AUDITION TECHNIQUES OF YOUTH ORCHESTRAS

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Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signed by candidate

Y-M Brand

11 September 2008

Abstract

The aim of this study is to research and assess the audition techniques of youth orchestras globally. The researcher aims to provide more information regarding a very important tool in the education of young musicians from all walks of life.

The researcher will make use of the opportunity to discuss important aspects regarding the audition procedures, which has to be examined closely in order to have well balanced youth orchestras. The researcher feels that it is imperative to also realise the important role that youth orchestras play in creating excellent professional orchestras.

Furthermore, the researcher aims to create a model for audition procedures. The researcher will assess all information at her disposal in order to create a model that she feels will ensure fair auditions. It must be emphasised that this is a proposed model only and it will not be implied that the model must be used in its entirety in order to create fair auditions. The researcher is fully aware of the fact that each orchestra has a unique set of circumstances which has to be taken into consideration when executing auditions.

Opsomming

Die doel van hierdie studie is om die oudisietegnieke van jeugokeste wêreldwyd na te vors en te evalueer. Die navorser streef daarna om meer inligting aangaande hierdie belangrike opvoedingsmiddel daar te stel, aangesien dié orkeste 'n belangrike rol in die ontwikkeling van jong musikante speel.

Die navorser maak van die geleentheid gebruik om belangrike aspekte aangaande die oudisie-proses te bespreek. Hierdie aspekte moet deeglik bestudeer word om sodoende 'n gebalanseerde orkes te verseker. Dit is ook belangrik om ingedagte te hou dat jeugorkeste as 'n belangrike voedingsbron vir professionele orkeste dien.

Die navorser streef verder daarna om 'n model vir oudisieprosedures op te stel. Om in staat te wees om die die model saam te stel, sal die navorser al die inligting tot haar beskikking bestudeer. Dit is belangrik om uit te lig dat hierdie model 'n voorstel is en dit sal nie geimpliseer word dat die model die enigste manier is om regverdige oudisies te verseker nie, aangesien die navorser deeglik bewus is dat alle orkeste unieke omstandighede het wat in ag geneem moet word wanneer oudisies afgeneem word.

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CONTENTS

1.	**INTRODUCTION**		1
	1.1	Research Problem and Objectives	1
	1.2	Background	3
	1.3	Literature Review	5
	1.4	Chapter Outline	
2.	**RESEARCH PROBLEM AND METHODOLOGY**		15
	2.1	Research design	16
	2.2	Methodology	16
	2.3	Limitations	18
3.	**OVERVIEW OF YOUTH ORCHESTRAS' AUDITION TECHNIQUES**		
	3.1	**Boston Youth Symphony Orchestra**	20
	3.1.2	Audition Procedure	20
	3.1.3	Audition Requirements	20
	3.1.4	Audition Panel	20
	3.1.5	Audition Results	20
	3.1.6	Challenge Procedure	21
	3.2	**Eastern Youth Orchestra**	22
	3.2.1	Audition Procedure	22
	3.2.2	Audition Requirements	22
	3.2.3	Audition Panel	22
	3.2.4	Audition Venue	23
	3.2.5	Audition Results	23
	3.2.6	Challenge Procedure	23
	3.3	**Greater Buffalo Youth Orchestra (GBYSO)**	
	3.3.1	Audition Procedure	24
	3.3.2	Audition Requirements	25
	3.3.3	Audition Panel	25
	3.3.4	Audition Venue	25
	3.3.5	Audition Results	26
	3.3.6	Challenge Procedure	26
	3.4	**Interschool Orchestras of New York (ISONY)**	
	3.4.1	Audition Procedure	27
	3.4.2	Audition Requirements	27
	3.4.3	Audition Panel	27
	3.4.4	Audition Results	26
	3.4.5	Challenge Procedure	26

3.5 New York Youth Symphony
3.5.1 Audition Procedure 29
3.5.2 Audition Requirements 29
3.5.3 Audition Panel 29
3.5.4 Audition Results 29
3.5.5 Challenge Procedure 30

3.6 Sacramento Youth Orchestra 31
3.6.1 Audition Procedure 31
3.6.2 Audition Requirements 32
3.6.3 Audition Panel 32
3.6.4 Audition Venue 32
3.6.5 Audition Results 33
3.6.6 Challenge Procedure 33

3.7 Wisconsin Youth Symphony Orchestra 34
3.7.1 Audition Procedure 34
3.7.2 Audition Requirements 35
3.7.3 Audition Panel 35
3.7.4 Audition Venue 36
3.7.5 Audition Panel 36
3.7.6 Challenge Procedure 36

3.8 World Youth Orchestra
(INTERLOCHEN CENTRE FOR THE ARTS) 37
3.8.1 Audition Procedure 37
3.8.2 Audition Requirements 37
3.8.3 Audition Panel 38
3.8.4 Audition Results 38
3.8.5 Challenge Procedure 38

3.9 European Union Baroque Orchestra 39
3.9.1 Audition Course Repertoire 40

3.10 European Union Youth Orchestra 42
3.10.1 Audition Procedure 43
3.10.2 Audition Requirements 44
3.10.3 Audition Panel 44
3.10.4 Audition Venue 45
3.10.5 Audition Results 45
3.10.6 Challenge Procedure 45

3.11 Joven Orquesta Nacional de España 46
3.11.1 Audition Procedure 46
3.11.2 Audition Requirements 47
3.11.3 Audition Panel 47
3.11.4 Audition Venue 48
3.11.5 Audition Results 48
3.11.6 Challenge Procedure 48

3.12 South-African National Youth Orchestra (SANYO)
3.12.1Audition Procedure 49
3.12.2Audition Requirements 49
3.12.3Audition Panel 50
3.12.4Audition Venue 50
3.12.5 Audition Results 50
3.12.6 Challenge Procedure 50

3.13 Western Australia Youth Music Association
3.13.1Audition Procedure 51
3.13.2Audition Requirements 51
3.13.3Audition Panel 52
3.13.4Audition venue 52
3.13.5Audition Results 53
3.13.6 Challenge Procedure 53

3.14 SBS Radio and Television Youth Orchestra, Australia
3.14.1Audition Procedure 54
3.14.2Audition Requirements 55
3.14.3Audition Panel 55
3.14.4 Audition Results 55
3.14.5Challenge Procedure 55

4.	**POINTS OF DISCUSSION**	56
	4.1 Audition Venue	56
	4.2 Fairness in Auditions	57
	4.3 Audition Panel	62
	4.4 Auditioning Annually or Bi-annually	63
	4.5 Audition Types	64
	4.5.1 Recorded or Live Auditions	64
	4.5.2 'Blind' auditions	65
	4.6 Audition Repertoire	65
	4.7. Sight Reading	66
	4.7.1 A short history	66
	4.7.2. Important aspects of sight reading	66
	4.7.3 Implementation of Sight-Reading in the Audition Procedure	69
	4.8 Feedback	71
	4.9 Challenge Procedure	74
5.	**PROPOSED MODEL**	78
	5.1 Administrative considerations	78
	5.1.1 Dates	78
	5.1.2 Audition Panel	79
	5.1.3 Venues	80
	5.1.4 Audition Requirements	80
	5.2 Auditions	81
	5.2.1 Annual or bi-annual auditions	81
	5.2.2 Live or Recorded auditions	83
	5.2.3 Judging Criteria	83
	5.2.4 Challenge Procedure	83
	5.2.5 Mark sheet	84
	5.2.6 Feedback	86
6.	**CONCLUSION**	87
7.	**BIBLIOGRAPHY**	88
8.	**ANNEXURES**	94
	A: Youth Orchestra Contact Addresses	95
	B: Questionnaire 1	97
	C: Questionnaire 2	98

LIST OF TABLES AND CHARTS

Table 1: Respondent Classification by Continent 19

Chart 1: Blind Auditions vs. Visual Auditions 60
Chart 2: Sight-Reading in the Audition Process 68

1. INTRODUCTION

1.1 Research Problem and Objectives

Teenagers and young adults take part in the various Youth Orchestra Courses around the world for several reasons: They want to learn more about their instruments, they want to obtain orchestral experience and they want to make music together with their peers. At the same time they also want to learn more about music as well as about themselves. This learning curve must include measuring their musical abilities against those of their peers.

From the information stated in the aforementioned paragraph, one can see that the educational purpose that youth orchestras fulfil cannot be over emphasized.

It is very important for all involved in the set-up of this educational process to understand and acknowledge the care that has to be taken to ensure that all the participants of any youth orchestra course feel that the course has fulfilled an educational purpose. Furthermore, each participant should feel that they can benefit by returning the following year.

The first time any of the participants come into contact with the Youth Orchestra system is when they have to audition for an orchestra. Seeing that this is the initial interaction with the orchestra, the researcher feels that great care and consideration has to be given to the planning and execution of the audition process, and therefore the focus of this study specifically pertains to the audition processes of youth orchestras.

In this study, the researcher will try to establish how youth orchestra auditions can be optimized: Providing for annual change and maintaining absolute integrity and equality in all phases of the testing procedure. There are concerns regarding any type of orchestral auditioning that may not be obvious to the outsider, but which can interfere with the fairness of the audition process:

- Personal interests such as nepotism or the "political" influence of eminent teachers, whose reputations may rise or fall according to how their students fare.
- Course seniority: Favouritism towards more experienced course-goers who were previously members of the top orchestra, despite talented newcomers.
- Privilege towards players of less popular instruments such viola and double reeds which may not be of as high a standard as other sections of the orchestra, due to their relative rarity.
- Bias towards personal appeal, gender, race and age is often a problem which the audition process should endeavour to prevent.

Another concern that needs to be addressed is whether the youth orchestra procedure ensures that the chair in the orchestra is allocated to the better musician or the student that practised the most. For that reason the importance of sight-reading is also being investigated.

The "challenge" procedure will also be discussed. This system of promotion was the brain child of Mr. Joseph Maddy, one of the founders of the Interlochen School of the Arts, situated in Michigan, United States of America (Boal, 1998). Recently, the "challenge procedure" at Interlochen was set aside. The researcher will discuss briefly the reasons for this dismissal. The aim of this discussion is to determine whether it will be possible to build a "challenge" procedure or a similar system into the South African style of orchestral course, bearing in mind the reasons for its discontinuance at Interlochen.

In educational psychology, feedback is a well known aspect in the learning process of any student. The importance of feedback will be investigated, seeing as the researcher feels that it is a very important aspect in the educational process of a youth orchestra. Furthermore, the implementation of feedback in the system of youth orchestras will also be discussed.

The aim of this study is to assess audition techniques used by various youth orchestras around the world and to combine the most effective techniques into one proposed procedure. The different techniques will be compared with each other and a final model for auditioning suggested.

Conductors and course-directors will, through this study, be furnished with current information regarding auditioning techniques.

The researcher feels it is important to state that this model is by no means the only way to go about the audition process. However, the model is based on the important aspects found to be crucial in almost all of the youth orchestras' audition procedures. Furthermore, this model can be adapted to suit the needs of any youth orchestra in the global community.

1.2 Background

As a trumpet player, the one field where I gained most experience was from playing in youth orchestras. The first youth orchestra in which I played was the Free State Youth Symphony Orchestra.

This orchestra was based in Bloemfontein, a small city in the middle of South-Africa. From there I played, amongst others, in the South-African National Youth Orchestra and the International Youth Wind Ensemble. The experience I gained from youth orchestral activities not only taught me how to be an orchestral musician, but aided me in the appreciation and enjoyment of music. Most importantly, however, it gave me a love for music. The youth orchestra system also taught me about work ethic, integrity and gave me experience in working together with my peers where I developed social skills.

I have played for more years in the National Youth Orchestra of South-Africa (SANYO), than for any other orchestra and feel that SANYO was the orchestra that played the biggest role in my life. I went through the ranks and ended my time spent in SANYO with an International Tour.

After my undergraduate studies, I started my professional career as a brass teacher at the Kimberley Academy of Music, National Institute for Higher Education. This music school is managed by the Director of SANYO, Faan Malan.

I was never involved in the organisation of the annual youth orchestra course, but for the first time I could actually see how much planning and organisation is involved in such an event. I also realised then how many South-African musicians attended the annual orchestral course.

Later in that same year, another youth orchestral course was launched, namely The Junior South African Youth Orchestra Course. This course focused on children too young to attend the existing South African National Youth Orchestra Course. I became involved in an organisational capacity as well as in an educational capacity, being one of the tutors. I was also involved in the judging process of the brass candidates, together with Mr. S.A. Kierman, who is my supervisor for this study.

Initially when I enrolled for this degree, I decided I wanted to do research purely on SANYO. This became difficult when I found out that the SANYO Archives had been misplaced in a library's store room.

I had to find a new topic, knowing that I still wanted to research in the field of youth orchestras. I started searching on the databases for youth orchestras and was shocked to realise how little research has been done. I considered doing an overview of all the youth orchestras internationally in order to add to the research done on youth orchestras, but realised that due to the number of youth orchestras globally, I would not be able to do them justice, as I would have to resort to writing no more than two paragraphs on each orchestra.

My supervisor suggested that I only focus one or two underlying aspects common to all the youth orchestras found globally.

I feel very strongly about education and the educational role that youth orchestras can fulfil. All orchestras operate differently from one another, but the one aspect that is underlying in all of them is the fact that candidates are not simply accepted into the orchestra, but have to do an audition. I therefore decided to do my research on the Audition Techniques for Youth Orchestras.

1.3 Literature Review

There are a number of books, pamphlets, dissertations and journal articles written on how to prepare for auditions, suggested repertoire lists and common orchestral excerpts for professional orchestral auditions, some focusing on specific instruments, but very few sources that focus on the actual audition techniques and procedures for youth orchestras have been found.

The National Youth Orchestra of Spain (Joven Orquesta Nacional De España), JONDE, published a book for their 20th anniversary (Jonde, 2003). "20' Jonde 1983 – 2003: 20 Years of The National Youth Orchestra of Spain (JONDE)" It encompasses the last 20 years of the existence of the orchestra.

This orchestra is currently a pedagogical and management model for other orchestras. One of these orchestras is the South African National Youth Orchestra (SANYO): When the new management of SANYO was appointed in 2005, some of the Joven Orquesta Nacional De España's course activities and course outcomes were adopted and implemented in the SANYO Orchestral Course.

Dean Boal, the President from 1989 to 1995 of the Interlochen Centre of the Arts, in Northern Michigan, published a book in 1998 on how this summer school in Michigan started and how it developed into the prestige arts academy and summer school for high school musicians that ranks as one of the world's most renowned schools of the arts.

JONDE and Interlochen are sources of information, because these two institutions are firstly, well known and secondly, publications can be found about these two youth orchestras.

In an article by Professor Margaret Kartomi (2007), a composer and musicologist from the Monash University in Victoria, Australia placed Australian and other examples of youth orchestras within a global classification system. She classifies youth orchestras into seven sub-types based on their method of selecting orchestra members. The writer explores all the factors involved that shapes a youth orchestra's identity, for example, the size of the ensemble, the nature and extent of the auditionee pool, funding etc. However, this study does not explore the audition techniques used by the various orchestras and will therefore not be discussed.

Jerry Kupchynsky (2002) is the retired director of the Music Department of the East Brunswick School District in the USA. He published an article in *The American String Teacher* regarding the strategies and issues with high school orchestras. The article starts of with a short background on the high school orchestras in the American educational scene. He argues that in order for these orchestras to be successful, they have to provide both excellent education as well as uphold educationally sound rules and policies. Furthermore, he speaks about the rationale for auditions and the audition procedure. The article concludes with a discussion on the important role of the artistic director of an orchestra.

James Reel, a freelance journalist and music critic, published research on *The Youth Orchestras of the Americas (YOA) (2004: 46-48, 50-53)*. In the article, Reel quotes Wilkens, Artistic head of the YOA:

> "Selection is economically blind since none of these kids pays a dime to participate. It is also blind in terms of cultural background and politics. It is a beautiful thing to have that as a case, and it is part of what makes the Youth Orchestra such a powerful symbol of unity."

In the article, Reel covers a great part of the auditioning and also touches on the audition technique used by the orchestra. For example, students from the USA or Canada can send in audition tapes on which the auditionee plays the required audition selections, an application form and a short essay. Latin American auditionees have an initial screening process set up by the country's ministries of culture.

Dr. Burke Sorenson is a composer, director and musician who lives in Salt Lake City, USA. In an article on how to start a community youth orchestra (2006), he touches on the audition process in an attempt to remind the reader that the audition process can be very traumatic for young adolescents, especially for younger musicians. In order to make the process less traumatic, Sorenson stipulates in the article that the try-outs should be appropriately formal, yet relaxed. Sorenson suggests that parents and other family members should accompany the youngsters to the audition centre in order to help them to feel at ease. The actual audition should then be held in a private area separate from the waiting area that is reserved for the family members and teachers. Plenty of encouragement and positive comments should be given during the audition process. Auditions should include an excerpt from music to be played during the upcoming season. The audition should also include a piece selected by the auditionee.

The aim of the study by Morwenna Collet, flautist and educator from Brisbane, Australia, (2007) on The Queensland Youth Orchestra in Australia and its role in the development of young musicians, was to ascertain whether the members of the Queensland Youth Orchestra also benefited from the experience of participating in a youth orchestra. Her research has proven that there is evidence to suggest substantial benefits to musicians participating in youth orchestras globally as well as the Queensland Youth Orchestra specifically. The ideal environment for musical and social advancement is created. Furthermore, the education of future audiences and the training for becoming problem-solvers and how to work under pressure are a few benefits from playing in youth orchestras, which she discusses.

David Pear is the director of an artist management Company in London. In his study in 2007 regarding repertoire performed by Australian Youth Orchestras, he examines the choice of repertoire during the last thirty years of the Australian Youth Orchestra during their first seasons, the Australian Youth Orchestra during their second seasons as well as the National Music Camp. He observed trends over that period and attempt to account for fluctuations in content, repetition of works and perceived success. Some unexpected stakeholders in repertoire selection are identified and the importance of their 'investments' are documented. However, the choice in repertoire of youth orchestra is not one of the discussion points in this research on the Audition Techniques of Youth Orchestras and the subject matter will therefore not be discussed any further.

The following articles listed have not been used to compile this specific study, but reading through them helped the researcher to explore possible avenues of investigation in regard to the audition techniques of youth orchestras, and proved to be insightful.

In an analysis of skills required for a tutti player, it was found that orchestral musicians need a comprehensive knowledge of the orchestral repertoire; they need to play with technical assurance; learn music quickly; listen critically and adapt to a wide range of musical styles and performance practice as well as match tone and intonation to members of the section and larger ensemble (Hannon, 2003) This article focuses on professional orchestral audition and is too instrument-specific, however it gave the researcher useful insights on certain educational aspects which specifically pertains to youth orchestras.

David M. Sickle published research on the orchestral audition requirements for double bass players (1990: 42-45). Sickle's research reports on a survey of 53 North American and 18 European Orchestra regarding audition repertoire lists for double bass players. Although the subject matter discussed is an important aspect of the audition procedure, it focuses on professional orchestra auditions whereas the research in Audition Techniques of Youth Orchestras solely focuses on youth orchestras and is therefore not applicable to the aforementioned study. Furthermore, Sickle's research also specifically pertains to the Double Bass and is therefore too instrument-specific, whereas this study focuses on the audition procedures of youth orchestras in general and not on any specific instruments. However, the researcher feels that this aspect must be explored in a later study, seeing that very little information regarding any aspect of the youth orchestra genre is available.

Another study which involves orchestral repertoire lists of concertos and orchestral excerpts for double bass players was done by Klaus Schruff (1988: 49-52) who did an audition survey of orchestras in West Germany. As mentioned before, the subject matter discussed in this article is an important aspect of the audition procedure. However, it focuses on professional orchestra auditions whereas this research solely focuses on youth orchestras and is therefore not applicable to the aforementioned study.

Joan Griffing was a part-time lecturer at the Eastern Mennonite College (USA) (1994) when she realised that there is a tremendous need for discussion and advice concerning auditions for young violinists who wish to become professional orchestral players.

> "Newly graduated violinists often face the task of preparing for auditions on their own because there is rarely such training from music schools and conservatories (Griffin: 1994)."

The information presented was obtained from 53 concertmasters of American Orchestras whose budgets exceed one million dollars. Topics discussed include: advice and views on training and preparing audition repertoire; audition procedures for individual orchestras; and general views concerning the audition process. Although Griffing's research focuses on professional orchestras, useful information regarding the audition procedures was obtained which was used for the purpose of this research.

Karen Lynn Craig (1993) did her doctoral degree on Larry Combs` Interpretation of the Clarinet Symphonic Audition Repertoire. The research provides an interpretive understanding of the subject, and helps to increase the performer's understanding of musical style and its application. Included are discussions of pedagogy, performance, technique, and Combs' philosophy of music. The researcher understands that the information in the study can prove to be advantageous to clarinet players wishing to audition for a youth orchestra of which the repertoire is identical, but feels that it is too instrument-specific to be used in the current document.

Shannon Armer (2006), a well known French horn player from Johannesburg, South Africa, wrote a thesis on the most common orchestral excerpts for horn. This study also covers the preparation which needs to be done by any horn player in order to sufficiently prepare for any orchestral audition. In her study she also touches on the audition procedure. Although her study focuses on an audition for a professional orchestra, useful insights were gained. This aided in compiling this document.

Elizabeth Y. Buck's (2003) research specifically focuses on the orchestral flute audition. In her study she examines the flute audition process from the viewpoints of flautist who were then currently or recently employed by major professional symphony orchestras. In her study she also examines preparation methods and techniques. However, the research focuses on professional orchestra auditions and is also too instrument-specific to be used in the current document.

After compiling the chapter, "Overview of audition techniques used by youth orchestras" of this study, it became clear that fairness during the audition procedure, the importance of sight-reading, the 'challenge' procedure and feedback are very important aspects in the audition situation. Listed literature on the above mentioned factors is to follow:

In a study by Thomas B.Gregory (1972), he researched the different sight-reading errors. He emphasises the importance of sight-reading throughout the article. This article made it possible for other researchers to develop more effective and efficient instructional designs on sight-reading.

> "Sight-reading is one of the most elusive skills for young musicians (Satiri, 2005)."

David Satiri (2005) published an article in *The American String Teacher* titled "Three Steps to Sight-Reading Success." The article consists out of three sections: "Start with the Basics", The Visual Scan", "Don't Forget to Make Music." He explains each section in detail. The information in the article is useful for poor sight-readers, strong sight-readers, and also assists teachers by supplying them with useful information to help students with sight-reading difficulties.

The relationship amongst music sight-reading, tonal- and rhythmic audiation, visual field articulation, spatial orientation and visualisation and achievement in math concept and reading comprehension was investigated in a study by J.E. Gromko (2004), a music education professor at Bowling Green State University in Northwest Ohio. The study concluded that the ability for sight-reading in music can be predicted by a combination of other cognitive skills.

In the study of S.D. Galyen (2005), he reviewed recent literature on sight-reading, he focuses specifically on Wind and Percussion student's sight-reading ability. Though he states in his study that there is still much to be learned in the field of developing the sight-reading abilities of students, Galyen's study covered a wide range of valuable topics which has useful applications on current music teachings.

The importance of inner-hearing in musical sight-reading was researched by Clemens Wöllner in 2003. The result of the experiments undertaken for this study could only partially support the assumption that distractions of inner hearing caused worst sight-reading performance, however, it proved that distractions of inner hearing in interference conditions leads to lower overall quality.

In *Science and Psychology of Music Performance,* Andreas Lehman and Victoria McArthur (2002), programme director of Piano Pedagogy at the Florida State University, wrote an in-depth chapter on sight-reading. Their work covers sight-reading both from a psychological viewpoint as well as a physical viewpoint. It is an analysis pertaining to the basic principles of sight-reading as well as the applications of these principles.

Rebecca Johnson (2008) is a Certified Vocal Coach and has been teaching in Boulder since 1966. She is also a nutritionist with eight years experience in body awareness and holistic health. She uses feeling and movement in her teaching and help subjects to feel comfort, self-acceptance and joy through singing. In her article, she compiled all the latest pedagogical research on sight-reading into one document. She focuses specifically on the following:

- Cognitive/ perceptual ('the way we look at the score')
- Factors affecting successful sight-reading
- Education/ pedagogical approaches
- Motor skills (finger control)

In a study by Cecilia Rouse, an associate professor at Princeton University's economics department, and Claudia Goldin, (2000) an economics professor at Harvard University, they proved the existence of sex-biased hiring by major symphony orchestras. Their study illustrates the value of blind auditions. Blind auditions have been adopted by most of the major American symphony orchestras. From the above-mentioned study useful insights have been obtained for this study.

Another study that focuses on the increasing numbers of women in orchestras, after the blind audition was brought into the audition procedure by most professional orchestras in America, was written by Daniel J. Wakin (2005). This literature will be discussed further in the "Fairness in Audition" paragraph in chapter four.

In the book *'Evaluation for Education and Psychology'* by Arlene Fink (1995), she equipped the researcher with useful insights on choosing the correct people for evaluations. She states through proven research that experts in the field are more likely to ensure that evaluations are more useful and accurate.

Wapnick, Massa and Darrow published two articles on 'The Effects of Performer Attractiveness.' The purpose of this study was to determine whether certain non-musical factors can determine the ratings of performance. The first article which was published in 1998, focussed on the above but with regard to violin performance evaluation. The second article had a similar focal point, but this study was conducted in regard to children's piano performances.

Drew McManus, orchestra manager and cultural Entrepreneur, did an in-depth study on the dismissal in 2004 of the 'Challenge' procedure of The Interlochen School of Art. Very little research was found on this topic and McManus's document is one of the central sources in the discussion thereof in Chapter 4.
The following educational psychology handbooks were used for the discussion in chapter four on 'Feedback.'

In the third edition of the book *Educational Psychology: Theory into Practise* by Slavin (1991), a renowned educational psychologist, he provides teachers with the knowledge regarding matters involved in class room teaching, how they fit into the educational and psychological environment and the most appropriate approach towards it. The paragraphs regarding the role which feedback plays in education is very insightful.

The interesting and meaningful textbook *Educational Psychology, Developing Learners* by Ormrod (1995) was also of great help when compiling the 'Feedback' section of this study. It gave depth to this subject matter.

'Self-concept development and Education' by Robert Burns (1982), has a broad scope which serves as an extensive research base. This book emphasises the importance of positive and constructive feedback and reminds the reader what damage negative feedback can have on a person.

1.4 Chapter Outline

Chapter One and Chapter Two contain the introduction, research problem and methodology.

Chapter Three is an overview of the orchestras. The overview is based on data gathered through questionnaires. The overview of each orchestra is structured according to the following headings: Audition Procedure, Audition Requirements, Audition Panel, Audition Results and Challenge Procedure.

Chapter Four is the discussion of the overview of the orchestras from Chapter Three. It also focuses on important aspects of the audition procedure that arose from the overview. These aspects include, amongst others, sight-reading and fairness during the audition procedure.

From the information gathered in the previous chapter, the researcher builds a proposed model for the auditioning of youth orchestras in chapter five. As stated previously, this model won't be the only way to auditioning youth orchestras, but it compiles the most basic and important aspects and can also be adapted to suit the needs of any youth orchestra in the global community.

The conclusion of this study is to be found in Chapter Six, followed by the bibliography and annexures.

2. RESEARCH PROBLEM AND METHODOLOGY

2.1 Research design

The research design consists of three parts:

In the first part of this study, the data that was gathered was sorted and analysed.

The second part of the study discusses the data. It focuses in depth on valuable points that aroused from the data that was gathered. Here aspects like fairness in auditions, the importance of the inclusion of sight-reading in the audition procedure, the challenge procedure and feedback to the auditionees are discussed.

In the third part of this research all of the information gathered and discussed was used in order to create a proposed model for the audition process of youth orchestras.

2.2 Research Methodology

A very important part of this study was to assemble an overview of the different youth orchestras across the globe. The researcher focused on the youth orchestras' audition techniques and procedures.

In order to do that, the researcher needed to make contact with youth orchestras, both nationally and internationally. After an extensive search on the list of academic data bases provided by the University of Cape Town, the researcher realised that not much has been published on youth orchestras. The next method in search of information started with a broad search on the internet to find a list which included all the orchestras across the globe. With very little success, once again, the researcher visited the website Musical Chairs (Musical Chairs, 2006) with the idea of advertising that a list of youth orchestras is needed, and anyone's help to the list youth orchestras that they know of would be of a great help. However, an existing link on the Musical Chairs website to youth orchestras, listed by country, was discovered. From that information, the

researcher compiled a list with names of youth orchestras across the globe. Having the names of the orchestras, the researcher needed website addresses. From the official websites from the different orchestras, e-mail addresses were found. A data base, which included the orchestras, their website- and e-mail addresses, was compiled (see Annexure A.)

A questionnaire was compiled to establish information on the audition techniques used by their orchestras (see annexure B). This questionnaire focused on questions regarding repertoire, sight-reading, live auditions versus pre-recorded auditions hiding the candidates' identities, also known as blind auditions and questions regarding the judging panel. In the 1st paragraph of the questionnaire document, a detailed description of the study is given.

This questionnaire was mailed electronically to each orchestra's official e-mail address as listed in annexure A.

Amongst the few respondents, there were some orchestras that did not make use of an audition process.

The respondents that were making use of audition techniques received another questionnaire (see annexure C) electronically approximately fourteen months later. This questionnaire focused more on the audition procedures. Questions on advertising methods, considerations for booking an audition venue, criteria for choosing an audition panel, audition experience and how to avoid bias were asked. Some questions that have been asked in the first questionnaire were also included for the following reasons: Firstly it was used as a means to get more detailed answers and secondly it was also used to check whether their audition process had changed at all in the past year.

All the information gathered from both the first questionnaire as well as the second questionnaire was compiled into one chapter that serves as an overview on each respondent's audition techniques. A letter of consent has been obtained from each orchestra where they gave permission to the researcher to use their answered questionnaires in this document.

Apart from the data gained from the questionnaires, a short historical overview of each orchestra is included in this research. This information was mostly gathered from the respondents' official websites. Other sources of information include books published by two of the respondents, audition booklets from other respondents and a few articles written on certain youth orchestras were found on the electronic journals. The link to these electronic journals, were provided by the University of Cape Town. Other material was ordered through the University of Cape Town's Interlibrary Loans Service.

From all the information gathered, the researcher was able not only to create a detailed overview of youth orchestras found around the world, but was also able to propose a model for the auditioning process of youth orchestras.

2.3 Limitations

The initial concept was that the information in this study will be representative of all eight continents. However, due to the limited response on the first questionnaire, this concept had to be abandoned.

Another limitation is the fact that half of the respondents are orchestras from the United States of the America. This has the effect that the study's target group is not sufficiently balanced and definitely not in accordance with the initial concept.

3. OVERVIEW OF YOUTH ORCHESTRAS AUDITION TECHNIQUES

This chapter comprises of an overview of some of the many Youth Orchestras found around the world. Questionnaires (see annexure B and annexure C) were sent to these orchestras and the results were compiled:

CONTINENT	ORCHESTRA	ABBREVIATION
NORTH AMERICA	Boston Youth Symphony	BYO
	Eastern Youth Orchestra	EYO
	Greater Buffalo Youth Orchestra	GBYO
	Interschools Orchestra of New York	ISONY
	New York Symphony Orchestra	NYSO
	Sacramento Youth Orchestra	SYO
	Wisconsin Youth Symphony Orchestra	WYO
	World Youth Orchestra (Interlochen)	INTERLOCHEN WYO
EUROPE	European Union Barouque Orchestra	EUBO
	European Union Youth Orchestra	EUYO
	Joven Orquesta Nacional De España	JONDE
AFRICA	South African National Youth Orchestra	SANYO
AUSTRALIA	Western Australia Youth Music Association	WAYMA
	SBS Radio and Television Youth Orchestra	SBS

TABLE 3.1 LIST OF RESPONDENTS

3.1 BOSTON YOUTH SYMPHONY ORCHESTRA (BYSO)

"Since its inception in 1958, the Boston Youth Symphony Orchestra, formerly known as the Greater Boston Youth Symphony Orchestra, has expanded beyond its original single orchestra and launched many new artistic initiatives. Today the BYSO serves over 400 young musicians from throughout New England, and is recognized as one of the finest youth orchestras in the country. [USA]" (Boston Youth Symphony Orchestra: A Brief History, 1998)

3.1.2 Audition Procedure

All prospective and returning orchestra musicians must audition each year for membership in the BYSO as a whole. Thus it is implied, that the candidates do not audition for a specific orchestra. Once accepted, candidates are placed in one of the BYSO's four orchestras (Junior Repertory Orchestra, Repertory Orchestra, Young People String Orchestra and Preparatory Wind Ensemble) according to their level of advancement.

The orchestra only makes use of live auditions and therefore never use screens (Weisikel, 2007).

3.1.3 Audition Requirements

Sight reading is mandatory. Two contrasting movements or sections of a solo piece must be performed as well as specified scales. Furthermore, the performance of orchestral excerpts is required for strings, winds, brass, percussion and harp (Boston Youth Symphony Orchestra: Auditions, 1998).

3.1.4 Audition Panel

The audition panel consists of the BYSO artistic staff (Weisikel, 2007).

3.1.5 Audition Results

The placements of orchestra members are determined by the audition results and the final seating placement is given by the conductors (Weisikel, 2007).

3.1.6 Challenge Procedure

The BYSO does not make use of a "challenge" procedure since candidates are placed according to their level of advancement. Furthermore, they also have seating auditions twice in a season (Weisikel, 2007).

3.2 EASTERN YOUTH ORCHESTRA

The Eastern Youth Orchestra (EYO) is a non-profit, tax-exempt organisation founded in 1980 for the purpose of sponsoring a youth orchestra of outstanding instrumentalists in the coastal plains region of North Carolina (East Carolina University: Eastern Youth Orchestra, 2006).

3.2.1 Audition Procedure

Flyers are sent to all public and private teachers. Schools and university faculties are also contacted. However, they do not make use of advertisements in publications (O`Brien, 2008).

All prospective and returning orchestra musicians must audition each year for membership. This implies that the candidates do not audition for a specific orchestra. Candidates are placed in one of the three orchestras (Preparatory Youth Orchestra, Junior Orchestra or the Senior Orchestra) based on their age, playing level and music reading abilities (O`Brien, 2007).

The orchestra only conducts auditions and therefore never use screens. Recording equipment is never used during any of the audition procedures (O`Brien, 2008).

3.2.2 Audition Requirements

Sight reading of unprepared orchestral excerpts is required. These excerpts do, however, change from year to year. The level of sight-reading is especially important in the younger performers (O`Brien, 2008).

A solo piece of their choice must also be performed. The performance of this piece is judged according to technical ability, musicality as well as the standard of the performed piece (O`Brien, 2007).

3.2.3 Audition Panel

The audition panel consists of the three conductors of the three orchestras as well as college assistants majoring in music education (O`Brien, 2007).

3.2.4 Audition Venue

The auditions are held at a venue sponsored by a university. The management acknowledges that the size of the audition room is important, however, their auditions are usually held in a fairly small room. Percussion instruments are supplied and these candidates have their audition in the same room as all the other candidates. EYO has never had a harp audition for any of the orchestras. However, these candidates would be expected to bring their own instrument.

There are ample warm up rooms available. They make use of a waiting room and all candidates are met by parental volunteers as well as board members.

Parents and teachers are allowed to listen outside the venue, but are not allowed to be present inside the audition room (O`Brien, 2008).

3.2.5 Audition Results

Placements in the orchestras are made by the conductors (O`Brien,J. 2007) . Candidates are evaluated on their audition on the day and no prior or personal knowledge about any of the candidates are used to influence the procedure. The panel uses a rating system, but the general comments regarding each of the auditionees carry more weight (O`Brien, 2008).

3.2.6 Challenge Procedure

The EYO does not make use of a "challenge" procedure, since that would emphasize seating arrangements. All players carry equal value (O`Brien, 2007).

In the senior orchestra all the string players (except the 1st desks) rotate within the section. Junior orchestras make use of a separate seating audition in order to finalise seating in the various sections of the orchestras (O`Brien, 2008).

3.3 GREATER BUFFALO YOUTH ORCHESTRA (GBYSO)

The Greater Buffalo Youth Orchestras (comprising: Greater Buffalo Youth Orchestra and the Greater Buffalo Youth Symphony Orchestra) creates a unique performance opportunity for talented young Western New York musicians. The GBYO and GBYSO offer these musicians a chance to experience the discipline and rewards of preparing and performing advanced repertoires. The reason for the amalgamation of the two orchestras was to form a foundation. The foundation exists to facilitate this experience for young people.

The Foundation encourages each musician's continued participation in other music programs, especially school orchestras and ensembles, as these programs are a vital component to the success and quality of the Greater Buffalo Youth Orchestras and the cultural life of the community (Greater Buffalo Youth Orchestra, 2006).

3.3.1 Audition Procedure

Announcement letters are sent to all schools and universities. All information can also be accessed via the website.

All prospective and returning orchestra musicians must audition each year. The judges place the students and they have two seating auditions during the season which provides them with the opportunity to advance. This implies that candidates do not audition for a specific orchestra (Jones, 2008).

The orchestra only makes use of live auditions and has therefore never used screens in the past. The GBYSO will, however be trying seating auditions behind a screen this fall, to help eliminate parent pressure.

There is also the option of using taped auditions in the case of students who cannot attend the live audition procedure (Jones, 2007).

3.3.2. Audition Requirements

Sight reading is a very important requirement of the audition process. A solo piece of the auditionee's choice must be performed along with orchestral excerpts which is mailed two weeks prior to the scheduled audition

The solo piece is judged according to musicality as well technical ability and must be of a NYSSMA grade 5 or - 6 standard.

The orchestral excerpts change every year according to the repertoire chosen for the season (Jones, 2007). .

3.3.3 Audition Panel

The audition panel consists of the conductor and two judges of the required instrument, i.e. two trumpet players for trumpet auditions who do not teach the students or have prior knowledge of them (Jones, 2007).

3.3.4 Audition Venue

The audition venue is selected according to its acoustical qualities. The same room is used for all the auditionins. However, percussion auditions are held at a high school that is equipped with all the required equipment and instruments.

Furthermore, the number of warm up rooms that are available is also an important factor in choosing a venue.

No waiting room is required and parent volunteers receive auditionees.

Parents and teachers are allowed to listen to the auditions from outside the venue. Often it is found that they only listen to their student/child and then leave (Jones, 2008).

3.3.5 Audition Results

The decision of the judges is final. Placements in the orchestras are based on the audition only and no prior or personal knowledge is used in the decision making process. Each member of the panel creates their own scoring methodology for each audition (Jones, 2007).

3.3.6 Challenge Procedure

The GBYO and GBYSO does not make use of the "challenge" procedure seeing as there are two seating auditions during the season which gives candidates the opportunity to advance(Jones, 2007).

3.4 INTERSCHOOL ORCHESTRAS OF NEW YORK (ISONY)

The goals of the InterSchool Orchestras of New York are:

- To provide a graded, systematic orchestral education program for children of all ages and abilities, bringing together students from all economic, cultural and racial backgrounds to play orchestral and chamber music;
- To encourage and educate school children to pursue high standards in the performance of this music; to enjoy its pleasures both as performers and as listeners; to supply expertise and advice to parents and children seeking musical information and guidance;
- To stimulate and assist schools in developing instrumental programs; to support schools with continuing music programs; to supply expertise, staff and advice to achieve these ends. (Interschool Orchestra of New York, 2007).

3.4.1 Audition Procedure

Basic auditions are done at the beginning of each semester (twice a year) for placement within an ensemble. The three more advanced orchestras have string seating auditions twice as year. The seating auditions are based upon excerpts from the orchestral repertoire from that season. The orchestra only employs the live auditions and therefore never use screens. However in special circumstances, such as a single harpist auditioning when ISONY is not able to move a harp to the audition location, they will accept recorded auditions (Simon, 2007).

3.4.2 Audition Requirements

Sight reading is mandatory. A classical piece of their own choice that represents their most accomplished repertoire must be performed along with various scales. There will also be orchestral excerpts to be performed, chosen from the repertoire to be played during that season (Simon, 2007).

3.4.3 Audition Panel

The panel for the basic auditions contain the conductors of the 5 different orchestras (ISO Symphony, Symphonic Band, Concert Orchestra, Carnegie Hill Orchestra, Morningside Orchestra). For the seating auditions, the instructors will hear each section i.e.: the violin coaches listen to violins, viola coach to violas, etc. (Simon, 2007).

3.4.4 Audition Results

Students are placed according to the discretion of the conductor and the instructors (Simon, 2007).

3.4.5 Challenge Procedure

ISONY does not make use of the "challenge" procedure, seeing that there are basic auditions done at the beginning of each semester for placement within an ensemble, as well as the fact that the three more advanced orchestras have string seating auditions twice as year (Simon, 2007).

3.5 NEW YORK YOUTH SYMPHONY

Since 1963, the New York Youth Symphony has supported young musicians in their pursuit of the highest quality experience in music education and performance. The organization boasts an impressive track record which has earned wide recognition among instrumental, conducting, and composition teachers throughout the country.

As a focal point where musical careers are determined, the New York Youth Symphony has provided thousands of young people with unique musical and personal experiences to enrich their chosen directions. Throughout the organization's many programs, emphasis is placed on each student's development as both musician and member of the community (New York Youth Symphony Orchestra, 2001).

3.5.1 Audition Procedure

All prospective and returning orchestra musicians must audition each year. The orchestra employs live auditions and therefore never uses screens. Furthermore, the New York Youth Symphony does not allow for any form of recorded auditions (Stokes, 2007).

3.5.2 Audition Requirements

Sight reading is mandatory. Each candidate chooses his/her own solo piece which demonstrates technical and lyrical ability. Orchestral excerpts drawn from the coming season's repertoire must be performed. Each student receives the orchestral excerpts after the auditions have been scheduled (Stokes, 2007).

3.5.3 Audition Panel

The audition panel consists only of the conductor and assistant conductor of the orchestra (Stokes, 2007).

3.5.4 Audition Results

The conductor determines the placing of the sections (Stokes, 2007).

3.5.5 Challenge Procedure

The New York Youth Symphony does not make use of the "challenge" procedure as the conductor predetermines placing of the various sections of the orchestra (Stokes, 2007).

3.6 SACRAMENTO YOUTH ORCHESTRA

In 1956: The Northern California Junior Philharmonic Orchestra was born, chaired by Mel Spear, and sponsored by the Sacramento Philharmonic Association. Later it became the Sacramento Youth Orchestra. Its four main goals are to extend cultural opportunities for youth in the area, to stimulate interest in symphonic literature in young people by giving them an opportunity to actually play the music, to provide musical opportunities for young musicians with outstanding talent and to give sound background to young people for their future support of symphony music in the role of intelligent listeners and patrons (Sacramento Youth Orchestra, 2008).

3.6.1 Audition Procedure

The Sacramento Youth Orchestra employs a word of mouth strategy to advertise their auditions (Neumann, 2008). The assumption is made that members and potential auditionees are aware of the auditions time frame and will make an effort to enquire about the audition details.

Presumably all prospective and returning orchestra musicians must audition each year, seeing that the seating only remains for the year.

Before the season begins, another round of auditions is held to determine seating. Management feels that this gives the members of the various orchestras' (Classic Orchestra, Academic Orchestra and Premier Orchestra) added incentive and motivation to practice (Neumann, 2008).

The orchestra only make use of live auditions, but these auditions take place behind a screen. Recording equipment is never used during any of the audition procedures except for harp auditions. Harp auditionees are required to send in an audition tape (Neumann, 2008).

3.6.2 Audition Requirements

Sight reading is mandatory. Candidates are asked to play two scales (one minor and one major), as well as a 3-4 minute solo piece of their choice which demonstrates their musical and technical abilities. Recommendations regarding the standard of the piece are made by management (Neumann, 2007).

3.6.3 Audition Panel

The audition panel consists of the Artistic Director who selects and hires a number of musicians from the area to serve on the panel. These musicians are selected because of their abilities on their instrument, as well as their experience. (Neumann, 2007).

There are also several committees. Wind players judge winds, violinists judge the violins auditions etc. Members of the orchestra administration are not used on the panel (Neumann, 2007).

3.6.4 Audition Venue

The audition venue is selected on the merit of its acoustics. The same room is used for all the different candidates therefore the room should have an acoustic that is fair for all instrument types.

Warm up rooms are required, but it is not the biggest consideration in the selection of a venue.

A waiting room is provided however, and there are people to receive the auditionees. It must be noted that the waiting room is also not an important requirement in the selection of a venue and the management feel that auditions can take place without it.

Parents and teachers are not allowed to listen to any of the auditions (Neumann, 2008).

3.6.5 Audition Results

The placements in the orchestras are done by the panel and the conductors. The judges make use of detailed mark sheets at auditions. Afterward, the conductors of the three orchestras get together to decide in which orchestra each student will be placed. Every effort is made to only make use of the audition on the day, but extenuating circumstances have arisen that called for prior or personal knowledge of candidates to be brought forward and considered (Neumann, 2008).

3.6.6 Challenge Procedure

There is no "challenge" procedure seeing that the conductors have already placed the candidates in the various orchestras. The seating remains for the year once the seating auditions were held (Neumann, 2007).

3.7 WISCONSIN YOUTH SYMPHONY ORCHESTRA

Wisconsin Youth Symphony Orchestras (WYSO) was established in 1966 by Professor Marvin Rabin of the University of Wisconsin-Extension Music Department. More than 5000 young musicians from more than 100 communities in southern Wisconsin have participated in WYSO during its 42 years of providing excellence in musical opportunities. WYSO, currently under the artistic direction of James Smith, includes three full orchestras and a string orchestra, a chamber music programme, a harp programme, a percussion ensemble, and a brass choir programme.

The orchestras rehearse on Saturday mornings during the academic year, perform three to four public concerts per season, and tour regionally, nationally and internationally. The Youth Orchestra toured to Eastern Europe in 2005 and has toured to Canada, Japan, Scotland, Spain, France, Colorado, Iowa, and Washington D.C. in the past.

The WYSO program is a not-for-profit organization, depending upon many diverse constituencies for its financial stability. (Wisconsin Youth Symphony Orchestra, 2007).

The WYSO has four different level orchestras in their program: Youth Orchestra, Philharmonia, Concert Orchestra, and Sinfonietta (Herrod, 2007).

3.7.1 Audition Procedure

WYSO send out e-mails to all teachers in the area, both at school or to those who work privately. The e-mail consists of audition information, a poster, timeline etc. They send a direct e-mail to area teachers, both school private music teachers. The mail includes audition information, a poster, timeline, etc. This goes to approximately 650 people (Breed, 2008).

Strings participants are permitted to reserve their seat in their current orchestra after one year of participating in that orchestra. This statement implies that they are not required to re-audition to return on the same level. However, should they

choose not to reserve their seats and wish to return the following year; they have to go through the original audition process. Furthermore, there is no guarantee that they will proceed to the next orchestra or even be allowed in the programme. Woodwind, brass, and percussion must audition every year.

The orchestra only make use of live auditions and therefore never use screens. However, WYSO do allow cassette or CD auditions if the student absolutely cannot attend the scheduled audition (Herrod, 2007). Recorded auditions have been considered (Breed, 2008).

3.7.2 Audition Requirements

Sight reading is mandatory. The conductors very much value sight reading as they believe it gives a more accurate assessment of the overall ability of the student. The rehearsal cycles are short and therefore the ability to sight read is important so they can quickly move on to rehearsing other musical aspects (Breed, 2008).

Candidates must perform a solo piece of their own choice (two minutes only). There is a pre-determined set of scales from which candidates must perform two scales. In addition to the two scales, a chromatic scale also needs to be played to demonstrate the candidate's range. There are also three sets of orchestral excerpts that are used on three-year rotation for auditions.

Strings are required to take a separate audition for each level orchestra (Herrod, 2007).

3.7.3 Audition Panel

The audition panel consists of experts on the various instruments being auditioned. There is a separate room and separate judges for each instrument and each string level (Herrod, 2007).

3.7.4 Audition Venue

WYSO are based at the University of Wisconsin, School of Music, which has plenty of classrooms and warm up rooms. Glass windows are covered to avoid parents from looking in while their child is auditioning. All students are instructed to check in at the office, managed by a staff member or parent volunteer who assigns them to warm-up facilities. Audition rooms for percussion are much larger, due to the five timpani, marimba and the snare drum. Percussion auditionees have a similar equipped room as a warm-up facility. Harp auditions are separate from the other auditions (Breed, 2008).

3.7.5 Audition Results

It is unlikely that the conductor will be present with every audition, seeing that there are never less than 800 scheduled auditions. There are normally two judges present, from which one is normally a specialists. Judges score the auditions and rank the players. Their auditions are graded on a Likert scale[1] and are assessed on technical proficiency, musicality, intonation and level of preparation (Breed, 2008).

The judges give these rankings to the relevant conductor. The conductor makes the final decision regarding how many members to accept into his/her orchestra (Herrod, 2007).

3.7.6 Challenge Procedure

The WYSO does not make use of a "challenge" procedure, since the seating rotates for each concert (Herrod, 2007).

[1] Likert Scaling is an unidimensional scaling method (Trochim, 2006).

3.8 WORLD YOUTH ORCHESRTRA (INTERLOCHEN CENTRE FOR THE ARTS)

Interlochen Centre for the Arts engages and inspires people worldwide through excellence in educational, artistic and cultural programs, enhancing the quality of life through the universal language of the arts.

Each summer more than 2,500 of the world's most talented and motivated young people come to Interlochen to live, learn and perform with an unparalleled group of peers and educators.

Founded in 1928, Interlochen is the first and foremost camp of its kind, offering visual and performing arts programmes for student artists in grades 3-12 (Interlochen Centre for the Arts, 2007).

3.8.1 Audition Procedure

All applicants must audition, unless they are returning All-State students. These students receive a formal audition waiver.

For admission into the programme, audio recordings are accepted, although video / DVD recordings are preferred. The orchestra only uses of live auditions and therefore never incorporates screens for the auditions that take place during the course (Interlochen Centre for the Arts, 2007).

3.8.2 Audition Requirements

Sight reading is not specified. Musicians must present at least one work which demonstrates the applicant's level of proficiency.

At Interlochen, auditions for admission are based upon solos. Auditions for seating during the summer are mainly based upon orchestral excerpts from the repertoire being performed during the following weeks. Interlochen holds summer auditions every two weeks (Pak, 2007).

3.8.3 Audition Panel

The audition panel is chosen from the faculty of Interlochen for that year. Thus, the panel is representing the string, woodwind, brass and percussion sections of the orchestra (Pak, 2007).

3.8.4 Audition Results

The panel determines the seating and gives educational feedback after the auditions, to help auditionees learn from the process. The conductor does not participate in the auditioning process (Pak, 2007).

3.8.5 Challenge Procedure

Interlochen made use of the "challenge" procedure up to 2004. The Director of Orchestras and Music Director of the World Youth Symphony, Jung-Ho Pak, said they no longer made use of the challenge procedure because they feel that it does not reflect any system used by any major conservatory or music school in America (Pak, 2007).

An in-depth discussion regarding the dismissal of the challenge procedure will follow in chapter four.

3.9 EUROPEAN UNION BAROQUE ORCHESTRA

The European Union Baroque Orchestra (EUBO) is a specialized youth orchestra and therefore does not fit the mould of the "normal" youth orchestra.

The researcher feels that this type of orchestra can either be used to give more depth to an existing youth orchestra programme as an elite orchestra or alternatively, it can be used to identify possible specialist players in a specific genre.

The European Union Baroque Orchestra's audition procedure is substantially unique compared to most other orchestras and cannot be discussed under the headings the researcher makes use of in the discussion of the other youth orchestras.

Every year the European Union Baroque Orchestra (EUBO) invites 100 talented young baroque musicians from across Europe to take part in one of the three-day audition courses. The 25 or so successful candidates, normally from up to 14 EU countries with an average age of approximately 24 years, spend six months together, training, touring and performing throughout Europe and further afield under the world's leading baroque specialists.

At the end of each year, the students of EUBO move on into the professional world and the whole process from audition to graduation begins again. EUBO has been so successful in its mission, that there are now former EUBO students in every major professional baroque ensemble in the world, including, for example, The Amsterdam Baroque Orchestra, Les Musiciens du Louvre, English Concert, Europa Galante, Academy of Ancient Music, La Petite Bande, The King's Consort, Concerto Copenhagen and Les Arts Florissants (European Union Baroque Orchestra, 2007a).

European Union Baroque Orchestra's (EUBO) auditions are substantially different from most other orchestras. Each year, they hold two consecutive three-day residential audition courses, during which time applicants receive individual, ensemble and orchestral teaching and are assessed during those sessions by the expert panel the EUBO engage. At no stage is there a situation of one candidate playing to a panel. The EUBO believe that their process identifies musical potential as well as technical achievement to date, and allows them to make informed opinions also about the suitability of a candidate to fit in to a section both musically and socially.

These residential courses are of course expensive to run; candidates are asked to pay for their board and lodging more or less at cost, and broadly speaking the tuition costs are subsidized from their annual European Union grant. Travel bursaries for those students who have to travel furthest to the courses are available from the EUBO Development Trust.

After the 2007 auditions, informal feedback from all audition applicants, not just the successful candidates, indicates that the courses themselves are beneficial to the students, irrespective of the outcome (Wilkinson, 2007).

3.9.1 AUDITION COURSE REPERTOIRE

Orchestral/Sectional sessions: EUBO provides all the music necessary for the full orchestral and sectional sessions. The EUBO send the details of the orchestral repertoire selected, approximately four weeks before the course commences (European Baroque Orchestra, 2007b).

Chamber sessions: EUBO has an extensive chamber music library. But students are allowed to bring some music to play with the other students at the chamber music sessions and end of course concert.
It is compulsory that Chamber music groups have a minimum of 3 students, but the EUBO prefers more students in a group (European Baroque Orchestra, 2007b).

Individual sessions:

String players have to prepare two contrasting movements selected to show their ability and their sound to the best advantage. They also have to take two other movements with to study during the course together with the continue parts. Unaccompanied repertoire is not advised. Wind players have to prepare for the most relevant orchestral repertoire, like Bach Ouvertures, Brandenburg concerti and B-minor Mass, Handel concerti grossi, etc. At the same time the students should be aware of different baroque styles and be familiar with ornamentation through knowledge of chamber music such as Telemann Methodische Sonaten and Hotteterre Suites or similar. It is compulsory for them to take one complete piece for their instrument and continuo to work on during the course. Facsimile editions are preferred.

Harpsichordists and Theorbo players are principally judged on their ability as a continuo player. None the less they have to take solo music for the individual sessions to demonstrate their technical skills, and a bass line on which they would like to work to demonstrate their understanding of and flair for continuo playing (European Baroque Orchestra, 2007b).

3.10 EUROPEAN UNION YOUTH ORCHESTRA

> 'The European Union Youth Orchestra exists to unite Europe's most talented young musicians under internationally renowned conductors, in an ensemble that transcends cultural, social, economic, religious and political boundaries. All of this is in pursuit of musical excellence.' (European Union Youth Orchestra, 2004a)

The European Community Youth Orchestra (later to become the European Union Youth Orchestra) was founded in 1978 by Lionel and Joy Bryer, Chairman and Secretary General of the International Youth Foundation of Great Britain, with a view to creating an Orchestra which would represent the European ideal of a community working together to achieve peace and social understanding. At the same time it was also designed to provide an invaluable professional development experience for young orchestral musicians.

Lionel and Joy Bryer then began to work with Maestro Claudio Abbado, the Orchestra's Founding Music Director, and its first President, the Rt. Hon. Sir Edward Heath KG MBE, to help establish the Orchestra as a world-class institution. Claudio Abbado was succeeded as Music Director by Bernard Haitink KBE in 1994, which in turn was succeeded by the European Union Youth Orchestra's (EUYO's) present Music Director, Maestro Vladimir Ashkenazy in 2000.

The Orchestra is made up of up to 140 players, representing all 25 member countries of the European Union. The players are selected each year from over 4,000 candidates aged between 14 and 24, who take part in auditions throughout the EU (European Union Youth Orchestra, 2004b).

The European Union Youth Orchestra welcomes applications from disabled young musicians who satisfy the usual criteria for application to audition. A disabled musician who wins a place in the orchestra will not be omitted because of that disability. The orchestra will use its best endeavours to ensure that a disabled member of the orchestra can take as full a part as possible in all its activities: not just participation in performances, but in social activities as well (European Union Youth Orchestra, 2007).

3.10.1 Audition Procedure

Posters and flyers are distributed to schools and universities, orchestras, concert halls and conservatories to mention but a few. They do not make use of advertisements in publications and prefer to focus their efforts and limited budget on nurturing relationships with conservatoires and teachers as the encouragements of peers and music professionals currently seems to be enough motivation for a good number of high-level candidates to audition. When visiting new countries, the management team makes contact with key people in the arts, including music professors, in order to raise the profile of the orchestra

The competition is such that current members of the Orchestra have to re-audition along with new applicants each year in order to keep their places in the orchestra. Candidates that have been in the EUYO (or on the reserve list or Summer School) for the two consecutive years prior to the current, are automatically eligible for the final round audition and need not have a preliminary audition. This implies that candidates do audition for a specific orchestra. When the auditions have been completed in each country, the audition panel will sit together and decide which applicants to invite and which applicants will be placed on the reserve list. When the orchestra has been fixed (including the inevitable reserve players), the panel then decides the placing of the sections. This may change slightly during the rehearsal period at the beginning of each tour.

The orchestra only uses live auditions and therefore never use screens. Recording equipment is never used during any of the audition procedures (Tillotson, 2008).

3.10.2 Audition Requirements

No sight reading is stipulated. Orchestral excerpts are required as part of a standard set. Each candidate has to perform a solo piece of their own choice such as a sonata or a movement from a concerto, except the percussionists who only play the selection of orchestral excerpts. The solo performance is used to demonstrate musicality, style and personality through the candidate's personal interpretation of the work being performed. Musicality, style and technical ability are very important considerations during the audition process.

Technical ability and accuracy in terms of rhythm, tempi and dynamics are other important aspects that are assessed through the performance of orchestral excerpts. Candidates are encouraged to take time in preparing these excerpts by listening to the piece as well as looking at the score (Tillotson 2008).

3.10.3 Audition Panel

The audition panel consists of the three Directors of Studies and are joined by various professors and music professionals in each country. These professors and music professionals are chosen to assist the panel, because they are performers in their own right and are experienced in working with as well as auditioning young musicians (Tillotson, 2007).

The orchestra has international auditions and in order to ensure fairness at least one member of the core panel will be present at every single final round of auditions. The core members then work very closely in order to agree the audition results.

Although Maestro Ashkenazy is the Musical Director and conducts most of the tours, the EUYO work with other conductors on a regular basis. The conductor is therefore not involved in the audition process (Tillotsen, 2008).

3.10.4 Audition Venue

The orchestra requires one large room that includes a grand piano for the actual auditions. In addition they also require a waiting area or reception room where the audition steward can welcome the candidates and where they can wait for their audition. Furthermore, they also require at least two warm up rooms close by in order to ensure the smooth running of the auditions. These warm up rooms must include a piano. To avoid sound contamination in the actual audition room, the warm up rooms needs to be soundproof.

The size of the audition room is very important seeing that it has to be able to include a seated panel of three to four people as well as a grand piano and must still have an acoustic that ensures all candidates are heard at their best. Consideration is also given to the hearing of the panel. For example: having brass auditions in a small room would not be ideal circumstances for either the auditionee as well as the auditioners. At the same time, it is also important that the conditions are consistent for all auditionees. Harp and percussion auditions are held in specialised venues, for example, a harp or percussion studio at a conservatoire.

Parents and teachers are allowed to wait and listen to the auditions from outside the venue (Tilloson, 2008).

3.10.5 Audition Results

One, two or all three Directors of Studies will be present at every single audition. The decision of the EUYO audition panel members in the choice of players is final.

3.10.6 Challenge Procedure

The EUYO does not make use of the "challenge" procedure seeing as the seating inevitably changes before a tour is undertaken (Tillotson, 2007).

3.11 JOVEN ORQUESTA NACIONAL DE ESPAÑA

The National Youth Orchestra of Spain (Joven Orquesta Nacional de España or JONDE) belongs to the National Institute for Performing Arts and Music, part of the Spanish Ministry of Culture. It was created in 1983 to enable young Spanish musicians to increase their knowledge and gain experience through the study and performance of the symphonic and chamber music repertoire.

The JONDE holds up to five orchestral and chamber music working meetings a year. During the first few days of each course, each participant studies a set programme of symphonic and chamber works under the guidance of leading professional musicians and teachers, attending group and tutti rehearsals as well as analysis and information sessions. Each working meeting closes with a series of concerts in different locations in Spain and sometimes in other countries.

Contemporary music is of special importance for the orchestra. This has resulted in the recent creation of the Contemporary Music Academy which holds regular working meetings to work on this repertoire, with the presence of the composers themselves whenever possible (De Santos, 2003).

3.11.1 Audition Procedure

Jonde advertises their auditions in newspapers and also sends promotion material to schools, music centres and other orchestras (Turina, 2008b).

Auditions for the JONDE are held twice a year at the Auditorio Nacional de Música in Madrid (Turina, 2008b).

Flute, bassoon, trombone, tuba, piano, harp, viola and cello auditions are held in spring and those for other instruments in the autumn. There may be an academic pre-selection if there are many more applications than places available.

Candidates who pass the audition enter the JONDE pool of instrumentalists from which they will be called for the various working meetings, depending on the needs of the course repertoire. This implies that the candidates do not audition for a specific orchestra (Turina, 2008a)

The pool of instrumentalists varies every year; therefore members who are still under 23 years of age have to repeat the admission process. They may remain in the JONDE for a maximum of three years. This orchestra only makes use of the audition on the day and the panel is not allowed to consider the previous history or any personal information in order to guarantee a candidate in the pool of instrumentalists. Mark sheets as well as general comments are used in order to reach a decision. JONDE always have live auditions, without screens (Turina, 2008a).

3.11.2 Audition Requirements

Sight-reading is a very important aspect of the audition requirements as it is used to create the list of new members of the orchestra. Auditions are open to instrumentalists aged between 18 and 23 who have completed their studies at the Medium Grade of Music as well as the Bachillerato[2] . Orchestral excerpts is part of a set standard. The performance of these excerpts are judged according to musicality, personality through interpretation as well as technical ability,

The orchestra only employs the use of live auditions and therefore never uses screens. Recording equipment is never used during any of the audition procedures (Turina, 2008a).

3.11.3 Audition Panel

The panel is made up of two persons: a representative for each instrument and José Luis Turina as the artistic director. Each instrument group has their auditions on different days (Turina, 2008a). Parents and teachers of candidates are not allowed to serve on any panels under any circumstances (Turina, 2008b).

[2] Optional two year education (normally at the age of 17 and 18). Bachillerato is a requirement to qualify for a university entrance test, which is an equal standard to the British A-levels and the German Arbitur.

3.11.4 Audition Venue

The auditions take place in the National Auditorium in Madrid. The auditorium, which is a large enough venue to accommodate all instruments as well as their acoustic needs, is used for all the auditions. There are at least two warm up rooms. A waiting room is not required seeing that candidates pass directly from the warm up rooms to the auditorium for their audition. Upon arrival, candidates are shown to the warm up rooms.

The auditions are open to the public and therefore parents and teachers are allowed to listen to all auditions. The sight-reading section of the audition is not however open to the public (Turina, 2008b).

3.11.5 Audition Results

The representatives and the artistic director's opinion carry the same weight. The placing is determined by the instructors in every meeting before rehearsals start for each concert. It can be totally different for the following concert, and even change in the different pieces of the same concert. After the auditions, Artistic Management receives a list, ordered by punctuation. The candidates get called prior the first rehearsals of every orchestral concert and a provisional orchestral placing gets done according to the list. On the first day of rehearsals, the students have to audition again to determine the chairs. It is very frequent for the concertmaster to be a member with a low post in the first list. There are a lot of surprises in this sense, and it always depends on the preparation of the repertoire before the meeting (Turina, 2008a).

3.11.6 Challenge Procedure

JONDE does not make use of the "challenge" procedure, seeing the placing is determined by the instructors in every orchestral meeting (Turina, 2008a).

3.12 SOUTH-AFRICAN NATIONAL YOUTH ORCHESTRA (SANYO)

> 'The principal objective of the South-African National Youth Orchestra is to promote the appreciation and performance of orchestral music by the youth of South-Africa. This is achieved through the National Youth Orchestra Courses, held annually since 1964, as well as to support various development initiatives throughout the country.' (South-African National Youth Orchestra, 2006)

3.12.1 Audition Procedure

SANYO advertises their auditions on their website and on various radio stations. E-mails are sent out to all previous participants and all teachers listed on their database. All prospective and returning orchestra musicians must audition each year (Malan, 2008b).

Before 2004, all auditions took place on the first day of the course in the form of live auditions and not behind screens. From 2004, auditions are recorded by management who travel to the different audition centres in the country (Malan, 2008a). Auditions are compiled onto discs (in groups of instruments) without the names of the candidates. Each audition gets a number. The discs are sent to specialists who are responsible for the preliminary placing of the orchestra. Students are informed that the seating might still be changed during the first rehearsal by the instructors (Malan, 2008b).

3.12.2 Audition Requirements

Sight-reading forms an important part of the audition seeing that some participants learn the audition material by heart to hide the fact that their reading skills are under-developed. All participants are required to play at least one solo piece that is a pre-selected study from a Grade 6 exam list. All string players are required to play orchestral excerpts from that year's repertoire for the second prescribed work. All wind players are required to play second prescribed work, chosen from the Grade 8 exam list (Malan, 2008a). Technical skill, intonation and musicality plays the most important role for the judges. Personality comes in only when placing of sections become an issue (Malan, 2008b).

3.12.3 Audition Panel

The auditioning panel differs from year to year, occasionally it might happen that the same person gets asked again. Management tries to use instructors to serve on the panel, if the instructors have been selected by then. Musical expertise on the highest level, honesty and reliability are some of the criteria for choosing the panel. Only one person auditions a particular section at a time. A second opinion is called in only if the results are doubtful or if the first judge is unsure, but the second judge must redo the entire section. The conductor does not serve on the audition panel (Malan, 2008a).

3.12.4 Audition Venue

The most important thing when selecting their audition venue is that it should be big enough to accommodate 3 people, sound equipment and enough room for the sound to spread, there should be a waiting area and one extra room for warming up. Acoustics are not very important seeing that the recording equipment takes care of that.

Percussion players do a live audition at the beginning of the course. Harp players are normally invited and there is no need for them to audition
(Malan, 2008a).

3.12.5 Audition Results

Every effort is made to only make use of the audition on the day, but in the event of serious psychological impact due to demotion, prior or personal knowledge of candidates can be brought forward and considered in consultation with the judges (Malan, 2008a).

3.12.6 Challenge Procedure

SANYO does not make use of a challenge procedure (Malan, 2008a).

3.13 WESTERN AUSTRALIA YOUTH MUSIC ASSOCIATION

The Western Australian Youth Music Association Inc. is a non-profit Association dedicated to musical excellence. Founded in 1974 in Perth, Western Australia, the Association has grown steadily and now includes the Senior WAYO Orchestra, the WA Youth Symphonic Band, the Philharmonic Orchestra, the Collegium String Orchestra, the Sinfonietta String Orchestra and the award winning Flute Choir. Its members are aged from 8 - 23 and are drawn from all parts of Western Australia (Western Australia Youth Music Association, 2006).

3.13.1 Audition Procedure

All music-related institutions receive a prospectus every year. All entry forms are available online. The judges make the final decision regarding placements in the orchestra following the auditions. In the case of the Senior WAYO Orchestra, the WA Youth Symphonic Band, the Philharmonic Orchestra, the Collegium String Orchestra, the Sinfonietta String Orchestra and the Flute Choir, the conductors have no input regarding the placements in their orchestra (Burgess, 2008).

The orchestra only make use of live auditions and therefore never use screens. Recording equipment is not used during any of the auditions (Burgess, 2007).

3.13.2 Audition Requirements

Sight reading is not included in the audition process. Candidates must perform a solo piece of their choice, as well as orchestral excerpts. The solo piece is judged on the overall performance and process does not stipulate finer aspects such as musicality, technical abilities and personality.

The performances of the orchestral excerpts carry more weight than the solo piece. These excerpts are available only two weeks before the audition and are subject to annual change (Burgess, 2007).

3.13.3 Audition Panel

The audition panel consists of members of the Western Australia Symphony Orchestra. Management choose the members of the panel because of their understanding of the candidates that audition for the orchestra. Each section of the orchestra has a panel specifically assigned to that section. The panels also include the conductors of all the ensembles seeing that they know the group and has been able to observe the development of candidates throughout the year (Burgess, 2007).

Parents are not allowed to be on the panel. Teachers have served on the panel in the past as they are often viewed to be very good musicians. In order to ensure fair and unbiased auditions, there are firstly more than one person on the panel. Secondly, the musical director reserves the right to alter audition results should it be deemed necessary (Burgess, 2008).

3.13.4 Audition Venue

All auditions are held at a music university and the only requirement in selecting a venue is three large warm up rooms. The only consideration regarding the size of the room is in the case of brass auditions.

All candidates are met by management and wait their turn outside the audition room. Since all candidates (except percussion candidates) audition in the same venue the acoustics of the venue is not a consideration in the choice of a venue. Harp candidates are invited for an audition.

Percussion auditions are held in a percussion studio.

Parents and teachers are not allowed to listen to any of the auditions (Burgess, 2008).

3.13.5 Audition Results

The audition panel make use of scores and general comments in order to ensure fair and unbiased auditions. Furthermore, each panel have their own methods in order to select the best section of the instrument group that they represent. The panel may make use of history or personal knowledge in the event that a candidate did not end up in a position where the panel feels that he/she ought to be (Burgess, 2008).

3.13.6 Challenge Procedure

WAYMA does not make use of a challenge procedure. However, students may appeal the audition result in writing, but that seldom happens, as the woodwind players are rotated on a regular basis and the concert master position is shared among the three top scorers (Burgess, 2007).

3.14 SBS RADIO AND TELEVISION YOUTH ORCHESTRA

The SBS Radio & Television Youth Orchestra was formed in 1988 by Russian-born conductor Matthew Krel with the help of the Special Broadcasting Service in Sydney. One of its unique aims is to give young musicians experience in performing for national broadcast on television and radio.

Its members are aged 12-24, and travel from as far a field as Wollongong and Newcastle to the SBS Radio and Television studios every Friday night to rehearse. The Orchestra reflects the best principles of multiculturalism, from the composers it plays, the countries it tours, and in the culturally diverse backgrounds of its young players (SBS Radio and Television Orchestra, 2006).

3.14.1 Audition Procedure

It is not an uncommon occurrence for this orchestra to have a private teacher recommend a student to become part of the orchestra. The audition is then only held to assess the technical abilities of the candidate as well as to ensure that the candidate understands the expectations of the orchestra (Hamilton, 2008).

The placing of the sections is determined by the conductor. SBS Radio and Television Youth Orchestra expect that orchestral playing skills will develop as a result of membership of the group and therefore there is no need for mark sheets and general comments during the auditions. Tutors, who are highly experienced musicians, work on the performance pieces. The performance pieces are likely to change quickly to reflect the character of the performance opportunities that come their way. Even though they will broadly plan a repertoire in advance, this is usually because the television and radio recording which they do demands this advance planning (Hamilton, 2007).

This orchestra feels that the level of educational attainment and the informal reports from the tutors are sufficient to help them to develop individual members over time. The emphasis is very much on creating a team environment in which members share the responsibility for each other. Unlike the situation they observe in other places, teamwork is more important than individual skills, even

though they obviously try to create developmental opportunities for individual skilled soloist. They feel that their approach is informal, with great success, and there has been no change in their audition procedure in the recent past.

The orchestra only make use of live auditions and therefore never use screens (Hamilton, 2007).

3.14.2 Audition Requirements

All members are expected to have reached a particular level of musical educational attainment as a minimum. Their audition is a fairly informal interaction with the conductor and Musical Director of the SBS Radio and Television Youth Orchestra. The applicant nominates a piece of relatively short duration and then their level of skill is explored (Hamilton, 2007).

3.14.3 Audition Panel

The conductor is the sole authority although there will often be consultation with more experienced players and section leaders. His decision however, is final (Hamilton, 2007).

3.14.4 Audition Results

The conductor has the final say (Hamilton, 2007).

3.14.5 Challenge Procedure

The SBS Radio and Television Youth Orchestra doesn't make use of a "challenge" procedure, because the focus is on creating a team environment in which members share the responsibility for each other. However, rotations in sections are used to give players more experience (Hamilton, 2007).

4. POINTS OF DISCUSSION

After reviewing the auditioning techniques of various youth orchestras around the world, there are certain points that warrant further discussion.

4.1 Audition Venue

For the booking of the audition venue, a few aspects should be taken into consideration, especially for ascertaining the most appropriate venue when auditioning in a region unfamiliar to the panel:

For pre-recorded auditions, acoustics are taken care of by the recording equipment, unlike live auditions where it would be ideal if the acoustics at the different audition centres are similar. Acoustics of a venue can contribute positively towards the sound of an instrument. However, the instrumental acoustic requirements are different amongst each musical family. It is therefore important, when organising an audition venue, to try as far as possible to use a venue that can provide the most equal acoustic quality across spectrum of instruments. This also ensures that one instrument is not unfairly advantaged over another, due to the nature of the acoustics. Size is one of the most important factors that need to be taken into consideration when locating a venue. It will not be fair if one candidate gets to audition in, for example, in Carnegie hall and the other auditionee needs to audition in a small "dry-walled" room in a residential home.

The venue where the actual audition takes place should be spacious enough to accommodate the full audition panel, sound equipment for recordings if necessary, a music stand, the auditionee and the biggest possible instrument in the orchestra. It is important that there is sufficient space between the panel and the auditionee, not only for sound production, but also for the candidate not to feel too intimidated.

At the same time, especially since we are working with teenagers and young adults, it is important that the auditionee has a positive experience playing for the auditions. If the acoustic offers no enhancement to their sound it could make the experience more difficult for the player. A professional has the experience to adjust to this acoustic environment, but a student, in their formative playing years, may be discouraged if they do not play well under these circumstances.

Venues should be geographically central and easy accessible.

There should be at least two rooms for warming-up and a reception room where auditionees can be welcomed and assigned to warm-up rooms upon arrival. This should be some distance away from the actual audition venue in order to prevent parents and teachers from becoming involved in the audition, for the sake of the auditionee as well as the judging panel who might have to deal with confrontational issues regarding the performance of the auditionee.

Sufficient parking is another aspect that needs the attention of the organisers when booking an audition venue. It is not advisable for any auditionee to walk a long or difficult distance before his / her audition for the country's National Youth Orchestra. It is also important to keep in mind that some instruments are very heavy and difficult to move.

4.2 Fairness in Auditions

The avoidance of bias is a very important aspect of the audition procedure. The optimum aim is to ensure fair auditions. Professional orchestras have undergone many changes in their audition procedure to ensure fair auditions.

It is important that members of youth orchestras are introduced to the basics of auditioning, because one day they may be auditioning for professional orchestras. Youth orchestras serve as a feeding system for music schools, colleges and professional orchestras. A study in Canada has shown that half of the musicians playing for the professional orchestras in Canada are alumni of the Canadian National Youth Orchestra (Patterson, 1995:19).

It is for that reason that it is necessary to look at the auditioning systems used by professional orchestras and model the auditioning systems used by Youth Orchestras on the already existing model. The first advantage of using this system is to try and avoid bias as far as possible. Another advantage of modelling the systems used by youth orchestras on the model of their professional counterpart is that young musicians gain much needed experience that could aid them should they ever wish to become professional orchestral players.

> "In an attempt to overcome bias in the hiring of musicians, most U.S. Orchestras changed their audition policies in the 1970's and 1980's: Openings became widely advertised in the union papers, and many positions attracted more than 100 applicants where fewer than 20 would have been considered before. Audition committees were restructured to consist of members of the orchestra, not just the conductor and section principal. The audition procedure became more democratized at a time when many other institutions in America did as well. But democratisation did not guarantee impartiality, because favourites could still be identified by sight and resumes. Another set of procedures was adopted to ensure, or at least give the impression of, impartiality. These procedures involved hiding the identity of the player from the jury (Goldin & Rouse, 2000: 716)."

In their study, Goldin & Rouse (2000:738) concluded that the adoption of the screen and blind audition served to help female musicians in their quest for orchestral positions.

Blind auditions may be seen as the solution to other types of bias regarding age or race. Some orchestras, for example, have defended screening as a means to eliminate favouritism that jurors might show for their students or acquaintances. In certain competitions, especially those that involve traditional music, the process may even counter regional prejudices (Doerschuk, 2000:24.)

Landy and Sigall (1974), have provided key evidence in their research, that individuals evaluate actual performances on physical attractiveness. They have proved this by means of the evaluation of 1st year male college student's essays under the false pretence that it has been written by an attractive young female,

whose picture was included. Another round of evaluations on the same essays, this time under no false pretences, scores were much different: "The attractive females" scored a lot higher than the actual 1st year male student authors. This literature forms part of the 'Fairness in Audition' in chapter four.

However, the auditions at the Wisconson Youth Symphony Orchestra are not blind, because artistic management feels that with children, many have developed bad habits or problems that the judges need to be able to see in order to assess their ability and cannot only focus on the sound that they hear.

Another orchestra that does not make use of blind auditions is the European Union Youth Orchestra. They only allow live auditions, as the panel feels it is important to get some idea of the applicants' personality in order to judge whether that person will blend in well with an existing section.

Furthermore, the Eastern Youth Orchestra does not necessarily structure the sections of the orchestra in order of playing standard, but in an order that works best for groups. Sometimes this even involves considering height or other non-musical considerations.

In fact, very few of the respondents make use of blind auditions and according to an analysis of the data gathered, they do not make use of this procedure for good reason. Only 18% of the respondents were employing the use of blind auditions and among these were the South-African National Youth Orchestra that makes use of recorded auditions.

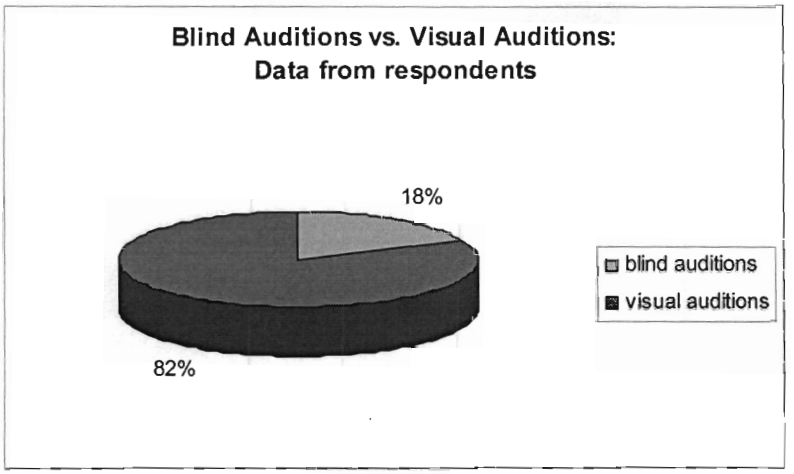

Chart 1: ***Blind Auditions vs. Visual Auditions***

Aristotle said that "beauty is a greater recommendation than any letter of introduction" (Tripp,1970). Several experiments have demonstrated that individuals tend to form impressions and make judgments about people on basis of their physical attractiveness (Landy & Sigall, 1974:299).

In their study, they experimentally determined the effect of physical attractiveness on performance evaluation while controlling the quality of the task being evaluated and the evaluator's exposure to the performer. In consideration of their findings, interesting speculations arose: If someone's work is competent, personal characteristics are less likely to influence evaluations of that work than when the quality of work is relatively poor. However, should performance be below par, attractiveness matters: "You may be able to get away with inferior work if you are beautiful" (Landy & Sigall, 1974:302).

In a study on the Effects of Performer Attractiveness, Stage Behavior and Dress on Violin Performance Evaluation (Wapnick, Mazza & Darrow) it could not be established that the attractiveness of the performer contributed to higher rankings, as the ratings on audiovisual and audio recordings were the same. However, other interactions indicated that dress and stage behaviour affected musical evaluation (Wapnick, Mazza & Darrow, 1998:519).

According to Elliot (1995, quoted by Wapnick, Mazza & Darrow, 1998:512), in a controlled experimental situation in which audio was kept constant, it was found that videotaped performances of white performers were rated more highly than those of their black counterparts. He also found a sex-stereotype effect: males were rated more highly than females for trumpet performances, but not for flute performances.

However, the blind audition has made it tougher to exclude performers for non-musical reasons. Most auditionees, at least in the early rounds, now play behind a screen. The blind audition was partly a response to racial discrimination cases brought against major orchestras in the 1960s, said Deborah Borda, President of the Los Angeles Philharmonic (Wakin, 2005).

All of the orchestras of the "Big Five" symphonies, consisting of the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Symphony Orchestra, the New York Philharmonic and the Philadelphia Orchestra, make use of the blind auditions system. Making use of the blind auditions system varies among some of the other well-known orchestras, with some having blind auditions only in preliminary rounds.

Cleveland Symphony orchestra was the last orchestra that decided to implement the blind audition. Cleveland Orchestra executive director Gary Hanson said "the decision to use first-round screens is a big change for Cleveland, and it brings our audition process more into alignment with the other major American orchestras. (Accessed on 15 March 2008: http://blog.cleveland.com/reviews/2007/10/cleveland_orchestras_audition.html")

From the information on how professional orchestral musicians play preliminary audition rounds, in the above mentioned discussion, the researcher cannot help but wonder if there is not some way of including the blind audition system to a certain extent in the Youth Orchestra Audition, bearing in mind that not many youth orchestras make use of this process. However, one should also consider in mind that youth orchestras serve as feeding systems for professional orchestras.

This matter will be discussed further in chapter five where a proposed model for the auditioning of youth orchestras will be introduced.

As for dealing with what seems to be pervasive bias in society in favour of the well-dressed, well mannered and good-looking, it seems that there is little to be done, except to be aware that such bias exists. This is perhaps of special importance in avoiding undervaluing the achievements of children who are not blessed with the advantages of fine clothes and good looks (Wapnick, Mazza & Darrow, 2000: 333).

4.3 Audition Panel

Choosing the judging panel is a very important aspect and it is definitely not a task that can be taken lightly. The choice of judges could be subject to serious criticism. It is best that experts are used for the judging panel. 'Experts are any individuals or representatives of professional, community and other groups whose insights are likely to make the evaluation more useful or accurate (Fink, 1995:39).'

The conductor of each orchestra has the right to sit on the panel, seeing that he/she is the one that needs to work with the students to achieve a positive result. Every conductor should be asked whether he/she wants to serve on the panel or have any insights on the placing of the auditionees.

It is important to ensure that there is a representative on the judging panel for each instrument or at least each instrument group. For example, a woodwind specialist should be present when there are woodwind candidates auditions, a brass specialist should be present when there are brass auditions etc.

The inclusion of course instructors on the audition panel will be of assistance as they are informed of the course objectives: For example, if the objective is to maintain absolute excellence or is the primary emphasis on the educational process. They also know which technique, style, or type of performance is required.

A teacher or a parent of an auditionee should never serve on the panel. If this is totally impossible, it is of the utmost importance to ensure that the judge who is the teacher or the parent of the auditionee excuses him or herself for that specific audition. It's not impossible for a teacher or parent to be totally objective when judging his/her own student/child, but it is unusual. The absence of total objectivity can either be an advantage or a disadvantage to the candidate. But more importantly, the objectivity of the audition process can be questioned.
There should be at least one outside instructor or teacher on the judging panel who has absolutely no connection to the orchestra course in any way: Not a parent, not a teacher of any auditionee, and neither a course instructor nor a conductor. That will further ensure that the audition process is objective.

The researcher feels that it is important to mention that the information regarding the audition panel must not be included in the information document, it is however an important aspect of the audition procedure that warrants careful consideration as it will influence a number of other aspects relating to the audition procedure.

4.4 Auditioning Annually or Bi-annually

From the information in chapter three, the researcher can confidently stipulate that a new audition for every year or new course is used by most of the respondents. The only two orchestras that include a waiver for the annual / bi-annual audition, are Interlochen and Wisconsin Youth Orchestra.

However, at Interlochen, this waiver is only for returning All-State students, but they still have to take part in the seating auditions.

At Wisconsin Youth Symphony Orchestra, this waiver is only for string players that have reserved their chairs. The reservation of chairs in Wisconsin Youth Orchestra is only possible after one year of membership. And this does not entail reserving a specific chair; it only reserves a chair in the string section of the orchestra. As with Interlochen, they still need to play at the seating audition.

4.5 Audition types

Various orchestras have different auditioning systems. Some insist on live auditions with the judging panel as an audience, some auditions are pre-recorded (this entails basically the same as a live audition, except, instead of a judging panel for an audience; you have the person operating the recording equipment.) When the identity of the auditionee is hidden, one refers to 'Blind' auditions. An unscreened audition is the opposite, i.e. the auditionee's identity is no secret.

4.5.1 Recorded or Live Auditions

SANYO was the only respondent that used of recorded auditions. Reminding the reader, this audition is pre-recorded, meaning that each candidate still attends an audition, but instead of a panel present in the room, it is managed by a sound engineer. A possible reason for the practicality of the above mentioned method, is that it is economically more viable to avoid have the expense of travel, accommodation etc. for only two people instead of a panel. Mr. Malan also states in his questionnaire that the way management handles these pre-recorded auditions (compiling all auditions, categorised by instruments, onto discs with only a number on the audition track, no name) ensures that all auditions are fair.

Interlochen's audition, only for admission into the programme though, is a recording. Bearing in mind the International status of Interlochen, a recording is more financially viable since the travelling expenses will be kept to a minimum. Upon admission, a live audition is done by all candidates in order to secure a position in one of the orchestras of Interlochen.

The Interschools Orchestra of New York as well as the Sacramento Youth Orchestra allow for recorded auditions for Harp auditionees.

The Greater Boston Youth Orchestra as well as the Interschool Orchestra of New York and the Wisconsin Youth Orchestra only allow recorded auditions in exceptional cases.

All the other respondents make use of live auditions.

4.5.2 'Blind' auditions

Sacramento Youth Orchestra and the South-African National Youth Orchestra make use of 'blind' auditions. Although SANYO makes use of recorded auditions, the discs which have been compiled in order of instrument classification, have no evidence of the candidates' identity. Each auditionee is allocated a number. Only management has a list of which number belongs to which candidate. When the identity of the candidate is not revealed, then the audition is classified as blind.

All the other respondents make use of live auditions, with good reason. Because of the fact that youth orchestras consist of young musicians who still need to develop a good technique and posture, most orchestras feel it is important to see how the auditionee looks when he or she plays.

4.6 Audition Repertoire

All the respondents included at least one solo work in their auditions. Orchestral excerpts are not a requirement with all of the orchestras. Apart from the Sacramento Youth Orchestra and the SBS Radio and Television Orchestra, whose audition requirements do not entail the performance of orchestral excerpts, the South-African National Youth Orchestra's orchestral excerpt requirement is only included in the repertoire for the string players. Mr. Faan Malan, executive director of the South-African National Youth Orchestra (SANYO), said that the reason for the wind auditions being different to the string audition is because there are 1st, 2nd, and even 3rd & 4th orchestral parts for some instruments in certain works. It would simply acquire too much organizing to ensure that up to 350 entrants receive their music in advance.

4.7. Sight-Reading

Sight-reading is the performance of music from notation that a singer or instrumentalist has not previously seen. This is a very important skill and it can open the way to knowledge of a wide musical repertory. A good sight reader knows that what is required is not so much fine accuracy of performing detail, but a general impression of the piece that is nevertheless musically convincing. It involves calling on such resources as imagination, knowledge of style, and anticipation of what is likely to come next in a particular passage of music (Oxford Music Online).

4.7.1 A short history

Sight-reading is not exclusively found in traditional Western art music. It has been part of any culture that possesses music notation as well as literate musicians.

During the nineteenth century, performers gave recitals consisting of well-rehearsed pieces (repertoire). Prior to this phenomenon, performers played new scores at first sight (prima vista). Furthermore, extensive rehearsals were uncommon.

Sight-reading was not only a prerequisite skill, but outstanding proficiency, especially among children, and had the aura of unexplainable feats. Extreme proficiency was considered "a marker of high levels of musical aptitude."

To this day, sight-reading is considered to be a vital and indispensable part of any audition (Lehman & McArthur, 2002: 136-137).

4.7.2. Important aspects of sight reading

When we discuss sight-reading, we may not always have the same activity in mind. Some musicians only consider the first time they play through a new piece as sight-reading, while others might consider it to be a play-through of a piece after various rehearsals. Some conductors even consider a silent read-through of a score as sight-reading (Lehman & McArthur, 2002: 135).

Sight-reading involves a variety of cognitive and behavioural processes (Clemens, 2003:377). Because it involves audiation of tonal and rhythmic patterns, comprehension of a graphic notation system with both spatial and textual qualities, and highly co-ordinated kinaesthetic action in performance, the development of musical intelligence may encompass a wide range of intelligent actions, ones that have near-transfer effects to other important areas of cognitive development (Gromko, 2004:7).

It is often said that good sight readers have specific kinaesthetic skills that allow them to orient themselves on the instrument without the help of visual monitoring. Although this type of research has mostly been focussed on piano players, seeing that other instrumentalists find it difficult to look at their instruments, head and eye movements of other instrumentalists has been known to be addressed in order to limit the interruption of visual contact with the score (Lehman & McArthur, 2002:140).

This can be one of the most elusive skills for young musicians, if they are not under pressure to sight read regularly. Most students learn to sight read only incidentally, and many do not easily achieve fluency. This deficiency becomes particularly noticeable and troublesome in auditions. The usual reactions to sight-reading range from discomfort to panic. Students reveal much about their overall skills through sight reading, and with other aspects more or less equal, the sight reading may well determine the outcome of any audition. The usefulness of sight reading is not limited to an audition; beyond personal advances, such as improved facility and rhythm, a good sight reader is a *de facto* leader in an orchestra and will have superior skills in chamber ensembles (Satiri, 2005:44).

It is because of the above-mentioned reasons the researcher can conclude that sight-reading is a pivotal aspect of the audition procedure. The audition requirements for most of the orchestras discussed in chapter 5, do include sight-reading.

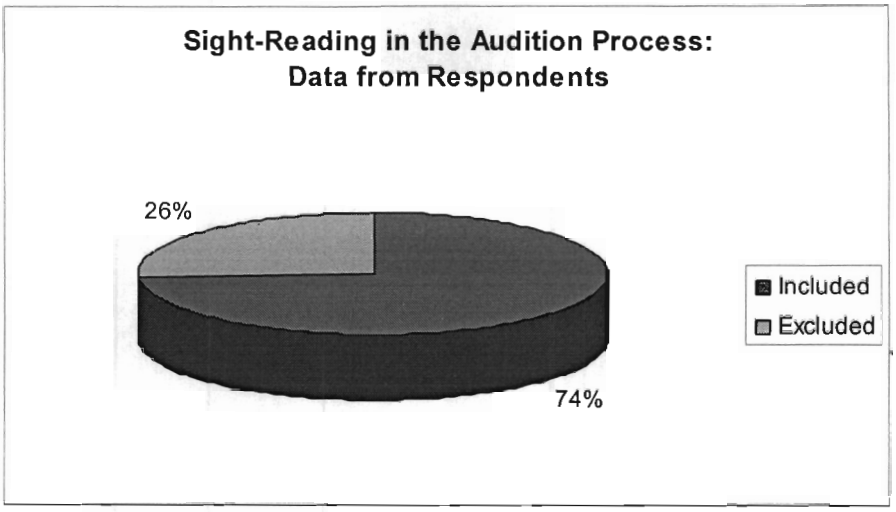

Chart 2: ***Sight-Reading in the Audition Process: Data from Respondents***

Gromko revealed in a study to investigate relationships among music sight-reading and tonal and rhythmic audiation, that music sight-reading is related to rhythmic sight-reading, audiation skills, reading achievement, performance ability (Gromko, 2004:9).

There have been a number of studies that investigated eye movement in sight reading. Novice readers go note by note while good sight readers read in "chunks". "Chunking" allows good readers to see several aspects of the music as one piece of information. Expert readers pick up more details in these spans, both harmonically as well as melodically, and they are better at combining chunks into larger constructs. For example, it is a well-known musical fact that the dominant seventh chord is often followed by the tonic. The perceptual system of a good sight-reader looks for indicators of this progression. For this reason, the dominant seventh chord attracts attention to it self and furthermore facilitates note recognition as well as the processing of these notes (Gaylen, 2005: 58).

Better sight-readers need fewer and shorter fixations to encode material, because they grasp more information in one fixation. These readers' eye movements also tend to go further ahead in the score while at the same time, they are able to check on their performance by "returning to the current point of performance" (Lehman & McArthur, 2002:138-139).

Chunking relates not only to melodic patterns, but also to rhythmic units. Seeing rhythms in larger groupings contributes to accurate and efficient sight-reading. (Johnson, 2008: 74). This is done by means of the so-called Gestalt-principles (Lehman & McArthur, 2002:136).

When one considers what we have dealt with, one can agree with Lehman & McArthur, that better sight-readers tend to be better performers (Lehman & McArthur 2002:142).

4.7.3 Implementation of Sight-Reading in the Audition Procedure

From the above mentioned information, we can deduct that the sight-reading abilities of the chosen orchestra members should be a certain level.

The Interschool Orchestra of New York recently changed their audition procedure in order to include sight-reading as a requirement. The reason for this change is because this orchestra often has many young musicians who are, for example the strings- often Suzuki trained, and may be technically very advanced but do not read very well .

There are also various other aspects specifically pertaining to the importance of sight-reading as an audition requirement that needs further consideration:

Most youth orchestras are bound to a limited budget which cannot afford to rent the scores and sheet music too long prior the scheduled dates of performances, thus ensuring that poor readers have enough time to study their parts before the first rehearsals.

Even if orchestras can afford to have the parts available well in advance, studies have proven that better sight-readers tend to be better performers. Just because someone is a very good soloist, it doesn't mean he is a good reader who can follow the conductor while listening to the balance of the orchestra and all the other aspects of orchestral playing.

There has recently been a situation where an instrumentalist won a national youth instrumentalist competition, but couldn't play his orchestral music as the principal of his section. He claimed that he did not have the time to practise his pieces for the orchestra because he spent his time practising his solo pieces.

After the second rehearsal, he was still not able to play his parts, so the winner of a national competition was removed from the National Youth Orchestra. This example validates the importance of sight-reading.

The section leader of any section of the orchestra is in charge of the musical quality of his section. He / she must therefore be able to read the music, listen to the balance of the orchestra and also listen to the rest of the section. It is therefore imperative that the leader must be able to read well in order to incorporate all other aspects of orchestral playing.

Secondly, Youth Orchestras (much more so than professional orchestras) have limited time to work on programs before the first performance. Conductors should be able to work on musical aspects and ensemble playing, rather than working on correcting note mistakes. Working on ensemble playing is especially important for groups that are newly formed for specific concerts.

The sight reading ability of the young musicians will determine the overall success of the rehearsals as well as the success of the final concert or performance.

The following question can therefore be posed: If the young musicians have better sight reading skills, will this be reflected in the overall success of the concert performance?

4.8 FEEDBACK

> Bubner, 1965: *Man wishes to be confirmed in his being by man, and wishes to have a presence in the being of other…secretly and bashfully he watches for a Yes which allows him to be and which can come only from one human person to another. It is from one person to another that heavenly bread from self being is passed* (Burns, 1982:163).

This Burns couplet expresses a concern about self-knowledge and its origin which is both ancient and modern (Burns, 1982:163). Evaluations by self and others have most often centred on global measures of self-concept, although some investigations have examined more specific aspects of personality and behaviour. Overall these studies show modest to strong correlations between individuals' perceptions of themselves and the way they assume others perceive them (Burns, 1982:170).

The role of feedback from significant others is emphasized as the main way an individual learns about himself (Burns, 1892:200), which in our case, the individual learns about the different aspects of that specific performance which he then relates to his general performing . Feedback exerts a powerful effect on learning (Borich & Tombari, 1997:342).

The word "feedback" means information on the results of one's effort. Feedback can serve as an incentive (Slavin, 1991:352). According to Locke et al., (1968, quoted by Slavin, 1991:352), research on feedback has found that simple provision of information on the results of one's actions can be adequate reward in some circumstances. However, according to Bandura (1969, quoted by Slavin, 1991: 352), it should be given close to the time of the performance to be an effective motivator.

The researcher is of the opinion that feedback is an extremely important component of the audition process. It is of the utmost importance that the auditioners realise they are working with children and impressionable young adults. They may want to achieve close to the same results as a professional orchestra, but have to go about it in a very different manner.

According to Bangert-Drowns, Kulik, Kulik & Morgan (1991, quoted by Ormrod, 1995:304), positive feedback is most effective when it tells a students in explicit terms what they are doing well and what they can do to improve their performance even further.

The researcher agrees with the above-mentioned authors who are leading exponents in this field, regarding the positive aspect of the feedback given. Feedback must be constructive in order to assist in the improvement of the auditionee's playing. It is extremely important for the judging panel to write some positive and constructive comments. The researcher is fully aware that in some cases, it might be quite a challenge to find anything positive to comment on, but at least attempt to write the comments in a positive and motivational style.

Furthermore, negative feedback about performance can lower self-esteem and impair later performance, possibly through mediation of anxiety. Relationships between self-concepts and anxiety are usually negative, that is, low self-concept is related to high anxiety (Burns, 1982:185).

In an analysis of how to keep students' anxiety at a facilitative level, Ormrod (1995:382) proposes that it is better to give feedback on specific behaviours rather than a global evaluation.

According to Kluger and DeNisi (1998, quoted by Ormrod and others, 1995:370), feedback is most effective when it provides information that students cannot get on their own, identifies specific strengths that students have and specific weaknesses that can be addressed, and maintains students' self-efficacy and

self-esteem. Therefore, the feedback has to be specific. "Specific feedback is both informative and motivational" (Slavin, 1991:343).

Not only is feedback important from a psychological point of view, but also from an educational point of view.

Although the auditioning panel may not only comprise of teachers, it is important that the panel realise that they are there to evaluate candidates – much like a teacher would evaluate students. Students learn from their evaluation and it is imperative that the candidates must learn from this experience.

According to Bergin (1962, quoted by Burns, 1982:187), the credibility of feedback is influenced when the relationship between discrepancy and self-perception changes. With a high credibility source, increases in discrepancy resulted in greater changes in self-relevant attitudes, whereas for a low credibility source the tendency was for a greater credibility to produce less change.

From the information listed in the above mentioned paragraph, one can stress once again the importance of an expert judging panel. For example the feedback from an acclaimed French horn player to a young and inexperienced player, will be of more value to the French horn candidate then if it was to come from an acclaimed flautist.

Although the credibility of feedback can not be reckoned to be completely consistent, Burns (1982:187) proposes that other results have suggested that when evaluations are reportedly based on objective test data, self-perceptions change more as the discrepancy from initial perception.

From the preceding paragraph, one can see why a mark sheet may be a positive change in the audition process. One can still argue the objectivity by which the mark sheets are completed, which will be discussed further in chapter five, but at least the judges can refer and compare to previous mark sheets in their discussions and change marks accordingly.

The first part of the chapter focussed on the feedback from auditioner to auditionee.

The researcher feels it is also very important that the auditionee gets an opportunity to give feedback to the auditioner.

In order for the process to be beneficial to everyone involved, it is important to get the input of everybody involved. This feedback session will not form part of the audition process so it will not be discussed further in this research, but the researcher feels that it is a very important aspect that needs considerations in order to make a Youth Orchestra Course successful.

There are many different methods of analysing and commenting on a specific audition and / or performance. The most important aspects that the researcher wanted to outline in this chapter relates to the appropriate time as well as the format in which the feedback is given.

4.9 Challenge Procedure

Interlochen is the first association that comes to mind for most people that have played in a band or an orchestra when hearing the word "Challenge procedure." In this research I will focus specifically on the challenge procedure of Interlochen.

Joseph Maddy believed that performance is the measure of all success. Both Giddings and Maddy believed the students would master their studies more effectively through competition. Maddy was not in favour of any seniority system, he fought for merit systems since his first experience as a teacher (Boal, 1998:10-11).

Maddy installed a system of promotion by contest for the first performance in National High School Orchestra. A camper who thought he or she played better than another would challenge the colleague. With Maddy supervising, the two students, in turn, played the same passage of music for other orchestra

members, who voted for a winner. The victor earned the right to perform in the challenged position for the following concert, and the loser performed in the lesser position (Boal, 1998:10).

The challenging process for determining orchestral chairs became a tradition at Interlochen. Challenging continued in the camp once a week on Bloody Friday and in the Academy as well, where conductors and faculty determined the chair holders. Since 1998, teachers guided the decision–making process more carefully to avoid any appearance of improper judgment (Boal, 1998:11).

Interlochen made use of the challenge procedure up to 2004. The Director of Orchestras and Music Director of the World Youth Symphony, Jung-Ho Pak, said they no longer made use of the challenge procedure because they feel that it does not reflect any system used by any major conservatory or music school in America. "No professional orchestra uses a challenge system. "

The challenge system has also proven to demoralize some students. The faculty at Interlochen believes that it is part of their purpose to inspire everyone and that creative teachers inspires hard work, not fear." The Director of Orchestras and Music Director of the World Youth Symphony, Jung-Ho Pak, feels that the quality of performances and applications have risen across the board since 2004 (Pak, 2007).

Drew McManus: Musician, manager, and cultural entrepreneur who has been involved with every aspect of non profit performing arts and charitable organizations, made a very interesting study of the Interlochen Challenge Procedure. In the following paragraphs I will make use of Drew McManus's research on the Interlochen Challenge Procedure.

THE OLD CHALLENGE SYSTEM

The old challenge system is a competitive, merit based system of advancement used to determine which student musician sits in which particular seat throughout one of Interlochen's large ensembles (orchestras and bands).

One of the most unique components of this system compared to other forms of placement procedures is that the participating students are the ones who vote between the competing candidates as opposed to teachers making all of the decisions.

A basic challenge operates in the following way:

1. At the beginning of the week, the faculty section coach would assign a few excerpts to be used as that week's challenge material. Excerpts were based on several basic musical and technical components.
2. At the following sectional the challenges would take place. Starting at the bottom of the section, Student A would "challenge" Student B. The two would play one of the selected excerpts (as determined by the faculty coach) usually standing out of sight of the other students, effectively creating a "screened" competition.
3. After each had played through the excerpt, the students would put their heads down and take a vote by show of hands as to which of the students they feel performed better.
4. If the challenger won, they moved up a seat and the process started over again from there until that challenger loses a vote.
5. Each student would get to conduct this process and wherever the students ended up in the end is where they would sit for the following week's rehearsals and concert. Additionally, a student at the top of a lower ensemble has the ability to audition into the ensemble above.

During McManus`s interview with Michael Albaugh, Interlochen's Director of Music, he said "the Maddy method of challenges was flawed because":

1. They had a negative impact and were not doing what they needed to do.
2. It puts the best students up front and the worst students in the back of each section.
3. It does not provide a balanced section.
4. They take too much time out of the two weekly large ensemble sections.
5. It does not work for advancement from one ensemble to the next because it is not fair to have anyone in the lower ensembles practising twice as much music [meaning they have to practise their own ensemble music to defend against challengers while simultaneously practising the music from the higher ensemble].
6. 1st violinists were found in the lower orchestra who did not want to advance just to play in the 2nd violin section of the higher ensemble.
7. Student politics were getting out of hand.
8. They do not provide students with a real world situation.
9. 80% of the faculty hated challenges (McManus, 2004).

None of the orchestras discussed in Chapter Three employed the challenge procedure. Many of the orchestras feel that they have seating auditions, some more regular than other. Even though seating auditions have the same outcome as the challenge procedure this method is more acceptable. This topic will enjoy further discussion, based on the knowledge we have gained thus far regarding the challenge procedure

6. PROPOSED MODEL

From all the data collected through questionnaires, literature and the researcher's personal experience, both as an auditionee, auditioner and organiser, the following proposed model for an audition has been compiled.

In order for the audition process to be successful, the following aspects must be properly researched and finalised before the actual audition. Some of these topics were discussed in detail in chapter four, but the researcher feels that it is important for the chronology of the proposed model that it be briefly mentioned again.

5.1 Administrative considerations

For the overall success of the audition process, one cannot underestimate the importance of the organisation and administration process. The main factors to consider will be to ensure a fair audition for each candidate and to ensure the whole audition process runs smoothly.

Before the application forms are sent out the concept or definition of the course should be thought through and finalised. This will include factors such as prospective dates for the auditions as well as the course, deciding on a city in which the course will be held, finalising the judging panel as well as the audition requirements.

5.1.1 Dates

Dates should be tabled for the individual auditions as well as for the course. In order to finalise these dates, guest teachers, conductors and other musicians involved in the event should be contacted and booked.

Once a team of core people for the course are booked, it is necessary to select the final audition panel, consisting of the afore-mentioned people that will be instrumental in the actual audition process.

Course dates will also need to take into consideration other events happening around the country through the year and where at all possible clashes should be avoided. It may be necessary to contact local music centres, orchestras and schools to make them aware of the potential plans and ask for their input with regards to their own schedule. It would a great shame to not have the participation of certain students due to previous commitments.

The advance planning of the above (as far as is possible) will help to ensure that no student is unfairly restricted from participating in the course.

The following two topics were discussed in detail in chapter four, but the researcher feels that the following points has to be reiterated in order to stress their importance.

5.1.2 Audition Panel

The audition panel must be finalised in order to assess the availability of the panel, as this will have a possible impact on the dates as well as the times of the different auditions. Specialist representatives of each instrument group must be included in the panel. The conductor can however decide whether he or she wants to be on the initial panel.

The researcher feels that it is a good idea to include one or possibly two of the tutors on the panel as it will give them a good idea of what they can expect from the candidates that will eventually attend the course. Tutors should definitely be serving on the judging panel for the seating auditions. Tutors serving on the initial judging panel for the first round of auditions will be subject to their availability.

5.1.3 Venues

In line with dates being set for auditions and concerts, venues will need to be booked and reserved. The researcher feels that the choice of venue is a very important factor in the decision making process. The considerations for booking a venue have been discussed in detail in chapter four. Amongst the most important aspects mentioned, was that there should be enough space available: one spacious room for auditions, two warm-up venues and one waiting area.

5.1.4 Audition Requirements

Audition requirements may vary according to the level of each course offered.
For younger and more basic orchestral courses, applicants may simply be required to play their instrument and read music.

For more advanced courses there will be a more structured procedure that must include: Sight reading, orchestral excerpts of pieces to be performed in the course as well as the performance of a solo work of the candidate's choice. The level of the sight reading required as well as the basic level required for the standard of the solo piece must be specified, seeing that it will differ from orchestra to orchestra.
Once all the above mentioned information has been researched and formulated, then a fully comprehensive information document can be sent out to all prospective auditionees via music teachers, music centres and universities. In addition, the course can also be advertised in local and national papers, through radio interviews and the handing out of flyers in theatres and schools to name but a few.

A comprehensive document and entry form will enable the student to have the fullest understanding of what is involved. This must include information regarding the dates of the auditions as well as the audition venues and the course dates and venue of the course; how long before the audition to report to the venue; where to go upon arrival; information regarding the dress code, should it be applicable; information regarding the level of expertise required; the level of expertise offered in the form of guest conductors and instructors as well as

information regarding the availability of the results once the audition process has been completed.

Including all of the information will save a lot of unnecessary correspondence between management, parents and teachers.

It is very important to reserve space on the application brochure where applicants can provide their personal e-mail addresses as well as the address of the teacher and / or school where they receive tuition. Not everyone checks their inbox daily and by sending any information to more than one recipient will ensure that candidates receive crucial information, for example information regarding venue or time changes for auditions well in advance.

Furthermore, all prospective candidates can then evaluate their schedules accordingly. It is important to keep in mind that the candidates do not only focus on orchestral courses, but many of them are also involved in other extramural activities and should a problem with dates arise, the candidate can simply select another audition venue of which the date might suit him or her better or simply reschedule other activities in order to attend the course.

The researcher understands that the afore-mentioned aspects do not specifically pertain to the model for the audition process, but feels that these topics have a direct influence on the procedure. However, it will not be discussed any further.

5.2 Auditions

The following topics directly pertain to the audition process and will therefore be discussed in detail.

5.2.1 Annual or bi-annual auditions

All candidates must re-audition every season in order to ensure that all candidates has a fair change to be considered for the youth orchestra for which they audition

5.2.2 Live or Recorded auditions

In light of the current economic climate, it is the opinion of the researcher that orchestras have to do as much as possible in order to make their projects economically viable. It is therefore that the researcher suggests that the first round of auditions should be blind and make use of recorded auditions.

All candidates' auditions should be recorded and compiled to discs. Each candidate's audition will receive a number and these discs will be sent to specialists in order to be assessed.

This system also has the effect that it will be easier to put a judging panel together, since none of the judges has to put in leave in order to assess the auditions. Furthermore, it is also economically more viable not to have to pay travelling and accommodation costs for a whole panel, when two or three people can make recordings.

The round consisting of blind auditions will then be followed by the second round that will consists of live auditions. The researcher feels that this round should only consist of orchestral excerpts and will take place a day before the start of the first rehearsal. It can therefore be used as seating auditions.

It is important to clarify the reasoning behind the second set of auditions.

Firstly, due to the first round of auditions, the orchestral excerpts only have to be made available to the successful auditionees who are included in the orchestra and therefore, it will be more cost effective. Secondly, due to the timing of the second round, there is no need to hire a panel. The specialist tutors that will be present throughout the course as well as the conductor of the specific orchestra will be used to judge these auditions.

This system has further advantages. Firstly, due to the fact that it is just before the first rehearsal, it will force all candidates to practice their parts Secondly, some of the orchestras discussed in chapter three, for example EYO, insist on

live auditions in order to assess the technique of the candidates as they feel that it is an important educational role that orchestras must play. This second round of auditions can then also be used as a change for the tutors to assess the technical competency of the candidates as well as the musical aspects that needs to be addressed during the first few sectionals. This situation will ensure that conductors can focus most of their energy on ensemble playing and other musical aspects of the performance from the onset.

5.2.3 Judging Criteria

The Audition Repertoire for the first round of auditions must include a Solo work of between 2'30" – 5'00". This work must showcase the technical ability as well as the musicality of the candidate.

The importance of sight-reading was discussed at length in chapter four and it is the opinion of the researcher that this aspect must most certainly be included in the audition process. Furthermore, scales can be used to demonstrate the candidate's range as well as technical ability should the panel feel that the choice of solo work did not exhibit the technical abilities of the candidate.

The panel will have to decide whether they want to include an orchestral excerpt. However, the researcher feels that it will be of more value in the second round of auditions and furthermore excluding a lengthy excerpt will save time during the initial set of auditions.

5.2.4 Challenge Procedure

The Challenge procedure was discussed at length in chapter four and the researcher feels there is enough evidence to suggest that it should not be used. Furthermore, it is also the opinion of the researcher that the seating auditions will firstly take the role of the challenge procedure and secondly it is more beneficial to all involved.

5.2.5 Mark sheet

The mark sheet is a very important aspect of the audition procedure. The use of the mark sheet will ensure that the audition panel must focus on all aspects of the candidates playing Furthermore, all comments are documented. This insures that a detailed record is kept of all auditions that is easily accessible should any queries regarding the audition process arise.

A number of orchestras discussed in chapter three make use of mark sheets although the general comment of each member of the panel regarding an auditionee carries more weight than the actual mark sheet. The use of a mark sheet by no means suggests that the comment is not applicable. Each orchestra can create a mark sheet to their specific needs.

The following model is a suggestion and can be altered to suit the specific needs of each orchestra. A space for a comment has been included in the proposed mark sheet as the researcher feels that positive reinforcement is a very important aspect of the audition procedure.

Applicant: _____

Instrument: _____

Audition Centre: _____

Date: _____

		Artistic Director	Conductor	Specialist	Judge 1	Judge2	Sub total	Average
Musicality	10						/50	/10
Rhythmical ability	10						/50	/10
Intonation	10						/50	/10
Articulation	5						/25	/5
Dynamics	5						/25	/5
Tone Quality	10						/50	/10
Solo Piece	10						/50	/10
Orchestral Excerpt 1:	10						/50	/10
Orchestral Excerpt 2:	10						/50	/10
Orchestral Excerpt 3:	10						/50	/10
Orchestral Excerpt 4:	10						/50	/10
Study / Technical exercise	20						/100	/20
Scales	10						/50	/10
Sight reading	20						/100	/20

Total: _____ /150

____ %

Comments and recommendations:

_____

_____

_____

_____

_____

_____ _____ _____

Conductor Artistic director Specialist

_____ _____

Judge Judge

5.2.6 Feedback

The importance of feedback was discussed in detail in chapter 4. The researcher feels that the use of a mark sheet can aid in the process of giving feedback to auditionees.

The general comment on the audition can be documented on the mark sheet and can then simply be retyped in order to give to the candidate. It is however imperative that the comment contains constructive criticism that will aid the auditionee and help him or her to prepare for their next audition.

6. CONCLUSION

The aim of this study was to research and assess the audition techniques of youth orchestras globally in order to provide more information regarding a very important tool in the education of young musicians from all walks of life.

The researcher also made use of the opportunity to discuss important aspects regarding the audition procedures, which has to be examined closely in order to have well balanced youth orchestras.

From the discussion, it was concluded that there are essential issues and problems that remain fairly constant within the worldwide youth orchestra movement. These are:

1. Honesty and ethicality in the promotion of youth music;
2. A clear understanding of the enormous potential and ultimate value of music as an enhancement of discipline and self-image among young musicians; and
3. The need for objectivity and responsibility in the audition/placement process, so as to promote the larger aims suggested above.

The youth orchestra movement is an important component in the creation of excellent professional orchestras and must never be overlooked.

It was with these issues and problems in mind that the researcher created a model for audition procedures. The researcher has assessed all information at her disposal in order to create a model that she feels will ensure fair auditions. It must be emphasised that this is a proposed model only, by no means does she imply that the model be used in its entirety in order to create fair auditions. The researcher realises that each orchestra has a unique set of circumstances that must be taken into consideration when executing auditions. This proposed model can be altered to suit the individual needs of any person or institution who wishes to use it.

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ANNEXURES

A: YOUTH ORCHESTRA CONTACT ADDRESSES

Country	Name of Orchestra	Email Address
Armenia	Yerevan Youth Chamber Orchestra	yyco@mail.ru
Asia	Asian Youth Orchestra	ayo@asianyouthorchestra.com
	Southeast Asian Youth Orchestra	msspecl@mahidol.ac.th
Australia	Australian Youth Orchestra	info@ayo.com.au
	SBS Radio and Television Youth Orchestra	orchestra@sbsyo.org.au
	Sydney Youth Orchestra	info@syo.com.au
	Queensland Youth Orchestra	info@qyo.org.au
	Western Australian Youth Music Association	info@wayma.asn.au
Belgium	Jonge Filharmonie / Jeune Philharmonie	contact@muse93.com
	Kempisch Jeugdorkest	info@kjo.be
Canada	National Youth Orchestra of Canada	info@nyoc.org
	Brant Youth Symphony Orchestra	msdebbiep@yahoo.com
Chile	Orquestas Juveniles de Chile	contacto@orquestajuvenil.cl
Denmark	Konqelige Danske Musikkonservatorium	dkdm@dkdm.dk
	Nordic Youth Orchestra	kristina.westman@rikskonserter.se
Germany	Bundesjugendorchester	bjo@musikrat.de
	Junge Deutsche Philharmonie	info@jdph.de
	Internationale Junge Orchesterakademie	info@ijoa.de
	Blaeser Philharmonie Mannheim	ute.mocker@moccom.com
	Junge Sinfonie Berlin	martin.rempt@gmx.de
	Jungendorchester Baden-Baden	nagel.karl@t-online.de
	Collegium Musicum Berlin	buero@collegium-musicum.tu-berlin.de
	Junge Muncher Philharmonie	jmph@jmph.de
Spain	Joven Orquesta Nacional de España	jonde@sarenet.es
	Jove Orquestra Simfonica de Castello	jove@joveorquestracastello.com
	Joven Orquesta de Extremadura	cedrama@clt.juntaex.es
	Orquestra Joven Internacional Ciudad de Oviedo	osco@os-co.net
	Orquesta-Escuela de la Orquesta Sinfonica de Madrid	osm@osm.es
	Joven Orquesta de Camara de la Fundacion Caja Duero	Natasha.Tchitch@cajaduero.es
	Andalucian Youth Orchestra	info@eayo.org
	Orquesta Filarmonica de la Universidad de Alicante	actividades.musicales@ua.es
	Jove Orquestra Sinfonica Solidaria Valencia	info@jossv.org
Europe	European Federation of National Youth Orchestras	info@efnyo.org
	European Union Baroque Orchestra	info@eubo.org.uk
	European Union Youth Orchestra	info@euyo.org.uk
	Gustav Mahler Jugend Orchestra	traun@gmjo.at
	European Philharmonic Orchestra	info@europ-phil.com
	European Association of Youth Orchestras	info@eayo.org
France	Orchestre Français des Jeunes	contact@ofj.fr
	Orchestre des Jeunes du Centre	administration@ojc.fr
Iceland	Nordic Youth Orchestra	kristina.westman@rikskonserter.se
Ireland	National Youth Orchestra of Ireland	info@nyoi.ie
Italy	Orchestra Giovanile Italiana	orchestre@scuolamusica.fiesole.fi.it
	Orchestra Giovanile di Asti	info@orchestragiovanilediasti.it
Japan	Pacific Music Festival Orchestra	audition@pmf.jp
Nederland	JeugdOrkest Nederland	orkestmanager@jeugdorkest.nl
	Nationaal Jeugd Orkest	info@njo.nl
	American Youth Symphony	myka.miller@aysymphony.org
	Seattle Youth Symphony	info@syso.org
	Minnesota Youth Symphonies	mys@mnyouthsymphonies.org
	Vermont Youth Orchestra Association	caroline@vyo.org
	Wisconsin Youth Symphony Orchestras	wyso@wyso.music.wisc.edu
World	International Music Cemp - North Dakota	info@internationalmusiccamp.com
	Interlochen	admission@interlochen.org
	The World Orchestra of Jeunesses Musicales	info@jmwo.org
	Festivalensemble Stuttgart	festivalensemble@bachakademie.de
	UBS Verbier Festival Orchestra	info@verbierorchestra.com
	World Youth Orchestra	info@musicaeuropa.eu

Country	Name of Orchestra	Email Address
New Zealand	Auckland Youth Orchestra	apoljanich@st-peters.school.nz
Norway	Ungdomssymfonikerne	cf@nmh.no
	Nordic Youth Orchestra	lotta.lundll@rikskonserte.se
	Arctic Youth Symphony Orchestra	post@ayso.no
Austria	Wiener Jeunesse Orchester	info@wjo.at
	Junge Philharmonie Wien	office@jungephilharmonie.at
Portugal	Orquestra Sinfónica Juvelin	mail@sinfonica-juvenil.com
Switzerland	Schweizer Jungend Sinfonie Orchester	info@sjso.ch
Finland	Sibelius Academy Symphony Orchestra	paivi.koivula@sibi.com
	Vivo Symphony Orchestra	conductor@sinfoniaorkesterivivo.fi
United Kingdom	National Youth Orchestra of Great Britain	info@nyo.org.uk
	National Youth Orchestra of Scotland	info@nyos.co.uk
	National Youth Orchestra of Wales	nyaw@nyaw.co.uk
	National Youth Wind Orchestra	kit@nywo.org.uk
	Ulster Youth Orchestra	info@uyo.org.uk
	Liverpool Philharmonic Youth Orchestra	orchestra@liverpoolphil.com
U.S.A.	Greater Boston Youth Symphony Orchestra	cweisel@bu.edu
	San Jose Youth Orchestra	sjys@sjys.org
	Greater Twin Cities Youth Symphonies, Minnesota	mail@gtcys.org
	Greater Dallas Youth Orchestra	
	Greater Buffalo Youth Orchestra	gbyorch@verizon.net
	Portland Youth Philharmonic	meiann@portlandyouthphil.org
	Central Kentucky Youth Orchestra	prinzing@ckyo.org
	Charlotte Symphony Youth Orchestra	www.csyo.net *
	New Jersey Youth Symphony	office@njys.org
	New York Youth Symphony	info@nyyouthsymphony.org
	American Youth Philharmonic Orchestra	info@ayporchestras.org
	The Marin Symphony Youth Orchestra	yo@marinsymphony.org
	The American Youth Symphony	mason.dille@asymphony.org
	Greater Miami Youth Symphony	Gmys_music@yahoo.com
	San Francisco Symphony Youth Orchestra	yo@sfsynphony.org
	Oakland Youth Orchestra	manager@oyo.org
	San Diego Youth Symphony	sdys@sdys.org
	Rochester Philharmonic Youth Orchestra	info@rpo.org
	Chicago Youth Symphony Orchestra	lsustar@cyso.org
	Atlanta Symphony Youth Orchestra	aso-info@woodruffcenter.org
	Louisville Youth Orchestra	info@lyo.org
	Philadelphia Youth Orchestra	info@pyos.org
	Sacramento Youth Orchestra	sacys@sbcglobal.net
	Youth Orchestra of Greater Fort Worth	wjordan@yofortworth.org
	InterSchool Orchestras of New York	info@isorch.org
	Youth Orchestra of the Americas	eramirez@youthorchestraoftheamericas.org
	Tacoma Youth Symphony Association	info@tysamusic.org
	Milwaukee Youth Symphony Orchestra	www.myso.org *
	The Eastern Youth Orchestra	obrienj@ecu.edu
	El Camino Youth Symphony	ecys@earthlink.net
	New England Conservatory / Youth Philharmonic Orchestra	mkiley@newenglandconservatory.edu
	Greater Dallas Youth Orchestras	info@gdyo.org
	El Paso Symphony Youth Orchestra	info@EPSYOs.org
	Youth Orchestra of the Rockies	yor@fortnet.org
	Youth Musicians Foundation Debut Orchestra	sean@ymf.org
	American Youth Symphony	myka.miller@aysymphony.org
	Seattle Youth Symphony	info@syso.org
	Minnesota Youth Symphonies	mys@mnyouthsymphonies.org
	Vermont Youth Orchestra Association	caroline@vyo.org
	Wisconsin Youth Symphony Orchestras	wyso@wyso.music.wisc.edu

B: QUESTIONNAIRE 1

To whom it may concern:

My name is Yvonne-Marie Brand; I am currently a Masters student at the South-African College of Music (University of Cape Town) Cape Town, South-Africa.

I am doing my thesis on *Audition Techniques for Youth Orchestras*. The aim of this thesis is to determine how youth orchestra auditions can be optimized, providing for annual change and maintaining absolute integrity and equity in all phases of the audition procedure. Also culminating in the question; can a "challenge" procedure be built into the South-African style of auditioning for their National Youth Orchestra?

It would be much appreciated if you could respond on the following questions regarding the audition techniques used by your youth orchestra.

- Concerning Repertoire:
  Is the orchestral excerpts for all the instrumental groups part of a set standard or does it change every year? If required to play a solo piece, does the same apply? If possible, can you please forward me the audition repertoire requirements for the different instruments or a website address where I can download it from?

- Do you make use of sight reading in the audition?

- Do you prefer live or recorded auditions? Is it blind auditions? (i.e. prerecorded or behind screen)

- Is the placing of the sections determined by the auditioning panel, or is that being done by the instructors?

- Do you make use of the "challenge" procedure within each section? If you do, how do you implement it?

- Concerning the panel: Is it a fixed panel year after year, is there a representative for each section (strings, woodwinds, brass, percussion) and how much weight does the opinion of the conductor carry?

- Has there been any change in your audition procedure in the recent past and for what reason?

If you could think of any imported aspects I might have overseen, or some advice, I would be grateful for your commentary.

If you prefer to reply in another language, that would not be a problem.

Thank you so much for your time, it is much appreciated.

Regards,
Yvonne-Marie Brand

E-Mail Address: perfectpitch@inext.co.za
ymbrand@yahoo.com

C: QUESTIONNAIRE 2

1 MARKETING

- What methods do you use to advertise for your auditions?

2 REPERTOIRE

- With regard to audition repertoire, most auditions ask for the candidate to perform a solo piece either of their own choice, or from a list. What do you look for in the performance of this piece?
- How important in the overall assessment of the candidate is the piece that they choose?
- How important is it to include sight reading in the audition?

3 AUDITION VENUE

- What criteria do you use when choosing an audition venue?
    - Number of warm up rooms?
    - Do you use recording equipment?
    - Is a waiting room necessary for students to sit directly before the audition?
    - Do you employ someone to receive the students when they arrive and show them where to go?
    - Do you think the size of the audition room is important? And if so why?
    - Is it important to use a venue with a "good" acoustic? Is it necessary to accommodate all instrumental acoustic needs?
    - Do you think it is important to only use venues of similar acoustic value?
    - Should parents/ teachers be allowed to wait outside the audition area and listen?
    - What contingencies do you make for percussion and harp candidates?

4 JUDGING PANEL

- What criteria do you use when selecting your judging panel?
- Would you ensure that one member from each section being auditioned is present? Ie brass, wind, percussion string as required?
- Would you include the conductor? If so why?
- Would you include a member of the orchestra administration? If so why?.
- Would you include an orchestral musician who is not a member of the organisation in order to ensure unbiased judging?
- Should a parent or teacher of any of the auditionees be allowed to be on the panel and judge the performance or should they recuse themselves of that audition?
- Are there any additional measures that you would take to ensure the panel is representative and will be as unbiased as possible?

5 JUDGING PROCEDURE/CRITERIA

- What criteria is used by the judging panel when auditioning candidates?
- Would previous history, personal knowledge or references be used in making the decision or would the process be taken purely on the audition of the day?
- Do you consider it beneficial or necessary to draw up a mark sheet to ensure parity and unbiased decision making – ie those with the highest "marks" are the successful candidates? Or are general comments enough?
- What criteria would be used for section placing in the orchestra? Would it be necessary for a 2nd round of auditions to take place to finalise the Section Leaders etc or would the marks sheet method take care of this issue ie: highest points = section leader?Would it be beneficial to make this final decision of section placing during the first day of the course? Would you consider this final suggestion to be motivation for the students to practice before the course takes place?

6 AUDITION EXPERIENCE

- How much consideration is given to the feelings of the child during the audition process?
    - How important is it for the child to have a positive experience of the audition process?
    - Do you communicate much with the child during the audition?
    - How much feedback do they get during and after?

7 OUTSIDE INFLUENCE

- How do you deal with managing the input of outside influences? Do you experience much interference from:
    - Teachers? Parents? Friends?
    - Sponsors?
    - How do you deal with non musical issues such as sponsorship bias: funding given only with certain stipulations, or teachers/parents pushing for their children to be admitted? Etc