

This chart outlines the skills that are assessed during JSYO auditions for entrance into each ensemble.

Students should have a firm grasp of the concepts listed in order to be admitted into the corresponding ensemble.

It is recommended that a student spend **two years** in a given ensemble in order to gain the skills necessary for advancement to the next group.

JUMP START STRINGS*			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> N/A 	<ul style="list-style-type: none"> N/A 	<ul style="list-style-type: none"> Ability to take instruction from a conductor Ability to focus for 30 minutes 	<ul style="list-style-type: none"> Ability to practice for 5-10 minutes on own at home with guidance from an instructor.

*Jump Start Strings invites beginning students with up to one year or less of instrumental instruction.

FOUNDATION STRINGS			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> • Good playing posture seated, with both feet on the floor • Proper instrument hold at rest and during play • Placement of the left hand in first position, relaxed wrist, curved fingers • Proper bow hold • <i>Pizzicato</i> • <i>Detache</i> • Slurs • String crossings • <i>Tremolo</i> 	<ul style="list-style-type: none"> • Ability to count in 3/4, and 4/4 time signatures • Ability to identify and play whole notes, half notes, quarter notes, eighth notes, dotted notes, and corresponding rests • Name and read notes in the D, and G major scales with fingerings • Ability to identify of dynamic markings, key signatures, clefs (treble, bass, and alto) pertaining to the individual's instrument), time signatures • Recognize and execute <i>pizzicato</i>, <i>arco</i>, up bow, and down bow markings 	<ul style="list-style-type: none"> • Understand how to watch a conductor to be able to put up their instrument in time, start, and stop • Understand how and when to stand or bow • Identify a conductor's downbeat • Ability to self-assess while playing with others and individually • Mimicking of simple patterns of rhythm and pitches by ear 	<ul style="list-style-type: none"> • Ability to practice for 15-30 minutes on their own at home with guidance from an instructor • Rudimentary use of metronome

ENCORE STRINGS			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> • Shifting in all instruments, fluently shifting into third position for violins and violas • Correct playing posture, bow hold, and left hand position • Controlled use of the whole bow in sound production and dynamics, bow staying parallel to the bridge • Ability to play using the following bow strokes: <ul style="list-style-type: none"> ○ <i>Staccato</i> ○ <i>Tremolo</i> ○ <i>Martele</i> ○ <i>Hooked bowing</i> 	<ul style="list-style-type: none"> • C, G, D, A, F, B-flat and E-flat major scales with arpeggios, 1-2 octaves • Ability to identify the key signature of a piece for the above scales • Play in simple meter • Understand simple syncopation • Play sixteenth notes, dotted eighth notes and equivalent rests • Ability to identify and follow tempo markings: <i>Presto, Allegro, Moderato, Largo ritardando</i> and <i>accelerando</i> 	<ul style="list-style-type: none"> • Change tempos with the conductor; understanding reaction and response to conducting patterns and gestures, tempo, dynamics, etc. • Basic understanding of section playing: bow direction and timing • Ability to correct self to match the rest of the ensemble • Ability to listen to the ensemble and balance • Basic ability to match pitch and intonation 	<ul style="list-style-type: none"> • Ability to practice for 30–40 minutes on own at home with guidance from an instructor. • Understand how to use a metronome • Ability to ask instructor for help

PREMIER STRINGS			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> • Shifting into second, third and fourth positions • Ability to proficiently read notes above the staff especially for violins • Tune strings on own when given open strings pitches • Combine different bow strokes • Hooked bowings • Play <i>sforzando</i> and accents • Perform double stops and understand <i>divisi</i> • Produce a good tone with awareness of tone production relating to bow contact • Use of vibrato 	<ul style="list-style-type: none"> • C, G, D, A, F, B-flat, E-flat and A-flat major scales with arpeggios, 1 – 2 octaves. • Ability to identify the key signatures for the above scales • Ability to identify compound meters • Play in simple meters and changing metric meters • Understand and be able to subdivide rhythms especially dotted and syncopated rhythms • Understand 1 – 2 stylistic markings 	<ul style="list-style-type: none"> • Understand playing with proper intonation • Ability to interpret style, tempo, dynamics as exhibited by the conductor • Ability to listen for and match style and dynamics of own section • Ability to take information from section leaders by observation of bow placement, and pass rehearsal information back through the section 	<ul style="list-style-type: none"> • Ability to practice for 40–60 minutes on own at home with minimal guidance from an instructor. • Basic knowledge of self-practice techniques with guidance from an instructor • Ability to use a metronome in personal practice • Understand how to use a tuner

REPERTORY ORCHESTRA			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> • Ability to vary bow speed, pressure, and placement (for strings); air speed and intensity (for winds, brass, percussion) to create a few different colors • Tune instrument with a single A440 pitch • Natural harmonics • Ability to Identify whether open strings are sharp or flat • Can tune strings on own when given open string pitches • Bow placement awareness • Ability to play in 4th and 5th positions on string instruments • An understanding of transposition for woodwind and brass instruments 	<ul style="list-style-type: none"> • Ability to define common musical tempo and dynamic markings (<i>Largo, Adagio, Moderato, Allegro, Presto, piano, forte, crescendo, diminuendo</i>) • C, G, D, A and F, B-flat, E-flat, A-flat major scales with arpeggios, 1-2 octaves for cello/bass and 2-3 octaves for violins/violas • Understanding of all 12 major keys and key signatures • Understanding of 3 to 4 minor scales and arpeggios • Ability to count and keep tempo within simple and compound time signatures (2/4, 3/4, 4/4, 5/4 etc., 6/8, 9/8, 12/18) • Ability to count and keep tempo within mixed time meters • Comfort in counting and execution of syncopated rhythms 	<ul style="list-style-type: none"> • Ability to play without a conductor • Ability to take verbal and non-verbal direction from a section leader (adjusting bow placement, articulation, dynamics, and tempo) with some guidance from the conductor • Student leaders of this group begin to understand their section leader roles • Rudimentary ability to match intonation, articulation, bow placement and color within own section with guidance from the conductor 	<ul style="list-style-type: none"> • Ability to practice 30-60 minutes on own at home with minimal guidance • Ability to prepare new music to at least 40% for the first rehearsal • Able to execute and use self-practice techniques as outlined by an instructor • Ability to self-identify trouble spots and ask an instructor for help • Ability to use metronome and tuner in self-practice

PHILHARMONIC			
Instrumental Technique	Musical Knowledge	Ensemble Skill	Other
<ul style="list-style-type: none"> • Ability to tune own instruments with A440 from the oboe • Ability to achieve various colors on the instrument with relative facility • Artificial harmonics for strings • Ability to play in 6th and 7th positions on string instruments • Multiple tonguing on brass instruments and select woodwind instruments • Moderately facile transposition skill on woodwind and brass instruments 	<ul style="list-style-type: none"> • Able to identify most Italian musical terms and some French and/or German terms • Facile performance of mixed meter • Ability to analyze complex rhythms without aid • Understanding and execution of all 12 major keys and beginning to learn relative minor keys • Recognition of structural musical terms such as symphony, sonata, exposition, development, recapitulation 	<ul style="list-style-type: none"> • Understanding of good and bad individual and section sound and ability to change sound to reflect as such • Understanding of roles within a section and execution of section color and technique matching with minimal guidance • Ability to match articulation, color, and intonation within different styles and colors of music within one's own consort (full woodwinds, full brass, full strings) and across sections • Ability to fix own intonation with minimal guidance • An understanding of orchestral roles: melody, accompaniment, etc. and ability to adjust one's own ensemble role as needed with some guidance 	<ul style="list-style-type: none"> • Ability to practice 40-90 minutes on own at home with minimal guidance • Ability to prepare new music to at least 60% for the first rehearsal • Ability to implement self-practice techniques with guidance from an instructor and apply techniques to similar problems during the year • Proper and consistent use of a metronome and tuner in self-practice without guidance