The Psychological, Physical, and Musical Requirements of
Completing a Graduate/Professional Level Recital
Versus a Professional Orchestral Audition

A thesis submitted in partial fulfillment of the requirements
For the degree of Master of Music
in Performance

By

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California State University, Northridge
Dedication

This thesis is dedicated to my mother, father, grandparents, aunts, brother, and friends who have helped shape me into the person I am today. I would also like to thank all of my flute teachers and the music faculty at the Oberlin Conservatory of Music and California State University, Northridge for their constant support and instruction during my time with them.
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Abstract

The Psychological, Physical, and Musical Requirements of Completing a Graduate/Professional Level Recital Versus a Professional Orchestral Audition

By

Julianne Bruce

Master of Music in Performance

I will analyze, compare, and contrast the extensive preparation requirements for a graduate level recital to a professional orchestral audition. The analysis includes the psychological development necessary for success in both circumstances, comparisons of preparing solo repertoire to orchestral repertoire, the different requirements of intonation, the physical requirements and potential injuries due to over-preparation or incorrect preparation, the impact of nerves on either situation, the warm-up routine on the day of both events as well as the mentality after each event is over, and interviews with master musicians experienced in both styles of preparation.
Chapter 1: Introduction

Plato once wrote that, “Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”¹ Music is so much more than just the latest song on the radio, the soundtrack accompanying the movie on TV, or newest program your local symphony orchestra is performing this week. It is the heart and soul of every person who contributes something to its creation. Each field of artists has different techniques for perfecting their unique art. This thesis focuses on classically trained musicians, specifically wind players and the psychological, physical, and musical requirements of completing a graduate/professional level recital versus a professional orchestral audition. I will analyze, compare, and contrast the extensive preparation requirements for a professional recital and an orchestral audition. The analysis includes the psychological development necessary for success in both circumstances, comparisons of preparing solo repertoire to orchestral repertoire, the different requirements of intonation, the physical requirements and potential injuries due to over preparation or incorrect preparation, the impact of nerves on either situation, the warm-up routine on the day of both events as well as the mentality after each is over, and interviews with master musicians experienced in both styles of preparation.

¹ Plato
Chapter 2: Physical Reactions of Performance Anxiety

The psychological and mental aspects of playing an instrument have huge impacts on a musician’s performance abilities. The most technically skilled musician can have a performance ruined by a mind sabotaging itself. Performance anxiety or “stage fright” is an exaggerated, often incapacitating, fear that is the result of performing in public. The symptoms that are elicited by this type of fear are produced by the autonomic nervous system known for its response in the “fight or flight” reaction that causes a surge of adrenaline throughout the body.² It is rarely acceptable or necessary to fight or run away from an audience or an audition committee so the body must find a way to perform with these unwelcome reactions to nerves.

There are several physical results from performance anxiety. The body is in survival mode and therefore increases the heart rate to supply extra oxygen to the muscles and organs. Since there is no option to fight or flee in a performance setting it is all the more distressing to feel these heart palpitations. Heart palpitations create a feeling of breathlessness since there is increased activity to the lungs. Vision is sharpened but then later can become blurry. The body also shuts down digestive processes, which in turn produces “butterflies” in the stomach. Body fluids like saliva are redirected into the bloodstream, which causes dry mouth and the activation of the body’s cooling system results in sweaty palms and forehead.³ Along with these symptoms there may be tense

³ Ibid. 47.
muscles, shaky fingers, arms and knees, stiff body movement, feeling sick, dizziness, trembling, diarrhea, frequent urination, fatigue, or giddiness.\textsuperscript{4}

Chapter 3: Psychological Reasons for Performance Anxiety

To eliminate such harsh reactions to a seemingly harmless situation, it is vital to understand what is causing this sheer panic. Some of the reasons for performance anxiety can be attributed to: doubting one’s ability, being afraid of losing control, feeling one has not practiced enough, being concerned one will not hear or see properly, having thoughts of equipment malfunction, worrying about losing one’s place in the music, doubting the audience will like their playing, having a fear of memory slips, and an overall worry about the entire event in regards to logistical matters.\footnote{Ibid, 11.}

Beyond all of those concerns there are deeper underlying thoughts that are truly at the root of performance anxiety. There are different types of anxiety felt for performing a recital and playing an audition. Recitals in a sense are a bonding experience between the performer and the audience. The performer has invited the audience to share their music with them and it is therefore expected that the audience be on the performer’s side, rooting for him to do well. An audition is completely different. The pure nature of the event is a competition to see which contestant will be chosen for the position in the orchestra. Typically most people find auditions more stressful but there are those people who deal with nerves better at auditions and have a harder time with performances such as recitals or ensemble concerts.

There are two principles of cognitive therapy that occur during these situations. All feelings and moods are created by cognitions or thoughts. This includes all of a person’s perceptions, mental attitudes, beliefs, and the way anything is interpreted. The authors of *The Audition Process* believe, “You feel the way you do right now because of
the thoughts you are thinking at this moment." Ultimately each person creates their own path for success or failure with their thoughts. The other principle of cognitive therapy is that when someone is feeling depressed, their thoughts are completely dominated by a persistent negativity that thrusts everything into the shadow of hopelessness. Possessing these terrible thoughts and feelings usually stem from feelings of inferiority; these typically come from the evaluation of one’s past experiences and not actually the real facts or experiences themselves. One reason this occurs is that people compare their success to others in their field instead of striving for a constant goal of improving against oneself.

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6 Ibid, 1.
Chapter 4: Competition in Orchestra Auditions

Auditions for professional orchestras are not always organized in the same manner. Often the size of the orchestra and of its management team may be a factor in how the auditions are organized. One decision an audition committee must make concerns the number of applicants that will be accepted and whether there will be prerequisites and requirements to be accepted into the applicant pool. Four common categories are used: Everyone interested in the position is welcome to perform a live audition; only a select number of applicants are allowed to take the audition based on their reputation, experience, or resume; a select number of applicants are invited to the audition based on their reputation, experience, or resume, while other applicants are required to make audition tapes to be invited to a live audition; all candidates are required to make audition tapes to be invited to a live audition.

“Although it may appear that the world is a competitive place, it is only competitive to those who feel the need to compete.” According to the authors of The Audition Process, auditions by nature are unpleasant because all forms of competition are hostile. They believe that some or even most auditions might seem friendly on the surface but the sole purpose of them is to be or do better than everyone else. They argue that the people who feel the urge to compete, to beat everyone else, and to play better than everyone else have a flawed mentality; “It never occurs to them that the reward is in the doing and not in the end result.” While this opinion might hold true for some people

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9 Ibid.
or the situations that these two have experienced it is not universal. Many musicians do not view an audition as a competition but as an opportunity to further their career.

An audition is not about being the best; it is about being the performer who played with the style, sound, technique, and tone colors that the committee is looking to add to its orchestra. Winning an audition with one orchestra would not necessarily guarantee success with another orchestra because in reality, the audition is not about any one individual; it is about the committee and what they want. Dr. Edward and Stuart Dunkel believe that:

We have unfortunately been brought up in a competitive society, where since kindergarten we have been taught that being first and being best are everything. Although this may apply to games on the playing field, it does not apply in the theatre and orchestra. Here, rather, actors and musicians are hired because they are right for an individual part. We are all individuals with our own specific talents. Success is so unpredictable: everyone has seen someone he feels is less qualified get the job he thought he should have gotten.\(^\text{10}\)

There are no certainties with orchestral auditions. If a musician practices eight hours a day that still does not mean that they will be the one chosen for the job but without taking that risk success is most certainly unattainable. Taking an audition is certainly a risk; each participant is striving for something that only one can achieve, however, it is simply a necessary part of the career of an orchestral musician. “You are the way you feel, and if you are unhappy in your present position, you have to do something to make it better.”\(^\text{11}\) If a musician does not believe they have the proper recognition they are receiving then they should take an audition and win. If that musician has not yet won an audition then they might choose to try something different. Different and favorable results cannot be expected if there is no willingness to make changes.

\(^{10}\) Ibid, 5.  
\(^{11}\) Ibid, 2.
Chapter 5: Overcoming Performance Anxiety

The first step to conquering performance anxiety is to have the right attitude. There is no one out to “get” anyone or people who are waiting to watch others fail. Success in an audition has nothing to do with the other participants. The committee is not comparing each musician to anyone else except their own desires for their orchestra. People have to stop fearing failure and rejection and believe that they are qualified to be on that stage despite the outcome. All anyone has to offer is their best and others can either take it or leave it.

A cognitive strategy for improving performance anxiety is positive self-talk. Performers ask themselves what is the worst thing that could happen during this performance and the answer provides a more realistic look at the situation and subsequently calms them down. There is also mental rehearsal and imagery which was actually first used by athletes. This technique requires musicians to vividly imagine their performance in great detail so that when the situation finally occurs they have already programmed their mind on how to behave.\(^\text{12}\)

Behavioral strategies for helping with nerves would include relaxation, a set pre-performance routine, and adopting supportive lifestyle habits. Relaxation techniques could include anything from meditation, breathing awareness, yoga, tai chi, and stretching. A pre-performance routine is optimal in allowing performers to be at the optimal mental and physical state for their performance. It could include but is not limited to a warm-up on the instrument, positive self-talk, focus on performance goals, the use of a relaxation strategy, a nap, and a special diet for that day and/or days before.

A supportive lifestyle would simply include healthy eating habits, adequate sleep, and regular exercise.\textsuperscript{13}

Another option that musicians have to help deal with performance anxiety is to get a prescription for a medication in a category called beta-blockers. An example of a beta-blocker is Inderal. This drug acts specifically to inhibit peripheral autonomic symptoms and keep the head clear at the same time. It basically keeps the heart rate normal so that the person does not experience a racing heart, tremors, or butterflies. There has been some controversy in the ethical nature of their use but it is widely known that lots of people use them whether they admit to it or not.\textsuperscript{14}

There are a few things that may be done to help maintain composure right before the audition. Do not focus on any other person’s playing or audition and definitely do not make comparisons about their playing. Do not change any normal warm-up routine because that could be enough to throw the audition off when things do not go like usual. Only start excerpts or run through them a couple of times but mentally go through the necessary tempos several times. Have books, games, or any other quiet activity to pass the time if there is a long wait.\textsuperscript{15}

One concept that musicians often fail to consider is to view an audition as a pleasurable or educational experience. It is usually in a hall or venue that the candidate probably does not get to perform in often or ever. Focus on the opportunity to perform in a new great venue.\textsuperscript{16} Always take time between excerpts, enjoy the surroundings and do

\textsuperscript{13} Ibid, 57.
\textsuperscript{14} Ibid, 51.
\textsuperscript{15} Erin Schmidt. \textit{The Audition Process & Audition Tips.}
not nervously rush onto the next excerpt especially since this will limit the time to establish and remember the tempo and character of the next excerpt.\footnote{Toby Oft. \textit{Orchestral Audition Success.}}
Chapter 6: Impressions in an Audition versus a Recital

Warren Buffett said, “It takes twenty years to build a reputation and five minutes to ruin it. If you think about that, you will do things differently.” Professional auditions only last a few minutes so there is only about three to five minutes to make an impression on the committee. There is virtually no time to ease into playing and overcome any nerves. Nerves must be in check immediately and throughout the audition’s entirety. If it is blatantly obvious that nerves are holding a participant back the committee will likely overlook them because there are those who can hide their nerves or have learned to handle them for the situation. Also, it is an indication to the committee that if someone cannot control their nerves in an audition, it is unlikely that their nerves will be much better in a rehearsal or a concert.

However, recitals are a different situation entirely. As opposed to just a few minutes a professional recital is anywhere from an hour to two hours. There is so much more time to get into a groove and to really get a feel for the hall. There is the luxury of being nervous for the first piece and then settling into a relaxed state of mind for the remainder of the performance. In a recital it is the overall picture that the performer paints for the audience that matters, but in an audition every single detail matters. Tiny mistakes do not seem so catastrophic during a recital but in an audition they might be. At a recital it is nice to believe that all the people in the audience are rooting for and supporting the performer. Whether or not that is actually true it is proper etiquette to applaud after every piece so while some or all of the audience might not enjoy or like every piece that is played the performer should get some form of positive feedback. At an

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18 Warren Buffett
audition the people listening are supposed to specifically be critiquing everyone’s playing to their liking. They are two strikingly different experiences.
Chapter 7: Practicing for an Audition

Practicing for an audition does not simply begin when one prints the list with the required excerpts and if it does, then there is a fair chance that musician will not receive the desired outcome for the audition. Fundamentals must be intact before working on excerpts. It cannot be expected to learn sizzling technique and dazzling tone through practicing excerpts. Those skills must already be there and ready to go. In addition to practicing the excerpts, one must listen to them and the works in its entirety to know how their part fits in to the rest of the orchestra’s. Everyone should listen to several recordings to hear the different interpretations that others do and so that a unique interpretation can be created out of those. Plan a practice schedule and set goals for before the audition.19

Most people consider it necessary to have months to prepare for an audition. There should be constant practice with a metronome and a tuner. If the orchestra has specified what they tune to then that is what the tuner should be set to during every practice session. If the orchestra has not specified, always contact them to find out what where they tune to. Generally, European orchestras tune higher than American ones. Always be prepared to play the excerpts slower and faster than comfortable as the committee might request an excerpt to be played again at a different tempo or dynamic. Do not practice the excerpts in the same order every day since there is no way to know the order or which excerpts will be asked for on the audition day. It is useful to write the excerpts down on pieces of paper and randomly draw them to practice being completely uninfluenced on the order in which they are practiced. Practice performing like it is the actual audition and there is only five minutes to make an impression. Have friends or

family run mock auditions to get used to performing in that mentality. Do not always
practice in the same space; play in rooms or halls with different acoustical qualities to
help prepare for any circumstance of the unknown venue where the audition will take
place.\textsuperscript{20}

Chapter 8: Practicing for a Recital

Practicing for a recital is similar to practicing for an audition in that one cannot try to learn any fundamental aspects of their instrument while preparing their repertoire. Thorough fundamentals must already be intact or learning a full program will be terribly daunting and not likely successful or positively effective for the audience. Again, similar to preparing for an audition always listen to several recordings of the piece and get a feel for how others interpret it to create a distinctive interpretation.

Study the piano score way before rehearsing with an accompanist so that there are no surprises and it can run as smoothly as possible at the first rehearsal. Also similar to an audition there should be constant practice with a metronome and tuner. Try to find out what the piano will be tuned to for the performance. If there is no way to find out before the dress rehearsal or the recital than definitely check its pitch with a tuner as soon as possible. As the recital nears start practicing your pieces in performance order. It is also extremely important to start practicing a full performance of the recital to make sure that endurance is where it should be or so that it can be built up. Do these performances without an intermission if there is one and do two or three of these back to back if at all possible. This way the actual demands of the recital will not seem as taxing.\textsuperscript{21}

Chapter 9: Musical Injuries

Many vocations have specific physical injuries in their field. Musicians have a greater risk of these injuries due to the necessary repetitive long-term practice, which may include overuse and on occasion improper practicing techniques. Preparing for a stressful and demanding experience like an audition or a recital can lead to stressful practicing and potential injuries. Some of these specific injuries that might occur are carpal tunnel syndrome, tendonitis, bursitis, Quervian’s Tenosynovitis, Thoraic Outlet Syndrome, and cubital tunnel syndrome.

Overuse, repetitive strain, and/or wrong positioning all usually cause these injuries. Tension is also a large contributing factor to these injuries. Even with the right positions when practicing there can be injuries if there is too much body tension the entire time. To avoid these always make sure to do a good warm up. While practicing if there is any tensing or feeling of pain, take a short break and try to relax. There is no point practicing through the pain if there is going to be detrimental damage done.22

Chapter 10: Comparisons/Contrasts of Interviews

I completed nine interviews with professional musicians ranging from roughly forty and sixty years of age. The majority of them are from flutists but a few of them are from other wind instruments. While there are some differences in the results of the interviews, there are strikingly more similarities among them.

In the daily practice routine among the people I interviewed, I found that most people cannot always practice on a daily basis or the same amount each day, however, everyone seems to stress the same important aspects of practicing. They break up their practicing into separate categories to hit all of the fundamentals of their playing such as: tonguing, intonation, and vibrato. This is accomplished by separating their practicing into categories of scale and arpeggio exercises, long tones, etudes, orchestral excerpts, and then repertoire. In general no one’s practice routine drastically changed when preparing for an audition or a recital, except for a little more added practice time. It was voiced that their would be more focus set to the required orchestral excerpts for an audition and more time spent on repertoire for a recital, however, the other aspects of the practice routine remained the same. For both an orchestral audition and a recital the consensus was around three to six months of preparation time desired. However, it was agreed that for orchestral auditions whenever the requirements for the audition comes out is the amount of time that should be used to prepare which can be anywhere from one to nine months in advance.

Among these musicians the results about musical injury or pain during preparation for an audition or a recital was extremely split. Some of them experience no pain and some experience severe pain. The ones who experience pain have found ways to
adapt to their physical limitations. Standing is the preferred method of practicing although some do not mind sitting and others who experience pain find that sitting is sometimes necessary.

On the day of both the audition and the recital the warm-up routine for everyone is very similar. There is a lot of slow playing and a stress on not overplaying anything. Everyone prefers afternoon or evening times for recitals and almost everyone prefers afternoon or evening times for an audition. In regards to the dress attire of auditions everyone felt that it should be formal clothes even if it is an audition behind a screen. Some people thought black concert attire might be more appropriate in case the screen is eliminated at any time and to show that the musician is prepared to play in an orchestral setting.

The most similar answer among these musicians was whether a recital or an audition is more stressful. Most people answered that they are both equally hard on the nerves, however, some voiced that auditions were harder for nerves. Everyone agreed that auditions are the more stressful event rather than recitals. The reason that everyone gave was that auditions are job opportunities and as such can greatly affect one’s future. To control one’s nerves everyone has a unique routine that include: use of beta-blockers, meditation, positive self-talk, or eating certain foods or drinks.
Chapter 11: Conclusions

I was fairly surprised with the research I found and the interviews I conducted. I expected the preparation for an orchestral and a recital to have greater differences than I found. Overall the time and process of practicing for either is roughly the same. The largest difference that I did find was that musicians automatically put more stress on an audition since it will or will not result in a possible job. There is always something to gain when performing a recital: confidence, support from friends and family, experience, and simply a pleasurable time. However, there is less that can be gained during an audition. There is of course the experience of doing it but one might be at a loss when walking away with no feedback except for being turned away from the advancing round. Many people seem to find auditions much more stressful because there is only a few minutes to prove oneself to a committee while in a recital there is usually an hour or an hour and a half to perform.

Many of the musicians I interviewed did have the same views on each situation and sometimes said the same things word for word as one of the others. After completing several auditions and recitals there is definitely a routine that is established. Experience and patience does seem to be a key to success for a musical career. Both recitals and auditions are stressful, taxing, and meaningful, but in separate ways despite their similar preparation methods.
Works Cited

http://americanviolasociety.org/studio/2012/12/planning-and-preparing-for-your-recital-by-heidi-castleman/


http://www.yeodoug.com/resources/symphony_auditions/yeoauditions.html
Appendix A: Title Page of Survey and Participant Disclaimer

I, Julianne Bruce, am researching and collecting information for my graduate thesis entitled, “The Psychological, Physical, and Musical Requirements of Completing a Graduate/Professional Level Recital versus an Orchestral Audition.

My thesis will analyze, compare, and contrast the extensive preparation requirements for a graduate/professional level recital to a professional orchestral audition. The analysis will include the psychological development necessary for success in both circumstances, comparisons of preparing solo repertoire to orchestral repertoire, the different requirements of intonation, the physical requirements and potential injuries due to over-preparation or incorrect preparation, the impact of nerves on either situation, the warm-up routine the day of both events as well as the mentality after each is over, body movement during each, and interviews with master flutists experienced in both styles of preparation.

My thesis is in partial fulfillment of the Master of Music Degree in Flute Performance at California State University, Northridge. I greatly appreciate your time and participation in this survey. Your input and personal experience with professional orchestral auditions and graduate level recitals will create a realistic view and comparison of these two important time and skill intensive experiences.

Julianne Bruce

Name:
Age:
How many professional auditions have you taken?
How many graduate level and/or professional recitals have you given?
Please attach a resume and a biography.

By completing this questionnaire and answering the following questions you are authorizing the use of your biographical details in my graded thesis. The final copy of my thesis will be available to the public on the CSUN Oviatt Library online database.

Signature: ___________________________  Date: ________________
Appendix B: Interview Questions

1. Describe your professional career in terms of teaching positions and/or performance opportunities.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?

3. What is your typical daily practice routine?

4. How far in advance would you start preparing for an orchestral audition?

5. How far in advance would you start preparing for a recital?

6. Did your practice routine change when you knew you had an important audition coming up?

7. How did your practice routine change when you scheduled a recital?

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?

11. Do you get more nervous for an audition or a recital?

12. Is there any difference in your nerves for an audition or a recital?

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition?

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?

16. Do you prefer recitals earlier in the day or later in the evening?

17. Regarding audition times do you prefer morning, afternoon, or evening?

18. What do you wear to an audition and what do you wear for a recital?
19. Which do you find more stressful, a recital or an orchestral audition and why?
Name: SANDRA KIPP

Age: 50 YEARS OLD

How many professional auditions have you taken? 5

How many graduate level and/or professional recitals have you given? 20+

1. Describe your professional career in terms of teaching positions and/or performance opportunities.
   I HAVE HAD A PRIVATE FLUTE STUDIO SINCE 1979 AND I'M CURRENTLY ON FACULTY AT CAL STATE NORTHRIDGE AND PASADENA CITY COLLEGE. SEE RESUME FOR FORMER TEACHING POSITIONS.
   I PERFORMED SOLO CONCERTS AND CHAMBER MUSIC CONCERTS FOR YEARS WITH THE NUANCE ENSEMBLE AND STERLING AND STRINGS CHAMBER MUSIC. I ALSO PLAYED SOLO CONCERTS AT CAL STATE NORTHRIDGE, MOORPARK COLLEGE, AMONG OTHER EDUCATIONAL VENUES. SEE RESUME FOR ORCHESTRAL PERFORMANCE OPPORTUNITIES.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?
   FIRST CHOICE IS ORCHESTRAL MUSICIAN, SECOND CHOICE CHAMBER MUSIC, THIRD CHOICE SOLOIST.

3. What is your typical daily practice routine?
   WHEN I CAN PRACTICE ON A DAILY BASIS, I ORGANIZE MY PRACTICE AS FOLLOWS:
   WARM-UP, VIBRATO, TONE, INTONATION SCALES, ARPEGGIOS, TONGUING ÉTUDES, EXERCISES, ORCHESTRAL EXCERPTS REPERTOIRE

4. How far in advance would you start preparing for an orchestral audition?
   A PROFESSIONAL FLUTIST INTERESTED IN TAKING AUDITIONS, SHOULD ALWAYS BE PREPARING. BUT I WOULD START PRACTICING MORE SERIOUSLY AS SOON AS I KNEW ABOUT IT, WHICH IS ANYWHERE FROM 3 TO 6 MONTHS.

5. How far in advance would you start preparing for a recital?
   3 TO 6 MONTHS

6. Did your practice routine change when you knew you had an important audition coming up?
YES, I MAKE MY PRACTICE MORE SPECIFIC TO THE EXCERPTS I WILL PREPARE. I WORK MORE ON FUNDAMENTALS AND I MAKE A LIST OF THE SPECIFIC FUNDAMENTALS NEEDED FOR THE REQUIRED EXCERPTS. I CUT OUT THINGS SUCH AS SOLO REPERTOIRE AND ÉTUDES IF THEY ARE NOT DIRECTLY RELATED TO THE AUDITION.

7. How did your practice routine change when you scheduled a recital?
SIMILAR TO PREPARATION FOR ORCHESTRA AUDITIONS, I WORK MORE ON FUNDAMENTALS AND I MAKE A LIST OF THE SPECIFIC FUNDAMENTALS NEEDED FOR THE SOLO REPERTOIRE.

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?
YES, I DEFINITELY NOTICE PHYSICAL PAIN INCREASES WHEN MY PRACTICE OR STRESS LEVEL INCREASES.

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?
I PRACTICE SITTING FOR ANYTHING THAT I WILL PERFORM SITTING AND I PRACTICED STANDING FOR ANYTHING THAT I WILL PERFORM STANDING. SO I ALWAYS PREPARE FOR ORCHESTRA AUDITIONS STANDING. FOR RECITAL PREPARATION, IT DEPENDS ON WHETHER I AM PLAYING A CHAMBER PIECE OR SOLO PIECE.

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?
IF I KNOW AN ORCHESTRA PLAYS IN A HIGHER PITCH THEN I PRACTICE AT A HIGHER PITCH. WARM-UPS, TONE EXERCISES, AND VIBRATO EXERCISES WILL BE PLAYED AT THE PITCH I WILL NEED TO PLAY AT IF I WIN THE AUDITION. IT IS NOT DIFFICULT BUT NOT ALWAYS COMFORTABLE. YOUR TONE CAN CHANGE WHEN YOU PLAY A DIFFERENT PITCH LEVELS.

11. Do you get more nervous for an audition or a recital?
EQUALLY

12. Is there any difference in your nerves for an audition or a recital?
NO, NOT REALLY.

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition? I USE THE SAME TECHNIQUES FOR BOTH. THOROUGH PREPARATION, POSITIVE THINKING, AND INDERAL WHEN NEEDED.

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?
I LIKE TO SLEEP IN AND THEN PRACTICE SLOWLY AND THOROUGHLY. I DO A LOT OF SLOW PRACTICING DURING MY WARM-UP AND I DON’T PLAY UP TO TEMPO. ONCE IT’S OVER I USUALLY FEEL RELIEF, A LITTLE SAD THAT IT IS OVER, HUNGRY, AND I LIKE TO GO SHOPPING.

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?
SAME WARM-UP ROUTINE AS AN AUDITION. IF THERE IS CHAMBER MUSIC ON THE RECITAL, I LIKE TO DO A WARM-UP OR SOUND CHECK WITH THE ENSEMBLE. WHEN THE RECITAL IS OVER I FIND IT NICE TO CELEBRATE WITH THOSE WHO I PERFORMED WITH.

16. Do you prefer recitals earlier in the day or later in the evening?
MY FAVORITE TIME IS AFTERNOON FOR RECITALS. THAT GIVES PLENTY OF TIME TO WARM UP AND PREPARE FOR THE RECITAL AND PLENTY OF TIME TO CELEBRATE AFTER ITS COMPLETION.

17. Regarding audition times do you prefer morning, afternoon, or evening?
I PREFER TO BE LATER IN THE AUDITION PROCESS. MY FIRST CHOICE IS AFTERNOON, BUT IF THE AUDITIONS WILL GO INTO THE EVENING THAN I PREFER AN EVENING TIME.

18. What do you wear to an audition and what do you wear for a recital?
FOR RECITALS I USUALLY LIKE TO DRESS MORE FORMALLY WITH BRIGHT COLORS AND FANCY ATTIRE.
FOR AUDITIONS I LIKE TO BE COMFORTABLE BUT I GENERALLY WEAR CONCERT BLACK SO THAT IF THE SCREEN IS LOWERED ANY POINT, I LOOK PROFESSIONAL AND READY TO PLAY IN THE ORCHESTRA SETTING.

19. Which do you find more stressful, a recital or an orchestral audition and why?
I FIND BOTH RECITALS AND ORCHESTRA AUDITIONS EQUALLY STRESSFUL. IT ALL DEPENDS ON MY PREPARATION AND HOW CONFIDENT I FEEL GOING INTO EITHER EVENT. PERHAPS RECITALS ARE MORE STRESSFUL IN A WAY, BECAUSE WITH ORCHESTRAL AUDITIONS, I NEVER WORRIED WHETHER I WOULD WIN OR NOT. BUT RECITALS I ALWAYS WANTED TO DO WELL AND PLEASE THE AUDIENCE.

Name: ALEX ILES
Age: 52

How many professional auditions have you taken? 10
How many graduate level and/or professional recitals have you given? About 15

1. Describe your professional career in terms of teaching positions and/or performance
opportunities.

I have been an adjunct trombone instructor at Cal State Northridge and Cal State Long Beach, Azusa Pacific University and California Institute of the Arts. I am also a freelance and recording musician. I also perform chamber music and orchestral music and am a leader and sideman in several jazz groups. I have also given recitals and masterclasses at numerous colleges, universities and international music festivals.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?

They are very different ways of sharing music. One is being a part of something much bigger than you could ever be by yourself, finding a way to translate the composer's thoughts, feelings and spirit into a unified sound, while solo performance is more about searching for your own individual way of expressing and interpreting a composer's musical ideas. Jazz ensemble performance is linking together in the moment creating a group sound and balance that is unique to that group of musicians. As a jazz soloist, I enjoy exploring the melody, form and group interaction through musical interpretation, embellishment and improvisation.

3. What is your typical daily practice routine? Depending on what I have "coming up", I will play at least 2 hours total of the outline below. Up to 4 hours a day if something is coming up, tapering back 1 week prior to the performance/audition

A. One hour of fundamentals [breath, tone production, flexibility and intervals [slow to fast], articulation [slow to fast, single/double/triple/doodle tongue], range development, simple melodies by ear. Scales, Intervals and Arpeggios [1 scale, intervalic and/or arpeggio pattern in every key, and/or one key center where I will play several scale, intervalic and/or arpeggio patterns]

B. One hour of etudes and excerpts, 2-3 lyric/legato etudes, 2-3 "technical etudes", 2-3 contemporary [harmonically, rhythmically]. 2-3 excerpts/day. Varying ranges. I often draw etudes from other instruments

C. One-two hours of prep for solo, orchestral, chamber and/or jazz performance/s

D. One-Two hours if preparing for major recital or audition.

These blocks are often broken up into 15-30 minute segments.

4. How far in advance would you start preparing for an orchestral audition?

2 months is ideal for me, but I am usually including major excerpts in my daily practice. But I always have to "start over" somewhat for every audition. I will cut back on Letter B and C above and dedicate more time to audition prep in Letter D.
5. How far in advance would you start preparing for a recital?
I will choose a program 4-6 months prior, depending on how much new material I will be playing. If there is 1 or 2 new pieces of repertoire, 4 is plenty. If it is all new and I want to do more from memory, 6 months makes sense, but I don't play that much from memory.

6. Did your practice routine change when you knew you had an important audition coming up?
Not much. I make sure to do a basic routine every day. At the peak of my prep, about a month in advance of the audition, I don't need as much "warm up" time, but I still try to keep my chops supple and resonant.

7. How did your practice routine change when you scheduled a recital?
Big hours 1 month prior. I run entire pieces by then. I try to be able to get through everything twice a day at least once or twice a week. By that one month mark, I start including excerpts of the solos in my routine, so it all kind of starts to run together.

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?
Yes, it does. More so as I've gotten older. More for recitals where the physical demands of a 60-90 minute concert are more physically demanding than a 4-6 minute first round of an audition. The endurance of a full day of an audition where you are advanced several rounds and perhaps play with the section can be taxing but still not at taxing as a solo recital.

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?
Standing for both, but I do sometimes practice for an audition sitting because sometimes that is requested!!

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?
Nope. No one usually makes a big deal of that if/when you start playing in the section in a final round. That pitch reference is more important for strings.

11. Do you get more nervous for an audition or a recital?
I tend to freak more at auditions. There is more riding on those few minutes. A few embarrassing mistakes at recital is a drag, but it's not making or breaking the chance of something else!!

12. Is there any difference in your nerves for an audition or a recital?
Nerves, for me are in the moments right before and immediately when I begin. Once I start, I am usually pretty calm and into the music.

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition?

I think the most important thing I learned about performance preparation is that many musicians think they are going to pretend they are in their practice room on stage. Instead it should be the exact opposite. Bring the performance space and attitude to the practice room. I set aside a separate room or area for "top to bottom" runs through mock performances. I try to recreate the feeling of shaking and lack of breath by running in place or up and down stairs for a few minutes, then play through the list or recital piece.

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?

I try not to change too much the day of the audition. The "warm up" for me might include a little bit more breath work. Depending on how the audition "went" I am usually just glad it's OVER!! I have felt great about a couple auditions I have played and not gotten out of the first round, while I have also felt that I have played pretty average and been advanced, and one time, won the job!! Go figure!!

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?

For a recital I really start playing less and less the few days prior and on the day. I really do more visualization and listening in my head and go over each piece mentally more than on the instrument. Very often, recitals have to happen after a long day of travelling with little sleep, so I make sure that I try to get a nap in the day I perform. I would usually play better with a one hour nap instead of an extra hour of warming up and tightening up before the concert!!

16. Do you prefer recitals earlier in the day or later in the evening?

I like them in the afternoon! I am not a big morning recitalist!! Evenings are ok, but I tend to be stressing one way or the other the whole day!!

17. Regarding audition times do you prefer morning, afternoon, or evening?

I have done equally badly and WELL at all hours. I like playing in the afternoon, but I had my WORST audition in the afternoon!

18. What do you wear to an audition and what do you wear for a recital?

Audition, casual dressy [nice shirt, slacks, nice shoes....no jeans or sneakers]
Recital...varies....coat/tie, coat/no tie, all black/jacket/tie, all black/jacket, all black/no
19. Which do you find more stressful, a recital or an orchestral audition and why?

Overall, I think the artificial nature of auditions put the musicians in a very musically challenging environment that is not conducive to really allowing for many musical or personal strengths to be demonstrated. It’s a solo audition for an ensemble position. It also encourages a very sterile playing that sounds fine when a player plays alone, but when that same player is placed in a section, they do not blend or balance or adjust to the ensemble.

That said, a recital places a lot of pressure on the soloist to carry the entire performance, which is a great responsibility. Few performers I have known [including some legendary musicians!!] have the kind of complete artistry required to really perform a musically convincing recital. It is a rare gift. I love preparing for both recitals and auditions, actually. The process itself is one of the best ways to address many fine points in your playing and musicianship. In either situation, there are no excuses, nowhere to hide. This can be thrilling one moment, devastating the next!!

Name: Anne Diener Zentner
Age 65
No. of professional auditions: One
No. of recitals: countless in a 40+year career Resume and bio: Not available

1. I was hired by the Los Angeles Philharmonic as Principal Flute at the age of 22 in 1971. I have taught at CalArts, Usc,and Rice and performed numerous master classes and recitals here and overseas.

2. I preferred performing in the orchestra in all respects.

3. My practice was so varied from day to day that there ws no set routine, which I felt led to inattention and rigidity. Between rehearsals I spent much time in learning the repertoire for upcoming concerts as well as reading through etudes.

4. I had only 3 weeks notice for the Los Angeles audition and spent every moment of it preparing.

5. For a recital I would begin several month`s out with my pianist, working on repertoire and discussing musical ideas.

6. See number 4.

7. More time-an extra hour or Two was spent daily for recital music.

8. Tendonitis is a big problem for flutists especially when practicing for long, sustained periods. I have always worked in short bursts with time in between to ice or relax the
affected muscles.

9. I will stand when preparing for either as they are usually the default mode for either one. If a work calls for a long sustained passage I will practice sitting down as air flow changes dramatically from one position to the other.

10. I work with a tuner set to whatever pitch the orchestra plays at (it was 440) I use a mike that is attached to the flute and do slow octaves and then slow 5ths. I find that when I know where I tend to place my largest intervals in relation to each other I have little difficulty adjusting my small intervals as needed. I do this in every dynamic.

11. Playing for anyone who is judging one is always difficult, regardless of the circumstance.

12. See number 11.

13. For nerves I focus on on concrete thing I can keep track of while I play, such as the rhythmic pulse underlying the piece. If one does not tightly focus the mind on a doable goals doubts and fears tend to take over.

14. I probably play way too much before an audition or performance to quiet my nerves. I have no special routine.

15. See number 14

16. Because of my work schedule I learned to play at any time of day.

17. I would prefer late morning but since one has no control over such things one has to learn to play at a moment's notice. Perhaps by picking up the flute at unexpected times when preparing and playing one of the pieces or excerpts cold.

18. If I could I would have loved to wear dressy pants for concerts but our work demanded skirts which I found confining and awkward. One should wear either depending on preference (women) but in good taste. I always practiced in tose clothes before a recital as well as the shoes to make sure my outfit would be comfortable.

19. I don't have enough info to answer that question.

Name: Diane Alancraig

Age: 57

How many professional auditions have you taken? Not sure of exact number but over 20

How many graduate level and/or professional recitals have you given? many
1. Describe your professional career in terms of teaching positions and/or performance opportunities.

Over the years, I have had the good fortune to work with some of the world's most distinguished artists and musical organizations, including the Philadelphia Orchestra, the Los Angeles Philharmonic and the Long Beach Symphony. I have also toured widely in the U.S., Europe and Japan. In addition to playing in live orchestra I also work in the motion picture and TV recording industry. I have taught flute at California State University at Fullerton, Biola University, Azusa Pacific University and am currently on faculty at Cal State Los Angeles. I am also a Teaching Artist for the Los Angeles Philharmonic.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?

I enjoy both equally as they both have interesting but different challenges.

3. What is your typical daily practice routine?

Depends on what music I need to prepare. I usually do warm up exercises of some sort that focus on getting my air moving and embouchure relaxed. Then I work on exercises I develop from the music I am preparing.

4. How far in advance would you start preparing for an orchestral audition?

The more time I have the better. I would start as soon as the position was announced.

5. How far in advance would you start preparing for a recital? Depends on whether the repertoire I am playing is new to me, or music that I have played many times. I always start with the unknown to give myself the most time to absorb and live with the piece.

6. Did your practice routine change when you knew you had an important audition coming up? Absolutely. I would spend many more hours honing the required excerpts.


8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?

Yes, my tension increases as a performance (of any kind) gets closer. If this mounting tension that is left unchecked I occasionally have experienced physical pain.

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you? I always stand. Makes me feel that I have better wind control.

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment? I use my tuner set at 442. The adjustment is not difficult ...it just takes focus and lots of checking.
11. Do you get more nervous for an audition or a recital? *Audition because I have less control. An audition is like taking a test...you study hard and as completely as you can, but you are never sure which questions and information will be covered. In recitals, you know exactly what to expect and you have thought out very carefully the pieces and order that will most benefit your performance. So going in, you already have more control and knowing what to expect is always more calming.*

12. Is there any difference in your nerves for an audition or a recital? *Yes, see above*

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition? *Same techniques for both. Lots of good preparation and breathing/focus exercises. I try to train mentally as well as physically....much like a professional athlete would do.*

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over? *By the time I reach audition day I can usually plow through all the repertoire in about 45 minutes. So briefly warm up and I go through it just once. I do not like to overplay the day of the audition. As a matter of fact, as the audition gets very close I am actually practicing less and less, Instead I focus my work on being able to “hit my mark” with each excerpt without warm up or in a cold room or any unfavorable condition that I imagine I could encounter at an audition*

*There is always relief of some sort after I have played. If I have performed well, I feel a lot of satisfaction regardless if I advance in the audition. Performing under “audition conditions” is always a personal journey. I never feel that I am competing against anyone else. I am always looking to do my personal best and that’s what matters most to me in these situations.*

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over? *On recital days, I also make sure I do not over-practice. I want to be fresh for the performance, so I just hit up spots that I find difficult, practice slowly and work on my mental attitude. After there is always a sense of accomplishment, and hopefully I am happy with the way I played.*

16. Do you prefer recitals earlier in the day or later in the evening? *Evening*

17. Regarding audition times do you prefer morning, afternoon, or evening? *Depends where I am. If I have traveled a long ways to get to the audition, I might have jet lag to contend with...so an afternoon audition would be preferable. If I am near home ...late morning would be my preference. I do not like sitting around and waiting.*

18. What do you wear to an audition and what do you wear for a recital? *Comfortable clothes for both. If I know the audition is behind screen , I play in my usual “day” clothes (jeans, t shirt) but I always bring a change in case I get to finals and the*
committee has to see me. Even then, I stay pretty plain looking. I want them to pay attention to my playing not what I am wearing. For recitals, I pick something comfortable to breathe in.

19. Which do you find more stressful, a recital or an orchestral audition and why?

Hmmmm I think this question was answered above in #11 & 12

Name: Julia Heinen

Age: 53

How many professional auditions have you taken? 26. I was a finalist or winner in 19.

How many graduate level and/or professional recitals have you given? Well, actually, I have no idea. I did 8 and a concerto for my MM and DMA. After that, who knows. It would be hundreds for sure.

1. Describe your professional career in terms of teaching positions and/or performance opportunities.

This is detailed on my resume, of course, but here is a quick prose overview. Currently (and for the past 19 years) I’ve been a professor at CSUN. I came here in 1995 as an untenured, assistant professor. I was promoted to associate and tenured in 2001 and promoted to full professor in 2006. Prior to that I was at Valdosta State University in Georgia as an associate professor. Before that at Luther College in Decorah, Iowa as an assistant professor (my first college job when I was 27). I took the Luther College job 5 days after winning the principal clarinet position in the Omaha Symphony. The college job paid about 10,000.00 more and had benefits.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?
soloist

3. What is your typical daily practice routine?
I warm up for an hour in the morning (6am) and then practice about another hour or 90 minutes. At night, I do another 2-3 hours. Sometimes in the day (at school) I can get in 30-60 minutes depending on my schedule.

4. How far in advance would you start preparing for an orchestral audition?
This is a difficult question to answer. When you are practicing excerpts you are doing them all the time since all auditions have a similar audition list. But as soon as the list comes out would be a good answer. That could be 9 months before the audition.

5. How far in advance would you start preparing for a recital?
I learn the music during the summer for the next season.
6. Did your practice routine change when you knew you had an important audition coming up?
   Yes

7. How did your practice routine change when you scheduled a recital?
   You need to put in more time. The physical demands of a recital are significantly more than playing in an orchestra or taking an audition. To play 80 minutes of music is extremely demanding physically, so you need to playing 6 hours a day for 6 months before that.

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?
   I have had a few issues in my past but it does not flare up when preparing for either.

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?
   I sit for audition practice (or did when I was doing that) and start standing 1 month before a recital. I would stand all the time but it’s too hard on my knees now to do that.

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?
    I re-calibrate my tuner to 442 and practice to that drone. This happens to me all the time since I play a lot of recitals in Europe.

11. Do you get more nervous for an audition or a recital?
    Both

12. Is there any difference in your nerves for an audition or a recital?
    No. Both are not pleasant.

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition?
    You just learn to live with it. It can get worse without warning. But, yes, I do meditation. That helps.

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?
    Exactly the same warm up routine. If I recall I would feel exhausted and relieved.

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?
    Exactly the same warm up routine. I feel exhilarated when I’ve finished a recital. It’s that feeling, which I also have on stage that I love.
16. Do you prefer recitals earlier in the day or later in the evening? 
*Well, I've done both so many times, it is what it is. It's nice when they're in the afternoon and you can go and get dinner afterward. Evenings are fine too, though.*

17. Regarding audition times do you prefer morning, afternoon, or evening? 
*It doesn't matter but I practice at all these times myself so I can do what I need to do at the times I need to do it.*

18. What do you wear to an audition and what do you wear for a recital? 
*Audition, nice and professional. Do not look like a student. I wear exactly what I wear to teach in. Recitals are very formal usually depending on the time of day and venue. A concert hall would be a floor length dress and high heels with Dmitry Rachmanov in tails or tux. University recitals might be a tea-length black dress or a black skirt with a formal beaded top and heels.*

19. Which do you find more stressful, a recital or an orchestral audition and why? 
*Both the same. They are a performance and very stressful.*

**Name: Carolyn Beck**

Age: 56

How many professional auditions have you taken? At least 20

How many graduate level and/or professional recitals have you given? At least 20

1. Describe your professional career in terms of teaching positions and/or performance opportunities. 
*I have had a pretty equal division of orchestra and teaching positions and work. These have included winning auditions for full time positions in orchestras and universities and also part time ones. As a bassoonist, I have done a lot of recitals or shorter solo performances with piano and occasionally concertos with orchestras. The majority of my performing is orchestra work, plus some chamber music.*

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both? 
*I prefer a combination of both, including chamber music as well.*

3. What is your typical daily practice routine? 
*I am ashamed to say that I no longer have a typical daily routine. I warm up on scales and intervals and make exercises of bits of whatever music I am preparing for performance. I try to make time to play a slow etude each day, and/or work on an etude or two that I have assigned to an advanced student. If I have a piece on my performance schedule that includes rapid tonguing I work in my articulation workout so that I will be ready for the orchestral piece or whatever it is.*
4. How far in advance would you start preparing for an orchestral audition? 
Less and less far in advance as the years have gone by and more auditions and, more importantly, audition preparations were accumulated. Generally, I would begin as soon as I knew of the audition and the list, or a minimum of a month ahead later in my career. I always looked for the new piece on the repertoire list to dig into. I always tried to keep working on excerpts that were problematic (technically difficult to perform well under pressure).

5. How far in advance would you start preparing for a recital? 
2-3 months if possible, especially for work on any new repertoire, but I never shied away from committing to material closer to a recital, even a month or so in advance. Once I changed repertoire for most of a big recital less than two weeks before due to the fancy of the pianist, and I have more than once received a new work from the composer only a couple of weeks before the recital.

6. Did your practice routine change when you knew you had an important audition coming up? 
Yes, I would focus more on the excerpts of course, but also study of the scores and parts of any piece on the list. I also would do more articulation exercises and scales and long tones.

7. How did your practice routine change when you scheduled a recital? 
When preparing for a recital I tend to focus more on just the literature that I am preparing, less on unrelated studies or exercises. I have used the preparation of difficult literature for technical and musical gain to a huge extent in my life as a musician, and I find the challenge of preparing difficult solo repertoire for performance to be one of the most rewarding endeavors that I can delve into in life.

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both? 
I have, but infrequently. Usually it has been in the right forearm. I am very proactive about stretching, rest, and healthy positioning of my instrument. The one time that I experienced real pain and numbness over a period of a few days was when I was going from being in shape on the modern bassoon to practicing and playing the baroque bassoon many hours a day. The spread of the fingers and therefore the use of the hand muscles, especially in the right hand, is quite different on the baroque bassoon than on the modern bassoon. I think that going quickly into heavy use of the different small muscles connecting to the hand triggered problems. Ever since that experience I have carefully eased into practicing period bassoons or contra bassoon for extended periods when needed, realizing that though my embouchure would be somewhat in shape for the different instrument, I should not extend the use of my hands and arms to practicing extensively on a different instrument without building up the fascia for playing that other instrument.

The other type of pain that I have experienced has been related to playing standing for long periods. I was able to play with a neck strap around one shoulder for many hours.
and many years with only limited strain or pain after a lot of hours playing. As I have aged, my body cannot tolerate extended hours of practice standing, and I must change strap supports to give my neck and shoulders a break.

For this reason, practicing for recitals is more physically stressful, since I always play recitals or other solo performances with piano or orchestra standing. Bassoonists are generally expected to sit in orchestra auditions, so I prepare sitting. The only time I have played standing in an orchestra audition was a couple of times in the final round when a pianist was provided for the concerto performance portion of the audition. I think that practicing for recitals is also more risky for me in terms of injury since I can practice for extended periods on passages that are new to me, and on literature of extended duration. There is some safety in the brevity of excerpts and the breaks in most orchestra literature. It is less conducive to non-stop playing than that of an interesting solo work that one might be preparing for recital. Even the hard patterns of the difficult passagework that one has to prepare for an audition has less newness and therefore stress to the specific muscles used when someone on the second or tenth preparation in their audition life than in that same person’s preparation of a new solo work.

9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?

I love to play standing, but as stated above, it is tiring and stressful to the body of a bassoonist who is no longer in their 20s or 30s. I generally prepare for an audition sitting since that is what a bassoonist is expected to do in an orchestra audition. When preparing for a recital or other solo performance, I practice some standing each day, but excess practice is done sitting, as is any practice that is alternated with reed trimming since my reed tables are designed work while sitting. This time reed trimming alternated with practicing is a significant portion of my work at all times.

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?

Yes, as a bassoonist I have to make reeds that will play at 442 and adjust to the intonation on my instrument. I prefer 440 since that is where I play at most of the time and am therefore most comfortable.

11. Do you get more nervous for an audition or a recital?

I definitely get more nervous for an audition.

12. Is there any difference in your nerves for an audition or a recital?

Yes, the nerves for a recital are based on how long it has been since I have performed this kind of a performance, how well prepared I feel, how comfortable I am with the repertoire, and is sometimes influenced by the occasion, location, or audience. Audition nerves are based on so many unknown circumstances, knowing that the committee is there to weed people out, the unknowns of performance room acoustics, sometimes order of repertoire to be performed, the real sense of the stakes being so high and the odds so low due to competition and my personal knowledge of my own weaknesses, etc.
Sometimes it is extremely difficult not to be influenced by the talk, playing, or other influence of the other people auditioning. When performing a recital, one is coming to present a prepared product that is being offered for enjoyment, not scrutiny and process of elimination. Of course judgments will be made on a recital performance, but the delivery of the musical product is definitely the most important thing in that case. This is all to say that my audition nerves are much more pronounced, and unfortunately, therefore much more intrusive, though based on my own negative perceptions. The BIG difference is that I usually feel much less nerves in second and subsequent rounds. I have played four rounds in a number of auditions in my life, unless I really feel off my game or that I did something embarrassing in the previous round, I tend to feel more focused and ready to go for the challenge after I have made the first cut.

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition?
Excellent preparation and enough rest is the best tact for me. For recitals, rehearsing in the hall helps, and working on reeds in the actual hall. For auditions, it helps to get to the city in advance and hole up in seclusion with my instrument and try to acclimate myself and my reeds to the local environment. The seclusion helps me create the focus and strength to be competitive rather than apologetic in attitude. Then, I do a period of physical relaxation and positive mental imaging for auditions. I do this too for recitals, but to a less deliberate extent. For auditions I used to do a routine of self relaxation for which I trained with a couple of people who worked with self hypnosis, a process of positive imagining really, visualizing the performance that I want for each excerpt. For recitals this come more in the mental review of each piece with the score.

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?
I used to play scales and articulation routines for perhaps 20 minutes and warm up slowly on any or all excerpts that I desired. I always spent a larger portion of my audition day warm-up on the concerto requirement because Mozart is the best test for reeds, it is usually the first thing played, the most sure to be played, and frankly because it was usually the thing I have neglected to the end of the prep period because I know it so well. I spent about an hour playing, maybe more if the audition was later in the day. I also had the task of final reed sorting, establishing reed that I expected to play, and identifying back up order of reeds 2 and 3.
After the audition I usually feel like I wish I could play again, and better. Sometimes I would feel angry at myself, sometimes tired and a bit relieved, sometimes more ready and gunning for the next one if there was another coming up soon.

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?
On recital days I warm up all passagework slowly, sort reeds as I do for an audition, though this is usually easier since I have not usually flown in the day before as is often the case when one is taking an orchestra audition. I spend whatever time I want and can
afford on each piece and calmly go to the next one. I often spend time reclining with the score for final study and imagining of my musical intent.

After a recital is over I usually wish that I could do it again (partly because I love doing that, partly because there is always something that I could have done better), but I usually have a feeling of satisfaction and musical fulfillment, for lack of a better word.

16. Do you prefer recitals earlier in the day or later in the evening?
Sunday afternoon or any evening.

17. Regarding audition times do you prefer morning, afternoon, or evening?
It does not matter, other than not liking to have a morning audition when traveling to an earlier time zone (west coast to east coast).

18. What do you wear to an audition and what do you wear for a recital?
For auditions I wear slacks or a skirt that is easy to play in and goes below the knees, but usually nice slacks and a tailored shirt or a shirt and jacket. I try to wear professional looking clothes, but personally influenced if I want (my own style, in other words). For a recital I wear either a long dress or a dressy pants and tunic or jacket combination. I try to reflect the style or mood of the music if there is something striking in my feeling for the program, and to gear the dressiness to the venue and time of day.

19. Which do you find more stressful, a recital or an orchestral audition and why?
I find an audition more stressful due to the unknowns, the limited time given to show my playing and music, the necessity of this being an eliminating process instead of a music sharing process, and the high stakes of aiming for a large but difficult to win award of a job, compared to being one of the fifty or one hundred people sent home with no future in the orchestra with which each of us has just invested so much time, money and heart into trying to win a membership.

Name: Larry Kaplan

1. Describe your professional career in terms of teaching positions and/or performance opportunities.
See attached bio.

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?
I prefer a combination. What is your daily practice routine?
I usually start with scales and flexibility exercises, then progressing to various tone/color/breathing exercises. Next comes whatever repertoire I am preparing and then more technical skill exercises – articulation, etc. as need. Minimum 2 hours daily. 3 hour as available.

3. How far in advance would you start preparing for an orchestral audition?
Although I will always be working on some orchestral repertoire, I will start to ramp up at least 4-6 weeks before an audition.
4. How far in advance would you start preparing for a recital? 3-4 weeks.

5. Did your practice routine change when you knew you had an important audition coming up?


7. How did your practice routine change when you scheduled a recital?
Extra time on repertoire.

8. Physical pain: Occasional general soreness in right hand and upper back, but not related to any upcoming event.

9. Sit or stand? It makes no difference. I do both.

10. I use a tuner calibrated to different reference pitches. Yes, it is sometimes difficult to make these adjustments.

12. I get more nervous for an audition. See #11

13. I use breathing and meditative techniques for auditions and recitals.

14. I do a modified, condensed warm-up (scales, long tones, articulation) and then run difficult passages as needed. I usually feel fine after.

15. See #14

16. I prefer evening recitals

17. I prefer afternoon audition times.

18. I wear all black to an audition and a suit or black to a recital.

19. I find auditions more stressful as they usually determine employment possibilities.

**Name: Heather Clark**

Age: 45

How many professional auditions have you taken: 7 How many grad/professional recitals: approx. 10

1. I am a freelance musician so my career has been very diverse. My performing has included chamber music, church jobs, wedding jobs, musical theater, chamber, symphony and opera orchestras, and studio recording work. My teaching work has included private studio teaching (all levels), adjunct positions with various colleges, guest artist, and flute
audition seminars.
Right now most of my performing is with LA Opera Orchestra and studio recording work. I very much enjoy learning the opera repertoire and I also enjoy the challenges and variety of recording work. I prefer to play in orchestral settings and chamber music settings.

2. My typical daily practice routine consists of long tones and a lot of them on flute. I have a routine that takes about 45 minutes. After that I will do some scales, arpeggios and whatever else I feel needs to be worked on. I will follow that with working on repertoire that I need to learn for upcoming performances and practicing piccolo, alto and bass flute.

3. I generally start to prepare 3 months before an audition

4. I have not done a full solo recital for quite some time. If I was to prepare for one today, I would start 6 months in advance to accommodate my busy schedule. It would also depend on the repertoire I chose and how many pieces on the recital I have on the program that I have never performed.

5. My general rule is to be ready to perform the recital or audition one month before the actual day.

6. My general practice routine does not change. I always do my long tone routine first and then begin working on the excerpt list.

7. I would do the same for recital repertoire. Long tones and then practice recital repertoire. I’m a big believer in being in good shape and ready to play the music. I think fundamentals (good sound and technique) are so important. They allow you to perform with flexibility and control. You need this to make all the musical expression you want with the repertoire.

8. Fortunately I have never experienced any pain when practicing.

9. I will do both, sit and stand, depending on what I’m working on. If I’m woodshedding a technical passage that I know is going to take time I will sit down. I generally stand while practicing, but if I know I’m about to put in a five hour session I will sit.

10. I have never had to prepare an audition for an orchestra pitched at 442 so I do not know how that adjustment would be. Flute is a pretty flexible instrument though so I do not imagine it would be that hard. If I’m preparing 3 months in advance and doing my long tones at 442 I would guess it would not affect me that much.

11. I get nervous no matter what. Auditions are so short that you never have time to settle the nerves. In a recital I tend to relax after the first piece.

12. My nerves are the same
13. No matter how much I practice and prepare for an audition or recital, I still get nervous. I’ve learned to accept this over the years. I take Indoral to control the physical effects nerves have on my body (short of breath, shaking). I also say a lot of positive thoughts to myself before performing. Often I remind myself how I’ve done this before, done a good job and I will do the same this time.

14. My warm up routine on the day of the audition is the same routine I always use in my regular practice. After the audition is over I feel great, win or lose. It is such a concentrated amount of time and effort over 3 months. I’m glad to have my life back!

15. My answer for 14 is the same for 15 16. I prefer to perform in the evening 17. I prefer afternoon

18. I like to look professional for an audition. Even if it is behind a screen I get dressed as if I’m going to a job interview. I make sure it is comfortable because it could be a long day. A recital is more formal so I plan ahead on what I’m going to wear. It depends on whether it’s a day recital or evening on how formal the outfit should be. The main thing for me is that the outfit is comfortable to hold my flute up and I’m able to breathe easily. Also since I will be standing, I choose heels that I feel stable in.

19. I get more stressed out for auditions. Auditions are about getting a job and can really change your life. You are training for months to perform for 5 minutes. It’s a very mentally stressful process. Recitals to me are more about playing the music and performing. Yes, there is mental preparation and stress but there is no competition involved.

Name: Ellen Burr
Age: 55
How many professional auditions have you taken? 0
How many graduate level and/or professional recitals have you given? 60+ (This is flute and piano, other ensembles as a player and LAFO as conductor.)

1. Describe your professional career in terms of teaching positions and/or performance opportunities. My career is a bit different than a solely classically trained flutist, as I have a MM in composition and creating music and sounds is just as important as playing flute.
I’ve run an independent teaching studio for 39 years. In addition to that, I’ve taught at music stores in the L.A. area and Wichita, KS
I’ve held a one-year position as a theory and composition professor at Wichita State (2010-11) and I filled in one semester as flute instructor, for Rachel Rudich at CalArts (Spring 2012)
As a Yamaha Artist, I present clinics and concerts around the U.S.
I’ve performed as a non-union freelance musician in L.A. since 1980. Jobs have included pick up orchestras, chamber ensembles, trio sonatas for concerts, wedding, parties,
synagogues, churches and independent films and TV. In addition to classical repertoire, I’ve performed jazz standards.
My non-paying gigs are experimental improvisation ensembles. I’ve led (and played in) duets, quartets and the L.A. Collective, which included 15 musicians, a poet and 3 dancers.
I have performed as a flutist on over 30 CD’s mostly experimental improvisation (also known as spontaneous composition or Free Jazz).
I’ve also improvised with dancers and theater companies

2. Do you prefer performing as a soloist, an orchestral musician or a combination of both?
I prefer performing as a soloist or in small chamber ensembles. I do not like playing in an orchestra and have not pursued that path.

3. What is your typical daily practice routine?
I’m embarrassed that I don’t practice more. I divide up my practice into breath and lip control, intonation, scales/intervals, vibrato, double tonguing, dynamics, extended techniques and spend 10 min. on at least one of those a day. Depending upon the day, I will play more than one, improvise, work on an etude or solo, or play simple tunes with Smart Music accompaniment.

4. How far in advance would you start preparing for an orchestral audition?
N.A.

5. How far in advance would you start preparing for a recital?
3 months preferred, but often I don’t have that luxury.

6. Did your practice routine change when you knew you had an important audition coming up?
N.A.

7. How did your practice routine change when you scheduled a recital?
I practice at least an hour six days a week. I rotate the pieces that I am working on and tend to incorporate my exercises of breath and lip control, dynamics, intonation, scales/intervals, vibrato, double tonguing into the pieces I’m working on.

8. If you ever experience physical pain, such as tendonitis, tennis elbow, or overuse, do you find it flares up when preparing for a recital or an audition or equally for both?
Yes, when I was playing a lot of 4-hour party gigs, I had a problem with my left wrist and side of the neck. At one point it got so bad, my nerves didn’t respond and I started making mistakes because my fingers didn’t move quick enough. (That is actually how I got started making jewelry and why my daily practice time routine became so severely truncated.) If I practice more than 45 min. without a break I start getting a severe impingement in the left side of my neck. That is why I like to have 3 months of preparation time, because I cannot play for extended hours any more.
9. Do you prefer to sit or stand while practicing for a recital or an audition, or does it not make a difference to you?

*Doesn’t make a difference. I mostly stand, but do both.*

10. Is there anything specific you do differently when preparing for an orchestra that performs at a specific pitch such as A=442? Is it difficult to make this adjustment?

*N.A.*

11. Do you get *more* nervous for an audition or a recital?

*Audition*

12. Is there *any* difference in your nerves for an audition or a recital?

*YES!!!!!!! That’s why I don’t take auditions! Auditions are about someone else’s standards. A recital is about expressing myself through music. When I teach audition techniques, I work to train my students to go into an audition and just play as if it were a concert. If I had to take auditions, that is how I would approach it. I remember that my job is to play not judge.*

13. Do you do anything specific to help control your nerves and do you have different techniques for a recital or an audition?

*If I get nervous, I wiggle my toes and feel my socks. I have several exercises that I learn in a Chekhov theater class that I do. I do yoga 8 count breaths. I like to hold a warm teacup and drink tea. I eat a solid protein meal 1-3 hours before a concert.*

14. What is your warm-up routine on the day of an audition and how do you feel once the audition is over?

*N.A.*

15. What is your warm-up routine on the day of your recital and how do you feel once the recital is over?

*I do more tone exercises and play the pieces at a slower (2/3 the speed usually) tempo straight through. This centers me, works on tone and dynamics and breath control. If I haven’t done my woodshedding by then it’s too late.*

16. Do you prefer recitals earlier in the day or later in the evening?

*3pm-7pm is my favorite time.*

17. Regarding audition times do you prefer morning, afternoon, or evening?

*N.A.*

18. What do you wear to an audition and what do you wear for a recital?

*For recitals I tend to wear a floor length dress, skirt or pants. Not too formal. I want to appear professional, but not put off the general public. I often wear black with a color accent, or dark purple or blue. I often talk during my recitals. (Esp. when playing more experimental pieces.) I want the audience to feel like the music is something that they*
can relate to. If it’s a taffeta formal black dress I feel too stuffy, and I think it distances me from the audience.

I don’t do auditions, but for clinics I often wear tailored black pants and a sweater, sometimes I wear a contemporary dress and funky hose. For the same reasons as my concerts I want to be approachable.

19. Which do you find more stressful, a recital or an orchestral audition and why? see answer to 12.
Julianne Bruce, Flute
in her Master of Music Recital

A Student of Sandy Kipp

Featuring Paul Switzler, Piano

Saturday, November 9, 2013, 4:30 PM
California State University, Northridge
Cypress Recital Hall

In partial fulfillment of the Master of Music Degree
In Flute Performance
Program

Air Allemand, Opus 22............................Theobald Boehm
(1794-1881)

Les Folies d’Espagne for solo flute...............Marin Marais
(1656-1728)

Sonata........................................Paul Hindemith
(1895-1963)

   Heiter bewegt
   Sehr langsam
   Sehr lebhaft - Marsch

Intermission

Sonatina......................................Eldin Burton
(1913-1979)

   Allegretto grazioso
   Andantino Sognando
   Allegro giocosos

Fantaisie.....................................Georges Hue
(1858-1948)

Concerto, Op. 283.............................Carl Reinecke
(1824-1910)

   Allegro molto moderato
   Lento e mesto
   Moderato

Reception to follow