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

  Bowing for scales: Separate quarter notes using half or whole bows.
  No arpeggios required.

• **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 2000, Book 1, 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) *

* Applicable to all Summy-Birchard publications: with exclusive rights administered by Alfred Publishing.
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 prepares 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 Technic 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 prepares 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 and need not be memorized. It must be in addition to the one or two memorized pieces.

- **Pieces**
  One piece no less than one page long, memorized, or two shorter pieces, memorized.

- **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 prepares one from each category:
1. Two-octave major scale and tonic arpeggio in A, Bb, C, or D. Shifting or fixed position.
2. One-octave major scale and tonic arpeggio in Ab (lower octave), Eb, 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
Bows: 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)
  
  Rueding: 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 prepares one from #1 and one from #2:
  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 prepares one in 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)
  - 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 prepares 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)
  Wohlfahrt: Studies, Op.45, Bk. 2 (Schirmer)
  Wohlfahrt: Studies, Op. 74, Bk. 2 (Schirmer)

- **Pieces**
  Albinoni: Concerto in G, Op. 5, No. 4 (Kunzelmann)
  Bohm: Sarabande in Gm (Carl Fischer)
  Borowski: Adoration (Presser)
  Clebanoff: Millionaire’s Hoedown (from Barber: Solos for Young Violinists, Vol. 2, Summy-Birchard)
  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. 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)
VIOLIN-LEVEL 6
Performance Exam Requirements
Duration of examination: 17 minutes

- **Scales and arpeggios**
  Memorized
  Metronome: quarter note = 60-72

  Student prepares 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**
  Cohen: Technique Takes Off! (Faber)  
  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)  
  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) * Minimum three pages  
  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)  
  Seitz: Pupil’s Concerto #3 in Gm, Op. 12 (Schirmer)  
  Seitz: Pupil’s Concerto No. 1 (Schirmer)  
  Severn: Polish Dance (Fischer)  
  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 prepares 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 prepares 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.
  Memory is required for the fast concerto movement and one of the short contrasting pieces.
  The second short contrasting piece may be played using music.

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

• **Scales and Arpeggios**
  Memorized
  Metronome: quarter note = 72-88

Student prepares one from each category:
  1. Three-octave major scale in G, A, Bb, 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# or D. Tonic and subdominant arpeggios. For bowings, see #1.
  3. One-octave major scale in double stopped thirds, Bb 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)
  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 prepares 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 Technic (Galaxy)
  Hrimaly: Scales for the Violin (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)
Gavinies: 24 Etudes or Matinees (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)
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’Apre-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), 2009 Edition edited by David Litrell. 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.
Violin - Foundation Level

Metronome: $\boxed{j = 60-69}$

Memorized.
Student chooses one:
- A or D major scale, starting on open string. No arpeggio required.
Bowing: No slurs. Whole or half bows.

A Major

D Major
Violin - Level 1

Metronome: $\textbf{j} = 60-69$

Memorized.
1. Student chooses one:
   One-octave major scale and tonic arpeggio in A or D, starting on open string.
2. Student plays:
   Two-octave major scale and tonic arpeggio in G.
   Bowing for scales: separate quarter notes or slur 2 eighth notes.
   Bowing for arpeggios: separate quarter notes.
   Use whole bows on all.

A Major

D Major

G Major

Alternate bowing
Violin - Level 2

Metronome: $d = 60-69$

Memorized.
1. Student chooses one:
   One-octave major scale and tonic arpeggio in Bb (lower octave) or F.
2. Student chooses one:
   Two-octave major scale and tonic arpeggio in G, A, or C.
3. Student plays:
   One-octave melodic minor scale and tonic arpeggio in Dm.
   Bowing for scales: slur 2 eighth notes.
   Bowing for arpeggios: separate quarter notes.
   Use whole bows on all.

Bb Major

\[\text{Musical notation image}\]

F Major

\[\text{Musical notation image}\]

G Major

\[\text{Musical notation image}\]

A Major

\[\text{Musical notation image}\]
Violin - Level 3

Metronome: $J = 60–69$

Memorized.
1. Student chooses one:
   Two-octave major scale and tonic arpeggio in A, B♭, C, or D. Shifting or fixed position.
2. Student chooses one:
   One-octave major scale and tonic arpeggio in Ab (lower octave), Eb, or E.
3. Student chooses one:
   One-octave melodic minor scale and tonic arpeggio in Gm, Dm, or Am.

Start on open string

Bowing for scales: slur 2 eighth notes or 4 eighth notes.
Bowing for arpeggios: slur 2 or 3 quarter notes.
Use whole bows on all.

A Major

B♭ Major

C Major
Violin - Level 4

Metronome: $\frac{\text{b}}{\text{4}} = 60-69$

Memorized.
1. Student chooses one:
   Two-octave major scale and tonic arpeggio in Ab, Bb, or B.
2. Student chooses one:
   Two-octave major scale and tonic arpeggio in Eb, E, or F.
3. Student chooses one: Play both melodic and harmonic versions:
   Two-octave minor scale and tonic arpeggio in Gm, Dm, or Am.
4. Student plays:
   Two-octave G chromatic scale. Slur 2 eighth notes.

Bowing for major and minor scales: slur 4 eighth notes.
Bowing for arpeggios: slur 2 eighth notes or 3 triplet eighth notes.
Whole bows on all.

Ab Major

Bb Major

B Major
Violin - Level 5

Metronome $\downarrow = 60–72$

Memorized.
1. Student chooses one:
   Two-octave major scale in Ab, B, Db, Eb, E, or F.
   Slur 4 eighth notes or 8 sixteenth notes.
2. Student chooses one:
   Three-octave major scale in G, A, Bb, or C.
   Slur 3 triplet eighth notes or 4 eighth notes.
3. Student chooses one:
   Two-octave minor scale in Gm, Am, Bm, or Dm.
   Play both melodic and harmonic versions.
   Slur 4 eighth notes.
4. Student plays:
   Two-octave G chromatic scale. Slur 2 or 4 eighth notes.
   Tonic arpeggios are required for all major and minor scales.
   Bowing for arpeggios: Slur 3 triplet eighth notes or 4 eighth notes.

Ab Major

B Major
VIOLA

ASTACAP

ASTA CERTIFICATE ADVANCEMENT PROGRAM
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 prepares 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 2000, 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) *
* Applicable to all Summy-Birchard Publications: with exclusive rights administered by Alfred Publishing.
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 prepares 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)
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 prepares 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 and need not be memorized. It must be in addition to the one or two memorized pieces.

Pieces
One piece, no less than one page long, memorized, or two shorter pieces, memorized.

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)
  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)

**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 prepares one from each category:
  1. Two-octave major scale and tonic arpeggio in D, Eb, F, or G, 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 prepares one from #1 and one from #2:
  1. Two-octave major scale and tonic arpeggio in Ab, A, or Bb.
  2. Two-octave scale and tonic arpeggio in Db, Eb or E.
  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 Cinquantine, 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)
Schradieck: 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)
Steuen-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 prepares 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)
  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
  Vanhal: 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)
  Schradieck/Lifshey-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)
  Steuen-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 prepares 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)
  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**
  Schradieck: 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 prepares 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. Slur one set of triplet eighths or four eighths.
  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 sautille, 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**
  Brunni: 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)
  Stamitz, Karl: Sonata in Bb (Kalmus)
  Zelter: Concerto in Eb (Grahl)

**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 prepares 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.
  The concerto movement and Bach are to be memorized. Memorization is not required for the short contrasting piece.

- **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 prepares 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)

• **Pieces**
  - 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 prepares 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 Fm 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)

Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2009 Edition edited by David Litrell. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.
Order online at [www.astaweb.com](http://www.astaweb.com).

*Note: Levels in the String Syllabus do not correspond to Certificate Program levels.*
Viola - Foundation Level

Metronome: \( \text{♩} \text{=} 60–69 \)

Memorized.
Student chooses one:

D or G major scale, starting on open string. No arpeggio required.
Bowing: No slurs. Whole or half bows.

D Major

G Major
Viola - Level 1

Metronome: \( \dot{\text{j}} = 60\text{–}69 \)

Memorized.
1. Student chooses one:
   - One-octave major scale and tonic arpeggio in D or G, starting on open string
2. Student plays:
   - Two-octave major scale and tonic arpeggio in C.
Bowing for scales: separate quarter notes or slur 2 eighth notes.
Bowing for arpeggios: separate quarter notes.
Use whole bows on all.

D Major

G Major

C Major
Viola - Level 2

Metronome: \( \frac{4}{4} = 60-69 \)

Memorized.

1. Student chooses one:
   - One-octave major scale and tonic arpeggio in Eb (lower octave) or Bb.
2. Student chooses one:
   - Two-octave major scale and tonic arpeggio in C, D, or F.
3. Student plays:
   - One-octave melodic minor scale and tonic arpeggio in Gm.

Bowing for scales: slur 2 eighth notes.

Bowing for arpeggios: separate quarter notes.

Use whole bows on all.

 Eb Major

 Bb Major

 C Major

 D Major
Viola - Level 3

Metronome: $J = 60-69$

Memorized.
1. Student chooses one:
   Two-octave major scale and tonic arpeggio in D, Eb, F, or G. Shifting or fixed position.
2. Student chooses one:
   One-octave major scale and tonic arpeggio in Db (lower octave), Ab, or A.
3. Student chooses one:
   One-octave melodic minor scale and tonic arpeggio in Cm, Gm, or Dm.
   Start on open string

Bowing for scales: slur 2 eighth notes or 4 eighth notes.
Bowing for arpeggios: slur 2 or 3 quarter notes.
Use whole bows on all.

D Major

\[ \begin{array}{c}
\text{Alternate bowing}
\end{array} \]

Eb Major

\[ \begin{array}{c}
\text{Alternate bowing}
\end{array} \]

F Major

\[ \begin{array}{c}
\text{Alternate bowing}
\end{array} \]
Memorized.
1. Student chooses one:
   Two-octave major scale and tonic arpeggio in Db, Eb, or E.
2. Student chooses one:
   Two-octave major scale and tonic arpeggio in Ab, A, or Bb.
3. Student chooses one: Play both melodic and harmonic versions:
   Two-octave minor scale and tonic arpeggio in Cm, Gm, or Dm.
4. Student plays:
   Two-octave C chromatic scale. Slur 2 eighth notes.

Bowing for major and minor scales: slur 4 eighth notes.
Bowing for arpeggios: slur 2 eighth notes or 3 triplet eighth notes.
Whole bows on all.
Metronome $\downarrow = 60–72$

Memorized.
1. Student chooses one:
   - Two-octave major scale in $\text{Db}$, $\text{Eb}$, $\text{Ab}$, $\text{A}$, or $\text{Bb}$.
     Slur 4 eighth notes or 8 sixteenth notes.
2. Student chooses one:
   - Three-octave major scale in $\text{C}$, $\text{D}$, $\text{Eb}$, or $\text{F}$.
     Slur 3 triplet eighth notes or 4 eighth notes.
3. Student chooses one:
   - Two-octave minor scale in $\text{Cm}$, $\text{Dm}$, $\text{Em}$, or $\text{Gm}$.
     Play both melodic and harmonic versions.
     Slur 4 eighth notes.
4. Student plays:
   - Two-octave $\text{C}$ chromatic scale. Slur 2 or 4 eighth notes.
   - Tonic arpeggios are required for all major and minor scales.
   - Bowing for arpeggios: slur 3 triplet eighth notes or 4 eighth notes.

**Db Major**

**Alternate bowing**

**E Major**

**Alternate bowing**
Cello - Foundation Level

Metronome: $\text{♩} = 60–69$

Memorized.
Student chooses one:
- D, G or C major scale, starting on open string. No arpeggio required.
Bowing: No slurs. Whole or half bows.

D Major

\[ \text{\begin{music} \text{\tie \text{♩} = 60–69} \text{\end{music}}} \]

G Major

\[ \text{\begin{music} \text{\tie \text{♩} = 60–69} \text{\end{music}}} \]

C Major

\[ \text{\begin{music} \text{\tie \text{♩} = 60–69} \text{\end{music}}} \]
Cello - Level 1

Metronome: $J = 60–69$

Memorized.

1. Student chooses one:
   One-octave major scale with its tonic arpeggio in D or G (starting on open strings), or F.
2. Student plays:
   Two-octave major scale with its tonic arpeggio in C.

Bowing for scales: separate quarter notes or slur 2 eighth notes. Use half or whole bows.
Bowing for arpeggios: separate quarter notes. Use whole bows.

D Major

G Major

F Major
Cello - Level 2

Metronome: \( \frac{\cdot}{\cdot} = 60-69 \\
Memorized.

1. Student chooses one:
   One-octave major scale with its tonic arpeggio in A, Bb, or Eb

2. Student chooses one:
   Two-octave major scale with its tonic arpeggio in C or D.

3. Student plays:
   One-octave melodic minor scale with its tonic arpeggio in Gm.

Bowing for scales: separate quarter notes or slur 2 eighth notes. Use half or whole bows.
Bowing for arpeggios: separate quarter notes. Use whole bows.

A Major

\[ \text{Alternate bowing} \]

Bb Major

\[ \text{Alternate bowing} \]

Eb Major

\[ \text{Alternate bowing} \]
Cello - Level 3

Metronome: $\mathcal{J} = 60-69$

Memorized.

1. Student chooses one:
   - Two-octave major scale with its tonic arpeggio in A, Eb, or F.
2. Student chooses one:
   - Two-octave melodic minor scale with its tonic arpeggio in Cm or Dm.

Bowing for scales: slur 2 eighth notes or 4 eighth notes.
Bowing for arpeggios: slur 2 or 3 quarter notes.

A Major

Eb Major

F Major
Cello - Level 4

Metronome: $\downarrow = 60–69$

Memorized.

1. Student chooses one:
   - Two-octave major scale with its tonic arpeggio in Ab or Bb.
2. Student chooses one:
   - Three-octave major scale with its tonic arpeggio in C, D, Eb, or E.
3. Student chooses one. Play either melodic or harmonic version:
   - Two-octave minor scale with its tonic arpeggio in Am or Em.

Bowing for scales: slur 2 or 4 eighth notes.
Bowing for arpeggios: slur 2 or 3 quarter notes.
Cello - Level 5

Metronome $\downarrow = 60-72$
Memorized.

1. Student chooses one:
   Two-octave major scale with its tonic arpeggio in E or F$\sharp$.

2. Student chooses one:
   Two-octave minor scale with its tonic arpeggio in Am, Bm, Cm, Dm, or Gm.
   Play either melodic or harmonic version.

3. Student chooses one:
   Three-octave major scale with its tonic arpeggio in A, E, or G.

4. Student chooses one:
   Three-octave minor scale with its tonic arpeggio in Cm, Dm, or Gm.
   Play either melodic or harmonic versions.

5. Student plays:
   Two-octave chromatic scale, starting on C. Slur 2, 3, or 4 eighth notes.

Bowing for major and minor scales: slur 4 eighth notes or 4 sixteenth notes.
Bowing for arpeggios: slur 3 triplet eighth notes.
Chromatic scale  Slur 2, 3, or 4 notes.
DOUBLE BASS

ASTACAP

ASTA CERTIFICATE ADVANCEMENT PROGRAM
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: detaché), 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 (Rabbath 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 2000, Bk 1, 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)
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

* Applicable to all Summy-Birchard Publications: with exclusive rights administered by Alfred Publishing.
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 prepares one from each category:
1. One-octave major scale in G (descending and ascending), Bb or F, and its equivalent tonic arpeggio

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)
Vance: Vade Mecum (Carl Fischer)

• Pieces and Etudes
Applebaum: Building Technic 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)
Suzuki: Bass School Book 1 (Summy-Birchard)
    Lament
    Perpetual Motion
    Allegretto
    Allegro
    The Little Fiddle
    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 prepares 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)
  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
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)
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 prepares 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)
  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’etais
  #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 prepares one scale from each category and its equivalent tonic arpeggio:
  1. Two-octave major scale in E, F, G, Bb 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)
Vance: Vade Mecum (Carl Fischer)
• Etudes and Technical Studies
Bille: New Method for Double Bass, Part 1 Course 1, pp. 83-91 (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 prepares 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)
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)
Pierne/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 prepares 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)
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)
  Nanny: Method Part 2 (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 prepares 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.
  Bowing 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)
  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 prepares 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 Bb 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)
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)
  - Vanhal: 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 prepares 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 Amorose (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 prepares 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)
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 2\textsuperscript{nd} 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

\textbf{Note:} Additional listing of study material is available in the String Syllabus, Volume 1 (for Violin, Viola, Cello, Double Bass), 2009 Edition edited by David Litrell. Order from ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030. Fax 703-279-2114.
Order online at \url{www.astaweb.com}.
\textit{Note: Levels in the String Syllabus do not correspond to Certificate Program levels.}