

Charleston County School of the Arts

ADMISSIONS SCREENING PROCEDURES - String/Orchestra Entrance Audition (pg 1 of 3)

SOA STRING/ORCHESTRA ENTRANCE AUDITIONS FOR 6TH--12TH GRADE



Program Expectations

In the School of the Arts Orchestras, string majors learn the technical and musical skills they will need to be successful in a university level orchestra. This includes the study of classical technique—how we hold and manipulate the instrument to produce the desired sounds—as well as an understanding of rhythm, pitch, tone, articulation, style, dynamics, phrasing, and more. Students are also encouraged to create their own music and learn to use the correct terminology when listening to and discussing their own music and the performances of others.

The success of the orchestras depends in part upon balanced numbers of violins, violas, cellos and basses. Students and parents must be aware that instrumentation needs are considered when accepting students. In middle school, there is often more need for viola, cello and especially string bass. In high school there continues to be openings in violin, viola and string bass. For this reason, students should let directors know if they are interested in switching to an instrument that the program needs.

Audition Expectations

In their audition students will be asked to demonstrate their musical and performance ability on their instrument. We look closely at how well they hold and play the instrument with good technique, and we also look for good pitch accuracy, tone and articulation, and accurate rhythms at a musical tempo. Students demonstrate these skills by performing two scales, a solo and sight--reading. The minimum requirements are listed below, however students who are able to play more challenging scales and solos are encouraged to do so, but only if they can play the harder repertoire well.

Scales should be played in tune with excellent hand position and tone using long, full bows, and at a consistent tempo at approximately quarter = 80. Solos should be performed in tune, with excellent hand position and tone at the correct musical tempo. To demonstrate their sight reading ability, students will be asked to look at a sight reading exercise for 30 seconds and then play it back on their instrument demonstrating correct pitch, rhythms and bowings.

Audition Requirements

Students may play solos or scales that are more difficult than these minimum requirements. There will also be a sight reading section for the audition.

- 6th Grade: A. Two one--octave major scales. B. Any solo from Suzuki Book 1. C. Sight Reading
- 7th Grade: A. Two two--octave major scales. B. Any solo from Suzuki Book 2. C. Sight Reading
- 8th Grade: A. Two--octave D and G melodic minor scales. B. Any solo from Suzuki Book 3. C. Sight Reading
- 9th Grade: A. Two--octave F and B melodic minor scales. B. Any solo from Suzuki Book 4. C. Sight Reading
- 10th Grade: A. Three--octave D and G melodic minor scales. B. Any solo from Suzuki Book 5. C. Sight Reading
- 11th Grade: A. Three--octave F and B melodic minor scales. B. Any solo from Suzuki Book 6. C. Sight Reading
- 12th Grade: A. Three--octave C# and G# melodic minor scales. B. Any solo from Suzuki Book 7. C. Sight Reading.

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SCREENING PROCEDURES and Rubric - String/Orchestra Entrance Audition, (pg 2 of 3)

SOA STRING/ORCHESTRA ENTRANCE AUDITIONS FOR 6TH--12TH GRADE

Audition Requirements. Students are permitted play solos or scales that are more difficult than the minimum.

- 6th Grade: A. Two one--octave major scales. B. Any solo from Suzuki Book 1. C. Sight Reading.
- 7th Grade: A. Two two--octave major scales. B. Any solo from Suzuki Book 2. C. Sight Reading.
- 8th Grade: A. Two--octave D and G melodic minor scales. B. Any solo from Suzuki Book 3. C. Sight Reading.
- 9th Grade: A. Two--octave F and B melodic minor scales. B. Any solo from Suzuki Book 4. C. Sight Reading.
- 10th Grade: A. Three--octave D and G melodic minor scales. B. Any solo from Suzuki Book 5. C. Sight Reading.
- 11th Grade: A. Three--octave F and B melodic minor scales. B. Any solo from Suzuki Book 6. C. Sight Reading.
- 12th Grade: A. Three--octave C# and G# melodic minor scales. B. Any solo from Suzuki Book 7. C. Sight Reading.

<p>Scale #1: _____ Scale #2: _____</p> <p>-----</p> <p>30 Points + 4 possible Bonus Points: +1 for each two--octave scale; +2 for each 3 octave scale</p>	
<p>Instrument and Hand Position</p> <p>9--10 No observable flaws. Arms/hands are correctly positioned and tension free.</p> <p>7-8 Few observable flaws. Arms/hands are mostly correct and tension free.</p> <p>5-6 Some observable flaws. Arms/hands are moderately correct and tension free.</p> <p>3-4 Many observable flaws. Arms/hands have moderate tension and/or incorrect positions. 1-2 Many significant flaws. Arms/hands are very tense and/or in the incorrect positions.</p>	
<p>Intonation and Note Accuracy</p> <p>9--10 All notes are correct and in tune.</p> <p>7-8 Most notes are correct and in tune; minor fingertip adjustment is needed.</p> <p>5-6 Some notes are out of tune or incorrect. Some fingertip adjustment is needed.</p> <p>3-4 Many notes are out of tune or incorrect. Significant fingertip adjustment is needed.</p> <p>1-2 Many notes are severely out of tune and incorrect. Key and notes are difficult to recognize.</p>	
<p>Tone and Articulation</p> <p>9--10 All notes have a beautiful, characteristic tone. All bowings/articulations are all correct.</p> <p>7-8 Most notes have a beautiful, characteristic tone. Most bowings/articulations are correct.</p> <p>5-6 Many notes have a beautiful, characteristic tone. Many bowings/articulations are correct.</p> <p>3-4 Some notes have a beautiful, characteristic tone. Some bowings/articulations are correct.</p> <p>1-2 Few notes have a beautiful, characteristic tone. Few bowings/articulations are correct.</p>	
<p>Sight Reading: Out of 20 points possible.</p>	
<p>Rhythm and Tempo</p> <p>9--10 Tempo is correct and consistent; no rhythm errors or rushing/dragging problems exist.</p> <p>7-8 Tempo is mostly correct; few rhythm errors or rushing/dragging problems exist.</p> <p>5--6 Tempo is somewhat correct; some rhythm errors or rushing/dragging problems exist.</p> <p>3--4 Tempo is somewhat slow/fast; moderate rhythm errors or rushing/dragging problems exist</p> <p>0-2 Tempo is too slow or fast; significant rhythm error or rushing/dragging problem exist.</p>	
<p>Intonation and Note Accuracy</p> <p>9--10 All notes are correct and in tune.</p> <p>7-8 Most notes are correct and in tune; minor fingertip adjustment is needed.</p> <p>5-6 Some notes are out of tune or incorrect. Some fingertip adjustment is needed.</p> <p>3-4 Many notes are out of tune or incorrect. Much fingertip adjustment is needed.</p> <p>1-2 Many notes are severely out of tune and incorrect. Key and notes are difficult to recognize.</p>	

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SCREENING PROCEDURES and Rubric - String/Orchestra Entrance Audition, (pg 3 of 3)

<p>Musical Solo</p>	
<p>Points Possible (plus difficulty points). The Musical Selection is worth 50 points, plus bonus points if the excerpt is from the first half or last half of a Suzuki Method book. Solos:</p> <p>Book 1: First Half= +1 pt. Last Half=+2 pts. Book 2: First Half= +3 pts. Last Half =+4 pts Book 3: First Half= +5 pts. Last Half=+6 pts. Book 5 Book 4: First Half= +7 pts. Last Half =+8 pts. any part = +9 pts. Book 6 or Higher =10 points</p>	
<p>Instrument and Hand Position</p> <p>9--10 No observable flaws. Arms/hands are correctly positioned and tension free. 7-8 Few observable flaws. Arms/hands are mostly correct and tension free. 5-6 Some observable flaws. Arms/hands are moderately correct and tension free. 3-4 Many observable flaws. Arms/hands have moderate tension and/or incorrect positions. 1-2 Many significant flaws. Arms/hands are very tense and/or in the incorrect positions.</p>	
<p>Rhythm and Tempo</p> <p>9--10 Tempo is correct and consistent; no rhythm errors or rushing/dragging problems exist. 7-8 Tempo is mostly correct; few rhythm errors or rushing/dragging problems exist. 5-6 Tempo is somewhat correct; some rhythm errors or rushing/dragging problems exist. 3-4 Tempo is somewhat slow/fast; moderate rhythm errors or rushing/dragging problems exist. 1-2 Tempo is too slow or fast; significant rhythm error or rushing/dragging problem exist.</p>	
<p>Intonation and Note Accuracy</p> <p>9--10 All notes are correct and in tune. 7-8 Most notes are correct and in tune; minor fingertip adjustment is needed. 5-6 Some notes are out of tune or incorrect. Some fingertip adjustment is needed. 3-4 Many notes are out of tune or incorrect. Much fingertip adjustment is needed. 1-2 Many notes are severely out of tune and incorrect. Key and notes are difficult to recognize.</p>	
<p>Tone and Articulation</p> <p>9--10 All notes have a beautiful, characteristic tone. All bowings/articulations are all correct. 7-8 Most notes have a beautiful, characteristic tone. Most bowings/articulations are correct. 5-6 Many notes have a beautiful, characteristic tone. Many bowings/articulations are correct. 3-4 Some notes have a beautiful, characteristic tone. Some bowings/articulations are correct. 1-2 Few notes have a beautiful, characteristic tone. Few bowings/articulations are correct.</p>	
<p>Musicianship for Beginners and Grade 6</p> <p>10 All music has musical style and expressively convincing dynamic phrasing and shape. 9 Most music has musical style and expressively convincing dynamic phrasing and shape. 8 Some music has musical style and expressively convincing dynamic phrasing and shape. 7 Not much music has musical style or expressively convincing dynamic phrasing and shape. 6 Music has little or no style and expressively convincing dynamic phrasing and shape.</p> <p>Musicianship for Grades 7--12</p> <p>9--10 All music has musical style and expressively convincing dynamic phrasing and shape. 7-8 Most music has musical style and expressively convincing dynamic phrasing and shape. 5-6 Some music has musical style and expressively convincing dynamic phrasing and shape. 3-4 Not much music has musical style or expressively convincing dynamic phrasing and shape. 1-2 Music has little or no style and expressively convincing dynamic phrasing and shape.</p>	