

# **Lincoln High School Band**

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Concert/Symphonic &  
Freshman/Varsity Band  
Chair Placement

## **Bass Clarinet**

Audition Materials

~~Freshman/Varsity~~  
~~Clarinet~~

# Aria

from Der Freischütz

Freshman/Varsity  
concert/symphonic  
Bass Clarinet

X/1

C.M.von WEBER

Andante

3  
*p dolce* *mf*  
*f* *p*  
*f* *mf* *p*  
*pp*

# Larghetto

from La Clemenza di Tito

MOZART

Larghetto

*p* *cresc.* *sf* *p*  
*cresc.* *sf* *p* *poco più f*  
*f*  
*p* *cresc.* *sf* *p* *sf* *f*  
*sfp* *cresc.* *f* *p* *pp*

# SD All State Band Auditions

Revised 2008

## Clarinet Chromatic Scale

To be played from memory at a minimum tempo of  $\text{♩} = 176$ .  
Chromatic fingerings should be used where appropriate.

Musical notation for the Clarinet Chromatic Scale, consisting of three staves. The first staff shows the ascending scale from G4 to B4. The second staff shows the descending scale from B4 to G4. The third staff shows the descending scale from B3 to G3. The key signature has one sharp (F#) and the time signature is 4/4.

## Bass Clarinet Chromatic Scale

To be played from memory at a minimum tempo of  $\text{♩} = 152$ .  
Chromatic fingerings should be used where appropriate.

Musical notation for the Bass Clarinet Chromatic Scale, consisting of two staves. The first staff shows the ascending scale from G3 to B4. The second staff shows the descending scale from B4 to G3. The key signature has one sharp (F#) and the time signature is 4/4.

## Contrabass Clarinet Chromatic Scale

To be played from memory at a minimum tempo of  $\text{♩} = 152$ .  
Chromatic fingerings should be used where appropriate.

Musical notation for the Contrabass Clarinet Chromatic Scale, consisting of two staves. The first staff shows the ascending scale from G2 to B4. The second staff shows the descending scale from B4 to G2. The key signature has one sharp (F#) and the time signature is 4/4.

# South Dakota All-State Band Auditions

## Bass and Contrabass Clarinet Major and minor scales

Revised July 2008

To be played at a minimum tempo of ♩ = 144

C Major



a melodic minor



F Major



d melodic minor



G Major



e melodic minor



Bb Major



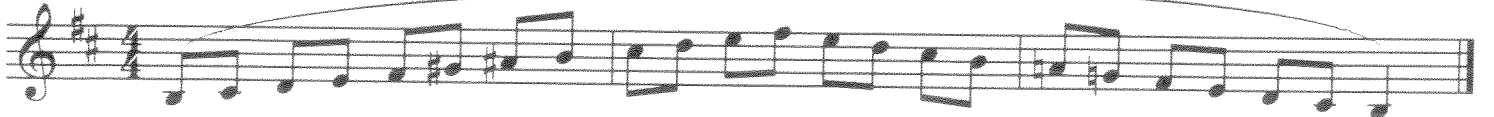
g melodic minor



D Major



b melodic minor



South Dakota All-State Band Auditions  
Bass and Contrabass Clarinet Major and minor scales

Revised July 2008

To be played at a minimum tempo of ♩ = 144

E $\flat$  Major



c melodic minor



A Major



f# melodic minor



A $\flat$  Major



f melodic minor



E Major



c# melodic minor



# All-State Band and Orchestra Terminology Sheet

(Revised – June 2008 & June 2009 - Definitions taken from the Oxford Dictionary of Music)

**\*NOTE:** Anyone auditioning for the Orchestra will include the bowing terms in the shaded box at the end;  
Students auditioning for the All-State Band test **will not** include the bowing terms

1. *accelerando* (*accel.*) - gradually growing faster
2. *accidental* – chromatic alteration of a note from the key signature until the next bar line (can be extended by a tie)
3. *ad libitum* (*ad lib*) or *a piacere* – at pleasure, at will
4. *a due* (*a 2*) – for two parts
5. *affetuoso* – tenderly, with feeling
6. *alla breve* (♩) – 2/2 time, cut time
7. *allargando* – getting slower and louder
8. *amoroso* – with love, with warm feeling
9. *animato* or *con anima* – lively, animated, spirited
10. *appassionato* or *passione* – passionate, fervent
11. *assai* – much, very
12. *a tempo* – return to the original tempo
13. *attacca* – continue without a pause
14. *bravura* – great technical skill, virtuosity
15. *brillante* – sparkling, spirited
16. *cadenza* – a brilliant (often highly technical) solo, often found at the end of a movement or a piece
17. *cadence* – the close of a melodic or harmonic phrase
18. *calmando* or *calmato* – quieting down, subsiding
19. *cantando* or *cantabile* – in a singing style, lyrical
20. *capriccioso* – fanciful, freely
21. *coda* – a concluding passage added to the form proper
22. *con* – with
23. *con brio* – with vigor, vigorously
24. *con forza* – with force, strength
25. *con fuoco* – with fire, passionately
26. *con sordino* – with mute
27. *con spirito* or *spiritoso* – with spirit
28. *crescendo* – becoming louder
29. *da capo* (*D.C.*) – from the beginning
30. *dal segno* (*D.S.*) – from the sign (♯)
31. *decrescendo* (*decresc.*) – becoming softer
32. *diatonic* – notes within a given scale or key
33. *diminuendo* (*dim.*) – becoming softer
34. *divisi* – divided parts where there is normally one
35. *dolce* – sweet, gentle
36. *doppio movimento* – twice as fast
37. *double flat* (♭♭) – lower by one full step
38. *double sharp* (♯♯) – raise by one full step
39. *dynamics* – the level of loudness
  - ... *pianississimo* – (*ppp*) – very, very soft
  - ... *pianissimo* – (*pp*) – very soft
  - ... *piano* – (*p*) – soft
  - ... *mezzo piano* – (*mp*) – medium soft
  - ... *mezzo forte* – (*mf*) – medium loud
  - ... *forte* – (*f*) – loud
  - ... *fortissimo* – (*ff*) – very loud
  - ... *fortississimo* – (*fff*) – very, very loud
40. *e, ed* or *et* – and
41. *espressivo* – with feeling, with expression
42. *etude* – a study or exercise focusing on a particular technical or musical problem
43. *fermata* – a pause or hold (⤴)
44. *finale* – last movement of a multi-movement work
45. *fine* – the end
46. *forzando* – a strong accent
47. *giocoso* – humorous, playful
48. *giusto* – exact, appropriate or usual tempo
49. *glissando* – a glide from one note to the next
50. *grazioso* – graceful
51. *interval* – pitch difference between two notes
52. *key signature* – sharps or flats placed at the beginning of a selection indicating its key
53. *largamente* – broadly
54. *legato* – smooth, even, without breaks between notes
55. *l'istesso tempo* – at the same tempo
56. *loco* – return to normal position
57. *maestoso* – majestic, with dignity
58. *marcato* – accented, stressed
59. *marcia* – march
60. *meno* – less
61. *molto* – much, very
62. *morendo* – fading away
63. *mosso* or *moto* – moved, motion
64. *non* – no, do not
65. *nuance* – subtle shading in style
66. *ossia* – an alternate version
67. *pesante* – weighty, ponderous
68. *piu* – more
69. *pochissimo* – as little as possible
70. *poco a poco* – little by little
71. *pomposo* – stately, pompous
72. *quasi* – almost, as if
73. *rallentando* (*rall.*) – becoming slower
74. *ritardando* (*ritard.* or *rit.*) – becoming slower
75. *ritenuto* (*riten.*) – immediately slower
76. *rinforzando* (*rfz.*) – a sudden accent
77. *rubato* – free use of *accel.* and *rit.* within a measure without altering the duration of the measure as a whole
78. *sans* or *senza* – without
79. *scherzando* – playfully
80. *segue* – continue without pausing
81. *sempre* – always, throughout
82. *sforzando* (*sfz.*) – a sudden accent
83. *simile* – in the same manner
84. *solì* – a section solo, a group of soloists
85. *solo* – a part for one performer
86. *sonore* – resounding, loud
87. *sordino* – mute
88. *sostenuto* (*sost.*) – sustained

89. *staccato* – detached  
 90. *stringendo* (*string.*) – growing faster  
 91. *subito* (*sub.*) – suddenly, at once  
 92. *tacet* – be silent  
 93. *tempo* – rate of speed  
 ... *grave* – solemn and very, very slow  
 ... *largo* – very slow  
 ... *adagio, lento, larghetto* – slow  
 ... *andante* – moderately slow  
 ... *andantino* – slightly faster than *andante*  
 ... *moderato* – moderate, neither fast nor slow  
 ... *allegretto* – moderately fast  
 ... *allegro* – fast and lively  
 ... *vivo, vivace* – very fast and intense  
 ... *presto* – the fastest conventional tempo  
 ... *prestissimo* – as fast as possible  
 94. *tenuto* (*ten.*) – held, sustained for full value  
 95. *timbre* – tone color  
 96. *tranquillo* – quiet, peaceful  
 97. *trill* (*tr.*) – a rapid alteration between the written note and the diatonic second above it  
 98. *troppo* – too much  
 99. *tutti* – all, with all performers  
 100. *un, una, uno* – one  
 101. *unison* – together on the same part or in octaves

~~~~~SCALES~~~~~

- Major Scales** are diatonic scales with half-steps between 3 -4 and 7 - 8.  
**Natural Minor Scales** are diatonic scales with half-steps between 2 -3 and 5 -6  
**Harmonic Minor Scales** are natural minor scales with the 7<sup>th</sup> scale degree raised a half-step. This adds a half-step between 7 - 8, and an interval of 1 ½ steps between 6 - 7.  
**Melodic Minor Scales** are natural scales where the 6<sup>th</sup> and 7<sup>th</sup> scale degrees are raised one half step in the ascending form creating half steps between 2 - 3 and 7 - 8. These notes are lowered to their natural state in the descending scale, making it identical to the natural minor.  
**Chromatic Scales** are scales which proceed by half-step from the first note to the last note.



~~~~~KEY SIGNATURES~~~~~

**C Major** – no sharps or flats  
**a minor** – no sharps or flats

| Flat Keys |        |
|-----------|--------|
| Majors    | Minors |
| 1 – F     | 1 - D  |
| 2 – Bb    | 2 - G  |
| 3 – Eb    | 3 - C  |
| 4 – Ab    | 4 - F  |
| 5 – Db    | 5 - Bb |
| 6 – Gb    | 6 - Eb |
| 7 – Cb    | 7 - Ab |

| Sharp Keys |         |
|------------|---------|
| Majors     | Minors  |
| 1 – G      | 1 - e   |
| 2 – D      | 2 - b   |
| 3 – A      | 3 - f # |
| 4 – E      | 4 - c # |
| 5 – B      | 5 - g # |
| 6 – F #    | 6 - d # |
| 7 – C #    | 7 - a # |

~~~~~BOWING TERMS~~~~~ \* ( for anyone auditioning for All-State Orchestra, winds, percussion and strings )

- |                                                                                           |                                                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A. <b>up bow</b> – V – moving tip to frog                                                 | L. <b>staccato volant</b> – linked <i>spiccato</i> notes in the same direction                                                                                                                              |
| B. <b>down bow</b> – II - moving frog to tip                                              | M. <b>ricochet</b> – thrown/rebound stroke usually in groups of 2 or 3                                                                                                                                      |
| C. <b>détaché</b> – a primarily connected bow stroke with distinct, separate bows         | N. <b>flautando</b> – flute-like bowing played near the fingerboard                                                                                                                                         |
| D. <b>slur</b> – connecting more than one note per bow without stopping                   | O. <b>col legno</b> – the effect produced by striking the string with the stick                                                                                                                             |
| E. <b>staccato</b> – short, stopped strokes with the bow remaining on the string          | P. <b>sul ponticello</b> – an icy, whistling effect produced by purposely playing too close to the bridge                                                                                                   |
| F. <b>spiccato</b> – stroke with the bow bouncing off the string                          | Q. <b>alto clef</b> – used for viola and trombone to avoid excessive ledger lines: middle C is the center line         |
| G. <b>portato</b> – slightly enunciate each note within a slur using bow weight and speed | R. <b>tenor clef</b> – used for cello, trombone, bassoon and double bass: middle C is the fourth line from the bottom  |
| H. <b>arco</b> – with the bow                                                             | S. <b>vibrato</b> – slight variation of pitch by left hand motion used to add warmth                                                                                                                        |
| I. <b>pizzicato</b> – plucked                                                             | T. What is the name of this year's All-State Orchestra Conductor?                                                                                                                                           |
| J. <b>martelé</b> – hammered; heavily accented <i>staccato</i>                            | U. What are the names of the composers and pieces on this year's ASO concert                                                                                                                                |
| K. <b>tremolo</b> – an effect produced by rapidly alternating down and up bows            |                                                                                                                                                                                                             |