

STRINGENDO

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From the Editor's Desk

The MD/DC Chapter has been struggling through the past few years with only a few officers at the helm. The current nominal President of the chapter, Bill Hawthorne, has not renewed his membership with the National Office. He has not officially been an ASTA member since February, 1999! In January, 2000, the appointed President-Elect, Dana Shehane, notified the remaining MD/DC board members (Past-President, Secretary/Treasurer, and Editor) of her resignation from her office.

Events of the 1999–2000 season are outlined here. Complete reports will appear in the next issue.

The MD/DC Chapter Annual Meeting was held on Sunday, September 19, 1999, at the home of Past-President Lya Stern. The newly-revised bylaws were accepted and approved. (If I may insert a point of information here, Secretary/Treasurer Anne Marie Shaw reported that only eight members sent in votes, even though *Stringendo*, containing the proposed new bylaws and the voting ballot, was mailed to all 278 members!) Awards were presented to Judith Silverman and Piotr Gajewski for Outstanding Service to Strings, and to Lya Stern for Outstanding Teacher of the Year.

On November 7, 1999, Scott Laird presented a workshop on Zeta electric and MIDI string instruments. The event was held at the home of Dana Shehane.

On January 9, 2000, Dr. Albert Casabona, a medical doctor and violinist, presented a lecture and slide demonstration on “Physical Problems of Performing Artists.” Both of Dr. Casabona’s parents studied with Otokar Ševčík. This event was co-sponsored by the Viola Club and the MD/DC Chapter at the home of Peggy Ward.

The MD/DC Biennial Solo Competition for Strings was held on November 21, 1999, at the University of Maryland, College Park. Competition Chair was Lya Stern. Winners will be announced in the next

issue. The board is proud to announce that one of the winners is a finalist in the National Competition, May 9–14, 2000, in Bloomington, Indiana. During the same time frame in Bloomington, the National Studio Teachers’ Forum will take place. Refer to the national publication *American String Teacher* for complete information on this event. Past-President Lya Stern will lead one of the sessions: “The Certificate Program for Strings.”

Ronald Mutchnik, a Past-President of the MD/DC Chapter, was the Nominating Committee Chair for the 2000 elections. Alexander Starz will be the new MD/DC Chapter President; Melissa Hullman will be the new Secretary/Treasurer. Both officers will begin their duties at the MD/DC Chapter Annual Meeting and Banquet on Sunday, May 28, 2000.

Please plan to attend the Annual Banquet! All MD/DC members should have received letters with information about this event. **If you have not already done so, send in your check for \$16, payable to ASTA MD/DC, to reserve your place.** Checks should be sent to Anne Marie Shaw, Secretary/Treasurer, 6034 Haverhill Ct., Springfield, VA 22152.

This issue of *Stringendo* is devoted exclusively to the Certificate Program. Please be aware that this is a work in progress! Eventually, we hope to have ten levels in place for all string instruments. The listings will continually be subject to change, depending on recommendations by Certificate Program subcommittee members. All of us involved with the Certificate Program hope that you will enjoy your issue!♪

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ASTA WITH NSOA MD/DC Chapter Certificate Program for Strings

The Certificate Program is a framework for the graded development and periodic assessment of the string student's technical and musical progress.

The program provides guidance to the teacher in setting goals and choosing appropriate material. At the same time, it gives new incentives to students to persevere and excel in their instrumental studies. The program defines and sets performance standards for ten levels: elementary through pre-college. Completion of each level is marked by a comprehensive evaluation exam covering scales and arpeggios, an etude, solo repertoire, and sight-reading. As of 2000, the program is available for violin, levels 1–10; viola, levels 1–10; and cello, levels 1–4.

Students earn a Certificate of Achievement as they complete each level. The program is designed to encourage and motivate students, and to recognize their progress. The program is open to students, preschool through adult. Students take the exam appropriate to their level of development regardless of age. Students may enter the program at any level and may skip levels. The teacher must be a member or associate member of ASTA WITH NSOA MD/DC Chapter. Interested teachers not currently affiliated with ASTA, please contact Lya Stern.

Some of the benefits offered to participants are:

- **A graded program that assures a systematic, developmentally logical progression for improving technical and musical skills.**
By preparing for the evaluation exam corresponding to each level, the teacher can plot the student's progress within a more formal structure, creating the setting of a "music school without walls."
- **Periodic evaluation exams — Milestones on**

the path to better playing.

Students need goals and enjoy challenges. A Certificate of Achievement award earned at each level serves as tangible evidence of progress. Students gain confidence as the fruits of their labors are rewarded.

- **Comments of a highly qualified, impartial adjudicator.**

Students get an opportunity to learn from the constructive criticism and suggestions of another teacher.

- **A boost to the prestige and professionalism of the private studio teacher.**

Parents see their child's progress independently validated through the Certificate of Achievement issued by a respected organization such as ASTA WITH NSOA.

Evaluation System

The requirements for each level have been carefully and clearly defined. They are specific enough to set meaningful goals, yet broad enough to accommodate any teaching style (traditional, Suzuki or combination thereof). The requirements are geared for the average student with built-in flexibility for the high-achieving student. The requirements for assessment, along with recommended study material, are described in detail in the following pages.

In order to assure that the Certificate truly reflects progress from level to level, the student's performance must meet certain minimum standards. Each portion of the performance (scale, etude, first and second piece, and sight-reading) is evaluated separately, based on the following criteria: tone, intonation, technique, rhythm, musicality, memo-

rization, and stage presence. A rating of “V” (very good), “S” (satisfactory), or “N” (needs improvement) is given. If there are five or more “Ns” in any category, that portion of the performance must be taken again at a future date to be announced. No retakes will be necessary in sight-reading regardless of rating. In addition, the adjudicator will make written comments on aspects of the student’s technique and musicianship. The adjudicator’s decision is final.

The length of playing time indicates the maximum time per level and is intended as a guide to the teacher in selecting the material. Additional time is allowed for tuning and the adjudicator’s written comments. If the time limit has been exceeded, the adjudicator may interrupt the student in order to stay on schedule.

The completed adjudicator’s evaluation forms will be sent directly to the teacher. Teachers then will distribute and discuss the comments with their students.

Use of Accompanist

The use of an accompanist is optional. There is no extra credit given for this.

Adjudicators and Monitors

There will be one adjudicator per room, carefully selected by the ASTA WITH NSOA MD/DC Chapter Certificate Program Committee. This person will be a respected teacher experienced and knowledgeable in all the levels to be adjudicated and beyond. The adjudicator and monitor will provide a positive atmosphere so that participation will be a pleasant experience for all students.

The 2000 Evaluation Exam

Dates:

Saturday, June 10, 2000 and Sunday, June 11, 2000 (*Each student will play only on one of the dates; date and time assignment will be mailed to teachers.*)

Location:

**Benjamin T. Rome School of Music
Catholic University, Washington, D.C.
Tel: 202-319-5414**

Application deadline: May 15, 2000, postmark.

Exams are offered for:

Violin levels 1–10

Viola levels 1–10

Cello levels 1–4

Application fees:

Levels 1-4 \$15

Levels 5-6 \$18

Levels 7-8 \$22

Levels 9-10 \$28

We will try to accommodate special requests in scheduling. Please don’t call, just be sure to write your request on the application.

Student must have original music. Photocopies will be permitted when the music is out of print.

Student must currently study with a member of ASTA WITH NSOA MD/DC Chapter. (To join ASTA WITH NSOA, please contact Lya Stern.)

Teachers entering students will be asked to serve as monitors, or to do some clerical work.

Teachers please collect all fees and application forms. Make one check payable to ASTA WITH NSOA MD/DC Chapter. Send checks and forms to Lya Stern.

**We encourage maximum participation from each studio
for the benefit of all students**

ASTA WITH NSOA MD/DC Chapter Certificate Program for Strings 2000

APPLICATION FORM

Application deadline: May 15, 2000, postmark

Instrument _____ Level _____
Name of Student _____
Address _____
Phone _____

Are you using an accompanist? Yes _____ No _____
Accompanist's name _____

Works to be performed:

1. Title _____	mvt _____	Composer _____	Time _____
2. Title _____	mvt _____	Composer _____	Time _____
3. Title _____	mvt _____	Composer _____	Time _____
4. Title _____	mvt _____	Composer _____	Time _____
5. Scales _____			

Name of Teacher _____
Address _____
Phone _____

Preferred times for helping as a monitor or as needed _____

I understand the rules governing this event. My students and their parents have also been apprised of the rules.

Teacher's signature _____

Send applications to:

Lya Stern
Certificate Program
7012 Hopewood Street
Bethesda, MD 20817
Tel: 301-320-5618
Fax: 301-320-2694

*Please photocopy additional applications as needed.
Write any special scheduling requests below.*

ASTA WITH NSOA MD/DC Chapter Certificate Program for Strings

Report on the June 1999 Exams

by Lya Stern

The Certificate Program was in its second year in June 1999. Over 140 students, from age five to adult, participated in the assessment exams at the Benjamin T. Rome School of Music, Catholic University, Washington, D.C.

The following teachers entered students: Pat Braunlich, Phyllis Freeman, Amy Horman, Peggy Ward, Judy Shapiro, Anne Marie Shaw, Dana Shehane, Judy Silverman, Lya Stern, Cynthia Swiss, Margy Wright, John Velsey, and Eleanor Woods.

The adjudicators, one per room, were: Mary Findley, Rebecca Henry, Caroline Levy, Ronald Mutchnik, David Salness, and Linda Smith.

The program was initiated by Lya Stern while serving as MD/DC Chapter President, and was put together with the help of three subcommittees, comprised of well-known local teachers. The Violin/Viola Standards and Curriculum Subcommittee was chaired by Margaret Wright, head of the string department at the Levine School of Music. Members included Elsa Brandt, Lisa Cole, Judith Shapiro, Ronald Mutchnick, and Lya Stern. The Cello Subcommittee was chaired by Cecylia Barczyk, recording artist and Professor of Cello at Towson State University. Members included Denise Setny Nathanson and Bai Chi Chen. The Administration Subcommittee was chaired by Eleanor Woods, MTNA certified violin teacher. Members included Grace Boeringer, Pat Braunlich, Judy Silverman, Cathy Stewart, and Lya Stern. In addition, valuable review and editing was provided by Margaret Motter Ward, former chapter President, and Lorraine Combs, *Stringendo* Editor.

We have received glowing reports from teachers,

parents, and last but not least—students who “voted” by practicing and playing so well. Discussions with participating teachers yielded the following:

- The curriculum guidelines were extremely helpful.
- Feedback from students indicated the exams helped them: 1) in understanding the acceptable standards for various levels, and 2) in setting future goals to assure maximum progress.
- Teachers gained courage to expect and demand more of their students.
- Hearing students, other than one’s own, while acting as monitors, helped teachers get another perspective on how one teaches and how to do better.
- With each passing year, participation becomes easier and the rewards multiply.
- It’s a win-win situation for all lucky enough to be involved.
- The students’ playing proved that preparing for the assessment exams really does assure technical and musical growth.



ASTA WITH NSOA MD/DC Chapter
Certificate Program for Strings

Performance Requirements
and
Suggested Curriculum
for 2000



Violin Levels 1–10



Viola Levels 1–10



Cello Levels 1–4

VIOLIN - LEVEL 1

Requirements

Maximum playing time: 5 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale and tonic arpeggio in D or A, starting on open string.
2. Two-octave major scale and tonic arpeggio in G.

Bowing for scales: separate bows and slur 2.

Bowing for arpeggios: separate bows.

Use whole bows on all.

• Etudes and/or Pieces:

Two total, showing different skills. At least one of the two must have 16 or more measures without repeats.

Memorized.

• Sight-reading:

One octave range.

G, D, or A Major.

Meters: 4/4 and 2/4.

Note values: ♩ and ♪

High second finger only.

Separate bows.

Recommended goals for Level 1:

Good posture and position.

Good intonation and correct rhythm.

Use of four fingers and four strings.

Bowings: whole bows, legato, détaché, staccato.

Awareness of bow division.

Meters: 4/4, 3/4, 2/4.

Examples of Music Suitable for This Level

Scale Books:

Herfurth: A Beginning Scale Book (Boston)

Whistler/Hummel: Elementary Scales and Bowings (Rubank)

Etudes and Pieces:

Applebaum: Early Etudes for Strings (*violin book*) (Belwin)

Applebaum: First Solos From the Classics (Schirmer)

Applebaum: Building Technic with Beautiful Music, Bk. 1 (Belwin)

Avsharian: Fun With Basics (Shar)

Avsharian: Mississippi Hot Dog Happy Hamburger Band (Shar)

Avsharian: Songs For Little Players (Shar)

Avsharian: More Songs for Little Players (Shar)

deKayser: Violin Playtime, Bk. 1 (Faber)

Duncan: Solo Pieces For The Beginning Violinist (Mel Bay)

Etling: Solo Time For Strings (Etling)

O'Reilly: Fiddle Rhythms (Kjos)

Rose: Fiddlers 10 (Novello)

Suzuki: Violin School, Vol. 1, Nos. 12–17 (Summy-Birchard)

Suggestions for additional material:

Avsharian: Fun With Rhythm (Shar)

Ayola: Winning Rhythms (Kjos)

Croft: Violin Theory for Beginners, Bk. 1 (Southern)

VIOLIN - LEVEL 2

Requirements

Maximum playing time: 8 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale and tonic arpeggio in B \flat (lower octave) or F.
2. Two-octave major scale and tonic arpeggio in G, A, or C.
3. One-octave melodic minor scale and tonic arpeggio in D.

Bowing for scales: slur 2.

Bowing for arpeggios: separate bows.

Use whole bows on all.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized.

One piece should be no less than one page long.

• Sight-reading:

Two-octave range.

G, D, or A Major.

Meters: 4/4, 3/4, 2/4.

Note values: \circ , ♩, ♪, ♫, plus ♯.

High second finger.

Separate bows.

Recommended goals for Level 2:

Good posture and position, clear tone, good intonation, correct rhythm.

Use of four fingers and four strings.

Bowings: legato, détaché, staccato.

Meters: 4/4, 3/4, 2/4.

Use of bow division.

Simple dynamic contrast.

Examples of Music Suitable for This Level

Scale Books:

Brown: 2-Octave Scales and Bowings (Ludwig)

Flor: Scales for the Violin (Boston)

Hrimaly: Scale Studies (Schirmer)

Etudes:

Doflein: The Doflein Method, Vols. 1 and 2 (Schott)

Herfurth: A Tune a Day String Method, Violin Bk. 2 (Boston)

Wohlfahrt: Studies, Op. 45, Nos. 1–30 (Schirmer)

Wohlfahrt/Aiqouni: Foundation Studies, Bk. 1 (Fischer)

Applebaum: Building Technique with Beautiful Music Vol. II (Belwin)

Pieces:

Applebaum: First Solos from the Classics (Schirmer)

Applebaum: 20 Progressive Solos for String Instruments (Belwin)

deKayser: Violin Playtime, Bks. 2 and 3 (Faber)

Duncan: Solo Pieces for the Beginning Violinist (Mel Bay)

Elgar: 6 Very Easy Pieces in First Position (Bosworth)

Silverman: Kid Fiddle (Mel Bay)

Suzuki: Violin School, Vol. 1: (*Minuet 2 and Gossec: Gavotte*) (Summy-Birchard)

Suzuki: Violin School, Vol. 2: (Summy-Birchard)

Suggestions for additional material:

Ayola: Winning Rhythms (Kjos)

Croft: Violin Theory for Beginners, Bk. 1 (Southern)

VIOLIN - LEVEL 3

Requirements

Maximum playing time: 10 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 50–60.

All memorized.

Student chooses one from each category:

1. Two-octave major scale and tonic arpeggio in A, B \flat , C, or D. Shifting or fixed position.
2. One-octave major scale and tonic arpeggio in A \flat (lower octave), E \flat , or E.
3. One-octave melodic minor scale and tonic arpeggio in G, D or A. Start on open string.

Bowing for scales: slur 2 or 4.

Bowing for arpeggios: slur 2 for one octave; slur 2 or 3 for two octaves.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A movement from a sonata or a concerto counts as one piece.

• Sight-reading:

Two-octave range.

G, D, A, or F Major.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values: \circ , ♩, ♪, ♫, ♬, ♮, plus ♯.

Slur two notes, if marked in music.

Recommended goals for Level 3:

Good posture, position, intonation, rhythm, and tone.

Bowings: legato, détaché, staccato and martelé.

Use of bow division.

Dynamics: crescendo and diminuendo.

Beginning of vibrato on longer notes.

Examples of Music Suitable for This Level

Scale Books:

Brown: 2-Octave Scales and Bowings (Ludwig)

Flor: Scales for the Violin (Boston)

Hrimaly: Scale Studies (Schirmer, Fischer)

Etudes and Technical Studies:

Doflein: The Doflein Method, Vols. 2 and 3 (Schott)

Kayser: 36 Elem. and Prog. Studies, Op. 20, Nos. 1–12 (several editions)

Levenson: 50 Selected Studies in First Position (Presser)

Ševčík: School of Bowing, Op. 2, Part 1 (Schirmer)

Trott: Melodious Double Stops, Bk. 1 (Schirmer)

Wohlfahrt: Studies, Op. 45 (Schirmer)

Wohlfahrt: Studies, Op. 74 (Schirmer)

Wohlfahrt/Aiqouni: Foundation Studies, Bks. 1 and 2 (Fischer)

Pieces:

Student Concertos and Concertinos by Huber, Kuchler, Millies, Perlman, Rieding, Seitz, etc. (various editions)

Applebaum: 20 Progressive Solos for String Instruments (Belwin)

Bohm: Perpetuo Mobile, from “Little Suite” No. 6 (Fischer)

Dancla: 12 Easy Fantasias on Celebrated Melodies, Op. 86 (Fischer)

Kroll: Donkey Doodle (Schirmer)

Nagy: Tzigany (Ludwig)

Suzuki: Violin School, Vol. 3 (Summy-Birchard)

Suggestions for additional material:

Ayola: Winning Rhythms (Kjos)

Croft: Violin Theory for Beginners, Bks. 1 and 2 (Southern)

Errante: The Third Position (Boston)

Herfurth: A Tune a Day String Method, Violin Bk. 3 (Boston)

Starer: Rhythmic Training (MCA)

Whistler: Introducing the Positions, Vol.1 (Rubank)

VIOLIN - LEVEL 4

Requirements

Maximum playing time: 15 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–70.

All memorized.

Student chooses one with shifting and one in fixed position:

1. Two-octave major scale and tonic arpeggio in A^b, E^b, E, or F.

Student chooses one. Play both melodic and harmonic versions:

2. Two-octave minor scale and tonic arpeggio in G, D, or A.

Student plays:

3. Two-octave G chromatic scale. Slur 2.

Bowing for scales: slur 4.

Bowing for arpeggios: slur 3.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading:

Two-octave range.

Keys up to two sharps and two flats.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values may include ♩ plus 7

Slurs of two, three and four notes.

Mainly first position. May include one shift to third position.

Recommended goals for Level 4:

Good posture, position, intonation, rhythm, and tone.

Accented strokes, lifts, beginning spiccato.

Playing in third position.

Expressive playing through phrasing and dynamics. Vibrato used in pieces.

Examples of Music Suitable for This Level

Scale Books:

Barber: Three Octave Scales (Preludio)

Brown: 2-Octave Scales and Bowings (Ludwig)

Flesch: Scale System (Fischer)

Hrimaly: Scale Studies (Schirmer)

Etudes and Technical Studies:

Doflein: The Doflein Method, Vol. 4 (Schott)

Kayser: 36 Elem. and Prog. Studies, Op. 20 (International)

Ševčík: School of Bowing, Op. 2, Part 1 (Schirmer)

Trott: Melodious Double Stops, Bks. 1 and 2 (Schirmer)

Whistler: Preparing for Kreutzer, Vol. 1 (Rubank)

Wohlfahrt: Studies, Op. 74, Bks. 1 and 2 (Schirmer)

Wohlfahrt/Aiqouni: Foundation Studies, Bk. 2 (Fischer)

Pieces:

Student Concertos and Concertinos by Huber, Kuchler, Millies, Perlman, Rieding, Seitz, Telemann, Vivaldi (various editions)

Avsharian: Fun with Solos (Shar)

Ernst: Gypsy Dance (Fischer)

Mollenhauer: Boy Paganini (Fischer)

Mollenhauer: Infant Paganini (Fischer)

Suzuki: Violin School, Vol. 4 (Summy-Birchard)

Ten Have: Bolero (Bosworth)

Unger: Ashokan Farewell (Mel Bay)

Suggestions for additional material:

Croft: Violin Theory for Beginners Bk. 2 (Southern)

Schradieck: School of Violin Technics, Bk. 1 (Schirmer)

Ševčík: Preparatory Trill Studies, Op. 7 (Schirmer)

Starer: Rhythmic Training (MCA)

Whistler: Developing Double Stops (Rubank)

Whistler: Introducing the Positions, Vols. 1 and 2 (Rubank)

VIOLIN - LEVEL 5

Requirements

Maximum playing time: 15 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Two-octave major scale in A^b, B, D^b, E^b, E, or F. Slur 8.
2. Three-octave major scale in G, A, B^b, or C. Slur 3 or 4.
3. Two-octave minor scale (play both melodic and harmonic versions) in G, A, B, or D. Slur 4.
4. Two-octave G chromatic scale. Slur 2.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: slur 3 or 4.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and three flats.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values may include ♩ plus ♪

Slurs of two, three and four notes.

Mainly first position, with some shifts to third position.

Recommended goals for Level 5:

Expressive playing through phrasing, dynamics and vibrato.

More extended use of shifts and playing above first position.

More use of off-string bowing.

Examples of Music Suitable for This Level

Scale Books:

Barber: Scales for Advanced Violinists (Preludio)

Brown: 2-Octave Scales and Bowings (Ludwig)

Flesch: Scale System (Fischer)

Hrimaly: Scale Studies (Schirmer)

Etudes and Technical Studies:

Doflein: The Doflein Method, Vols. 4 and 5 (Schott)

2 Dont: 30 Progressive Exercises, Op. 38 (for violins) (Schirmer)

Hoffman: Double Stop Studies, Op. 96 (Boston)

Kayser: 36 Elem. and Prog. Studies, Op. 20 (International)

Schradiack: School of Violin Technics, Bk. 1 (Schirmer)

Ševčík: School of Bowing, Op. 2, Part 1 (Schirmer)

Ševčík: Shifting the Position, Op. 8 (Schirmer)

Ševčík: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)

1 Ševčík: Preparatory Trill Studies, Op. 7, Part (Schirmer)

Suzuki: Position Etudes (Summy-Birchard)

Suzuki: Quint Etudes (Summy-Birchard)

Trott: Melodious Double Stops, Bks. 1 and 2 (Schirmer)

Whistler: Developing Double Stops (Rubank)

Whistler: Preparing for Kreutzer, Vols. 1 and 2 (Rubank)

2 Wohlfahrt/Aiqouni: Foundation Studies, Bk. (Fischer)

Pieces:

- Accolay: Concerto No. 1 in Am
(International)
- Albinoni: Concerto in G, Op. 5, No. 4
(Kunz)
- Barber (*ed.*): Solos for Young Violinists, Vol. 2
(Summy-Birchard)
- Bohm: Introduction & Polonaise (Fischer)
- Borowski: Adoration (Presser)
- Corelli: Sonatas, Op. 5, Vol. 2, Nos. 7–11
(International)
- Dancla: Aires Variés, Op. 89 (Schirmer)
- Elgar: Chanson de Matin (Novello)
- Fauré: Berceuse (Presser)
- Persichetti: Masques (Elkan-Vogel)
- Potstock: Souvenir de Sarasate (Fischer)
- Reiding: Concertino in Am, Op. 21 (“*Hungarian*”) (Bosworth)
- Reiding: Concerto in G, Op. 24 (Bosworth)
- Seitz: Student’s Concerto No. 1 in D, Op. 7
(Schirmer)
- Seitz: Student’s Concerto No. 3 in Gm, Op. 12
(Schirmer)
- Seitz: Student’s Concerto No. 4 in D, Op. 15
(Schirmer)
- Suzuki: Violin School, Vol. 5
(Summy-Birchard)
- Telemann: Concerto in G (Kunz)
- Vivaldi: Vivaldi Album (3 *concerti—Dm, Gm, and A*) (Ed. Mus. Budapest)
- Vivaldi: Concerto in Am, Op. 9, No. 5
(International)
- Vivaldi: Concerto in Am, Op. 3, No. 6
(International)
- Vivaldi: Concerto in Gm, Op. 12, No. 1
(International)

VIOLIN - LEVEL 6

Requirements

Maximum playing time: 17 minutes.

• Scales and arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Two-octave major scale in E^b, E, F, or F[#]. Slur 8.
2. Three-octave major scale in A^b, A, B^b, B, or C. Slur 3 or 4.
3. Three-octave melodic minor scale in G, A, B, or C. Slur 3 or 4.
4. Two-octave harmonic minor scale in B or D. Slur 3 or 4.
5. Two-octave G chromatic scale. Slur 4.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: slur 3 or 4.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A movement of a sonata or concerto counts as one piece.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and three flats.

Meters: 4/4, 3/4, 2/4, 6/8, 3/8.

Note values may include ♩ plus ♪

Some tied notes may be included.

First and third positions.

Recommended goals for Level 6:

Growing skill in double stops, upper positions, and off-string bowing.

Examples of Music Suitable for This Level

Scale Books:

Barber: Scales for Advanced Violinists
(3 octaves) (Preludio)

Brown: 2-Octave Scales and Bowings
(Ludwig)

Flesch : Scale System (Fischer)

Hrimaly: Scale Studies (Fischer)

Ševčík: School of Violin Technic, Op. 1, Part
3 (Schirmer)

Etudes and Technical Studies:

Dancla: School of Mechanism, Op. 74
(Schirmer)

Doflein: The Doflein Method, Vols. 4 and 5
(Schott)

Dont: 30 Progressive Studies, Op. 38
(with Vln II accompaniment) (Kalmus)

Kayser: 36 Elem. and Prog. Studies, Op. 20,
Nos. 13–36 (Schirmer)

Kreutzer: 42 Studies Nos. 1–10
(International)

Mazas: Etudes Speciales, Op. 36, Bk. 1
(International)

Schradieck: The School of Violin Technics,
Bks.1–3 (Schirmer)

Ševčík: School of Bowing, Op. 2 (Schirmer)

Ševčík: Shifting the Position, Op. 8
(Schirmer)

Ševčík: Preparatory Exercises in Double
Stopping, Op. 9 (Schirmer)

Ševčík: Preparatory Trill Studies, Op. 7
(Schirmer)

Suzuki: Quint Etudes (Summy-Birchard)

Trott: Melodious Double Stops, Bk. 2
(Schirmer)

Whistler: Developing Double Stops
(Rubank)

Whistler: Preparing for Kreutzer
(Rubank)

Pieces:

- Bach: Concerto No. 1 in Am (Peters)
Bartók: An Evening in the Village
(Ed. Mus. Budapest)
Bohm: Perpetuo Mobile from “Little Suite
No. 6” in D (Fischer)
Bohm: Perpetuum Mobile in C, Op. 187, No.
4 (Fischer)
Corelli: Sonatas, Op. 5, Nos. 1–6 (Schott)
Corelli: La Folia, Op. 5, No. 12
(International)
Dvořák: Sonatina in G, Op. 100 (Henle)
Elgar: Salut D’Amour (Peters)
Fiocco: Allegro (International)
Handel: Six Sonatas (*except No. 3*)
(Peters *w/ cello ad lib*)
Haydn: Concerto No. 2 in G (Henle)
Kéler-Béla: Son of the Puszta, Op. 134,
No. 2 (*in “37 Pieces You Like to Play”*)
(Schirmer) (*composer also listed under
“Bela, K.” in other sources*)
- Kreisler: Chanson Louis XIII et Pavanne
(Foley)
Kreisler: La Precieuse (Foley)
Kreisler: Rondino on a Theme by Beethoven
(Foley)
Kreisler: Tempo di Minuetto (Foley)
Massenet: Meditation from “Thaïs” (Boston)
Mlynarski: Mazurka in G (Fischer)
Nardini: Concerto in Em (Schirmer)
Paradis: Sicilienne (Schott)
Rameau: Gavotte (*in Suzuki Violin School
Vol. 6*) (Summy-Birchard)
Severn: Polish Dance (Fischer)
Schubert: The Bee (*in 37 Pieces You Like to
Play*) (Schirmer)
Suzuki: Violin School, Vol. 6
(Summy-Birchard)
Ten Have: Allegro Brillante (Bosworth)
Viotti: Concerto No. 23 in G (International)
Vivaldi: Spring, from “Four Seasons”
(Ricordi)

VIOLIN - LEVEL 7

Requirements

Maximum playing time: 20 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Three-octave major scale in A^b, B^b, B, C, or D. Slur 6 or 8.
2. Three-octave melodic minor scale in G, A, B, or C. Slur 6 or 8.
3. Two-octave harmonic minor scale in A, B, C, D, or E. Slur 8.
4. Three-octave G chromatic scale. Slur 2.

Tonic and subdominant arpeggios required for all major and minor scales.

Bowing for arpeggios: slur 3.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement and one short contrasting piece. Both memorized.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and three flats.

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, cut time.

Slurs of two, three, four, or six notes.

Note values may include ♪ plus 7

Some shifting to third or second position.

Recommended goals for Level 7:

Growing musical maturity, beauty of tone, accuracy of pitch and rhythm.

Increasing skills with bow (e.g., sautillé, staccato).

Developing double stops and shifting with double stops.

Examples of Music Suitable for This Level

Scale Books:

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Hrimaly: Scale Studies (Fischer)

Ševčík: School of Violin Technic, Op. 1, Part 3 (Schirmer)

Etudes and Technical Studies:

Dancla: School of Mechanism, Op. 74 (Schirmer)

Dont: 24 Studies, Op. 37 (Schirmer)

Kayser: 36 Elem. and Prog. Studies, Op. 20 (Schirmer)

Kreutzer: 42 Studies (International)

Mazas: Etudes Speciales, Op. 36, Bk. 1 (International)

Schradieck: School of Violin Technics (Schirmer)

Ševčík: School of Bowing, Op. 2 (Schirmer)

Ševčík: Shifting the Position, Op. 8 (Schirmer)

Ševčík: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)

Ševčík: Preparatory Trill Studies, Op. 7 (Schirmer)

Suzuki: Quint Etudes (Summy-Birchard)

Whistler: Developing Double Stops (Rubank)

Pieces:

- Bach: Concerto in A (Schirmer)
Beethoven: Romance in F, Op. 50 (Fischer)
Bridge: Perpetual Motion (Stainer & Bell)
Drigo: Valse Bluettes (*in "37 Pieces You Like to Play"*) (Schirmer)
Eccles: Sonata in Gm (International)
Gardner: From The Canebrake, Op. 5, No. 1 (Schirmer)
Grétry: Tambourin (*in Suzuki Violin School Vol. 8*) (Summy-Birchard)
Kreisler: Liebeslied (Foley)
Kreisler: Menuet in the Style of Porpora (Foley)
Kreisler: Sicilienne and Rigaudon (Foley)
Kreutzer: Concerto No. 13 in D (Fischer)
Martinů: 5 Madrigal Stanzas (Associated)
Massenet: Meditation from "Thaïs" (Boston, Fischer)
Monti: Csardas (Fischer)
Mozart: Concerto No. 2 in D, K. 211 (International)
Rode: Concerto No. 6 in B \flat (Peters)
Rode: Concerto No. 8 in Em (Peters)
Schubert: Sonatina in D (Henle)
Schubert: The Bee (*in "37 Pieces You Like to Play"*) (Schirmer)
Suzuki: Violin School, Vols. 7 and 8 (Summy-Birchard)
Tartini: Sonata in Gm, Op. 1, No. 10 "Didone Abandonata" (Ricordi)
Villa-Lobos: Canto de Cisne Negro (*in "5 Pieces for Violin and Piano"*) (Masters Music)
Viotti: Concerto No. 23 in G (Schirmer)
Wieniawski: Kuyawiak (Fischer)
Wieniawski: Two Mazurkas, Op. 19 (*Ober-tass, Dudiarz*) (Masters Music)

VIOLIN - LEVEL 8

Requirements:

Maximum playing time: 20 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Three-octave major scale in D^b, E^b, E, F, F[#], or G^b. Slur 6 or 8.
2. Three-octave melodic or harmonic minor scale in B^b, C[#], or F[#]. Slur 6 or 8.
3. One-octave major scale in G or A in double-stopped octaves. Slur 2.

Tonic and subdominant arpeggios required for all major and minor scales.

Bowing for arpeggios: slur 3.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement, two short contrasting pieces from different periods.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and three flats.

Meters of 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, cut time.

Note values may include ♩, ♪ and ♫

Slurs of two, three, four, or six notes.

Shifting to third or second position.

Recommended goals for Level 8:

Growing sense of style, musical maturity, beauty and power of tone.

Varied speeds and widths of vibrato. Increased skills in bowing.

Further development of double stops in first position as well as in shifting.

Some double-stop scales.

Examples of Music Suitable for This Level

Scale Books:

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Galamian/Neumann: Contemporary Violin Technic (Galaxy)

Hrimaly: Scale Studies (Fischer)

Ševčík: School of Violin Technic, Op. 1, Part 3 (Schirmer)

Etudes and Technical Studies:

Dancla: School of Mechanism, Op. 74 (Schirmer)

Dont: 24 Exercises, Op. 37 (Fischer)

Fiorillo: 36 Etudes or Caprices (International)

Kreutzer: 42 Studies, Nos. 11–42 (International)

Mazas: Etudes Brillantes, Op. 36, Bk. 2 (International)

Schradieck: School of Violin Technics (Schirmer)

Ševčík: School of Violin Technics, Op. 1, Part 4 (Schirmer)

Ševčík: School of Bowing, Op. 2, Parts 1 and 3 (Schirmer)

Ševčík: Shifting the Position, Op. 8 (Schirmer)

Ševčík: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)

Ševčík: Preparatory Trill Studies, Op. 7 (Schirmer)

Suzuki: Quint Etudes (Summy-Birchard)

Whistler: Developing Double Stops (Rubank)

Pieces:

- Bach: Concerto No. 2 in E (International)
Bach/Wilhelmj: Air on the G String (Fischer)
Bartók: Romanian Dances
(Boosey and Hawkes)
Bériot: Concerto in G, Op. 76, No. 7
(Fischer)
Bériot: Concerto in Am, Op. 104, No. 9
(Schirmer)
Bériot: Scène de Ballet, Op. 100. (*qualifies
as a concerto movement*) (Fischer)
Bloch : Nigun from “Baal Shem Suite”
(Fischer)
Falla: Jota from “Suite Populaire Espagnole”
(Chester)
Dvořák: 4 Romantic Pieces, Op. 75
(Simrock)
Foss: Composer’s Holiday (Fischer)
Haydn: Concerto No. 1 in C (Henle)
Hubay: Hejre Kati, Op. 32, No. 4 (Fischer)
Kreisler: Menuet in the Style of Porpora
(in “*Classical Manuscripts*”)
(Masters Music)
Kreisler: Praeludium and Allegro (Foley)
Kreisler: Sicilienne and Rigaudon (Foley)
Kreutzer: Concerto No. 13 in D (Fischer)
Mozart: Concerto No. 3 in G, K. 216
(International)
Mozart: Sonatas: K. 301 in G, K. 304 in Em,
and K. 305 in A (Henle)
Rode: Violin Concerto No. 6 in B \flat (Peters)
Rode: Violin Concerto No. 7 in Am, Op. 9
(International)
Rode: Violin Concerto No. 8 in Em (Peters)
Sarasate: Playera, Op. 23, No. 1
(International)
Schubert: 3 Sonatinas, Op. 137 (Fischer)
Smetana: Aus der Heimat (Peters)
Spohr: Concerto No. 2 in Dm, Op. 2 (Peters)
Suzuki: Violin School, Vol. 8
(Summy-Birchard)
Tartini: Concerto in Dm (International)
Tschaikovsky: Canzonetta from Violin
Concerto (in “*37 Pieces You Like to
Play*”) (Schirmer)
Tschaikovsky: Melodie (in “*3 Pieces, Op.
42*”) (International)
Veracini: Sonata in A, Op. 2, No. 6
(International)
Veracini: Sonata in Em (in “*Suzuki Violin
School Vol. 8*”) (Summy Birchard)
Vivaldi: Summer, Autumn, and Winter, from
“Four Seasons” (Ricordi)
Wieniawski: Legende, Op. 17
(Masters Music)
Wieniawski: Romance from Violin Concerto
in Dm, Op. 22 (International)

VIOLIN - LEVEL 9

Requirements

Maximum playing time: 25 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Three-octave major scale in G, A, B \flat , C, or D. Slur 6 or 8. *To be played with the modulating series of arpeggios (as in Flesch, Barber or Ševčík). Slur 2 or more.*
2. Three-octave melodic or harmonic minor in E, F \sharp , G, A, or B. Slur 6 or 8. *To be played with tonic and subdominant arpeggios. Slur 3 or 4.*
3. One-octave major scale in thirds, B \flat or C. Slur 2.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement, one short piece in contrasting style and period, and one movement from a Bach Sonata or Partita.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and three flats with a few accidentals.

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, cut time.

Note values may include ♩, ♪ and ♫

Slurs of two, three, four, six, or eight notes (if notes and rhythm are not too hard).

Shifting to second and third position.

Recommended goals for Level 9:

Further development of expressive vocabulary in shifting, vibrato, and tone colors to suit interpretation.

Increased fluency and ease of shifting in high positions and in double stops.

Examples of Music Suitable for This Level

Scale Books:

- Barber: Scales for Advanced Violinists (Preludio)
Flesch: Scale System (Fischer)
Galamian/Neumann: Contemporary Violin Technic (Galaxy)
Hrimaly: Scale Studies (Fischer)
Ševčík: School of Violin Technic, Op. 1, Part 3 (Schirmer)
Zukofsky: All-Interval Scale Book (Schirmer)

Etudes and Technical Studies:

- Dancla: School of Mechanism, Op. 74 (Schirmer)
Dont: Etudes and Caprices, Op. 35 (Fischer)
Dounis: Artist's Technic, Op. 12 (Fischer)
Fiorillo: 36 Etudes or Caprices (International)
Mazas: Etudes Brilliantes Op 36, Vol. 2 (International)
Kreutzer: 42 Studies, Nos. 11–42 (International)
Rode: 24 Caprices (International)
Schradiack: School of Violin Technics (Schirmer)
Ševčík: School of Violin Technics, Op. 1, Part 4 (Schirmer)
Ševčík: School of Bowing Technique, Op. 2, Part 3 (Bosworth)
Ševčík: Shifting the Position, Op. 8 (Schirmer)
Ševčík: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)
Ševčík: Preparatory Trill Studies, Op. 7 (Schirmer)

Pieces:

- Bach: Sonatas and Partitas (International)
Bartók: Roumanian Folk Dances
(Boosey and Hawkes)
Beethoven: Romance in G (Fischer)
Beethoven: Sonata Op. 12, No. 1 in D
(Henle)
Bloch: Nigun, from “Baal Shem Suite”
(Fischer)
Copland: Hoe Down from “Rodeo”
(Boosey & Hawkes)
Copland: Waltz and Celebration from “Billy
the Kid” (Boosey & Hawkes)
Dvořák/Kreisler: Slavonic Dance No. 1
in Gm (Foley)
Joplin /Perlman: Elite Syncopations and The
Entertainer (*from “Ragtime for Violin”*)
(Schirmer)
Kabalevsky: Concerto in C, Op. 48 (MCA)
Kreisler: Liebesfreud (Foley)
Kreisler: Praeludium & Allegro (Foley)
Kreisler: Schön Rosmarin (Foley)
Lalo: Symphonie Espagnole, Op. 21,
1st mvt. (International)
Mozart: Concerto No. 3 in G, K. 216
(Schirmer)
Mozart: Adagio in E, K. 261 (International)
Mozart: Rondo in C, K. 373 (International)
Mozart/Kreisler: Rondo in G (Foley)
Nováček: Moto Perpetuo (International)
Ries: Perpetuum Mobile, Op. 34, No. 5
(Fischer)
Sarasate: Malaguena, Op. 21, No. 1 (Fischer)
Sarasate: Romanza Andaluza, Op. 22, No. 3
(Fischer)
Spohr: Concerto No. 9 in Dm, Op. 55
(Peters)
Stravinsky/Dushkin: Chanson Russe
(Boosey & Hawkes)
Stravinsky: Dance Russe from “Petrouchka”
(Boosey & Hawkes)
Vitali: Chaconne (Fischer)
Vivaldi: Summer, Autumn, and Winter from
“Four Seasons” (Ricordi)

VIOLIN - LEVEL 10

Requirements

Maximum playing time: 30 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76.

All memorized.

Student chooses one from each category:

1. Three-octave major scale in A^b, E^b, E, or F. Slur 6 or 8. *To be played with the modulating series of arpeggios (as in Flesch, Barber or Ševčík). Slur 2 or more.*
2. Three-octave melodic minor scale in C, C[#], D, or F. Slur 6 or 8. *To be played with tonic and subdominant arpeggios. Slur 3.*
3. Two-octave major scale in A, B^b, C, or D in thirds. Slur 2.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement and two other pieces in contrasting style—one of them contemporary or impressionistic.

• Sight Reading:

Range may exceed two octaves.

Keys up to three sharps and four flats with a few accidentals.

Meters, note values, and slurs as in Level 9.

Passages implying spiccato (as in repeated eighths in Allegro tempo).

Shifting to second or third position, possibly one to fourth or fifth.

Recommended goals for Level 10:

Increased awareness of musical form, styles of different periods, tonal elements (theory), and the relationship of these to interpretation.

Continued overall progress in technical skills and tone production.

Examples of Music Suitable for This Level

Scale Books:

- Barber: Scales for Advanced Violinists (Preludio)
Flesch: Scale System (Fischer)
Galamian/Neumann: Contemporary Violin Technic (Galaxy)
Hrimaly: Scales for the Violin (Fischer)
Ševčík: School of Violin Technic, Op. 1, Part 3 (Schirmer)
Zukofsky: All-Interval Scale Book (Schirmer)

Etudes and Technical Studies:

- Dancla: School of Mechanism, Op. 74 (Schirmer)
Dont: Etudes and Caprices, Op. 35 (Fischer)
Dounis: Artist's Technic, Op. 12 (Fischer)
Fiorillo: 36 Etudes or Caprices (International)
Mazas: Etudes Brilliantes, Op. 36, Vol. 2 (International)
Kreutzer: 42 Studies, Nos. 11–42 (International)
Rode: 24 Caprices (International)
Schradiack: School of Violin Technics (Schirmer)
Ševčík: School of Violin Technics, Op. 1, Part 4 (Schirmer)
Ševčík: School of Bowing, Op. 2, No. 3 (Bosworth)
Ševčík: Shifting the Position, Op. 8 (Schirmer)
Ševčík: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)
Ševčík: Preparatory Trill Studies, Op. 7 (Schirmer)

Pieces:

Bach: Sonatas and Partitas (International)
Brahms: Hungarian Dances, Bk. 1,
Nos. 1–10;
Bk. 2, Nos. 11–21 (Masters Music)
Bruch: Concerto No. 1 in Gm, Op. 26
(International)
Copland: Hoe Down from “Rodeo”
(Boosey & Hawkes)
Drdla: Fantasia on “Carmen” Op. 66
(Universal)
Gershwin/Heifetz: My Man is Gone (from
Selections from “Porgy and Bess”)
(Chappell)
Kreisler: Caprice Viennois (Foley)
Kreisler: Tambourin Chinois (Foley)
Kroll: Banjo and Fiddle (Schirmer)
Lalo: Symphonie Espagnole, Op. 21
(International)
Mendelssohn: Concerto in Em, Op. 64
(International)
Milhaud: Le Printemps (Durand)
Mozart: Violin Concerto No. 4 in D, K. 218
(Barenreiter)
Mozart: Violin Concerto No. 5 in A, K. 218
(Barenreiter)
Mozart/Kreisler: Rondo in G (Foley)
Nováček: Moto Perpetuo (International)
Prokofiev/Grunes: March from “Love for
Three Oranges” (Fischer)
Prokofiev: Montague and Capulets
(Chester)
Prokofiev: Danse de Jeune Antillaises
(Chester)
Prokofiev: Masks from “Romeo & Juliette”
(Chester)
Saint Saens: Introduction and Rondo
Capriccioso, Op. 28 (International)
Sarasate: Malaguena, Op. 21, No. 1
(International)
Sarasate: Romanza Andaluza, Op. 22, No. 3
(Fischer)
Spohr: Concerto No. 8 in Am, Op. 47
(Kalmus)
Stravinsky/Dushkin: Chanson Russe
(Boosey & Hawkes)

Vieuxtemps: Concerto No. 4 in Dm, Op. 31
(Fischer)
Webern: 4 Pieces, Op. 7 (Universal)
Wieniawski: Concerto No. 2 in Dm, Op. 22
(International)

*Note: Publishers are listed as a reference only.
Many works are available from several publish-
ing houses.*

*Additional listing of study material is available in
the String Syllabus, Volume 1 (for Violin, Viola,
Cello, Double Bass), edited by David Littrell. Or-
der from MENC Publication Sales, 1806 Robert
Fulton Dr., Reston, VA 20191 Tel: 1-800-828-0229.*

VIOLA - LEVEL 1

Requirements

Maximum playing time: 5 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale with tonic arpeggio in G or D, starting on open string.
2. Two-octave major scale with tonic arpeggio in C.

Bowing for scales: separate bows and slur 2.

Whole bows for slurs.

Bowing for arpeggios: separate bows.

• Etudes and/or pieces:

Two total, showing different skills.

Memorized.

• Sight-reading:

One-octave range.

C, G, or D Major.

Meters: 2/4 and 4/4.

Note values: ♩ and ♪

High second finger only.

Separate bows.

Recommended goals for Level 1:

Good posture and position.

Good intonation and correct rhythm.

Use of four fingers and four strings.

Bowings: legato, détaché, staccato.

Meters: 4/4, 3/4, 2/4.

Examples of Music Suitable for This Level

Scale and Method Books:

Applebaum: Scales for Strings, Bk. 1 (Belwin)

Herfurth: Tune a Day, Bks. 1 & 2 (Boston)

Lifshey: Scales and Arpeggios, Bk. 1 (Schirmer)

Sitt: Practical Viola School (*Scales and etudes, beginning to intermediate and beyond. Select what is appropriate.*)

(Fischer)

Etudes and Pieces:

Applebaum: Building Technic with Beautiful Music, Bk. 1 (Belwin)

Bay: Fun with the Viola (Mel Bay)

Duncan: Solos for Beginning Viola (Mel Bay)

Suzuki: Vol. 1 (*not all pieces*)

(Summy-Burchard)

Suggestions for additional material (not required at this level):

Applebaum: Beautiful Music for Two String Instruments, Bk. 1 (*These are duets that students enjoy playing with teacher to help with counting, phrasing, dynamics, and intonation.*) (Belwin)

Ayola: Winning Rhythms (Kjos)

Croft: Viola Theory for Beginners, Bk.1 (Southern)

VIOLA - LEVEL 2

Requirements

Maximum playing time: 8 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale with tonic arpeggio in B \flat or E \flat (lower octave).
2. Two-octave major scale with tonic arpeggio in D or F (with stretch at top, or one octave and a sixth).
3. One-octave melodic minor scale with tonic arpeggio in G, starting from open string.

Bowing for scales: slur 2, full bows.

Bowing for arpeggios: separate bows.

• Etude:

One, first position only.

Memorization not required.

• Pieces:

One or two, first position only, memorized.

One should be at least one page long.

• Sight-reading:

Two-octave range.

C, G, or D Major.

Meters: 4/4, 3/4, 2/4.

Note values: \circ , ♩, ♪, ♫, plus ♯

High second finger.

Separate bows.

Recommended goals for Level 2:

Good posture and position, clear tone, good intonation, correct rhythm.

Use of four fingers and four strings.

Bowings: legato, détaché, staccato.

Good bow division.

Simple dynamic contrast.

Examples of Music Suitable for This Level

Scale and Method Books:

Brown: 2-Octave Scales and Bowings (*some of the material may be too hard for this level*) (Ludwig)

Flor: Scales for the Viola (Boston)

Herfurth: Tune a Day, Bk. 2 (Boston)

Lifschey: Scales and Arpeggios, Bk. 1, First Position (Schirmer)

Mogill: Scale Studies (*transcribed from Hri-maly*) (Schirmer)

Sitt: Practical Viola School (Fischer)

Etudes:

Applebaum: Early Etudes for Strings (Belwin)

Ševčík: School of Bowing, Op. 2, Part 1 (Bosworth)

Wohlfahrt: Foundation Studies, Bk. 1 (Fischer)

Sitt: Practical Viola School (Fischer)

Pieces:

Applebaum: 20 Progressive Solos (Belwin)

Applebaum: Building Technic with Beautiful Music, Bks. 1 & 2 (Belwin)

Bay: Fun with the Viola (Mel Bay)

Duncan: The Student Violist: Bach, and The Student Violist: Handel (*new collections including less familiar pieces by these composers*) (Mel Bay)

Doktor: First Solos for the Viola (Schirmer)

Herfurth: Classical Album of Early Grade Pieces (Boston)

Herfurth/de Veritch: 43 Pieces (Willis)

Suzuki: Selected pieces from Vols. 1 & 2 (Summy-Burchard)

Suggestions for additional material:

Ayola: Winning Rhythms (Kjos)

Croft: Viola Theory Bk. 1 (Southern)

VIOLA - LEVEL 3

Requirements

Maximum playing time: 10 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 50–60.

All memorized.

Student selects one from each category:

1. One-octave major scale with tonic arpeggio in A^b, A, or D^b (lower octave).
2. Two-octave major scale with tonic arpeggio in D, E^b, or G, shifting or fixed position.
3. One-octave melodic minor scale with tonic arpeggio in C, G, or D, starting on open string.

Bowing for scales: slur 4.

Bowing for arpeggios: slur 2 for one octave; slur 2 or 3 for two octaves.

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A movement from a sonata or a concerto counts as one piece.

• Sight-reading:

Two-octave range.

C, G, D, or B^b Major.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values: ♩, ♪, ♫, ♮, ♯, plus ♯

May slur two or three notes.

Recommended goals for Level 3:

Good posture, position, intonation, rhythm, and tone. Bowings as before. Add crescendo and diminuendo, ritards. Beginning vibrato.

Examples of Music Suitable for This Level

Scale Books:

Brown: 2-Octave Scales and Bowings (Ludwig)

Mogill: Scale Studies (Schirmer)

Sitt: Practical Viola School (Fischer)

Etudes:

Kayser: Op. 20, Nos. 1–12 (several editions)

Wohlfahrt: Foundation Studies, Bks. 1 & 2 (Fischer)

Ševčík: School of Bowing, Op. 2, Part 1 (Bosworth)

Pieces:

Duncan: The Student Violist: Bach and Handel (*choose harder pieces*) (Mel Bay)

Hook: Sonatina, arr. Applebaum (*uses a little third position*) (Belwin)

Seitz: Concerto No. 2 (*complete*) (Schirmer)

Suzuki: Vol. 3 (Summy-Burchard) *Certain pieces in Suzuki viola books require rather hard shifting to 3rd and to 2nd position:*

Beethoven: Minuet in G (*in first position for violin*) Vol. 2.

Lully: Gavotte (*in first position for violin*) Vol. 2.

Pergolesi: Nina (*not in violin books*) Vol. 3.

Suggestions for additional material:

Ayola: Winning Rhythms (Kjos)

Croft: Viola Theory for Beginners, Bks. 1 & 2 (Southern)

Herfurth: Tune a Day, Bk. 3 (Boston)

Whistler: Introducing the Positions, Bk. 1 (Rubank)

Starer: Rhythmic Training (MCA)

VIOLA - LEVEL 4

Requirements

Maximum playing time: 15 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–70

All memorized.

Student chooses one from each category:

1. Two-octave major scale with tonic arpeggio in A \flat , A, B \flat , D \flat , or F. *Slur 8 for scale; slur 2 or 3 for arpeggio.*
2. Two-octave minor scale (melodic and harmonic) with tonic arpeggio in D, G, or C. *Slur 4 for scale; slur 3 for arpeggio.*
3. Two-octave C chromatic scale. *Slur 2.*

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading:

Two-octave range.

Keys up to two sharps and two flats.

Meters of 4/4, 3/4, 2/4, 6/8.

Note values may include ♩, and ♪, plus 7

Slurs of two, three, and four notes.

Mainly first position. May include one easy shift to third.

Recommended goals for Level 4:

Accented strokes, lifts, spiccato, playing in third position.

Expressive playing through phrasing and dynamics.

Vibrato used in pieces.

Examples of Music Suitable for This Level

Scale Books:

Adams: Scale Studies for the Intermediate Violist (Ludwig)

Brown: 2-Octave Scales and Bowings (Ludwig)

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Etudes:

Kayser Op. 20, Nos. 13–36 (several editions)

Schradieck: School of Viola Techniques, Bk. 1 (Schirmer)

Ševčík: School of Bowing, Op. 2, Part 1 (Bosworth)

Wohlfahrt: Foundation Studies, Bk. 2 (Fischer)

Whistler: Introducing the Positions, Bk. 1 (Rubank)

Pieces:

Bach: Arioso (*from Cantata 156*) (Fischer)

Handel: Sonata in G Minor (International)

Marais: Five Old French Dances (Masters)

Marcello: Sonata in E \flat (International)

Suzuki: Vol. 4 (Summy-Burchard)

Telemann: Concerto in G (many editions, including Suzuki Vol. 4.)

Vivaldi: Concerto in D \flat (*tr. from Concerto in A \flat for violin*) (International) (*1st and 3rd movements in Suzuki Vol. 4.*)

Suggestions for additional material:

Hofmann: Melodic Double Stops Studies (Boston)

Cohen: Technique Takes Off! (Faber)

VIOLA - LEVEL 5

Requirements

Maximum playing time: 15 minutes

• Scales and Arpeggios:

Metronome: ♩ = 60–76

All memorized.

Student chooses one from each category:

1. Two-octave major scale with tonic arpeggio in A \flat , A, B \flat , D \flat , or E. *Slur 8 for scale; slur 3 or 4 for arpeggio.*
2. Three-octave major scale with tonic arpeggio in C, D, E \flat , or F. *Slur 3 or 4 for scale; slur 3 or 4 for arpeggio.*
3. Two-octave minor scale (melodic and harmonic) in D, G, C, E. *Slur 4 for scale; slur 3 or 4 for arpeggio.*
4. Two-octave C chromatic scale. *Slur 2.*

• Etude:

One, memorization not required.

• Pieces:

One or two, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading:

Range may exceed two octaves.

Keys up to three sharps and three flats.

Same meters, slurs, note values as in Level 4.

First and third positions.

Recommended goals for Level 5:

Same goals as in Level 4. More extended use of shifts and playing in third position or higher.

Examples of Music Suitable for This Level

Scale Books:

Adams: Scale Studies (Ludwig)

Arnold: 3-Octave Scales and Arpeggios
(Viola World Pub.)

Mogill: Scale Studies (Schirmer)

Flesch: Scale System (Fischer)

Etudes:

Dont: 24 Studies, Op. 37 (International)

Kayser: Op. 20, Nos. 13–36 (several editions)

Kreutzer: Etudes 1–10 (several editions)

Whistler: Introducing the Positions,
Bks. 1 & 2 (Rubank)

Wohlfahrt: Foundation Studies (*later ones*)
(Fischer)

Ševčík: School of Bowing, Op. 2, Part 1 (Bosworth)

Pieces:

Accolay: Concerto No. 1 (Schirmer)

Beethoven: Romances (International)

Haydn: Divertimento (Elkan-Vogel)

Klengel: Album of Classical Pieces, Vols. 1,
2, & 3 (*some too easy*)
(International, Kalmus).

Marcello: 2 Sonatas in C and G
(International)

Marcello: Sonata in E \flat (International)

Mozart: Divertimento (Elkan-Vogel)

Schubert, Joseph: Concerto in C (Schott)

Suzuki: Vol. 5 (Summy-Burchard)

Zelter: Concerto in E \flat (Grahl)

Suggestions for additional material:

Mazas: Opus 36, Bk. 1

(International, Schirmer)

Ševčík: Shifting the Position, Op. 8 (Bosworth, Elkan-Vogel)

Ševčík: Op. 1, parts 3 (*scales*) & 4 (*double-stops*) (Bosworth)

VIOLA - LEVEL 6

Requirements

Maximum playing time: 17 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 60–76

All memorized.

Student chooses one from each category:

1. Two-octave major scale with tonic arpeggio in A \flat , A, B \flat , and B. *Slur 8 for scale; slur 3 or 4 for arpeggio.*
2. Three-octave major scale with tonic arpeggio in D \flat , D, E, and F. *Slur 4 or 6 for scale; slur 3 or 4 for arpeggio.*
3. Three-octave melodic minor scales in C, D, E, F. *Slur 3 for scale; slur 3 or 4 for arpeggio.*
4. Two-octave harmonic minor scales in E and G. *Slur 4 for scale; slur 3 or 4 for arpeggio.*
5. Two-octave C chromatic scale. *Slur 4.*

• Etudes:

One, memorization not required.

• Pieces:

One or two, memorized. A movement of a sonata or concerto counts as one piece.

• Sight-reading:

Range may exceed two octaves.
Keys up to three flats and three sharps.
Meters of 4/4, 3/4, 2/4, 6/8, 3/8.
Same note values as in previous levels.
Some tied notes may be used.
First and third positions.

Recommended goals for Level 6:

Growing skill in double stops and fluency in upper positions.

Examples of Music Suitable for This Level

Scale Books:

Arnold: 3-Octave Scales and Arpeggios
(Viola World Pub.)
Flesch: Scale System (Fischer)
Mogill: Scale Studies (Schirmer)
Ševčík: Op.1, Parts 3 & 4 (Bosworth)

Etudes:

Hofmann: Melodic Double Stops
(Viola World Pub.)
Kayser: Op. 20, Nos.13–36 (several editions)
Kreutzer: Etudes (several editions)
Mazas: Opus 36, Bk. 1
(International, Schirmer)
Ševčík: Shifting the Position, Op. 8 (Bosworth, Elkan-Vogel)
Whistler: Introducing the Positions, Bk. 2
(Rubank)

Pieces:

Bach: Cello Suites 1–3 (many editions)
Beethoven: Romances (International)
Fauré: *Après un Rêve* (International)
Doktor: Solos for the Viola Player (Schirmer)
Haydn: *Divertimento* (Elkan-Vogel)
Marais: Five Old French Dances
(Viola World Pub.)
Karl Stamitz: Concerto in D (*not the famous one—much easier*) (Ludwig)
Schubert, Joseph: Concerto in C (Schott)
Suzuki: Vol. 5 (Summy-Burchard)
Vanhall: Concerto in C (International)
Zelter: Concerto in E \flat (Grahl)

Suggestions for additional material:

Bruni: 25 Studies (International)

VIOLA - LEVEL 7

Requirements

Maximum playing time: 20 minutes

• Scales and Arpeggios:

Metronome: ♩ = 60–76

All memorized.

Student chooses one from each category:

1. Two-octave major scale in A^b, B^b, B. *Slur 8 for scale.*
2. Three-octave major scale in D^b, D, E^b, F. *Slur 6 or 8 for scale.*
3. Three-octave melodic minor scale in C, D, E, and F. *Slur 3 or 4 for scale.*
4. Two-octave harmonic minor scale in E and G. *Slur 4 for scale.*
5. Three-octave C chromatic scale. *Slur 2.*

Tonic and subdominant arpeggios required for all major and minor scales.

Bowing for arpeggios: slur 3 or 4.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement and one short contrasting piece. Both memorized.

• Sight-reading:

Range may exceed two octaves.
Keys up to three flats and three sharps.
Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, cut time.
Same note values as in previous levels.
Slurs of two, three, four, or six notes.
Some shifting allowed.

Recommended goals for Level 7:

Growing musical maturity, beauty of tone, retaining accuracy of pitch and rhythm.

Increasing skills with bow (e.g., sautillé, staccato).

Working to develop double stops further (especially in shifting).

Examples of Music Suitable for This Level

Scale Books:

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Ševčík: Op.1, Parts 3 & 4 (Bosworth)

Etudes:

Bruni: 25 Studies (International)

Hofmann: Melodic Double-Stops Studies (Viola World Pub.)

Kreutzer: Etudes (several editions)

Mazas: Opus 36, Bk. 1 (International)

Ševčík: Shifting the Position, Op. 8 (Bosworth, Elkan-Vogel)

Ševčík: Preparatory Double-Stops, Op. 9 (Viola World Pub.)

Whistler: Introducing the Positions, Bk. 2 (Rubank).

Pieces:

Bach: Cello Suites (many editions)

J. C. Bach: Concerto in C^m (*actually by H. Casadesus, who ascribed it to J. C. B.*) (Salabert). *First two mvts. are also in Suzuki Vol. 5.*

Bruch: Romance, Op. 85 (Schott)

Dittersdorf: Andantino in A (International)

Fauré: Elegy (International)

Haydn: Divertimento (Elkan-Vogel)

Hummel: Fantasy (Kunzelmann, EMT)

Schumann: Fairy Tales, Op.113 (International)

Karl Stamitz: Sonata in B^b (Kalmus)

Telemann: Fantasias: (McGinnis & Marx)

Vaughan Williams: Suite, Group 1 (Oxford)

Zelter: Concerto in E^b (Grahl)

Suzuki: Vol. 6 (*especially for the other Casadesus Concerto in B^m, ascribed to Handel*) (Summy-Burchard)

Suggestions for additional material

Mogill: Advanced Scales and Double-Stops (Schirmer)

VIOLA - LEVEL 8

Requirements

Maximum playing time: 20 minutes

• Scale and Arpeggios:

Metronome: ♩ = 60–76

All memorized.

Student chooses one from each category:

1. Three-octave major scale in D^b, D, E^b, E, F, or G. *Slur 6 or 8 for scale.*
2. Three-octave melodic or harmonic minor scale in C, D, E, F, or G. *Slur 3 or 4 for scale.*
3. One-octave scale in double-stopped octaves. Any key.

Tonic and subdominant arpeggios required for all major and minor scales.

Bowing for arpeggios: slur 3 or 4.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement, one short contrasting piece, and one movement from a Bach Suite. All memorized.

• Sight-reading:

Range may exceed two octaves.

Keys to three flats and three sharps.

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, cut time.

Same note values as in previous levels, plus ♯

Slurs of two, three, four, or six notes.

Shifting to third or second position.

Recommended goals for Level 8:

Growing sense of style, musical maturity, beauty and power of tone. Varied speeds and widths of vibrato being developed, and increased skills with bowing. Further development of double-stops, shifting as well as first position. Some double-stop scales.

Examples of Music Suitable for This Level

Scale Books:

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Fischer)

Etudes:

Bruni: 25 Studies (International)

Fiorillo: 31 Selected Studies (International)

Kreutzer: Etudes (several editions)

Mazas: Op. 36, Bk. 1 (International)

Ševčík: Preparatory Double-Stops, Op. 9
(Viola World Pub.)

Ševčík: Op.1, Parts 3 & 4 (Bosworth)

Pieces:

Album of 6 Pieces (*choose harder ones for this level*) (International)

Bach: Cello Suites (many editions)

Bach: 3 Sonatas for Viola da Gamba
(International, Boosey & Hawkes)

Benda: Concerto in F (Schott)

Brahms: Sonatensatz (International)

Bloch: Suite Hébraïque (Schott)

Bruch: Romance, Op. 85 (Schott)

Hindemith: Meditation (Schott)

Hoffmeister: Concerto in B^b (Schott)

Mozart: Concerto No. 3, K. 216 (*tr. Fuchs*)
(International)

Mozart: Concerto in B^b, K.191 (*Katims*) (International)

Pleyel: Concerto in D (Grahl)

Schmitt: Concerto (Amadeus)

Schumann: Fairy Tales, Op.113
(International)

K. Stamitz: Sonata in B^b (Kalmus)

Telemann: Fantasias (McGinnis & Marx)

Vaughan Williams: Suite, Group 1 (Oxford)
(*Christmas Dance from this work might go better in next level.*)

Suggestions for additional material:

Ševčík: School of Bowing, Op. 2, Part 3 (Bosworth)

VIOLA - LEVEL 9

Requirements

Maximum playing time: 25 minutes

• Scales and Arpeggios:

Metronome: ♩ = 60–76
All memorized.

Student chooses one from each category:

1. Three-octave major scale in D \flat , D, E \flat , E, F, or G. *Slur 6 or 8 for scale.*
2. Three-octave melodic or harmonic minor scale in C, D, E, and F. *Slur 3 or 4 for scale.*
3. One-octave major scale in thirds, E \flat or F.

One scale to be played with tonic and sub-dominant arpeggios; the other scale with the modulating series of arpeggios (as in Flesch, Barber, Ševčík Op. 1, Part 3).

Student's choice on slurs for arpeggios.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement, one short piece in contrasting style and period, one movement from a Bach Suite (Nos. 3–6). All memorized.

• Sight-reading:

Range may exceed two octaves.

Keys to three sharps and three flats, with a few accidentals allowed.

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, cut time.

Same note values as in previous level.

Slurs of two, three, four, six, or eight notes (if notes and rhythm are not too hard).

Shifting as before (maybe more of it).

Recommended goals for Level 9:

Growing sense of style, vibrato and tone colors varied to suit interpretation, expressive use of shifts, increased fluency and ease of shifting in high positions and in double stops.

Examples of Music Suitable for This Level

Scale Books:

Flesch: Scale System (Fischer)
Mogill: Scale Studies (Schirmer)
Ševčík: Op.1, Parts 3 & 4 (Bosworth)

Etudes:

Campagnoli: 41 Caprices (International)
Fiorillo: 31 Selected Studies (International)
Kreutzer: Etudes (several editions)
Mazas: Op. 36, Bk. 1 (International)

Pieces:

Bach: Cello Suites (many editions)
Bach: 3 Sonatas for Viola da Gamba (International, Boosey & Hawkes)
Beyer: Cadenzas to Concerti of Zelter, Stamitz, Hoffmeister (Kunzelmann)
Bloch: Suite Hebraïque (Schott)
Brahms: Sonata No. 1 in F \sharp and No. 2 in E \flat , Op. 120 (many editions)
Debussy: Beau Soir (International)
Forsyth: Concerto in G \flat (Schott)
Hoffmeister: Concerto in D (International, Grahl)
Holst: Lyric Movement (Oxford)
Hummel: Sonata in E \flat (Doblinger, McGinnis & Marx)
Ries: Perpetuum Mobile (Viola World Pub.)
K. Stamitz: Concerto in D (several editions)
Vitali: Chaconne (Viola World Pub., International)

Suggestions for additional material:

Magers, Spinoza, & Rusch: Artist's Studio for Strings, Bowing Development Studies (Kjos)

VIOLA - LEVEL 10

Requirements

Maximum playing time: 30 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 66–80.

All memorized.

Student chooses one from each category:

1. Three-octave major scale in D \flat , D, E \flat , E, F, or G. *Slur 6 or 8 for scale.*
2. Three-octave melodic or harmonic minor scale in C, D, E, F, or G. *Slur 6 or 8 for scale.*
3. Two-octave scale in octaves, or two-octave scale in thirds. Any key.

One scale to be played with tonic and sub-dominant arpeggios; the other scale with the modulating series of arpeggios (as in Flesch, Ševčík Op. 1, Part 3).

Student's choice on slurs for arpeggios.

• Etude:

One, memorization not required.

• Pieces:

One fast concerto movement, one short piece in contrasting style and period, one movement from a Bach Suite (Nos. 3–6). All memorized.

• Sight-reading:

Range may exceed two octaves.

Keys to four flats, three sharps.

Slurs up to eight notes.

Meters and note values as in Level 9.

Passages implying spiccato (as in repeated eighths in Allegro tempo).

Shifts to second and third positions allowed, possibly one to fourth or fifth.

Recommended goals:

Increased awareness of musical forms, styles of different periods, tonal elements (theory), and the relationship of these to interpretation. Continued overall progress in technical skills and tone production.

Examples of Music Suitable for This Level

Scale Books:

Flesch: Scale Studies (Fischer)

Mogill: Scale Studies (Schirmer)

Ševčík: Op.1, Parts 3 & 4 (Bosworth)

Etudes:

Campagnoli: 41 Caprices (International)

Fiorillo: 31 Selected Studies (International)

Kreutzer: Etudes (several editions)

Rode: 24 Caprices (Schott, International)

Pieces:

Bach: Cello Suites Nos. 3–6 (many editions)

Bloch: Suite Hebraïque (Schott)

Brahms: Sonata No. 1 in F \sharp m and No. 2 in E \flat , Op 120 (many editions)

Forsyth: Concerto in G \sharp m (Schott)

Glazounov: Elegy (International)

Hindemith: Sonata, Op. 11, No. 4 (Schott)

Hindemith: Der Schwanendreher (Schott)

Hummel: Sonata in E \flat

(Doblinger, McGinnis & Marx)*

Persichetti: Infanta Marina (Elkan-Vogel)

Vaughan Williams: Suite, Group 2 (Oxford)

Walton: Concerto (Oxford)

**The Hummel sonata is not as difficult technically as much of the other material listed here, but is a useful representative of a style from the late classical period, with use of rather Mozartean ornamentation. A movement might serve as a "short piece in contrasting style" on a program with a major contemporary concerto.*

CELLO - LEVEL 1

Requirements

Maximum playing time: 5 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale with tonic arpeggio in G, D, (starting on open strings), or F.
2. Two-octave major scale with tonic arpeggio in C. (*Only one choice.*)

Bowing for scales: separate bows and slur 2.

Bowing for arpeggios: separate bows.

• Etude and Piece:

One of each. Only one needs to be memorized.

• Sight Reading:

No sight reading required at this level.

Recommended goals for Level 1:

Good posture.

Good left hand position and bow hold.

Good intonation and correct rhythm.

Pizzicato.

Bowings: détaché, staccato, legato.

Meters: 4/4, 3/4, 2/4

Examples of Music Suitable for This Level

Scale Books:

Forbes: Cello Scales and Arpeggios
(Boosey and Hawkes)

Klengel: Technical Studies, Bk. 1 (Schirmer)

Etudes and Technical Studies:

Benoy/ Burrowes: The First Year Violoncello Method (Paxton)

Dotzauer/Grant: Fundamentals of Violoncello Technique, Vol. 1 (Ludwig)

Grant: Beginner's Guide to the Cello, Bk. 1 (Ludwig)

Krane: New School of Cello Studies, Bk. 1 (Spratt)

Pieces:

Applebaum: Minuet from A. Magdalena's Notebook (Belwin)

Bartles: Seven Easy Pieces for Beginning Cellists (Boosey and Hawkes)

Bay: Fun with the Cello (Mel Bay)

Etling: Solo Time for Strings, Bk. 1 (Forest Etling Pub.)

Fletcher: New Tunes for Strings, Bk. 1 (Boosey and Hawkes)

Schlemueller: Six Easy Concert Pieces in First Position, Op. 12 (Fischer)

Schlemueller: Six Easy Solo Pieces in 1st Position, Op. 14 (Fischer)

Squire: In Dreamland, Op. 16, No. 3 (Fischer)

Suzuki: Vol. 1 (Summy-Birchard)

References:

"The Joy of Cello for Young Beginning Players and their Parents," video. Available through Professor Cecylia Barczyk, Towson University, Fine Arts Department, Towson MD 21235 Tel. 410-830-2838.

CELLO - LEVEL 2

Requirements

Maximum playing time: 8 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. One-octave major scale with tonic arpeggio in A, B \flat , or E \flat .
2. Two-octave major scale with tonic arpeggio in C or D.
3. One-octave melodic minor scale with tonic arpeggio in G \flat .

Bowing for scales: separate bows, slur 2, slur 4.

Bowing for arpeggios: separate bows.

• Etude:

One. Memorization not required.

• Piece:

One, involving shifting. Memorized.

• Sight-reading:

Two octave range.

C, G, or D Major.

Meters: 4/4, 2/4.

Note values: ♩, ♪, ♫, ♮, plus ♯

Separate bows.

Recommended goals for Level 2:

Good posture, left hand position, and bow hold.

Introduction to the second, third, and fourth positions.

Correct bow division.

Good intonation, correct rhythm.

Bowings: détaché, staccato, legato.

Meters: 4/4, 3/4, 2/4.

Simple dynamic contrasts.

Examples of Music Suitable for This Level

Scale Books:

Forbes: Cello Scales and Arpeggios
(Boosey and Hawkes)

Klengel: Technical Studies, Bk. 1 (Schirmer)

Etudes and Technical Studies:

Grant: First Position Etudes (Ludwig)

Klengel: Daily Exercises for Violoncello,
Vol. 1 (Breitkopf)

Krane: New School of Cello Studies, Bk. 2
(Spratt)

Schroeder: Violoncello Method, Vol. 1
(Fischer)

Whistler: Introducing the Positions, Vol. 1
(Rubank)

Pieces:

Bach-Krane: Bach for the Cello (Schirmer)

Bach (Krane ed.): Intermediate Bach for
Cello (Spatt)

Bay: Fun with the Cello (Mel Bay)

Grant: Easy Solos in First Position (Ludwig)

Gretchaninov: Early Morning Suite,
Op. 126b (Belwin)

Herfurth: Classical Album of Early Grade
Pieces (Boston)

Moffat: Old Masters Melodies for Young
Cellists (Associated Music)

Moffat: Old Masters for Young Players (As-
sociated Music)

Suzuki: Vol. 2 (Summy-Birchard)

CELLO - LEVEL 3

Requirements

Maximum playing time: 10 minutes

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

Adjudicator selects one from each category:

1. Two-octave major scale and tonic arpeggio in A, E♭, or F.
2. Two-octave harmonic and melodic minor scale and tonic arpeggio in C or D.

Bowing for scales: slur 2, slur 4, and the following bowings:

1.  2.  3. 

Bowing for arpeggios: slur 3.

• Etude:

One. Memorization not required.

• Piece:

One, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading:

Two-octave range.

C, G, D, or A Major.

First position only. Possible extensions.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values: ♩, ♪, ♫, ♮, ♯, ♭, plus ♯

May slur two notes.

Recommended goals for Level 3:

Good posture and position of right and left hands.

Good intonation, correct rhythm, and clear tone.

Bowings: détaché, staccato, martelé, and legato.

Correct bow division.

Dynamics: crescendo and diminuendo.

Beginning of vibrato on longer notes.

Examples of Music Suitable for This Level

Scale Books:

Forbes: Cello Scales and Arpeggios
(Boosey and Hawkes)

Klengel: Technical Studies, Bk. 1 (Schirmer)

Etudes and Technical Studies:

De' Ak: Modern Method for the Violoncello
(Elkan-Vogel)

Dotzauer/Grant: Fundamentals of Violoncello Technique, Vol. 1 (Ludwig)

Dotzauer: 113 Etudes, Vol. 1

(Musica Budapest or Peters)

Lee: 40 Easy Studies, Op. 31

(Musica Budapest)

Schroeder: 170 Foundation Studies, Vol. 1
(Fischer)

Whistler: Introducing the Positions,
Vols. 1 and 2 (Rubank)

Pieces:

Etling: Solo Time for Strings, Bk. 3
(Forest Etling Pub.)

Fletcher: New Tunes for Strings, Bk. 3
(Boosey and Hawkes)

Matz: Lights and Shadows for Cello and Piano
(Dominis Music)

Matz: Little Suite for Cello and Piano
(Dominis Music)

Mozart: Sonatina in C for Cello and Piano
(Highland/ Etling)

Shulman: Suite for the Young Cellist for Cello and Piano
(Sam Fox)

Squire: Fairy Tales for Cello and Piano
(Fischer)

Suzuki: Vol. 3 (Summy-Birchard)

CELLO - LEVEL 4

Requirements:

Maximum playing time: 10 minutes.

• Scales and Arpeggios:

Metronome: ♩ = 76–88.

All memorized.

Adjudicator selects one from each category:

1. Two-octave major scale and tonic arpeggio in A^b or B^b.
2. Two-octave harmonic and melodic minor scale and tonic arpeggio in A or E.
3. Two-octave C chromatic scale.

Bowing for scales: Slur 2, 3, 4, 6 and the following bowings:

1.  2.  3.  *per pitch.*

Bowing for arpeggios: slur 3.

• Etude:

One. Memorization not required.

• Piece:

One, memorized. A sonata or concerto movement counts as one piece.

• Sight-reading:

Pieces equivalent to Level 2.

Keys up to two sharps and flats.

Meters: 4/4, 3/4, 2/4, 6/8.

Note values may include ♩, ♪ and 7

Slurs of two, three, and four notes.

Simple shifting.

Recommended goals for Level 4:

Good posture and hand position, good intonation, correct rhythm, clear tone.

Accented strokes, lifts.

Playing in first four positions.

Musical expression through phrasing and dynamics.

Vibrato used in pieces.

Double-stops.

Tenor clef.

Examples of Music Suitable for This Level

Scale Books:

Forbes: Cello Scales and Arpeggios
(Boosey and Hawkes)

Klengel: Technical Studies, Bk. 1 (Schirmer)

Etudes and Technical Studies:

Dotzauer: 113 Etudes, Vol. 1
(Musica Budapest or Peters)

Dotzauer/Grant: Foundations of Violoncello Technique, Vol. 2 (Ludwig)

Lee: 40 Easy Studies, Op. 70
(Musica Budapest)

De' Ak: Modern Method for the Violoncello
(Elkan-Vogel)

Kummer: Violoncello Method, Op. 60 (Peters or Schirmer)

Popper: 15 Easy Studies (International)

Ševčík: School of Bowing Technique,
Op. 2, Part 1 (Bosworth)

Pieces:

Etling: Solo Time for Strings, Bk. 4
(Highland/Etling)

Gabrielli: Ricercar No. 1 (Schott)

Marcello: Sonata G, Op. 2, No. 6 (Peters)

Romberg: Sonata in E_m, Op. 38, No. 1 (International)

Squire: Bourrée (Fischer)

Suzuki: Vol. 4 (Summy-Birchard)