

## **Roger Tabler ---Pittsburgh Youth Philharmonic Orchestra**

**February, 2013**

Preparing for an Audition. . . Logistics:

1. Know what is expected for the audition: Is there a specified solo? A specific edition or publisher of the solo? What if audition requirements say “and a solo of your choice” ?? What piece could you play that wouldn’t be similar to the required piece? Are there scales or arpeggios (or an etude), and what about sight reading?
2. What time is your audition? How long is your commute to the audition sight? Do you know about parking---did you factor that into your timing?
3. Have you thought about your audition attire? IS it professional? IS it comfortable, and not restricting?
4. Do you need an accompanist? IF so, have you been specific about what how much you will need to pay them?
5. What will you eat/drink prior to your audition?
6. If you are preparing a solo of your choice, have a clean (unmarked) copy of the music for your panel to look at.

Taking care of your instrument

1. Do you have an extra set of strings? Valve oil? Extra reeds? Extra set of mallets/sticks? If you’re preparing a piano audition, have you practiced on instruments with different actions, to prepare you for what you might encounter at an audition keyboard?

How to Musically prepare. . .

1. Have you practiced section-by-section, at increasing tempos? Do you use the widest range of your dynamic palette? Have you analyzed phrase-by-phrase, noting the high and low points of each phrase?
2. Have you listened to a variety of recordings of your solo(s)? What recording do you like best, and why?
3. What is the picture or story that you’re telling with your piece? Are there points of comfort, points of conflict, points of longing, points of resolution?
4. What is your daily routine, your warm-up that will comfort you on audition day?
5. Is your piece memorized? (even if you’re using your music)

### Addressing the nerves. . .

1. Have you recorded yourself and listened to it? Have you played your audition material for your family, your teachers, your friends?
2. Do you know what piece you want to start your audition with? And where in that piece, if you're given just 4 minutes to play, would you start that would showcase your musicianship?
3. Have you played mock auditions in a variety of rooms: small room, large room, hallway, auditorium?
4. Have you prepared a pre-audition (10 minutes before an audition) or pre-performance routine? How will you clear your mind? How will you center your self (meditation) and prepare your mind to focus on your sound?

### While in the warm-up room:

1. Forget about everyone else. It's useless to waste energy thinking about the people who are at the audition and what equipment others are using.
2. Remain alone with your thoughts and your concepts. Keep away from distractions and concentrate on how you will project yourself.

### Right before going into the audition:

1. While walking into the audition, prepare a smile. Speak to the committee. Breathe.
2. Before you play, can you hear the first phrase in your mind? IF not, don't start playing until you've already "listened" to that phrase in your mind.
3. When you start to play, focus on what your body is doing to make the sound you want.
4. Be sure to thank the adjudicator/audition committee after playing.
5. Exit the room proudly, regardless of your assessment of your audition.