

This audition represented my first high-school audition in several years. With the majority of my experience catered to the needs of adult (often aging) choirs, I found myself struggling to create a comforting environment as needed. I tend to be very “no-nonsense” in my teaching style and hope that over the course of this semester, I might be able to apply some of the nurturing techniques I’ve acquired from Elementary methods in my demeanor when working with secondary age students.

Overall, my greatest weakness in all of my videos is a consistent issue with speaking too quickly. In general, this has been improved upon over the past five years but I still feel that this prevalent issue negatively affects my interaction with my students and my colleagues. In this video, I observed that my auditionee took a few moments to process information prior to singing. I also observed that she could have interacted more with me had she spent less time processing my instructions.

I would have liked to have tested her upper range more fully. When working with a lighter tone such as Jenny’s, my first instinct is to quickly identify a soprano and then to spend time working her lower range to see if she can be flexible if I need her to be an alto. Her upper range may have been light enough to provide more information regarding her ability to be either a Soprano 1 or Soprano 2. However, my first thought was to see what her middle range could do and if I could use it as an Alto 1, where I tend to have the fewest singers.

Overall my greatest strengths were: a calm demeanor and ability to quickly assess range and tonal skills. I specifically selected simplistic sight-reading evaluations which would allow me to assess reading step-wise, triadic skips, and cadential patterns. I chose tonal memory passages which would more clearly assess the student’s natural ability to work well with pitch recognition and memory. In general, I would much rather have a student with a stronger tone and budding reading skills than vice versa. I know that I can teach sight-reading, but to some extent a high school or middle school level voice is still in a stage of development over which I have less control.

If I had more time, I would have also assessed sight-singing within a choral structure and had the singer sing one vocal part of an SATB divisi. I have found that many singers do perform very differently once they are surrounded by vocal harmony. A block and contrapuntal exercise would have hopefully given me a more thorough picture of a singer’s capability.

In general, I was happy with my audition video. I am well aware of what I would change and how I can improve my teaching in the future.