

# SOUTH DAKOTA MIDDLE SCHOOL ALL STATE ORCHESTRA – AUDTION RUBRIC

## SCALES / TOTAL SCORES

Score	Scale
1	Even notes at correct tempo. No errors, including audible shifts, slides, crunches, string noise, touching other strings, etc.
2	Correct tempo. 1 to 3 errors.
3	Correct tempo with 4 to 6 errors.
4	Correct tempo with 7 to 9 errors.
5	Correct tempo with 10 to 14 errors.
6	15 to 20 errors, or fewer errors at too slow tempo.
7	More than 20 errors, but retention of tonal center.
8	More than 20 errors with loss of tonal center.
9	Loss of tonal center, or scale not played for required number of octaves.

**Scale #1** \_\_\_\_\_

**Scale #2** \_\_\_\_\_

**SCALES SUBTOTAL** \_\_\_\_\_

**Etude**

Tone Quality \_\_\_\_\_

Intonation \_\_\_\_\_

Technique \_\_\_\_\_

Rhythm \_\_\_\_\_

General \_\_\_\_\_

**ETUDE SUBTOTAL** \_\_\_\_\_

**TOTAL SCORE**

# SOUTH DAKOTA MIDDLE SCHOOL ALL STATE ORCHESTRA - AUDITION RUBRIC

## ETUDE

Score	Tone Quality	Intonation	Technique	Rhythm	General Musicianship
1	Tone is appropriate to style. Warm, full sound, virtually no flaws. Continuous, full vibrato.	Virtually all notes are in tune, even in the fastest passages.	Passages are played at appropriate tempo with ease of execution and virtually no errors.	Subdivision of beats leads to flawless, clear rhythm. One consistent tempo is kept throughout.	Appropriate style is combined with exact adherence to all written directions - dynamics, etc. No inadvertent cresc., dim., etc.
2	Full, warm, appropriate sound. 2 to 4 flaws. Uses vibrato appropriately, misses one or two opportunities for addition of vibrato.	Generally excellent intonation but with 3 to 5 errors	Excellent technique. Appropriate tempo but with 2 to 4 errors.	Excellent rhythm but with couple of minor lapses.	Close attention is paid to stylistic considerations and all written directions.
3	Generally fine sound. Some flaws, breaks, or thinness. Vibrato on long notes only.	Good intonation as a rule. A couple of major misses or 5 to 9 minor errors.	Good technique. Fast enough tempo with 5 to 9 errors, or almost fast enough with 1 to 3 errors.	Good rhythm overall, with a couple major errors or 5 to 9 minor misses.	Good observance of dynamics, with several lapses in style or ignored expression markings.
4	Good sound as a rule. A few significant errors or numerous instances of thin or fluffy sound. Attempts vibrato, but not consistent.	Decent intonation, more than a couple major misses or 10 to 15 minor errors.	Fast enough with 10 to 15 errors, or almost fast enough with 4 to 7 errors.	Generally good rhythm, with either 1 or 2 recurring errors or 10 to 15 minor misses.	Acceptable style. Dynamics, etc. are generally observed with some major exceptions.
5	Acceptable sound, with many instances of thin, harsh, or fluffy sound or little, if any, vibrato.	Generally acceptable intonation, but with numerous small or some major errors.	Acceptable technique. Fast enough with major problems or too slow with few errors.	Acceptable rhythm but with consistent lack of proper beat subdivision or unsteady tempo.	Only some dynamics are observed.
6	Sound often has improper mix of bow speed, weight, and distance from bridge or no vibrato is attempted.	Entire passages are out of tune, or significant number of accidentals are missed.	Almost fast enough with many errors, or not fast enough with significant problems, or tempo far too slow.	Significant lapses or consistent errors distract the listener.	Few written directions are observed. There are numerous instances of unintentional cresc., dim., etc.
7	Frequent, serious lapses in tone.	Consistent inattention to intonation is evident.	Tempo far too slow with some errors, or nearly fast enough with many errors.	Frequent, serious lapses mar the performance.	Dynamics and written directions are mostly not observed.
8	Little attention is paid to sound production.	Many accidentals are missed, and/or key signatures are ignored.	Serious technical problems mar the performance.	Little attention is paid to note durations.	No attention is paid to dynamics or stylistic considerations.
9	Sound demonstrates little knowledge of proper ratios of bow speed, weight, and distance from bridge.	There is little differentiation between intervals.	Little technique or control is evident. Passages or bowings are simplified.	Little distinction is made between note durations.	All notes are played at the same dynamic level.