Exercise found in Sean Osborn's "Advanced Daily Warm-Up for the Clarinet."⁶⁰



Example 4.13. Sean Osborn Tongue Exercise

Practicing a simple pattern helps clarinetists focus on perfecting embouchure, tongue, and airflow for consistent articulation before speed. About the execution of this exercise for speed, Osborn explains that,

Find a tempo where you just barely get to the last note of the exercise on time, and repeat it until it feels like your tongue is going to fall off from fatigue. This may take up to five minutes of playing. Concentrate on consistent, crisp articulation, using the syllable "ta" in your thoughts. Do not try to play the 16ths staccato. The quarters are to be long, except when you breathe after the first quarter note when necessary. After you have rested your tongue for 20-30 seconds, play the exercise again until it feels like your tongue is going to fall off, then you are through with it. If you are willing to work harder, do it once in the morning and once at night. In several days or weeks, when you consistently get to the last note of the exercise on time, move your metronome up one click (standard Metronome marking) - but not before this time. Continue this pattern until you reach your limit of speed, and maintain the exercise daily to keep your tongue fast and crisp. Professionals should be able to tongue sixteenth notes at a minimum of mm. 144.⁶¹

⁶⁰ Sean Osborn, "Advanced Daily Warm-Up for the Clarinet," *Osborn Music* website, accessed July 25, 2024, <https://www.osbornmusic.com/warmup.html>.

⁶¹ Osborn. "Advanced Daily Warm-Up for the Clarinet."

Beethoven: Symphony No. 6 – 1st Movement

Style

To build a character when playing this solo in an audition, Dr. McClellan recommends that the clarinetist start by clipping the notes at the end of the slurs on measures 418 and 420 in order to make them light, as shown by the check marks placed on the example below. The checkmarks represent that the second note of the slurred group be clipped as a staccato.



Example 4.14. Beethoven, Symphony No. 6, 1st Movement, mm. 418-421

The indication "dolce" at the beginning of this solo is interpreted by Dr. McClellan as "shape it!"⁶². This means that the clarinetist should not play all the notes at a consistent dynamic volume. Instead, they should phrase lightly by starting the pickup notes of the excerpt softly and then gradually increasing the volume until reaching its peak on the downbeat of measure 419 (G5). After that, they should begin a slight decrease in volume until reaching the G4 at the end of the measure. The same approach should be applied to measures 420 and 421, as shown in the example below.

⁶² McClellan, "Beethoven, Symphony No. 6, 1st and 2nd Movements: Interview with Dr. McClellan."



Example 4.15. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 1st Movement,
mm. 418-421

In the musical sequence, measures 426-427, Dr. McClellan suggests that the clarinetist label Level 1 at measure 426 and Level 2 at measure 427, followed by a diminuendo at the end of measure 427, to provide more musicianship to the performance and assist in preparing for the "dolce" at measure 428.



Example 4.16. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 1st Movement,
mm. 426-428

The numbers placed by Dr. McClellan above each group of notes should be interpreted as a gradual increase in volume. The group with the highest number should be played slightly louder than the previous one.

From the pickup of measure 429, Dr. McClellan suggests shaping the phrase by adding a crescendo through the triplets up to the peak on the downbeat of measure 430 (G) and then making a diminuendo until the beginning of measure 432. The same approach should then be

repeated from measure 432 to 438. He also believes this passage provides an excellent opportunity for the clarinet player to utilize the Marcel Tabuteau Number System.⁶³ This system involves assigning numbers in a gradual progression to each note of the phrase. The lower numbers correspond to notes that should be played with less intensity, while the higher numbers correspond to notes that should be played with more intensity, as shown in the example below.



Example 4.17. Tabuteau Number System Progression



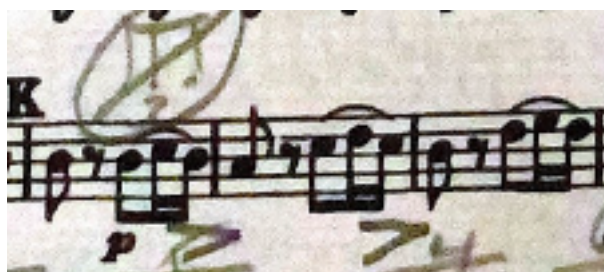
Example 4.18. The Tabuteau Number System Applied by Dr. McClellan to Beethoven,
Symphony No. 6, 1st Movement, mm. 432-438

The measure 474 opens the second solo excerpt for clarinet in this movement. According to Dr. McClellan, these measures (474-475) should be approached as a "little introduction" to help the performer settle in and get comfortable. He further explains this concept, saying, "First of all,

⁶³ Marcel Tabuteau (1887-1966) was a French oboist. He became the principal oboist of the Philadelphia Orchestra in 1915 and founded the oboe department at the Curtis Institute in 1924. He is generally credited with establishing the American school of oboe.

you can play it *forte*, which can kind of get you a little bit relaxed in terms of relaxing the embouchure, just to get it settled and also to establish the tempo.”

The tempo established should be maintained throughout the entire excerpt, with special attention to rhythmic precision, especially in the musical sequence starting at measure 476. In talking about his experience of listening to some clarinetists playing this passage, Dr. McClellan says, “Sometimes, people play triplets by accident. I think the first thing that you can do is go through and make a rhythm check and make sure that all rhythms are right!”



Example 4.19. Dr. McClellan’s Notes on Beethoven, Symphony No. 6, 1st Movement,
mm. 476-478

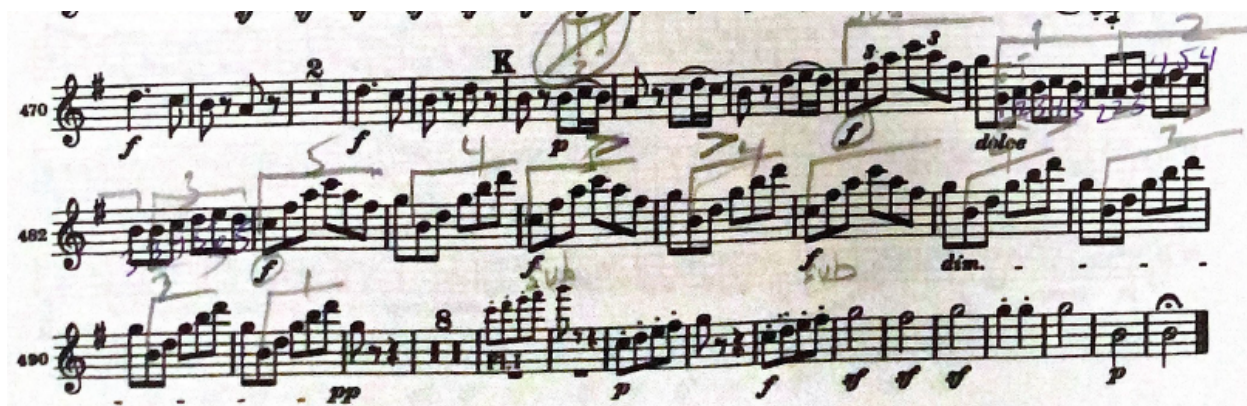
He also recommends that the clarinetist place a little diminuendo on the sixteenth notes of measures 476 and 477 to add more expression and musicality to the performance.

From measure 479 to measure 492, the clarinetist should demonstrate consistent articulation throughout the triples with accurate control of the dynamics and resistance. Dr. McClellan highlights the importance of playing a subito *f* at measure 479 to contrast better the *dolce* written in the following measure (480). He also emphasizes choosing the best type of articulation for playing this passage. About this choice, he says,

You have to make a choice concerning articulation and play it consistently! Some sort of staccato that is not the shortest staccato, but a ‘Beethoven staccato.’ I wouldn’t play it tenuto on all those notes, (but I would mark a staccato dot with a tenuto on top and use

the stop tonguing technique (but not for the short staccato; this is not Stravinsky, but Beethoven).⁶⁴

To delineate the performance expression, Dr. McClellan suggests grouping the notes of measures 480-482, starting on the second note until they reach measure 483, where the notes group should start on the downbeat to emphasize the *subito f* dynamic. He applies the same concept to the following measures of the excerpt, as shown in the example below.



Example 4.20. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 1st Movement,
mm. 470-512

The numerical annotation placed by Dr. McClellan above the group notes that start at measure 480 is based on the principles of the Tabuteau Number System.

Practice Methodology

Playing the *diminuendo* on the triplets from m. 488 to m. 492 while preserving the tone and articulation quality is one of the most difficult challenges in playing this excerpt. In practicing this passage, Dr. McClellan uses the group notes and the Tabuteau Number System as

⁶⁴ McClellan, "Beethoven, Symphony No. 6, 1st and 2nd Movements: Interview with Dr. McClellan."

a reference to build a gradual and continued diminuendo (4, 3, 2, and 1). He suggests the clarinetist add two more repetitions in the sequence (0 and ½) while maintaining the diminuendo to provide more resistance and expand the dynamic range. This technique will offer more endurance when the clarinetist plays this diminuendo only with four repetitions.

The image displays two musical excerpts from Symphony No. 6, 1st Movement, measures 484-492. The top excerpt shows a sequence of triplets in 2/4 time, starting with a forte (*f*) dynamic and ending with a *dim.* (diminuendo) marking. The bottom excerpt shows a sequence of triplets, starting with a *(dim.)* marking and ending with a *pp* (pianissimo) marking. The excerpts are divided into four measures, each containing a triplet. The first two measures are marked with blue boxes and labeled 2 and 1 respectively. The last two measures are marked with red boxes and labeled 0 and 1/2 respectively. The dynamics are indicated by *f*, *dim.*, and *pp*.

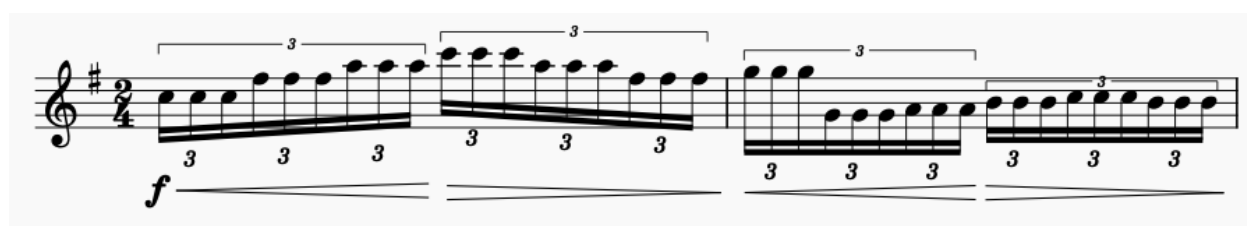
Example 4.21. Symphony No. 6,

1st Movement, mm. 484-492

To improve tongue stamina and the quality of the articulation, Dr. McClellan recommends practicing this excerpt by doubling or tripling up each of the notes of the triplets. He reminds us that these exercises should be practiced with musicality, following the dynamic indication and shaping each measure with a little *crescendo* and *diminuendo*, as shown in the examples below.



Example 4.22. Doubling Up Notes Exercise Applied to Beethoven, Symphony No. 6,
1st Movement, mm. 479-481



Example 4.23. Tripling Up Notes Exercise Applied to Beethoven, Symphony No. 6,
1st Movement, mm. 479-480

To explain the significance of tonguing practice for clarinet players, Dr. McClellan recalls his time at a specific tennis camp. There, the coach asked the students about the difference between them and professional tennis players. Since no one knew the answer, the coach replied, “Two thousand balls a day!” Dr. McClellan uses this same concept when discussing how to achieve good articulation on the clarinet. He says, “You should tongue ‘two thousand times a day’ if you want to be a professional!”

Exercises

In addition to the exercises already suggested in the Practice Methodology section, Dr. McClellan recommends the following exercises for daily practice to address the fundamentals required to play this excerpt.

To make an appropriate character for the articulation on measures 418-421 and 426-427, Dr. McClellan refers to the exercises on pages 8 and 9 of the *Clarinetist's Compendium* by Daniel Bonade.⁶⁵ He advises approaching these exercises, "First, you have to practice that to learn how to get the staccato short. Then, practice to make it beautiful. And finally, practice making the articulation light and with character."



Example 4.24. Daniel Bonade, *Clarinetist's Compendium*, p. 8 (Setting the Tongue)



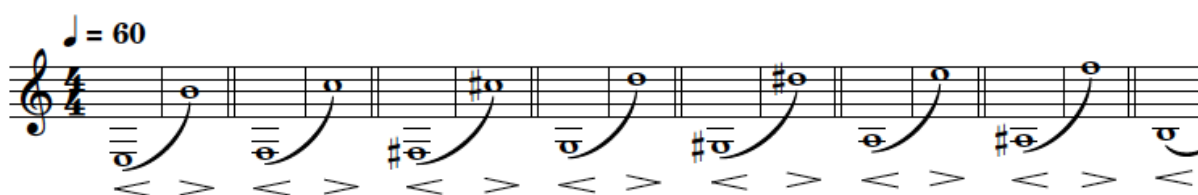
Example 4.25. Daniel Bonade, *Clarinetist's Compendium*, p. 9 (Mixed Articulation)

⁶⁵ Bonade, *Clarinetist's Compendium*.

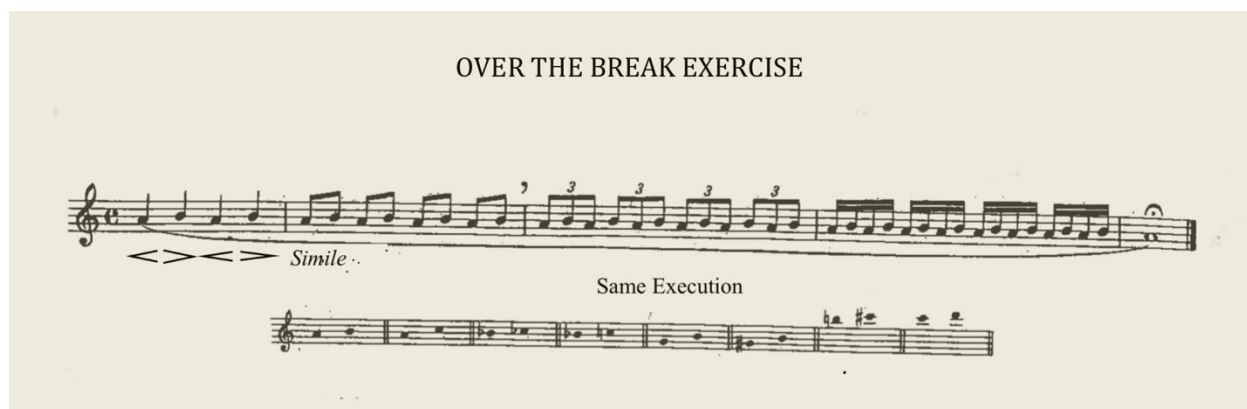
For a smooth legato on the triplets beginning at measure 428, Dr. McClellan suggests practicing two flexibility exercises: the Twelfth Exercise and the Over The Break Exercise from Eugene Gay.

Twelfth Exercise

Dr. D. Ray McClellan



Example 4.26. Excerpt from the Twelfth Exercise by Dr. McClellan



Example 4.27. Eugene Gay, Over the Break Exercise

To provide the clarinetist with a comprehensive approach to the Over the Break Exercise, Dr. McClellan includes detailed instructions on how to practice this exercise effectively. He elaborates

Play Eugene Gay's Over the Break exercise using the throat tone A and the bell tone B (see diagram). The dynamic should be forte in order to maximize air flow and achieve a natural dilation of the lips. While playing the first note, A, start a crescendo. A moment

before changing to the B start a diminuendo. Repeat this throughout the first measure. This maneuver will set up a more flexible embouchure in which to play the 2nd measure, which contains eighth notes. At the end of the 2nd measure, take a full beat to breathe and go on to the 3rd and 4th measure. The swelling in the first measure will set up the dilation and flexibility to achieve a better legato over the break.

Beethoven: Symphony No. 6 – 2nd Movement

Style

Similarly to the recommendation made on the excerpt of the first movement, Dr. McClellan brings attention to the first measure of this excerpt (m. 68) and encourages the clarinetist to use it to establish the tempo and relax the embouchure for the following measures.



Example 4.28. Beethoven, Symphony No. 6, 2nd Movement, m. 68

Beginning at measure 69, marked with the letter D, Dr. McClellan emphasizes rhythm as the primary focus when performing this excerpt in an audition. He advises the clarinetist to practice using the metronome and meticulously counting the rests. He notes, “Too often, the rests have not been prepared and lack accuracy. Behind the screen, they’re listening to the rests as much as the notes. People miscount these rests!”

The phrase shaping is another point that Dr. McClellan considers very important in performing this excerpt. He states, "It is important to shape each phrase!"

When playing this excerpt in an audition, Dr. McClellan recommends shaping each phrase by placing the peak note in the downbeat and approaching the grace notes on the beat, as shown in the example below.



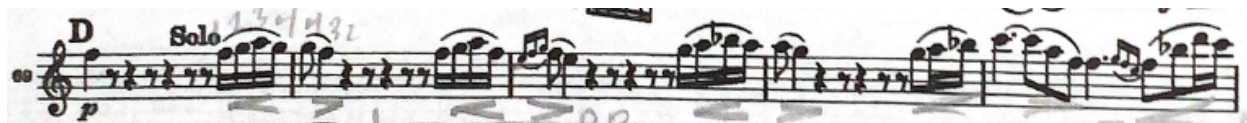
Exercise 4.29. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 2nd Movement,
mm. 69-73

In measures 69 and 70 of the example above, Dr. McClellan applies the Tabuteau Number System as an additional resource to assist in shaping the phrases. In order to “shape” the staccato, Dr. McClellan advises that it should not be too short or too long. It should be separated but more like a staccato with tenuto (POM).

Practice Methodology

To assist the clarinetist in working on the rhythm precision of this excerpt, Dr. McClellan suggests using metronome programs that permit selective beat omission and restoration. He encourages incorporating this tool during practice sessions. Additionally, Dr. McClellan recommends another practice technique for rhythm precision. It involves recording the metronome as it alternates beats between on and off across various measures and subsequently practicing with the generated recording.

Dr. McClellan also recommends the clarinet player use the metronome to practice the nuances of the excerpts; for example, starting on measure 69, he encourages setting the metronome slowly while practicing the shapes of the phrases, as shown in the example below.



Example 4.30. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 2nd Movement, mm. 69-72

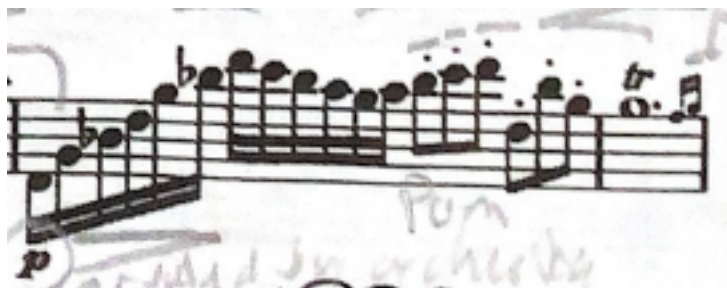
Dr. McClellan emphasizes that slow practice is important for volume control. To set an effective dynamic plan, he applies the Tabuteau Number System in some parts of the excerpts, such as on the *arpeggios* (m. 75), to make a *crescendo* over the whole bar until reaching the *subito piano* on measure 76.



Example 4.31. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 2nd Movement, m. 75

The *subito piano* on measure 76 is a critical part of this excerpt because the clarinetist needs to show good dynamic control by playing the sequence of notes from the *chalumeau* register⁶⁶ to the *altissimo* register very softly. Dr. McClellan reminds the clarinet player that the orchestra “drops out” in this part, creating a natural sensation of *subito piano* that allows them to not play too soft in the beginning but shape a gradual *decrescendo* until the end of the measure.

⁶⁶ The *chalumeau* register represents the lower octave of the clarinet's range, extending from E3 to B-flat4.



Example 4.32. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 2nd Movement,
mm. 76-77

Dr. McClellan further advises practicing this passage (mm. 75-76) by doubling each note to refine tuning and articulation simultaneously.



Example 4.33. Doubling Up Notes Exercise Applied to Beethoven, Symphony No. 6,
2nd Movement, mm. 75-76

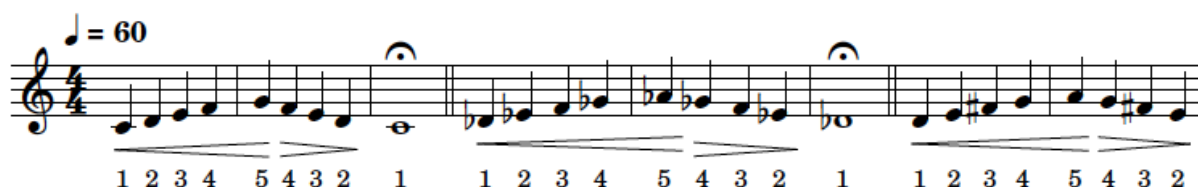
Exercises

To complement the Practice Methodology section, Dr. McClellan recommends the following exercises for daily practice to address the fundamentals required to play this excerpt.

To help the clarinetists achieve better dynamic control, Dr. McClellan suggests practicing his scale exercise based on the Tabuteau Number System.

Tabuteau Scale Progression

Dr. D. Ray McClellan



Example 4.34. Excerpt from the Tabuteau Scale Progression Exercise by Dr. McClellan

For a consistent *legato*, Dr. McClellan recommends practicing the Flexibility Exercise (Arpeggio) from Gaetano Labanchi's *Progressive Method for the Clarinet*⁶⁷

Flexibility Exercise (arpeggio)

Labanchi



Example 4.35. Excerpt from Labanchi, Flexibility Exercise

⁶⁷ Gaetano Labanchi, *Progressive Method for the Clarinet (Part II)*, Soccorso Pirolo (New York: Carl Fischer, 1961).

Beethoven: Symphony No. 6 – 3rd Movement

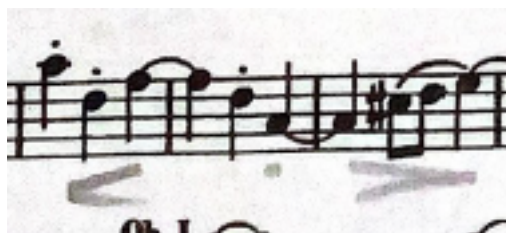
Style

The clarinet solo in measure 114 should echo the oboe solo from measure 113. The clarinetist must strive to create a smooth transition to enhance phrasing continuity. Dr. McClellan suggests that shaping the three clarinet notes with a *decrescendo* will help show this practical acknowledgment, even during an audition.



Example 4.36. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 3rd Movement, m. 114

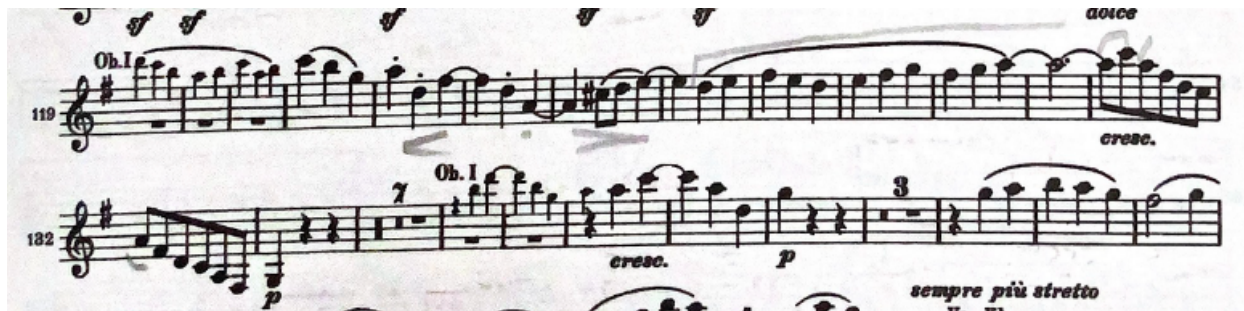
Dr. McClellan also uses the shaping concept to approach the following clarinet solo by placing a crescendo at measure 123 and a decrescendo at measure 125, as shown in the example below.



Example 4.37. Dr. McClellan's Notes on Beethoven, Symphony No. 6, 3rd Movement,
mm. 123-125

Playing all the phrases with character and fluency is crucial in Dr. McClellan's methodology. To provide these features in performing this excerpt, he recommends grouping the

notes from measure 126 (starting at the second beat) until measure 130 to maintain continuity in this passage while preserving the excerpt's *dolce* character. The same concern with character and fluency is observed in his approach of measures 131-133, where he encourages placing slurs on the first two notes of measures 131 and 132 if needed, to avoid the possibility of reducing the tempo when playing the eighth notes.



Example 4.38. Dr. McClellan's notes on Beethoven, Symphony No. 6, 3rd Movement,
mm. 119-151

Dr. McClellan calls attention to the high C in measure 131; he warns the clarinetist to be careful that it does not come out with an accent like a “hiccup” in the performance. He states that the clarinetist should make sure to start the *crescendo* only after the highest C to avoid this natural tendency.

Practice Methodology

To improve coordination between the tongue and fingers when playing this excerpt, Dr. McClellan recommends that the clarinetist apply the articulation principles outlined by Bonade. He suggests practicing measures 131 and 132 separately and at an “ultra-slow” tempo using a metronome, then gradually increasing the speed. He emphasizes that as the practice progresses,

the clarinetist should keep the tongue close to the reed and gradually stop focusing on the articulation, as it will naturally become clearer.⁶⁸

To enhance accuracy and evenness when performing this excerpt in an audition, Dr. McClellan recommends that the clarinetists practice it using dotted and reversed dotted rhythms, as previously outlined for the Mozart excerpt. In addition, he recommends exploring different rhythmic patterns, as shown in the examples below.



Example 4.39. First Rhythm Pattern Suggested by Dr. McClellan in Practicing Beethoven,
Symphony No. 6, 3rd Movement, mm. 131-132



Example 4.40. Second Rhythm Pattern Suggested by Dr. McClellan in Practicing Beethoven,
Symphony No. 6, 3rd Movement, mm. 131-132

⁶⁸ McClellan, "Beethoven, Symphony No. 6, 3rd Movement: Interview with Dr. McClellan."

Exercises

To enhance the clarinet articulation speed across different ranges, Dr. McClellan suggests practicing the initial etude in the series “3 Studies for Acquiring a Light Staccato,” found in the third part of Gustave Langenus' *Complete Method for the Clarinet*.⁶⁹ This exercise bears similarities to Osborn's tongue exercise. It can be regarded as a variation of it that incorporates notes of different ranges, as well as different dynamics and articulations, as illustrated in Example 5.39.



Example 4.41. Excerpt from Langenus Staccato Exercise

Dr. McClellan advises the clarinet player to practice this exercise regularly with a metronome, gradually increasing the tempo each week. For instance, start from 92 to 100 (quarter note) in week one, then 94 to 102 (quarter note) in week two, and continue in this fashion.⁷⁰

⁶⁹ Gustave Langenus, *Complete Method for the Clarinet*, vol. 3, Virtuoso Studies and Duos. 3 vols. (Carl Fischer, 1916), 22.

⁷⁰ McClellan, "Mozart, Clarinet Concerto: Interview with Dr. McClellan."

Brahms: Symphony No. 3 – 1st & 2nd Movements

Style (1st Movement)

When performing this excerpt in an audition, Dr. McClellan suggests that everything be shaped. He recommends that the clarinetist write down all the nuances of the phrases on the clarinet part (as shown in the parenthesis in Example 4.42). He states, “The shape must be practiced, must be subtle, hardly noticeable, and within the dynamics, in order to give ‘line’ to the passage expression.”⁷¹



Example 4.42. Dr. McClellan’s Notes on Brahms, Symphony No. 3, 1st Movement,
mm. 31-41

Dr. McClellan also warns the clarinetist to avoid making too much *crescendo* on the half notes. He states that the *crescendo* should be played slightly between the notes. In his book *Sound in Motion*,⁷² David McGill explains the concept of Sustaining the Line on “Up” and “Down” beats when playing a musical phrase. He uses geometrical shapes to illustrate how playing *crescendo* and *decrescendo* between the notes should look applied to the flute solo of Shostakovich Symphony No. 5, as shown in the example below.

⁷¹ McClellan, "Brahms, Symphony No. 3, 1st and 2nd Movements: Interview with Dr. McClellan."

⁷² David McGill, *Sound in Motion: A Performer's Guide to Greater Musical Expression* (Bloomington: Indiana University Press, 2007), 143.



Example 4.43. Shostakovich Symphony No. 5, Flute Solo, an Example of How to Play
Crescendo and Decrescendo Between the Notes

To shape the staccato in the quarter notes at the beginning of measure 45, Dr. McClellan recommends applying the concept of the Tabuteau Number System to give motion to the interpretation even in the *piano* dynamic. He advocates placing the numbers 1, 2, and 3, respectively, under each quarter-note to delineate the phrase inflection, as shown in the example below.



Example 4.44. Dr. McClellan's Notes on Brahms, Symphony No. 3, 1st Movement, m. 45

Style (2nd Movement)

The second movement begins with a clarinet solo presenting the theme, accompanied by a smooth polyphonic texture from the woodwind section. This orchestration implies that the clarinet soloist should play with a *dolce* and projected sound that shows evenness across all the instrument's ranges.



Example 4.45. Brahms, Symphony No. 3, 2nd Movement, mm. 1-12

For Dr. McClellan, the small interval of a second in the second beat of first entrance is compatible with soft intimate expression, and the writing matches the composer's indication of *piano expressive semplice*; Dr. McClellan labels this entrance as “Simple”. The interval of the sixtieth in the second entrance suggests the clarinetist plays with a more overt expression, which Dr. McClellan labels as “Noble”. Then, the third entrance (m. 9) should be a little louder, considering that the leap of an octave is the largest one among the other entrances. He labels this entrance as “Molto Espressivo”⁷³.

Dr. McClellan also calls the clarinetist's attention to the crescendo at measure 10 that leads to G5, which is the peak of the phrase. Therefore, the A5, despite being the highest note of the phrase, should overcome the G5 in volume.

⁷³ McClellan, *Brahms, Symphony No. 3, 1st and 2nd Movements: Interview with Dr. McClellan*.

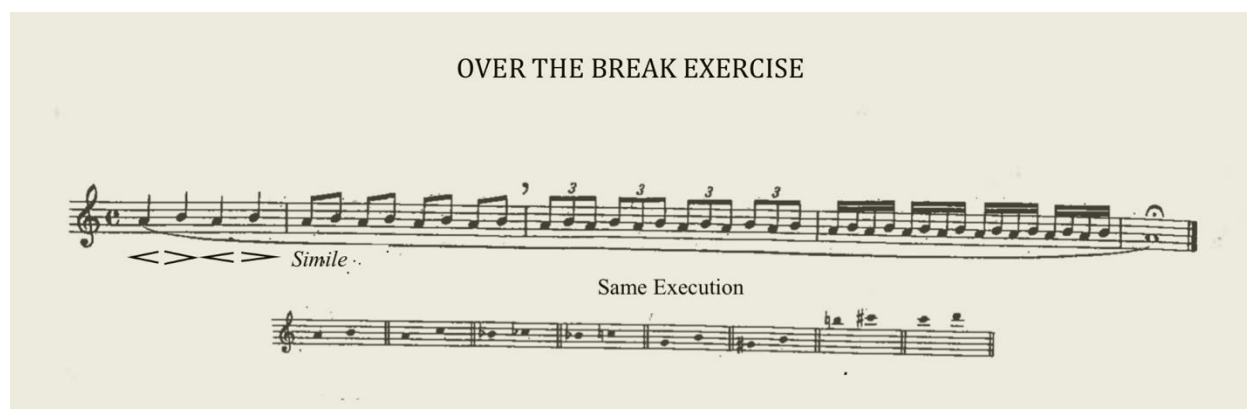
Dr. McClellan also recommends a “*legato* check.” In practicing this fundamental, he states, “You have to go through and make sure that your intervals and everything is *legato*. Shaping, of course, helps with that!” He reminds the clarinetist that the Over-the-Break exercise can be applied by using the intervals found in different parts of the excerpt, as highlighted in the examples below.



Example 4.49. Brahms, Symphony No. 3, 1st Movement, mm. 38-41



Example 4.50. Brahms, Symphony No. 3, 2nd Movement, mm. 1-6



Example 4.51. Eugene Gay, Over the Break Exercise

Dr. McClellan addressed the “intonation check” as another practice methodology in working on this excerpt. He argues that the throat tones⁷⁴ on the clarinet often sound too sharp. For this reason, he recommends that the clarinetist use good resonance fingerings⁷⁵ or put the right hand down⁷⁶ for the notes highlighted in the examples below.



Example 4.52. Brahms, Symphony No. 3, 1st Movement, mm. 23-25



Example 4.53. Brahms, Symphony No. 3, 2nd Movement, m. 7

Playing out of tune is detrimental to an audition. For this reason, it is imperative for the clarinetist to have careful and constant intonation practice throughout the entire preparation process. Lastly, Dr. McClellan emphasizes the attack in this passage. To “check” this

⁷⁴ The notes on the clarinet ranging from open G to throat Bb are called “throat tones” because these notes resonate at the throat of the instrument, utilizing just a few inches of the total length of the clarinet.

⁷⁵ See some resonance fingerings on Daily Studies for Development of Tone & Flexibility by David Weber in Appendix C.

⁷⁶ In general it means that on throat tones (G, G#, A, Bb in the middle of the staff) clarinet players can put down some or all of the fingers in the right hand.

fundamental, he encourages the clarinetist to set the metronome at whatever tempo they play and just be able to come in precisely. He recommends the clarinetist set the solos apart and practice the attacks repeatedly.

Exercises (Both Movements)

To provide phrasing motion by playing repeated notes, such as at the beginning of the clarinet solo in measure 23 (example 5.49), Dr. McClellan recommends his exercise of One-Note Motion inspired by the Tabuteau Number System applied to the shape of the musical phrasing, as shown in the example below.

One-Note Motion

Dr. D. Ray McClellan

The musical notation for 'One-Note Motion' is written on a single staff in 6/8 time with a tempo of 60. The exercise consists of 26 measures. The notation shows repeated notes on a single staff, with dynamic markings (accrescendo and decrescendo) and fingering numbers (1-5) indicating the Tabuteau Number System. The exercise is divided into four groups of measures: measures 1-3, 4-6, 7-9, and 10-12, each followed by a repeat sign. The final measure (26) is a single note with a fermata.

Example 4.54. Excerpt from One-Note Exercise by Dr. McClellan

The one-note motion exercise aims to prevent static playing by implementing the concept of the Tabuteau Number System on repeated notes. Each number corresponds to a distinct dynamic level, determined by its value, which the clarinet player should execute.

The legato in the eighth notes at measure 26 should be played very smoothly and consistently, always preserving the tone quality in the different ranges of the instrument.



Example 4.55. Brahms, Symphony No. 3, 1st Movement, mm. 23-30

To achieve this result, Dr. McClellan also indicates the Over the Break exercise (OTB) practice for the clarinetist. The long phrases of the clarinet solos that start on measure 36 lead the clarinetist to work on expanding the air capacity. To address this demand, Dr. McClellan advocates the practice of David Weber's long tones.

Daily Studies for the Development of Tone & Flexibility

David Weber



Example 4.56. Excerpt from the long tone exercise by David Weber

When practicing this exercise, Dr. McClellan suggests that the clarinetist hold the final note for at least 16 beats to increase air capacity. As the clarinetist becomes more comfortable with the exercise, the metronomic rate should be reduced, and the number of beats held in the fermata should be increased.⁷⁷

⁷⁷ McClellan, "Brahms, Symphony No. 3, 1st and 2nd Movements: Interview with Dr. McClellan."

Mendelssohn: *A Midsummer Night's Dream* – Scherzo

Style

In playing this excerpt in an audition, Dr. McClellan recommends that the clarinetist maintain a very precise and accurate tempo, avoiding rushing on the eighth notes. The overall interpretation of this excerpt should be very light.

To add more character this passage in an audition, Dr. McClellan advocates that the clarinetist add "mini accents"⁷⁸ on specific beats of each measure, as shown in the example below.

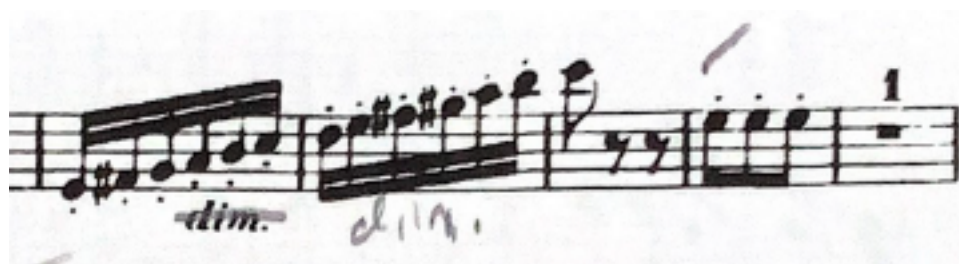


Example 4.57. Dr. McClellan's Notes on Mendelssohn, *A Midsummer Night's Dream*, mm. 1-7

Dr. McClellan also suggests that the clarinetist should place the "mini accents" at the beginning of the trills to enhance the performance's character. The "accents" indicated by Dr. McClellan in the example above are represented by a diagonal line written above the note. Therefore, they should not be played in the same way as the regular musical accents. He explains how these accents should sound: "Use little mini accents; if they are overdone, then it is too much. It has to be very subtle!"

⁷⁸ McClellan, "Mendelssohn, *A Midsummer Night's Dream* (Scherzo): Interview with Dr. McClellan."

In playing the ascending notes in staccato (mm. 15-17), Dr. McClellan recommends postponing the diminuendo to the following measure (m. 16), shown in the example below. This small change makes a big impact in facilitating the clarinetist's performance of the dynamic contrast without narrowing the sound when approaching the notes of the high register.



Example 5.58. Dr. McClellan's Notes on Mendelssohn, *A Midsummer Night's Dream*,
mm. 15-19

Practice Methodology

Slow practice is the backbone of Dr. McClellan's teaching methodology. When working on this excerpt, he emphasizes the importance of using the metronome, setting it to a slow tempo and gradually increasing the speed. He also mentioned using the Anytune Music App in his practice of orchestral excerpts. This app provides tools for musicians to adjust pitch and the tempo to play along with a recording. Dr. McClellan explains his preference for using the Anytune App over YouTube because the app offers a wider variety of tempos.

In practicing the trills in this excerpt, Dr. McClellan reviews the challenges many clarinetists encounter in getting them started. To address this problem, he suggests practicing the trills as grace notes, beginning before the beat, as illustrated in the example below.



Example 4.59. Practicing the Trills as Grace Notes Applied to Mendelssohn, *A Midsummer Night's Dream*, mm. 41-47

Dr. McClellan states that each trill should contain two turns, which results in five notes in the execution.



Example 4.60. Two Turns Trills Applied to Mendelssohn, *A Midsummer Night's Dream*, mm. 41-46

After getting the accurate number of notes in practicing the trills, Dr. McClellan counsels the clarinetist to play the trills with fast finger movements and to add an extra beat at the end.



Example 4.61. Adding an Extra Beat at the End of the Trill

This exercise clearly separates the notes with the trills from the others, allowing the clarinetist to focus more on practicing the trills. Using the same exercise, Dr. McClellan adds another layer to the practice. Now, the clarinetist should play the trill notes evenly. After practicing playing the

trills evenly, Dr. McClellan asked the clarinetist to practice playing the five notes of the trills as fast as possible while maintaining evenness between the notes. Only after doing that should the clarinetist play the entire excerpt as written. He advises that each trill should be practiced separately by repeating it multiple times.

Exercises

To get a faster staccato, Dr. McClellan recommends practicing the tonguing exercise from Sean Osborn's "Advanced Daily Warm-Up for the Clarinet."⁷⁹ When teaching this excerpt to his students, he indicates the Mendelssohn Scherzo etude, an exercise inspired by the difficult passages for the clarinet in this excerpt. This exercise is part of Dr. McClellan's warm-up routine.



Example 4.62. Excerpt from the Etude Based on Mendelssohn Scherzo (Dr. McClellan's warm-up packet)

Dr. McClellan also recommends some practice methods for the clarinet player to apply to the excerpt. The first method is to play slowly with a metronome and then gradually increase the tempo until reaching the assigned speed indicated in the part.⁸⁰

The second method approached by Dr. McClellan is to hold the A longer and play the sixteenth later, as shown in the example below.

⁷⁹ This exercise was thoroughly covered in the Exercises section for the Mozart Clarinet Concerto in this chapter.

⁸⁰ McClellan, "Mendelssohn, *A Midsummer Night's Dream* (Scherzo): Interview with Dr. McClellan."

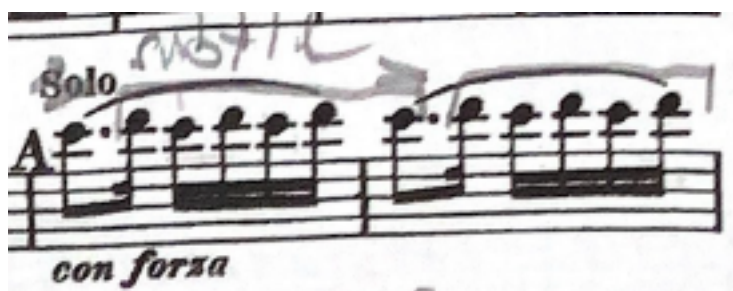


Example 4.63. Exercise of Delaying the First Note Applied to Mendelssohn, *A Midsummer Night's Dream*, mm. 1-7

Rimsky-Korsakov: *Capriccio Espagnol* – I Alborado

Style

In order to highlight the lively and engaging nature of the passage, Dr. McClellan recommends that the clarinetist add “mini accents”⁸¹ to the dotted eighth notes at the start of the solo. Additionally, the sixteenth notes should be grouped together, leading into the upcoming downbeat. This guidance is illustrated in the example below.



Example 4.64. Dr. McClellan's Notes on Rimsky-Korsakov, *Capriccio Espagnol* – I Alborado, mm. 14-15

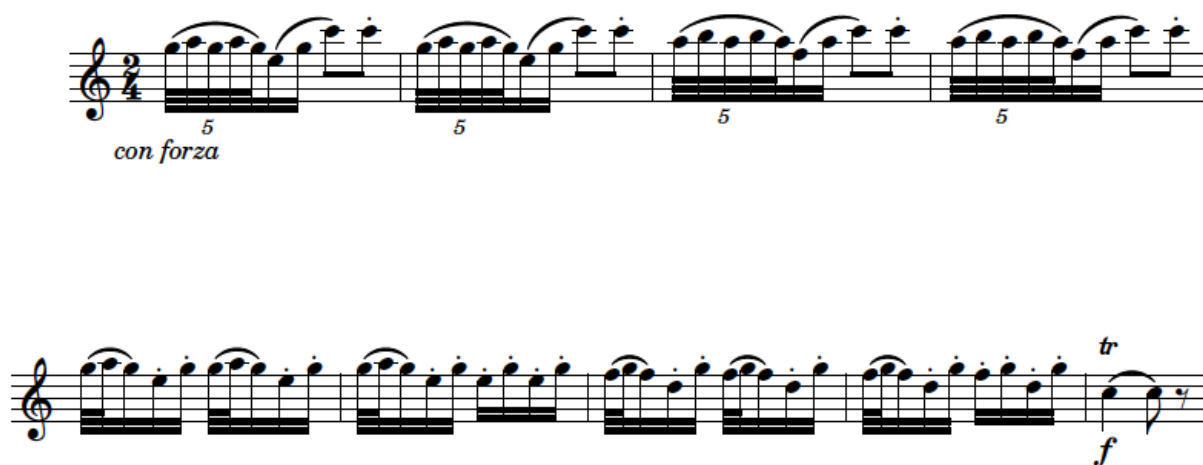
When playing the trills, Dr. McClellan recommends different approaches based on the number of beats in specific parts of the excerpt. The trills from measures 14 to 22 should be

⁸¹ McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, I. Alborado: Interview with Dr. McClellan."

performed using two beats, while those from measures 23 to 26 should be performed using one beat, as shown in Dr. McClellan notes in the example 5.61.



Example 4.65. Dr. McClellan's Notes on Rimsky-Korsakov, *Capriccio Espagnol* – I Alborado, mm. 16-26



Example 4.66. Trills performed with two and one beats on Rimsky-Korsakov, *Capriccio Espagnol* – I Alborado, mm. 19-27

Dr. McClellan recommends the clarinetist place “mini accents” on the trills when performing this excerpts (see exempla 5.61). He also emphasizes that all trills should be executed on the beat to maintain the lively character.

Practice Methodology

In starting to work on this excerpt, Dr. McClellan suggests the clarinetist first practice without the trills, keeping everything long but preserving the articulation as written.



Example 4.67. Playing without the trills on Rimsky-Korsakov, *Capriccio Espagnol* – I Alborado, mm. 17-18

After practicing without trills, Dr. McClellan recommends adding trills but lengthening them by an extra beat, similar to the approach mentioned in the Practice Methodology section of the Mendelssohn Scherzo.



Example 4.68. Adding an Extra Beat Practice Applied to Rimsky-Korsakov, *Capriccio Espagnol* – I Alborado, mm. 17-18

When beginning this practice, Dr. McClellan emphasizes that the clarinetist should concentrate on playing the trills slowly over two beats. The final step in his methodology is to play the trills quickly and progress faster.

Exercises

To help the clarinetist improve articulation for playing this excerpt, Dr. McClellan endorses the daily practice of his Slur Two, Tongue Two Exercise.⁸² This exercise targets the same articulation and range of notes found in the excerpt.

Slur Two, Tongue Two Exercise

D. Ray McClellan



Example 4.69. Excerpt from the Slur Two, Tongue Two Exercise by Dr. McClellan

Having good finger strength and speed are essential to playing the solos in *Capriccio Espagnol* well. Dr. McClellan recommends his Silent Trills Exercise to improve finger dexterity. This exercise should be practiced without playing the instrument. Begin by placing your fingers on the clarinet in the same position as you would to play the lower E. Start by moving both little fingers simultaneously, making two taps on their respective keys as quickly as possible. Repeat this exercise four times. Next, increase the number of taps to three, four, five, six, seven, and eight, always following the pattern established in the first repetition, as shown in the example below.

⁸² McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, I. Alborado: Interview with Dr. McClellan."

Silent Trills Exercise

D. Ray McClellan



Example 4.70. Excerpt from the Silent Trills Exercise by Dr. McClellan

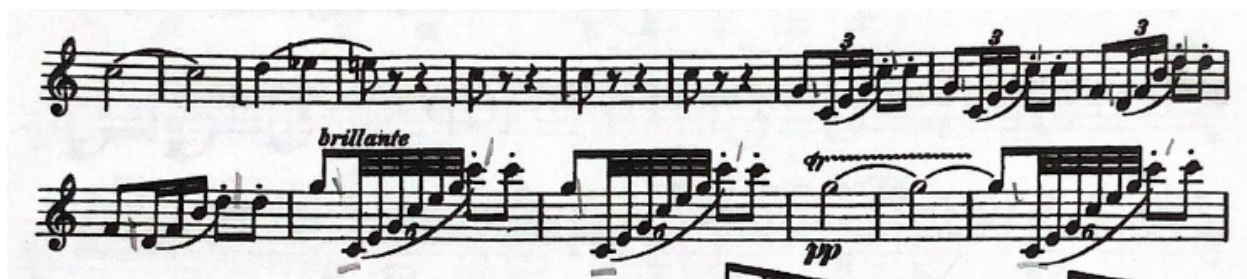
After completing the little fingers, repeat the process to the ring fingers, placing all the other fingers down. Continue this pattern with all the fingers until you reach the left thumb, which should be exercised separately.

Rimsky-Korsakov: *Capriccio Espagnol* – III Alborado

Style

To play the arpeggios that start on measure 23, Dr. McClellan recommends that the clarinetist “get off of the eighth notes.” This means that the first note of the measure and the last

note of the slur (the eighth notes) should be played with a “lift”.⁸³ In order to illustrate this approach in the clarinet part, he placed small marks after the eighth notes, as shown in the example below.



Example 4.71. Dr. McClellan’s Notes on Rimsky-Korsakov, *Capriccio Espagnol* – III Alborado, mm. 44-59

In shaping the recurring arpeggios in thirty-second notes that begin at measure 63, Dr. McClellan recommends incorporating “little *crescendos*” that peak on the eighth notes. These eighth notes can serve as anchor points to assist the clarinetist in maintaining a steady pulse during the performance.



Example 4.72. Dr. McClellan’s Notes on Rimsky-Korsakov, *Capriccio Espagnol* – III Alborado, mm. 60-72

⁸³ Dr. McClellan uses this term to indicate that the clarinetist should play the note with a slight release to ensure a clear separation from the other notes.

In discussing why only using *crescendos* to shape this passage, Dr. McClellan explains, “I would be hesitant to write a *diminuendo* on the descending arpeggios because the ear naturally will hear a *diminuendo* because the ear picks up the higher notes.”⁸⁴

Practice Methodology

In practicing the arpeggios of this excerpt, Dr. McClellan recommends using a variety of rhythmic approaches to improve the evenness of the performance. His first suggestion is to practice up and down in dotted rhythms, as shown in the example below.



Example 4.73. Dotted Rhythms Exercise Applied to mm. 55-65 of the *Capriccio Espagnol* –
III Alborado by Rimsky-Korsakov

After practicing with dotted notes, Dr. McClellan recommends that the clarinetist approach the same passage using reverse dotted rhythms, as shown in the example below.

⁸⁴ McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, I. Alborado: Interview with Dr. McClellan."



Example 4.74. Reverse Dotted Rhythms Exercise Applied to mm. 55-65 of the *Capriccio*

Espagnol – III Alborado by Rimsky-Korsakov

Another methodology Dr. McClellan applied to the arpeggios in this excerpt involves practicing them in isolation by changing the rhythms. The following example demonstrates the rhythmic approach that he labels as long-short-short-long.



Example 4.75. Approach Long-Short-Short-Long Applied to mm. 55-56 of the *Capriccio*

Espagnol – III Alborado by Rimsky-Korsakov

The second rhythmic variation proposed by Dr. McClellan in the arpeggios is the reverse of the previous one, which he labeled as short-long-long-short.



Example 4.76. Approach Short-Long-Long-Short Applied to mm. 55-56 of the *Capriccio*

Espagnol – III Alborado by Rimsky-Korsakov

In practicing the arpeggios isolated in different rhythms, Dr. McClellan recommends that the clarinetist repeat them as many times as possible in one breath and gradually increase the metronome while playing the excerpt.

Exercises

When preparing for an audition, Dr. McClellan recommends adding arpeggio exercises to clarinetists' daily warm-up routines. This helps improve finger evenness and flexibility. The first exercise Dr. McClellan suggests is Gaetano Labanchi's Flexibility Exercise (arpeggio). This exercise aims to enhance the clarinet player's tone quality, dynamics, and legato technique across different instrument ranges.

Flexibility Exercise (arpeggio)

Labanchi



Example 4.77. Excerpt from the Flexibility Exercise by Labanchi

Dr. McClellan also recommends the Diminished Chords of the Seventh by Carl Baermann ⁸⁵ as a warm-up exercise to practice finger flexibility and velocity.



Example 4.78. Excerpt from the Diminished Chords of Seventh Exercise by Carl Baermann

The arpeggio from Gustave Langenus's *Complete Method for the Clarinet*, book 3, ⁸⁶ is the last exercise Dr. McClellan recommends for the daily warm-up routine to help the clarinetist prepare for this excerpt. It begins in C Major and goes through all the keys before returning to C Major. This exercise is very practical for developing finger flexibility and shaping phrases.



Example 4.79. Excerpt from the Arpeggios Exercise by Langenus

⁸⁵ Carl Baermann, *Complete Method for Clarinet Op. 63: Third Division* (New York: Carl Fischer, 1917).

⁸⁶ Gustave Langenus, *Complete Method for the Clarinet: in Three Parts* (New York: Carl Fischer, 1915), 14.

Rimsky-Korsakov: *Capriccio Espagnol* – IV Scena e Canto Gitano

Style

The first recommendation from Dr. McClellan for playing the solo beginning at measure 7 in this excerpt is to "observe the accents." The accurate approach of the accents is essential to capture the character of this passage. According to Dr. McClellan, the eighth notes played staccato that come before the accents should also be played with a small "lift," similar to the eighth notes before the arpeggios of the III Alborado. This approach aims to highlight the accents and give more character to the excerpt.



Example 4.80. Dr. McClellan's Notes from Rimsky-Korsakov, *Capriccio Espagnol* – IV Scena e Canto Gitano mm. 1-11

Regarding building the appropriate character by considering the composer's indication *dolce e leggieramente*, Dr. McClellan reflected, "When you emphasize a note with an accent, then, often, you will want to de-emphasize the notes around it." He highlights the necessity to keep this light by saying, "You have an accent, and then keep it light after that."

Practice Methodology

To achieve a natural evenness in playing the sixteenth notes, Dr. McClellan suggests applying the same approach used in the Practice Methodology section for the arpeggios of the III Alborado. This includes using dotted rhythms, reverse dotted rhythms and rhythmic variation.

Exercises

Dr. McClellan states that the staccato character is essential for playing this excerpt. To help the clarinetist build a good staccato in all ranges, he recommends the daily practice of the Staccato Exercises, which is part of his warm-up routine. This exercise was inspired by Scales and Chords No. 1 (in C Major) from the book *Scales and Chords for Clarinet* by Simeon Bellison.⁸⁷

⁸⁷ Simeon Bellison, *Scales and Chords for Clarinet* (New York: Carl Fischer, n.d.).



Example 4.81. Excerpt from the Staccato Exercises by Dr. McClellan

In practicing this exercise, Dr. McClellan gives the following suggestions for the clarinet player: "Move your fingers quickly to the next note. Keep your tongue close to the reed. The air stream should be moving constantly." (80)

Dr. McClellan ends this exercise by adding a short staccato and finger technique drill based on a passage from the Mozart Clarinet Concerto, as used by David Weber.



Example 4.82. Excerpt from the Staccato and Fingering Drill Applied to Mozart's Clarinet Concerto

As a final recommendation about practicing the staccato, Dr. McClellan states, “If you want to establish character in your staccato, then you want to be playing a lot of staccato every day, listening to yourself, and try to lighten your tongue.

Rimsky-Korsakov: *Capriccio Espagnol* – IV Scena e Canto Gitano (Cadenza)

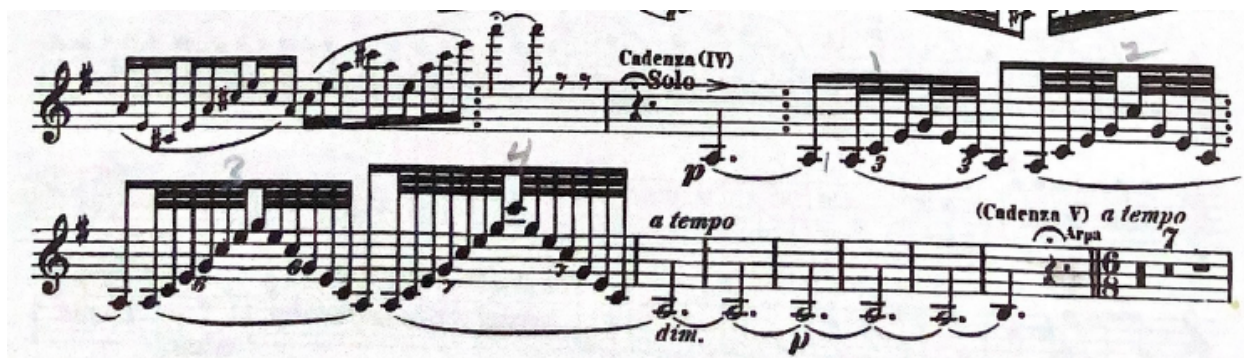
Style

To perform this cadenza, Dr. McClellan first directs the clarinetist to pay attention to playing the pedal tone⁸⁸ (A3). This note usually sounds sharp on most clarinets. To help fix this issue, he suggests, "I would shadow it with the ring finger by laying the top of the finger above half of the hole.⁸⁹"

In approaching the arpeggios in triplets, fourths, sixths, and sevenths, Dr. McClellan advises that each figure should progress in volume and time. The time progression is already built into the passage, considering that the composer adds new notes in each repetition. However, to show a gradual increase in intensity, Dr. McClellan recommends that the clarinetist label each group as shown in the example below.

⁸⁸ A pedal tone (also called a pedal point) is a held or repeated note, usually in the lowest voice that alternates between consonance and dissonance.

⁸⁹ McClellan, *Korsakov, Capriccio Espagnole, III. Alborado, IV Scena e Cadenza: Interview with Dr. McClellan*.



Example 4.83. Dr. McClellan's Notes on Rimsky-Korsakov, *Capriccio Espagnol* – IV Scena e Canto Gitano (Cadenza)

Dr. McClellan also suggests slightly holding the highest note of each group, gradually increasing the hold duration for each top note.

Practice Methodology

To play arpeggios evenly at different speeds, clarinet players should practice slowly with the metronome and gradually increase the speed until they reach the desired tempo. Dr. McClellan also suggests using dotted rhythms and rhythmic variations in practice. This approach can be applied to exercises in the following section as well.

Exercises

To assist the clarinetist in achieving the required accuracy and flexibility of the fingerings for playing this excerpt, Dr. McClellan recommends practicing the Exercise of Major and Minor Chords by Hyacinthe Klosé⁹⁰ and the Arpeggios Exercise by Langenus.⁹¹

⁹⁰ Hyacinthe Klosé, *Méthode Complète de Clarinette* (Paris: Alphonse Leduc, n.d.), 175.

⁹¹ McClellan, "Rimsky-Korsakov, *Capriccio Espagnol*, III. Alborado, IV Scena e Cadenza: Interview with Dr. McClellan."



Example 4.84. Excerpt from the Exercise of Major and Minor Chords by Hyacinthe Klosé

Audition Recommendations

The Audition Preparation

Performance anxiety is a common topic among musicians worldwide. It's well-recognized that everyone, regardless of their musical expertise, experiences some degree of nervousness when playing in front of an audience. Feeling anxious about performing is completely natural; however, some may struggle with performance anxiety when they feel unprepared.

Understanding preparation goes beyond just the musician's technical ability to play the pieces or excerpts well; it also involves taking proactive steps to reduce nervousness during the actual performance.

The following are from the author's notes taken from Dr. McClellan's lecture "Dealing with Performance Anxiety".

It is important to start playing your repertoire in public as early as possible before the audition day! You can schedule a family recital at least a week before the audition day to compare the

level of your performance outside of the practice room. The more you play in front of other people, the more you will learn how to deal better with your nervousness.

Recording yourself is highly recommended during the audition preparation process. Even though it may be difficult at first, listening to and analyzing your recording will give you a clear understanding of your performance and provide valuable insights for improvement. About recording yourself, Dr. McClellan states, “The process of recording is more cruel to you than any teacher can be. Especially at the beginning, when you first start recording yourself.”⁹²

Taking a calendar is another resource that can help in performance preparation. See the day of your performance, then write backward until you reach the day you want to be ready to start playing in front of people.

Performing regularly can also help in managing performance anxiety. By performing frequently, you will naturally become more accustomed to it and not feel as much pressure during each performance. The more you perform, the more confident you will become. Dr. McClellan mentioned that when he was younger, he used to do casual concerts, practice concerts, and small concerts with one to five people in the audience at the church for a lunch concert. It is not insignificant! He says,

If your family asks you to play, take advantage of it because you will get the chance to hear things in your playing you don’t like ...for example, that note was supposed to be more full; there was a little stuffy... Friends and family often just want to hear you play. They may not be interested in the details that bother you, so it’s a win/win. They get to hear you play and you get a chance to try things out. Play for those people because you will get so much experience and you will build confidence!⁹³

⁹² McClellan, *Dealing with Performance Anxiety*.

⁹³ McClelland, *Dealing with Performance Anxiety*.

When performing in front of an audience, it's crucial for musicians to have a clear expressive plan, including shapes and phrase directions, all noted in their music. This additional information helps focus the performer on the music, keeping them immersed in the moment rather than distracted by distracting factors like self-criticism, audience presence, or others' opinions.

Get used to being judged! Invite people to listen and judge your playing during the preparation process. It can be your teacher, an experienced musician, a friend who plays the same instrument as you, or a friend who does not play the same instrument as you. It does not matter. You should want to make the judgment, your friend. Imagine what it's like to play a recital when you see countless people judging you. Then you will be used to it!

About performance judgment, Dr. McClellan recalls that

There was a study done in sports of basketball players practicing free - throws. They divided up into two control groups. One of the control groups was told that they would just practice, but would not be observed or judged. The second group was told that they would be in practice, but that they would be observed and judged by talent scouts. The result were that, in the first week, the group that was not judged outperformed the group that was judged. After two weeks, the group that was judged outperformed the group that was not judged. The second group continued to outperform the first group of the experiment. The second group got used to being judged and consequently became better performers.⁹⁴

The Audition Day

Make sure to commit to a solid warmup each time you prepare for a performance. Regardless of the warmup routine you follow, doing it on the performance day is essential as it helps energize you and boosts your confidence and calmness. It does not have to be extensive; you can stick to your usual practice.

⁹⁴ McClelland, *Dealing with Performance Anxiety*.

Go through passages slowly and avoid repeating things and making mistakes! Keep your playing nice and controlled! You can play some passages at half the tempo or in dotted rhythms but do not over-practice. Make sure that you save your playing energy for the moment of performance. Do not be fatigued!

Make sure your reeds are arranged correctly, with the best ones easily visible and accessible! Test them at the audition hall right before your performance, but limit your playing time; briefly try each one before going backstage. Choose the reed you feel most comfortable with before performing, regardless of its rank in your reed case!

Do the mental practice of reviewing the notes by fingering them on the clarinet. You want to ensure you are going through your notes so everything is in front of your brain and you can recall everything!

The Audition Moment

The following are from the author's notes taken from Dr. McClellan's lecture "Dealing with Performance Anxiety⁹⁵".

When you are about to perform, it's important to remember to be humble. Not everyone will appreciate your performance, and that's okay. Do not play for the best musicians in the room. Let them watch you play for others! You want to play for the people who will enjoy and be blessed by your performance, especially those who may not be familiar with the clarinet. That is who you want to play to! Do not put pressure on yourself to play perfectly. However, when practicing, aim to please yourself and the best musician in the room.

⁹⁵ McClellan, *Dealing with Performance Anxiety*.

Follow the expressive plan already written in your music part since the preparation process. Now, it is time to share your interpretation of the piece with the audience through the nuanced phrases that were carefully considered during the practice sessions. Some people may prefer to use external resources such as body movement to convey this expressiveness, while others may prefer an internal approach, such as vibrato or dynamic exaggeration, etc.

Do not put a higher premium on the audition moment; put a higher premium on the practice session! You should strive to have the best preparation possible for playing your repertoire and thinking about your performance as a result of this preparation. You are going to do what you have already done over and over again in your practice! To provide a clear understanding of this principle, Dr. McClellan shared the following experience

This actually comes from an actor. I don't remember his name. But I heard him say that he used to go to auditions worrying about how to impress those for whom he was auditioning. One day, he decided to go to the auditions, telling himself: this is just another day and I am going to do what I do. If someone likes it, great, and if they don't, that is fine too; there are going to be more! He said that once he did that, he started getting calls for acting engagements!⁹⁶

After the Audition

When you take auditions, you are working on your auditioning skills. Every time you prepare for auditions, you are building blocks, elevating your abilities each time. So, the plane tickets are not a waste. You will keep building these audition skills if you consistently do the auditions. Count the audition as a very valuable experience!

⁹⁶McClelland, *Dealing with Performance Anxiety*.

CHAPTER 5

CONCLUSION

During the implementation of this study, I observed the wide variety of resources that Dr. McClellan uses to address the technical and interpretive demands of the selected excerpts. His comprehensive approach incorporates exercises from the American clarinet school, particularly those from his mentor, David Weber, as well as exercises from the French, German, Italian, and English clarinet schools. These multicultural influences in Dr. McClellan's pedagogy, along with the history of symphony orchestras in the United States, can be explained by the significant role that immigration has played in shaping American musical culture since the early 17th century. Additionally, Dr. McClellan often creates his own exercises to enhance the practice of various technical and stylistic demands of the music.

Similarly, as cultural exchanges helped lay the foundation for classical music in the United States—contributing to the professionalization of symphony orchestras and enhancing their technical and artistic standards—Dr. McClellan's clarinet pedagogy also lay among the most effective for clarinetists worldwide due to its variety and detailed approach to each fundament of the instrument and the musical interpretation.

Due to the high demand of candidates from America and other parts of the world who audition for the major orchestras in United States, the knowledge of the audition process in the

U.S. can also contribute to optimizing the candidate preparation and increase their chances to succeed in this competitive process. About this subject, I want to share my own experience:

Throughout my more than twenty years as a professional clarinetist at the Rio de Janeiro Opera House in Brazil, I have noticed an increasing demand for international musicians, as well as Brazilian musicians who have studied abroad—most of them in the USA—to join the major symphonic orchestras in Brazil. I believe this trend intensified in 1997 when Brazilian conductors John Neschling and Roberto Minczuk were brought on board to lead the restructuring project for the São Paulo Symphony Orchestra (OSESP). This project involved building a new concert hall, improving the working conditions for musicians, and expanding the orchestra by holding auditions both in Brazil and internationally to recruit new musicians.

These auditions highlighted an uncomfortable fact: most successful Brazilian candidates had either partially or fully studied music abroad, often in the United States. Similar audition procedures were followed by other major orchestras across the country, including the Brazilian Symphony Orchestra, the Goiânia Symphony Orchestra, and the Minas Gerais Philharmonic Orchestra.

An interesting detail is that Brazilian conductors Roberto Minczuk, a former music director of the São Paulo Symphony Orchestra and the Brazilian Symphony Orchestra, and Fabio Mechetti, the music director of the Minas Gerais Philharmonic Orchestra, attended the renowned Juilliard School of Music at the same time as Dr. McClellan. After their studies, they returned to Brazil to become music directors of these orchestras. It is very likely that the expectations of these Brazilian conductors when hiring a clarinetist for their orchestras were influenced by the level of excellence demonstrated by the clarinet studio at Juilliard, where Dr. McClellan served as a graduate teaching assistant during that period.

Studying the main orchestral excerpts that are commonly requested in auditions for orchestras in America and how to prepare for these auditions is a vital topic for any clarinet player. I firmly believe this study will greatly benefit students, teachers, and professional clarinetists who are directly or indirectly involved in the audition process for orchestras or other classical music institutions worldwide.

This research provides valuable information that has already helped my students become better prepared to face the competitive world of professional classical music, and it has also contributed to my own development as a clarinet player.

I aim to write a Portuguese version of this work to ensure that Brazilian clarinet players and anyone interested in this subject have access to this valuable content.

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APPENDIXES

Audition Lists

Los Angeles Philharmonic
Principal Clarinet Audition Repertoire – October 2015

SOLO REPERTOIRE

Mozart Concerto, K.622 entire work

ORCHESTRAL REPERTOIRE

| | | |
|-----------------|------------------------------|---|
| Bartok | * Miraculous Mandarin Suite | [13] - [16] 1m after [22] - 1m after [25] |
| Beethoven | Symphony No. 4 | Mvt. II - mm 81-89 |
| | Symphony No. 6 | Mvt. I - mm 474-492 Mvt. II - mm 68-77 |
| | Symphony No. 8 | Mvt. III - mm 48 - end |
| Berlioz | Symphony fantastique | Mvt. III - mm 119 - 132 |
| Brahms | Symphony No. 3 | Mvt. I - mm 36-46 Mvt. II - mm 1-13 |
| Kodaly | * Dances of Galanta | mm 31-65 mm 571-579 |
| Mendelssohn | Midsummer's Night's Dream | Scherzo -beginning to [F] |
| Ravel | Daphnis and Chloe Suite No.2 | [155] -[158] [194] - end |
| Rachmaninov | Symphony No. 2 | Mvt. III -beginning to 2nd m of [47] |
| Respighi | * Pines of Rome | Mvt. III -pick-up to [13] -11 mm after [17] |
| Rimsky-Korsakov | Capriccio Español | I. Alborado -from [A] - 1m after [B] III. - 11mm after [K] - end of mvt. IV. - beginning to 8 mm before [M] |
| | Scheherazade | Mvt. II - from [F] – [G] Mvt. III - 1m after [D] to 1m before [E] Mvt. III - 1m before [G] to [H] |
| Schubert | Symphony No. 8 (Unfinished) | Mvt. II (Clarinet in A) mm 66-83 |
| Shostakovich | * Symphony No. 1 | Mvt. I - pickup to [1] – [2] Mvt. I - [14]-[15] Mvt. II - [1] – 4 before [2] |

| | | |
|-------------|---------------------------------------|--|
| | | Mvt. IV - [24] – [28] |
| | * Symphony No. 9 | Mvt. II - mm 1-32 Mvt. III -mm 1-17 |
| Sibelius | Symphony No. 1 | Mvt. I - mm 1-32 Mvt. III – pick-up to 7 after [E] to 12 after [E] Pick-up to 4 after [F] to 6 after [G] |
| Stravinsky | Firebird Suite (1919 ed.) | L'Oiseau de Feu -[9] to end of variation |
| Tchaikovsky | Symphony No. 6 Francesca di Rimini | Mvt. I - mm 54-67 and mm 153-160 mm 324-339 |

*Copies of the required portions of these rental-only excerpts will be sent to invited applicants upon receipt of completed applications and audition deposits. Deposit checks will be returned after the audition is played in Los Angeles and after excerpts are returned or after a timely cancellation of audition appointment and return of excerpts.

This list is subject to change. Updates will be sent to registered applicants only. Sight reading and/or chamber music may be required.

The Los Angeles Philharmonic tunes to A = 442.

REVISED 8/7/2015



PRINCIPAL CLARINET AUDITION MASTER REPERTOIRE LIST

Orchestral Repertoire:

| | |
|-----------------|--|
| BARTÓK | <i>The Miraculous Mandarin Suite</i> |
| BEETHOVEN | Symphony No. 4 |
| BEETHOVEN | Symphony No. 6 |
| BEETHOVEN | Symphony No. 8 |
| BERLIOZ | <i>Symphonie fantastique</i> |
| BERLIOZ | <i>Benvenuto Cellini Overture</i> |
| BRAHMS | Symphony No. 3 |
| DEBUSSY | <i>Prélude à "L'après-midi d'un faune"</i> |
| GERSHWIN | <i>Rhapsody in Blue</i> |
| KODÁLY | <i>Dances of Galanta</i> |
| MENDELSSOHN | <i>Midsummer Night's Dream, Scherzo</i> |
| PROKOFIEV | <i>Peter and the Wolf</i> |
| PUCCINI | <i>Tosca, Act III</i> |
| RACHMANINOFF | Symphony No. 2, 3 rd movement |
| RAVEL | <i>Bolero</i> |
| RAVEL | <i>Daphnis et Chloe, Suite No. 2</i> |
| RESPIGHI | <i>Pines of Rome</i> |
| RIMSKY-KORSAKOV | <i>Capriccio espagnole</i> |
| RIMSKY-KORSAKOV | <i>Le Coq d'Or, Cadenza</i> |
| SHOSTAKOVICH | Symphony No. 9, 1 st movement |
| STRAVINSKY | <i>Firebird Suite (1919)</i> |
| SCHUBERT | Symphony No. 8, <i>Unfinished</i> |
| TCHAIKOVSKY | Symphony No. 5 |
| TCHAIKOVSKY | Symphony No. 6 |
| TCHAIKOVSKY | <i>Francesca di Rimini</i> |
| VERDI | <i>La forza del destino Overture</i> |

Solo Repertoire:

| | |
|---------|--------------------------|
| DEBUSSY | <i>Première Rhapsody</i> |
| MOZART | Concerto, K. 622 |

Sight reading from the standard orchestral repertoire will be asked for during these auditions.

The New York Philharmonic tunes to A442.

ORIGINAL

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director
 SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
 Telephone: (617) 368-1493
 Fax: (617) 638-9367

Principal Clarinet Audition Repertoire
 April, 1994 (Preliminaries/Semi-Finals/Finals)

I. Required Solos: (need not be memorized)

Debussy: Premiere Rhapsody
 Mozart: Clarinet Concerto, K. 622 (Mvmts. 1 and 2)

II. Chamber Music Repertoire

Mozart: Clarinet Quintet, K. 581 (Mvmts. 1 and 2)
 Brahms: Trio, Op. 114 (Mvmt. 1)

III. Orchestra Repertoire (1st Clarinet Repertoire):

Bartok: Miraculous Mandarin (13 - 5 after 16; 1 after 22 - 1 after 25; 3 before 31 - 34)
 Beethoven: Symphony No. 4 (Mvmt. 2: F - 5 after G; Mvmt. 4: 20 after 6 - 25 after 6)
 Beethoven: Symphony No. 6 (Mvmt. 1: m. 83-93, 418-438, 474-492; Mvmt. 2: m. 69-77; Mvmt. 3: 114-133)
 Brahms: Symphony No. 3 (Mvmt. 1: M. 23-27, 36-46, 149-155; Mvmt. 2: m. 1-13, 40-62)
 Mendelssohn: A Midsummer Night's Dream (Scherzo - Entire Mvmt.)
 Rachmaninoff: Symphony No. 2 (Adagio Mvmt. 3: 6 before 46 - 47)
 Ravel: Daphnis et Chloe (2nd Suite: 155 - 158; 4 before 193 to end)
 Rimsky-Korsakov: Capriccio Espagnol (I - Alborada: A - B, C - 21 after C; III - Alborada: 11 after K to end of Mvmt.; IV - Cadenza)
 Shostakovich: Symphony No. 1 (Mvmt. 1: 1 before 1 - 2, 8 - 9; Mvmt. 2: 1 - 4 before 2; Mvmt. 4: 6 - 3 after 8, 26 - 28)
 Schubert: Symphony No. 7 in B minor (Mvmt. 2: m. 66-83, 225-233)
 Stravinsky: L'Histoire (Devils Dance)
 Stravinsky: Firebird Suite, new Kalmus ed. (Variation de L'Oiseau de feu: Entire Mvmt.)
 Tchaikovsky: Symphony No. 6 (Mvmt. 1: m. 54-67, 153-160 and 325-335)

IV. Sightreading

(At the audition you may use your own music or the music provided by the BSO, but please be prepared to use BSO parts if requested.)

THE AUDITION COMMITTEE OF THE BOSTON SYMPHONY ORCHESTRA RESERVES THE RIGHT TO DISMISS IMMEDIATELY ANY CANDIDATE NOT MEETING THE HIGHEST STANDARDS AT THESE AUDITIONS.

**Repertoire List
San Francisco Symphony
Principal Clarinet Audition
May 8, 2006**

Solo repertoire (Piano accompaniment will be provided)

Mozart: Clarinet Concerto
and
Copland: Clarinet Concerto

Orchestral repertoire

Bartók: * Concerto for Orchestra
Mvt. I: reh. #175-210; reh. # 272-288; reh. # 402-425
Mvt. II: reh. # 45-57; reh. # 198-212

Beethoven: Symphony No. 6
Mvt. I: m. 476-492
Mvt. II: m. 69-77
Mvt. III: m. 122-133
Symphony No. 8
Menuetto (Trio): m. 48-78 (no repeats)

Berlioz: Symphonie Fantastique
Scene in the Country: m. 119-131

Brahms: Symphony No. 3
Mvt. I: m. 36-44
Mvt. II: m. 1-13
Symphony No. 4
Mvt. II: m. 4-30

Debussy: *Prelude a l'après-midi d'un faune*
1 before reh. # 3 - reh. #4
Reh. #6 - 2 before reh. #7
4 before reh. #8 - reh. #8

Kodaly: * Dances of Galanta
m. 31-49

Mahler: * Symphony No. 5
Mvt. V: m. 16-21
* Symphony No. 9
Mvt. IV: m. 88-107

Mendelssohn: Scherzo from A Midsummer Night's Dream
m. 1-37
m. 99-115
The Hebrides Overture (Fingal's Cave)
Solo/duet: 'tranquillo assai' after reh. F - 'animato' before reh. G
Symphony No. 3 "The Scottish"
Mvt. I: 6/8, Allegro un poco agitato, m. 64-83
Mvt. II: 2/4, Vivace non troppo, m. 8-57, m. 84-102

(OVER)

| | |
|------------------|---|
| Nielsen: | Symphony No. 5 Mvt. I: reh. #12 - 1 after reh. #14; 5 before reh. #22 - 5 after reh. #22; reh. #24 - 5 after reh. #25; reh. #27 - reh. #31; reh. #39 - the end. Mvt. II: reh. #77 - reh. #90 |
| Rachmaninoff: | Symphony No. 2 Mvt. III: m. 6-28 |
| Respighi: | * Pines of Rome Mvt. III: 1 before reh. #13 - reh. #15 |
| Rimsky-Korsakov: | Capriccio Espagnol Mvt. I: m. 14-27; m. 41-55 Scheherezade Mvt. II: Cadenza at reh. F |
| Rossini: | Barber of Seville- Overture and No. 2 Overture: solo after reh. I No. 2: Allegro Vivace, reh #10 - 14 after reh. #10 |
| Schubert: | Symphony No. 8, "Unfinished" Mvt. II: m. 66-83; m. 225-233 |
| Strauss: | Don Juan Beginning through reh. B; 8 after reh. G - reh. K; Solo after reh. M - reh. N Till Eulenspiegel 6/8 after reh. #27 - 11 after reh. #28 4/8 'Epilogue' solo (30 after reh. #40 - 'sehr lebhaft') |
| Stravinsky: | * Petrushka [1947] Part 2: Allegro reh. #111 - reh. #113 Peasant and Bear, reh. #188 - reh. #189, 4 th beat |

Sight Reading:

*** These excerpts will be sent in a separate mailing to invited candidates only.** Because these pieces are still under copyright, these photocopies *must be returned to the San Francisco Symphony at the conclusion of your audition.*

The Official Pitch of the San Francisco Symphony is A = 441

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST
MUSIC DIRECTOR

PRINCIPAL CLARINET AUDITION REPERTOIRE – JULY 2017

I. SOLO:

| | |
|---------|--------------------------------------|
| DEBUSSY | Première Rhapsody |
| MOZART | Clarinet Concerto in A major, K. 622 |

II. ORCHESTRAL EXCERPTS:

| | |
|-----------------|---|
| BARTÓK | Concerto for Orchestra |
| BARTÓK | Suite from <i>The Miraculous Mandarin</i> |
| BEETHOVEN | Symphony No. 3 |
| BEETHOVEN | Symphony No. 4 |
| BEETHOVEN | Symphony No. 6 |
| BEETHOVEN | Symphony No. 8: 3 rd movement |
| BEETHOVEN | Symphony No. 9: 3 rd movement |
| BERLIOZ | Symphonie fantastique |
| BRAHMS | Symphony No. 1: 3 rd movement |
| BRAHMS | Symphony No. 3 |
| DEBUSSY | <i>Prelude to the Afternoon of a Faun</i> |
| KODÁLY | Dances of Galanta |
| MENDELSSOHN | <i>Midsummer Night's Dream</i> : Scherzo |
| MENDELSSOHN | Symphony No. 4 |
| PUCCINI | <i>Tosca</i> : Act III |
| RAVEL | Suite No. 2 from <i>Daphnis et Chloe</i> |
| RAVEL | <i>Rapsodie espagnole</i> |
| RAVEL | Valses nobles et sentimentales: Waltz No. 5 |
| RESPIGHI | Pini di Roma (The Pines of Rome) |
| RIMSKY-KORSAKOV | Capriccio espagnole |
| SCHUBERT | Symphony No. 8, Unfinished |
| SHOSTAKOVICH | Symphony No. 8: 1 st movement |
| SHOSTAKOVICH | Symphony No. 9: 1 st movement |
| STRAVINSKY | Suite from <i>The Firebird</i> (1919 version) |
| TCHAIKOVSKY | Symphony No. 4 |
| TCHAIKOVSKY | Symphony No. 5 |
| TCHAIKOVSKY | Symphony No. 6 |
| TCHAIKOVSKY | <i>Francesca di Rimini</i> |
| VERDI | Overture to <i>La forza del destino</i> |

III. CHAMBER MUSIC:

| | |
|---------|---|
| NIELSEN | Wind Quintet, Opus 43: 2 nd movement |
|---------|---|

IV. SIGHT READING



Principal Clarinet Audition

March 6-7, 2017

I. SOLOS

MOZART Clarinet Concerto in A Major, K. 622

DEBUSSY *Prelude*

**a pianist will be provided for the Final rounds*

II. ORCHESTRAL EXCERPTS

| | | |
|-----------------|-------------------------------------|---|
| BARTÓK | <i>Miraculous Mandarin Suite</i> | 13 to 16, 22 to 25, 31 to 36 |
| BEETHOVEN | Symphony No. 4 | Mvt. II: F to 9 after F |
| | Symphony No. 6 | Mvt. IV: 20 after G to 25 after G |
| | Symphony No. 8 | Mvt. I: ms. 474 – 492 |
| BRAHMS | Symphony No. 3 | Mvt. II: ms. 68 – 77 |
| | Symphony No. 3 | Mvt. III: m. 48 to end of Trio (no repeat) |
| GERSHWIN | <i>Rhapsody in Blue</i> | Mvt. I: ms. 36 – 44 |
| KODALY | <i>Dances of Galanta</i> | Mvt. II: beginning to B |
| MAHLER | Symphony No. 7 | Opening Solo to #2 |
| | | Ms. 31 – 66 |
| MENDELSSOHN | <i>A Midsummer Night's Dream</i> | Mvt. II: ms. 9 – 29 |
| | Symphony No. 3 | Scherzo |
| PROKOFIEV | <i>Peter and the Wolf</i> , Op. 67 | Mvt. II: ms. 1 – 68, ms. 84 – 102 |
| PUCCINI | <i>Tosca</i> | [20] – [21] (on A or Bb Clarinet) |
| RACHMANINOFF | Symphony No. 2 | Act III: [11] to [12] |
| RAVEL | <i>Daphnis et Chloe Suite No. 2</i> | Mvt. III: Beginning to 47 |
| RESPIGHI | <i>Pines of Rome</i> | [155] to 158, [212] to end |
| RIMSKY-KORSAKOV | <i>Capriccio Espagnol</i> | Movement III: pickup to [13] to 10 after 17 |
| | <i>Scheherazade</i> | Mvt. I: [A] to [B], [C] to [D] |
| ROSSINI | Overture to <i>Semiramide</i> | Mvt. III: 11 after [K] to end |
| SHOSTAKOVICH | Symphony No. 9 | Mvt. II: [F] to [G] |
| | | 5 after [K] to [L] |
| STRAVINSKY | <i>Firebird Suite</i> (1919) | Mvt. II, ms. 1 – 32 |
| VERDI | <i>La Forza del Destino</i> | Mvt. III, ms. 1 – 17 |
| | | Variation de l'oiseau de feu |
| | | Overture: [G] to [H] |

III. POSSIBLE SIGHTREADING

IV. POSSIBLE ENSEMBLE ROUND



Principal Clarinet Audition Repertoire
Oct 23-25, 2022 (Prelims/Semis)
December 5, 2022 (Finals)
(9/15/2022)

SOLO REPERTOIRE

Mozart Clarinet Concerto, K. 622 Mvt. I & Mvt. II: Complete

ORCHESTRAL REPERTOIRE – CLARINET 1

| | | |
|--------------|---------------------------------------|--|
| *Bartók | Concerto for Orchestra | Mvt. I: m. 174 – m. 211 Mvt. II: m. 45 – m. 57 |
| Beethoven | Symphony No. 4, Op. 60 | Mvt. II: m. 10 – m. 17; m. 81 – m. 90 Mvt. IV: m. 297 – m. 302 |
| | Symphony No. 6, Op. 68 | Mvt. I: m. 418 – m. 439 & m. 476 – m. 493 Mvt. II: m. 69 – m. 78 Mvt. III: m. 114 – m. 134 |
| | Symphony No. 8, Op. 93 | Mvt. III (Trio): m. 48 – end of mvt. |
| Berlioz | <i>Symphonie fantastique</i> , Op. 14 | Mvt. II: 13 m. after Reh 26 – downbeat of Reh 27 Mvt. III: 3 m. after Reh 43 – downbeat of Reh 44 |
| Brahms | Symphony No. 3, Op. 90 | Mvt. I: m. 36 – downbeat of m. 44 Mvt. II: Beginning – m. 23 |
| | Symphony No. 4, Op. 98 | Mvt. II: m. 4 – downbeat of m. 30 |
| *Gershwin | <i>Rhapsody in Blue</i> | Beginning – Rehearsal 2 |
| *Kodály | <i>Dances of Galánta</i> | m. 31 – m. 65 & m. 571 – m. 579 |
| Mendelssohn | <i>A Midsummer Night's Dream</i> | "Scherzo:" Beginning – Reh B; 7 m. after Reh D – downbeat of Reh E |
| | Symphony No. 3, Op. 56 | Mvt. II: Beginning – m. 68 & m. 84 – m. 103 |
| Prokofiev | <i>Peter and the Wolf</i> | Rehearsal 20 ("Nervoso") – Rehearsal 21 |
| Puccini | <i>Tosca</i> | Act III: Rehearsal 11 – Rehearsal 12 |
| Rachmaninoff | Symphony No. 2, Op. 27 | Mvt. III: Beginning – 1 m. before Rehearsal 47 |

| | | |
|---------------------|--|--|
| Ravel | <i>Daphnis et Chloé</i> Suite No. 2 | Rehearsal 155 – downbeat of 3 m. before Rehearsal 158 Rehearsal 162 – Rehearsal 166 3 m. after Rehearsal 212 – end |
| Respighi | <i>Pines of Rome</i> | Mvt. III (“I pini del Gianicolo”): Complete |
| *Rimsky-Korsakov | <i>Capriccio espagnole</i> , Op. 34 | Mvt. I: m. 14 – m. 27 & m. 41 – end of mvt. Mvt. III: 11 m. after Rehearsal K – end of mvt. Mvt. IV: Beginning – 8 m. before Rehearsal M |
| | <i>Scheherazade</i> , Op. 35 | Mvt. II: Rehearsal F – Rehearsal G cadenza Mvt. III: Rehearsal G – Rehearsal H |
| Saint-Saëns | Symphony No. 3, Op. 78 | Mvt. I: Rehearsal Q – 3 m. after Rehearsal S |
| *Salonen, Esa-Pekka | NYX | extended solos |
| Shostakovich | Symphony No. 5, Op. 47 | Mvt. I: Rehearsal 41 – Rehearsal 43 |
| | Symphony No. 9, Op. 70 | Mvt. I: m. 211 – m. 219 Mvt. II: m. 1 – m. 32 Mvt. III: m. 1 – m. 17 |
| Strauss, R. | <i>Don Juan</i> , Op. 20 | Beginning – Rehearsal B 8 m. after Rehearsal G – Rehearsal K 16 m. after Rehearsal M – Rehearsal N |
| | <i>Till Eulenspiegel's lustige Streiche</i> , Op. 28 | 6/8 after Rehearsal 27 – Rehearsal 28 Rehearsal 30 – Rehearsal 36 30 m. after Rehearsal 40 (Epilogue solo) |
| Stravinsky | <i>The Firebird</i> Suite 1919 | Mvt. III Variation of the Firebird: Complete |
| Tchaikovsky | Symphony No. 4, Op. 36 | Mvt. III: Rehearsal F – end of 9 m. after Rehearsal F |
| | Symphony No. 6, Op. 74 | m. 153 – m. 160 |
| Weber | <i>Der Freischütz</i> Overture | 6 m. after Rehearsal 3 – Rehearsal 5 |
| Verdi | <i>La Forza del destino</i> Overture | Rehearsal g – Rehearsal H |

** Excerpt will be provided by the ASO*

POSSIBLE SIGHT READING

Note: Candidates are responsible for obtaining the repertoire listed above from any of the following sources: orchestral scores, standard excerpt books, and individual parts for sale through various publishers. Aside from works which are under copyright and available through rental only, the Atlanta Symphony Orchestra will not provide copies of any excerpts.

NATIONAL SYMPHONY ORCHESTRA PRINCIPAL CLARINET REPERTOIRE LIST

Solo: Mozart Concerto K 622: Movement 1

Bartok Miraculous Mandarin
[13] - [16]
1m. after [22] - 1m. after [25]

Beethoven Symphony # 4
Mvt. 2; mm. 10 – downbeat of [A], mm. 81-89
Mvt. 4; mm. 297 - 301

Beethoven Symphony # 6
Mvt. 1; mm. 474-492
Mvt. 2; mm. 68 - 77
Mvt. 3; mm. 122-133

Beethoven Symphony # 8
Mvt. 3; Trio

Brahms Symphony #3
Mvt. 1; mm. 36 - 46
Mvt. 2; beginning - [B]

Kodaly Dances of Galanta
mm. 31 - 65
mm. 346 - 353
mm. 571 - 579

Mendelssohn Midsummer's Night Dream Scherzo
beginning - [G]

Mendelssohn Symphony #3
Mvt. 2; mm. 8 - 56, 4m. before [C] - 15m. after [C]

Nielsen Symphony #5
Mvt. 1; [39] - end

Prokofiev Peter and the Wolf
[20] - [21]

Ravel Daphnis and Chloe Suite No. 2
[155] - [158]
[201] - end

Rachmaninov Symphony #2
Mvt. 3; beginning - [29]

Respighi Pines of Rome
Mvt. 3

Rimsky-Korsakov Capriccio Español

Mvt. 1; [A] - 1m. after [B], [C] to 21 after [C]

Mvt. 3; 11m. after [K] - end

Mvt. 4; 5m. after [L] - 8m. before [M]

Shostakovich Symphony #1

Mvt. 1; [1] - [2], [8] - [9]

Mvt. 2; [1] - 4m. before [2]

Mvt. 4; [24] - [33]

Shostakovich Symphony #9

Mvt. 2; beginning - [32]

Mvt. 3; mm. 1 - 17

Sibelius Symphony #1

Mvt. 1; mm. 1 - 32

Mvt. 3; mm. 8 - 4m. before [B], 6m. after [E] - 5m. before [H]

Stravinsky Firebird Suite (1919)

Variation L'oiseau de Feu

Sight reading and/or ensemble playing may be required in the final round only.

The NSO reserves the right to immediately cut off any candidate not meeting the highest artistic standards.

The NSO tunes to A-442.

Related Exercises

Clarinet Scales - Major & Harmonic Minor

Eugene Gay

These fingers should be used for the higher octave

Also *8va* up

These fingers should be used for the higher octave

Also *8va* up

The image displays eight staves of music, each representing a different key signature for a clarinet scale. The first four staves are in treble clef, and the last four are in bass clef. The first two staves are in C major and C harmonic minor. The third and fourth staves are in F major and F harmonic minor. The fifth and sixth staves are in Bb major and Bb harmonic minor. The seventh and eighth staves are in Eb major and Eb harmonic minor. Each staff shows the scale ascending and descending. Fingerings are indicated by numbers 1-5 above or below the notes. In the treble clef staves, the higher octave notes are marked with a circled '8' and a 'va' (for *8va*). In the bass clef staves, the higher octave notes are marked with a circled '8' and a 'va' (for *8va*). The text 'These fingers should be used for the higher octave' and 'Also 8va up' is placed above the staves to indicate the correct fingering and octave for the higher notes.

Clarinet Scales - Major & Harmonic Minor Pg. 2

These fingers should be used for the higher octave

Also *8va* up

These fingers should be used for higher octave

Also *8va* up

Also *8va* up

Clarinet Scales - Major & Harmonic Minor Pg. 3

These fingers should be used for the higher octave

Also 8va up

These fingers should be used for the higher octave

Also 8va up

Also 8va up

CHAPTER 3

Method of Staccato

first 6 weeks or until
mastery of stopped tonguing

This chapter was written at the request of many professionals, clarinet students, and teachers, who realize the great need of definite rules for acquiring a correct way of playing staccato.

During my twenty-five years experience as a teacher, I have employed this system, which I devised myself, without having ever met with a single failure, as long as the students have the patience to follow instructions faithfully and will practice slowly.

All my pupils, many of whom occupy top positions in American Symphony Orchestras, possess a perfect staccato and an impeccable articulation.

May I add that this system of finger synchronization can be applied to all wind instruments.

I have taught it successfully to flutists, oboists, French horn and trumpet players. The method will prove invaluable to all wood wind and brass teachers.

Perfect staccato is simple if instructions are carefully followed. Keep in mind that these instructions are based on acquiring a perfect staccato at all speeds. Learn and practice slowly what is required when playing staccato fast. It can be called: SLOW SYNCRO-MOTION STACCATO.

The first requirement in playing staccato correctly is to know how and where to hit the reed with the tongue.

The very tip of the tongue should be used to touch the part of the reed just below the extreme tip thus:



The principle of staccato is not to hit the reed with the tongue but to have the tip of the tongue ON the reed and move it backward and forward intermittently at different speeds as needed. Consider staccato as an interruption of legato. This will be discovered in the first exercises.

I repeat, in making staccato, the tongue moves back and forth, with the pressure of the wind always the same, as tho playing legato. The faster the interruption, the faster the staccato.

The following procedure will demonstrate fully how the system works:

First exercise:

Blow an open C—Hold it and then suddenly stop the tone by putting the tongue on the reed. Keep constant pressure of wind, although no sound comes out of the instrument. Then take your tongue OFF the reed. This will start tone again. Repeat same procedure several times (take breath when necessary) and continue until the tongue moves regularly.



After you have mastered this exercise proceed by trying the short staccato, using the same principle. Do not forget that in the short staccato, the tongue is always on the reed and goes "on and off" quickly for each staccato.



Staccato

You must feel, in playing these staccato exercises, that the flow of wind, is always behind the tip of your lip in a constant pressure, EVEN when the tongue is preventing the reed from vibrating.

Routine of practice:



Repeat the above exercises for many days and keep on practicing them even after going on with further exercises. This will help you retain the basic principles of the system.

Once you have mastered the short staccato, the next step is the motion of the fingers—*"synchronized"* with the motion of the tongue—in other words, the fingers must move in reverse motion of the tongue, thus preparing the next note to be played as quickly as possible after

each note is played. For this, play slowly the following easy 5 notes (short staccato).



Play C, move quickly to D (do not take breath) Play D, move quickly to E (do not take breath) Play E, move quickly to F and so on.

Remember that the wind pressure never relaxes, as if you played the 5 notes legato.

Move quickly to next note but do not play it until you have to, according to the written music.

The same process is used when playing articulation of 2 notes slurred, 2 notes staccato, 3 notes slurred, 3 staccato or any other combination of articulation.



master skills on this page

Studies

IMPORTANT

In these exercises of articulations, the tongue must snap back on the reed immediately as the last slurred note is played and the finger moves to the next note, ready for short staccato.

Keep in mind that this way of playing staccato must be practiced very slowly thus giving the player the correct motion of tongue and fingers as occurs when playing fast. This is the slow motion description of fast staccato playing.

Notice—When a slur is followed by another slur, there should be no preparation of fingers to the next slur as in this example:



In this example, each first note of slurs is just "called", by touching the reed lightly with the tip of the tongue, without actually interrupting the flow of wind.

But if slur after slur is syncopated, then the last note of each slur is slightly shortened to allow the tongue to give a little accent on the first note of next syncopated slur.



Exercises recommended to attain perfection of staccato and articulation (can be varied infinitely).



STUDIES RECOMMENDED

- 40 Studies for Clarinet by C. Rose.
- No. 11—Played very slowly.
- No. 22 and 23—Playing all notes short.
- 32 Studies by C. Rose.
- No. 4—12—20—24—26.

Articulation

ACCENTS IN ARTICULATION

In playing articulation, rhythmical accents are very important, as they lead the player in performing perfectly on time with the given beat.

Here is a little diagram of how accents should be played, according to different articulations.



The accent is placed on the first note of slur, second note of slur played short, preparing fingers for next note, next staccato note or notes short. Only in the 1 and 3 is the accent given on staccato note on the beat—as usually, the first note is melodic and the other three are accompaniment. It can also be taken for granted that in articulation when the figure of one-eighth and two sixteenths occurs the eighth is played as a sixteenth and a sixteenth rest thus—



Do not forget that in playing articulation, the speed of the tempo determines the shortness of the staccato—for example, in a certain staccato passage played presto, the staccato will be very short. If the same passage is played at a moderate tempo, the staccato will be played longer and in this case, the shortening of the last note of the slur preceeding the staccato note becomes less short, as there is more time to prepare the next staccato note.

In fact, as I said before, the speed of the playing determines the shortness of the last note of the slur, and of the staccato notes, to a point that in semi-staccato or legato staccato and at a slower tempo, that last note does not need to be played short any more.

HINTS ON RHYTHM—and difference of articulation according to speed of tempo.

When playing a 6/8 rhythm as




the speed of the tempo determines how such a figure should be played. For example, in a "slow" 6/8 the dotted eighth should be long, although separated from the following sixteenth thus:



In a fast tempo, then the dotted eighth becomes shorter and the sixteenth and next eighth are played short, thus:

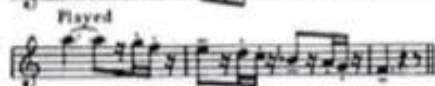
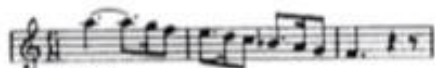


Staccato

When playing  one must feel that the sixteenth is related to the last eighth of the group and not to the dotted eighth thus:



as exemplified in Beethoven's 7th Symphony.



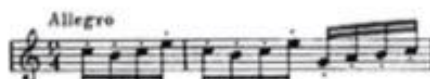
THERE ARE THREE KINDS OF STACCATO

(1) Short staccato (as in technique passages) at fast speed.

Example:

Beethoven's 4th Symphony.

4th movement.



(2) Semi-short staccato (notes not dotted or eighths at slower speed).

Beethoven's 6th Symphony (Pastorale—1st movement).



(3) The long staccato in slur, as Beethoven's 7th Symphony Andante.



Where the eighths are played "detached" without stopping the slur.

Difference of interpretation of dotted eighth and sixteenth in slow tempo (phrasing) or fast tempo (technique).

When playing dotted eighth and sixteenth in phrasing (slow tempo) the stress should be put on the 16th note thus:



with a shade of a stop after playing the dotted eighth.

Playing the same passage in a fast tempo the stress must be on the dotted eighth played short as an eighth and sixteenth rest, and the sixteenth played short thus:



associating the sixteenth with the next note, actual sound



In the same order, it must be noted that a dotted quarter and an eighth are also separated unless tied in the slur as



Exercise for Articulation Character

D. Ray McClellan

The musical score is written for a single melodic line in 4/4 time, spanning 16 measures across 9 staves. The key signature has one sharp (F#), and the time signature is 4/4. The exercise features a variety of articulation techniques, including slurs, accents, and various note values (quarter, eighth, and sixteenth notes). The melody is primarily ascending and descending, with some chromatic movement. The first staff begins with a treble clef and a key signature of one sharp. The notation includes many slurs and accents, indicating specific articulation points for the performer. The exercise concludes with a final half note on the ninth staff.

2



Tonguing

If you have slow, inconsistent, heavy, or unsatisfying articulation, this exercise is guaranteed to help.




Execution for speed: Find a tempo where you just barely get to the last note of the exercise on time, and repeat it until it feels like your tongue is going to fall off from fatigue. This may take up to five minutes of playing. Concentrate on consistent, crisp articulation, using the syllable "ta" in your thoughts. Do not try to play the 16ths staccato. The quarters are to be long, except when you breathe after the first quarter note when necessary. After you have rested your tongue for 20-30 seconds, play the exercise again until it feels like your tongue is going to fall off, then you are through with it. If you are willing to work harder, do it once in the morning and once at night. In several days or weeks, when you consistently get to the last note of the exercise on time, move your metronome up one click (standard Metronome marking) - **but not before this time**. Continue this pattern until you reach your limit of speed, and maintain the exercise daily to keep your tongue fast and crisp. Professionals should be able to tongue sixteenth notes at a minimum of mm. 144.

Execution for consistency: Mostly for younger players or anyone trying to get their tongue in the proper place. Choose a comfortable tempo, moderate length of notes, and practice for approx 5 minutes, concentrating on consistency. As you approach your goals, vary the articulation for each session, but not within one session, between legato, staccato, and in-between.

3 Studies for acquiring a light Staccato

G. LANGENUS

Allegretto  144

[illegible]

Flexibility Exercise (arpeggio)

Labanchi

$\text{♩} = 60$

The musical score is composed of six staves, each containing two measures of an arpeggiated exercise. The exercises are marked with dynamics (*pp*, *ff*, *f*) and fingerings (5, 6). The first staff begins with a tempo marking of $\text{♩} = 60$. The exercises are written in treble clef and feature a variety of arpeggiated patterns, including ascending and descending scales, and chords. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The fingerings are indicated by numbers 5 and 6 above the notes.

This page contains six systems of musical notation, each consisting of a single staff in treble clef. The notation includes various melodic lines with dynamics, fingerings, and repeat signs.

- System 1:** Features a melodic line with dynamics *pp*, *ff*, *pp*, *pp*, *f*, *pp*, and *f*. It includes fingerings 5 and 5, and repeat signs.
- System 2:** Features a melodic line with dynamics *pp* and *f*. It includes fingerings 6 and 6, and repeat signs.
- System 3:** Features a melodic line with dynamics *pp* and *f*. It includes fingerings 6 and 6, and repeat signs.
- System 4:** Features a melodic line with dynamics *pp*, *ff*, *pp*, *pp*, *f*, *pp*, and *f*. It includes fingerings 5 and 5, and repeat signs.
- System 5:** Features a melodic line with dynamics *pp* and *f*. It includes fingerings 6 and 6, and repeat signs.
- System 6:** Features a melodic line with dynamics *pp* and *f*. It includes fingerings 6 and 6, and repeat signs.

Tabuteau Scale Progression

Dr. D. Ray McClellan

$\text{♩} = 60$

1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2

1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2

1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2

1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2

1 1 2 3 4 5 4 3 2 1

Twelfth Exercise

Dr. D. Ray McClellan

$\bullet = 60$

16

32

48

One-Note Motion

Dr. D. Ray McClellan

$\text{♩} = 60$

1234 5432 1 12 34 54 32 1 1 2 3 4 5 4 3 2 1

1 + 2 + 3 + 4 + 5 - 4 - 3 - 2 - 1 1234 5432 1 12 34 54 32

1 1 2 3 4 5 4 3 2 1 1 + 2 + 3 + 4 + 5 - 4 - 3 - 2 - 1

1234 5432 1 12 34 54 32 1 1 2 3 4 5 4 3 2 1

1 + 2 + 3 + 4 + 5 - 4 - 3 - 2 - 1 1234 5432 1 12 34 54 32

1 1 2 3 4 5 4 3 2 1 1 + 2 + 3 + 4 + 5 - 4 - 3 - 2 - 1

1234 5432 1 12 34 54 32 1 1 2 3 4 5 4 3 2 1

1 + 2 + 3 + 4 + 5 - 4 - 3 - 2 - 1 1234 5432 1 12 34 54 32

Daily Studies for the Development
of Tone & Flexibility

David Weber

$\text{♩} = 60$

The musical score consists of eight staves, each containing two measures of music. The first measure of each staff is marked *pp* (pianissimo) and the second measure is marked *f* (forte). The notation includes various accidentals (sharps, flats, naturals) and slurs. The eighth staff includes additional markings below the staff, possibly indicating fingerings or breath marks.

C. Mendelssohn-Bartholdy: FROM THE SCHERZO FROM ARS AMORIS NIGHTS DREAM

Allegro vivace $\text{♩} = 78$

7 *p staccatissimo e leggiero*

simile

S.K. S.K.

R L

pp

Slur Two, Tongue Two Exercise

D. Ray McClellan

f

(Optional)

8

Silent Trills Exercise

D. Ray McClellan

Left Fingers

Right Fingers

The musical score is written for piano and features two staves: "Left Fingers" and "Right Fingers". The key signature is one sharp (F#) and the time signature is 2/4. The exercise consists of five systems of music. The first system shows the initial trill patterns for both hands. The subsequent systems show the progression of the exercise, with the right hand playing a continuous trill while the left hand plays a series of chords. The final system shows the exercise concluding with a final chord in both hands.

Diminished Chords of the Seventh
Verminderte Septimen-Accorde

№ 3

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) indicating chromatic movement. Diminished seventh chords are used throughout, as indicated by the title. The score includes slurs and phrasing marks to guide the performer. The notation is complex, with many accidentals and rapid note changes.

8 *p* *simile*

Staccato Exercises

Here is an example from *Scales and Chords for Clarinet* by Simeon Bellison:

Move your fingers quickly to the next note.
Keep your tongue close to the reed. The air
stream should be moving constantly. (80)

The musical score consists of eight staves of music, all in treble clef. The first two staves are in common time (C). The third staff changes to 3/4 time. The fourth staff returns to common time. The fifth and sixth staves feature triplet markings (the number '3' above or below groups of notes). The seventh and eighth staves contain sixteenth-note passages. Vertical staccato marks (a 'v' with a dot) are placed above many of the notes throughout the piece. The music concludes with a double bar line on the eighth staff.

2

The musical score consists of seven staves. The first five staves are in treble clef and contain sixteenth-note patterns with fingerings 5 and 6. The sixth and seventh staves are in bass clef and contain similar patterns. The exercise is marked with a '2' at the beginning and a double bar line at the end of the seventh staff.

The following is a passage from the Mozart Concerto that should be slurred in performance. Weber uses it as a staccato exercise, incorporating the prepared finger technique:

The musical score consists of a single staff in treble clef. The passage is marked with a '7' at the beginning and a double bar line at the end. It contains a series of slurred sixteenth-note patterns.