These Performance Notes deal with only the two required etudes. It is suggested that each measure in the etudes be numbered before using this guide, since many of the comments are highly specific. For questions on other portions of the audition materials, please feel free to contact me or refer to two books I highly recommend: Skornicka/Miller: Intermediate Method for Clarinet [Rubank] for fingerings and technical security; and Pares' Pares Scales for Clarinet [Rubank] for scale preparation.

**Rose #21 Andante Cantabile**

Musical and Technical Considerations

1. Select a tempo that allows you to create a dreamy, song-like style. My preference is a metronome mark of quarter-note = 69, but anywhere from 63 to 76 would be fine. Keep in mind that "cantabile" means in a singing style and "dolce" means sweetly.

For learning the piece, I strongly suggest counting it at the eighth-note beginning at mm = 80 (meaning each eighth-note would receive one beat, the open dotted-quarter gets three, the thirty-second notes are played like regular sixteenth-notes, etc.). Draw a bar line lightly in pencil through the middle of each measure to help your counting. It’s amazing how much this clarifies the rhythm! Gradually increase your metronome mark over a period of weeks to 120, then divide by 2 which will allow you to count quarter-notes at mm = 60. When this is comfortable, move on up to a quicker speed.

2. Several dynamic marks that appear in the original are left out. While a good musician will supply many of them (and more) quite naturally, adding these in pencil may help make more sense of the phrasing, play more musically, and play more consistently.

   Meas. 1  p, crescendo to  
   Meas. 2  f, decrescendo to p on beat 3  
   Meas. 3  p on beat 3, crescendo to ...  
   Meas. 4  f, decrescendo to p on beat 3  
   Meas. 5  f on beat 3  
   Meas. 6  p on beat 1, f on beat 3
Meas. 7  p on beat 1, mf on 4, crescendo to...
Meas. 8  f on 1, decrescendo to p on 3
Meas. 10  f on 1, p on 3
Meas. 11  f on 1
Meas. 12  decrescendo to p on fp
Meas. 16  f on the fermata (crescendo on end of 15), p at beginning of chromatic
with a crescendo to f on second fermata, decrescendo to p at end of cadenza
Meas. 17  mf on beat one, decrescendo to p on 3
Meas. 19  crescendo to f on 2, decrescendo to ...
Meas. 20  p on 1
Meas. 21  f on 2, decrescendo to
Meas. 22  p on 1, crescendo to
Meas. 23  f on 1, decrescendo to p on 3
Meas. 26  p on 1, mf on 2
Meas. 28-31  as at the beginning
Meas. 32  mf
Meas. 34  p on beat 3, crescendo to
Meas. 35  mf on 1, back to p on 3

3. Meas. 3 and 6, careful not to rush the 32nds-they are only turns written out for you
(Meas. 30 is the same as Meas. 6, only notated with the turn sign and lacking a # below).
Also be careful not to accent the grace note-just squeeze it in before the "and" of four.

4. Meas. 5, try half-hole technique on the slur to the C#. Rather than lift the first finger,
just roll it down to open half the hole. This always improves control and pitch. Also use
the chromatic (forked) F# to prepare for   E# (F natural) in Meas. 6.

5. Meas. 6, E# (F natural) carries through the measure. Use chromatic F# to avoid finger
flops.

6. Meas. 7, use right B natural to prepare the G#. Watch the Fx (F double sharp---same
as G natural).

7. Meas. 10, I like to place a breath mark between the D and E of beat 4 for more air to
make the crescendo to f in 11.

8. Meas. 12, legato tongue on beat 4---as smooth as possible but yet not slurred.

9. Meas. 13-14, separate beats 1 and 3 from the syncopation for musical effect. Placing
a dot (but no accent) over the C#, D, and E will help remind you.

10. Meas. 14, chromatic F# on beat 3. Try the half-hole slur to D and remember to vent
(put down the Eb key) on all notes above C

11. Meas. 15, Cadenza! Slow down and take your time. It is very important that you
stay within the character of the piece. The 32nds should vary in tempo, generally slow to
fast, and be closer to 16th notes in length. Be sure to use chromatic high D#, and yes, the key signature is still good throughout the passage.

12. Meas. 16, correct chromatic fingerings are required here. The term "pressante" appears in some editions and makes good musical sense.

13. Meas. 19, begin the turn immediately on the A. The pitches are A-B natural (using the top trill key on the upper joint)-A-G#-A.

14. Meas. 21, beat 3, use right B and left C to set up the D#.

15. Meas. 22, trill up to F# (it is in the key signature). You may want to trill only once to keep them in tempo. Some editions show a turn rather than the trill and grace notes, supporting my interpretation of trilling only once. At any rate, the trill must be musical and not alter the style of the piece.

16. Meas. 23, MISPRINT!!! last 5 notes should have a slur mark over them and dots, meaning legato tongue.

17. Meas. 24, G# trills up to A, Fx (same as G natural), A trills to B natural. Again, the trills should not be overly fast nor alter the style.

18. Meas. 30, MISPRINT!!! place a # below the turn. The measure sounds the same as measure 3.

19. Meas. 32, place a slur above the articulated 16ths (another misprint) to legato tongue them.

Rose pg. 20 Allegro vivace

1. MISPRINT!!! Change the meter signature to 3/8. Performance tempo should feel "in 1" with the dotted-quarter note equaling anywhere from 54 to 72+. Avoid accenting the first tongued note. This divides the measure into two parts and implies a 6/16 meter. Practice tempos based on the eighth-note are strongly recommended.

2. Dynamics are omitted completely in this edition. In the interest of a more musical performance, pencil in these marks taken from another edition
   Meas. 1 mf
   Meas. 7 crescendo
   Meas. 8 decrescendo (place a breath mark after F#)
   Meas. 9 mp, crescendo to
   Meas. 12 f, decrescendo to
   Meas. 13 mf
   Meas. 15 decrescendo to
   Meas. 16 p
Meas. 17  sf on beat one and decrescendo (also in meas. 18, 19, and 20)  
Meas. 21  p, gradual crescendo to 24 (place breath mark after Eb)  
Meas. 25  mf  
Meas. 32  p  
Meas. 35-36  crescendo to…  
Meas. 37  mf  
Meas. 40  decrescendo (place breath mark after F#)  
Meas. 41  p  
Meas. 46  crescendo  
Meas. 48  decrescendo  

3. Begin with the right hand fingers down, covering the holes, and leave them down through the beginning of Mea. 4. This will make the repeated crossing of the break much smoother (and easier).  

4. A very light tongue style is necessary here. I consider the dots to mean simply articulate (an older definition) rather than play staccato (a more modern usage).  

5. In this key (g minor), many passages require the use of left C. These include Meas. 11, 12, 25, 26, and 30.  

6. Meas. 15, "1 and 1" Eb helps.  

7. Meas. 17, interpret the trill/grace note combination as a 5-note turn. Use the top trill keys on the upper joint to trill from Bb up to C. This spot is treacherous for promoting tempo changes! Be careful. Work it out carefully and slowly, but always with a 5-note turn. Your dexterity here could determine your tempo at the beginning.  

8. Meas. 8, 24, and 40, a little rallentando before the breath marks will allow you time to breathe.  

**Klose, page 128, lines 5, 6, and 7**  
Lots of trick fingerings here to make the passages playable.  

Line 5, use left C (for 3rd space C) in first two measures.  
Line 6, use right Db (for 4th line Db) throughout.  
Line 7, continue right Db, use "1 and 2" for Bb above the staff (the bridge key must be properly adjusted), also use 2nd finger of the right hand option for high Eb to simplify the passage.