

A CLARINETIST'S GUIDE TO THE AUDITION PROCESS AND LITERATURE FOR THE
PREMIER UNITED STATES SERVICE BANDS

By

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Christopher Robert Nichols

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Chairperson: Dr. Paul R. Laird

Dr. Stephanie Zelnick

Dr. J. Christopher Brown

Dr. Margaret Marco

Dr. Forrest Pierce

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The Document Committee for Christopher Robert Nichols
certifies that this is the approved version of the following document:

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Abstract

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The eight premier United States service bands provide numerous job opportunities for the prospective professional musician and offer financial stability, job security, and an outlet to perform at a superior level in a variety of settings. Although many published resources exist to prepare candidates for orchestral auditions, few published resources address the audition process and literature for the premier U.S. service bands.

This study examines the audition process at these organizations through written correspondence with past and present audition coordinators. It addresses topics such as the system of rounds, the personnel that comprise committees, literature selection criteria, desirable traits of candidates, the role of sight-reading in the audition, and the relationship of each band's process to its mission.

In order to compile a list of significant wind literature including clarinet, a written survey was distributed to a cross-section of conductors and clarinetists from universities and military bands. The survey requested identification of five to ten works from three categories including original works, marches, and transcriptions of orchestral music deemed essential for audition preparation for these bands. Fifteen of the most frequently identified works are excerpted, and accompanied by a technical and stylistic discussion.

Appendices include sample audition lists from 2005-2010 and a discography of premier U.S. service band recordings of excerpted literature. These resources should aid candidates in

preparing for these audits more comprehensively than previously possible, while reducing the amount of time required to locate such reference materials.

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CHAPTER 1 - Background and Introduction

The eight premier United States Service bands include “The President’s Own” U.S. Marine Band, the U.S. Army Band “Pershing’s Own,” the U.S. Army Field Band, the U.S. Coast Guard Band, the U.S. Military Academy Band, the U.S. Naval Academy Band, the U.S. Navy Band, and the U.S. Air Force Band. These organizations provide numerous job opportunities for the prospective professional musician and offer financial stability, job security, and an outlet to perform at a superior level in a variety of settings.

An examination of the personnel rosters indicates that there are approximately 125 clarinet positions in these world-class ensembles. In addition to the concert band and ceremonial band duties commonly associated with these ensembles, each band provides a diverse variety of performance opportunities in the mediums of woodwind quintet, mixed wind and string chamber ensembles, as well as opportunities to perform as a soloist. Furthermore, “The President’s Own” U.S. Marine Band, the U.S. Army Band “Pershing’s Own,” and the U.S. Air Force Band employ small string orchestras that regularly program standard orchestral literature including winds. All of these ensembles engage in educational outreach programs with institutions ranging from elementary schools to major conservatories and universities. In addition to benefits, salary, and job security, the range and diversity of these opportunities serve to fulfill the career objectives of most aspiring and working professional musicians.

The websites of the eight bands provide brief, general information about auditions. Also, Paul Hageman includes a brief description of the process in his dissertation “Trombone Excerpts from the Concert Band Repertory.”¹ His six-paragraph summary provides general information about the audition processes implemented by these bands, but does not discuss the correlation of

¹ Paul Hageman. “Trombone Excerpts from the Concert Band Repertory.” (D.A. diss., University of Northern Colorado, 1998).

literature choices with the mission of these organizations or compare and contrast these competitive auditions with the procedures commonly implemented by symphony orchestras. No current reference guide for prospective candidates exists for those interested in attaining a position in one of these premier service bands.

In contrast, university and conservatory curricula in the United States address the audition process and literature for the symphony orchestra in the applied studio. Pedagogues use preparation strategies including mock auditions and orchestral repertoire classes. An examination of any music supplier's catalog indicates the availability of dozens of volumes addressing the performance and preparation of the orchestral literature for many instruments, including the clarinet.²

By means of comparison, the most recently published volumes addressing the wind band literature for clarinet date from 1962, and are no longer in print. The two *Bandsmen's Clarinet Repertoire*³ volumes only included literature in the Carl Fischer catalog, which mostly consisted of transcriptions of orchestral works. Over the last fifty years, the literature for wind bands evolved and expanded significantly, which warrants a current compilation of this literature. Outside of band rehearsals and performances, this literature receives insufficient attention based on the number of opportunities available to clarinetists in service bands.

Recent research exists concerning wind band literature for flute, saxophone, trumpet/cornet, trombone, tuba, horn and clarinet. Christine Marie Todey's "A Historical Perspective on Stylistic Writing for the Clarinet in the Wind Ensemble with Selected Wind Ensemble Excerpts for

² Kalman Bloch, *The Orchestral Clarinetist: A Study of Symphony Repertoire*, 3 vols. (Boston, MA: The Boston Music Company, 1987).

³ *Bandsmen's Clarinet Repertoire*, 2 vols. (New York, NY: Carl Fischer, Inc., 1962).

Clarinet” discusses the development of writing for the instrument in this medium.⁴ Eileen Marie Young’s “A Performing and Teaching Guide to the Clarinet Excerpts in Five Major Works for Band” describes a selection of five original works for wind band.⁵ Neither dissertation addresses passages drawn from marches or transcriptions of orchestral music for wind band.

This document provides a synopsis of the audition procedures for clarinet chairs in these desirable ensembles. The information was compiled through written correspondence with audition coordinators and supervisors at premier U.S. service bands and the information provided on each organization’s websites.

Also, some of the most challenging, frequently requested passages at clarinet auditions from original works, transcriptions of orchestral literature, and marches were compiled through a survey distributed to university clarinet professors and directors of bands, as well as military clarinetists and bandmasters. The selected passages closely correlate with premier U.S. service band audition literature lists collected over the period 2005-2010. This study does not excerpt or discuss frequently requested solo literature, orchestral excerpts or chamber works, as these are readily available from a variety of sources and commonly addressed in current university curricula.

The result of this study will serve as a guide to the audition process and relevant literature to prospective candidates for these positions. While it is not possible for this guide to be completely comprehensive, it demystifies a neglected subject area and literature in modern clarinet pedagogy. It includes lists of every piece deemed relevant by a survey respondent, a discography

⁴ Christine Marie Todey, “A Historical Perspective on Stylistic Writing for the Clarinet in the Wind Ensemble with Selected Wind Ensemble Excerpts for Clarinet” (D.M.A. diss., University of Cincinnati, 1996).

⁵ Eileen Marie Young, “A Performing and Teaching Guide to the Clarinet Excerpts in Five Major Works for Band” (D.M.A. diss., University of North Carolina at Greensboro, 1994). Young’s document discusses the clarinet section writing found in Ingolf Dahl’s *Sinfonietta*, Percy Grainger’s *Lincolnshire Posy*, Paul Hindemith’s Symphony in B-flat, Gustav Holst’s *Hammersmith: Prelude and Scherzo*, and Arnold Schoenberg’s Theme and Variations, Op. 43a.

of available professional military band recordings of the excerpted literature, and a collection of auditions collected by the author from the periods 2005-2010. These resources should aid prospective candidates in compiling additional preparation materials for future auditions.

CHAPTER 2 - The Audition Process

Audition Coordinator Questionnaire

The audition process at these eight bands was examined through written correspondence with audition coordinators at the bands with the following questionnaire:

Table 1: Audition coordinator questionnaire

1	What does your duty as the audition coordinator of the <i>(insert name of relevant ensemble)</i> entail?
2	On the day of the audition, how is the process organized? Are there a pre-determined number of rounds such as preliminary, semi-final, and final rounds?
3	Who serves on the committee? Is this consistent from round to round?
4	How are candidates “scored”? Is there a specific rubric used?
5	How is the literature selected for the audition?
6	How does this literature relate to the daily mission requirements of the ensemble?
7	Why is sight-reading so frequently included at these auditions?
8	What are the most common “eliminators” at the audition?
9	Beyond accurate interpretation of markings, does the style (unique personal traits) of a candidate’s playing “set them apart from the crowd?”
10	Is there a unique performance style of wind band literature that candidates should familiarize themselves? If so, are there some general resources that you would suggest?

The questionnaires were distributed to the eight audition coordinators of the premier U.S. service bands. The three completed questionnaires indicated that the process is very similar at each band with minor differences that will be considered below.

Internal Procedures

The audition coordinators at premier U.S. Service bands share similar duties. They supervise the advertisement and operations of every audition on a national platform. The internal logistics of these auditions include ensuring availability of personnel and facilities. These coordinators

serve in a similar capacity to an orchestra personnel manager for these auditions. As opposed to symphony orchestras, which maintain a budget for advertising auditions, paid advertisements for premier service band vacancies must “go through the...recruiting command.”⁶ The audition coordinator notifies the recruiting command of the “vacancy and request[s] that an ad be placed in a certain publication, often the *International Musician*.”⁷

The three respondents indicated that they request a literature list from the section with a vacancy to distribute to prospective candidates. The literature selection process may involve only section leaders or the entire section, and will contain a variety of excerpts showcasing the various skills and styles required by the position. Barrett Seals, auditions coordinator at the United States Coast Guard Band, responded that “the section picks the literature. It may include standard orchestral excerpts or band literature. The literature is chosen to show different styles and abilities of the candidate.”⁸ Sylvia Stanton, auditions coordinator at the United States Army Band “Pershing’s Own,” stated that “usually the section leader picks the music for the audition. They try to choose a variety of pieces from both the orchestral and band repertoires. Many of the pieces that are chosen are pieces that we perform regularly or that would showcase a specific skill.”⁹ Christopher Raifsnider, auditions supervisor at the United States Navy Band, confirmed this and added “the music serves to pinpoint each skill—legato, staccato, velocity (technique), etc. We perform music in a variety of styles, and so we need to identify a candidate who is ready to step in and do the job.”¹⁰

After scheduling and advertising the audition, candidates submit inquiries and résumés, usually through e-mail. The coordinators work with a small staff to ensure that all

⁶ Christopher Raifsnider, personal E-mail, 12 January 2011.

⁷ Ibid.

⁸ Barrett Seals, personal E-mail, 23 February 2011.

⁹ Sylvia Stanton, personal E-mail, 27 January 2011.

¹⁰ Christopher Raifsnider, personal E-mail, 12 January 2011.

communication from prospective candidates receives a timely, accurate response. Each service maintains age, height, weight, and rules regarding candidates with current or previous military service. Each band includes detailed information, or links to current policy concerning these qualifications on their website.

Rules governing age and prior military service vary between the premier bands and are subject to a specific service branch's current recruiting command policy at the time of the audition. The U.S. Navy Band will reply to inquiries with these specific requirements: "The applicant must be under 34, a U.S. citizen and we also require candidates to be within 10% of the entrance weight standard for the Navy. We actually attach a height/weight chart."¹¹ Upon receipt of a résumé for a vacancy, the United States Marine Band provides an audition packet including prepared literature and career information, and publishes this information online. Their website also addresses the topics of auditions, qualifications, weight standards, enlistment procedures, as well as pay scale and benefits.¹² The United States Army Band "Pershing's Own" includes this information on their website:

Anyone offered a position would be expected to pass an Army physical examination, meet Army height/weight standards, and meet other standards required to enlist in the United States Army. Individuals must enlist and begin Basic Combat Training (BCT), prior to their 42nd birthday. Recent enlistment policy has heavily restricted prior service personnel from re-entering the Army. Prior service personnel are advised to consult with their local Army recruiter about these policies.¹³

Prospective candidates can determine their ability to meet non-musical qualifications by reviewing this information on an ensemble's website, a provided information packet, or contacting a local recruiting station for a particular service.

¹¹ Christopher Raifsnider, personal E-mail, 12 January 2011.

¹² "Career Information," http://www.marineband.usmc.mil/career_information/learn_more/index.htm (2011), accessed 19 February 2011.

¹³ "Vacancies," <http://www.usarmyband.com/jobs/vacancies.html> (2011), accessed 19 February 2011.

Enlistment procedures vary between the different branches. The U.S. Marine Band and the U.S. Coast Guard Band do not mandate attendance at basic training for selected candidates. However, the three premier Army bands, two Navy bands and the U.S. Air Force Band do require completion of their service component's basic training. The duration of this training varies between branches from eight to thirteen weeks, which consists of a rigorous battery of general military training. This requirement may discourage some candidates from auditioning for these six bands.

Auditions

The audition process for a premier U.S. service band shares many similarities with the procedures of symphony orchestras, with a few significant differences. The process may include a live or recorded preliminary round, as well as live semi-final and final rounds. The system of rounds utilized by the U.S. Army Band varies from audition to audition. "For auditions that have a CD preliminary round, . . . a small number of candidates are invited to a live semi-final and final round."¹⁴ However, in the instance of a live preliminary round, the process may directly proceed to a final round if few candidates advance past the preliminary round.

The U.S. Navy Band "[tries] to have a preliminary and final round. If there are more than eight people who have been advanced to the next round, we hold a 'semi-final' round."¹⁵ Barrett Seals, auditions coordinator at the U.S. Coast Guard Band, stated that "we typically have a prelim and final round, but an audition committee can decide on the day of the audition if they wish to do a semi-final."¹⁶ The number of rounds depends on the particular audition. This varies based on the overall quality of the applicant pool.

¹⁴ Sylvia Stanton, personal E-mail, 27 January 2011.

¹⁵ Christopher Raifsnider, personal E-mail, 12 January 2011.

¹⁶ Barrett Seals, personal E-mail, 23 February 2011.

The bands conduct these auditions behind a screen to maintain anonymity, with the possible exception of the final round. This ensures that musical performance determines the selected candidate. At the U.S. Army Band, “the committee members are usually members of the section along with the Officer-in-Charge of the ensemble.”¹⁷ An “Officer-in-Charge” serves as the leader or director of an ensemble. At the U.S. Navy Band, “during the first round, the committee is comprised of three members of the section with the vacancy. The entire section is usually present to give input to the committee.”¹⁸

Bands do not typically implement a codified rubric for these auditions. Both the U.S. Navy Band and the U.S. Coast Guard Band rely on a yes or no vote from committee members. Seals stated that “prelims are a strict yes/no based on whether they are qualified for the position.”¹⁹ Advancement past the preliminary round at these auditions strictly depends on the ability of the candidate to perform at the level of the hiring organization. The entire section may provide input, but a limited number of members actually vote on the advancement of a candidate.

Each audition coordinator indicated that the committee grows during the semi-final and final rounds to include additional members of the band. The U.S. Navy Band adds “the Unit Leaders of the Concert Band and Ceremonial Band (two people), and also the next in their chain of command - the Department Chief in Charge (supervises the Concert Band and Ceremonial Band Unit Leaders).”²⁰ At the U.S. Army Band, “the Commander will be in attendance.”²¹ Frequently, the musical director of a symphony orchestra will only attend the final round of the audition.²² Premier U.S. service bands share this practice, as the commander only attends the final round.

¹⁷ Sylvia Stanton, personal E-mail, 27 January 2011.

¹⁸ Christopher Raifsnider, personal E-mail, 12 January 2011.

¹⁹ Barrett Seals, personal E-mail, 23 February 2011.

²⁰ Christopher Raifsnider, personal E-mail, 12 January 2011.

²¹ Sylvia Stanton, personal E-mail, 27 January 2011.

²² Roger Frisch, *The Orchestra Audition* (Seattle, WA: Kairos Publications, 2003), 8.

The stress on sight-reading at premier service band auditions comprises the most significant difference from auditions held by symphony orchestras. Although the latter occasionally include sight-reading at auditions, this portion of the audition carries less weight in comparison to premier U.S. service bands.²³ Every respondent indicated that the mission requirements of their organizations require the ability to perform music at a professional level with little or no preparation time. “When we perform on ceremonies, there are several pieces we might play with little or no time to prepare. In the concert band, we perform a new concert each week. The music is available about a week ahead of time, so a basic level of sight reading is required.”²⁴ Barrett Seals added that “sight-reading is a large part of any military band job. It is quite common to have to play marches or light incidental music at very high profile events with little or no preparation.”²⁵ This method of operations contrasts with symphony orchestras, which release information about their next season many months before the opening concert. Their personnel benefit from a great deal of notice to identify and prepare difficult literature, whereas premier service band members may receive little or none.

All questionnaire respondents cited basic fundamental performance issues as the most common eliminators at these auditions. These factors included lack of musicality, unfocused sonority, note inaccuracy, unclear articulation, intonation issues, and unsteady rhythm.

Concerning the role of personal style distinguishing candidates in the playing of those who audition, the questionnaire respondents offered contrasting views. Christopher Raifsnider stated:

What DOES set people apart are those who can perform the music correctly: in tune, in time, with clear articulation and a focused sound. Plus, technique is also an important issue. People who can do all of that correctly DO stand out from the

²³ Ibid., 9.

²⁴ Christopher Raifsnider, personal E-mail, 12 January 2011.

²⁵ Barrett Seals, personal E-mail, 23 February 2011.

others immediately, but I don't see this as a personal trait; in my view this is more a question of mastering the music and the instrument.²⁶

Sylvia Stanton contributed that this could serve as a distinguishing factor, but could also eliminate a candidate from consideration. “Maybe, but sometimes that can be a disadvantage if the committee feels that a candidate won't be able to blend well with the section or the interpretations are too different from what the committee likes.”²⁷ Barrett Seals indicated that “This can be very important in the finals. Someone that sets themselves apart can make a big impact.”²⁸

A convincing stylistic approach to the audition literature may prove helpful to candidates. However, a candidate must first demonstrate mastery of the instrument and meticulous preparation of the audition material in order for a committee to consider this aspect of a candidate's performance. Jean Gould, retired concertmaster and auditions coordinator of the U.S. Army Field Band, summarized this with “the literature is important for certain, but perfection of basic musical skills...playing perfectly in tune, clean, clear articulation, and exactness with rhythm will...win the day.”²⁹

Every audition coordinator indicated that committees look for experienced musicians with strong fundamental musicianship skills that would fit into a section, but dissented in regard to the style of performance. In order to familiarize themselves with the performance traits of ensembles, Sylvia Stanton thought that “listening to recordings of the U.S. Army Band or other military bands would help prepare someone for one of our auditions.”³⁰ Christopher Raifsnider contributed that:

²⁶ Christopher Raifsnider, personal E-mail, 12 January 2011.

²⁷ Sylvia Stanton, personal E-mail, 27 January 2011.

²⁸ Barrett Seals, personal E-mail, 23 February 2011.

²⁹ Jean Gould, personal E-mail, 12 January 2011.

³⁰ Sylvia Stanton, personal E-mail, 27 January 2011.

Mostly we are required to perform with a characteristic sound, and the style is mastered through experience in college bands or orchestras ("standard practice"). If a candidate has a good idea of the "march style," that is a plus. In my experience, there have been a few candidates who played very well but possibly had never played in a concert band and never learned how to properly play a march—a bit detached. This is not necessarily a deal breaker, but it is better if the person knows how to play a march.³¹

Barrett Seals offered the contrasting view that “trying to tailor your style to one specific audition can just make a person crazy. Play the way you want and hope that it's also what the committee is looking for.”³² These contrasting views indicate that an ideal approach to the audition literature might be gained through listening to recordings of premier U.S. service bands to grasp the style of performance. Appendix B includes a discography of the literature excerpted and discussed in Chapter Four as a reference guide for audition preparation. However, the candidate should also strive to present their own convincing performance of each selection.

³¹ Christopher Raifsnider, personal E-mail, 12 January 2011.

³² Barrett Seals, personal E-mail, 23 February 2011.

CHAPTER 3 - Literature

After an examination of audition lists collected from 2005-2010, it was determined that premier U.S. service band auditions typically request that candidates prepare passages from three genres in the wind band literature: original works (excluding marches), marches, and transcriptions of orchestral literature. As a result, the following survey was compiled for distribution to professional clarinetists and conductors in order to select the most relevant works for audition preparation:

Table 2: Survey of Works including Clarinet from the Wind Literature

1a	Name
b	Professional title
2	List five to ten ORIGINAL WORKS written for winds that you feel are most relevant to a clarinetist's preparation for service band auditions.
3	List five to ten MARCHES written for winds that you feel are most relevant to a clarinetist's preparation for service band auditions.
4	List five to ten TRANSCRIPTIONS OF ORCHESTRAL WORKS written for winds that you feel are most relevant to a clarinetist's preparation for service band auditions,
5	From your literature selections in questions 2-4, list the top ten works that you feel are most relevant to a clarinetist's preparation for service band auditions.
6	Please voice any additional comments and/or concerns below. Thank you for participating in this survey and aiding in the research and development of this document.

A web-based version of the survey was prepared and distributed to twenty-nine conductors and clarinetists from universities and military bands through e-mail. Also, the link to the web-based survey was posted on the College Band Directors National Association listserv which reaches approximately 1300 professional conductors of university and military bands.

Literature Survey Results

Fifteen literature surveys were completed in response to the twenty-nine e-mails and the posting on the CBDNA listserv. The results of the literature survey included a wide variety of pieces, many of which have appeared on premier service band clarinet audition lists from 2005-

2010 (see Appendix A). Tables 2-4 cumulatively list the works cited in literature survey responses to questions two, three and four:

Table 3: Original Works (excluding marches)

James Barnes	<i>Fantasy Variations on a Theme by Paganini</i>
Michael Colgrass	<i>Winds of Nagual</i>
Aaron Copland	<i>Emblems</i>
Paul Creston	<i>Celebration Overture</i>
Ingolf Dahl	<i>Sinfonietta</i>
Vittorio Giannini	Symphony No. 3 in B-flat major
Morton Gould	Symphony No. 4 “West Point”
Percy Grainger	<i>Lincolnshire Posy</i>
Percy Grainger	<i>Molly on the Shore</i>
H. Owen Reed	<i>La Fiesta Mexicana</i>
Paul Hindemith	Symphony in B-flat
Gustav Holst	First Suite in E-flat, Op. 28, No. 1
Gustav Holst	<i>Hammersmith</i> , Op. 52
Gustav Holst	Second Suite in F, Op. 28, No. 2
Karel Husa	<i>Music for Prague 1968</i>
Robert Kurka	“Suite” from <i>The Good Soldier Schweik</i>
John Mackey	<i>Redline Tango</i>
Felix Mendelssohn	Overture for Winds, Op. 24
Darius Milhaud	<i>Suite Française</i> , Op. 248
Ron Nelson	<i>Rocky Point Holiday</i>
Roger Nixon	<i>Fiesta del Pacífico</i>
Vincent Persichetti	Symphony No. 6, Op. 69
Florent Schmitt	<i>Dionysiaques</i> , Op. 68
Arnold Schoenberg	Theme and Variations, Op. 43a
Joseph Schwanter	<i>...and the mountains rising nowhere</i>
Philip Sparke	<i>Dance Movements</i>
Philip Sparke	<i>Year of the Dragon</i>
Igor Stravinsky	<i>Symphonies of Wind Instruments</i>
Frank Ticheli	<i>Blue Shades</i>
Ralph Vaughan Williams	<i>Toccata Marziale</i>
John P. Zdechlik	<i>Celebrations</i>

Table 4: Marches

Vasilij Agapkin	<i>A Slavic Farewell</i>
Kenneth J. Alford	<i>Army of the Nile</i>
Kenneth J. Alford	<i>By Land and Sea</i>
Kenneth J. Alford	<i>The Purple Carnival</i>
Edwin Eugene Bagley	<i>National Emblem</i>

Samuel Barber	<i>Commando March</i>
Charles L. Barnhouse	<i>The Battle of Shiloh</i>
Hector Berlioz	<i>Hungarian March</i>
Thorton Barnes Boyer	<i>Joyce's 71st New York Regiment March</i>
David Delle Cese	<i>L'Inglesina</i>
Philip Egner	<i>The Official West Point March</i>
Henry Fillmore	<i>Americans We</i>
Henry Fillmore	<i>Circus Bee</i>
Henry Fillmore	<i>Crosley March</i>
Henry Fillmore	<i>His Honor</i>
Henry Fillmore	<i>Rolling Thunder</i>
Henry Fillmore	<i>The Klaxon</i>
Julius Fučík	<i>The Florentiner</i>
Claudio S. Grafulla	<i>The Washington Grays</i>
Percy Grainger	<i>Children's March</i>
Edmund L. Gruber	<i>The Army Goes Rolling Along</i>
Johannes Hanssen	<i>Valdres March</i>
J.C. Heed	<i>In Storm and Sunshine</i>
Karl L. King	<i>Barnum and Bailey's Favorite</i>
Karl L. King	<i>Melody Shop</i>
Karl L. King	<i>The Purple Pageant</i>
Paul Lavalle	<i>The U.S. Air Force March</i>
Santiago Lope	<i>Gallito</i>
Pascual Pérez Chovi	<i>Pepita Greus</i>
Sergei Prokofiev	<i>March for Military Band in B-flat</i>
Roland Seitz	<i>March Grandioso</i>
John Philip Sousa	<i>Black Horse Troop</i>
John Philip Sousa	<i>Fairest of the Fair</i>
John Philip Sousa	<i>George Washington Bicentennial</i>
John Philip Sousa	<i>Hands Across the Sea</i>
John Philip Sousa	<i>High School Cadets</i>
John Philip Sousa	<i>The Invincible Eagle</i>
John Philip Sousa	<i>The Liberty Bell</i>
John Philip Sousa	<i>Manhattan Beach</i>
John Philip Sousa	<i>The March Kind</i>
John Philip Sousa	<i>Nobles of the Mystic Shrine</i>
John Philip Sousa	<i>Riders for the Flag</i>
John Philip Sousa	<i>The Rifle Regiment</i>
John Philip Sousa	<i>Semper Fidelis</i>
John Philip Sousa	<i>The Stars and Stripes Forever</i>
John Philip Sousa	<i>The Thunderer</i>
John Philip Sousa	<i>The Washington Post</i>
Johann Strauss, Sr.	<i>Radetzky March</i>
Carl Teike	<i>Alte Kamaraden</i>
Francis S. Van Boskerck	<i>Semper Paratus</i>

Charles A. Zimmerman	<i>Anchors Aweigh</i>
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Table 5: Transcriptions of Orchestral Works

John Adams/L. Odom	<i>A Short Ride in a Fast Machine</i>
Malcolm Arnold/John Paynter	<i>Four Scottish Dances</i>
Malcolm Arnold/John Paynter	<i>Tam O'Shanter</i>
Johann Sebastian Bach/Donald Hunsberger	Toccatina and Fugue in D minor
Samuel Barber/Frank Hudson	"Overture" to <i>The School for Scandal</i> , Op. 5
Hector Berlioz/Franz Henning	"Overture" to <i>Beatrice and Benedict</i>
Hector Berlioz/Daniel Godfrey	"Overture" to <i>Benvenuto Cellini</i>
Hector Berlioz/V.F. Safranek	<i>Roman Carnival Overture</i> , Op. 9
Leonard Bernstein/Walter Beeler	"Overture" to <i>Candide</i>
Leonard Bernstein/Paul Lavender	"Symphonic Dances" from <i>West Side Story</i>
Leonard Bernstein/Frank Bencriscutto	"Profanation" from Symphony No. 1, <i>Jeremiah</i>
Alexander Borodin/Frank Godfrey	<i>Prince Igor</i> "Ballet Dances"
Aaron Copland/Mark Hindsley	<i>El Salón México</i>
Aaron Copland/Walter Beeler	<i>A Lincoln Portrait</i>
John Corigliano	<i>Gazebo Dances</i>
Antonín Dvořák/Leigh Steiger	<i>Carnival Overture</i> , Op. 92
Edward Elgar/Earl Slocum	<i>Enigma Variations</i>
Mikhail Glinka/ Franz Henning	"Overture" to <i>Ruslan and Ludmilla</i>
Charles Gounod/T.M. Tobani	"Ballet Music" from <i>Faust</i>
Paul Hindemith/Keith Wilson	<i>Symphonic Metamorphoses on Themes of Carl Maria von Weber</i>
Gustav Holst/Merlin Patterson	"Jupiter" from <i>the Planets</i>
Charles Ives/James Sinclair	<i>Country Band March</i>
Charles Ives/William E. Rhoads	<i>Variations on "America"</i>
Dmitry Kabalevsky/Walter Beeler	"Overture" to <i>Colas Breugnon</i>
Andreas Makris/Albert Bader	<i>Aegean Festival Overture</i>
Felix Mendelssohn/J.S. Sereby	<i>Fingal's Cave (Hebrides Overture)</i>
Jacques Offenbach/Lawrence Odom	"Overture" to <i>Orpheus in the Underworld</i>
Maurice Ravel/Masato Sato	<i>Daphnis and Chloe Suite No. 2</i>
Nikolai Rimsky-Korsakov/Frank Winterbottom	<i>Capriccio Espagnol</i> , Op. 34
Nikolai Rimsky-Korsakov/Erik Leidzen	"Procession of the Nobles" from <i>Mlada</i>
Nikolai Rimsky-Korsakov/Frank Erickson	<i>Russian Easter Overture</i> , Op. 36
Gioacchino Rossini/Ottorini Respighi/Erik Leidzen	<i>La Boutique Fantastique</i>
Gioacchino Rossini/Lucien Cailliet	"Overture" to <i>Italian in Algiers</i>
Gioacchino Rossini/M.L. Lake	"Overture" to <i>Barber of Seville</i>

Gioacchino Rossini/Erik Leidzen	“Overture” to <i>William Tell</i>
Camille Saint-Saëns/M.L. Lake	<i>Marche Militaire Française</i>
Dmitri Shostakovich/Donald Hunsberger	<i>Festive Overture</i>
Dmitri Shostakovich/Charles Righter	“Finale” from Symphony No. 5
Richard Strauss/Mark Hindsley	<i>Don Juan</i>
Arthur Sullivan/Charles Mackerras	<i>Pineapple Poll</i> “Suite”
Franz von Suppé/Henry Fillmore	“Overture” to <i>Morning, Noon and Night in Vienna</i>
Franz von Suppé/T.M. Tobani	“Overture” to <i>Light Cavalry</i>
Franz von Suppé/Vincent Safranek	“Overture” to <i>The Poet and the Peasant</i>
Pyotr Ilyich Tchaikovsky/L.P. Laurendeau	<i>1812 Overture</i>
Pyotr Ilyich Tchaikovsky/Ray Cramer	<i>Dance of the Jesters</i>
Pyotr Ilyich Tchaikovsky/Vincent Safranek	“Finale” from Symphony No. 4
Ambroise Thomas/Vincent Safranek	“Overture” to <i>Raymond</i>
Giuseppe Verdi/Vincent Safranek	“Overture” to <i>Sicilian Vespers</i>
Giuseppe Verdi/M.L. Lake	“Overture” to <i>La Forza del Destino</i>
Richard Wagner/Lucien Cailliet	“Elsa’s Procession to the Cathedral” from <i>Lohengrin</i>
Richard Wagner/M.C. Meyerelles	“Overture” to <i>Rienzi</i>
Richard Wagner/L.P. Laurendeau	“Overture” to <i>Tannhauser</i>
Carl Maria von Weber/M.L. Lake	“Overture” to <i>Oberon</i>

Literature Survey Methodology

In order to select five works from each category to be excerpted and discussed in Chapter 4, the results of the literature survey were tabulated with these criteria:

1. Number of respondents who cited this work as relevant (questions 2-4).
2. Number of top ten lists citing this work as relevant (question 5).

When several works in a category received the same number of citations in questions 2-4, an appearance on one or more top ten lists determined if they would be excerpted and discussed.

For example, five transcriptions appeared in five surveys. Of these five transcriptions, the “Overture” to *William Tell* appeared in four top ten lists. The other four transcriptions received fewer citations in top ten lists. Hence, “Overture” to *William Tell* was selected. Tables 5-7 list the selected works by category in order of ranking.

Table 6: Original Works (in order of ranking)

Percy Grainger	<i>Lincolnshire Posy</i>
Paul Hindemith	Symphony in B-flat
Ingolf Dahl	<i>Sinfonietta</i>
Gustav Holst	Second Suite in F, Op. 28, No. 2
Frank Ticheli	<i>Blue Shades</i>

Table 7: Marches (in order of ranking)

John Philip Sousa	<i>The Stars and Stripes Forever</i>
John Philip Sousa	<i>The Rifle Regiment</i>
Julius Fučík	<i>The Florentiner</i>
David Delle Cese	<i>L'Inglesina</i>
Claudio S. Grafulla	<i>The Washington Grays</i>

Table 8: Transcriptions of Orchestral Works (in order of ranking)

Andreas Makris/Albert Bader	<i>Aegean Festival Overture</i>
Richard Wagner/Lucien Cailliet	“Elsa’s Procession to the Cathedral” from <i>Lohengrin</i>
Arthur Sullivan/Charles Mackerras	<i>Pineapple Poll</i> “Suite”
Samuel Barber/Frank Hudson	“Overture” to <i>The School for Scandal</i> , Op. 5
Gioacchino Rossini/Erik Leidzen	“Overture” to <i>William Tell</i>

Some respondents indicated particularly important passages with measure and/or rehearsal numbers in their survey responses. These were cross-referenced with audition lists collected from 2005-2010 (See Appendix A) to determine the specific excerpts drawn from each work.

Clearly, opinions differ among experts in the field regarding the literature most relevant to a clarinetist’s preparation for service band auditions. Certainly some of the works not excerpted or discussed in this document may be relevant to a candidate’s preparation. Candidates may refer to tables 2-4 to help familiarize themselves with a large quantity of wind band literature.

Additional Commentary

The sixth question of the literature survey, “Please voice any additional comments and/or concerns” yielded several recurring comments:

1. Seven of fifteen respondents indicated that prepared orchestral excerpts, solo literature, and chamber works often appear at these auditions. A review of audition lists from 2005-2010 confirms the importance of the study of these pieces (See Appendix A).
2. Two respondents indicated that these positions require great versatility in regard to the various styles of music performed. The variety of selections compiled from the literature survey confirms this.
3. Two respondents indicated that the audition literature differs both among ensembles and between auditions for a particular ensemble. This explains the sheer number of literature suggestions (32 original works, 51 marches, and 52 transcriptions of original works).

The additional commentary from respondents indicates that prospective candidates for these clarinet positions should continue to study solo, orchestral and chamber music literature in addition to significant wind band excerpts. Additionally, candidates should familiarize themselves with performance idioms outside of the traditional battery of concertos, symphonies, tone poems, sonatas, and etudes. Comfort with a variety of styles including jazz, popular music, Broadway shows, and other styles may prepare a candidate for the sight-reading portion of an audition, which could include selections from any of these styles in addition to the more traditional possibilities addressed by most typical college clarinet curricula.

CHAPTER 4 - Excerpted Literature

This chapter consists of three sections, which include the selected literature from the results of the survey detailed in Chapter 3. The three sections are “Original Works,” “Marches,” and “Transcriptions of Orchestral Works.” Each section presents the contents of a category in alphabetical order by composer. The discussion of each excerpt may include possible skills pinpointed in a passage, common technical issues and methods of resolution, and stylistic and interpretive suggestions for the performance of each example.

Throughout the chapter, the prose refers to specific pitches and registers found in the excerpts. The reader may reference Figures 1 and 2 to ensure understanding of the referenced pitches and registers.

Figure 1: Clarinet registers (written)

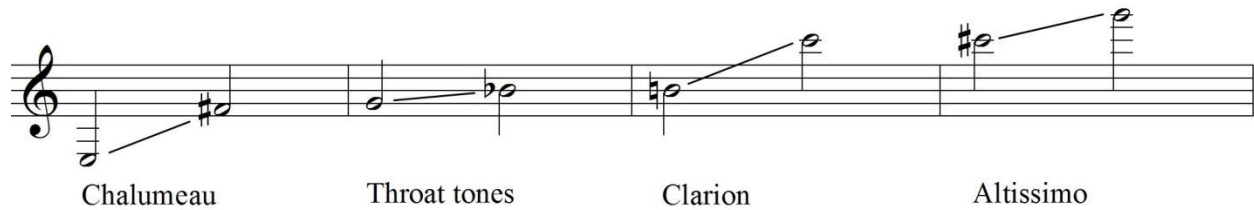
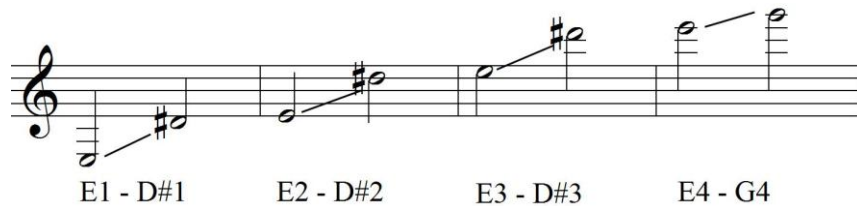


Figure 2: Clarinet pitch ranges (written)



As candidates for these desirable positions have achieved considerable success as clarinetists, these discussions assume knowledge of regular clarinet fingerings and their appropriate usage. In some instances, a situation may call for a less typical fingering, so a graphic depiction of the suggested fingering is provided.

Original Works

Ingolf Dahl: *Sinfonietta* (1960)

Ingolf Dahl composed his *Sinfonietta* for a 1960 commission from the Western and Northern Divisions of the College Band Directors National Association. The University of Southern California Band, conducted by William Schaefer, premiered it on January 12, 1961.³³ Concerning the excerpt from the first movement *Introduction and Rondo*, “[It was] inspired, I do not hesitate to admit, by a wonderful performance which William Schaefer gave of Weber’s *Concertino* played by the full clarinet section.”³⁴ Carl Maria von Weber’s works for solo clarinet require brilliance and virtuosity from performers. This passage deserves the same approach.

An audition committee may learn a great deal about an applicant from their performance of the excerpts from Dahl’s *Sinfonietta*. In the first excerpt, Dahl requires the clarinetist to play with immaculate subdivision, fast, varied articulation throughout the range of the instrument, and to maintain a focused sound and accurate intonation while performing at loud volumes.

Successful execution requires perfect subdivision of all rhythmic values and excellent intonation, as Dahl scores this passage for the entire clarinet section in unison. After m. 231, this becomes especially important. Here, Dahl scores brass and percussion punctuations with low reed counter-motives, but he interweaves these elements with the clarinet part in an intricate manner. Therefore, any inaccurate rhythms or instability of pulse would detrimentally affect the ensemble. Between mm. 244 and 246, candidates should carefully pace the *accelerando*, as the *tempo* only increases six to twelve beats per minute.

The numerous ties obscure the pulse, which may cause candidates difficulty attaining the goal of rhythmic precision. Omission of ties and grace notes early in the preparation process may

³³ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 153.

³⁴ Ingolf Dahl, “*Sinfonietta* for Concert Band” in *Proceedings of the 13th National Conference of College Band Directors National Association* (Tempe, AZ, 1964), 136.

enable the performer to deliver a rhythmically accurate rendition in a stressful audition situation. When reintroducing the single and double grace notes, they should occur “before the beat” without disrupting the rhythmic placement of the successive pitch. As Dahl indicates a fast tempo, the clarinetist should execute these grace notes very close to the successive pitch, which should prevent the possible tendency to slow the tempo.

The candidate must interpret the accents and *staccato* markings meticulously. The staccato notes must sound clearly detached, but with a round body to each note. Fine clarinetists achieve this by placing the smallest possible amount of pointed tongue on the reed, while approximating either a “dee” or “tee” phonetic.

In mm. 218-20 and mm. 224-26, Dahl adds underlying brass and percussion punctuations, as well as a counter-motive in the low reeds during the sustained clarinet notes. To convey their knowledge of balance to an audition committee, a clarinetist may slightly *diminuendo* in mm. 218 and 225, and then *crescendo* back to *fortissimo* in mm. 220 and 226.

Throughout most the excerpt, Dahl indicates a fortissimo dynamic, until m. 247, where he indicates a *forte* dynamic. The candidate must produce a constant, fast airstream in order to maintain an even, focused sonority at these loud volumes. In addition, this type of airstream should reduce the difficulty of executing the many rapid, wide intervals required of the clarinetist in this passage.

Figure 3: Dahl *Sinfonietta* I. Mm. 217-57

P Allegro con brio, come prima (♩ = 120)

Q

accel.....a.....piacere.....al.....

R Con spirito, ma leggero (♩ = 126-132)

f

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The second frequently requested excerpt comes from the introduction to the second movement, *Pastorale Nocturne*. Dahl describes this movement as “one in which in its entirety I tried to avoid ‘usual’ band sounds: It is throughout a quiet movement.”³⁵ This contrasts with the first excerpt, as this passage requires the clarinet section (adding the alto clarinet) to maintain a *pianissimo* dynamic in unison, without any underlying accompaniment.

An audition committee may observe a different set of skills from those demonstrated in the first excerpt. This passage requires the candidate to maintain a clear, focused sound at a *pianissimo* dynamic and display restrained sensitivity to phrasing, while maintaining a steady eighth-note subdivision.

Kloecker wrote that the “use of lyric, legato phrases and separated, repeated notes within the same idea foreshadows the...waltz.”³⁶ To achieve this dance-like character, the candidate must adhere to the specified range of metronome markings. This especially proves difficult in mm. 2-4, where clarinetists must overcome the tendency to slow the tempo when performing detached, *tenuto* repeated tones.

Aside from stylistic considerations, the performer must maintain a clear, quality *pianissimo* sonority while executing the wide, *legato* leaps found throughout the excerpt. Resonance fingerings and gentle precise finger movement will help maintain an even volume and homogeneous sonority when transitioning between the throat tone and *clarion* registers.

³⁵ Ibid., 136.

³⁶ John, H. Kloecker, “An Analysis of Ingolf Dahl’s Sinfonietta for Concert Band,” *Journal of Band Research* 28, no. 2 (1993), 53.

Figure 4: Dahl *Sinfonietta* II. Mm. 1-7

Andantino con moto (♩. = 63-60)
as softly as possible

pp dolce, espr.

piu espr.

A

ppp

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Percy Grainger: *Lincolnshire Posy* (1937)

During the years 1905-1906, Percy Grainger collected a variety of folk songs in Lincolnshire, England, which ultimately would comprise the content of this celebrated masterwork. Each movement sets a different folk song into an instrumental version, while retaining the performance idiosyncrasies of folk singers in the written notation.³⁷ Premier U.S. service bands frequently instruct candidates to prepare movement three, “Rufford Park Poachers”, and movement four, “The Brisk Young Sailor,” for auditions.

The movement “Rufford Park Poachers” may demonstrate a candidate’s ability to maintain a steady pulse when frequently changing meters and to produce an attractive, focused sonority when observing the crescendo and diminuendo markings, while performing in a lyrical style.

The candidate must maintain a consistent eighth-note pulse without fluctuation, as Grainger scores this passage in rhythmic unison with the piccolo at the interval of three octaves. This

³⁷ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 250-251.

requires consistent subdivision of both notes and rests. In addition to the scoring with piccolo, Grainger canonically scores this section with oboe and bassoon.

The performer must exaggerate the crescendo and diminuendo as specified without allowing the intonation or sonority to suffer. Grainger’s scoring requires excellent intonation in this passage, as the clarinet and the piccolo possess different tendencies in their respective ranges. Clarinetists must overcome the common tendency to play sharp when performing soft dynamics in the *chalumeau* register. Grainger’s scoring with the piccolo compounds the issue, as the piccolo suffers from the opposite tendency in this situation.

Since performances of English folksong inspired Grainger’s composition, the candidate must perform this passage in a lyrical, songlike fashion with a seamless legato. Clarinetists can achieve this by maintaining a steady airstream while using gentle, precise finger movement. The performer should execute the *mordent* written in m. 16 without an accent to maintain this lyrical quality.

Figure 5: Grainger *Lincolnshire Posy*: III. Mm. 1-18

Flowingly ♩ = 160

The musical score consists of three staves of music in a single system. The first staff begins with the tempo marking 'Flowingly ♩ = 160' and the instruction 'Solo'. The dynamics are marked as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The second staff features two *f* (forte) markings. The third staff features two *p* (piano) markings. A box containing the number '11' is placed above the second staff. The music includes various time signatures (3/8, 4/8, 3/4) and complex rhythmic patterns with slurs and dynamic hairpins.

Excerpts drawn from “The Brisk Young Sailor” demonstrate a different skill set from those found in “Rufford Park Poachers.” Here, Grainger requires the clarinetist to perform with various articulations and velocity throughout the range of the instrument, while maintaining a steady pulse throughout.

Both the title “The Brisk Young Sailor” and Grainger’s performance marking “sprightly” indicate the light, carefree character of this music. However, the candidate must carefully interpret the articulation markings by differentiating between staccato notes under slurs, tenuto notes, and eighth-notes without articulation markings. Every staccato marking under a slur requires a slightly lifted release to obtain the sprightly character prescribed by Grainger.

The passage beginning at m.10 requires perfectly accurate rhythm when executing rests, as Grainger fills these rests with a complementary passage in the low reeds. The performer should obtain a good breath during the quarter-note rest found in m. 9, in order to avoid breathing during the sixteenth-note rests written throughout the excerpt. Breathing during short value rests often results in a late entrance, which may cause the overall tempo to slow. The candidate should observe the crescendo and diminuendo in m. 13, while differentiating between Grainger’s markings of staccato in m. 10 and *non legato* in m. 14.

In m. 18, Grainger marks this passage “*brillante*,” which indicates an effervescent character for this technical passagework. The candidate may accomplish this by placing a subtle accent on the first tone of each sextuplet or triplet figure from mm. 18-25.³⁸ This should also prevent the common tendency of rushing these figures. As Grainger scores this entire section in octaves with flute and piccolo, the clarinetist should start this passage slightly louder than indicated, as it is the lowest sounding voice. This conveys knowledge of the role this passage plays in the texture, which should indicate the maturity and experience of a candidate to the committee.

³⁸ Frederick Fennell, “Lincolnshire Posy, Part III,” *The Instrumentalist* 36 (1980), 28.

Figure 6: Grainger *Lincolnshire Posy*: IV. Mm. 1-26

♩ = 100
Sprightly

p

9 stacc.
mp

non legato

17 *mp* brillante

mf

25 *ff*

The candidate must follow the composer's instruction "In time" for this final passage. In order to maintain the sprightly character of the movement, the performer should execute a lightly

lifted release on the second eighth-note in m. 43. Also, the candidate must avoid allowing the intonation to rise while observing the diminuendo on C² in m. 44.

According to Fennell, the closing passage of this movement requires a “soft, staccato articulation with a bit of diminuendo in the last four sixteenths.”³⁹ The candidate should start the closing three measures at the indicated *mezzo piano* dynamic, but take a conservative approach to the diminuendo. This should ensure the candidate securely attains the sustained *piano altissimo* E⁴ and maintains accurate intonation.

Figure 7: Grainger *Lincolnshire Posy*: IV. Mm. 43-48



Paul Hindemith: Symphony in B-flat (1951)

Paul Hindemith composed his Symphony in B-flat for concert band at the request of Lieutenant Colonel Hugh Curry, the commander of the United States Army Band. Hindemith conducted the premiere of the symphony with the United States Army Band on April 5, 1951 in Washington, D.C.⁴⁰ The second movement of this symphony contains one of the most frequently requested excerpts at premier U.S. service band auditions.

A committee may request this excerpt to assess a candidate’s ability to perform in compound meters while maintaining a steady tempo, accurately count rests of short duration, maintain a homogenous sound while changing registers, observe all written dynamic and articulation markings, and demonstrate velocity throughout.

³⁹ Ibid., 28.

⁴⁰ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 292.

In regard to this section of the symphony, Kopetz states that the performer should “do everything possible to...maintain a light, buoyant style...”⁴¹ and “achieve the *f* indicated, but try to maintain the lightness.”⁴² This advice correlates with the composer’s marking “fast and gay.” When striving to maintain a steady tempo, candidates should avoid adding any extraneous accents. Hindemith dictates a very fast tempo: dotted-quarter-note equals 112. Performing this excerpt with any heaviness or additional accents may cause a candidate to slow the tempo. Also, the candidate must overcome the common tendency to slow the tempo when observing the diminuendo notated throughout m. 65. Hindemith’s intricate scoring throughout this excerpt requires a perfectly consistent pulse.

The candidate must execute a light, staccato articulation in all places indicated, but still maintain a full round body to the sound. The candidate should apply the articulation techniques suggested for the performance of the first Dahl excerpt, by using the phonetics “dee” or “tee.” A light staccato should help the candidate maintain the tempo and avoid the tendency to play heavily.

This excerpt includes many rests of small duration, which candidates must observe while maintaining a perfectly consistent pulse. Candidates should avoid breathing on eighth-note rests, as this often results in a late entrance. There are numerous rests of longer duration that occur throughout the excerpt, which should provide a sufficient opportunity to refresh the clarinetist’s air supply. At mm. 57 and 60, the candidate should take their breath prior to the preceding eighth rest in order to reduce the possibility of a late entrance.

Performing this excerpt with a homogenous sonority throughout the registers requires use of a consistently well-supported, fast airstream. In addition, clarinetists may experiment with two

⁴¹ Barry Kopetz, “Hindemith’s Symphony for Band,” *The Instrumentalist* 44, no. 8 (1990), 28.

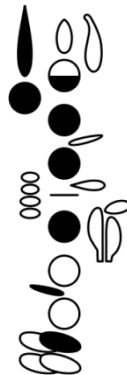
⁴² *Ibid.*, 28.

techniques to facilitate the frequent transitions between registers. These techniques may help smooth these register transitions and maintain a homogenous sonority.

The first technique may help the performer cross from the throat tone register to the clarion register in ascending, slurred passages found in mm. 49-51. The clarinetist may cover the tone holes of the right hand in advance. Excellent opportunities to use this technique include the first two sixteenth-notes of m. 49, the first sixteenth-note of m. 50, and the third dotted-quarter-note in m. 51.

The second technique may help the clarinetist negotiate the transition between the upper clarion and altissimo registers found in mm. 57 and 60. When negotiating the ascending interval from B³ to D-sharp³, clarinetists may “half-hole” the tone hole covered by their left-hand index finger (See Figure 8).

Figure 8: Half-hole technique for D-sharp³



After achieving a smooth transition to the altissimo, the clarinetist must quickly move the index finger off of this tone hole and back into position for B³. This prevents the first finger from returning to this tone hole late, which may result in either an undesirable noise or an extra note.

Figure 9: Hindemith Symphony in B-flat: II. Mm. 49-61

Fast and gay ♩ = 112

mf **E**

f **E**

f

F *f*

f *p* **G** *p*

p

Hindemith SYMPHONY IN B FLAT
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Gustav Holst: Second Suite in F, Op. 28, No. 2 (1921)

Gustav Holst's Second Suite in F for military band incorporates English folk songs and dance melodies. He completed his first version of the work in 1911; however: the suite waited over a decade for its premiere. In order to meet new instrumentation requirements dictated by the Kneller Hall Conference of December 1921, Holst revised the work prior to its premiere and publication. Lieutenant Hector E. Adkins led the Military School of Music Band for the suite's premiere at Royal Albert Hall in London on June 30, 1922.⁴³

The excerpt from the first movement presents few technical difficulties. The title "March" implies that the candidate render a light, simple performance while maintaining a steady pulse. The clarinetist must overcome the common tendency to play at a slower tempo when observing the pianissimo dynamic at rehearsal letter B.

Concerning the ascending five-note figure in m. 2, Fennell wrote that "the dynamic must be an honest forte, the rising character of the scale fragment must be brilliant, played in crescendo."⁴⁴ A candidate may apply this to the entire excerpt by adding a slight crescendo to ascending gestures and a slight diminuendo to descending gestures. This adds musical interest to this excerpt without an excessive deviation from the printed dynamics.

At rehearsal letter B, a half-hole technique may facilitate the ascending passages over the upper clarion/altissimo break (See Figure 10). This reduces the common problem of sharpness when playing D³ at soft dynamics, while smoothing the transition between the registers.

⁴³ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 297.

⁴⁴ Frederick Fennell, *Basic Band Repertory: British Band Classics from the Conductor's Point of View* (Evanston, IL: The Instrumentalist, 1980), 38.

Figure 10: Half-hole technique for D³



Figure 11: Holst Second Suite in F: I. mm. 1-26

Allegro

f

A

pp

B

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a rest, followed by a series of eighth notes and a quarter note, marked with a forte (*f*) dynamic. A box labeled 'A' is placed above the eighth measure. The second staff continues the melodic line with eighth and quarter notes. The third staff begins with a box labeled 'B' above the first measure, followed by a series of eighth notes and quarter notes, marked with a pianissimo (*pp*) dynamic. The fourth staff continues the melodic line with eighth and quarter notes.

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The excerpt drawn from the second movement requires a flexible, *rubato* approach from the candidate. Fennell offers that “the folk song basis for this hauntingly beautiful tune in Holst’s tastefully simple setting is a Cornish contribution to the literature. In the playing of each bar in

this melody every entrance must be tenuto, every note must be sostenuto, and every exit must be reluctant.”⁴⁵ This correlates with the performance directions “*con espressivo*” and “*ad libitum.*”

While candidates must adhere to the pianissimo dynamic indicated, they should phrase with the contour of the musical line, which the performance direction “*con espressivo*” justifies. As with the first excerpt, the clarinetist should crescendo for ascending gestures and decrescendo for descending gestures. This should maintain an overall dynamic of pianissimo, while providing the requisite expressive interpretation.

In order to maintain a homogenous sonority when crossing registers, clarinetists should incorporate resonance fingerings throughout this excerpt for every note in the throat tones. This also reduces sharpness when observing the written pianissimo dynamic, which is a common tendency when playing softly in this register.

Figure 12: Holst Second Suite in F: II. Mm. 1-18

Andante (♩ = 76)

pp con espress.

ad lib. A *a tempo*

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⁴⁵ Ibid., 41-42.

Frank Ticheli: *Blue Shades* (1996)

Frank Ticheli completed his composition *Blue Shades* in 1996 to fulfill a commission from the consortium Worldwide Concurrent Premieres and Commission Fund, which consisted of thirty concert bands across the United States.⁴⁶ In his performance notes to *Blue Shades*, Frank Ticheli states that “this section implies a small jazz combo accompanied by occasional outbursts from a big band. The clarinet solo, a tribute to Benny Goodman, must be played with unabashed ‘gutsiness’ and bravado, but without straying from the notated page.”⁴⁷

Committees may request this excerpt from *Blue Shades* to observe a candidate’s ability to maintain a tempo when executing syncopated rhythms at a fast tempo, to produce a consistent sonority and excellent intonation in the altissimo register, and to play with brilliance as a soloist while understanding the constraints of performing with an ensemble.

Although Ticheli features the solo clarinet as the centerpiece of this passage, the candidate must perform this excerpt with a perfectly stable pulse, as Ticheli writes an *ostinato* of quarter-notes in the marimba with alternating bass clarinet and bassoon reinforcement. In mm. 333-34 and mm. 358-60, Ticheli writes a particularly challenging rhythm for the solo clarinet. The candidate must meticulously subdivide these measures of dotted-eighth-notes to ensure they are accurate. Throughout this solo, Ticheli interjects the big band outbursts during the solo clarinet’s rests and sustained notes. Any instability of pulse in this area would have a negative effect on the accurate placement of these underlying elements.

As this excerpt lies mostly in the clarion and altissimo registers of the clarinet, the candidate should have little difficulty producing an even sonority throughout this excerpt. In mm. 336 and mm. 369-70, the performer may choose to incorporate a resonance fingering for the note B-flat²,

⁴⁶ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 143.

⁴⁷ Frank Ticheli, “Note,” preface to the score of *Blue Shades* (Brooklyn: Manhattan Beach Publishing, 1997), 4.

as it should improve the intonation and sonority of this typically fuzzy and weak-sounding pitch. From mm. 351-59, Ticheli writes only two pitches, F-sharp⁴ and G⁴, which have a variety of fingering possibilities.

Ticheli writes two ornaments that reference common elements of jazz performance, which consist of the repeated grace notes and “pitch bends,” also known as a *portamento*. The candidate should execute the grace notes consistently “before the beat.” The grace notes must sound subsidiary to their successive pitch, which also must sound at the rhythmically correct place. In mm. 325-26 and mm. 352-53, Ticheli notates the “pitch bends” at places that remain in the same register. The clarinetist may accomplish these by modifying their tongue position. In mm. 325 and 352, the clarinetist should experiment with approximating the syllable “ooo” to pull the pitch down, and gradually raise the tongue position to “eee,” while moving the fingers to meet the subsequent pitch found in mm. 326 and 353. This should produce a convincing portamento in each of these instances.

In regard to volume, the candidate must overcome the tendency to perform the entire solo at a single, loud dynamic. Although Ticheli requests “gutsiness and bravado,” he still notates dynamic contrasts, which the candidate should observe meticulously. When notating repeated pitches with intermittent grace notes, Ticheli adds the performance directions “wail” and “intense.” Finally, the performer may find additional opportunities to add direction to the music. The repeated notes in mm. 339-42 and mm. 354-58 result in an accented note. The candidate may shape the repeated pitches towards the accented notes. In order to maintain the overall written dynamic, the candidate may insert a slight diminuendo in mm. 341 and 357 followed by a slight crescendo in mm. 342 and 358. This should add energy and vitality to sections comprised of mostly static pitches.

Figure 13: Ticheli *Blue Shades*: Mm. 322-76

(♩ = 160-168) solo - with great energy

The musical score is written in 3/4 time and consists of two staves. It features various dynamics and articulations, including accents, slurs, and hairpins. Key markings include:

- f** (forte)
- ff** (fortissimo)
- ffp** (fortissimo piano)
- fff** (fortississimo)
- sf** (sforzando)
- ff** (fortissimo)
- Wail!** (text marking)
- Intense!** (text marking)
- Rhythmic** (text marking)
- Relaxing** (text marking)
- mp** (mezzo-piano)
- mf** (mezzo-forte)
- sf** (sforzando)

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Marches

Premier U.S. service bands specify to omit repeats when including marches on prepared music lists, so excerpts from these marches exclude repeats.

Daide Delle Cese: *L'Inglesina* (1897)

Daide delle Cese, an Italian composer and bandmaster, wrote the march *L'Inglesina*, “The Little English Girl”, in 1897 during his tenure as a bandmaster at Bitonto, a town near the Adriatic seaport city of Bari. This area served as a port of embarkation and a tourist destination for centuries as a center for exchanges between the East and West.⁴⁸ While *L'Inglesina* does not appear on any of the examined audition lists, its appearance on literature surveys may indicate that committees request the excerpt to evaluate a candidate’s ability to demonstrate all aspects of fundamental musicianship while sight-reading. As a prepared excerpt, a committee may evaluate steadiness of rhythm, consistent execution of the eighth-note trills, dynamic contrast, breath control, and clear, consistent articulation in the “march style.”

For the duration of this passage, the clarinetist must maintain a steady pulse in spite of the necessary difficult trills, dramatic dynamic contrasts, and rapid articulated pitches. From mm. 162-66, Delle Cese inserts the performance instruction *dim. a dim. a poco a poco allontanandosi* which indicates the passage should “gradually become softer as if walking away.” Candidates should interpret this marking as a performance direction of dynamic contrast, not an indication to slow the tempo.

From mm. 138-57, the instrumentation requires the clarinet section to perform the eighth-note trills in rhythmic unison with the flute section. The candidate must decide if they will consistently perform a mordent or a trill on each eighth-note. In the instance that the excerpt has appeared as sight-reading, the candidate may choose to play these as a mordent to ensure they

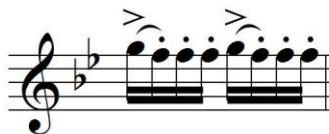
⁴⁸ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 166.

maintain a steady tempo. If *L'Inglesina* appears on a prepared music list, a committee may expect candidates to perform actual trills, not mordents. The clarinetist should strive to use their most efficient, gentle finger movement in this passage in order to successfully execute the embellishments.

In spite of the difficulty of the trills, Delle Cese marks this passage *con eleganza e sotto voce*, “with elegance and subdued.” In order to maintain an elegant character and allow the melody preeminence, the trills must sound as lightly and effortlessly as possible. Candidates should refrain from adding extraneous accents to the trilled eighth-notes, as this may result in heaviness and cause the tempo to slow. Any slowing of the tempo during the trills would cause the music to lack energy and forward motion.

From mm. 161-69, Delle Cese writes an extended passage of sixteenth-notes solely for the clarinet section, which dominates the texture until m. 170. The candidate should execute each staccato note with a crisp, clear articulation, while striving for consistent detachment throughout the passage. Since this work falls into the march category, the performer should perform these with more detachment than articulated passages found in the original works category. Clarinetists may accomplish this by using “stop-tonguing” or “prepared staccato.” When using this technique with mixed articulations such as Delle Cese’s, the performer also interprets the last note under a slur as staccato (See Figure 14).

Figure 14: Prepared staccato (as performed)



Candidates should find that this technique enables them to perform with the requisite crisp, clear articulation required by works in the march category.

This extended passage of sixteenth-notes requires candidates to exercise excellent breath control, as Delle Cese writes long passages without any substantial rest. In order to successfully execute the passage without losing the pulse, the candidate must master the technique of sustaining their air supply by taking small, quick breaths in lieu of a time-consuming full breath. The performer's most logical breathing points occur at the ends of phrases. Excellent opportunities occur both between mm. 146 and 147 and before rehearsal letter I. In order to sustain their air supply through m. 180, candidates may wish to take one or more quick breaths on the eighth-note rests found in mm. 160-63. However, the candidate must take this breath rapidly so their subsequent sixteenth-notes sound on time without disrupting the pulse.

Figure 15: Delle Cese *L'Inglesina*: Mm. 138-80

Tempo di marcia ♩ = 126

H con eleganza e sotto voce

pp *f*

pp *f* *p*

ff *con forza* *sempre f*

dim. a dim. a poco a poco allontanandosi *pp*

INGLESINA (Little English Girl) by Davide Delle Cese
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Julius Fučík: *The Florentiner* (1908)

Julius Fučík composed his *Florentiner* – *Grand Marcia Italiana*, Op. 214 late in his career as a bandmaster and a prolific composer, with nearly 400 attributed works. Although he was born in Bohemia, he served as a bandmaster in Austria, Hungary, Yugoslavia, Bohemia, and Germany

throughout his career.⁴⁹ Concerning the *Florentiner*, the esteemed conductor Frederick Fennell felt that: “Inasmuch as it was not meant for regimental review or street parade, it demands interpretation -- a stylistic approach based on elements clearly present in Fučík’s music.”⁵⁰

Much as Davide Delle Cese’s *L’Inglesina*, the *Florentiner* does not appear on audition lists collected from 2005-2010. Its citation in literature surveys may indicate that premier service bands include it in the sight-reading portion of auditions. An audition committee may evaluate many of the same fundamental aspects of musicianship addressed by *L’Inglesina*, such as steadiness of rhythm, breath control, and clear, consistent articulation in the “march style.” In contrast with *L’Inglesina*, the *Florentiner* includes eighth-notes ornamented with grace notes instead of trills.

Candidates should strive to maintain a steady pulse throughout the excerpt. The section includes two common places where candidates may falter. The first common tendency occurs in mm. 188, 196, 204, and 212, where the clarinetist must perform repeated eighth-notes with grace note ornaments. Here, the performer must overcome the temptation to rush a repeated rhythmic figure, especially since the passage is performed in rhythmic unison with the flute and piccolo parts, with an underlying eighth-note accompaniment. Any rhythmic imprecision would result in poor ensemble. Another common rhythmic trap occurs in mm. 193 and 209. Candidates must carefully subdivide to avoid departing the tie late, even when sight-reading. In the instance that the excerpt appears on a prepared literature list, omitting the ties during practice should resolve this common issue.

Finally, the interpretation of this excerpt requires the candidate accurately execute every included dynamic and articulation marking, regardless of the scarcity of such markings in this

⁴⁹ Norman E. Smith, *March Music Notes* (Lake Charles, LA: Program Note Press, 1986), 142.

⁵⁰ Julius Fučík, ed. Frederick Fennell, “Note,” preface to the score of *Florentiner Grande Marcia Italiana*, (New York, NY: Carl Fischer, Inc., 1980), 1.

passage. The performer should take care to differentiate between separated notes marked staccato and those without such markings. However, all notes lacking an articulation marking should sound somewhat detached, as the work falls into the march category.⁵¹ Clarinetists may experiment with the phonetics “deet,” “teet,” “dut,” and “tut” to determine which enables them to consistently produce a clear, consistent articulation throughout the excerpt.

Fučik includes few dynamic markings in this section, but carefully executing each one when sight-reading may impress a committee. In m. 187, the clarinetist should note that the sixteenth-notes begin at the dynamic piano and crescendo. However, the crescendo results in a *subito pianissimo* in m. 188. Accurate performance of this type of detail may impart a candidate’s experience and maturity. In m. 203, Fučík includes a quick crescendo and diminuendo hairpin that immediately precedes the return of the opening motive of this passage in the woodwinds. The candidate should exaggerate this marking, while ensuring the subsequent motive sounds at a pianissimo dynamic. This interpretation of the marking should convey the light and humorous nature of music from this genre.

As in *L’Inglesina*, Fučík requires continuous playing without an opportunity for the clarinetist to refresh their air supply. The requisite detachment of the notes offers an opportunity to insert a short breath after longer note values. The best opportunities to apply this technique occur after the quarter-notes found in mm. 191, 199, 207, and 215. Also, refreshing the air supply at these places should aid the candidate in executing the crescendo markings that immediately follow.

⁵¹ Christopher Raifsnider, personal E-mail, 12 January 2011.

Figure 16: Fučík *Florentiner*: Mm. 187-219

Tempo di marcia ♩ = 126

The musical score consists of five staves of music in 2/4 time with a key signature of two flats. The tempo is marked 'Tempo di marcia' with a quarter note equal to 126. The score includes dynamic markings: *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). There are also articulation marks such as slurs and accents. Rehearsal marks 'M' and 'N' are placed above the first and third staves, respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

FLORENTINER by Julius Fucik
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Claudio S. Grafulla: *The Washington Grays* (1861)

Claudio S. Grafulla, born in 1810 in Minorca, Spain, served as a bandsman in the Lothiers Brass Band of New York City beginning in 1838 upon immigrating to the United States. He ultimately became the organization's bandmaster in 1860, and continued in this capacity until his death in 1880. In addition to his celebrated association with the Lothiers Brass Band, he gained notoriety as a composer and arranger throughout his lifetime. He composed *The Washington Grays* in 1861. In 1905, L.P. Laurendeau, under the pseudonym G.H. Reeves, arranged the

march for publication by Carl Fischer. Most bandsmen and bandmasters know Grafulla's composition through this arrangement.⁵²

An examination of prepared literature lists from 2005-2010 confirms the regular appearance of *The Washington Grays*, especially for United States Air Force Band auditions. Committees may request *The Washington Grays* to evaluate a candidate's knowledge of the "march style," fast articulation in all dynamic ranges, steadiness of tempo, accurate execution of rhythms, and attention to the various interpretive markings found throughout the excerpts.

As found in the excerpted marches of Delle Cese and Fučík, *The Washington Grays* generally requires a slight detachment of notes throughout most of the excerpt. The exception to this typical interpretation of a march occurs from mm. 29-44, where Grafulla writes slurs over staccato markings. Performers should interpret this passage as smoothly as possible while still articulating as dictated. To accomplish this type of articulation, clarinetists may use the phonetic syllable "dee." Using this phonetic with a steady airstream should result in a clear articulation with minimal detachment. Committees may notice that mature ensemble musicians interpret these subtle differences when performing these articulation markings.

Both excerpts include extended passages requiring fast articulation of sixteenth-notes. In the first excerpt, Grafulla writes a number of repeated articulated sixteenth-notes. Since the majority of these pitches are static, finger and tongue coordination presents little difficulty. Clarinetists should experiment with the phonetics "tee" and "dee" while maintaining a steady airstream to determine which phonetic enables them to successfully deliver a clear, consistent articulation.

The performer must avoid the common tendency to rush when executing passages with repetitive rhythms. Grafulla compounds this difficulty when dictating a crescendo, and candidates must strive to maintain steadiness of rhythm in such situations.

⁵² Norman E. Smith, *March Music Notes* (Lake Charles, LA: Program Note Press, 1986), 163.

From mm. 1-28, Grafulla marks an overall dynamic of fortissimo. Starting in m. 10, he writes a number of short crescendos under repeated sixteenth-notes. In order to maintain a general fortissimo dynamic, the candidate may add a slight decay in volume after reaching each accented half-note. This method of shaping shows the direction of the musical line, while still maintaining the requisite fortissimo throughout the passage.

Figure 17: Grafulla *Washington Grays*: Mm. 1-44

Solid march tempo ♩ = 126

The musical score consists of six staves of music in 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as 'Solid march tempo' with a quarter note equal to 126 beats per minute. The first staff begins with a fortissimo (*ff*) dynamic and features repeated sixteenth-note patterns with accents (>) and short crescendos. The second and third staves continue these patterns, with the third staff marked with a fortissimo *sfz* dynamic and a box labeled 'B'. The fourth staff shows a change in dynamics to piano (*p*) and features a melodic line with slurs. The fifth and sixth staves continue this melodic line with slurs and accents.

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In the second excerpt, Grafulla's writing requires mastery of the same concepts found in the first. He again writes fast articulation, but more frequently requires moving pitches. Clarinetists may incorporate the same phonetic and airstream used for fast, repeated notes. However, they must maintain perfect coordination of the fingers and tongue to ensure the clear execution of the passages.

In the first excerpt, Grafulla's only dynamic contrast is terraced, and continues this type of dynamic contrast for much of the second excerpt. However, in mm. 91-99 of the second excerpt, he dictates an eight-measure crescendo from pianissimo to fortissimo. The performer must overcome the common tendency to reach the fortissimo dynamic earlier than written. Candidates may accomplish this by setting a goal dynamic for each measure, which should gradually pace the crescendo from mm. 91-95. However in mm. 95-99, Grafulla writes a crescendo of only one dynamic, from forte to fortissimo. Candidates may sustain a forte dynamic from mm. 95-97, and delay this crescendo until m. 98. This should ensure the performer reaches the fortissimo dynamic at the correct time.

Figure 18: *Grafulla Washington Grays*: Mm. 63-106

D

ff

E

p dolce

F

pp cresc.

f cresc.

G

ff

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John Philip Sousa: *The Rifle Regiment* (1886)

John Philip Sousa composed *The Rifle Regiment* in 1886. The march's title references the Third Infantry Division, commonly referred to as "The Old Guard."⁵³ An examination of audition lists reveals that the United States Army Band "Pershing's Own" regularly requests *The*

⁵³ John Philip Sousa, ed. Frederick Fennell, "Note," preface to the score of *The Rifle Regiment* (Cleveland: Ludwig Music Publishing Company, 1985), 1.

Rifle Regiment for preparation. Audition committees may evaluate a candidate's technical facility in the clarion and altissimo registers, the ability to maintain a steady tempo throughout an excerpt, and the ability to perform with a controlled, attractive sonority at a fortissimo dynamic.

The Rifle Regiment demands mastery of a difficult control issue. This passage requires the clarinetist to negotiate leaps across the clarion and altissimo register break while slurring. Using regular fingerings in these instances may result in unclear intervals, so candidates may consider incorporating alternate fingerings, especially in the passages with the grace notes. In mm. 106-8 and mm. 122-24, clarinetists may execute each E-flat³ as depicted in Figure 19. This should produce a clean connection in each instance.

Figure 19: Alternate fingering for E-flat³



A similar situation appears in mm. 110 and 126, where the clarinetist must perform D-flat³ descending to the clarion register. Figure 20 depicts an alternate fingering that should ensure clean connections in these measures.

Figure 20: Alternate Fingering for D-flat³



Since Sousa provides little guidance in regard to the interpretation of the passage, the candidate must perform the sparse markings meticulously. The staccato notes must sound clearly detached, but with a round body to each note. Since this work falls into the march category, the performer should interpret every pitch outside of a slur as slightly detached. Clarinetists may achieve this by using a small amount of pointed tongue on the reed with either a “dee” or “tee” phonetic. While interpreting the passage with detachment, clarinetists must still maintain a constant, fast airstream to maintain an even, focused sonority at forte and fortissimo dynamics.

Figure 21: Sousa *The Rifle Regiment*: Mm. 101-36

♩ = 116

f *ff*

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John Philip Sousa: *The Stars and Stripes Forever* (1896)

John Philip Sousa composed *The Stars and Stripes Forever* in 1896, with its premiere in 1897. In the United States, it has since attained status as the most easily recognized march ever written.⁵⁴ Performances of this march frequently conclude amateur and professional band concerts by both civilian and military ensembles. As with the other works excerpted in the march category, committees may request *The Stars and Stripes Forever* to evaluate a candidate's ability

⁵⁴ Norman E. Smith, *March Music Notes* (Lake Charles, LA: Program Note Press, 1986), 389.

to perform in the “march style” while maintaining a steady tempo. Additionally, this passage may demonstrate a candidate’s ability to accurately execute large leaps and sudden changes in dynamics. In the instance that *The Stars and Stripes Forever* appears on a prepared music list, the candidate must overcome the temptation to gloss over the preparation of this excerpt, as most clarinetists have performed it many times.

Unlike most other marches, *The Stars and Stripes Forever*’s popularity has resulted in an informed edition with performance notes by esteemed Sousa scholar Keith Brion. Brion’s performance notes include Sousa’s own method of overcoming a band’s tendency to rush the recurring eighth-note rests. Sousa “added both length and weight to the first note” of the rhythm found in mm. 5-6 and 9-10 (See Figure 22). “The length helps correct the natural tendency to arrive at the second beat too soon.”⁵⁵

Figure 22: Sousa's interpretation of rhythms in m. 5-6 and 9-10



Sousa includes a number of articulation and accent markings throughout this passage, but few dynamic markings. Most of the passage dictates that the clarinetist perform at forte and fortissimo dynamics, with brief episodes at a piano dynamic at mm. 13-14 and mm. 17-18. The candidate should exaggerate these dynamic contrasts as much as possible, without allowing the tempo to slow. Regardless of the many marcato accents and loud dynamics, Sousa reinforces that the march must be performed with a light approach, which he indicates with the marking *leggiero* in m. 5.

⁵⁵ John Philip Sousa, ed. Keith Brion, “Program and Performance Notes” to *The Stars and Stripes Forever*. (Milwaukee, WI: Hal Leonard Publishing Corporation, 1982), 5.

The octave leaps found in mm. 22-24, 26-28 and 30-32 should receive the exact approach written by Sousa. The second pitch of each octave figure should sound lighter and subsidiary to the first note, as they occur on the upbeat. Sousa reinforces this with a marcato marking on the first note. Clarinetists must overcome the common tendency to use additional jaw pressure in an effort to “squeeze out” the upper pitch. This type of pressure may result in the upper note sounding sharp, while possibly failing to respond entirely. Any additional pressure applied by the clarinetist should come from the upper lip. This type of downward pressure counteracts this common tendency referred to as “biting.” This should allow the reed to vibrate freely and enable the clarinetist to attain the written pitches securely with good intonation.

Figure 23: Sousa *The Stars and Stripes Forever*: Mm. 1-36

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Transcriptions of Orchestral Works

Samuel Barber/Frank Hudson: “Overture” to *The School for Scandal*, Op. 5 (1931)

Samuel Barber’s 1931 concert overture “was composed as a graduation ‘thesis’ at the Curtis Institute of Music.”⁵⁶ Unlike many overture transcriptions for wind band, it lacks any connection to an opera, but rather “was inspired by the comic spirit of Richard Brinsley Sheridan’s class

⁵⁶ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 34.

play of the same title.”⁵⁷ Frank Hudson’s transcription of Barber’s overture presents numerous challenges to the prospective premier military bandsmen. An audition committee may evaluate a candidate’s ability to exercise excellent breath control, facility in crossing registers in large leaps, correct interpretation of meter changes, and attention to details of dynamic contrast and articulation.

Breath control comprises the most significant difficulty when performing this passage. As found in many transcriptions of orchestral literature for wind band, Hudson’s transcription requires the clarinet section to perform passages originally written for string instruments. When performing as part of a large clarinet section, bandsmen may stagger their breathing by omitting one or more of eighth-notes to refresh their air supply. However, in an audition, the clarinetist must perform every pitch. At the beginning of their preparation of this excerpt, the clarinetist should note exactly how many measures they can perform without breathing. In subsequent practice sessions, the candidate should attempt to go slightly further and record their progress. This approach to the development of breath control should eventually result in the ability to perform mm. 265-88 in one breath. The remainder of the passage provides ample opportunity to breathe, and should present no difficulty to candidates.

Throughout this section of the overture, the candidate must perform leaps of an octave or greater, which cross between the throat tone, clarion, and altissimo registers. The clarinetist must focus on maintaining a constant stream of air and resist temptation to add lower jaw pressure to the reed. A steady flow of air and a stable embouchure should consistently permit the reed to vibrate freely, and ensure all pitches respond at the correct time.

⁵⁷ Ibid., 34.

In m. 294, Barber provides the performance direction *lo stesso tempo*,⁵⁸ which indicates that the tempo remain the same at the meter change from 9/8 to 3/4. This particular term indicates that the pulse remains the same, so the dotted-quarter-note from m. 293 should equal the quarter-note in m. 294.

Candidates should execute Barber's dynamic markings as written. The first crescendo occurs in m. 271-73, where the dynamic increases only one gradation from pianissimo to piano. However, the following crescendo from mm. 280-82 increases three gradations from piano to forte. As this crescendo spans two full measures, performers should set dynamic goals. For example, the performer may aim for mezzo piano at the third dotted-quarter-note of m. 280 and mezzo forte at the second dotted-quarter-note of m. 281. This should result in a gradually paced crescendo to the requisite forte dynamic in m. 282.

At the last eighth-note of m. 293 and the last quarter-note of m. 299, two possible exceptions to the written dynamic markings occur. Candidates should consider the context of these two short passages when interpreting these gradations, as Hudson specifies one or two players on a part. Clarinetists may consider playing these short figures slightly louder than indicated, which may distinguish them as a mature ensemble musician to a committee.

Hudson provides several performance directions that indicate the style of articulation required by his transcription. The first term, *sempre staccato, quasi 'spiccato'*, indicates that clarinetists should perform these passages in a clearly detached manner, while emulating a violin. The term *spiccato* refers to detached bowing,⁵⁹ where the bow bounces off the string. This style of articulation continues until m. 282, where the marking *non staccato* appears. This indicates that the candidate must articulate, but without excessive space between each successive

⁵⁸ *The New Harvard Dictionary of Music*, s.v. "Istesso tempo, L'."

⁵⁹ *The New Harvard Dictionary of Music*, s.v. "Bowling."

pitch. The lack of articulation markings in mm. 291-93 may indicate that performers should reference earlier directions. Hudson marks the forte passage found in mm. 282-89 as non staccato without any additional markings. As a crescendo accompanies the passage from 291-93 and lacks a specified articulation, the clarinetist may consider performing these eighth notes as non staccato. This unified approach to interpretation of these markings should distinguish a candidate as an experienced performer.

Figure 24: Barber/Hudson "Overture" to *The School for Scandal*: Mm. 265-300

Allegro molto e vivace

266 *pp* *sempre staccato, quasi "spiccato"*

273 *p*

282 *f non staccato*

290 *p*

294 *f* *mp* *lo stesso tempo*

300 *p* *pp* *Tutti* *2 only*

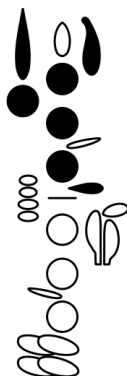
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Andreas Makris/Albert Bader: *Aegean Festival Overture* (1967)

Andreas Makris wrote his *Aegean Festival Overture* in 1967 for the Washington National Symphony, which subsequently performed its premiere in 1968. Major Albert Bader of the United States Air Force Band collaborated with the composer to create this transcription in 1969. This overture “epitomize[s] the musical style of Makris – a blend of classic form and Greek folkloristic elements.”⁶⁰ Two passages from *Aegean Festival Overture* frequently appear on prepared music lists for premier U.S. service bands, as committees may learn a great deal about a candidate’s abilities through them. The first excerpt, an unaccompanied *cadenza*, may showcase a clarinetist’s technical virtuosity, control of the instrument’s upper register in soft dynamics, and creativity as a soloist.

Aegean Festival Overture requires not only virtuoso technique from the solo clarinetist, but also excellent control in the altissimo register at a pianissimo dynamic. In order to start the passage with a clean, clear, pianissimo beginning, clarinetists may experiment with an alternate fingering for altissimo F (See Figure 25).

Figure 25: Alternate fingering for F⁴



The depicted fingering presents little resistance and should respond at this dynamic with minimal effort. Another opportunity to incorporate an alternate fingering occurs in the second line of the

⁶⁰ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, Inc., 2002), 402.

cadenza. Here, the clarinetist repeatedly crosses the break between the clarion and altissimo registers. In order to consistently execute a smooth interval from C³ to D-sharp³, candidates may use the fingering depicted in Figure 26.

Figure 26: Alternate fingering for D-sharp³



Additionally, this approach provides a hollow sonority, reminiscent of earlier instruments. As Makris' composition incorporates folkloristic elements, this unique tone color should contribute to the depth of a candidate's interpretation.

The cadenza from *Aegean Festival Overture* challenges the performer to present an exciting, engaging, solo comprised of very repetitive material. In this passage, Makris introduces a musical gesture, repeats it twice, and concludes with a longer note value. Fortunately, his performance direction "ad libitum" affords the performer some artistic license. Candidates may consider starting each sequence of repetitions slowly and gradually accelerating until reaching the long note value. This approach should hold a committee's interest, while impressing them with the candidate's ability to perform each final repetition at a very high velocity.

Figure 27: Makris/Bader *Aegean Festival Overture*: Clarinet Cadenza

Solo ad lib.

pp \curvearrowright *f*

p

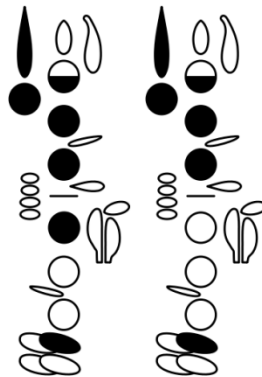
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Committees may request the second excerpt from *Aegean Festival Overture* to evaluate a candidate's ability to produce a clear, controlled sonority at a pianissimo dynamic, execute wide, legato leaps, and maintain a steady eighth-note pulse while frequently changing meters.

In order to perform the first pitch of this excerpt, B-flat², with a clear, resonant sound, clarinetists may incorporate a resonance fingering into their performance. This particular note

tends to lack clarity and substance on most instruments. In order to accomplish the large leaps from the clarion to altissimo registers, clarinetists may use a half-hole technique to negotiate the wide intervals found in m. 194 and m. 195 (See Figure 28).

Figure 28: D³ and E³ with half-hole technique



This technique should result in legato intervals when performing these measures. It also serves to lower the pitch intonation of these altissimo notes. This should benefit the clarinetist, since the intonation of these pitches tends to sound sharp in pianissimo dynamics. As mm. 201-213 scores the clarinet in unison with other woodwinds, performers must strive to eliminate any excessive sharpness.

Makris' frequent meter changes require candidates to maintain a consistent eighth-note subdivision throughout this passage without fluctuation. The scoring of this passage requires the clarinetist to perform in rhythmic unison with other high woodwind instruments. Perfectly accurate subdivision in such passages should indicate the preparation of a performer to work at an ensemble of this caliber.

Figure 29: Makris/Bader *Aegean Festival Overture*: Mm. 199-213

Andante (♩ = 88)

Solo *mf* tutti *pp*

25 NB

26

p *sempre cresc.* ----- *ff*

dim. *p*

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Gioacchino Rossini/Erik Leidzen: “Overture” to *William Tell* (1829)

Erik Leidzen’s transcription of Gioacchino Rossini’s “Overture” to the opera *William Tell* is among the most frequently performed transcriptions for band. The work’s final allegro section has particularly found success in this medium. This section of the work was originally conceived as the *Passo doppio* of 1822 for military band, and later reworked as the finale to the overture.⁶¹ An examination of audition lists confirms its regular inclusion on audition lists; however, different ensembles extract different sections of the finale for their prepared music lists. The excerpted passages combine all requested measures from audition lists collected between 2005 and 2010. Rossini’s overture may demonstrate mastery of several fundamental skills to an audition committee. These include the abilities to articulate both repeated and moving pitches in

⁶¹ Ibid., 519.

a quick, light manner throughout the range of the instrument, to maintain a steady pulse, and to observe dictated dynamics and *sforzando* accents.

The finale, marked *Allegro vivace*, requires the clarinetist to perform repeated articulated sixteenth-notes at a tempo of quarter-note equals 132. In order to consistently perform the recurring rhythmic figure of two sixteenth notes and one eighth note, candidates should keep the tongue very close to the reed to ensure maximum efficiency. Since Rossini does not mark this figure as staccato, clarinetists may minimize separation of the sixteenth notes between mm. 283 and 301. For this figure, candidates may experiment with a sequence of phonetics such as “dee, dee, deet” or “tee, tee, teet” to find the syllables that result in clean, crisp articulations.

For the remainder of the excerpt, the clarinetist must perform additional articulated passage-work comprised of moving sixteenth notes. In contrast with mm. 283-300, Rossini marks nearly every articulated sixteenth-note as staccato. Exceptions occur in mm. 301, 309, 344 and 352, where Rossini requires the articulation of repeated pitches with the rhythm of one eighth note and two sixteenth notes. Because of the requisite velocity of this excerpt, candidates may interpret the staccato markings as a request for clarity, not extreme separation. As with the passages not marked staccato, clarinetists may experiment with various combinations of the phonetics “dee” and “tee” to achieve the goal of light, fast, crisp articulation.

This excerpt includes few dynamic markings and accents, but candidates must observe them when they appear. When interpreting the two recurring dynamic markings, pianissimo and fortissimo, clarinetists should consider that Rossini accomplishes dynamic contrast by augmenting the instrumentation. In his transcription, Leidzen scores the pianissimo passages for woodwind instruments alone, and then includes the rest of the ensemble when indicating fortissimo. Although markings of pianissimo and fortissimo usually indicate that performers

should perform at extreme soft and loud volumes, the instrumentation accomplishes this throughout the excerpt. Candidates may interpret them as an indication to contrast between loud and soft, rather than risk a loss of control by performing at the two extremes of their dynamic palette in a stressful situation.

Figure 30: Rossini/Leidzen “Overture” to *William Tell*: Mm. 283-359

Allegro vivace ♩ = 132

pp *f*

pp 22

f *ff* *sf*

ff *sf*

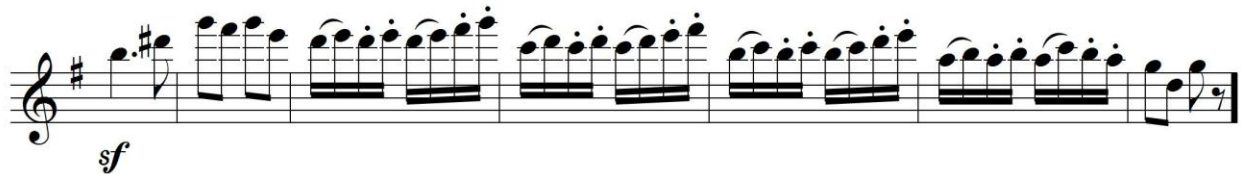
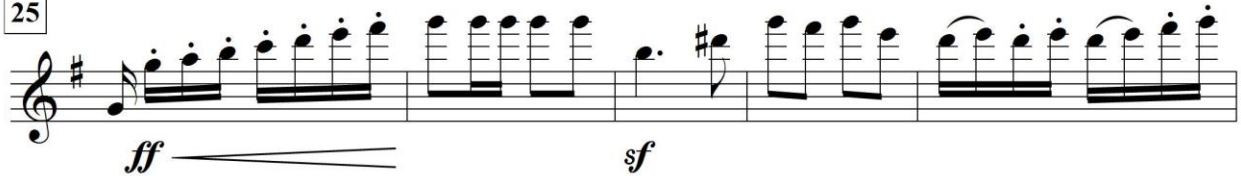
23 *psf*



24



25



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Arthur Sullivan/Charles Mackerras/W. J. Duthoit: *Pineapple Poll* “Suite” (1952)

Following the expiration of Arthur Sullivan’s copyright to his operettas, Charles Mackerras arranged some of the most popular movements into a satirical ballet, entitled *Pineapple Poll*. Subsequently, W. J. Duthoit arranged four movements of this ballet into a suite for wind band in 1952, which has become a staple of the wind band literature.⁶² The first of the four movements, entitled “Opening Number,” frequently appears on prepared literature lists for premier U.S. service bands. As the various bands request different measures, these have been combined to provide complete reference material for the prospective candidate’s preparation.

An audition committee may request prepared excerpts from *Pineapple Poll* to evaluate a candidate’s ability to articulate quickly and lightly, accurately perform a variety of rhythms and ornaments while maintaining a steady tempo, accurately interpret all performance directions, and display technical velocity throughout the range of the instrument.

Throughout the excerpts from Duthoit’s arrangement of the opening number, he requires clarinetists to perform staccato sixteenth-notes and eighth-notes. Candidates must observe the performance direction “molto staccato and leggiero” when articulating both note values. These figures must be performed in a detached manner, while maintaining a round, full body to the sound. Clarinetists may achieve this by using “deet” or “teet” phonetics. Ending pitches with the tongue in this manner stops the reed from vibrating, which results in the necessary detachment. However, this still allows the airstream to remain constant. This technique allows the reed to immediately resume vibration when the tip of the tongue leaves the tip of the reed.

In the first excerpt, the repetitive nature of the passagework challenges candidates to overcome the common tendency to rush when performing these excerpts. Clarinetists must strive to perform the sixteenth-note passages very evenly, and avoid compressing longer note values

⁶² Ibid., 573.

when anticipating the measures requiring technical velocity. Omitting the numerous grace notes early in the preparation process may enable the performer to deliver a rhythmically accurate rendition. When reintroducing the grace notes, they should occur “before the beat,” which should ensure accurate rhythmic placement of the successive pitch.

When interpreting mm. 54-62, performers should notice the lack of articulation markings on sixteenth notes. Although such variations often require differentiation, candidates should interpret these with the same approach as the preceding material in order to maintain unity in their performance. This discrepancy possibly stems from editorial or publisher oversight.

Figure 31: Sullivan/Mackerras/Duthoit *Pineapple Poll Suite: Mm. 5-62*

Allegro vivace ♩ = 126-132

The musical score is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a forte (*f*) dynamic and contains sixteenth-note patterns with slurs. The second staff continues the melodic line with slurs. The third staff begins with a first ending bracket labeled '1' and contains dynamics *p*, *sf*, *p*, *sf*, and *p*, along with a *cresc.* marking. The fourth staff features fortissimo (*ff*) and forte (*f*) dynamics.

The musical score consists of five staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a box containing the number '2'. The second staff features a dynamic marking of *ff*. The third staff has a dynamic marking of *p* and a box containing the number '3' above it. The fourth staff includes dynamic markings of *f* and *ff*. The fifth staff concludes with a final note and a fermata.

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The second excerpt requires the candidate to incorporate the same approaches to articulation and a steady pulse as the first excerpt. In regard to maintaining a steady pulse, the performer faces two additional rhythmic complications. The first such figure occurs at m. 134, when the clarinetist must perform three sixteenth-notes followed by a rest. The performer must overcome the tendency to both rush the sixteenth-notes and the sixteenth-note rest. Candidates may acquire evenness through practice with an additional sixteenth-note in place of the rest. Once achieving evenness throughout this passage, the performer may omit the additional note. Preparation in this manner should eliminate the tendency to rush this recurring figure.

At m. 153, the second rhythmic complication appears: the sixteenth-note followed by a thirty-second-note rest and a thirty-second-note. When rests appear between small note values, performers tend to enter late after the rest, ultimately slowing the tempo. To avoid slowing the tempo, performers may find success practicing the passage as a dotted sixteenth note followed by a thirty second note (See Figure 32). As the passage requires a tempo of Allegro vivace, candidates may think of ending the dotted-sixteenth-note slightly early to achieve the space of a thirty-second-note rest. In Figure 32 this has been notated with a thick, solid line through the beams. This alternate method of interpretation should result in the necessary rhythm, without any loss of tempo.

Figure 32: Alternate rhythmic concept for m. 153



Figure 33: Sullivan/Mackerras/Duthoit *Pineapple Poll Suite*: Mm. 117-205

Allegro vivace (♩ = 126-132)

7
pp molto staccato e leggero non cresc.

non cresc. *cresc.*

8
mp *mf* *f* *ff*

*mf*³ grazioso

9

6 6

3 3

10

The musical score consists of two systems of three staves each. The first system (measures 10-12) is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. It features a complex rhythmic pattern with many triplets and slurs. Dynamic markings include *mf* and *mp*. The second system (measures 11-13) changes to a key with one sharp (F# major or C# minor). It continues the rhythmic complexity with triplets and slurs, ending with a *ff* dynamic marking. Measure numbers 10 and 11 are indicated in boxes above the first and second staves of their respective systems.

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**Richard Wagner/Lucien Cailliet: “Elsa’s Procession to the Cathedral” from *Lohengrin*
(1848)**

Richard Wagner composed his music drama *Lohengrin* between 1846 and 1848. It was subsequently premiered in Weimar on August 28, 1850 with Franz Liszt at the podium. In 1938, Lucien Cailliet chose to extract and transcribe Wagner’s “beautiful, dramatic bridal procession and the chorus that follows” for concert band.⁶³ “Cailliet’s transcription... would become the most-played and perhaps the most-admired of all orchestral transcriptions for band.”⁶⁴

An examination of audition lists confirms that Cailliet’s transcription appears frequently; however, the requested measures vary among premier U.S. service bands. The following excerpts combine all requested measure numbers from the 2005-2010 audition lists to ensure all necessary material is readily available. Committees may request excerpts from “Elsa’s Procession to the Cathedral” to evaluate a candidate’s musicianship, breath control, proper interpretation of turns, and legato control.

The first excerpt consists of a clarinet solo from mm. 18-24, which immediately follows an oboe solo. In regard to this section of the processional music, Frederick Fennell contributes that “after the second theme at measure 17, Elsa appears amid the processional train, and the noblemen respectfully bare their heads as Elsa begins her magnificent journey to the cathedral for her wedding to Lohengrin.”⁶⁵ Although the opening marking *Langsam und feierlich* indicates a slow tempo and a solemn character, Fennell attests that “only with maximum control and support can a clarinetist play the solo [20-25] in one breath and this is only possible when the

⁶³ Richard Wagner, ed. John R. Bourgeois, "Note," preface to the score of *Elsa's Procession to the Cathedral from Lohengrin*, (Kansas City, MO: Wingert-Jones Music, Inc., 1997), 1.

⁶⁴ Frederick Fennell, *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, MD: Meredith Music Publications, 2008), 29.

⁶⁵ Bourgeois, ed., 1.

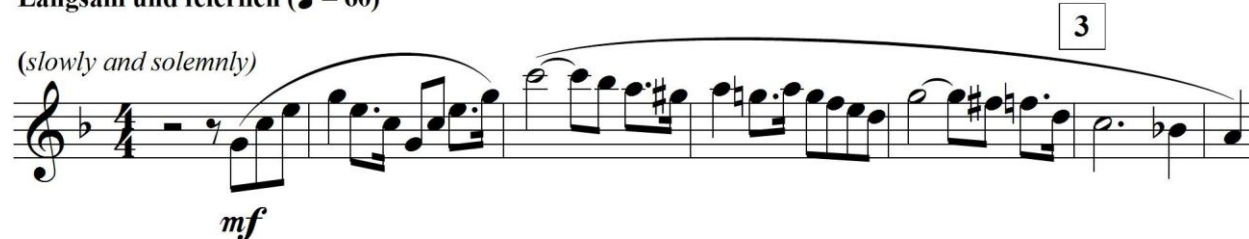
conductor does not mistake the wedding for a funeral. Skill in playing what is written is sufficient.”⁶⁶

Fortunately in an audition, the candidate selects their tempo, and should adhere to the suggested tempo in the score of quarter note equals 60. While successfully performing this passage at a slower tempo may impress some committees, the clarinetist must consider the context of the music before deciding to use the excerpt to display their lung capacity. Also, performing the passage slower than indicated may indicate a candidate lacks an intelligent opinion of the work, which may jeopardize their advancement to the next round of the audition.

Figure 34: Wagner/Cailliet “Elsa’s Procession to the Cathedral” from *Lohengrin*: Mm. 20-26

Langsam und feierlich (♩ = 60)

(slowly and solemnly)



mf

3

ELSA'S PROCESSION TO THE CATHEDRAL (FROM "LOHENGRIN")
By RICHARD WAGNER, Transcribed by LUCIEN CAILLIET
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The second excerpt contains a few more challenges than the first. Candidates will first notice the key signature. At this point, the processional has modulated from E-flat major to E major, which places instruments pitched in B-flat in the key of F-sharp major. Cailliet chose to notate this passage in the enharmonically related key of G-flat major. Clarinetists often have difficulty producing a seamless legato in passages with numerous sharps or flats, as the fingering combinations require superior coordination between both hands. Cailliet’s transcription adds the

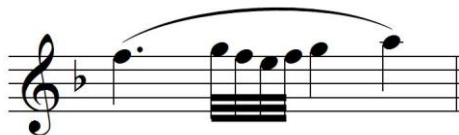
⁶⁶ Fennell, 31.

complication of frequently crossing between the clarion and altissimo registers. Candidates should attempt to use gentle, precise finger motion to move from pitch to pitch, and experiment with using a “half-hole” technique when crossing into the altissimo register. This should result in seamless finger legato.

Clarinetists must overcome the tendency to add additional lower jaw pressure on the reed when ascending into the altissimo at soft dynamics. This prevents the reed from vibrating, and may result in both unwanted noises and poor intonation. A firm, stable embouchure paired with a steady airstream should allow the candidate to negotiate successfully the challenging register changes.

At mm. 48 and 52, Frederick Fennell refers to the quadruple grace note figure as a “Wagner turn.”⁶⁷ He subsequently provides notation of the associated rhythm (See Figure 35). Clarinetists should interpret both of these turns this way, while overcoming any tendency to accent or rush this turn, in the same manner as a fine vocalist.

Figure 35: Wagner turn



Similar to the first excerpt, the second excerpt requires excellent breath control. However, Cailliet challenges the clarinetist with a much longer passage, with no opportunity to refresh their air supply. In order to maintain the forward motion of the phrase, the performer must take a breath very quickly at phrase endings. Fortunately, Cailliet breaks the slurs at places such as mm. 33, 37, 42, 44, 46, and 55, which should provide a solution for this challenge.

⁶⁷ Ibid., 31.

Figure 36: Wagner/Cailliet “Elsa’s Procession to the Cathedral” from *Lohengrin*: Mm. 32-59

4

5

6

7

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General Preparation Suggestions

Throughout Chapter 4, the technical considerations found in the excerpts frequently addressed several recurring fundamental skills: steadiness of rhythm, evenness of sonority, and intonation. Candidates may address these particular issues through practice with two common tools, the tuner and the metronome.

After identifying passages used to evaluate steadiness of rhythm, candidates should work through them meticulously with a metronome throughout the preparation process. When combined with the strategies detailed in discussions of each excerpt, the clarinetist may attain the ability to maintain a steady pulse at an audition. Also, when faced with works not excerpted and discussed, they may refer to similar situations found in Chapter 4 to develop a method of approach.

The second recurring suggestion was to incorporate resonance fingerings in the throat tone register. As the response, intonation, and sonority of resonance fingerings vary dramatically between different instruments, mouthpieces and reeds, a candidate must work with a tuner to select the best choices for their equipment. In addition to working with a tuner, they must listen carefully to the resulting sonority. The use of resonance fingerings, especially in excerpts that cross between the throat tone and clarion registers, enables clarinetists to perform with an even, homogenous sound. In soft dynamics, it also reduces the common problem of sharpness in the throat tone register.

In order to perform with an ensemble of professional caliber, candidates must master the fundamental skills of ensemble playing: exactness of rhythm, steadiness of pulse, a focused, homogenous sound, and excellent intonation. Performers may acquire and develop these skills through diligent practice with these devices, which should help them overcome the common tendencies that may result in elimination during the audition process.

CHAPTER 5 - Conclusions

Premier U.S. Service Bands provide an opportunity for stable employment in a challenging economy to qualified applicants, while still allowing their members to enjoy an artistically fulfilling career. Though these jobs are stable and stimulating, very little literature exists on the procedure by which to successfully procure work. This is in sharp contrast with the numerous books available to candidates seeking employment in a symphony orchestra. This paper provides detailed information as a guide to preparing a successful audition for any premier band.

The audition process for the premier U.S. service band shares many similarities with symphony orchestras. These bands divide auditions into a series of rounds, and draw passages from the symphonic literature. This process often includes either a recorded or a live preliminary round. However, a semi-final may occur when more than a handful of applicants appear to be qualified in the preceding evaluations.

The auditions take place behind a screen to ensure anonymity. Committee members may include the commander, subsidiary officers from the organization, any number of players from the specific section, and principal players from other instruments. The final round includes an ensemble-playing requirement, as part of a woodwind quintet or with another member of the section. This serves to determine the applicant's ability to match intonation and sonority as a member of the ensemble.

Often, the demands of the ensemble's schedules require the performance of difficult literature for a discerning audience with very little notice. The ability to prepare music on short notice is essential, so each band places a strong emphasis on sight reading at their auditions, sometimes in every audition round. Poor sight-reading skills may prevent a candidate from advancing in the audition process.

Mission requirements of these organizations dictate the literature selections for these auditions, but only to a certain degree. More importantly, the section displaying a vacancy will select literature that demonstrates specific skills necessary for performance in these ensembles. The music survey of this paper confirmed this, in that a technical and stylistic discussion of each excerpt observed one or more fundamental skills necessary for performance with a professional ensemble.

The works excerpted as a result of the literature survey address every fundamental technical skill necessary for a professional level clarinetist. However, ten of the fifteen works required the ability to articulate at a fast speed. Prospective candidates for these positions should develop this element of their technique to a high level.

It is not an easy task to procure employment in a premier US service band. However, the rewards of this employment balance the level of preparation required for an audition. By honing a variety of clarinet skills and knowledge of the required literature, a candidate can successfully gain entrance to a profitable and rewarding career.

Suggestions for Further Research

The fifteen works excerpted and discussed in chapter four provide only a small cross-section of potential works that may appear on audition lists for premier U.S. service bands. Although many appear on sample audition lists, the results of the literature survey cited 136 different works from the categories of original works, marches, and transcriptions of orchestral works. In addition, the sample audition lists reveal several additional works for wind band not cited in the surveys.

Prospective candidates for positions may benefit from investigating difficult passages found on these lists, as any one of them may appear in a sight-reading evaluation at these auditions.

Candidates may benefit from familiarizing themselves with difficult passages beyond those excerpted in this document. Their familiarity with a great number of works may result in a superior demonstration of sight-reading ability. This, paired with an accurate rendition of all prepared solo and ensemble literature, could distinguish them as the ideal candidate for the position.

Appendix A - Audition Lists 2005-2010

All excerpts are from solo or 1st clarinet parts unless otherwise indicated.

The United States Air Force Band May 2005

Solo Work:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.

1. Allegro (mm. 57-154)

Band Excerpts:

Grafulla, Claudio. *Washington Grays*.

Mm. 1-44 and mm. 63-106

Grainger, Percy. *Lincolnshire Posy*.

4. The Brisk Young Sailor (mm. 1-26)

Rimsky-Korsakov, Nikolai, arr. Frank Winterbottom. *Capriccio Espagnol*, Op. 34.

1. Vivo e Strepitoso (mm. 14-27 and mm. 40-61)
3. Vivo e Strepitoso (mm. 254-71)

Verdi, Giuseppe, arr. M.L. Lake. "Overture" to *La Forza del Destino*.
Pickup to mm. 124-48

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.
Mm. 32-47

Weber, Carl Maria von, arr. M.L. Lake. "Overture" to *Oberon*.
Pickup to mm. 23-55

January 2006

Solo Work:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.

1. Allegro (mm. 57-154)

Band Excerpts:

Grafulla, Claudio. *Washington Grays*.

Mm. 1-44 and mm. 63-106

Grainger, Percy. *Lincolnshire Posy*.

4. The Brisk Young Sailor (mm.1-25)

Kodály, Zoltán, arr. Jos Van De Braak. *Dances of Galanta*.
Mm. 31-65

Verdi, Giuseppe, arr. M.L. Lake. "Overture" to *La Forza del Destino*.
Pickup to mm. 124-48

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.
Mm. 32-47

Weber, Carl Maria von, arr. M.L. Lake. "Overture" to *Oberon*.
Pickup to mm. 23-55

September 2010

Solo Work:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.
1. Allegro (mm. 57-154)

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 9 in D minor, Op. 125.
3. Adagio molto e cantabile (Clarinet 2, mm. 43-65 and mm. 81-96)

Bizet, Georges. *Carmen* Suite No. 1.
2. Intermezzo (complete)

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.
2. Andante (mm. 1-22)

Mendelssohn, Felix. *The Hebrides*, Op. 26.
Mm. 202-17

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.
Complete

Band Excerpts:

Grainger, Percy, arr. Frederick Fennell. *Lincolnshire Posy*.
4. The Brisk Young Sailor (mm. 1-25)

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.
Complete

Sullivan, Arthur, arr. Charles Mackerras/W. J. Duthoit. *Pineapple Poll* Suite.
Pickups to mm. 118-206

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.
Mm. 32-47

Weber, Carl Maria von, arr. M.L. Lake. "Overture" to *Oberon*.
Pickups to mm. 23-55

Section Playing:

Beethoven, Ludwig van. Symphony No. 9 in D minor, Op. 125.

3. Adagio molto e cantabile (2nd clarinet, mm. 43-65 and mm. 81-96)

Mendelssohn, Felix. *The Hebrides*, Op. 26.

Mm. 202-17

The United States Army Band "Pershing's Own"
January 2009

Solo Work:

Weber, Carl Maria von. Concerto for Clarinet No. 2 in E-flat major, Op. 74.

3. Polacca (mm. 1-24 and mm. 185-238)

Duet Materials:

Telemann, Georg Philipp, ed. Reginald Kell. Sonata No. 2 from the Canonic Sonatas.

1. Spirituoso (complete)

Orchestral Excerpts:

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.

Mm. 1-48 and mm. 99-157

Band Excerpts

Borodin, Alexander, trans. Daniel Godfrey. *Prince Igor Ballet Dances*.

Mm. 6-13, mm. 31-40, and mm. 48-55

Glinka, Mikhail, trans. Franz Henning. "Overture" to *Ruslan and Ludmilla*.

Mm. 1-57

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.

Clarinet cadenza

Rossini, Gioacchino, trans. Erik Leidzen. "Overture" to *William Tell*.

Mm. 315-59

Sousa, John Philip. *The Rifle Regiment March*.

Mm. 101-36

Sullivan, Arthur, arr. Charles Mackerras/W. J. Duthoit. *Pineapple Poll Suite*.

No. 1. Opening Number (pickups to mm. 150-205)

Ticheli, Frank. *Blue Shades*.

Mm. 322-76

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.
Mm. 20-26 and pickups to mm. 34-47

November 2009

Solo Work:

Mozart, Wolfgang, ed. Reginald Kell. Clarinet Concerto in A major, K. 622.

1. Allegro (mm. 57-154)

Duet Materials:

Telemann, Georg Philipp, ed. Reginald Kell. Sonata No. 2 from the Canonic Sonatas.

1. Spirituoso (complete)

Orchestral Excerpts:

Canteloube, Joseph. *Chants D'Auvergne*.

Clarinet cadenza between Bourrées II and III

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.

Mm. 1-48 and mm. 99-157

Band Excerpts

Glinka, Mikhail, trans. Franz Henning. "Overture" to *Ruslan and Ludmilla*.

Mm. 1-57

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.

Clarinet cadenza

Sousa, John Philip. *The Rifle Regiment March*.

Mm. 101-36

Sullivan, Arthur, arr. Charles Mackerras/W. J. Duthoit. *Pineapple Poll Suite*.

No. 1. Opening Number (mm. 5-62, mm. 134-65, and mm. 190-205)

Ticheli, Frank. *Blue Shades*.

Mm. 322-76

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.

Pickups to mm. 21- 26

Pickups to mm. 34-47

The United States Coast Guard Band

April 2007

Solo Work:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.

1. Allegro (mm. 57-154)

2. Adagio (mm. 1-59)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.

1. Introduction and Rondo (mm. 217-57)
2. Pastoral Nocturne (mm. 1-7)

Hindemith, Paul. Symphony in B-flat.

2. Andantino grazioso – fast and gay (mm. 49-71)

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 6 in F major, Op. 68.

1. Allegro ma non troppo (mm. 474- 92)

Beethoven, Ludwig van. Symphony No. 8 in F major, Op. 93.

3. Tempo di menuetto (mm. 48-78)

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.

2. Andante (mm. 1-22)

Mendelssohn, Felix. “Scherzo” from *A Midsummer Night’s Dream*, Op. 61.

Mm. 1-48 and mm. 99-157

Shostakovich, Dmitri. Symphony No. 9 in E-flat major, Op. 70.

2. Moderato (mm. 1-32)

Stravinsky, Igor. *Firebird* Suite (1919).

3. Variation of the Firebird (complete)

Woodwind Quintet (Finals):

Hindemith, Paul. *Kleine Kammermusik*, Op. 24, No. 2.

1. Lustig, Mässig schnelle Viertel (complete)

April 2008

Solo Work:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.

1. Allegro (mm. 57-154)
2. Adagio (mm. 1-59)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.

1. Introduction and Rondo (mm. 217-57)
2. Pastoral Nocturne (mm. 1-7)

Grainger, Percy, arr. Frederick Fennell. *Lincolnshire Posy*.

4. The Brisk Young Sailor (mm. 1-25, m.48-end)

Hindemith, Paul. Symphony in B-flat.
2. Andantino grazioso – fast and gay (mm. 49-71)

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 4 in B-flat major, Op. 60.
2. Adagio (mm. 81-89)

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.
2. Andante (mm. 1-22)

Mendelssohn, Felix. “Scherzo” from *A Midsummer Night’s Dream*, Op. 61.
Mm. 1-48 and mm. 99-157

Shostakovich, Dmitri. Symphony No. 9 in E-flat major, Op. 70.
2. Moderato (mm. 1-32)

Stravinsky, Igor. *Firebird* Suite (1919).
3. Variation of the Firebird (complete)

Woodwind Quintet (Finals):

Hindemith, Paul. *Kleine Kammermusik*, Op. 24, No. 2.
1. Lustig, Mässig schnelle Viertel (complete)

September 2008

Solo Works:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622. (Finals)
1. Allegro (mm. 57-154)
2. Adagio (mm 1-59)

Weber, Carl Maria von. Concerto for Clarinet No. 2 in E-flat major, Op. 74. (Prelims)
3. Polacca (Complete)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.
1. Introduction and Rondo (mm. 217-57)
2. Pastoral Nocturne (mm. 1-7)

Grainger, Percy, arr. Frederick Fennell. *Lincolnshire Posy*.
4. The Brisk Young Sailor (mm. 1-25, m.48-end)

Hindemith, Paul. Symphony in B-flat.
2. Andantino grazioso – fast and gay (mm. 49-71)

Orchestral Excerpts:

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.

2. Andante (mm. 1-22)

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.

- Mm. 1-48 and mm. 99-157

Shostakovich, Dmitri. Symphony No. 9 in E-flat major, Op. 70.

2. Moderato (mm. 1-32)

Stravinsky, Igor. *Firebird Suite* (1919).

3. Variation of the Firebird (complete)

Woodwind Quintet (Finals):

Hindemith, Paul. *Kleine Kammermusik*, Op. 24, No. 2.

1. Lustig, Mässig schnelle Viertel (complete)

The United States Marine Band "The President's Own"
January 2006

Solo Works:

Brahms, Johannes. Sonata No. 2 in E-flat major, Op. 120, No. 2.

2. Allegro appassionato (mm. 95-108)

Mozart, Wolfgang Amadeus. Clarinet Concerto in A, K. 622.

1. Allegro (mm. 57-154)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.

1. Introduction and Rondo (mm. 217-57)

Gounod, Charles, arr. T.M. Tobani. "Ballet Music" from *Faust*.

3. Danse Antique (mm. 15-50)

Holst, Gustav. Second Suite in F for Military Band, Op. 28, No. 2.

2. I'll Love My Love (mm. 2-18)

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.

- Mm. 201-13

Sousa, John Philip. *The Royal Welsh Fusiliers*.

- Mm. 1-53 (omit repeats)

Vaughan Williams, Ralph. *Toccata Marziale*.

- Mm. 1-40

Verdi, Giuseppe, arr. William Pruyn. "Overture" to *Luisa Miller*.
Mm. 74-120

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 4 in B-flat major, Op. 60.
2. Adagio (mm. 26-35)

September 2007

Solo Works:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.
1. Allegro (mm. 57-154)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.
1. Introduction and Rondo (mm. 217-57)

Gounod, Charles, arr. T.M. Tobani. "Ballet Music" from *Faust*.
3. Danse Antique (mm. 15-50)

Grainger, Percy, arr. Fennell. *Lincolnshire Posy*.
3. Rufford Park Poachers (mm. 1-18)

Holst, Gustav. *Hammersmith*, Op. 52.
Mm. 69-113
Mm. 146-59

Holst, Gustav. Second Suite in F for Military Band, Op. 28, No. 2.
2. I'll Love My Love (mm. 2-18)

Makris, Andreas, trans. Bader. *Aegean Festival Overture*.
Mm. 201-13

Vaughan Williams, Ralph. *Toccata Marziale*.
Mm. 1-22

Weinberger, Jaromir, arr. Glenn Bainum. "Polka" and "Fugue" from *Schwanda, the Bagpiper*.
2. Fugue (mm. 1-34)

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 4 in B-flat major, Op. 60.
2. Adagio (mm. 26-35)

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.
Mm. 1-48

January 2010

Solo Works:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A, K. 622.

1. Allegro (mm. 57-154)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.

1. Introduction and Rondo (mm. 217-57)

Gounod, Charles, arr. T.M. Tobani. "Ballet Music" from *Faust*.

3. Danse Antique (mm. 15-50)

Holst, Gustav. *Hammersmith*, Op. 52.

Mm. 69-113

Mm. 146-59

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.

Mm. 201-13

Orchestral Excerpts:

Bizet, Georges. Suite No. 1 from *Carmen*.

2. Intermezzo (mm. 13-23)

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.

2. Andante (mm. 1-13)

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.

Mm. 1-48

Chamber Ensemble:

Mozart, Wolfgang Amadeus. Serenade No. 10 in B-flat, K. 361.

2. Thema mit Variationen (mm. 1-20, omit repeats)
3. Rondo (mm. 1-32 and mm. 57-80, omit repeats)

Schubert, Franz. Octet in F, D. 803.

4. Adagio (mm. 1-12)

August 2010

Solo Works:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A, K. 622.

1. Allegro (mm. 57-154)

Band Excerpts:

Dahl, Ingolf. *Sinfonietta*.

1. Introduction and Rondo (mm. 217-57)

Gounod, Charles, arr. T.M. Tobani. "Ballet Music" from *Faust*.

3. Danse Antique (mm. 15-50)

Holst, Gustav. *Hammersmith*, Op. 52.

Mm. 69-113

Mm. 146-59

Lalo, Eduoard, arr. Merlin Patterson. "Overture" to *Le roi d'ys*.

Mm. 11-32

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.

Mm. 201-13

Orchestral Excerpts:

Bizet, Georges. Suite No. 1 from *Carmen*.

2. Intermezzo (mm. 13-23)

Brahms, Johannes. Symphony No. 3 in F major, Op. 90.

2. Andante (mm. 1-13)

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.

Mm. 1-48

Chamber Ensemble:

Mozart, Wolfgang Amadeus. Serenade No. 10 in B-flat, K. 361.

3. Thema mit Variationen (mm. 1-20, omit repeats)
4. Rondo (mm. 1-32 and mm. 57-80, omit repeats)

The United States Naval Academy Band 2006

Band Excerpts:

Arnold, Malcolm, arr. John Paynter. *Four Scottish Dances*, Op. 59.

2. Vivace (mm. 1-40)
4. Con brio (mm. 1-25)

Fillmore, Henry. *Americans We*.

Mm. 1-38 (omit repeats)

Hindemith, Paul. Symphony in B-flat.

2. Fast and gay (mm. 49-61)

Mendelssohn, Felix, arr. Frank Winterbottom. *The Hebrides*, Op. 26.
Mm. 206- 17 (2nd clarinet part)

Rossini, Gioacchino, trans. Erik Leidzen. "Overture" to *William Tell*.
Mm. 283-343

Sousa, John Philip. *Hands Across the Sea*.
Mm. 1-38 (omit repeats)

Wagner, Richard, trans. Lucien Cailliet. "Elsa's Procession to the Cathedral" from *Lohengrin*.
Mm. 32-59

Orchestral Excerpts:

Beethoven, Ludwig, van. Symphony No. 6 in F major, Op. 68.
2. Andante molto moto (mm. 68-77)

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.
Mm. 1-48

Chamber Ensemble:

Mendelssohn, Felix. Concertpiece No. 2 in D minor, Op. 114.
1. Presto (2nd clarinet, complete)

**The United States Navy Band
July 2006**

Solo Works:

Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.
1. Allegro (mm. 57-154)

Band Excerpts:

Creston, Paul. *Celebration Overture*, Op. 61.
Pickup to m. 208-23

Fillmore, Henry. *The Crosley March*.
Last 33 measures of the piece

Grainger, Percy. *Lincolnshire Posy*.
4. The Brisk Young Sailor (mm. 1-25)

Makris, Andreas, trans. Albert Bader. *Aegean Festival Overture*.
Clarinet cadenza

Orchestral Excerpts:

Beethoven, Ludwig van. Symphony No. 6 in F major, Op. 68.
1. Allegro ma non troppo (mm. 474-92)

Mendelssohn, Felix. *The Hebrides*, Op. 26.
Mm. 202-17

Mendelssohn, Felix. "Scherzo" from *A Midsummer Night's Dream*, Op. 61.
Mm. 1-48

Rimsky-Korsakov, Nikolai. *Scheherazade*, Op. 35.
2. Recitative (cadenza at mm. 162)
4. Allegro molto (mm. 143-59 and mm. 437-52)

Appendix B - Discography

Although numerous additional recordings exist of these works, this discography only includes recordings by premier U.S. Service Bands.

Barber, Samuel. *Celebrations*. The United States Navy Band. Commander Ralph M. Gambone, Conductor. 75442261042. Altissimo, 2006.

Dahl, Ingolf. *Originals*. The United States Marine Band "The President's Own." Lieutenant Colonel Michael J. Colburn, Conductor. 75442261192. Altissimo, 2007.

Delle Cese, David. *Marches in Concert*. The United States Marine Band "The President's Own." Frederick Fennell, Conductor. 75442270702. Altissimo, 2006.

Fučík, Julius. *Bicentennial Collection*. The United States Marine Band "The President's Own." Colonel John R. Bourgeois, Conductor. 75442261012. Altissimo, 2008.

_____. *On Tour*. The United States Air Force Band. Colonel Dennis M. Layendecker, Conductor. Altissimo, 2010.

_____. *Sail Loft Sound*. The United States Navy Band. Commander Ralph M. Gambone, Conductor. 75442271112. Altissimo, 2007.

Grafulla, Claudio. *Bicentennial Collection*. The United States Marine Band "The President's Own." Colonel Dale R. Harpham, Conductor. 75442261012. Altissimo, 2008.

_____. *Forward March*. The United States Army Band. Colonel Gary F. Lamb, Conductor. 75442255812. Altissimo, 2005

_____. *Front and Center*. The United States Air Force Band. Colonel Lowell E. Graham, Conductor. KCD-11149. Klavier, 2006.

Grainger, Percy. *Bicentennial Collection*. The United States Marine Band "The President's Own." Lieutenant Colonel Timothy W. Foley, Conductor. 75442261012. Altissimo, 2008.

_____. *The Music Lover's Grainger*. The United States Marine Band "The President's Own." Colonel Timothy W. Foley, Conductor. USMB CD-26. United States Marine Band, 2011.

_____. *Songs of the Earth*. The United States Air Force Band. Lieutenant Colonel Lowell E. Graham, Conductor. KCD-11159. Klavier, 2006.

Hindemith, Paul. *Bicentennial Collection*. The United States Marine Band "The President's Own." Major Dale R. Harpham, Conductor. 75442261012. Altissimo, 2008.

_____. *Emblems*. The United States Marine Band "The President's Own." Colonel Timothy W. Foley, Conductor. 75442260892. Altissimo, 2007.

- _____. *Signatures*. The United States Air Force Band. Colonel Lowell E. Graham, Conductor. KCD-11148. Klavier, 2007.
- Holst, Gustav. *Evolution*. The United States Air Force Band. Colonel Lowell E. Graham, Conductor. KCD-11161. Klavier, 2006.
- Mackerras, Sir Charles. *Schoepper*, Vol. 23. The United States Marine Band “The President’s Own.” Colonel Albert F. Schoepper, Conductor. B002ZP20SI. The Robert Hoe Collection, 2009
- _____. *Symphonic Dances*. The United States Marine Band “The President’s Own.” Colonel Michael J. Colburn, Conductor. 75442262962. Altissimo, 2009.
- Makris, Andreas. *Feste*. The United States Marine Band “The President’s Own.” Colonel Michael J. Colburn, Conductor. USMB CD-25. United States Marine Band, 2009.
- Rossini, Gioacchino. *Grand Scenes*. The United States Marine Band “The President’s Own.” Colonel Timothy W. Foley, Conductor. 75442260912. Altissimo, 2006.
- _____. *Schoepper*, Vol. 9. The United States Marine Band “The President’s Own.” Colonel Albert F. Schoepper, Conductor. B002ZP6YI0. The Robert Hoe Collection, 2009.
- _____. *US Military Academy Band and West Point Glee Club*. The United States Military Academy Band. Lieutenant Colonel Frank G. Dubuy, Conductor. WP1044, West Point Military Academy, 1994
- Sousa, John Philip. *Always Ready (Semper Paratus)*. The United States Coast Guard Band. 75442255702. Altissimo, 2001.
- _____. *Bicentennial Collection*. The United States Marine Band “The President’s Own.” Colonel Albert F. Schoepper, Conductor. 75442261012. Altissimo, 2008. (R&R and S&S)
- _____. *Duty, Honor and Country*. The United States Army Field Band. Colonel Finley R. Hamilton, Conductor. 75442255842. Altissimo, 2006.
- _____. *Forward March*. The United States Army Band. Colonel Gary F. Lamb, Conductor. 75442255812. Altissimo, 2005. (R&R and S&S)
- _____. *Music for Honors and Ceremonies*. The United States Navy Band. Lieutenant Commander John R. Pastin, Conductor. 75442270752. Altissimo, 2006.
- _____. *Esprit de Corps*. The United States Air Force Band. Colonel Lowell E. Graham, Conductor. 75442270742. Altissimo, 2010.
- _____. *West Point on the March*. The United States Military Academy Band. Lieutenant Colonel David H. Deitrick, Jr. 75442260822. Altissimo, 2006.

Ticheli, Frank. *Live in Concert*. The United States Army Band. Colonel Gary F. Lamb, Conductor. 75442260922. Altissimo, 2006.

_____. *Wild Blue Yonder*. The United States Air Force Band. Colonel Dennis M. Layendecker, Conductor. 75442261482. Altissimo, 2008.

Wagner, Richard. *Retrospective*. The United States Marine Band “The President’s Own.” Colonel Timothy W. Foley, Conductor. 75442260962. Altissimo, 2007.

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