

## String Ensemble

In order to be considered for the String Ensemble, students should be familiar with and proficient on the following (or similar) materials and skills:

### All Instruments:

- Familiarity with reading in all time signatures in simple and compound meters.
- Ability to perform with vibrato.
- Comfort with all dynamics.
- Ability to play varying articulations, including *legato*, *staccato*, and *detache*.

### VIOLIN

- Comfortable playing and reading all notes in first and third positions.
- Ability to play a range of articulations, including *legato*, *staccato*, and *detache*.
- Privately studying student concerti, similar to Suzuki Book 4 or higher, or Vivaldi Concertos/etudes such as Mazas, Wohlfahrt books 1 and 2
- Scales up to 2 sharps and flats

### VIOLA

- Comfortable playing and reading all notes in first and third positions.
- Ability to play a range of articulations, including *legato*, *staccato*, and *detache*.
- Privately studying student concerti, similar to Suzuki Book 3 or higher, or etudes such as Wohlfahrt books 1 and 2
- Scales up to 2 sharps and flats

### CELLO

- Comfortable playing and reading all notes in 1<sup>st</sup> through 5<sup>th</sup> positions.
- Reading in bass clef with ease and a beginning knowledge of tenor clef.
- Privately studying works like Humoresque or Suzuki Book 3 and beyond, or etude books such as Schroeder
- Scales up to 2 sharps and flats

### BASS

- Comfortable playing and reading all notes in 1<sup>st</sup> through 5<sup>th</sup> positions.
- Reading in bass clef with ease
- Privately studying works like Suzuki Book 2 or 3, or George Vance book 1
- Scales up to 2 sharps and flats

## Conservatory Orchestra

In order to be considered for the Conservatory Orchestra, students should be familiar with and proficient on the following (or similar) materials and skills:

- All string players should be developing vibrato and string bowing (“spiccato”)
- Ability to read and perform complex rhythms in any time signature.
- Ability to perform with expressive vibrato.

### VIOLIN

- Ability to read notes and play in all positions up to 6<sup>th</sup> position, and maybe higher.
- Understanding of all string articulations, including *spiccato and ricochet*.
- Privately studying early standard repertoire, like Suzuki books 6-8, Bach concertos, etudes by Wohlfart or Mazas
- 2-3 octave major scales with a minimum of 3 sharps and flats

### VIOLA

- Ability to read notes and play in all positions up to 6<sup>th</sup> position, and maybe higher.
- Understanding of all string articulations, including *spiccato and ricochet*.
- Privately studying early standard repertoire, like Suzuki books 4 and up, or etudes by Wohlfart
- 2-3 octave major scales with a minimum of 3 sharps and flats

### CELLO

- Comfort reading and playing in bass, tenor, and treble clef.
- Ability to read notes and play in all positions up through thumb position
- Privately studying early standard repertoire, like Suzuki books 5-8, Vivaldi concertos, or etude books such as Popper or Schoeder
- 2-3 octave major scales with a minimum of 3 sharps and flats

### BASS

- Comfort reading and playing in bass clef.
- Ability to read notes and play in all positions
- Privately studying early standard repertoire, like Suzuki books 3 or 4, or George Vance book 2
- 2-3 octave major scales with a minimum of 3 sharps and flats

### WINDS/BRASS

All Conservatory winds and brass players should be able to demonstrate:

- Slurred and tongued major scales up to 3 sharps and flats in 2 octaves depending on range of instruments.
- Slurred and tongued minor scales up to 2 sharps and flats in 2-3 octaves depending on range of instruments

- Ability to demonstrate tone projection with consistent tone quality, stable intonation, and solid technical fundamentals
- Ability to easily read orchestral music notes and rhythms
- Study solo works with a private teacher that are appropriate for intermediate level - etudes, concerti. Some examples include:
  - Trumpet: Arban book Etudes “Art of Phrasing”
  - Horn: Pottag Preparatory Melodies etudes
  - Trombone: Voxman Selected Studies for Trombone etudes
  - Tuba: Sheridan Performance studies for Tuba etudes

## **Young Artists Orchestra**

In order to be considered for the Young Artists Orchestra, students should be familiar with and proficient on the following (or similar) materials and skills:

### **All Instruments:**

- Comfort reading and performing in any key or time signature.
- Comfort reading and performing any note in the range of the instrument (any position).
- Ease in all articulations including controlled vibrato and spiccato (for strings)

### **VIOLIN**

- Completed all Suzuki books and/or performing standard concerti and advanced solo works (example: Mendelssohn Violin Concerto, Mozart Concerti, Bach's Sonatas & Partitas).
- 2-3 octave major and minor scales up to 5 sharps and flats

### **VIOLA**

- Completed all Suzuki books and/or performing standard concerti and advanced solo works.
- 2-3 octave major and minor scales up to 5 sharps and flats

### **CELLO**

- Completed all Suzuki books and/or performing standard concerti and advanced solo works such as Haydn C Major Concerto.
- 2-3 octave major and minor scales up to 5 sharps and flats

### **BASS**

- Completed all Suzuki books and/or performing standard concerti and advanced solo works.
- 2-3 octave major and minor scales up to 5 sharps and flats

### **WINDS/BRASS**

All YAO winds and brass players should be able to demonstrate:

- Slurred and tongued major and minor scales up to 4 sharps and flats in 2-3 octaves depending on range of instruments.
- Ability to demonstrate projection with solid tone quality, stable intonation, and solid technical fundamentals.
- Ability to easily read orchestral music notes and rhythms.
- Study solo works with a private teacher that are appropriate for intermediate/advanced level - etudes, concerti, etc...
- Experience playing one on a part is helpful.
- Ability to prepare on your own and/or with your private teacher in-depth knowledge of the music being performed (seek out recordings, understand how your part fits in, what style) prior to the first rehearsal.