Title: Mock Instrumental Audition

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Time Frame: 6 sessions for initial instruction, with individual practice time as necessary to continue mastery. Each session ranges from 10 to 45 minutes.

Description: In this lesson, students will develop the skills necessary to successfully complete an audition, including preparing a given piece, playing scales from memory, sight reading, and understanding appropriate audition etiquette. This is an individual project where students will use interactive resources from a developed web page, computer software, and individual instruction and assessment from the teacher to achieve the goal. Students will participate in a mock audition at the end of the process. This lesson could be developed for all instruments, although this lesson deals specifically with the Alto Saxophone for demonstration purposes.

Essential Question: What do I need to know and what will I be expected to do to successfully complete an audition?

SBI(s): SBI’s listed are all from the Secondary Music content area.

IV.2.1.1 Perform with expression and technical accuracy music of music literature level 4 or above (on a scale of 1 – 6)

IV.5.1 Sight-read accurately and expressively music of an appropriate level of difficulty.

Objective:

1. The student will successfully perform a given prepared solo as part of a mock audition process.

2. The student will successfully perform two major scales up to 4 sharps and 4 flats from memory as part of a mock audition process.

3. The student will successfully and accurately sight-read a grade appropriate musical excerpt as part of a mock audition process.

4. The student will successfully follow and demonstrate appropriate audition etiquette as part of a mock audition process.
The student will play any requested major scale from up to 4 sharps or 4 flats from memory individually for the instructor and be assessed based on the major scale rubric (see Resources).

The student will perform the prepared piece Study for Alto Saxophone by John Varney individually for the instructor and be assessed based on the prepared piece rubric (see Resources).

The student will sight read the short sight reading example individually for the instructor and be assessed based on the sight reading rubric (see Resources).

The student will be assessed on proper audition etiquette based on the audition etiquette rubric (see Resources).

All task prompts with the exception of the sight reading materials will be available online at http://lark.cc.ku.edu/~amstudy/itsmusic/sta. These prompts include: sheet music to "Study for Alto Saxophone" by John Varney, Reginald May's Rhythm Resources web page, Steve Hewitt's Practicing Resources web page, Major Scales Resources web page, S.T.A.R.S. Sight Reading web page, Audition Etiquette Resources web page, Woodwind Fingering Chart web page. In addition, the instructor should choose several level appropriate sight reading excerpts for the lesson.

See all rubrics in the Resources section.

Satisfactory on all scoring rubrics

(will be) Accurately completed prepared piece sheet music with correct note names and fingerings written in; Accurately completed prepared piece sheet music with correct rhythmical counting written in; Accurately completed prepared piece sheet music with breath marks, dynamics marked, and articulations marked; Accurately completed Scales Knowledge Quiz; Accurately completed Audition Etiquette Quiz; Accurately completed paragraphs for sight reading excerpts listing the S.T.A.R.S. information for each excerpt; Mock Audition recording (audio or audio-visual).
Assessment
Formative Description:
The instructor will monitor student progress by grading the website assignments and quizzes leading up to the mock audition, as well as working with the student on a regular basis on the materials. The instructor should meet with the student at least once every week during the process and informally test their abilities in each area (prepared piece performance, major scale knowledge and performance, sight reading ability, knowledge of basic audition etiquette).

Materials & Resources
The student will need their instrument and equipment, pencil and paper, a practice room or private environment to practice, and access to a computer with Internet access and a printer.

The teacher will need some short sight reading excerpts available for the student to use, and access to a computer to check email sent by the student.

Learning Activity
Day 1: (10 Minutes)
1. The student will access the project web page. They will load the “Prepared Piece” page and print out one copy of the piece.
2. The student will sight read through the selected piece without stopping, or beginning exactly where stopping, from the beginning to the end to gain familiarity with the musical selection. As the student is currently unfamiliar with S.T.A.R.S. sight-reading, the student will not implement that system.
3. The student will attempt to play though the same selection and see where they are having difficulties.
4. The student will then put away the selection and not practice it again.

Day 2: (20 Minutes)
1. The student will read and play through the selected piece once to discover how they are coming along with the music.
2. The student will access the project web page. They will load the “Prepared Piece” page and print out two copies of the piece.
3. On the first page, the student will write out the note names and fingerings for notes that they are not familiar with.
4. On the second page, the student will write rhythmic counts for every measure based on the director’s advocated counting system. They may use the resources of the project web page to help them. There are links for fingering charts as well as rhythm counting.
5. Both of these pages will be turned in to the director for assessment.
Day 5: (30 Minutes)

1. To begin the day, the student will write breath marks, dynamics and articulations on a separate copy of the selected piece (they will follow the same procedure as day 2 to print a fresh copy).
2. They will then play through the selection with the written breath marks, dynamics and articulations, paying special attention to what they have trouble with.
3. The student will then “chunk” the music by bracketing the areas that they have difficulty with. These bracketed areas will be the focus of practicing at later dates.

Day 4: (30 Minutes to 45 Minutes)

1. The student will begin learning about scales by going to the project web page and accessing the “Major Scales” page. There the student will work independently through the page and complete the scales knowledge quiz.
2. This quiz will be emailed to the professor (the example web page sends this information to tistark@kckps.org). The instructor may simply modify the code to change this email address to their own.
3. After completing the scales portion, the student should spend the remainder of the time practicing independently on their prepared piece. The instructor could use this time to check on the student’s progress.

Day 5: (30 Minutes to 45 Minutes)

1. The student will access the project web page, access the “Major Scales” page and print the major scales chart.
2. They should play through the scales, marking notes that they do not know, and writing in the appropriate fingerings.
3. Students should spend their independent time practicing on memorizing scales and practicing the prepared piece.

Day 6: (30 Minutes to 45 Minutes)

1. The student will access the project web page, access the “Audition Etiquette” page and read through the information.
2. When completed, the student will click to take the quiz over the material that will be emailed to the instructor when submitted.
3. Next, the student should access the “Sight Reading” page off of the main project page, and view the power point presentation on the S.T.A.R.S. method.
4. After viewing this presentation, the student will practice the method by using short sight reading excerpts provided by
5. They should write a short paragraph for each sight reading example provided, listing each letter of S.T.A.R.S. and describing the elements found in the piece.
6. When completed, the pages will be turned in to the instructor, and the student can play through the sight reading excerpts.
7. If any time remains, the student can practice major scales or the prepared piece.

Day 7: (time as available)

1. For day 7 and beyond, the student and teacher will work together, or the student will work independently on preparing for the mock audition.
2. The instructor, at his or her discretion, should set the actual mock audition deadline.
3. The instructor should provide additional sight reading examples as needed by the student during the practice time.

Authors’ Reflection Eventually, the instructor could expand the web pages to allow for a solo and scales for every instrument. The difficulty is making sure that you select public domain music, so as not to break any copyright laws.

Content Knowledge Students will have previous knowledge of playing their instrument, including reading music, basic music notation, and a good working knowledge of music terminology and vocabulary. They must also have basic computer skills, involving accessing the Internet.

The teacher must be familiar with the web pages for the project, including every link and all materials therein, including the S.T.A.R.S. sight reading method. Knowledge of basic web page design may prove helpful in order to modify the pages as needed to adapt the lesson. The teacher must also have a knowledge of an audition process and have content area mastery.

Strategy Knowledge The instructor should become very familiar with all of the web information, by working through the pages before working with the student. The presentation on the S.T.A.R.S. method will explain the strategy for anyone who does not use this system currently.
Resources

Major Scale Rubric

Prepared Piece Rubric

Sight Reading Rubric

Etiquette Rubric

Copy of Prepared Piece
## Major Scale Rubric

<table>
<thead>
<tr>
<th></th>
<th><strong>Distinguished</strong></th>
<th><strong>Satisfactory</strong></th>
<th><strong>Unsatisfactory</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Tempo/Rhythm</strong></td>
<td>Run though is exactly in tempo and rhythmically precise with quarter notes at 120 B.P.M.</td>
<td>Run through varies less than 10 B.P.M. in tempo and is rhythmically accurate, with only subtle adjustments.</td>
<td>Run through is not in a steady tempo, student alters the rhythm or makes significant adjustments to tempo or rhythm.</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>Scale is played up and down perfectly with no incorrect notes. All appropriate fingerings are used to play the scale.</td>
<td>Scale is played up and down with no more than 1 mistake. Student may rarely choose a poor fingering choice for a given correct note.</td>
<td>Scale is played with more than one error or incorrect fingerings.</td>
</tr>
<tr>
<td><strong>Musicianship</strong></td>
<td>Student tone quality, articulation, projection, and posture/embouchure are satisfactory for grade level with no improvements needed.</td>
<td>Student tone quality, articulation, projection, and posture/embouchure are satisfactory for grade level, with only some minor improvements needed.</td>
<td>Student tone quality, articulation, projection, and posture/embouchure are unsatisfactory for grade level, needing major improvements in one or several areas.</td>
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## Prepared Piece Rubric

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<tr>
<td><strong>Tempo/Rhythm</strong></td>
<td>Prepared piece is exactly in tempo and played at the tempo given. The performance is rhythmically precise with zero rhythm errors. There are no stops, hesitations, or restarts once the performance begins.</td>
<td>Run through is generally in tempo with 2 or fewer minor variances. The performance is rhythmically accurate, with only 1 or 2 minor errors. There is no more than 1 restart during the performance.</td>
<td>Run through is not in a steady tempo, student alters the rhythm, plays more than 2 rhythms incorrectly or makes significant adjustments to given tempo or rhythm. The student makes multiple stops, hesitations, or restarts during the performance.</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>The piece is played perfectly with no incorrect notes. All appropriate fingerings are used, and all dynamics, articulations, phrasing, meter and tempo changes are performed perfectly.</td>
<td>The piece is played satisfactorily with 3 or fewer incorrect notes. Only rare poor fingering choices are used, and all dynamics, articulations, phrasing, meter and tempo changes are performed satisfactorily, with only minor errors.</td>
<td>The piece is played unsatisfactorily with more than 3 incorrect notes. Poor fingering choices are often used, and all dynamics, articulations, phrasing, meter and tempo changes are performed unsatisfactorily, with significant major errors.</td>
</tr>
<tr>
<td><strong>Musicianship</strong></td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are satisfactory for grade level with no improvements needed.</td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are satisfactory for grade level, with only some minor improvements needed.</td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are unsatisfactory for grade level, needing major improvements in one or several areas.</td>
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**Sight Reading Rubric**

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<tr>
<td><strong>Tempo/Rhythm</strong></td>
<td>Run through is exactly in tempo and played at the tempo given. The performance is rhythmically precise with zero rhythm errors. There are no stops, hesitations, or restarts once the performance begins.</td>
<td>Run through is generally in tempo with only minor variances. The performance is rhythmically accurate, with only 3 or 4 minor errors. There is a maximum of 1 hesitation or restarts of an excerpt during the performance.</td>
<td>Run through is not in a steady tempo, student alters the rhythm, plays many rhythms incorrectly or makes significant adjustments to given tempo or rhythm. The student makes several stops, hesitations, or restarts of excerpts during the performance.</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>The piece is played perfectly with no incorrect notes. All appropriate fingerings are used, and all dynamics, articulation, phrasing, meter and tempo changes are performed perfectly.</td>
<td>The piece is played satisfactorily with very few incorrect notes. Only rare poor fingering choices are used, and all dynamics, articulation, phrasing, meter and tempo changes are performed satisfactorily, with only minor errors.</td>
<td>The piece is played unsatisfactorily with many incorrect notes. Poor fingering choices are often used, and all dynamics, articulation, phrasing, meter and tempo changes are performed unsatisfactorily, with significant major errors.</td>
</tr>
<tr>
<td><strong>Musicianship</strong></td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are satisfactory for grade level with no improvements needed.</td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are satisfactory for grade level, with only some minor improvements needed.</td>
<td>Student tone quality, intonation, articulation, projection, and posture/embouchure are unsatisfactory for grade level, needing major improvements in one or several areas.</td>
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## Etiquette Rubric

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<tr>
<td><strong>Posture/Presence</strong></td>
<td>Student can stand or sit with correct posture and playing position and has complete understanding of proper dress attire.</td>
<td>Student shows some effort in correct posture (standing or sitting) some attention to attire is shown.</td>
<td>Student demonstrates no desire to stand or sit with correct posture and no attention to proper attire.</td>
</tr>
<tr>
<td><strong>Communication Skills</strong></td>
<td>If necessary, student can articulate the correct name and composer of the selections. The student will not speak at all during a closed/blind audition.</td>
<td>Student can demonstrate some verbal skills in reference to the audition selections. During a closed/blind audition student may inappropriately ask for clarification.</td>
<td>Student can demonstrate no verbal skills in reference to the audition selections. During a closed/blind audition student frequently speaks inappropriately for clarification or otherwise.</td>
</tr>
<tr>
<td><strong>Time Management</strong></td>
<td>Student has complete knowledge of the time frame that is allowed for the audition, and completes the audition process in a timely manner.</td>
<td>Student hesitates in audition frequently, but is able to complete the audition process.</td>
<td>Student is unable to complete the audition process by exceeding the allowed time.</td>
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