

Repertoire Selection Rubric
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Instructions: Complete page 1 for string orchestra repertoire, both pages for full orchestra repertoire

Rhythmic independence of the parts	All parts move together rhythmically 1 – 2	There are two or three different interlocking rhythms. Everyone plays on downbeats. 3 – 4 - 5	Some parts move independently. Some parts frequently not playing on downbeat. 6 – 7 - 8	There is considerable rhythmic independence (fugal style) 9 – 10	Score
Key	D, G, C major or relative minors. 1 - 2	3 flats to 3 sharps. One key change in middle of piece. Some accidentals. 3 – 4 - 5	4 flats to 4 sharps. Multiple key changes. Moderate use of accidentals. 6 – 7 - 8	All key signatures. Heavy use of accidentals. 9 - 10	
Tempo and Rhythmic complexity	4/4, 3/4, 2/4 time signatures. Regular and predictable phrase lengths. 1/8note to 1/2 notes. Tempos are moderate. 1 – 2	4/4, 3/4, 2/4, Cut time and 6/8 meters. 1/16 note to whole notes. Dotted rhythms. Considerable rhythmic repetition. Tempos are moderately slow to moderately fast (Andante to Allegro) 3 – 4 - 5	All simple and compound meters. Meter changes. Irregular phrase lengths. Very little rhythmic repetition. Some syncopation. 1/32 to tied breve. Tuplet rhythms. Tempos range from Adagio to Presto. 6-7-8	Asymmetrical meters. Meter changes. Complex syncopations. Cross rhythms. All note duration values. Tempos range from Molto Adagio to Prestissimo. 9 -10	
Editing of score	Score is well edited with printed bowings and fingerings in the score and parts. Dynamics and phrasing clearly marked 1 – 2	Score contains some bowings or fingerings but more editing is necessary. Dynamics and phrases clearly marked. 3 – 4 - 5	Score has only a few bowings, no fingerings. Score contains dynamics, but phrasing needs to be marked. 6-7-8	No fingerings or bowings. Dynamics and phrasing sparse. All editing must be completed. 9 -10	
Bowing Style	Separate bows. On the string detaché bowings only 1 – 2	Partial measure slurs. Bows move rhythmically. On the string bow strokes. Hooked bowings. 3 – 4 – 5	Precise use of on and off the string bow strokes. Use of long sustained bow strokes. Slurs last longer than full measure. 6 – 7 - 8	Players must have control over all uses of the bow – on and off the string strokes, slurs of any length, all style of articulations, long sustained bow strokes. 9 -10	
Complexity of the harmony	Only major and minor triads with roots in bass 1 – 2	Primarily major and minor triads , with chords in inversion. Occasional 7 th chord or diminished harmony. 3 – 4 - 5	Frequent use of 7 th chords, diminished chords, and/or augmented chords. Open quartal or quintal harmonies. 6- 7 - 8	Harmony includes unusual vertical sonorities (bitonality, tone clusters, etc) 9 - 10	
Density of the texture	The texture is simple(melody line, harmony line, bass line; or just melody and bass) 1 – 2	The texture is moderately complex (melody, counter melody, 1 or 2 harmony parts, bass line) 3 – 4 – 5	The texture is complex and varied (some sections with multiple melodic lines , sections with polyphony) 6- 7 - 8	The texture is highly complex (multiple melodic lines , extensive polyphony, divisi in multiple parts) 9 -10	
Idiomatic writing	Writing for the strings move mostly by step and small leaps. Bass mostly doubling the cello part All parts playable in first position. 1-2	Some large leaps. Some use of arpeggiation. Bass independent of the cello. Violin 1, Cello and Bass shift to intermediate positions. 3-4-5	Very large leaps that require shifting and/or crossing multiple strings. Heavy use of arpeggiation. All parts require shifting to intermediate positions. Violin 1 and Cello shift to high positions, read tenor clef. 6-7-8	Very large leaps that require shifting in some or all parts. All instruments must be able to access all areas of fingerboard. Considerable independence of inner voices. Violas may use treble clef. 9 - 10	

Full orchestra considerations

Wind Doublings	Unison and octave doublings stay stable over long periods of time. Bass instruments (Bassoon, cello, bass, 3 rd trombone, tuba) are frequently doubling. 1-2	Unison, one and two octave doublings that stay stable over long periods of time. Some independent use of bass instruments. Bassoons sometimes playing independently. 3-4-5	Infrequent use of doubling. Unison and octave doublings are frequently changing. Horn parts contain lots of 4-note voicings. Total independence in bass instruments. Solos for principal winds. 6-7-8	Complete independence of woodwinds, brass and strings. Complex harmonies in all areas of the orchestra. Unusual doublings across multiple octaves. Frequent soli passages for all winds. 9 - 10	
Range of Wind Parts	Woodwinds and brass kept in middle registers, and given frequent opportunities for rest. No sustained high playing. 1-2	Principal woodwind and brass expanded to intermediate ranges. Frequent opportunities for rest. 3-4-5	Considerable sustained high playing in the winds. 1 st trumpet must play C or higher. 1 st horn must play A or higher. 1 st bassoon play above G and read tenor clef. 1 st trombone must play above F. 6-7-8	All winds must be able to play in all registers and endure sustained high playing. All Trumpets must play C or higher. All horns must play A or higher. 9 - 10	
Solos	No solos in the music. 1-2	Some short solos for players in the ensemble. 3-4-5	Several principal players have lengthy and/or exposed important solos. Low instruments may have lengthy exposed passages. 6-7-8	Many lengthy exposed solos for individual players in the music. Long periods of time where most of the orchestra rests while just a few instruments are playing. 9 - 10	
Length of Piece	Under 5 minutes 1-2	6 to 15 minutes 3-4-5	16 – 30 minutes 6-7-8	More than 30 minutes 9 - 10	

Score _____

Scoring Guide – This guide is a rough estimate. Everyone’s scoring system and ensemble level will vary. If your score is higher than this, the piece you are selecting may be too difficult! Answer the questions below

	Total String Orchestra Score	Total Full Orchestra Score
First year	8 - 15	12 - 23
Second year	16 - 23	24 - 35
Third year	24 - 31	36 - 47
Fourth year	32 - 40	48 - 60
Fifth year	40 - 50	60 - 72
High School	51- 70	73 – 100

Reality check questions:

- Will my orchestra be able to execute the fast passages at the tempo indicated in the score?
- Are my string sections large enough to balance with the size of the winds?
- Are my string sections too large to cleanly execute the style?
- Are the musicians in my ensemble at a level of maturity to learn this music and have the patience to play it well?
- Will the musicians in my ensemble have the stamina to play this piece? To play the entire program?
- Do I have enough rehearsal time available to play this piece well (and still have enough rehearsal time for the other pieces on the program)?
- Am I picking this piece because I am in love with the piece, or is it really a good piece for my orchestra?

Assessment after first rehearsal

Were they able to sight read through it at a reasonable tempo without too much difficulty?*

Was I stopping and introducing new techniques?*

*Inability to get through the piece reasonably well when sight reading is a sign the repertoire is too difficult. It is best to introduce new techniques outside the context of learning repertoire.

Assessment after performance

Listen to the recording of your concert two weeks after the performance and answer these questions (or rate your groups' performance on a standard ensemble performance rubric)

Did the orchestra play with high levels of pitch and rhythmic accuracy?

Characteristic tone quality?

Good intonation?

Clear articulation?

Was the tempo appropriate?

Did they play with expression?

Did we capture the essence of the musical style?