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## Orchestral Tuba Audition Preparation: The Perspective of Three Successful Teachers

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ORCHESTRAL TUBA AUDITION PREPARATION: THE PERSPECTIVE OF  
THREE SUCCESSFUL TEACHERS

by  
Golden Lund

A DOCTORAL DOCUMENT

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ORCHESTRAL TUBA AUDITION PREPARATION: THE PERSPECTIVE OF  
THREE SUCCESSFUL TEACHERS

Golden A. Lund, DMA

University of Nebraska, 2013

Adviser: Scott Anderson

Daniel Perantoni, Warren Deck, and Mike Roylance have played significant roles in developing students that have won orchestral tuba positions in recent decades. These three instructors are representative of the past 30 years in that the success of their students are tiered chronologically over that time period; Perantoni has had students winning orchestral positions since the 1980s, Warren Deck's studio began flourishing in the 1990's, and Mike Roylance's students have been emerging since he began teaching in Boston in 2003.

The purpose of this study was to determine commonalities and differences between the three of these teachers. Their effectiveness was measured on three spheres of competency: interpersonal, musical, and pedagogical.

All three pedagogues were strong in all three spheres of competency, although each instructor favors a specific sphere. A student that needs a lot of emotional support might consider a teacher like Perantoni who is especially charismatic and enthusiastic about seeing their students win jobs. Someone who desires someone to spend a lot of time on the final detailed refinement and seeks more musical ideas should study with someone like Deck, who is a master of helping students refine excerpts to the level they

need to be to be attractive to an audition committee. A student that needs structure in the pedagogy of their teacher should study with someone like Roylance who prescribes a specific audition preparation routine for all of his students.

One final finding of note is that while an effective teacher plays a crucial role in a students' journey to audition success; it ultimately comes down to the ability of a student to apply their teacher's counsel, their ability to effectively improve their individual weaknesses, and their ability to have the patience and emotional stamina through numerous failures that ultimately results in the aspiring orchestral tubist to win a major symphony job.

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To my parents Wayne and Jennifer Lund: thank you for raising me in a musical home and encouraging me to pursue my dreams. Your support and prayers have been felt and will

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## CHAPTER 1 INTRODUCTION

### Statement of the Problem

The goal of many collegiate music students is to obtain a professional performance job with a full-time symphony orchestra. Studies have been conducted on preparing for orchestral auditions, but none are specifically for tuba players. A small number of tuba instructors are responsible for producing students that have won performance jobs in this country in the last century. Three of the most successful tuba instructors of the twentieth century are William Bell, Arnold Jacobs, and Harvey Phillips. These pedagogues have been studied and analyses have been done on what made them effective teachers. No studies have examined the premier tuba instructors of the generation that followed them. Likewise, no studies have considered pedagogy specifically relating to audition preparation for the tuba.

### Purpose of the Study

Three of the most successful instructors in the last 30 years are Daniel Perantoni, who taught at Arizona State and is currently teaching at Indiana University; Warren Deck, who taught at Julliard and is currently teaching at the Aspen music festival; and Mike Roylance, who is currently teaching at the New England Conservatory of Music, Boston University and Yale. These three teachers are representative of the past 30 years in that the success of their students are tiered chronologically over that time period; Mr. Perantoni's students have been winning orchestral positions since the 1980s, Warren

Deck's studio was flourishing in the 1990s, and Mike Roylance's students have been finding success since he began teaching in Boston in 2003.

The purpose of this study is to determine commonalities and differences in how these teachers prepare their students for orchestra auditions. Their effectiveness will be measured based on three spheres of competency: interpersonal, musical, and pedagogical. The interpersonal competency is based on an analysis of how the teacher motivates and demonstrates confidence in the student's abilities by balancing compliments with criticism. The musical sphere is measured in large part by the supplemental repertoire and musical exercises that they use to help their students approach and perfect the orchestral excerpts. Finally the pedagogical sphere is addressed by finding out the instructor's lesson strategies as an audition approaches. What do they do help their students to be able to perform optimally under the high stress circumstances of auditions? Through this process what do they choose to say and what do they choose to show; how much of their teaching is verbal, and how much of their teaching is demonstration?

The goals of this research are two-fold: formulate decisive conclusions that show the most important aspects of a teacher who prepares students for auditions, and create a resource for current and future studio teachers of the tuba with a variety of supplemental repertoire and approaches to help their students succeed as orchestral musicians.

## CHAPTER 2

### REVIEW OF LITERATURE

#### Introduction

There have been few large-scale studies published on the pedagogy of tuba. While journal articles have been written on the subject, only a few in-depth studies on any area of tuba pedagogy exist. These studies have focused on various areas of pedagogy including method books, rudimentary aspects such as articulation, embouchure, vibrato, and trends in college teaching, but no studies have specifically examined pedagogy specifically relating to preparation for orchestral auditions. Furthermore, pedagogical techniques and the expectations of audition committees have changed over the last century. There are no texts that examine current pedagogy in orchestral audition preparation for the tuba. This literature review focuses on documents relating to orchestral audition preparation and then briefly on tuba pedagogy.

#### Orchestral Audition Preparation for Other Instruments

There are no published studies that examine tuba orchestral audition preparation, however there are similar materials written for other instruments. The string bass, flute, violin and trumpet all have publications that focus on preparing for auditions.<sup>1</sup> Of these works, the publication for the trumpet appears to be the most similar to my study as it

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<sup>1</sup> Elizabeth Buck, "The Orchestral Flute Audition: An Examination of Preparation Methods and Techniques" (DMA document, Rice University, 2003); Joan Griffing, "Audition Procedures and Advice from Concertmasters of American Orchestras" (DMA document, The Ohio State University, 1994); Heather Rodabaugh, "Preparation for Orchestral Trumpet Auditions: The Perspectives of Three Prominent Orchestra Players" (DMA document, University of Oklahoma, 2008); Christopher Rose, "An Orchestra Audition Preparation Handbook for Bass Players" (DMA document, Arizona State University, 2011).

focuses on the perspectives of three prominent orchestral trumpet players.<sup>2</sup> These studies collectively suggest that there is a growing desire to understand orchestral audition preparation and that a study on such relating to the tuba is essential.

In 1994 Joan Griffing published a document on audition procedures for the violin from the perspective of three prominent concertmasters.<sup>3</sup> Griffing specifically wanted to identify the pedagogy of concertmasters. She felt there were materials for violin but the opinions and advice from prominent orchestral players was lacking. She utilized two methods to collect information from current professionals. First, she sent questionnaires to about 40 concertmasters. Next, she interviewed the concertmasters. Griffing acknowledged that she was able to gain a better and deeper understanding of the training and procedures for orchestral violinists from those concertmasters with whom she held personal interviews. This suggests that this might be a more effective way to gain information from music professionals. She collected information relating to three major areas: 1) advice on training and preparing for auditions, 2) audition procedures in the subject's orchestra, and 3) views on the audition process in general and tips for novice auditionees.<sup>4</sup> From a pedagogical standpoint, the first question regarding training and preparation is probably the most relevant and thus questions in the present study related more to those in this particular category.

Many of the audition preparation questions in this particular study related specifically to the violin including which concerto to choose or which movement of a Bach piece should be performed. However, one question of possible relevance to other instruments was "When first learning the orchestral repertoire, what regimen would you

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<sup>2</sup> Roadbaugh, "Preparation for Orchestral Trumpet Auditions."

<sup>3</sup> Griffing, "Audition Procedures."

<sup>4</sup> Ibid.

suggest a violinist undergo?”<sup>5</sup> In answer to this question, most concertmasters suggested to study the repertoire with an orchestral violinist closely followed by suggesting listening to recordings of the repertoire. The least common response was to study with *any* violin teacher (meaning that the expertise of the teacher was unimportant).<sup>6</sup> These results suggest the importance of teachers who are well versed in the orchestral repertoire. If the teacher is important to learning the pieces required by audition committees, it stands to reason that the advice of teachers whose students are winning orchestral jobs would be of critical importance quite probably for any instrument. In examining tuba audition preparation, it seems that advice from prominent teachers would be critical information; therefore, three prominent teachers were selected for the present study.

Elizabeth Buck wrote a DMA document describing preparation methods for orchestral flute auditions.<sup>7</sup> She sent questionnaires to various professional flutists asking about commonly asked excerpts and preparation methods for auditions. A good portion of Buck’s work addressed which excerpts were most important and the performance practice of those excerpts. Of more relevance to my study, advice on general preparation for auditions was asked from professionals who had successful auditions. Orchestral performers strongly recommended the use of metronomes and tuners in audition preparation, but not to overuse them as this can decrease the musicality of the excerpts. Another theme among the recommendations was that of the importance of listening and the study of recordings. The flutists recommended that students listen to recordings of professional orchestras, attend live performances as often as possible, and record themselves and listen to their own recordings. Two other general recommendations were

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Buck, “Orchestral Flute Auditions.”

to create mock audition settings and to take care of the physical body through exercise and diet. Finally, Buck discusses the use of visualization, meditation, and other similar techniques to help performers prepare for auditions and deal with anxiety.<sup>8</sup> It would seem that these preparation techniques could be used across various instruments and would prove valuable for the tuba student. This general advice can be compared to advice given by the teachers involved in my study.

Christopher Rose took a different approach to studying audition preparation. He created an audition handbook for string bass.<sup>9</sup> Rose's document does not specifically interview those with current jobs, but rather serves as more of a how-to guide. He provided a CD of excerpts he performed to accompany his written handbook. The handbook covers how to find jobs, apply for them, and some basic preparation advice. Rose discusses specific excerpts as well as the audition procedure. The major goal of his work was to fill what he felt was a hole in collegiate education in music in how to obtain a professional music position in performance.<sup>10</sup> While the handbook approach may be important for students, this document does not seem to have in-depth information from a pedagogical perspective in how to help students win jobs. My study examines effective pedagogical techniques that help students prepare for jobs rather than just describing procedures.

Finally, Heather Rodabaugh wrote a document examining the perspectives of three prominent trumpet players on preparing for auditions.<sup>11</sup> She sent a questionnaire prior to the interview to help the players to think on the questions before answering. She then completed in-person interviews with each of the players. Players were asked to talk

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<sup>8</sup> Ibid.

<sup>9</sup> Rose, "Orchestra Audition for Bass."

<sup>10</sup> Ibid.

<sup>11</sup> Rodabaugh, "Preparation for Orchestral Trumpet Auditions."

about their backgrounds, their views on general audition preparation, and their opinions about the best performance practice of specific excerpts. In the scope of my study the most relevant information is that on general audition preparation. Rodabaugh found that all of the interviewed musicians seemed to stress the importance of attentive practice, mental preparation and focus, personal health, and focus on musicality of the performances. These findings seem to correspond with those found by Buck and Griffing in their interviews with flutists and violinists respectively. More specifically, Rodabaugh found that the trumpet experts stressed being familiar with the excerpts and practicing them on a routine basis rather than just before an audition.<sup>12</sup> Trumpet players also suggested that those seeking to audition for professional orchestras practice mental toughness by performing regularly and practicing visualization. Lastly, the musicians spoke at length about maintaining musicality even to the point of essentially creating one's own brand of sound. They stressed that making the music sound the way the player wants it to sound is one of the most important elements when preparing to audition.<sup>13</sup> Overall, this study compares to my study in that Rodabaugh selected three prominent musicians to interview about audition practices. Furthermore, this document discusses a brass instrument and therefore there may be more crossovers with ideas relating to the tuba.

These documents collectively represent a growing trend in research to better understand audition preparation. Each of the discussed documents aims to help students of the selected instrument to find ways to be better prepared and focused when a position becomes available. On the other hand, none of these documents discusses the pedagogy

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<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

of training musicians to be successful in auditions. Several experts that were interviewed mentioned studying with good teachers and listening to good music, but none really suggested how pedagogues identify and develop professional musicians. This study will determine what pedagogical techniques are most effective in training successful students. This will enable teachers to more effectively teach and students to both select quality teachers and to actively learn in a way that will help them to be successful.

### Tuba Pedagogy

This study focuses not only on orchestral audition preparation, but also on the pedagogical techniques that help students to be successful. Thus a brief examination of pedagogical research for the tuba as well as training materials that may be available could prove useful in analyzing interviews with the selected teachers for this study.

Paul Kirk conducted a study comparing and contrasting tuba orchestral literature with tuba training materials.<sup>14</sup> Kirk analyzed performances of major symphonies and examined the orchestral literature particularly pertaining to tuba parts. He then examined tuba training materials to determine what strengths and weaknesses existed in the training materials with particular note to the repertoire required in the orchestral literature. Kirk analyzed tonality of pieces, part exchange, chords, modulation, articulation, dynamics, movement, ornamentation, and other aspects of the required pieces for the tuba. He found that 84% of tuba works were tonal pieces and many more statistics relating to the demands of the literature. He suggests that the training materials for the tuba contain

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<sup>14</sup> Paul Kirk, "The Orchestral Tuba Player: The Demands of His Literature Compared and Contrasted with Tuba Training Materials" (DMA document, University of Colorado, 1976).



more weaknesses than strengths. While it seems that many of the training materials are in line with the most common occurring technical aspects of tuba parts, there are many aspects that are not addressed effectively but are still required for performance of the tuba repertoire as a whole. Kirk suggests that more atonal exercises are needed, etudes that imply harmony based on intervals other than the third, range extension exercises, irregular note and rest patterns, irregular dotted patterns, and irregular syncopated patterns are also needed to improve the training materials. Kirk also notes that the available training materials do not address techniques for legato, accents, effective use of mutes, and appropriate use of vibrato. Likewise, Kirk noticed that tuba players need more direction in terms of musicianship and ensemble playing.<sup>15</sup> These findings are relevant to my study in that it is apparent that the tuba student lacks training materials sufficient to effectively train for all aspects of orchestral playing. Fortunately since the time of Kirk's study there have been other method books published that address some of the techniques that were found to be lacking. However, it is still common to find tuba students at the collegiate level underdeveloped in the areas discussed above and indicates that teachers need to be more aware of the materials available and must supplement the student with exercises developed themselves or through other music education; therefore, it may be argued that effective teachers know how to communicate these missing aspects to their students to successfully prepare them for orchestral playing. Kirk's study will serve to guide inquiries regarding the use of training materials, but it does not focus on successful teaching techniques.

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<sup>15</sup> Ibid.

Some general preparation texts for the tuba exist. Stephen Meyer wrote a master's thesis aimed at the high school tuba student seeking a college career.<sup>16</sup> It is rudimentary and does not have suggestions for the audition process. Furthermore, it is focused on general and basic practice techniques that someone preparing for orchestral auditions has likely mastered.<sup>17</sup> This text does provide specific techniques about audition preparation that my study will seek to do in a manner targeted for more advance players.

Similarly, William Mitchell wrote a dissertation in 2006 that discusses the trends in tuba studio teaching at the university level.<sup>18</sup> This is a broader look at tuba teaching all over the country and therefore does not focus on particularly successful teachers. As the goal of my study is to elucidate techniques that are effective in helping students successfully audition, it is essential that the study be focused specifically on those techniques used by the most successful teachers. Furthermore, the focus of Mitchell's work is solely based on balancing the bass tuba with the contrabass tuba in teaching than actual teaching philosophies or specific orchestral audition preparation.<sup>19</sup>

One of the first resources published that compared brass teachers was done by J.L. Bellamah in 1976.<sup>20</sup> His study was a general comparison of all teachers of brass and found conclusions that were applicable to teachers of all brass. This study included several prominent tuba teachers of that time including Ronald Bishop (former principal tubist of the Cleveland Orchestra) and Abe Torchinsky (former tubist of the Philadelphia Orchestra). Bellamah examined various technical aspects of playing such as buzzing,

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<sup>16</sup> Stephen Meyer, "College Bound Tuba Players: What They Should Know and How to Get There" (DMA document, California State University Long Beach, 2009).

<sup>17</sup> Ibid.

<sup>18</sup> William Mitchell, "Teaching the Bass Tuba: A Survey of Current Trends in the College and University Applied Studio in the United States" (DMA document, University of North Texas, 2006).

<sup>19</sup> Ibid.

<sup>20</sup> Joseph Bellamah, *A Survey of Modern Brass Teaching Philosophies of Today's Leading Brass Specialists Including Trumpet, Cornet, Horn, Trombone, Euphonium and Tuba; Also Including Jazz Approaches to Brass Playing by the Leading Performers* (San Antonio, TX: Southern Music Company, 1976).

embouchure, practice routines, tonguing, vibrato, and breathing techniques among others<sup>1</sup>. He presented largely single sentence answers from a wide variety of experts to demonstrate the general consensus of these players. Two of Bellamah's primary findings regarding pedagogy were that most teachers recommend using a recording device so that students can hear themselves play and that most teachers interviewed favored a rigid practice regimen. He also examined various teachers' techniques for increasing range and endurance in their students. Bellamah reports more divergence on whether teachers should play during lessons with students. Slightly over half of the respondents (55%) suggest some playing at every lesson while the other half were split between playing very little during lessons or playing as much as possible. Another interesting finding in this study was the emphasis from teachers suggesting that students need more ensemble experience and total musicianship.<sup>21</sup> This is consistent with Kirk's findings that there are few tuba training materials in these areas and thus either the teacher or the music school must find ways to deliver these essentials to students.<sup>22</sup> While this study does specifically examine pedagogical techniques of prominent teachers and therefore is useful for my study, it is neither focused on the tuba exclusively nor does it examine orchestral audition practices specifically and thus my study can focus more on these issues.

In 2000 Steven Call published a study that did a more-focused comparison of three effective tuba teachers – Harvey Phillips, Arnold Jacobs, and Winston Morris.<sup>23</sup> This work is similar to my study in that it examines focused pedagogy of particularly effective teachers. Call created a case study for each teacher based on reviews of their published materials, interviews, and occasionally student interviews. His work examined

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<sup>21</sup> Ibid.

<sup>22</sup> Kirk, "Orchestral Tuba Player."

<sup>23</sup> R. Steven Call, "Tuba Studio Teaching: Three Case Studies of Highly Effective Teachers" (Ph.D. diss. University of Utah, 2000).

the three spheres of competency that have been adapted for this study: interpersonal, musical, and pedagogical for each teacher. Call used these interviews and specific techniques from each teacher to create what he titled the Global Paradigm for Highly Effective Tuba Studio Teaching. This paradigm examined what principles were shared by the teachers and what features were unique to specific teachers.<sup>24</sup>

Call determined that Morris, Phillips, and Jacobs shared nine principles for teaching students.<sup>25</sup> These principles included knowing the student and individualizing to them, being a professional and personal role model, teaching students how to practice and how to teach themselves, simplifying complexities into understandable principles, teaching principles with clear explanations and metaphors, transferring principles of effective performance to problem areas, teaching comprehensive musicianship, and fostering a cooperative environment between teacher and student. Call notes that all three teachers taught with a clear lesson objective, were organized in their teaching, and engaged students throughout the lesson encouraging them to become active learners. All three teachers also utilized techniques to improve students' grasp on comprehensive musicianship discussing theory in conjunction with the context of tuba music. Finally, teachers recommended mental practice as an essential part of the learning process particularly Arnold Jacobs.<sup>26</sup>

As far as the three spheres of competence are concerned, Morris, Phillips, and Jacobs all exhibited high levels of interpersonal competence demonstrating commitment to the art of music and teaching. All three demonstrated good observational abilities when

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<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

working with students.<sup>27</sup> In terms of musical competence all teachers were performers themselves and utilized modeling techniques in their teaching. Teachers also encouraged students to listen to recordings and understand music theory better. Finally, regarding pedagogical competence these teachers effectively taught students how to practice and utilized clear language to describe their goals for the students within the context of each lesson.<sup>28</sup>

While Call's study is very helpful in understanding general pedagogy of good tuba teachers, it does not focus specifically on preparing students for auditions and it also examines pedagogy of older teachers. The purpose of my study is to specifically focus on audition preparation and to gain perspective of newer teachers who have had particularly successful students. Call's three spheres of competency: interpersonal, musical, and pedagogical serves as an effective guide for my study.<sup>29</sup>

### Conclusion

There have been materials written for instruments other than the tuba that address audition preparation for professional orchestras. The string bass, flute, and trumpet all have publications that focus on preparing for auditions.<sup>30</sup> Of the three, the publication for the trumpet appears to be the most similar to this study as it focuses on the perspectives of three prominent orchestral trumpet players.<sup>31</sup> This collection of audition preparation materials demonstrates that academia is striving to further understand audition

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> Buck, "Orchestral Flute Auditions"; Griffing, "Audition Procedures"; Roadbaugh, "Preparation for Orchestral Trumpet Auditions"; Rose, "Orchestra Audition for Bass."

<sup>31</sup> Roadbaugh, "Preparation for Orchestral Trumpet Auditions."

preparation and that studies that examine these techniques for various instruments are needed.

### CHAPTER 3

## METHODOLOGY

The bulk of this document is the documentation and analysis of information collected in interviews and observations with Daniel Perantoni, Warren Deck, and Mike Roylance. Each of the three teachers were interviewed using questions specifically related to the three spheres of competency as defined by Call: interpersonal, musical, and pedagogical.<sup>32</sup> The interview technique was semi-structured in that specific questions were asked to all of the teachers allowing comparisons to be made between the three (see Appendix A). Follow-up questions were asked to clarify and gain further insight and were unstructured and used sparingly.

Lessons with students of the three selected students were also observed. During the observation, techniques that the teachers used were evaluated using the previously described spheres of competence.

The information gathered in each of the described situations was then analyzed using the spheres of competency. Comparisons and contrasts between the teachers were made. Finally, principles that seem to be particularly important to the successful auditioning tubist were elucidated.

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<sup>32</sup> Call, "Tuba Studio Teaching."

## CHAPTER 4

### INTERPERSONAL COMPETENCY

#### *Introduction*

The teachers in this study are clearly great musicians and performers. This is often how a teacher begins attracting students – by their performance credentials. Often times a performer that wins a prestigious orchestral position will have a lot of students traveling great distances to study with that musician because they want to know how they succeeded. But, unless that performer has that special ability to relate to a student, the ability to make the student feel important and desirable to teach they will never have the lasting impact on students that these three have.

A teacher's rapport is a vital element to how well a student will respond to their counsel. Almost every musician has colleagues who are great performers who simply just are not good teachers. Often this lack of teaching ability is due to their personality and lack of ability to make the student want to spend as much time with them as they can. These types of musicians attract students on a professional level but not on a personal level. This personal connection often times can be the difference between the student that decides to give up their dream and the one who perseveres. It is that emotional connection with a mentor and teacher that makes the nearly impossible task of succeeding as a professional performer seem possible.

The interpersonal aspect of teaching is the ability of the teacher to come down to the level of the student's skills, musicality, physical capacity, and personality. The ability to be a flexible teacher that knows how to get inside the student's brain and understand what makes the student tick is a special skill. It requires a lot of patience and



often times a lot of experience of just working with a lot of different people.

Another aspect to the interpersonal sphere is setting up parameters of what the teacher feels his/her roles are and in turn how he/she feels the student should fulfill his/her role. How the teacher communicates his/her expectations is also an important aspect of the interpersonal sphere. It is not always communicated through what they say, but how they approach the lesson. Some teachers are more reactive in that they let the student decide what they want to play in the lesson, while others have an agenda and want to hear specific repertoire.

Simply put, the interpersonal sphere is the ability to maximize their role as a teacher to help students reach their goals as performers regardless of the students' natural musical abilities, physical limitations (within reason), and personality. The following questions were asked in this study in an effort to analyze the best way to approach a student and help them in their efforts to succeed in auditions and ultimately as a musician. The teachers in this study were asked/observed regarding three different questions involving the interpersonal sphere in order to understand how this sphere specifically relates to audition preparation of students

Question 1: A. How much of the success of your students do you believe has to do with them already being great players when they come to you, and how much do you believe has to do with your teaching methods? B. Can you usually tell which of your students will make it as professional performers when they first begin studying with you and those that likely will not? C. Have there been those that you felt were likely not going to succeed that surprised you?

Daniel Perantoni did not really answer this question directly but rather elucidated all the factors that go into the student/teacher relationship. He emphasized the fact that every student is different, and it takes him 3-4 lessons before he really knows the

student's personality and can then best approach that particular student. Perantoni feels that ultimately it is the "musical soul" that will win auditions and that his role is to help his students tap into their individual unique musical attributes. Kevin Stees, Professor of Tuba and Euphonium at James Madison University, referred to a lesson with Mr. Perantoni in the following way: " 'So what is it you want to do with your life?' Mr. Perantoni asked me. 'I want to be a professional tuba player. I want to learn to play the tuba really well,' I answered. Then with that all too familiar smile of his, right before he told you how it really should be, he said, 'Well, I'm not really interested in great tuba players, but I am interested in great musicians!'"<sup>33</sup> Similarly, I remember a specific moment in a lesson when I played something particularly well. Mr. Perantoni then said, "That was great – you didn't sound like a tuba player!" This moment illustrates Mr. Perantoni's ideal that it is the musician that should define the player, not the instrument they play.

Perantoni also feels that he can best help his students by always keeping an eye on what jobs will be opening up in coming months or years, and what each particular orchestra will likely be looking for. He always seems to be the first to know about a job opening, and his students are then a close 2<sup>nd</sup> and are then able to begin their preparations for the audition as soon as possible.

A prime example and recent success story of Mr. Perantoni at his best in preparing his students was in helping Andrew Smith win the Chicago Lyric Opera Orchestra position in January of 2011. It had been rumored for nearly a decade that this position was going to be opening up and soon after the rumors started circulating

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<sup>33</sup> Mark Nelson and Jerry Young, "Daniel Perantoni: The Man, The Musician, & The Legacy," *ITEA Journal* 38, no. 3 (2011): 1-16.

Perantoni bought a top of the line cimbasso for Indiana University so that his students could prepare opera excerpts on this unfamiliar but required instrument for opera jobs. It was this very instrument on which Smith won this coveted position.

Perantoni feels that the role of the student is to make good practice habits. He believes that repetition is the key to being able to perform excerpts well every time, which is the key to winning auditions. I remember as an audition was coming up and the excerpts on the list were one's I knew well. I asked him what I needed to do since I already knew the material well with still plenty time before the audition. He responded without hesitation, "Clone them." He encourages his students to play excerpts 10 times in a row as close to exactly the same as possible so that in an audition situation it became second nature.

As for his ability to predict which of his students will succeed, Mr. Perantoni says he's always surprised. General speaking he's found that the student that is particularly gifted coupled with extraordinary determination will usually succeed, but even with these attributes there is no guarantee in the orchestral audition world. They're "crapshoots" as he likes to refer to them, and you never know exactly what will make an audition committee tick that particular day.

Warren Deck was most humble in answering this question. He really didn't have to give it much thought. In general, he feels he can't take much credit. He believes his students' successes have been 99% their own hard work and diligence with 1% of their success coming from his steering them in the right direction. Like Perantoni, Deck wants his students to tap into their own abilities, but more particularly finding what approach works best for them.

Warren Deck has attracted many top students due largely to two factors. First he was a teacher at what is arguably the most prestigious music school in the country: the Juilliard School. This is coupled with the fact that Warren Deck was and still is regarded by many as one of the finest orchestral tuba players to ever be involved in the business. Not only is it immensely competitive to enroll as a tuba player at Juilliard because it handles only 3-4 students at any given time, but the financial sacrifice that a student needs to make to attend the conservatory and live in one of the most expensive cities in the world is a task only the most serious of aspiring musicians are willing to attempt. With this in mind, Deck specifically said, “Please don’t let me mess them up.” In other words, he believes the students he works with are talented enough and have already proven themselves to be successful to a certain degree and therefore he does not want to stand in their way in terms of what techniques are already working for them.

A specific example of this idea of Warren striving to “not mess them up” was when I had a lesson with Warren while attending the Aspen Music Festival. In the lesson he was working with me on articulation and was talking about the physiological aspects of effective tonguing. As I was trying to do what he asked me to do I did it improperly and it caused a severe reaction from Warren. He slapped his thigh and said, “Ah! This is why I hesitate to get into this because you just moved your epiglottis!” His reaction was not directed at my poor execution, but rather at his own execution of teaching the concept. In a sense Warren gives full credit to the effort of this student and puts the responsibility of something that goes wrong on him. This kind of humility is rare in any teacher, let alone a musician of his caliber.

Warren Deck in many ways is a self-made tuba player. Many, if not most of the things that Deck learned how to do he figured out himself. When asked what specific concepts he learned from his teachers that helped him in his success he has a hard time answering the question. The reason being that he took complete ownership of the techniques needed for his success that he does not remember if he came up with them himself or if he adapted it from a teacher or colleague. This idea of taking ownership is exactly what he wants his students to do. He teaches the students to teach themselves because he will not be their teacher forever. Essentially he wants the student to not have to rely on him for direction once they are done studying with him.

As with Perantoni, Deck has been surprised by those who succeeded and those who did not. He's had students that were very strong players but poor audition takers and others who were not as strong, but seemed to be able to rise to the occasion under pressure. This is partly why he does not feel he can necessarily take credit for students' successes. Deck really just enjoys being around musicians and if he plants a seed that helps a student grow he is grateful, but ultimately his greatest joy comes from seeing students succeed regardless of whether he influenced them or not.

Mike Roylance does not have quite as much teaching experience to draw from in observing the ingredients that help his students succeed (simply because he's only been teaching a large population of players for about a decade). But, as with Perantoni and Deck, he has been surprised by those who have won auditions and those who have not. He has found that in general his more modest students that work hard are more successful than those that are self-assured. He has found success with students who have not necessarily had all the best training before they begin working with him, but due to their

work ethic and willingness to take his counsel they drastically improve and succeed. On the other hand, he's had students who were well trained before studying with him and has found that they do not seem to work as much. Perhaps they think they already have all the tools and are biding their time until the right job opens for them.

My personal analysis of Roylance's response is that he feels he has a plan that *can* work for any student if they are willing to whole-heartedly put it to the test. As will be described later on, Roylance has a systematic prescribed method for preparing for auditions and he puts all his students preparing for auditions through the program. It is extremely rigorous and takes the utmost sacrifice on the part of the student. It has been nicknamed the "Roylance Boot Camp" and requires the student to get to a point to where they are practicing 6-8 hours every day. This program has been tested by several of his students that have seen the success that it yields in auditions. Roylance does not take full credit for "the program" as he refers to it. The program has been adapted from the idea of several music teachers as well as the progressive nature of a marathon-training plan. Thus, it probably can be said that Roylance believes that while it may not be the biggest part of a student's success, his audition preparation routine is indeed a large part in the success of a student's audition.

*Question 2: How does your approach differ from student to student in personality, in level of talent, in attitude, or others?*

As mentioned previously, Perantoni takes the first few lessons with a student to get to know them before he really develops his approach to that specific student. During this time he is addressing their strengths and weaknesses. Part of this involves the physiology of the individual because physiological differences can affect strategies to

effectively play the tuba. For example, one physiological difference that Perantoni addresses with certain students is lung capacity. Lung capacity obviously plays a large role in how tuba players approach excerpts – how they phrase, where they will take a breath, how loud they can get, and other characteristics. Perantoni does not have a huge lung capacity himself, so he has learned techniques and strategies to aid the student that may also have this disadvantage. Therefore, one way in which Perantoni individually adapts to each student is to consider physiological differences and techniques that will help the student to play their best while considering their body type.

Likewise, Perantoni also tailors to the student's background. In a lesson I observed the student had a background in jazz. Mr. Perantoni was trying to get the student to “pronounce” the notes more in the solo from Bydlo. He advised the student to use scat syllables in his mind as he was playing.

Not only does Perantoni tailor to a student's musical background, but their personal background as well. I remember an instance when I was getting ready for an audition and Mr. Perantoni was trying to help prepare me mentally. He knew I was a man of faith. He suggested I say a prayer in my mind just before every excerpt I perform at the audition. This was a poignant moment for me in my studies with him because I felt that he not only appreciated what I was striving to do on the tuba, but appreciated who I was as an individual.

Warren Deck's approach is to utilize a number of learning styles and to tailor these things to the particular student. He uses specific tools in his arsenal to help each individual understand a concept. Deck recognizes that some students need visual and kinesthetic examples to understand something rather than just trying to explain it; thus, he

extensively uses these teaching techniques to emphasize his point. For example if he was trying to help a student understand how to make a nice arch in a phrase, depending on the student he might just draw an arch on a piece of paper. Or he might make a sound of an engine revving up. Or he might just push on their shoulder to get them to physically feel the tension that the music should be creating. By utilizing these tools, Deck is able to work with students who have different learning styles and effectively elicit the one that he prefers.

Another example of Deck's extensive use of kinesthetic learning involved a student that struggled with accuracy of large interval leaps. In this case, he would have the student put down the tuba and have him physically jump from one point to another. He'd place two paper clips on the floor a fair distance apart from one another and have students jump on them back and forth, striving for more accuracy. Strange as it may seem, this kinesthetic awareness helps the student to associate the physical movement with the musical notes. This effectively avoided frustration that continuing the failure on the tuba could perpetuate. Deck found that doing things in lessons away from the instrument could often help students be more effective on the instrument because it allowed for the assimilation of the concept without the intrusion of the tuba in front of them, which can often be a distraction.

*Question 3: What is your philosophy about your relationship with students outside the studio?*

I chose not to ask this question explicitly, but rather observed how each of these teachers related to their students outside of the teaching environment. Each of these



mentors has some sort of relationship with their students outside of the professional student/teacher environment.

Daniel Perantoni loves to have his students over to his house for parties and gatherings. During the summers he has an open invitation to have students come and swim at his pool. He observed these sorts of activities with his own mentor – Harvey Phillips. To this day there is a tuba ranch in Indiana that was established by the late Phillips in Indiana who had an open invitation to his students to enjoy his company and take a break from their rigorous schooling.

Perantoni often referred to his male students as “Sons.” His desires for their success is similar to how a father wants to see their son succeed. Inviting them into his home was a way for him to show how much he cared about each of them on a personal level as well as a professional level.

The tradition at the start of the Aspen Music Festival every summer is for Warren Deck to hear all of his students audition for ensemble placement and then he treats them all to dinner. This event helps him to get to know everyone a little better, and have an idea of the personalities he will be teaching. It also allows each of the students to get to know each other and share their backgrounds on the instrument. This helps the students to feel like they’re in a supportive and encouraging environment as opposed to a cutthroat competitive one.

Deck always has his students over for dinner at least once a summer at the Aspen Music Festival. These gatherings do not involve a lot of “tuba talk.” He wants to enjoy the students as individuals without the focus on the fact that they are all tuba players. Dinner is often followed by board games or casual conversation late into the evening.

Mike Roylance's relationship with his students outside the studio seems to follow suit with Perantoni and Deck. Mike will let his students follow him almost anywhere. He'll take them with him to his rehearsals, frequently takes them out for meals, and often has gatherings at a bar or restaurant following his concerts with the Boston Symphony.

These kinds of relationship are rare in certain other fields. Most college students don't find themselves sitting across the table from their English 101 professor at a restaurant. While it is more common for graduate students to have a more personal relationship with their professors, it can be argued that most of the time it is not with the same intimacy that is described here.

Spending time with students beyond the clock hours of their payroll is a gift of a caring teacher. The personal side of the relationship between a student and a teacher does several things to enhance a student's success in their progress toward succeeding as a performer. It creates a trust that helps the student be more willing to whole-heartedly execute the suggestions given to them by their teacher in the practice room. The student feels validated and understood, and the teacher better understands factors in the student's personal life that may need to be resolved in order for them to succeed. Finally, when the teacher gathers all their students together in a more intimate setting it breeds a studio environment that is supportive and encouraging.

As a student at Indiana University and the Aspen Music Festival, I found both environments to be competitive *and* supportive. This is a tough balance to strike, and many applied lesson studios of all variety of instrumentalists fail at this. It's especially remarkable when you think about how competitive the tuba performance world is with only one tuba player in every orchestra. One would think that this would make tuba

studios very cutthroat and vindictive. However, due to the remarkable balance of professional and personal competency of these three fine teachers, the attitude of the students toward one another is much like how one of my colleagues at Indiana summed it up with this statement in regards to an audition that 4 of us were all taking: “If one of us wins...we all win.”

### Summary

Private teachers in many ways have to be psychologists as well as instructors. This psychological aspect of teaching is essentially what the interpersonal sphere is. The finest mentors in any field are those who always remember that they are working with human beings that have feelings and individual thoughts, are not going to be perfect, and that take a great deal of patience to help develop. The best teachers strive to remember that they have not always been the masters of their subject and were once at the same musical level as their students. There is a degree of humility in each of these teachers that draws in the sincerest pursuers of a performance career. Certainly teachers need to have confidence in their abilities to guide students but that confidence can potentially convert into a toxic arrogant state that often repels students. Thus, it can be helpful to maintain a level of humility. These teachers prove to have the balance necessary for their students to feel comfortable showing their vulnerabilities and in essence let their respective teacher mold them into the musician that will win auditions. All three of the teachers in this study seem to have mastered this ability to connect with their students in a personal way both inside and outside of the studio environment.

## CHAPTER 5

### MUSICAL COMPETENCY

#### Introduction

The musical competency of a teacher in the context of audition preparation is his/her ability to develop in their student the musical qualities that will make them appealing to audition committees. There are many factors involved in how a good musician is trained. First, one should consider the attributes of a great solo performance. I will use a soloist as an example because this is essentially what the auditioning tuba player is.

A great performer knows how to phrase music well. They know the appropriate places to pause (or breathe), to move forward, and which notes to highlight. They also know how phrases are connected to one another so an entire cohesive message is communicated to the audience.

An accomplished soloist is very aware of the appropriate style of the piece they are playing and is comfortable in changing styles from one piece to the next. They understand how to be sensitive to the time period, culture, and genre from one composition to another. To apply this to the auditioning tuba player, when they have to perform a Berlioz excerpt and immediately follow that with an excerpt from a Wagner opera, they essentially need to sound like two different tuba players. They need to adjust to a different timbre, a different size and volume of sound, different articulations, different lengths of notes, and so forth.

Finally, the music of a good performer can put the audience on the edge of their seat and create emotions in their listeners. How a performer does this is varied and hard

to describe, but I believe it has something to do with the fact that they are putting emotion into the music and making it a living, breathing art form.

A student may have many good musical ideas, and may be able to recognize a performance that epitomizes the qualities that have been discussed. However, that same student may struggle to show his own musical abilities on the instrument because of a lack of fundamental abilities that are required to make the instrument sound good—in other words they are deficient tuba players. Their musical ideas are then completely lost in the distractions of poor sound quality, intonation problems, inconsistent articulations, poor time, or other technical issues. The fundamental craft of playing the tuba plays a major role in how a student can communicate their artistry and that is why technical and fundamental facilities are discussed in this chapter as well.

Perantoni referred to the “musical soul” as being the crux of what will win auditions. To me this means it is more about being someone who communicates a musical message through the means of a tuba, than being a tuba player who plays orchestral music. Developing a student into a musician is a difficult task because there is no prescribed method for how you develop an individual “musical soul.” It’s about tapping into each individual’s expressive nature and communicating it through music. It needs to be individual, natural, and sincere. The interpersonal competency is intertwined with the musical competency because the teacher needs to somehow reach inside their student and pull out their individual musical voices that make them unique. What follows is an attempt to show how each of these teachers strives to accomplish this with their students as they prepare for auditions.

*Question 1: What specific supplementary training materials have you found to be helpful in dealing with any of the technical issues in standard orchestral excerpts?*

Dan Perantoni largely feels that a student's best tools are the instrument that they play on and familiarity with the excerpts themselves. Mr. Perantoni has spent considerable time working on instrument development. Through his experience designing and testing instruments and seeing his students succeed with these instruments, Perantoni has a clear sense of the sound, clarity and dynamic range that orchestral committees are looking for. Ultimately Mr. Perantoni believes that having an instrument that is well designed and works well for the student is the primary concern. The type of instrument can affect the quality and type of sound the student can produce.

Perantoni doesn't feel that it's only the instrument that makes the musician. He recognizes that listening to all types of music help students develop their own musical voice. He believes that any type of music, not just classical music can help students to learn musical techniques and develop their own style. Overwhelmingly, though, Mr. Perantoni feels that students must be familiar with the standard orchestral pieces asked for on auditions. He thinks that students must be so comfortable with the excerpts that they become almost automatic without losing their musicality. This means that Perantoni expects students to spend extensive time playing the actual excerpts. In fact, he even devotes studio class time to working on specific audition repertoire. The automaticity with the excerpts that he expresses relates to the idea that students can reproduce an excerpt without other things getting in the way. This means that even in a pressured situation like an audition the student will be able to produce a good, quality sound each time they are asked to. He always wants his students to be ready to perform the excerpts on command.

Perantoni does use various books with his students to bring out different musical techniques. He recommends the *Bel Canto Studies for Tuba* by Marco Bordogni to bring out slow, expressive styles as well as other romantic-period literature.<sup>34</sup> He also refers students to *60 Etudes* by Georg Kopprasch and the *70 Studies for BB flat Tuba* by Vladislav Blazhevich for various articulation issues.<sup>35</sup> To help facilitate students' development of their low register, Perantoni recommends *Low Etudes for Tuba* by Phil Snedecor.<sup>36</sup> He believes more advanced students can progress with these materials. Additionally, he sometimes uses the interests of the student to pick appropriate literature to improve various aspects of their playing.

Warren Deck has similar ideas to Perantoni on the idea of familiarity. Deck believes this is important to playing the tuba as a whole and not just the excerpts, but his idea is that the student must spend quality time in the practice room. However, he likes to use orchestral excerpts themselves as a schoolmaster for improving an aspect of playing. For example, the first summer I studied with Mr. Deck at the Aspen Music festival he focused my lessons on helping me improve my consistency of articulation. This all began with the first time he heard me play the soli passage from *The Overture to Die Meistersinger*. He found that my articulation varied depending on the register and the dynamic. To solve my apparent articulation discrepancies, Deck wanted me to practice very slowly the *Meistersinger* excerpt – listening closely to all my articulations and striving to make them all the same. Through daily practice of this one excerpt my articulation made vast improvements that summer.

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<sup>34</sup> Marco Bordogni, *Bel Canto Studies for Tuba* ed. Chester Roberts (Paris: Alphonse Leduc, 1972).

<sup>35</sup> Vladislav Blazhevich, *70 Studies for BB flat Tuba* (Paris: Alphonse Leduc, 1972); Georg Kopprasch, *60 Etudes for Tuba Opus 6* ed. Jerry Young (Maple City, MI: Encore Music Publishers, 1992).

<sup>36</sup> Phil Snedecor, *Low Etudes for Tuba* (Paris: Alphonse Leduc, 1991).

Mr. Deck is also a firm believer in the idea of expertise as expressed by Ericsson.<sup>37</sup> Ericsson found that expertise in various tasks requiring motor skill required 10,000 hours of what he termed deliberate practice.<sup>38</sup> Deliberate practice is defined as practice that is focused on the act of performing the task and is not necessarily inherently enjoyable.<sup>39</sup> This is not to say that Deck believes that his students shouldn't enjoy playing the tuba, but that he recognizes that becoming an expert takes considerable time and effort on the part of the student. He believes these same ideas regarding practice and expertise are found in the book *The Talent Code* by Daniel Coyle and so he sometimes recommends this book to his students.<sup>40</sup>

Deck also values listening to music. He feels that students need to understand how their part fits with the whole orchestra and listening is the only way to do this. He even suggests playing the excerpt with a recording to see how the tuba part fits in with the whole orchestra. Playing along with recordings can also help students to play in the correct tune and tone for the piece. Finally, Deck recommends some psychological texts to help students prepare for and deal with the stress of auditioning. He recommends the Don Greene books *Performance Success* and *Audition Success*.<sup>41</sup> Additionally, he recommends the *Inner Game of Tennis* by W. Timothy Gallwey.<sup>42</sup> Deck believes that understanding how to deal with the psychological issues of being a musician are also important to being able to deal with the pressure of auditioning.

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<sup>37</sup> K. Anders Ericsson, Ralf T. Krampe, and Clemens Tesch-Romer, "The Role of Deliberate Practice in the Acquisition of Expert Performance," *Psychological Review* 100, no. 3 (1993): 363.; K. Anders Ericsson and Neil Charness, "Expert Performance: It's Structure and Acquisition," *American Psychologist* 49, no. 8 (1994): 725.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Daniel Coyle, *The Talent Code* (New York: Bantam, 2009).

<sup>41</sup> Don Greene, *Audition Success* (New York: Routledge, 2001); Don Greene, *Performance Success* (New York: Routledge, 2012).

<sup>42</sup> W. Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 2010).



Mike Roylance is by far the most regimented in his use of supplemental training materials. First, Roylance believes that the fundamentals must be memorized. He claims that if the student doesn't know the fundamentals and must read through them they don't understand their part. Roylance believes that these fundamentals include such techniques as free buzzing, mouthpiece buzzing, dynamics, range, articulation, and flexibility. He expects his students to practice these fundamentals on a daily basis. He is so convinced that buzzing is fundamental that he relates a time when he went on a trip and couldn't take a tuba with him. He had a concert to play shortly after he returned. He took a mouthpiece with him and only practiced on the mouthpiece. When he came back he felt completely ready to play the concert.

When preparing for orchestral auditions, Roylance has a specific 10-week plan he has students follow. He describes the process as a systematic approach that allows the student to gather the tools they need and put them through an appropriate funnel. Combining aspects of various teachers' influences, input from James Jenkins (the timpanist in the Alabama Symphony), and aspects of a marathon-training program, Roylance was able to devise his own training regimen. He first has students get the audition list and divide it into high taxing, low taxing, and not taxing categories. Then students divide the entire list into three lists equally weighted between the selected categories. These three lists are then put into three different envelopes. During the first cycle, Roylance has the student practice at half speed. Each day during this first cycle the student practices from a different envelope with no favoritism spent on any one excerpt. He feels that half speed helps the student to develop the melodic and rhythmic aspects of the excerpts and to "put things under the microscope." In this phase, Roylance suggests

using a metronome and a tone generator. During the next cycle, students speed things up over the course of nine days. For example if the half speed is at 60 beats per minute, then the student might start playing it at 80, then move to 100, and finally up to 120 (full speed). The next cycle is what Roylance terms a check cycle. During this cycle, if things don't feel right, the student slows down and gradually brings it back to tempo. The fourth cycle is the first time the student records himself or herself. This cycle becomes the mock audition. Students are instructed to record their playing and walk away, but to also focus on listening. During this phase students start combining the envelopes for playing and spend extensive time mentally digging into the listening. Then, once the student is doing the entire audition list, Roylance has the student do about 20 mock auditions for peers. This phase is designed to make the student feel the discomfort of auditioning and try to become desensitized to it. While Roylance has great confidence in his training program, he does recommend the use of books. He recommends *The Talent Code*.<sup>43</sup>

It is interesting to note that none of these teachers highly emphasize method books. Roylance and Deck seem to not use them at all particularly relating to audition preparation. Even Perantoni, who specifically mentioned some method books, does not use them as his main preparation material, preferring to have students focus on the excerpts themselves. Perhaps this is because the students are at a level such that the method books are unnecessary or that the method books are already incorporated into the student's regular routine that they do not need special focus from the teacher. It is also likely that when a student is getting ready to audition so much of their time must be devoted to the excerpts that devoting time to other methods or resources is an

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<sup>43</sup> Coyle. "Talent Code."

unproductive use of time. It is also interesting to note the specific books mentioned by Roylance and Deck relate to mental preparation. This is evidence that audition preparation and the audition process require significant mental fortitude and training.

Question 2: What things did your teachers do for you in preparing excerpts that you've adapted for helping your students?

Perantoni sites Arnold Jacobs and Harvey Phillips as two of his greatest influences in preparing students for auditions. Arnold Jacobs taught Perantoni to play the F tuba, but more importantly he taught him the importance of song and wind. Perantoni largely focuses on the song aspect of this teaching with his students. Jacobs also influenced him in learning to relax and be more efficient on the tuba. He recognizes how important these aspects are now in his own students. Harvey Phillips was influential in terms of chamber music. Through working with Phillips, Perantoni recognized the importance of developing good musicians. Also, he discovered the importance of finding ways to bring more respect for the tuba. Lastly, Perantoni believes that Frank Sinatra and jazz musicians helped him to learn to change phrasing. He has combined these various influences in teaching his students to develop their musicality.

Deck had a more difficult time talking about his influences. He studied with Abe Torchinsky, a renowned orchestral tubist in the 1960s and 70s and was most certainly influenced by his techniques. It's not that Deck doesn't feel others have affected him, but he feels he has had so many influences in his life that it is difficult to say who specifically inspired him and in what ways. He feels that he still gets influences constantly from other musical colleagues. He even believes he can learn a lot from other types of musicians. He did state that he learned a lot from getting together and playing with

Chester Schmitz. He translates these ideas to his students by encouraging them to spend time with other musicians and listening to a variety of music.

Roylance cites Gene Pokorny as a large influence in his style and teaching. Pokorny taught him a great deal about cadence and breathing, both of which he feels help with the musicality of the piece. Pokorny was big on repeatedly playing the excerpts. This concept certainly influenced Roylance's training program that also focuses on the excerpts. Roylance even states that he often listened to Pokorny's playing prior to auditions and believes this has helped him particularly with sound quality. He states that David McGill was an influence on his phrasing and tuning while Floyd Cooley was an influence on breathing, and how to play the tuba more efficiently. Clearly, Roylance has incorporated influences on breathing and playing excerpts into his own unique system.

One thing to take from these responses is the idea that students need to be encouraged to study from a variety of musicians. Each of the teachers stated several influences that helped them develop musically as well as their teaching style. If they themselves were influenced by a wide variety of musicians, surely it is important for the student interested in auditioning to get input from several musicians in developing their own sound. Furthermore, students need to listen to different types of music in order to create their own sense of musicality and style.

*Question 3: How do you balance the development of craft and artistry in audition preparation? Are these elements equally important to demonstrate at auditions?*

Perantoni's overarching philosophy is to "keep it simple and blow from the lips." He believes that it is the musical sound that will win auditions. That being said, musical sound is difficult to create without some focus on craft. He believes that with advanced

students he has more time to spend developing the artistry of the student, which will help to produce the best sound. Perantoni feels that the successful candidate can hear the orchestra in his/her mind and produce a consistent response every time. He believes that if the excerpt is conditioned, the player can focus on transmitting his/her artistic message to the committee (or audience once the player has won a job). He also stresses that students avoid overanalyzing the excerpt and allowing oneself to focus on the music itself. Sometimes he will tell a student “forget anything I said” in an attempt to get them to focus on the music as a whole after focusing on a specific instructions. Perantoni recognizes that the amount of time spent on craft vs. artistry depends largely on the student, but overall he believes that it is the student that can create a good musical sound consistently that will win auditions. In my experience with Perantoni and in the lessons I have observed, it is clear that he expects students to work out much of the fundamentals such as time and pitch first so that he can specifically work with the students on the musical aspects. For example in one of the lessons I observed, Mr. Perantoni was working with a student that was in the beginning stages of preparing for an audition. The student was struggling to play in time, and Perantoni repeatedly interrupted the student to comment on his inability to keep steady rhythm. Perantoni chose to make certain this student was able to master the craft before focusing on the music, but it was clear that his desire was for the student to work individually on the craft such that they could focus more on the music.

Deck believes it is important to talk with students about craft and artistry separately even though he recognizes these elements must come together eventually. He says that art takes place away from the tuba to a certain degree so that the player is

unencumbered by the difficulties of playing. When the appropriate musical picture is formed, the craft must be developed to be able to “paint” this picture. Deck uses the analogy of a scene outside a window. The window is the craft. If the window is dirty or broken, it keeps one from being able to see the scene. The scene is the art. The craft should wipe the window clean so that no one is aware of the craft and can just behold the scene. He believes that both are equally important in the audition and in playing music in general. Deck states that sometimes art is meant to be disturbing and sometimes picturesque, but that without the craft the art cannot be communicated. In auditions, the craft is what helps auditionees to get beyond early rounds of auditioning. Without good craft students will not be able to be successful. In the end, however, the tuba player must be able to communicate the art of the piece to win the job. Hence, Deck’s analogy of a dirty window being someone who has poor craft that will never be able to adequately present his/her musicality.

The fact that Roylance has a specific, daily warm-up routine emphasizes his belief that the fundamentals of craft are essential for all of his students. He states that having been on committees with the BSO that those without craft don’t even make it to semi-final rounds of auditions. However, he also states that the people who make the finals and win auditions are those who can create the best art. This has led him to focus first on fundamentals with his students and then progress to the musicality and art in relation to audition preparation. Roylance feels both are important in auditioning as one will not go beyond preliminaries without the appropriate craft, but to win a job one must be able to give the audience a sense of the music.

Based on the responses from these teachers, it could be concluded that fundamentals of craft are absolutely essential in auditioning. These elements of craft must be kept up through daily practice and routine so they become second nature and automatic. When the fundamentals are solid the performer can then focus their mental capacities on musicality. While the fundamentals are essential, we can conclude from all of the responses that ultimately it is the musicality or art that wins auditions. Solid skills of the craft of tuba playing may help an auditionee get past the first cut, but unless their artistry is apparent and tasteful they will never win a symphony audition. From this it seems that students interested in winning orchestral positions must hone their craft without losing site of the musicality. If they do not give appropriate attention to craft they cannot show committees their artistry. While the fundamentals are important and necessary, they are not enough. The teacher must find a balance in instructing the student in both aspects of playing. In the final preparations the advanced and most likely successful student will work on being able to create the musical picture to the point that the craft is unnoticeable other than the fact that it does not detract from the art. These three teachers seem to find it helpful to separate craft and artistry by helping the student along by focusing on the fundamentals in the initial preparation phase while as the audition gets closer focusing more on the musical aspects that will help them to go a long way in the audition process.

### Summary

Teachers of students looking to audition for orchestral jobs must have a good understanding of how to elicit and recognize good music. This means that the teacher

must first have mastery in understanding musicality and various expressions of such musicality. This means that the teacher themselves is a proficient player who has discovered techniques to be able to express emotion and paint a picture through music. All of the teachers in this study have worked with several different teachers and musicians. They all spent considerable time studying different types of music and learning to express themselves in a variety of ways. These teachers understand that the ability to win auditions is dependent upon the ability of the player to portray and express various styles and feelings through their playing. This also means that in order to be able to make it so the music can tell a story, the craft and fundamentals must be mastered. The mastery of such craft means that the musicality of the piece can shine through. These teachers have developed ways of utilizing supplementary materials and techniques to help students first master the fundamentals and then to allow the artistry of the student to come out. Therefore, a good teacher will prepare a student for auditions by first effectively developing and forming the fundamentals and then helping the student to tap into that “musical soul” to help the student express their creativity and artistry.



## CHAPTER 6

### PEDAGOGICAL COMPETENCY

#### Introduction

Orchestral auditions are arguably the most difficult performances to prepare for. The amount of repertoire that needs to be mastered can be very overwhelming. It is not uncommon for an audition to have 20 or more pieces on the list, and often there are not specified excerpts illuminated so anything in the piece can be asked on the audition. In addition to the orchestral repertoire there is usually a solo piece required. Usually the candidate will not know until about an hour (sometimes less) before each audition round what the specified excerpts will be, and in what order. Preparing for an orchestral audition requires intense discipline and careful strategy.

While a teacher cannot entirely control individual students' discipline, they can play a crucial role in helping each student strategize how to be optimally prepared. They can start by having a clear vision of what will be attractive to the audition committee they will be playing for, and thus listen to their students as though they were a member of the committee. Additionally, the teacher can control lesson pacing and structure as the audition approaches. An effective teacher will be able to gauge where a student should be at any point in the audition preparation from start to finish.

Finally, mental preparation is just as important as the physical, and helping the student to be able to use good thought processes that will promote optimal execution is vital to the success of their student at auditions. Staying positive and optimistic about something that has the daunting odds of being 1 in 150 applicants is difficult, and the teacher plays a crucial role in instilling confidence as his/her student attempts such a

feat. This requires certain psychological skills that every successful teacher has to develop.

The pedagogical sphere deals with all these factors and how to balance and strategize these factors. As with musical competency, the pedagogical sphere of competency overlaps into the interpersonal sphere. The following chapter considers how each of these teachers manages the actual process of audition preparation.

*Question 1: How does your lesson structure change as an audition gets closer?*

As an audition approaches, Perantoni focuses his lesson efforts on helping the student prepare to play the excerpts on command. He does several things to work on this. First, he will ask a student to just play through the list one time so he can hear how they do.. He suggests that they play the excerpts differently on command. For example, he may ask them to play louder or in a different style and see if the student can make any adjustment an audition committee might ask for. He will often ask students to play an excerpt with notes in the high register followed by one in the low register to help them practice switching their focus during the audition. Finally, Mr. Perantoni generally uses his repertoire class to prepare students as he often has several students preparing for any one audition. He states that the rep class serves as a forum for students to play for each other. He believes that this helps the students to deal with nerves, but that it also serves as a motivational factor as no one wants to be embarrassed in front of his/her peers.

Warren Deck changes more of what he tells the students in lessons rather than the content of the lesson. When the audition is far enough away, Deck feels he can spend time really digging into the excerpts and addressing things that need major fixes. As the

audition nears, he focuses on smaller things that can be fixed in a short time period. He does more polishing and fine-tuning. He also has students play the excerpts all the way through and analyze if it is a best effort. Deck tries to focus on the word “optimal” for the excerpt performance rather than perfection as he believes there is not just one way of perfection.

Mike Roylance’s lessons largely change to follow his 10-week preparation plan detailed in chapter 5. When the audition is ten or more weeks out, he has students focus primarily on half-speed playing of the excerpts on their own. While they are in this stage he does not ask to hear excerpts in lessons, so he will focus lesson time on etudes and solo work. As the audition nears, he uses lessons to create mock audition conditions for his students. During this time more attention is focused on the excerpts themselves. Roylance also uses this time frame to move from working mostly on technique in the early days to focusing on the musicality in the latter stages. He encourages students to gradually increase their practice time until about three days before the audition at which time they taper off a bit to be more fresh.

*Question 2: What is your philosophy on preparing the student mentally?*

Dan Perantoni feels that the best thing he can do to mentally prepare his students is to make sure they feel comfortable with the excerpts. His primary focus is on being able to reproduce quality sound on the excerpts. Perantoni asks students to work on the excerpts even when no specific audition is coming up. By so doing, he believes that when an audition does come up, a student will already be somewhat prepared. Mr.

Perantoni believes that students will develop a conditioned response with the excerpts so that they do not have time to get nervous in an audition setting.

Warren Deck's philosophy is to help students to utilize relaxation techniques and to understand the idea of optimal vs. perfection. Deck refers students to books like the *Inner Game of Tennis* and Don Greene's *Performance Success* and *Audition Success*, to help them learn how to mentally prepare for auditions. He also focuses on the idea of helping the student to realize how to produce an optimal sound for them to communicate their art. He helps them to understand that perfection doesn't really exist and that the idea is to communicate the message in the most optimal way.

Mike Roylance, like Deck, recommends Greene's books, *Performance Success* and *Audition Success*, as well as *The Power of Positive Thinking* to help mentally prepare his students. He believes in helping students to utilize positive thinking. He recommends that students put up sticky notes on their mirrors to positively reaffirm themselves and build self-confidence. Roylance also encourages students to research the orchestra and their upcoming repertoire. He believes that familiarity and understanding can help a student overcome nerves under the pressure of an audition.

Question 3: A. How do you keep a student who has taken countless auditions with little success from getting too discouraged? B. Have you had extremely fine players that were poor audition takers and how did you help them overcome this?

Dan Perantoni feels that ultimately the student must take personal responsibility for the outcome of auditions. He believes that his role is primarily to influence the student to overcome their weaknesses and become better auditionees. He says that the student must learn to quiet himself or herself and forgive himself or herself. These two keys are necessary to help players avoid becoming discouraged when auditions are not

successful. Perantoni also strongly recommends the familiarity with the excerpts to avoid nervousness and promote success. He believes that this type of focus will help the student be more successful. He relates an experience where a student needed more focus so Mr. Perantoni had them “play” the excerpt in their mind first and this allowed the student to better focus when they actually had to play the excerpt. Overall, Mr. Perantoni feels that forgiveness of oneself and moving on and obtaining better focus are the keys to being more successful at auditioning.

Warren Deck believes that the most important thing to helping a student do better in auditions is to discover the cause. When a student does not do well at an audition, he asks the student to identify the problem areas. He then tries to focus on whatever these issues are far enough in advance of the next audition to address the problem. He understands that some students struggle more with the audition process, but without knowing the real cause it can be difficult to fix. One thing Deck mentioned was that he does not feel it is his place to tell a student that a performance career is not in their future. He believes that this is ultimately the student’s decision and it is his role to just help the student improve until and unless the student decides to go in a different direction.

Mike Roylance says he got the best advice about auditioning from Gene Pokorny. He says that Gene recommends never going into an audition with the express purpose of winning the job. Instead, Roylance encourages his students to go into any audition to play the best that they can. This philosophy takes some of the pressure off winning specifically and allows the student to focus on things that went well in an audition even if they did not win the job. Roylance also reminds students that auditions are funny things and that not all things are in the control of the musician. Someone on the committee may

not listen well or may want something different. Because there are so many outside factors in the audition process, Roylance encourages students to focus on how they played rather than the actual outcome of the audition. This helps students to have the confidence to audition again and to feel successful even when they have yet to win a job.

*Question 4: What things were important for you when you were taking auditions that are not applicable for orchestral auditions today? In other words, have orchestra audition committees in general changed what they are looking for in tuba players since you were auditioning?*

Dan Perantoni feels the biggest difference in what orchestras are looking for depends on the type of orchestra. He says some orchestras emphasize the volume a brass section can produce, and the tuba player must be able to demonstrate this. On the other hand, some smaller orchestras can be turned off by too much power. Knowing the type of orchestra one is auditioning for can help to determine how the student should play. Perantoni also believes that students must have an instrument appropriate to auditioning. He states that if the horn is too big, the sound may not be clear and students may be cut within the first round. The horn must be big enough to produce a powerful sound if needed though. He believes that students must make an efficient and beautiful sound and play in tune in the early rounds of the audition. In the later stages of the audition, the committee may ask a student to play louder to see if the student can then produce this sound. He reminds his students that the audition committee is not made up of tubists but rather other musicians, so the auditionee must appeal to them musically. Finally, Perantoni has good knowledge of what different orchestras are looking for and tries to communicate this to his students such that they can play appropriately for the committee.

Warren Deck had a difficult time answering this question. He stated that some things likely have changed with committees, but that it is difficult to say exactly what is different about the expectations. Largely he says the repertoire is the same so he believes that it is changes in the expected musical style. It is difficult to determine what exactly is different because it varies by orchestra.

Roylance believes that there is a sort of hierarchy in what committees look for during auditions. First students must be able to play in time, pitch, and rhythm. This will help students to make the first cut. It is why he stresses fundamentals at all times and especially in early audition preparation. He believes that in the later rounds it is color and musicality that helps to win auditions so this must be developed in order to be successful.

*Question 5: A. How has your teaching philosophy evolved over the years? B. What things have you changed for more effectiveness?*

Perantoni states that his philosophy over the years has been fairly consistent. In general, he tries to not overwhelm students by giving them too much information at once. He focuses mainly on sound, as he is a big proponent of the song portion of Arnold Jacob's philosophy. Perantoni has always been focused on using the excerpts as a training ground to develop better sound and to improve consistency. He believes that he must act in a way that will allow the student to respect him and listen to his advice. He also tries to avoid being a competitor to his own students as this can undermine the teaching process. He does do some playing during lessons but not as a way to show his students up. Overall, his philosophy is focused on helping each of his students to be the best they can be.

Deck's teaching style has likely changed the most since he began teaching at Juilliard simply because now he is no longer playing the tuba. Before he retired as a performer of the tuba, he did a lot of playing in his lessons with students. This playing often involved mimicking what the student was doing incorrectly so they could hear the problem, and then performing the correct way to execute a particular passage so the student knew the end goal. After he stopped playing the tuba, Deck admits it was a difficult transition because he had to find new ways to accomplish the same objective through other means. He had to find new ways to explain concepts verbally, but he also added other tools to his instruction. Instead of demonstrating through playing he now sings passages of music to get ideas across. He communicates concepts a lot more through drawings and kinesthetic movement. While some may argue that not being able to demonstrate on the tuba for your students would prove less effective, Deck has found that now what he expects from his students is more open for interpretation. In other words, he allows for more than one correct way to play it. By giving students the freedom to create their own version of the ideas explained through verbal communication, singing, drawings, and kinesthetic movement it allows the students to take more ownership of his instruction. This in turn helps the students more effectively teach themselves, which is ultimately what he wants his students to be able to do for the rest of their lives.

Roylance has been teaching for a shorter time than Deck or Perantoni so his philosophy has not had as much time to evolve. He generally tries to get students to work hard and buy into his audition preparation program. At the same time, he tries to communicate to students that they cannot do everything all at once. He tries to keep it



fun and help students recognize that “no one will shoot you if you play a wrong note.” In general, he wants his students to see how fun being a musician can be.

### Summary

In summary, the pedagogical sphere demonstrates the teacher’s ability to effectively evaluate where their students stand in their ability to win an audition, and then get them to the point of being very competitive. It takes a lot of planning and thought for each individual student. Appropriately structuring lessons to prepare the student to audition is of utmost importance in helping the student to be mentally and physically prepared to perform their best. While each teacher may have their own style, a good pedagogue is able to clearly communicate their ideas and elicit a desired response from their students. A good pedagogue is able to develop a system that works well for their students and is able to inspire their students to greatness. The teachers in this study have clearly demonstrated an ability to communicate their audition planning and to help students to overcome the difficulties in taking auditions.

## CHAPTER 7

### SUMMARY AND CONCLUSIONS

#### *Similarities*

The teachers in this study were chosen because they have had success in training students for auditions. Therefore, it makes sense that finding similarities between these teachers might offer clues as to how to help prepare students to audition. Some of the similarities that emerged involved listening, individual adaptation with students, balance of craft and artistry, and psychological preparation.

One of the first things that all of these teachers agreed on was the importance of listening to music. It makes sense that they all recommended listening to the excerpts themselves. If a student must play these excerpts at an audition, it is clear that the student should have in their mind the tempo, the style of the excerpt as well as understanding its context within the piece, and the tuba's role for that excerpt. It seems obvious that this would emerge as a similarity between the teachers, but nevertheless it is an important skill for the person preparing to audition and therefore is worth mentioning. Furthermore, several of the teachers mentioned actually playing along with the recording which seems less obvious, but certainly would help the person to become familiar with their part within the context of the whole. Likewise, each of the teachers also recommended that students record themselves playing the excerpts and then listen to those recordings. This allows the student to analyze their strengths and weaknesses and to take a step back and observe these things away from the actual playing. Clearly, understanding and listening to the excerpts is important to being prepared to play in auditions. Perhaps more surprising was the recommendation by these teachers to listen to other types of music.

These instructors suggested that listening to different types of music helps the student to learn to appreciate different musical styles and learn to express himself or herself through music. Each of the teachers also mentioned that they had studied with and played with a number of teachers and other musicians. This suggests that a variety of musical ideas can be gained through study and collaboration with other musicians. Perhaps studying with teachers who have a variety of musical experiences in addition to orchestral experience may be helpful in preparing to take auditions and developing an individual musical identity and style.

Likewise, all of the teachers in this study agreed that the individuality of the student plays a large role in how they approach the student's development and audition preparation. At first glance, the fact that students are an individual is obvious, but how a teacher uses this is not as obvious. The teachers agreed that they are often surprised by who is able to win auditions and who is not. They mentioned that they find that those students with a good work ethic are more often successful over those with the most natural talent. This is significant in a number of ways. First, this means that perhaps success can be trained to a certain degree. It also means that studying with a teacher that can help one to become successful in an audition is a key piece in preparation. This also means that the student must have the ability to work hard on his or her own. The teacher may be important in this regard, however, as the teacher will serve as a primary motivator and as the director of the work of the student. An instructor with a good ability to motivate and direct that student then becomes extremely important. Each of these teachers also stressed the importance of individually tailoring lessons to the particular

student. This means that the aspiring student should find a teacher with whom they have chemistry and who can appropriately elicit a positive response from them. Additionally, a good teacher will learn to work with a variety of students with different learning styles and differing skill levels. This means that one approach won't necessarily work with all students. It seems at first glance that Roylance does have a specific approach, but with closer examination that general approach can be adjusted with each student within the context of a lesson.

Another similarity that was discovered between these teachers was that of the balance of craft and artistry. All of them agreed that the craft and fundamentals were important to be able to get past the first round of an audition, but that artistry was what won the audition in the end. They stressed the importance of first mastering fundamentals and fixing problems in the craft before moving to working on artistry. Spending meticulous time on individual sections of the excerpts, checking for good time, good intonation, and a consistent sound are what the student needs to address in the beginning stages of the audition preparation. The goal of the early stages of craft mastery is to prevent any fundamental issues in playing the tuba from being distracting to the music. All of these teachers agreed that a tuba player who cannot express himself/herself through their playing would be unsuccessful in winning an orchestral position even if they are able to get beyond initial rounds. By the same token, a player who cannot play in time with good pitch and other fundamentals will not even be able to get beyond those first round and therefore any artistry or musicianship they have will not be apparent.

Finally, all of these teachers mentioned the importance of the psychological aspects of auditioning. Each has their students participate in situations that mimic

auditioning such that the student becomes more comfortable in participating in a stressful situation. Perantoni strongly believes that familiarity with the excerpts will help students to overcome the stress of auditioning. Deck mentioned having students think about an optimal performance rather than a perfect performance to help students feel confident even when they haven't won an audition. Roylance reminds his students that there are many things in an audition that the student does not control. This means that the student should do their best but avoid becoming discouraged when things don't always work out. He also mentioned using positive self-affirmation to help increase confidence daily. Clearly auditioning is a stressful situation and teachers who can prepare students to deal with this stress will have more successful students. Likewise, teachers must know how to keep students from getting discouraged as there will be many times that a student will not win an audition. Both Deck and Roylance also mentioned books like Don Greene's books, *Performance Success* and *Audition Success*, in helping students understand the psychological aspects of performing and auditioning and how to overcome some of the difficulties associated with this stress. Overall teachers must be prepared to deal with psychological aspects that will inevitably arise in the audition process. Those teachers who can help students to be motivated in the face of adversity and help students to employ strategies to learn to deal with the stresses and disappointment on their own will most likely have more successful students than those teachers who ignore those psychological aspects.

### Differences

Despite the fact that all of these teachers have produced successful students, they do have some marked differences. These differences involve the audition preparation

plans, the amount of information the teacher provides, and the type of advice each teacher provides.

In terms of a specific plan for their students, Roylance has the most systematic plan that is used for all of his students. His 10-week plan is clearly defined and determines a large portion of the practice plan in terms of preparing to audition. Deck on the other hand, has a basically unsystematic approach allowing the specific student to guide the plan for the audition preparation and take their own ownership of their playing. Deck has students make a personal analysis and helps them to determine a practice plan based on this analysis, but for the most part Deck prefers to be on the sidelines watching his student prepare and step in when he sees a problem or the students asks for specific help. Perantoni's structure lies somewhere in between Roylance's heavily systematic approach and Deck's more free form one. Perantoni has clearly defined structure in his repertoire class, but each student's lesson and practice plan are less clearly defined. Perantoni uses the repertoire class to have students play and critique excerpts and this system has worked well for him. Unlike Deck, Perantoni takes more of an active role in dictating what the student plays in his/her lessons, however he does not prescribe the practice plan for audition preparation. This begs the question of how important a system is to a student's preparation. All of these teachers have produced successful students despite this large difference in prescription for preparation. It may be that students with the skill and work ethic to win auditions do not necessarily need a specific plan, but a specific plan can still work for them. A student with high levels of discipline may have the ability to design their own plan based on what they need to work on, but a structured plan like Roylance's allows them to still address these areas and so any plan works for

them. On the contrary, it also may be that students are drawn to the teacher who provides the type of plan and structure that works for them and that these teachers produce successful students partially based on the good match between teacher and student.

During lessons, these teachers seem to vary in the amount and type of information they give to the student. Deck likes to give his student a lot of information through the use of discussion. He also utilizes drawings and kinesthetic examples to help students improve their playing. In contrast, Perantoni worries about giving students too much information during lessons. Sometimes he will even make comments and then after working a bit he will tell students to forget what he said. This technique helps him to insure that students aren't over-thinking the instruction they are given. Roylance seems to be somewhere in the middle in terms of the amount of information he gives during lessons. He tends to do less talking and specific instruction than Deck, but seems less concerned about giving too much information than Perantoni. His view is that his primary role is to make sure that his students are on target with the 10 week program every step of the way. Again, it may be that the amount and type of information given by the teacher during the lesson amounts to the chemistry between each individual student and teacher rather than being an important component of preparing successful auditionees.

### *Spheres of Competency*

All three of the spheres of competency seem to be important in terms of being a good teacher for audition preparation. Teachers must be competent in each area to be a well-rounded teacher that can produce good students. Each of the areas is important for

different reasons, but together they form the essence of quality teaching. Any given successful teacher however may favor one area over the others as long as it is not to the exclusion of any of the spheres.

The interpersonal sphere is important because without the ability for the teacher to connect with their students on a personal level, the student may not value the teacher's direction and counsel enough to adhere to it. The student also needs to feel like their teacher is personally invested in their success so they can provide good motivation and help the student find confidence in himself or herself. Furthermore, when a student feels that the teacher is invested in them it helps the student to cope with the emotions that will inevitably occur in the audition process and helps them to overcome difficulties. People who win orchestral jobs need the strength to continue to work through disappointment. Teachers who show personal investment in the student help the student to find this strength within themselves. In addition, it helps for students to feel like someone is rooting for them when they go into an audition and gives them additional motivation to succeed. Likewise, if a teacher can show their students that they are human beings with their own shortcomings, it helps students to gain confidence that they do not have to be perfect to win a real job.

The musical sphere is critical to being a successful teacher for those preparing for auditions. First, the teacher must understand how to be a good musician himself or herself. If the teacher does not understand what is required to win an orchestral audition, it will be difficult to teach students to attain such a job. The musical competency piece helps students to recognize the art of making music and to go beyond simply playing the right notes. A teacher must know how to appropriately balance craft and artistry and how



to communicate this to any given student. This area of competency also provides the tools to help students fine tune and put the finishing touches on their excerpts, which will ultimately determine if a student is capable of winning an audition.

The pedagogical sphere is essential because it is at the heart of communicating information from teacher to student. A teacher who is competent in this category will be able to adapt to specific students and help them to recognize areas that need work. The analysis of what is required for audition success, coupled with the analysis of each individual students' deficiencies, is crucial to helping students strategize their audition preparation. This competency is also an area where teachers can not only prepare students with the physical and pragmatic aspects of auditioning, but also help develop the mental capacity for the student to execute their best product consistently. Overall, this sphere in regards to audition preparation largely involves the strategy of maximizing their students' level of readiness on the day of the audition.

If I were to assign a specific sphere of competency as each teacher's strength, I would say Perantoni's strength is interpersonal, while Deck's is musical, and Roylance's is pedagogical. This further suggests the importance of all three areas if students from each of these teachers are being successful.

Perantoni is largely an interpersonal teacher. He has a unique ability to make students feel that he is invested in them. His students tend to see him as a father figure and people seem to be naturally drawn to him. Perantoni keeps track of former students and continues to extend his network of contacts throughout the world. He even lists what former students are doing on his own personal website about his studio. This also means that Perantoni is largely tapped into the music business and knows when auditions will

happen. He is also acutely aware of different types of orchestras and what kind of sound they may be looking for.

Deck clearly was a huge musical talent in his own right. He has an innate sense of music and he really knows how to help students to think about the music they are making. He tries to draw students' attention to every single detail involved with each particular piece they prepare. He does not necessarily prescribe a specific sound or musical style, but rather helps students to think about how to express their own interpretation of the music. Deck is also excellent in balancing the aspects of craft and artistry. He can help students refine their craft and then think about how to take ownership to express their own art. This means that Deck is reactive in his lessons, but in a very efficient way. He has a strong desire to help his students take ownership of their music and learning. He views his role as a musical guide, allowing the student to be the director of his/her playing.

Roynance has developed a pedagogy that has been tested and found to be successful in preparing students for auditions. Students of Roynance know that there is a clear system and expectations in the preparation and the communication of such is easy to follow. The structure of this plan helps students to always know where they are and what the next step in the plan is.

Based on this information, students who need camaraderie and support should spend time studying with Perantoni. His studio fuels a competitive brotherhood among the students that is well balanced with encouragement and confidence. Likewise, the student of Perantoni will always feel important and feel that their teacher has a true investment in them. Students who need structure and a clearly defined plan should study

with Roylance. The 10-week audition program is clear and precise and helps students to have a plan and parameters to work within. This means that the student can spend time working specifically on the music rather than spending time trying to define and devise a preparation plan for himself or herself. The students who are working on the final finishing touches and need more help with musicality and art should study with Deck. Deck would be extremely appropriate for the student who has consistently advanced in auditions, but doesn't make the finals or doesn't win the job. Deck's special gift in translating and directing the student in the area of artistry will help this student to break the barrier they've consistently been up against.

### Conclusions

Overall, in preparing for orchestral auditions, the selection of a teacher can be a critical component in being prepared to win a job. It may be that a student will study with multiple teachers prior to winning a job. This may even be desirable as all of the teachers in this study mentioned multiple influences in their own playing and teaching style. One thing that is clear is that a good teacher will exhibit characteristics of all the spheres of competency in some manner or another but may be especially strong in one area over another. The choice of the teacher is largely dependent on the level of the student, the learning style of the student, the personality of the student, and the general chemistry between the student and teacher.

Some characteristics that seem to be present in these teachers who have produced successful students may be important characteristics in all teachers looking to prepare students to win orchestral jobs. For example, all of the teachers in this study exhibit

excellent personal musicianship. They also show that they are personally invested in their student's success and have a plethora of ways to demonstrate support to their students.

If a student is looking for a private teacher who can help them to win an orchestral job, they should look for a few specific things in that teacher. The teacher should have won an orchestral audition at some point. This means the teacher knows what it takes to win a job and they have been through the audition process enough to understand the difficulties and the ways to overcome these difficulties. There should be good chemistry between the teacher and the student. If the teacher and the student connect well the student is more likely to feel that the teacher is doing everything they can to ensure their success and will be more likely to follow advice from that teacher. A good teacher wants his/her students to succeed and they are able to communicate this desire to their students. Another aspect of chemistry is the ability of the teacher to work with a student's specific learning style. Some teachers like Deck utilize a variety of methods to work with students of various learning styles. Other teachers may be better with specific learning styles and as long as that style matches the student the chemistry and working relationship can be good.

The three teachers in this study have clearly demonstrated competence in the three spheres of competency as defined by Dr. Call as essential for good teachers in general. Each of the instructors also has clearly shown that their programs can produce successful students. In general, Roylance has a specific program that is producing results. His students are consistently finding success in orchestral auditions. Someone looking for a programmed approach would do well to study with him. Deck is full of musical ideas

and has a unique ability to draw the student's attention to musical detail. Someone needing fine-tuning and increased awareness of artistry would do well to study with Deck. Perantoni makes his students feel like he is rooting for them. He gives students the motivation they need to continue improving. Teachers looking to improve their training of students for orchestral auditions would do well to emulate some of these characteristics. Students looking to study with someone who can help them win a job would do well to look for a teacher with these characteristics and to self analyze what characteristics they need the most help with.

### Future Research

This study was the first to examine audition preparation for the tuba and the methods successful teachers are helping students to achieve this goal. Future research will involve talking with different orchestras and orchestral selection committees to determine what characteristics they are generally looking for in a tuba player. Likewise, one could interview tuba players who have recently won jobs with major orchestras and determine how they prepared for the audition and what preparation methods they felt were the most effective. More information from both of these sources could help students and teachers to better understand important aspects of the audition preparation process specifically for the tuba.

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## APPENDIX



## Appendix A: Structured Interview Questions

### Background Questions to be answered *before* the interview

- Who were your teachers?
- Which students do you consider to be your greatest successes?
- What is your underlying teaching philosophy?
- What do you consider to be the most satisfying aspect of being a teacher?
- Have you authored/co-authored any pedagogical books?

### Questions to be addressed in the Interview itself:

#### Interpersonal Competency Questions:

1. A. How much of the success of your students do you believe has to do with them already being great players when they come to you, and how much do you believe has to do with your teaching methods? B. Can you usually tell which of your students will make it as professional performers when they first begin studying with you and those that likely will not? C. Have there been those that you felt were likely not going to succeed that surprised you?
2. How does your approach differ from student to student in personality, in level of talent, in attitude, or anything else?
3. What is your philosophy about your relationship with students *outside* the studio? I.E. do you ever become close friends with them, do you keep your distance as to their personal live?

#### Musical Competency Questions:

1. What specific supplementary training materials have you found to be helpful in dealing with any of the technical issues in standard orchestral excerpts?

2. What things did your teachers do for you in preparing excerpts that you've adapted for helping your students?
3. How do you balance the development of craft and artistry in audition preparation? Are these elements equally important to demonstrate at auditions?

**Pedagogical Competency Questions:**

1. How does your lesson structure change as an audition gets closer?
2. What is your philosophy on preparing the student mentally?
3. A. How do you keep a student who has taken countless auditions with little success from getting too discouraged? B. Have you had extremely fine players that were poor audition takers and how did you help them overcome this?
4. What things were important for you when you were taking auditions that are not applicable to orchestral auditions today? In other words, have orchestra committees in general changed what they are looking for in tuba players since you were auditioning?
5. A. How has your teaching philosophy evolved over the years? B. What things have you changed for more effectiveness?