Roosevelt High School Orchestras
PLACEMENT ASSESSMENT 2026

All students interested in joining an orchestral ensemble at Roosevelt High School must submit a Placement Assessment, to determine which course they will enroll in for the academic year.

There are **three orchestras** at Roosevelt High School: Concert, Chamber, and Symphony. Placement in each ensemble is based on a student's proficiency, potential, and promise*; on their chosen instrument, as evidenced by their Placement Assessment.
**Potential refers to latent ability or capacity for future growth, while promise signifies a demonstrated indication of success or commitment.*

Placement Assessments include three components: A scale, an etude, and an orchestral excerpt. The Scale and Etude are used to evaluate proficiency on the student's chosen instrument. This includes, but is not limited to: intonation, rhythmic accuracy, and bowing technique. The orchestral excerpt is used to evaluate musicality, which includes but is not limited to: phrasing, dynamic control, accuracy of articulation, and tone/Timbre.

Students will record their Placement Assessments and submit them as videos to Dr. Hanson (with the email below) **no later than May 1, 2026 at 5pm**. Please e-mail the videos as an mp4 file or a Youtube/Vimeo link to **ctfhanson@seattleschools.org**. PLEASE check that both the picture and sound have been captured in the video file that you submit. All components (scale, etude, and excerpt) of the Placement Assessment should be represented in the video in **one continuous take** (no edits).

NOTE: In person auditions are available upon request but do not affect the assessment and or placement into an ensemble. In person auditions are primarily designed for individuals that may not have access to a device and/or software that will allow them to record a video file.

There are intentionally multiple options for each component of the placement assessment. **Choose the options that best represent your current abilities on your chosen instrument.** The variety of the components is meant to provide accessible options that best show what you are capable of. It does not necessarily "benefit" you to choose a component that is beyond your ability. Choose what you can play well! Your choices factor into your placement, but the most important thing is to execute the components you choose as well as you can.

The following **score sheet** is used to evaluate the performance assessment. It is broken up into the three components. Components are assessed by the variables listed in the score sheet. A total score for your assessment is added to the components chosen for a total score. The score is then used to rank students from highest to lowest by their chosen instrument. The ranking is a key factor, but not the only thing considered, for your placement. You are welcome to ask questions about your placement assessment after placements have been published. Detailed notes will be captured for the assessment, and you can be provided with a copy of your placement assessment upon request.

SCORE SHEET

NAME: _____ Insturment: _____ Grade: _____

PLACEMENT ASSESSMENT				
COMPONENT	NOTES		ASSESSMENT (0-10)	
Scale: _____			Intonation	
			Rhythm	
			Bowing	
Etude: _____			Intonation	
			Rhythm	
			Bowing	
Excerpt: _____			Phrasing	
			Dynamic	
			Articulation	
			Tone/Timbre	
SUBTOTAL (out of 15)			SUBTOTAL (out of 100)	
COMPONENT + ASSESSMENT (115 possible points)			**TOTAL**	

VIOLIN COMPONENTS

SCALE | ETUDE | EXCERPT

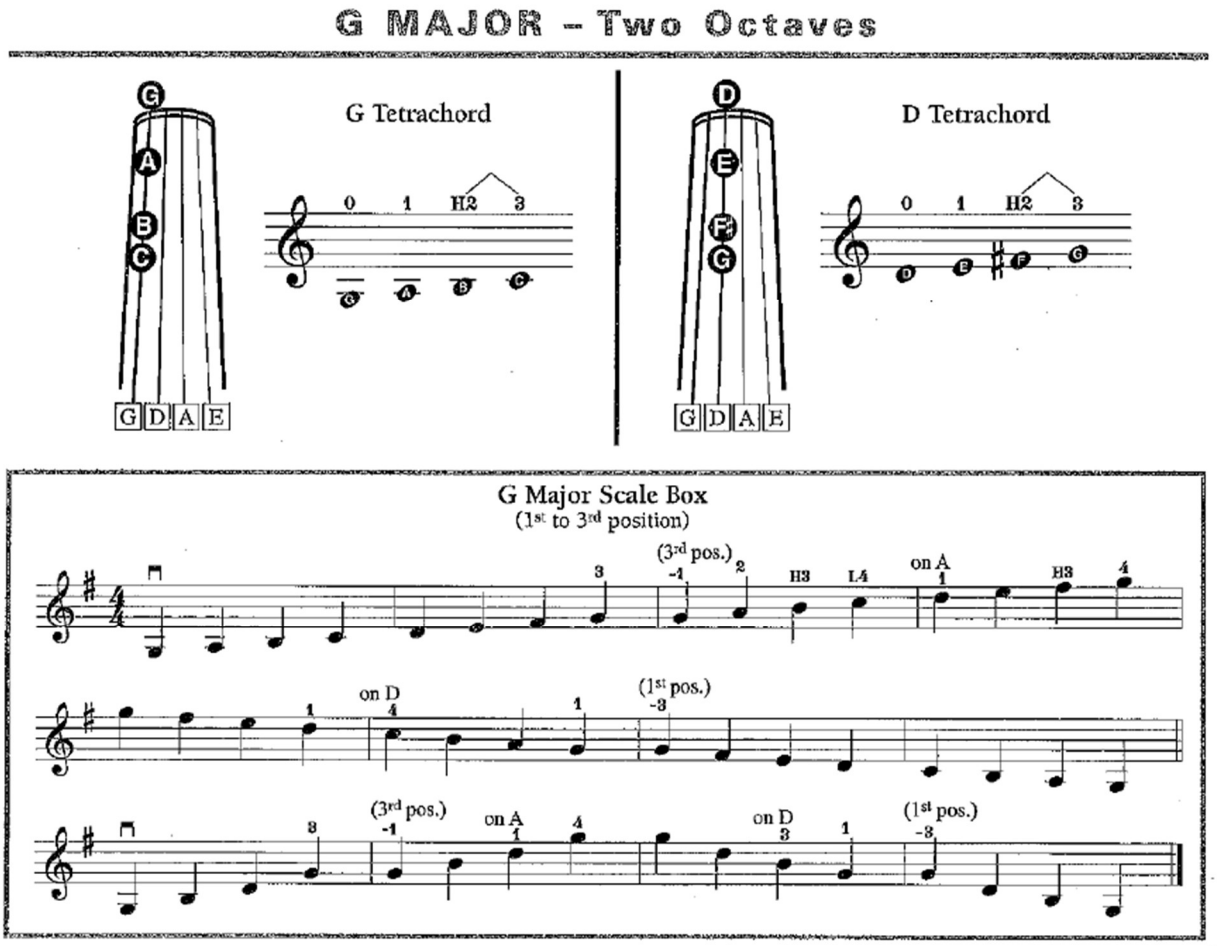
VIOLIN SCALE

(Choose ONE)

VIOLIN SCALE 1

G Major two octave (observe all fingering)

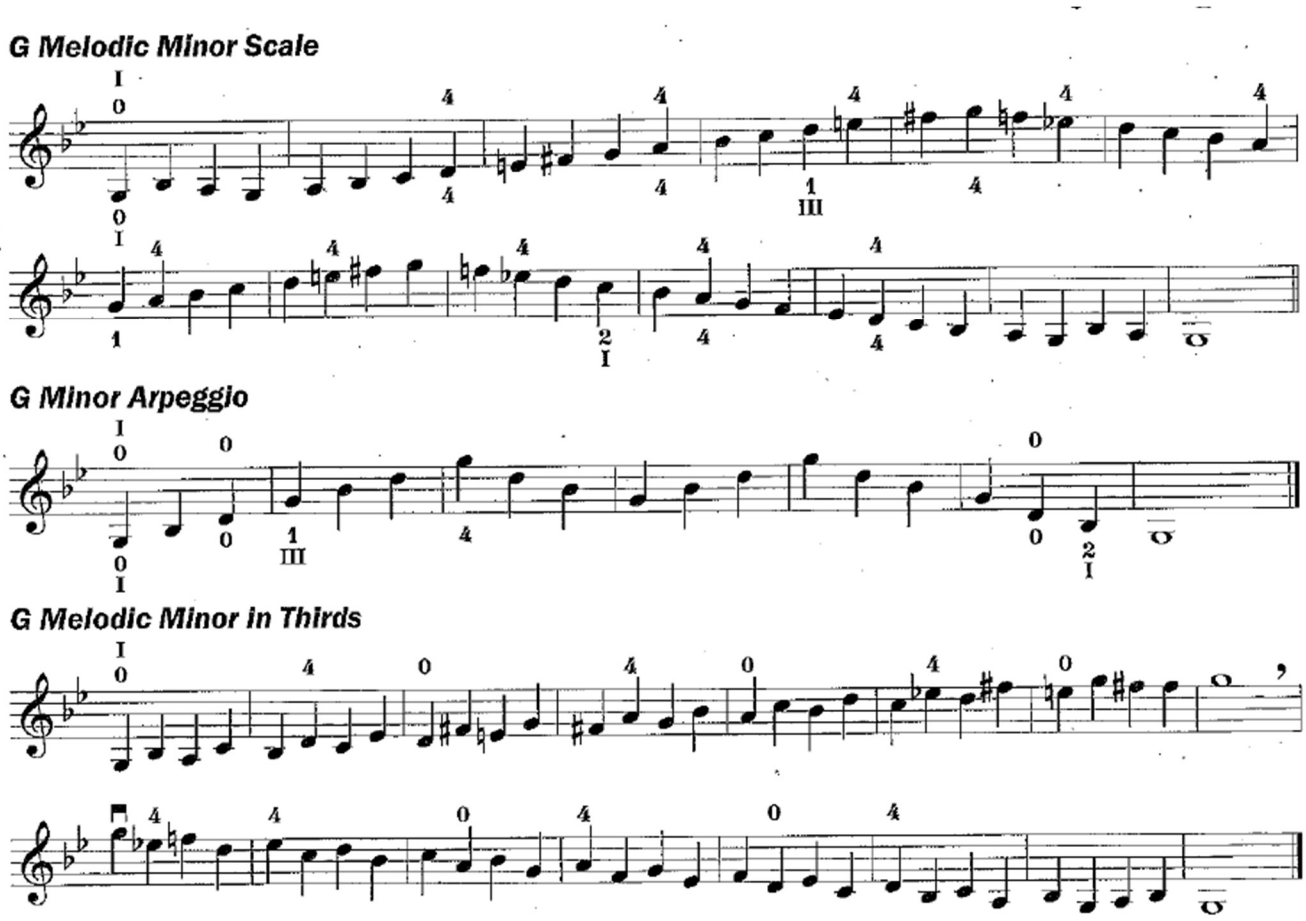
BPM = 100-120



VIOLIN SCALE 2

G Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

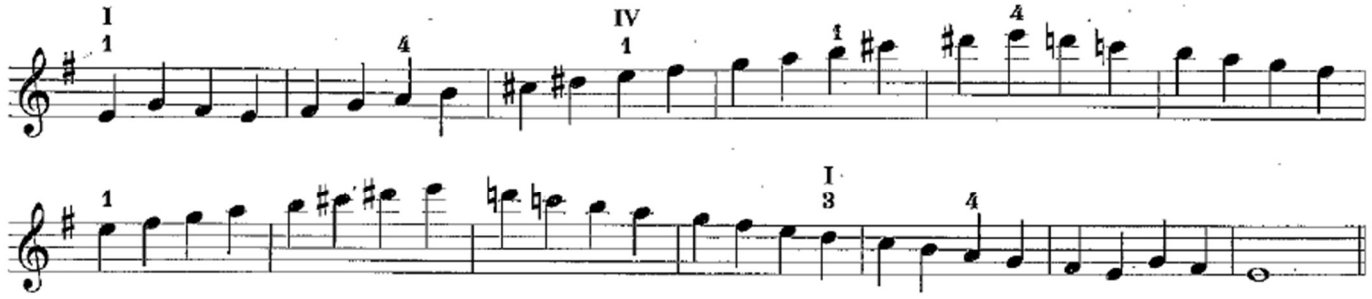


VIOLIN SCALE 3

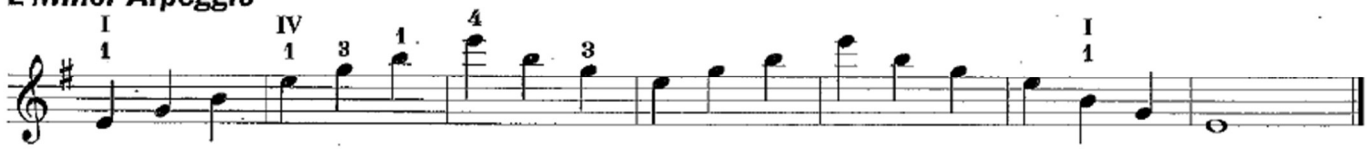
E Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

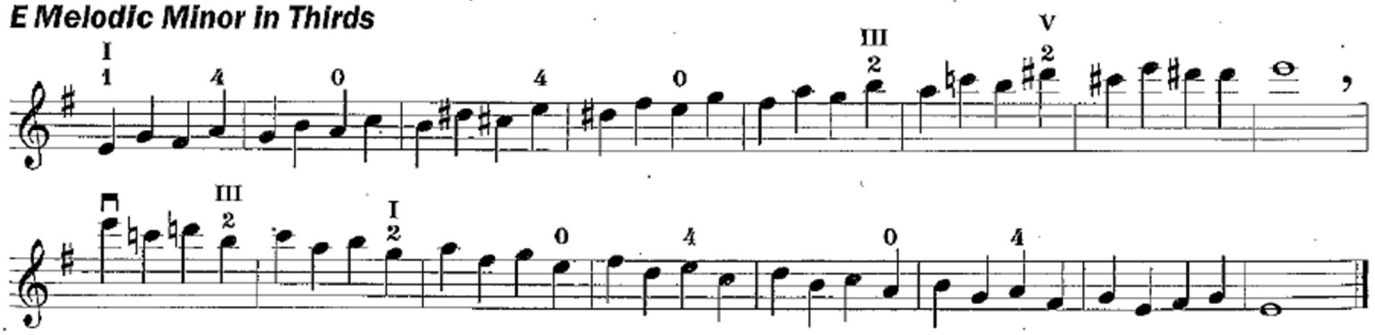
E Melodic Minor Scale



E Minor Arpeggio



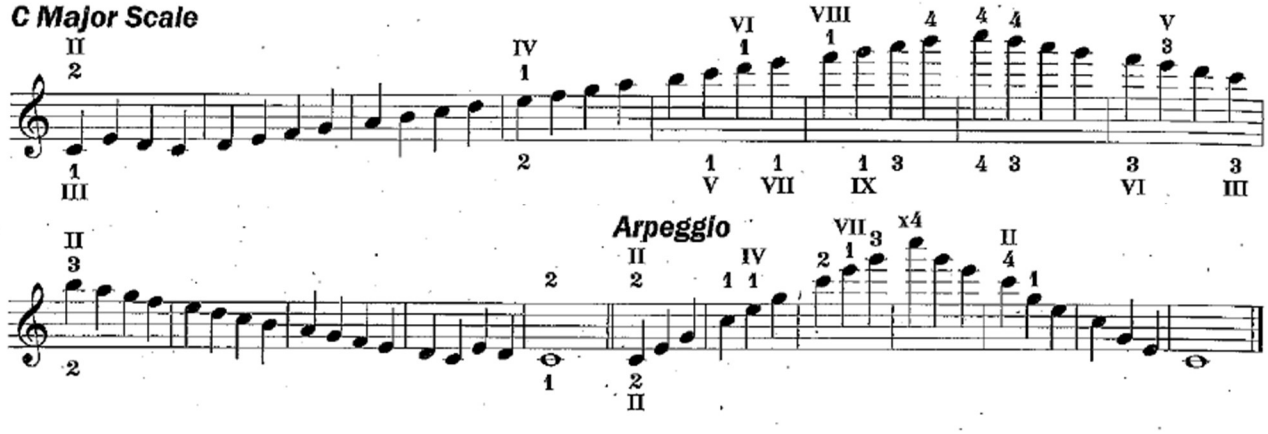
E Melodic Minor in Thirds



VIOLIN SCALE 4

C Major three octave (play the scale and arpeggio)

BPM = 120+

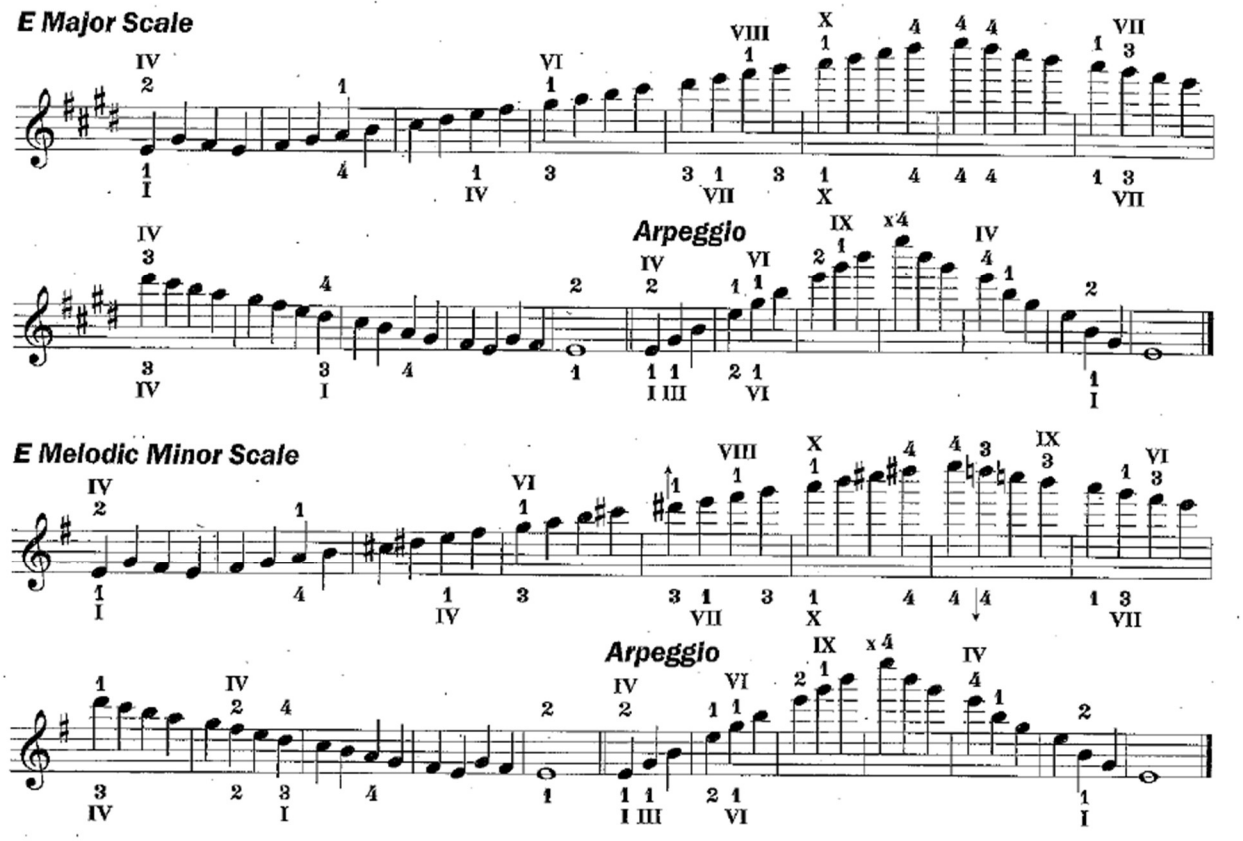


VIOLIN SCALE 5

E Major & E Melodic minor three octave scales

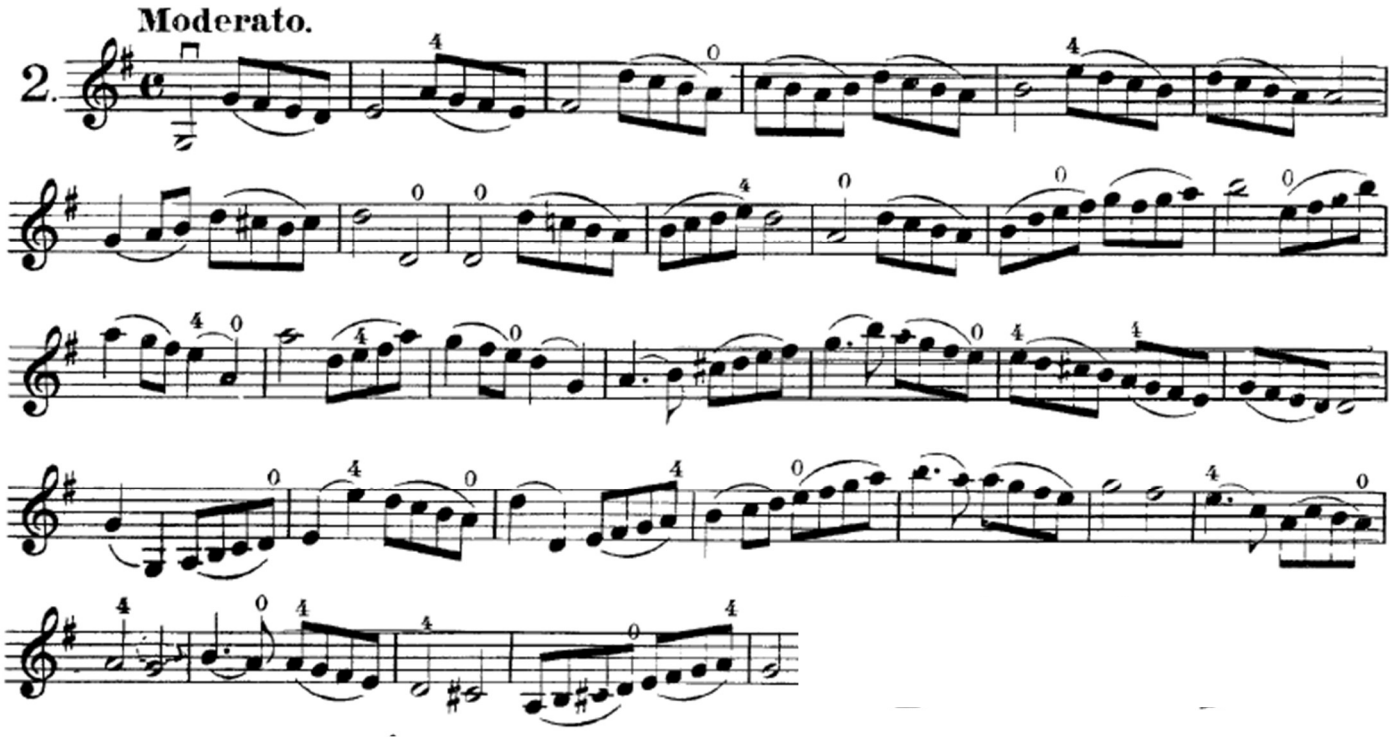
(play the major and parallel minor scale and arpeggio)

BPM = 120+

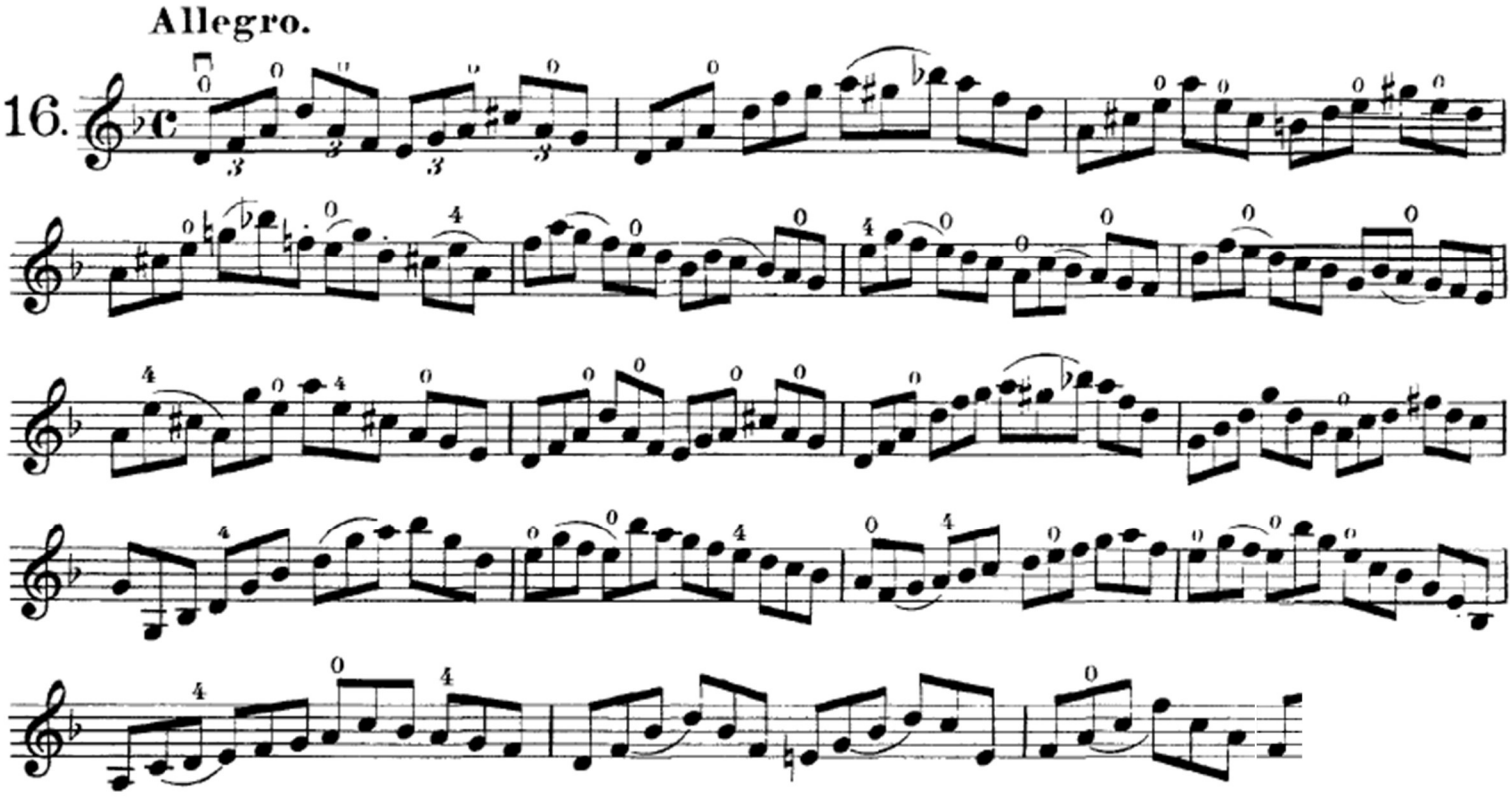


VIOLIN ETUDE
(Choose ONE)

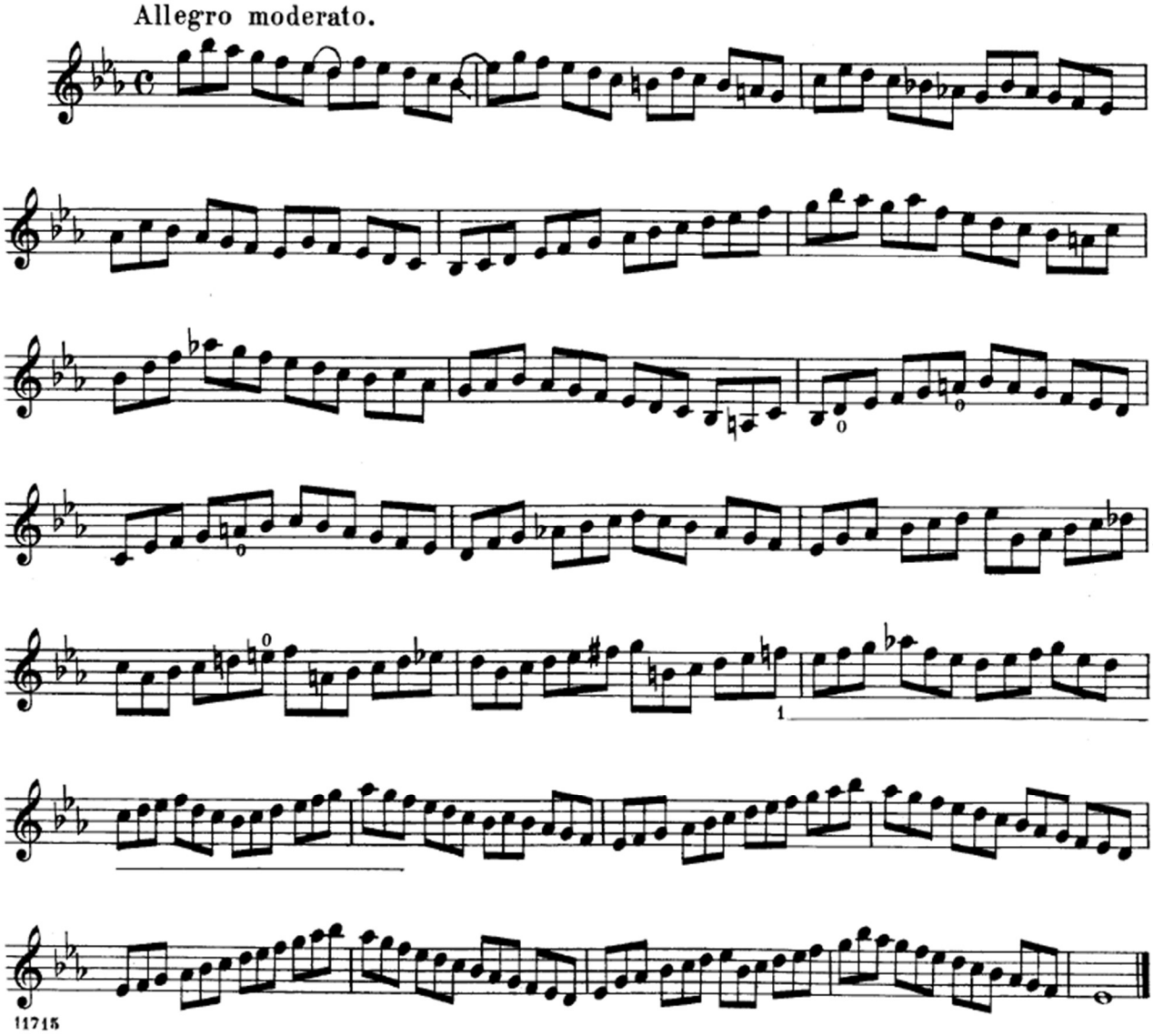
VIOLIN ETUDE 1
Hans Sitt
100 Studies for Violin Op.32 Book 1
No 2 “Moderato” (BPM=85-110)
Reference Recording



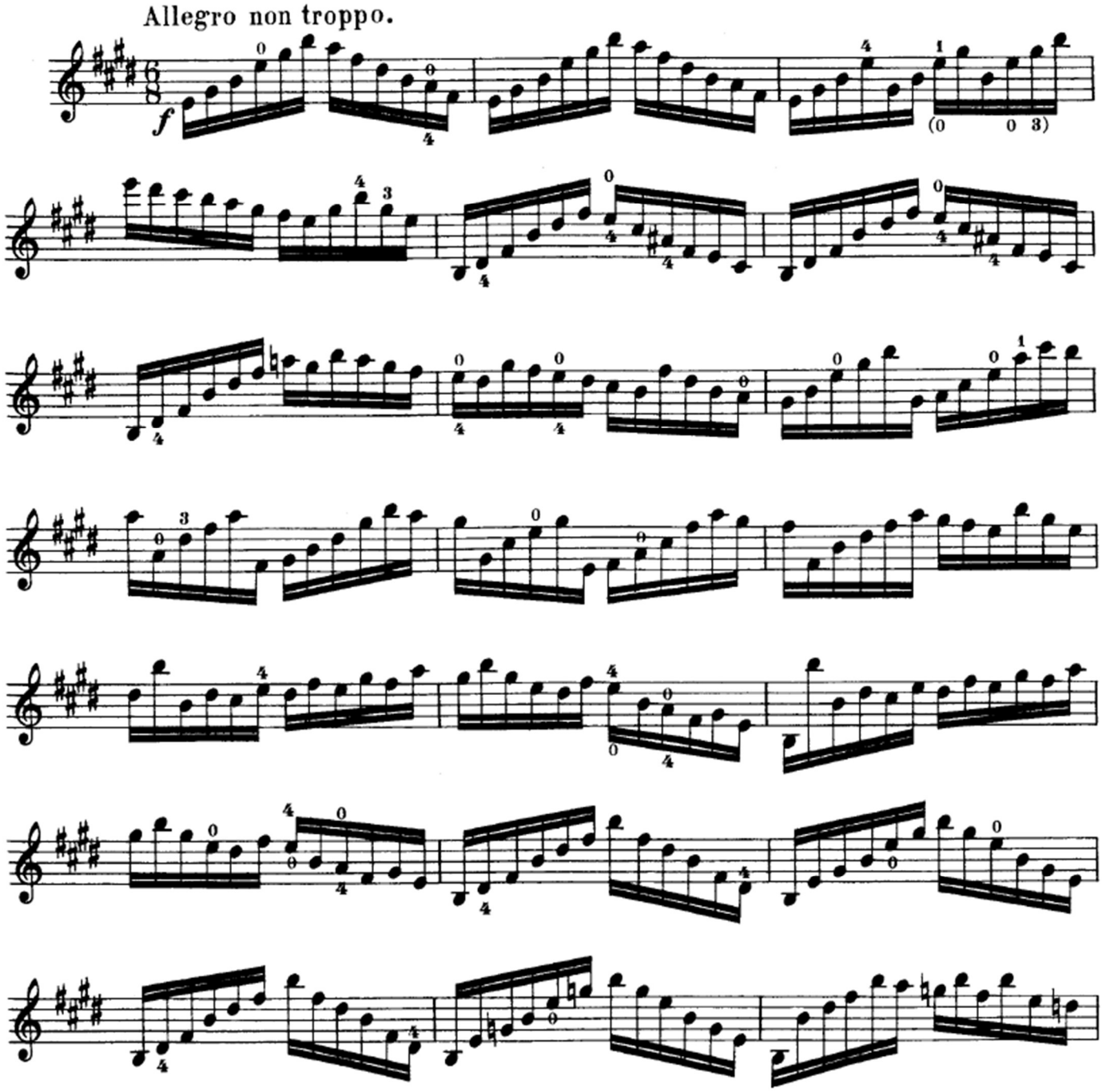
VIOLIN ETUDE 2
Hans Sitt
100 Studies for Violin Op.32 Book 1
No 16 “Allegro” (BPM=100-120)
Reference Recording



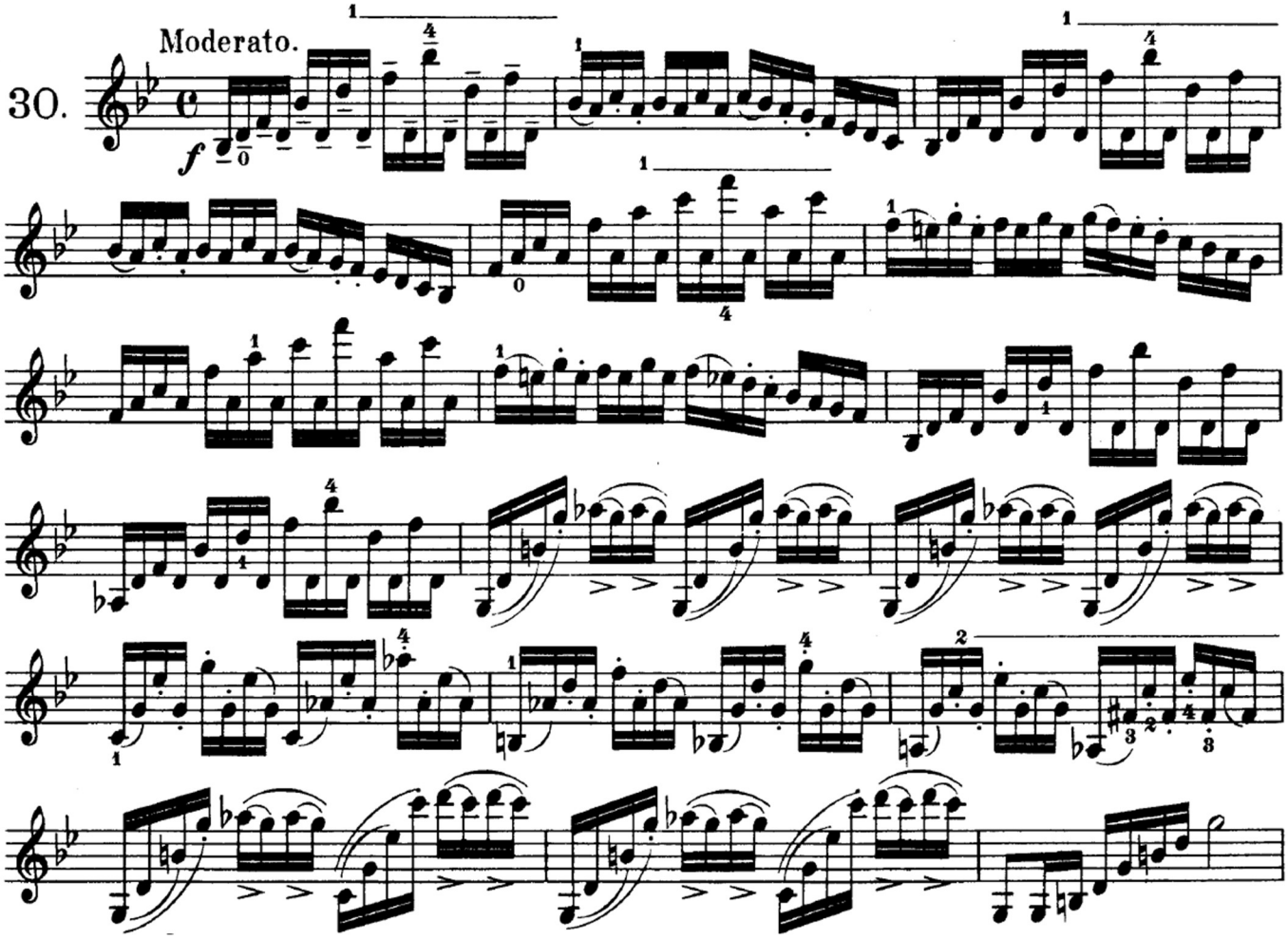
VIOLIN ETUDE 3
Rudolph Kreutzer
42 Studies for Violin
No. 5 “Allegro Moderato” (BPM = 120)
Reference Recording



VIOLIN ETUDE 4
Rudolph Kreutzer
42 Studies for Violin
No. 8 “Allegro non troppo” (BPM = 65-72)
Reference Recording



VIOLIN ETUDE 5
Rudolph Kreutzer
42 Studies for Violin
No. 30 “Moderato” (BPM = 100-110)
Reference Recording



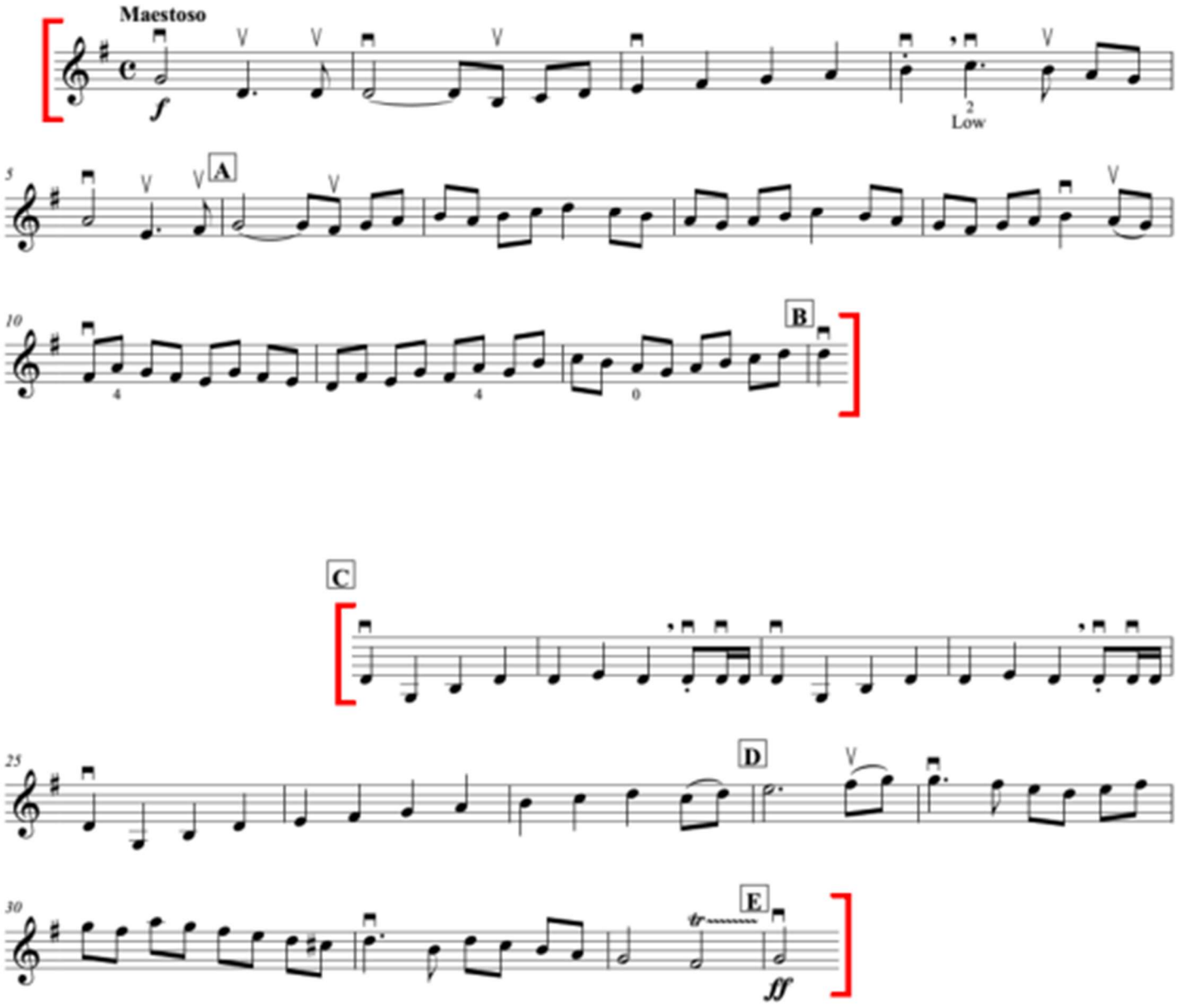
VIOLIN ORCHESTRA EXCERPT

(Choose ONE)

VIOLIN EXCERPT 1

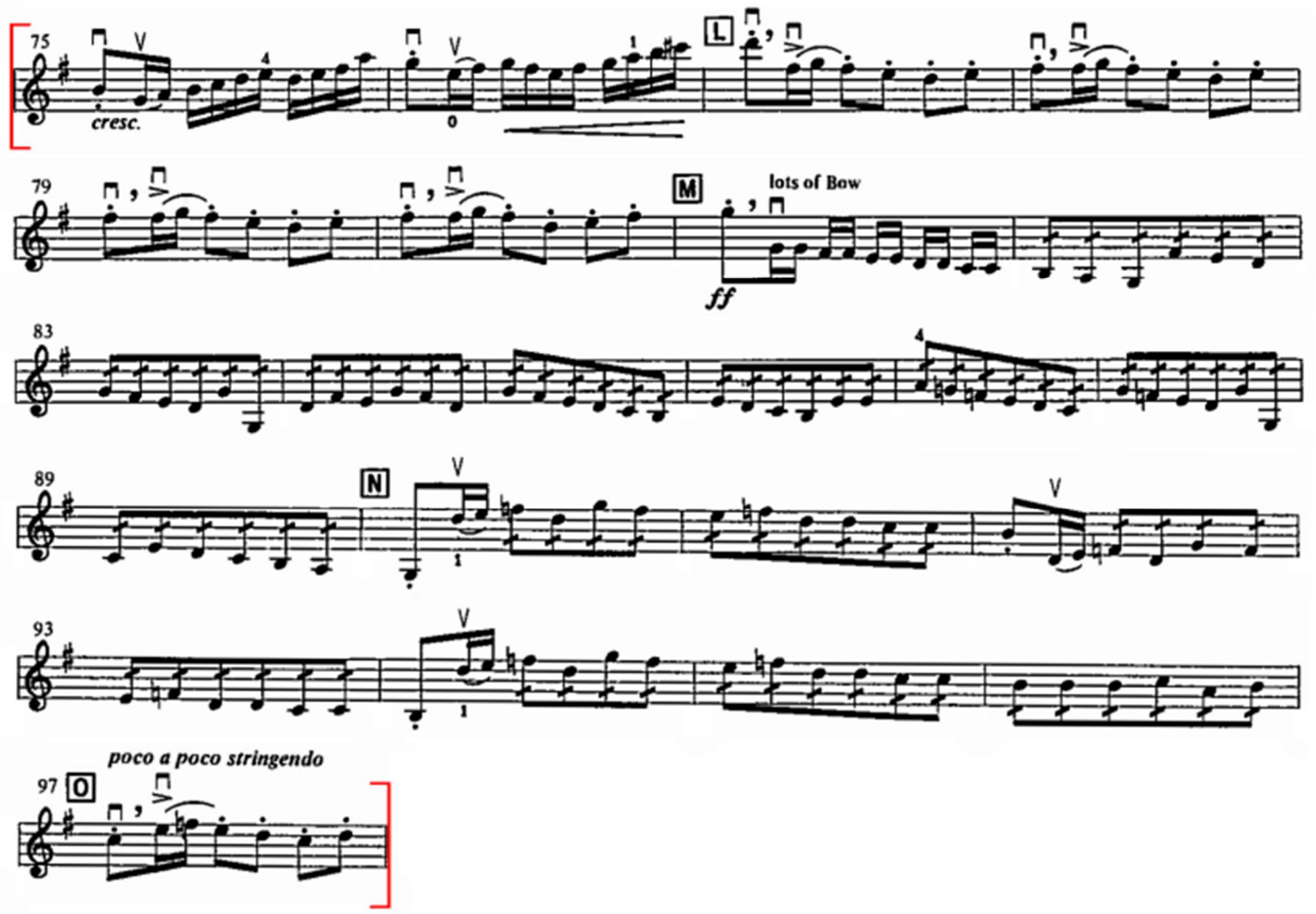
Richard Wagner, arr. Sandra Dackow
March of the Meistersingers

Quarter Note = 84
Measure 1 to downbeat of B and C to the downbeat of E
There should only be a brief pause between the two sections in the excerpt



VIOLIN EXCERPT 2

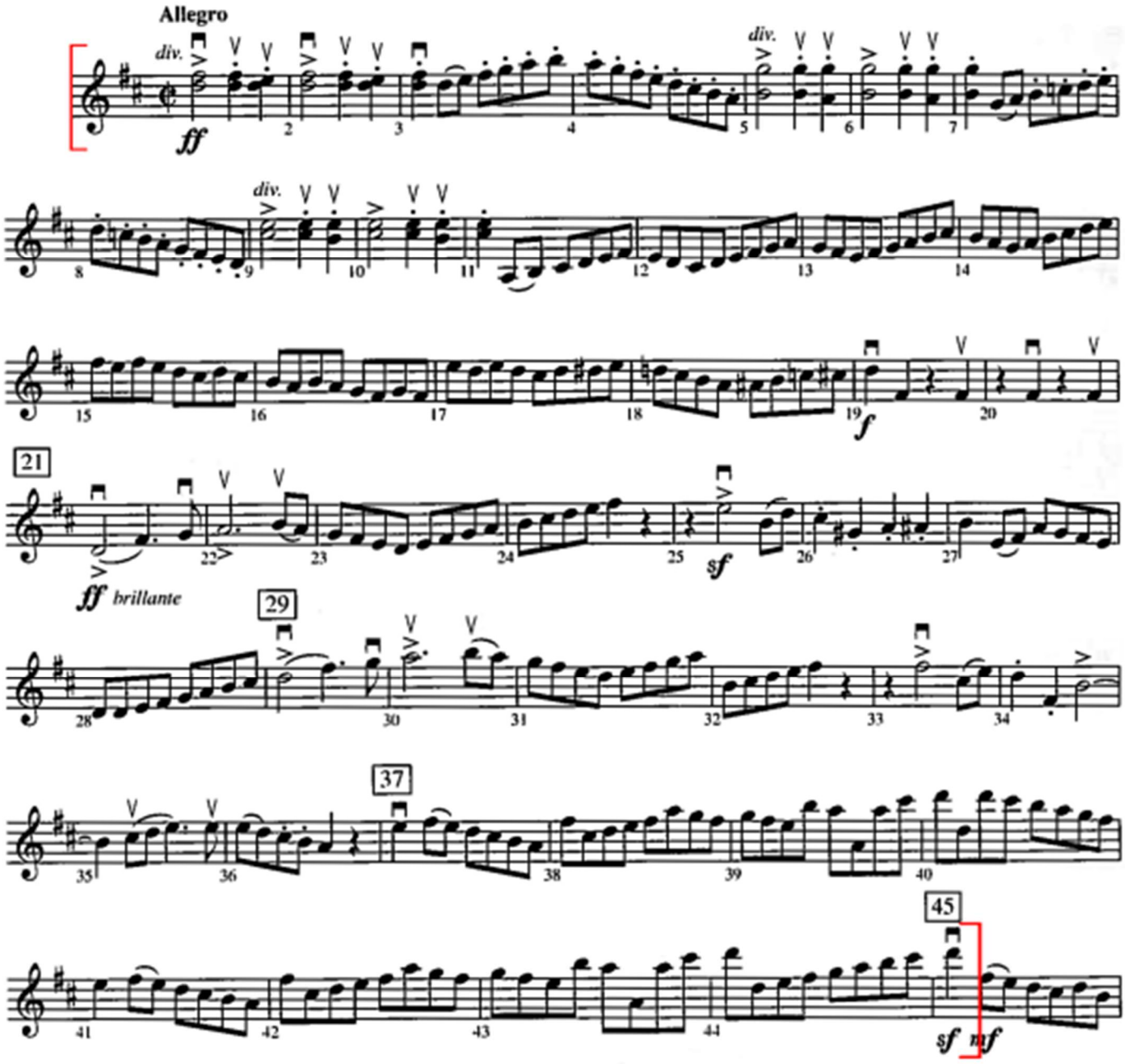
Rimsky-Korsakov, arr. Sandra Dackow
Slava (Glory!)
Quarter Note = 108
Time Signature: 3/4
Measure 75 through 1 measure after rehearsal O



VIOLIN EXCERPT 3

Mikhail Glinka, arr. Robert Sieving
Russlan and Ludmilla

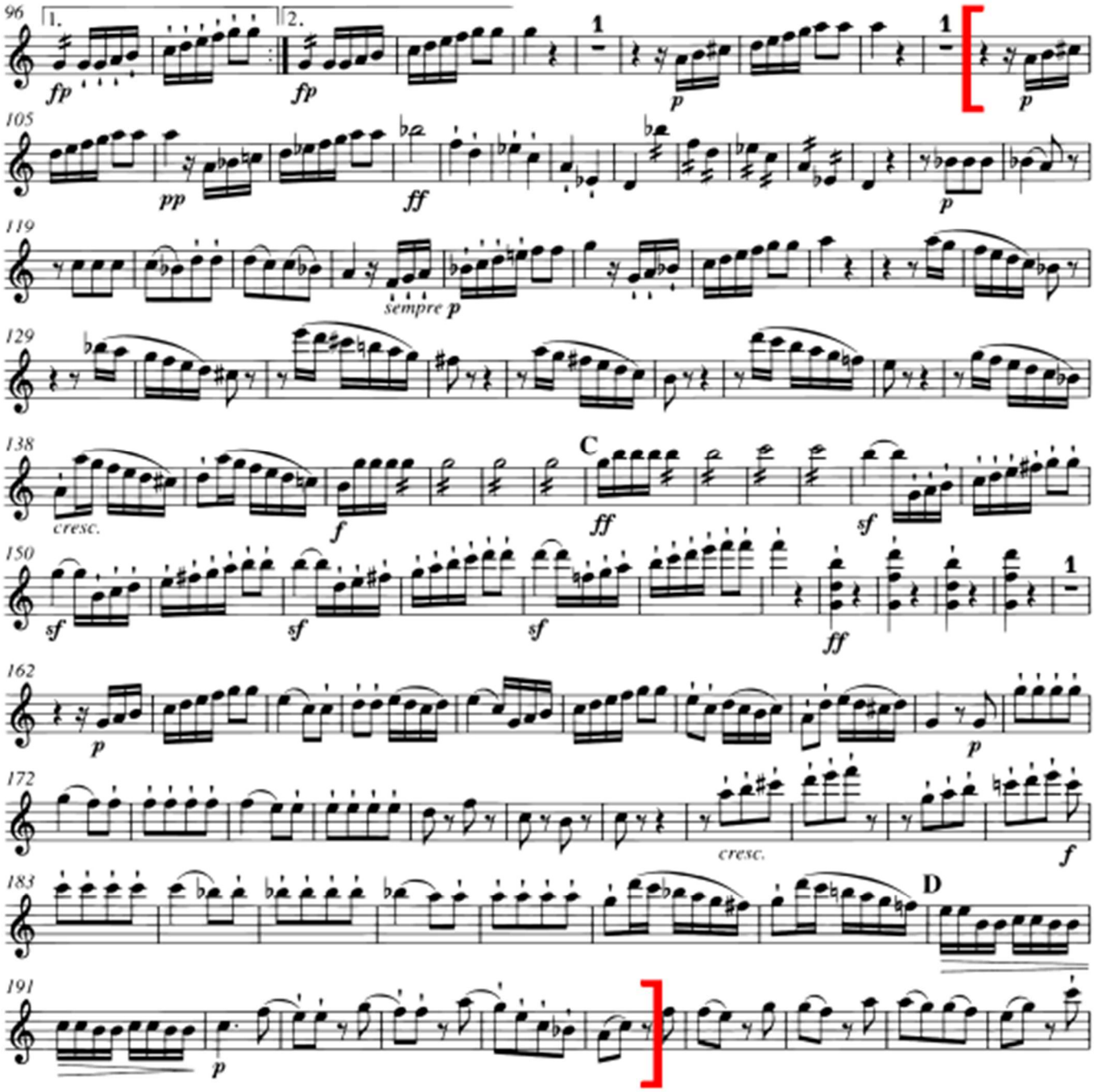
Half Note = 120-126
Measure 1 through downbeat of measure 45
Only play top part if a divisi is indicated.



VIOLIN EXCERPT 4

Ludwig van Beethoven
Symphony No. 1
Movement 4

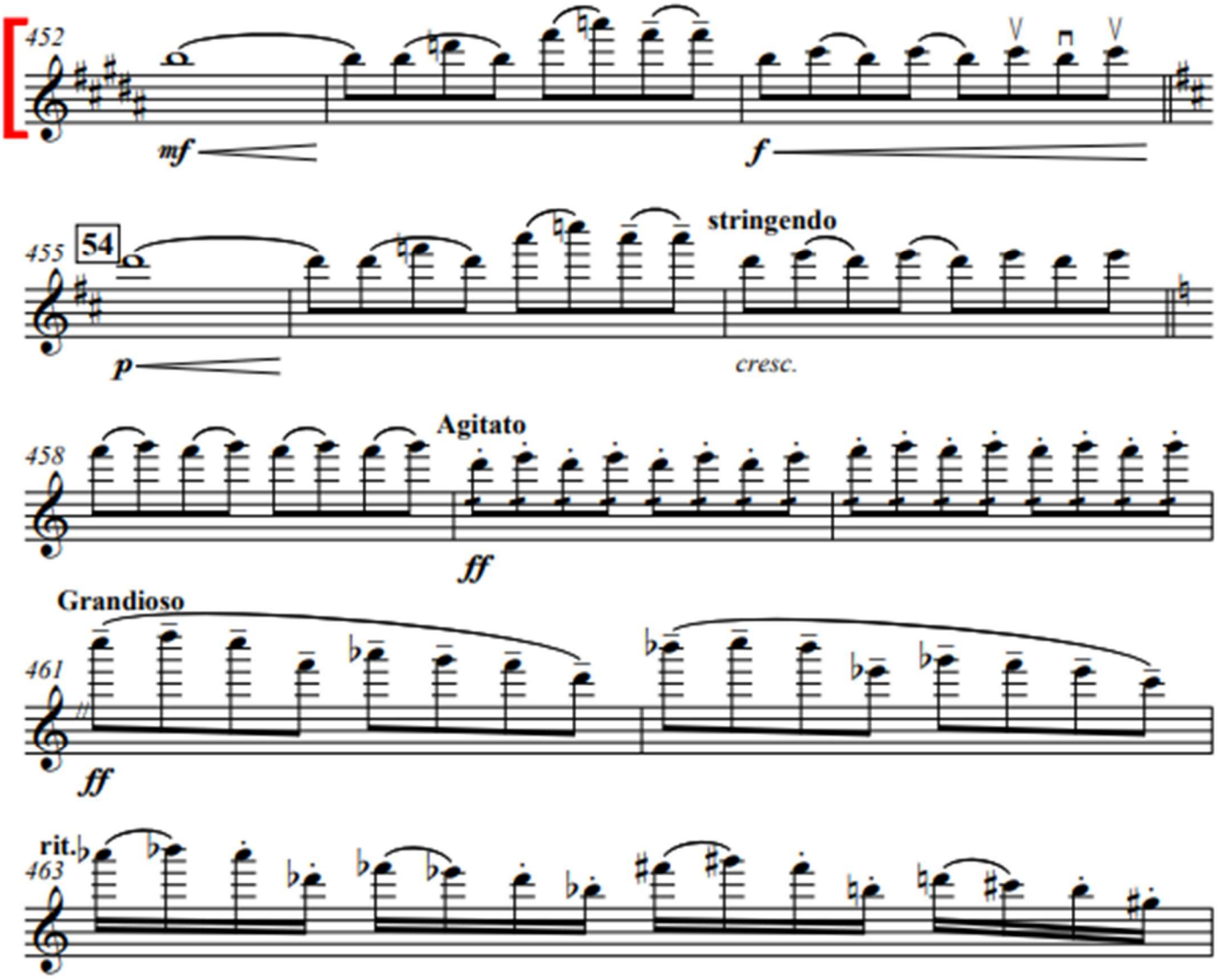
Half Note = 76-80
Time Signature = 2/4
Measure 104 through the first beat of measure 196



VIOLIN EXCERPT 5

George Gershwin
An American in Paris

Quarter Note = 104 c., then Quarter Note = 80 ca. at measure 461
Time Signature = 2/4
Measure 452 through 470



VIOLA COMPONENTS

SCALE | ETUDE | EXCERPT

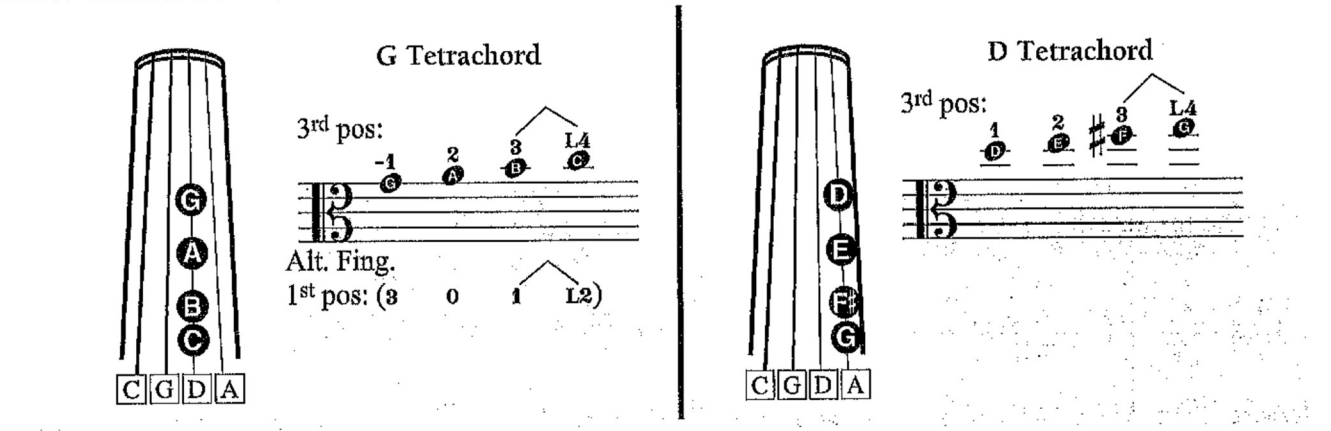
VIOLA SCALE

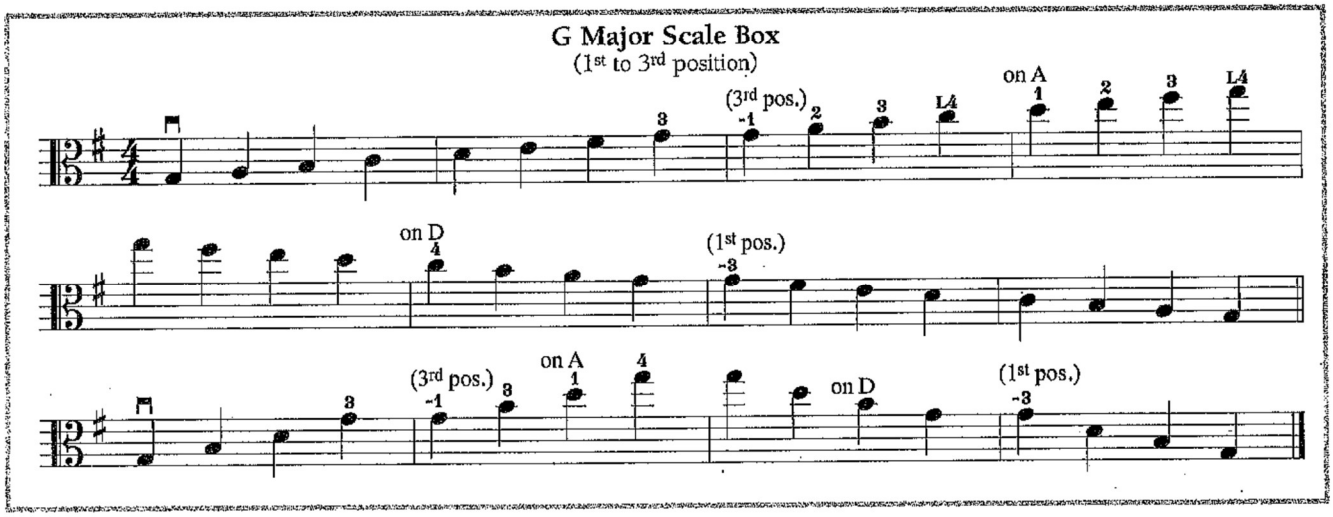
(Choose ONE)

VIOLA SCALE 1

G Major two octave (observe all fingering)

BPM = 100-120



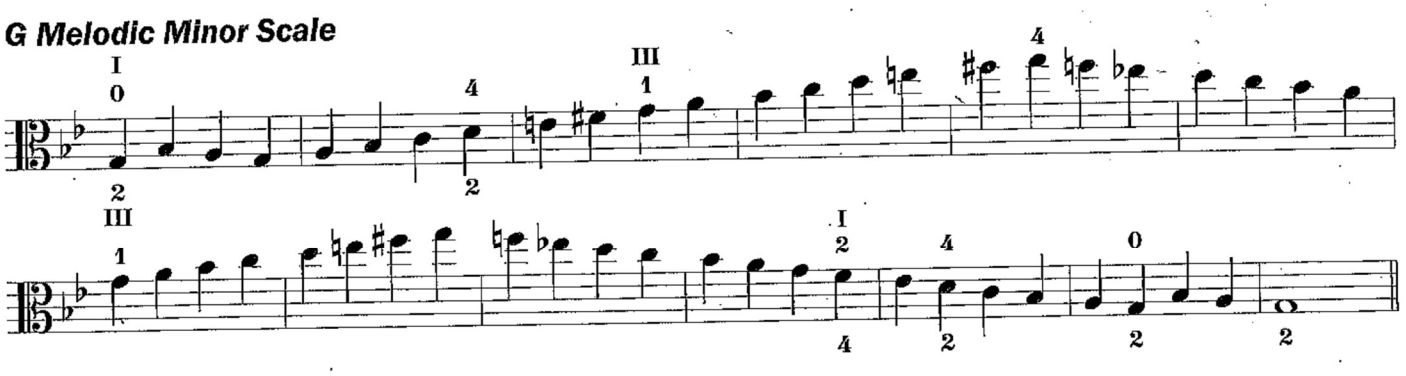


VIOLA SCALE 2

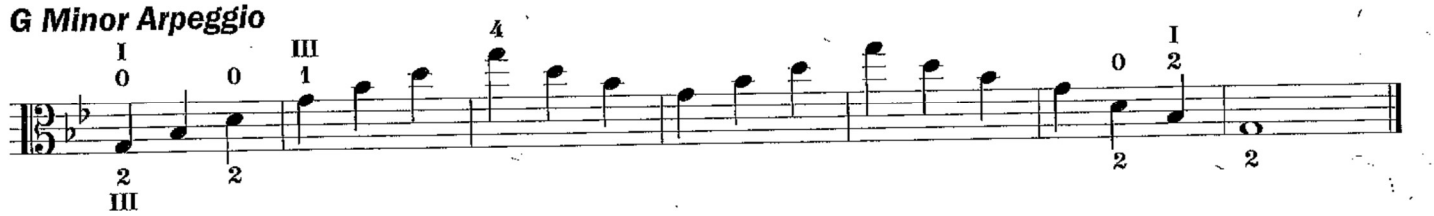
G Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

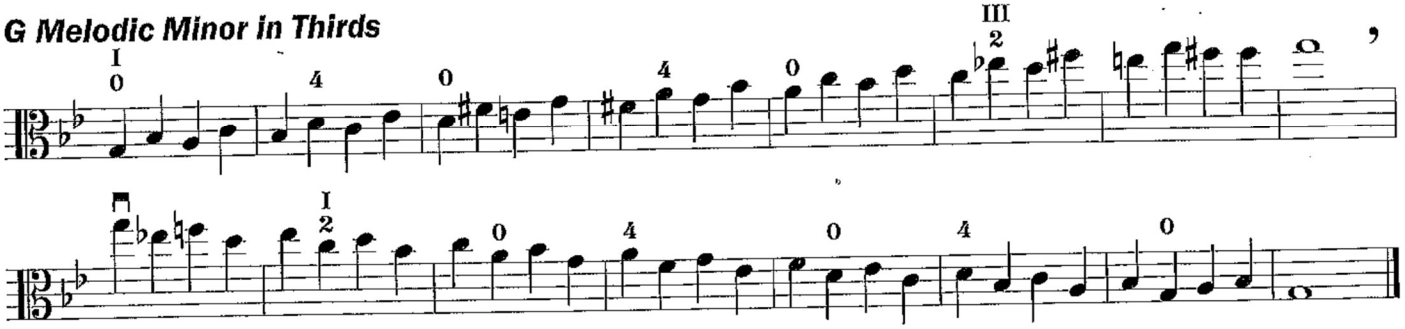
G Melodic Minor Scale



G Minor Arpeggio



G Melodic Minor in Thirds

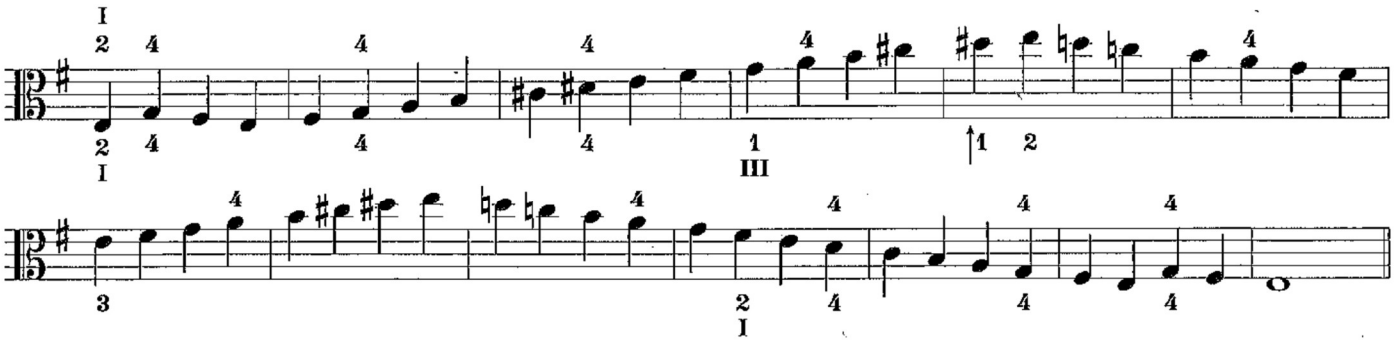


VIOLA SCALE 3

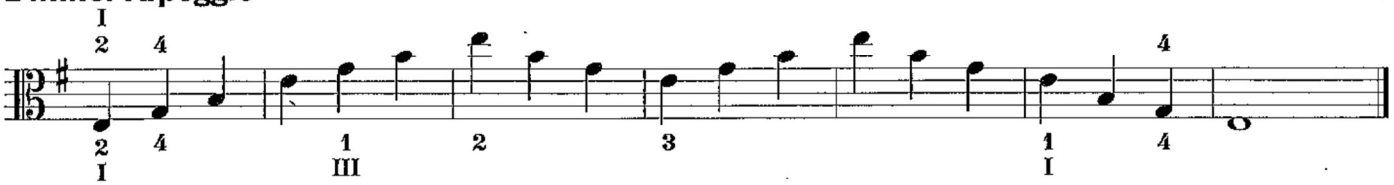
E Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

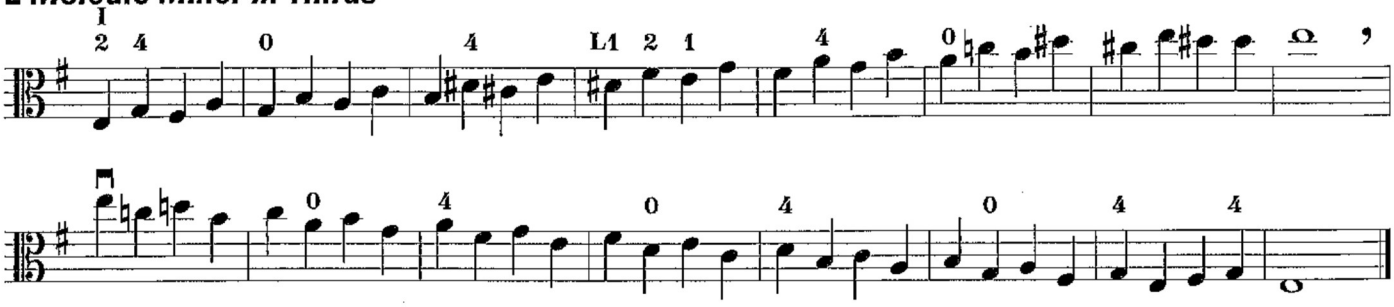
E Melodic Minor Scale



E Minor Arpeggio



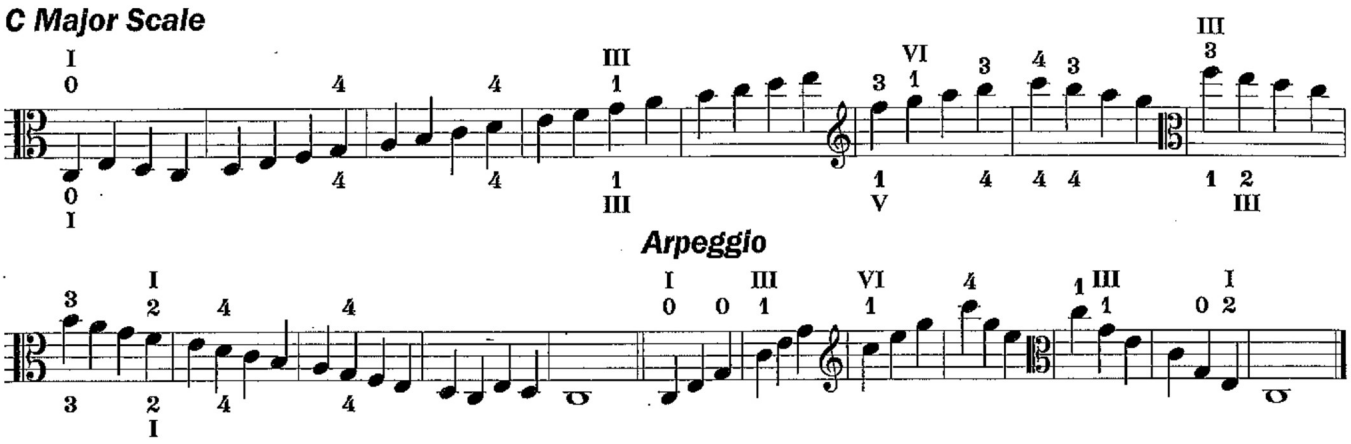
E Melodic Minor in Thirds



VIOLA SCALE 4

C Major three octave (play the scale and arpeggio)

BPM = 120+

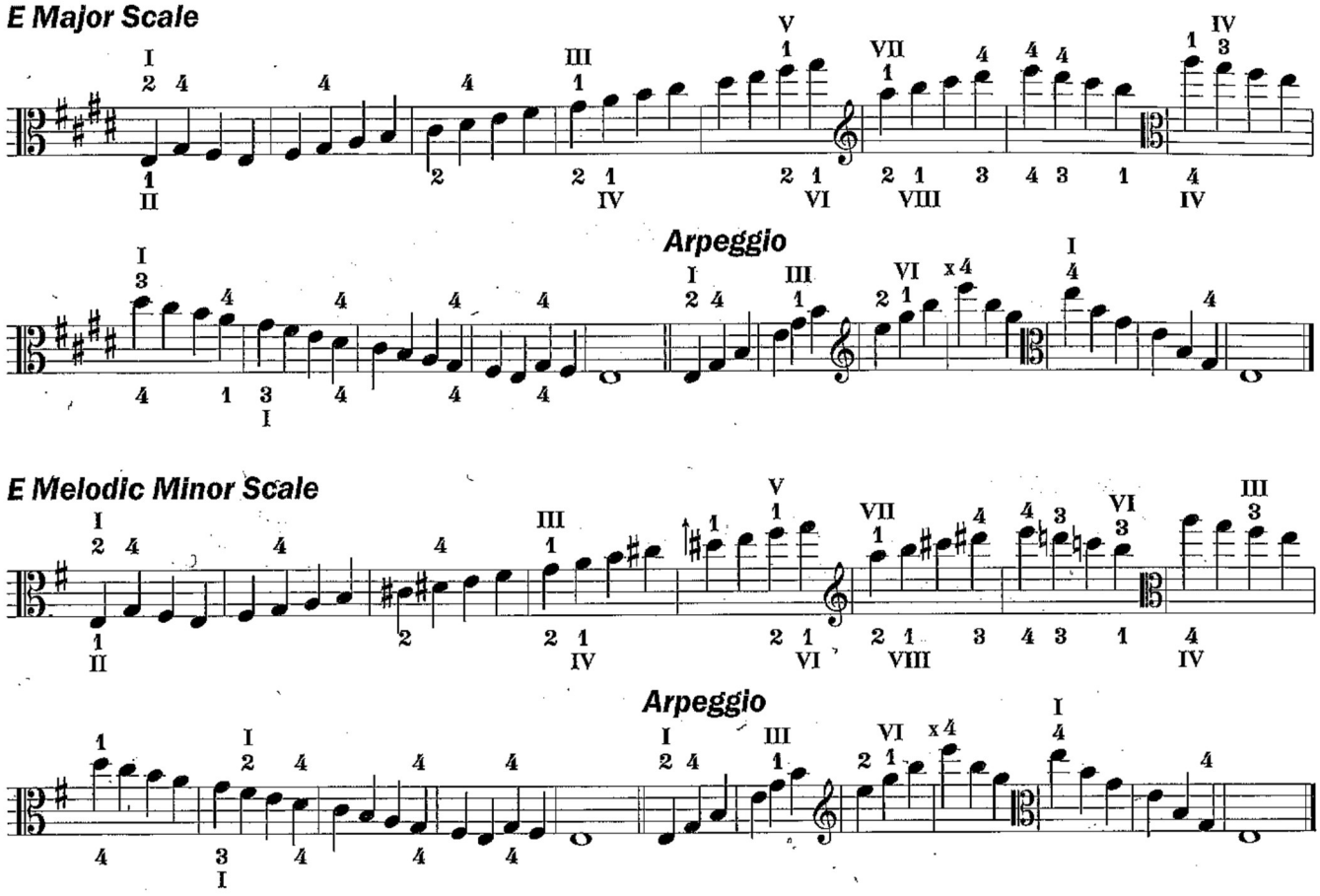


VIOLA SCALE 5

E Major & E Melodic minor three octave scales

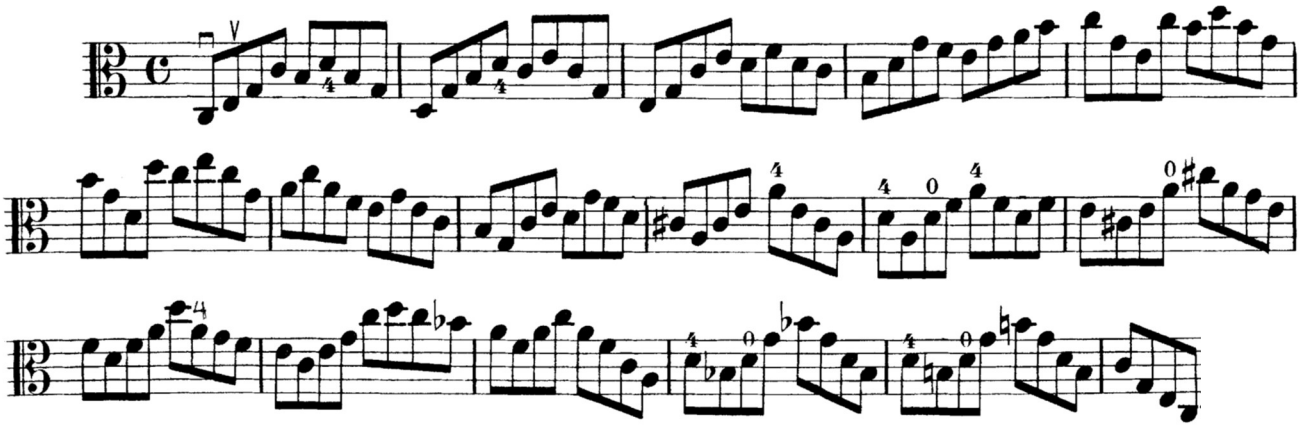
(play the major and parallel minor scale and arpeggio)

BPM = 120+

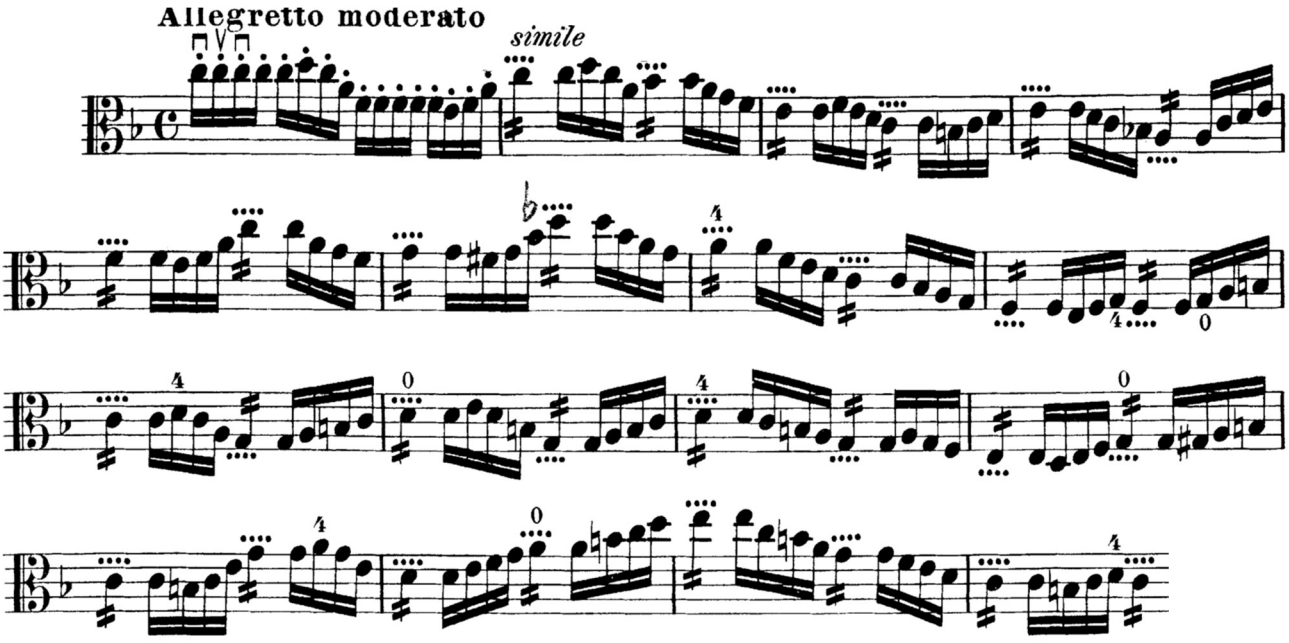


VIOLA ETUDE
(Choose ONE)

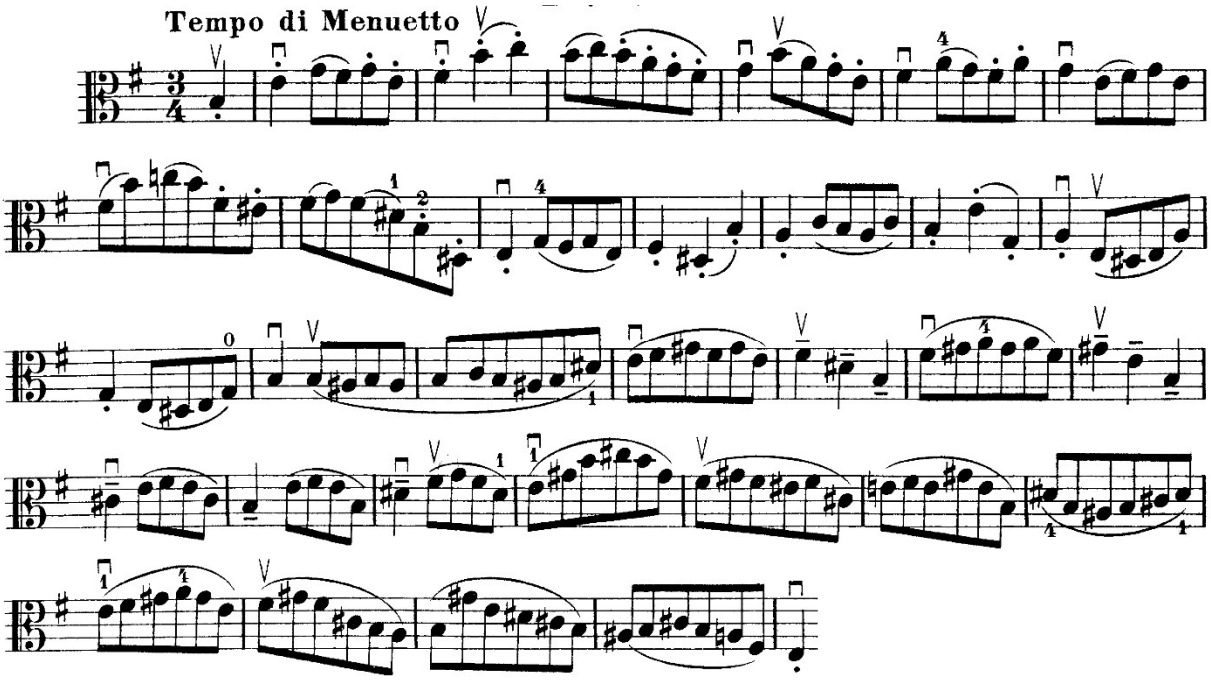
VIOLA ETUDE 1
Richard Hoffman
First Studies for Viola Op. 86
No 1 “Allegro Moderato” (BPM=80-100)
Reference Recording



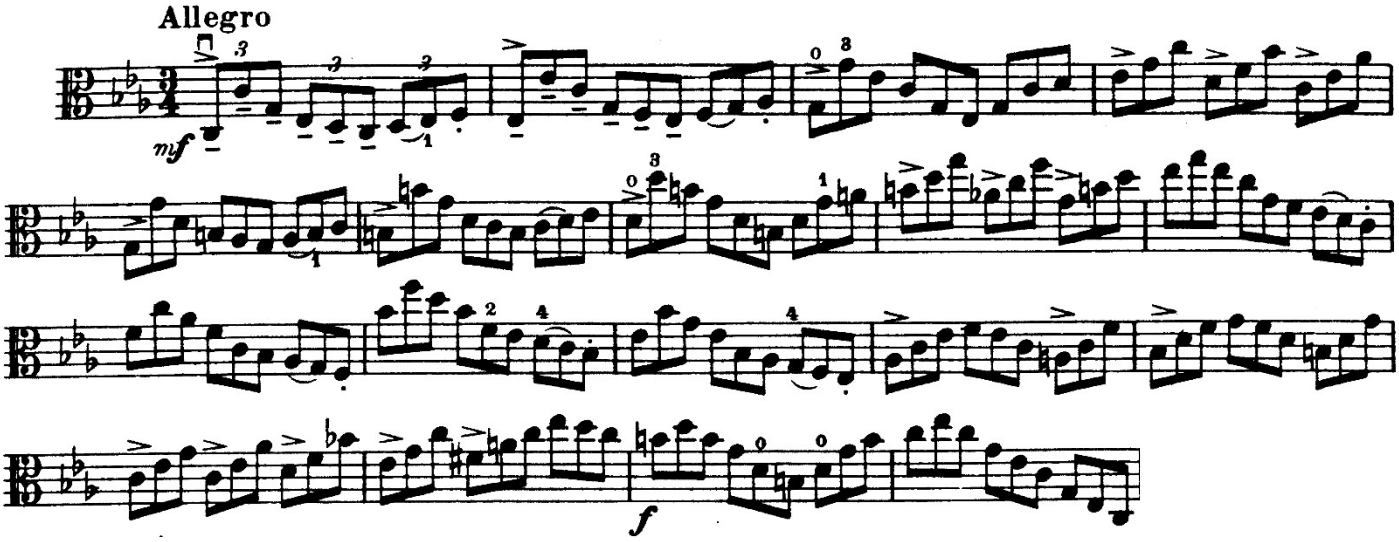
VIOLA ETUDE 2
Richard Hoffman
First Studies for Viola Op. 86
No 7 “Allegro Moderato” (BPM=90-110)
Reference Recording



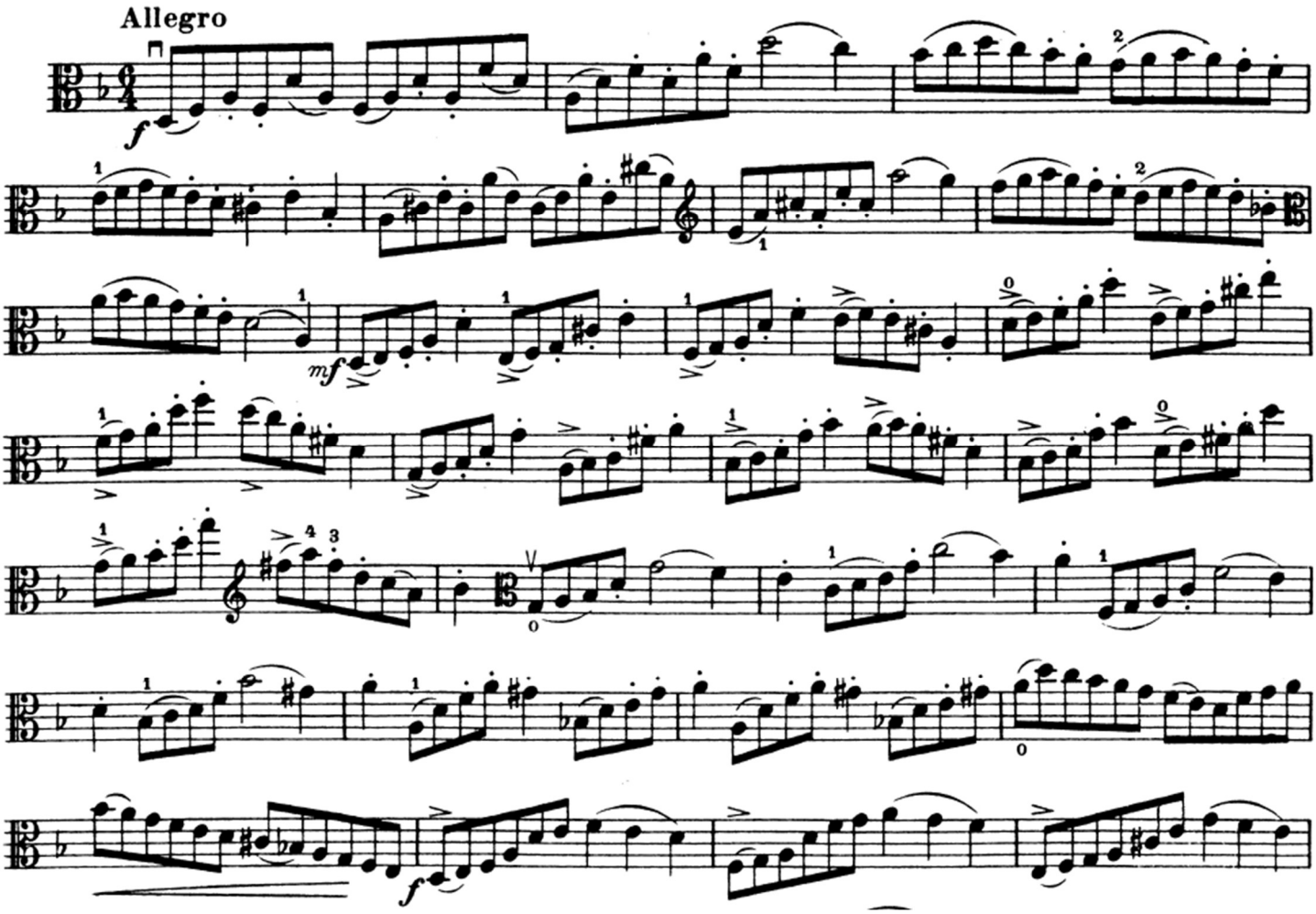
VIOLA ETUDE 3
Richard Hoffman
First Studies for Viola Op. 86
No 6 “Tempo di Menuetto” (BPM=100-120)
Reference Recording



VIOLA ETUDE 4
Hans Sitt
15 studies for viola Op. 116
No 3 “Allegro” (BPM=90-110)



VIOLA ETUDE 5
Hans Sitt
15 studies for viola Op. 116
No 5 “Allegro” (BPM=120+)

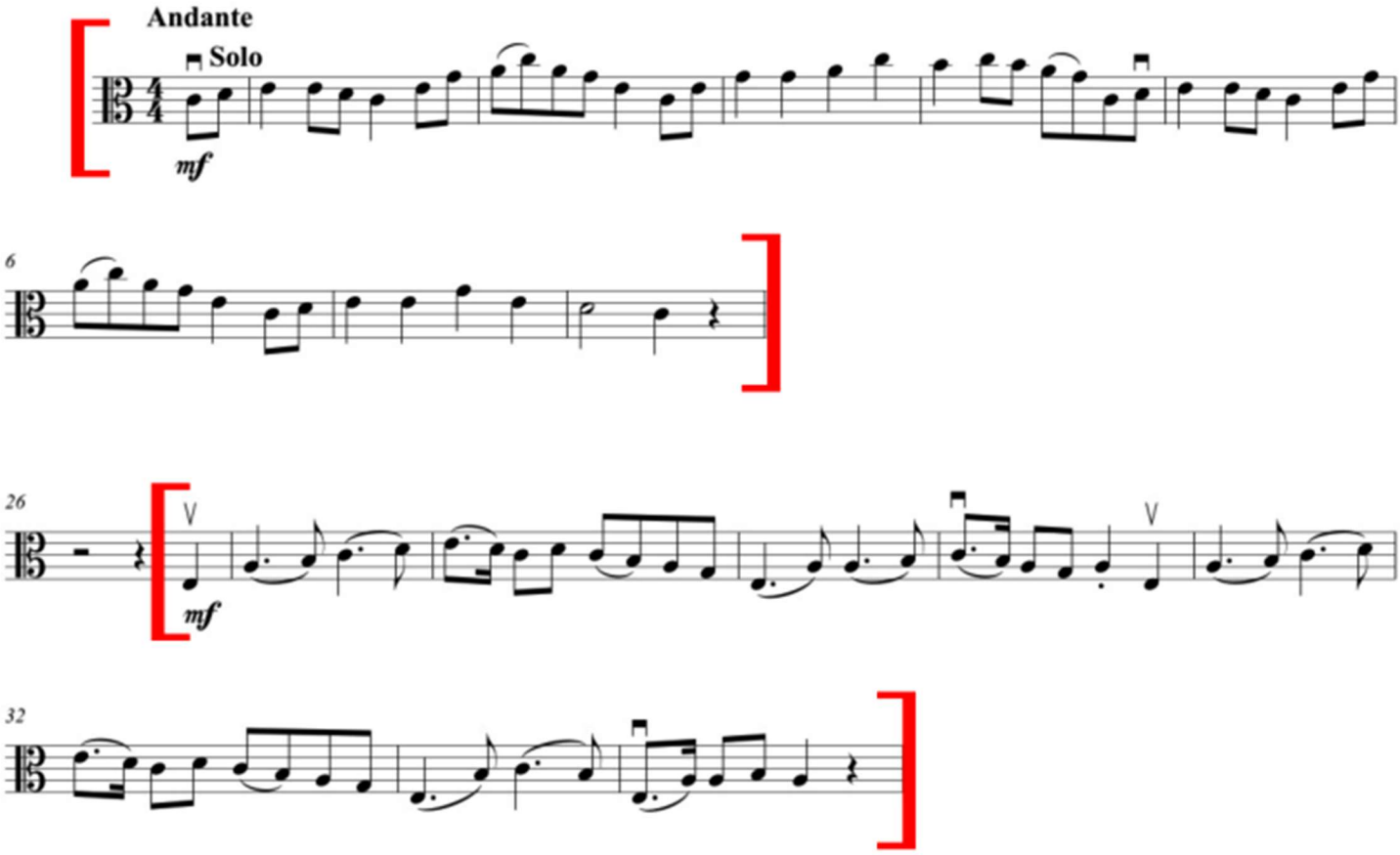


VIOLA ORCHESTRA EXCERTPS

(Choose ONE)

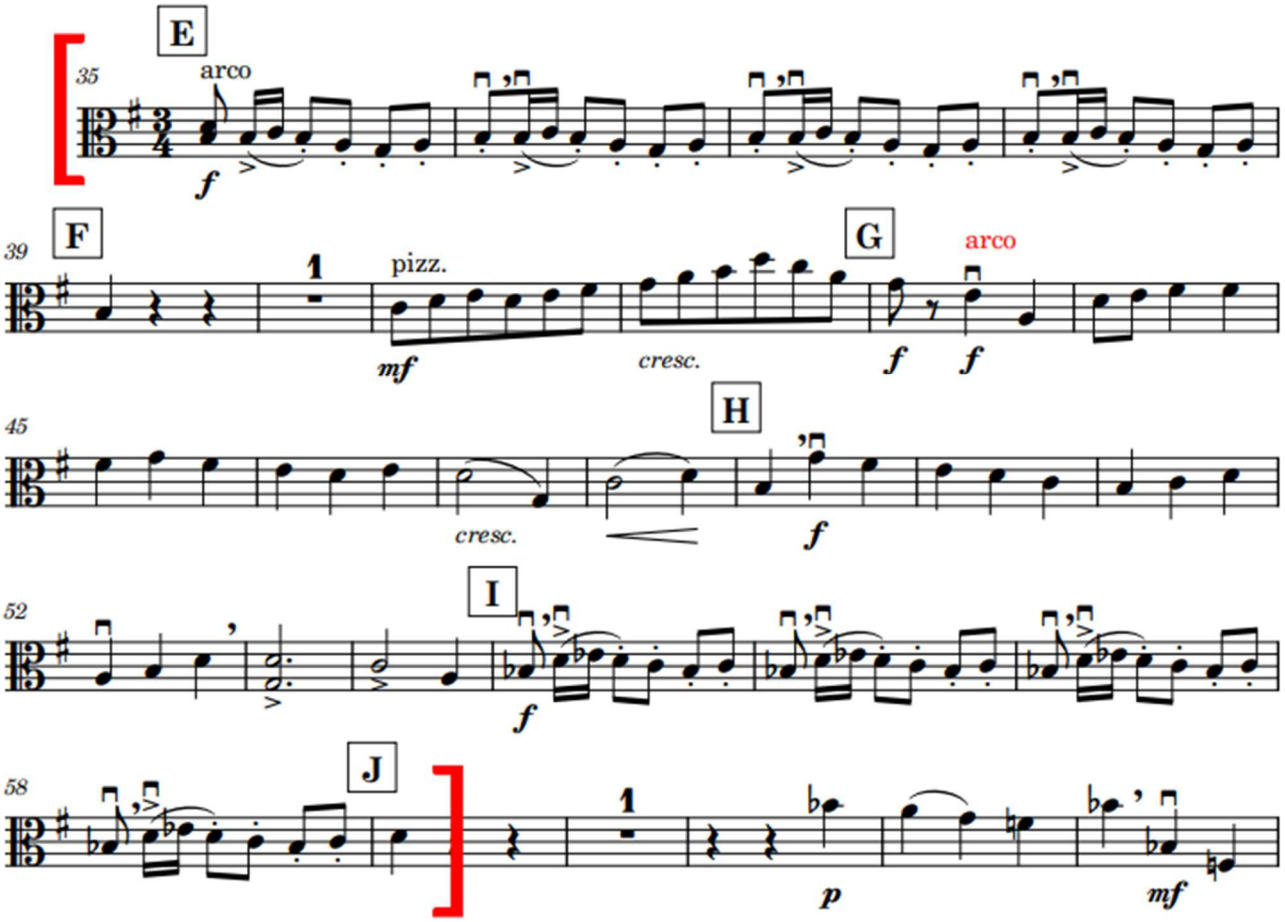
VIOLA EXCERPT 1

Joseph Phillips
Fantasia on an Origianl Theme
Quarter Note = 92
Pickups to measure 1 through measure 8 and pick-up to measure 27 through measure 34
There should only be a brief pause between the two sections in the excerpt



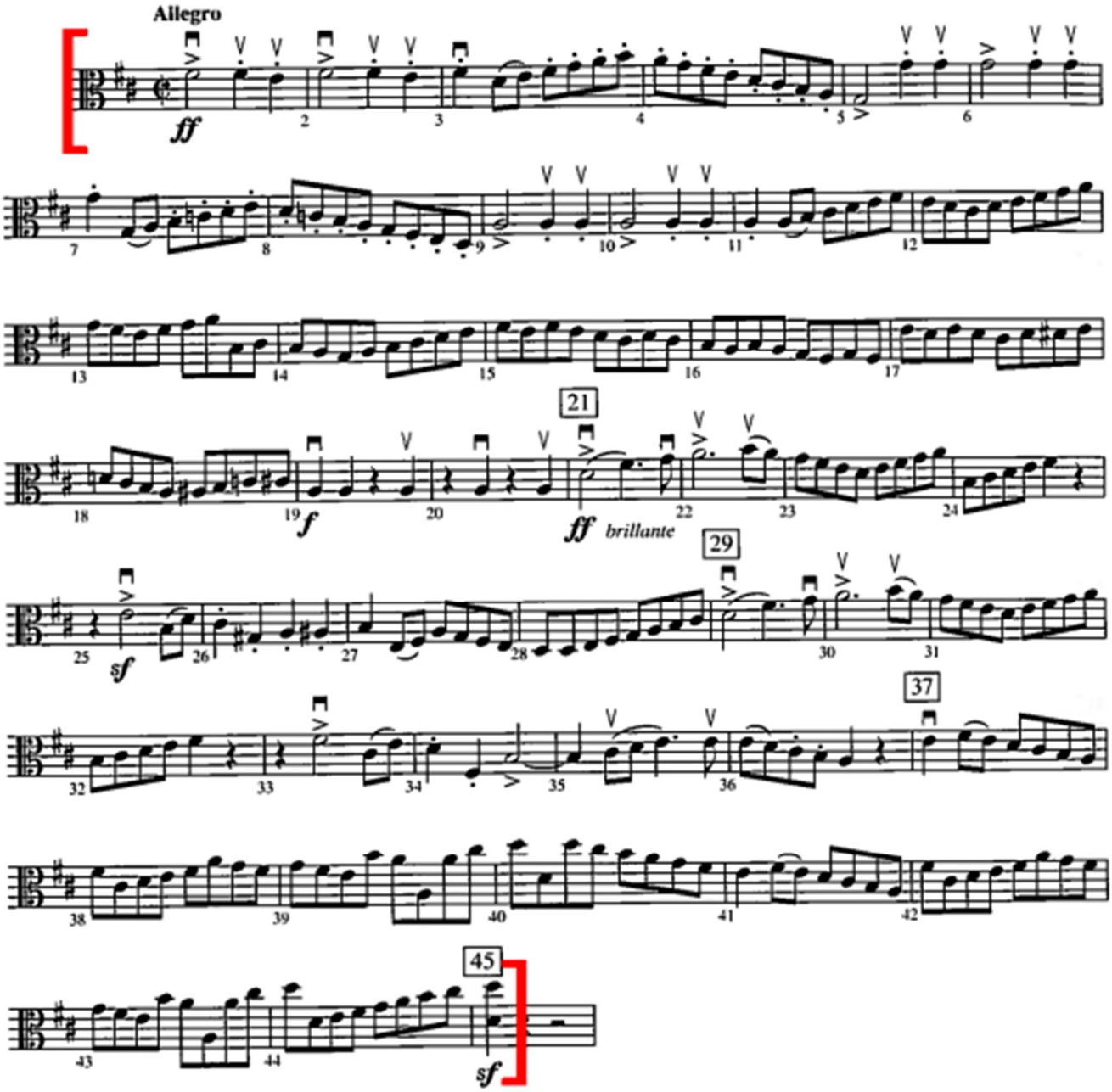
VIOLA EXCERPT 2

Rimsky-Korsakov, arr. Sandra Dackow
Slava (Glory!)
Quarter Note = 108
Rehearsal E through downbeat of Rehearsal J



VIOLA EXCERPT 3

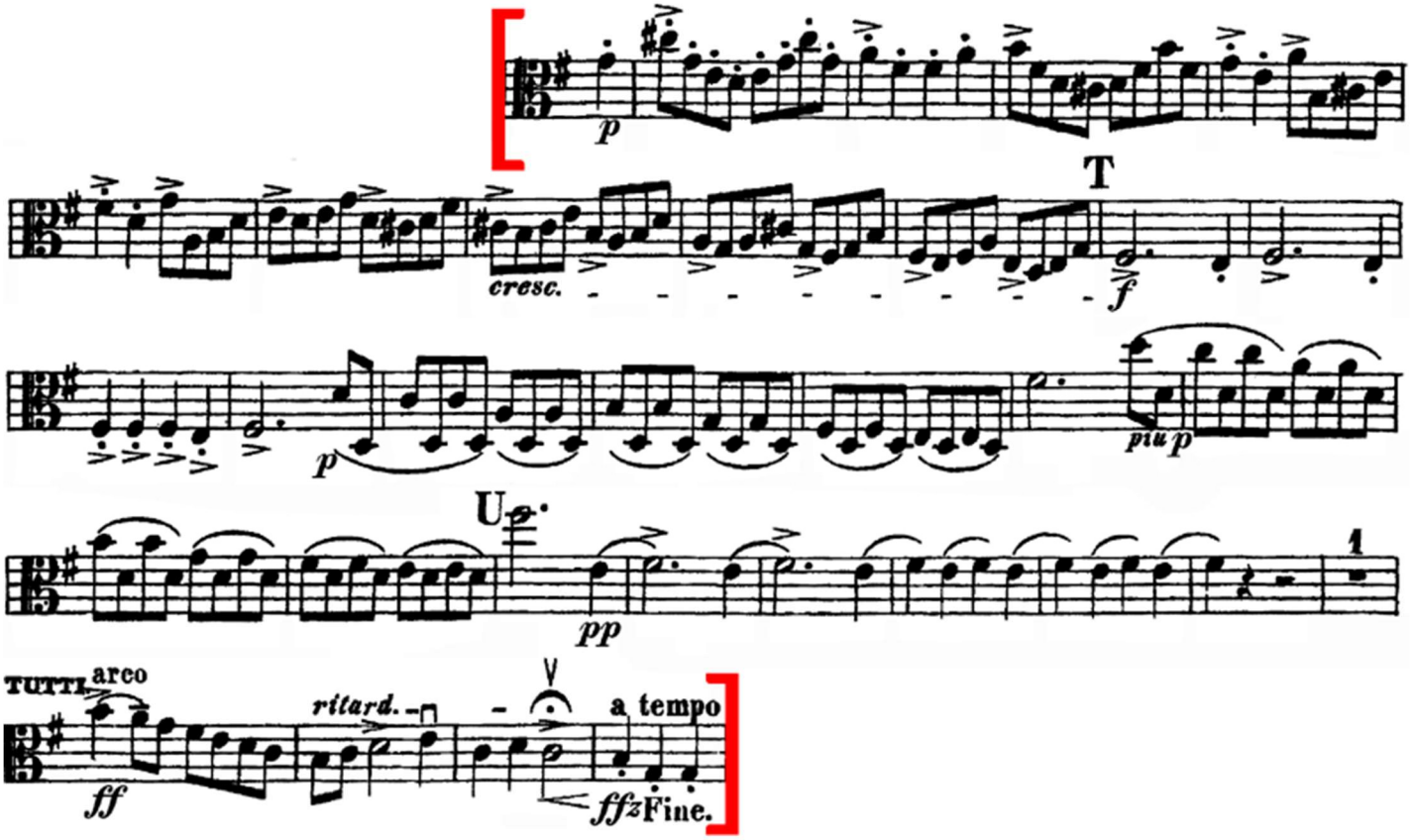
Mikhail Glinka, arr. Robert Sieving
Russlan and Ludmilla
Half Note = 120-126
Measure 1 through downbeat of measure 45



VIOLA EXCERPT 4

Edvard Grieg
Holberg Suite, Op. 40
V. Rigaudon

Allegro Vivace, Quarter Note = 120-132
Time Signature: Cut-Time



VIOLA EXCERPT 5

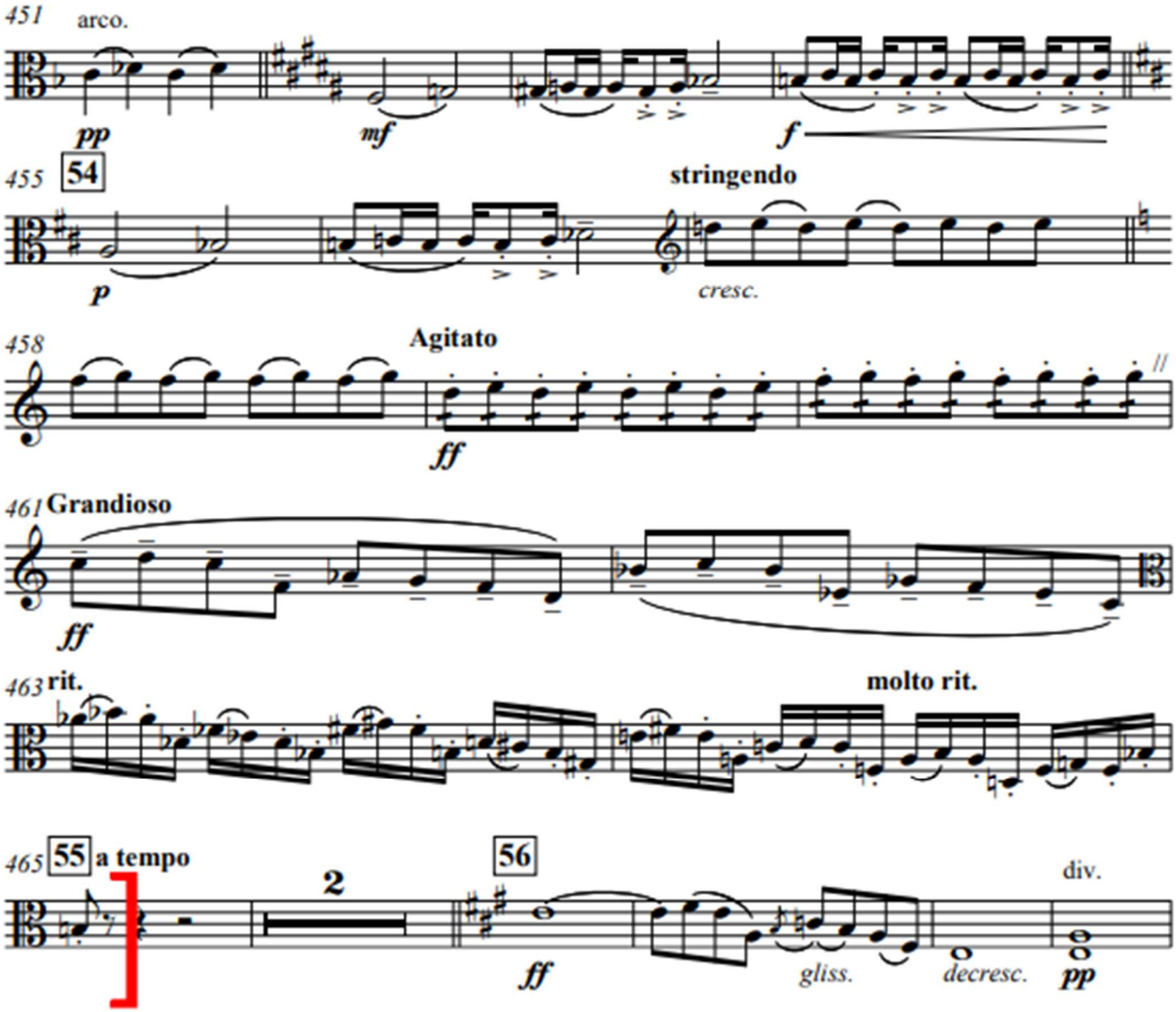
George Gershwin

An American in Paris

Quarter Note = 76, then changing as written

Time Signature = 2/4

Measure 431 through measure 449



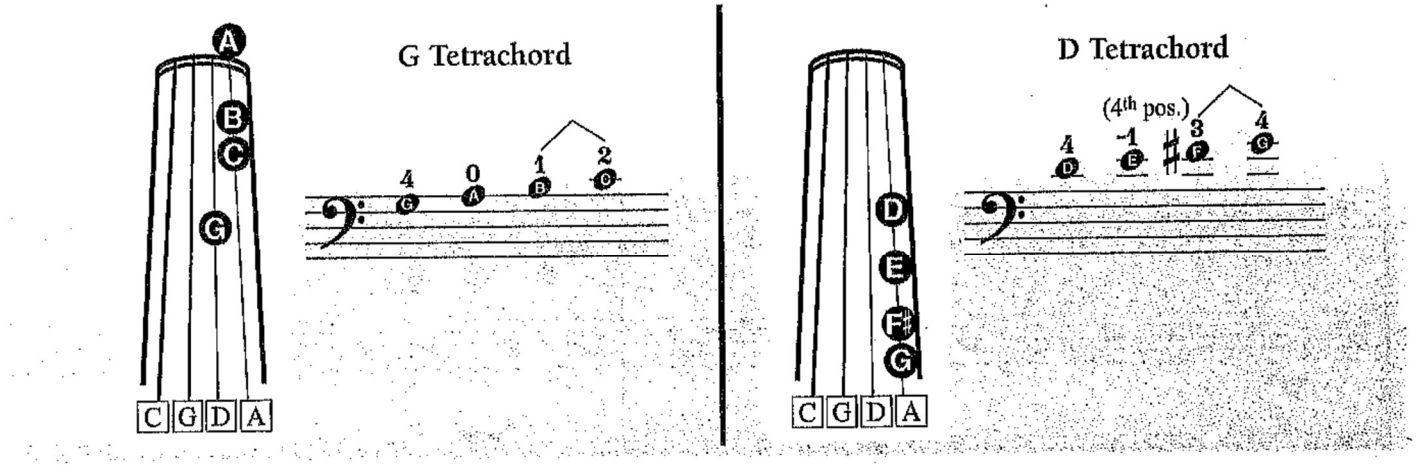
CELLO COMPONENTS

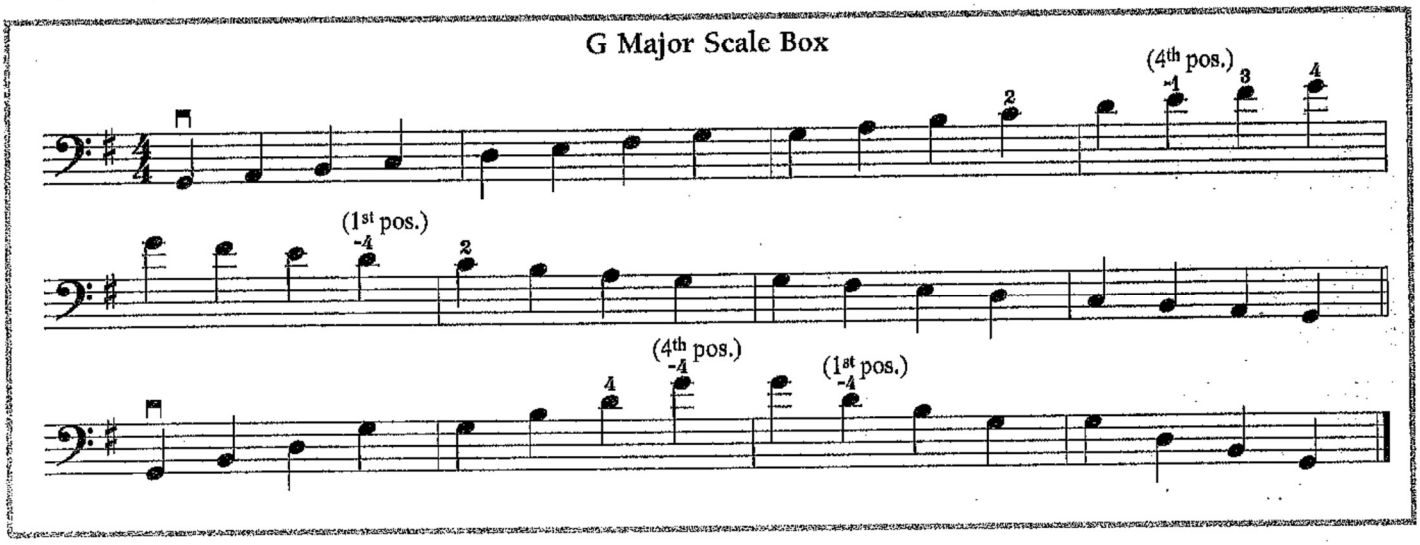
SCALE | ETUDE | EXCERPT

CELLO SCALE 1

G Major two octave (observe all fingering)

BPM = 100-120

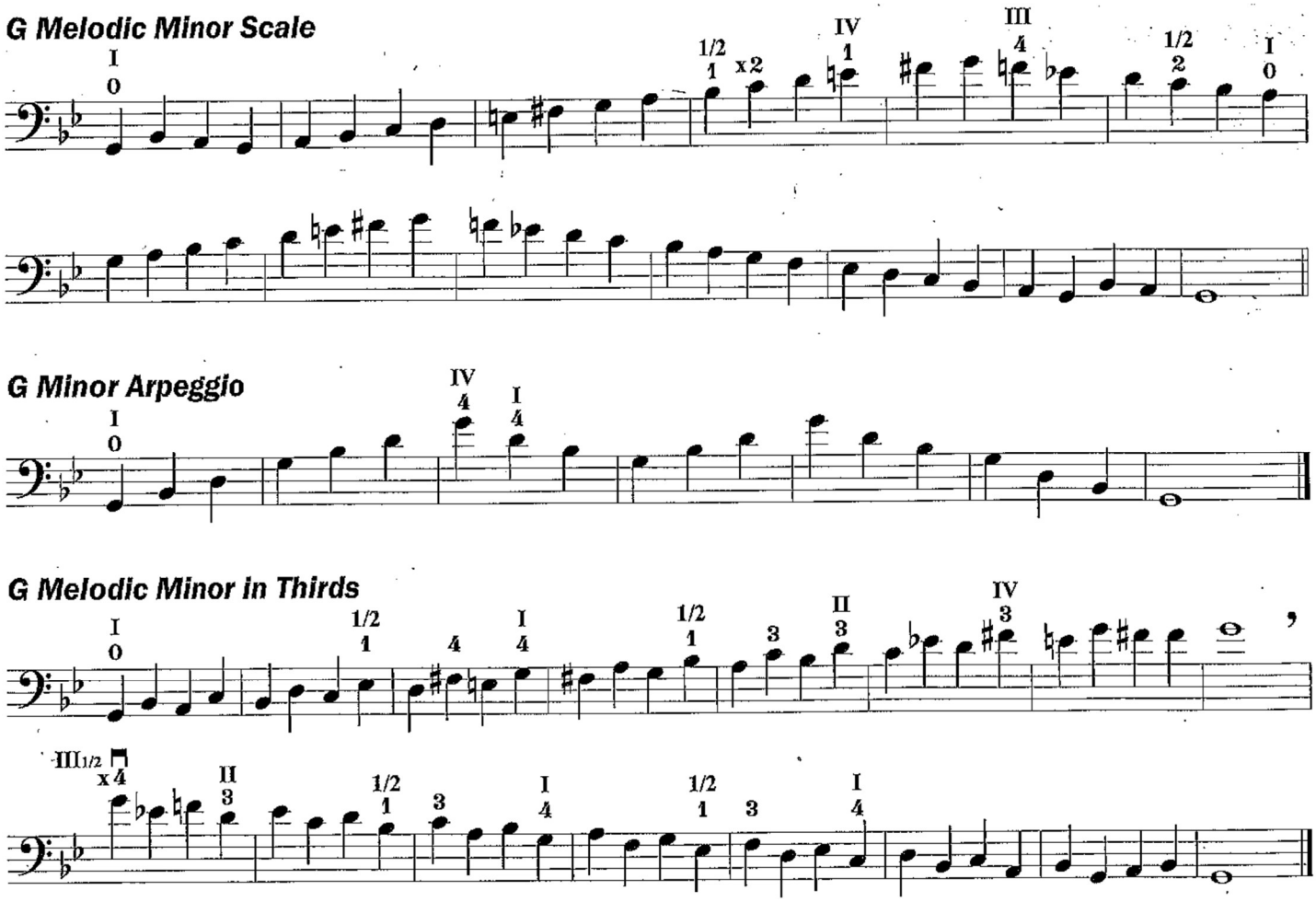




CELLO SCALE 2

G Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

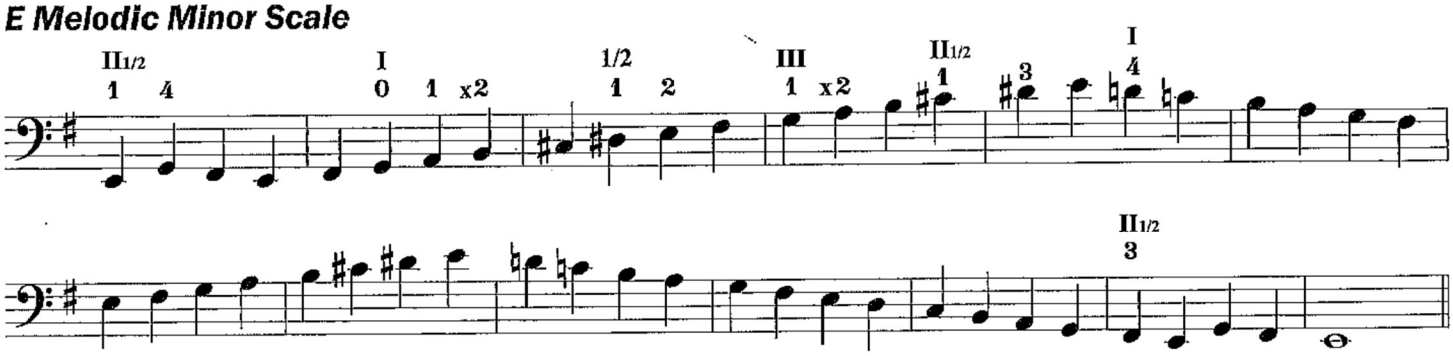


CELLO SCALE 3

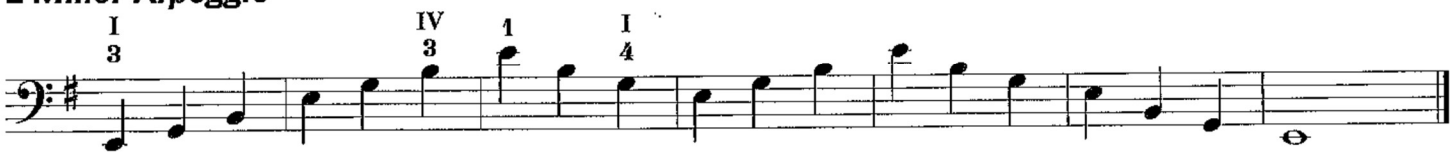
E Melodic minor two octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

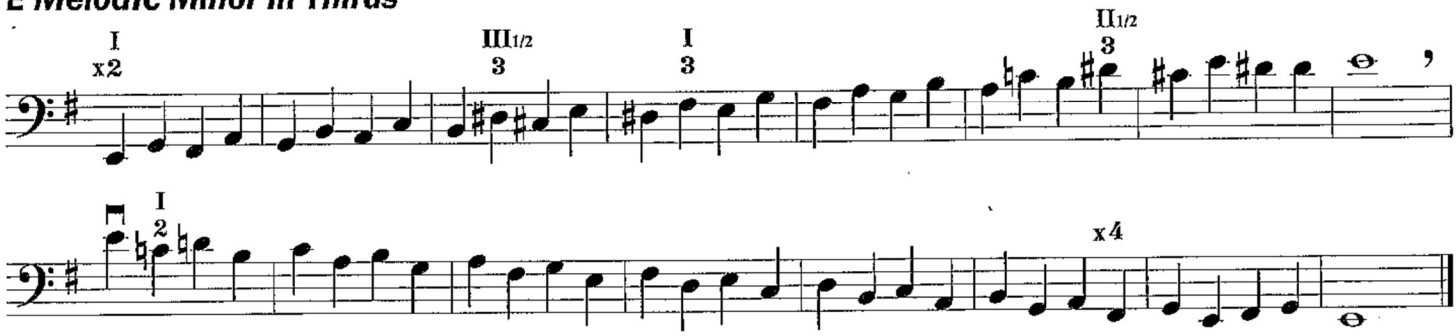
E Melodic Minor Scale



E Minor Arpeggio



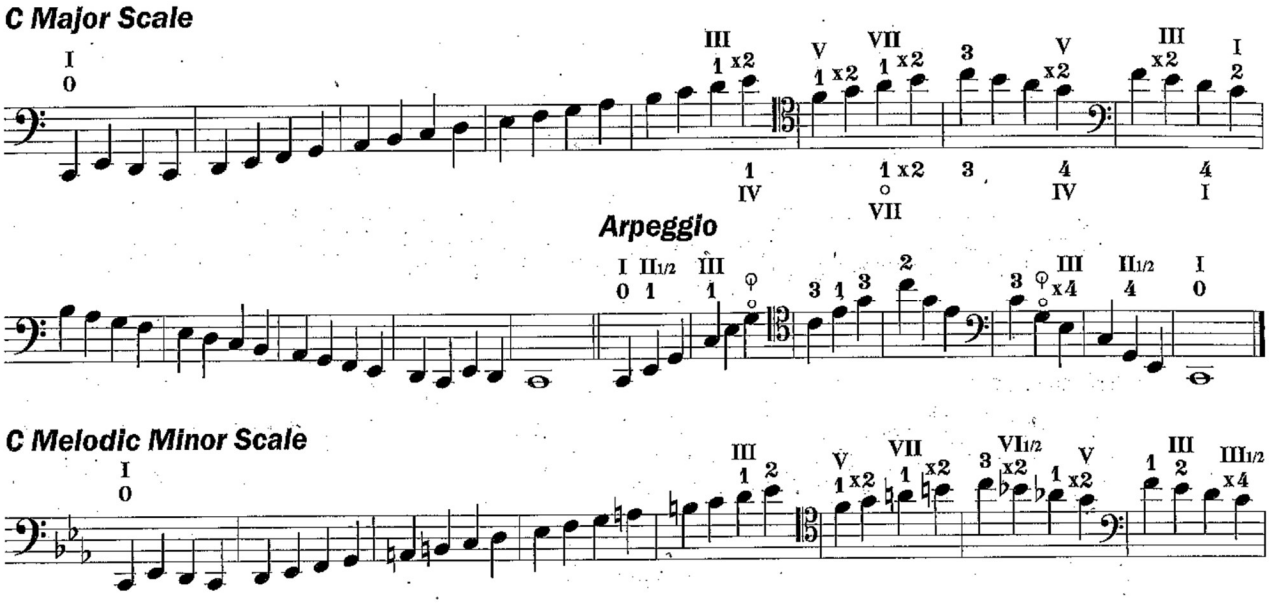
E Melodic Minor in Thirds



CELLO SCALE 4

C Major three octave (play the scale and arpeggio)

BPM = 120+

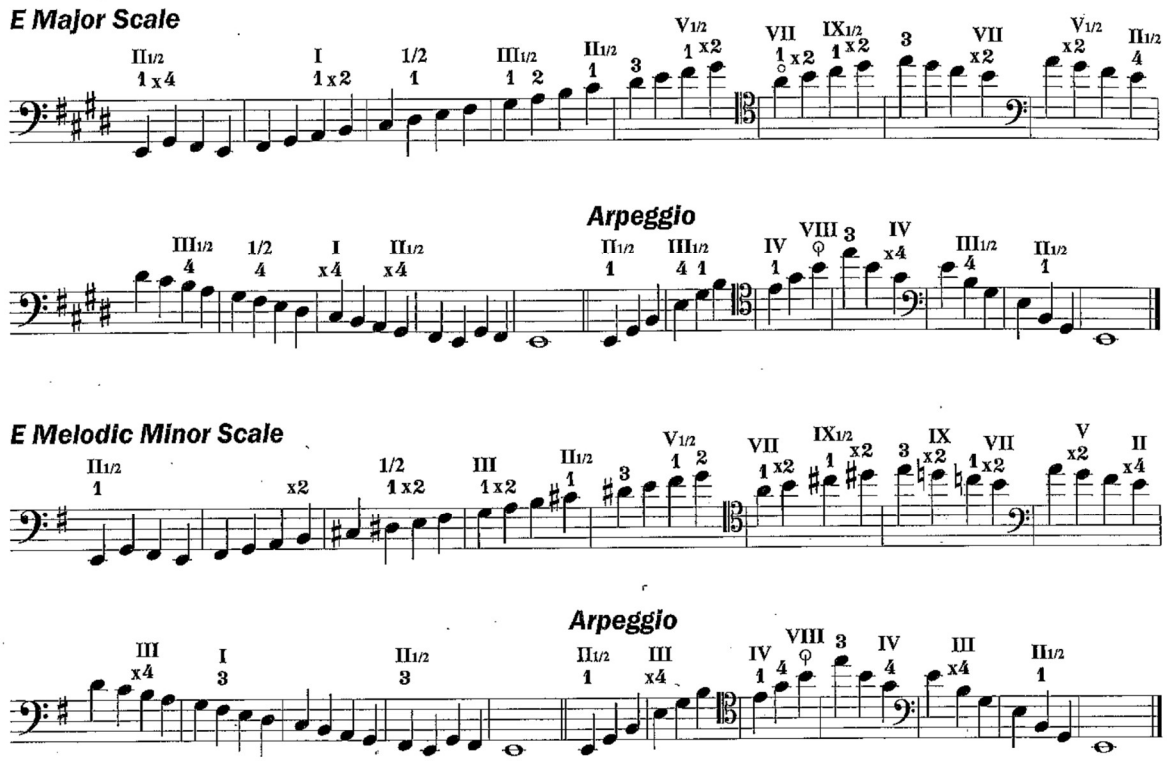


CELLO SCALE 5

E Major & E Melodic minor three octave scales

(play the major and parallel minor scale and arpeggio)

BPM = 120+



CELLO ETUDES

(Choose ONE)

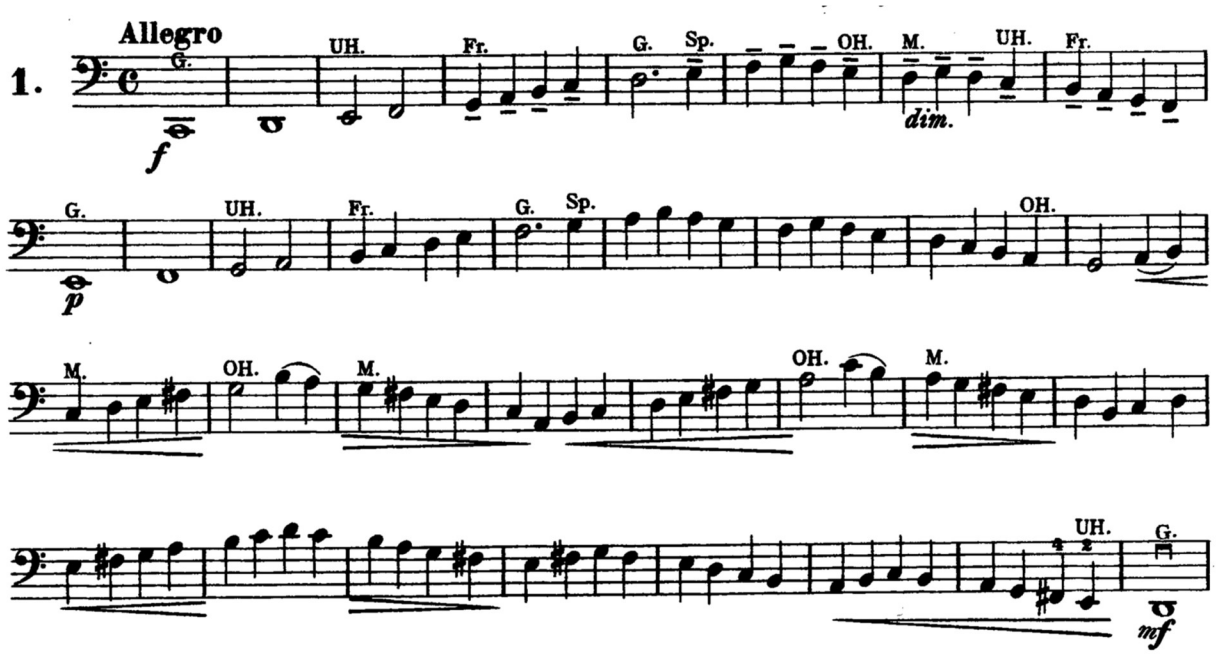
CELLO ETUDE 1

Justus Johann Friedrich Dotzauer

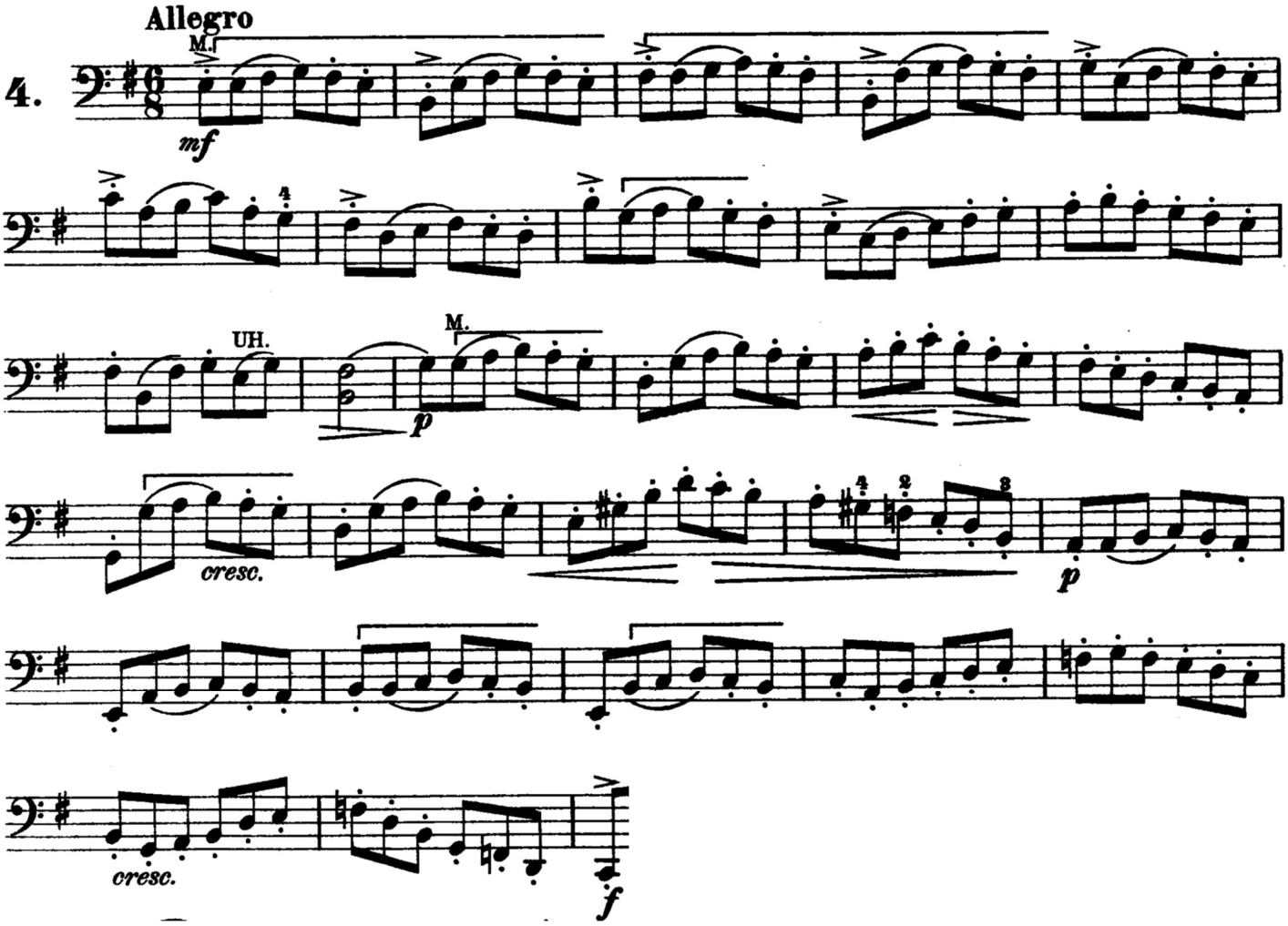
113 Studies for Cello Op. 120

No. 1 “Allegro BPM = 72-80

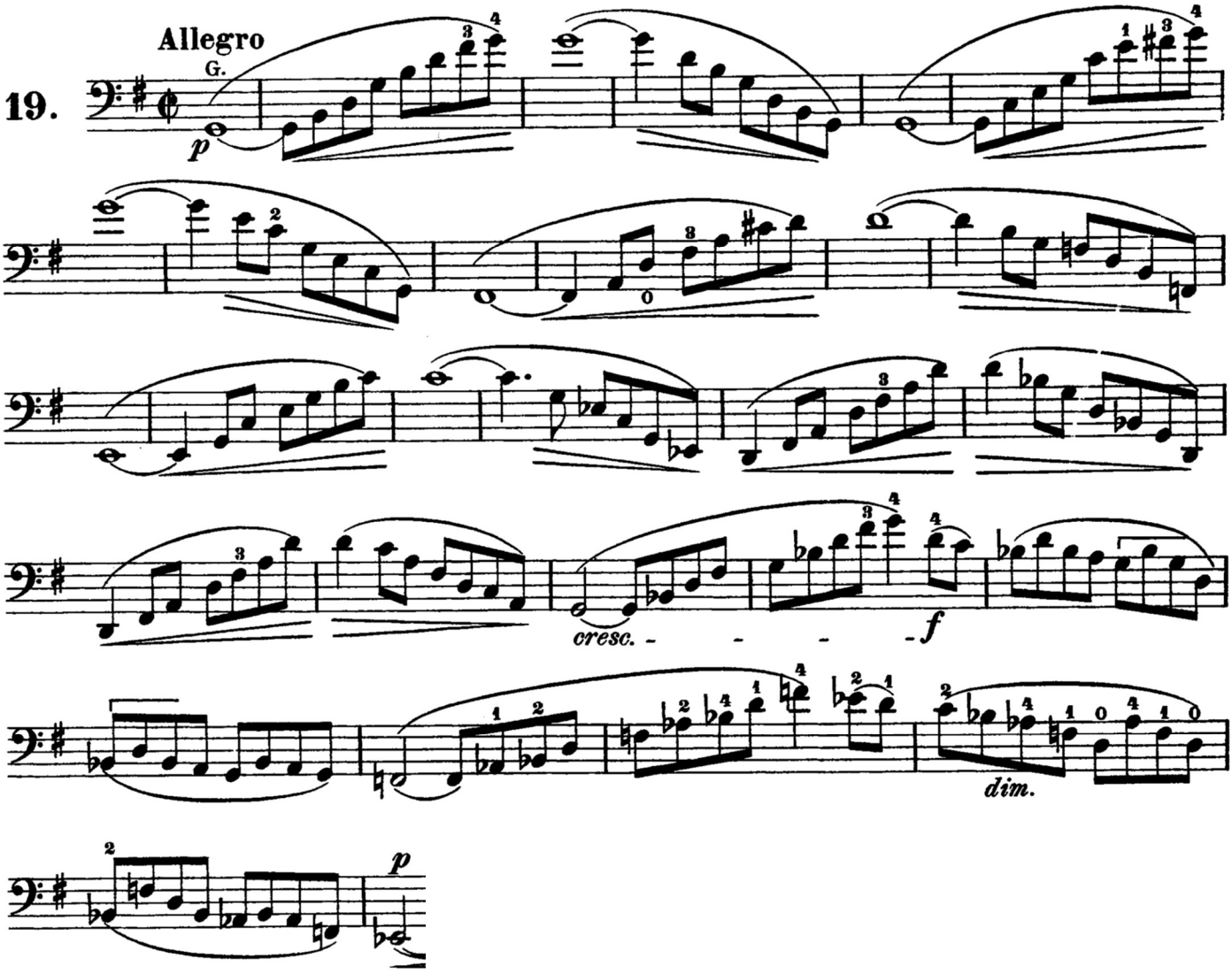
Reference Recording



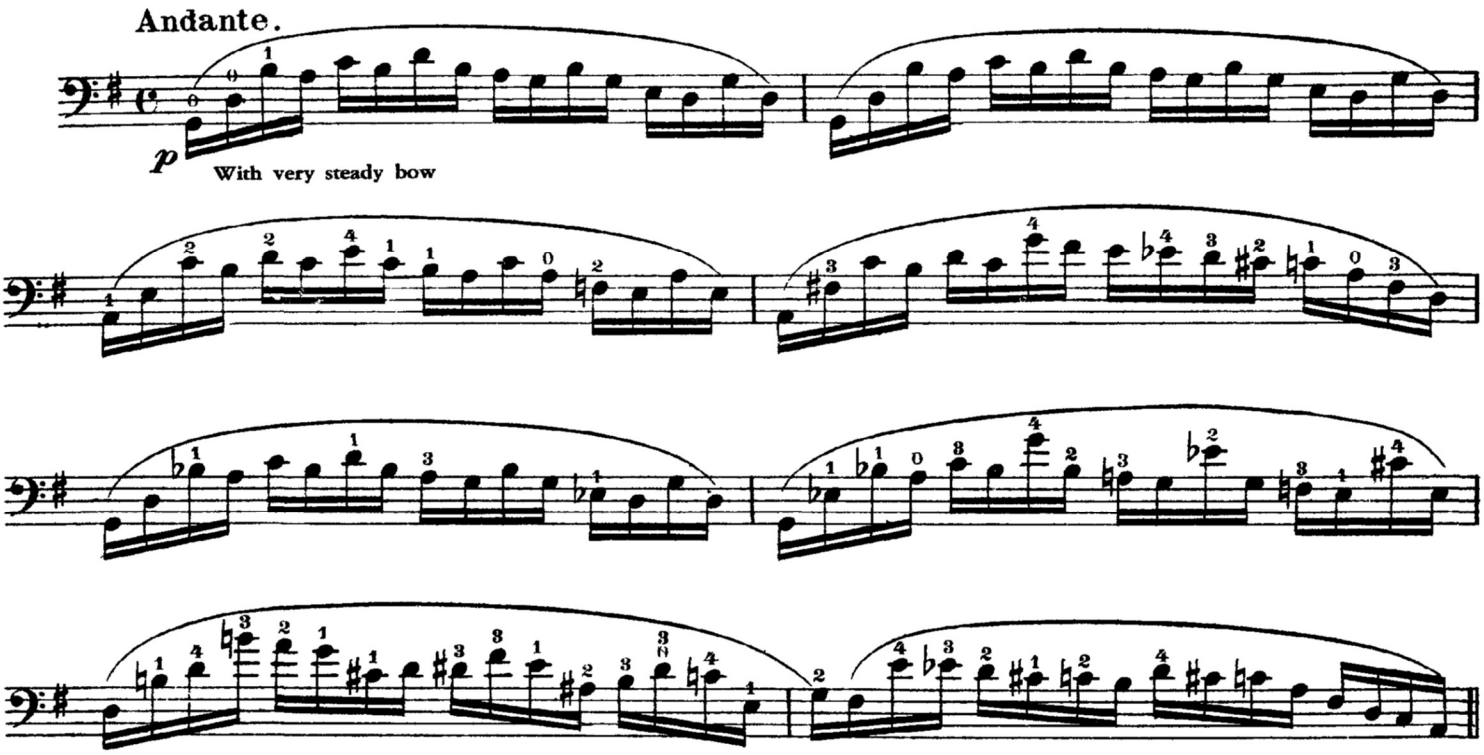
CELLO ETUDE 2
Justus Johann Friedrich Dotzauer
113 Studies for Cello Op. 120
No. 4 “Allegro BPM = 100-110
Reference Recording



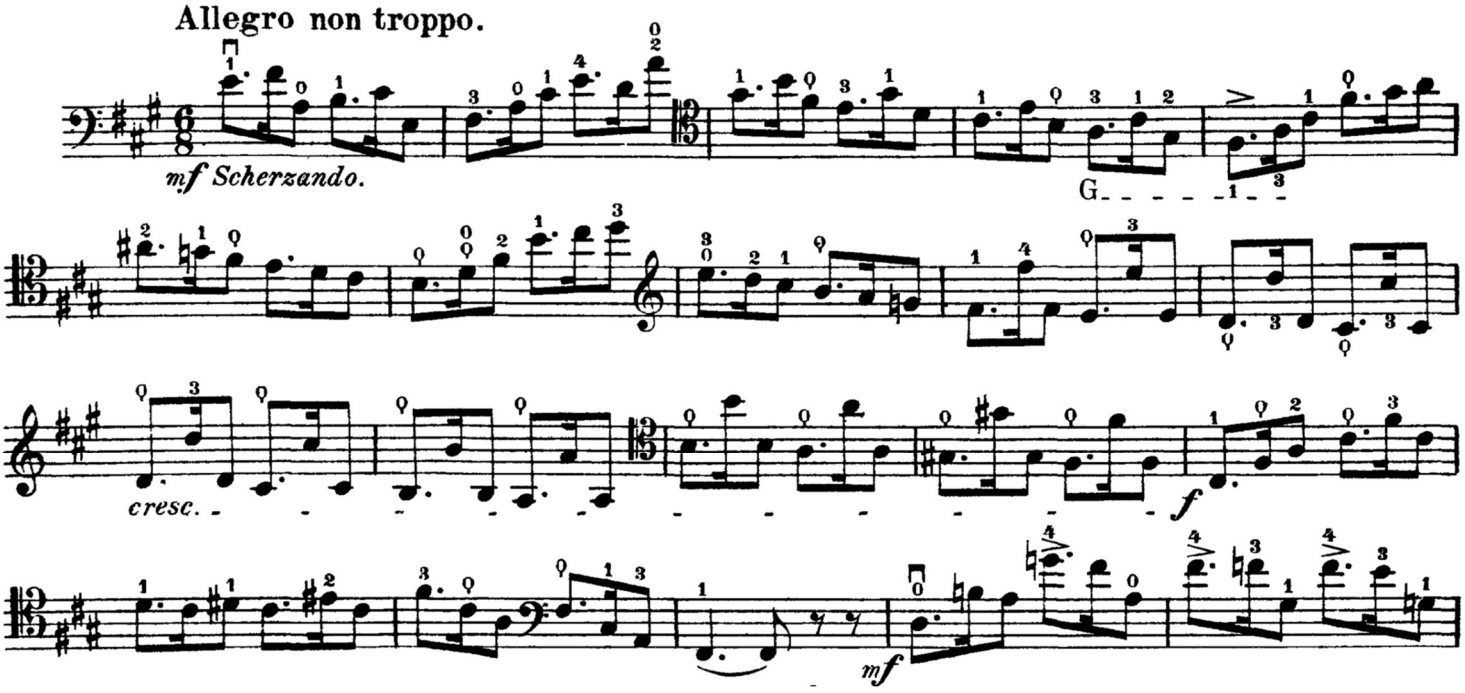
CELLO ETUDE 3
Justus Johann Friedrich Dotzauer
113 Studies for Cello Op. 120
No. 19 “Allegro BPM = 65-72
Reference Recording



CELLO ETUDE 4
David Popper
40 Etudes for Cello Op. 73
No. 2 “Andante” BPM = 90-100
Reference Recording



CELLO ETUDE 5
David Popper
40 Etudes for Cello Op. 73
No. 2 “Allegro non troppo” BPM = 85-90
Reference Recording

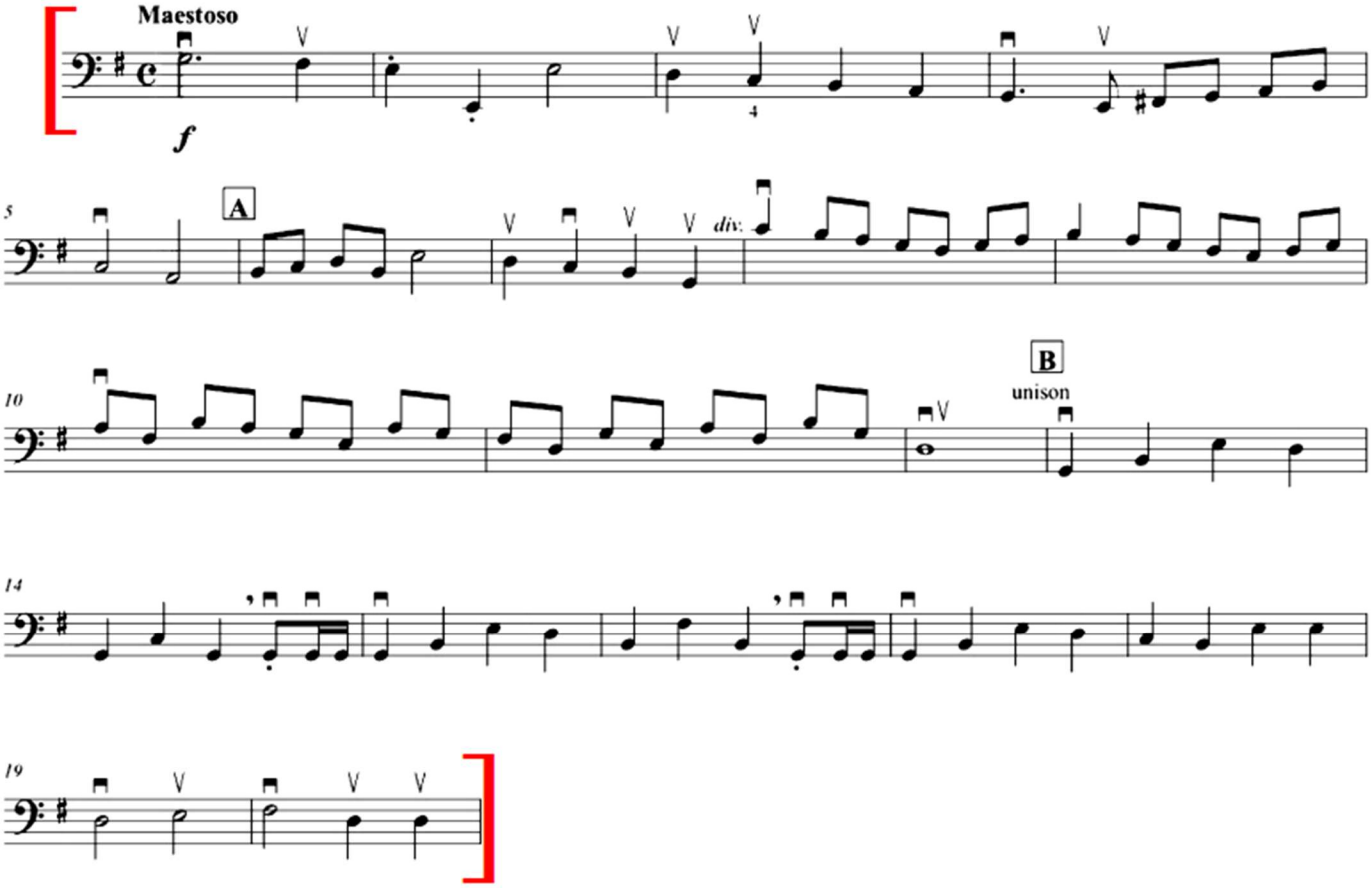


CELLO ORCHESTRAL EXCERPTS

(Choose ONE)

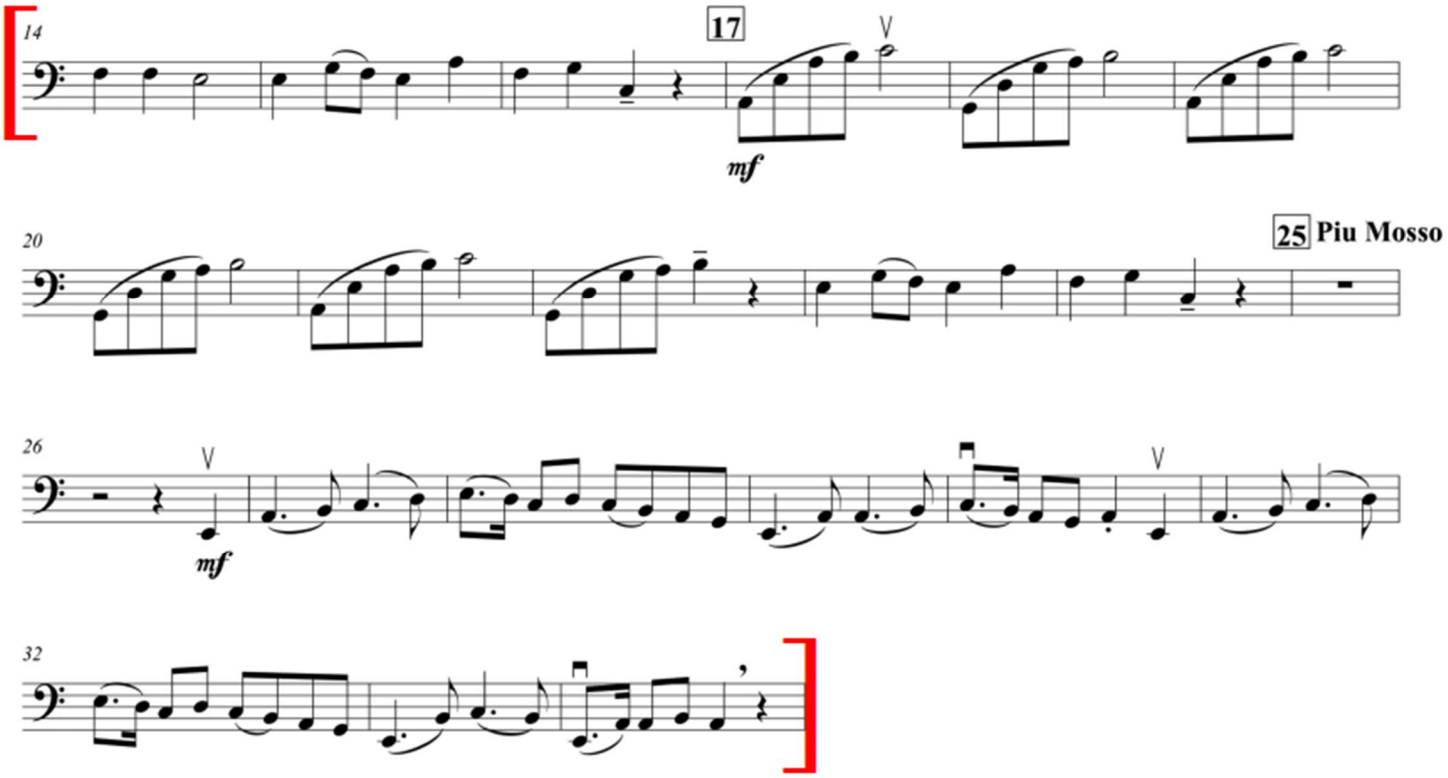
CELLO EXCERPT 1

Richard Wagner, arr. Sandra Dackow
March of the Meistersingers
Quarter Note = 84
Measure 1 through measure 20



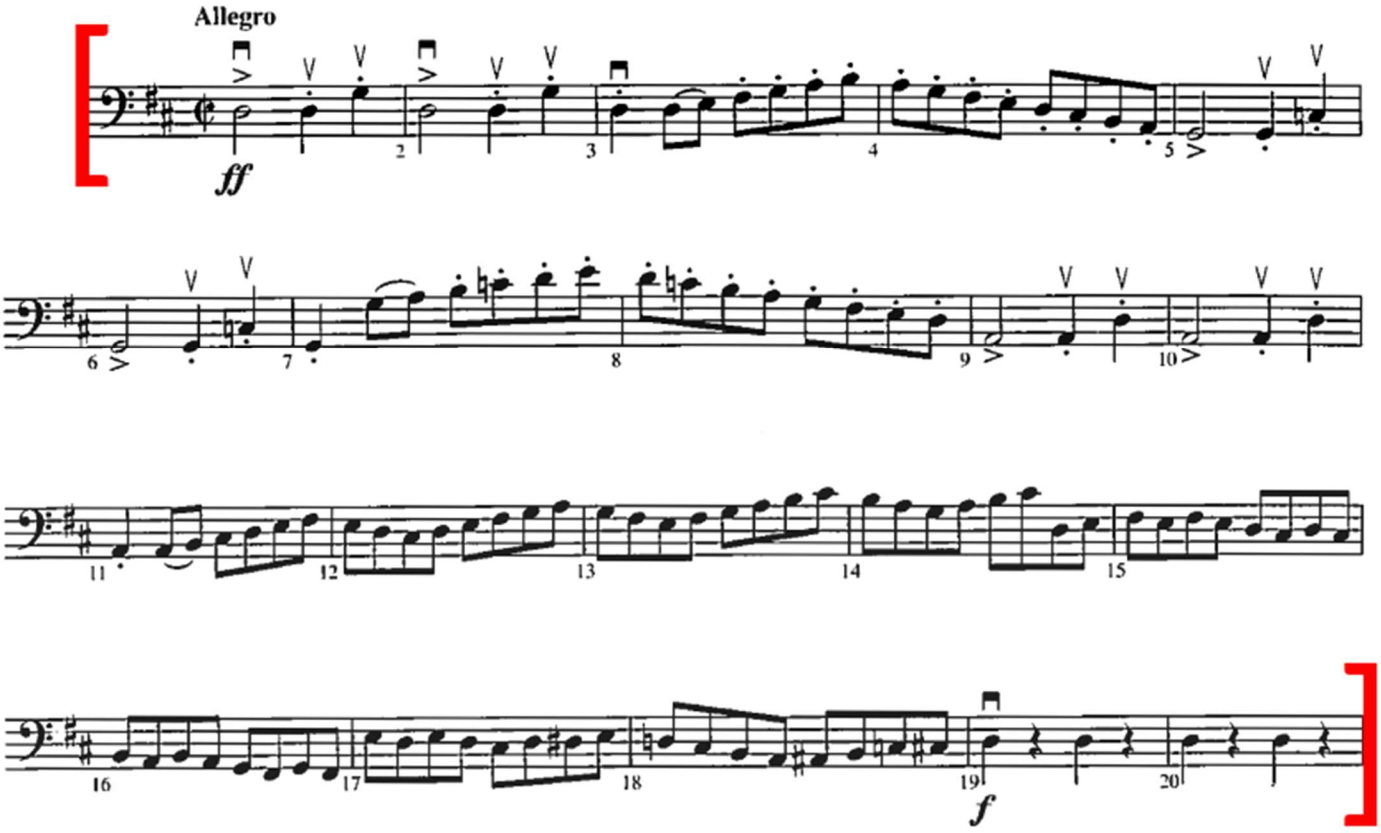
CELLO EXCERPT 2

Joseph Phillips
Fantasia on an Origianl Theme
Quarter Note = 92
Time Signature: 4/4
Measure 14 through measure 34



CELLO EXCERPT 3

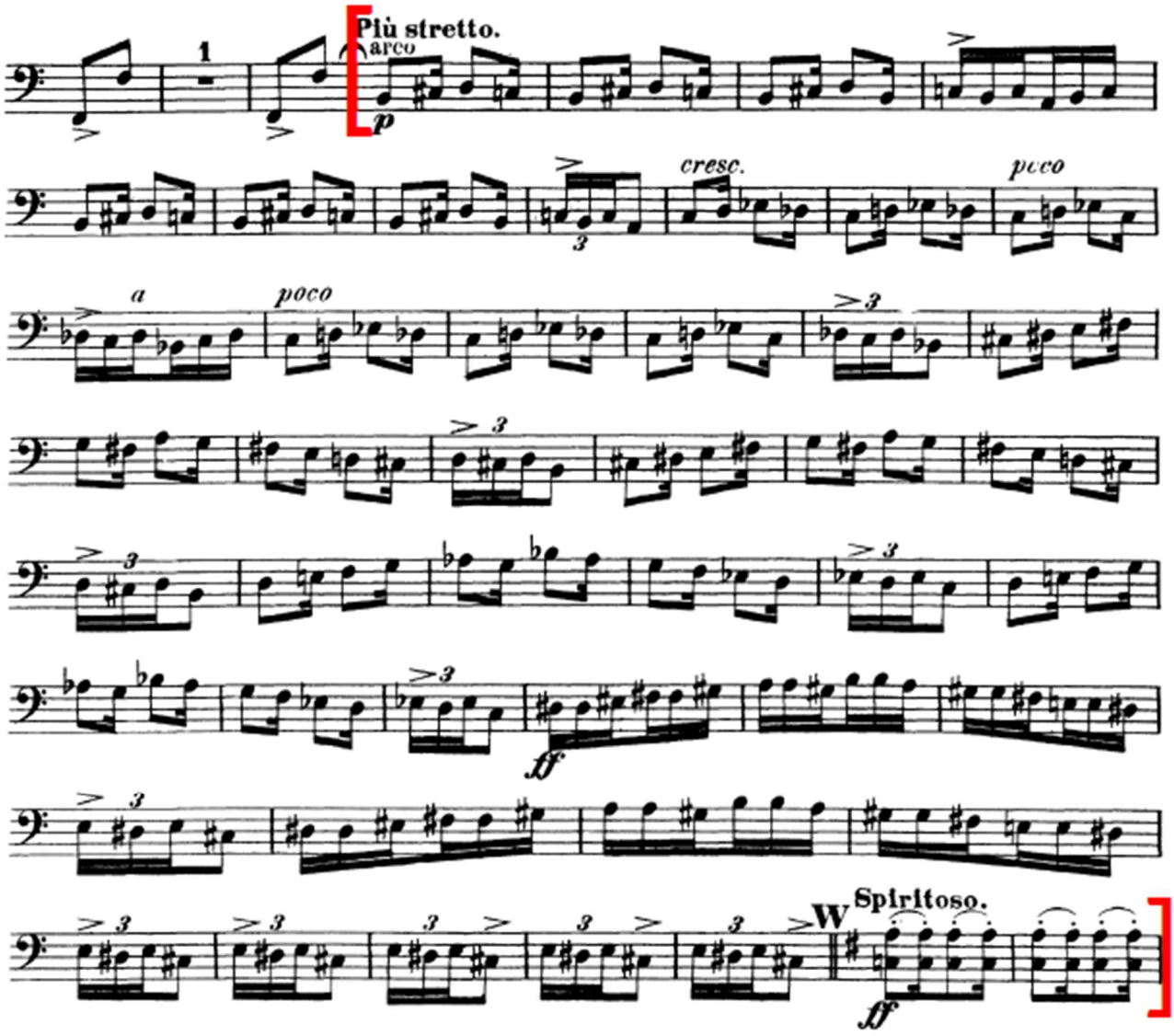
Mikhail Glinka, arr. Robert Sieving
Russlan and Ludmilla
Half Note = 120-126
Measure 1 through measure 20



CELLO EXCERPT 4

Nikolai Rimsky-Korsakov
Scheherazade
Movement 4

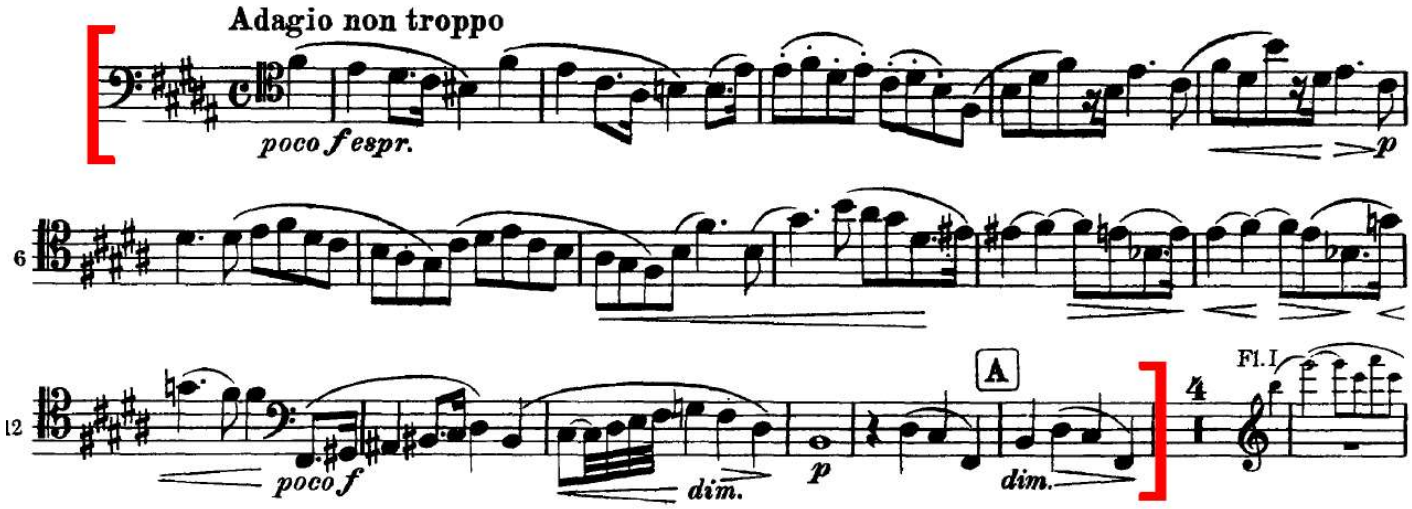
Dotted Eighth = 172-176
Time Signature = 2/8 (6/16,3/8)
Più stretto through 2 after rehearsal W



CELLO EXCERPT 5

Johannes Brahms
Symphony No. 2, Op. 73
Movement 2

Quarter Note = 44 ca.
Time Signature
Measure 1 through measure 17



BASS COMPONENTS

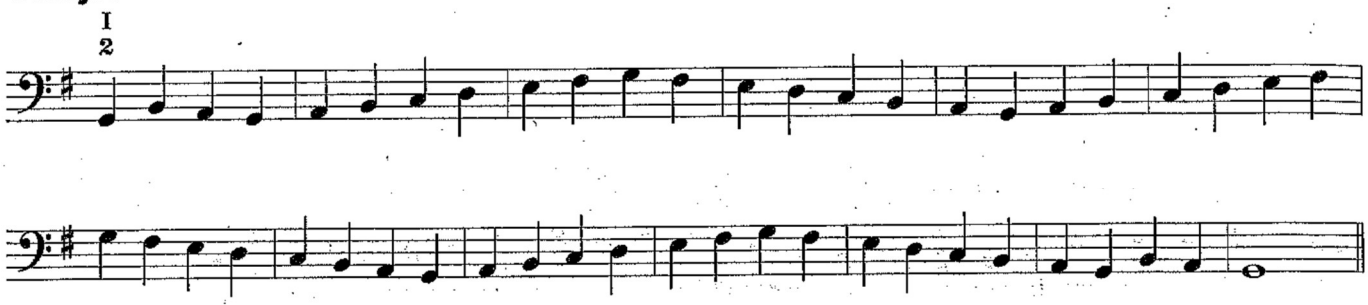
SCALE | ETUDE | EXCERPT

BASS SCALE 1

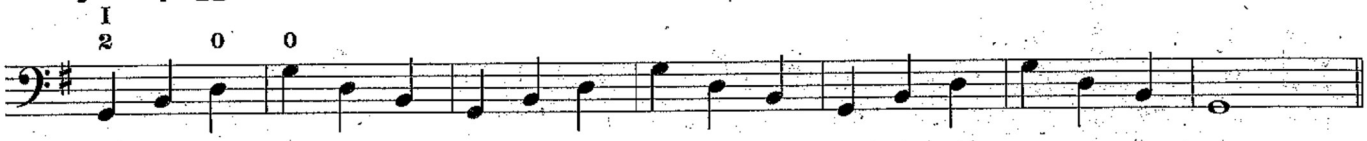
G Major one octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

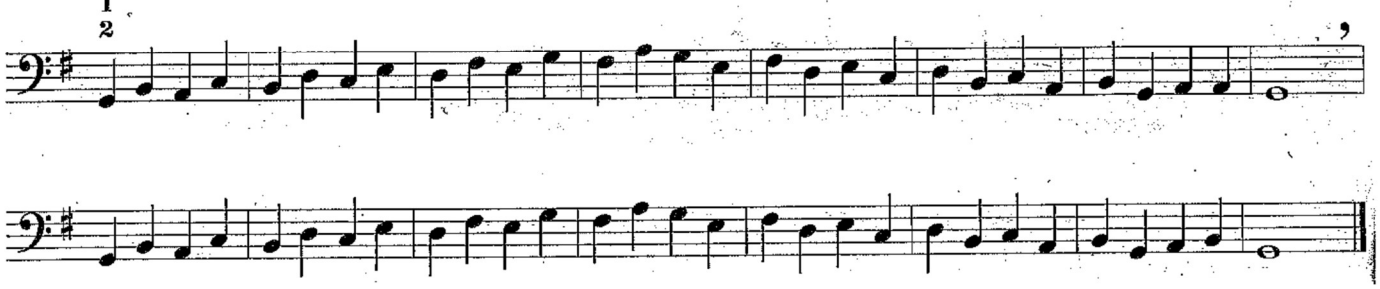
G Major Scale



G Major Arpeggio



G Major in Thirds

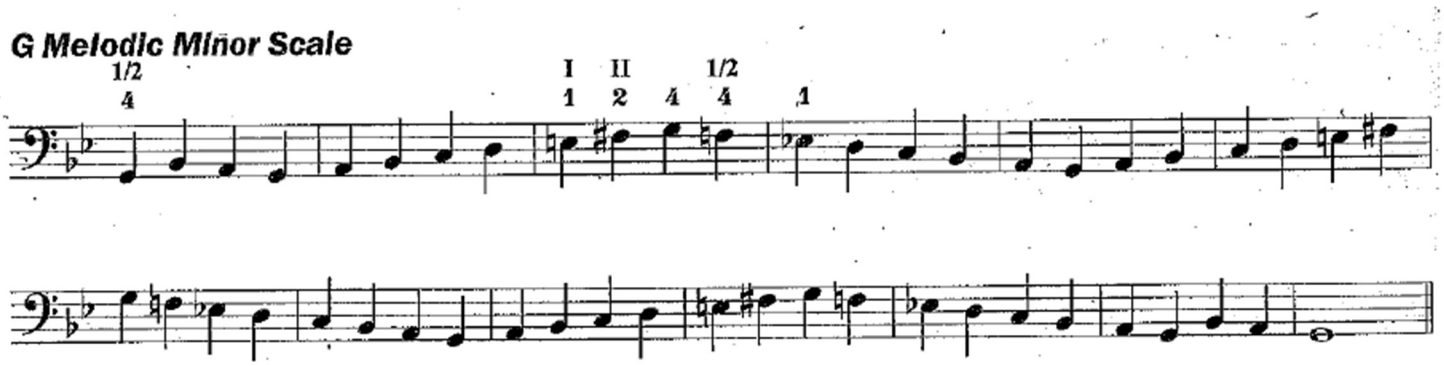


BASS SCALE 2

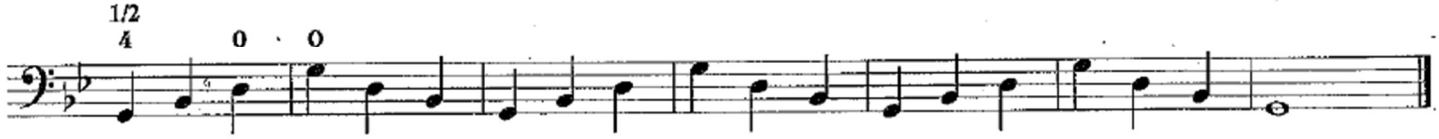
G Melodic minor one octave (play the scale, arpeggio, and scale in thirds)

BPM = 100-120

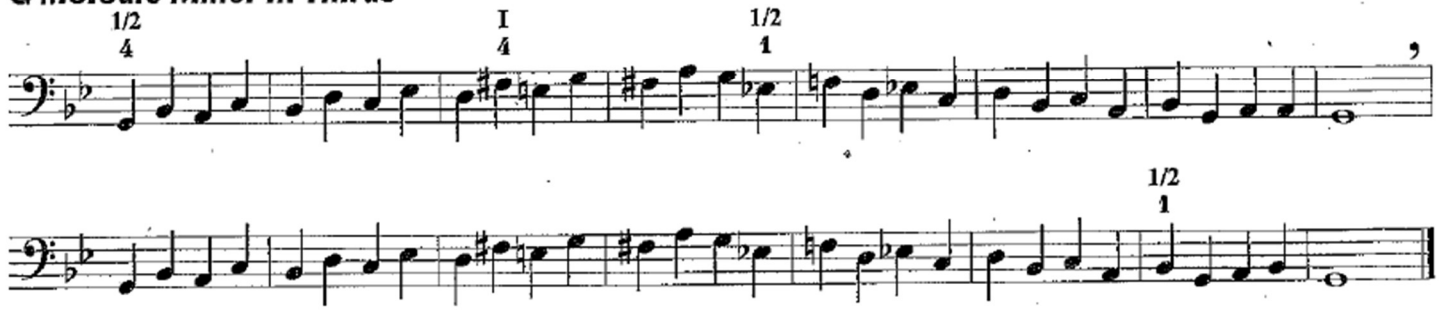
G Melodic Minor Scale



G Minor Arpeggio



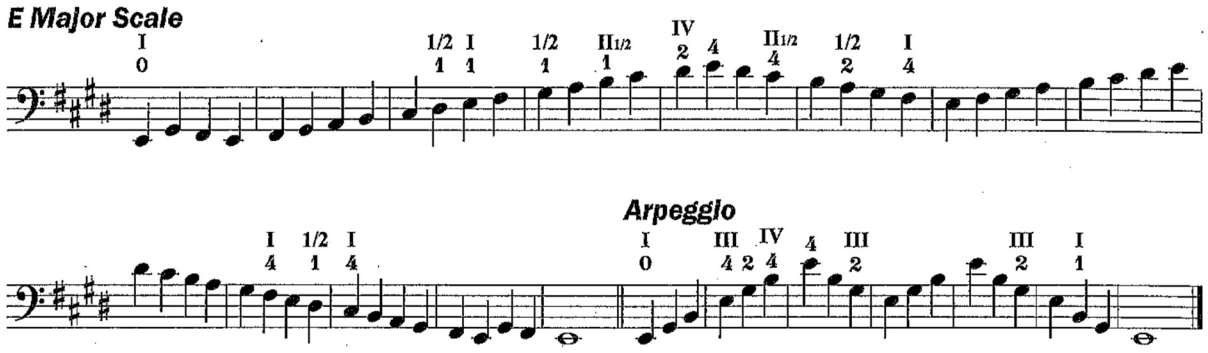
G Melodic Minor in Thirds



BASS SCALE 3

E Major two octave scale (play all of the fingerings, scale and arpeggio)

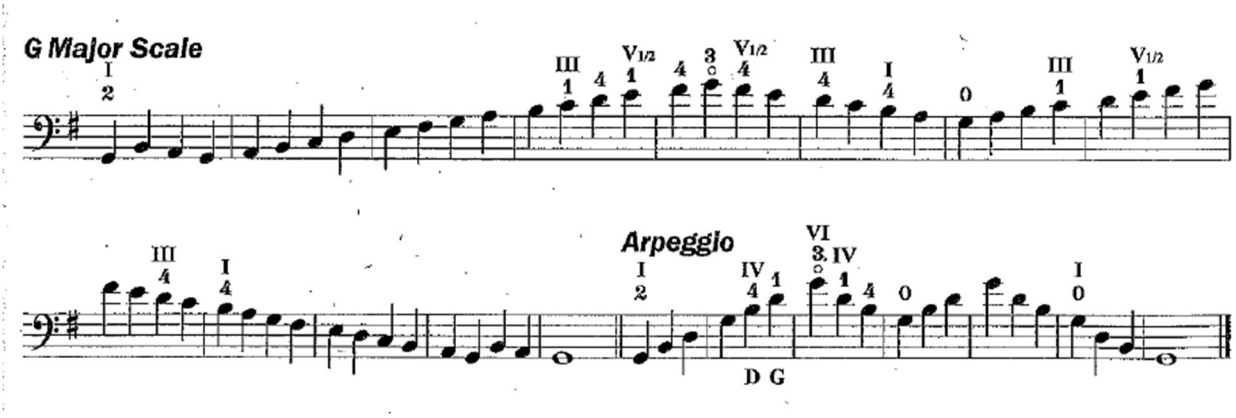
BPM = 100-120



BASS SCALE 4

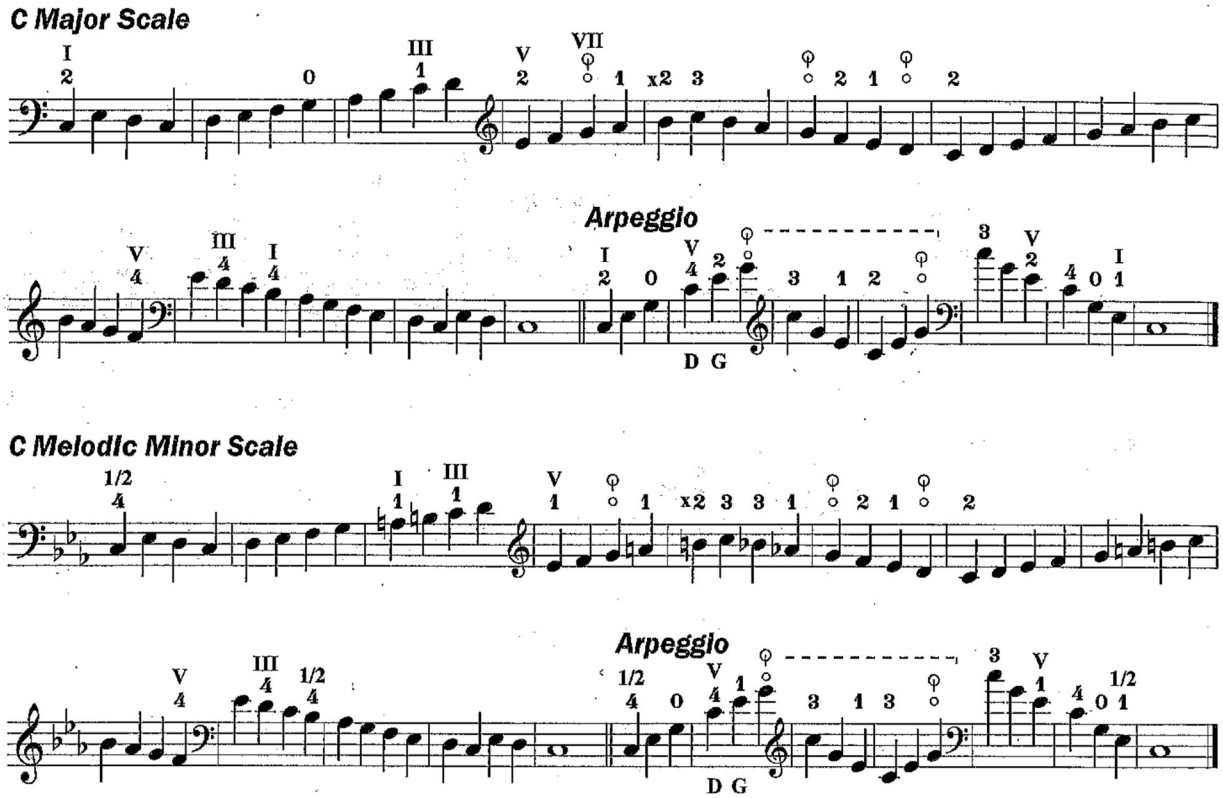
G Major two octave scale (play the scale and arpeggio)

BPM = 100-120



BASS SCALE 5

C Major and Melodic minor two octave scale
(Play the scales and arpeggios) BPM 120+



BASS ETUDES

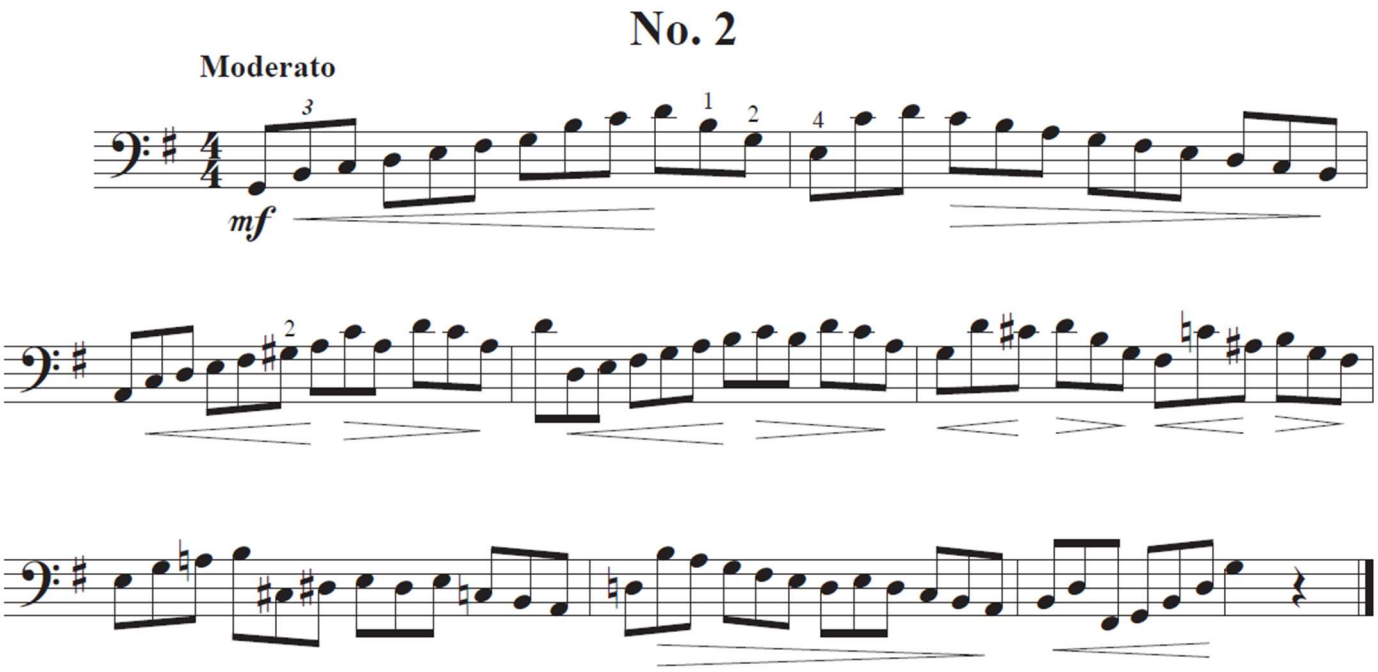
(Choose ONE)

BASS ETUDE 1

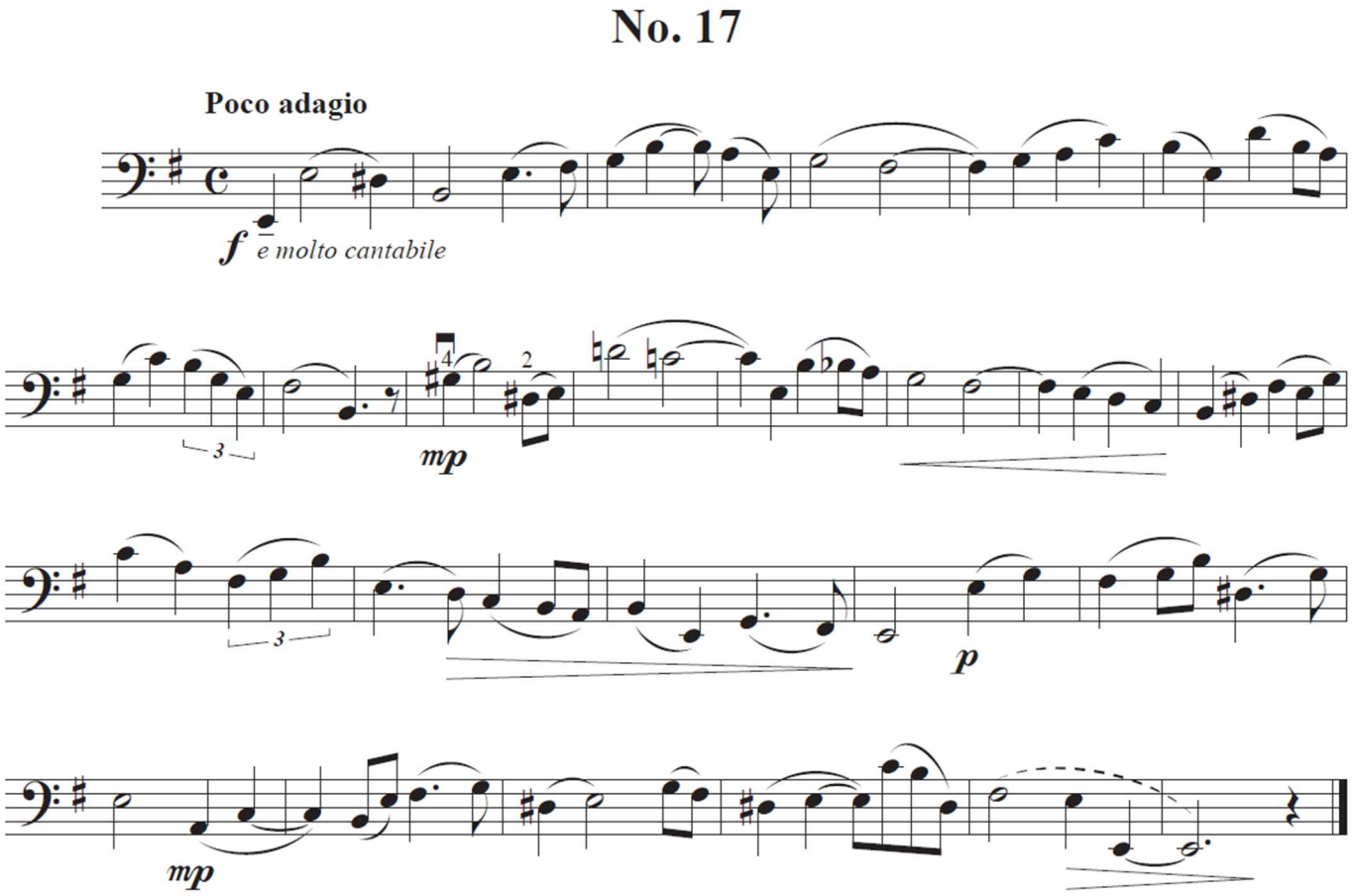
Intermediate Etudes for Double Bass: *Short Studies in the Low Register*

Anthony Scelba

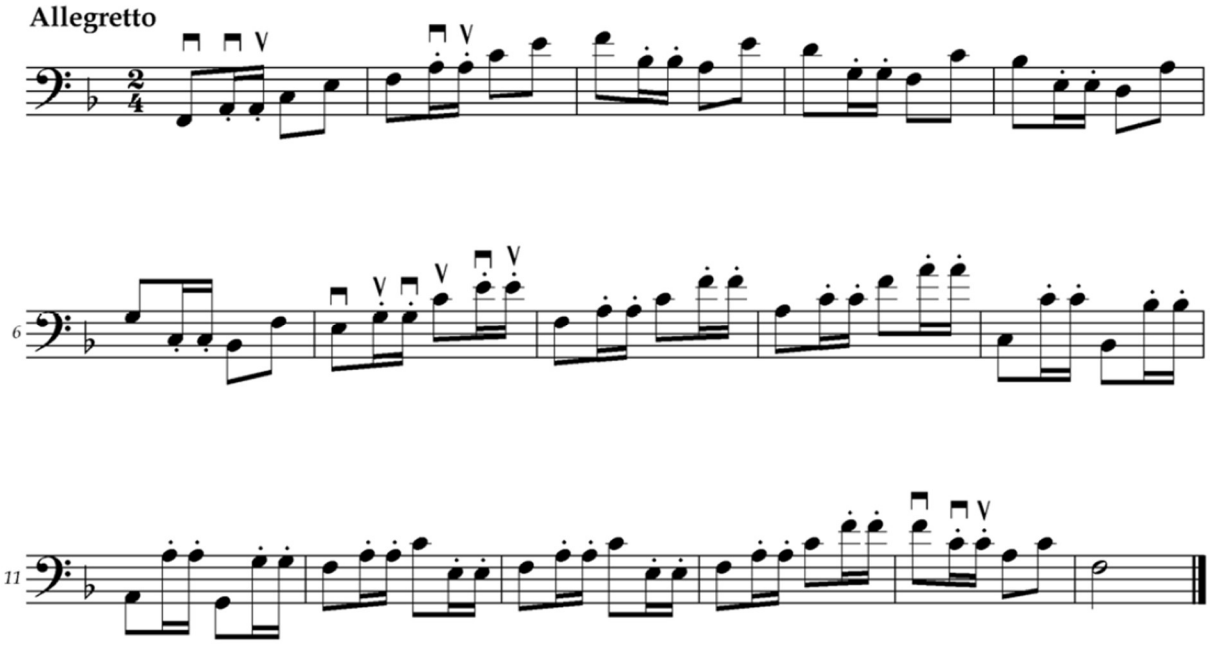
No.2 “Moderato” BPM = 72-90



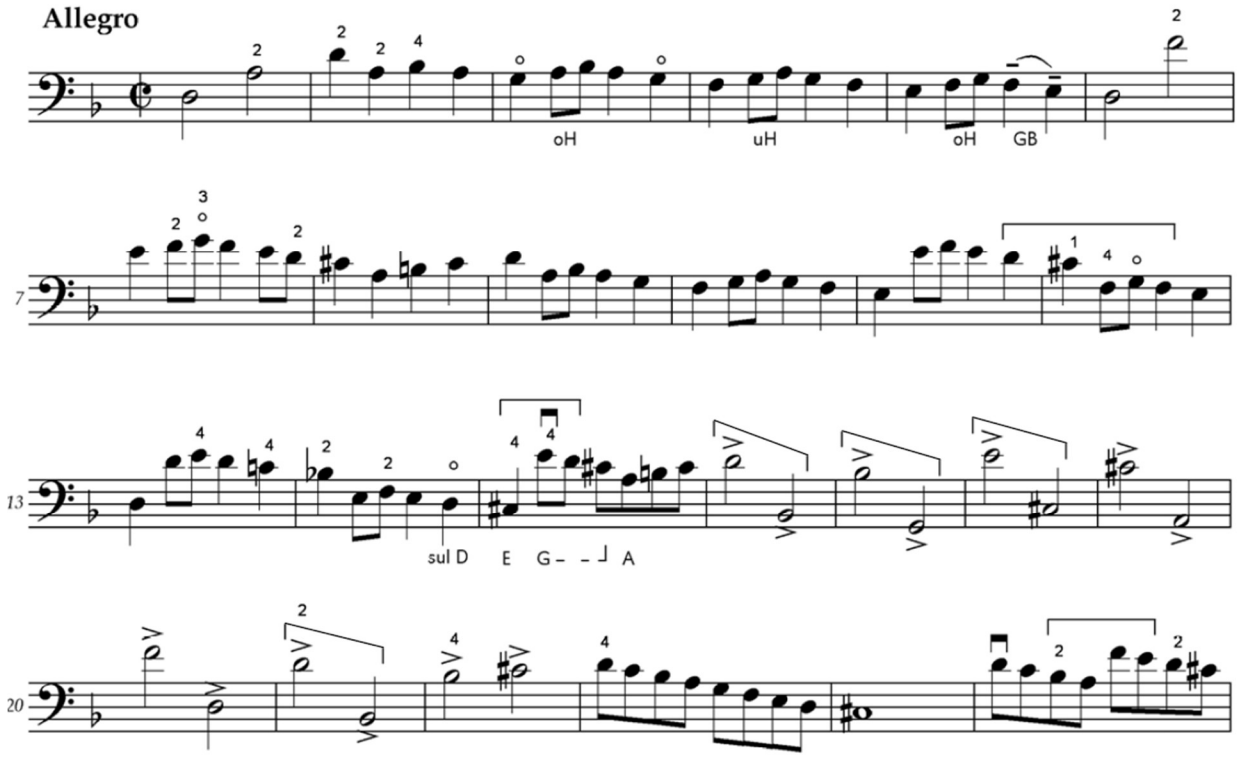
BASS ETUDE 2
Intermediate Etudes for Double Bass: *Short Studies in the Low Register*
Anthony Scelba
No.17 “Poco adagio” BPM = 60-72



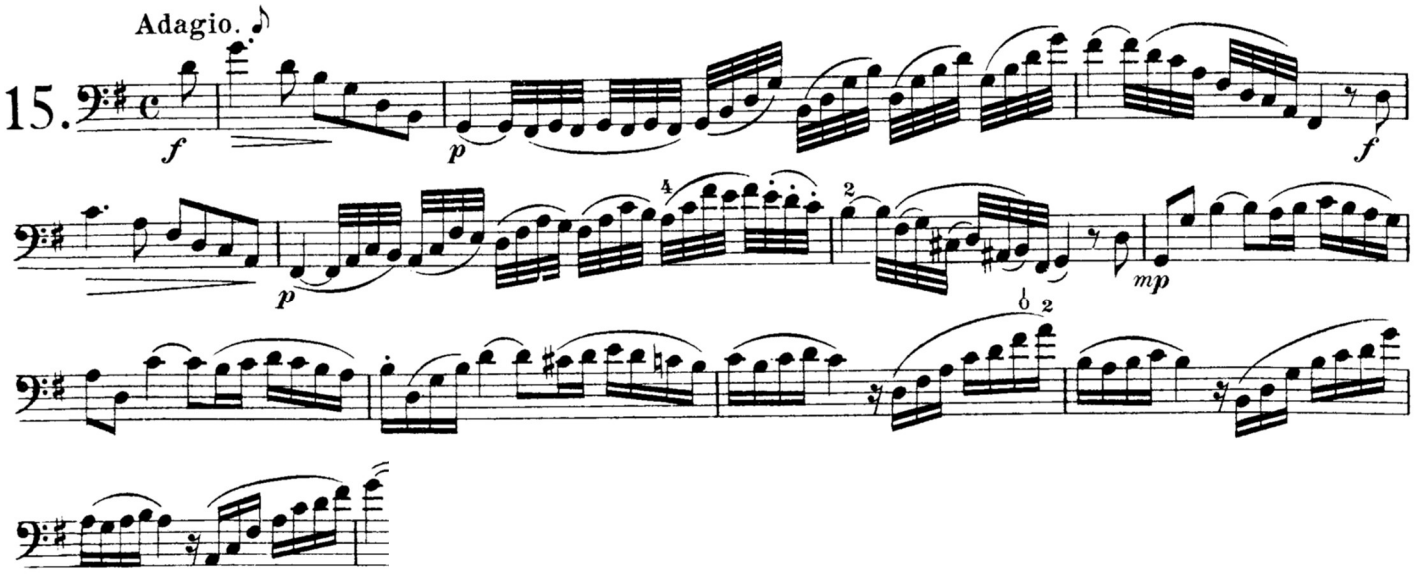
BASS ETUDE 3
30 Etudes for Double Bass
Wenzel Hause
Etude 4 “Allegretto” BPM = 90-110



BASS ETUDE 4
30 Etudes for Double Bass
Wenzel Hause
Etude 2 “Allegro” BPM = 72-85



BASS ETUDE 5
57 Studies for the Double Bass
Storch-Hrabe
No. 15 “Adagio” BPM = eight note 60-72
Reference Recording

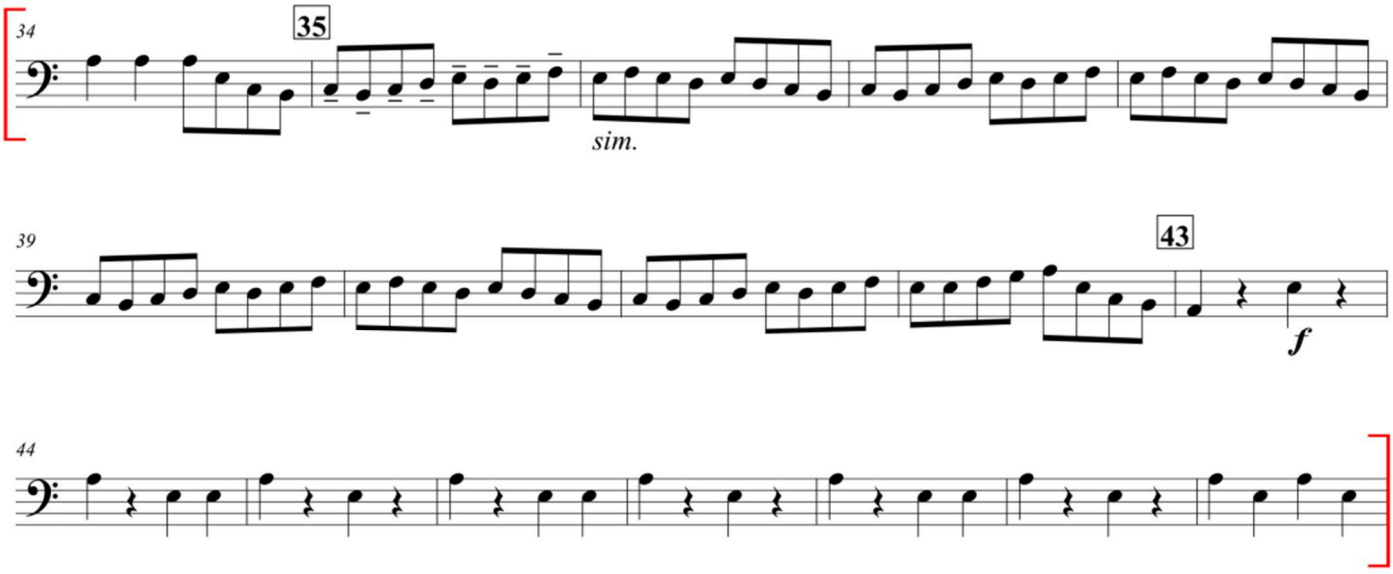


BASS ORCHESTRAL EXCERPTS

(Choose ONE)

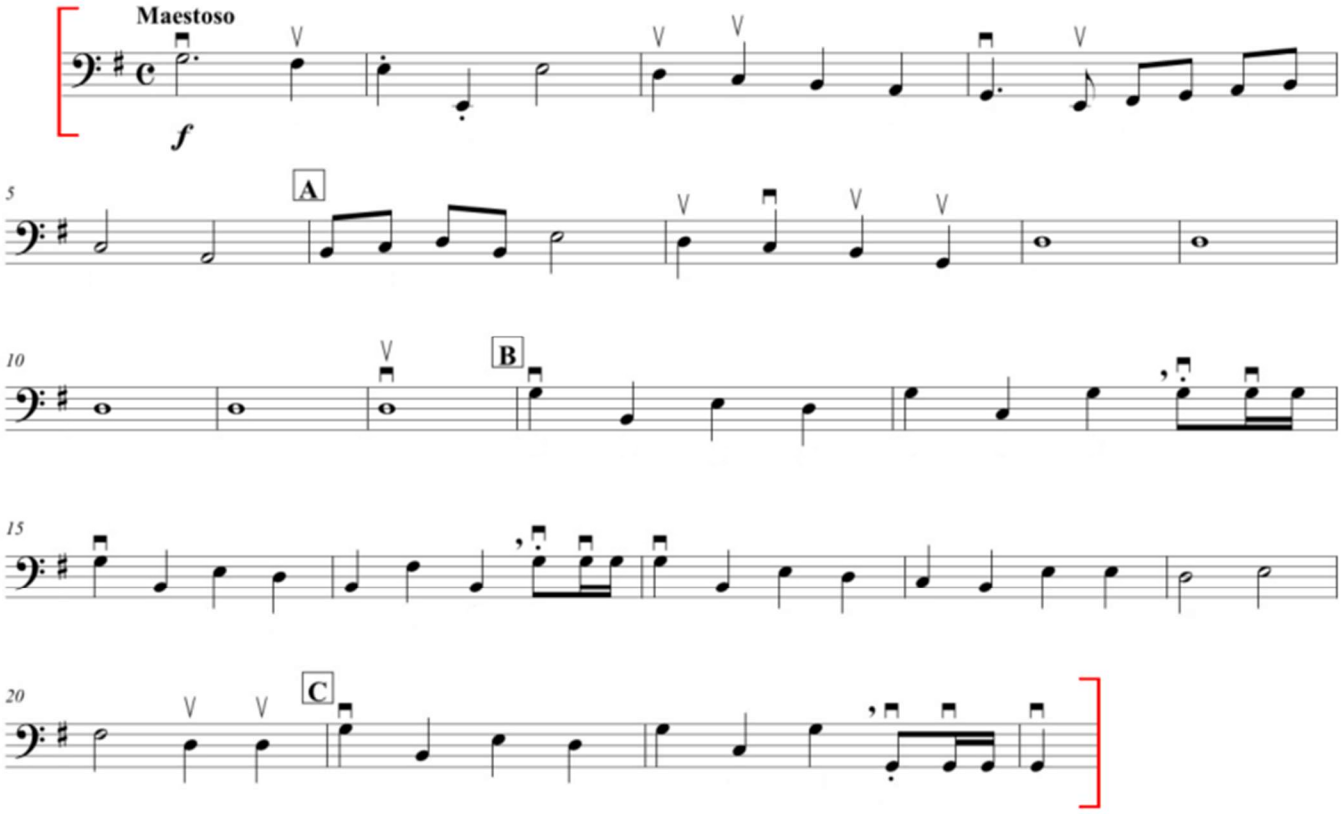
BASS EXCERPT 1

Joseph Phillips
Fantasia on an Origianl Theme
Quarter Note = 92
Time Signature: 4/4
Measure 34 through measure 50



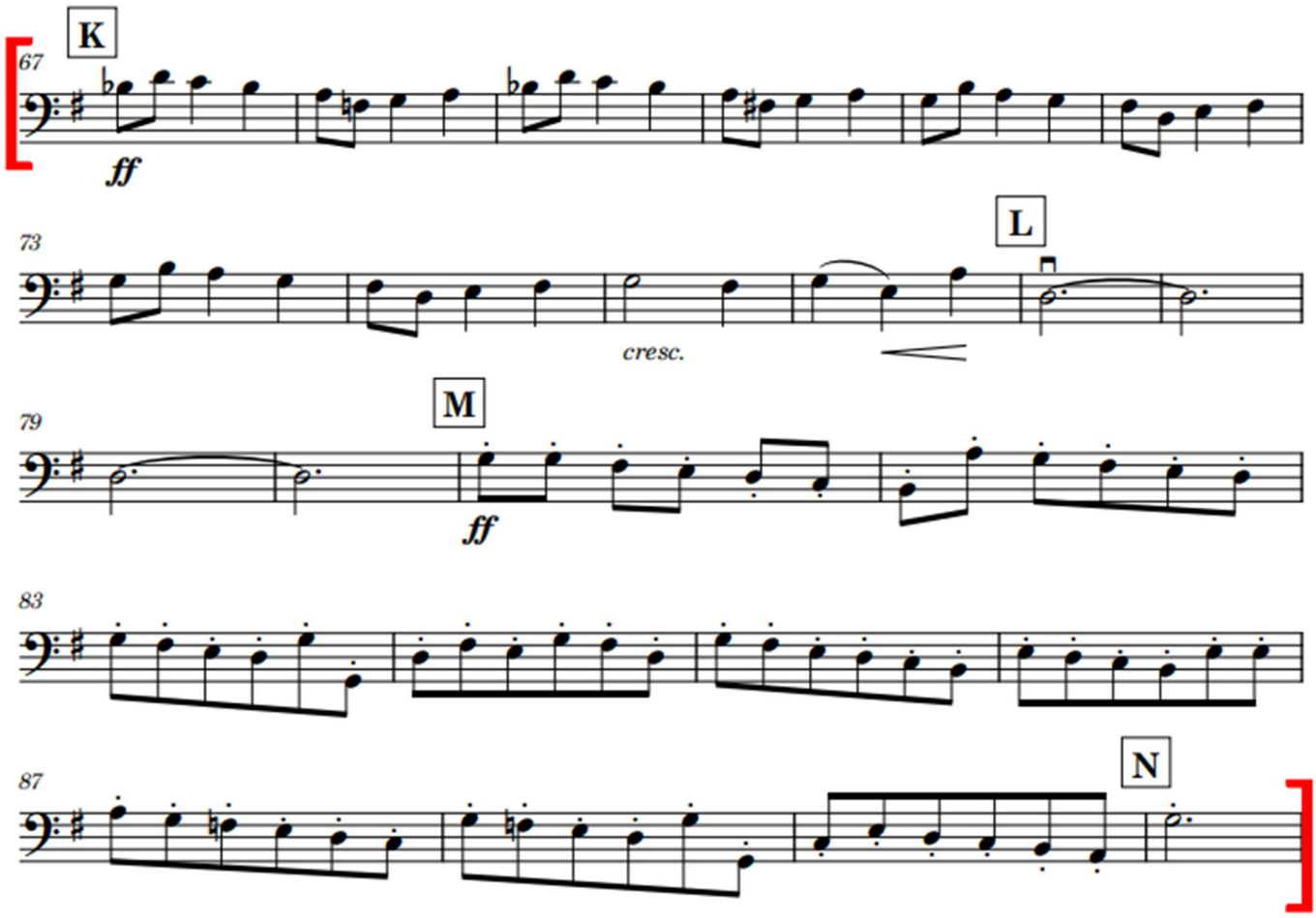
BASS EXCERPT 2

Richard Wagner, arr. Sandra Dackow
March of the Meistersingers
Quarter Note = 84
Measure 1 through downbeat of measure 23



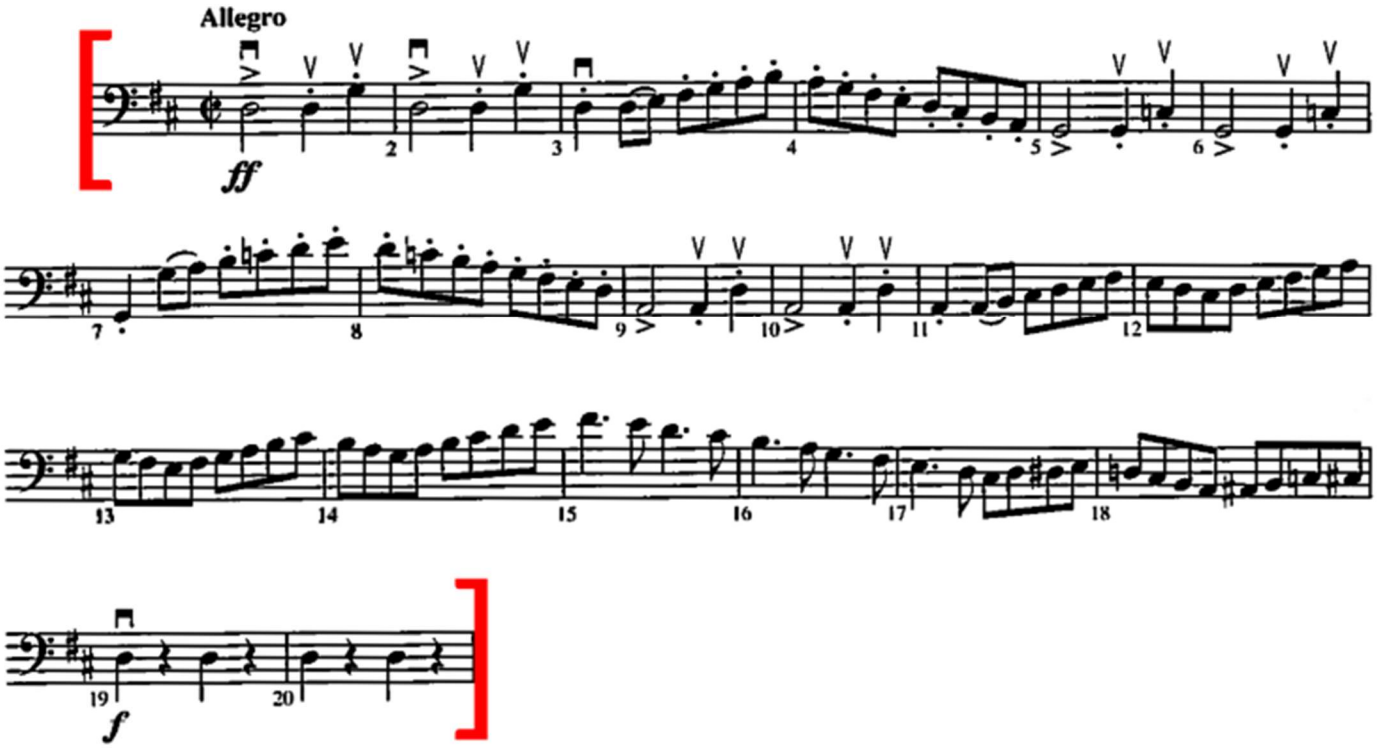
BASS EXCERPT 3

Rimsky-Korsakov, arr. Sandra Dackow
Slava (Glory!)
Quarter Note = 108
Time Signature: 3/4
Measure 67 through 1 measure after N

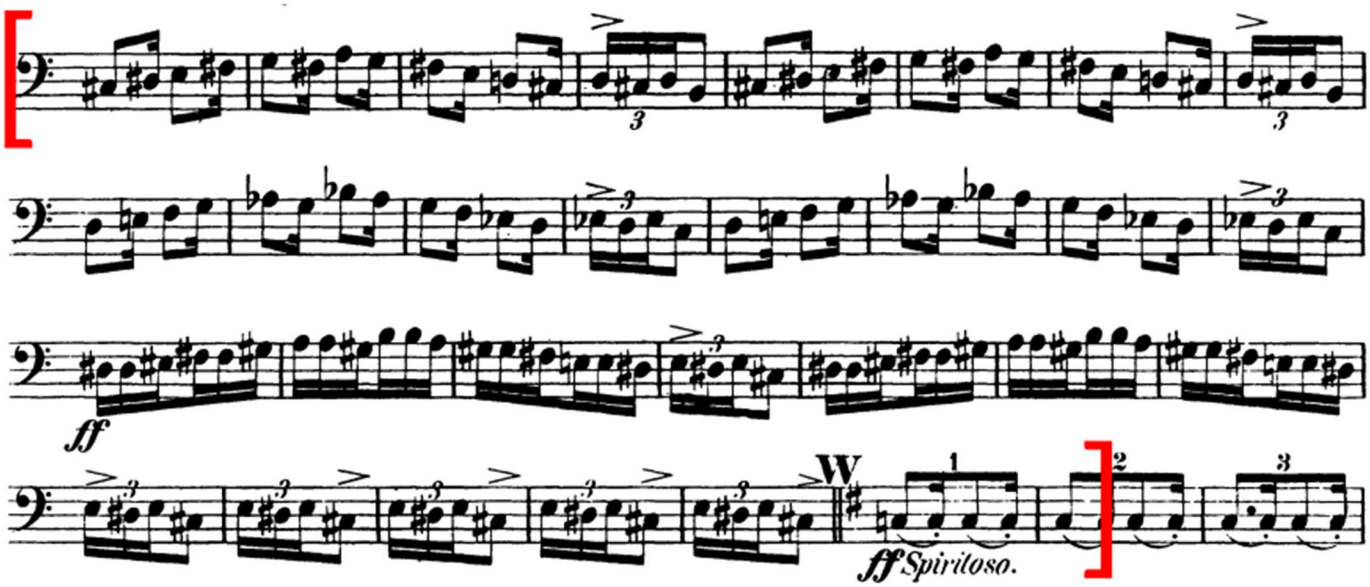


BASS EXCERPT 4

Mikhail Glinka, arr. Robert Sieving
Russlan and Ludmilla
Half Note = 120-126
Measure 1 through measure 20



BASS EXCERPT 5

Nikolai Rimsky-Korsakov
Scheherazade
Movement 4

Dotted Eighth = 168-176 ca.
Time Signature = 2/8 (6/16,3/8)
28 before W through downbeat of 2 after rehearsal W