



ASTA
CERTIFICATE
PROGRAM
FOR
STRINGS



TABLE OF CONTENTS



The Certificate Program for Strings (CPS) Handbook

TABLE OF CONTENTS

PREFACE

Guidelines for Using the CPS Handbook	6
A Short History	7
Acknowledgements	8

PART 1: THE CERTIFICATE PROGRAM FOR STRINGS: DESCRIPTION

DESCRIPTION OF THE PROGRAM

Purpose	10
Ease of Use	10
Benefits to Teachers	10
Benefits to Students	10
Evaluation and Grading System	11
Examination Guidelines	11
Examination Rules	12
Participation and Fees	12
Access to the CPS Handbook	12

INTRODUCING THE CPS IN YOUR STUDIO

CPS Brochure	
Introducing the CPS to Students and Parents	13
Conveying the Benefits of the CPS to Students	13
Conveying the Benefits of the CPS to Parents	13
Letter to Parents	128

FREQUENTLY-ASKED QUESTIONS ([FAQs](#)) 14

PART 2: EXAM REQUIREMENTS AND CURRICULUM GUIDE

GRADED SCALE, ETUDE, TECHNIQUE, AND SOLO REPERTOIRE GUIDE

Violin	19
Viola	46
Cello	68
Double Bass	91

COMPLETE LIST OF SCALES FOR EARLY LEVELS; FOUNDATION AND 1-5

Violin	
Viola	
Cello	
Double Bass	

PART 3: SETTING UP AND ORGANIZING CPS EXAMS IN YOUR AREA

TIMELINE FOR ORGANIZING THE EXAMINATIONS

Timeline	116
--------------------------	-----

SETTING UP THE EXAMINATIONS

Preparing a Budget	118
Setting the Examiner Fee	118
Setting the Application Fees	118
Selecting an Examination Site	118
Setting the Examination Date	119
Setting the Application Deadline	119
Announcing the Examinations to the Membership	119
Selecting the Examiners	119
Choosing Examination Monitors and Assistants	120

ORGANIZING THE EXAMINATIONS

Reviewing the Applications	120
Ordering the Certificates of Achievement	120
Ordering Sight-Reading Samples	121
Scheduling Players	121
Scheduling Monitors and Assistants	122
Creating Examination Schedules	122
Sending the Teacher Packets, Pre-exam	122
Sending the Examiner Packets, Pre-exam	122
Training Examiners	123
Creating Signage	123
Preparing Evaluation Forms	123
Distributing Examiner Packets, Exam Day	123
Sending Teacher Packets, Post-Exams	124
After the Examinations	124

PART 4: FORMS AND SAMPLE LETTERS (in chronological order)

CPS Brochure	
Application/Evaluation Form	126
Letter to Parents	128
Teacher Packets, Pre-Exam	
Letter to Teachers and Monitors	129
Letter to Students with exam time	130
Examiner Packets	
Letter to Examiners	131
Instructions to Examiners	132
Sample Master Schedule	135
Letter to Teachers Post-Exam	136

PART 5: [CONTRIBUTORS](#) 137

PREFACE



The Certificate Program for Strings

Guidelines for Using the CPS Handbook

This Handbook has two planned uses: to act as a guide for those teachers interested in enrolling their students in the Certificate Program exams, and to give those who are interested in organizing CPS exams the necessary tools and information to do so. Studio teachers will also find that the Handbook can be used as a resource for planning the musical and technical development of a student from beginning through the standard concert repertoire.

To these ends, the Handbook provides:

- All of the information necessary to introduce the CPS in a studio setting along with guidance to the teacher as to how to prepare students for taking the exam. See Parts 1 and 2.
- Step-by-step instructions on how to organize examinations and the necessary forms to do so. See Part 3 and 4.

Teachers interested in the CPS who live in states or areas where there are no CPS examinations at this time are invited to consider starting a program.

Forms within this handbook have been designed for easy duplication for ASTA members. State CPS chairs and exam organizers should fill in their specific information where needed.

As a matter of convenience to teachers, scales are provided for the first five levels for all instruments. See Part 2. Fingerings offered are not mandatory; any alternate fingerings may be used.

ASTA and the Certificate Program for Strings Committee

A Short History

The Certificate Program for Strings was developed and introduced by highly experienced pedagogues of the ASTA Maryland/DC chapter in 1998 under the leadership of Lya Stern, who was the state chapter president at that time. The program was designed to support studio teachers' quest for commitment to long term instrumental study and higher standards of performance on the part of their students.

Although similar programs have been used with great success in Canada, Great Britain and Australia, the CPS was the first one designed for the American string teacher and student. Hallmark characteristics of the American program are a graded list for each instrument, flexibility in the choice of repertoire presented for exams, and the utilization of string specialists as examiners.

Lya Stern organized and has subsequently run the CPS exams in Maryland/DC annually since 1998 as well as becoming its leading advocate on the national level. In 2001 the CPS was introduced to New Jersey by Leslie Webster, ASTA/NJ president, and in Virginia by Lynne Denig, VASTA president-elect.

Becoming known as the CPS Committee, they formed the working body and guiding force which eventually propelled the CPS to the national level with its adoption by the ASTA National Executive Board. This committee made annual CPS presentations at national ASTA conferences and guided the introduction of the program in several additional states: Florida and Hawaii in 2003, and Oregon, Washington and Wisconsin in 2005. To date thousands of students have taken the CPS exams, and their teachers are enjoying their students' growing progress.

The CPS received the enthusiastic support of ASTA presidents Robert Jesselson, David Littrell and Bob Gillespie. Anticipating the long-reaching benefits that the program would bring teachers and students of stringed instruments, the ASTA National Executive Board voted to adopt the CPS as an ASTA-sponsored program in 2004.

This ASTA CPS Handbook hereby offered to the membership is the result of hundreds of hours of work by members of the CPS Committee, reviewing the levels, expanding the Curriculum Guide, streamlining the rules, devising simple and easy ways for starting the program and providing all instructions and necessary forms for doing so.

As CPS state chairs who have seen year after year the positive results of participation in this program, we are pleased to offer the CPS Handbook to the ASTA membership.

*Lya Stern, Leslie Webster, and Lynne Denig
The ASTA Certificate Program Committee*

Acknowledgments

The CPS owes a great debt of gratitude to members of the original committees who developed the program:

Violin Exam Requirements and Curriculum Committee:

Margaret Wright, chair; Judy Shapiro, Elsa Brandt, Lisa Cole Sadowski, Ronald Mutchnick and Lya Stern

Viola Committee:

Margaret Wright, Judy Silverman, Mark Pfannschmidt

Cello Committee:

Levels F-4: Cecylia Barczik, chair; Denise Nathanson Setny and Bai Chi Chen
Levels 5-10: Jeffrey Solow, chair; Michael Carrera, Anthony Elliott, James Kreger and Toby Saks

Bass Committee:

Dennis Whittaker, chair; John Kennedy, Sandor Ostlund and David Young

Exam Organization Committee:

Eleanor C. Woods, chair; Pat Braunlich, Judy Silverman, Catherine Stewart and Lya Stern, and many others too numerous to mention.

We also extend our gratitude to additional contributors: Marnie Kaller, cello repertoire list editing; Margaret Motter Ward, editing; Lorraine Combs, editing and music printing; Vaughan Pederson, music printing.

Special recognition goes to ASTA Publications Chair, Barbara Eads, and Mimi Butler for their help in organizing and editing this Handbook.

PART 1

THE CERTIFICATE PROGRAM FOR STRINGS: DESCRIPTION



PART 1

THE CERTIFICATE PROGRAM FOR STRINGS: DESCRIPTION

DESCRIPTION OF THE PROGRAM

Purpose

The American String Teachers Association, through its Certificate Program for Strings, seeks to establish definite goals and awards for students of all levels through non-competitive examinations. Students are judged on technical and musical preparedness in one of eleven levels by an examiner of musical and pedagogical stature. Certificates of achievement are awarded for each level successfully completed.

Ease of Use

- Teachers may use any etudes or solo repertoire for the examination so long as they are of similar difficulty to works of the same level listed in The CPS Handbook.
- Various editions in addition to those listed in The CPS Handbook may be used.
- Built-in program flexibility makes the CPS attractive to different teaching and learning styles.

Benefits to Teachers

- A handbook of scales, etudes, solo repertoire, and playing goals in eleven graded levels
- Yearly feedback through an examiner's comments on each participating student's progress
- Flexibility in choice of technical material and solo repertoire
- Greater respect from students and parents who value national standards

Benefits to Students

- A Certificate of Achievement for each year of successful participation
- Written documentation of one's achievements that can be used when applying to youth orchestras, summer music camps, and for college admission
- Written standards that provide reasons to excel and persevere from year to year of study
- Incentives to work on technical studies as well as solos
- The opportunity to play prepared materials in a private, non-competitive setting
- Greater success in recitals, festivals, competitions, and youth orchestra and college auditions
- Uniformity of expectations from state to state if the student should move

Evaluation and Grading System

Each category of the once-yearly examinations that consists of scales, etude, solo(s), and sight-reading is evaluated based on tone, intonation, stance, technique, rhythm, musicality, memorization, and stage presence using the following grading:

V (very good), S (satisfactory), or N (needs improvement). Plus signs (+) and minus signs (-) are added as shadings of the grades. Five N's in any category such as scales, etude, or solos (sight-reading excepted) indicate that that part of the exam should be retaken at a later date.

Honors: Honors is considered when a student performs a solo or solos from a higher level than the level chosen or if a cadenza is played with a concerto. To be awarded *Honors*, all of the material played, including scales and etude, must have earned an overall rating by the examiner of "V". Teachers wishing their student to be considered for *Honors* should check Honors on the exam application. If awarded Honors, Honors is checked on the Evaluation Form and Honors is written with the level achieved on the Certificate of Achievement.

Comments Only: This classification is for students who prefer to receive written comments rather than grades. Comments Only is checked at the top of the Evaluation Form to alert the examiner that no grades should be given. This designation provides latitude for the student whose exam program is not complete, where memorization is marginal, or for students who fear grades but desire feedback on their performance. Comments Only can be requested of the site chair as late as the last minute before the exam begins. Regular fees apply. No Certificate of Achievement is awarded.

A Level: The letter "A" is attached to any number level (Example 5A) to indicate that a student is taking the same level of exam for an additional time. Different material from the same level may be used allowing more time for maturing in any one level. Standards for passing the exam whether with or without "A" are the same and the same fees apply.

Exam Guidelines

- A student's level on the application is determined by matching the student's playing ability to a level listed in the [Exam Requirements and Curriculum List](#) in the Handbook. The level most closely resembling the student's level before the exam is the level that should be chosen.
- Students who reach Level 10 early and want to continue participating in the program indefinitely may choose to repeat Level 10, designating it as A. Those students playing material (significantly) more demanding than that listed in the Level 10 Curriculum List have the option of trying for Level 10 Honors (see above), as well.

Exam Rules

- Entrance may be at any level and skipping levels forwards or backwards is allowed.
- Levels may be played again, but by adding “A” to the Level chosen, or for Comments Only.
- Memorization is required in all levels of scales, arpeggios, and solos except in sonatas from the Classical period onwards. Etudes are not required to be memorized at any level, although students will not be penalized for doing so.
- Accompaniment is optional but recommended as an educationally sound practice. No grade deductions are made for a lack of accompaniment.
- The student may be accompanied on the piano by his teacher or parent.
- Accompanists are required to step out of the exam room when not actually accompanying.
- Photocopies are **not** allowed unless the music is out of print. If the student uses unauthorized copies, he/she is automatically moved to Comments Only. No grade and no certificate will be awarded.
- Participating teachers must be current members of ASTA at application and exam time. See www.astaweb.com for membership details.
- Participating students must study with a current member of ASTA.
- Teachers are required to assist on the exam day to assure that exams run smoothly and efficiently.
- The examiner’s decisions are final.

Participation and Fees

Students pay a CPS Exam application fee set by the state ASTA Chapter that is included in the exam fee.

For participation details and fees, please contact your local CPS exam organizer, your state’s ASTA Board, or the National ASTA office at www.astaweb.com or at (703) 279-2113.

If no exams are planned in your area, please read Part 3 and Part 4 of the Handbook for instruction on how to organize CPS Exams.

Teachers are urged to download a copy of the Handbook as an indispensable guide for preparing students year to year for the CPS exams.

Access to the CPS Handbook

ASTA members may download the CPS Handbook for free at www.astaweb.com. If a hard copy is required, send \$5 for shipping and handling to the ASTA National Office, 4153 Chain Bridge Road, Fairfax, VA 22030.

INTRODUCING THE CPS IN YOUR STUDIO

Teachers and their students will reap maximum benefits from the CPS if teachers become thoroughly familiar with the program and are effective in communicating these benefits to their students and the students' parents. The best way for a teacher to get acquainted with the CPS is to:

- Read the CPS Handbook carefully, especially Part 1 and Part 2
- Talk to the local CPS organizer
- Volunteer as monitor at exams
- Use the Handbook as a guide in the studio until ready to enroll students
- Participate by enrolling a few students in an exam

If there are no exams organized in your area, consider organizing them yourself. Contact your state chapter and read Part 3 and Part 4 of the Handbook for simple step-by-step instructions.

If there are no exams in your state, read Part 3 and Part 4 of the Handbook and contact other state CPS organizers by following the links on www.astaweb.com or call the ASTA National Office at (703) 279-2113.

Introducing the CPS to Students and Parents

- Hand out the [CPS Brochure](#) available from the state CPS organizer or the ASTA National Office
- Explain the program in person to students and their parents
- Personalize and hand out or mail the sample letter, "[Letter to Parents](#)" to students' families. This letter describes how students benefit from the CPS and why you want them to participate, and it gives details regarding the application process

Conveying the Benefits of the CPS to Students

- Preparing for the CPS Examination is no different than preparing for a studio recital, a youth orchestra audition or a festival except that the CPS exams are noncompetitive and are not public
- Participation in the CPS Exams will make future auditions and performances more successful
- If they will practice, you will make sure that no one goes to the exams unprepared
- They will get a well-deserved Certificate of Achievement as they complete each level.
- Most students will participate, just as they participate in year-end recitals
- After the first time, the CPS becomes an expected annual activity for all students, crowning the progress made each year

Conveying the Benefits of the CPS to Parents

- Students practice more intently in preparation for the exams
- Scales and etudes, as well as solo pieces, are polished
- Their child is studying with a teacher who looks forward to outside validation of a job well done

- Their child gains national recognition by the American String Teachers Association through the awarding of its Certificate of Achievement
- Universities, music schools, youth orchestras, and summer camps now have standards to judge the level of advancement of their child

FREQUENTLY ASKED QUESTIONS (FAQs)

A Level

- *A Level:* The letter “A” is attached to any number level (Example 5A) to indicate that a student is taking the same level of exam for a second time. Different material from the same level may be used allowing more time for maturing in any one level. Additionally, the CPS recognizes that taking the exam on a different level each year does not coincide with the rate of musical growth of all students. The built-in flexibility that is provided by the stretching of levels over multiple years is an important tool to be used by teachers when appropriate. Standards for passing the exam whether with or without “A” are the same and the same fees apply.

Accompaniment

- *Must a student be accompanied if an accompaniment is written for the piece?* While it is an educationally sound practice to include accompaniment if it is written for a work, accompaniment is not required. Accompaniment is at the discretion of the teacher and student.
- No deduction in the score is made for lack of accompaniment.
- *May a student’s teacher play the piano accompaniment?* Yes.
- *May a member of the student's family play the accompaniment?* Yes.
- *May the accompanist be in the exam room for the entire exam?* No. An accompanist should be in the exam room only for solos that he/she accompanies.

Cadenzas

- *Do cadenzas have to be played with concertos?* No. Cadenzas are optional. However, a cadenza played for an exam in addition to the concerto movement qualifies a student for consideration for Honors (see **Honors** below).

Comments Only

- *When should a student play for Comments Only?* This option is available to encourage participation by the student who is worried about being graded, and for the student who has not memorized or prepared adequately all the material as required but who would like the benefit of the examiner's suggestions. No Certificate is awarded. Same fees apply.

Editions

- *Must the pieces played be the editions that are listed in the Handbook?* No. Editions are listed only to help in finding and buying the works. Teachers may select any edition that serves their purpose.

Enrollment

- *Who should enroll in the CPS?* Both high-achieving and average students benefit from the rigors of the program and the written appraisals of the examiners.

- *What happens if a teacher registered the student for the wrong level?* If the repertoire doesn't match the level, the exam organizer will notify the teacher of the option to change the repertoire, correct the level, or to play for Comments Only.
- *Can repertoire be changed after the application has been submitted?* No, except in unusual circumstances. Discuss this with the exam organizer.

Family Members

- *May a member of the student's family sit in on the exam? May a member of the student's family sit in on the exam?* The evaluations are not public and the rooms are not set up for an audience. Family members usually do not listen to the examinations. Exceptions are at the discretion of the exam organizer.
- A family member may play the accompaniment but is expected to step out of the room for the rest of the examination.

Fees

- *To whom should the check for the application fee be made out?* Student checks should be made out to their teacher. The teacher should make out one check to the state ASTA chapter for the total fees and send this and all applications collected to the exam organizer.

Honors

- *What is Honors?* Honors denotes that a student is performing a work from a higher Level than required or that a student is performing his concerto movement *and* the cadenza of his concerto. Honors is granted when, in addition to one or both of the above, the performance of all requirements is given an overall rating of "V".
- To be considered for Honors, the teacher checks Honors on the Application. If Honors is awarded, it is checked on the Evaluation Form and noted on the Certificate of Achievement.

Learning about the CPS (Information)

- *What is the best way for a teacher to get acquainted with the Certificate Program(CPS) and to test it?* Read [Part 1](#) and [Part 2](#) of the Handbook carefully, talk to your state CPS chair, and most importantly, participate by enrolling a few students or acting as a monitor at exams. First-hand experience has served many well.
- If your state or area has no program, read [Part 3](#) and [Part 4](#) for information on how to organize exams. For any other information, call ASTA at (703) 279-2113 or visit the web site at www.astaweb.com.

How do I convey to my students the benefits of the CPS?

- Explain to students that preparing for the CPS evaluation is no different than preparing for a studio recital, a youth orchestra audition or a festival except that the CPS exams are noncompetitive and are not public.
- Participation in the CPS Exams will make future auditions and performances more successful.
- Tell your students that if they practice, you will make sure that no one goes to the exams unprepared and that they will get a well-deserved *Certificate of Achievement* as they complete each level.
- Most students will participate, just as they participate in year-end recitals.
- After the first time, the CPS becomes an expected annual activity for all students, crowning the progress made each year.

How do I convey to parents the benefits of the CPS?

- Parents are happy when their child practices and makes progress, something that happens in preparing for the exams.
- They also have more confidence in the teacher's efforts when they see outside validation of work done well.
- Tell parents that preparing for the CPS exams is one of the best ways to motivate students to practice and to bring scales and etudes as well as solo pieces to a polished level.
- The written evaluations and the granting of the Certificate of Achievement after each level by ASTA, a national organization, is recognition of high standards of teaching and progress.
- Parents should look forward to more and more universities recognizing these standards, as well.
- *Is there any informational material for parents?* Yes. The ASTA [CPS Brochure](#) can be downloaded or it is available from ASTA by calling (703) 279-2113. Additionally, use the ["Letter to Parents"](#). It is recommended that teachers hand them out to all parents explaining the benefits of the program in person.

Memorization

- *Must everything be memorized?* No. While everything can be memorized with no deduction in score, etudes do not have to be memorized. Also, sonatas from the Classical period and later may be played from music. Scales and all other repertoire pieces must be memorized.
- *What if a student does not have everything (that is required) memorized?* Memorization as described above is a requirement to pass each level. If the student plans to use music for scales and solos (except those noted above), he should play for Comments Only. He may change to Comments Only as late as the day of the exam by conferring with the exam organizer.

Passing the Exam

- *What happens if a student plays below acceptable standards? Does he/she fail?* Teachers should acquaint themselves with the standards of performance necessary for a successful exam so that they send only students who are well prepared. Very rarely, a student falls short. If a student gets 5 N 's (Needs Improvement) in any one category such as scales, etude or one of the solo pieces, it is recommended that he retake the exam in that category after some additional study. In such cases, the teacher and exam organizer make an arrangement with an Examiner for the student to retake that section of the exam. A new exam fee is due prior to the exam. The Certificate of Achievement will then be awarded if the grade is "S-" or higher.

Pieces/Repertoire

Can a student play a piece for the examination that is not listed in the Examination Requirements and Curriculum Guide? Yes. The student may play any piece for the exam so long as it corresponds in difficulty to those listed in the Examination Requirements and Curriculum Guide for that level of exam. This freedom in selection of exam material is one of the hallmarks of the CPS.

- *How does one know for sure if a piece that is not listed in the Examination Requirements and Curriculum Guide is appropriate for the certain level?* If there are any doubts, check with your exam organizer as early as possible. This person may consult other exam organizers or with the state CPS chair. The response of your state's exam organizer is final.

Preparation for the Exam

- *How do I know if my student is prepared enough to receive the certificate for the level applied for?* The expectations are the same as for any public performance or audition. The student should be able to play the material with confidence, with good intonation and the facility necessary for the chosen repertoire. Occasional lapses in intonation and some technical or musical shortcomings might be noted but will not prevent successful completion of the level (see **Passing the Exam**, above).

Repeating Material or Levels

- *Must a student complete a level each year?* No. The rate of progress varies from student to student and often in the course of the same student's development. (See **A Level**, above).
- *Is it acceptable to repeat a level?* Yes. Often a student benefits from learning more of the literature in a level before proceeding to the next.
- *May a student play the same material a second year?* Whereas a minority of students may need to play the same material two exams in a row, the playing of new material, even at the same level, is strongly encouraged as it promotes growth in the student.

Repeats

- *What about repeats?* In the interest of time, long repeats should not be made.

Scales

- *Do scales have to be played at the tempos listed?* Scales should be played within the range listed, but a slight deviation is acceptable. Aim for good intonation, a clear and full tone, security in shifting, if applicable, and fluency appropriate to each level.

Skipping a Level

- *Is it acceptable to skip a level?* Students may play at any level the teacher judges to be appropriate.

Starting Exams in My State

- *How do I start the CPS in my state/area?* If your state or area has no CPS Program, read [Part 3](#) and [Part 4](#) for information on how to set up and organize exams.
- *Where can I get more information about the CPS?* For learning all about the CPS, read [Part 1](#) and [Part 2](#), or visit the Home Page of ASTA at www.astaweb.com or call 703-279-2113.

PART 2

EXAM REQUIREMENTS AND CURRICULUM GUIDE:

VIOLIN, VIOLA, CELLO, AND DOUBLE BASS



VIOLIN



VIOLIN-FOUNDATION LEVEL

Performance Exam Requirements

Duration of examination: 6 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale:

One-octave D or A major scale, starting on open string

No arpeggios required.

Bowing for scales: Separate quarter notes using half or whole bows.

- **Etudes and/or Pieces**

Two pieces of no less than eight measures showing the use of at least two strings, and more than two fingers.

Memorized.

- **Sight-reading:** none

Recommended Goals for the Foundation Level

Good posture, left hand position and bow hold

Good intonation

Correct rhythm

Use of half bows or whole bows

Meters 2/4 and 4/4

Examples of Music Suitable for Foundation Level

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Herfurth: A Beginning Scale Book (Boston)

Whistler/Hummel: Elementary Scales and Bowings (Rubank)

- **Etudes and Pieces**

Allen/Gillespie/Hayes: Essential Elements, Nos. 1-90 (Hal Leonard)

Anderson/Frost: All for Strings, Book 1, selections (Kjos)

Applebaum: String Builder, Book 1, Nos. 1-88 (Belwin)

Avsharian: Mississippi Hot Dog Lonely Hamburger Band (Shar)

Avsharian: Songs for Little Players, Book 2 (Shar)

Avsharian: More Songs for Young Players (Shar)

DeKeyser: Violin Playtime, Book 1 (Faber)

Doflein: The Doflein Method, Vol. 1, selections (Schott)

Duncan: Solo Pieces for the Beginning Violinist, Nos. 1-8 (Mel Bay)

Fletcher: New Tunes for Strings, Book 1, selections (Boosey & Hawkes)

Frost/Fischbach: Artistry in Strings, Book 1, selections (Kjos)

Herfurth: A Tune a Day, Book 1 (Belwin)

Muller/Rusch/Fink: Quick Steps to Note Reading, Vols. 1 and 2 (Kjos)

Murray: Tunes for My Violin, selections (Boosey & Hawkes)
O'Reilly: Fiddle Magic, selections (Kjos)
Suzuki: Violin School, Vol. 1, Nos. 1-9 (Summy-Birchard)

VIOLIN-LEVEL 1

Performance Exam Requirements

Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses 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 quarter notes or two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use half or 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.

At least one should show low second finger.

Memorized.

- **Sight-reading:** none

Recommended Goals for Level 1

Good posture, left hand position and bow hold

Good intonation and clear tone

Correct rhythm

Use of four fingers and four strings

Use of low second finger

Bowings: half or whole bows, legato, détaché, staccato

Awareness of bow division

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

Examples of Music Suitable for Level 1

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Anderson: Essentials for Strings (Kjos)

Herfurth: A Beginning Scale Book (Boston)

Whistler/Hummel: Elementary Scales and Bowings (Rubank)

- **Etudes and Pieces**

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

Applebaum: First Solos from the Classics (Schirmer)

Avsharian: Fun with Basics (Shar)

Avsharian: Songs for Little Players, Bk. 2 (Shar)

Avsharian: More Songs for Little Players (Shar)

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

Doflein: The Doflein Method, Vol. 1, selections (Schott)
Duncan: Solo Pieces for the Beginning Violinist, #9 and up (Mel Bay)
Frost/Fischbach: Artistry in Strings, Bks. 1 and 2, selections (Kjos)
Pracht: Album of Easy Pieces, Op. 12 (Boston)
Rolland/Fletcher: First Perpetual Motion (Boosey and Hawkes)
Rose: Fiddlers 10 (Novello)
Suzuki: Violin School, Vol. 1, Nos. 10-13, 15, 16 (Summy-Birchard)

Suggestions for additional study material which are not suitable for the exam:

Avsharian: Fun with Rhythm (Shar)
Ayola: Winning Rhythms (Kjos)
Croft: Violin Theory for Beginners, Bk.1 (Southern)
Fletcher: New Tunes for Strings, Bk. 1, selections (Schott)
Muller, Rusch, Fink: Quick Steps to Note Reading, Bks. 1 and 2 (Kjos)
O'Reilly: Fiddle Magic, selections (Kjos)
O'Reilly: Fiddle Rhythms (Kjos)

VIOLIN-LEVEL 2
Performance Exam Requirements
Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60 – 69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. One-octave major scale and tonic arpeggio in Bb (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: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

- **Etude**

One, memorization not required.

A piece may be substituted. Memory is not required for the substituted piece.

- **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

High second finger

Meters: 4/4, 2/4

Note values: half, quarter, eighth, quarter rests, separate bows

Recommended Goals for Level 2

Good posture, good left hand position and bow hold

Good intonation and clear tone

Correct rhythm

Use of four fingers and four strings

Bowings: half or whole bows, détaché, staccato and legato

Use of bow division

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

Simple dynamic contrast

Examples of Music Suitable for Level 2

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Anderson: Essentials for Strings (Kjos)

Brown: Two Octave Scales and Bowings for the Violin (Ludwig)

Flor: Scales for the Violin (Boston)

Hrimaly: Scale Studies (Schirmer)

- **Etudes**

Cohen: Superstudies, Bk. 1 (Farber)

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)

- **Pieces**

Applebaum: Building Technic with Beautiful Music, Bk. 2 (Belwin)

Applebaum: First Solos from the Classics (Schirmer)

Barber: Simple Folksongs (from Solos for Young Violinists, Vol. 1, Summy-Birchard)

DeKeyser: The Young Violinist's Repertoire, Bk. 2 (Faber)

Duncan: Solo Pieces for the Beginning Violinist, Nos. 9 -16 (Mel Bay)

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

Herfurth: Classical Album for Early Grade Pieces (Boston)

Kuchler: Concertino in G, Op. 11 (Bosworth)

Silverman: Kid Fiddle (Mel Bay)

Suzuki: Violin School, Vol. 1, Nos. 14 and 17; Vol. 2 (Summy-Birchard)

Suggestions for additional study material which are not suitable for the exam:

Ayola: Winning Rhythms (Kjos)

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

O'Reilly: Fiddle Magic (Kjos)

VIOLIN-LEVEL 3
Performance Exam Requirements
Duration of examination: 10 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

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 two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows for all.

- **Etude**

One, memorization not required.

- **Pieces**

One or two, memorized. A sonata or concerto movement 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: whole, half, quarter, eighth, dotted half, dotted quarter, and quarter rest;

Two notes slurred.

Recommended Goals for Level 3

Good posture and position of right and left hand.

Good intonation and clear tone

Correct rhythm

Bowings: détaché, staccato, martelé and legato

Introducing shifting above the first position

Confident use of whole bow and bow division

Dynamics: crescendo and diminuendo

Beginning of vibrato on longer notes

Ritardando

Examples of Music Suitable for Level 3

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Anderson: Essentials for Strings (Kjos)

Brown: Two Octave Scales and Bowings for the Violin (Ludwig)

Flor: Scales for the Violin (Boston)

Hrimaly: Scale Studies (Schirmer, Fischer)

- **Etudes and Technical Studies**

Cohen: Superstudies, Bk.1, etudes 9-19 (Faber)
Doflein: The Doflein Method, Vols. 2 and 3 (Schott)
Fischbach/Frost: Viva Vibrato! (Kjos)
Kayser: 36 Elem. and Prog. Studies, Op. 20, Nos. 1-12 (Fischer)
Levenson: 50 Selected Studies in First Position (Presser)
Trott: Melodious Double-Stops, Bk. 1 (Schirmer)
Whistler: Introducing the Positions, Vol. 1 (Rubank)
Wohlfahrt: Studies, Op. 45 (Schirmer)
Wohlfahrt: Studies, Op. 74 (Schirmer)
Wohlfahrt/Aiqouni: Foundation Studies, Bks. 1 and 2 (Fischer)

- **Pieces**

Applebaum: 20 Progressive Solos for String Instruments (Belwin)
Bartok: Ten Pieces for Children (Masters Music)
Bohm: Moto Perpetuo from Suite III #6 (Boston)
Dancla: 12 Easy Fantasias on Celebrated Melodies, Op. 86, Nos. 1-6 (Fischer)
Green: Playful Rondo (Teres-Ambrosio)
Huber: Concertino in G, Op. 8 #4 (Fischer)
Jenkinson: Elves Dance (Stamon)
Kroll: Donkey Doodle (Schirmer)
Nagy: Tzigany (Ludwig)
Perlman: Concertino (Presser)
Rieding: Concerto in Bm, Op. 35 (Bosworth)
Ruegger: Concertante in G (Fischer)
Suzuki: Violin School, Vol. 3 (Summy-Birchard)
Trott: The Puppet Show (Barber, Solos for Young Violinists, Vol. 1, Summy-Birchard)

Suggestions for additional study material, not suitable for the exam

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)
Sevcik: School of Bowing, Op. 2, Part 1 (Schirmer)
Sevcik, School of Violin Technics, Op. 1, Part 1 (Schirmer)
Starer: Rhythmic Training (MCA)

VIOLIN-LEVEL 4
Performance Exam Requirements
Duration of examination: 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note= 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. Two-octave major scale and tonic arpeggio in Ab, Bb, or B.
2. Two-octave major scale and tonic arpeggio in Eb, E, or F.

Student chooses one and plays both melodic *and* harmonic versions:

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

Student plays:

4. Two-octave G chromatic scale. Slur two eighths.

Bowing for scales in #1, 2, and 3: Slur four eighths.

Bowing for arpeggios: Slur two eighths or one set of triplet eighths to the quarter

Use whole bows for all.

- **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 and including three sharps and two flats

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

Note values might include dotted eighths with sixteenth notes and eighth rests

Slurs: two, three and four notes; mainly first position

Might include one shift to third position

Recommended Goals for Level 4

Good posture, left hand position and relaxed bow hold

Good intonation, correct rhythm, and clear tone

Playing in third position

Some double stops, accented strokes, lifts and beginning spiccato

Introduce broken thirds, sixths and octaves

Musical expression through phrasing and dynamics

Vibrato used in pieces

Examples of Music Suitable for Level 4

Note: Teachers may choose any other works of comparable level.

• Scale Books

Anderson: Essentials for Strings (Kjos)
Brown: Two Octave Scales and Bowings for the Violin (Ludwig)
Hrimaly: Scale Studies (Schirmer)

• Etudes and Technical Studies

Cohen: Superstudies, Bk. 1 etudes 9-19 (Faber)
Doflein: The Doflein Method, Vol. 3 & 4 (Schott)
Kayser: 36 Elementary and Progressive Studies, Op. 20 (International)
Trott: Melodius Double-Stops, Bk. 1 (Schirmer)
Whistler: Developing Double Stops (Rubank)
Whistler: Introducing the Positions, Vol. 1 (Rubank)
Wohlfahrt: Studies, Op. 45, Bks. 1 and 2 (Schirmer)
Wohlfahrt: Studies, Op. 74, Bks. 1 and 2 (Schirmer)
Wohlfahrt/Aiqouni: Foundation Studies. Bks. 1 & 2 (Fischer)

• Pieces

Avsharian: Fun with Solos (Shar)
Dancla: Twelve Easy Fantasias, nos. 7-12 (Fischer)
Ernst: Gypsy Dance (Fischer)
Jardanyi: Concertino (Ed. Musica Budapest)
Kreisler: Aucassin and Nicolette (Foley)
Kreisler: The Toy Soldier (Foley)
Kuchler: Concertino in D (Bosworth)
Marie: La Cinquantaine (Fischer)
Matesky: Concerto in Style of Vivaldi, 1st, and 2nd movements (Alfred)
Mendelssohn: Mosquito Dance (from Barber, Solos for Young Violinists, Vol. 1, Summy-Birchard)
Millies: Concertino in D (Bosworth)
Mollenhauer: Infant Paganini (Fischer)
Portnoff: Russian Fantasies, #1 or 2 (Bosworth)
Rieding: Air Varie, Op. 23 #3 (Bosworth)
Seitz: Pupil's Concerto No. 2 (Schirmer)
Seitz: Pupil's Concerto No. 5 (Schirmer)
Telemann: Concerto in G (Kunzelmann)
Unger: Ashokan Farewell (Mel Bay)

Suggestions for additional study material, not suitable for the exam

Croft: Violin Theory for Beginners Bk. 2 (Southern)
Fischbach/Frost: Viva Vibrato! (Kjos)
Schradieck: School of Violin Technics, Bk. 1 (Fischer)
Sevcik: Preparatory Trill Studies, Op. 7 (Schirmer)
Sevcik: School of Bowing, Op. 2, Part 1 (Schirmer)
Sevcik: School of Violin Technics, Op. 1, Pt. 1 (Schirmer)
Starer: Rhythmic Training (MCA)

VIOLIN-LEVEL 5
Performance Exam Requirements
Duration of examinations 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-72

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing

Student chooses one from each category:

1. Two-octave major scale in Ab, B, Db, Eb, E, or F. Slur four eighths or eight sixteenths.
2. Three-octave major scale in G, A, Bb, or C. Slur one set of triplet eighths or four eighths.
3. Two-octave minor scale (play both melodic and harmonic versions) in G, A, B, or D. Slur four eighths.
4. Two-octave G chromatic scale. Slur two or four eighths.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

Use whole bows for all.

- **Etude**

One, memorization not required.

- **Pieces**

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

- **Sight Reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

Note values might include dotted eighths with sixteenth notes and eighth rests or ties

Slurs: two, three and four notes

Mainly in first position with some shifts to third position

Recommended Goals for Level 5

Balanced left hand, gaining comfort in shifting and vibrato

More extended use of shifts and playing above first position with accuracy

Use of some double stops in pieces

Developing off-string bowings with flexibility in the bow arm and hand

Preparing for double-stop scales in one octave: broken thirds, broken sixths and broken octaves

Expressive playing including rubato, dynamics and vibrato

Developing sense for tonal beauty

Examples of Music Suitable for Level 5

Note: Teachers may choose any other works of comparable level.

• Scale Books

Anderson: Essentials for Strings (Kjos)
Barber: Scales for Advanced Violinists (Preludio)
Brown: Two Octave Scales and Bowings for the Violin (Ludwig)
Flesch: Scale System (Fischer)
Hrimaly: Scale Studies (Schirmer)

• Etudes and Technical Studies

Cohen: Technique Takes Off! (Faber)
Doflein: The Doflein Method, Vols. 4 and 5 (Schott)
Dont: 30 Progressive Exercises, Op. 38 (for 2 violins) (Schirmer)
Hofmann: Double Stop Studies, Op. 96 (Boston)
Kayser: 36 Elem. and Prog. Studies, Op. 20 (International)
Suzuki: Position Etudes (Summy-Birchard)
Suzuki: Quint Etudes (Summy-Birchard)
Trott: Melodious Double Stops, Bks. 1 & 2 (Schirmer)
Whistler: Developing Double Stops (Rubank)
Whistler: Introducing the Positions, Bks. 1 and 2, minimum eight lines (Rubank)
Whistler: Preparing for Kreutzer, Vol. 1 (Rubank)
Wohlfahrt/Aiqouni: Foundation Studies, Bk. 2 (Fischer)

Pieces

Albinoni: Concerto in G, Op. 5, No. 4 (Kunzelmann)
Bohm: Sarabande in Gm (Carl Fischer)
Borowski: Adoration (Presser)
Clebano: Millionaire's Hoedown (from Barber: Solos for Young Violinists, Vol. 2, Summy-Birchard)
Corelli: Sonatas, Op. 5, Vol. 2, Nos. 7-11 (International)
Dancla: Airs Varies, Op. 89, Nos. 4, 5, 6 (Schirmer)
Elgar: Chanson de Matin (Novello)
Handel: Sonata No. 3 in F (Peters)
Hubay: The Violin Maker of Cremona (Fischer)
L. Mendelssohn: Concerto in D, Op. 23 (Fischer)
Mollenhauer: Boy Paganini (Fischer)
Perlman: The Violinist's Contest Album, selections (Fischer)
Persichetti: Masques (Elkan-Vogel). Play three or more.
Rebel: The Bells, from Gingold: Solos for the Violin Player (Schirmer)
Rieding: Concertino in Am, Op. 21 ("Hungarian") (Bosworth)
Rieding: Concertino in D, Op. 25 (Bosworth)
Rieding: Concertino in G, op. 24 (Bosworth)
Seitz: Pupil's Concerto No. 3 in Gm, Op. 12 (Schirmer)
Seitz: Pupil's Concerto No. 4 in D, Op. 15 (Schirmer)
Senaille: Allegro Spiritoso, from Gingold: Solos for the Violin Player (Schirmer)
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)

Suggestions for additional study material not suitable for the exam

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

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

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

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

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

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

VIOLIN-LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

- **Scales and arpeggios**

Memorized

Metronome: quarter note = 60-72

Student chooses one from each category:

1. Two-octave major scale in Eb, E, F, or F#. Slur four eighths or eight sixteenths.
2. Three-octave major scale in Ab, A, Bb, B, or C. Slur one set of triplet eighths or four eighths.
3. Three-octave melodic minor scale in G, A, B, or C. Slur one set of triplet eighths or four eighths.
4. Two-octave harmonic minor scale in B or D. Slur one set of triplet eighths or four eighths.
5. Two-octave G chromatic scale. Slur four eighths.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

- **Etude**

One, memorization not required.

- **Pieces**

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

- **Sight Reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

Note values might include dotted eighths and a sixteenth note and eighths rests

Slurs of two, three, or four notes

Ties

First and third positions

Recommended Goals for Level 6

Growing skills in shifting and playing in upper positions

Playing chords and short passages of double stops with clear tone

Increased skills with mixed bowings

Learning sautillé

Accuracy in complex rhythms

More fluid and even vibrato used in pieces.

Beauty of tone in sustained passages

Initial sense for style in varied periods of music

Examples of Music Suitable for Level 6

Note: Teachers may choose any other works of comparable level.

• Scale Books

Anderson: Essentials for Strings (Kjos)
Barber: Scales for Advanced Violinists (Preludio)
Brown: Two Octave Scales and Bowings for the Violinist (Ludwig)
Flesch: Scale System (Fischer)
Hrimaly: Scale Studies (Fischer)
Sevcik: School of Violin Technics, 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 Exercises, Op. 38, for two violins (Schirmer)
Kayser: 36 Elementary and Progressive Studies, Op. 20, Nos. 13-36 (Schirmer)
Kreutzer: 42 Studies Nos. 1-10 (International)
Mazas: Etudes Speciales, Op. 36, Book 1 (International)
Suzuki: Quint Etudes (Summy-Birchard)
Trott: Melodious Double Stops, Bk. 2 (Schirmer)
Whistler: Developing Double Stops (Rubank)
Whistler: Introducing the Positions, Vols. 1 & 2, minimum eight lines (Rubank)
Whistler: Preparing for Kreutzer (Rubank)

• Pieces

Accolay: Concerto No. 1 in Am (International)
Bartok: An Evening in the Village (Ed. Mus. Budapest)
Bohm: Introduction & Polonaise (Fischer)
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/Suzuki: La Folia, from Suzuki Violin School Vol. 6 (Summy-Birchard)
Dvorak: Sonatina in G, Op. 100 (Henle)
Elgar: Salut D'Amour (Peters)
Fiocco: Allegro (International)
Handel: Sonata #4 or #6 (Peters w/cello ad lib). Two movements together count as one.
Haydn: Concerto No. 2 in G (Henle)
Kreisler: Chanson Louis XIII et Pavane (Foley)
Kreisler: La Precieuse (Foley)
Kreisler: Rondino on a Theme by Beethoven (Foley)
Kreisler: Tempo di Minuetto (Foley)
Mlynarski: Mazurka in G (Fischer)
Nardini: Concerto in Em (Schirmer)
Paradis: Sicilienne (Schott)
Potstock: Souvenir de Sarasate (Fischer)
Saint-Saens: The Swan (Carl Fischer)
Severn: Polish Dance (Fischer)
Schubert: The Bee (in 37 Pieces You Like to Play) (Schirmer)
Seitz: Pupil's Concerto No. 1 (Schirmer)
Sitt: Concertino in D Minor, Op. 65 (Eulenburg)
Sitt: Concertino in D Minor, Op. 110 (Eulenburg)
Vivaldi: Concerto in Gm, Op. 12, No. 1 (International)

Suggestions for additional study material, not suitable for the exam

Schradieck: The School of Violin Technics, (Schirmer)

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

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

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

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

VIOLIN-LEVEL 7

Performance Exam Requirements

Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 66-76

Student chooses one from each category:

1. Three-octave major scale in Ab, Bb, B, C, or D. Slur two sets of triplet eighths or eight sixteenths.
2. Three-octave melodic minor scale in G, A, B, or C. For bowings, see #1.
3. Two-octave harmonic minor scale in A, B, C, D, or E. Slur one set of triplet eighths or four eighths
4. Three-octave G chromatic scale. Slur two or four eighths.

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

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etude**

One, memorization not required.

- **Pieces**

One substantial piece, such as Monti: Czardas or Ten Have: Allegro Brilliant, or fast concerto movement *and* one short contrasting piece from a different period. Both memorized.

- **Sight Reading**

Range might 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

Note values may include dotted eighths with sixteenths and eighth rests

Slurs of two, three, four, and six notes

Some shifting to second or third position

Recommended Goals for Level 7

Accuracy of pitch and rhythm

Extended fast passages played evenly and cleanly

Developing agility in trills

Working on two-octave double-stopped scales

Increasing bowing skills in sautillé, spiccato and complex string crossing

More power and beauty of tone

Growing familiarity with varied styles demanded by different periods

Examples of Music Suitable for Level 7

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Hrimaly: Scale Studies (Fischer)

Sevcik: School of Violin Technics, Op. 1, Parts 3 and 4 (Schirmer)

- **Etudes and Technical Studies**

Dont: 24 Studies, Op. 37 (Schirmer)
Kayser: 36 Elementary and Progressive Studies, Op. 20, Nos. 13-36 (Schirmer)
Kreutzer: 42 Studies, #1-11 (International)
Mazas: Etudes Speciales, Op. 36, Bks. 1 & 2 (International)
Suzuki: Quint Etudes (Summy-Birchard)
Whistler: Developing Double Stops (Rubank)
Whistler: Introducing the Positions, Vols. 1 & 2 (Rubank)

- **Pieces**

d'Ambrosio: Canzonetta, from "37 Violin Pieces You Like to Play" (Fischer)
Bach: Arioso (Schirmer), advanced fingering.
Bach: Concerto in Am (Schirmer)
Bach/Wilhemj: Air on the G String (Fischer)
Bridge: Perpetual Motion (Stainer & Bell)
Desplanes: Intrada (Natchez)
Eccles: Sonata in Gm (International or from Suzuki: Violin School, Vol. 8)
Faure: Berceuse (Pressler)
Gluck/Kreisler: Melodie (Fischer)
Gretry: Tambourin (in Suzuki Violin School Vol. 8) (Summy-Birchard)
Handel: Sonata #1, 2, or 5 (Peters) Two movements count as one.
Ibert: Little White Donkey (Hanelle)
Keler-Bela: Son of the Puszta, Op. 134, No. 2, from "37 Pieces You Like to Play" (Fischer)
Kreisler: Liebesleid (Foley)
Kreisler: Menuet in the Style of Porpora (Foley)
Kreisler: Syncopation, from Fritz Kreisler Collection, Vol. 2 (Fischer)
Martinu: 5 Madrigal Stanzas (Associated)
Massenet: Meditation from "Thaïs" (Boston, Fischer)
Monti: Czardas (Fischer)
Mozart: Concerto No. 2 in D, K. 211 (International)
Rieding: Concerto in E Minor, Op. 7 (Bosworth)
Schubert: Sonatina in D (Henle)
Schubert: The Bee, from "37 Pieces You Like to Play" (Schirmer)
Tartini: Sonata in Gm, Op. 1, No. 10 "Didone Abbandonata" (Ricordi)
Ten Have: Allegro Brillant (Bosworth)
Villa-Lobos: Canto de Cisne Negro, from "5 Pieces for Violin and Piano" (Masters Music)
Vivaldi: Spring, from Four Seasons (Ricordi) 2nd and 3rd movements count as one movement
Viotti: Concerto No. 23 in G (Schirmer)
Wieniawski: Kuyawiak (Fischer)

Suggestions for additional study material, not suitable for the exam

Dancla: School of Mechanism, Op. 74 (Schirmer)
Scradieck: School of Violin Technic (Schirmer)
Sevcik: School of Bowing, Op. 2 (Schirmer)
Sevcik: Shifting the Position, Op. 8 (Schirmer)
Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)
Sevcik: Preparatory Trill Studies, Op. 7 (Schirmer)

VIOLIN-LEVEL 8
Performance Exam Requirements
Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note =66-76

Student chooses one from each category:

1. Three-octave major scale in Db, Eb, E, F, F#, or Gb. Slur two sets of triplet eighths or eight sixteenths.
2. Three-octave melodic *or* harmonic minor scale in Bb, C#, or F#. For bowings, see #1.
3. One-octave major scale in G or A in double-stopped octaves. Slur two eighths.

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

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etude**

One, memorization not required.

- **Pieces**

One fast concerto movement *and* two short contrasting pieces representing three different composers.

All memorized

- **Sight Reading**

Range might 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 might include dotted eighths with sixteenth notes as well as eighth and sixteenth note rests

Some ties might be used

Slurs of two, three, four, or six notes

Shifting to second or third position

Recommended Goals for Level 8

Confidence and accuracy in shifting including double stops

Developing varied speeds and widths of vibrato

More speed and agility in bowing

Wider dynamic range

More power, projection and beauty of tone

Increasing conviction and musical maturity in a range of styles

Examples of Music Suitable for Level 8

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Galamian/Neumann: Contemporary Violin Technic (Galaxy)

Hrimaly: Scale Studies (Fischer)

Sevcik: School of Violin Technics, 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)
Suzuki: Quint Etudes (Summy-Birchard)
Whistler: Developing Double Stops (Rubank)

- **Pieces**

Bach: Concerto No. 2 in E (International)
Bach: Solo Sonatas & Partitas (International)
Beethoven: Romance in F (Fischer)
De Beriot: Concerto in G, Op. 76, No. 7 (Fischer)
De Beriot: Concerto in Am, Op. 104, No. 9 (Schirmer)
De Falla: "Suite Populaire Espagnole," Jota or two other movements (Chester)
Drigo: Valse Bluette (found in "37 Pieces You Like to Play") (Schirmer)
Dvorak: 4 Romantic Pieces, Op. 75 (Simrock) Play at least two.
Foss: Composer's Holiday (Fischer)
Gardner: From the Canebrake, Op. 5, No. 1 (Schirmer)
Grieg: Sonata in F, Op. 8, No. 1 (Peters)
Haydn: Concerto No. 1 in C (Henle)
Hubay: Hejre Kati, Op. 32, No. 4 (Fischer)
Kreisler: Sicilienne and Rigaudon (Foley)
Kreutzer: Concerto No. 13 in D (Fischer)
Mozart: Concerto #1 in Bb, K. 207 (Barenreiter)
Mozart: Rondo in C, K. 373 (International)
Mozart: Sonatas, K. 301 in G, K. 304 in Em, and K. 305 in A (Henle)
Ravel: Piece en Forme de Habanera (Leduc)
Rode: Violin Concerto No. 6 in Bb (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: Sonatinas in Am and Gm, Op. 137 (Fischer)
Smetana: Aus der Heimat (Peters)
Spohr: Concerto No. 2 in Dm, Op. 2 (Peters)
Tartini: Concerto in Dm (International)
Tschaikovsky: Canzonetta from Violin Concerto (from "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, from "Four Seasons" (Ricordi) first or third movement
Wieniawski: Legende, Op. 17 (Masters Music)
Wieniawski: Romance from Violin Concerto in Dm, Op. 22 (International)
Wieniawski: Two Mazurkas, Op. 19 (Obertass Dudiarz) Choose one (Masters Music)

Suggestions for additional study material, not suitable for the exam

Schradieck: School of Violin Technics (Schirmer)

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

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

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

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

Sevcik: Preparatory Exercises in Trill Studies, Op. 7 (Schirmer)

VIOLIN-Level 9
Performance Exam Requirements
Duration of exam: 25 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in G, A, B \flat , C, or D. Slur two sets of triplet eighths or eight sixteenths, followed by the modulating series of arpeggios (as in Flesch, Barber or Sevcik) slurred as one set of triplet eighths or more.
2. Three-octave melodic or harmonic minor in G, A, B, E, F \sharp or B. Tonic and subdominant arpeggios. For bowings, see #1.
3. One-octave major scale in double stopped thirds, B \flat or C. Slur two eighths.

- **Etude**

One, memorization not required.

- **Pieces**

One fast concerto movement from any period, one short piece in contrasting style *and* a movement from a Bach solo Sonata or Partita. A substantial piece, such as the Vitali: Chaconne; de Beriot: Scene de Ballet; or Mozart/Kreisler: Rondo in G, can be substituted for the concerto movement.

All memorized.

- **Sight Reading**

Range might exceed two octaves

Keys up to three sharps and three flats with some accidentals

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

Note values might include dotted eighths followed by sixteenth notes and eighths and sixteenth note rests

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

Shifting to second and third position

Recommended Goals for Level 9

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

Clean and even passagework and extended fast passages

Study of artificial harmonics

Continued overall progress in technical skills and tone production

Further development of expressive vocabulary in shifting, vibrato, tone colors, and double stops, varied to suit interpretation

Heightened development of a sense of style and instrumental imagination

Examples of Music Suitable for Level 9

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Galamian/Neumann: Contemporary Violin Technic (Galaxy)

Hrimaly: Scale Studies (Fischer)

Sevcik: School of Violin Technic, Op. 1, Part 3 (Schirmer)
Zukofsky: All-Interval Scale Book (Schirmer)

- **Etudes and Technical Studies**

Dont: Etudes and Caprices, Op. 35 (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)

- **Pieces**

Bach: Solo Sonatas and Partitas (International)
Bartok: Roumanian Folk Dances (Boosey and Hawkes) Play four.
Beethoven: Romance in G (Fischer)
Beethoven: Sonata Op. 12, No. 1 in D (Henle)
Beethoven: Sonata Op. 34, No. 5 "Spring" (Henle)
Bloch: Nigun, from "Baal Shem Suite" (Fischer)
Copland: Waltz and Celebration from "Billy the Kid" (Boosey & Hawkes)
De Beriot: Scene de Ballet (Fischer)
De Falla/Kochanski: The Pantomime from El Amor Brujo (Chester)
Drdla: Fantasia on "Carmen" Op. 66 (Universal)
Dvorak/Kreisler: Slavonic Dance No. 1 in Gm (Foley)
Glazunov: Meditation (Nick Stanton Press)
Grieg: Sonata in G, Op. 13, No. 2 (Peters)
Joplin/Perlman: Elite Syncopations (from "Ragtime for Violin") (Schirmer)
Joplin/Perlman: The Entertainer (ibid.)
Kabalevsky: Concerto in C, Op. 48 (MCA)
Kreisler: Liebesfreud (Foley)
Kreisler: Praeludium & Allegro (Foley)
Kreisler: Schön Rosmarin (Foley)
Mozart: Concerto No. 3 in G, K. 216 (Schirmer)
Mozart: Adagio in E, K. 261 (International)
Mozart/Kreisler: Rondo in G (Foley)
Ries: Perpetuum Mobile, Op. 34, No. 5 (Fischer)
Sarasate: Malaguena, Op. 21, No. 1 (Fischer)
Spohr: Concerto No. 9 in Dm, Op. 55 (Peters)
Stravinsky: Dance Russe from "Petrouchka" (Boosey & Hawkes)
Viotti: Concerto No. 22 (International)
Vitali: Chaconne (Fischer)
Vivaldi: Autumn and Winter from "Four Seasons" (Ricordi)

Suggestions for additional study material, not suitable for the exam

Dancla: School of Mechanism, Op. 74 (Schirmer)
Dounis: Artist's Technic, Op. 12 (Fischer)
Schradieck: School of Violin Technique (Schirmer)
Sevcik: School of Violin Technic, Op. 1, Part 4 (Schirmer)
Sevcik: School of Bowing Technic, Op. 2, Part 3 (Bosworth)
Sevcik: Shifting the Position, Op. 8 (Schirmer)
Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)
Sevcik: Preparatory Trill Studies, Op. 7 (Schirmer)

VIOLIN –LEVEL 10

Performance Exam Requirements

Duration of examination: 30 minutes.

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in Ab, B, Eb, E, or F. Slur two sets of triplet eighths or eight sixteenths, followed by the modulating series of arpeggios (as in Flesch, Barber or Sevcik), slurred as one set of triplet eighths or more.
2. Three-octave melodic minor scale in C, C#, D, or F with tonic and subdominant arpeggios. Slur as in #1.
3. Two-octave major scale in A, Bb, C or D in thirds. Slur two eighths.

- **Etude**

One, memorization not required.

- **Pieces**

One fast concerto movement *and* two other pieces in contrasting style.

One of the three pieces should be contemporary or impressionistic.

Three composers should be represented.

All memorized.

- **Sight Reading**

Range might exceed two octaves

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

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

Note values might include dotted eighths with a sixteenth note as well as eighths and sixteenth note rests

Slurs of up to eight notes

Some fast passages and shifting through fifth position

Recommended Goals for Level 10

Fluent playing over the entire range of the instrument

Some experience with virtuosic bowings like firm staccato, flying staccato, and jeté

In-depth familiarity with scales, arpeggios and double stops such as those in Flesch Scale System and other equivalent studies

Familiarity with musical forms and styles of different periods

Awareness of notions in music theory and harmony and their relationship to interpretation

Students should be encouraged to develop their own interpretation of repertoire

Examples of Music Suitable for Level 10

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Barber: Scales for Advanced Violinists (Preludio)

Flesch: Scale System (Fischer)

Galamian/Neumann: Contemporary Violin Technique (Galaxy)

Hrimaly: Scales for the Violin (Fischer)

Sevcik: School of Violin Technique, Op. 1, Part 3 (Schirmer)

Zukofsky: All-Interval Scale Book (Schirmer)

- **Etudes and Technical Studies**

Dont: Etudes and Caprices, Op. 35 (Fischer)
Fiorillo: 36 Etudes or Caprices (International)
Gavinies: 24 Etudes or Matinees (International)
Mazas: Etudes Brilliantes, Op. 36, Vol. 2 (International) Kreutzer: 42 Studies, Nos. 11-42 (International)
Rode: 24 Caprices (International)

- **Pieces**

Bach: Solo Sonatas and Partitas (International)
Bartok: Rhapsody #2 (Boosey & Hawkes)
Bolcom: Sonata #2 (Luca)
L. Boulanger: Nocturne and Cortege (Masters Music), choose one.
Brahms: Hungarian Dances, Bk. 1, Nos. 1-10; Bk. 2, Nos. 11-21 (Masters Music)
Brahms: Sonatas, Op. 78, 100, 108 (International)
Bruch: Concerto No. 1 in Gm, Op. 26 (International)
Copland: Hoe Down from "Rodeo" (Boosey & Hawkes)
Debussy/Heifetz: Beau Soir (from the Heifetz Collection, Fischer)
Debussy: Clair de Lune (Jobert)
Debussy: La Fille au Cheveux de Lin (Durand)
Debussy/Heifetz: L'Apres-midi d'un Faune (from the Heifetz Collection, Fischer)
De Falla/Kreisler: Danse Espagnole from La Vida Breve (Fischer)
De Falla/Kochanski: Ritual Fire Danse from El Amor Brujo (Chester)
Faure: Sonata in A (International)
Franck: Sonata in A (Fischer)
Gershwin/Heifetz: My Man is Gone Now (From Selections from "Porgy and Bess", Chappell)
Harbison: 4 Songs of Solitude (Associated Music Publishers)
Hindemith: Solo Sonatas, Op. 31, 1 & 2 (Schott)
Honnegger: Sonata for Unaccompanied Violin (Salabert)
Ibert: Caprilena (Alphonse Leduc)
Kabalevsky: Rondo (Masters Music)
Kreisler: Caprice Viennois (Foley)
Kriesler: 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. 219 (Barenreiter)
Novacek: Moto Perpetuo (International)
Prokofiev: Five Melodies, Op. 35 (Boosey & Hawkes)
Prokofiev/Grunes: March from "Love for Three Oranges" (Fischer)
Prokofiev: Masks from "Romeo & Juliette" (The Heifetz Collection, Vol. 1, Fischer)
Saint-Saens: Introduction and Rondo Capriccioso, Op. 28 (International)
Sarasate: Romanza Andaluza, Op. 22, No. 3 (Fischer)
Sarasate: Zigeunerweisen (Fischer)
Spohr: Concerto No. 8 in Am, Op. 47 (Kalmus)
Stravinsky/Dushkin: Chanson Russe (Boosey & Hawkes)
Webern: 4 Pieces, Op. 7 (Universal or Music Masters)
Wieniawski: Concerto No. 2 in Dm, Op. 22 (International)

Suggestions for additional study material, not suitable for the exam

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

Dounis: Artist's Technic, Op. 12 (Fischer)

Schradieck: School of Violin Technique (Schirmer)

Sevcik: School of Violin Technique, Op. 1, Part 4 (Schirmer)

Sevcik: School of Bowing, Op. 2, No. 3 (Bosworth)

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

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

Note: Publishers are listed as a reference only. Many works are available from several publishing houses. Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, and Double Bass), 2003 Edition edited by C. Gregory Hurley. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030.

Fax 703-279-2114.

Order online at www.astaweb.com.

Note: Levels in the String Syllabus do not correspond to Certificate Program levels.

VIOLA



VIOLA- FOUNDATION LEVEL
Performance Exam Requirements
Duration of examination: 6 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale:

One-octave G or D major scale starting on open string

No arpeggios required.

Bowings for all scales: Separate quarter notes using whole or half bows.

- **Etudes and/or Pieces**

Two pieces of no less than eight measures showing the use of at least two strings, and more than two fingers.

Memorized.

Sight-reading: none

Recommended Goals for Foundation Level

Good posture

Good intonation

Correct rhythm

Use of half or whole bows

Meters: 2/4 and 4/4

Examples of Music Suitable for Foundation Level

Note: Teacher may choose any other works of comparable level.

- **Scale and Method Books**

Allen/Gillespie/Hayes: Essential Elements, Nos. 1-90 (Hal Leonard)

Anderson/Frost: All for Strings, Book 1, selections from the early part (Kjos)

Applebaum: Scales for Strings, Book 1 (Belwin)

Applebaum: String Builder, Book 1, selections through #68 (Belwin)

Frost/Fischbach: Artistry in Strings, Book 1, selections (Kjos)

Herfurth: Tune a Day, Bk. 1, Lessons 1-11, except Lesson 6 (Boston)

O'Reilly: String Power, Bk. 1 (Kjos)

- **Etudes and Pieces**

Duncan: Rhythmic Studies for Beginning Viola (Mel Bay)

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

Murray/Brown: Tunes for My Viola (Boosey & Hawkes)

Suzuki: Viola School, Vol. 1, Nos. 1-9 (Summy-Birchard)

VIOLA-LEVEL 1
Performance Exam Requirements
Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

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

Bowings for scales: separate quarter notes or two eighths slurred.

Bowings for arpeggios: Separate quarter notes.

Use whole or half bows for all.

- **Etudes and/or Pieces**

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

At least one should show low second finger.

Memorized.

- **Sight-reading:** none

Recommended Goals for Level 1

Good posture and positioning

Clear tone

Good intonation

Correct rhythm

Use of four fingers and four strings

Use of low second finger

Bowings: half or whole bows, legato, détaché, staccato

Awareness of bow division

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

Examples of Music Suitable for Level 1

Note: Teacher may choose any other works of comparable level.

- **Scale and Method Books**

Anderson: Essentials for Strings (Kjos)

Applebaum: Scales for Strings, Book 1 (Belwin)

Applebaum: String Builder, Book 1, No. 69-end and Book 2 (Belwin)

Frost/Fischbach: Artistry in Strings, Book 1 and 2, selections (Kjos)

Herfurth: Tune a Day, Book 1, Lessons 12 to end, Book 2, selections (Boston)

Lifschey: Scales and Arpeggios, Book 1 (Schirmer)

Sitt: Practical Viola School, selections (Fischer)

- **Etudes and Pieces**

Applebaum: Twenty Progressive Solos, (Belwin)

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

Bay: Fun with the Viola (Mel Bay)

Duncan: Easy Solos for Beginning Viola (Mel Bay)

Suzuki: Viola School, Vol. 1, Nos. (10-17), 10-13, 15, 16 (Summy-Birchard)

Suggestions for additional study material not suitable for the exam

Applebaum: Beautiful Music for Two String Instruments, Book 1 (Belwin)

Ayola: Winning Rhythms (Kjos)

Croft: Viola Theory for Beginners, Book 1 (Southern)

VIOLA-LEVEL 2
Performance Exam Requirements
Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note= 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

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

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bows for all.

- **Etude**

One, memorization not required.

A piece may be substituted. Memory is not required for the substituted piece.

- **Pieces**

One or two memorized.

One piece should be no less than one page long.

- **Sight-reading**

Two-octave; C, G, or D major

High second finger

Meters: 4/4, 2/4

Note values: half, quarter, eighth, and quarter rests

Separate bows

Recommended Goals for Level 2

Good posture and positioning

Clear tone

Good intonation

Correct rhythm

Use of four fingers and four strings

Bowings: half or whole bows, legato, détaché, staccato

Use of bow division

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

Simple dynamic contrast

Examples of Music Suitable for Level 2

Note: Teacher may choose any other works of comparable level.

- **Scale and Method Books**

Anderson: Essentials for Strings (Kjos)
Brown: Two-Octave Scales and Bowings for the Viola (Ludwig)
Flor: Scales for the Viola (Boston)
Herfurth: A Tune a Day String Method, Book 2 (Boston)
Lifschey: Scales and Arpeggios, Book 1, First Position (Schirmer)
Mogill: Scale Studies (Schirmer)
Sitt: Practical Viola School (Fischer)

- **Etudes**

Applebaum: Early Etudes for Strings (Belwin)
Applebaum: String Builder, Book 2 (Belwin)
Cohen: Superstudies, Book 1 (Faber)
Sitt: Practical Viola School (Fischer)
Wohlfahrt/Aiqouni: Foundation Studies, Book 1 (Fischer)

- **Pieces**

Applebaum: Building Technic with Beautiful Music, Book 2 (Belwin)
Applebaum: 20 Progressive Solos (Belwin)
Barber: Simple Folksongs (from Solos for Young Violists, Vol. 1, Summy-Birchard)
Bay: Fun with the Viola (Mel Bay)
Duncan: The Student Violist: Bach (Mel Bay)
Duncan: The Student Violist: Handel (Mel Bay)
Doktor: First Solos for the Viola (Schirmer)
Herfurth: Classical Album of Early Grade Pieces (Boston)
Herfurth/de Veritch: 43 Pieces (Willis)
Suzuki: Viola School, Vol. 1, Nos. 14 and 17; Vol. 2 (Summy-Birchard)
Trott/Barber: The Puppet Show, from Solos for Young Violists, Vol. 1 (Summy-Birchard)

Suggestions for additional material not suitable for the exam

Ayola: Winning Rhythms (Kjos)
Croft: Viola Theory, Book 1 (Southern)
Sevcik: School of Bowing, Op. 2, Part 1 (Bosworth)
Sevcik: School of Viola Technics, Op. 1, Part 1 (Bosworth)

VIOLA-LEVEL 3
Performance Exam Requirements
Duration of examination: 10 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. Two-octave major scale and tonic arpeggio in G or Eb, shifting or fixed position.
2. One-octave major scale and tonic arpeggio in Ab, Db (lower octave), or A.
3. One-octave melodic minor scale and tonic arpeggio in C, G, or D starting on open string.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows on all.

- **Etude**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Two-octave range; C, G, D, or Bb major

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

Note values: whole, half, quarter, eighth, dotted half, dotted quarter, and quarter rest

Two notes slurred

Recommended Goals for Level 3

Good posture and positioning

Clear tone

Good intonation

Correct rhythm

Use of four fingers and four strings

Bowings: legato, détaché, staccato, and martelé

Use of bow division

Dynamics: crescendo and diminuendo

Beginning of vibrato on longer notes

Ritardando

Examples of Music Suitable for Level 3

Note: Teacher may choose any other works of comparable level.

- **Scale Books**

Anderson: Essentials for Strings (Kjos)

Brown: Two-octave Scales and Bowings for the Viola (Ludwig)

Mogill: Scales Studies (Schirmer)

Sitt: Practical Viola School (Fischer)

- **Etudes**

Cohen: Superstudies, Book 1, etudes 9-19(Faber)

Kayser: Op. 20, Nos. 1-12 (Fischer)

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

Wohlfahrt: Sixty Studies, Op. 45, Book 1 (Fischer)

- **Pieces**

Duncan: The Student Violist: Bach (choose the more advanced pieces) (Mel Bay)

Duncan: The Student Violist: Handel (choose the more advanced pieces) (Mel Bay)

Hook/Applebaum: Sonatina (Belwin)

Humperdinck/Barber: Children's Prayer from Hansel and Gretel, Barber: Solos for Young Violists, Vol. 1 (Summy-Birchard)

Papini/Barber: The Sleeping Princess, Ibid.

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

Suggestions for additional study material not appropriate for the exam

Ayola: Winning Rhythms (Kjos)

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

Fischbach/Frost: Viva Vibrato! (Kjos)

Herfurth: A Tune a Day, Book 3 (Boston)

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

Sevcik: School of Viola Technics, Op. 1, Part 1 (Bosworth)

Starer: Rhythmic Training (MCA)

VIOLA-LEVEL 4
Performance Exam Requirements
Duration of examination: 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. Two-octave major scale and tonic arpeggio in Ab, A, or Bb.
2. Two-octave scale and tonic arpeggio in Db or F.

Play both the melodic *and* the harmonic versions of one:

3. Two-octave minor scale and tonic arpeggio in C, D, or G.

Student plays:

4. Two-octave C chromatic scale. Slur two eighths.

Bowing for scales in #1, 2, and 3: Slur four eighths.

Bowing for arpeggios: Slur two eighths or one set of triplet eighths to the quarter

Use whole bows for all.

- **Etude**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Two-octave range; keys including three sharps and two flats

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

Note values might include dotted eighths with sixteenth notes and eighth rests

Slurs: two, three and four notes; mainly first position

Might 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

Introduction to reading treble clef

Examples of Music Suitable for Level 4

Note: Teacher may choose any other works of comparable level.

- **Scales**

Adams: Scale Studies for the Intermediate Violist (Ludwig)

Anderson: Essentials for Strings (Kjos)

Brown: Two-octave Scales and Bowings for Viola (Ludwig)

Mogill: Scales Studies (Schirmer)

- **Etudes**

Cohen: Superstudies, Book 2 (Faber)
Kayser: Studies, Op. 20, Nos.13-36 (Fischer)
Whistler: Introducing the Positions, Book 1 (Fischer)
Wohlfahrt/Aiqouni: Foundation Studies, Books 1 and 2 (Fischer)
Wohlfahrt: 60 Studies, Op. 45, Books 1 and 2 (International)
Wohlfahrt: Studies, Op. 74, Books 1 and 2 (Schirmer)

- **Pieces**

Bohm/Barber: Sarabande in Cm, from Solos for Young Violists, Vol. 2 (Summy-Birchard)
Gabriel-Marie/Barber: La Cinquante, Ibid, Vol.1
Handel: Sonata in Gm (International)
Marais: Five Old French Dances (Masters)
Marcello: Sonata in Em (International)
Seitz: Concerto No. 2 in C (Schirmer)
Suzuki: Viola School, Vol. 4 (Summy-Birchard)
Telemann: Concerto in G (International)

Suggestions for additional study material not suitable for the exam

Fischbach/Frost: Viva Vibrato! (Kjos)
Schradiack: School of Viola Technics, Bk 1 (Schirmer)
Sevcik: School of Bowing, Op. 2, Part 1 (Bosworth)
Sevcik: School of Viola Technics, Op. 1, Part 1 (Bosworth)
Steuern-Walker: Treble Clef for Violists (Summy-Birchard)

VIOLA-LEVEL 5
Performance Exam Requirements
Duration of examination: 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-72

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. Two-octave major scale in Db, E, Gb, Ab, A or Bb. Slur four eighths or eight sixteenths.
2. Three-octave major scale in C, D, Eb, or F. Slur one set of triplet eighths or four eighths.
3. Two-octave minor (play both melodic and harmonic versions) scale in C, D, E, or G. Slur four eighths.
4. Two-octave C chromatic scale. Slur two or four eighths.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

Use whole bows on all.

- **Etude**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

Note values might include dotted eighths with sixteenth notes and eighth rests

Ties

Slurs: two, three and four notes

Mainly in first position with some shifts to third position

Recommended Goals for Level 5

Balanced left hand, showing comfort in shifting and vibrato

More extended use of shifts and playing above first position with accuracy

Use of some double stops in pieces

Developing off-string bowings with flexibility in the bow arm and hand

Double stop scales in one octave, broken thirds, sixths and octaves

Expressive playing including rubato, dynamics and vibrato

Developing sense for tonal beauty

Fluency in reading treble clef in pieces

Examples of Music Suitable for Level 5

Note: Teacher may choose any other works of comparable level.

• Scale Books

Adams: Scale Studies for the Intermediate Violist (Ludwig)
Anderson: Essentials for Strings (Kjos)
Arnold: Three-Octave Scales and Arpeggios (Viola World Pub.)
Flesch: Scale System (Fischer)
Mogill: Scale Studies (Schirmer)

• Etudes

Cohen: Technique Takes Off! (Faber)
Dont: 24 Studies, Op. 38 (International)
Kayser: 36 Elementary and Progressive Studies, Op. 20, Nos. 18-36 (International)
Whistler: Introducing the Positions, Books 1 and 2, minimum eight lines (Rubank)
Wohlfahrt: 60 Studies Op 45 Bk 2 (Schirmer)
Wohlfahrt/Aiqouni: Foundation Studies, Book 2 (Fischer)

• Pieces

Bach, J.S./Forbes: Jesu, Joy of Man's Desiring, from Barber: Solos for Young Violists, Vol. 2, (Summy-Birchard)
Brahms: Choral Prelude, Op. 122, No. 8 (Oxford U.P.)
Dancla/Barber: Fantasia-La Cenerentola, from Barber: Op. cit
Haydn/Piatigorsky: Divertimento (Elkan-Vogel)
Klengel: Album of Classical Pieces, Vol. 2, Nos. 5 and 8 (International)
Marcello: Sonatas in C, G and Em (International)
Mozart: Divertimento (Elkan-Vogel)
Mozart/Piatigorsky: Divertimento in Cm Barber: Op. cit
Ravel/Drouet: Pavane pour une Infante Defunt (Eschig U.M.P.)
Suzuki: Viola School, Vol 5, revised edition (Summy-Birchard)
Tertis, arr.: Londonderry Air, Barber: Op. cit
Vanhala: Concerto in C, movts. 1 & 2 (International)
Vivaldi: Concerto in Dm (in Suzuki Books 4 and 5) (Summy-Birchard)
Williams/Forbes: Fantasia on Greensleeves (Oxford U.P.)

Suggestions for additional study material not suitable for the exam

Cohen: Viola Quick Change (Faber)
Schrader/Lifschey-School of Viola Technic, Book 1 (Schirmer)
Sevcik: School of Bowing, Op. 2, Part 1 (Bosworth)
Sevcik: School of Viola Technics, Op. 1, Part 1 (Bosworth)
Stuenkel-Walker: Treble Clef for Violists (Summy-Birchard)

VIOLA-LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-72

Student chooses one from each category:

1. Two-octave major scale in Ab, A, Bb, or B. Slur four eighths or eight sixteenths.
2. Three-octave major scale in Db, D, Eb, E or F. Slur one set of triplet eighths or four eighths.
3. Three-octave melodic minor scale in C, D, E, or F. Slur one set of triplet eighths or four eighths.
4. Two-octave harmonic minor scale in E or G. Slur one set of triplet eighths or four eighths.
5. Two-octave C chromatic scale. Slur four eighths.

Tonic arpeggios are required for all major and minor scales.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

- **Etudes**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

Note values might include dotted eighths and a sixteenth note and eighths rests

Slurs of two, three, or four notes

Ties

First and third positions

Recommended Goals for Level 6

Growing skills in shifting and playing in upper positions

Playing chords and short passages of double stops with clear tone

Increased skills with mixed bowings

Learning sautillé

Accuracy in complex rhythms

More fluid and even vibrato used in pieces

Beauty of tone in sustained passages

Initial sense for style in varied periods of music

Examples of Music Suitable for Level 6

Note: Teacher may choose any other works of comparable level.

• Scale Books

Anderson: Essentials for Strings (Kjos)
Arnold: Three-Octave Scales and Arpeggios (Viola World Pub.)
Flesch: Scale System (Fischer)
Mogill: Scale Studies (Schirmer)
Sevcik: School of Viola Technics, Op. 1, Parts 3 and 4 (Bosworth)

• Etudes

Cohen: Technique Takes Off! (Faber)
Hofmann: Melodic Double Stops (Viola World Pub.)
Kayser: 36 Elementary and Progressive Studies, Op. 20, Nos. 18-36 (International)
Kreutzer: Etudes, Nos. 1-11 (Schirmer)
Mazas: Etudes Speciales, Op. 36, Book 1 (International)
Trott: Melodious Double Stops, Book 2 (Schirmer)
Whistler: Introducing the Positions, Book 2, minimum eight lines (Rubank)
Whister: Preparing for Kreutzer (Rubank)

• Pieces

Accolay: Concerto No. 1 in D Minor (Schirmer)
Bach: Arioso (Fischer)
Bach: Cello Suites 1-3 (various editions)
Doktor: Solos for the Viola Player, Nos. 2, 5, 6, and 10 (Schirmer)
Faure: Apres un Reve (International)
Fiocco/Arnold: Allegro (Viola World Pub.)
Haydn/Piatigorsky: Divertimento in D (Elkan-Vogel)
Marais: Five Old French Dances, No. 2, La Provencale (Viola World Pub.)
Moszkowski/Scharwenka/Barber: Spanish Dance, from Barber: Solos for Young Violists, Vol. 2, (Summy-Birchard)
Stamitz, Karl: Concerto in D (not the famous one-no opus number) (Ludwig)
Suzuki: Viola School, Vol. 6 (Summy-Birchard)

Suggestions for additional study material not suitable for the exam

Schradiack: School of Viola Technics (Schirmer)
Sevcik: School of Bowing, Op. 2 (Schirmer)
Sevcik: Shifting the Position, Op. 8 (Schirmer)
Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)

VIOLA-LEVEL 7

Performance Exam Requirements
Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 66-76

Student chooses one from each category:

1. Three-octave major scale in Db, D, Eb, E, F, or G. Slur two sets of triplet eighths or eight sixteenths.
2. Three-octave melodic minor scale in C, D, E, or F. Bowings-same as #1.
3. Two-octave harmonic minor scale in E or G. Bowings-same as #1.
4. Three-octave C chromatic scale. Slur two or four eighths.

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

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etudes**

One, memorization not required

- **Pieces**

One substantial piece such as Faure: Elegy, Op. 44 or Hummel: Fantasy or fast concerto movement *and* one short contrasting piece from a different period.

Both memorized.

- **Sight-reading**

Range might exceed two octaves

Keys up to three flats and three sharps

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 2/2

Slurs of two, three, four, and six notes

Note values might include dotted eighth and sixteenth in one beat and eighth rests

Some shifting to second or third position

Recommended Goals for Level 7

Accuracy of pitch and rhythm

Extended fast passages played evenly and cleanly

Developing agility in trills

Working on double stop scales in two octaves

Increasing bowing skills in sautillé, spiccato and complex string crossing

More power and beauty of tone

Growing familiarity with varied styles demanded by different periods

Examples of Music Suitable for Level 7

Note: Teacher may choose any other works of comparable level.

- **Scale Books**

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Sevcik: School of Viola Technics, Op. 1, Parts 3 and 4 (Bosworth)

- **Etudes**

Bruni: 25 Studies (International)
Fuchs: 15 Characteristic Studies (Oxford)
Hofmann: Melodic Double Stops (Viola World Pub.)
Kreutzer: Etudes, Nos. 1-11 (Schirmer)
Mazas: Etudes Speciales, Op. 36, Books 1 and 2 (International)
Whistler: Developing Double Stops (Rubank)
Whistler: Introducing the Positions, Book 2, minimum eight lines (Rubank)

- **Pieces**

Bach: Cello Suites (Schirmer, etc.)
Ben-Haim: Three Songs without Words
J.C. Bach/Casadesus: Concerto in Cm (Salabert)
Beethoven: Two Romances (International)
Bruch: Kol Nidre (Fischer)
Bucci: Concertante, from Barber: Solos for Young Violists, Vol. 2, (Summy-Birchard)
Clark: I'll Bid My Heart Be Still (Oxford)
Dittersdorf: Andantino in A (International)
Faure: Elegy, Op. 44 (International)
Glinka: Sonatina in Dm, first movement (Musica Rara)
Handel/Casadesus: Concerto in Bm (Salabert)
Hummel: Fantasy (Kunzelmann, EMT)
Schubert: Sonatina in Gm, Op. 137, No. 3 (International)
Stamitz, Karl: Sonata in Bb (Kalmus)
Vanhala: Concerto in C, Movt. 3 (International)
Zelter: Concerto in Eb (Grah)

Suggestions for additional study material not suitable for the exam

Schradieck: School of Viola Technic (Schirmer)
Sevcik: School of Bowing, Op. 2 (Schirmer)
Sevcik: Shifting the Position, Op. 8 (Schirmer)
Sevcik: Preparatory Exercises in Double Stopping, Op. 9 (Schirmer)

VIOLA-LEVEL 8
Performance Exam Requirements
Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 66-76

Student chooses one from each category:

1. Three-octave major scale in Db, D, Eb, E, F or G. Slur two sets of triplet eighths or eight sixteenths.
2. Three-octave melodic minor scale in C, D, E, F, or G. Bowings – same as #1.
3. One-octave major scale in C or D in double-stopped octaves. Slur two eighths.

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

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etudes**

One, memorization not required.

- **Pieces**

One fast concerto movement, one short contrasting piece, *and* one movement from a Bach Suite. At least one composer should be from an era other than the Baroque.

All memorized.

- **Sight-reading**

Range might 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

Slurs of two, three, four, or six notes

Note values might include dotted eighth and sixteenth in one beat and eighth and sixteenth rests

Shifting to second or third position

Recommended goals for Level 8

Confidence and accuracy in shifting including double stops

Developing varied speeds and widths of vibrato

More speed and agility in bowing

Wider dynamic range

More power, projection and beauty of tone

Increasing conviction and musical maturity in a range of styles

Examples of Music Suitable for Level 8

Note: Teacher may choose any other works of comparable level.

- **Scale Books**

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Sevcik: School of Viola Technics, Op. 1, Part 3 (Bosworth)

- **Etudes**

Bruni: 25 Studies (International)
Fiorillo: 31 Selected Studies (International)
Fuchs: 15 Characteristic Studies (Oxford)
Hoffmeister: 12 Studies (International)
Kreutzer: 42 Studies (Kalmus) #11-42
Mazas: Etudes Brillantes, Op. 36, Book 2 (Schirmer)

Pieces

Album of 6 Pieces (International)
Bach: Cello Suites (many editions)
Bach: 3 Sonatas for Viola da Gamba (Boosey & Hawkes)
Benda: Concerto in F (Schott)
Beethoven: Romance No. 2 in Bb, from Two Romances (International)
Bloch: Meditation and Processional (Schirmer)
Brahms: Sonatensatz (International)
Bruch: Romanze, Op. 85 (Schott)
Clark: Chinese Puzzle from Shorter Pieces for Viola and Piano (Oxford Press)
Hindemith: Meditation (Schott)
Hoffmeister: Concerto in Bb (Schott)
Mozart/Fuchs: Concerto No. 3 in C, K. 216 (International)
Mozart/Katims: Concerto in Bb, K. 191 (International)
Pleyel: Concerto in D (Grahl)
Schmitt: Concerto in C (Amadeus)
Schumann: Adagio and Allegro (International)
Schumann: Marchenbilder (Fairy Tales), Op. 113 (International)
Telemann: Fantasias (McGinnis & Marx)
Vaughan Williams: Suite, Group 1, except Christmas Dance (Oxford)

Suggestions for additional study material, not suitable for the exam

Mager, Spinoza, & Rusch: Artist's Studio for Strings, Bowing Development Studies (Kjos)
Sevcik: Preparatory Double-Stops, Op. 9 (Viola World Pub.)
Sevcik: School of Viola Technics, Op.1, Part 4 (Bosworth)

VIOLA-LEVEL 9
Performance Exam Requirements
Duration of examination: 25 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in Db, D, Eb, E, F, or G. Slur two sets of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch or Sevcik) slurred as one set of triplet eighths or more.
2. Three-octave melodic or harmonic minor scale in C, D, E, F, or G followed by tonic and subdominant arpeggios. Bowings-same as #1.
3. One-octave major scale in double-stopped thirds in Eb or F. Slur two eighths.

- **Etudes**

One, memorization not required.

- **Pieces**

One fast concerto movement, one short piece in contrasting style, *and* one movement from a Bach Suite (Nos. 3-6). A substantial piece such as the Bloch: Suite Hebraique or Vitali: Chaconne can be substituted for the concerto movement. Either the concerto movement or the short piece should be from a period other than the Baroque.
All memorized.

- **Sight-reading**

Range might exceed two octaves

Keys up to three flats and three sharps with some accidentals

Meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, 2/2

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

Note values might include dotted eighth and sixteenth in one beat and eighth and sixteenth rests

Some shifting to second or third position

Possible change to treble clef

Recommended goals for Level 9

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

Clean and even passagework and extended fast passages

Study of artificial harmonics

Continued overall progress in technical skills and tone production

Further development of expressive vocabulary in shifting, vibrato, tone colors, and double stops, varied to suit interpretation

Heightened development of a sense of style and instrumental imagination

Examples of Music Suitable for Level 9

Note: Teacher may choose any other works of comparable level.

- **Scale Books**

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Sevcik: School of Viola Technics, Op. 1, Part 3 (Bosworth)

- **Etudes**

Campagnoli: 41 Caprices (International)
Fiorillo: 31 Selected Studies (International)
Fuchs: 15 Characteristic Studies (Oxford)
Hoffmeister: 12 Studies (International)
Kreutzer: 42 Studies, Nos. 11-42 (Schirmer)
Mazas: Etudes Brillantes, Op. 36, Book 2 (International)

- **Pieces**

Bach: Cello Suites (International, et al)
Bach: 3 Sonatas for Viola da Gamba (International)
Beethoven: Romance No. 1 in C from Two Romances (International)
Beyer: Cadenzas to Concerti of Zelter, Stamitz, Hoffmeister (Kunzelmann)
Bloch: Suite Hebraique (Schott)
Brahms: Sonata Op. 120, No.1 in Fm and Sonata No.2 in Eb (many editions)
Clarke: Lullaby in Am from Shorter Pieces for Viola and Piano (Oxford Press)
Debussy: Beau Soir (International)
Forsyth: Concerto in Gm (Schott)
Hoffmeister: Concerto in D (International)
Holst: Lyric Movement (Oxford)
Ries: Perpetuum Mobile (Viola World Pub.)
Stamitz, C: Concerto in D, Op. 1 (many editions)
Vaughan Williams: Suite, Group 1, Christmas Dance (Oxford)
Vitali: Chaconne (Viola World Pub.)

Suggestions for additional study material, not suitable for the exam

Mager, Spinoza, & Rusch: Artist's Studio for Strings, Bowing Development Studies (Kjos)
Sevcik: Preparatory Double-Stops, Op. 9 (Viola World Pub.)
Sevcik: School of Viola Technics, Op. 1, Part 4 (Bosworth)

VIOLA-LEVEL 10
Performance Exam Requirements
Duration of examination: 30 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in Db, D, Eb, E, F, or G. Slur two sets of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch or Sevcik). Arpeggios-slur one set of triplet eighths or more.
2. Three-octave melodic or harmonic minor scale in C, D, E, F, or G followed by tonic and subdominant arpeggios. Bowings-same as #1.
3. Two-octave major scale in octaves or thirds. Any key. Slur two eighths

- **Etudes**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Range might exceed two octaves

Keys up to four flats and four sharps with some accidentals

Slurs up to eight notes

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

Note values might include dotted eighth and sixteenth in one beat and eighth and sixteenth rests

Some shifting through fifth position and some fast passages

Recommended Goals for Level 10

Fluent playing over the entire range of the instrument

Some experience with virtuosic bowings like firm staccato, flying staccato, ricochet, and jeté

Knowledge of all scales, arpeggios and double stops in the Flesch Scale System

Familiarity with musical forms and styles of different periods

Awareness of notions in music theory and harmony and their relationship to interpretation

Students should be encouraged to develop their own interpretation of repertoire

Examples of Music Suitable for Level 10

Note: Teacher may choose any other works of comparable level.

- **Scale Books**

Flesch: Scale System (Fischer)

Mogill: Scale Studies (Schirmer)

Sevcik: School of Viola Technics, Op. 1, Part 3 (Bosworth)

- **Etudes**

Campagnoli: 41 Caprices (International)
Fiorillo: 31 Selected Studies (International)
Hoffmeister: 12 Studies (International)
Kreutzer: 42 Studies, #11-42 (Schirmer)
Mazas: Etudes Brillantes, Op. 36, Bk. 2 (International)
Rode: 24 Caprices (Schott)

- **Pieces**

Bach: Cello Suites, No. 3-6 (International, et al)
Bloch: Suite for Viola and Piano (Schott)
Brahms: Sonata, Op. 120, No. 1 in F#m and Sonata No. 2 in Eb (various editions)
Forsyth: Concerto in Gm (Schott)
Glazunov: Elegy (International)
Hindemith: Sonata, Op. 11, No. 4 (Schott)
Hindemith: Der Schwanendreher (Schott)
Hummel: Sonata in Eb (McGinnis & Marx)
Persichetti: Infanta Marina (Elkan-Vogel)
Schubert: Arpeggione Sonata (many editions)
Vaughan Williams: Romance (Oxford)
Vaughan Williams: Suite, Group 2 (Oxford)
Walton: Concerto (Oxford)
Weber: Andante and Rondo Ongarese, Op. 35 (Schott and Viola World Press (Oxford))

Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2003 Edition edited by C. Gregory Hurley. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.

Order online at www.astaweb.com.

Note: Levels in the String Syllabus do not correspond to Certificate Program levels.

CELLO



CELLO-FOUNDATION LEVEL

Performance Exam Requirements

Duration of examination: 6 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale:

One-octave D, G or C major scale, starting on open string.

No arpeggio required.

Bowing for scales: Separate quarter notes

Half or whole bows for all.

- **Etudes or Pieces**

Two total. Each one must have 8 or more measures without repeats.

Memorized.

- **Sight-Reading**

None

Recommended goals for Foundation Level

Good posture, left hand position and bow hold

Good intonation and correct rhythm

Use of first, third and fourth finger

Meters: 2/4 and 4/4

Examples of Music Suitable for Foundation Level

Note: Teachers may choose any other works of comparable level.

- **Method Books:**

Anderson/Frost: All for Strings, early parts (Kjos)

Applebaum: String Builder Bk. 1, early parts (Belwin)

Feuillard: Method for the Young Violoncellist, Lessons 1-5 (DEL)

Grant: Beginners Guide to the Cello to p. 16 (Ludwig)

Fischbach/Frost: Artistry in Strings, (Kjos)

O'Reilly: String Rhythms, p 3-8 (Kjos)

Villani: Things to Know about the Cello (Latham)

- **Pieces:**

Grant/Donagan: 48 Folk Songs Part 1 (Ludwig)

Rhoda: The ABC's of Cello for the Absolute Beginner Lessons 1-7 (Fischer)

Suzuki: Cello School, Vol. 1 #1-9 (Summy-Birchard)

CELLO-LEVEL 1
Performance Exam Requirements
Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category and its equivalent tonic arpeggio:

1. One-octave major scale in G, or D (starting on open strings), or F.
2. Two-octave major scale in C.

Bowing for scales: Separate quarter notes, or slur two eighths. Use half or whole bows.

Bowing for arpeggios: Separate quarter notes.

Half or whole bows for all.

- **Etudes or Pieces**

Two total showing different styles. At least one of the two must have 16 or more measure without repeats.

Memorized.

- **Sight-Reading**

None

Recommended goals for Level 1

Good posture, good left-hand position and bow hold

Good intonation and correct rhythm

Pizzicato

Bowings: détaché, staccato, legato

Awareness of bow division

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

Examples of Music Suitable for Level 1

Note: Teachers may choose any other works of comparable level.

- **Scale Books:**

Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH)

Galamian-Jensen: Scale System for Cello (Galaxy/SCH)

Klengel: Technical Studies, Book 1 (SCH)

- **Etudes and Technical**

Benoy/Burrows: The First Year Violoncello Method (PAX)

Dotzauer-Grant: Fundamentals of Violoncello Technique (Ludwig)

Feuillard: Method for the Young Violoncellist, Lessons 6-13 (DEL)

Grant: Beginners Guide to the Cello, Vol. 1 (Ludwig)

Krane: New School of Cello Studies (Spratt)

- **Pieces**

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

Applebaum: Minuet (BM)

Bartles: Seven Easy Pieces for Beginning Cellists (B&H)

Bay: Fun with the Cello (Mel Bay)

Etlings: Solo Time for Strings (Alfred)

Fletcher: New Tunes for Strings (BM)

Grant: Easy Solos in First Position (Ludwig)

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

Schlemueller: Six Easy Solo Pieces in First Position, Op. 14 (CF)

Squire: In Dreamland (C.F.)

Suzuki: Cello School, Bk 1 (Summy-Birchard)

CELLO-LEVEL 2
Performance Exam Requirements
Duration of examination: 8 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale and its equivalent tonic arpeggio from each category:

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

Bowing for scales: Separate quarters or slur two eighths.

Bowing for arpeggios: Separate quarter notes.

Use half or whole bows for all.

- **Etudes**

One. Memorization not required.

A piece may be substituted. Memory is not required for the substituted piece.

- **Pieces**

One or two, involving shifting.

One no less than one page long.

Memorized.

- **Sight-reading**

Two octave range

C, G, D Major

Meters of 4/4, 2/4

Note values: half, quarter, eighth and quarter rest

Separate bows

Recommended goals for Level 2

Good posture left hand position and bow hold

Good intonation and clear tone

Correct rhythm

Introduction of second, third and fourth positions

Use of bow division

Bowings: détaché, staccato, legato

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

Simple dynamic contrasts

Examples of Music Suitable for Level 2

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH)

Galamian-Jensen: Scale System for Cello (Galaxy/SCH)

Klengel: Technical Studies, Vol. 1 (SCH)

- **Etudes and Technical Studies**

Feuillard: Method for the Young Violoncellist Lessons 14-23 (DEL)

Grant: First Position Etudes (LWG)

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

Kummer: Violoncello Method, Op. 60 (PET, SCH)

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

Popper: 15 Easy Studies (International)

Schroeder: Violoncello Method, Vol. 1 (CF)

Whistler: Introducing the Positions, Book 1 (Rubank)

- **Pieces**

Bach-Krane: Bach for the Cello (GS)

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

Bay: Fun with the Cello (Mel Bay)

Gretchaninov: Early Morning Suite, op. 126b (BM)

Herfurth: Classical Album of Early Grade Pieces (BMC)

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

Old Masters for Young Players (Associated Music)

Squire: At Morn, Triste, op. 16/2 (CF)

Squire: At Twilight, Joyeuse, op. 16/1 (CF)

Suzuki: Cello School, Bk 2 (Summy-Birchard)

CELLO-LEVEL 3
Performance Exam Requirements
Duration of examination: 10 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Two-octave major scale in A, Eb, or F
2. Two-octave melodic minor in C or D

Bowing for scale: Slur two or four eighths.

Bowing for arpeggio: Slur two or three quarters.

Use whole bows for all.

- **Etudes**

One. Memorization not required.

- **Pieces**

One or two. Memorized.

A concerto or sonata movement counts as one piece.

- **Sight-reading**

Two octave range

C, G, D, A Major

First position only

Possible extensions

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

Note values of whole, half, quarter, eighth, dotted half, dotted quarter, and quarter rest

Two notes slurred

Recommended Goals for Level 3

Good posture and position of right and left hand.

Good intonation and clear tone

Correct rhythm,

Use of correct bow division

Increasing skills in second, third and fourth positions

Bowings: détaché, staccato, martelé, and legato

Dynamics: crescendo and diminuendo

Beginning of vibrato on longer notes

Ritardando

Examples of Music Suitable for Level 3

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)
Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH)
Galamian-Jenson: Scale System for Cello (Galaxy/SCH)
Klengel: Technical Studies, Vol. 1 (IMC)

- **Etudes and Technical Studies**

Deak: Modern Method for the Violoncello (EV)
Dotzauer/Grant: Fundamentals of Violoncello Technique, Vol. 1 (LWG)
Dotzauer: 113 Etudes, Vol. 1 (IMC, Schott)
Feuillard: Method for the Young Violoncellist Lessons 20-31 (DEL)
Kummer: Violoncello Method, op. 60 (PET, SCH)
Lee: 40 Easy Studies, op. 70 (EMB)
Popper: 15 Easy Studies (International)
Schroeder: 170 Foundation Studies, Vol. 1 (CF)
Whistler: Introducing the Positions, Vol. 1 & 2 (Rubank)

- **Pieces**

Etling: Solo Time for Strings, Book 3 (Alfred)
Fletcher: New Tunes for Strings, Book 3 (BH)
Gabriel-Marie: La Cinquantaine (CF, IMC)
Hindemith: Three Easy Pieces (Schott)
Matz: Lights and Shadows for Cello and Piano (Dominus Music, Ltd.)
Matz: Little Suite for Cello and Piano (Dominus)
Mozart: Sonatina in C (Highland/Etling)
Popper: Gavotte in D, op. 23 (IMC)
Shulman: Suite for the Young Cellist (Sam Fox)
Squire: Fairy Tales for Cello and Piano (CF)
Suzuki: Cello School, Bk 3 (Summy-Birchard)

CELLO-LEVEL 4
Performance Exam Requirements
Duration of examination: 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter =60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Two-octave major scale in Ab or Bb.
2. Three-octave major scale in C, D, Eb or F.
3. Two-octave minor scale (harmonic or melodic) in A or E.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bows for all.

- **Etudes**

One. Memorization not required.

- **Pieces**

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

Memorized.

- **Sight-reading**

Keys up to two sharps and flats

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

Note values may include: dotted eighth, sixteenth notes and eighth rests

Slurs of two, three, and four notes

Simple shifting

Recommended Goals for Level 4

Good posture, left hand position, and relaxed bow hold

Good intonation, correct rhythm, and clear, strong tone

Playing in first four positions with some fifth position

Double-stops, accented strokes, lifts

Tenor clef

Start work on one-octave scales in broken thirds, double-stopped thirds and sixths

Musical expression through phrasing and dynamics

Vibrato used in pieces

Examples of Music Suitable for Level 4

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)

Charles Forbes: Cello Scales and Arpeggios (Galaxy/SCH)

Galamian-Jensen: Scale System for Cello (Galaxy/SCH)

Klengel: Technical Studies Vol. 1 (IMC)

- **Etudes and Technical Studies**

Dotzauer: 113 Etudes, Vol. 1 (EMB, IMC)
Dotzauer/Grant: Foundations of Violoncello Technique, Vol. II (LWG)
Lee: 40 Melodic Studies, op. 31 (EMB, IMC)
Deak: Modern Method for the Violoncello (EV)
Fischbach/Frost: Viva Vibrato (Kjos)
Kummer: Violoncello Method, op. 60 (PET, SCH)
Schroeder: 170 Foundation Studies, Vol. 2 (CF)
Sevcik: School of Bowing Technique, Op. 2 Part 1 (Bosworth)

- **Pieces**

Beethoven-Stutschewsky: Sonatina in D (Peters)
Brevai: Sonata in C, op. 40/2 (Concertino No. 2) (IMC)
Etling: Solo Time for Strings, Book 4 (Highland/Etling)
Davidoff: Romance sans Paroles, op. 23
Gabrielli: Ricercar #1 (Schott)
Hindemith: Kleine Sonata (Schott)
Marcello: Sonata G Major, op. 2/6 (Peters, Masters)
Massenet: Melody (Elegy), op. 10/5 (various)
Romberg: Sonata in E Minor, op. 38/1 (IMC)
Romberg: Sonata in G, op. 38/2 (IMC)
Romberg: Sonata in Bb, op. 38/3 (IMC)
Schumann: Traumerei, op. 15/17 (various)
Squire: Bouree, op 24 (CF)
Squire: Tarantella, op. 23 (CF)
Tchaikowsky: Chanson Triste (various)
Suzuki Cello School, Bk 4 (Summy-Birchard)

CELLO-LEVEL 5
Performance Exam Requirements
Duration of examination: 15 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-72

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Two-octave major scale in E or F#.
2. Two-octave minor scale (melodic or harmonic versions) in A, B, C, D, or G.
3. Three-octave major scale in A, E, or G.
4. Three-octave minor scale (melodic or harmonic versions) in C, D, G
5. Two-octave chromatic scale starting on C. Slur 2, 3, or 4 eighths.

Bowing for scales: Slur four eighths or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

Use whole bows for all.

- **Etude**

One. Memorization not required.

- **Pieces**

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

Memorized.

- **Sight-reading**

Range might exceed two octaves

Keys up to three sharps and three flats

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

Note values may include dotted eighths, sixteenth notes, and eighth rests

Slurs of two, three, and four notes

First through fourth position with position changes

Recommended Goals for Level 5

Balanced left arm demonstrated through correct arm and hand position, control of vibrato, and ease of shifting

Left-hand extensions forward and backward

More double-stops

Playing in fifth position and some thumb position

Fluency in tenor clef and beginning use of treble clef

Starting broken thirds in two octaves

Flexibility of bow-hand and good right arm position

Bowings including chords, accented strokes, martelé, lifts, spiccato, beginning sautillé

Musical expression including rubato, dynamics and vibrato

Developing sense of tonal beauty

Examples of Music Suitable for Level 5

Note: Teachers may choose any other works of comparable level.

• Scale Books

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)
Galamian-Jensen: Scale System for Cello (Galaxy/SCH)
Forbes: Cello Scales and Arpeggios (Galaxy/SCH)
Klengel: Technical Studies, Vol. 1 (IMC)

• Technical Studies and Etudes

Feuillard: Daily Exercises (Schott)
Dotzauer: 113 Etudes, Vol. 2 (MUB or PET)
Lee: 40 Melodic Studies, Op. 31 (IMC)
Kummer: 10 Melodic Studies, op. 57 (EMB, Peters)
Schroeder: 170 Foundation Studies, Vol. 2 (CF)
Sevcik: 40 Variations, op. 3 (Bosworth)

• Pieces

J.C.F. Bach: Sonata in G (Bar)
Bach: Arioso (CF, various collections)
Bazelaire: Suite Francaise (Schott Freres)
Brevao: Concerto #1 in G (Delrieu)
Couperin-Bazelaire: Pieces en Concert (Leduc)
Cui: Orientale (various collections)
Glazunov: Chanson Arabe (IMC)
Goltermann: Concerto #4 in G, op. 65 (IMC)
Goltermann: Concerto #5 in D minor, op 76 (IMC)
Goltermann: Etude-Caprice, op. 54/4 (CF)
Handel: Sonata in C (probably by Leffloth)(IMC)
Handel-Lindner: Sonatas in G minor, Bb, D minor (IMC)
Martinu: Sept Arabesques (Salabert)
Paradies: Sicilienne (Schott)
Pergolesi: Sinfonia (Schott)
Popper: Fond Recollections, op. 64/1 (IMC)
Romberg: Sonata in Bb, op. 43/1
Romberg: Sonata in C, op. 43/2
Romberg: Sonata in G, op. 43/3 (IMC)
Saint-Saens: The Swan (CF, IMC)
Squire: Danse Rustique, op. 20/5 (CF)
Senaille: Allegro Spiritoso (IMC)
Telemann: Sonata in D (IMC)
Vivaldi: Sonata #5 in E minor (Various)
Vivaldi: Sonats 1-9 (EMB)
Suzuki: Cello School, Bk 5 (Summy-Birchard)

CELLO-LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 60-72

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Two-octave major scale in Ab or C#/Db
2. Two-octave minor scale (melodic or harmonic) in Eb or E
3. Three-octave major scale in D, Eb, or F
4. Three-octave minor scale in A or E (melodic or harmonic)
5. Two-octave chromatic scale starting on G. Slur four eighths

Bowing for scales: Slur four eighths or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths or more.

- **Etudes**

One, memorization not required.

- **Pieces**

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

- **Sight-reading**

Range might exceed two octaves

Keys up to three flats and three sharps

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

Note values may include sixteenths, dotted eighths, eighth rests

Some tied notes may be used

First to fourth positions

Recommended Goals for Level 6

Shifts from neck positions to fifth position B, C, C#, and above

Extended playing in thumb position

Developing sautillé

Growing skill in double stops and chords with vibrato and clear tone

More complex rhythms

Comfortable familiarity with treble clef

Practice of three octave scales with varied bowings and rhythms

Expression through phrasing, dynamics, and timing

Initial sense of style for varied periods of music

Beauty of tone with power in sustained passages

Examples of Music Suitable for Level 6

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)

Galamian-Jensen: Scale System for Cello (Galaxy/SCH)

Klengel: Technical Studies Vol. 1 (IMC)

- **Technical Studies and Etudes**

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET)

Dotzauer: 113 Etudes, Vol. 2 (MUB or PET)

Feuillard: Daily Exercises (Schott)

Grutzmacher: Daily Exercises op. 67 (CF)

Grutzmacher: 24 Etudes, Vol. 1, op. 38

Kreutzer: 22 Studies (IMC)

Merk: 20 Exercises, op. 11 (IMC)

Popper: 12 Studies Preparatory to the High School of Cello Playing, op. 76 (IMC)

Schroeder: 170 Foundation Studies, Vol. 2 (CF)

Sevcik: 40 Variations, op. 3 (Bosworth)

- **Pieces**

J.C.F. Bach: Sonata in A (Bar)

Bach Suites 1 and 2 (any movements) (various pub.)

Bach: Air (from Orchestral Suite in D) (IMC, various collections)

Bach-Siloti: Adagio from the Organ Toccata in C (CF)

Bach-Vivaldi (Piatigorsky): Concerto #1 in G (actually Bach-J. Ernst) (IMC)

Boellmann: Symphonic Variations op. 23 (IMC)

Breval: Concerto # 2 in D (Delrieu)

Corelli-Lindner: Sonata in D minor (IMC)

Eccles: Sonata in D minor (Schott, Simrock, Suzuki bk 7)

Faure-Casals: Apres un reve (IMC)

Gabriel-Marie: Lento (various collections)

Glazunov: Chant du Menestrel, op. 71 (IMC)

Faure: Sicilienne, op. 78 (IMC)

Klengel: Concertino, op. 7 (IMC)

Marais: Five Old French Dances (Chester)

Offenbach: Musette, op. 24 (EMB, various collections)

Popper: Mazurka, op. 11 (IMC)

Popper: Gavotte, op. 23 (IMC)

Saint-Saens: Allegro Appassionato, op. 43 (IMC, Faber)

Saint-Saens: Gavotte, op. post. (Faber)

Tartini: Grave (from Concerto in D) (CF, EMB)

Vivaldi: Concerti (any of 27) (IMC, Ricordi, etc.)

CELLO-LEVEL 7
Performance Exam Requirements
Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter = 66-76

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Two-octave major scale in B.
2. Two-octave minor scale (melodic or harmonic) in F.
3. Three-octave major scale in C#/Db, F#, or G.
4. Three-octave minor scale (melodic or harmonic versions) in C#/Db or F.
5. Two-octave chromatic scale starting on D. Slur two, three or four eighths.

Bowing for scales: Slur four eighths or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths or more.

- **Etudes**

One. Memorization not required.

- **Pieces**

One concerto movement or substantial piece *and* a short contrasting piece from a different period.

Both memorized.

- **Sight-reading**

Range up to fifth position

Keys up to three flats and three sharps

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

Slurs of 2, 3, 4, 6 notes

Recommended goals for Level 7

Accuracy of shifting

Extended fast passages played with evenness and cleanliness

Trills

Fluency in treble clef

Practiced three octave scales with varied bowings and rhythms

Starting work on broken thirds, blocked thirds, blocked sixths, and octaves in two-octave scales

Increasing bowing skills using sautillé, staccato, complex string crossings, as well as beginnings of nuanced dynamics and shaping of glissandos

Growing familiarity with varied styles demanded by diverse periods of music

Tone has power in all registers

Examples of Music Suitable for Level 7

Note: Teachers may choose any other works of comparable level.

• Scale Books

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)
Galamian-Jensen: Scale System for Cello (SCH/Galaxy)
Klengel: Technical Studies Vol. 1 (IMC)
Whitehouse-Tabb: Scale and Arpeggio Album (Schott)
Yampolsky: Violoncello Technique (MCA)

• Technical Studies and Etudes

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET)
Dotzauer: 113 Etudes Vol. 3 (MUB or PET)
Duport: 21 Etudes (Schirmer)
Feuillard: Daily Exercises (Schott)
Franchomme: 12 Caprices, op. 7 (IMC)
Grutzmacher: Daily Exercises, op. 67 (CF)
Magg: Cello Exercises (Boelke-Bomart/Mobart)
Popper: 12 Studies Preparatory to the High School of Cello Playing, op. 76 (IMC)
Sevcik: 40 Variations, op. 3 (Bosworth)
Schroeder: 170 Foundation Studies Vol. 3 (CF)
Starker: An Organized Method of String Playing (Peer)

• Pieces

Bach Suites 1-3 (any movements) (various pub.)
Bach-Rosanoff: Pastoral (IMC)
Bloch: Prayer ("From Jewish Life," No. 1) (CF)
Faure: Elegy, op. 24 (IMC)
van Goens: Scherzo, op. 12 (IMC)
Klengel: Concertpiece in D Minor, op. 10 (IMC)
Mendelssohn: Song without Words, op. 109 (Henle, IMC, Masters)
Mendelssohn: Variations Concertantes, op. 17 (Henle)
Popper: Hungarian Rhapsody, op. 68 (IMC)
Rachmaninoff: Vocalise, op. 34/14 (IMC)
Romberg: Concertino, op. 51 (IMC)
Saint-Saens: Romance in D, op. 51 (Durand, Faber)
Saint-Saens: Romance in E, op. 67 (Faber)
Sammartini: Sonata in G (IMC, Schott)
Tartini: Concerto #1 in A (MMB)
Tartini: Concerto #2 in D (mvts.1 and 3) (Schott)
Tartini-Stutschewsky: Variations on a Theme of Corelli (IMC)
Tchaikowsky: Nocturne, op. 19/4 (Masters)

CELLO-LEVEL 8
Performance Exam Requirements
Duration of examination: 20 minutes

- **Scales and Arpeggios**

Memorized

Metronome: Quarter = 66-76

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Three-octave major scale in Ab, A or G.
2. Three-octave minor scales (melodic and harmonic) in F or G#.
3. Four-octave major scale in C, D, Eb, or F.
4. Four-octave minor scales (melodic and harmonic) in C or D.
5. One-octave scale in blocked thirds in C Major, using separate bows.

Bowing for scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etudes**

One. Memory not required

- **Pieces**

One concerto movement or substantial piece, one short contrasting piece, *and* one movement from a Bach Suite (#1-3).

All memorized.

- **Sight-reading**

Range might 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

Note values may include sixteenth, dotted eighths, and eighth and sixteenth rests

Slurs of 2, 3, 4, 6 notes

Recommended goals for Level 8

Confidence and accuracy of shifting, including double-stops

Use and control of different kinds of shifts and glissandi

Developing varied speeds and widths of vibrato

Increasing conviction and musical maturity in a range of styles

Advancing bowing skills in varied articulations and use of nuance and inflection

Practiced 3-octave scales with varied bowings and rhythms

Beginning work on broken thirds, octaves, blocked thirds, blocked sixths, and harmonics into the third octave range

Tone showing beauty, projection, and colors

Examples of Music Suitable for Level 8

Note: Teachers may choose any other works of comparable level.

• Scale Books

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)
Flesch-Boettcher: Scale System for Cello (CF)
Galamian-Jensen: Scale System for Cello (SCH/Galaxy)
Klengel: Technical Studies Vol. 1 (IMC)
Whitehouse-Tabb: Scale and Arpeggio Album (Schott)
Yampolsky: Violoncello Technique (MCA)

• Technical Studies and Etudes

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET)
Dotzauer: 113 Etudes, Vol. 4 (IMC)
Duport: 21 Etudes (Schirmer)
Feuillard: Daily Exercises (Schott)
Grutzmacher: Daily Exercises, Op. 67 (CF)
Magg: Cello Exercises (Boelke-Bomart/Mobart)
Minsky: 10 American Cello Etudes (Oxford)
Minsky: 3 Concert Etudes (Oxford)
Popper: High School of Cello Playing, op. 73 (IMC)
Starker: An Organized Method of String Playing (Peer)

• Pieces

J.C. Bach-Casadesus (arr. Marchal): Concerto in C minor (Salabert)
Bach: Suites 1-3 (various pub.)
Beethoven: Sonata in F (Horn Sonata, arr. Beethoven), op. 17 (Henle-not IMC or Peters)
Beethoven: 12 Variations on a Theme by Handel (IMC)
Beethoven: 12 Variations on a Theme by Mozart (IMC)
Beethoven: 7 Variations on a Them by Mozart (IMC)
Boccherini: Concerto #2 in D, G. 479 (Schott)
Boccherini: Concerto #3 in G, G. 480 (Schott)
Brahms: Sonata #1 in e minor, op. 38 (Henle)
Bruch: Kol Nidre, op. 47 (IMC)
Bruch: Canzona, op. 55 (Breitkopf)
Chopin-Piatigorsky: Nocturne in C# Minor (IMC)
Dvorak: Waldesruhe (Silent Woods) (Henle, IMC)
de Falla-Marechal: Suite Popular Espagnole (Eschig)
Frescobaldi-Cassado: Toccata (UE)
Granados-Piatigorsky: Orientale Spanish Dance #2 (IMC)
Marais-Gendron: La Folia (Schott)
Popper: Tarentella, op.33 (IMC)
Poulenc: Suite Francaise (Durand)
Ravel-Bazelaire: Piece en Forme de Habanera (Leduc)
Rochberg: Ricordanza (Presser)
Schubert-Starker: Sonatine in D, op. 137/1 (Peer)
Schumann: Fantasy Pieces, op. 73 (IMC, Henle)
Veracini: Sonata in D Minor (IMC)

CELLO-LEVEL 9
Performance Exam Requirements
Duration of examination: 25 minutes

- **Scales and Arpeggios**

Memorized

Metronome: quarter = 66-76

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. Three-octave major scale in Bb or B.
2. Three-octave minor scales (melodic and harmonic) in Ab, A or G.
3. Four-octave major scale in C#/Db, E, F# or G.
4. Four-octave minor scales (melodic and harmonic) in C#, Eb, or E.
5. One-octave scale in blocked sixths in G Major, using separate bows.

Bowing on scales: Slur four or eight sixteenths.

Bowing for arpeggios: Slur one set of triplet eighths.

- **Etudes**

One, memory not required.

- **Pieces**

One fast concerto movement, one contrasting short piece from a different period, *and* the Prelude from Bach Suite #1 or any movement from Bach Suite 2 or 3.

All memorized.

- **Sight-reading**

Range might include easy thumb position

Keys to three sharps and three flats, with a few accidentals included

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

Note values may include 16ths, dotted eighths, eighth and sixteenth rests

Slurs of 2, 3, 4, 6 or 8 (if notes and rhythm are not too hard)

Recommended goals for Level 9

Extensive thumb position playing in varied registers including double stops

Clean and even passagework and extended fast passages

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

Artificial harmonics

Continued overall progress in technical skills and tone production

Use of vibrato, tone colors and expressive shifts/glissandi to suit interpretation

Heightened development of a sense of style and instrumental imagination

Examples of Music Suitable for Level 9

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)

Flesch-Boettcher: Scale System for Cello (CF)

Galamian-Jensen: Scale System for Cello (SCH/Galaxy)

Klengel: Technical Studies, Vol. 1 (IMC)

Whitehouse-Tabb: Scale and Arpeggio Album (Schott)

Yampolsky: Violoncello Technique (MCA)

- **Technical Studies and Etudes**

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET)

Dotzauer: 113 Etudes, Vol. 4 (IMC)

Duport: 21 Etudes (Schirmer)

Feuillard: Daily Exercises (Schott)

Grutzmacher: Daily Exercises, op. 67 (CF)

Magg: Cello Exercises (Boelke-Bomart/Mobart Music)

Popper: High School of Cello Playing, op. 73 (IMC)

Starker: An Organized Method of String Playing (Peer)

- **Pieces**

Bach: Suites 2-4 (various pub.)

Bach: Gamba Sonata #1 in G, BWV 1027 (Cambridge UP)

Bach: Gamba Sonata #2 in D, BWV 1028 (Cambridge UP)

Barber: Sonata, op. 6 (Schirmer)

Bartok-Silva: Roumanian Folk Dances (Boosey)

Beethoven: Sonata in F, op. 5/1 (Henle)

Beethoven: Sonata in G minor, op. 5/2 (Henle)

Bloch: Meditation Hebraique (CF)

Boccherini-Piatti: Adagio & Allegro from Sonata in A (IMC)

Boccherini: Sonata (any of 38)(Ricordi, Schoot, Zanibon, Zerboni)

Boccherini: Rondo (IMC)

Boccherini-Grutzmacher: Concerto in Bb (IMC, Kalmus, Suzuki)

Breval: Sonata in G (Simrck—not IMC)

Bruch: Adagio on Celtic Themes, op. 56 (Masters)

Cassado: "Requiebros" (Schott)

Faure: Papillon, op. 77 (IMC)

Francoeur-Trowell: Sonata in E (Schott)

Goltermann: Concerto #3, op. 51 (IMC)

Granados-Cassado: Intermezzo from Goyescas (Schirmer)

Haydn-Piatti: Minuet from Sonata in C (IMC)

Haydn: Concerto in C major, Hob. VIIb: 1 (Henle, IMC)

Haydn-Piatigorsky: Divertimento (Elkan Vogel)

Hindemith: Capriccio, op. 8/1 (Breitkopf)

Kodaly: Sonatina (Boosey)

Martinu: Variations on a Slovakian Theme (Bar)

Mendelssohn: Sonata #1 in Bb, op. 45 (Henle)

Respighi: Adagio con Variazione (IMC)

Saint-Saens: Sonata #1, op. 32 (IMC)

Saint-Saens: Concerto #1 in A minor, op. 33 (IMC, Kalmus)

Schumann: Adagio & Allegro (Henle, IMC, Masters, Peters)

Shostakovich: Sonata in D minor, op. 40 (IMC, Sikorski)

CELLO-LEVEL 10
Performance Exam Requirements
Duration of examination: 30 minutes

• **Scales and Arpeggios**

Memorized

Metronome: quarter =72-88

Student chooses one scale and its equivalent tonic arpeggio from each category:

1. A three-octave major scale with the following bowings
 - slur eight sixteenths;
 - slur two eighths followed by two staccato up-bow *or*
 - slur one set of triplet eighths followed by three staccato notes up-bow.Arpeggio: Slur six notes as two sets of eighth-note triplets.
2. A three-octave minor scale (melodic or harmonic) with the following bowings:
 - slur one set of triplet eighths; *and*
 - slur eight sixteenths.Arpeggio: Slur six notes as two sets of eighth-note triplets.
3. Four-octave major scale in Ab, A, Bb, or B. Slur four or eight sixteenths.
4. Four-octave minor scales (melodic and harmonic) in F, F# or G. Slur four or eight sixteenths.
5. Two-octave scale in blocked octaves in thumb position using separate bows.

• **Etudes**

One. Memory not required.

• **Pieces**

One fast concerto movement, one short piece in contrasting style and period, and a movement other than a Sarabande from Bach Suite #2 or any movement from Suites #3-5.

Memorized.

• **Sight-reading**

Range might exceed two octaves

Keys to four flats and four sharps

Slurs up to eight notes

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

Note values may include sixteenths, dotted eighths, eighth and sixteenth rests

Passages implying spiccato (as in repeated eighths or sixteenths in Allegro)

Pieces equivalent to Level 6

Recommended goals for Level 10

Fluent playing over the entire range of the instrument

Beginnings of familiarity with virtuosic bowings such as ricochet and flying staccato Knowledge of all scales, arpeggios, broken thirds, and blocked sixths in three octaves

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

Students should be encouraged to develop their own interpretation of repertoire including choices of bowings and fingerings.

Examples of Music Suitable for Level 10

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Epperson: A Manual of Essential Cello Techniques (Warner Bros.)
Flesch-Boettcher: Scale System for Cello (CF)
Galamian-Jensen: Scale System for Cello (SCH/Galaxy)
Klengel: Technical Studies, Vol 1 (IMC)
Whitehouse-Tabb: Scale and Arpeggio Album (Schott)
Yampolsky: Violoncello Technique (MCA)

- **Technical Studies and Etudes**

Cossmann: Exercises for developing agility, strength of fingers and purity of intonation (PET)
Feuillard: Daily Exercises (Schott)
Grutzmacher: Daily Exercises, op. 67 (CF)
Grutzmacher: 24 Etudes, Vol. 2, Op. 38 (CF)
Magg: Cello Exercises (Boelke-Bomart/Mobart Music)
Popper: High School of Cello Playing, Op. 73 (IMC)
Piatti: 12 Caprices, op. 25 (IMC)
Servais: 6 Caprices, op. 11 (IMC)
Starker: An Organized Method of String Playing (Peer)

- **Pieces**

C.P.E. Bach-Pollain: Concerto in A major (Nationale/Salabert)
Bach Suites 2-6 (various pub.)
Bach: Gamba Sonata #3 in g, BWV 1029 (Cambridge UP)
Beethoven: Sonata #3 in A, op. 69 (Henle)
Cassado: "Danse du Diable Vert" ("Dance of the Green Devil") (Schott)
Davidoff: At the Fountain, op. 20/2 (IMC)
Dvorak: Rondo in G minor, op. 94 (Henle)
Elgar: Concerto, op. 85 (Novello)
Foss: Capriccio (Schirmer)
Ginastera: "Pampeana No. 2" (Barry)
Goltermann: Concerto #1 in A minor, op. 14 (IMC)
Haydn: Concerto in D, op. 101 (Henle)
Hindemith: "A Frog He Went a-Courting" (Schott)
Kabalevsky: Concerto #1, op. 49 (Kalmus)
Kodaly: Sonata, op. 4 (UE)
Lalo: Concerto in D minor (IMC, Kalmus)
Martinu: Variations on a Theme by Rossini (Boosey)
Mendelssohn: Sonata #2 in D, op. 58 (Henle)
Popper: Papillon, op. $\frac{3}{4}$ (IMC)
Popper: Dance of the Elves, op. 39 (IMC)
Prokofieff: Sonata, op. 119 (Leeds, IMC, Sikorsky)
Rachmaninoff: Sonata in G minor, op. 19 (Leeds, IMC)
Reger: 3 Suites, op. 131c (Henle)
Romberg: Concerto #2 in D major, op. 3 (IMC)
Tchaikowsky: Variations on a Rococo Theme, op. 33 (IMC)
Tchaikowsky: Pezzo Capriccioso, op. 62 (IMC)
Valentini-Piatti: Sonata in E (IMC)
Vitali-Silva: Ciaccona (Zanibon)
Weber-Piatigorsky: Adagio & Rondo (IMC)

Note: Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2003 Edition edited by C. Gregory Hurley. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.
Order online at www.astaweb.com.

Note: Levels in the String Syllabus do not correspond to Certificate Program levels.

DOUBLE BASS



DOUBLE BASS- FOUNDATION LEVEL

Performance Exam Requirements

Duration of examination: 6 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student plays:

1. Pentatonic scale in G in 4th position and

2. Tetrachord in A or D in 1st position.

No arpeggios required

Bowing for scales: separate (ie: détaché), using whole or half bows

• Etudes or Pieces

Two total. Each one must have eight or more measures without repeats.

Students are encouraged to prepare one piece in 1st position and one in thumb position (Rabath fourth position).

Memorized.

• Sight-reading: none

• Recommended Goals for Foundation Level

Good posture and instrument position

Good bow hold and right arm position

Good left hand shape in first and fourth positions

Use of first, second and fourth fingers

Examples of Music Suitable for Foundation Level

Note: Teachers may choose any other works of comparable level.

• Etudes and Pieces

Allen/Gillespie/Hayes: Essential Elements, Nos. 1-90 (Hal Leonard)

Anderson/Frost: All for Strings, Book 1, selections (Kjos)

Applebaum: String Builder, Book 1, Nos. 1-88 (Belwin)

Bille: New Method for Double Bass, Part 1 Course 1, pp. 11-13 (Ricordi)

Emery, Caroline: Bass is Best, Book 1 (Yorke)

26 Heffalump Dance

38 Old Macdonald

39 Frere Jacques

40 Lightly Row

42 Waltz for bass

43 Ploughman's song

44 Sad double bass

49 Orange-peal

51 Sarabande
52 Go Tell Aunt Rhody
53 Macdonald's Farm
Frost/Fischbach: Artistry in Strings, Book 1, selections (Kjos)
Fletcher: New Tunes for Strings, Book 1, selections (Boosey & Hawkes)
Herfurth: A Tune a Day, Book 1 (Belwin)
Simandl: New Method for String Bass, Part 1 pp. 10-13 (International)
Suzuki: Bass School Book 1 (Summy-Birchard)
 Twinkle, Twinkle Little Star
 Lightly Row
 Go Tell Aunt Rhody
 May Song
 Song of the Wind
 O Come, Little Children
Vance, George: Progressive Repertoire for Double Bass, Book 1 (Carl Fischer)
 Any song listed above
 Reuben and Rachel
 Fox and Goose
 Lavender's Blue

DOUBLE BASS- LEVEL 1
Performance Exam Requirements
Duration of examination: 8 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• **Scales and Arpeggios**

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one from each category:

1. One-octave major scale in G (descending and ascending), Bb or F, and its equivalent tonic arpeggio
2. Five-note pattern in Thumb position ("D,E,F#,G,A,G,F#,E,D" repeat) or on the G string ("G,A,B,C,D,C,B,A,G"repeat)

Bowing for scales: Separate quarter notes or two eighths slurred

Bowing for Arpeggios: Separate quarters

• **Etudes or Pieces**

Two total. At least one of the two must have sixteen or more measures without repeats.
Memorized.

• **Sight-reading:** none

Recommended Goals for Level 1

Proper use of body and left arm in each area of the bass,
Shifting between first, fourth and thumb positions,
Developing control of bow speed and placement,
Bowings: detaché, staccato, legato.

Examples of Music Suitable for Level 1

Note: Teachers may choose any other works of comparable level.

• **Scale Books**

Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Simandl: New Method for String Bass, Part 1 (International)

Vance: Vade Mecum (Carl Fischer)

• **Pieces and Etudes**

Applebaum: Building Technique with Beautiful Music, Book 1 (Belwin)

Bille: New Method for Double Bass, Part 1 Course 1, pp. 14-31 (Ricordi)

Bille: New Method for Double Bass, Part 1 Course 3, etudes 1-3 (Ricordi)

Emery, Caroline: Bass is Best, Book 1 (Yorke)

59 Swinging

63 The ash grove

65 Knocking on the Door

66 The noble duke of York
 70 Dinosaur Dance
 72 Hammock-Pavane
 74 French Folk Song
 75 Dancing Bass
 79 Bobby Shaftoe
 80 Bellringer, pray give us some peace
 81 Baby Sardine
 84 The Blue Bells of Scotland
 85 Peg-a-leg-Ted
 87 Portly Dance
 90 The Old Shire Horse
 91 The Little Sailor
 92 Sunshine
 95 Duck Dance
 96 Donkey Cart
 97 Calypso
 Frost/Fischbach: Artistry on Strings, Books 1 and 2, selections (Kjos)
 Gale, Thomas B.: Melodic Foundation Studies for the Double Bass, Selections (Basso Profondo)
 Rabbath, New Technique for the Double Bass, Book 1. "Ten Rhythmic Exercises"
 #1-5 (Leduc)
 Simandl: New Method for String Bass, Part 1 pp. 14-18 (International)
 Suzuki: Bass School Book 1 (Summy-Birchard)
 Lament
 Perpetual Motion
 Allegretto
 Allegro
 The Little Fiddle
 Vance, George: Progressive Repertoire for Double Bass, Vol. 1 (Carl Fischer)
 Book 1:
 Go 'way Old Man
 O Come, Little Children
 Country Dance
 Book 2:
 Abschied
 Music Box
 Sheep May Safely Graze
 Did you Ever See a Lassie?
 The Happy Farmer
 Solo from Symphony No. 1
 The Happy Bass Player

DOUBLE BASS- LEVEL 2
Performance Exam Requirements
Duration of examination: 8 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. One-octave major scale and tonic arpeggio in D or Bb.
2. One-octave melodic minor scale and tonic arpeggio in A.
3. Two-octave major scale and tonic arpeggio in G or C.

Bowing for scales: Two eighths slurred.

Bowing for arpeggios: Separate quarter notes.

Use whole bow.

• Etudes or Pieces

Two total.

Memorized.

• Sight-reading: none

Recommended Goals for Level 2

Shifting between positions separated by ½ or whole steps

Developing control of bow weight, speed and placement, and the relations between them

Examples of Music Suitable for Level 2

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Morton, Dr. Mark: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 2 (2-octave) (International)

Simandl: New Method for String Bass, Part 1 (International)

Vance: Vade Mecum (Carl Fischer)

• Etudes

Bille: New Method for Double Bass, Part 1 Course 1, pp. 32-62 (Ricordi)

Bille: New Method for Double Bass, Part 1 Course 3, etudes 4-13 (Ricordi)

Rabbath, New Technique for Double Bass, Book 1, "Ten Rhythmic Exercises" #6-10, Etudes 1-7 (Leduc)

Rabbath, New Technique for the Double Bass, Book 1. (Leduc)

Simandl: 30 Studies for String Bass, Etudes 1-4 (International)

• **Pieces**

Emery: Bass is Best, Volume 2 (Yorke)
Gale, Thomas B.: Melodic Foundation Studies for the Double Bass, Selections (Basso Profondo)
Hartley: Double Bass Solo 1(Oxford)
#23, March
#25 Andante
#27 The Gift to Be Simple
#28 Where're You Walk
Suzuki: Bass School (Summy-Birchard), Vol. 2
Simandl: New Method for String Bass, Part 1, pp. 20-30 (International)
Vance: Progressive Repertoire, Volume 1, Book 2
Irlandais
Saraband
Bagatelle
Vance: Progressive Repertoire, Volume 2, Book 3
Sakura
Long, Long Ago (with bowing study)
Wiegenlied
Hatikvah
Song of the Volga Boatmen (both versions)
Moto Perpetuo (with doubles)
Old French Song
Rigaudon
Jesu, Joy of Man's Desiring
Chorus-from "Judas Maccabaeus"
Walter: Melodious Bass, through page 27 (Amsco)

DOUBLE BASS- LEVEL 3

Performance Exam Requirements

Duration of examination: 10 Minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Two-octave major scale and tonic arpeggio in C, D, F or G.
2. One-octave major scale and tonic arpeggio in B or E
3. One-octave melodic minor scale and tonic arpeggio in G or D.

Bowing for scales: Slur two or four eighths.

Bowing for arpeggios: Slur two or three quarters.

Use whole bow on all.

• Etudes or Pieces

Two total

Memorized

• Sight-reading

Two octave range, G or D major

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

Note and rest values of eighths through whole notes

Two notes slurred.

Recommended Goals for Level 3

Increasing control of intonation, rhythm and tone

Increasing control of bow use

Martelé stroke

Dynamics

Beginning vibrato on longer notes

Examples of Music Suitable for Level 3

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Morton: Primer Scale & Arpeggio Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 2 (2-octave) (International)

Simandl: New Method for String Bass, Part 1 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 1, pp. 63-83 (Ricordi)
Bille: New Method for Double Bass, Part 1 Course 3, etudes 14-31 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 1-3 (International)
Rabbath: New Technique for Double Bass, Book 1, Etudes 8-10 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 5-8 (International)
Sturm: Volume 1, Etudes 1-17 (International)

• **Pieces**

Hartley: Double Bass Solo 1(Oxford)

#34 Sheep May Safely Graze

#36 Minuet

#37 Rondo All'ongarese

#40 St Anthony Chorale

#42 Minuet in F

#43 Pavane

#48 Prelude

#50 Sonatina

Vance: Progressive Repertoire, Volume 2, Book 4 (Fischer)

Musette

Impertinence

Flow Gently, Sweet Afton

Allegro

Minuet in D

Minuet in G

Bourree

Scherzo

Waltz

March of the Kings

Contredanse

Vance: Progressive Repertoire, Volume 3, Book 5 (Fischer)

Gavotte

Tre Giorni

Wild Rider

The Elephant

Walter: Melodious Bass, pp. 28-end (Amsco)

Yorke Solos for Double Bass and Piano (Yorke), Volume 1 35 Easy Pieces

#6 Si j'étais

#17-18 A Dog's Life

#33 The Fairground

#35 Novelette

DOUBLE BASS- LEVEL 4

Performance Exam Requirements

Duration of Examination: 15 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Two-octave major scale in E, F, G, B \flat or C with tonic arpeggio
2. Two-octave melodic minor scales in D, E or G with tonic arpeggio
Play both harmonic and melodic minor forms
3. One-octave chromatic scale in G or A

Bowing for scales: Slur four eighths.

Bowing for arpeggios: Slur one set of triplet eighths to the quarter.

• Etude

One, memorization not required.

Select an etude written in one of the keys listed above.

• Pieces

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

• Sight-reading

Two octave range in C, G or F major

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

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 4

Increasing control of intonation, rhythm and tone

Increasing control of bow use

On the string bowing

Use of dynamics

Vibrato development progresses from Level 3

Examples of Music Suitable for Level 4

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 1, pp. 83-91 (Ricordi)
Bille: New Method for Double Bass, Part 1 Course 3, etudes 32-39 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 4, 5 (International)
Rabbath: New Technique for Double Bass, Book 2, Etudes 11-13 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 9-16 (International)
Sturm: Volume 1 (International)

• **Pieces**

Capuzzi/Baines: Concerto for Double Bass in F major (Boosey and Hawkes)
Iadone: Sonata for Double Bass and Piano (Slava)
Marcello/Zimmerman: Sonatas 1-6 (International)
Pergolesi: Sonata Pulcinella (Breitkopf and Hartel)
Vance: Progressive Repertoire, Volume 3, Book 5 (Fischer)
 Berceuse
 La Cinquantaine
 Thomas: Gavotte
Vivaldi/Zimmerman: Sonata No. 3 (International)
Walter, D.: The Elephant's Gavotte (Yorke)
Walton, J.: A Deep Song (Yorke)
Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)
 Dall'Abaco, Grave
 Russell, Chaconne

DOUBLE BASS- LEVEL 5
Performance Exam Requirements
Duration of examination: 15 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 60-69

Note: All required scales and arpeggios for this level are printed on the pages following the repertoire listing.

Student chooses one scale from each category and its equivalent tonic arpeggio

1. Three-octave major scale and tonic arpeggio in G. Slur one set of triplet eighths or four eighths.
2. Two-octave major scale and tonic arpeggio in A, D or Eb. Slur four eighths or eight sixteenths.
3. Two-octave minor scale and tonic arpeggio (play both melodic and harmonic versions) in F#, B or C. Slur four eighths.
4. Two-octave chromatic scale in E. Slur two or four eighths.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

• Etudes

One, memorization not required

Select an etude written in one of the keys listed above.

• Pieces

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

• Sight-reading

Two octave range

Major keys of two or three accidentals

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

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 5

Increased bow control including martelé, legato and spiccato

Vibrato is established

Transition between lower and upper positions established

Examples of Music Suitable for Level 5

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)

Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 3, etudes 40-53 (Ricordi)
Lee: 12 Studies, Op. 31. Etudes 6-8 (International)
Rabbath: New Technique for Double Bass, Book 2, Etudes 14-20 (Leduc)
Simandl: 30 Studies for String Bass, Etudes 17-25 (International)
Sturm: Volume 1 (International)

• **Pieces**

Bach, J. S. /Drew: Gamba Sonatas Nos. 1, 2 and 3 (Warner Bros.)
(Or use any accepted Cello edition)
Bach, J. S. /Zimmermann: Aria from Suite No. 3 (International)
Corelli: Sonata Op. 5, No. 8 (Stefan Schäfer)
Faure/Zimmermann: Sicilienne (International)
Pierre/Drew: Piece in G minor (Belwin Mills)
Vance: Progressive Repertoire, Volume 3 Book 5 (Fischer)
 Minuet L'Antique
 Russian Sailor's Dance
 Lorinzitti Gavotte
Vance: Progressive Repertoire, Volume 3 Book 6 (Fischer)
 Adagio and Presto (Antoniotti)
Vivaldi/Zimmerman: Sonatas 1, 2, 4, 5, 6 (International)
Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)
 D'Andrieu: Prelude and Allegro
 Beveridge: Serenade
 Handel: Sonata in C minor
 Rachmaninoff: Vocalise
 Verdi: Aria from "Rigoletto"
Zimmerman, ed.: Three Sonatas (University of Miami Publications)
 Pergolesi: Sinfonia in F Major
 Caporale, Sonata in D minor
 Croft, Sonata in A minor
Zimmerman, Oscar (editor): Seven Baroque Sonatas (Zimmerman Publications)

DOUBLE BASS- LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• **Scales and Arpeggios**

Memorized

Metronome: quarter notes = 60-72

Student chooses one scale from each category and its equivalent tonic arpeggio:

1. Three-octave major scale and tonic arpeggio in F. Slur one set of triplet eighths or four eighths.
2. Two-octave major scale and tonic arpeggio in E, Ab, B, Db with arpeggio. Slur four eighths or eight sixteenths.
3. Two-octave minor scale and tonic arpeggio in C#, F, Ab or Bb. Play both harmonic and melodic forms. Slur one set of triplet eighths or four eighths.
4. Two-octave Chromatic scale in G. Slur four eighths.
5. One-octave major scale in G or C in double-stopped thirds. Separate quarters. Use whole bow.

Bowing for arpeggios: Slur one set of triplet eighths or four eighths.

• **Etude**

One, memorization not required

Select an etude written in one of the keys listed above.

• **Pieces**

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

• **Sight-reading**

Two octave range

Major keys of two to four accidentals

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

Note and rest values of eighths through whole notes

Two-note slurs

Recommended Goals for Level 6

Familiarity with all positions, including upper harmonics

Control of dynamics

Expressive vibrato

Examples of Music Suitable for Level 6

Note: Teachers may choose any other works of comparable level.

• **Scale Books**

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)

Simandl: New Method for String Bass, Part 2 (International)

Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Bille, Isaiah: Method book 1 (Ricordi)

Bille: New Method for Double Bass, Part 1 Course 3, etudes 54-61 (Ricordi)

Lee: 12 Studies, Op. 31. Etudes 10-15 (International)

Nanny: Method Part 2 (Leduc)

Rabbath: New Technique for Double Bass, Book 2, Etudes 16-19 (Leduc)

Simandl: 30 Studies for String Bass, Etudes 26-30 (International)

Simandl: New Method Book 2 beginning (International)

Sturm: Volume 1 (International)

• **Pieces**

Capuzzi/Buccarella: Concerto for DB [in the key of D] (Yorke)

Cimador: Concerto in G (Yorke)

Dragonetti: Six Waltzes for DB Alone (Hofmeister)

Fauré: Après un Réve (International)

Fauré: Elegie Op. 24 (International)

Frescobaldi: Toccata (Ludwin)

Scarlatti/Zimmerman: Three Sonatas for DB (Schirmer)

Zimmerman, ed.: Solos for the Double Bass Player (Schirmer)

Geissel: Adagio

Vivaldi: Concerto in A minor for Violin, 1st movement

DOUBLE BASS- LEVEL 7
Performance Exam Requirements
Duration of examination: 20 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 66-76

Student chooses one scale from each category:

1. Three-octave major scale in D, F or G. (D major scale starts on open D, then jumps down an octave to the open E string and continues up) Slur two groups of triplet eighths or eight sixteenths.
2. Two-octave major scale in F#, Cb, C# with arpeggio. Slur two groups of triplet eighths or eight sixteenths.
3. Two-octave minor scale in D#, Ab or Bb. Play both harmonic and melodic forms. Slur two groups of triplet eighths or eight sixteenths.
4. Three-octave E chromatic scale. Slur two eighths or four eighths.
5. Two-octave major scale in F in double-stopped thirds. Slur two eighths.

Tonic *and* subdominant arpeggios required for all major and minor scales.
Bowling for arpeggios: Slur one set of triplet eighths.

• Etude

One, memorization not required.

Select an etude written in one of the keys listed above.

• Pieces

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

• Sight-reading

Two-octave range

More challenging keys

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

Note and rest values of eighths through whole notes

Slurs of two, three, and four notes

Recommended Goals for Level 7

Goals of Level 6 plus:

Increasing control of intonation, rhythm and tone

Increasing control of bow use

Martelé stroke

Use of dynamics to enhance musical interpretation

Beginning use of vibrato on longer notes

Examples of Music Suitable for Level 7

Note: Teachers may choose any other works of comparable level.

- **Scale Books**

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)
Levinson, Eugene: The School of Agility (Fischer)
Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)
Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

- **Etudes and Technical Studies**

Bille: New Method for Double Bass, Part 1 Course 3, etudes 62-72(Ricordi)
Lee: 12 Studies, Op. 31. Etudes 9-12 (International)
Nanny: Method Part 2 (Leduc)
Rabbath: New Technique for Double Bass, Book 2, Etude #21 (Leduc)
Rabbath: New Technique for Double Bass, Book 3, Cyril, Etude in 5th position, Study in Bowing (Leduc)
Simandl: New Method Book 2 (International)
Sturm: Volume 2 (International)

- **Pieces**

Armand Russell: Harlequin Concerto (Zimmerman)
Eccles: Sonata in G minor (International)
Keyper: Romance and Rondo (Yorke)
Koussevitzky: Chanson Triste (International)
Koussevitzky: Valse Miniature (International)
Nanny/attrib. Dragonetti: Concerto for Double Bass (International)

DOUBLE BASS- LEVEL 8
Performance Exam Requirements
Duration of examination: 20 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 66-76

Student chooses one from each category:

1. Three-octave major scale in E, F, G or C. Slur two groups of triplet eighths or eight sixteenths.
2. Three-octave minor scale in A, D or E. Slur two groups of triplet eighths or eight sixteenths.
3. Two-octave major scale in B \flat in double-stopped thirds. Separate quarters.

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

Bowing for arpeggios: One set of triplet eighths slurred.

• Etude

One, memorization not required.

• Pieces

Two pieces (or movements from a larger piece) in contrasting style. A movement of a sonata or concerto counts as one piece.

Both memorized

• 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 sixteenths, dotted eighths, eighth and sixteenth rests

Slurs of two, three, four, or six notes

Recommended Goals for Level 8

Increased conviction and musical maturity in a varied range of repertoire and styles

Confidence and accuracy in shifting

Control of different kinds of shifting and glissandi

Beauty, resonance, colors and projection in tone production throughout the range of the bass

Ability to change speed and width of vibrato to communicate musical intentions

Refined bowing skills showing control of varied articulations and increased use of nuance and inflection

Examples of Music Suitable for Level 8

Note: Teachers may choose any other works of comparable level.

• Scale Books

Bille: New Method for Double Bass, Part 1 Course 2 (Ricordi)

Levinson, Eugene: The School of Agility (Fischer)

Morton, Dr. Mark: Miraculous! Scale Fingerings for the Double Bass (Basso Profondo)

Rabbath: New Technique for Double Bass, Book 3 (3-octave) (International)
Simandl: New Method for String Bass, Part 2 (International)
Vance: Vade Mecum (Carl Fischer)

• **Etudes and Technical Studies**

Gouffe: 45 studies by Various Composers (Editions Costallat, Presser)
Kayser: 36 Studies, Op. 20 (International)
Mengoli: 40 Studi D'Orchestra in Two Volumes (G. Zanibon, Casa Musicale)
Proto: 21 Modern Etudes (Liben)
Simandl: Gradus ad Parnassum in two volumes (International)
Slama: 66 Studies in All Keys (International)
Storch-Hrabe: 57 Studies in Two Volumes (International)

• **Pieces**

Anderson: Four Short Pieces (Bass Is)
Birkenstock: Sonata (Leduc)
Bottesini: Elegy (Belwin Mills)
Bruch: Kol Nidrei (International)
Dittersdorf: Concerto No. 1 or 2 (Schott)
Faure: Elegy (International)
Geier: Konzert in E (Hoffmeister)
Gliere: Intermezzo (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Gliere: Praeludium (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Guettler: Variations on the tune Greensleeves (Yorke)
Handel: Sonata No. 6, Op. 1, No. 15 (Transcribed for DB) (Slava)
Hindemith: Sonata (Schott)
Kodaly: Epigrams (Boosey and Hawkes)
Koussevitsky: Concerto (International)
Misek: Sonata No. 1 (Hofmeister)
Misek: Sonata No. 2 (Hofmeister)
Persichetti: Parable (Presser)
Pichl: Concerto (Zimmerman)
Proto: Caprice for Solo Double Bass (Liben)
Proto: Sonata 1963 (Liben)
Rabbath: Solos for the Double Bassist (Liben)
Iberique Peninsulaire
Ode d'Espagne
Poucha
Dass
Lize
Concerto in One Part
Ramsier: Road to Hamelin (Boosey and Hawkes)
Saint Saens: Allegro Appassionato (International)
Van Goens: Scherzo (Belwin Mills)
Vanhel: Concerto (Hofmeister)
Vivaldi: Concerto in F (Liben)

DOUBLE BASS- LEVEL 9
Performance Exam Requirements
Duration of examination: 25 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category.

1. Three-octave major scale in Ab or A. Slur two sets of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
2. Three-octave minor scale in F or F#. Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik) slurred as one set of triplets or more.
3. Two-octave major scale in C in double-stopped thirds. Slur two eighths.
4. Two-octave major scale in F or G in double-stopped fifths. Separate quarters.

• Etudes

One, memorization not required.

• Pieces

Two pieces (or movements from a larger piece) in contrasting style *and* one orchestral excerpt. 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 with a few accidentals

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

Note values may include sixteenths, dotted eighths, eighth and sixteenth rests

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

Recommended Goals for Level 9

Heightened development of style

Vibrato and tone colors varied to suit interpretation

Expressive use of shifts/glissandi

Continued overall progress in technical skills and tone production

Extensive thumb position

Clean and even passage work

Examples of Music Suitable for Level 9

Note: Teachers may choose any other works of comparable level.

• Etudes and Technical Studies

Findeisen: 25 Technical Studies (International)

Findeisen: 25 Studies for Contrabass in All Keys (International)

Mengoli: 20 Concert Etudes for Bass (Schott Musik International)

Nanny: 10 Etudes-Caprices (Leduc)

Nanny: 20 Etudes of Virtuosity (Leduc)

Rabbath: La Nouvelle Technique de la Contrabass, Vol. III etudes (Leduc)
Simandl: Gradus ad Parnassum in two volumes (International)

• Pieces

Anderson: Concerto (Bass Is)
Angerer: Gloriatio (Publisher unknown)
Bach: Suite no. 1 in G (transcribed for DB) (Liben or Slava)
Bach: Suite no. 2 in D minor (transcribed for DB) (Liben or Slava)
Bach: Suite no. 3 in C (transcribed for DB) (Slava)
*Berio: Psy (Universal Edition ISMN M-008-02857-1)
Bloch: Prayer (transcribed for DB) (Carl Fischer)
Bottesini: Concerto no. 1 (Zimmerman)
Bottesini: Concerto no. 2 (Hofmeister)
Bottesini: Tarantella (International)
Bottesini: Passione Amoroze (Duet for 2 double basses) (International)
Curb: Valse: ed. Bransby (Contemporary Music Publisher)
Dillman: Sonate fur Kontrabass und Klavier (Doblinger)
Ellison: For C.S. (Publishing in progress)
Fryba: Suite in Ancient Style (Weinberger)
Gliere: Scherzo (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Gliere: Tarantella (From Four Pieces, Op. 32 and Op. 9) (Belwin Mills)
Lancen: Croquis (Yorke)
Maw: Old King's Lament (Yorke)
Paganini: Variations on one string on a theme by Rossini (International)
Proto: A Carmen Fantasy (Liben)
Proto: Concerto no. 1 (Liben)
Proto: Mingus-Live in the Underworld (Liben)
Rabbath: Solos for the Double Bassist: Breiz, Equation, Kobolds, Papa Georges, Sete Quate, Crazy Course (Liben)
Sankey: Carmen Fantasy (International)
Schubert: Arpeggione Sonata (transcribed for DB) (International)
Whittenberg: Conversations (Peters)

* - If "Psy" is performed as one selection, then a third piece must also be performed.

• Orchestral Excerpts

(All Zimmerman editions are from volumes containing the collected works of the listed composer)
Bach: Orchestral Suite No. 2, Badinerie (Zimmerman) Play all, no repeats.
Beethoven: Symphony no. 5, Scherzo and Trio (Zimmerman) Play all, no repeats.
Beethoven: Symphony no. 9, Recitative (Zimmerman)
Ginastera: Solo from Variaciones Concertantes (Score from Boosey and Hawkes)
Mozart: Symphony no. 35, 1st movement, beginning to letter B (Zimmerman)
Prokofiev: Solo from Lieutenant Kije (Hartley: Double Bass Solo 2 (Oxford))
Smetana: Overture from the Bartered Bride (Zimmerman)- Beginning to 5 after A
Stravinsky: Solo from Pulcinella (Hartley: Double Bass Solo 2 (Oxford))
Verdi: Solo from Othello, Act IV (Hartley: Double Bass Solo 2 (Oxford))

DOUBLE BASS- LEVEL 10
Performance Exam Requirements
Duration of examination: 30 minutes

Note: All positions are in Simandl Numbering except where otherwise noted.

• Scales and Arpeggios

Memorized

Metronome: quarter note = 72-88

Student chooses one from each category:

1. Three-octave major scale in F#, B or C#. Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
2. Three-octave minor scale in Eb, Ab or Bb. (Eb major scale starts on D string, then jumps down an octave to the E string and continues up) Slur two groups of triplet eighths or eight sixteenths followed by the modulating series of arpeggios (as in Flesch, Levinson or Sevcik), slurred as one set of triplet eighths or more.
3. One-octave major scale in A in double-stopped octaves. Separate quarters.
4. One-octave major scale in D in double-stopped unisons. Slur two eighths.

• Etude: none

• Pieces

Two pieces (movements or comparably significant portion from a larger piece) in contrasting style (not one of the Bach Suites for Cello).

Two movements from the Bach Suites for Cello (memorized with no repeats).

OR

One piece or two contrasting movements from a concerto or sonata.

Two movements of a Bach Suite for Cello (memorized with no repeats).

One orchestral excerpt from three different composers.

• Sight Reading

Range may exceed two octaves

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

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

Note values might include sixteenths, dotted eighths, eighth and sixteenth rests

Slurs of up to eight notes

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

Recommended Goals for Level 10

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

Fluent playing over the entire range of the instrument

Familiarity with virtuosic and orchestral bowings

Students are able to develop their own interpretation of repertoire including choices of bowings and fingerings

Knowledge of all major and minor scales, arpeggios, broken thirds

Examples of Music Suitable for Level 10

Note: Teachers may choose any other works of comparable level.

• Pieces

Bach: Suite no. 4 in D or E-flat (transcribed for DB) (Slava)
Bach: Suite no. 5 in C or A minor (transcribed for DB) (Slava)
Bach: Suite no. 6 in G or D (transcribed for DB) (Slava)
Brahms: Sonata for Violoncello in E minor (Any transcription from Cello)
Bruch: Concerto for Violin (Any transcription from Violin)
Deak: BB Wolf (International Society of Bassists)
Deak: The Adventures of Sherlock Holmes: The Hound of the Baskervilles (Carl Fischer)
Druckman: Valentine (Boosey and Hawkes)
Franck: Sonata for Violin (Transcribed for DB) (International)
Hertl: Concerto (Boosey and Hawkes)
Johnson: Failing (Two Eighteen Press)
Paganini/Bernat: Caprice no. 24, Op. 1 (International)
Proto: Concerto no. 2 (Liben)
Proto: Fantasy for Double Bass and Orchestra (Liben)
Proto: Nine Variants on Paganini (Liben)
Proto: Picasso (Liben)
Proto: Death of Desdemona (Liben)
Sarasate: Zigeunerweisen (Any Violin Transcription)
Schifrin: Concerto for Double Bass and Orchestra (MMB Music)
Schuller: Concerto for Double Bass and Orchestra (Associated Music Publishers)
Xenakis: Theraps (Editions Salabert)

• Orchestral Excerpts

(All Zimmerman editions are from volumes containing the collected works of the listed composer)

Beethoven: Symphony no. 9 (Zimmerman)
Movement IV, Recitative and Chorale (Beginning to A)
Movement IV, Letter K to 33 after L
Movement IV, Two before M to fermata
Movement IV, Prestissimo before T to Maestoso after T
Brahms: Symphony no. 1 (Zimmerman)
Movement I, 11 before B to 5 after C
Movement I, Letter E to 1st ending
Movement I, Letter O to 4 after P
Movement IV, Letter D to 5 after E
Movement IV, Letter K to Letter L
Movement IV 11 before M to 5 after N
Brahms: Symphony no. 2 (Zimmerman)
Movement I, 12 before B to B
Movement I, Four before E to F
Movement I, 9 after H to 16 after I
Movement I, 42 before L to L
Movement IV, Beginning to 15 after A
Movement IV, 8 before L to M
Movement IV, 24 before P to end
Mozart: Symphony no. 35 (Zimmerman)
Movement IV, Beginning to 6 after B
Movement IV, 10 after D to E
Mozart: Symphony no. 39 (Zimmerman)
Movement I, m. 13 to m. 21

Movement I, 14 before A to 1 after C
Movement I, D to F
Movement IV, 17 after B to C
Mozart: Symphony no. 40 (Zimmerman)
Movement I, 23 before C to 5 after C
Movement III, beginning to 2nd repeat
Movement IV, 30 before A to A
Movement IV, 22 before D to 31 after D
Schubert: Symphony no. 9 "The Great", C major (Zimmerman)
Movement I, 53 after H to 18 after I
Movement III, beginning to 9 after first repeat
Movement III, B to 7 after C
Movement IV, 55 after A to C
Movement IV, H to K
Strauss: Don Juan (Zimmerman)
A to 5 after B
F to 4 after G
6 before P to 3 after U
Strauss: Ein Heldenleben (Zimmerman)
9 to six after 12
Eight before 16 to 17
"Battle Scene" 51 to Five after 73
Strauss: Also Sprach Zarathustra (Zimmerman)
Four before 3 to 4
Twelve before 43 to 48
Ten before 50 to 52

Note: Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2003 Edition edited by C. Gregory Hurley. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.
Order online at www.astaweb.com.

Note: Levels in the String Syllabus do not correspond to Certificate Program levels.

PART 3

**SETTING UP AND ORGANIZING
CPS EXAMINATIONS
IN YOUR AREA**



PART 3

THE CERTIFICATE PROGRAM FOR STRINGS

SETTING UP AND ORGANIZING CPS EXAMINATIONS IN YOUR AREA

Timeline for Organizing Examinations

Special Notes:

- Details about each of these steps follow this timeline
- All forms mentioned in the timeline are contained in Part 4 of the Handbook
- Teachers need from three to six months to prepare their students for these exams
- Retain all sales receipts so that your state chapter can reimburse you for costs incurred

NINE TO TWELVE MONTHS PRIOR

- Prepare a budget to present to the state chapter to support your request for the program
- Approach your state chapter president and offer to do the organizing and publicity for an examination in your state or locality

TIP: Starting a program in your state or locality might be more attractive to your state board if you or a committee is willing to organize the exams.

SIX TO NINE MONTHS PRIOR

- Find a location for the exams
- Set the exam date
- Set the application deadline
- Confirm the location
- Send the dates, sites, and deadlines to the national office to be published on the ASTA national website
- Send out announcements to the state membership and order brochures from the National Office

THREE TO SIX MONTHS PRIOR

- Copy a few Applications for mailing to teachers who might request hard copies
- Continue publicity
- Start contacting potential examiners so that they can put the CPS exams on their schedules

AT APPLICATION DEADLINE

- Review exam applications and check that the repertoire fits the level applied for
- Send \$5 for each applicant to the National Office to order certificates
- Order sight-reading samples
- Schedule players
- Mail the Teacher Packet, Pre-Exam to each participating teacher
- Confirm examiners. Send the Examiner Packet, a copy of the *CPS Handbook*, a sample Evaluation Form, and driving directions to each
- Schedule examiners, monitors and other assistants and send them letters with their time assignments and instructions
- Prepare the Evaluation Forms
- Make arrangements for lunch, snacks, and drinks for the examiners and monitors

ONE TO TWO WEEKS PRIOR

- Send application fees to the state chapter
- Have your state chapter officer cut checks for the examiners, to be handed out the day of the exams
- Make directional signs as needed
- Call/meet each examiner and go over the instructions and the rules of the CPS
- Prepare examiner packets for the exam day
- Purchase food, drinks, and finalize any catering arrangements

THE DAY OF EXAMS

- Allow time to set up signs, arrange room set-ups, and orient the examiners
- Bring examiner packets, signs, office materials, schedules, cell phone, food, and drinks.
- Take photos for your state newsletter, if possible
- Be prepared for contingencies: late-arriving students, late-arriving examiners, unexpected changes of rooms, and emergency schedule changes

AFTER THE EXAMS

- Make copies of all of the evaluation forms and retain the originals for your records
- Mail the appropriate number of certificates and copies of the examiner evaluation forms to the teachers
- Submit bills and all receipts to the state chapter
- Write and submit reports/photos to the state chapter
- Send thank you letters as appropriate

SETTING UP THE EXAMINATIONS

PREPARING A BUDGET

The size of the budget needed to run an examination depends upon the size of the program. A rough estimate can be determined by comparing the number of students per hour against the cost of an examiner per hour. Count on an average of 70% of the players being in Levels 1-5. Additional expenses, such as mailings, photocopying, and site rental can be estimated as well, but are usually much less than the examiner fees. If the fee guidelines in this handbook are followed, the program will pay for itself.

SETTING THE EXAMINER FEE

The examiner fee is flexible, being set state by state. It is suggested in general that the examiners be paid at least the average hourly rate that private teachers receive in the same geographical area.

SETTING THE APPLICATION FEES

Application fees should be set by each state. When setting the fees, keep in mind that they should cover all costs associated with running the CPS exams in your state including \$5 from each application this is sent to the National Office when ordering the certificates. (The \$5 covers the cost of Certificates, promotional materials and website maintenance). A formula that is working in several states is as follows: the application fee for each student in Levels F-3 is equal to 1/2 the hourly rate of an examiner. For example, if the application fee for Levels F-3 is set at \$25, this would be half the hourly examiner rate of \$50. Add an incremental amount for each of the Levels 4-6, 7-8, 9-10. In the above example, with \$5 increments, the fees for the higher levels would thus be \$30, \$35, and \$40.

SELECTING AN EXAMINATION SITE

The minimum physical requirements for running an examination are:

- A registration area
- One exam room with a piano
- A waiting area for families
- Two warm-up rooms or one large one

Larger exams will require multiple examination rooms with pianos, as well as multiple warm-up rooms.

Plan for about 25 students per room per 6 hour exam period.

Ideal places: public and private schools, music schools, universities, community centers, and religious institutions. If the examination is small, a private home may be used.

TIP: Music schools and universities are often looking for publicity and recruitment opportunities and will offer their facilities at little or no cost, particularly if a faculty member is an ASTA member or an ASTA student chapter sponsors the event.

SETTING THE EXAMINATION DATE

The CPS exams can be held at any time of the year. However, many coordinators plan exams to be held in May or June to coincide with studio recitals and youth orchestra auditions. Those music schools which are using the exams as juries typically hold examinations at the end of term.

SETTING THE APPLICATION DEADLINE

Choose a weekday about one month ahead of the exam.

ANNOUNCING THE EXAMINATIONS TO THE MEMBERSHIP

Submit date, locations, and deadlines to the national office for posting on the website and listing in the national E-Newsletter.

Send a separate mailing of the CPS Brochure to your state membership.

Make additional announcements at teacher meetings, conferences, festivals and on the state chapter website. Consider newspaper ads and announcements in other music associations' publications as well. States which have newsletters and where the program is already running might not need additional publicity.

Make sure that the state chapter newsletter announces the exams twice a year and that the Application/Evaluation Form is included each time, as well.

SELECTING THE EXAMINERS

The careful selection of examiners is critical to successful CPS examinations. Examiners should:

- Read the CPS Handbook and Instructions to Examiners carefully, prior to the exam, and
- Undergo a short training session
- Be teachers of the instrument they will be examining
- Have experience working with students of all ages and levels
- Know the range of repertoire covered in the exams
- Be analytical, looking for causes and solutions to playing problems
- Be able to write their analyses fluently in English,
- Remember that their comments will be read by the teacher, student, and parents
- Have a supportive and encouraging personality

EXAMINATION MONITORS AND ASSISTANTS

In order to run the exams, the CPS chair counts on the help of monitors and assistants. Helping at the exam site is not an option; it is a requirement in order for the smooth and safe functioning of the program.

Monitor and assistant duties are filled by the teachers whose students participate in the CPS exams. The duties might include:

- Monitoring exam rooms
- Registering exam takers at the exam site
- Doing some paper work
- Bringing refreshments
- Cleaning up the exam site after the exams

The amount of time each teacher serves is usually in proportion to the number of students they enroll, and it may range from half an hour to several hours.

It is recommended that the ASTA state president and other board members be present to assist the CPS chair for all or part of the exams since this is a fine opportunity to meet with teacher members and to see an important chapter activity in progress.

TIP: High school students of participating teachers, ASTA student chapters, or high school music service groups can also be called upon to help the exam organizer if needed.

ORGANIZING THE EXAMINATIONS

REVIEWING THE APPLICATIONS

- Make sure that every Application/Evaluation Form has two pages. If one or the other is missing, contact the teacher to request that page.
- If the scales, etude or solos do not fit the level applied for, contact the teacher and suggest either changing the repertoire, changing the level, or applying for Comments Only.
- As soon as the applications have been counted and no later than one month before the exams take place, order the Certificate of Achievement from the ASTA National Office.

ORDERING THE CERTIFICATES OF ACHIEVEMENT

- The Certificates of Achievement are available from the ASTA National Office by filling in the [online order form](#), emailing the form to: asta@astaweb.com, sending the form to: CPS, 4153 Chain Bridge Road, Fairfax, VA 22030, faxing the form to: 703-279-2114, or requesting the sight-reading by phone: 703-279-2113.
- Certificates should be ordered at the same time as the sight-reading samples; about one month before the exams take place
- Order a few extras certificates to retain in case a teacher makes a mistake and needs a fresh one
- The certificates are given or sent to the participating teachers, along with the copies of the evaluation forms

- Teachers fill out each certificate with the name of the student and the level passed, noting *Honors* as appropriate on the same line as the level.
- **Students who played for Comments Only receive a copy of the evaluation form and no certificate**

ORDERING SIGHT-READING SAMPLES

- Order single copies of the [sight reading samples](#) from the ASTA National Office by filling in the [online order form](#), emailing the form to: asta@astaweb.com, sending the form to: CPS, 4153 Chain Bridge Road, Fairfax, VA 22030, faxing the form to: 703-279-2114, or requesting the certificates by phone: 703-279-2113.
- Sight-reading samples should be ordered at the same time as the certificates; about one month before the exams take place
- Photocopy enough of each sight-reading sample so that each examiner has two copies (one for the student and one for the examiner) and one set for the registration desk in the event that copies are accidentally carried off
- Retain all copies for use in subsequent examinations

SCHEDULING PLAYERS

- Start scheduling when all the applications are in
- Note any scheduling requests
- Schedule players according to:
 - instrument
 - type of room needed (with or without piano, easy access for bass, cello)
 - students with same accompanist
 - level, from beginner to advanced when possible to make the examiner's job easier
- Two to three minutes of passing time can be scheduled, if desired
- Allow a 10 minute break for the examiners after each 60 to 90 minutes of examining
- The exams should be scheduled according to the following list:

Foundation	6 minutes
Levels 1 and 2	8 minutes
Level 3	10 minutes
Levels 4 and 5	15 minutes
Level 6	17 minutes
Levels 7 and 8	20 minutes
Level 9	25 minutes
Level 10	30 minutes
- Assign a number to each student.
- Assign a code, such as a letter (A, B, C) to each teacher.
- Place numbers and codes on the Application/Evaluation Form and Master Schedule. These serve to maintain the anonymity of the teachers as well as an aid in sorting exam results.

TIP: Make a list of each teacher with his/her students' numbers for easy sorting of the evaluation forms at the end of the exams.

SCHEDULING MONITORS AND ASSISTANTS

- Assign examination room monitors, making sure that they are not monitoring their own students
- Assign other types of assistants at this time, such as registration desk personnel, runners, and warm-up room supervisors
- Assign two assistants to the registration desk
- Calculate total playing time of the students of each teacher. Teachers enrolling one or two students may assist for as little as one hour or less. Teachers enrolling many students might have to be there several hours
- Enter teachers' names and assigned duty on the Master Schedule
- For order and safety, consider assigning a monitor to any large warm up areas

CREATING EXAM SCHEDULES

Master Schedule

- Make a [Master Schedule](#) for each examination room including: student numbers, teacher codes, exam times, student names, instruments, levels, examiners, monitors, teachers, breaks, accompanists, and any special notes about the student.
- The Master Schedule is posted at the main desk and are used by room monitors, as well

Examiner's Schedule

- Make a schedule for each examiner including: room number, student number, student name, instrument, level, and time.

SENDING THE TEACHER PACKETS, PRE-EXAM

When the exam schedule is ready, mail to each teacher the:

- [Letter to Teachers](#), Pre-Exam with exam information and monitoring assignment
- List of his/her students' names, date, and exam times
- [Letter to Students](#) with information about the exams
- Driving directions to the exam site

SENDING THE EXAMINER PACKETS, PRE-EXAM

Mail to each examiner:

- [Letter to Examiners](#)
- Driving directions to the exam site
- A copy of [Part 1](#) and [Part 2](#)
- [Sample Evaluation Form](#)
- [Instructions to Examiners](#)

TRAINING EXAMINERS

Examiner training may take place any time after the examiners receive their packets --at a preliminary meeting or during a phone call. In addition, an onsite training session before the examinations should be scheduled.

Establish that the examiner has read through all the materials in the [Examiner Packet](#). If not, it will be necessary to go through all the materials with the examiner. If the Instructions to Examiners, Grading System, and Exam Rules are covered in detail, the main points of the repertoire listings touched upon, and the Evaluation Form reviewed, and how to use the two sets of sight-reading, the examiner should be trained well enough to succeed.

If experienced examiners are available, they can give helpful tips to the novice examiner.

CREATING SIGNAGE

To guide participants to the examination site, consider posting signs at the following places: the drive entrance, the parking lot, the walkway, the building entrance, and the registration desk.

TIP: Sturdy signs that can be used from year to year may be well worth the time and expense necessary to prepare them.

PREPARING EVALUATION FORMS

- Please refer to the [Evaluation Form](#). This form is actually page two of the Application/Evaluation form. The repertoire portion will have been filled out by the teacher.
- This form must be blank on the other side. Copy it onto a blank page if need be.
- Check to see if the student program is legible and complete. If not, you may have to copy it onto a fresh form.
- Fill in the student number.
- Arrange the evaluation forms in the order in which the examiner will listen to the students and place them in the examiner's packet.

EXAMINER PACKETS, EXAM DAY

Give each examiner a packet with:

- Evaluation Forms for that examiner arranged in exam order
- Examiner Schedule
- [Instructions to the Examiner](#)
- Exam Requirements and Curriculum List (Part 2) of the Handbook, unless the examiner already has one
- Pencils with a sharpener
- Thank you note with the check enclosed
- Sight-reading samples, two sets of each instrument to be examined (some rooms might have only violins)

Instruct each examiner to return all materials to the site coordinator.

SENDING THE TEACHER PACKETS, POST EXAMS

- Make a copy of each completed Evaluation Form (include no-shows)
- Collect the correct number of Certificates of Achievement for each teacher for the teacher to fill in the name of the each student, the instrument, and level passed, and Honors, if appropriate
- Date and make copies of the [Letter to Teachers](#), Post-Exam
- Students who played for Comments Only receive a copy of the Evaluation Form and no Certificate
- Mail the above to each teacher

TIP: For teachers who entered many students include a couple of extra Certificates in case errors are made filling them in).

AFTER THE EXAMS

- Make copies of all of the evaluation forms and retain the originals for your records
- Mail the appropriate number of certificates and copies of the examiner evaluation forms to the teachers
- Submit bills and all receipts to the state chapter
- Write and submit reports/photos to the state chapter
- Send thank you letters as appropriate

PART 4

FORMS AND SAMPLE LETTERS



ASTA Certificate Program for Strings
Performance Examinations Application Form/ Evaluation Form PAGE 1
(state: _____ , year: _____)

Circle selected date and fees: **Official use only:** Student # _____

Exam Date(s): _____

Deadline Postmark _____

Fees: Levels F-3 \$ _____ Level 4-6 \$ _____ Level 7-8 \$ _____ Level 9-10 \$ _____

This is a two-page application/evaluation form. Fill in both pages clearly and completely.

Student _____ Grade _____ Age _____

Instrument _____ Level _____

Circle if appropriate: Level B Comments Only Honors

Student Address _____

_____ Phone _____ Email _____

Accompanist _____ (write "no accompanist" if none)

Parents: Please append application fee in cash or a check payable to the teacher.

Teacher _____ Phone _____ E-mail _____

Teacher's Address _____

Enter teacher preferred day and time to assist at exams _____

Teacher must be a member of ASTA. The signature below indicates that I understand the rules regulating this event and agree to abide by them.

Teacher's signature: _____ ASTA ID Number _____

Please fill in repertoire on page 2.

Collect all fees, write a SINGLE check payable to your state chapter and mail it with the application forms to the local CPS Exam Organizer:

Exam Organizer Name Address

ASTA CERTIFICATE PROGRAM FOR STRINGS (state, year)
Application/Evaluation Form PAGE 2

Name _____ Instrument _____ Level _____
 Scales _____
 Etude _____ Composer _____ Collection/Ed _____
 1st Piece _____ Composer _____ Collection/Ed _____
 2nd Piece _____ Composer _____
 3rd Piece _____ Composer _____

BELOW FOR OFFICIAL USE ONLY:

Grading Code: **V**= very good **S**= Satisfactory **N**=needs improvement. Use plus or minus signs.
 Five Ns in either scales, etudes, or each solo piece indicates need to retake that part of the program
 at a future date. **Circle below if applicable:**

Student # _____ **Comments Only** _____ **Honors** _____ **Overall Impression (V, S, N)** _____

						SITE
	SCALES	ETUDE	PIECE 1	PIECE 2	PIECE 3	-READING
TONE (Clarity, Volume)	_____	_____	_____	_____	_____	_____
INTONATION	_____	_____	_____	_____	_____	_____
POSTURE/ STANCE	_____	_____	_____	_____	_____	_____
LEFT HAND (Position, Articulation, Shifting, Vibrato)	_____	_____	_____	_____	_____	_____
RIGHT HAND (Bow hand, Contact point, Bow use)	_____	_____	_____	_____	_____	_____
RHYTHM (Steadiness, Precision)	_____	_____	_____	_____	_____	_____
MUSICALITY (Phrasing, Style, Vitality, Tempo, Dynamic contrast)	_____	_____	_____	_____	_____	_____
MEMORIZATION	_____	_____	_____	_____	_____	_____
STAGE PRESENCE	_____	_____	_____	_____	_____	_____

Comments and Suggestions to be continued on the other side _____

Examiner's Signature _____

LETTER TO PARENTS



ASTA CERTIFICATE PROGRAM FOR STRINGS Performance Examinations

Dear Parents,

I would like to acquaint you with the Certificate Program for Strings, a program offered by the American String Teachers Association (ASTA) that is now available in our state.

The Certificate Program for Strings is a graded examination program in eleven levels for string students which measures technical progress and musical development. Upon successful completion of the annual exam, a student is awarded a *Certificate of Achievement* by ASTA, the nation's largest organization for string teachers.

Over the next several months, your child and I will prepare one or more pieces, scales, an etude, and hone sight-reading skills for his performance before an examiner from whom he will receive reinforcing and constructive comments. The examiners are musicians who are knowledgeable, highly experienced teachers.

I like my students to participate because I feel that the work that goes into preparation and the feedback from the examiner are invaluable to each player. Opportunities such as these examinations provide a goal to strive for and an occasion for every student to shine in a non-competitive environment. They also lead to more success at youth orchestra auditions, festivals and recitals.

The completed application form and the application fee for each student will be due about one month prior to the examinations.

I am pleased to offer this opportunity to my students, as we work towards higher levels of achievement in making beautiful music. Please call if you have any questions.

Yours cordially,

LETTER TO TEACHERS AND MONITORS



ASTA CERTIFICATE PROGRAM FOR STRINGS Performance Examinations

Dear Teachers and Monitors,

Welcome to the Certificate Program for Strings examinations!

Enclosed you will find the following:

1. A list with your students' examination times.
2. A greeting to each student with exam time assignment. Please fill in and distribute
3. Driving directions to the examination site.

Your monitoring time is _____.

Please be at the registration table at least 20 minutes prior to the monitoring time. You will be given your assignment at this time.

Site and address of exams:

Several rooms will be used for these examinations. There will be one examiner and one monitor in each room. Practice rooms will be available for warm-up.

The monitors' duties are to welcome the students, tune instruments for the younger students and help keep track of the time for examiners, if asked.

Please discourage parents from being in the room. Exceptions can be made for young students.

If you have any questions, I can be reached at:

Thank you for your participation and help!

Sincerely

LETTER TO STUDENTS



ASTA CERTIFICATE PROGRAM FOR STRINGS

Performance Examinations

STUDENTS NAME: _____

EXAMINATION DATE: _____

DAY _____ TIME _____ ROOM _____

EXAMINATION SITE ADDRESS: _____

Dear Participant,

Welcome to the Certificate Program for Strings. By participating in these examinations, you have an opportunity to share the results of your work with the examiner, who will appreciate how much effort went into learning your music. He/she will note your accomplishments and will make suggestions on how to continue improving your technique and musicianship. The written comments will be sent to your teacher, who will talk them over with you. Congratulations for taking on this challenge!

Please follow these instructions carefully:

1. Bring the solo part(s) of your music. Please note that **no photo copies** are allowed, except when the music is out of print.
2. Check in at registration at least one half hour before you are scheduled to play.
3. Warm up in one of the practice rooms.
4. Be at your assigned examination room five minutes before your scheduled time and wait outside until you are called. There will be one examiner and one monitor in each room. Hand your solo part(s) to the monitor. If needed, the monitor will help you tune.
5. Parents and family members are not allowed in the examination rooms. Exceptions can be made under unusual circumstances. Please consult with the Certificate Program for Strings chair or examination organizer when you check in.

We wish you the best as you prepare, and are looking forward to seeing you at the examinations.

Sincerely,

LETTER TO EXAMINERS



ASTA CERTIFICATE PROGRAM FOR STRINGS Performance Examinations

Dear

Welcome to the ASTA Certificate Program for Strings.

Your schedule (date and time):

Please pick up your examination packet at least 20 minutes before your listed start time and take the following into consideration as you plan your travel and arrival times:

1. Allow extra arrival time for every contingency; traffic, parking etc.
2. Upon arrival, stop at the registration desk to meet those who will be your support throughout the day. You will be given an examination packet that you will want to look through when you are settled in your exam room.

Upon completion of the exams, please return the packets to the registration desk.

Snacks, drinks, and meals will be provided. The honorarium will be \$_____ per hour.

Sincerely,

Site organizer emergency contact on the day of the exam: _____

INSTRUCTIONS TO EXAMINERS



ASTA CERTIFICATE PROGRAM FOR STRINGS Performance Examinations

Evaluation Guidelines:

This program is meant to engage all types of students and is **not** designed to be a competition. The purpose of the evaluations is to recognize the students' achievements and to encourage them to keep playing and improving.

Please verify repertoire and level to avoid writing on the wrong form.

- The monitor will keep track of time and will tune as needed.
- Be friendly and put the student at ease so that the experience is as supportive as possible.
- Students are instructed to bring their music, but do not disqualify anyone if they don't have it.
- Position the student so you can get a good view of left and right hands.
- It is best to ask for scales and arpeggios first, then the etude and solos. Leave sight reading for last.
- Students may choose the order in which to perform their solos if playing more than one selection.
- Students are not expected to play extended cadenzas unless they choose to play them for *Honors* designation.
- Do not ask students to skip to different sections of a solo if they are playing by memory.
- Mention some of the positive characteristics of each student's playing. Make constructive suggestions directed at specific skills, when appropriate. The written comments are valuable in helping the student and teacher learn from the experience.
- If necessary, you may stop the player in order to stay on schedule.
- If the performance is unacceptable, rather than fail the student, pick one category (scales, etude, or solo) for the student to retake. Explain the reason for your recommendation on the form.

- The site coordinator will be able to answer any questions that might arise during the examinations. Please send the monitor for help or consult with the exam organizer at your next break.
- Examiners in the past have found it helpful to sign all the evaluation forms before the examination. During the examination, write short, elucidating comments in the boxes and use the back of the form for longer comments.

Grading System:

Each category of the performance (scales, etude, first, second and third solo, and sight reading) is evaluated separately based on tone, intonation, stance, technique, rhythm, musicality, memorization and stage presence.

- The grades are V (very good), S (satisfactory), or N (needs improvement). If there are five or more (N) in any category, such as scale, etude or each piece, that portion of the performance must be taken again at a future date.
- Use plus and minus signs to fine-tune the grading.
- Sight reading: no retakes of sight reading will be necessary, regardless of the grade.
- Memorization is required for all scales, arpeggios and solo pieces, EXCEPT solo sonatas and sonatas written after the Baroque period.
- Using music: If a student starts playing from music and his evaluation form is not checked *Comments Only*, advise the student that playing from music will disqualify him/her from being graded and earning the *Certificate of Achievement* but that he will be able to get comments. Give him the option to use music or not.
- *Honors* denotes that a student is performing a work from a higher Level than required or that a student is also performing the cadenza of a concerto. *Honors* is granted when, in addition to one or both of the above, the performance of all requirements is given an overall rating of “V”. To be considered for *Honors*, the teacher checks the line after Honors on the application. If *Honors* is awarded, it is checked on the Evaluation Form and noted on the *Certificate of Achievement*.
- *Level A* is for students who are taking a given level an additional time. Standards of performance for passing apply.
- *Comments Only* is for students who prefer not to be graded. Students may present a portion of the requirements (i.e. two solos instead of three), and may use music. Make helpful comments but do not grade. There will be no certificate awarded.
- Photocopies are allowed **only** when music is out of print. If a student uses unauthorized copies, make helpful comments but do not grade. There will be no certificate awarded.
- The evaluation form is sent to the teacher, who will discuss it with the student.

Length of Examinations:

Foundation Level	6 minutes	Level 6	17 minutes
Level 1 & 2	8 minutes	Level 7 & 8	20 minutes
Level 3	10 minutes	Level 9	25 minutes
Level 4 & 5	15 minutes	Level 10	30 minutes

SAMPLE MASTER SCHEDULE FOR CPS EXAM

A	B	C	D	E	F	G	H	I	J	K	L	
1	ASTA with NSOA Certificate Program for Strings											
2												
3												
4												
5												
6	Location, State, Year											
7	Performance Exam Master Schedule Room 2											
8	#	Notes	Student Name	Day	Time	Room	Instr	Lvl	Teacher	T. Code	Monitors	Examiner
9												
10	1		John Student	Sat	9:30	2	Vln	F	Smith	B		Peters
11	2		John Student	Sat	9:36	2	Vln	F	Smith	B		all day
12	3		John Student	Sat	9:42	2	Vln	1	Smith	B		
13	4		Janet Student	Sat	9:50	2	Vln	2	Smith	B		
14	5	Comments	Janet Student	Sat	10:00	2	Vln	3	Smith	B		
15	6		Janet Student	Sat	10:10	2	Vln	3	Smith	B		
16	7		Janet Student	Sat	10:20	2	Vln	4	Jones	D		
17	8		John Student	Sat	10:35	2	Vln	4	Jones	D		
18	9		John Student	Sat	10:50	2	Vln	4	Johnson	M		
19	#		John Student	Sat	11:05	2	Vln	5	Johnson	M		
20			BREAK		11:20							
21	#		John Student	Sat	11:30	2	Vln	6	Johnson	M		
22	#		John Student	Sat	11:47	2	Vln	6	Johnson	M		
23	#		Janet Student	Sat	12:04	2	Vln	7	Johnson	M		
24	#		Janet Student	Sat	12:24	2	Vln	7	Jones	D		
25			LUNCH		12:44							
26	#		Janet Student	Sat	1:40	2	Vln	8	Jones	D		
27	#	Honor	Janet Student	Sat	2:05	2	Vln	8	Jones	D		
28	#		John Student	Sun	2:30	2	Vln	9	Jones	D		
29	#		Janet Student	Sat	2:55	2	Vln	10	Jones	D		Peters
30			Exam Over		3:25							

LETTER TO TEACHERS, POST-EXAM



ASTA Certificate Program for Strings Performance Examinations

Date:

Dear Teacher,

Enclosed you will find your students' evaluation forms and blank certificates for each student who participated.

Fill out the certificates, entering the student's name, instrument, level achieved, date, and sign your name. If appropriate, note *Honors* on the same line as the level.

Please share the results in a lesson and if possible present the certificates at a recital or other public event to maximize the impact of the accomplishment.

We hope that you found the Certificate Program for Strings examination an experience that was both motivating and educational for your students.

Please spread the word! Meanwhile, we are looking forward to seeing your students again next year.

Sincerely,

PART 5
CONTRIBUTORS



Certificate Program for Strings

CPS National Committee

Lya Stern, violin, is the originator of the Certificate Program for Strings. She organized and was a member of the ASTA MD/DC CPS Violin and Program Administration committees. As the chair of the CPS National Committee, she helped to develop and bring the program to national attention. She received a BM from the Manhattan School of Music and a MM in performance cum laude from the University of Southern California where she subsequently attended the master class of Jascha Heifetz in a post graduate class. She has played with the National Symphony Pops, the National Gallery Orchestra, and the American Ballet Theatre, and on the sound track of more than 150 motion pictures and TV films. She has recorded with Barbra Streisand, Frank Sinatra, Liza Minelli and many others over a 20 year career in the recording industry. Lya was the recipient of Outstanding Teacher of the Year and the Service for Strings Awards, ASTA MD/DC, as well as the ASTA National Citation for Exceptional Leadership and Merit for her initiating and setting up the Certificate Program. She is Past President of ASTA MD/DC, chair of the CPS in MD, and chair and adjudicator of competitions in the Maryland and Washington, DC area. Lya is a private studio teacher in Maryland of award-winning students.

Lynne Denig owes her beginnings as a string player to the American public school music program where she started violin lessons at age 8 in Maryland. Lynne attended state universities in West Virginia, Illinois, and Iowa studying violin performance with Donald Portnoy, Paul Rolland, and Leopold LaFosse. She taught violin and viola at Northern Michigan University, created and taught the violin portion of the Music Advancement Program in Durban, South Africa, a program for marginalized youths. She was founder and Board President of The Youth Orchestras of Fairfax, VA, and with Gary Frisch, is doing original research on lifted chinrests. She has served on ASTA's Committees for the CPS and on the Committee on Studio Instruction. Lynne is the chair of Virginia's Certificate Program, is Past-President of the Virginia String Teachers Association, and was given an award for Outstanding and Distinguished Service from VASTA in 2006. She contributes regular articles to the American String Teachers Journal and has presented sessions at the Columbus, Dallas, Reno, Kansas City, and Detroit ASTA conferences. Performances and teaching on violin and viola have taken her throughout the United States, Europe, and Africa, and her private studio is in Fairfax, VA.

Leslie Webster received her bachelor's degree from Oberlin College and her master's degree from Harvard University. She has performed as concertmaster, lecture-recitalist, and as a chamber music player and soloist in the NY metropolitan area and abroad. She currently specializes in pedagogy, having studied the methods of Paul Rolland, Kato Havas, Mimi Zweig, Louise Behrend and Margaret Pressley. Leslie has been president of ASTA/NJ, editor of New Jersey Strings, chair of the ASTA/NJ Solo Competition, co-founder of 4 Strings!, A Summer Chamber Music Academy, and is currently a co-chair of the ASTA/NJ Certificate Program. She has served on a variety of national ASTA committees, as well. Leslie was awarded the ASTA/NJ Distinguished Service Award in 2004. She also received the ASTA Citation for Leadership and Merit in 2003 and 2004 for serving on the planning committees of the 2003 and 2004 national ASTA conferences. She holds a summer pedagogy program for pre-college students who want to teach. Leslie teaches private violin lessons in regular and accelerated pre-college programs in Madison, NJ.

Editor

Barbara Firestone Eads attended Southwest Missouri State University. She majored in Music Education and graduated with a B. S. in Education and a Diploma in Voice. While in school at Southwest Missouri University, she was a president of her sorority, Sigma Kappa, and taught music classes at Kickapoo Consolidated School District. She received a teaching assistantship at the University of Texas at Austin, where she taught in the Junior String Project and music education classes. Barbara received her M. M. and began her teaching career in the public schools.

Mrs. Eads teaching career included assignments in Port Arthur, TX; Springfield, MO; Port Neches-Groves, TX; Beaumont, TX; Houston ISD, TX; and Pasadena, TX. She has taught music to grades K-12, band, choir, orchestra, drum and bugle corps, and college courses. When she retired in 1995, she held the position of Director of Fine Arts for the Pasadena ISD.

She was the first woman elected President of the Texas Music Educators Association. She has also been President of the Texas Orchestra Directors Association, and Texas Music Educators Conference. She is a charter member of the Texas Music Adjudicators Association and Mu Omicron, an honorary organization for orchestra directors. She was on a state committee to write the Fine Arts TEKS which is mandated in Texas. She has received recognition from various organizations including the 2004 Outstanding Alumnus Award from Zeta Beta Chapter of Pi Kappa Lambda at Southwest Missouri State University. Barbara was a church choir director for 17 years and Music Director/Conductor of the Pasadena Philharmonic Orchestra for 10 years. She is currently serving on the national executive board of the American String Teachers Association as Publications Chair. In addition to this position, Barbara judges music festivals in Texas, Oklahoma and Louisiana. She holds memberships in Texas Music Educators Association, American String Teachers Association, Texas Orchestra Directors Association, Texas Choral Directors Association, Texas Music Adjudicators Association, Music Educators National Conference, Texas Retired Teachers Association, and Pasadena Sister City Program.

Contributors

Standards and Curriculum Committee for Violin, Viola and Cello

Margaret Wright, violin and viola chair, has taught violin, viola and chamber music in her private studio for over forty years and at the Levine School of Music since 1979, where she chaired the string department for ten years and the chamber music department for four. She has a B.A. magna cum laude in music from Smith and a M.A. in music from Vassar, serving as Marston Fellow. She has performed in master classes for Max Rostal, Eduard Melkus, Gerald Fischbach, and Paul Rolland, and was the first violinist of the Fine Arts Quartet. Margaret has taken intensive pedagogy classes. She has performed on violin and viola in orchestras for ballet, opera, and Broadway shows at Kennedy Center and in the Filene Center Orchestra. Her solo performances have included many at the Friday Morning Music Club, the Anderson House Museum, and over WGMS radio. Many of her students have been accepted at major schools of music including Oberlin, Eastman, New England Conservatory, the Cleveland Institute and the University of Michigan School of Music. In 1989 Margaret was awarded Teacher of the Year by ASTA MD/DC.

Elsa L. E. Brandt, violin, has B.M. and M. M. in violin from the Manhattan School of Music (N. Y.). She also has a B.M. in Ed. from University of Hartford, Hartford Conn. She taught instrumental music in New Rochelle, N.Y. Elsa played in the New Orleans, and Springfield (MA) Symphony Orchestras. She taught violin, viola and chamber music at Howard University, Washington, DC (1968-90). Elsa is Past-President, ASTA MD/DC, and was recognized as its Outstanding Teacher of the Year, (2000). She has maintained a private violin and viola studio in Silver Spring, MD since 1985. Her biography is listed in 2006-2007 Marquis Who's Who of American Women and also in 2006-2007 Who's Who in American Education.

Ron Mutchnick, violin, graduated from the University of Maryland, summa cum laude, where he studied with Robert Gerle. While there, he won both the Baltimore Music Club and the Baltimore Musicians competitions. He earned his master's degree from the New England Conservatory where he studied with Joseph Gingold and Masuko Ushioda. He continued post-graduate studies at the Tel Aviv University in Israel with Yair Kless. Ron has taught at Towson State University, Goucher College, the Sewanee Summer Music Center in Tennessee and the University of Maryland Baltimore County. He is Past-President, ASTA MD/DC, lectured at the Music Teachers' National Association's and American String Teacher Association's national conventions, produced a video for violinists and violists entitled "Posture & Balance: The Dynamic Duo." Ron toured Korea coaching chamber music and performing. He maintains a large private studio in Maryland.

Mark Pfannschmidt is a violist in the National Philharmonic (MD), principal violist of the Gettysburg (PA) Chamber Orchestra and former member of the Marine Chamber Orchestra. He is a graduate of the Interlochen Arts Academy, Peabody, and Catholic University (Washington, DC) where he studied with Bonnie Melting, David Holland, Karen Tuttle and Jody Gatwood. Pedagogy studies were with Ronda Cole, Rebecca Henry and Gerald Fischbach. He has been teaching violin and viola for more than twenty years and maintains a private studio in his home in Gaithersburg, MD. Mark is also a professional piano accompanist, specializing in accompanying pre-college students in recitals, competitions and festivals and has accompanied many ASTA Certificate Exams at all levels.

Lisa Sadowski, violin, joined the Peabody Preparatory faculty in Baltimore, Maryland, in 1992 where she teaches violin and viola and is the assistant to the Chair of the String Department. From 1994 to 2000, she was the Coordinator of the Young People's String Program, and from 1992 to 1996, she conducted the Preparatory String Ensemble. Lisa graduated from Indiana University with Highest Distinction where she studied violin and viola with Mimi Zweig, viola with Atar Arad and Abraham Skernick, and Baroque violin with Stanley Ritchie. She received a B.S. in Violin Pedagogy and a M.M. in Performance in viola with a cognate field in conducting. From 1988 to 1992, Lisa taught in the Indiana University Young Violinist's Program where she was the assistant to Mimi Zweig. She has performed in music festivals in France, Venezuela, and the United States and has taught at Suzuki Institutes and summer camps in Maryland, the District of Columbia, Michigan, and Louisiana. She has played with the Rossetti String Quartet, the Gettysburg Symphony and the Maryland Philharmonic. Lisa continues to be an active performer in the Baltimore area.

Judith Basch Shapiro, violin, has presented solo and chamber music recitals in Washington, D.C. at the National Gallery of Art, the Phillips Collection and the Library of Congress, in Boston at Jordan and Symphony Halls, and at Carnegie Recital Hall and Lincoln Center in New

York. As a free-lance orchestra musician, she has performed with the National Symphony, the Baltimore Symphony, the National Gallery Orchestra and the Kennedy Center Opera House Orchestra. While living in Boston, she performed and recorded on baroque violin with the Handel and Haydn Society. Judith has served on the faculties of the American University, University of Maryland, Tufts University, the New England Conservatory Extension, Boston College, and Phillips (Exeter) Academy. A founding member of the Potomac String Trio, Judith is concertmaster of the Prince George's Philharmonic. She maintains a private studio in Kensington, Maryland.

Cello Committee

Cecylia Barczyk, cello, chair, (Foundation Level - Level 4), “the first lady of the cello” as the media have called her, has achieved international recognition as a complete artist, successful teacher and great humanitarian. She has given concerts, recitals and master classes throughout Europe, Asia and both North and South America, including appearances with prominent orchestras in Berlin, Leipzig, Dresden, Budapest, Prague, Bratislava, Moscow, Krakow, Gdansk, Katowice, Poznan, Warsaw, Jerusalem, Tel Aviv, Amman, Beijing, Shanghai, Saigon, Tokyo, Osaka, Seoul, Jakarta, Manila, Moscow, St. Petersburg, New York, Boston, Chicago, New Orleans, Washington, and Baltimore. Cecylia’s recordings have been highly valued by experts and greatly appreciated by music lovers in many lands. Her CD’s -VCPF, Belle Epoque, Music for Peace, received The Gold Disc Award. In 2003-04, she celebrated 35 years of her music career, 30 years of teaching and 20 years as professor at Towson University.

Michael Carrera, cello, has performed as soloist with the Utah Symphony, Idaho Falls Symphony, Columbus Youth Symphony and the Sutter Symphony, as well as with Pinchas Zukerman, Orli Shaham, the Tokyo String Quartet and members of the American, Borromeo, and Emerson String Quartets. He founded the Arcata Quartet with which he performed nationally and internationally for ten years. He and his wife, Marjorie Bagley, are co-directors of the Juniper Chamber Music Festival in Utah. Michael is an avid promoter of modern music, having commissioned and premiered works by Paul Chihara, Nils Vigeland, Judith Shatin and David Noon. He is Associate Professor of Cello and Chamber Music at Ohio University in Athens and is chair of ASTA's 2007 National Solo Competition.

Bai Chi Chen, cello, received a B.M. from Peabody Conservatory, and a M.M. from Yale University. He is a coordinator and teaches at the Peabody Preparatory School of Music.

Anthony Elliott, cello, is Professor of Cello and Conductor of the Michigan Youth Symphony Orchestra at the University of Michigan. Winner of the Feuermann Competition, he has appeared as soloist with the New York Philharmonic, Detroit, Minnesota, Vancouver, and CBC Toronto symphonies. He has conducted opera, ballet, and symphony orchestras, including numerous all-state and regional ensembles. He has given master classes at Rice, Peabody, Cleveland Institute, Oberlin, Eastman, Indiana, Northwestern and at the Interlochen Arts Academy. He has recorded for Koch International, Collins Classic, Vox and Equilibrium Records. His most recent release is devoted to cello music by Rachmaninoff and includes his transcription of a number of Rachmaninoff songs.

Marnie Kaller, cello, received her bachelor's degree in Music Education from Drury College and her master's degree in Cello Performance at the Conservatory of Music at the University of Missouri in Kansas City. She is the cellist in the Heritage Piano Trio, free-lances throughout New Jersey and maintains a large studio of cello students.

James Kreger, cello, received both a B.M. and M.S. from Juilliard winning the International Tchaikovsky Competition in Moscow in 1974. His major studies were with Leonard Rose and Harvey Shapiro, and in master classes with Pablo Casals. Other teachers include Gregor Piatigorsky, Gabor Rejto and André Navarra. As the Concert Artists Guild Competition winner, he presented his New York recital debut at Carnegie Recital Hall in 1971 and his London recital debut at Wigmore Hall in 1979. James was guest soloist at the American Cello Congress and Indiana University at the invitation of Janos Starker. Guest appearances include those with the Chamber Music Society of Lincoln Center, Vermeer, Tokyo String Quartet and Music from Marlboro. He has made concerto and recital appearances worldwide. At the invitation of Michael Tilson Thomas, he was a guest teacher for the New World Symphony. He has served as a NEA recital grants panelist. Besides recording for various labels, he taught at Juilliard for more than 30 years.

Denise Setny Nathanson, cello, holds a B.M. in performance from the Florida State University and a M.M. in performance from the Catholic University of America. She has been a member of the adjunct faculty at Hood College, Frederick, Md., Anne Arundel Community College and Frederick Community College. She also taught at the Levine School of Music and operated a private studio in Germantown and Annapolis, Md. She served as Education Liaison for the Annapolis Symphony Orchestra, was on its Education Committee, and was a founding member of its Adopt-a-School Program. Denise has created and performed education concerts throughout Maryland. As a performer, she was principal cellist of the Maryland Symphony for 13 seasons and is currently the associate principal cellist for the Annapolis Symphony Orchestra. As a soloist, she has appeared with the Maryland Symphony and with other regional orchestras, and she is an active performer of chamber music.

Toby Saks, cello, is the founder and Artistic Director of the Seattle Chamber Music Society since its inception in 1982. Professor of Cello at the University of Washington since 1976, she is a frequent adjudicator at regional and national competitions. Toby has performed in the U.S., Canada, Europe, the former U.S.S.R. and Israel. Her chamber music credits include Boston Chamber Music Society and the festivals of Sitka, Vancouver, Cascade Head, Bargemusic, St. Cére, New Mexico, Amsterdam, Juneau, Marlboro, Stratford, Spoleto and Anchorage. In 1988, she led musicians of the Seattle Chamber Music Festival on a two-week tour of the Soviet Union. She was first prizewinner at the International Pablo Casals Competition in Israel and a top prizewinner at the Tchaikovsky Competition in Moscow. A recipient of Fulbright and Rockefeller grants, she studied with Leonard Rose at Juilliard and with Andre Navarra at the Conservatoire de Musique in Paris. She made her Town Hall debut at age 18 after winning the New York Young Concert Artists auditions and was a member of the New York Philharmonic from 1971-76. Toby is head of the string division at the University of Washington School of Music.

Jeffrey Solow, cello, chair (Levels 5-10), maintains a busy schedule traveling throughout the United States and Canada, Europe, Latin America, and the Far East as a recitalist, soloist, chamber musician and teacher. His concerto appearances include performances of more than

thirty different works and he has been guest artist at many national and international chamber music festivals. Two of his many recordings were nominated for Grammy Awards. A prolific writer, *Strad*, *Strings*, and *American String Teacher* magazines have published his reviews and articles. Jeffrey studied with the distinguished cellist Gabor Rejto and earned a degree in Philosophy magna cum laude from UCLA while studying with and then assisting the legendary Gregor Piatigorsky at USC. Recognized as an authority on healthy and efficient cello playing, he is Professor of Cello and Chair of Instrumental Studies at Temple University in Philadelphia. Jeffrey is currently President-elect of ASTA.

Bass Committee

Dennis Whittaker, double bass, chair, wears many hats as a professional bassist in Houston, Texas. He graduated with a B.M. in Music Education from Baylor University and a M.M. from Northwestern University. His teachers include Paul Ellison, Jeff Bradetich, Eugene Levinson, Mark Whitney and Michael Cameron. In 1987, he won the Gary Karr Foundation National Double Bass Competition and was the recipient of a fine bass donated by the Karr Foundation. He has been the principal double bassist of the Houston Grand Opera since 1996 and appears on six world premiere recordings with that organization. Since 1997, he has been Instructor of double bass at the University of Houston Moores School of Music. He has served as string area coordinator and coordinator of the Tuesday Recital Series, has hosted the Texas Double Bass Symposium, and maintains a presence of master classes, low string festivals and hosting visiting master classes in the state of Texas. Before teaching at the University of Houston, he taught orchestra in the public schools in Waco and Houston for seven years. He has been a substitute bassist with the Houston Symphony since 1996 and appeared on two recordings with them under the Telarc and Koch labels. He has also substituted with the Houston Ballet Orchestra, the Houston Sinfonietta and the River Oaks Chamber Orchestra. He has performed at the Aspen Music Festival and as principal bass for the Festival de dui Mondì in Spoleto, Italy. He is currently the bass teacher for the Sound Encounters program in Ottawa, Kansas, the Texas Music Festival at the University of Houston and serves as a reviewer for *Double Bassist* magazine in London, England.

John Kennedy, double bass, is nationally recognized as a clinician teaching in the Young Bassist Program. He holds his B.M. and M.M. degrees in String Bass Performance from the University of Michigan. He studied with Larry Hurst, Robert Gladstone, Jeff Bradetich and Diana Gannett. He is on the Board of Directors of the International Society of Bassists and directs the Young Bassists Program at their biennial conventions. He is also a clinician at the Golden Gate Bass Camp, the Richard Davis Workshop in Madison, Wisconsin, the Troy Bass Workshop in Michigan, the Colorado Suzuki Institute and the Elgin Suzuki Workshop in Illinois. John is Principal Bass of the Birmingham-Bloomfield Symphony Orchestra and was formerly Associate Principal Bass of the Honolulu Symphony. He is orchestra director at Warner Middle School in the Farmington, Michigan public schools and has an active private studio. As a composer and arranger, John has written over 20 works for young bass ensembles.

Sandor Ostlund is the double bass professor at Shenandoah Conservatory in Winchester, Virginia, and is active as a performer and clinician throughout the United States. He received his B.M. at the University of Wisconsin-Madison and his M.M. from Rice University's Shepherd School of Music. He also received a D.M.A. at Rice University where he is the first and only

double bassist to receive that degree with esteemed performer and pedagogue, Paul Ellison. His other teachers include Richard Davis, David Walter and François Rabbath. Sandor plays in a wide variety of musical settings: solo, chamber, orchestras, jazz, and early music performance. He has been featured in the 1997 and 1999 International Society of Bassists Double Bass Conventions with solo recitals and has premiered the performance of several solo pieces written for double bass. Ensembles that he has performed with include: Washington Bach Consort, Wolf Trap Opera Orchestra, National Philharmonic, Brandywine Baroque, Modern Musick, CONTEXT, Houston Grand Opera, Houston Ballet, San Antonio Symphony, Dallas Chamber Orchestra, Le Synfonietta de Paris, Madison Symphony and Wisconsin Chamber Orchestra. He has written articles for *The Double Bassist*, *Bass World* and *Strings Magazine*. Sandor has served as the classical CD editor for *Bass World*. In addition to his university teaching, Sandor has taught at the Golden Gate Bass Camp, Richard Davis Young Bassists Conference, International Society of Bassists conventions, Colorado Suzuki Institute, Shenandoah Performs Music Festival, Texas Double Bass Symposiums and the American Festival for the Arts in Houston, Texas.

David H. Young, double bass, earned a B.M. in Music Education with a Performer's Certificate from the Eastman School and M.M. and D.M.A. from the University of Southern California. He has studied with Oscar Zimmerman, Peter Mercurio, and Dennis Trembly. David is a former member of the Rochester Philharmonic, Dallas Symphony and the Los Angeles Chamber Orchestra. He is currently principal bass with Los Angeles Opera and the Santa Barbara Chamber Orchestra. He serves as a member of the double bass faculty at the Colburn School of Performing Arts. David has wide experience developing concerts for children and performing chamber music with the String Family Players String Quintet. Currently, he concentrates upon teaching bass students and leading bass ensemble class at the Colburn School as well as playing in the opera orchestra.

Organization and Administration Committee

Eleanor Woods, violin, viola, chair, received her BA from Smith College in performance and an M.A.T. in music from Yale. She has studied violin with Marjorie Hogg, Gabriel Banat, Broadus Erle, William Haroutounian and Jody Gatwood. She currently has a violin/viola studio in Washington, D.C. with affiliations at National Cathedral School and St. Alban's School. She has been a performing member of the Friday Morning Music Club since 1972 and performs chamber music. Eleanor plays with the FMFC Orchestra and serves as its string chairman. In 1993, she received the Teacher of the Year Award from ASTA MD/DC, and is permanently certified as a teacher of violin by the Music Teachers of America. Currently, she is competition chairman of the Washington International Competition sponsored by the Friday Morning Music Club Foundation.

Judy Silverman has been a teacher of violin, viola and chamber music for over 30 years in Montgomery County, MD. She received the 1992 Teacher of the Year Award and the 1999 Service to Strings Award from ASTA MD/DC. She is Associate Principal Violist with National Philharmonic (1985-Present). Judy holds memberships in the ASTA MD/DC, Montgomery County Music Teachers Associations and FMFC. She serves on the Johansen International Competition for Young String Players committee, is the co-founder and past coordinator of the

Landon Concerto Competition for Strings and Chamber Music of the National Philharmonic Summer String Institutes, is on its faculty. Judy is a frequent adjudicator of competitions and festivals in the DC Metropolitan area.

Catherine Stewart is a violinist with the National Philharmonic and was Education Director of the National Philharmonic's Middle School Institute in 2001 and its High School Institute in 2002. She maintains a large private teaching studio in Olney, Md., and was awarded the ASTA MD/D.C. Outstanding Teacher of the Year in 1998. She has been a faculty member of Columbia Union College, St. Mary's College and the D.C. Youth Orchestra. In addition to the National Philharmonic, Catherine has been a member of the Nashville Symphony, the Naples Philharmonic and the Virginia Beach Pops. Her freelance work has included performances with Ella Fitzgerald, Mannheim Steamroller, Yanni, Ray Charles, Benny Carter and Bob Hope, as well as entertaining Presidents Clinton and Bush, Sr. & Jr. A student of Robert Gerle, Joel Berman and David Cerone, she has a degree in Music Performance from the University of Maryland.

Computer Manuscript for Scales

Lorraine Combs received her B.A. in violin performance from the University of Montana. During her years as an army wife, she continued to maintain a studio of private students and to play in orchestras in many different locations, including Chicago, Las Vegas, Connecticut, Texas, Berlin and Augsburg, Germany. She lives in Maryland with her husband and maintains a private studio for violin and viola students. She is a violinist with the Annapolis Symphony, the Mid-Atlantic Symphony and the Londontowne Symphony. As a member of ASTA MD/DC, she has served terms as Treasurer, Membership Chair and for the past ten years, has been Editor of *Stringendo*. As a dedicated Finale user, she has made hundreds of arrangements for small string ensembles for students, professional players and for personal use.

Vaughn Pederson received a double major in music performance and education at South Dakota State University. He was the Orchestra Director and Associate Minister of Music at Houston's First Baptist Church from 1977 to 1982. Vaughan has worked as a professional musician writer/arranger and church musician in the Houston area for over 25 years. He currently plays jazz and classical music in the Houston area in addition to his music ministry at Memorial Drive Presbyterian Church.