

**2010-2011
CHAMBER ORCHESTRA
AUDITION MATERIALS
(March 10-12, 2010)**

BASS

Attached you will find:

- Scoring rubric that will be used during the audition
 - IMEA Scale sheet
 - “Fast” Etude
 - “Slow” Etude
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- ✓ Scales should be performed at a *minimum* of quarter note equals 120. Upon entering the audition, you will be asked for your preferred metronome marking and will perform the scales **to a metronome click** at that tempo. They should be performed with legato bowing, both ascending and descending. You may pause between scales.
 - ✓ Each etude should be performed at the proper *marked* tempo. . Learn what those terms mean- you will be asked for their meaning when you enter for your audition.

Points-->	1-4	5-8	9-13	14-16	19-20	Score
Note Accuracy (is the student playing the right notes?)	Fundamental errors. It is possible that the student cannot read the notes quickly enough, does not know the necessary fingerings, does not observe the key, or has not prepared sufficiently to perform the piece.	Many wrong notes (or elude is only partially prepared), suggesting a lack of sufficient preparation or work in note reading, key signatures, or fingerings.	Several incorrect notes, usually a result of lapse in key signature/articulation observation. Student has good knowledge of note reading and fingerings though tempo may not be at the prescribed tempo.	Some incorrect notes perhaps due to nerves, lapse in focus or repeated accidental, but student has clearly prepared and there are no issues regarding the ability to identify notes or their associated fingerings at the prescribed tempo.	Nearly mistake free (max. score for no rhythmic errors at correct tempo). A high level of preparation and attention to detail is manifested.	
Rhythmic Accuracy (is the student playing the right rhythms?)	Fundamental rhythmic misconceptions and/or insufficient preparation. Lack of ability to process rhythms impacts pulse control and/or using the prescribed tempo.	Many incorrect rhythms (or elude is only partially prepared), due to either lack of preparation or less than careful analysis. Rhythm intricacies still impacting pulse control and/or prescribed tempo.	Several incorrect rhythms, but fundamental rhythm concepts are evident. Pulse control is generally good though tempo has been slightly adjusted from the prescribed tempo. Usually "in time." When intonation problems arise (+/- 10 cents) the student may or may not adjust, demonstrating that perhaps there is not yet enough command/knowledge of pitch tendencies. Tuning problems are still a distraction to the performance.	Minimal instances of incorrect rhythms. With few exceptions, tempo/pulse is unaffected by rhythmic issues and is very close to the prescribed tempo marking.	Student has clearly learned to anticipate technical challenges that might affect intonation and makes appropriate adjustments ahead of time, resulting in a performance that is unmarred by intonation issues. Elude is "Performance Ready" in this category.	
Intonation (is the student playing "in tune?")	Performance demonstrates minimal command of intonation issues, due to lack of attention, hand position, or lack of regular practice. Intonation is determined by whatever the fingers happen to fall.	Often "out of tune" (+/- 20 cents) with some sustained moments of acceptable intonation. Student needs to be more aware of pitch tendencies and technical solutions, especially in extreme registers.	Tone is more full when passages are "easy", but thin/harsh in extreme registers/dynamics or when student becomes too focused on other technical issues such as tempo. Vibrato may be intermittent or uncontrolled.	Tone is mostly rich/warm throughout the range of the instrument, though tone still suffers when challenging technical demands present themselves. Vibrato is moderately developed/not always used appropriately.	Consistently excellent tone quality throughout range of instrument and all dynamic levels. Vibrato is well developed, natural, and is properly employed according to the style of the music. Descriptors: Warm, rich, resonant, beautiful.	
Bowling Technique/Tone	Tone is not characteristic for a student at this level, due to a combination of problems i.e. hardware, bow speed/pressure and perhaps lack of the regular practice needed to maintain a good sound. Descriptors: Ahy, thin, harsh, closed.	Tone is characteristic at times, though student needs to make a more concerted effort to produce a characteristic sound throughout all registers and especially dynamic levels. Vibrato is absent or forced. Tension/poor posture & bow technique is impacting tone and it is clear that tone is not yet a priority while performing.	Student knows fingerings for the entire piece, though production in the extended ranges is strained/slow/loud at times. Coordination of mechanics is still problematic at times, resulting in a lack of clarity. There are better fingering choices that could be made. There are several breakdowns in pulse control due to these issues or pulse control is steady but execution is sloppy.	Student has strong command of the fingerings across the entire range of the instrument. Coordination of mechanics is very good though there are some occasional issues that still impact pulse/tempo/dynamics. Better fingering choices provides for a more fluid performance.	Student has full command of the mechanics across the entire range of the instrument and at the marked tempo. Extended ranges are as fluid as the common register. Coordination of mechanics is excellent throughout various styles, tempi, ranges and dynamics, resulting in a performance that sounds "effortless." Elude is "Performance Ready" in this category.	
Technical Facility (finger/bow coordination, fluidly, hand position)	Student seems unsure of fingerings throughout significant parts of the instrumental range. Hand/bow position may also prevent facility through extended ranges and tempi. Coordination of bow and fingers is often not aligned. Student needs to spend more consistent time with the instrument in order to develop and maintain facility.	Student knows the common fingerings, but lacks some facility/knowledge in the extreme registers/tempi. Incorrect pressure on left hand inhibits fluid fingerings. Coordination of bow and fingers becomes problematic at faster tempi and/or extended ranges, often resulting in a performance that is under tempo, varies in tempo, or lacks clarity. Some obvious markings observed, however much more attention to detail is needed. Articulations are "approximated" or altered for convenience. Some grace notes, dynamics, or other markings are omitted or performed incorrectly. Phrasing not really a consideration. Tempo is determined more by technical demands than by the requested markings.	Many markings are observed, but not always performed to maximum effectiveness. Although there is evidence of preparation, performance lacks conviction and careful attention to more subtle interpretive requirements. Phrasing often takes a back seat to bowing however convenient and many articulations remain omitted.	Most markings are observed, though not always executed to maximum effect. Phrasing is appropriate and not subject to convenience. Student is beginning to utilize markings as a way to make the performance more expressive. Still, elude is not quite "Performance Ready" as it requires more contrast, conviction and ownership.	Markings are not only observed completely, but music is interpreted in such a way as to more fully realize the composer's intent and provide a convincing and authoritative performance. Elude is "Performance Ready" and a pleasure to hear because of the overall attention to detail.	
Style (ALL musical markings, including tempo, articulation, phrasing dynamics, interpretation)	Markings are largely unobserved. Performance is almost entirely focused on achieving the notes and rhythms and student has not yet reached a level of competence in those areas to allow for attention to be given to style.	Student is usually "off-task," when not required to play. Student fails to see the reason for remaining engaged in the rehearsal if he/she is not required to play at the given moment. Student can be a productive force but only when it is of personal interest to do so. Improvement happens almost entirely in rehearsal, is somewhat receptive to musical/behavioral criticism but is more likely to insist that off-task behavior is acceptable.	Student is sometimes "off-task," but engages after reminder/reprimand. Tends to need reminders regarding behavioral/musical issues. Student is showing some signs of maturing towards the level of being concerned about his/her own musical contribution but not showing evidence that the overall success of the rehearsal and ensemble is important.	Student is nearly always "on-task." Accepts criticism in a mature manner. Shows immediate improvement and does not need to be reminded continuously (marks music, prepares for next rehearsal, etc.). Demonstrates that the overall musical product and success of the ensemble matters.	Student is always "on-task." Student displays strong leadership skills through preparedness and concern for both the success of his/her section and the ensemble at large. Not only accepts criticism but desires such input as a means for helping the ensemble to be the best it can be.	
Rehearsal Ethic and Contribution	Student is usually "off-task," when not required to play. Student fails to see the reason for remaining engaged in the rehearsal if he/she is not required to play at the given moment. Student can be a productive force but only when it is of personal interest to do so. Improvement happens almost entirely in rehearsal, is somewhat receptive to musical/behavioral criticism but is more likely to insist that off-task behavior is acceptable.					

IMEA SCALES

STRING BASS

The image displays ten staves of musical notation for string bass scales. Each staff begins with a bass clef and a common time signature (C). The scales are as follows:

- Staff 1: C major scale (C4 to C5).
- Staff 2: D major scale (D4 to D5).
- Staff 3: E major scale (E4 to E5).
- Staff 4: F major scale (F4 to F5).
- Staff 5: G major scale (G4 to G5).
- Staff 6: A major scale (A4 to A5).
- Staff 7: B major scale (B4 to B5).
- Staff 8: C minor scale (C4 to C5).
- Staff 9: D minor scale (D4 to D5).
- Staff 10: E minor scale (E4 to E5).

Each scale is written as a single line of music with quarter notes, starting on the first line of the staff and ending with a double bar line. The notes are placed on the staff lines to indicate fingerings and positions on the string.

To be performed both ascending & descending Minimum tempo : Quarter note = 120 Detached bowing

It also happens that in writing the parts of the *Cellos* and *Basses* on one staff, the parts to be played by the *Cello* alone, are written in the *Tenor clef*, and wherever the *Basses* are to join, the *Bass clef* is again employed, for instance:

チェロとベースのパートが同一5線に書かれている場合、テナー記号で書かれた部分はチェロだけで弾かれ、ベースが加わる部分では、低音部記号が再び用いられる。(譜例参照)

Extract from Mozart's Requiem.

モーツァルトの「レクイエム」よりの抜粋

Allegro.

However there are exceptions to this rule, as shown in the following extract "*Quam olim*" from Mozart's Requiem. The eighth bar contains notes in the Bass clef which must still be played by the Cellos, the Basses only playing where the word *Basso* indicates their entrance.

しかし、次の例で見られるモーツァルトのレクイエムよりの抜粋「主が、かってアブラハムに」のように、この原則が除外される場合がある。第8小節目は低音部記号が含まれているが、まだチェロだけで弾かれ、ベースはその入りを示す *Basso* の語の所でのみ弾く。

Quam olim.

「主が、かってアブラハムに」

Rigoletto

(Giuseppe Verdi)

Act. II. Duet for one Double Bass and one Cello, *con sordino*.

リゴレット

(ジュゼッペ・ヴェルディ)

第II幕。弱音器を付けた、1台ずつのダブル・ベースとチェロのための2重奏。

Andante mosso

p

p *pp*

A