

FALL 2026 CLARINET AUDITION EXCERPTS

Please email Daniel.silver@colorado.edu with any questions regarding the audition music.

Note from Professor Silver: At the end of this document, I've made some general suggestions for preparing your audition excerpts. 2) If you wish, feel free to prepare any short excerpts on E flat or Bass Clarinet that show off your skills on those instruments. No more than 3 minutes of music needed. Thank you.

Be prepared to play all the excerpts IN THE ORDER they appear. Thank you

2

pour Désiré DONDEYNE

EXCERPT #1

ARABESQUE

pour Clarinette en Si $\flat$ et Piano

Clarinette en Si $\flat$

Germaine TAILLEFERRE

Allegretto

p

mf

p

p

mf

Stop

p



Excerpt #2

2

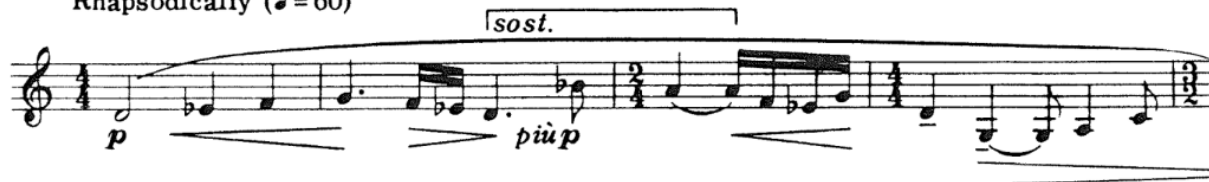
opening to m.15 R H A P S O D Y

for Clarinet (B-flat)

Clarinet (B-flat)

WILLSON OSBORNE

Rhapsodically (♩ = 60)



incalzando (♩ = 80)

poco ritenuto



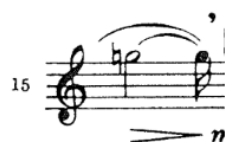
a tempo (♩ = 80)



incalzando (♩ = 100) ed agitato

poco f

poco slentando



Stop



4

Excerpt #3**Libby Larsen Dancing Solos, Mvt. 2**
opening
– eight to the bar

$\text{♩} = 104-112$

f Swing

p

mf pulse 8

straight

Stop

Excerpt #4 *Play without repeats, skipping the 1st endings*

AMERICANS WE

Solo or 1st Clarinet

MARCH

HENRY FILLMORE

1524

TRIO

STOP

Note that the indication "8-----" indicates the passage covered by the dotted line is to be played one octave higher.

Continued below

Excerpt #5

From the Lincolnshire Posy, by Percy Grainger
Mvt. 4: The Brisk Young Sailor

4. "THE BRISK YOUNG SAILOR" (who returned to wed his True Love)

A Few Favorite Audition Tips/ Daniel Silver

--Always strive for daily practice (6 days/week) slowly as needed; when in doubt, do lots of sustained practice with a fuller sound, feeling the direction of the music, and later, work in sections as appropriate—notice how “more air and less fingers” creates more beauty and power you can harness for greater effect!

--It should be a given that you are playing accurately in terms of what is on the page—easier said than done, but keep this in mind!

--Players perform better when they practice fundamentals regularly. Be sure to work on scales and patterns, on long tones, and on exercises for intonation and control at different dynamics. (continued)

--Players tend to perform because of how they practice! If you practice with mindfulness and patience, determination and even joy, this will show up in your performance. If you practice to clarify HOW YOU WANT the music to sound, continually working to have your results match what you imagine, you will almost always play at a higher level, even when you fall short of your ideal. This endless quest is part of what we do as musicians!

Consider just one example: If you go on stage and play with unsteady rhythm, the chances are you practiced without enough attention to keeping the rhythm steady. Yes, you may have some performance anxiety which adds to the problems, but remember you probably did not address the problems mindfully in the first place, only making things less effective under pressure.

(See the comment on RECORDING YOURSELF to follow as this is superbly relevant!)

--Record yourself regularly, listen back, and be critical; repeat at least a couple of times each week. Regarding pulse and rhythm, it is invaluable to listen back while moving/conducting, counting, subdividing in relation to what you just recorded. Try clapping or tapping steadily to find your weak areas in terms of rhythm. Recordings also allow you to evaluate your intonation, your phrasing (most players do not phrase enough and this shows up on recordings if you pay attention, for example: Are you really making the crescendos and dynamic changes clear? Are you making smooth and beautiful connections where slurs exist, and clear articulations where indicated? ASK YOURSELF these kinds of questions and keep working to polish the music.

--Failing to keep a steady beat when appropriate and failing to play with a wide and expressive range of dynamics when appropriate (both things need to happen frequently!) **are among the most common reasons for making a less successful performance in auditions.** Great playing is not “safe” or “careful” sounding—it is full of range and color while also benefitting from a high degree of accuracy and control

--Frequent use of the metronome is vital, as rhythmic accuracy is always critical. Again, poor rhythm is usually the most common flaw. Almost EVERYONE TENDS to rush on long notes and rests, speeding up their internal rhythm or simply failing to keep a steady pulse. Work to FILL out all values without rushing, no matter the tempo or context, and work to play precisely, and then making decisions about moving ahead or taking time!

--Learn about the composers and the style of the music; study the score, and study recordings—and more than one!

--Question the style issues. For example, is the dynamic range suited to a concerto soloist or a member of a large ensemble? How freely can you be with the interpretation—sometimes VERY free, sometimes less so, depending on style, who you are playing with, what the other parts dictate, and so on.

--Play for others; do a mock audition—pretend you are on stage performing, record this and listen back again.

--Strive only to get better each day, not to be perfect. One benefits from this long term-stance

--You will make an impression based on your sound quality, your rhythmic integrity, your intonation, your sense of style, and your control of your instrument. Consider each of these qualities in your daily practice!

--Take care of yourself and your equipment; be sure to have enough reeds going for different acoustics—more resonant spaces usually require slightly more resistant reeds in order to feel appropriate to the space, for example.

--People play well in auditions when they are deeply engaged, even excited and relishing the opportunity, but also well-prepared, and having done regular work on fundamentals needed by any fine performer: Sound quality, intonation, rhythm, understanding the style, a wide dynamic range, control and variety of articulations, a smooth and singing legato, ***doing what is on the page, BUT, ALSO DOING MORE than what is on the page. The audition panel is listening for all these qualities, and also listening to be moved by what YOU are saying, YOUR sense of communication and expression.***

--D. Silver/2026

