

A SEATING AUDITION model to streamline your work:

Occasionally (or often?), you'll experience a situation where the musicians who will be at the "top" and "bottom" of their Sections will be *very* obvious ... while the musicians in the middle seem almost interchangeable. For example, in your Flute Section of *eighteen players*, you're able to place the top three players in order very easily, and you'll surely know who's at the very end of the Section. Those dozen-or-so players in the middle might be seated in any order, however, without much difference to the quality of the full band's performance. For skill-challenged students, a single standardized Seating Audition process can sometimes be traumatic, and *time-consuming* for their Director!

Additionally, an important part of band membership for *some* adolescents is that they're sharing time with their friends. Those students - even if there are only a few of them - prefer to sit next to friends; a seating plan that, to them, is uncomfortable may reduce some of the enjoyment they'll get from band. (Note: I'll never suggest or condone seating friends together if their in-class behavior becomes a problem.)

These situations may be easier to manage, and certainly more time-efficient, with a *Multi-Tiered* Audition design. Here, students get to choose how rigorous they'd like their auditions and expectations to be. For this plan, you'll choose three *Sight-Reading* excerpts (Advanced, Intermediate, Easy) and *two* Etudes (Adv, Intern) for each instrument. Choose the duration of students' preparation period (e.g. "two weeks") and distribute/publish the Etudes for students. Consider sharing the assessment plan - the audition scoring - upfront; this will help students in their own preparations.

With this basic background in mind, the model excerpted below is self-explanatory. This is provided only as a *spark* to engage your creative innovation: *REVISE/ADAPT this as needed* for your unique situation.

SYMPHONIC BAND SEATING AUDITIONS

To audition for **PRINCIPAL CHAIR** in your Section, follow the "A" instructions

To audition for a **1ST PART** in your Section (1st Flute, 1st Clarinet, etcetera), follow the "B" instructions

For a **GENERAL AUDITION** - or if you don't care where you sit in your Section - follow the "C" instructions

FLUTES

A - To try for **PRINCIPAL CHAIR**:

- Play the B-flat Major scale three times ~
 1. One Octave up & down, *slowly* to demonstrate your Tone, with Vibrato
 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the E Major scale TWO Octaves up and down, *in 3rds* (slurred or tongued - your choice)
- Play the Chromatic Scale, TWO Octaves up and down, slurred (start on Low C)
- Play Flute Audition Excerpt "A"
- Perform Sight-Reading Excerpt "A"

B - To audition for a "1st Flute" part:

- Play the B-flat Major scale three times ~
 1. One Octave up & down, *slowly* to demonstrate Tone, with Vibrato

- 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
- 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the F Major scale TWO Octaves up and down, *in 3rds* (slurred or tongued – your choice)
- Play the Chromatic Scale, TWO Octaves up and down, slurred (start on Low C, C# or D)
- Play Flute Audition Excerpt “B”
- Perform Sight-Reading Excerpt “B”

C – For general seating-placement:

- Play the B-flat Major scale three times ~
 1. One Octave up & down, *slowly* to demonstrate your best Tone quality (with Vibrato if possible)
 2. One Octave up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. One Octave up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the F Major scale TWO Octaves up and down (slurred or tongued – your choice)
- Play the Chromatic Scale, ONE Octave up and down at the fastest tempo you can comfortably do
- Play *anything you want to play*, with this criterion: It should be the *most difficult music to feel you can play well*
- Perform Sight-Reading Excerpt “C”

CLARINETS

A – To try for **PRINCIPAL CHAIR**:

- Play the C Major Scale (Concert B-flat) three times ~
 1. One Octave up & down, *slowly* to demonstrate your Tone
 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the E-flat Major scale (Concert D-flat) TWO Octaves up and down, *in 3rds* (slurred or tongued – your choice)
- Play the Chromatic Scale, THREE Octaves up and down, slurred (start on Low E)
- Play Clarinet Audition Excerpt “A”
- Perform Sight-Reading Excerpt “A”

B – To audition for a “1st Clarinet” part:

- Play the C Major Scale (Concert B-flat) three times ~
 1. One Octave up & down, *slowly* to demonstrate Tone
 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the F Major scale (Concert Eb) TWO Octaves up and down, *in 3rds* (slurred or tongued – your choice)
- Play the Chromatic Scale, TWO Octaves up and down, slurred (start on Low E or F)
- Play Clarinet Audition Excerpt “B”
- Perform Sight-Reading Excerpt “B”

C – For general seating-placement:

- Play your C Major scale three times ~
 1. One Octave up & down, *slowly* to demonstrate your best Tone quality
 2. One Octave up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. One Octave up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play the F Major scale TWO Octaves up and down (slurred or tongued – your choice)
- Play the Chromatic Scale, ONE Octave up and down at a the fastest tempo you can comfortably do
- Play *anything you want to play*, with this criterion: It should be the *most difficult music to feel you can play well*
- Perform Sight-Reading Excerpt “C”

TRUMPETS

A - To try for PRINCIPAL CHAIR:

- Play your C Major Scale three times ~
 1. One Octave up & down, *slowly* to demonstrate your Tone, with *Vibrato*
 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play your B-flat Major scale (Concert A^b Major) TWO Octaves up and down, *in 3rds* (slurred or tongued - your choice)
- Play the Chromatic Scale, two octaves, slurred (Start on G, B-flat or C)
- Play Trumpet Audition Excerpt "A"
- Perform Sight-Reading Excerpt "A"

B - To audition for a "1st" part:

- Play your C Major Scale three times ~
 1. One Octave up & down, *slowly* to demonstrate Tone
 2. TWO Octaves up & down, all slurred at a *moderate-to-fast* Tempo, as fluently as possible
 3. TWO Octaves up & down, tongued staccato, at your *fastest possible controlled* tempo
- Play your B-flat Major scale TWO Octaves up and down, *in 3rds* (slurred or tongued - your choice)
- Play the Chromatic Scale, any TWO Octaves up and down, slurred
- Play Trumpet Audition Excerpt "B"
- Perform Sight-Reading Excerpt "B"

C - For general seating-placement:

- Play your C Major scale three times ~
 1. One Octave up & down, slowly to demonstrate your best Tone quality
 2. One Octave up & down, all slurred at a moderate-to-fast Tempo, as fluently as possible
 3. One Octave up & down, tongued staccato, at your fastest possible controlled tempo
- Play your B-flat Major scale ONE Octave up and down (slurred or tongued - your choice)
- Play the Chromatic Scale, ONE Octave up and down at the fastest tempo you can comfortably do
- Play *anything you want to play*, with this criterion: It should be the *most difficult music to feel you can play well*
- Perform Sight-Reading Excerpt "C"