

Name of piece: Adagio Cantabile in Bb Composer: Rose

Describe the type (context) of performance program for which this piece would be appropriate and explain why.  
 Playing it at state Honors Auditions. First off, it is required to play this etude at State auditions. Secondly, it is class A which means it's the most difficult and there are a lot of challenging things in here to be worked on and learned.

| Measure #s | Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency  | Performance improvements goal(s) indicating the specific area in the structure   |
|------------|---|--|
| 27-30      | This area is is very technical because it involves knowing your chromatic scale well. Before this is triplet eighth notes following groups of 6- sixteenth notes. The rhythm will be challenging to get the feel.   | - chromatic scale<br>- listening, wanting + getting the rhythm down  |
| 3          | Transitioning from the slower eighth note to the few sixteenth notes, and then the run of 32 <sup>nd</sup> notes into measure 4 is difficult. Going from an F to a high D is difficult to remember to lift the right fingers fast enough.                 | - Being ready for the transition + use lots of air<br>- using lots of air with the right amount of mouth piece + practice w/ tuner |
| 8          | The challenge here of going up my chromatic scale fast and clean enough to fit all the notes and in time will take a lot of practice. Finally, ending on a high D in tune will be another challenge.  | - know my chromatic so its clean<br>- use tuner lots of breath support, enough lower lip pressure + air                            |
| 18-20      | Crescendos the 8 <sup>th</sup> notes into measure 19 going up to a high D and getting that in tune while increasing volume. Then coming back down to a piano dynamic while starting to slow down is hard for me to do already so it will be a great part. | - take in deep enough breath to support 8 <sup>th</sup> - notes through phrase   |

Analyze, Interpret, Rehearse, Evaluate, & Refine Worksheet  
(Proficient)

Select specific measures (segments) from your musical piece that exhibit technical/expressive challenges.

Name of Piece: Clarinet Quintet

Composer/Arranger: Mozart

1. Analyze: Using appropriate musical vocabulary, identify specific examples with measure numbers of:

a) Technical challenges (e.g., pitch/rhythm reading, tone production, range, diction).

M35-41 - expressiveness through 16<sup>th</sup> notes and staying in tune up to higher register. M40-41 tongue & finger wordimization & clean tonguing with good tone.  
M49-60 - beautiful tone with much expression with each phrase. M61 + 70 - try to get clean fingerings. Lots of air.  
M49-60 - smooth as possible with great tone. This is difficult to be expressive and come in easy and fade out after each phrase. It's supposed to sound sweet and innocent.

99-110 - this is difficult because I have to tongue clearly

2. Rehearse, Evaluate, and Refine: Describe your specific rehearsal plan to achieve your previously-mentioned musical goals, then following each rehearsal identify the extent to which you achieved these goals and revisions made to ultimately reach an effective performance.

To practice getting the good dynamic contrast, I plan on doing long tones. To try to do smooth transitions between the B and D in the upper register, I plan on going back and forth between the notes and tuning as I go. In achieving the expression throughout the phrases with "Dolce" in them, I do long tones, and practice breathing exercises. I will be practicing the tongued-16<sup>th</sup> note parts by chunking them out and tonguing while playing, and while not playing. I also sang my part.

Practice @ 85 to start w/ tempo.

Name of piece: His Honor

Composer: Henry Filmore

Describe the type (context) of performance program for which this piece would be appropriate and explain why.  
 This would be a great concert piece just at the end because it's a march. It has the light, fast, and dancy feel that makes the audience feel enlightened and giddy. That's the way you want the people to feel. The lasting impression.

| Measure #s  | Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency   | Performance improvements goal(s) indicating the specific area in the structure  |
|-------------|--|---|
| 74-80       | It's difficult sometimes as is for a clarinet player to accent notes. Especially the upper register. The high-high G that I have to clearly tongue and accent more than once.  | <ul style="list-style-type: none"> <li>- lots of air</li> <li>- practice tonguing lightly at tip of reed</li> <li>- practice high fingerings</li> </ul> |
| 6-8 + 15-16 | Getting all the accidentals in on both parts while remembering to use alternate fingerings for the F sharp to F and so on for smoother playing.  | <ul style="list-style-type: none"> <li>- practice part a lot + play slow</li> <li>- write reminders in music</li> </ul>                                 |
| 112         | I don't play that high in the upper register regularly, so sometimes it's hard to remember the fingerings. Slurring will make those high notes easier to play well. Getting up to that G on a forte will be a challenge. | <ul style="list-style-type: none"> <li>- using lots of air, correct breath support</li> <li>- practice at slower tempo for a while</li> </ul>           |
| 40-71       | Watching the dynamic levels, crescendos, and accents through this part. It's supposed to be a beautiful part through the march, so I'll be marking them in.  | <ul style="list-style-type: none"> <li>- able to play expressive elements through the section</li> <li>- circle in music</li> </ul>                     |

Name of piece: Toccata

Composer: Girolamo Frescobaldi

Describe the type (context) of performance program for which this piece would be appropriate and explain why.

It could be performed at a funeral for perhaps a conductor that had passed away or even not. It has a slow, calm and solemn feel to it. It gets loud, but it's beautiful and peaceful at the same time.

| Measure #s      | Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency   | Performance improvements goal(s) indicating the specific area in the structure   |
|-----------------|--|--|
| beginning<br>19 | This is being contorted in eight, so it requires more thinking, concentration, listening, and watching to play this and see how all the parts fit with each other.   | <ul style="list-style-type: none"> <li>- circle parts in music</li> <li>- counting carefully</li> <li>- play expressively because it is the melody</li> </ul>                    |
| G-H             | The main focus is to remember the high B's and just to get the fingerings down. Also to not be too loud and overpowering with playing fast notes in the upper register.                                      | <ul style="list-style-type: none"> <li>- mark B's</li> <li>- Practice frequently at slow tempos until it's good</li> <li>- deep breaths to support throughout phrases</li> </ul> |
| 51+52           | As you go down the scale and come back up a few times, you have to watch the crescendos and exaggerate them so they are more easily heard.   | <ul style="list-style-type: none"> <li>- circle crescendos</li> <li>- practice frequently with exaggeration</li> <li>- breathing correctly</li> </ul>                            |
| 78              | I have a hard time tonguing fast and clean, and here are 32 <sup>nd</sup> notes that although are probably going to be 16 <sup>th</sup> notes, still have to be tongued while getting louder coming into 79. | <ul style="list-style-type: none"> <li>- practice tonguing lightly on the tip of reed</li> <li>- correct breath support</li> </ul>   |