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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

--Here are several areas which often detract from those playing auditions to consider:

1. Most players rush and are not steady or solid with their rhythms. Poor rhythm tends to be the single most common flaw in auditions.

2. "Safe" playing that lacks dynamic contrast and/or imagination and freedom. Remember that some excerpts require more precision and blending qualities because of how they fit in with others, while some require more variety and imagination because they are more soloistic in nature or written in a way that allows for more individuality!

3. Tone quality that lacks beauty, warmth, roundness, or focus

4. Lack of accuracy and ease

5. Poor intonation

6. Articulations lack clarity, and slurs conversely lack smoothness and connection between notes.

--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/2024

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