

Instrumental Promotion

Attendance and attitude along with playing ability are determining factors in moving from 3rd to 2nd or 1st. *Principal players (1st) must maintain an average of 85% attendance. Failure to do so may result in being moved back to a 2nd or 3rd seat.*

The number of 3rd, 2nd and/or 1st players in a section is assessed on a continuous basis and is determined by the Director of Music. When more players on a specific part are needed everyone in the relevant section is assessed during Sectionals, Band Rehearsals and Performances by the Director of Music and the Section Leaders.

All instrumentalists, including section leaders, will have specific weaknesses and specific strengths that must be taken into account when assessing readiness to move to a different part.

Technique.
Endurance.
Sight-Reading.
Tone.

The following will help you understand the way each area is assessed.

TECHNIQUE

Technique is fairly easy to judge quickly. Unless the player has been off the instrument for some time, technique can be judged by casually listening to a warm up or practice session.

Do not confuse technique with sight-reading ability. A poor reader often has good facility when playing something familiar.

ENDURANCE

This is crucial for brass players and important for all instrumentalists. While embouchures may tire faster than fingers, it is also important to know whether a drummer will last for a street parade without slowing down. The best lead player is of little value on long commitments if fatigue sets in before the end of the job.

- Listen to the performance of a march. Does the march sound as good at the end as it did at the beginning?
- Watch the players during a demanding number. Do they rest often?
- Listen to the upper register. Does the intonation suffer?

SIGHT-READING

Reading is an important skill for musicians. Although one seldom sight-reads a performance, good reading skills reduce rehearsal time. The ability to read well is especially important to lead players. Assessing reading ability is not difficult and it is the most common audition technique. Listen carefully during rehearsals:

- Are transitions easily performed?
- Are dynamics and expression markings observed when reading?
- Is unfamiliar music played with reasonable assurance?

TONE

The principal issue to consider is how a player's tone fits into the overall section. A strident sound leading a clarinet or trumpet section can heavily influence the sound of the entire section.

Members Signature: _____ Date: _____