

Fall 2023

Clarinet Audition

Excerpts

**Please contact Professor Dan Silver at daniel.silver@colorado.edu
with any questions or for additional information concerning
audition materials.**

CU College of Music August 2023 Clarinet Audition Excerpts for Ensemble Placement (Orchestras and All Bands apart from Marching Band)/Professor Daniel Silver

NOTES: At the end of this document, I've made some general suggestions for preparing your audition excerpts. Thank you.

#1) Samuel Coleridge-Taylor: Romance for Violin OP. 39

ROMANCE.

VIOLIN.

Larghetto. S. Coleridge-Taylor. Op. 39.

The musical score is written for violin in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Larghetto.* and the dynamics start at *mf*. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Larghetto.* and the dynamics start at *mf*. The second staff continues the melody. The third staff has a *rit.* marking. The fourth staff has a *dolce* marking. The fifth staff has *poco accel.* and *f* markings. The sixth staff has *a tempo* and *mp* markings. The seventh staff has *rit.*, *3*, *6*, and *sf* markings. The eighth staff has *3*, *6*, *rall.*, *dim.*, *mp*, and *a tempo* markings.

(To be played at the written pitch, starting on printed B natural)

2) L.V. Beethoven Sym. No. 6 in F Major, "Pastorale" Mvt. I/ Measure numbers listed

(Allegro ma non troppo (♩=66))

3) MEL (Melanie) BONIS from Sonata for Flute and Piano MVT II opening

(Suggested tempo range is dotted quarter c. 88+)/transcribed for CL by DS

Clarinet in B \flat

Sonata para flauta y piano

2 - Scherzo

Mel Bonis

R. Sorey

Presto ♩ = 104

4) Gustav HOLST. Opening SUITE, NO 1. (Stop at m. 50)

First Suite in E^b for Military Band

I. Chaconne

Gustav Holst
Edited by Frederick Fennell

Allegro moderato $\text{♩} = 88$

17

16

pp legato

22

26

mf

28

f

34

42 **Brillante**

40

ff

44

50 **Pesante**

58

p

Tips to better prepare for audition—see next page!

Audition Tips/ Daniel Silver

- Daily practice, 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 shorter notes as appropriate—notice how “more air and less fingers” creates more beauty and power you can harness
- 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!
- Frequent use of MM, as rhythmic accuracy is always critical
- Learn about the composers and the style of the music; study the score, and study recordings—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.
- Record yourself regularly, listen back, and be critical, repeat at least a couple of times each week
- Play for others; do a mock audition—pretend you are on stage performing, record this and listen back again.
- 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 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 listening to be moved by what YOU are saying, YOUR sense of communication and expression.***

--D. Silver/2023