

## **MASTERCLASS REPORT GUIDELINES**

Your report must be submitted in your student portal (Masterclass column) in paragraph form using correct grammar, punctuation and spelling. Please tag your student advocate on submission using the “@” sign.

Masterclass Clinician Name:

Date:

The report should include at least three (3) learnings from the masterclass:

### **Sample Masterclass report:**

I learned a lot from this masterclass lecture by Hal Robinson. It was very helpful to watch before preparing orchestral excerpts as he goes over many of the standard pieces that are asked in auditions. I found Mr. Robinson's approach to fingerings particularly interesting. He suggests that you keep fingerings as consistent as possible when working on sequences in an excerpt, which I have found very useful in my practicing since watching the video. It sounds like something that would be natural, but sometimes it is rather hard to physically keep the fingerings consistent. However, I have found that it is much easier mentally to keep track of what you are playing, especially in fast passages, if you keep the fingerings the same. I also learned a lot about the varying bow strokes between different periods and composers. For example, the bow stroke in a Brahms excerpt should be weightier and longer than the shorter, lighter, off the string Mozartian stroke. This knowledge is important because it helps a bassist have a better understanding of the music they are playing, and perform better in auditions by putting the excerpts in musical and historical context. Thirdly, I learned a lot about why certain excerpts are asked of bassists in audition, and what the panel is looking for in each one. Excerpts from Beethoven's Fifth Symphony, for example, are often asked to judge a musician's tone quality, while Beethoven 9 excerpts are used to get a better understanding of an applicant's musicality and expression.